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Radio Times 2012



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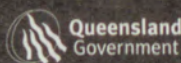
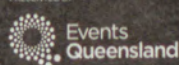


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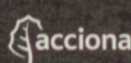
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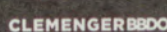
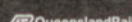
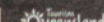


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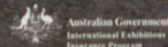


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Radio Times 2012 put together by 4ZZZ Volunteers & Staff

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Design & Layout: Michelle Brown & Ili Tulloch

4ZZZ

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Well, since the last Radio Times we've clocked up another fantastic year of broadcasting great music, informative news, interesting (and occasionally unhinged) interviews and live in-studio performances, presenting some really fun events and fund-raising out the wahoo!

Wayne Coyne and The Flaming Lips dropped by the station to take part in what some called the wackiest party experiment they'd ever attended. Zed volunteer Bradley Armstrong organised with the band and a bunch of Brisbane folk to broadcast with their mobile phones live to air, The Flaming Lips Zaireeka album, which consists of 4 cds meant to be played simultaneously for the best sound. It may have not all gone according to plan but for at least a minute we got it right and the party at the station was memorable in itself!

Our biggest achievement was our Transmission Ignition fund-raiser where (with the help of our volunteers, supporters and subscribers) we managed to raise over \$46,000! Now we have a shiny new transmitter to beam our

Zedwaves into your stereos. Some of the great events organised to raise money for our new transmitter were Rock to Transmit, Ignite your Gaymission, Zed trivia night and The Mountain Stroll for Rock n' Roll which saw a bunch of unlikely Zedheads conquer Mt Coot-tha to kiss our old transmitter farewell. We also celebrated our success by throwing a mini festival at Woodland Bar with an awesome range of local and interstate acts including Melbourne's Lost Animal and Sydney's Kirin J Callinan.

Once again we put on the annual Rumble Rock Wrestling, now in its fourth year and with a change of venue to fit in the bigger crowd. The Arena was filled with wrestling and live music fans watching action packed matches from PWA Qld and Regurgitator plus more playing live.

We were out and about in the community a lot this year, joining forces with The Sunroom to launch the 4ZZZ Brisbane Music Stall which regularly pops up all around Brissy selling local music and 4ZZZ merch, and we've had some great outside broadcasts



including live feeds from the Queen St Mall, Gathering Festival, Woodford Folk Festival and in our very own car park with The Brown Couch Coopers Birthday broadcast. We held another archive exhibition at the Brisbane Square library to show off our rich collection of Brisbane History.

Our new volunteer recruitment process has the station buzzing with proactive volunteers and from all facets of the community, while our continued focus on internship programs and engagement with universities saw us flying the independent media flag at O Week's and university career days. This year's National Youth Week event and open day in the 4ZZZ carpark not only showcased 4ZZZ commitment to youth but also our talented youth volunteers, who helped organise a fantastic event with bands and market stalls as well as hip hop and media workshops around Brisbane.

The 4ZZZ training team have been hard at work, holding workshops in podcasting, announcer training and Certificate II and III in Media. Our newly trained announcers are hit-

★ — 4ZZZ RIFT PATROL and RAVE MAGAZINE presents — ★



KumbleKorch

— ALLSTAR 4ZZZ BENEFIT SPECTACULAR —
REGURGITATOR vs. JJ SPEEDBALL
SPITFIRELIAR vs. UNDEAD APES
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SUNDAY JUNE 10 | **THE ARENA**
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 18+ Doors: 8pm

4ZZZ | ollans billy hyde | RAVE

ting the airwaves each new program grid with a bunch of new shows, so don't forget jump on the 4ZZZ website to get a full run down on all our programs and their weekly play lists at www.4zzzfm.org.au.

At Zed HQ we are getting pumped for Radiot-hon 2012 'Pump Up the Volume' and have some awesome prizes lined up for new and renewing lucky subscribers! C'mon, you know you need a holiday in Cambodia and a custom made Postie Bike! Who doesn't?

If you want to keep up to date with all the Zed happenings and receive our weekly email Zedletter, then be sure to provide an email address when subscribing. Otherwise make sure you follow us on Twitter (4ZZZ) or like us on Facebook www.facebook.com/4ZZZfm, you can also checkout our Youtube channel which has some great new promo videos www.youtube.com/4zzz.

Thanks and truckloads of love goes out to our volunteers, community partners and supporters.

Michelle, Miki and Stacey

264 Barry Parade: A History of the 4ZZZ Building...

It's the 20th anniversary of 4ZZZ moving into its current home of Fortitude Valley, so I wanted to look back at the colourful history of the building. After being kicked out of its original home at UQ and after its short term residency at Toowong, 4ZZZ purchased 264 Barry Parade, or 291 St Pauls Terrace as it was previously known, former headquarters of the Communist Party of Australia (CPA)

Before the building was owned by the Communist Party, it was believed to be owned by political author Clarrie Beckingham who also owned Valley Spare Parts. Little was known about the building before then.

The CPA moved into the premise of 291 St Pauls Terrace sometime in the late 1960s, after a rise in interest in Communism in the late 1930s. Party members, mainly building workers stripped the building and refurbished it. Offices were downstairs and the upstairs was a large meeting hall. This hall was called The Max Julius Hall in recognition of a well-known communist barrister who died fairly young and left money to the party, sufficient to pay for the cost of materials.

A photo of Max Julius may be seen hanging from the wall in the now famous photograph (below) showing detectives interviewing party members after the headquarters were bombed in 1972, damage to the car park can be seen in the photo above.



With the rise in power of the Bjelke-Petersen Government in the early 1970s came more militant times as the CPA headquarters along with various leftist bookstores were bombed by the self-styled "leader" of the fascist party in Australia, Gary Manghan. On April 19 1972, sixteen sticks of gelignite exploded below the floor the CPA's Brisbane office, lifting the floor of the building almost six centimetres off the ground. Later the same evening, three rifle shots ricocheted through the Maoist East Wind bookshop in George Street, Brisbane.





Manghan was charged over the bombing, but was ultimately acquitted in September 1973. He was let off by the court on a technicality despite very strong evidence against him. He worked at Bothwicks meatworks sometimes. The meatworkers union was led by communists back then and so the Special Branch needed a spy there and this budding fascist no doubt got the job. He was also involved in other crimes a n d prostitution. He was known to brag about how often he was given lifts to demonstrations and public meetings by the Qld Special Branch - demonstrations where he often acted as an agent provocateur.

In the early 1990s with the CPA on the decline, the party decided it needed a facelift, rebranding itself as the New Left Party. However, this failed to really bring the attention and revenue the CPA so desperately needed to keep the building. The New Left Party brought in the Celtic Club to run out of the bottom part of the building, but by 1992, with both the new left party and the Celtic Club fading fast, they decided to sell the building to 4ZZZ (for a deposit of \$30,000) with the New Left Party again rebranding itself, this time as the Search

Foundation, and moving south.

With 4ZZZ at its new home, the station remodelled the building once more. This time the refurbishments were led by the dedicated station volunteers and over the last 20 years 4ZZZ has been slowly refurbishing the place to look how it does now, an explosion of pop culture, music and activism. Since 4ZZZ moved into the building, it has developed an even more colourful past including the rumours of the building containing ghosts (although I have looked into this I found no evidence!)

4ZZZ has also brought the building into the future by installing solar panels on the roof and we will soon undertake a new addition to the building - a green wall, a kind of vertical garden, which will be built onto the side of the building.

I would like to thank Ted Riethmuller, Stephen Stockwell and Michelle Rielly for helping me research the building for this article.

PUBLIC RADIO

4ZZZ has finally moved. The new address is 291 St Paul's Terrace, the Valley. Feel free to drop in any time. We are still looking for Glaziers, Plasterers and Carpenters to help with building the new studio, so if you are that way inclined please visit and offer your services.

This weekend at the Treasury Hotel, we will be holding a benefit gig, featuring Anger in Motion, Rumblefish and Squelch. Starting at 2pm and finishing around 7. Also catch the Dream Poppies tape launch, Friday night at the Orient, and Hugobubble's cd launch on Sat. night at Mass.

We now have a new supply of long sleeve shirts, selling for \$20 for subs and \$25 for non-subs. And stickers should be in soon. Don't forget about the QuIVAA Party this Friday the 17th starting at 5.30 at 39 Merrivale St, South Brisbane.

Jasmine Darlington-Rielly is a 4ZZZ newsroom volunteer



Writing about Ratbag Radio

4ZZZ is a community radio station. It has an address, a building, a transmitter, staff, volunteers and listeners. It has what we like to call a History.

