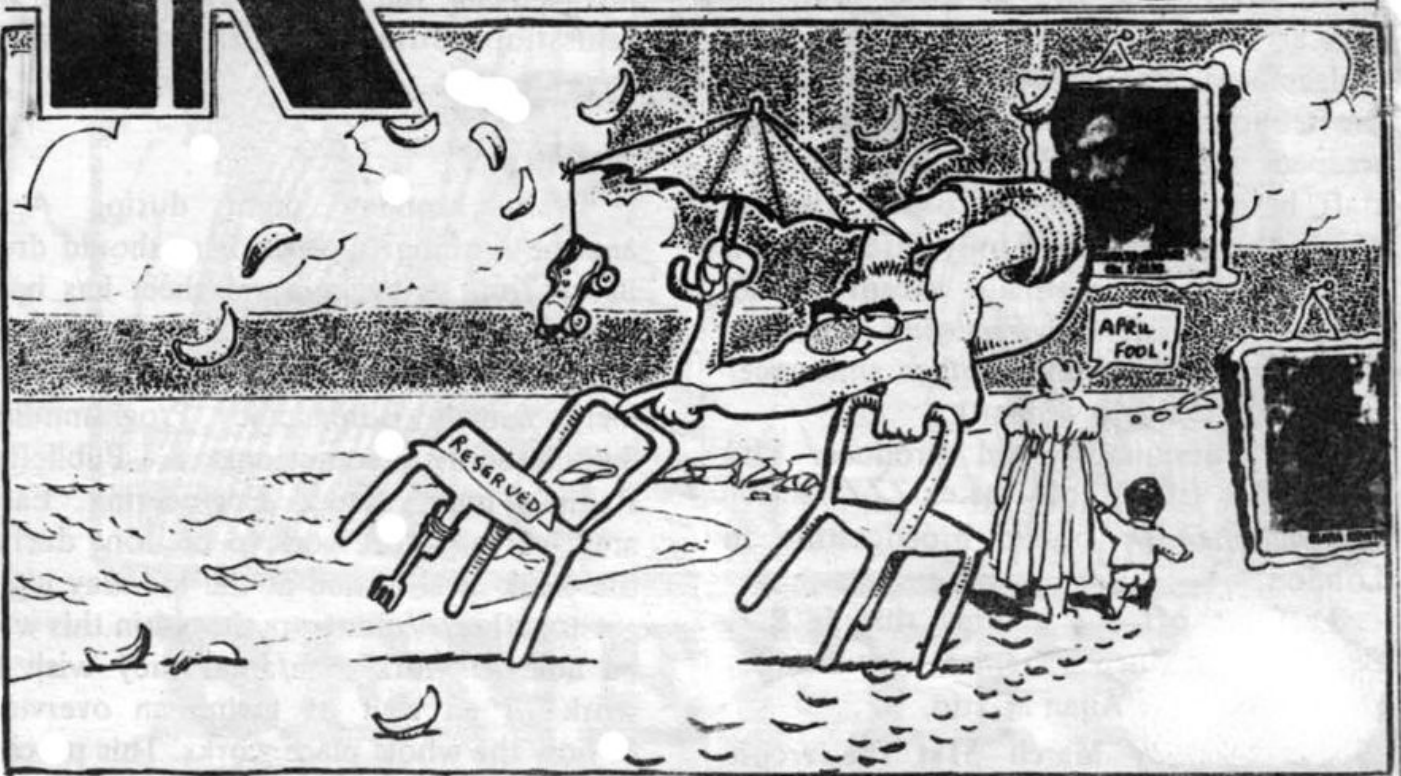


April 1979

Times



APRIL FOOL!

SUN MON TUE WED THU FRI SAT

1 2

8

15 16

22 23

**SLICE**  
**HOP!**

# NOTES

## STAFF CHANGES

After one of the more strongly contested staff vacancies at ZZZ Margaret Duncan emerged as Fiona McLeod's replacement as Volunteer Coordinator Switchboard I.C. Tony Mockridge just scraped onto the Promotions full-time staff before the Queens croaked. Despite ads in the Oz and Ram only three women applied for the eternally vacant female announcing spot. With Finucans' departure we'll be searching for another announcer (again, preferably a woman).

Relief announcer and producer Phil Cullen has left to join the ex-ZZZ faction campaigning for public broadcasting in London.

Last rat off the sinking ship is R.T. Editor Terry Murphy, replaced by Request Show announcer Allan Martin.

On Saturday March 31st the reconvened 4ZZZ-FM Philosophy Meeting reviewed 4ZZZ programming philosophy and organisational mode with a view to increasing volunteer input.

Over the past three years a great many people have offered their services to the station. While much of this has resulted

in individual involvement a majority of people have experienced great difficulty in getting involved. Probably the reason has been that in those three penetrating years of waiting for the shift to Mt. Coot-tha, the imperative to seek mass involvement did not overcome our organisation difficulties. Hopefully those days are over.

