

December 2005

HAPPY BIRTHDAY 4ZzZFM

30 YEARS ON THE AIR

A SPECIAL ISSUE RADIOTIMES

4ZzZ 102.1FM

SUPPORTING BRISBANE MUSIC SINCE 1975

4ZzZ

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4ZzZfm's mission statement is to provide a voice for community interests and concerns of marginalised groups in Brisbane not represented in mainstream media.

The views expressed in this publication are not necessarily the views held by the station management, staff or volunteers.

Some material may offend.

HAPPY BIRTHDAY 4ZzZ

By Dominique Haslam,
Station Manager



In preparing for the stations forthcoming 30th anniversary celebrations, its extraordinary to look across the body of work, creativity, frustrations, battles, personalities, love, conflict and countless individuals and experiences that have left their mark on this organisation to keep it breathing for thirty years. There have been more people moving through this station than anyone will ever know, creative projects for which there may no longer be any evidence, news stories that helped shape not only a station but its city that are barely audible on shedding reels currently being rescued for airing in december, reams of minutes from countless meetings where the same ideas and arguments are hashed and rehashed waiting for someone to take action rather than postulate or contemplate, and countless marks from personalities that were involved at one time or another, in some capacity — many of whom are long gone, some of whom remain and others standing quietly watching from the wings, not quite able to walk away, just wanting to know "so how's it going at ZzZ these days?"

"...OTHERS STANDING
QUIETLY WATCHING FROM
THE WINGS, NOT QUITE ABLE
TO WALK AWAY"

Some things are the same. The endless uphill financial battle for one (a BIG one). The navel gazing and meaning of life conversations where everyone has their own idea about what ZzZ is or should be, and trying to sift through the personal ideologies, take from them what is valuable and relevant to a community radio station, whilst remaining true to the purpose and the mission of the station, and determining how best to achieve that year in, year out with the very real struggles of inconsistent income and all that that means. Even the things that are different — whether they are different because the world is different, Brisbane is different, the media is different or, as in any community organisations, the people are different — aren't really all that different, they are just ideas, activities and projects evolving in different forms. The building is being overhauled to accommodate more people and better facilities to create better radio, our training programs are developing and growing, and there are a hundred balls in the air at any given time and this is a good time for ZzZ. At the end of the day, everything that is going on today is generated by the same desires as those activities initiated by those who came before us over the past 30 years — a belief in what the organisation stands for and a desire to help it, support it, make it better. We don't all agree on what that means, but at the end of the day, it turns out we're all pretty much coming from the same place.

This December tune in and check out just some of the people who have left their

mark on the place. Whether the journalists who broke major stories about issues like Boggo Road and made ZzZ's news room an icon in the Australian media, favourite announcers you haven't heard from for years, or music from the countless bands this station has supported from their very first demo recordings. Visit us on our Open Day, get along to Market Day which is being dedicated to Brisbane bands to mark the role this station has played in the Brisbane music scene, visit the forums examining issues concerning the media today, vote in the Hot 100, or just sit back and listen.

And subscribe to ZzZ. Subscribe not for the discounts and the prizes and the cheap entry to gigs. Subscribe to support a unique, independent broadcaster whose role in this community for the past 30 years is beyond measure. Because we need the support to keep on keeping on, and whether its for the music we play, the gigs we put on, because you once had an opportunity here to learn some new skills as part of a project or training scheme, or because you support independent media and realise the value of that in this day and age, subscribe.

ZzZ can drive you mental. It drives me mental. But when people driven by a love of amazing music you won't hear anywhere else, a commitment to independent alternative media keep turning up year after year, against the odds that we frequently face, you cant help but admire the nobility in that. Happy Birthday ZzZ.

Dominique Haslam, Station Manager

You're invited

4ZzZFM

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4ZZZ & THE MEDIA

By Senator
Andrew Bartlett

When Radio 4ZZZ's community broadcasting licence was confirmed by the brand new Fraser Liberal Party government in 1975, it was one of the very first FM stations and community radio stations in Australia, and Joh Bjelke-Petersen was not even half way through his 19-year reign as Premier. Thirty years on: there are hundreds of community radio stations; FM has long been recognised as the broadcasting band of choice; the ABC's 'youth' station JJJ-FM has been broadcasting nationally for decades; Malcolm Fraser is now seen by many as a progressive, soft-left person in comparison to the extremist neo-conservative zealots now in government in Canberra; there will probably never be another National Party premier in Queensland; and Joh Bjelke-Petersen is dead (I still can't believe that last one).

With such dramatically changed circumstances, does ZzZ still matter much? I believe it matters more than ever. In the 1980s Brisbane had two daily newspapers as well the Daily Telegraph in the afternoon. There were fewer radio stations, but most

of them felt some obligation to provide news coverage, and television political reporting had not yet fully degenerated into just another variation on entertainment reporting.

There are now more stations on the radio but a narrower range of choice. Commercial imperatives have precedence over artistic merit, and a reducing number of owners has seen the growing use of networking for all types of content — music, news and talk; resulting in less local content, diversity and creativity. Federal media laws have been deliberately structured by the major parties to favour a few major players and restrict opportunities for new entrants and technologies.

Australia is now amongst the worst countries in the developed world for media diversity, and is ranking below 40 other countries in the annual global assessment of media freedom.

There is no doubt that the federal government is hoping to make use of its newly won control of the Senate to bring

**"THE COMMERCIAL MEDIA
ACTS AS THOUGH COMMUNITY
RADIO DOESN'T EXIST... BUT
THERE IS A HUGE AUDIENCE"**

in laws that will further strengthen the grip of Murdoch & Packer, allowing them even greater concentration of media ownership and, even more significantly, the ability to integrate across different formats and types of media, including getting hold of the newly privatised Telstra so they can better control the means by which much media content is delivered.

My experience in politics has left me with absolutely no doubt that the agendas and stories that are run by the major media are driven first and foremost by the commercial interests of their owners. A mutually dependant relationship between the political needs of the parties in government and the commercial needs of the owners of the mainstream media has created a highly distorted portrayal of political processes and issues. Mark Latham's diaries provide the latest confirmation of this, but other media practitioners, such as Margo Kingston have also made it very clear.

In such circumstances, the need for alternative outlets that enable different views to be presented is vital. Diversity is a key component of any genuine democracy and that applies as much to what is provided by the media as it is in political debate in Parliament.

Whether you are talking about corporate media control of the output of news or the output of music, the need for alternatives is obvious. Triple Zed is a particularly significant community broadcaster because it has always consciously recognised the importance of its role of providing a genuine alternative to the mainstream media — whether in music, or news & information — and the importance of maintaining an independent voice.

The mainstream media likes to feed the myth that you're a failure or an irrelevancy unless you're top of the charts, top of the polls or increasing your profits. But it is diversity that provides dynamism, whether for an ecosystem, a society or a democracy, and diversity means a range of sizes and a range of roles.

Our democracy is currently at risk on a lot of fronts. Greater power than ever lies in the hands of Governments and corporations, and the checks and balances which protect against those powers being misused are gradually being taken away. One of those protections is a diverse and independent media. The few major players that own the bulk of commercial media may seem omnipresent, and they certainly play a key role in shaping public perceptions about politics and about much music and art, much of their power is self-proclaimed.

The commercial media acts as though community radio doesn't exist, because it detracts from their selling power, but there is a huge audience of all types of community and alternative media. The commercial media and major music labels could disappear overnight and almost all of what they do would easily be picked up in different ways relatively quickly, with very little of value lost. But if independent, community and grassroots media were to disappear, much of its unique value would be lost forever.

Technology has democratised music. People are more easily able to record and distribute their own songs, even though the stranglehold of the major labels on what gets airplay on the commercial media is greater than ever.

Technology has also provided more and more ways for information to bypass the

"TECHNOLOGY HAS
DEMOCRATISED MUSIC"

distorting filter of the mainstream media. Radio is both old and new technology, and Triple Zed (consistency) provides a small but special part in providing ideas, experience, airplay, sounds, noise, voices, tunes, thoughts and visions that appear nowhere else.

With the mainstream media moving ever more remorselessly towards a monoculture, keeping the mega-diverse aural-system of the Zeds alive is more crucial than ever.

Sometimes big things come out of little things, sometimes little things just provide a little seed of pleasure or inspiration that can provide nourishment for a lifetime, and sometimes something is just briefly wonderful and disappears. Each has its own value and each of those things and many more have come out of ZzZ over the last thirty years.

A 30th anniversary is a time for nostalgia, but ZzZ's past is just something to be looked at. ZzZ's future is something to be created, and that's much more exciting and much more important. New roles to play, new niches to fill, new trends to create and to kill, new kites to fly and crash and new misuses of government powers to expose and oppose, new ways to play the same old chords, with a whole new rhythm underneath the lot.

Defend it and help it keep growing wild and free, or we'll all end up in a political and musical monoculture. Once something's extinct, you can't get it back.

THE
ZOO

www.thezoo.com.au

30 YEARS, 30 GIGS

Promoter Paul Curtis rises to the mighty challenge of nominating his thirty choice picks from the past 30 years (or thereabouts)

Thirty gigs in 30 years. Where do you begin? I don't even know if I've been going out that long...

I think my first show was a 4ZzZ Joint Effort at UQ with maybe The Screaming Tribesmen and Pell Mell (actually maybe The Police with The Models at Festival Hall when I was still at school — actually I was still at school when I sneaked in underage to the 4ZzZ gig) followed by a 4ZzZ Market Day in the carpark near the Schonell cinema with The Mystery of 6s and Black Assassins among others... so what year was that... maybe 1980 — oh well that gives me 25 years at least. The first thing that comes to mind is the gigs I MISSED... The Clash at Cloudland due to drunkenly choosing to stay with an ex-girlfriend who didn't want to go (very stupid); The Residents at East Leagues club (no money); John Cooper Clarke at The Tube Club (because I was one of a few at the brilliant Eastern Dark at Sensoria on the same night); The Stranglers at Queens (maybe not old enough to get in); XTC and Magazine at Festival Hall (no idea); or Nirvana at the same venue (no

excuse) among possibly more than I care to remember. Aside from these complications, amid the diminishing power of memory shuffled through the drugged haze of past inflections of alcohol and the like, and the haphazard choice to 'get involved' and thus move from punter to promoter organising rather than agonising over what to do (and the potential to think that the gigs I organised were 'the best') — there is of course the sad possibility this could end up just being an inane train spotters list of gigs (you can always stop reading now I suppose).

As it goes... there were a few clubs I got attached to over the years — THE LOVE INN in Ann St was a favourite haunt (I could get in for free as I did the venue artwork — that was the deal I worked on in those days — no money just free entry). So many shows over that year it was alive — everytime X hit town I would never miss them (just to watch/hear Ian Rilen play that bass) and The Flaming Groovies show there was jammed beyond belief.

Then there was the OUTPOST down the



road also a hotbed of fun including my obsession with seeing Ed Kuepper solo ala Electrical Storm.

It was doing artwork that led to me to first get active and just prior to the Love Inn was this incredible space in George St SENSORIA where they knocked holes through adjoining empty buildings from THE OP SHOP to make this super smashed out venue. Fucking wild... First art I did was for these acid drenched RUBBER PARTIES with The Vampire Lovers and ilk... but I'll never forget just prior to it being closed down an awesome night with Screaming Jay Hawkins there. The night before at EASTS he had played a show with Nick Cave & the Bad Seeds in his Tupelo period which was also incredibly great.

EASTS was another great place to see shows (and not even in the city) — The Hot Roadshow with Died Pretty, The Celibate Rifles, Wet Taxis and Mushroom Planet; the first Hard Ons tour with Mass Appeal; the pompous rock entity that was the The Cult; Japanese punk band The Star Club with The Johnnies, and amazing nights with Tav Falco's Panther Burns, Dinosaur Jr, The Go-Betweens and of course Cold Metal era Iggy Pop with some of the guys from Hanoi Rocks playing in his band.

Prior to that was the previous Iggy Pop tour where he played AMYLS NIGHTSPACE (at least I seem to recall it being there plus a second show at MANHATTANS). Amyls was in the NATIONAL HOTEL and 4ZZZ had a club running there under that name

for what seemed like ages. So many great local bands. Around that time there was this festival out at Ipswich in the main park, comprising Brisbane and Ipswich bands (The Vampire Lovers, Sister Christmas, The Colours etc). It was a crazy day but after drinking perfume and knocking myself unconscious it was very much a blur... although I do recall many people during the day having to admit themselves to the local hospital due to some very scary acid burning extremely deep holes in any suggestion of normality.

"HE LOOKS UP AND SEES ME COVERED IN BLOOD AND SUDDENLY ABOUT FACES AND HEADS BACK TO THE DRESSING ROOM"

Then of course there were the numerous Joint Efforts 4ZZZ ran at UQ including a fantastic night with Johnny Thunders where in a frenzy I cut my chin open tripping out on his set. As I stumbled down the stairs to the toilets with Peter Jovich, we meet Johnny Thunders on the way up for another encore. He looks up sees me covered in all this blood and suddenly about faces and heads back to the dressing room... nearly kicked myself for the sheer bad timing. I saw so many great shows at that venue, including The Saints when they returned from the UK.

"EARLY INXS
WERE SOMEWHAT OF A
REGULAR AT 4ZZZ SHOWS"

Other spaces prior to and around this time that had a continuous stream of things to blow your mind include the inimitable CLOUDLAND with its incredible sprung wooden floor that left you feeling like you were walking on the moon — especially when I was underage and drinking large amounts of cheap moselle prior to running up the hill to hang outside the exit and try and sneak stamps so I could get in. Sure I missed The Clash show but there were other great nights spent there: Echo & The Bunnymen; UB40; The Flowers; Midnight Oil... even early INXS who were somewhat of a regular at 4ZZz shows and something to behold prior to Michael Huchence getting his acne removed. Then there was the QUT Gardens Point room that also had numerous shows I went to, although the two that spring most to mind were Nico in all her velvet glory along with The Wet Taxi's and that more-than-amazing eventual first jaunt by The Buzzcocks.

THE PLAYROOM on the Gold Coast was always worth taking a drive down to for a second opportunity to catch an artist including some of the better ones like The Ramones (can't recall where their Brisbane show was held but I know I was there) and also an incredibly stinky Anti-Nowhere League.

THE FUNKYARD was another haunted home of significance and where I started getting more involved putting shows together. The first Fugazi tour probably holds the firmest memory — our first all-ages no alcohol



show with a great local bill including The Dreamkillers and FAT. Then there was the great Meat Puppets spread over 2 nights to satisfy a ridiculous urge we had... plus also a fantastic Young Gods show as well.

Over the same time period I also staged an excellent rainy New Years show at THE LANDS OFFICE with The Dreamkillers, Pangaea and Screamerfeeder that I will always remember as the brilliant Pangaea's debut show, and which set in motion a whole series of New Years bills from THE ORIENT to Festival Hall over the following years. Still I'll never forget my first introduction to Shane Rudken from Emporium (now in Ponyloaf) spraying his keyboards out the back of his car across the rather busy intersection near the Orient.