But what makes 4ZZZ's story come to life are the people that have collectively created and maintained the station's personality. At least four generations have worked or, more likely, volunteered at the radio station, so you can imagine we're talking about a quite varied, substantial and engaging history.

Over the past four decades, 4ZZZ has touched the lives of many people living in and around Brisbane. If you have an interest in independent music, or alternative news or community information, and you can tune into the 102.1FM frequency, it's more than likely you've listened. It's also likely you've attended a 4ZZZ event – a Market Day or Brain Banana event, a car park gig or Joint Effort show. You may have sent your demo in to hear it played on the airwaves, or attended a rally you heard about on a news program. You may have gone to podcasting workshops or a news training session.

You've probably been a station subscriber at some time or another, and you may have decided to volunteer. I fit into all of these categories. And now I've decided I'd like to write a book about this wonderful community radio station.

It has always been a little hard to explain

why I keep volunteering my time for 4ZZZ. While I'm by no means a key "Triple Zedder", anymore, there was a time when I worked there for what seemed like 24/7, where the station was pretty much my social life, personal life and "work life" for want of a better word. What's interesting is this experience is by no means unique. There are many others who have donated much more of their time – a continuous stream of individuals that have secured and sustained the radio station's existence since the early 1970s.

So I find myself in the situation where I'm writing the history of a place, that is more realistically the history of the people of that place, and I am one of those people. As such, it seems pertinent to share a few of my experiences, to set the scene and try, once and for all, to explain the attraction of 4ZZZ. So that then I can begin to piece together the story of what is basically now a Brisbane cultural icon.

I started volunteering at the station in 1991, attracted mainly because of my involvement with the Brisbane punk scene. Activism and journalism quickly became part of my life, and I spread my attention between music and news during my time at 4ZZZ. I consistently volunteered until 1996, and was steadily involved until around 2001. I now teach journalism and social enterprise courses at university and attribute almost all of the experience I have gained, both in



media and the not-for-profit sector, to my time at 4ZZZ.

During those six years I have had some quite whacky, sometimes surreal, experiences – these are the ones that make the radio station special! When I first considered embarking on researching and writing this book, I found the following memories flooding back to me. There are many more but these were the first to literally pop into my head during an initial (and involuntary late night) reminiscence.

I've watched police riot at a music festival, walking with the angry and frightened as they've been herded through the streets of South Brisbane. I've filed an unsuccessful complaint to the Criminal Justice Commission on behalf of the station, in relation to the excessive force of police at that same event - realising just before we walked into Police Headquarters that I was the only one in the group who didn't have an outstanding warrant! I've been phoned early on a Sunday morning (by my younger brother no less!) to be told that I need to get to the station, "because Alice Cooper is calling in fifteen minutes, and the scheduled interviewers have accidentally deadlocked themselves into their house". Subsequently I talked to the Dark Prince himself about his personal friendship with Kermit the Frog. I've slept alone in the Brisbane Royal Showground pavilions, "guarding" the set-up for the following day's festival, and been stuck not knowing how to change a flat tire on the back roads between Mossman and Cooktown in Far North Queensland (croc country), as the sun begins to set. I've nearly been thrown out of a four-and-a-half



star hotel in Sydney for celebrating a little too hard with my comrades after losing a national media award we'd been nominated for. And lived off donated pizza for three days straight during the manic-ness that was the annual Radiothon fundraiser!

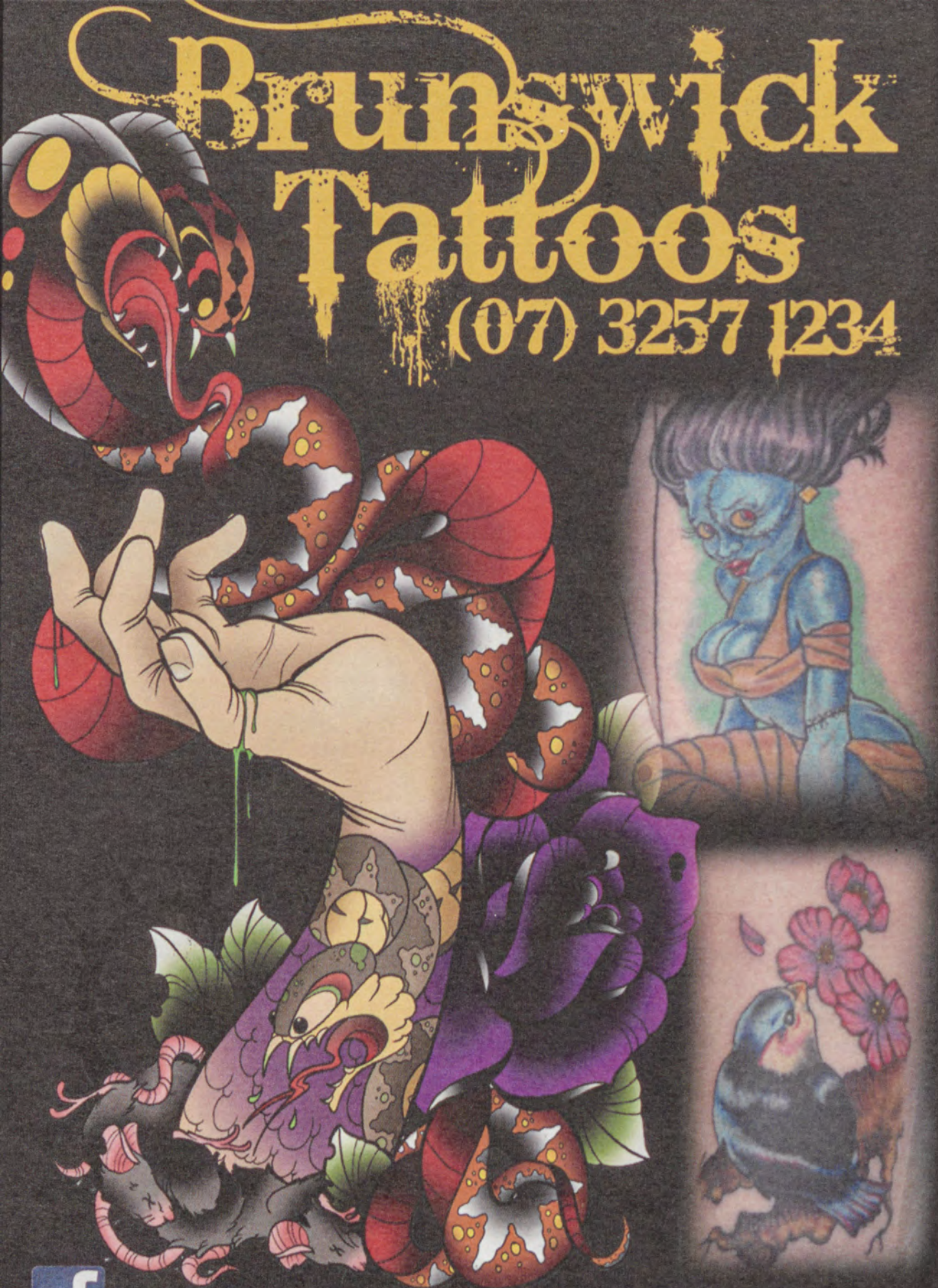
Everyone who's spent significant time at 4ZZZ has their own stories and I hope to represent as many as possible during this book. To mix the history and the story and do credit to it. Take some of you on a walk down memory lane, and introduce others to an incredible story about alternative culture and media production.

It will take a while, and I'm not rushing the experience. Some of you might already be waiting for me to return a call or make a date for an interview. For others this might be the first you've heard of my adventure. But if you have a story you'd like to tell me, as a listener, promoter, community worker or punter – or if you've volunteered at any time in your life – I'd love to hear from you.

Heather Anderson co-presents *Locked In* on 4ZZZ. You can contact her on h.anderson@griffith.edu.au or leave a message c/o *Locked In* at 4ZZZ.

Brunswick Tattoos

(07) 3257 1234



57 Brunswick St, Fortitude Valley

Locked In - Outcast Radio

Zed's Locked In Show is dedicated entirely to prisoners, and their families and friends on the outside. The show's hosts, Charlie and Heather, spend every Monday night from 6-8pm playing requests and reading shout-outs, as well as the odd on-air proposal.

But according to Charlie, "... the Locked In Show, it's not a radio show, it's fucking everything".

Ever since leaving jail in 2006, Charlie's spent far more than two hours a week on Locked In, doing "everything for fucking everybody". On a normal week, that can vary from parole reports to finding obscure song requests and pictures of Loony Toons characters.

