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radio times

AUGUST 2004



RADIOTHON MAJOR PRIZES

REGURGITATOR

ANDREW STAFFORD: PIG CITY

BELLE AND SEBASTIAN

NEW PROGRAM GUIDE

THE VALLEY: LOVE IT OR LEAVE IT

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contents

EDITORIAL PAGE 4

BELLE & SEBASTIAN PAGE 6

PIG CITY PAGE 10

andrew stafford interview

ASSORTED NUTS PAGES 13, 23, 25 & 31

announcer profiles

LOVE THE VALLEY OR LEAVE

IT PAGE 14

PROGRAM DESCRIPTIONS PAGE 16

part one

PROGRAM GUIDE PAGE 18

PROGRAM DESCRIPTIONS PAGE 20

part two

GOOD ON YA SID PAGE 22

a tribute to sid bromley

TRAINING PAGE 24

REGURGITATOR PAGE 26

MAJOR DRAW PRIZES PAGE 30

SUBSCRIBER DISCOUNTS PAGE 32

SUBSCRIBE TO ZED PAGE 34

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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 station management, staff or volunteers.

Some material may offend.



editorial

Dominique Haslam

It hardly seems that a year has passed since our last Radiothon but here we are again, ready for ten days of fantastic community broadcasting, welcoming our supporters to subscribe in order to continue supporting the station, in addition to receiving a bonus gift and the benefits of subscription.

ZzZfm is Brisbane's leader in embracing and promoting local music and information that cannot be found elsewhere. An increasing number of bands who have been supported by Z have graduated to achieving nation wide success, our news programs continue to address issues neglected by the mainstream media, and we continue to act as an incubator for a broad range of talent.

In the past year Z has seen the long awaited completion of our new broadcast studio, a range of events and activities which have promoted Brisbane music, the hosting of new trainees including an exiled Burmese journalist learning about community broadcasting, and the implementation of our new announcer training program, and much more. We have a new website courtesy of our friends at Brispop, new programs on air and a range of projects on the go.

Each year Radiothon is the key time for most supporters of the station to renew their subscription (membership) or maybe become subscribers for the first time. Of course you can subscribe at any time of the year, but at Radiothon we like to say an extra thank you to those people who help keep us on air by giving every single person a bonus gift as well as providing everyone the opportunity to win one of several major prizes generously donated by our sponsors.

ZzZfm is an entirely independent community radio station. Unlike many community organisations, we don't receive any operational funding. We frequently receive funding for specific projects such as documentary making, or funding to undertake a trainee, but the considerable cost of operating the station remains a challenge each year. Our most important avenue of fundraising is through subscriptions – not only because it helps pay the bills for another year of broadcasting, but because it is a reflection of the loyalty and support we receive from our community.

ZzZfm undertakes a broad range of activities but our primary source of business is to provide the community with music you won't hear anywhere else, a forum to discuss issues not being discussed elsewhere, support new and emerging arts and culture and embrace an ideology of equality.

It is our subscribers and sponsors who keep the Z airwaves alive, and makes you as much a part of this station as the station volunteers and staff who operate the station. Tune in, subscribe during your favourite show, and enjoy the diversity of programming brought to you by our presenters.

We appreciate your support and look forward to another year of providing Brisbane with its most unique broadcasting voice.

**Dominique Haslam,
Station Manager**

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belle & sebastian

Nikola Errington

Belle and Sebastian keyboardist Chris Geddes spoke with ZzZ presenter Nikola Errington before arriving in the country for their recent tour.

Why has it taken Belle and Sebastian so long to come to Australia?

Quite a boring answer really. Really just in finance, it's just been really hard to make a tour to Australia work financially.

Are there any other places you guys haven't been to yet for the same reason?

There's been places in South America. We went and played in Brazil once and we'd been hoping to go back to South America and do a trip that went to Brazil and also to Chile and to Argentina, but we just found that it was gonna be too costly.

Has it got to do with how many people are in the band and all of your equipment?

Yeah, it's really that and... I suppose it's a kind of wicked circle or something, 'cos we're maybe not quite big enough to come over and play shows that would be big enough to pay for the trip, but unless we come over and play shows then we're not going to reach that level. We have got into a way of doing things lately where there's extra musicians and we have to travel with quite a big crew. I think it got to the point that because we'd done that everywhere else, we didn't want to come to Australia and then do something which was not as good as what we've been doing everywhere else. There has been discussions about whether we could make it work.

What's it like after you put out a record and you're waiting to hear what people think about it?

I suppose it's kinda funny. 'Cos once you've just finished it and handed it over, then everything that happens after that is totally out of your control. With this one when it came out we were kinda pleased that it did seem to be quite well received by a lot of our friends. When they heard it they seemed to be quite impressed. I think that's always the thing, aside from how you feel about it yourself when you finish it, the next most important thing is what your friends think I suppose.

I think we've been pretty pleased with the fact that songs off it have got on the radio over here (UK) more than previous records have. I suppose that's the next thing you're most aware of is whether the songs are on the radio at all, when you switch it on in the car or the kitchen or wherever.

You guys seem to be sort of notorious for not doing flashy magazine covers and being on TV. Is that changing a little bit now?

We do a lot more of that kind of thing these days but I think we did not do it for so long, that a lot of people don't even bother asking these days. The way TV and





magazines works, they tend to be more interested in having new bands on, than bands that have been knocking around as long as us. A lot of the time if you're really gonna totally embrace that kind of thing and be a band that achieves ubiquity for a while, then the time to try and do it is when you're a new band, not when you're six albums in.

In terms of the records that you guys have made so far, you seem to have become the reference point for so many pop bands. Are you aware of the space you occupy on the musical landscape?

Not really. I dunno. I don't really hear too many bands that have taken that much from us. We're playing at the Glastonbury Festival in a couple of weeks. A slot on the main stage came up that Neil (B&S manager) was trying to see if we could swap our way into. It was in between James Brown and Morrissey. We joked about it, saying, "well, that's where we fit on the musical spectrum". Obviously I'd like to think we were closer to one end than the other...

So are you doing it?

Naw, Supergrass got in there. It's fair enough, they've got more songs that punters will know than we have. Fair play to them.

What kind of music do you listen to then?

I listen to a lot of reggae, a lot of jazz. There's this guy Jackie Mittoo, who was a keyboard player and he played on the Studio One reggae stuff, always liked listening to his stuff. There's a new radio station in Glasgow that's been on for a couple of years, it's like an Asian community radio station. They play a mixture of Bollywood soundtrack stuff and new banga stuff. Then they play the North American r 'n' b, especially like Timbaland and Missy Elliott, the stuff that's got quite a Bollywood influence. I listen to that a lot when I'm at home.

I wanted to ask you about living in Glasgow. I was talking to Hutch Harris (of The Thermals) about Portland, a place that seems to be this hub for artistic creation, so many bands come from there and feed off each other. It seems like Glasgow got the same kind of vibe. Would you say that's accurate?





Yeah, there is definitely a lot of people in Glasgow who make music. People are quite open and collaborative in what they do. Certainly the established bands were really supportive of us when we first came out. I suppose we'd like to think that since we've been going a bit longer, we've kind've done our bit to make people aware of other bands that we think are good. It's nice being able to go out of a weekend, or go down to the pub, and just kind of run into people that are making music as well. People who were saying they were really looking forward to your show in a couple of weeks, or you go somewhere and they say "we saw Arab Strap play they were totally great, d'you know those guys?" And I'd go "yeah, I sorta see them in the pub whenever I'm at home".

It's not something you kind of think about loads when you're at home. But I suppose in a way where you come from or where you end up is just down to so many coincidental factors in your life. But it is good to know the place you come from does have some sort of cultural identity I suppose.

Do you think Belle And Sebastian has played a pretty significant role in cultivating that identity, in terms of music?