## THE PLAN

Every Monday night during April anyone wishing to work here should drop in at 7pm. A background sheet has been prepared setting out the organisational structure and explaining the various departments namely, Bureaucracy, Programming, Switchboard, Promotions & Publicity, Radio Times, News, Engineering. Each area will organise work to be done during the week as allocated at the Monday night get together. Volunteers should in this way be able to work area/areas they wish to work in as well as giving an overview of how the whole place works. This process will be tried out throughout April and will be reviewed on Saturday 12th May to evaluate the success of the scheme.

If you are interested but are unable to come on a Monday ring Margaret Duncan between 9am-6pm and see what can be arranged.



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# FERROZA



**227 GIVEN TCE., PADDINGTON**

# LETTER

If I was Superman, at the point in time that this letter from Chris Trealy arrived, I would have exclaimed, "How ironic!", and dash off to ZZZ to give the buggers some money, so that they may

carry on the good work. You see, it's a long story, and probably worth relating so that you may know the truth of the sinking subscribers magazine.

There's time when Radio Times used to cost 68% of the subscription revenue.

It was pretty disgusting, so some amazing slashes had to take place.

The result is what you see before you. If this is the first Radio

Times that you are getting, then you won't know the difference. Otherwise, these are the changes that have taken place. The physical size of the magazine has been halved and we are now back to the situation of a

year and a half ago, where we used to print it ourselves. This was a process I knew and loathed, and thank fullu our station co-ordinator, James Beatson, is a master printer. Due to the extent of the financial cri-

sis the station has upon it, we can't even afford to use our regular printers, Planet Press. The ironic twist to this is that they are not at all expensive. Just goes to show what dire straits we are in. All I can say is, thanks for the excellent printing job over the last year. A lot of the success of the magazine has been due to them.

The immediate format change of of Radio Times

brings it back to the style of 3CR's Gram Guide, except that our style of programing doesn't need a program guide. Look in the Courier Mail for that. I'll try to get Hadyn Thompson, program co-ordinator, to explain the differ-

Dear Zeds,

I think it's about time I thanked you for all these beaut. issues of Radio Times you've been sending me lately. Here in munchkin land, it is definitely one of the few links to the real world, and the mag has improved out of sight this financial year.

On the occasions that I drop into Brissy for a visit, I always seem to find myself glued to the receiver like a junkie after a fix - in fact the only two reasons I'm reluctant to leave are Triple-Zed and the weather (beats snow mate). The music is as usual great, and the news has a unique flavour to it.

Unfortunately, chances of receiving you down here are something less than zero. (see footnote). The ABC has got it in for you lot. When I was in Melbourne, they plonked their old music box right on top of ya - 105.7 MHz. And now in Canberra, they've gotcha again - ABC-FM 102.1 MHz. Their frequency allocation is absolutely brilliant. How about running a landline down? Oh well. Good luck with your movie caper.

Chris Trealy  
ACT

ence one issue. With Terry Murphy's departure, we lack a cartoonist that gave the magazine that smidgin of originality. (Actually, in the last issue of Gram Guide Terry's cartoon featured prominently! Seems there is no honour amongst Public Radio stations) Basically, I can't draw, but as far as the magazine goes, we're going to formatize it to the point that we'd feature at least one revue couple of features, general notes on the station, and hopefully to support it by advertising. Let us know what you think of this issue. Soon there will be scope for actual involvement in Radio Times, we'll let you know when we need you.

As soon as the teething troubles of changing to the different format, we could open the flood gates and let all the advertising managers copy writers and sub-editors pour in.

Projected cost of this

this issue is 19.5% of our subscription revenue, maybe less, which more than brings it back in line with other subscription services. Oddly enough, it comes at a time when counterparts 3RRR-FM and 5MMM-FM are