"I don't even know these people but (I'll do it).... Because I know personally what it's like on the inside when you've got nobody on the outside. A lot of blokes these days do, which is good that's changed... I mean I've always been fortunate I've had family out here," Charlie says.

Heather, who has used the show for her PHD research and as a case study in her book, 'Raising the Civil Dead', says, "I think with Locked In... even though it just sounds like a whole lot of love letters and shout-outs backwards and forwards between people, there are so few means of communication provided to people in prison that it's so much more valuable and you just don't appreciate it until you've had that liberty taken away".

"Myself, Charlie and Nicki, we've done a Christmas special for the last 6 years in a row... Every year without fail we're on the radio, Christmas day and putting family member's phone calls live-to-air, so that prisoners get to

hear their kids and their loved ones and their mums and their dads and whatever, and get to hear their voices instead of our voices. Yeah it's pretty cool".

Charlie says his favourite part of the show is; "...getting on air and bagging all my mates inside".

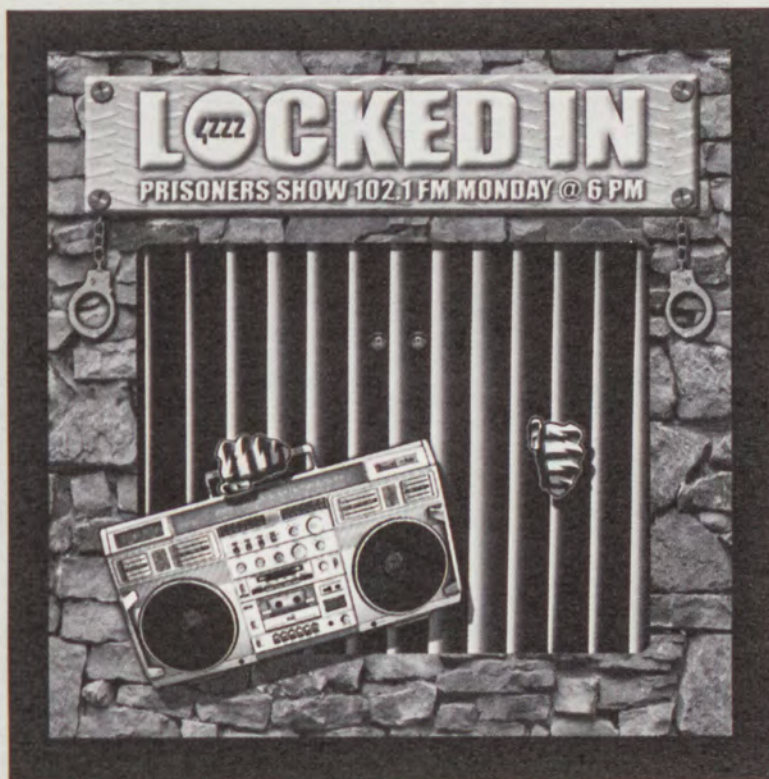
Charlie says being a role model for people who want to stay out of jail is also a plus.

"I'm a lifer, out on parole.... And I've got out and I've stayed out.

But a lot of the

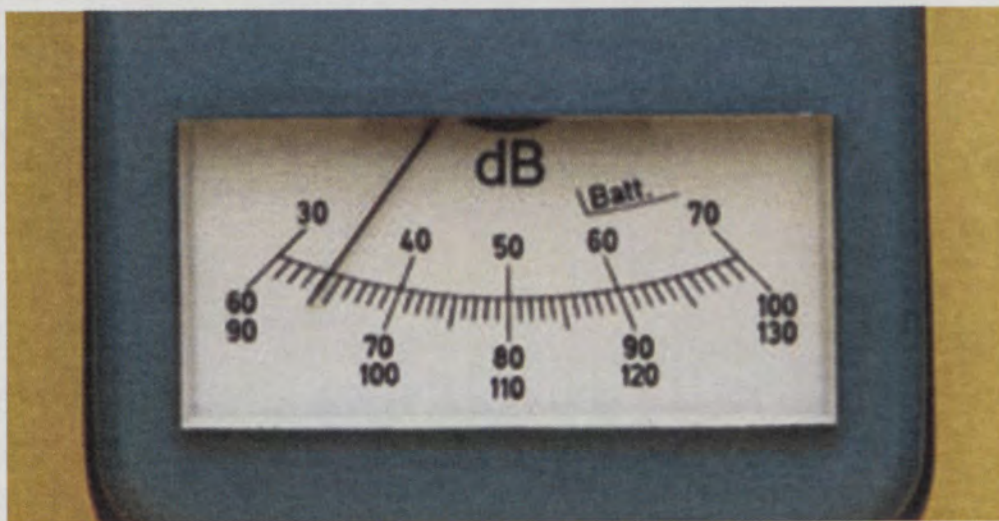
time it's really hard to stay out, and people of the general public don't understand. I don't expect them to understand, but it is fucking hard to stay out when there are so many rules that you've fucking got to abide by. But I come straight, fuck it's hard, fuck, oh yeah I can't do this I can't do that, and oh yeah, this is fucking hard and on and on. And they know that I'm not fucking lying, and if I say it's hard, fucking, it's hard. But if I can do it, anyone can, that's the way I see it... And that's why a lot of people have used me as a role model. And when they get out I fucking help them, help them get out, help them fucking stay out".

Jessica McPherson is a 4ZZZ volunteer and journalism student



Whether it's from a neighbour in pyjamas, a police officer, or a City Council member; for as long as there's been music there have been limits and objection to its volume. Music becomes an involuntary group activity if a certain point of view deems it too loud. Does anyone truly want to listen to Ja Rule at 4am, (or at any time, for that matter)? But shifting the focus from an overworked boom-box at a neighbourhood piss-up, to gigs and live music in Brisbane, what effect do noise restrictions have on our live music scene?

A Brief History of Noise Restrictions



Throughout history, live music and live music venues have gone together like scotch and coke; they've always been great but better together. However, it's never been that simple an equation. Following the Fitzgerald Inquiry, Fortitude Valley shifted its primary industry from hookers and illegal roulette to live music and drinking, in the early nineties.

Venues opened and stayed open and bands, like Regurgitator, George and Custard, began to stay in Brisbane. Noise restrictions and rapid urban redevelopment, however, worked against venues and musicians; allowable volume output was far stricter than today and noise complaints from one individual were often enough ground for action to be taken against venues. Many venues, like Ric's and The Tivoli, were forced to drastically tone down their live music and other venues, like the Press Club in 1999, had to remove it all together.

Conflict came to a head at the turn of the century. In response, the "Save the Music Campaign" was organised by QMusic; venue operators, lobbyists, industry representatives and patrons, to ultimately declare Fortitude Valley as culturally significant. Twenty thousand signatures and years of grunt work later, a monumental agreement was reached between the campaign, the Council, developers, residents and small businesses in the form of the Council's "Valley Music Harmony Plan". In 2004, the Valley Music Harmony Plan designated "Entertainment Precincts" (think Brunswick St Mall, The Tivoli and The Waterloo) with relaxed noise restrictions and liquor laws. The plan was instrumental (no pun intended) in shaping and preserving the iconic venues and music scene of the Valley as we know it.

Noise Restrictions and Live Music Today

What may not have been apparent in 2004 is that the Harmony Plan is inadequate to house today's live music scene, creating a monopoly effect for the Valley's limited venue space.

Denise Foley, executive officer of QMusic, says, "The entertainment precinct on its own has not been enough to safeguard live music in the Valley". By concentrating relaxed noise restrictions in the Valley, rather than diffusing it amongst the suburbs, the scope and options for musicians, venue owners, and an audience is reduced.

Dr Matthew Burke from the Urban Research Program at Griffith University says, "For Brisbane to continue to incubate great musicians, and become a more liveable city, we need to create more stages for people to perform or go watch live music at sites nearer to the suburbs".

Today's suburban venues seem to be in a similar situation to the Valley, pre-Harmony Plan. Noise restriction laws in most of Queensland still do not recognize the order of occupancy; urban developers can force pre-existing music venues into expensive sound proofing and refurbishments, but may not have to follow suit for their own construction. Though residents deserve to be able to sleep at night, developers may shirk what seems their responsibility and close down the only venue in a particular area. This seems out-of-balance," Dr Burke says.

Dr Burke says venue soundproofing often involves major reconstruction, "...including air-conditioning and fire escapes that can run to millions of dollars, well beyond most small business owners' capacity to pay". He says that consideration similar to, but not necessarily as thorough, as the Harmony Plan for areas outside the Valley would be "beneficial for suburban music venues and for residents".