I dunno, I wouldn't want to overstate it. I don't think in terms of our sound that there's been loads of Glasgow bands that set out to emulate our sound or anything. I think maybe Mogwai or the Delgados maybe have had a bigger influence on Glasgow bands in terms of sound. I think there's quite a strong mentality in Glasgow of bands just doing their own thing. I suppose that's 'cos there isn't so much of an industry here. If people decide to go off to London to make it in the industry then that's one thing, but if people decide to stay in Glasgow then they maybe they'll just be able to work to please themselves. That kind of single-mindedness is what we've got in common with a lot of groups.

I think in this day and age there's no reason to leave. People do go to London, but then there's like thousands and thousands of bands in London, you go there and you're nobody. As soon as there's a band in Glasgow that people are talking about, people in London do find out quite soon. Every once in while you'll be at a gig and it's a band you've been to see in the pub a few times before and everyone's been saying they're a really good band. Then suddenly you go to one of their gigs and half the A&R people in London have come up for it. So it can be just as easy to attract attention to yourself from here as from somewhere bigger.

I also wanted ask you about the effect of members leaving Belle And Sebastian, especially Isobel Campbell who's not on the last record. What differences did it make after she left?

Well, I personally missed her being in the band just as a friend. Over the last couple of years she was in the band, she'd become less interested in contributing to the band and was getting more out of working on her own record anyway. So musically her input to the band was decreasing. I think she felt that if she wanted to do more of her music within the band then she was gonna have to really kind of fight for it. I think she decided she didn't want to do her music like that, she wanted to do it her own way. It's a pity. The band's become broad enough in scope to embrace everything that she wanted to do and everything that Stuart David wanted to do.



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But I think ultimately the changes that have happened have happened for the best, for everyone, really. Making the last record was some of the best fun the band have had in years and I think Isobel's latest record has turned out amazing. Not wanting to belittle Isobel's contribution to the band over the years, which obviously was totally immense, but I think the change in the band that made the biggest difference to the way we were was Bobby joining, playing guitar and bass. He just totally gave the band a new lease of life when he joined.

When you look back over all the Belle And Sebastian records, which one is your favourite?

I think Tigermilk is still the one, just 'cos there's never another first time. It just seemed like such a stroke of luck getting together with all these people. Stuart especially, getting together with someone who's written new songs, to play on a record...

Do you have a favourite song to play?

It's funny, we were doing a show the other night and someone in the audience asked us to play "I Should Be Dreaming" off Tigermilk, so I said that's my favourite song. It's Bob's favourite song too, but we haven't played it in years. We just had to kinda go with it and just got away with it. That was quite good fun.

I really enjoy all the songs off the new album these days as well. Making the last album would definitely run a close second to Tigermilk, in terms of the whole experience of making it being really really great fun.

pig city

Chris Yates

Local writer Andrew Stafford's forthcoming book *Pig City* examines the Brisbane music scene over the past 30 years. He spoke with Chris Yates about the book and ZzZ's role in the history of Brisbane.

Tell us about the book you have written, and why you decided to write it?

Brisbane has produced a lot of the most notable bands in Australia's music history and it had never really received any kind of recognition for that. When Brisbane was mentioned as part of Australia's music history, it was always like a footnote. That footnote was that the music scene in Brisbane, especially the punk scene in the late 70's, was like a natural consequence of the repression of the Joh Bjelke Petersen years. And I didn't disagree with that, but by the same token, no one had ever tested the assumption. I had a hunch that there is much more to it than that. The Saints weren't inspired by Joh Bjelke Petersen, they were inspired by The Stooges. There's a good argument for saying that for major international and national cultural movements – and I'm talking about the punk era here – things like that are the result of the convergence of local factors, national factors and international factors and they all kind of dovetail together at once. Strange things happen when you get that kind of symmetry happening. And that is something that came through time and time again, as I was researching the book. You would find that if you look at 2 separate events – if you look at the punk movement in the mid 70's and look at the breakthrough of Nirvana in 1991 – then both of those things precipitated really serious changes in music globally and in culture globally, and both of those things coincided with odd things that were going on in Queensland. Certainly around 1991 you had the fall of the National Party happening at the same time as all that was going on, and you had a city that had a very strong history of independent music making and do it yourself self music making. I think that Brisbane was really well placed to benefit from that so called "alternative music boom".

When does your book start and finish?

Well, the subtitle is 'From The Saints to Savage Garden', so that gives you an approximate time line right there. Really from the mid 1970's through to about 2000. I'm not sure how ZzZ listeners would necessarily relate to this, but I had the idea floating around for a little while, and what really put a natural kind of full stop on it for me was when I saw Savage Garden performing at the closing ceremony of the Olympic Games. It seemed to me to put a natural kind of full stop on Brisbane's musical narrative history. Not that it stopped there because of course nothing's going to make it stop, but it did seem to put a logical stop to the narrative in terms of the changes in Brisbane as well.

I always wanted the book to not just be about the music. I never wanted it to be just a series of band biographies. I wanted it to be a story about my city and about how Brisbane grew up in a lot of ways. And so in the book it really goes from The Saints to





Savage Garden, but there's a bit of preamble, a bit of pre-history, and in fact the story of the early years of ZzZ is right up front there, before the chapter about The Saints.

The jumping off point is the infamous Springbok demonstration in 1971 when the police run amok and it was actually after that event that some of the principles involved in the creation of ZzZ got together at the University of Queensland and said 'What we are going to do?'. That's when a couple of people started throwing around the idea of a pirate radio station and of course it was Jim Beatson who said 'No, let's not do that. Let's actually go the whole hog here, let's try to get a full radio licence' and so ZzZ of course became a really important part of the story as well. It sort of forms a parallel narrative running through the book where you get to chart ZzZ's rise and fall and rise again, which it seems to be doing at the moment. Certainly it seems to be on one of its upswings at the moment.

In your opinion, when was 4ZzZ at it's most active for the achievements it is historically known for?

ZzZ's strongest period – and this came through from a large number of interviews that I conducted – but the strongest period by consensus is generally from 1979 through to 1982, possibly 1983 or so. Of course ZzZ had one of it's biggest breakthroughs at that point where I think in 1982 it was John Baird who did the big story on Boggo Road and the conditions in there, with Amanda Collins as well. That was a really important point for ZzZ. That was where the straight media really stood up and took notice and that was when you would get journalists ringing up if they had a criminal justice story or a corruption story. They started to come to ZzZ and say 'look, where do you think we should go with this?' and they weren't looking into that kind of stuff before. 4ZzZ was showing them at that point that it wasn't the media's job to kind of sit back and accept a press release, that they had to actually go out and challenge what was going on and it never needed to be more challenged than it did at that time.

Unfortunately, what happened around that time (1983-1984) was, for a whole variety of other reasons, ZzZ had one of its periodic cash flow problems. Probably it was the most serious one that it had had at that point and it resulted in the loss of full time wages. To that point ZzZ had managed to get some incredibly talented people to do it's broadcasting and especially into it's news room and that is why you had that Sydney push. A lot of people were coming up from south of the border to actually begin their journalistic careers at ZzZ – while a lot of musicians were bailing out of the city – because the political situation here was so intense and it was a fantastic place to learn how to be a practicing journalist. And ZzZ was a pretty tightly run, professional operation. When the wages were lost, unfortunately I think that was when it really fell into a hole because it stopped being attractive to people who wanted to be media professionals. That really dogged ZzZ for a long time after that, and to some degree, certainly in a political sense, I don't think ZzZ has ever really recovered after that. But also you've got to factor in the changing times as well, and I think then you would lead into talking about what happened post 1990 when ZzZ really struggled for a while to find an identity for itself again in the post Joh Bjelke Petesen era.

