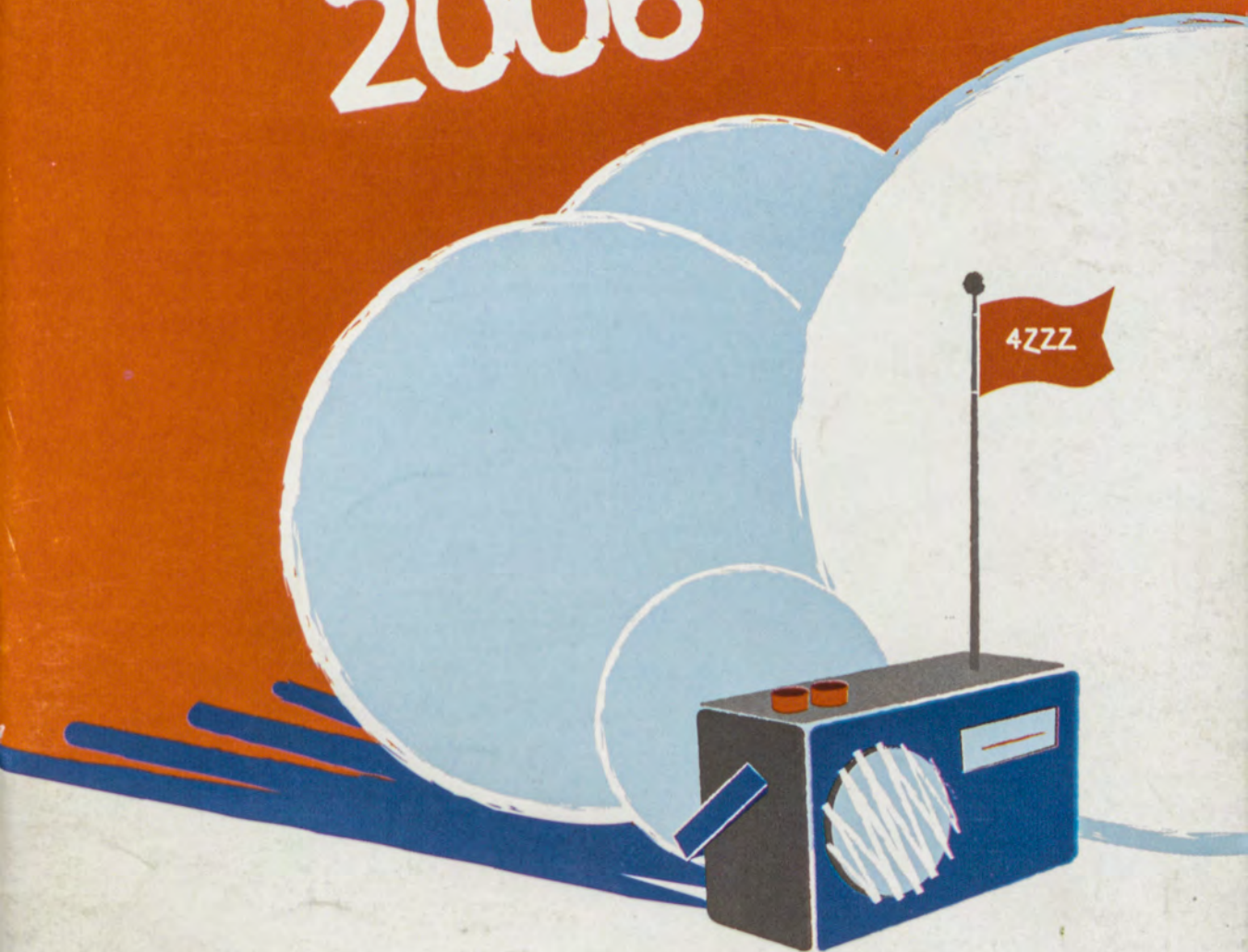


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2006

4ZZZ RADIOTIMES 2006



*Declare
your independence!*



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Art, Design and Layout

Tess Donoughue at The Delicatessen
www.thedelicatessen.com.au

Photos

30th photos by Tracey Newman
 Market Day photos by Justin Edwards

Contact us

Hear 102.1fm
 Surf www.4zzfm.org.au
 Visit 264 Barry Parade Fortitude Valley
 Ring 3252 1555
 Fax 3252 1950
 Email info@4zzfm.org.au
 Mail PO Box 509 Fortitude Valley Q 4006

Disclaimer

4ZzFm's mission statement is to provide a voice for community interest and concerns of marginalized groups in Brisbane not represented in mainstream media. The views expressed in this publication are not necessarily the views held by station management, staff or volunteers.

Some material may offend.

Station staff

Station Manager
 Dominique Haslam
manager@4zzfm.org.au
 Sponsorship and promotions manager
 Ruth De Glas
ruthdg@4zzfm.org.au
 News Department
 Paul Shields
pauls@4zzfm.org.au
 Rosanna Ryan
rosie@4zzfm.org.au
 Music Department
 Dave Cuthbert
davec@4zzfm.org.au
 Production
 Ross Davey
rossd@4zzfm.org.au
 Programming department
 danika ehlers

RADIOTHON HIGHLIGHTS

Listen out for these special broadcasts during Radiothon!

At the Local (Saturdays 1pm–3pm) is stepping outside the box and heading into uncharted territory to see what defines communities in a virtual world. At the Local takes a look inside these 'online communities' to see how people interact and support each other in a virtual world and what this means for real 'in-the-flesh' communities — we'll even head to internet cafes, LAN centres and new media hubs to meet some cyber citizens.

Funtime Playhouse (Saturdays 9am–12pm) takes a look at independent bands and artists and all dudes in the D.I.Y way.

Wake Up, Shake Up (Mondays 6am–9am) has music that wakes, comments that shake and are dedicating their Radiothon shift to the theme of Celebrate You!

32 Flavours (Wednesdays 6am–9am) bask in the Moonlight/Sunlight. Heidi investigates Brisbane's dark, lush, alternative side and Ruth explores the sunnier side of Brisbane's music, arts and cultural community.

Diversa-tea and Talk (Thursdays 9am–12pm) is currently seeking applications from 4ZzZfm subscribers wishing to co-host this Radiothon shift.