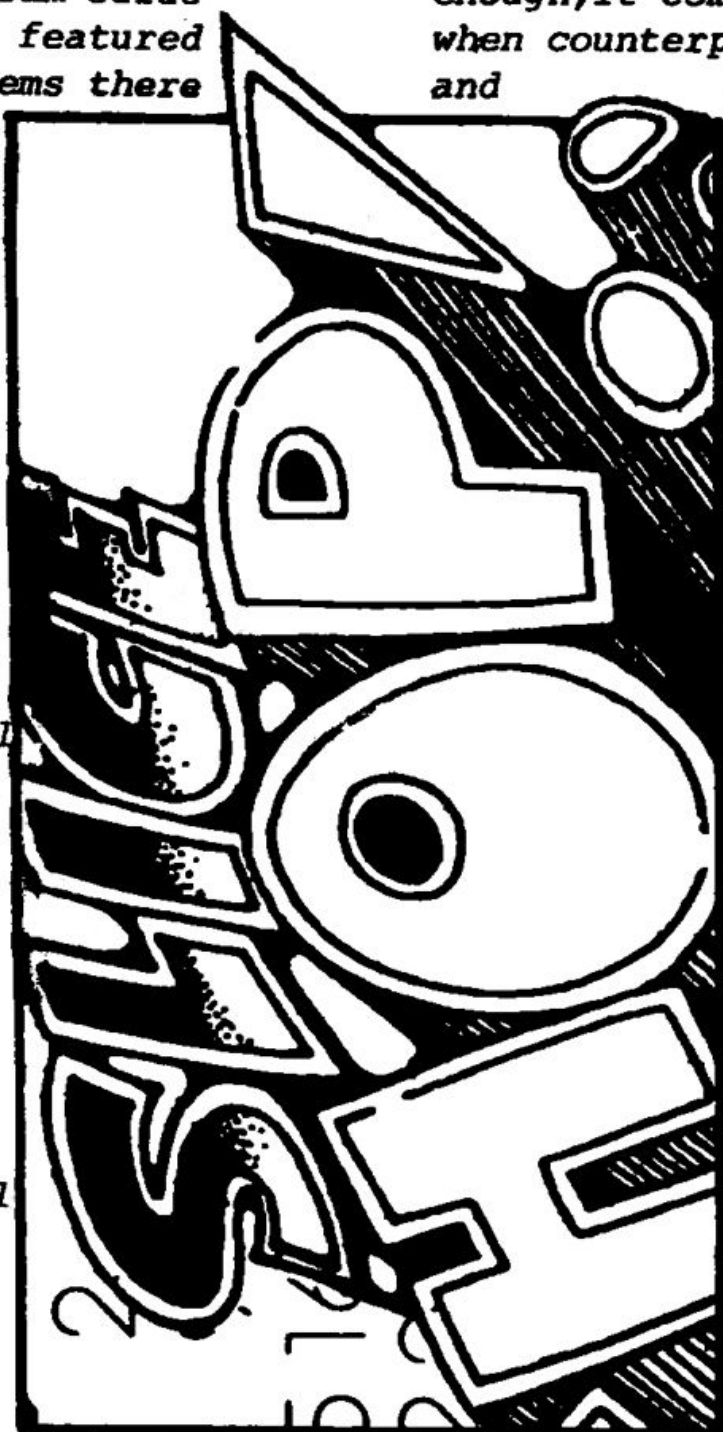
expanding their rags something amazing. One wonders how much money really goes to running a radio station

After this amazing typing exercise, I'll finish with the mandatory comment of if you have any criticisms or suggestions, do let us know

In the short term, if you feel like dashing off a short article of interest to us all, who are we to stop you?

Incidentally

we have a captive audience of about 1600 and this is increasing at about 50 per week. Along with our re-subscriptions this rate is comparable to similar size, self supporting stations





DON'T THROW STONES AT THE FRENZY



# SPLIT ENZ PORTS

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EXCEPT FOR ONE THING  
THEIR NEW ALBUMS ARE

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MILTON**

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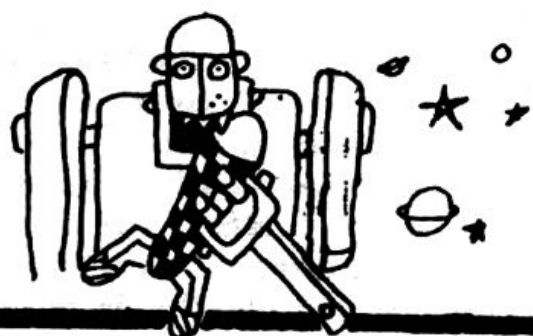
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BRING YOUR FRIENDS  
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**170 IPSWICH RD  
WOOLONGABBA**



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COMPREHENSIVE RANGE OF SUPERB STEREO  
COMPONENTS TO GIVE YOU THE BEST VALUE AND  
QUALITY OF SOUND

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\*\$499 20 WATT SYSTEM N.A.D. 20 WATT RECEIVER

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SPEAKERS

and many others

**HIGH ST, VILLAGE** AMPLE PARKING  
**TOOWONG**

**371 5977**

Harmon Kardon  
Sansui  
Tannoy  
Akai  
Aiwa  
Phillips  
Chadwick

C.E.C.  
and others

# The History of the 45 r.p.m. Record

The accompanying ad. from May 1949 almost says it all. (The 'Madame X' turned out to be an 'it', not a 'her'). The music & electronics giant (RCA) devised what originally was probably a gimmick, but in hindsight became the single most important invention since Edison's original concept. Without the 45 record it's uncertain whether the youth market would ever had made music - & particularly rock 'n roll in the 50s - as great as it was.

Up until RCA brought out this new toy, the 78 was the product for recording music. We all know - or at least we 'grammophilists' do - of the uselessness of these brittle & heavy items. 78 rpm records were made of shellac and lamp-black. Shellac was an awful brown substance, and the black was added partly for aesthetic reasons. Can you imagine kids forking up good money for records that are likely to split in two at the slightest bump?