You've obviously have been paying very close attention to Brisbane's music for most of your life. Have you always lived in Brisbane?

No, actually I was born in Melbourne. And I didn't get to Brisbane until the very





beginning of 1987. I was 15 then, but that was an incredible time to come here and it had a really profound impact on me because I was already fairly politically switched on as a kid. So when I came to Queensland I was already aware of Sir Joh, aware of what kind of state I was coming into. I don't think that really prepares you. For people who were coming from down south it was like coming to another planet, not like coming into another state. It was quite bizarre and of course in 1987 that was right at the point that everything was about to come crashing down. I came in December 1986, just before Christmas and it was literally two weeks after that the first of Phil Dickey's reports appeared in the Courier Mail. Of course it was Phil Dickey's reports that ended up leading to the 'Moonlight State' which was the Four Corners documentary and that directly led to the creation of the Fitzgerald Enquiry. So it was right at that point in Queensland's history where it was a joke, and I mean we talk about the song Pig City by The Parameters, which of course is the song I've used for the book's title.

And somewhat of a soundtrack for 4ZzZ for years.

Absolutely, and that song was first played on air in late 1983 before the state elections and wasn't actually officially released until 1984, but that song was talking about police corruption in Queensland, three years before anyone had heard about it Tony Fitzgerald. It was an open secret what Queensland was like, what Brisbane in particular was really like. It was virtually common knowledge but the press hadn't really seized upon it and it wasn't until that point that I actually came to Queensland that that really happened, and it just took on a life of it's own. Having that interest in music and politics, it kind of all dovetailed together for me at that point. It certainly wasn't when I had the idea for the book because I didn't get the idea until many years later after the Brisbane scene had really exploded. But for me, influence wise, it really goes back to that point.

What do you remember about listening to 4ZzZ.

I got in to the station about 1988 and certainly I was a pretty devoted listener by about 1990 or so, which is ironic because those were bad years for the station. It wasn't an easy time for ZzzZ at all. I certainly remember going out to the University of Queensland after the 4ZzZ eviction or attempted eviction by Victoria Brazil et al. I wasn't part of your occupation or anything like that, but I did attend a couple of rallies.

They were having another serious cash flow problem but I did hear songs like Pig City around then and I think, when you are 18-19, some of the issues and problems that become more obvious to you as you get older weren't apparent then. At that time it was just new and fresh. It wasn't MMM, you know what I mean? So I was very much like other kids who come to Z now, who are looking for something different. The music was all new, and that was a great period for music and everything was building up to that great explosion of 1991 so there was a lot of really cool stuff coming out at that point and ZzzZ was playing a lot of this stuff before JJJ came in. So even though it was a difficult time for ZzzZ, I was listening to the station reasonably regularly. The





J's weren't around then and when the J's did come, it was a much better listening experience than it is now. And I think like a lot of people I switched over for a while there when the J's came.

Do you think that 4ZzZ still can be as relevant as was back in those glory days?

Politically – no, unless some weird kind of confluence of events happens. I mean you can't go back, what has happened is very much in the past. Brisbane is a very different place. ZzZ in many ways, and I wouldn't want this taken as a slight on the station, but ZzZ is nowhere near as necessary now as it was back then.

In a political sense it's obviously focused its energies on other matters. It's certainly got plenty of great source material in the Federal government of the moment, and certainly Z uses that. But I think really its main role now is to service the local music scene. I don't think in a political sense it has as much to do.

There is a line in the book towards the end where I'm saying the station seems to have dropped that siege mentality that it had for a long time, and that's very appropriate because we're no longer living in a state of siege. Queensland is a very different place now. I think really ZzZ's main challenge now that it's still facing, and will continue to grapple with for the next couple of years, is transforming itself into a modern and a dare I say, professional outfit without losing the uniqueness and quirkiness that makes it what it is. You can still turn on ZzZ and there are times when you get fantastic radio and other times you are left shaking your head and that's always been a large part of the ZzZ experience to some degree. And I think it faces many challenges, and is going to continue facing challenges in terms of trying to keep itself afloat financially and trying to carve out a niche for itself musically without losing what's made it such an institution.

Pig City by Andrew Stafford is published by the University of Queensland Press and will be released on October 4.

announcer profile

GIORDANA CAPUTO

Brisbane Line Saturdays

What is your earliest memory of ZzZ?

Listening to tapes of Blackbeat with my mates on the bus in grade eight.

Your best on air moment?

Radiothon 2003!

Worst on air moment?

When my guest slagged off a local band while the microphone was on

If you could do any other show on ZzZ, what would it be?

The Yard 'cause it's the coolest.

Favourite gig of the year?

Les Hurlementes De Leo at World Beat

Favourite three CD's of the year?

Pretty Girls Make Graves by the New Romance, Make Mix Tapes Not War

compilation and Our Endless

Numbered Days by Iron and Wine.

Favourite place to hang out in Brisbane?

West End

Why do you do the show you do?

Because Brisbane needs alternative news and it's great to be part of providing that.

What's your show's motto?

Everything is political so don't pretend to be objective.

love the valley or leave it

Nikola Errington

Imagine a land far, far away in a distant universe that looked like the Valley, but sounded a lot louder. Noise and the additional issues that go along with having a live music precinct like our own Fortitude Valley have been on the table underneath Council's nose for a long time now. In July 2002, the Brisbane City Council decided that the issue needed to have a plan to address it and they named it The Valley Music Harmony Plan.

In March 2004 the Council released the first draft of the proposed "plan" after two years, though it doesn't seem like much has changed except "the plan" now has a front cover featuring a terribly patronising picture - the young musician with his guitar, tattoos and sunglasses stands next to a Grandma in her recliner. But is this the big picture? Councillor David Hinchcliffe, Councillor for Central Brisbane and Chairperson for the Community Policy Committee explains the backdrop that The Valley Music Harmony Plan is set upon:

"A couple of years ago there was a real concern that the Valley, which had been undergoing tremendous change and certainly an increase in the number of venues that were pumping out live music, was at a cross-roads, where an increasing number of residents moving into the area were in some way affecting the viability of some of those venues. I'm pleased to say that over the last two years there has been an increase in the number of music venues and Council has taken some very positive steps to build up the music industry in the Valley."

Community forums were held in May in an effort to include the Community in the decision making process. Councillor Hinchcliffe describes feedback as an important part of the process not only for Council but for other bodies involved in the issue:

"We've looked intensively at existing industry to come up with some draughts and proposals; if they don't go far enough we want to get more feedback. We also wanted to make sure that people give the feedback not only to us but to the people who have ultimate control over decibel levels and that's the State Liquor Licensing and the Environmental Protection Agency. It's very important we have that feedback."

According to the timeline, June was the time that all feedback was to be received and reviewed and in early July the draft of the Master Plan will be available for comment.

"We've considered the music component of the Valley's future to be so significant that it's had its own plan. If music had simply been incorporated in the Valley Master Plan people would have said 'Why haven't you given it greater prominence?'. The fact is by having the Valley Music Harmony Plan as an adjunct to the Master Plan, it's been given the prominence we believe it deserves."

It's hard to imagine that people would move into the Valley and not expect to be





affected by the music scene. After all it's not Grandmas' and their recliners moving into the Valley, it's young people who want to be closer to the "action".

"We've let anyone considering moving into the Valley know that the Valley is essentially an entertainment precinct and people who move into the Valley need to do so not only with their eyes open but their ears as well; so the Valley is loud and proud as the banner that we put up in the Valley indicates. We've said 'love the Valley or leave it'. We don't want people moving into the Valley and putting at risk the live entertainment and music industry that's been developing in leaps and bounds over the last few years. There were one or two venues a couple of years ago that were placed at risk, but the number of venues has significantly increased in the last few years. Obviously it's becoming a very popular place for young people and it's been a real incubator for the music industry and it's become known for that right round around Australia. You look at Adelaide, Melbourne, parts of Sydney, the music industry is under severe pressure from urban renewal residential development in the city."