Morphine and Icecream (Thursdays 12am–2am) is looking at 'the new female' and playing a random selection of women artists and players operating in various strands of the left field past, present and future.

Up Brekky Creek Without a Paddle (Wednesdays 6am–9am) takes a look at Independent record labels.

Bitumen Blonde (Fridays 1pm–3pm) wants to talk to people whose journey has included 4ZzZ radio. We also want to hark back to our glory themed shows of late 2005/early 2006 and put some effort into programming, including a Black Rap vs White Rap showdown! The most street of all music gets air as Vivian Jean and Janeworld search their souls, their stashes and their CD wallets in an in-depth analysis of a music genre that has run a cultural marathon since the early 1970s.

Stereohog (Saturdays 3pm–4pm) will hand over the reigns to special guest programmers and the following week will be more Black vs. White hip hop from Overseas. Stay tuned for confirmation of special guest programmers.

Where in the world is Carmen San Diego (Thursdays 3pm–6pm) travel the world to check out theme songs from — where else? — Where in the World is Carmen San Diego.



Radiothon kicks off at 6am Friday August 4th and broadcasts 24 hours per day until 6pm Sunday August 13th when we wrap up with The Yard.

Call 3252 1555 to subscribe during Radiothon.

4ZzZFM BULLETIN BOARD



Market day 2006

Market Day is all set to take off on Saturday October 21st. Stay tuned for further information, but in the meantime if your band would like to submit an expression of interest, please forward a sample of your work and a bio to Market Day Applications to PO Box 509 Fortitude Valley 4006 by August 18th.

Or if you would like to let us know who you would like to see play Market Day, send us an email to info@4zzzfm.org.au with Market Day as the subject title by August 18th.

Radiothon open day

Why not visit the 4ZzZfm studios to subscribe and learn more about the station. Group tours will be taking place on Saturday August 5th at 10am, 12pm and 2pm. Drop in at 264 Barry Parade Fortitude Valley at any one of those times.

Free post-radiothon party

Join us for post Radiothon celebrations at The Jubilee Hotel on Friday August 8th from 7pm and catch Mutiny, Screamfeeder, Knaw, Pineapples from the Dawn of Time, the Rhythm Collision Sound System and many more. It's FREE for 4ZzZfm subscribers.

0 nights

If you would like to volunteer at 4ZzZfm, please contact Reception during business hours and ask to be sent a Volunteer Application form. Members of the public forwarding forms are invited to regular Orientation Nights at the station where you can learn more about the station and see how you can become involved.



Announcer training course

The next 4ZzZfm Announcer Training course starts this September. For more information about the application process, please contact Reception during business hours for an application pack. Interested parties are asked to submit a synopsis of the program you would like to end up presenting on 4ZzZfm, sample playlists, a resume and any samples of your work if you have previous experience.

If you have already undertaken training at a recognized station and have previous broadcast experience, please submit an application anyway as we would love to hear you do your thing.

Applications close August 31st. Successful applicant must be able to attend one workshop per week for 8 weeks and commit to homework exercises. The application package has further information.

4ZzZfm Sponsorship and promotions packages

4ZzZfm offers fantastic promotional packages suited to a broad range of events and activities. Whether you are a local band staging a gig or a business looking to reach a broader audience, 4ZzZfm can tailor make a promotional package suited to your requirements. If you would like to learn more about the range of packages available, please contact our Sponsorship and Promotions Manager Ruth De Glas at ruthdg@4zzzfm.org.au or call the station on 3252 1555.

4ZzZfm in the news at SOOB

In conjunction with the community media sector, 4ZzZfm will launch Brisbane's first Convergent Community Newsroom at the Straight Out of Brisbane Festival 2006. Read more about this exciting event on page 17.

AMNESTY INTERNATIONAL AUSTRALIA QUEENSLAND & NORTHERN NSW BRANCH

*What's been happening and how
people can get involved*

Background info on this important human rights organisation

Amnesty International is an independent, politically impartial worldwide movement that works to both promote and to defend human rights around the world.

Amnesty International's vision is of a world in which every person enjoys all of the human rights enshrined in the Universal Declaration of Human Rights and other international human rights standards. In pursuit of this vision, Amnesty International undertakes research and action focused on preventing and ending grave abuses of the rights to physical and mental integrity, freedom of conscience and expression, and freedom from discrimination, within the context of its work to promote all human rights.

Amnesty International seeks to disclose human rights abuses accurately, quickly and persistently. It systematically and impartially researches the facts of individual cases and patterns of human rights abuses. These findings are publicised, and members, supporters and staff mobilise public pressure on governments and others to stop the abuses. Internationally there are now more than a million members, with supporters in over 160 countries and territories.

Amnesty International Australia members receive quarterly newsletters, write letters and respond to cases as they arise. They can be part of networks, groups, volunteer in the campaign offices and organise campaigning and fundraising events.

Exciting Amnesty International Australia events and news

Amnesty International Australia benefited from 4ZZfm's promotion of its 2005 'Freedom Festival' music night and CD featuring USA's musical poetess Ursula



STOP TORTURE

Rucker, which raised awareness of Amnesty International's Stop Violence Against Women Campaign. Lot's of amazing local bands and DJs performed, including FAQ, DJ Nick 1 from the Serenity, Elation, The Informants, Statler & Waldorf, DJ Tequinox, DJ Bluesabelle, DJ Paprika, DJ Ravi, Ben Mono (Germany) and The Scratch Foundation. With stunning visuals by Richard de Souza and MC'ing by the wonderful Wonder Woman. It was wonderful to see the music community offering so much support for Amnesty International and the Stop Violence Against Women Campaign.

In 2005 and 2006, local Amnesty International groups have held trivia night fundraisers and organised awareness raising campaign stalls including at the West End Markets, Zillmere Multicultural Festival, The John Pilger Film Festival and Hotel Rwanda screenings.

Local groups members have also sent numerous letters as part of the Urgent Action Network. Core to Amnesty International's work, Urgent Actions form the basis of a letter writing campaign, which can rapidly produce an internationally coordinated mass protest (via post, fax and email), in order to stop or prevent serious violations of human rights. There are estimated to be over 60,000 writers in over 170 countries also writing, who together can generate many thousands of letters worldwide within a very short time, for any given appeal.