During World War Two, shellac was in short supply, & possibly this prompted RCA to experiment with new substances. A very strange strike by the US musicians union during the latter stages of the war made the shortage of shellac of no great importance. When the industry tried gearing up after the war, after such a lull, the recording scene needed a 'shot in the arm'. The major labels were worst affected by the down-turn and small independent labels were now starting to become real competition. Columbia was first to produce the microgroove record around 1948. This enabled such bizarre items as 78rpm LP. Irrespective of the speed, these recordings appeared to have been made of shellac or as the trade called it, Durinoid.

Enter Polyvinyl Chloride (vinyl), a synthetic bi-product of oil which is some-

what pliable - hence "unbreakable". RCA, for extra gimmickry to promote its new baby, in 1949, used a stunt which has recently become a new fad - coloured vinyl. Vinyl in its pure form is colourless. It also devised a scheme whereby each style of music had different coloured vinyl and label, i.e. children's recordings were yellow with blue-green labels; C&W had green with green labels; classical, red on red; R&B, orange with gray labels, & Pop music, all blue. The prefix code numbers were 47, 48, 48, 50, & 52 respectively. Classics were soon changed to LPs. RCA again cornered the market with the record player for these 45s. The large centres of these discs could be because of the clumsy automatic changer they invented. The 45s were soon copied by other companies although many stayed with shellac. The Korean war in '51 made oil scarce, forcing RCA to mix vinyl with the old shellac which prompted the colour to revert to black for appearance's sake. RCA now changed all products to the 47 code & blue labels with silver writing, from the previous gold. Vinyl & shellac is the most common mix for US 45s, though Australia & England use black vinyl. Up to about '58, 78s were issued concurrently with 45s. There were even vinyl 78s in the UK. One other record substance, Polystyrene, a plastic, came into being in US around '54. Because it's cheap, it has been widely used. Labels don't stick to it too well, & a trick used in the 60s where the label is painted on, make deletions easily recycled. Incidentally, the first RCA 45 on the R&B series, Arthur Cruddup's "That's all right" became Elvis' first recording.

**GEOFF KING (& RECORD EXCHANGER Magazine)**





"Madame X" was the code name, during research and development, for an entirely new system of recorded music . . . perfected by RCA.

## *The remarkable background of "Madame X"*

Now the identity of "Madame X," the *unknown* in a long search for tone perfection, has been revealed. From this quest emerges a completely integrated record-playing system — records and automatic player — the first system to be entirely free of distortion.

The research began 11 years ago at RCA Laboratories. First, basic factors were determined — minimum diameters, at different speeds, of the groove spiral in the record — beyond which distortion would occur, size of stylus to be

used; length of playing time. From these came the mathematical answer to the record's speed—45 turns a minute—and to the record's size, only 6 $\frac{3}{4}$  inches in diameter.

The record is of non-breakable vinyl plastic, wafer-thin. Yet it plays as long as a conventional 12-inch record. The new RCA Victor automatic record changer holds up to 10 of the new records — 1 hour and 40 minutes of playing time—and can be attached to almost any radio, phono-

graph, or television combination.

Not only records are free of surface noise and distortion — the record player eliminates faulty operation, noise, and cumbersome size, common to many. Records are changed quickly, quietly. RCA Victor will continue to supply 78 rpm instruments and records.

This far-reaching advance is one of hundreds which have grown from RCA research. Such leadership adds value beyond price to any product or service of RCA and RCA Victor.



**RADIO CORPORATION of AMERICA**

*World Leader in Radio — First in Television*

# Two Different Reports By the Same Person

1.

My most vivid memory of the Radiothon this year was a scene late on the Sunday night. I was lying down on the grassy hill outside the station looking from the gloom into the brightly lit foyer. Only a few of us were still around as much of the weekends madness had ebbed.

This tiny squirrel came out of the darkness and headed for the bright lights of the foyer (courtesy of Mothers). Before long curiosity overcame caution and the critter sauntered right into the foyer. It had just about done a full circuit when it was spotted by the dregs of society gathered in the Triple Z kitchen (typhoid alley). It panicked, charged at one of Mothers fancy light displays, bounced off and charged off into the night.

I wondered how many others who ventured out to Triple Z over the Radiothon weekend would similarly take fright and probably not be seen again.

Not that Triple Z is ordinarily much different to how we appeared that weekend, only the pace is marginally less frenetic and the station staff less bleary eyed. Hopefully though those who did come here will come back and get involved in some way with the workings of the station. There should always be lots to do and not all of it is boring menial and repetitious. There's opportunities to get involved in the areas of production, news, announcing, construction. . .the list is endless. If you're interested in any way ring Margaret Duncan at Triple Z on 371 5111.

2.

**RADIOTHONS ARE LIKE CAMPING HOLIDAYS**, you always look back on them fondly. But unlike camping and the like, with a Radiothon you certainly don't look forward to them if you've got the job of organizing them.