It might be the cynic in me, but with the current Council which has been described as "developer friendly" and is dedicated to see Brisbane have more tunnels than any other city in the world, how will the music community's issues be prioritised? Will the community's perspectives count in the final drafting? The Council has definitely come through with regards to holding public meetings and seems to be taking public comment seriously but the real test will come when the Master Plan is released, and who will be featured on the front cover.

4ZZZ 102.1fm

NEW ANNOUNCERS WANTED

4Zzzfm is looking for a group of aspirant announcers to participate in the station's announcer training course starting in September.

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4ZZZ 102.1fm

program descriptions

monday

12am

ROOTS

Watch out for Led Zeppelin!
Keith

2am

GRAVEYARD

A little bit of this, a little bit of that
Evan

6am

SPAMDEX

Tune in and hear the sounds of fake ham in a can!
Tara

9am

SCREAMING AT A WALL

He's got the smoothest voice this side of non-commercial radio and he'll probably play you a song if you ask nicely.
Troy Destroy

12pm

ANARCHY SHOW

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

1pm

THE BEST SHOW EVER

They play emu and they vote. They'll let you know about the best things they see... ever!
James & Sarah

3pm

GOLDSOUNDZ

Uncle Charlie's Playbus may be in the shop but Aamty Peta and Uncle Lucas have taken over the wheel.
Peta & Lucas

6pm

LOCKED IN

Playing requests for people on the inside. Stories, guests and interviews relating to prison issues.
Nicki

8pm

HELL METAL

If it hurts to be hit over the head with it, or poked in the eye with it, it's on Hell Metal! New metal, old metal, nothing rusty.
Jono & Ross

10pm

PUNK ROCK SHOW

Pop, Street, Hardcore, Crust, Grind, and more.
All things punk.
Troy, Chris H. Trocey, Aaron & Rueben

tuesday

12am

WHERE IN THE WORLD IS CARMEN SANDIEGO?

No it's not a chat show on the most amazing PC Game from 1992! Tune in to get a trip from the global underground.
Zuzanna

2am

GRAVEYARD

Is it late or is it early? At least it's fun!
Shane

6am

BREKKY CREEK WITHOUT A PADDLE

Armed with music, stories and interviews... but where is his paddle?
Garry

9am

EAR WIGS AND AIR DOOS TIL HIGH NOON

It's the shambolic electronic haze of the morning meets the mixed-up confusion of the afternoon.
Rin

12pm

BRISBANE LINE

The latest alternative local, national and international news. Explores a wide range of current affairs and speaks to groups often ignored by mainstream media. Also on Thursdays, and Saturdays at Middy!

1pm

TRICK RADIO

What's behind my back?
Probably Will Oldham and Xiu Xiu!
Groce

3pm

BOMBERS BREAKFAST

Aussie Hip Hop and a whole





lot more.
Dirty Dan

6pm

WRAPPED IN PLASTIC

All new releases.

Patrick

7pm

DEMO SHOW

Let us start your climb to stardom!

Dave

8pm

NEW ZEALAND SHOW

The best in new music from New Zealand. Choice edit from Graeme & Lindsay

10pm

NOTHIN' BUT THE BLUES

Only the Blues with the Colonel.

Mark

11pm

ROCK N ROLL SHOW

Tune into the Rock n Roll show and rock around the clock to the radio.

J'son

wednesday

12am

POODLE PARTY

What exactly happens at a Poodle Party? Are there really poodles? These questions and more are answered with an unequivocal "Tune in", "No", and "No more questions"

Tony

2am

GRAVEYARD

We don't want to give it all away just yet.

6am

WAKE AND BAKE

Indie, pop, rock, country.

Also includes "Cover

Frenzy!" - a selection of your

favourite ever cover versions from 7:30am

Chris & Steve

9pm

Z ZONE

Strange, unusual news that the mainstream news media forgot. Mysteries of the Unexplained at 11:30, a look at science, super-natural and metaphysical mysteries.

Vicki

12pm

RADIO DEMOCRACY

An avenue for community issues.

Josh, Kim, Linda & Robin

1pm

SIESTA

Ugly Dave is sleeping in and getting you through your mid-afternoon nap with a fine selection of tunes!

Dave

3pm

THE SLACK BASTARD SHOW

Chock full of crunchy beats 'n' hip hop 'n' noiZz 'n' soul 'n' electro 'n' industrial 'n' a panoply of bastardiery. Don't think these are real words? Even though he's a slack bastard he's well researched!

Chris C

6pm

THE YOUTH SHOW

Covering youth issues, all-ages gig guide and fun stuff! **Kate, Joel, Frankie, Rob and Paul**

7pm

DYKES ON MICS

As show for the lesbian community. It's like having a friend drop by for a damned good chat.

Deb, Nat & Davina

9pm

QUEER RADIO

There is no substitute for weekly local and live LGBT-specific community radio.

John & Co.

11pm

AUDIO POLLEN

Some say ova-muchhh! Others say OHMY GOSH! What is this amazing track it sounds like an electric toothbrush up against a record stylus!

Lloyd

thursday

12am

MORPHINE AND ICECREAM

"Interesting", "Different" underground leftfield music.

Jamie

2am

GRAVEYARD

It's not as scary as it sounds. Stay up late for a change...or get up early!

Ashley

6am

HELL OF A HAT

How does he get away with wearing that hat all the time? He says he plays music to wear hats to...but really it's just sick.

Tim W

9am

DIVERSA-TEA & TALK

A chill out session with great tunes and guests on any issue, be it music, arts, or social.

Quentin

12pm

BRISBANE LINE

Updates listeners on the latest alternative local, national and international news.

Adrian



4ZzZ 102.1fm

program guide

MIDNIGHT-BREAKFAST

MORNING

EVENING DRIVETIME

LATE

monday

12am
ROOTS
Keith

2am
GRAVEYARD
Evan

6am
SPAMDEX
Tara

9am
SCREAMING AT A WALL
Troy Destroy

12pm
ANARCHY SHOW
Danni

1pm
THE BEST SHOW EVER
James & Sarah

3pm
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Quentin

12pm
BRISBANE LINE
Adrian

1pm
RUDE MECHANICAL REMIX
Sam

3pm
VERB TIME
Nikola

6pm
THE MOVIE SHOW
Garry, Adam, Gabrielle
& Chris

7pm
AUSSIE BBQ
Tracey

8pm
SKA TREK
Schleke & Skatracey

10pm
URBAN METHOD
Rob & Zuzanna

Friday

2am
USE
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am
GRAVEYARD
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ANDOM TANGENTS
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J NO MC
 J NoMC

2pm
CO RADIO
 ish, Kim & Robyn

3pm
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RIDAY DRIVE
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3m
JB TERRANEAN
ARAGE ROCK
 n & Judy

3m
ORIGINAL DRUM
 mmy R.O

4pm
ELECTRONIC
OODNESS
 ke

saturday

12am
AUDIENCE TESTING
 Adam

2am
GRAVEYARD
 Kyle

6am
CAROUSEL
 Leif

9am
TOUGH GUY SHIRTS
AND RA RA SHIRTS
 Matt & Danika

12pm
BRISBANE LINE
 Giordana & Co.

2pm
FLIPSIDE
 Tobin & Co.

3.30pm
ROCKO
 Libby

6pm
SATURDAY NIGHT
FEVER
 Tully

8pm
CRUCIAL CUTZ
 Peter

10pm
THE FUNK
 Stixie

sunday

12am
MIRADOR
 Jef

2am
GRAVEYARD
 Hootowl

6am
THE SOUND OF
MUESLI
 Sarah

9am
THE JAZZ SHOW
 Zac

12pm
ART TO LUNCH
 David, Di & Anna

2pm
MEGAHERZ
 Gail & Miranda

4pm
WORLD BEAT
 Rick

6pm
THE YARD
 Phil & DJ No MC

8pm
BLACKBEAT
 Louis, Danilo & Co.