Amnesty International Australia members participated in events for World Refugee Day and on the eve of UN International Day for Survivors of Torture, participated in the visually stunning event '11,000 Candles' [see picture]. Hundreds of people joined Amnesty International Australia in creating a world record for the largest flaming image, spelling out the words "Stop Torture" with 11,000 (to pg 26)

*Amnesty International
(Queensland
branch) is a 4ZzZfm
Subscriber.*

TAKIN' TO THE SQUARE

by Giordana Caputo



Since the election of a Liberal Lord Mayor in Brisbane, City Hall has been enlivened, in my mind at least, as a site of political agitation. Nothing major though, just fanciful imaginings of the Labor Deputy Mayor slamming a door in the Lord Mayor's face. Or power-struggles over air-conditioning units, as the political rivals attempt to share the cramped quarters of City Hall.

City Hall is a relic from the 1930s, which is the main reason all the Councillors are packing up and heading on over to the ultra-mod Brisbane Square.

While City Hall may not be good enough for the councillors, it's the perfect place for a museum of Brisbane's history. The Museum of Brisbane or MoB is an absolute delight, showcasing local stories from local people, like poet Val Vallis' conjuring of a city "where the Queensland hills bite the blue skies with their emerald teeth". And since April this year the MoB has transformed City Hall into the hotbed of political inspiration I envisaged.

Taking to the Streets is an intensely political exhibition and my guess is, it's only because Joh's dead that it's even been allowed to show. And what a show it is, posters, photos, video, audio and art sweep you through a time warp back to the "two decades that changed Brisbane: 1965-1985".

The amazing thing about this exhibition is most of the artifacts were donated by the people who lived through those decades, those young Brisbane residents who marched the streets, were arrested and changed our city's history forever. Taking to the Streets is a living history and peering into the photos of protest marches you might see one of your university lecturers looking noticeably more hip and much less grey. Or your parents being shoved back by cops as they exercised their right to march in a period when public protest was illegal. Personal accounts of police bashings and



arrests are re-told in living colour through digital stories, giving you a real idea of the volatility of the time.

And through the entire exhibition 4ZzZfm has a major presence. From the retro green and gold stickers where 4ZzZfm's Banana mascot began to crop up, to Helen Hambling taking to the airwaves as the first female voice on Australian Radio. Taking to the Streets demonstrates the kind of atmosphere 4ZzZ burst from, a time when legislation was used to enforce conservative values but there was a wide-held conviction that people still had the power.

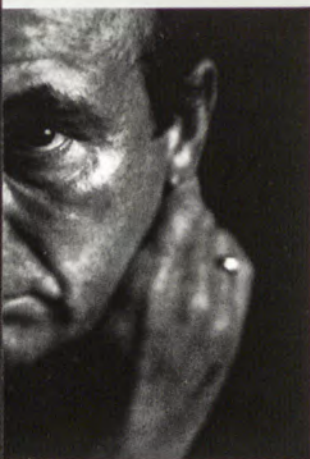
Wandering through the exhibition you're hit with the realization that all this shit went down right out there, right outside City Hall's fortified doors, in King George Square. The most poignant reminder of this is an over-sized photo depicting the Black Embassy, a tent flying the Aboriginal flag squatting on King George Square's manicured lawn, circa 1974. King George Square has been a focal point of activism in Brisbane and according to the council is "the primary civic gathering space in Brisbane's city centre and has been distinguished from other open spaces by this civic function".

Currently the Queensland Government is spending \$140 million on turning King George Square into a glorified bus stop. As a result the 'civic' space is getting a facelift and some of the proposed designs for this project are on display in the City Hall foyer. Conspicuously absent from any of the designs is the retention of Speaker's Corner, an area set up in 1991 for free speech. Also absent is any attempt to celebrate King George Square as a valuable and highly visible rallying point for social protest.

So while the MoB exhibition glorifies a time when Brisbane took to the streets, I have to wonder if anyone's paying attention to the fact we still need those public spaces and streets to rally in, just as we desperately need leaders who respect our right to demonstrate against their decisions.

HUGH CORNWALL

*Former frontman for
legendary British band
The Stranglers speaks
with Alex Oliver.*



Where did the title of your new CD, 'Beyond Elysian Fields' come from?

I found out after the album had been called this, that Elysian Fields is a mythological place where heroes go to rest. Which is quite fitting considering we have no more heroes and it was a long time ago. But I started recording the album in New Orleans, and there was a street there called Elysian Fields. I got in this cab when I first arrived there and told him where I was staying and he said "Oh, beyond Elysian Fields". I thought he was quoting Shakespeare at me or something, but when we crossed this street intersection I saw this sign and suddenly realised he'd just been giving me this street name like "oh yeah, after George St on Turbot." So my thoughts about Shakespeare changed. I thought it sounded quite nice and that's why it stuck in my head as the title of the album.

It's been out a couple of years Hugh...

In the UK, yeah, but it's only just come out here. The thing is I'm not on an international big label so when I make a record I have to find people in the different territories that are willing to work with us on it. So this release has been staggered. It came out in Canada about a year ago, and it came out in Germany about 3 months ago. It's coming out in Spain in the autumn and it's coming out here now. It's not strategic — I'd love to get it out in every place at the same time.

Your albums come out with different titles in different countries. In America you've released two albums with different names.

That's because it came out so long after the original release. They said "we've got imports coming in here, you've got to change it." So what you do is change a couple of the tracks so to the new audience, it's different.

Do you keep a close eye on your finances because some people get burnt in rock and roll, and I know The Stranglers had a lot of financial problems.

Oh God, we had tons of financial problems, because you get on with being rock stars and taking drugs and drinking and shagging loads of birds and you say "oh yeah, well I'm not interested in the other stuff, you look after the money," and that's the worst thing you can do cause saying that to someone is just an excuse to be corrupt isn't it?

It seemed to happen to everybody — the Animals and Hendrix — everybody seemed to get done over and it just left them so bitter. So how did you manage to survive?

Most people crawl under a rock but people like you and Morrissey are still bringing out albums.