Once the Funkyard shut down I moved on over to METROPOLIS in the bowels of the Myer centre, which hilarious as that was, had had some brilliant shows including the only visit to these distant shores by Einstürzende Neubauten (fucking amazing). The first show I promoted there was Fishbone which was entirely unbelievable... and after a whole slew of great shows, including the Rollins Band, it all ended on a night with Carcass when the police formed a cordon through the Myer Centre to escort everyone out. I suppose ultimately something like this was destined to happen but was perfect in sense as I got to do this amazing show with a relocated BOULDER LODGE in the old Chinese Theatre with Fugazi and Spiderbait that I'll never forget.



THE ROXY was the next port of call where I headed with Paul Campbell-Ryder from Metropolis. Of course during the '80s it had already been a much-frequented joint witnessing The Cramps; The Triffids; and Concrete Blond (on their first tour). Across the road in the old Manhattan was SITE — once upon a time hosting a great bill with No Means No, DOA and Front End Loader. The Roxy had too many shows to mention but some of the great ones that come to mind include Primus; Gil Scott Heron; Bikini Kill; the Regurgitator and the Boredoms double, and Rocket from the Crypt with Shonen Knife and Sixthick.

Around this time there was a plethora of great venues operating: VAN GOGHS EARLOBE enjoyed great performances from Jan Spencer Blues Explosion with Regurgitator; and Kim Salmon's STM was something special when the power shut down and they walked out across the tables still playing. THE CHELSEA was also great vibe and I clearly recall great nights there with The Make Up, Stereolab and Atari Teenage Riot.

At THE ZOO, for me, nothing compares to the night of Mogwai — astounding! Well maybe the Peaches, Audio Active, Cobra Killer and Full Fathom 5 bill was an alright show; as well as Wire, DJ Spooky, The Necks and The Dirty 3.

That said, The Dirty 3 at RICS the first time I got them up here was suitably insane... and as for The Necks — everywhere I have seen them play is a must: Customs House;

Judith Wright Centre; the Old Museum; and the POWERHOUSE. The Powerhouse (prior to the revamp) is also where I witnessed the ambitiously progressive Transplant — an amazing week of performance art and noise.

Love or hate it, there is no denying FESTIVAL HALL had a feel and certainly I was overwhelmed the night we took over it with Easy Cheese — the first local bill to sell out Festival Hall with Regurgitator, Powderfinger and many more. Over the years I witnessed many shows there: The Stranglers (finally) with the hilarious encore as Jet Black tried to orchestrate a riot; The Dead Kennedys with The Johnnys when Darren Peligro was arrested after the show for holding a beer on the street (but was more likely due to his skin colour); and other great nights that spring to mind — Rancid, Beck, Radiohead, Sepultura, Public Enemy, and Portishead.

Lastly, one can't forget LIVID — that first storm shrouded happening on the lawns at UQ... and the more than memorable insanity under the tent at the RNA grounds in subsequent years, freaking out to Mudhoney and Pop Will Eat Itself. And the TIVOLI served up Sigur Ros (didn't mind it, just needed a better acoustic environment) as well as Badly Drawn Boy.

No doubt I have left out many more lost in the haze of memory. 30 gigs — this is more like 30 Venues or thereabouts... and I know I've left some of those out as well.

Paul Curtis is a Special Guest programmer for the 4ZZZfm On Air Festival

30 YEARS, 30 ALBUMS

Nikola Errington
uncovers some pieces of
Brisbane history
in the 4ZzZ music library



In chronological order, here are thirty important releases to come out of Brisbane in the past 30 years! It represents the local musical influences that have been important to 4ZzZ announcers and listeners and more broadly Brisbane over 4ZzZ's time on the air. Most have featured in 4ZzZ's annual Hot 100, and some haven't but have changed the Brisbane musical community, and some have taken on the world! (Note: I couldn't possibly have enough perspective to pick a release from 2005 just yet!)

THE BEE-GEES Spicks and Specks (1966)



THE SAINTS
(I'm) Stranded
(1976)



THE LEFTOVERS Cigarettes & Alcohol (1976)

RAZAR Task Force (1978)

MYSTERY OF SIXES Black Banned EP (1983)

PARAMETERS A Record (1984)

UPS AND DOWNS Sleepless (1986)

SCREAMING TRIBESMEN
Bones & Flowers
(1986)



GO-BETWEENS Tallulah
(1987)

RIPTIDES Resurface (1987)

CHOPPER DIVISION Chill Out America (1991)



DREAMKILLERS Carnival of Skin (1992)

ACID WORLD Children of the Privileged West (1993)

BLOWHARD Blowin Off (1993)

SCREAMFEEDER
Kitten Licks (1994)

CUSTARD
Wahooti Fandango (1994)



MELNIKS Melniks Schmelniks (1996)

ESCAPE FROM TOYTOWN
Fish and Chip Bitch from Ipswich (1996)



REGURGITATOR Tu Plang (1997)

MINIMUM CHIPS
Swish EP 1997)



NOT FROM THERE
Sand on Seven (1998)



POWDERFINGER Internationalist (1998)

KILEY GAFFNEY Sweet Meat (2000)

TURNPIKE Strange Mathematics (2000)

RESIN DOGS Grand Theft Audio (2003)



THE GRATES Crocodile EP (2003)

GAZOONGA ATTACK
Your Girlfriend is Shit EP (2003)

DOLLAR BAR Dollar Bar (2004)



SIDEWALK REGRETS
Sidewalk Regrets (2004)

DICK NASTY
Your the Song My Enemy Sings (2004)

STOP WONDERING NOW

A 4ZZZ COMPILATION
OF REGGAE, SKA & DUB

By Tracey Newman

Stop Wondering Now is a 13 track compilation of local reggae, ska and dub artists. Like Gizmo, it's a grant funded project by AMRAP and CBF and one of the last CD category grants.

This project has provided experiences that labels or band/ artist who independently releases a CD comes across. Oh the dramas! You can make subscriber requests to listen to a track or download free mp3's at www.skatrek.com.

History

The application was researched using 4ZZZ's Top 100 (Reference: Generation Zed Compiled by Gary Williams — Thanks to Schleke for doing a Skatrek Special 2003 Hot 100 Ska Retrospective 1 January and 8 January), Top 20 Albums, internet coverage of Skatrek (including UK ska legends Madness mailing list!), Skatrek interviews and 4ZZZ constant support of these genres (Market Day bills, Dub Day Afternoons, Big Day Out). On the day it was due to be sent off, I missed the courier — so I personally

forked out \$200 to get it there on time. I had faith in this grant application.

We Got it! What do we do?

We advertised in street press — Time Off and Rave weekly free "musicians wanted" listings; 4ZZZ Radiotimes 2004; Flyers; Posters; 4ZZZ announcers email list; announced it on shows like Skatrek and The Yard; emails were sent to bands directly; Rhythm Collision Sound System mail list; and various other internet promotion. Our budget was slim — here's what one applicant thought: "Well promoted looking for submissions". Phill Wilson (Chucknee).

Submissions — How did we pick the bands?

All submissions were individually listened to for a few weeks prior to a selection meeting. It wasn't a meeting I was looking forward to, as we had some outstanding submissions and not everyone could be successful. Applications ranged from first demo recordings to ARIA award winners. The selection committee included Basmati Kassar (The Yard), Schleke (Skatrek) and

**"I PERSONALLY FORKED OUT
\$200 TO GET IT THERE ON TIME.
I HAD FAITH IN THIS
GRANT APPLICATION"**

myself, with advice from Andy Brader (mastering) and final approval by 4ZZZ station manager Dominique Haslam. No volunteers are associated with any applicants. The first round selection – 3 of the 'best' applications from reggae, ska and dub artists, i.e. 3 reggae tracks, 3 dub tracks, 3 ska tracks. The second round was based on next 4 'best' applications of mixed genres. The interviews were the personal selection. My job was telling each submission the outcome. I found it a challenge to tell friends or other 4ZZZ volunteers, they didn't make the compilation but all took it in their stride.

Who got on?

Bertha Control, Dub Shack, Kooii, Paulie B, Wastas, Kingtide, Freaky Lou, Rogerthat, Promiscuous, Mirador, Aquamarine, Heavyweight Champion and Triple 07

Where can you get it?

You can download it for free. www.skatrek.com. Remember to sign the guest book and tell us which songs you love the best!

Who worked behind the scenes?

Paul Mason at AMRAP. He's a deadest champ! If you're in a band you should check out AMRAP's distribution services at www.amrap.org. AMRAP and CBF for the funding! Andy Brader (Mastering) been spinning some of these tunes on the dance floor as DJ Slack Bastard (Rhythm Collision Sound System). Schleke (Skatrek) and Basmati Kassar (The Yard) – Some of 4ZZZ's expert ska and reggae announcers! Quentin Ellison (Diversa Tea and Talk) did a great job producing the interviews. Alex Oliver (Frida Drivetime) is a promotional spots guru. Rudekat and Red Octopus got together that cd cover in less than a week? Not bad huh? Ben from Agentnine (www.agentnine.com) loves Brisbane music. Check out www.brisbanemusic.com.

Who coordinated this project?

Tracey Newman of 4ZZZ's Aussie Bar-B-Que Skatrek Monthly Themed Specials and Saturday morning breakfasts.

HELL METAL

By Rossco

Hi there kids, Ross from the Hell Metal show here, taking a break from slaying daemons in another dimension to bring you the latest news from the desk of the department of Metal.

Recent News

It's been a busy time for The Pit crew in the last while. After being assigned to the Hell Metal show upon the departure of Rachael and Judy – cranking two shows and four hours of metal radio per week for a while – Jono and I finally settled into our new home at 8-10 Monday nights, sandwiched in-between Locked In and the Punk Rock shows, which suits us fine.

We've had a lot of guests across our airwaves in that time, including Devin Townsend, Dave Mustane, Fear Factory, Cradle of Filth, In Flames, Mudvayne, Slipknot, Soulfly, Wednesday 13, The Dillinger Escape Plan, Alchemist, Astriaal, Psycroptic, Dungeon, Frankenbok, Portal, The Berzerker, Sakkuth, Empyrean, Beijing Tank, State of Integrity, In-Cyde, Minus Life, From These Wounds, GuildOfFiends, Headkase,

King Mungi, Soulscape, Japunga.. more than my brain is able to regurgitate at this point.

Notable also is the inclusion of Simon Milburn of themetalforge.com, guesting every fortnight.

Online, we're in the process of developing separate homepage, but for now the Hell Metal page on the 4ZZ website will keep you up to date with coming playlists, features, competitions and interviews. You can check out most shows online at www.4ZZfm.org.au.

Our main aim at this point is to support local metal, not only by playing and promoting local bands, but working to have Brisbane recognised as an epicenter for metal. In the wake of this pass-over of international acts we have been experiencing recently which has seen Children of Bodom, Dismember and others fly overhead in search of larger cities. In the next twelve months Hell Metal aims to be helping promoters of these shows to bring these acts to our venues and to your airwaves.



Metal Care Package — Overseas Airplay!

Recently, I have undertaken the task of putting together a Metal Care Package to send to radio in other countries. Axeman from The Axe Attack metal show, which broadcasts weekly across New Zealand is already preparing a similar package to swap with us, and we are currently making ties with metal radio in Europe, the UK, US, South America and Asia.

Your band can help by sending enough CDs to cover the 4ZZZ library, Axe Attack in New Zealand, and however many you can spare on top of that for potential packages elsewhere, as we lock them in. No band is too small, no demo too cruddy. Some of the most brutal bands have the shittiest demos, so what? Let's get the music across the water! Updates to come on the show in the weeks ahead.

The Muz

Another thing we have implemented in the last few months is "The Muz": An annual award to be dished out during Radiothon in honour of one of 4ZZZ's favorite sons who sadly passed away this year. This prize will be awarded to an up-and-coming band that has caught our attention throughout the year, whom we think Muz would have deemed "fuckin' brutal". We miss you man.

Zed Warz

It all began in the sultry, un-airconditioned surrounds of 4ZZZ's studio 1 back in the summer of 2002 when John, (The Pit) and

J, (a punk rock gig regular) joined forces to do a one off radio showcase, 'Metal v Punk'. After a huge listener response the pair teamed up to do the show again later that year. They then hooked up with local rock prophet, 'The Reverend Q. Stone', to begin plans for a live extravaganza.

The outcome was ZED WARZ — Metal v Punk v Rock! ZED WARZ was not only an on stage battle, but a showcase of local independent music and a celebration of heavy music in general. As it was just after the invasion of Iraq the ZED WARZ team wanted to send out a positive message of unity as well, so they came up with the 'Booze not Bombs' pub crawl which preceded the show.

"ZED WARZ IS NOT ONLY
AN ON STAGE BATTLE, BUT
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HEAVY MUSIC IN GENERAL"

The first installment of ZED WARZ was at the Gabba Hotel in February of 2003 and featured a myriad of local talent. Some of the stand-outs were Japunga, Double Chamber, Hollow and The Third Gear burnouts. With an attendance over well over 400 punters it turned out to be a great example of what can happen if people can put aside there



"WE'RE WORKING TO HAVE
BRISBANE RECOGNISED AS AN
EPICENTER FOR METAL"

differences, (ie. music tastes, life styles, class or whatever) and come together to celebrate a common good. Which in this case was heavy music.

4ZZZ's second installment, ZED WARZ II, boasted the likes of Minus Life, Motormoth, My Disco(melb), Lynchmada, Knaw, From These Wounds, The Smut, Jackknife and Roachclump, and was again preceded by the 'Booze not Bombs' Pub Crawl reaching it's final destination, The Waterloo Hotel, were ZED WARZ II kicked holy arse, and all but filled the venue.

Stay tuned for Zed Warz III, coming 2006!

Altar of Metal — Metal Niteclub

Most recently we have undertaken another important call to duty. Heretik Inc. presents Altar of Metal @ The Rev. A monthly Metal club in the blood-soaked heart of the valley, featuring four live metal bands, and Jono and I — the Hell Metal crew — spinning the heavy shit in-between, and into the early hours of the morning.

Since August, Altar Of Metal has drawn in excess of 250 metal-heads per month, and featured acts The Hostages, What Went Wrong, Happy Camper, Raising the Dead, Nux Vomica, In-Cyde, Malaclypse and Ruptured Harmony.

Each month we have a new bunch of giveaways, little things that you didn't earn, including concert tickets, CDs, posters, stickers, and whatever else we can get our hands on.

In the not-too-distant future, I hope to record an entire show from The Altar of Metal, so get down and have your voices heard!

Stay tuned to the show for club dates, this month's Altar of Metal is at The Rev on the 23rd of December.

4ZZZ's 30th Birthday Celebrations

And finally to close, Happy Birthday 4ZZZ! You saved me from bad radio in my teens, and revealed to me aged 12 a show that he would end up announcing. I actually won double back-stage passes to hang out with Slayer after their show when I was in highschool.

What would we do without community radio?

During the month of December, some pretty special things will be happening on the frequency of 102.1fm. For Hell Metal's part, we'll continue to do what we do best, including the bits in the above paragraphs. On top of this we will be featuring some extra special programming during December, including live music in the studio, and guests.

Well, that's enough out of me, just remember.. you've got a kick-arse record collection, but there are some things only radio can bring you. Support your local shit, I'll see you at a gig soon!

Rosco.

The Hell Metal Show broadcasts weekly, Mondays 8-10pm.