10pm
PHAT TAPE
 Seany B





1pm

**RUDE MECHANICAL
REMIX**

Flankiest, grooviest mix of tracks you'll hear with portions of David Throssell's (Sung, Black Lang, Soma) radio show syndicated from 3PBSfm in Melbourne.

5am

3pm

VERB TIME

Do what you want, but do it listening to the radio! She likes indie-rock and indie-pop but she also likes it when people ring up and say "HEY! Play some non-offensive hip-hop!"

Nikolo

6pm

THE MOVIE SHOW

New cinema releases, interviews, special guests including local Brisbane film-makers, soundtrack albums, giveaways and all the latest cinema news.

Garry, Adam, Gabrielle & Chris

7pm

AUSSIE BBQ

100% Australian artist/bands. Guests include local and interstate bands, musicians and Australian Music Industry people.

Tracey

8pm

SKA TREK

Ska, ska and more ska. So, if you are into Old School Trad, Two Tone, Ska Punk or even 4th Wave, we've got you covered.

Schlake & Skatracey

10pm

URBAN METHOD

Urban beats from the street. Word.

Rob & Zuzanna

friday

12am

FUSE

It's the fashion that makes it nice and cuddly, but sometimes not as well.

Andrew

2am

GRAVEYARD

Did someone say they wanted to hear the 20 minute version of "my father, my king" by Mogwai?

Rob

6am

RANDOM TANGENTS

He's moved to breakfast which means the tangents can only get more random. He likes spazzed-out jazz and he likes metal and everything in between.

Graeme

9am

DJ NO MC

Also known as the Don George, DJ No MC is to 474Z what Bert Newton is to Australian TV - reluctant, furniture-like, worshipped by fools and taken for granted by the wise-assed. Sometimes he thinks he'll pack it all in, maybe buy a 2nd hand ute and take it on down to Nerang for a while. Then he turns up for his shift, smoked-out like always.

DJ No MC

12pm

ECO RADIO

News about environment and social activism from Brisbane and the world.

Josh, Kim & Robyn

1pm

NICOTINE KYLIE

It's fun! It's interactive!

Kylie

3pm

FRIDAY DRIVE

A mix of very new music including Indie, Punk, Hip Hop, Rock, Pop, Electronic, pretty much anything good!

Chris Y

6pm

**SUBTERRANEAN
GARAGE ROCK**

Their webpage has an enormous picture of Johnny Cash giving the finger.

Enough said.

Jim & Judy

8pm

ORIGINAL DRUM

A shout out to Brisbane from the drum n bass n (insert new cutting-edge new street-genre) capital!

Ch-ch-check it!

Tommy R.O

10pm

**ELECTRONIC
GOODNESS**

Techno, house, ambient, trance, breaks, psy, electro, drum n bass.

Luke

saturday

12am

AUDIENCE TESTING

All the news that's fit to print on aluminium, dip in plastic and stick under a laser. Drag your ear off the ground & get tested.

Adam

2am

GRAVEYARD

It could be post-rock or it could just be German. It'll be going for 4 hours and it will be all good!

Kyle





**6am
CAROUSEL**

Round and round and round... rock and pop and hip-hop and everything else!
Leif

**9am
TOUGH GUY SHIRTS
AND RA RA SHIRTS**

They look good and they sound good. Wake up to the dulcet sounds of hardcore mixed up with emo and junk.
Matt & Danika

**12pm
BRISBANE LINE**

The latest alternative local, national and international news. Includes new segment from 1pm 'At the Local' focussing on local community groups.
Giordana & Co.

**2pm
ENTER THE ARENA**

The sports show is back! They'll talk about sports
Tobin & Co.

**3.30pm
ROCKO**

Includes Live to Air from 3:30 and Stereo Hog from 5pm.
Libby

**6pm
SATURDAY NIGHT
FEVER**

What's going down in town tonight! Whether it's movies, clubs, live gigs or the theatre.
Tully

**8pm
CRUCIAL CUTZ**

Old-school dance music with the new school - it's been waving the flag for electronic dance music forever!
Peter

**10pm
THE FUNK**

70's funk & disco from Parliament & Funkadelic to The JBs, James Brown & Millie Jackson. We have fun, we never frown, and remember... even the sun goes down...
Stixie

sunday

**12am
MIRADOR**

He a geezer with some mighty tunes from jazz to reggae it's gonna be interesting.
Jef

**2am
GRAVEYARD**

Stay up with the nightlife. Or is that wildlife?
Hootowl

**6am
THE SOUND OF
MUESLI**

The sounds of a breakfast filled with great new releases and some old favourites well.
Sarah

**9am
THE JAZZ SHOW**

It's a chilled out Sunday morning with Zac and all things jazz.
Zac

**12pm
ART TO LUNCH**

An informative look at the Arts scene in Brisbane. Heaps of guests and interesting stories, reviews and run down of the exhibitions, plays and music to go and see.
David, Di & Anna

**2pm
MEGAHERZ**

Music and information for women.
Gail & Miranda

**4pm
WORLD BEAT**

The sound of the whole planet!
Rick

**6pm
THE YARD**

Mixing reggae, dub and ska with dancehall, ragga and the rest.
Phil & DJ No MC

**8pm
BLACKBEAT**

The latest and greatest in R&B, Hip Hop, and Soul.
Louis, Danilo & Co.

**10pm
PHAT TAPE**

All Hip-Hop all the time. The beat of the street.
Sony B

Special Thursday special Sunday 12 August Open to midnight with A Box Office featuring special programming.



good on ya sid

Patrick Whitman

Jazz legend and former ZzZ presenter Sid Bromley passed away earlier this year and here Patrick Whitman pays tribute.

There is a slang term that in the past was commonly used by jazz players, aficionados and hep-cat wannabes when someone passed away – they would say he or she had ‘joined the Band Downstairs’. Well, the Band Downstairs recently got a multi talented new member – drummer, broadcaster and publicist extraordinaire Sidney Joseph Bromley.

After more than sixty years of commitment to his chosen musical form, SJ, as he was known, was more than just a fixture on the local jazz scene. He was an inspiration to all ZzZ announcers; particularly those possessed of a love for a specific genre or style that passes beyond mere enthusiasm into life long passion.

Australian jazz great Graeme Bell described Sid as the ‘Mr. Jazz’ of Brisbane. The Louis Armstrong All Stars partied at his house. He was the Queensland State Representative on the Australian Jazz Archive National Council. Best of all, he pumped out good jazz on ZzZ for seventeen years, helping to ensure that the form he loved would remain fresh and appealing to young people long after venues, other stations and record companies attempted to confine jazz to the old folk’s home.

Sid described jazz as African American classical music, a phrase that indicated his deep historical and cultural understanding of the form. Like many musicians (and most ZzZ’ers), Sid could be passionately prickly about his beloved music. An obituary written by Peter King published in the Courier Mail (April 7 2004) said ‘Those who knew him would be aware that his qualities included determination and tenacity and that he would doggedly pursue any grievance or issue about which he felt strongly.... the ZzZ program included his often critical comments on aspects of the local jazz scene.’

But even if you copped a spray from Sid, you never doubted that at the very centre of his being was a commitment to the furtherance of his beloved African American classical music. He never stopped stressing how important it is that jazz continues to be played by young people; he believed this was the only way it would stay fresh and relevant.