Well I've just been lucky I suppose. I've managed to have a bit of luck, a bit of intelligence, a bit of intuition and I've managed to work with people who've been honest. I've managed to keep my head above water and I've managed to write a few good songs occasionally.

You've been out to Brisbane before but not since the mid eighties with The Stranglers... and now you're back with a smaller show.

Well this is an acoustic show, me thrashing the living daylights out of a guitar with witnesses, so it's a calling card. It's very logistically complicated, to bring the band over for a comprehensive show like this, because I'm doing about 18 shows in a month, and I couldn't do that with a band unless there was some big money being fronted for it. This is a way to introduce the new album, and some of the old songs again. If it works I'll be back when the ashes are being fought for.

You must've been very proud (to see England win the Ashes)!

Yeah I couldn't believe it. I thought a bit of luck went down there. We only won the matches that Glen McGrath didn't play.

"Ooh, Aah, Glen McGrath" as TISM would say. Are you a big sports fan? I noticed The Stranglers song 'Peaches' was used for the World Cup. In fact a lot of your songs have been used for various Movies and things. Golden Brown was used in 'Snatch', Peaches was used in...

In 'Sexy Beast' yeah, I love that film, and nobody told me the song was going to be in it.

Are you serious?!

Yeah, I went to see it and fell out of my chair.

Because they played it in it's entirety during that brilliant first scene.

Amazing yeah, I was very pleased.

So what else? 'Hanging Around' was used in a bra ad.

Yeah, very clever (laughs).

So is that a good... I don't like to talk money but is that a good...?

Yeah, they're good earners, absolutely.

And flattering?

In a bra advert yes, especially flattering.

You haven't been in The Stranglers for 16 years and you were with them for 17 years. You've been out of them as long as you were in them.

Yeah, the new singer that they've got has been with the band longer than I was.

Good Lord, I didn't even realise they were still around. (to pg 26)

Hugh Cornwell was interviewed by 4ZzZfm's Alex Oliver during his recent Australian tour. Hugh became a subscriber to 4ZzZfm during his visit. Alex Oliver presents 'Frog and Peach' each Friday from 3pm to 6pm.

D&V *with Jef Antcliffe*



Sheffield's D&V weren't to everybody's taste. How many other anarcho punk bands comprised just a drummer and a vocalist? 'There were a lot of bands from Sheffield, lots of avant-garde types and we weren't into that 'trying to be cool' scene. We were more into the punk thing of 'crash, bang, wallop!' says 4ZZfm's Jef Antcliffe.

"It was the summer of '78, I think, when I first decided that I wanted to put a punk rock band together. I started writing rebellious poems, but it took a good couple of years of watching other bands before I knew what I wanted to do – a kind of rap almost, with just vocals over a stripped down drum beat. We were called The Epsilons to start with, named after an estate near where we lived, and D&V (drums and vocals) was just a description. Andrew Paul Leach and I met in Sheffield, on the Manor Park Estate, and I convinced him to get a drum kit. He was really up for it, really diligent. And the two of us were D&V basically."

"Every wave of punk had its own time. Every time a hurricane hits town, it's brand new, y'know? When it hits you personally, you think it's the first big storm to hit the city, and it ain't, it just feels that way. And there might be another one tomorrow! So it was with music. I was very aware of what was happening at that moment, not concerned with what had been before or what might come after. Long before I ever became a punk rocker though, I was hearing West Indian flavours drifting up and down my street, and I'd go and check out sound systems and hang out in blues clubs. The main guy who influenced me to become a vocalist in a band, to get up onstage and scream down a mic was Tapper Zuki, who was a part of that old DJ scene from Jamaica. A lot of those Jamaican artists never sold out 'cos they didn't get the chance, so they remained on the frontline."

"I also took a lot of inspiration from bands like The Clash, and Joe Strummer's writings, and later on Adrian Sherwood. And of course Crass, Flux, and even Chumbawumba. I think we had that Yorkshire bond with the Chumbas and we did some crazy gigs together."

The first D&V gig was in early 1980 at the Grimaldi squat in Pentonville Road in London, with The Eratics, The Epileptics and Rubella Ballet. The gig helped sear the band deep into the psyche of the emerging anarcho punk scene.

A rough demo recorded onto sixteen track tape one rainy Saturday morning in Stoke Newington led to the duo appearing at the Zig Zag squat organised by Crass in late 1982, which itself led to the band releasing 'The Nearest Door' single on the Crass label in October 1983. The single was quirky, entertaining and intelligent slice of anti-punk, although the spartan sonic landscape of just drums and vocals didn't exactly lend itself to repeated listens, but nevertheless it made the Indie Top Thirty upon its release and spent a month and a half in said chart.

"There was a demonstration down in London, and whenever the nurses were on strike, or whatever, all these coaches (full of protestors) would go down from Sheffield. One day me and Andy and a couple of other punky chaps went along, supposedly to go on this demo, but we soon vanished off to a gig at the Moonlight Club in Hampstead. So we were outside this gig, and it was crazy – punks and skinheads hanging around everywhere, but there were no tickets left and we were just about to give up and go home when this dude comes out, chatting to people. It was Andy Palmer from Crass.

Me and my mate — being a right pair of likely lads — were straight on him, and he got us in the gig. Crass, Poison Girls and The Epileptics were playing and we were blown away. There were all these fights going on, it was crazy. What was happening down in London was another world. It was scary and it changed my whole outlook on everything. It was very intense, and that was the first time I met Crass face to face.”

Soon after this chance meeting, Jef moved to London. The success of the single led to both a John Peel session and a full album for Crass.

“The term D&V started off as just a description of what we were doing really. Then John Peel started playing the single. He was a lovely chap, who really liked what we were doing, and he offered us a session, which was amazing. Most radio stations then were just a fucking joke, but John Peel’s show was like an oasis amidst all the shit. And he played our stuff quite a lot, which was a real thrill to hear your own music coming out of the radio in the middle of the night. I used to listen to his shows hidden under my covers when I was a kid, and I’d go out and buy all the records he recommended, so it was amazing to eventually meet the guy, and find that he was a very warm person. So we did the session, and it was an experience, and it went down a treat.”