DOCH

Dave Cuthbert
chats with Doch's
Nick Lavers



So how did the whole idea for Doch come about? You all knew each other from the Conservatorium, but what gave you your inspiration to play gypsy music specifically?

Just the love of the music. Personally it was pretty obvious as soon as I heard it that that was what I needed to do, once we played some gigs, it seemed that way to the band as well and that's why we've stuck together I reckon.

How did you arrive at the number of players and their specific instruments that they play?

When we started we had five core members and everytime we'd get a set rehearsed up someone would leave us and we'd have to start again. Then we started playing with seven and eight and we became a lot more stable, because no one could cause the end of the band by leaving and so no one did.

The instruments were just what we'd heard used by our favourite Gypsy bands so it was pretty easy to pick. Except for the banjo which isn't really used much in other bands.

It was meant to be a substitute for the Cembalom which is a hammered dulcimer that's on a lot of the recordings we listen to.

When did you first start 'jamming' together as Doch?

I think it was in 2000 in a big rambling share-house in Sankey St, West End.

Where/how do you come up with most of your songs?

Mostly we pinch them from recordings we hear. Between us we've got a big collection of fairly obscure (and some not so obscure) Balkan gypsy bands. It's pretty easy when we hear something we like, some songs are a lot more accessible to western ears than others. I think that's basically what we're

"WE'RE NOT VERY GOOD AT
AGREEING WHAT OUR ORIGINAL
STUFF SHOULD SOUND LIKE"



**"I DON'T THINK WE EVER
WONDERED WHAT IT WOULD
BE LIKE IT PLAY A GIG DURING
A HATEBREED SOUNDCHECK.
BUT NOW WE KNOW."**

good at, taking traditional – or not – tunes that we like and arranging them in a fun way that people seem to like. We also make sure there's lots of room for improvising which keeps it fresh and feeling like anything could happen at a gig.

We've always wanted to be an original band actually and everyone in the band writes but we're not very good at agreeing what our original stuff should sound like so our sets are still mostly traditional songs. I think there are plans for some original side projects (or main projects?) coming up so look out for that.

Does playing the kind of music you do, with all the different instruments make it a bit hard when it comes to sound engineers and sound check?

It's actually never been as bad as you'd think, we worried a lot about that at the start. Because we play acoustic instruments we rarely get amazing, amazing sound because you need really good (expensive) gear to make them sound totally real, but it usually sounds okay – I think because we can play acoustically and we usually rehearse acoustically we get the balance right a lot ourselves.

How was playing at the Big Day Out earlier this year? I remember at least on the punter side having a great time, dancing and jiggling along! It wasn't exactly what you'd call your standard sort of festival for gypsy music ...

The Big Day Out great but very surreal. I don't think anyone in the band had ever wondered what it would be like it play a gig during a Hatebreed soundcheck but now we know.

It looks like the next few months are going to be relatively busy for you guys, heading to Tassie, NZ and a spot at the Commonwealth Games? Did you wanna tell us a bit about that?

Back on the road! It should be great. The NZ tour in January/February is going to be our first ever tour organised for us by someone not in the band which is a great relief. And if we actually make some money out of it we're going to do it that way every time.

And you've got the 20 piece Doch Gypsy Orchestra happening at the end of October...

This should be really cool too. We're aiming for 25 on stage this time round and the big band in full flight is one of my favourite things. We'll have all new songs and mostly the same people to play them with including Zulya who's going to sing with us again and we've got Yaron Hallis from Monsieur Camembert joining in as well.

We recorded last years shows and it worked really well so we're going to try and film this one so fingers crossed for that.

4ZZZ presenter Dave Cuthbert presents Siesta (Wednesday 1-3pm) and The Demo Show (Tuesday 7-8pm). Doch will be performing at 4ZZZ's Market Day December 17th.

THINGS THAT GOT LOST IN THE FIRE

By Giordana Caputo

Some things don't change a hell of a lot in 30 years and some things do. More than thirty years since Whiskey Au-Go-Go and over twenty on from Fitzgerald, the Valley is still a dodgy place. The mall has a Police Beat, and there's a network of CitySafe cameras on every corner, but that hardly prevented this triple zed volunteer from trawling through garbage bins and seedy alleys in a vain attempt to find a trace of her belongings, that were unceremoniously nicked from the historical ZzZ studios in broad daylight as she hosted a crime-free news bulletin on 102.1FM.

My mother and I walked the length of St Pauls Tce early the following Sunday morning, after a security guard at Centrelink found hundreds of sheets of paper scattered along the road. They were obviously dumped by the 'robbers', who had no use for ZzZ news manuals and At the Local show plans, but unfortunately much more need for my near-new laptop computer. As we walked, mum regaled me with tales from the 1970s when the Valley was even seedier, and

more dangerous than a metrosexual in a Saturday night cab rank.

Mum and I were on a recon mission, it would have been quite funny if I wasn't so depressed. You see, I'd done this before, no less than three times, right here on what I like to call The Boundary; the Spring Hill/Valley border. Once I managed to turn up my wallet, dumped in a Barry Parade bin, another time I found my tooled leather handbag, hanging from a fence, but this time all we found was a set list of a band I'd never heard of before, so it could have come from ZzZ, or the Jube or maybe even Visible Ink.

We also unearthed a mine of human artefacts hidden in government regulation gardens, behind bus shelters and in urine-coated bins. If we had a dollar for every goon box we found, we'd have made back the cost of the computer and then some, by the end of our mission. Beer bottles were most common, followed by kebab wrappers that told an obvious story from the Saturday night before. But more curious were the

birthday cards and the dumped phone numbers that told of rejection and hope and loss. There were thousands of cigarette butts but not one syringe, only traces of blood and piss and food. This is a part of the city that's lived in, bodily functions find release in side streets, people fight on shallow stairways, people cry in doorways and all that's left in the morning are their ghosts, wrapped in scraps of paper and silver wine bags.

The ghosts in this part of town could never be lonely, these streets having seen more death than most in Brisbane City. As we turn a corner past a blindingly white building into Ameila street, my mum, holds her heart and pauses a moment before pointing up.

**"THESE STREETS HAVE SEEN
MORE DEATH THAN
MOST IN BRISBANE CITY"**

"There, there, that building there," she says, "that was the Whiskey Au-Go-Go." She doesn't have to tell me, I've heard the story before, part of Brisbane's history ya know? But I made her tell me it all this time, this skanky mission was the perfect setting for stories of crime and murder.

"We'd often go to Whiskey Au-Go-Go, it was the night club to go to. They used to have women dancing up on tables, go-go dancers, it was very modern. You got the feeling there was lots of money around, but it was only afterwards that we discovered it was all sort of mafia-style stuff, we only realised that afterwards when all the stuff came out, the court cases and stuff"

"Well, we just decided not to go that night, we'd normally have been there that night, it was on a Sunday, I think we might have had a birthday party or a BBQ to go to and we just didn't go. And it was on the news that it had been firebombed the next morning. I just thought, oh god, how many people are in there that I know? Because we used to talk to a lot of people in there, I'm not sure who was burnt, who was killed, but the barman I'm sure was. We'd always talk to them and have a laugh with them and they'd mock us because of our accents.

"They threw it up the stairs, whatever it was, molotov cocktails or something, 15 people died and there were quite a few people had injuries and stuff, because there was flying debris. And there was a problem I think with getting them out, I'm sure I remember something about the back fire escape being locked.

"Everybody at work was completely shocked, too because they knew I used to go there. For some reason that Monday morning I was late for work and when I arrived they were all just standing around the reception desk and saying, 'oh my god, she's here, she's here' and they were all hugging me and everything.

"We were very shocked, extremely shocked, nothing sort of sinister like that had ever happened, I suppose they call it terrorism now, but it was sinister then.

"And the typical reaction at the time was 'oh those druggies that did it', you know that's what the majority of people just said, 'oh it's all drug related' and then when it came out it was nothing like that at all, I mean it was underworld, but as far as I know it wasn't drugs, it was just a vendetta.

"Afterwards nobody would go near the valley.



Photograph © the Courier Mail

But we still went to the valley, of course we didn't go up that end, people cautioned us and said we shouldn't be going to the valley, but we said, 'Oh you die once anyway'. Even before the bombing the valley was a place where 'good girls' wouldn't go. But because we were migrants we were free to go to all these places because we didn't have families watching over us. I'd invite friends from work to go there, but they'd shun me and say 'oh no you wouldn't go there, you can't be safe' you know, they didn't think the valley was safe at all.

There was a lot of standover tactics in the clubs, supposedly, meaning that the clubs had to pay somebody else to stay open. I don't think anyone thought at that time it was the police, but more like big mafia-style dealings. Like, a really fancy club would open and you'd say 'oh that's a beautiful place' and it'd look really fabulous and in six months it would be gone, it would be closed. You hear all these rumours about why that happened, he didn't pay up so he was either sent out of town, or you know, he was murdered, I used to think it was shocking, you'd hear these things around, but I never saw anything going on it was just what we heard, what we were told."

Mum's voice fades and I notice that the building in the nightclub's place is whitewashed now, almost as if the current owners know the disappointment that haunts this place and they don't want to leave any spot for it to hide, take root and grow.

The Whiskey A-Go-Go story is a fascinating insight into the border-world that Brisbane was in the 1970s, before my birth and before ZzZ made its home here on St Paul's terrace. According to the Boggo Road Gaol museum, John Stuart and James Finch

ignited two drums of petrol in the foyer of the Whiskey Au Go-Go nightclub on March 8, 1973. History has it that Finch and Stuart had been employed as hitmen by underworld figures that were attempting to control prostitution and gambling in Brisbane at the time. Both proclaimed their innocence over the bombing, stating that a corrupt police force had set them up. Finch reportedly bit off his little finger to protest his innocence and Stuart swallowed wire crosses that would tear his stomach lining open and also escaped from his cell to take part in roof top demonstrations. While Stuart died in prison, Finch was eventually freed and deported to England, soon after admitting his guilt on *A Current Affair*, after nearly 15 years inside.

As we head further up into Spring Hill, mum's memories become stronger and my interest in finding any 'clues' to the whereabouts of my possessions fades. This mission has become more like a time-trip, into the 1970s when Mama Luigis was the best restaurant in town and girls from Ascot and Clayfield wore white-buttoned gloves for a rare night out on the town.

Mum's old home on derelict Gregory Tce has been replaced with upmarket terrace houses as more and more of the city falls under the shadow of BrisCrane. But as I reflect later, standing in the grungy ZzZ courtyard, where I once saw a rat as huge as a cat, the city has changed so much, but I feel that in this street, there remains a place for life to decay and a new history to grow.

A place where we all contribute to a story that, with time, becomes meaningful, touching and even romantic, if only from a safe distance.

4ZZZfm presenter Giordana Caputo hosts Brisbane Line and At The Local (Saturday 12 Noon).



SISTER HELEN PREJEAN

Interviewed by
Nikola Errington



Earlier this year, Sister Helen Prejean and Sister Maria Grathwol from the Sisters of Saint Joseph Order conducted a speaking tour of Australia to promote Sister Helen's new book *The Death of Innocents*. Sister Helen Prejean is most well-known as the real life nun whose story is told in the movie *Dead Man Walking*, which was based on her first book. She has accompanied six men to their deaths by execution but also works with murder victims' families. She is an honorary member of Murder Victims for Reconciliation and serves with numerous national and international organisations working to abolish the death penalty.

"The challenge of speaking to people here is I take people through the same stories of people on death row, executions, the victims families, the huge tensions between being with people who have done terrible crimes and then those they have killed. But its making the connections for Australia, you know and I hope to learn in this conversation what goes on in your prisons. I know that those who seek asylum in this country, the opposite of being welcomed

they're thrown into jail with no recourse and families are separated, its terrible so I try to make the connections with Australian issues that are comparable." Says Sister Prejean.

For a nun that took on the vows all those years ago to serve God, it's hard to believe that Sister Prejean's life would have taken her down such a particularly gruesome path.

"When I made my vows as a young sister at 18, I didn't have a clue about how it was going to unfold and I would be brought into such arenas of suffering and death and being called to stand up and be a witness and to help people to change their mind about the death penalty. I never dreamed that I would move in those kinds of circles, or that I'd be traveling internationally, now in Australia, later in May in Japan and South Korea, you never dreamed but what you try to do is just simply as you get the insights and the enlightenment you try to act, you try to take one act and you try to act with integrity according to what the insight has taught me, and fidelity. When I go to visit people on death row in the United States, and now I'm visiting the 7th and 8th person



on death row, I've accompanied 6 people to execution, fidelity is the most important thing as it is in any relationship that if you tell someone I am coming to see you then I am faithful absolutely, to those visits, to the relationship. I love the way feminist theologians have defined morality, the essence of morality is right relationships."

The first person that Sister Prejean accompanied to Death Row was Pat Sonier, on April 5th 1984.

"Pat Sonier, the first, he's drinking coffee and smoking cigarettes and he and I are talking the same way you and I are talking right now and the only way you know that he is going to die is with your mind and with your watch. You're looking at the time, he has two hours to live, he has half hour to live, ten minutes, now they're calling for him, now he's walking into the room, now they're strapping him down and now they're killing him. It's impossible at first to get your mind around it and it's very, very frightening, because its like you see this protocol of death, you see this machinery of death, and there's nothing you can do to stop it. But to me, the relationship is central to it. He had said, "Sister you can't be there in the end, it could scar you", and I said "no Pat, I don't know what its going to do, I don't care what it does to me, you are not dying alone, and you look at my face when they do this and I will be the face of love for you, the face of Christ"; it was the relationship, he was not going to die alone, not as a witness for the State. I made that very clear because you don't want to get sucked in to kind of being a part of the whole execution process. I was there for him and then afterwards, you know, it was the middle of the night, when he was executed. I walked out of the death house, dazed, I had just watched him be killed and

I did what any feeling, normal, ordinary person would do, I threw up, I vomited. Then, it was very clear, I could hear it very clearly inside of me, "it is the middle of the night,

**"IT'S A SECRET RITUAL IN THE
MIDDLE OF THE NIGHT.
I'M THE WITNESS,
I MUST TELL THE STORY"**

this is a secret ritual, polls in Louisiana and the United States are saying the American public favours the death penalty" but it was very clear, they will never ever see it, it's a secret ritual, its in the middle of the night, I'm the witness, I must tell the story.

"I have been a witness, I have seen this and my mission is to wake up, especially the American public, into understanding why we need to do away with the death penalty. Australia doesn't have the death penalty per se, but there's a lot of ways you can impose death on human beings. Prison and exile and separation from loved ones in far way places is also a way of dying if you let it kill you, you know, separation from the human community. You know, what prisoners experience. You get a thousand signals from the time you wake up to the time you close your eyes to sleep that you're nothing but disposable human waste. And to me the whole thing is recovering and understanding the beauty of each person and what they are capable of doing as they are transformed in their life. I have just witnessed incredible miracles of people who had done unspeakable crimes and then who become luminous, who becomes incandescent in their transformation and the

Continued page 68



PLUS ONE

Evan Alexander
speaks with
Plus One Records
and Skinny's Music
main man Simon Homer

Iron On, The Gin Club and Giants Of Science — your current roster spans genres. Apart from their music, what about an act prickles your interest?