In the leadup weeks we gathered endorsement from people like Steve Cummins (Sports), Joe Camilleri, Richard Clapton, who also faked a Neil Young voice for us, Ian Moss (Cold Chisel), Norman Gunston, Maria Muldaur, Debby Harry (Blondie), Molly Meldrum, Dr. Helen Caldicott, Jim Cairns, Red Symons, Don Chipp, John Gorton, Paul Sharratt and Ken from the Australian Marihuana Party. We also had endorsements faked. . .let's admit it. . .from Dame Edna Everage, Winston Churchill, Rod Stewart, Chuck Chunder, Moaner Groaner, Abba, James Bond, Jimmy Stewart, Jimmy Durante, and Herb Alpert.

To add material to moral incentive we arranged with Nando's Hi-Fi of Toowong for a prize of \$688 worth of Hi-Fi equipment as an inducement to donate. As well Free Fluid Surf Shop of Caloundra donated a \$200 board to some lucky donor.

Came the day, and with fear and trepidation we launched into it, thanks to Pat McDonald ably scripted and produced by John Woods. But despite everyone's best efforts the phones were slow initially. Not like last year when we were on Mt. Coot-tha for the first time. But then gradually it took off. And we

# ports of the Same Event



launched into what seemed to many of us, the longest weekend in our memory.

Highlights? Christ I don't know if there were any. Certainly the bounds of taste were tested on occasions. Not too many of us were exactly sure what would happen on air. But with some ingenuity and a minimum of threats, we finished the weekend with well over \$10,000 pledged and close on \$2,000 cash in hand. We are currently ensuring that as much of the donations pledged as possible are collected. Going on last years experience we should get much of the \$10,000.

There are many people who should be thanked for their contributions over the weekend. From those that donated, to those that came out to the station and took part in the madness and especially to all those individuals and companies that assisted with publicity and giveaways. Finally those volunteers who stayed with it all weekend particularly deserve thanks.

## **RADIOTHON GIVEAWAYS BERRIMA SERVICE STATION**

Cnr Mel & Cordelia Sts, South Brisbane  
**ALTERNATIVES**

37 Bangalla St, Torwood  
**HAMILTON CONVENIENCE STORE**  
26 Nudgee Rd, Hamilton

## **CENTENARY POOL RESTAURANT**

Gregory Tce.,  
Spring Hill

## **HUNGRY YEARS CAFE**

Sherwood Rd, Toowong

## **ANSELL INTERNATIONAL**

## **ETHNOR**

## **HANDOS HI FI**

High St., Toowong Phone 371 5977

## **FREE FLUID SURF SHOP**

Caloundra Rd, Caloundra Phone 913 2601

## **MATRA MUSICAL INDUSTRIES MIXER**

17 Mile Rocks

## **SALAD DAYS RESTAURANT**

267 Given Tce, Paddington

## **OMNI SERVICES**

30 Coutts St, Bulimba

## **THE POTTRI**

Philip Monnell, Toowoomba

## **KARENS KLIP SHOP**

19 Railway Pde, Darra.

## **MICK TORENNER**

## **GAYTHORNE THEATRE**

## **VILLAGE TWIN**

New Farm

## **SCHONELL THEATRE**

## **UTINGU PLANT NURSERY**

Wellers Hill

## **SANDALWOOD TREE**

Piccadilly Arcade, City (leather goods)

## **TOOWONG MUSIC CENTRE**

Sherwood Rd, Toowong

## **GARDENS POINT CAMPUS CLUB QIT**

## **MELLOW YELLOW RESTAURANT**

Yandina

## **MOTHER'S LIGHTS**

## **VIDEO IMAGE PROD.**

131 Abbotsford Rd, Mayne 4006

## **FOOTLOOSE**

## **CHANNELS 7, 9**

## **WEA RECORDS**

# Radiothon

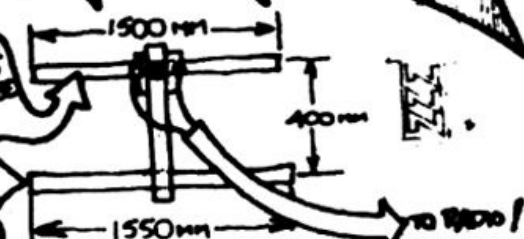


# BUILD YER OWN F.M. STEREO

## ANTENNA

TWO SEPARATE  
TIPS CUTTED  
AGAINST CENTRE  
BOARD.....