“Anyway, John Peel used to read letters out on his show and one day he asked people to write in with suggestions as to what D&V might mean. Of course most people were like ‘it stands for drums and vocals,’ but this one guy wrote in and pointed out that it was a term used by nurses and was short for ‘diarrhoea and vomiting.’ So for a while we were known as Diarrhoea and Vomit.”

1984 saw the release of the bands self titled album through Crass, which was a more adventurous affair in the production stakes, with layers of samples and effects softening the basic abrasiveness of the bands natural sound, and backing vocals being provided by Eve Libertine and Joy De Vivre from Crass.

“I don’t remember all this through any rose tinted glasses, and neither do I look back angrily at those times. Sure there were lots of ups and downs, but that wasn’t the fault of the movement, that was down to individuals. And for a while, being an anarchist made a lot of sense to a lot of people, but then things change. It’s not like everyone suddenly cut their hair and got new clothes overnight. All I can say is that anarchy to me was...well that’s just it. Anarchy to ME! What’s important to me is bullshit to anyone else. Unless you’re talking oxygen, or basic food and nutrition, everything is abstract. I could say, as an artist, that it means freedom, a chaos, always being on the edge of it — autonomy is probably a better word to sum up what we were talking about. Going back twenty years, I’d have probably got up on my soap box, y’know? The early D&V lyrics said more than I ever could anyway. — ‘Look, you’re all bleeding sheep! Wake up and get a life!’ They were very direct, and you can’t really be that direct when you’re trying to explain something from your heart — you come across all cold and clinical, and I’m certainly not like that, I’m as emotional as the next guy. Anarchy is a sense of self, and knowing that you’re as free as you want to be. And that scares a lot of people, because it means they have to do something with their life.”

They landed a deal with the fast rising One Little Indian label, although the ‘Snare’ 12” they did for the label was to be the last D&V release before the duo drifted apart, playing their last show together during the summer of 1986.

“It was the last time I felt like doing what we were doing. We’d been out of the country, getting a cheap and cheerful tan in Spain, and we got back and I thought (to pg 26)

*Jef Antcliffe presents
‘Mirador’ from
10pm to 12am each
Saturday night on
4ZzZfm. The above
excerpt is from Ian
Glasper’s forthcoming
book The Day The
Country Died; A
History of Anarcho
Punk 1980–1984 to be
released October 16
by Cherry Red Books.*

PROGRAM GUIDE

JULY—DECEMBER

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY
12am	YESTERDAYS HEDGEHOG Kevin + Andy	TRANSYLVANIAN DUCK PARTY Donald	SLIGHTLY WEDNESDAY Nathan	MORPHINE + ICE CREAM Jamie
2am	GRAVEYARD Ben	GRAVEYARD Tanya, Alana + Stephen	AREA 57 Servo Steve	ASLEEP AT THE WHEEL Charlie + Adam
4am	GRAVEYARD Anthony + Dan		GRAVEYARD Joey	
6am	WAKE UP SHAKE UP Tracey + Michael	UP BREKKY CREEK WITHOUT A PADDLE Garry	THE INCONVENIENCE PARTY Grace	32 FLAVOURS Heidi + Ruth
8am				
9am	MAGGIE'S FARM Margaret	THE ZED POETS SOCIETY Astrid Navel Gazer + the Doom Hippy	EXCELLENCE IN SHIPBUILDING Joshua K	DIVERSA-TEA & TALK Quentin
11am			THE BEST SHOW EVER Sarah W	
Noon	ANARCHY SHOW Felix	BRISBANE LINE Victor	RADIO DEMOCRACY Linda	BRISBANE LINE Emma + Mic S
1pm	MOTHERSHIP Brooke	HELL OF A HAT Tim	MID ARV Kate W	IN THE WAITING LINE Tanya, Alana + Stephen
2pm				
3pm	CONCEPT WARNING Rollo + Joey	DAVE VS DANIKA Dave + Danika	THE SLACK BASTARD SHOW Chris C	CARMEN SANDIEGO Ronni + Zuzanna
4pm				
6pm	LOCKED IN Heather + Nicki	BRAND SPANKIN' Ugly Dave	YOUTH SHOW Alex, Carmen & Ying	MOVIE SHOW Garry
7pm		LOCALS ONLY! Stirling	DYKES ON MYKES Sarah D	AUSSIE BAR-B-QUE Tracey
8pm	HELL METAL Ross	NEW ZEALAND SHOW Lindsay + Mike		SKA TREK Alan
9pm			QUEER RADIO Matt L, Michael P + Joseph	
10pm	PUNK SHOW Troy Destroy, Ruben + Chris H	NOTHING BUT THE BLUES Mark D	LATE NIGHT TALKBACK Paul S	THE METHOD Rob Balboa
11pm		ROCK N ROLL SHOW J'son M	AUDIO POLLEN Lloyd	

	FRIDAY	SATURDAY	SUNDAY	
EAM	SAVANNAH Rob C	AUDIENCE TESTING Adam R	CANDY MOUNTAIN Charlie	12am
CEL	KICKIN' AGAINST THE PRICKS Wolvie	THE ELECTRIC GARDEN OF DELIGHTS Hootowl / Carmen and Alex	POODLE PARTY Tony S	2am
	PORRIDGE Stirling	CAROUSEL Leif	IN THE STUDIO WITH THE MAN FROM PLANET JAZZ Tony	6am
			KIDS ZONE Joel	8am
K	DJ NOMC + YAM YAM Patrick W + Yam Yam	FUNTIME PLAYHOUSE Danika + Troy	THE JAZZ SHOW Isaac	9am
				11am
	ECORADIO Kim S	BRISBANE LINE MEETS Rosie	ART TO LUNCH Jo	Noon
IE en	BITUMEN BLONDE Vivian Jean + Janeworld	@ THE LOCAL Giordana + Fiona		1pm
		SPORTS LINE Victor, Sam + Tamara	MEGAHERZ Sam + Miranda	2pm
I	THE FROG + PEACH Alex O	STEREOHOG Siobhan / COMEDY REVUE Josh T		3pm
			WORLD BEAT Ric	4pm
	SUBTERRANEA Judy Jetson	SATURDAY NIGHT FEVER Tully + Kieran	THE YARD DJ NoMC + Phil H	6pm
				7pm
	ORIGINAL DRUM Tommy R.O.	ELECTRONIC GOODNESS Rowena	BLACK BEAT Louis + Danilo	8pm
				9pm
	THE FUNK Patrick M	MIRADOR Jef	PHAT TAPE Sean	10pm
				11pm