Above anything I suppose I have to be able to listen to the artist and enjoy them, however at what level is another story. We're not looking for pop hits, but we are looking for originality, diversity and a big bag of sassyness.

**"WE ARE LOOKING FOR
ORIGINALITY, DIVERSITY AND
A BIG BAG OF SASSYNESS"**

How has operating an independent record store assisted you in running your label?

You have no idea how important it has been and how important it continues to be. We tried a few years ago when we started another label based from the store, but I

think we had too many chefs in the kitchen and the lack of communication made the objective a nightmare and unfortunately I had to get out as I could see it was destined for destruction and unfortunately that's exactly what happened. The sad part of that project was the fact the bands all got burnt by one persons egocentric ways.

As an independent label where do the majority of your funds get spent?

The majority, actually all of it has been out of my back pocket and you should see the size of the holes that it burns. But not everything is about cash and if we can continue assisting these bands with the small budget we have to offer and help them build a community of like minded artists where they can assist and help each other, that is a success as far as we're concerned. However, if a major came a knocking, we wouldn't look at it as selling out, but more so as buying in.

What aspects of your business, if any, does 'Plus One' outsource, i.e. promo, publishing?

We have used other companies to do promo and things, but it does come back to cash and how little we have and again this is where our position with Skinny's comes in handy as we usually deal with a lot of those types of people on a day to day basis and more times than not, they have been more than keen to help.

In terms of artist exposure, how important do you see digital radio becoming over the next ten years?

Digital radio is going to be and already is extremely important. Record Companies are always complaining about digital downloads, but I've always looked at the internet as a friend. Without it, independent and a lot of major artists for that matter are not going to be exposed to an audience. All commercial radio plays is back catalogue or the easy-sell instant-hit crap that major labels sell to them. The majors have made their bed and I personally think they deserve everything they get for not being so open minded on the artists they sign, and the fact they are more than happy to look for the quick buck instead of working and growing with an artist.

What measures do you take in order to effectively combat illegal online downloading?

I don't think in our artists careers it's too much of a problem and I don't know of any of our releases that have been leaked on the net. I'm sure they'd probably look at that as

"THE MAJORS HAVE MADE THEIR BED AND I PERSONALLY THINK THEY DESERVE EVERYTHING THEY GET"

a compliment that someone needed to hear it before it's released, but one problem we do find in the store that we think is directly linked to downloads is the amount of CD covers that get stolen for peoples CD burns. Bad, bad, bad people, you don't know how much that pisses us off.

What are the initial steps to be taken when looking to tackle overseas markets?

So far it's a case of knocking on as many doors as possible to get a foot in the door — phone calls, emails, letters and any other form of communication you can use to your advantage. Plus One is very lucky that we have a distro label that has some very good contacts overseas, and we are also lucky (as a country) that there are Government initiatives available to assist artists and their music getting overseas. It's not huge, but it's a damn sight better than a lot of other countries. Basically it is a case of head down and arse up and work your little butt off until, hopefully, something comes good for all parties involved.

Evan Alexander presents 'The Sorting Table' (Tuesdays 1-3pm) and Simon Homer will be Special Guest programmer for the 4ZZZfm On Air Festival.



IT'S ACADEMIC

A Contextualisation
of 4ZzZ
in the Radio Industry,
by Chris Cobcroft



By way of a brief introduction to what, otherwise, might be a slightly intimidating academic piece, let me introduce myself. My name is Chris, I'm an honours student in Media Studies at the University of Queensland. I'm also an announcer at ZzZ (I do the Slack Bastard Show – Wed 3-6pm). I've worked and volunteered at the station since 2000. For some time now I've been writing academically on 4ZzZ, my thesis (being written, presently) analyses the broadcasting style of the station using the tools of subculture theory and political economy. The following essay is a chapter from the larger work, comprising a brief examination of British and Australian broadcasting in a way that introduces community music radio and the style which that takes in 4ZzZ. I hope you find it interesting, it should be goal of academic writing to reach those outside the academy (and sadly it usually isn't). If you have any questions, want to know more or would like to read the full work (if and when it is ever completed!), please email me at chrisc@4zzzfm.org.au.

This essay makes a selective examination of broadcast radio as it is comprised in roughly three sectors: commercial, public and community in the United Kingdom and Australia. This clarification of industry operation acts to contextualise community radio 4ZzZ.

It begins, far from present concerns, at the origin of public broadcasting in Britain, where staunch public-service principles and a commitment to Victorian cultural moralism largely ruled out an 'entertaining' approach to radio. (Hutchison 5) Despite the BBC's protectionism on British airwaves, American popular music filtered in through, among others, pirate stations during the 1960s, cheaply accessing recorded music, crudely imitating emerging US Top 40 formats and feeding the hungry ears of British youth. (Barnard 42) Not to be beaten the BBC summarily shut down the pirates and launched its own pop-radio service, Radio 1 (46) which has always taken unusual approaches to its public service mission.

Since the early 70s it has 'competed' (as much as a government funded institution

can be said to) with commercial stations: Independent, Local Radio (ILR) and more recently with national networks. In so doing Radio 1

...appeared to be a station with two distinct (and opposing) identities: a pop-cum-middle-of-the-road network by day and a pseudo-FM station...by night. But behind the apparent schizophrenia Radio 1 was simply following the familiar BBC convention of drawing a distinction between programmes of background music and those of music that requires more actual listening. (56-57, emphasis original)

It is through this commitment to 'serious' music that Radio 1 meets its obligation to inform and educate' though 'entertainment' at times, becomes tangential to the programme. Long-time presenter John Peel personified this style. "Peel is Radio 1's resident guardian of self-chosen alternative musics, a holder of the late-night ghetto slot who talks affirmatively of the Reithian principles of encouraging audiences to discriminate in their listening and of bringing the more difficult and demanding to their attention." (156) This programming is essential. Without it, Radio 1 would not be able to fulfil its public mandate, be substantially different from commercial services or able to justify its public funding. However, it must have seemed more like an anchor around the neck of public broadcasting in the changing political climate of the 1980s, which, in Britain, manifested the conservative and anti-public-service Thatcher government. (Hutchison 11)

Yet, though plans were tabled to drastically reduce BBC funding Thatcher was unable to significantly reduce it. Ironically, sweeping changes that hit the BBC were internally driven. The BBC had "...anticipated the government's approach...by developing its commercial activities, engaging in major efficiency drives, and implementing a new system of resource allocation..." (13) Radio 1 was not spared, but the changes to its operation were not what might have been predicted. Since its duplication of the pop format brought continual threats of privatisation, rather than attempting to exploit commercial potential, Radio 1

**"A STATION WHERE
INFORMING AND EDUCATING
ALWAYS CAME FIRST
AND ENTERTAINMENT
A DISTANT SECOND"**

protected its existence by a significant increase in its public service commitment, in this case as a 'new music first' radio station. (Hendy 744)

As UK commercial music radio minimised risk by homogenising its programming 'formats' the record companies which service it similarly standardised the music they supplied to fit those formats. Obviously this approach served existing musical styles and their established artists in terms of airplay. "But what of relatively new artists or unfamiliar sounds? The model of commercial behaviour would tend to suggest that airplay would be non-existent..." (750) Radio 1, by contrast, started to put new artists and unfamiliar sounds on the air, during the day, where formerly they had been banished to the late, night-time hours. Radio 1 reached the zenith of its public service commitment: a station where informing and educating always came first and entertainment a distant second. This had an unpleasant if predictable effect. "From an average weekly reach of 19.23 million listeners in June 1993 [Radio 1] had fallen to 11.1 million listeners by early 1998 – a loss of some 8 million listeners (Garfield 63; in Hendy 757) Yet there were more salutary results. Radio 1's fostering of British artists previously labouring in obscurity had significant payoffs at home and overseas. "Many voices in the British record industry believe that Radio 1 thus ensured the huge success of new bands like Oasis and Blur in a way that commercial stations did not." (744) Moreover, this initiated a shift that spanned the UK radio industry. "Across a broader range of stations nationally, there was a 'leftward' shift to the point where commercial radio was able to accommodate acts once thought of as almost untouchable." (752) This in turn allowed

Continued page 63

ARTS BROKER

By Vivian Jean

Writing as I am now, slumped in a Newcastle cafe, moments before a panel on the art of arts reporting; my sleep deprived mind is brought to ponder the meaning of it all whilst my stomach murmurs over yet another over-priced breakfast. What is this 'arts' and why is it reified so? I'm planning on downing a coffee shot, hitting the panel at it's caffeine peak and saying something to the effect that style is substance, everyday is a creative act... I clutch my eyes closed, the Novocastrian weather is smiling, but not at my hangover...

Art everyday, or the same in reverse, my eddying thoughts are returned to David Broker, Acting Director of the Institute of Modern Art, previously of the Adelaide Contemporary Arts Centre and co-presenter of Sunday's Art to Lunch program. That is, it's art over the week and straight through the weekends as well. His zed-cred has been sealed in the steady flow of sands through an hourglass to the tune of 8ish years.

Possibly the most nomadic of the ZzZ pantheon, David has touched down in South America, China, Korea, New Zealand and

Italy within the last 18 months and it was only in the final fleeting moments before a departure for Japan that I managed to squeeze a few moments from his day to muse over Art to Lunch, arts reporting, and blazing bosoms.

So you've been doing Art to Lunch for 7-8 years...

There was a period when we didn't do it for a while and people wrote into ZzZ and said that there needed to be an arts show. They thought we were axed. We actually weren't axed, we probably just didn't fill out our shift application (laughs) and so we didn't do it for about a year.

Is presenting a weekly show ever a chore?

Only when I've had too much other stuff on, but you learn so much, and it benefits and compliments my day job... And the IMA gives me time to work on it. It gives me time to do programming and provides the facilities to do it... and it certainly pays off for them.

Any memorable moments?

It's all about guests... My favourite person to speak to is Judith Lucy. We developed quite a relationship with Judy. When she came to Brisbane she would ask specifically to be interviewed on Art to Lunch, to go to ZzZ. And people like Bob Downe have also been great interviews and have said that ZzZ is a legend. So when you're getting solid Aussie comedians like that, they're very aware of ZzZ and what its contribution has been.

Has there been any controversy over the years?

No, the only controversy has been whether Anna and I were talking too much.

How do you go about reporting on arts?

We really wanted to do an arts show that was accessible to everyone, so we would ask simple questions that start at the beginning, so if you ask someone about their work you ask what it is made of to start with, and then you work issues around them.

What is the role of Art to Lunch?

We're always really dedicated to promoting what's going on locally. In some ways Art Lunch is the only show in Brisbane that actually promotes local activity in the Arts. The other role that it has is as professional development and training. I think it's really important that artists and actors and writers and dancers learn to talk about their work in that kind of situation, learn to answer questions about it and develop confidence

not to have 'mic fright'.

For many companies, especially Opera Queensland and the Australian Ballet which are two that we've had quite close relations with, they see getting on ZzZ as really important in terms of getting a young audience. Because they've got dying audiences. Of course, they've got huge amounts of money and only elderly people are going and so they really have to build up a young audience. The arts show has been a way for them to tap into audiences that they may not have had otherwise.

"A WOMAN ACTUALLY
CAME OUT WITH
HER BOSOMS ON FIRE"

Cheers, enjoy Japan!

Oh! I've just remembered, once there was a performance of Salome done by the Nash Theatre, and during the dance of the seven veils a woman actually came out with her bosoms on fire... put gel on them and set them alight. When she came in to be interviewed it was "ell" that we could talk about, and that was a time when we got feedback because she said 'at least they could have spoken about my acting abilities'. That's one of the indelible memories of Art to Lunch.

4ZzZfm presenter Vivian Jean presents Bitumen Blonde (Friday 1-3pm) and Art to Lunch can be heard every Sunday on 102.1fm 12pm-2pm.



STRICTLY & LOWDOWN

FUCK WITH IT

By Nikola Errington



For anyone that has been out to see a live music event in the last eight or nine years, you would have been in the presence of a Strictly & Lowdown production. The live VJ experience can be as subtle as it is overwhelming, it just depends what kind of show you're at, and they have certainly played a diverse array of shows. Since their inception in the mid-1990's Strictly & Lowdown have made video clips for the likes of The Resin Dogs, Regurgitator, Not From There and Full Fathom Five, they've done live visuals at the Big Day Out, Splendour in the Grass and this year at the esteemed UK Glastonbury Festival. They've also been included in some of the most important film festivals in the country Brisbane International Film Festival and the St Kilda Film Festival. They are pioneers in their field and stalwarts of the Brisbane artistic community. I had a chat to Ken & Rachel, the pair behind Strictly and Lowdown to get the, er, lowdown!

We were a couple for about 18 months, music was a big part of our lives but we

were also interested in the visual. During that time we started our VJ collective called Mutant Media. We then realised that our connection had more to do with our creativity than with anything else, so we split up and changed our VJ name to Strictly & Lowdown. We were really inspired by the visual movement that was going on in the UK around 1996, it was pretty underground at that stage, and there weren't many people at all in Brisbane doing live visuals with bands. We were mucking around with Fairlights (80's video synths pioneered by Severed Heads), cheap video mixers, Hi 8 Video cameras and VHS.

There is a great VJ community in Australia now, and there are lots of talented people doing really amazing things.

We then heard about ColdCut, and Visual outfit Hexstatic, and completely freaked when we realised that we were doing the same thing as Hexstatic, just not nearly as well as them! Now almost 9 years on we are digital, using laptops and digital mixers & cameras. There is a great VJ community in

"SAMPLE IT,
LOOP IT,
FUCK [WITH] IT
AND EAT IT."

Australia now, and there are lots of talented people doing really amazing things. The artform is completely tangible. You can design screens or software, use audio and video together on stage, 3D, 2D, sampling, even use 16mm film projectors to project film loops etc etc.

The ideas are endless. After having spent hours and hours lugging gear, and bits and pieces around through the years, we tend to stick to pretty straight digital setups now, with as little gear as possible. We have had heaps of inspiration and opportunities from people like Tim Gruchy (Vision Four 5, Inspirational Video Artist) Peter Walsh (who supported us through *Livid*), Resin Dogs & Media Rare, (who took us on tour around Australia for four years). Splendour in The Grass crew, The Family and Consume. Visuals and VJing is something we do as a large side project. We also produce, direct and edit music clips occasionally.

Ken writes short film scripts and is assistant manager and projectionist at the Dandy Cinema. He is about to produce and direct a music clip with Gentle Ben and His Sensitive Side which Rachael will edit. Rachael is a Film/video Editor with a BA in Film & Television and is heavily involved in Brisbane's band scene having just ended a six-year stint booking bands at Rics Bar, and managing local band Nightstick.

Strictly and Lowdown's upcoming show is ARIA's After Party in October and the Big Day Out 2006. After working with

so many artists — including The Dandy Warhols, Happy Mondays, The Polyphonic Spree, Jungle Brothers, Goldfrapp, Mogwai, Mix Master Mike, Fat Boy Slim, and Grandmaster Flash — can they pick a career highlight?

We have had so many great opportunities, it is hard to choose a few. We were invited to do visuals at Glastonbury Festival in the UK this year, that was great fun. Some of the Resin Dogs shows on tour were just amazing, DJ Krush at the Family was off the hook.