A spokesperson for Brisbane City Council says, "There are no current plans to extend existing or designating more entertainment precincts in Brisbane".

Sabrina Lawrie, bookings manager at the Beetle Bar in Upper Roma Street, says that,

while there is ample demand from bands to fill venues in suburbia, a greater "...awareness within the suburbs" might be needed to foster an audience. Ms Lawrie added that an overall relaxation of noise restrictions would result in "...better sounding gigs".

While there are many challenges, the suburbs aren't silent: they've just gotten savvy. Many venues outside the Valley, like the Music Kafe in West End and the Beetle Bar, host live music night after night with in-house monitoring technology ensuring sound levels stay where they are required to be.

Further out from the city centre, the Eaton Hills Hotel in Albany Creek manages to house such acts as the Hill Top Hoods and Jimmy Barnes for hundreds of patrons. Your local RSL and hotel most likely give stage to local bands, too. Even if it is geographically concentrated, live music is still there; it just might take a little searching and a couple of cab fares to find.

The Future

How can John and Jane concert-goer support live music's diffusion? The answer, as it happens, is blatantly simple: go to more gigs.

Put extra and different gigs on your social calendar; jam-pack every venue we do have. Support a band that's playing in the suburbs. But be civil: when you leave a suburban venue don't be those people whose inability to talk below an ear-splitting screech tortures sleeping neighbours.

Write to the Council or your local member asking for entertainment precincts outside the Valley, listen out for local gigs and support campaigns like "Save the Music", buy a beer or three and stay for the opening acts you don't know and at the end of it all thank the bartenders and bouncers and glassies and managers and organisers and musicians and advocates who make it all happen night after night.

We can be the town with live music in every suburb.

Calum Irvine is a 4ZZZ volunteer and journalism student.

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MY LOUNGEROOM YOUR LIVE VENUE

With so many venues around Brisbane being closed down, some diehard live music fans have taken it upon themselves to start holding house parties as a way to counter the lack of places for bands to play. I caught up with Leo Campbell from local band Eddy and The Gunslingers, who has recently started holding a series of shows out of his place, also known as Valhalla.

Why did you start holding house parties?

My roommates and I went to a really fun house party in Byron Bay, it was an I OH YOU one, and the first time I saw Dune Rats. It was such a great night, even though it got shut down by the cops right after the bands finished. At the time we had just started a band, so we instantly decided to have our own house party as soon as possible.

Was the closure of so many conventional live music venues a factor?

Actually that wasn't much of a factor at the start. We just liked the idea of watching cool bands play for free and then not having to pay to get home. But later it became a factor, especially for some of the metal shows.

What have been the major issues setting up house parties like this?

The biggest concern is your neighbours. If you have decent neighbours and you treat them with respect, you will be surprised what they will put up with. But sometimes it doesn't matter what you do, someone will call the police with noise complaints every time you have a show. We spent a bit doing some elementary soundproofing stuff and sending out apologetic letters; so far we haven't gotten a single complaint. If you get that side of it worked out it is surprising how few obstacles remain to having a banging show in your garage!

What has been the best house party you've thrown so far?

I loved them all, even when only our friends came! But our last show (with Little Mind, Horris, Wideacre and Eddy and The Gunslingers) blew me away.

Do you think that the parties you hold helps bands get out there and gain exposure?

Definitely. A lot of times if a band doesn't know many people in venues or in the local music scene, they get stuck in a sort of Catch-22; they can't get booked unless they have gotten booked before. So house shows are great practice and exposure, and a way to network (oh god I hate that word) with people who do have an 'in'.

Is there anything you'd like to add?

As anyone who has been to a truly successful house party knows, nothing compares to hearing music you love up close and personal (with no security guards to get all antsy when you violate a musician's personal space). And I don't think there will ever be a day when there is too much music on in Brisbane. So next time you are listening to someone thrash guitars in someone's living room, raise your cheap store-bought alcohol and toast that mightiest of diversions, the noble house party!

Jasmine Darlington-Rielly is a 4ZZZ newsroom volunteer

OUR GUIDE TO DOING IT AT HOME:

Start early, finish early. Short sets from bands. Keep your advertising to a minimum. Nobody should be pissing on your neighbours lawn. Be stern. No sparklers. No seriously, no sparklers, we've seen fires start! Water the punch down a bit. Have a back-up plan (and after this we're all going to _____) then kick everyone out. Don't leave anything around you don't want to see stained with bourbon. Enjoy!



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GIG MEMORIES

Live music is so important to 4ZZZ, you the listener, and the whole culture of our city. But it has an extra special place in the heart of our local musicians. 4ZZZ accosted some, on the social networks and on the dance floor, (we'll leave it to you to guess who was the drunkest) to ask about the best time they've ever had at a live gig.

Name: Sarah Deasy + Matt Deasy

Band: Do The Robot

Do The Robot were lucky enough to play at the Komyo-Ji temple in Tokyo which was a surreal experience and a highlight of the tour, especially the after show feast put on by the monks. The grounds themselves were stunning, and it was so much fun to make a lot of noise between rounds of Buddhist prayer.

Name: Yuri Johnson

Band: Keep On Dancin's/Teen Sensations/Aquatic Lifeforms

I unwittingly saw Grant McLennan's last public performance. He made a surprise appearance at Ric's on a Wednesday and about 15 people were there. A week later he was gone. That was memorable.

Name: Chloe Baxter

Band: Cannon

One of my favourite gig memories is when Cannon and Tiny Migrants supported the Black Lips at the Zoo in March. We always dreamt of playing with them, but we never thought it would actually happen. 'Bad Kids' went off with everyone jumping on stage singing along. I managed to find some sticks and played the drums with Joe during the song. They were such friendly guys and promised if we ever went to Atlanta they'd play another show with us. We can only keep dreaming!

Name: Renae Collett

Band: Undead Apes/ Gazoonga Attack

Seeing the Breeders at the Arena in 2003 was pretty amazing - for years I seemed to be surrounded by nothing else but fast frenetic punk rock which has never really been my thing despite the bands I've played in! The Breeders had some weird-arse lazy pop thing that I really dug; Kim and Kelly seemed to be on another planet. It was such a cool night and I was surprised at how unpretentious they were, which just made me love them even more.

Name: Jeremy Neale

Band: Velociraptor

One time Velociraptor played a Halloween party and Julien was maxtreme in his drunkenness and fell off of a book shelf and landed on his neck but because he was so drunk he didn't hurt himself at all and that is my best gig memory because Julien is a good bro and he was alright when he could have been seriously injured. Raptor victory. Ps. The bookshelf was maxtreme in its high-ness. As was Julien.

Name: Jack Holt

Band: Horris

The most fun I've had watching a band in the past six months would be seeing Little Mind play at a house party in May. They managed to get the whole room dancing with them on stage. People jumping off the bass drum onto the crowd, others thrashing around by themselves off to the side of the room. Doesn't get much better.

TOP



DJs

from history (real & unreal)

Radio has been around since late 1906, and 4ZZZ itself now almost 40 years. You've got your favourite 4ZZZ DJs - but what about the ones that make them tick? Who do they look to for inspiration? **Jasmine Darlington-Rielly** compiles a list of some of history's best disc jockeys, even the ones from the movies.

1. John Peel

English disc jockey, radio presenter, record producer and journalist. He was the longest-serving of the original BBC Radio 1 DJs, broadcasting regularly from 1967 until his death in 2004. He was known for his eclectic taste in music and his honest and warm broadcasting style.



2. Alan Partridge

Fictional radio and television presenter portrayed by English comedian Steve Coogan and invented by Coogan, Armando Iannucci, Stewart Lee and Richard Herring for the BBC Radio 4 programme *On the Hour*.

He is a parody of both sports commentators and chat show presenters.

3. Alan Freed

Also known as Moondog, was an American disc jockey. He became internationally known for promoting the mix of blues, country and rhythm & blues music on the radio in the United States and Europe under the name of rock and roll. His career was destroyed by the payola scandal that hit the broadcasting industry in the early 1960s.

4. Tony Blackburn

An English disc jockey, who broadcast on the "pirate" stations Radio Caroline and Radio London in the 1960s and was the first disc jockey to broadcast on BBC Radio 1 in 1967.

5. Bill Randle

An American disc jockey. He's known for helping change the face of American music. In the 1950s, *Time Magazine* called Bill Randle the top DJ in America. His popularity and huge listening audience allowed him to bolster the careers of a number of young musicians, including The Four Lads, Fats Domino and Elvis.