SUB DISCOUNT OUTLETS

ART SUPPLIES

Artland
271 Moggill Road
Indooroopilly
3878 5536

BOOKS

Folio Bookstore
80 Albert Street
Brisbane 4000
3221 1368

CAFES & BARS

Ric's Café & Bar
321 Brunswick Street
Fortitude Valley
3854 1772

Mta Cafe
28 Samford Road
Alderly
3352 7225

Plan B Restaurant & Bar
Brunswick Street Mall
Fortitude Valley
3666 0596

CD PRESSING

Music Biz
Suite 17 Level 1
Cnr Marshall &
McLachlan Streets
Fortitude Valley
3854 0945

CLEANING SERVICES

Iron Maiden Services
3324 8588
0401 432 982

DJ EQUIPMENT

Lightsounds
573 Lutwyche Road
Lutwyche
3357 1800

Lightsounds
14a Milson Street
Coorparoo
3847 1744

FASHION

Blonde Venus
707 Ann Street
Fortitude Valley
3216 1735

The Outpost
5A Winn Street
Fortitude Valley
3666 0306

Funkidori
153 Latrobe Terrace
Paddington
3367 1277

Gooble Warming
2/73 Vulture Street
West End
3844 6006

Manna
78 Vulture Street
West End
3846 4677

Crumpler Bris-Vegas
Shop 4
156 Adelaide Street
Brisbane 4000
3221 0279

Tarmac 1
372 Brunswick Street
Fortitude Valley
3216 0100

FILM

Dendy Cinema
346 George Street
Brisbane
3211 3244

The Globe
220 Brunswick Streets
Fortitude Valley
3257 3337

Trash Video
1/73 Vulture Street
West End
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BRISBANE'S NEW MEDIA CONVERGANCE

Triple Zed's newsroom branches out

For better or worse the media has the power to change the way people think about their world and the decisions they make about their lives. It has the power to bring down governments or raise the plight of the suffering. Yet most mass media is controlled by commercial interests or government and despite the boom, Brisbane remains a 'one-paper town'.

Community radio 4ZzZfm has been an independent voice in Brisbane's media landscape for over 30 years, sometimes groundbreaking, often radical and always present, its newsroom has decided to branch out. 4ZzZfm, in conjunction with the community media sector, will launch Brisbane's first Convergent Community Newsroom at the Straight Out of Brisbane Festival 2006. CCN will be a new alternative source for news, current affairs and culture that anyone can access online, on the radio and on television.

News and current affairs programs currently on offer to Brisbane residents are increasingly homogenized and often originate from an economic, rather than social perspective. So CCN will broadcast and publish informative and creative news stories, documentaries and opinions that are grounded in social change.

CCN reporters will create innovative news and current affairs that connect people to issues and events in a way that addresses their concerns as individuals and promotes empathy with other members of the community. CCN has a commitment to bring decision makers in the government, community and business sector to account and help to promote rational debate on questions that affect the community.

From August until November you can tune into 4ZzZfm, Briz 31 and 4EB to hear ground-breaking reports and stories from the CCN team. Or log on to the 4ZzZfm website daily for a dose of local news plus entertaining and informative opinion on community issues. The Community Broadcasting Foundation is funding a three-month pilot of CCN and it is the 4ZzZfm's news team's ambition to contribute to the diversity of Brisbane's media-scape.

BOUNDARY RIDER GRANT MCLENNAN

On Saturday May 6, the Queensland music scene lost a legend when Grant McLennan passed away in sleep at his home in Brisbane. He was 48.

This article was written by Donat Tahiraj and Matt Connors for Time Off magazine.

Grant McLennan was undoubtedly one of Australia's most revered songwriters. His innate sense of melody and poetic lyrics, laced with evocative images of Queensland's diverse landscape, touched the hearts of many the world over.

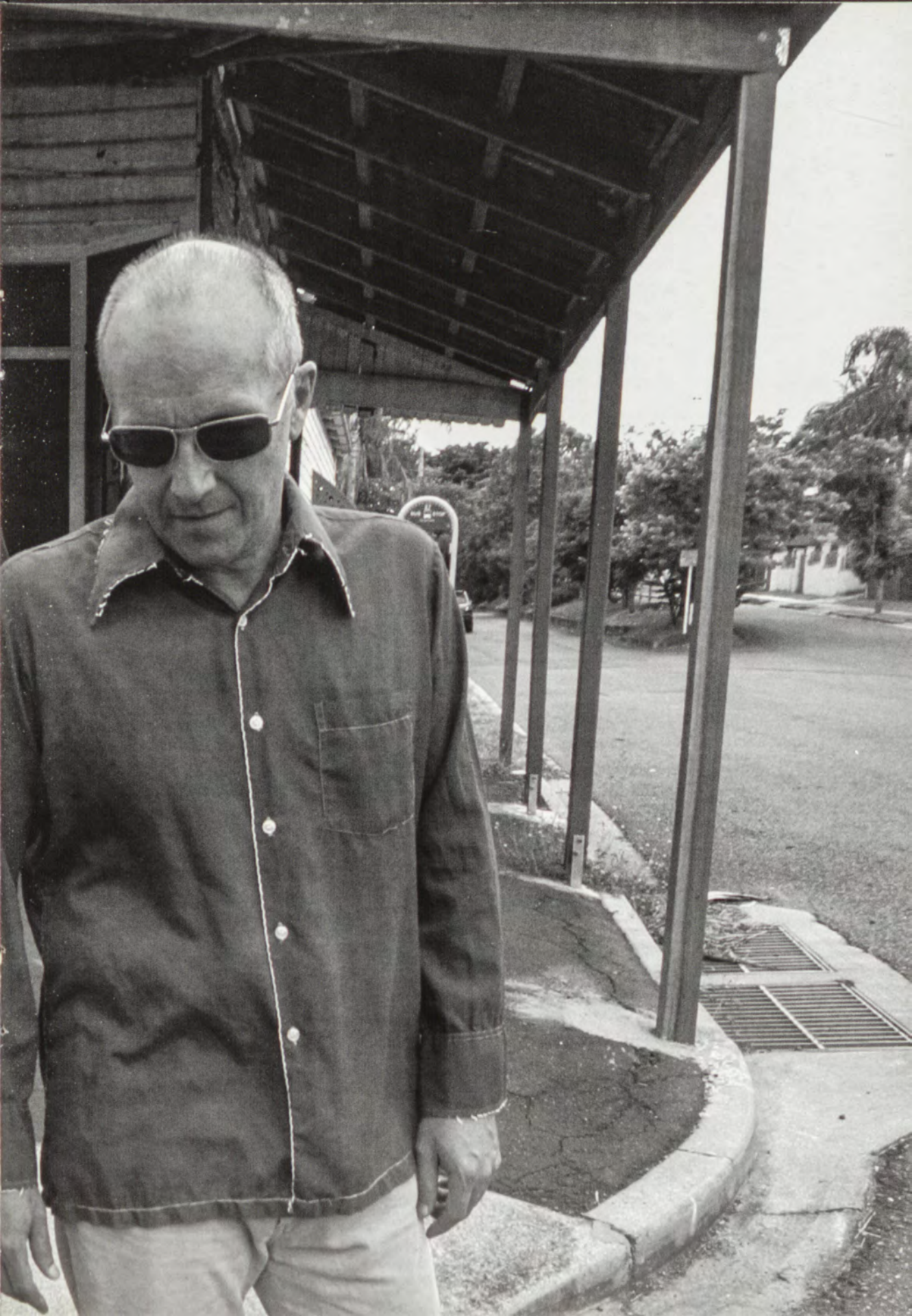
Born in Rockhampton on February 12 1958, McLennan was raised on a cattle property by his mother, following the death of his father William, a doctor, when he was just four years old. He spent some time in Cairns, before following in his father's footsteps when he attended boarding school at Churchie.