We have been working for the ARIA's awards to produce live visuals for their after-party which has been interesting. For Rachael it would have to be being appointed Visual Director in the Boiler Room on the National Big Day Out Festival. She manages all the visuals and VJ's around the country, as well as designing (with Ken's help) visuals and BDO logos for the tour. Last year we won a gold and silver award at Queensland New Filmmakers awards for a couple music clips we produced.

And does Strictly and Lowdown have a mandate?

Sample it, Loop it, Fuck [with] it and Eat it.

Nikola Errington presents Verb Time (Thursday 3-6pm).



new ep #*?!
regurgitator
featuring
pretty girls swear
sent by god
the rock
& pillowhead orchestra

REGURGITATOR

available online www.regurgitator.net

DEALING
COMMUNITIES
CONNECTIONS
BETWEEN
THE
THEATISTS

album mishmash!
regurgitator
featuring
the drop
my friend robot
my ego
and
more

NATIONAL

4777

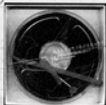
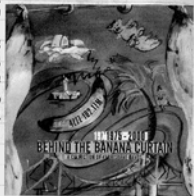
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4777



4ZZZ
25 years of
brisbane music
on 2 cds
behind the
banana
curtain

AS GENE (P)



also albums by
curseovdialect
darth vegas
ponyloaf
and in 2006
anubian lights
the zoobombs
and kid606

#1



POLITICAL
FRANCY
POBAC



MONDAY

Midnight
**YESTERDAY'S
 HEDGEHOG**
 Andrew + Kevin

2am
**FEAR AND LOATHING IN
 BRISVEGAS**
 Evan

6am
HELL OF A HAT
 Tim

9am
SCREAMING AT A WALL
 Troy

Noon
ANARCHY SHOW
 Danni + Kelvin

1pm
MAGGIE'S FARM
 Maggie

3pm
CONCEPT WARNING
 Rollo

6pm
LOCKED IN
 Nicki

8pm
HELL METAL
 Jono + Ross

10pm
PUNK ROCK
 Troy, Aaron, Rueben

TUESDAY

Midnight
POODLE PARTY
 Tony

2am
**THE GOOD, THE BAD AND
 THE UGLY**
 Maggie

6am
BREKKIE CREEK
 Garry

9am
THE Z ZONE
 Vicki

Noon
BRISBANE LINE
 Victor + friends

1pm
THE SORTING TABLE
 Evan

3pm
**THE BOMBERS
 BREAKFAST**
 Dirty Dan

6pm
**MUTE/WAPPED IN PLASTIC
 (fortnightly)**
 Leif/Patrick

7pm
DEMO SHOW
 Ugly Dave

8pm
NZ SHOW
 Graeme, Mark + Lindsay

10pm
BLUES SHOW
 Mark

11pm
ROCK N ROLL
 Jason

WEDNESDAY

Midnight
ROLL OF THE DICE
 Tim

2am
VEGETARIAN GRAVY
 Steph

6am
**THE INCONVENIENCE
 PARTY**
 Grace

9am
**EAR WIGS AND AIR DO'S
 TIL HIGH NOON**
 Rin

Noon
RADIO DEMOCRACY
 Linda

1pm
THE SIESTA
 Ugly Dave

3pm
**THE SLACK BASTARD
 SHOW**
 Chris

6pm
THE YOUTH SHOW
 Paul + Ying

7pm
DYKES ON MICS
 Nat, Deb + Devina

9pm
QUEER RADIO
 John + Ari

11pm
AUDIO POLLEN
 Ulyd

THURSDAY

Midnight
**MORPHINE AND
 ICECREAM**
 Jamie

2am
GRAVEYARD
 Michael

6am
SOUND OF MUSIC
 Sarah

9am
DIVERSA-TELE
 Quentin

Noon
BRISBANE LINE
 Mic + Emma

1pm
**RUDE MECHANIX
 REMIX**
 Phil + Sam

3pm
VERB TIME
 Nikola

6pm
MOVIE SHOW
 Garry + friends

7pm
AUSSIE BBO
 Tracey

8pm
SKATREK
 Schieke

10pm
URBAN MET
 Rob

W M PROGRAM GUIDE

DECEMBER05-JUNE06

FRIDAY

Midnight
WHERE IN THE WORLD IS
CARMEN SANDIEGO

Ronny + Zuzanna

2am
GRAVEYARD

Lucas

6am
PORRIDGE

Stirling

9am
DJ NO MC

DJ No MC

Noon
ECO RADIO

Kim + Asger

1pm
NICOTINE KYLIE

Fiona + Slobhan

3pm
FRIDAY DRIVE

Alex

6pm
SUBTERRANEA

Judy

8pm
ORIGINAL DRUM

Tommy

10pm
CYBER SPAM 2002

Phil & Tasty

SATURDAY

Midnight
AUDIENCE TESTING

Adam

2am
THE ELECTRIC GARDEN
OF DELIGHTS

Hootowl/Garry

6am
CAROUSEL

Leif

9am
THE STEREO NAZI

Danika

Noon
BRISBANE LINE incl. At
The Local

Giordana + Fiona

2pm
BRISBANE LINE SPORT

Victor

3pm
STEREOHOG

5pm
LIVE TO AIR

6pm
SATURDAY NIGHT FEVER

Tully + Kieren

8pm
CRUCIAL CUTS

Peter

10pm
ELECTRONIC GOODNESS

Rowena

SUNDAY

Midnight
MIRADOR

Jef

2am
AIROHEDRON

Ben

6am
MAN FROM PLANET JAZZ

Tony

8am
KIDZONE

Joel

9am
JAZZ SHOW

Zac

Noon
ART TO LUNCH

David + friends

2pm
MEGAHERZ

Gail + Miranda

4pm
WORLD BEAT

Rick + Garry

6pm
THE YARD

Basmaati + Dj No Mc

8pm
BLACK BEAT

Louis + Danilo

10pm
PHAT TAPE

Seany B

WHAT'S THIS THEN?

A Guide to 4ZZ's
weekly programs

MONDAY

Midnight-2am
YESTERDAY'S HEDGEHOG
Andrew + Kevin

Covering a broad selection of eclectic sounds, you are likely to hear anything from the early 1920's through to current releases.

2-6am
FEAR AND LOATHING IN BRISVEGAS
Evan

Nordish folk with a splice of Inuit throat singing and a hint of Eurovision Pop, plus any requests.

6-9am
HELL OF A HAT
Tim

Music to wear hats to.

9am-Noon
SCREAMING AT A WALL
Troy

An eclectic blend of spices from the seven seas to tantalise the senses of many a wee lass and laddy.

Noon-1pm
ANARCHY SHOW
Danni + Kelvin

Where news, views, history, philosophy and music meet and do a little pogo dance.

1-3pm
MAGGIE'S FARM
Maggie

Your weekly intake of great zed tunes, gig announcements, competitions, life advice, audition times of plays around Brissie which YOU can star in.

3-6pm
CONCEPT WARNING
Rollo

Crazy dancin' and wild romancin'.

6-8pm
LOCKED IN
Nicki

A forum for prisoners and their loved ones to keep in touch, request songs, air their views and participate in public life.

8-10pm
HELL METAL
Jono + Ross

Metal with a capital Z. Heavy, death, black, thrash and nintendo-sword-metal.

10pm-Midnight
PUNK ROCK
Troy, Aaron, Rueben

A mix of the best punk, hardcore and everything in between, old and new, local interstate and abroad.

TUESDAY

Midnight-2am

POODLE PARTY

Tony

The show with the difficult to explain title.

2-6am

THE GOOD, THE BAD AND THE UGLY

Maggie

Explore the deep dark treasures of the 4ZZZ cd library. What will it behold?

6-9am

BREKKIE CREEK

Gerry

Testing listeners' patience for over a decade with a pungent mix of old-school indie guitar music and wild world music with the occasional bad taste classic. The only rule is there are no rules.

9am-Noon

THE Z ZONE

Vicki

A weekly round-up of the strange, unusual and interesting news that the mainstream news media forgot.

Noon-1pm

BRISBANE LINE

Victor + friends

Brisbane Line updates listeners on the latest alternative local, national and international news.

1-3pm

THE SORTING TABLE

Evan

Heaps of flash, maybe some trash, definitely new releases.

3-6pm

THE BOMBERS BREAKFAST

Dirty Dan

Sounds from the Australian underground!

6-7pm

MUTE / WRAPPED IN PLASTIC (fortnightly)

Leif/Patrick

Mute: instrumental music. Wrapped in Plastic: new releases.

7-8pm

DEMO SHOW

Ugly Dave

Dedicated to unsigned artists. Let us start your climb to stardom!

8-10pm

NZ SHOW

Graeme, Mark + Lindsay

The best in new music from New Zealand.

10-11pm

BLUES SHOW

Mark

The best of Blues from around the globe.

11pm-Midnight

ROCK N ROLL

J'son

Rock n Roll from here to eternity.

WEDNESDAY

Midnight-2am

ROLL OF THE DICE

Tim

Where anything can happen and every song is a new and exciting adventure, most surely the most random show on earth.

2-6am

VEGETARIAN GRAVY

Steph

Punk, ska, reggae, progressive rock and metal, experimental ambient electronica... and other...

6-9am

THE INCONVENIENCE PARTY

Grace

Pop music, love, death, semiotics, obscurantism, elitism, pirates. Something for everyone. No apologies.

9am-Noon

EAR WIGS AND AIR DO'STIL HIGH NOON

Rin

Contending with content and discontent?

Noon-1pm

RADIO DEMOCRACY

Linda

Radio Democracy exists to provide a venue for community issues not recognised by mainstream media.

1-3pm

THE SIESTA

Ugly Dave

Ugly Dave is sleeping in and

THURSDAY

getting you through your mid-afternoon nap with a fine selection of tunes.

3-6pm **THE SLACK BASTARD SHOW** Chris

Full'o'noizzzy, squelchy, rending, smooth, grooved, ear-bleeding, beautiful, eerie, sweet, horrifying, melodic, disembowling, muziq, gig listings, and slack'n, bastardy.

6-7pm **THE YOUTH SHOW** Paul + Ying

Issues based show for and about Young people.

7-9pm **DYKES ON MICS** Nat, Deb + Davina

Issues based show for and about LGBT community.

9-11pm **QUEER RADIO** John + Ari

Issues based show for and about the LGBT community.

11pm-Midnight **AUDIO POLLEN** Lloyd

Noizzzzzz...

Midnight-2am **MORPHINE AND ICECREAM** Jamie

Russian Roulette with all barrels loaded.

2-6am **GRAVEYARD** Michael

He's new!

6-9am **SOUND OF MUESLI** Sarah

Crunch! Crunch! Sarah gets the day started with a smorgasboard of sounds and sumptuous songs to tantalise your musical tastebuds.

9-12 Noon **DIVERSA-TEA + TALK** Quentin

A chill out session with great tunes and guests on any issue, be it music, arts, social or something to get off their chest.

Noon-1pm **BRISBANE LINE** Mic + Emma

Brisbane Line updates listeners on the latest alternative local, national and international news.

1-3pm **RUDE MECHANICAL REMIX** Phil + Sam

Music for electro-hillbillies.

3-6pm **VERB TIME** Nikola

Music to type, run, pash, hold hands, eat, drive, lister swim, berate or argue to!

6-7pm **MOVIE SHOW** Garry + friends

It's like applying what the Internet was invented for to the older medium of radio. Basically a bunch of people sit around and bitch about movies and stuff.

7-8pm **AUSSIE BBQ** Tracey

Only 100% Australian music show covering all genres.

8-10pm **SKATREK** Schleke

Weekly 2-hour dose of ska, ska and more ska, with the latest releases from around the world, reviews, gig guide and special guests.

10pm-Midnight **URBAN METHOD** Rob

Urban beats.

FRIDAY

Midnight-2am

WHERE IN THE WORLD IS CARMEN SANDIEGO

Ronny + Zuzanna

Sounds from the urban underground.

2-6am

GRAVEYARD

Lucas

Music for the late night and early morning.

6-9am

PORRIDGE

Stirling

Includes new releases, local music and monthly specials.

9am-Noon

DJ NO MC

DJ No MC

Likened by some to the Franco-Prussian War of the 1870's; those people are idiots. It's music, mean.

Noon-1pm

ECO RADIO

Kim + Asger

Environment and other activism news plus announcements of events.

1-3pm

NICOTINE KYLIE

Fiona + Siobhan

Fluro pink is the new black!

3-6pm

FRIDAY DRIVE

Alex

Funny radio.

6-8pm

SUBTERRANEA

Judy

The best in garage rock.

8-10pm

ORIGINAL DRUM

Tommy

Queensland's No 1 breakbeat showcase featuring the best in Jungle, Drum n Bass, Breaks, Grime, you name it! No playlist, no bullshit, no fillers, just the best in upfront broken beats.

10pm-Midnight

CYBER SPAM 2002

Phil & Tasty

Join your Master Chef's the "Space Wok" & the "Chopstix arcade bum" in an odyssey that takes in the sights and sounds of the worlds finest Underground Electronic Dance Music.

SATURDAY

Midnight-2am

AUDIENCE TESTING

Adam

New releases in electronic, experimental and avant rock.

2-6am

THE ELECTRIC GARDEN OF DELIGHTS

Hootowl/Garry

Everything!

6-9am

CAROUSEL

Leif

Carousel is the ongoing process to define my perfect mix tape.

9am-Noon

THE STEREO NAZI

Danika

Trash 'n' treasure.

Noon-2pm

BRISBANE LINE incl. At The Local

Giordana + Fiona

Zedlines + news and current affairs plus profiles of community groups.

2-3pm

BRISBANE LINE SPORT

Victor

Weekly sports round-up.

3-5pm

STEREOHOG

Libby + Simon

A hot touring act heads into Zed to chat with Libby & Simon, guest program the

SUNDAY

music and generally hog your stereo!

5-6pm LIVETO AIR

Libby + Simon

LiveTo Air is 4ZzZfm, Nasty Studios and The Australian Academy of Music all throwing some time effort and money in the ring to support local acts of all kinds, and bring great live recordings to the zed listeners. Each week Libby & Simon profiles a different ZzZ subscriber act. You'll hear a half hour set recorded in a live environment at Nasty Studios, interviews with the band and other fanatical goodness. Keep checking the 4ZzZ website and Time Off to see who is coming up.

6-8pm SATURDAY NIGHT FEVER

Tully + Kieren

Get the low-down on what's going on down-town.

8-10pm CRUCIAL CUTS

Peter

Two hours of the freshest dance music mixed by the best DJ's in the business.

10-Midnight ELECTRONIC GOODNESS

Rowena

Everything from techno, house, ambient, breaks, psy, electro, digital dub and more...

Midnight-2am MIRADOR

Jef

2-6am AIROHEDRON

Ben

Stuff 'n stuff with Synrg Selektah — Junji Bensta.

6-8am MAN FROM PLANET JAZZ

Tony

Where is planet jazz? Listen and find out!

8-9am KIDZONE

Joel

A show for and about kids!

9am-Noon JAZZ SHOW

Zac

Jazz music old and new!

Noon-2pm ARTTO LUNCH

David + friends

Arts show with guests.

2-4pm MEGAHERZ

Gail + Miranda

All female content.

4-6pm WORLD BEAT

Rick + Garry

Best sounds from around the globe.