6. Reginald Fessenden

American inventor, and the FIRST DJ ever! In the late 1890s, Fessenden began limited radio experimentation, soon coming to the conclusion that he could develop a far more efficient system than the spark-gap transmitter and coherer-receiver combination. He transmitted the first radio signal in 1906.

7. John Woods.

4ZZZ's own John Woods delivered the now famous (at least amongst zedders) first ever 4ZZZ broadcast on December 8 1975.



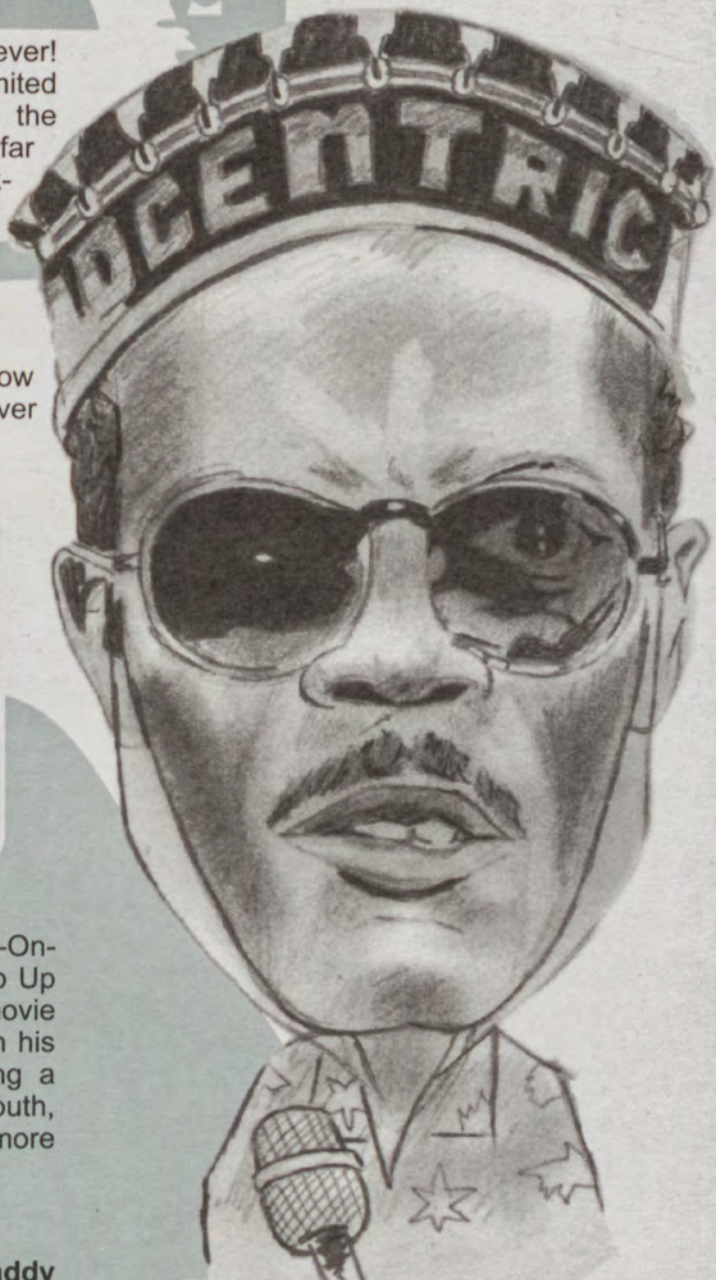
8. Christian Slater as Happy Harry Hard-On the lovable rogue of the 1990 film *Pump Up the Volume*. Slater's character in the movie takes on a corrupted school system with his pirate radio station, while also providing a kick-arse soundtrack including Sonic Youth, the Beastie Boys, Leonard Cohen and more 80's underground goodness!

9. Samuel L Jackson as Senor Love Daddy

In the middle of one of the most controversial race conflicts on film was *Senor Love Daddy*, a level-headed, smooth-talking, voice of conscience. *Do The Right Thing*, a 1989 movie by Spike Lee.

10. The pirate radio DJs from the Boat That Rocked.

This may be cheating, but it would feel weird to include just one of these DJ's and not all of them, when they are all equally as entertaining (albeit in very different ways), yes even Angus Nutsford.



PHOTOS:

Background: John Peel.


Alan Partridge by artist Mikel Voidhanger.

Senor Love Daddy by artist Michael Fullard.

And insets: Alan Partridge and Christian Slater as Happy Harry Hard-On in *Pump Up The Volume*.

PUMP UP THE SUBURBS

In Brisbane, we've got some pretty cool places to eat and drink. Sure, there are the ones everyone knows in The Valley, The City and West End, but why not branch out and discover a hidden suburban gem all of your own? Here are a few places that our writers think are worth a bit of extra public transport.



Southside Tea Room

Morningside

The first thing that you have to know about Southside Tea Room is that Patience from *The Grates* might serve you, and you have to be cool about it. The second thing you should know is that this place is friggin' awesome. Tiny, (though renovations are taking place to add a bar and more space) with cute kid-sized tables and chairs, bright and relaxed décor, and ridiculously cheap prices, this place is well worth the trip to Morningside, even for a committed city-dweller. Try one of their cookies, with salty, chewy caramel, white chocolate and raspberry or a piece of deliciously light lemon sand cake, as well as a cup of their excellent coffee with free soy! This is the kind of place you feel completely at home.

Madeleine Laing



Red Robin Supper Club

Anywhere, Anytime

Brainchild of Rory Doyle, the Red Robin Supper Club opened borrowed doors in August 2011 with one goal: serving up damn fine food. You better believe it follows through, with offerings like haloumi tacos, croquettes, and a signature Red Robin Cheese Course - a cheese and red wine jam sandwich you'd kill your own mother just to taste again. Hot tip: Doyle can also be found donning his apron over at Woolloongabba's Pawpaw. Don't miss the corn fritters.

Sian Campbell

The Green Edge

Enoggera

After a twenty minute stroll through Enoggera, we arrive at The Green Edge with quite an appetite. While we've missed their signature vege burgers (tip: get in early), we were met with totally vegan milkshakes, pies and sausage rolls. The food is simple, hearty and satisfying. The range of vegan goods in the store is also very impressive. We leave with a much lighter wallet, happy this place exists for ethical eaters.

ML

The Buzz Stop

Samford

I know, Samford's in the middle of nowhere but trust me on this: if you come out to our neck of the woods and stop by the Buzz Stop Cafe in the Village's Main Street you won't regret it. The record selection is top notch, ditto in regards to coffee (especially if Sam's on shift) and the pesto scrambled eggs with hash browns and mushrooms is worth the extra gas money. If you're taken with our little



The Green Edge in Enoggera for vegan fare.

town and stay into the evening, Buzz Stop's sister-wife, Ya Ya Bar and Eatery, has you covered with tapas and cider. You're welcome.

SC

Bar None

Graceville

If you, like many folk of discerning taste, experience a Sunday afternoon craving for live jazz, look no further than Graceville's Bar None. Bar None boasts friendly staff, easy parking, a relaxed atmosphere and a varied menu with a wide range of vegetarian and gluten free options. They plan on 'bringing music back to the suburbs,' by hosting jazz 2.30-4.30 pm on Sundays, while the first Monday of every month is used as a showcase for up and coming musical talent. It's licensed and BYO.

Jessica McPherson

It's Vintage Darling

Dutton Park

Nestled in the outskirts of Dutton Park at the start of Annerley Road, It's Vintage Darling offers a neat alternative for those searching for vintage clothes outside the inner city. It's Vintage Darling holds a great range of vintage fare for both ladies and gents, not to mention well populated sale racks, always a major tick in my book. The store also boasts cheap coffee and food, as well as a table you can both sit at and play chess on. Amazing! If this isn't enough, store owner Holly also has a miniature Dachshund named Bosley who roams the store. For real.

James Butler

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HI-VIZZZ ANNOUNCER PROFILES breakfast edition

These announcers wake you in the morning, they're there when you have breakfast and they drive you to work. Now you can find out a little bit more about the people who talk to you in your pajamas.



Andrew Bartlett - Breakfast Will Tear Us Apart (Mondays 6am – 9am)

Best way to wake up in the morning?

As late as possible, with frequent usage of the snooze button to ease the transition back into the world.

Favourite breakfast food?

Breakfast cuts into potential sleeping time – but toast with Vegemite is still good.

Most awkward on air moment?

Forgetting to turn my microphone off after starting to play a song and then proceeding to have a two minute coughing/hacking fit – sort of ruined the song for everyone listening.

