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# RADIO TIMES 2013



SURVIVAL OF THE

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**Radio Times 2013 created by 4ZZZ Volunteers/Staff & students from Billy Blue College of Design**

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**Editorial Team: Jody Macgregor & Michelle Brown**

**Design & Layout: Merri Randell & Billy Blue College of Design**

**Sponsorship - Tony Vollmerhause**

The logo for 4ZZZ, featuring the number '4' in blue and the letters 'ZZZ' in white, all contained within a black circle. The background of the entire page features a stylized, hand-drawn illustration of a zombie with green skin, wearing a yellow shirt, and making a hand gesture with the index and middle fingers extended.





The last 12 months have been crazy busy around 4ZZZ, we've been changing things up left, right and centre but also continuing to represent our community and what people love best about the organisation!

At the end of last year we bid farewell to Co-Station Manager Stacey Coleman who has moved on to a role as Project Officer for QMusic and continue rocking out with her band, Hits. Stacey was a wonderful asset to the organisation and put in a fantastic effort managing the Sponsorship Department and station operations and many tears were shed on her departure from her role at Zed. However, we wiped away the tears and undertook the process of finding the best darn replacement we could for our Sponsorship Manager position, in the interim Randall 'Riff' Kempel stepped up to the plate to help support our sponsorship areas. Huge thanks goes out to Riff not only for keeping the money rolling in but also filling those last minute on air shifts and helping out around the station.

In May, we welcomed on board our new Sponsorship Manager, Tony Vollmerhause, who we are delighted to have join the team and has settled into the role like a duck to water. If you're a business or band looking for some great promotion options and also want to support your local community radio, then he's the man to contact.

Sadly in December 2012, our beautiful Artifact presenter Vanessa Radcliffe passed away. Vanessa was a truly dedicated volunteer whose vibrancy and wonderfully supportive attitude touched so many at 4ZZZ. Through her devoted support of the arts every week on her show and the fundraisers she led to support the station, she proved to be a genuine strength to the zed community - and is deeply missed.

We put on a whole heap of activities and awareness campaigns with the support of our wonderful volunteers and station workers, including the Commit to Community Radio campaign that challenged the budget shortfall to maintain infrastructure in the Digital Radio sector. The campaign was a great success in raising awareness about the importance of community radio. The funding has subsequently been reinstated. Thanks to all who got behind the campaign and showed their support!

We also continued to host a whole range of kickass fundraising events like Dub Day Afternoon, Rumble Rock Wrestling 5 and the second Happy-Fest event. Our Youth Week Open Day was a wonderful opportunity for young people to visit the station and learn about volunteering and work experience with 4ZZZ. The lovely folk at RnR BBQ have also given us the opportunity once a month to host our own Zed BBQs to help raise funds and it's a great way to spend a Sunday arvo!

At the end of last year we launched our very own beer 'Zed Brew' with the help of Red Bay Brewery. Order it at your local bar or ask them to get it in! We're looking for stockists as some of the proceeds go to the station. If it's not at your local, you can also order Zed Brew direct from Red Bay online, just jump on the website [www.redbaybrewery.com.au](http://www.redbaybrewery.com.au). Cake Wines are also offering a share of their proceeds to 4ZZZ, how lovely!

We were very excited to launch our new On Demand service in July this year, which is an online radio service that offers re-streaming of 4ZZZ programs, making it possible to listen to any radio show you want, anytime you like! This means you never have to worry about missing your favourite 4ZZZ show and you can catch up to 6 recent episodes of our 102.1fm programs. We still have our





Live Streaming option available for those that like things in real time.

Don't forget to follow us on Facebook, Twitter and YouTube! In the future we're looking to have some exciting video promos to show off more often, so stay tuned not just with your ears but with your eyes as well!

And of course, lastly but not least, 4ZZZ's annual membership drive Radiothon 2013 - Survival of the Zed, is running from August 24 to September 2 and we've got a whole bunch of fantastic prizes on offer for those that subscribe during the 10 day festivities. Check out our wonderful sponsors towards the end of the mag! The theme for this year's Radiothon is SURVIVAL! The survival of radio, the survival of the coming apocalypse (whether it's due to economic collapse, mega-tsunamis, full power outage, rampant zombie-ism, bird flu, swine flu or man flu), whatever!

The fact that 4ZZZ has survived as long as it has is worth talking about, because for over 38 years we've been supporting our local community, artists and businesses through independent radio, relevant and credible reporting as well sourcing and playing the 'cream of the crop' in local, national and international music. Help us continue to do battle against mainstream media, weather the technological storms and SURVIVE by subscribing this Radiothon!