6-8pm THE YARD

Basmaati + DJ No MC

Queensland's premiere Jamaican music show.

8-10pm BLACK BEAT

Louis + Danilo

Real funk, soul, hip hop and RnB.

10pm-Midnight PHATTAPE

Seany B

The beat from the street.



4ZZZ SUB DRIVE

Subscribe to 4ZzZfm
during December and
receive a free CD,
PLUS go in the draw
for a double pass to 2006
Big Day Out

Subscriptions to 4ZzZ are valid for one year and offer a range of perks whether you are underage, working, unemployed or an artist, musician or DJ.

INDIVIDUAL

\$28 / \$45 / \$110

Benefits of subscribing to 4ZzZ as an individual include:

- Discounts on your purchases at selected Brisbane businesses
- Discounted and occasional free entry to station events
- Eligibility to enter station competitions to win CD's, concert tickets and prizes throughout the year
- Eligibility for training and volunteering opportunities at the station
- Call in for song requests
- Complimentary editions of RadioTimes

- Use of services such as the station's accommodation notices.

Subscription rates for individuals are:

\$28 Concession
(under 18, health care holder, pensioner, student, unemployed)

\$45 Full subscription

\$110 Passionate
(passionate subscribers receive a Passionate Pack with a range of ZzZ merchandise and receive free entry to five ZzZ gigs per year).

BAND

\$110

Bands subscribing to 4ZzZ receive a wealth of benefits for subscribing. In addition to the individual benefits, bands receive:

- A complimentary 'Whiteboard Deal' to use for a special event such as a CD launch or gig which comprises a studio listing for on air announcement by presenters

- Discounted rates on a range of promotional packages which include on air announcements, website placement, a listing in the studio for announcers to discuss, opportunity for on air interviews and further promotion through giveaways
- 4zzzfm.org.au website listing and link to your site
- Eligibility for a Live to Air recording and broadcast.

Preference is given to suitable subscriber bands when selecting line-ups for gigs such as the Big Day Out ZzZ Local Produce Stage.

In addition, each member of a band receives a subscriber card entitling them to all the benefits of individual subscription.

BUSINESS

\$110

Businesses subscribing to ZzZ receive:

- A complimentary Introductory Sponsorship Package comprising 10 x 30 second on air announcements promoting their products, services or event
- Discounts on sponsorship and promotions packages
- 2 Subscriber cards entitling all the benefits of individual subscription.

MUSICIAN / ARTIST / DJ

\$55

Solo musicians receive all the benefits afforded to subscribing bands, including:

- A complimentary 'Whiteboard Deal' to use for a special event such as a CD launch or gig which comprises a studio listing for on air announcement by presenters
- Discounted rates on a range of promotional packages which include on- air announcements, website

placement, a listing in the studio for announcers to discuss, opportunity for on-air interviews and further promotion through giveaways

- 4zzzfm.org.au website listing and link to your site
- Eligibility for a Live to Air recording and broadcast.

Preference is given to suitable subscriber musicians when selecting line-ups for gigs such as the Big Day Out ZzZ Local Produce Stage.

In addition, you receive a subscriber card entitling you to all the benefits of individual subscription.

Artists and DJ's receive:

- A complimentary 'Whiteboard Deal' to use for a special event such as a CD launch or show which comprises a studio listing for on air announcement by presenters
- Discounted rates on a range of promotional packages which include on air announcements, website placement, a listing in the studio for announcers to discuss, opportunity for on air interviews and further promotion through giveaways
- Discounts on your purchases at selected Brisbane businesses
- Discounted and occasional free entry to station events
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4ZzZFM & LADYFEST BRISBANE

By Nikola Errington



As part of 4ZzZ's mandate to reach out to the community, it secured funding this year to run a Community Job Plan through the Queensland Government. This has meant that 10 women from varying at-risk categories have been able to work at the station full time for 14 weeks. I was lucky enough to be given the role of co-ordinating ten amazing women through the process. The main focus for them whilst at the station was Ladyfest Brisbane. Ladyfest is a community based arts festival that started in Olympia, USA in 2000. Ladyfest's have since been organised by women in many different communities all over the world.

Ladyfest Brisbane ran from 7-11 September this year and it included music, art, politics, workshops, forums, craft, literature, film and a whole lot of fun. Rin, Bec, Nalini, Halimah, Kathy, Raechel, Jillian, Ros, Andrea and Bianca (or the CJP'ers as we like to call them!) were absolutely crucial in the success of the festival and they tended to every need of the committee and took on their own projects that were included as well, which added tremendous depth to the event.

Rin organised the Experimental Extravaganza which was held on the closing night of the festival, at Visible Ink. The highlights from the night included the Snotty Little Girls which were baked spinach and Ricotta pastries, make your own T-shirts with Carla Me Badd, the amazing bent film-projections by Abject Leader as well as the constant visuals by Kill Your TV.

Rin: "It was great opportunity to jump right in and immerse myself with so many fun and talented acts that had great female influences among others. Even at times when I was drowning in the immensity of organising two stages, liquor licences, security, PA and other tempermental equipment and insurance, I managed to step back and take a few excited gasps at the fact that the Ladyfest Extravaganza was going to be BIG, and the only all ages gig out of them all was filled to the brim with so many local experimental acts."

As part of the event the, each girl made a documentary about one aspect of Ladyfest, or something they were interested in that related to the themes of Ladyfest.



Ros, one of the 'mature age' participants, took on the hefty undertaking of making a documentary piece on a particular music aspect of the festival.

Ros: "I worked on the hip-hop artists and I was pleasantly surprised and I interviewed Miz, Liones and Macromantics and they were so nice and approachable and I was petrified! I really enjoyed putting it together with their music, it sounded great. It was so great to be able to be creative with it!"

Halimah is a young woman from Sudan living in Australia and made a documentary piece about an African Women's Group that is organised in the suburb she lives in. It talks about their struggles integrating into Australian life, and how they stay connected with one another.

Halimah: "The best fun was making the documentary, you feel really proud when you have an outcome — that was the best part!"

Andrea worked on a documentary piece about the photographic art exhibition, Photo Femmes, which incorporated the work of Libby Noble, Liesl Pfeffer, Tricia Waterman, Judy Kuepper and Kate Croll.

Andrea: "Before Ladyfest I had never thought about the issues and now I am more aware of the issues facing women in society. My favourite event was definitely the photographic art exhibition, it was awesome. I worked on a documentary about it and the artists work was amazing. My favourite artist was Tricia Waterman, she just takes photos

of everyday objects but the way they are photographed makes them look amazing.

**"NALINI,
AN EXPERIENCED
JOURNALIST
IN INDIA AND IN
THE MIDDLE EAST,
HAS FOUND IT HARD TO
FIND WORK IN AUSTRALIA"**

Nalini is also new to Australia and although an experienced journalist in India and in the Middle East, has found it hard to find work in Australia. She made a documentary piece about Female Genital Mutilation that is still practiced and affects many women world wide.

Nalini: "I love working at 4ZZ because I am really passionately committed to the media and I've found that I am accepted here for my skills, and I don't have to try and pretend that I am something I'm not."

The Community Jobs Plan finished at the end of October and the girls have also spent a lot of time working on preparations for the 30th Birthday including archiving, cataloging and preparing short documentary pieces. already miss them!

Nikola Errington hosts Ververtime on Thursdays, 3-6pm.

RADIO TIMES
 the Triple Zed Subscriber Magazine
 Dec/Jan 1988

RADIO TIMES

JULY



RADIO TIMES

Queensland's most arresting magazine July/August '88

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ical tradition, slavery, minstrel shows, and the blues. The blues is a form of music that has been around since the 19th century. It is a mix of African and American music. The blues is a form of music that has been around since the 19th century. It is a mix of African and American music.

Recording of Blues did not start until the mid 20's. The first blues recordings were made by African American musicians. The blues is a form of music that has been around since the 19th century. It is a mix of African and American music.

The Blues music recorded after World War II, is collectively known as 'urban blues'. The migration of African Americans from the South to the North during the early 20th century had a significant impact on the blues. The blues is a form of music that has been around since the 19th century. It is a mix of African and American music.

How do you write about sex, drugs and rock'n'roll without even trying? Just ask Jackie

As the year 2000 approaches, the home of the young at heart is the cemetery. Since the days of the 19th century, the cemetery has been a place where the living and the dead meet. The cemetery is a place where the living and the dead meet. The cemetery is a place where the living and the dead meet.

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BRISBANE UNDER THE BIG TOP



GIVE IT BACK

4 ZZZZ

At 4:17 am, on Wednesday the 14th of December, 4ZZZ received an early Christmas present from our beloved Student's Union - an eviction notice. Four Union officials, including Victoria Brazil, President, and Cameron Spenceley, acting Secretary, burst into the station accompanied by five hired rent-a-pigs. The announcers were cut-off mid-song (REM's 'Orange Crush') and were told to vacate the premises.

The two graveyarders were quick-witted enough to grab some equipment and important files on the way out. The union raiders then locked all the doors and posted guards. Important files were taken and the studio was made inoperative.

The two graveyarders raced to the nearest phone and rang all the station workers. Dave Lennon, Anita Earle, Gordon

Fletcher and Alan Herriman sped to the Mt Cootha transmission tower and pieced together a make-shift studio, which initially broadcast a tape calling on all listeners to go to the St Lucia studios and support the station. Triple Zed was back on air.

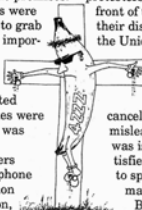
By 9:00 am more than a hundred supporters had gathered outside the locked and guarded studios. Confusion reigned. The protesters placed placards on the front of the station and voiced their disgust at the actions of the Union. The Union finally scheduled a press conference for 10:00 am, however in their infinite wisdom they cancelled. Instead a trite and misleading press-statement was issued. The rally unsatisfied, decided they wished to speak to Victoria. They marched to the Union Building only to find that Victoria was un-

willing to speak and had police present to ensure this. However, unfortunately for Brazil, she was locked in with a Triple Zed reporter. He said that far from triumphant, she looked nervous and flustered. Obviously she had underestimated the extent of Triple Zed's support.

The supporters barred from seeing her, took matters into their own hands, climbed the walls of the Union Building and into her office. She locked herself into another office and fled at the first chance, surrounded by a wall of Queensland's finest while hundreds of Triple Zed supporters chased her off the campus.

Supporters met and decided on tactics. All media outlets, unions and community groups were contacted. Legal advice was sought. Many ideas were floated. Finally, the decision was made to reoccupy, by any means necessary.

A side entrance to the station



ED: NEVER SILENT





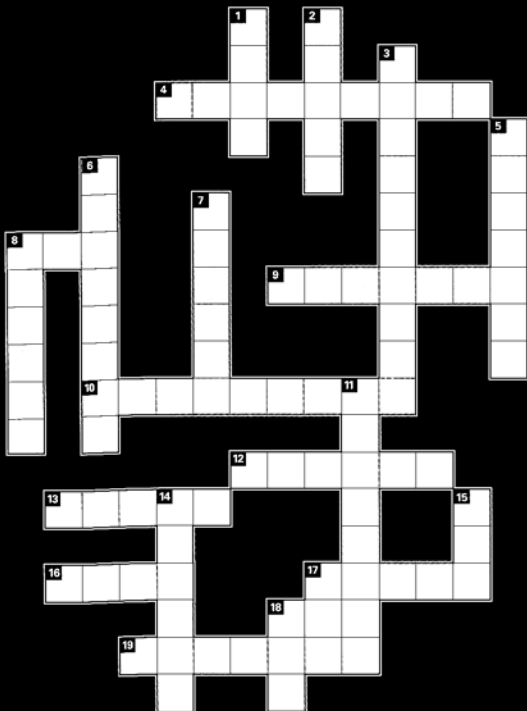
4ZZZ CROSSWORD


ACROSS

4. John Howard's excuse for giving police the right to detain people for up to 2 weeks without charge
8. No one's found them yet, but they were a great excuse for a biff
9. Kitsch rock-electro chicks and French tigers
10. How to get that 4ZZZ warm inner glow
12. Name of the band who stormed the set during the Big Brother
13. Name of a big Brisbane festival, now in hiatus
16. According to local band The Disables which national security organisation has to go?
17. In a strange Brisbane practice. _____ are thrown over power lines to signify ... well, no-one really knows.
19. Reactionary state government policy, introduced recently to the frustration of those who go out in Brisbane CBD

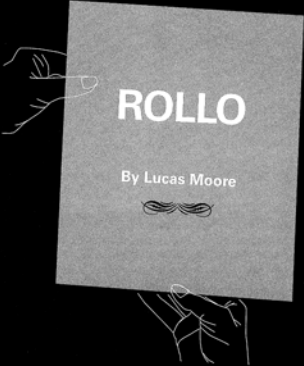
DOWN

1. What do local band Butterfingers claim to love?
2. First name of a US peace activist, recently kicked out of Aust because he was telling people about nasty things the ANZ bank was involved with
3. Surname of a local councillor, whose son plays in Kafka
5. Just when you thought it was safe to ride your bicycle, Mayor Campbell Newman's got a hairbrained solution to all our traffic worries!
6. Women's festival held this year, organised by 4ZZZ
7. Park in West End down near the river, 4ZZZ Market Days used to be held there
8. You can eat, you can talk it
11. What politicians like to feed to voters
14. Local indie rockers with a household appliance in their name
15. For those who don't how to use a street directory, now there's _____
18. Legendary local venue on Ann Street



4ZZz Crossword Competition

Crosswords sharpen the brain. 4ZZz then warps the brain. If any of you crazy genius people out there think you've completed the crossword correctly then rip out this page and send it in to 'Crazy Crossword Comp' 4ZZZ PO Box 509 Fortitude Valley 4006. Up for grabs is a chunky CD pack, thank god for foolish record companies !



ROLLO

By Lucas Moore

Generally speaking, 4ZZZ isn't about the 'cult of personality' that pervades so much of Australian mainstream radio and TV. Self appointed 'stars like Jackie-O and Kyle bounce around, inflated by the big bucks sponsors pump into their faces like botox. At 4ZZZ we like our 'personalities' a little more down to earth, 'real characters' you might say. Once such character is Brentyon Rollanson, aka 'Rollo'. 4ZZZ drivetime announcer and frontman for legendary Brisbane band Blowhard Rollo's so full of life that if converted to pure energy he'd be enough to run the station for several years. He's a 4ZZZ stalwart too; with the station celebrating its 30 year birthday in December Rollo's is one of the few who can he's been around for almost half of Zed's lifetime. Every Monday afternoon Rollo brings Zed listeners into a crazy world dominated by local music and local people where his loud, brash and irreverent approach rarely fail to crack a smile, even from those who perpetually seem to have items poked up their bottom. He's one of the most hardworking people the Brisbane

music scene. Figuring him out is like solving a Rubix cube.

"Music is my life, my life is music! Lyrics they just come out of my head like that, that could be a hit!", Rollo exclaims, bouncing around the 4ZZZ production studio like he never aged past 19. Rollo has worn many hats in Brisbane's band scene; promoter, mentor, festival organiser, mixer and singer. His contribution to Brisbane music is big and loud and without him a whole generation of bands would have found it bloody difficult to find a place to play.