SJ was right. In 2003, ZzZ presented a ‘Tribute to Sid’ boat cruise featuring the young bands Kafka and the Graeme Norris Quartet. SJ and his lovely wife Dot had a wonderful night, and everyone on that vessel knew that they were in the presence of a true musical evangelist.

So even if jazz is not your ‘bag’, as they say, remember this: if you tune in to Seany B playing hip hop on a Sunday night, or Basmati Kassar and DJ No MC playing reggae on a Sunday afternoon, you are hearing young Brisbanites do what Sid





started in the 1940's. They're expressing their love and commitment to a black American musical form in the best way they know how - by playing good stuff for people who are into it. So thanks again Sid, for keeping our houses free from tigers all these years. Now take a drum solo.

Old acetate recordings of Sid Bromley's Cane Cutters have been re-released by Roger Beilby of 'Mainly Jazz' in Victoria.

announcer profile

UGLY DAVE

The Demo Show and Siesta

What is your earliest memory of ZzZ?

When I was in high school I remember listening to some dodgy late night show... ..can't even remember what it was but I though it sounded pretty cool.

Your best on air moment?

It would have to be last year's Radiothon show, with all the old TV show and cartoon theme songs that we played...fuck that was fun. Pure gold!

Worst on air moment?

When the lights went out whilst hosting the Demo Show and the people in the studio trying to fix the light needing the torch I was using to read off the CD covers. Sharing a torch with other volunteers whilst trying to do a show. Classic ZzZ moment.

Why do you do the show you do?

The Siesta (Wednesday 1-3pm) because I'm sick of getting up early to do brekky's. The Demo Show (Tuesday 7-8pm) because its cool to hear all the new music that's coming out in our area, even if it isn't polished....its still worth a listen.

What's your shows motto?

For The Siesta it's just to play some choice tunes, whilst letting you know what's happening on the weekend gig wise. For The Demo Show the motto is 'if it's not total shit, I'll play it!!!' Send it to me and I'll bung it on the air!!! Giving local, independent bands a spin!!

FutureDesigners

Journal of Permaculture Design Institute

Show Week of Permaculture
6-15 August '04

Permaculture
Market Day
Free Admission
Brunswick Street Mall
Fortitude Valley
Sunday 8th August

Also

Vocations

Break Bread

Big Bike Push

A Drive in the Country

Earthworks Swales & Construction

Why Trash the Forest? @ The Zoo

Bamboo Field Day - Durnford Dart

Garden Harvest Tour - Yukari Desjardins

Introduction to Permaculture - Leo Mahon

Traditional Nutrition - Kyle Grimshaw-Jones

Forest Farming Systems - Jack Mitchell

Detox for Life - Miriam Young

Pick up your Complete Program of Events
from these Selected Retail Outlets-

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Organic Essentials 11 Days Rd, Grange

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training

By virtue of being an almost entirely volunteer operated, community supported organisation, training is a fundamental part of the stations experience. With more than 100 volunteers involved at any given time; presenting programs, producing, organising events, investigating stories, or overseeing the operation of a department; a lot of time is invested in training and most of that is undertaken by volunteers.

In addition to the station's in-house training processes which enable us to continue broadcasting, ZzZ frequently develops partnerships with other training organisations and funding bodies to undertake traineeship's or projects which incorporate training.

EXILED BURMESE JOURNALISTS

Internews is an international non-profit organisation that supports open media worldwide. The company fosters independent media in emerging democracies, trains journalists and station managers in the standards and practices of professional journalism, produces innovative television's and radio programming and internet content, and uses the media to reduce conflict within and between countries. Internews programs are based on the conviction that vigorous and diverse mass media form an essential cornerstone of a free and open society.

Since the crushing of the 1988 uprising in Burma and the installation of a military government there, Thailand has been home to the Burmese opposition in exile. The exiles have covert networks inside Burma. ZzZ recently hosted two young exiled Burmese graduates of the Internews journalism training program. Thin Zar and Soe Oe spent time with the producers of Eco Radio, Radio Democracy and Brisbane Line, learning about community broadcasting and developing news skills to return to Thailand with. It was the stations privilege to able to assist in the development of their skills and understanding of media that is not government controlled or privately owned.

HOST EMPLOYMENT TRAINING SCHEME

ZzZ also recently hosted the internship of a young Bulgarian woman for three months under the Host Employment and Training Scheme implemented by Bridgework's Personnel and funded by the state government. Specifically for participants who come from a culturally and linguistically diverse background, this program gave the multi skilled Milena Koleva an opportunity to put her skills into practice as well as develop new ones. Milena worked professionally in broadcasting in her home country and since moving to Australia two years ago has been involved with Brisbane's multicultural broadcaster 4EB before commencing her 12 week internship at 4ZzZfm.

BREAKING THE UNEMPLOYMENT CYCLE

And the stations relationship with the Department of Employment and Training continues with placement of a Business Administration trainee partially funded as part of the Breaking the Unemployment Cycle initiatives. The traineeship is full time for 12 months with our trainee undertaking a Certificate Three as part of the process. ZzZ welcomes Gael Meadows to the role.

announcer profile

TRACEY NEWMAN

Aussie BBQ, Thursday 7pm

What is your earliest memory of ZZZ?

Going to Joint Efforts at the University of Qld Refractory, many moons ago.

You're best on air moment?

The debut show broadcast with Steve Towson as my studio guest.

Worst on air moment?

When one band member said 'Do we have to talk? I have always wondered what he thought he was coming into the radio station for.'

If you could do any other show on ZZZ, what would it be?

At last I get to ask Dirty Dan and DJ NaMC if I can come into their show as a co-host for the day! Ha!

Favourite three CD's of the year?

I love these locals: Breakfast at Fatboys from Butterfingers, Refugee from Freaky Lou, The Black Market demo, Australian releases also worth checking out are saving Rushmore, The Critics, The Basics, Fell to Erin, Lake of Bass, Akudia and The Herd.

Favourite place to hang out in Brisbane?

I like to hang out seeing bands at the Jubilee, The Zoo, The Mustang Bar, Aussie Naah Hotel, and Ric's. I love going to those Reggae Nights at the Tongue and Groove Café too.

Why do you do the show you do?

I've been an avid supporter for many years so doing Aussie BBQ seemed natural. Aussie BBQ I think is a showcase of Australian talent covering all genres. I've listened to between 200 - 300 new releases in the last 6 months.

What's your show's motto?

Support Australian artists - particularly local. Don't be closed minded, try everything once.

the dub sessions

www.thezoo.com.au



bet the bar! 3-4pm
cheap drinks

every SAT
2-6pm

free pool

★ 1 drink for free ★
(basic beer/spirit)

THE
ZOO

CUT OUT
ADVERT
FOR 1 FREE
BASIC DRINK!

Attention

Reggae

SKA

DUB

Bands/ Artists

4ZZ Skatrek AMRAP CD
Compilation Submissions
Close Sept 30 2004.

Who can submit?

- Any local unsigned artist/ band
- Submit 3 broadcast quality tracks
- Ska, reggae and dub genres.

How do I submit?

A submission kit is available at
4ZZ Studio during business hours.
This kit outlines all documentation and
audio submission requirements.

Skatrek Thursday 8 to 10 pm

4ZZ 102.1FM Studios,

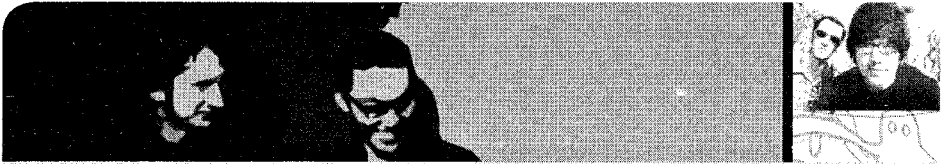
291 St Pauls Terrace Fortitude Valley 4006

Email Alan alan@4zzzfm.org.au or

Tracey skatracey@tpg.com.au

regurgitator

Chris Yates



Brisbane boys Regurgitator return to Brisbane to promote their new album *Bong in My Eye* and play Zzz's Live to Air as part of Radiothon. Quan Yeoman's chatted via email with Chris Yates about the album, touring, and Zzz.