Best thing about being an announcer at 4ZZZ?

Getting to hear and play so many amazing Brisbane artists.

Kevin Hedgehog - Yesterday's Hedgehog (Tuesdays 7am – 9am)

Best way to wake up in the morning?

Shnuggled up to a hedgehog, of course!

Favourite breakfast food?

Hedgehogs are normally healthy lil' critters, so it's lots of fruits 'n grains 'n healthy stuff like that.Oh yeah, 'n coffee, strong like treacle, sweet like a hedgehog's kiss. Gotta have coffee!

Most awkward on air moment?

Really? You want me to 'fess up? Oh well, here goes. It happened just recently with my first ever live to air phone interview. I couldn't get the line to go to air, no matter what I tried. Eventually someone came to my rescue. Fortunately the interviewee took it well. He was laughing so much I had to ask him if he needed to change his underwear before we finally made it to air.

Best thing about being an announcer at 4ZZZ?

Just being able to share the great music that comes into my life with all the Zed listeners. Sharing is what you do with family 'n Zed is just one big family.

monday

12am Can't Sleep,
Zed Will Eat Me
2am Neon Meate Dream
of an Octafish
6am Breakfast Will
Tear Us Apart
9am Tweet Back Radio
12pm Autonomous Action
Radio
1pm Bastard Theatre
of Brisbane
3pm White Dynamite
6pm Locked In
8pm The
Punk Show
10pm Dark Essence

tuesday

12am Riff Patrol
5am The Fishing Show
7am Yesterdays
Hedgehog
9am TheBeeJayDeeJays
12pm Brisbane Line
1pm No Caucasian
Guilt
4pm Paper Aeroplanes
6pm Youth Show
7pm The New Zealand
Show
9pm Golden Palomino
10pm Nothin But the
Blues
11pm Rock N Roll Show

wednesday

12am War is Peace
2am Asphodel Meadows
6am The Inconvenience
Party
9am Renaissance Radio
12pm Eco Radio
1pm Sagittarius Silver
Announcement
3pm Best Show Ever
5pm New Releases Show
6pm Zed Games
7pm Dykes On Mykes
9pm Queer Radio
11pm Radio Reversal

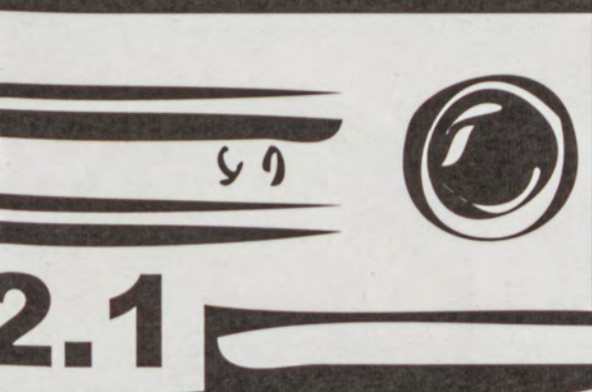
thursday

12am Etern
Sou
2am Grav
6am Carr
Dieg
9am Red
10am Indig
12pm Brisb
1pm Girl
3pm Brow
6pm Film
7pm 4ZZZ
8pm Rust
10pm Ska

**102**

thursday **friday** **saturday** **sunday**

al dcheck yard en San ull Radio -Briz ane Line an Tell n Couch Club Book Club d Satellites rek	<p>12am Headstones</p> <p>2am THE Graveyard</p> <p>6am this</p> <p>9am Divers A Tea & Talk</p> <p>12pm Paradigm Shift</p> <p>1pm Unnecessary Knowledge</p> <p>4pm The Frog N Peach</p> <p>6pm Subterranea</p> <p>8pm Phat Tape</p> <p>10pm Electric Crush</p>	<p>12am Cosmic Soup</p> <p>2am Hey Ho Let's Go</p> <p>6am Carousel</p> <p>9am Balls In The Air</p> <p>10am Kids With Class Kicking Arse</p> <p>12pm Brisbane Line</p> <p>1pm At the Local</p> <p>2pm The Yard</p> <p>4pm Exit Stage Zed</p> <p>6pm Slurred Saturdays</p> <p>8pm Break Your Fingers Laughing</p> <p>10pm Elevated Utopian Horizons</p>	<p>12am TBC</p> <p>2am Salmon Chanted Evening</p> <p>6am Sunday School</p> <p>8am The Jazz Show</p> <p>11am Megaherzzz</p> <p>12pm Artifact</p> <p>2pm Folk Buddies</p> <p>4pm World Beat</p> <p>6pm Weeds & Wildflowers</p> <p>8pm Doom Hippy & the Metal Maiden</p> <p>10pm Tips For Teens</p>
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HI-VIZZ - ANNOUNCER PROFILES cont.

Grace Nye - The Inconvenience Party (Wednesdays 6am – 9am)

Best way to wake up in the morning?

I get up at 4:30am to get ready for the show... but I set my alarm for half an hour earlier so I can pretend to "sleep in" for a little while.

Favourite breakfast food?

Sourdough toast spread with avocado, topped with lemon juice, salt and pepper.

Most awkward on air moment?

I always feel like an idiot when I realise I've been pronouncing a band's name incorrectly. Bands, make your names easy to pronounce!

Best thing about being an announcer at 4ZZZ?

It forces me to keep up to date with new releases and discover music I love - there are so many amazing artists out there that just fly under the radar if you aren't consciously seeking out new music!



Vir Asan, Baron Oneway and the Carmen Organization - The Carmen San Diego Show (Thursdays 6am – 9am)

Best way to wake up in the morning?

Kids are going to read this right? Um.... well the clean answer is listening to Zeds! Is that a cop out? Breakfast is good!

Favourite breakfast food?

Vir Asan: Avocado and grilled mushroom on thick toast.

Oneway: Porridge.

Most awkward on air moment?

Vir Asan: It's always smooth sailing with Carmen.. nothing awkward at all!

Oneway: My mum calling up to ask about swearing in some tracks.

Best thing about being an announcer at 4ZZZ?

Vir Asan: Community interaction. Phone calls with info or appreciation are a joy, the other calls.. not so much. And the enthusiastic Zedders!

Oneway: Great new music comes across your desk every week.

Robert Anderson- this (Fridays 6am - 9am)

Robert is taking over Friday Breakfast from the Wake & Bake guys and is used to getting up early to do the Sunday Breakfast for the last 12 months.

Best way to wake up in the morning?

Horizontal

Favourite breakfast food?

Greazy fry up with plenty of hot sauce

Most awkward on air moment?

Once left the mic open in the studio while talking with a friend about a messy night out.

Best thing about being an announcer at 4ZZZ?

Being an announcer at 4zzz! Duh.



Steve and Dan - Wake & Bake (Fridays 6am - 9am last 12 months)

Best way to wake up in the morning?

Steve: 15 alarms set concurrently. Then push snooze on them all and repeat ad nauseum until you can't be bothered anymore and falling out of bed just seems the easiest option...

Dan: With the knowledge that everything you did last night was witnessed only by people who you have confidential sensitive information on.

Favourite breakfast food?

Steve: Double Shot Ice Break (breakfast of champions).

Dan: I'm quite partial to a Breakfast Burrito feat. avocado and black beans and a mild cheese accompanied by a Bloody Mary, followed up by a Margarita.

Most awkward on air moment?

Steve: It's always a disaster if you screw something up panelling or play the wrong song (so I've heard anecdotally). And always write down your guests' names and have them in front of you at all times. Plus I'm always being shown up by Dan and his superior wit and intellect, but I've come to terms with that now...

Dan: Either the time Tim Rogers said he'd call us and never did (not really a moment) or the time Steve said he's pay \$360 not to see Prince and ended up on the big screen at the Entertainment Centre during the Prince show later that night dancing like a madman to 'Sign "O" the Times'.

Best thing about being an announcer at 4ZZZ?

Steve: I fell in love with music and discovered a whole new world of artists by listening to community radio, so it's a real privilege to be on the other end of the microphone and hopefully introduce Zed's listeners to some cool new bands and tunes. Plus it's just great fun...

Dan: It's a tie between getting abused on the telephone at 6.15am every week and making people listen to funk and soul songs they usually wouldn't.



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ABANDONED BUILDINGS

There's a certain beauty in decay. Not like that steak you bought a few months ago that fell out of your bag and has been sitting on the floor of your car growing mold, but the kind of haunting and inspiring beauty that you see in decaying buildings and abandoned spaces.