ONE CENTIN.  
WOOD PIPE  
FITTED THROUGH  
HOLE IN TIMBER



### MATERIALS NEEDED!

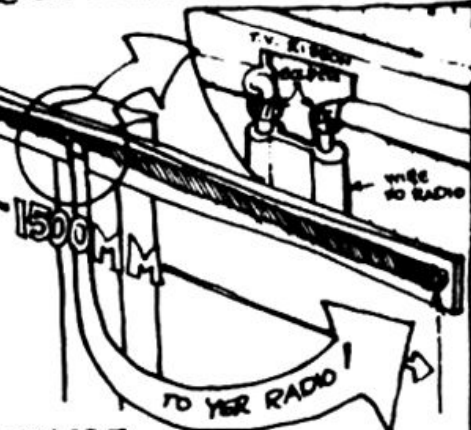
- 700mm of 75mm x 50mm TIMBER IMPREGNATED WITH PARAFFIN OR VARNISH
- 31 METRES OF METAL TUBING OF ABOUT 1 IN DIAMETER CUT INTO TWO LENGTHS 2 x 765 mm & 1 x 1550 mm
- 1 POLE OR SIMILAR TO SUPPORT IT!

CUT TWO 10cm LONG  
BLOCKS OF WOOD  
DRILL & NAIL TO  
CENTRE BOARD  
TO SUPPORT PIPES.



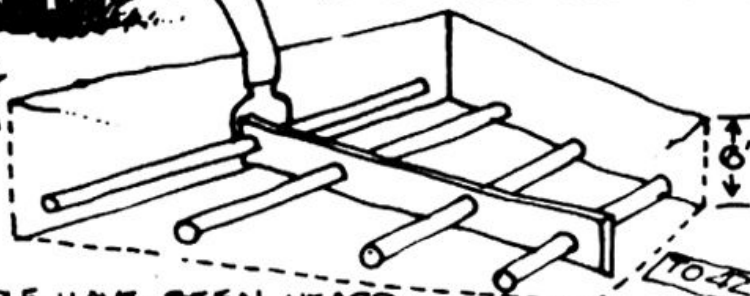
### NEXT BEST THING

ALL YER NEED FOR THIS ONE  
IS 1.5 M OF TV. RIBBON & SOME  
EXTRA TO REACH YER RADIO PLUS  
ABOUT 2 M OF TIMBER



BEFORE YOU DECIDE WHERE  
TO PUT YOUR ANTENNA. MOVE  
IT AROUND A BIT & TEST OUT  
A FEW POSITIONS. REMEMBER  
TO STAND WELL BACK AS YOUR BODY  
WILL CAUSE MUCH INTERFERENCE!

TO YER RADIO



SOME PEOPLE HAVE BEEN HEARD  
TO SAY THAT IF YOU MOVE AROUND  
OUTSIDE TILL YOU FIND A PLACE  
WHERE RECEPTION IS GOOD &  
THEN BURY YOUR ANTENNA 6"  
BENEATH YOUR FEET

THEN YOUR RECEPTION WILL BE

## EVEN BETTER!

FLASH  
BACK :-

When do I get paid?

MERCENARY CROTCH MODEL

CAMPBELL'S

CLICK

ANDY WARHOL SHOOTING COVER PHOTO  
FOR THE "STICKY FINGERS" ALBUM



BYO TO THE

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SPRING HILL.....

6-11 PM

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TO SUNDAY

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KEBABS, TERYAKI SANDWICHES  
BEEF & LAMB-BURGERS, CHIPS, SALADS  
TOASTED SANDWICHES, DESSERTS

10% DISCOUNT TO ZZZ SUBS.

HOURS: 10<sup>AM</sup> TO 2<sup>PM</sup>  
6<sup>PM</sup> TO 12<sup>PM</sup>

## HUNGRY YEARS CAFE

6 SHERWOOD RD,  
TOOWONG  
PH. 3708106  
BRING YER OWN

LATE NIGHT  
ON WEEKENDS!

# THE CURRY SHOP

BYO  
NEAR ROMA ST  
STATION  
OPEN  
6PM → 11 PM  
WEDNESDAY →  
SUNDAY

409 GEORGE  
STREET CITY

# HEURISTIC MODELS AND OTHER WORKS 1976-1979

**RICHARD DUNN, HEURISTIC MODELS and other works 1976-1979.**  
Feb. 16 - March 10, at the *Institute of Modern Art*, 24 Market Street, City.

In the last art review I wrote for Radio Times (Joana Terpstra, Eagle St. Galleries, 1978) I made some wild allegations about "pubic hairs" and "Persian monks". I must confess that the allegations were totally unfounded and unsubstantiated. There wasn't a shred of truth in any of them. The hairs weren't pubic, and the monks weren't Persian.

The 1979 opening of the IMA was introduced by John Buckley, the director, who referred to an "oppressive" atmosphere, talking about the clammy Brisbane night and the plastics factory which had just exploded in Cooparoo. By IMA standards, the gallery was crowded, due to the efforts of Mr. Tony Dark who joined the staff in 1978 as Community Activities Organizer.

John Buckley then introduced Richard Dunn, who talked about his exhibition: "Heuristic Models" while showing slides of related works. "Heuristic, a. & n. Serving to discover:— method, system of education under which the pupil is trained to find out things for him/herself."