Regurgitator always seemed to be about trying to change the system from the inside. Do you feel that you were able to change the way things were done at all?

That seems to suggest that the band might have been absolutely focused on something rather complex. I doubt that very much.

Would you ever consider signing Regurgitator to a major label again?

Consider, yes, but I can't really see how anyone could ever make it worthwhile for us without losing their job.

How does the songwriting between you and Ben work? Do you write stuff together or do you bring finished tracks in to show each other?

It's quite separate. I think it works far better for us when songs are brought in to the rehearsal space reasonably well formed. This also provides us with a simple way to delegate the blame.

Is super-drummer Pete Kostic a permanent member of the Regurgitator line up these days? How did he become involved?

Yup. We asked him to 'fill in' for a while and then we got emotionally attached.

How important is playing live to you personally? Is it a necessity, or do you still enjoy it as much as when you started out?

I think 'live' performance is something that defines you as an artistic entity in living, breathing terms, even if you don't mean it to. You can do without it, but for us it's an interesting and immediate way of letting people know who we are and precisely how shit we are. Playing live can be the greatest and also the worst thing about being a musician. Sometimes you can hit the heights of ego gratification and the lowest point of 'What the fuck am I doing with my life?', in a matter of minutes on stage.

Regurgitator shows (especially in Brisbane) always have excellent bands supporting. Are you always on the lookout for new young bands to play with?

I love playing with bands that are a little unusual. Something that our audience might not be expecting or even like. I guess we like to encourage tolerance towards inconsistency.



regurgitator



REGURGITATOR - SPECIAL GUESTS
ON ZZZ'S RADIOTHON LIVE TO AIR
Saturday 14th August @ 3.30 PM

zzz 102.1fm

Nasty

AS INDIVIDUAL AS YOU ARE

THE LITTLE
Bong in My



NEW SINGLE BONG IN MY EYE
ONLINE WWW.REGURGITATOR.NET

Fri 13th August

the

ZOO Brisbane

WITH

TOUR

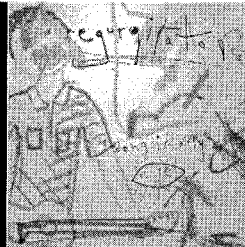
Sat 14th August

Great Northern Byron Bay

SPOD

plus the grates

TICKETS FROM USUAL OUTLETS



TISM



presented by Rave & 4ZZZ

THUR 5 AUG Great Northern Byron

FRI 6 AUG Trocadero Gold Coast*

SAT 7 AUG The Arena Brisbane*

Tickets from usual outlets *plus Blowhard & guests

New releases on VALVE for August

FULL FATHOM FIVE & TOPOLOGY

> Future Tense

AUDIO ACTIVE >

Back to the Stoned Age

PONYLOAF > O Complex





new album. Are you able to give 4ZZfm subscribers the inside scoop on how it's going to happen?

We are essentially locking ourselves in a glass room constructed in a very public thoroughfare within Federation Square (Melbourne) for 21 days straight. No one comes in or goes out. There we track the album with an emphasis on public feedback, interaction, voyeurism and probably humiliation. It's really an attempt to push ourselves into a place we've never been before. It will be our very first release sans record company. In order to facilitate an actual production of such magnitude, corporate 'partners' have been asked to become involved. This will, no doubt provide a very odd, probably dysfunctional arena for the event, our sanity and also our artistic integrity (whether we have or have ever had any of that is of course wildly subjective)

You have personally been a subscriber to ZzZ many times over the years. What made you listen to ZzZ?

I used to listen to it to hear a human opinion, be it musical or otherwise. Without local independent radio the world of airwaves is a super generic space. I recently read something that I think I may have applied rigorously, though perhaps unwittingly, throughout my career - 'Go out there. Do the best you can. Then fuck it.' I have a feeling all those years of listening to 4ZZZ, especially in the early days as it stumbled along like a pissed dog, may have helped infuse this valuable methodology into my brain.



BRISBANE ARTS THEATRE 210 PETRIE TERRACE, BRISBANE



Conceived & Developed by David De Silva

Lyrics by Jacques Levy Music by Steve Margeshes Book by Jose Fernandez
Directed by Lynne Wright Musical Director Ken Taylor Choreographer Iain Egan

25 AUGUST - 25 SEPTEMBER 2004
Thurs - Sat 8pm / Wed 22 & Sept 5pm
Sun Matinees 12 & 19 Sept 2pm

BOOKINGS
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362 Water St, Fortitude Valley Qld 4006



Australian College of Natural Medicine

Present this voucher
at the Brisbane Campus Clinic
to receive a \$5 discount
on a treatment of your choice.

Valid to December 2004

**\$5
OFF**

radiothon '04

major draw prizes

DENDY CINEMA GOLD PASS



Brisbane's premiere cinema for independent movies is offering a Gold Pass for you and a friend to attend any screenings for an entire year. The Dendy Gold Pass is an invaluable prize for one lucky cineophile.

AUTHENTIC FUTONS FUTON & FRAME



Highest quality futon and frame made from natural fibres and premium quality materials. One lucky winner will be enjoying a good night's sleep for years to come

SKINNY'S MUSIC \$500 VOUCHER



Skinny's Music will be letting one winning subscriber loose amongst its house of treasures with a \$500 voucher to spend as you wish

MUSIC LAB iPod



Music Lab allows one subscriber to download all their favourite tracks on this iPod, which holds up to 10,000 songs, digital photos and is a voice recorder. Take your favourite tunes with you wherever you go.

THE DEPOT ONE YEAR FREE ENTRY

Valley nightspot the depot has played host to everyone from local bands to Marky Ramone and J Mascis. Win this prize and you and a friend receive free entry for one year.

INFINITE SYSTEMS COMPUTER



Infinite Systems provide sales and support of innovative technologies, associated software and networking solutions. With expert staff and a gold label service team providing a dynamic product range, Infinite Systems have the knowledge and the products to provide great service and have generously donated computer to one lucky subscribing community group this year.

TROYHORSE STUDIOS CD RECORDING



3 days recording, 4 hours mastering, 100cdr's including a 4 page booklet, inlay card, jewel case and artwork.

MEDIA TECHNOLOGY CD DUPLICATION



200 CD duplications including casing and artwork

RAVE MAGAZINE PROMOTION



One black and white quarter page ad

CORDUROY RECORDS VINYL PRESSING



200 7 inch vinyl pressings of your recording.

PIXELFRAME VIDEOCLIP



Professionally produced clip for your bands new track



When ringing in to subscribe to ZzZ during Radiothon, our telephone operators will ask you to nominate which draw prize you would like to be in the running for. All pledgers honouring their subscriptions before the close by date of Sunday September 12 at 5pm will be included in the draw. 11 prizes will be drawn on Monday September 13 and winners will be notified by phone.



Q MUSIC MEMBERSHIP

Two annual memberships to Brisbane's peak music industry body.



CENTRAL STATION \$200 VOUCHER

Voucher to spend as you wish on a range of music and DJ equipment



REVOLUTION DISTRIBUTION

Distribution of posters and fliers to the value of \$250



SCENE MAGAZINE PROMOTION

One black and white quarter page ad



TIME OFF PROMOTION

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BUZZ OFFICE MARKETING WORKSHOP

3 hour workshop to develop marketing plan



VIA STUDIOS REHEARSAL ROOMS

2 x 4 hour bookings for rehearsal time



thanks

to our generous sponsors for helping make 4ZZ and Radiothon 2004 possible



announcer profile

PETA McCORRY Goldsoundz

Earliest memory of ZzZ?