Three Brisbane photography students certainly feel this way: Charlie Donaldson, Emily Griffin and Madeleine Keironen are so inspired by the decrepit decay of old abandoned buildings, they set up a project to help connect the creative community to abandoned spaces in Brisbane - the first do-it-yourself urban renewal kit for the city of Brisbane.

The Brisbane Urban Renewal Project is an independent initiative that has a very simple aim: to help take those places which sit empty and useless in the city of Brisbane and turn them into community and cultural locations.

The project's leader, Charlie Donaldson, says the motivation for the project was to find a low cost way to see new arts spaces set up in Brisbane. But he stresses that it's not just a project to help artists; the group's intention is to make it easier for any interested people to find out about abandoned buildings and lots and put them to use as store fronts, art galleries, music venues, public gardens, co-ops, indoor inflatable pool parks – anything you can think of!

They have created a downloadable toolkit with all the information needed to legally obtain government and privately owned abandoned buildings to lease, as well as information to support the owners of the buildings.

Another feature is the interactive online map to identify the locations of abandoned buildings, which can often be difficult to find.

Anyone can contribute; if people know of an abandoned building, they are encouraged to add a marker to identify it on the map. Contact details of the owner will also be made available where possible and once a space is 'taken' the map can be updated to reflect this.

The community is also encouraged to add to the map any stories or pictures they associate with these abandoned spaces. Over time, it's hoped the map will morph into an alternative history of Brisbane, alongside a guide to venues, art spaces, community gardens and other community projects in and around the city.

Brisbane has some serious cultural credentials these days and it is through new initiatives like this that life is being breathed back into otherwise neglected spaces in the community. If you are interested in being involved or for more information, visit the project's website at www.thebrisbanerenewal.tk where you can check out the interactive map and get access to the toolkit and other information.



Sally McHugh is a 4ZZZ volunteer



Brisbane City Blues: An interview with **BUSKowski**

The harbingers of cultural dismay were out in force the day the newly-elected Premier of Queensland, Campbell Newman, decided to axe the decade old Queensland Premier's Literary Award in early April 2012. Ostensibly, the \$250,000 prize had been sacrificed to save the state from going broke, but many in the Queensland arts community perceived the act as something far more worrying and symbolic: empirical evidence of the new regime's contempt for the arts. Those old enough to remember the reign of Joh Bjelke-Petersen may have felt a sense of déjà vu.

But conflict breeds opportunity and some have grabbed this turn of events as a source of inspiration for improving awareness of great works of literature. I met up with Emma Wilson, Sally Olds and Jeremy Poxon, three key members of literature performance group BUSKowski, in a non-descript and empty lecture room in the grounds of The University of Queensland. Forming via social media, BUSKowski is a troupe of passionate literati who descend on public spaces to read out literature and poetry to passers-by, collecting donations that will go towards benefitting further artistic endeavours. Emma explains that the government's cancellation of the awards germinated their endeavour.

Emma: "What inspired it originally was that I went to a rally soon after the awards got slashed which was the normal yelling and megaphone sort of rally. I drove three hours to get there and I was really sort of dismayed by it because there was no one there and it was all very reactionary and it ended up being an everyday Marxist style rant on the steps of the council chambers."

Sally: "That kind of just confirms everyone's worst opinions about writers, that we're all just ranting Marxist leftists."

Jeremy: "We didn't want to do a partisan yelling sort of protest like that, we wanted something that was symbolic and fun and showed a public fondness for literature."

The group see literature as inherently connected to the cultural development of Queensland. But the cancellation of the literary awards has wider symbolic connotations, calling into question the value the arts have under the new state government. I ask the group why this event

might be significant.

Jeremy: "I think it's an important endeavour because we should be able to encourage our citizens to be literate, learned and expressive. These cuts just do seem like a very pragmatic, fiscally conservative way to indicate that [Campbell Newman] does not see the use of literature and writing to our culture – it's not worth spending \$250 000 to appreciate great works of literature."

Sally: "You just feel devalued if you're a writer and if you love books. And your new government, the first thing [they do] is to scrap something that you really care about, you feel totally silenced."

Jeremy: "We think to be able to successfully tackle future problems, both cultural and economic, we need books. Ideas come from books, come from writers, writing is a dissident act, writers attack the government, challenge the government, that's where ideas come from. For the government to scrap the most prestigious awards we have in Queensland, I think that's problematic."

Emma, Jeremy and Sally acknowledge the problems with appreciating literature. It's traditionally an intensely private and introspective experience. But BUSKowski's approach; the performing of literature in the streets in a fashion similar to traditional musical performance, hopes to overcome these boundaries and increase the public's familiarity with this form of cultural expression.

Emma: "I think the other thing why we decided to put it out on the streets in the way that we did was because literature isn't something that is seen by the public every day. You know, it's always in universities, or cafes or in silent communions in your bedroom. So we wanted to find a way in which we could push it out there, and seeing people respond in a really positive way was amazing."

Sally: "When we were reading *The Great Gatsby* at South Bank, this middle-aged lady walked by and she came back and gave us some money and said 'fancy living in Queensland!'"

Emma: "Two or three people going out and sharing a book, like, will read a chapter

each. We got a fair bit of money, and a lot of people didn't just give us money, they also gave us a pat on the back and really appreciated what we were doing and said how they never see something like this. It was pretty special."

"Lots of people really understood what we were doing in on a deeper level. You could see that there was knowledge of this and people did care about it, they just didn't quite know how to deal with it because the artist community is a minority and generally tries to stay out of politics. Which is why something like this works because it wasn't something overtly political – it was just fun."

The group originally planned to donate the funds to a creative arts venture, but since the establishment of the independent Queensland Literary Awards, the group now plan to give the funds to the winner of this year's award.

Emma: "It will be a symbolic gesture to show that not only that we care but also all the people who gave their change care and that they know what's happened. I think that's a really important thing to do, because it's more about that the social esteem and appreciation than the financial aspect."

There is something laughably ironic about the Queensland Government cancelling the literary awards during the National Year of Reading. There has been no indication of whether the Queensland Government will reinstate the event in the future. This means that Queensland is now the only Australian State not to have a Premier's award for literature.

However, a community organisation, the Queensland Literary Awards, headed by local writers Krissy Kneen and Matthew Condon, has been established to fill this gap, hoping to provide public recognition to those individuals who have published works of outstanding quality and merit, albeit with no prize money available. Thus, it falls upon the community, and groups like BUSKowski, to keep the Queensland community engaged with our local writers, and to prove to what seems like a hostile government that the pen is ultimately mightier than the sword.

Darragh Murray is a 4ZZZ Volunteer and local streetpress writer

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RESTRICTED ACCESS

The Outdated Legislation With the Potential to Put Queensland Women's Lives At Risk

Dug up in 1985 by the Joh Bjelke-Petersen government to take an abortion clinic to court on grievous bodily harm charges; drawn on again in 2009 when a couple was charged in Cairns with procuring a miscarriage. Sian Campbell talks about the 19th century Criminal Code legislation Queensland still calls current.

When a Cairns couple faced jail time in 2009 for resorting to foreign - and illegal - abortion-inducing drugs, women all over the state were having to face the realisation they had no clue when it came to the laws governing their own bodies.

With vague laws in place and even vaguer - not to mention dangerous - ways of skirting them, many women only learn about their rights (or lack thereof) in a crisis.

Derived from 19th century legislation, abortion laws in Queensland dictate that a woman can legally access an abortion in strict circumstances where the foetus is not viable or where the pregnancy puts the woman's life or mental health at risk.

This legislation does not take other factors into account and means most women are legally unable to terminate an unwanted pregnancy.

It also means otherwise willing medical professionals are unable to act for fear of prosecution.

Because of this confusing legislation and the rabbit holes it leads women down, most don't know their options or what sort of care they should expect to receive.

In the Cairns case, the couple imported abortion-inducing drugs from another country, which is illegal.

Others retreat interstate in search of assistance.

In *Jessa's** case, she simply went to her doctor.

"My doctor said I was emotionally and financially unprepared, and wrote me a prescription. It cost \$600. The medication is not approved in Australia, but it can be prescribed by certain authorised doctors," *Jessa*, an Airlie Beach resident, says.

While *Jessa's* doctor was able to administer a prescription there was little support for her in the aftermath.

"I was bleeding so heavily afterwards I called the emergency medical line I was given. I was told there were no nurses available, but one would call me as soon as possible. They said if the bleeding intensified I had to call back, which it did. I called back but still didn't receive help," *Jessa* says

Another woman described leaving the room to take a pregnancy test as a late teenager.