Rollo has played and sung for a number of Brisbane bands over the years. He started his first band in the mid 1980s called "The Satanic Teetotalers". He remembers the band for their song about a certain "peanut farmer named Joh," who was intent on turning the state of Queensland into a shit boring banana republic.

In 1989 Rollo embarked on what would be his greatest musical endeavor to date; Blowhard. "We can turn any atmosphere into party, we can go to the snowfields, we



"I WANTED TO FORM
A MUSICAL UNION, A
COLLECTIVE OF INDEPENDENT
MUSICIANS DOING IT FOR
THEMSELVES AND HELPING
OUT EACH OTHER"

can go to a jazz bar, we can play to 55 year old doctors and their wives, mainly jazz tunes and just slip in a few Blowhard songs and they can appreciate it. Or we can play a heavy metal gig and get away with playing heavy metal punk ska crossover, whatever you call what we play now."

Blowhard has gone through countless line-up changes over the years. Blowhard sax player Roanne Spark says has been one constant; "we had a lot of members come and go and every time the band took on a different formation the music changed, even the same music wasn't played the same. Rollo's the only irreplaceable member. It was his concept, he went out looking for it and he made it happen"

Blowhard has toured all along Australia's east coast and has taken its crazy sounds as far away as Europe and Japan.

On top of his life as a musician Rollo has played a fundamental role in developing an environment for music in Brisbane where everyone gets a go. He's managed seven different music venues over 15 years in the scene, organising over 100 punk boatcruises and squeezing in the fantastic Amitystock music festival on Stradbroke Island in his non-existent spare time.

"What I did was a lot of hard work but also a lot of people with ideas and energy were always with me, it was like I wanted to form a musical union, a collective of independent musicians doing it for themselves and helping out each other."

And that's the thing about Rollo; while the music biz tends to be a lot about 'the talk'; Rollo is a person that's always got things

done. He's been the first person to gigs countless times. Setting up the PA, getting the tills and the stamps ready, smoothing things over with the bar people before a bunch of raucous punks come in and trash the place. He's mixed sound for literally thousands of bands over the years.

It all started when friends Heather Anderson (4ZZZ's Locked In) and Terry 'Oofus' (ex 4ZZZ worker) were booking bands at the Treasury Hotel (now an Irish pub franchise on Elizabeth street). Anderson and 'Oofus' offered him the chance to set up his own club at the venue. Rollo made the sacrifices and took the plunge.

"I was in band called Bad Ronald and we all forked out and bought a PA system. When the band broke up I wanted to do music as a job instead of counting nuts and bolts. I offered to buy out the other band member's stakes in the PA, they accepted so I sold my house and bought the PA."

Would you go to such lengths to throw yourself into something you love? Despite many professing a love for music, it's rare to find someone with such an unflinching drive, so willing to take big risks and immerse themselves in a scene with such little monetary reward on offer. Why Rollo?

"My dad had just passed away about a year before I sold the PA, it was big turning point for me because he said 'The only thing I can leave you is some advice; if you've had more smiles in your life than frowns, then you've had a successful life' "

Les from legendary Brisbane metal band Dreamkillers has seen many characters come and go from the Brisbane music scene.

While certain 'hotshot' reviewers writing under pseudonyms see fit to criticise Rollo in the street press, Les has a lot of respect for the contribution Blowhard's manic frontman has made.

"He was a very important part [of the music scene] especially between 1989 and now, if he didn't get off his arse and give us all support we wouldn't have what we got now... its just important that he did what he did, and a lot of people are 'gonnas' I'm 'gonna to do this I'm gonna do that' he fucking did it."

Mel from the Brisbane City All Skas had been a Blowhard fan for years when Rollo helped her make the transition from audience member to lead singer.

"Rollo's done massive amounts for us, he gave us our first gig and gave us plenty since. He's one of the people booking bands in Brisbane that will give those bands just starting out the opportunity to have their first gig."

Rollo has his own reasons, "The look in people's eyes when you give them their first gig, you've just taken every bit of weight off their shoulders and for 45 minutes they have the greatest time. They don't care that their boss hates them for that time, they don't care about being evicted for not paying rent, they've just forgotten all that because they're on stage having the time of their lives. When they come up and shake your hand after that you get a head swell you know?"

While many bands have seen the selfless, hardworking side of Rollo, on stage this nutter is a different kettle of fish. He's provided some memorable experiences for punters over the years; singing on stage naked wrapped in glad wrap, farting through the Big Day Out PA system and having his arse waxed live on stage are just a few classic Rollo moments. According to Blowhard trombone player Wayne Rollo "looks great in a g-string".

Rollo's always been a sucker for the stage. Writing and performing music has been a huge part of this life. The very first song he wrote is about someone who's still with him today.

"ON STAGE, THIS NUTTER IS A DIFFERENT KETTLE OF FISH"

"My wife Alison, I met her when I was 16 and she was 14. One night, I was a little bit inebriated, and me and all me mates were sitting in Maccas because we couldn't really go anywhere inebriated. I saw her in there and we called them over. I said 'my name's Rollo and I sing in a punk rock band'. I sang her this song;

I was walking down the street so happy and free. I seen some shellie walking beside me, Peroxide Blonde. She's Peroxide Blonde!

Well it worked. "We've been together since I suppose" Rollo says.

Rollo formed the event management business Club Splurt in 1998 with Roanne Spark.

"He offered me a way into the industry to learn it beautifully. He's just gave me a nightclub and said 'You look after that one and I'll look after this one.' When asked about Rollo's passion for the Brisbane music scene Roanne says, "He loves it. He is passionate about Brisbane homegrown talent having a place. I think that was his purpose and mission for being on this earth because he does without even thinking or knowing".

Faced with the financial pressure of raising three kids Rollo has recently taken a break from Club Splurt. But don't dare suggest to him that this is the last we've seen of Rollo "No I'm just having a holiday at the moment. What are you sayin - I've bloody quit?"

With Blowhard in hiatus Rollo's dragged together a mixed bunch of new and old freaks and is playing around town with his band 'Rollo and the Blowouts'. Go see them if you get the chance and in the meantime you can still get a dose of Rollo every Monday afternoon between 3 and 6pm on 4ZZZ 102.1 FM.



4ZZZ AND BEYOND

By Gavin Unsworth

I'm sitting in a heavily fortified US military camp in south eastern Afghanistan waiting to see Captain Brian Dash, USAF FURY FSO. I'm in Sharan, the capital of Paktika province which borders Pakistan. It's essentially a desert out here and Sharan feels like a small trading post in a world far, far away from the café's and shopping of Fortitude Valley. The dust here is so thick on the ground that if you drop something it's lost forever. I'm here to discuss options to extend the reach of the radio station to counter the propaganda coming over the border via Taliban controlled radio stations. As I wait, I start to wonder how the hell I got into this situation.

"THE DUST HERE IS SO THICK ON THE GROUND THAT IF YOU DROP SOMETHING IT'S LOST FOREVER"

Who would have thought that volunteering at ZzZ all those years ago would have lead to the hectic, fulfilling and sometimes crazy work I'm doing now. When I first volunteered at ZzZ, like all the technical folk before me, I was studying electrical engineering. The only difference was that I was doing it part-time and starting a fledgling career in the electronics industry full-time.

Sure, I'd studied a bit of radio communications theory but I knew nothing about the practicalities of studios, transmitters and antennae! There was a lot to learn and even more to do. Over the years of volunteering I learned many skills in broadcast engineering, made many contacts and eventually left my full-time electronics career to take up a part-time position as the Technician for Radio 4EB.

During this time we worked hard to establish a broadcasting facility on Mt Coot-tha for 4ZzZ, 4MBS and 96Five (Family Radio) to share an antenna, tower and building. Some time later, 4EB made the

leap from AM to FM and along with 4AAA joined the fold to have all the Brisbane wide FM community stations in a single transmission facility. This joint venture has been widely recognised as one of the best community radio broadcasting facilities in the country and is a credit to ZzZ.

The conversion of 4EB from AM to FM took nearly 2 years of careful planning to ensure a smooth transfer. It was completed in December 2001. On the technical side it was an incredible amount of work for one person but also very rewarding. For the next year I really was thinking I had reached the pinnacle of my broadcasting career and was wondering what I was going to do now.

Dili Beckons

Then came the phone call. A scratchy voice came down the line sounding far, far away. "Hi Gavin, it's Jan. We're in a bind, our Resident Technical Advisor just quit, we're wondering if you can come up to East Timor for 3 months." It was Jan McArthur, former manager of 3CR who I had met while serving on the national committee of the Community Broadcasting Association of Australia.

Three weeks later I find myself on a 24-seat aircraft flying out of Darwin. Shiny new passport in my bag — yes, at age 31 East Timor was to be my first jaunt out of Australia. This was early 2003 and a riot in Dili in Dec 2002 had left several buildings burned and two protestors dead. Sadly it was poorly trained riot police who opened fire on the protestors that caused the deaths. The riots were a reaction to the apparent lack of action by the government to address fundamental problems in the wake of independence. So, one of my first "sights" on the way from the airport to the office was

"I NOW HAD TWO TIMORESE TECHNICIANS TO TRAIN AND FIVE RADIO STATIONS TO SOLVE THEIR MYRIAD OF PROBLEMS"

the freshly burnt out shell of Prime Minister Alkatiri's house. Very amusing.

I now had two Timorese technicians to train and 5 radio stations to assess and the solve their myriad of problems. One of the first obstacles was gain the respect and trust of my two new "boys". The Timorese are very headstrong proud people and are immediately suspicious of "know all" malae (tetum for foreigners). However if you earn their respect then you have made a life long friend. I made many in my time in Timor. Mind you, an awful lot of it seemed to be through Tua drinking (local palm wine — recently made illegal after too many deaths) and penis jokes. The childish sense of humour of young Timorese men still makes me giggle.

All up, I was in Timor for just under 2 years (so much for 3 months!) and managed to roam the entire length and breadth of this small but diverse country. In the early months our travel was restricted by reports of militia violence. There was still a heavy peace keeping presence and I remember being shocked to see a member of the Australian army in full fatigues complete with SLR rifle slung over his shoulder standing at the tellers counter inside the ANZ bank. This just seems very normal to me now though.

"MOST STATIONS WERE COMPLETELY DEVASTATED"

At that time there were thousands of UN personnel in Dili and often it seemed out of control. There were heaps of "malae only" restaurants, bars and clubs. As soon as one fell out of favour, another became the "in place". A lot of UN staff were very highly paid and they spent a lot of money enjoying themselves. Land drovers seemed to be constantly flying around at ridiculous speeds with children, chickens and pigs jumping out of the way. There were actually signs erected on the roads into Dili which said "UN personnel please drive carefully. Display a good image." But the Timorese had already seen too much disrespect, seen too much relative wealth flaunted at them and had a very negative attitude to the UN. I didn't blame them at all.

Over time though, two withdrawals of UN personnel and peace keeping forces left things much saner and you could literally see the Timorese starting to relax and enjoy life. Sure, things were tough – no clean water, sporadic electricity and a dilapidated road system but they were free – free from the Portuguese, the Indonesians and now, the majority of the UN chaos.

One of the first things I learnt in Timor was to slow down. Not just driving (locals drive at about 30km/hr, taxis even slower) but the whole pace of life. Things that took me a day at home would take a week or more in Timor. Partly because of lack of resources, partly because the whole place is wound back a few notches. I developed a love hate relationship with it.

We did however manage to sort out a lot of fundamental problems with the radio stations. When I arrived, 2 were off-air and it was normal for all of them to fail every few months. All of them have now been fault free for over 12 months.

Insert Tsunami

Like the rest of the world I watched in horror and amazement last year as the news of the Boxing Day Tsunami unfolded. I was home for Christmas/new year and it took about 4 hours for the email to start rolling in that I knew would end in a trip to the devastated region. 8 days later I was on a plane to Jakarta, then Medan and Banda Aceh. The organisation I work with sent one team to Sri Lanka and another team to Aceh. We already had an office in Jakarta that had been doing ongoing media development work in Aceh and had long established links with the 13 Radio stations in the region.

Our mission was to make contact with the stations, assess the infrastructure damage and develop an appropriate response. It proved to be heartbreaking. Most stations were completely devastated. Many staff were missing and it was impossible to know whether they had perished or had fled to surrounding areas. Banda Aceh itself was surreal – one half completely devastated, the other half partially destroyed by the initial earthquake.

On the ground it was pandemonium – aid organisations scrabbling to set up bases and communications. Mini towns of tents had popped up everywhere. It was muddy and chaotic. It took several days to ascertain who was doing what and where and to try to coordinate non-overlapping media strategies. What was more depressing than the surrounding death and destruction was watching the way in which some of the aid organisations worked.

So much money was available that organisations were trying to grab as much as they could – and that meant making sure nobody else could get it. So like dogs

"MY JOB WAS TO COME UP WITH A WAY TO DISTRIBUTE 2 HOURS OF AUDIO EACH DAY ACROSS AN AREA THE SIZE OF TASMANIA THAT HAD NO INFRASTRUCTURE"

issing to mark territory, said organisations would fire out press releases espousing their commitment to spend \$Xmillion solving problem Z. This of course stopped any other organisation from applying for funds to do Z. A lot of funding applications were happening after or concurrently with the issuing of press releases. In some cases, organisations were getting money to do things for which they had no expertise. It was a very interesting insight to the new "corporate aid" world.

Something we worked out quickly was that the major problem was getting information into IDP (Internally Displaced Persons) camps. Many had been established spontaneously in mosques and public building grounds. What was needed was a radio service to cover Bandah Aceh and also well into Aceh Besar where many people had fled and IDP camps were yet to be discovered. The service needed to be produced locally. My job was to come up with a way to distribute 2 hours of audio each day across an area the size of Tasmania that had no infrastructure. In the end we came up with a tricky combination of VSAT Internet and WorldSpace satellite radio to get 2 hours of Peuneugah Aceh "News from Aceh" on-air in IDP camps each day.

Back to Afghanistan

So now I find myself back in Afghanistan. I came here in November 2003 to develop a technical solution to bring radio to 80% of the population. The plan we developed

was to install small FM stations in towns and villages and have them fed with programming via satellite from a studio in Kabul. Over time, these small FM repeaters would have studios added and become fully fledged community run radio stations.

It's now late 2005 and for the most part, the plan is complete. It's very weird to see your "ideas" turned into reality in infinite detail. The struggle now is to extend the signals into all of the areas that were deemed "too hard". In this country that's a mix of "bloody dangerous" and "bloody big mountains".

A lot of these areas are "strategic" and the coalition (read US) military have an agenda to see information flowing into the minds of the villagers in these areas. Surprisingly, they are very keen on independent community based radio (with an independent news service from Kabul via satellite). It's very odd to have US military personnel telling you how much they love community radio and how they "did a program" back at home.

Everything is big though – the areas are big and the budgets match. I'm currently working on three high power AM installations (twice as big as the commercial AM stations in Brisbane) with a total budget of USD\$1.5million. It's certainly a long way from scraping funds together at ZzZ.

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From page 30

Radio 1 – perhaps uncomfortable about the loss of nearly half its listenership – to alter its own image once again: “...a subtle shift in emphasis...in describing Radio 1, not so much as a ‘new music first’ station, but as ‘modern mainstream.’” (Ibid.)