Being a young teenage girl with bad clothes, bad hair and a bad attitude, listening to my Walkman on a train heading to the southside, listening to Uncle Charlie.

Best on air moment?

Doing a Radiothon show last year with Uncle Charlie.

Worst on air moment?

A live interview with Jon Spencer Blues Explosion.

If you could do anyone else's show on ZzZ which would it be?

Wake and Bake – Wednesday breakfast

with Chris and Steve.

Favourite gig of the year?

Toss up between Love of Diagrams at the Alley and Knaw at Ric's.

Favourite three CD's of the year?

Fuckin' A from The Thermals, Good News for People Who Love Bad News from Modest Mouse and Our Endless Numbered Days from Iron and Wine.

Favourite place to hang out in Brisbane?

The 'Spot'

Why do you do the show you do?

We're the radio journalists, we ask the questions: why do you do the show that YOU do?

What's your show's motto?

Crazy dancin' and wild romancin'.

subscriber discounts

Present your current subscriber card at these subscriber discount outlets and receive a discount on your purchase. Triple Z gratefully acknowledges the support of all our subscriber discount outlets.

ART SUPPLIES

Artland

271 Moggill Road
Indooroopilly
3878 5536

BICYCLES

Astrobike

3/24 South Pine Road
Alderley
4352 7772

BOOKS

Alliance Francaise

191 George Street
Brisbane
3121 7957

Bent Books

205A Boundary Street
West End
3846 5004

Folio Bookstore

80 Albert Street
Brisbane
3221 1386

CAFES, BARS & RESTAURANTS

Manfred's Bar & Bistro

1/293 Brunswick Street
Fortitude Valley
3854 1881

Ric's Café & Bar

371 Brunswick Street
Fortitude Valley
3854 1772

CD PRESSING

Music Biz

Suite 17, Level 1
Cnr Marshall & McLachlan
Fortitude Valley
3854 0945

CINEMAS

Dendy Cinema

346 George Street
Brisbane
3211 3244

Gaythorne Cinema

464 Sanford Road
Gaythorne
3354 1528

Schonell Twin

Theatres

Union Road
St Lucia
3377 2229

Trash Video

173 Vulture Street
West End

38 44 7844

CLOTHING & ACCESSORIES

Blonde Venus

707 Ann Street
Fortitude Valley
3846 7663

Brother Sixta

705 Ann Street
Fortitude Valley
3257 2344

Funkidori

153 Latrobe Terrace
Paddington
3367 1277

Gooble Warming

2/73 Vulture Street
West End
3844 6006

Honor Lulu

715 Ann Street
Fortitude Valley
3216 0529

It's All Good Teez

Shirts

747 Stanley Street
Woolloongabba
3891 1224

Max & Madonna

Shoes

Byeman House
Cnr Adelaide & Edward
Brisbane

Phat Stuff

2/176 Wickham Streets
Fortitude Valley
3852 2202

Scarab

Albert Street
Brisbane
3229 3616

Tarmac 1

372 Brunswick Street
Fortitude Valley
3216 0100





INTERNET SERVICE PROVIDERS

Eis.net

Level 18
344 Queen Street
Brisbane
3229 9044

MARTIAL ARTS Old International Kung Fu School

Cnr Vine & Wagner
Clayfield
0404 050 501

MUSICAL INSTRUMENTS Allan's Music

Level 1
Queen Adelaide Building
Brisbane

Drumworx

188 Barry Parade
Fortitude Valley
3252 4629

The Guitar Centre

135 Melbourne Street
South Brisbane
3844 8239

The Guitar Garage

174 Barry Parade
Fortitude Valley
3252 1992

Tym's Guitars

33 Fern Street
Burranda
3891 2185

NATURAL THERAPIES

Float Centre

200 LaTrobe Terrace
Paddington
3369 5811

also @

140 Boundary Street
West End
3844 2776

Perfect Potion

5/47 Elizabeth Street
Brisbane
3210 0809
also @
82 Vulture Street
West End
3846 0899

PHOTOGRAPHY Voyage Photography

43 Queen Street Mall
Brisbane
3211 2644

PIERCING Off Ya Tree

152 Adelaide Street
Brisbane
3221 0421

PLUMBERS Richard Binkley Plumbing

3808 5522
018 721 011

PROMOTIONAL DISTRIBUTION Revolution Music Group

1606 Chambers Road
Chambers Flat
0402 560 172

RECORD LABELS Kill The Music Records

john@4zzzfm.org.au
3252 1555

RECORD STORES Butter Beats

711 Ann Street
Fortitude Valley
3257 3257

Rockinghorse Records

245 Albert Street
Brisbane
3229 5360

Skinny's Records

85 Elizabeth Street
Brisbane
3229 2389

Sounds Chermside

Shop 245
Chermside Shopping Centre
3399 2421

RECORDING & REHEARSAL STUDIOS Hungry Hill Studios

19 Marsden Road
Kallangur
3285 3562

Via Studios

78 Ashcroft Road
Bowen Hills
3252 1127

SECONDHAND STORES Reverse Garbage

296 Montague Road
West End
3844 9744

TOURS Rob's Rainforest Tours

44 Felix Streets
Larwyche
0409 469 607



subscribe to 4ZzZ!

Our loyal listeners subscribing to 4ZzZfm is one of the major sources of the stations annual income. In addition to contributing to the stations continuing operation, subscribing offers many additional benefits.

EVERYONES A WINNER

Subscribing during Radiothon carries the additional benefit of being able to pick out a great new CD as a bonus gift from a range of more than 2000 CD's, and puts you in the running to win one of our major prizes, generously donated by our sponsors.

So tune in and subscribe during Radiothon 2004. There's no better time to do it. Subscriptions are valid for one year.

INDIVIDUALS

Benefits include:

- Receiving discounts on your purchases at selected Brisbane businesses
- Receiving discounted and occasional free entry to station events
- Winning prizes throughout the year
- Eligibility for training and volunteering opportunities at the station
- Call in for requests
- Receive complimentary editions of Radio Times
- Use of services such as the stations accommodation notices

Subscription rates for individuals are:

- \$15 for under 18's
- \$28 concession
- \$45 full subscription

BANDS AND MUSICIANS

Bands and musicians subscribing to 4ZzZfm receive a wealth of benefits for subscribing. In addition to the individual benefits, bands and musicians 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 range of promotional packages which include on air announcements, website placement, a listing in the studio for announcers to discuss, opportunity for on air interview and provide listeners with giveaways.
- Z Website listing and link to your site
- CD's selected for station library marked as sub band inclusions
- Nominate for a Live To Air recording and broadcast.
- Preference to suitable subscriber bands when selecting line-ups for gigs.

Each member of a band receives a subscriber card.





Subscription rates for bands are:

- \$110 band
- \$55 solo artist

COMMUNITY GROUPS

As a community service organisation 4ZzZfm has a special relationship with our subscribing community groups. Services we provide subscribing groups include:

- Two complimentary promotional deals per year comprising on air announcements, website listing of your event or activity and the opportunity of an on air interview to discuss the event.
- Complimentary listing of any events and activities you conduct throughout the year on the stations website under community announcements
- Opportunity to be profiled on one of the stations news and current affairs programs

Subscription for community groups is \$65

BUSINESS SPONSORSHIP

4ZzZfm does not have Business Subscriptions but does have a wide range of sponsorship opportunities available to local businesses with whom the station has a compatible philosophy.

how to subscribe

VISIT

4ZzZfm Studios
291 Saint Paul's Tce
Fortitude Valley

RING

3252 1555

MAIL

PO Box 509
Fortitude Valley
Q 4006

OR VISIT THESE SUBSCRIBER DISCOUNT OUTLETS

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