Richard Dunn is 35 this year, has studied at the Royal College of Art, London, and has exhibited in Australia, London, and the USA. The works are conventional pieces, framed paintings on a white wall, and some use photographs, in series. Richard Dunn says "when it comes to *meaning* it seems there is little one can say without the use of metaphor."

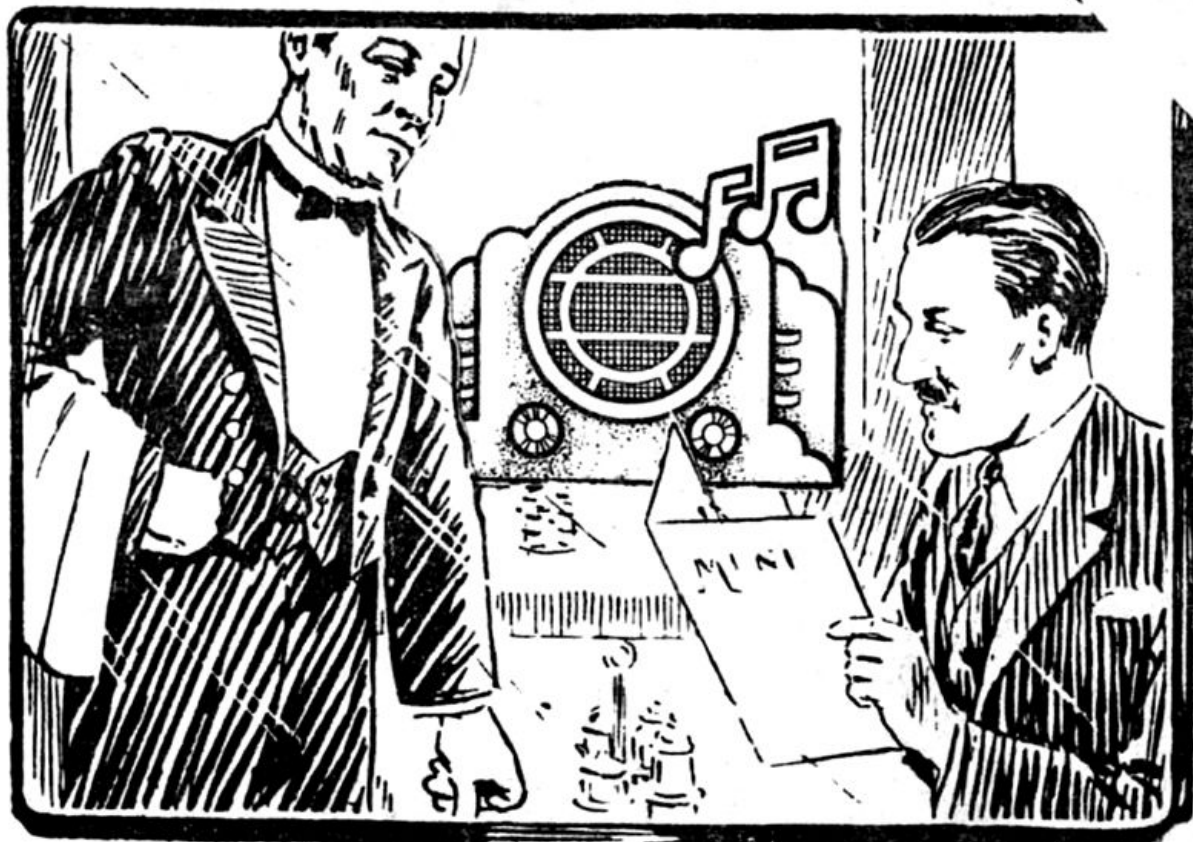
There may be little that Richard Dunn can say about the works without the use of metaphor, but it is sheer perversity to

suggest that *everyone* is verbally crippled by the sight of them. Here is another example of the esoteric "art school intelligence" at work. Even if the viewer accepts Richard Dunn's restrictive terms and of reference, the works can nevertheless be adequately suggested and summarized by language, in terms of the "clues" they offer. He is attempting to present, in a finished form, a work of art that reveals its "method" — that is, how and why it was constructed. In which case he is attempting to exclude the "heroic" aspects of modern painting, i.e. himself (the artist), and the work itself; leaving only the process with which the work was created. And this process exists only in the mind of the viewer who attempts to "learn" something from the work, and thus reconstructs the sequence of events as it may have happened. In fact the works are Kaprowistic "happenings" on a minimalist scale. Silent, mental events in terms of visual language.

If the viewer refuses to accept Richard Dunn's restrictive terms of reference, the works exist solely as uninteresting icons built to dead ideas.

I found it distasteful to be included in the pupil/teacher relationship. The activities of the Art-teacher and the artist seem to have merged. This is disastrous if it's true, since it makes art inaccessible to virtually everyone. I believe that John Buckley and Tony Dark are aware of this situation and are attempting to remedy it with this year's program at IMA.