Her boyfriend later confessed to her that the doctor had taken him aside while she was gone to tell him "...If it's positive, you and I can convince her to get an abortion. It's not really legal here but there are ways around it".

Stories like these highlight Queensland's problem when it comes to abortion legislation.

Whether or not abortion is an option for women in the state seems to come down to more than a few various factors; the doctor you happen to book an appointment with, their own moral objections or how well they understand (or wish to abide by) the laws.

It can also depend on whether you live in remote or suburban Queensland, and how much money you have.

A lack of transparency seems to be the status quo in Queensland when it comes to issues surround sex.

**name changed*

Sian Campbell co-hosts Megaherzzz on Sundays 11am-12pm

INSIGNIFICANTS

It was very popular when it was first brought in, registering to be insignificant. One scan in a machine and you didn't have to vote, or serve on a jury, or worry about playing the lottery or entering into contests. People wouldn't try to talk to you; your opinion didn't matter anymore. People wouldn't even look at you on the street. You were free to work your shitty job and not have to worry about promotion. You could watch television and surf the internet and read books and never have to worry about contributing to the betterment of mankind. You even got paid for it; enough money to keep you going but not enough to change anything. It was freedom to some, a chance out of a world they had never asked to be a part of in the first place.

I volunteered early. I didn't know anything about the life of an Insignificant. Nobody had told me because nobody could. I wouldn't listen. There could have been hundreds in my neighbourhood but I never saw any. I worked flipping burgers for a chain fast-food joint. I lived with other people from the restaurant. Instead of going to university I worked hard enough to save. I had saved enough money for weed and food to last me three years. I planned on playing videogames for three years straight. After that I did not know what would happen. I wasn't planning on offing myself or anything. My life was just empty after that. The date loomed ahead of me, an event horizon. It is good to have something to look forward to.

A yellow light flashed green, there was a beep, and it was done. Nobody told me what to do next. I looked around for someone to give me instructions but I was ignored. I found my own way out.

I took an instant dislike to it. I had to dance around the city crowds as they walked and laughed and gave each other looks as if they had found the only true love in the world. I ducked down the back alleys to avoid them. I had thought being Insignificant would separate me from them, but now I seemed tied to them and dragged along behind. The alley was cool and dark and nice, its downward slope seemed to drag me into it.

The government lost track of the amount of people who had registered. I got paid but I am not sure if anyone else did. My housemates still greeted me in the mornings when prompted



but then they would go about their business. They didn't ask me to help out with cleaning or to vacate the television when their favourite shows were on. Work still paid me and printed my name on shifts but I was never called to fill in for someone. They didn't even yell at me when I drew dicks on the boxes of frozen patties anymore. The crude bulbous genitals becoming like graffiti on alley walls, ignored, a part of the scenery.

Even videogames seemed touched by my apparent removal from reality. Enemies would ignore me and attack allies as I picked them off one by one and slit their unknowing throats. It wasn't really fun. When I smoked I would exit my brain and watch the room like a security camera. The room was always empty. I started eating my housemates' food. They didn't ask me to replace it.

The world got on without us. It thrived. It became more compact and interesting. The news showed convoluted stories of tragedy and heartbreak mixed with triumph and progress. There were not as many cooks and the broth gained flavour. I watched from my room as the world became what I had always wanted it to be. It was not my world any more. My world had been thin and grey, this one was a thick rainbow soup.

I thought about suicide. It seemed pointless, not even tragic, like an animal being killed by a falling tree in the vast expanses of woods that no person had ever set foot in. Besides, I wanted to watch.

I stopped going into work. There was no need for money. I stole what I needed, never more. I stopped feeling guilty for it after two weeks. I checked my account. There was five hundred thousand dollars in it. I thought about travel but decided against it. I could travel the world from my room and my opinion would still be as valid as if I had experienced everything there was.

I lurked on internet forums, commenting where I could. There was never any reaction to my comments. I started trying to get a rise out of people, eventually resorting to posting horrifying images of torture and death. Nothing worked. Things I had ignored before started to stand out; chain letters and responses. Repost this and you will find your true love. Repost this or a teenage ghost will come to you in your sleep. All of them ended with the same question. Is there anybody out there?

I walked back to the alley. The graffiti blazed from the cold stone walls. It was all fire. Names that I had never read before. Names not given but chosen. Images of people not defined by our eyes but our minds. Questions asked to the universe that no longer saw. All of them asking the same thing. Is there anybody out there?

I replied in red. Red for fire. Red for anger. Red for injustice. Red because it cannot be ignored. Capital letters, long and baroque. A wail from hell.

I am here.

Samuel Maguire is a local short fiction writer





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colours, tote bags, USB sticks,
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lighters plus more...
Photo by Ili Tulloch



MAKE YOUR OWN ZED BANANA

Amigurumi (lit. crocheted or knitted stuffed toy) is the Japanese art of knitting or crocheting small stuffed animals and anthropomorphic creatures. We've appropriated this idea and we want you to make your own fair dinkum 4ZZZ banana. DO IT! As in the Amigurumi style all rounds are worked in a continuous spiral and to keep track of where you are, you may wish to use a stitch holder/counter. All stitches follow the US standard and notation. **Pattern**

(by Darius Q. Seeto)

You'll need:

Yarn in cream or white and yellow
Crochet hook in a size recommended for yarn
Hobby fill
Tapestry needle
Scissors
Stitch holder (optional)

Abbreviations:

ch - chain
sc - single crochet
dc - double crochet
hdc - half double crochet
tc - triple crochet
inc - increase
dec - decrease
sl st - slip stitch

Banana Inner

In cream; Ch 2

Round 1: 6 sc in second chain from hook (6)

Round 2: 2 sc in each sc around (12)

Round 3: sc around (12)

Round 4: (2sc, inc) repeat around (16)

Round 5-24: sc around (16)

It is easiest to stuff the banana now and then add any extra fill required before ending. You will find it easier to shape the banana if you pack in as much stuffing as you can.

Round 25: (2 sc, dec) repeat around (12)

Round 26: sc around (12)

Round 27: dec around (6)

Sew opening close. Weave in loose ends.

Peel

In yellow; Ch 2

Round 1: 6 sc in second chain from hook (6)

Round 2: 2 sc in each sc around (12)

Round 3: sc around (12)

Round 4: (2sc, inc) repeat around (16)

Round 5: (7 sc, inc) repeat once (18)

Round 6-16: sc around (18)

Round 17: *2 sc, sl st in next sc, (ch 9, sc in second chain from hook, 1 sc in each of the remaining 7 ch), sl st in next sc, 2 sc. Repeat from * 2 more times.

Round 18: *sc, continue working in the first st of the chain made in the previous round: *tr in each of next 2 chain, dc in each of next 2 chain, hdc in each of next 2 chain, sc in each of next 2 chain, 3 sc in last ch, working down the other side of the chain: sc in each of next 2 chain, hdc in each of next 2 chain, dc in each of next 2 chain, tc in each of next 2 chain, sc in second next sc of previous round**. Repeat from * to **, 2 more times. Sl st, weave in loose end.

don't forget to sew
a little anthropomorphic
face on!



PUMP UP THE VOLUME: IN STYLE



Now that it's time to pump up the volume, you don't want just any old things on your ears do you? So how about you kick it in style and customise those headsets! Etsy is just a quick click away where you can find a bunch of crafty kids doing some pretty rad things.

You could get your bling on and get a fully crystalised pair of Beats by Dr Dre from dbleudazzled or you could tone it down a bit and grab a pair of Phillips Headphones featuring Toby and Jeff the British Bulldogs from InkHeartKicks. Bulldogs not your style? Then how about a pair of the cutest and snuggliest looking crocheted headphones complete with your choice of animal ears (think cat, mouse, lion, whatever you want!) from LateToTheRe-volution. If you're after something a little more subtle, never fear, Ketchupize has got

your back. With a huge range of hand-painted earbuds, you'll surely find something to either excite your inner child (she's got some sweet-as Mario Bros sets) or make people think twice about messing with you (metal spikes on your earphones? Yes please!). And for the geek in all of us, JacquieLongLegs offers synthetic hair buns that you can attach to your headphones so you too can have Princess Leia's famed cinnamon bun hair.

If you're after something unique, quirky or completely 'blingin', Etsy is most definitely your friend.

So hop to it, get clicking and make sure you have your credit card handy!

Rachel Tinney is co-host of Unnecessary Knowledge

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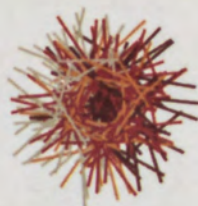
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