His growing interest in cinema – particularly the films of French director François Truffaut – led him to apply for film school, but at 16 he was too young to be admitted. Instead, he enrolled at the University of Queensland, and during his third year in 1977, began writing as a film critic for *Semper*. It was here that McLennan first meet his future songwriting partner, Robert Forster.

Shortly after their first meeting, Forster convinced McLennan to postpone his desire to become a filmmaker to instead pursue a career in music, and taught the 19-year-old what little he knew about playing bass.

In early 1978, McLennan and Forster made their debut as The Go-Betweens at a punk-rock dance at Barooka Hall, in Caxton Street. The pair asked the Numbers' Mark Callaghan if they could play their only two songs — 'Karen' and 'Eight Pictures' — and grabbed the attention of their peers with their naïve pop, deeply influenced by throwaway bubblegum 45's and the poetics of Patti Smith.

As their repertoire slowly grew, The Go-Betweens (with the help of Damien Nelson, McLennan's co-worker at the Toowong Music Centre) boldly entered Window Studios. In just three hours in May 1978, McLennan and Forster recorded what would be their debut single, 'Lee Remick'.



With their dreams of obtaining a female drummer, and a yen to leave Brisbane, McLennan and Forster headed to London in 1979 with acoustic guitars in hand. Once there, they played their songs to apathetic record executives in hopes of obtaining a recording contract, to little avail — but they did manage to release a single on the Postcard label.

When The Go-Betweens returned to Brisbane in early 1980, they fulfilled one dream when Lindy Morrison filled the previously-rotating drummer's chair. The band moved to Melbourne in 1981, having secured a contract through independent label Missing Link, and recorded their debut LP, *Send Me a Lullaby*. The album saw McLennan's songwriting come to the fore, with the songs 'It Could Be Anyone' and 'Your Turn, My Turn'.

When The Go-Betweens next decided to give England another crack, the band caught the attention of Rough Trade, the label where they produced their groundbreaking album, *Before Hollywood*, in 1982. The album also featured Grant McLennan's landmark single 'Cattle & Cane'. Although 'Cattle & Cane' created nothing more than a small murmur in the independent charts at the time, McLennan's evocative and autobiographical song about north Queensland is now regarded as one of the Australian Performing Rights Association's top ten songs of all time.

During the mid- to late-80s, The Go-Betweens based themselves in Europe and released a further four albums, obtaining a cult status both at home and abroad. With the songwriting and singing shared 50-50, McLennan's pop leanings equally matched Forster's more abstract songs.

Throughout the decade, each Go-Betweens album contained songs that were as poetic as they were timeless slices of words and music. Songs such as Spring Hill Fair's 'Bachelor Kisses' (later adapted as a book title by Brisbane author Nick Earls) and 16 Lovers Lane's pop masterpiece 'Streets of Your Town' evoke stirring memories and vivid images of Brisbane, a place that served as a constant inspiration for McLennan, as well as Robert Forster.

When The Go-Betweens disbanded around Christmas in 1989, McLennan began a solo career under the name G.W. McLennan. Across four albums in the 1990s — *Watershed*, *Fireboy*, *Horsebreaker Star* and *In Your Bright Ray* — McLennan worked in a thematic structure, the albums representing the four elements of water, fire, earth and wind. Similarly, McLennan regarded 'Cattle and Cane,' Spring Hill Fair's 'Unkind And Unwise' and Tallulah's 'Bye Bye Pride' as a trilogy of his most personal songs that reflected his upbringing in Rockhampton, and later Cairns.

A prolific songwriter, McLennan also formed the band Jack Frost with the Church's Steve Kilbey in the early 90s, and in 1998, he teamed up with Powderfinger guitarist Ian Haug, Turtlebox drummer Ross MacLennan (no relation), and future Go-Between member, bassist Adele Pickvance, to form the faroutcorporation.

Following the odd pairing with Robert Forster during the 1990s as a duo under their own names, McLennan and Forster reconvened as The Go-Betweens in 2000, much to the delight of old fans and those who picked up on the band during their hiatus. Not long after, seventh album *The Friends of Rachel Worth* emerged — a collection that showed the pair had lost none of their magic. Together with 2003's *Bright Yellow*, *Bright Orange* and last year's *Oceans Apart*, the Go-Betweens' enjoyed a new bout of critical acclaim and gained some of the commercial success that had previously alluded them.