ROBERT WHYTE



# BENEFITS

**MOTHERS LIGHTWORKS** phone 399 6580  
**PHIL HUDSON** 10% discount on lightshows & hire.

**LA BOITE THEATRE:** HALE STREET  
**MILTON** equivalent of student discount

**SCHONELL CINEMA:** UNIVERSITY OF QLD,  
**ST LUCIA** equivalent of student discount

**OXLEY HONDA:** 114 OXLEY ROAD, OXLEY  
 10% discount on all parts, accessories & repairs

**TOOWONG MUSIC CENTRE:** 51 SHERWOOD  
 ROAD \$1 discount on all items, records & instruments

**BUSH HAVEN ART CENTRE,** DAYBORO &  
 SALISBURY ROAD, MOUNT SAMPSON

5% discount on pottery & paintings

**IAN AITCHISON & CO.** 42 DOUGLAS ST.,  
**MILTON** 10% discount on backpacking, camping

equipment and motorcycle touring equipment  
**THE HUNGRY MARS CAFE** 6 SHERWOOD

ROAD, TOOWONG 10% discount on all meals  
**THE SOURCE RESTAURANT,** SHOP 17 &

18 ELIZABETH ARCADE 10% discount on all meals

**BEN'S RESTAURANT:** 677 ANN ST,  
 FORTITUDE VALLEY 20% discount on all meals

**CENTENARY POOL RESTAURANT,**  
 GREGORY TCE, SPRING HILL 10% discount

on all meals  
**UNIQUE BATIK:** 47 SHERWOOD RD,

**TOOWONG** 10% discount on all clothes

**MOUNTAIN EXPERIENCE:** BARRY PDE,  
**FORTITUDE VALLEY** 10% discount on all equipment with Radio Times advertisement

**GRIDLEY'S LIGHT & SOUND:** 50 QUAY  
 ST, CITY 5% discount on lightshows, hire & Gridleys goods

**NATIONAL FILM THEATRE OF AUSTRALIA**  
 equal to student discount for over 18's

**SOUNDTRACKS:** EAST STREET, IPSWICH  
 discount on all items

**CRITERION BOOKSHOP:** 332 BRUNSWICK  
 ST, FORTITUDE VALLEY 10% discount on all items

**PETER'S WEST END MUSIC CENTRE:**  
**VULTURE STREET** 10% discount on all items

**PLANET PRESS & PLANET PUBLISHING**  
 PTY LTD 188 BARRY PDE, FORTITUDE

VALLEY 10% discount on all printing, typesetting & artwork

**KARLIMAI ASIAN TRADERS:** ELIZABETH  
 ARCADE 10% discount on all items

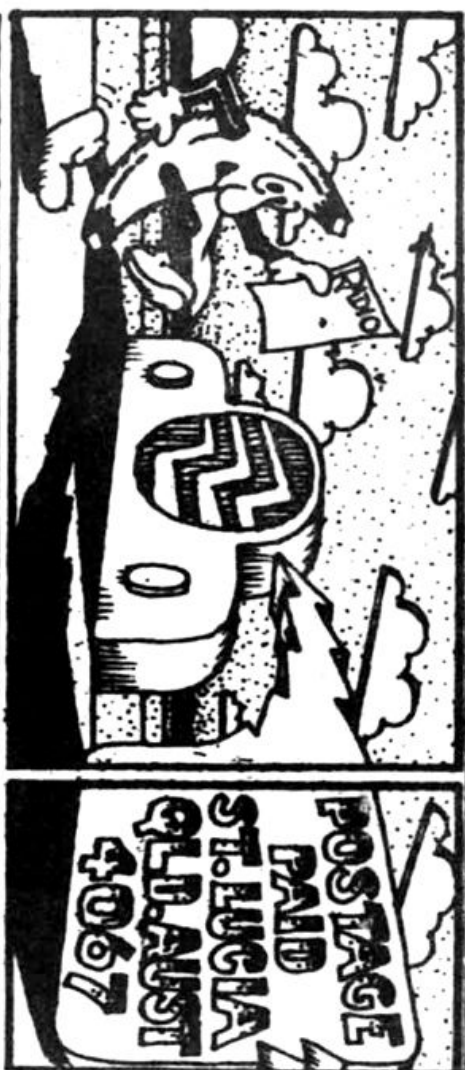
**ABUTMENT GRAPHICS PH.** 52 1856 10%  
 discount on all artwork, photographs & stereos

**LILLIES:** 454 UPPER EDWARD ST, SPRING  
 HILL 10% discount on all second-hand clothes & accessories

**SANDALWOOD TREE:** PICADILLY ARCADE,  
 THE CITY 15% discount on all clogs, footwear, leather goods.



# THE BACK OF THE NEW REDUCED RADIO TIMES...



REGISTERED FOR TRANSMISSION BY POST  
AS A PERIODICAL CATEGORY B