Whether more or less ‘publicly’ oriented, Radio 1 has been insulated from financial competition with commercial radio. Neither, for most of its history, has it had to contend with another style of radio broadcasting, community radio. Community radio is known, worldwide for its support of music that cannot find airplay on other services. Until recently, community radio in Britain was synonymous with pirate radio with exactly these musical intentions, since no legitimate, grass-roots broadcasting was permitted. A government initiative during the mid-80s trialling community broadcasting was met with enormous public enthusiasm. “The experiment, however, was abandoned following intense lobbying by commercial broadcasters and backbench Conservative MPs.” (CMA) Indeed, the Radio Authority, the public regulatory body till its replacement in 2002 by the Office of Communications (Ofcom) paid only lukewarm lip service to community broadcasting, offering the ‘opportunity’ to broadcast in the commercial sector.

The Radio Authority has a good record in licensing small-scale stations in the ILR system. We value the enthusiasm of local groups in their community. Of the 128 licences awarded by the Authority since its inception 32 (25 percent) have been for population coverages of 100,000 adults or fewer. Many of these licences have been issued to other than the standard commercial radio models, although sadly many have not survived in their original licensed form. (Stoller 171)

Yet one of the final acts of the old regulator was to establish an Access Radio Pilot trial for 16 community stations, including many music broadcasters, in 2001. A development fostered by the new regulator, continuing the service past its trial date into short-term licences and in 2004 a call for new applicants, which received an overwhelming response (again a great proportion being music broadcasters). Though funding is still uncertain

...the prospects for community radio development in the UK are good. Long term sustainability and the quality of service will depend, in part, on levels investment in the Community Radio Fund but many community radio groups have already gained extensive operating experience in short term broadcasting and have established a mixed economic base of grant funding and self generated revenue. (CMA)

Radio 1’s retreat from the cutting edge may well provide a more comfortable niche for community music broadcasters. This rosy picture is not matched in the Australian broadcasting environment though it comprises many of the same elements.

Australian community radio programs great musical diversity. It draws on a ready pool of expert volunteers, often with extensive personal collections of music to provide

“GOVERNMENT FUNDING HAS NOT INCREASED, THOUGH FEDERAL REGULATORS ARE HAPPY TO MAKE POLITICAL CAPITAL OUT OF GRANTING COMMUNITY LICENCES”

an "...amazing array of specialist music programs, at which public radio excels. Public radio gives time to explore specialist music genres, and these are usually presented by knowledgeable enthusiasts. It also promotes Australian music and markets the music of new artists. These programs gain the largest public radio audience and are a strength of public radio." (Whitford 57) Yet "...everyone involved is trying to do more with less. The enthusiasm with which educational institutions embraced public radio in the early '70s has gone from within those institutions as funding shrinks." (53) Likewise, government funding has not increased, though federal regulators are happy to make political capital out of granting community licences since there is spectrum to spare.

That there is spectrum to spare is a novelty unknown by many other nations, where new entrants find it very difficult to access their own share of the airwaves. Yet in 1988 the Australian Federal Government did its best to match both foreign trends to privatisation (Gomery; Hutchison) slashing ownership restrictions and auctioning FM licences to the highest bidder. "FM was the band that everybody desired to enter, and the federal government's need for cash provided a useful foil to its laissez-faire intellectual preferences: the new licences were put up for competitive tender." (Miller 140). An intense period of trading and conglomeration followed for the commercial radio industry. The end result was disastrous. The bidding war initiated by the government combined with intensified competition for shrinking advertising revenue to cause the Australian industry serious financial hardship. "Austereo, for instance, despite being market leader at the time, was...to produce a loss for 1989-90 of about \$8

**"THE BANALITY OF
AUSTRALIAN COMMERCIAL
RADIO [COULD SEE]
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ACCESSING GREATER
NUMBERS OF
DISAFFECTED LISTENERS"**

million." (141) In the face of the collapse of commercial broadcasting the regulators panicked and deregulated the industry much further, slashing ownership restrictions again and allowing foreign investment for the first time. Financial pressures combined with reduced broadcasting standards had predictably poor results for programming, becoming uniformly homogenous and sentimental in its musical content and reaching new lows of in the provision of news and information, an area now largely dominated by 'shock-jocks'. (Miller 141-42)

The banality of Australian commercial radio could be seen as a boon to community broadcasters accessing greater numbers of disaffected listeners with needs unmet by commercial formats. It is certainly the case that the largest threat to community broadcasters in this period, specifically music broadcasters, was not commercial radio.

Though arising from much humbler origins, the ABC's 'youth broadcaster' JJJ appeared as a force in Australian broadcasting employing a formula very similar to the one which transformed British Radio 1: "...in the very fact of the inevitably perceived oppositional or alternative stance of the ABC in regard to the commercial stations,

lay the potential for the construction of a more "cultural" version (high or low, take your pick), of the dominant youth culture." (Dawson 37) Of course this largely comprised "...rock and roll, giving the station a unique profile and offering a real chance of public exposure to new, struggling or avant-garde groups." (38) For a long time though JJJ was merely humble 2JJ, an AM broadcaster in Sydney, which had more in common with community broadcasters (albeit mythical ones with funding to the tune of nearly \$2 million dollars annually (Ibid.) than with Radio 1. Eventually JJJ did indeed establish itself nationally and it was its characterisation as the 'national alternative' in music broadcasting that caused more than unhappy murmurings in established community broadcasters who fit the same profile. JJJ was impressed with its new reach and proud of its mission and was not about to let 'community concern' thwart it. Marius Webb, project director for the national rollout answered criticisms.

We are much closer to a commercial station (than the public broadcasters) simply because we have fulltime announcers just like any commercial station. No public station has got that, the only public station the came anywhere near was Triple Z in Brisbane. The public broadcasting argument tends to come from that understandable, but I think illogical, notion that they are competing against superior resources – the point is that the equation is the same for us. Our total station budget would be spent by the average major city commercial station in six months, just on publicity. (Communications Law Centre; in Dawson 42)

Dawson rightly notes the disingenuousness of Webb's reply: JJJ relies on guaranteed and substantial funding that no community station has access to. (Ibid.) Webb's comments regarding 4ZZz are more

accurate. Community Radio 4ZZz began in 1975 when students from the University of Queensland were licensed in the fledgling community radio scheme. It had an unusually fortunate funding arrangement with the University of Queensland Student Union, which, unlike most student unions in Australian universities, has unmediated access to the student fees which fund its activities, and was thus able to provide Triple Zed with substantial funds for, among other things, up to 14 full-time staff members in its early years. (Williams 8 and 27) This came to an abrupt end in 1989 when a conservative union ejected the station from campus. (Williams 32-37) 4ZZz experienced the financial hardship that only a grassroots broadcaster can experience reduced to broadcasting from a caravan. (Ibid.) Yet, even lower ebbs of Zzz's revenue intake came courtesy of JJJ which began broadcasting in Brisbane in the mid-90s. Their programming aimed more specifically at picking off elements of commercial-FM audiences. "Still a lot of people flicked their dial across...when the J's arrived in Brisbane (sic)." (39) More deleterious than diminished audiences was the impact on promotions revenue. "Triple J came along and took that away as well by offering free advertising to promoters – no cash, just putting their drum on the bill, their huge banner at the concerts... So a lot of promoters went to Triple J for a couple of years and wouldn't touch us." (Ibid.)

It is interesting to note that the effect of JJJ on the the Australian radio industry has mimicked that of Radio 1 on the British. The commercials, no longer the convalescents of the 90s, are once again trading and merging and at significantly inflated prices. Where in the first major round of consolidation

**"ZZZ SORT OF HAD
TO BECOME AN
ALTERNATIVE TO THE
NATIONAL ALTERNATIVE"**

\$31.569 million was a significant amount to pay, (Miller 141) the recent, speedy growth of the dmG network in metropolitan markets was begun "...when it paid \$155 million at auction for what would become Sydney's first new FM radio station for twenty years." (dmG Radio (Australia)) This is not the only significance of dmG and its Nova network. Following the lead of the British commercials it broke with the homogeneity of Australian commercial formats (though not significantly). Nova's commercially trademarked slogan "sounds different" is backed up with claims like: "Nova plays new music, music that is untested and uncharted. It plays a broader variety of music. Rock next to pop next to dance and so on. By offering this alternative to listeners Nova refuses to pigeon hole listeners like traditional radio." (Ibid.)

It is nonetheless indicative that in a recent study of the Queensland music industry, commercial radio was "perceived to be more of a barrier between new artists and an audience" (Rogers et al.) while JJJ receives no mention at all. In contrast the report offers a ringing validation of "[the] single biggest supporter and broadcaster of Queensland music...community broadcaster 4ZZZ." (Ibid.)

As a closing note, it is worth observing the limitations of the support ZzZ supplies. There

is, however, ambivalence in ZzZ's support. When its existence was threatened by JJJ the station reinvented its infrastructure, promotions and on-air sound. This last aspect is of particular interest.

When bands Triple Zed had broken were elevated to stardom by the national broadcaster, the station looked to the more abrasive end of the musical spectrum to shore up its alternative credentials. Custard – arguably the most original of local acts – was one band considered too poppy to qualify. Typically [Custard front man] David McCormack made light of the situation with these lines from *Fantastic Plastic*:

I wish that Triple Zed would play us
I know in their heart of hearts they could
I think they used to like us
But now they don't seem to like us
And I can't figure what went wrong (Stafford 214)

A former ZzZ staff member describes it in the following way: "I mean, there were points in...history where ZzZ would have been the only thing [Brisbane] would have had in an alternative kind of way. That's changed in the last ten years, or so, however long the Js have been around. ZzZ sort of had to become an alternative to the national alternative." (4ZZZ Staff 8)

Sadly, this alternative to the alternative' cannot be discussed in greater depth here, though it is, arguably, the defining feature of ZzZ's broadcasting style. It is the subject of a more detailed study being undertaken presently, and of which this essay comprises the first chapter.

A copy of this study can be obtained, from November 5th, 2005, by emailing the author: chrisc@4zzzfm.org.au

**"CUSTARD –
ARGUABLY THE MOST
ORIGINAL OF LOCAL ACTS –
WAS ONE BAND CONSIDERED
TOO POPPY TO QUALIFY"**

1. Whitford, writing in 1992 uses the old parlance 'public', though she is referring to what is now known as 'community' radio.

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**"IT'S DIFFICULT TO EVEN GET
THOSE WORDS OUT OF MY
MOUTH — THAT THIS MAN IS
NOW PRESIDENT OF THE
UNITED STATES AGAIN"**

From page 25

way then they become loving human beings who care about others and to me that's the heart of what the gospel of Jesus is about. I believe that's the heart of what all religions are about, that redemption and restoration and transformation of life is always possible and that we are all one family and we can never separate ourselves from one another.

"When you think that earth is 13.7 billion years old, human beings are the most recent species, we've only just started, our approach to almost everything in the United States is to throw people away in prison. Its violence and coercion and punishment. But I believe the day will come that we will learn that transformation of human life is more important than just causing people pain or exiling them from the human community, see that is that we have no need of people, these people have done these things and this huge psychic separation of, "oh we're are the virtuous ones, we've ever done crime, so they have done these crimes" and without asking the 'we' question, WE, what in society spawns violence and crime and desperation. For example, I'll just take the United States where we have George W Bush as president, its difficult to even get those words out of my mouth, that this man is now President of the United States again, and if you take his administrations budget on drugs for example, two thirds of it is to criminalise drugs, arrest people, throw people in prison, what if those resources were turned instead to helping people with a drug problem to deal with their addiction and be healed of it and be free and so there in a nutshell is where we are now, punishment, incarceration, criminalizing things. I do foresee a day where the human race will have reached a point, just like we've realised that we have to recycle everything,

we can't just be a throw away society, and first we learned how to do aluminum and tin cans and bottles in the United States, we're just beginning to learn how, we always want to recycle, we want to live in a mutually sustaining way with earth. I think there will come a day and I work for that day to come and obviously you do too, where human beings too belong in the human community. We have a lot to learn from Native American tribes in the United States. They have the circle. The circles never broken and when someone does something to cause hurt in the community, instead of just throwing them away out somewhere they are brought into the circle, the whole community discusses what the hurt has been, what the injustice has been and then what the community together with the person is going to restore what has been lost.

"I've been doing this now for over twenty years and you know what I've discovered Nikola? What I've discovered is maybe the best gift we ever give each other is not the present we can wrap in paper and give at Christmas or even high tech, you know, stereo players or whatever — it is the gift of our listening and caring presence and when you go and visit in prison, it has been a great gift in my life because it has taught me how all you have is your conversation, you know, you don't have any distractions, 'lets go rent a video' or 'lets go get a pizza' and all this, all you have is each other and they have taught me, these precious human beings that I have been with, those that have died and those that I am with now, have taught me how to be present and its been a precious gift to me."

This interview with Sister Helen Prejean was broadcast on Locked In, March 14th (first half) and March 21st (second) 2005. Also broadcast April 2005 on Doing Time, 3CR, Melbourne.

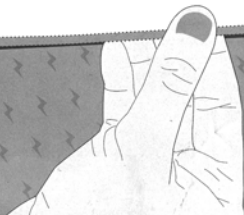
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INVIGORATING SOUNDS OF ZED

Retirement after
many enjoyable years,
by Peter Mogg



It was the vitality and diversity of punk rock that first drew me to 4ZZZ in the late 70's. The freshness and energy displayed in songs by such bands as The Clash, Buzzcocks, 999, The Stranglers, The Saints and XTC injected new life into what had become a rather stagnant music industry. Playing this music on 4ZZZ and being involved in the many Joint Efforts at the Old Uni refectory gave me a sense of satisfaction and involvement in something totally fresh. A decade later, this very same feeling of exciting new sounds led me start a program that can still be heard today on 4ZZZ.

In the mid-80's, after reading several articles in the NME about a new electronic dance movement emerging from Chicago (which was soon to sweep across European airwaves), I made it my mission to track down these tunes. Every Saturday afternoon I bombarded listeners with what was called 'Acid House', Hip Hop, Soul and UK indie-pop. Not only were guitar bands embracing this new sound (e.g. Pop Will Eat Itself, Jesus Jones), but the DIY attitude of the punk era had re-emerged in such UK acts as Coldcut,

S'Express, Bomb The Bass, The Beatmasters and The Cookie Crew. These sounds were soon being played at 4ZZZ's successful nightclub 'Euphoria' at 81 Elizabeth Street until the club closed its doors in late 1989.

The 1990's saw techno dominate clubland and Crucial Cutz became one continuous soundtrack of pulsating electronic noise. Technics 1200's came in to play and guest DJ's from all over the world dropped in to treat listeners to their finest club cuts. It certainly has been a pleasure to meet, interview and perform with the very best in the industry. Such luminaries as John Digweed, Deep Dish, X-Press 2, Oliver Lieb, Carl Craig, Ferry Corsten, John "00" Fleming and Derrick Carter not only provided professional performances on the show, but entertained with anecdotes of club culture.

Now after 17 years of Crucial Cutz and over 25 years as a volunteer announcer, the time has come to say goodbye. However Crucial Cutz will continue every Saturday in the capable hands of DJ Elemance. Big thanks to all who may have tuned in over the years, hope you enjoyed what was played.

December 2005

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