McLennan's legacy as a singer-songwriter is clear: he leaves in his wake a flood of inspiration for those Brisbane's following in his footsteps, and his amazing repertoire of songs will preserve his memory and bring joy to the hearts of many. Yet it is his personality and passion that will be sorely missed.

When he moved back to Brisbane in 1993, McLennan immersed himself in the local music and arts scene like he'd never been away. His love of music often found him watching fledgling local bands at Ric's and The Zoo, where he would graciously impart advice and feedback to any who asked. Whether at a gig, taking in a movie at the Dendy, visiting the city's many art galleries, or simply enjoying a coffee and a Peter Stuyvesant in the Brunswick St Mall, Grant was an ever-present figure. He was always there; a friendly face who would happily chat and share his incredible gift for witty repartee with a smile and chuckle. Brisbane won't be the same without him.

McLennan's warmth and ability to touch people through his words and music will always be remembered by not only those close to him personally, but all those who've enjoyed his prolific career. May his music live on forever.



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- Eligibility for training and volunteering opportunities at the station
- Call in for song requests
- Complimentary editions of Radio Times
- Use of services such as the stations accommodation notices
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- Discounted rates on a range of promotional packages
- Eligibility for a Live to Air recording and broadcast.



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- Eligibility to enter station competitions to win CD's, concert tickets and prizes throughout the year
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- Call in for song request
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For further information about complimentary 'Whiteboard Deals' and further promotional opportunities please contact Ruth De Glas on 3252 1555 or ruthdg@4zzzfm.org.au

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Subscribers must honour their pledge before 5pm September 12th 2006 to be in the running for Major Draw Prizes. Winners will be drawn Wednesday September 15th 2006 and notified via phone and in writing.

CONTINUED...

(D&V — Continued from page 13)

'I don't wanna do it like this anymore!' So that last gig wasn't like what most bands will talk about as their swansong or anything. It wasn't a sad last gig, it was more like a revelation. 'We can't do this anymore, but it's not the end of the line, we can move on to something new and exciting again!'" (Continued from page xx)

"I really do think it's important to stay humble and not over value your own importance in the big scheme of things. I don't really care if anyone remembers what we did then, because deep down I still don't think I've done my best work yet. And never mind how other people remember me, I'm just trying to remember myself! I'm concentrating on checking my own head, keeping my own brain cells together, you know?"

"Whenever I feel good about music, I'll try and make music. Whenever I feel good about writing prose, I'll write prose. If you wanna do it, do it, but everything's down to interpretation. You could have ten guys in a room, all playing the same tune, but everyone has their own take on things, everyone has their own pain barrier when it comes to putting out art. Music can change the world, but it all starts with an idea, and you're lucky if you have an idea. Then you need a strong engine to maintain the continuity of the idea."

On the last record we did, 'Snare', there's a line that sums up a lot of what I'd been through and felt at the time. 'It's still out there, and we can still go and get it, if we want it."

(Amnesty International Australia — Continued from page 7)

lit candles. The event is part of a global Amnesty International campaign calling on governments around the world to adhere to the absolute prohibition against torture.

One of the biggest fundraising events for local groups last year was the Brisbane City local group's Amnesty International Stand Up For Your Right's Comedy Night. 4ZzZfm DJ and comedian Josh Thomas performed, as well as Tom Gleeson, Jamie Row, Sean Choolburra, Peter Grose and Liz Skitch. Stay tuned for another comedy night later this year featuring some of Australia's best comedian's, helping raise money to continue to defend human rights.

Getting involved

If you would like to get involved with Amnesty International Australia you can call the QLD and Northern NSW Activist Resource Centre on (07) 3210 5200 or 1800 808 157 or if you would like to support the work of Amnesty International Australia you can call the Contributor Service Centre on 1300 300 920. For more info see the website: www.amnesty.org.au You could even start your own local group!

(Hugh Cornwall — Continued from page 11)

A lot of people don't realise that I'm still alive!

Somebody must because I looked at you're My Space site and you've got 282 friends.

Have I?

Yes, apparently. You've got six studio albums to your name and two live albums from a solo career spanning 17 years and you've just written your autobiography, so I should probably drop The Stranglers.

Well it's all part of my life so I don't mind.

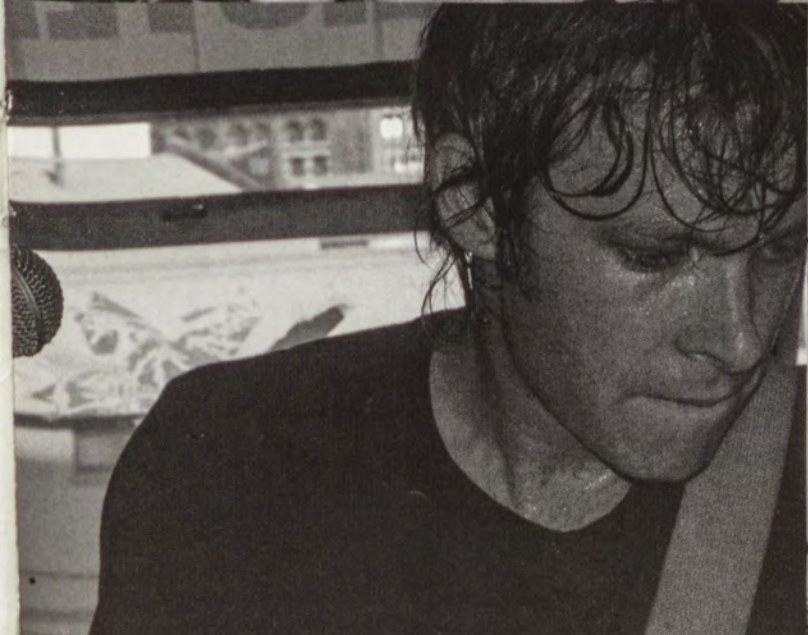
So Hugh, can we look forward to another release from you in the future?

Yeah, I've got a live album coming out later in the year called 'Dirty Dozen' with my band, which is a trio. It's part of a triple live album that'll come out with nearly 50 tracks, 25 Stranglers tracks and 25 of my solo ones recorded last year. And then I'll be doing a new studio album next year.

There's no stopping you is there?

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