Huge thanks and bucket loads of love go out to all our volunteers, subscribers, community partners and supporters.

**Michelle, Miki & Tony (and all the gang!)**



### Message from the Board of Directors

From the seeds of 1970s change to recent global economic collapse, rampant unemployment and political upheavals 4ZZZ has not only endured, it has grown into a well-loved and recognised cultural experience. This year 4ZZZ has implemented strategies and solutions to sustain and grow the station and help our people to thrive.

The Board of Directors is excited to announce the 4ZZZ structure has been reorganised to provide a stable basis on which to grow. There are now two Station Managers with clear and distinct portfolios.

We would like to congratulate Miki Padovan on her appointment to the role of Station Manager – Finance, Human Resources and Facilities, and acknowledge Michelle Brown's continuing contribution in a management role, as Station Manager – Programming, Marketing and Revenue.

We are very fortunate to have these talented leaders running the station and enabling 4ZZZ to survive and thrive. This reorganisation affords the stability and strategic sustainability needed to keep growing and innovating in awesome ways like the new On Demand radio streaming.

To understand who to contact at 4ZZZ you can explore the organisation structure and check out our new contact details online.

An immense effort and dedication goes into making 4ZZZ the world's most unique, high performing and independent radio station, and you are so awesome to be part of it. Thank you!

**Kathryn Bates**  
Chairperson on behalf of the 4ZZZ Board of Directors



10%  
OF PROCEEDS GO  
BACK TO 4ZZZ RADIO





# THE 4ZZZ SUBSCRIBERS GUIDE TO SURVIVING THE ZOMBIE APOCALYPSE

BY RAY MORGAN

So you survived the initial outbreak, and now you're one of the fortunate souls seeking shelter at any cost, desperately clinging to the last shred of your humanity.

Good job! But surviving the zombie apocalypse isn't all fun and games. Fear not, though: as a loyal 4ZZZ subscriber, we've got you covered.

The first thing you'll want to do is to gather any surviving family members and supplies you have and travel swiftly to the 4ZZZ building. Don't forget your subscriber card, as you'll need this to convince the occupants not to shoot you on sight.

The 4ZZZ building is located in the precinct formerly known as Fortitude Valley (recently re-branded as "Brisbane Wasteland section 87"). We understand that there may be some difficulty in reaching this location, so here are three helpful tips for surviving in the open:

If it moves, kill it. If it moves after you've killed it, destroy the brain. If it doesn't move after you've killed it, loot it.

Once you're in the area, keep your eyes peeled for the distinctive façade of the 4ZZZ building. Zombies are intellectually incapable of recognising cool artwork, so the building is relatively safe from undead threats.

Depending on the time of year, the front entrance may be boarded up, barricaded, or even booby-trapped. Please do not open the front door without first gaining permission from the occupants of the building.

Attempting to enter the premises via the rear entrance (the car park) is strongly discouraged. For the safety of the occupants, the car park has been rigged with traps to neutralise and kill both zombie threats and hostile survivors.

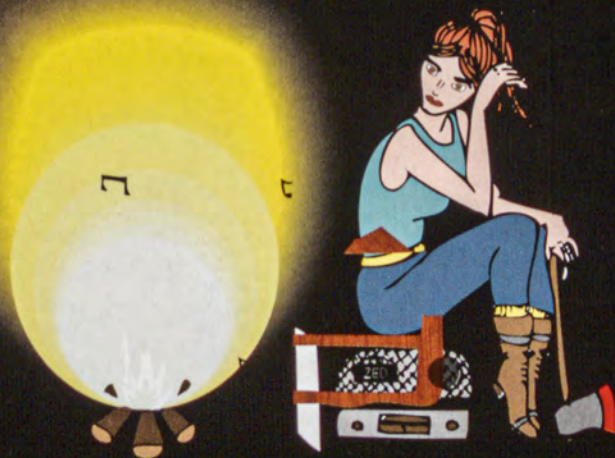
If you are agile enough to circumnavigate the numerous spike pits and bomb triggers, you will find that the buzzer is still in working order. Please do not use the stairs as these are for staff use only.

The heart of the station – the studio room – is fortunately still in full working order.

Thanks to a generator that has been modified to run on zombie entrails, the station is fully powered and capable of broadcasting to the Greater Brisbane area. If you put in enough volunteer work you can even apply to become an announcer! (Minimum of 50 zombies slain.)

Please note: there has been some recent confusion about the "Graveyard Shift". This is no longer an announcing position. Applications are welcome.

Layout by Alice Moir  
Artwork by Emily Hughes





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# Where are you from?



Article by Ash Hauenschild / Visual & Design by Pui Man Tse

## During a Eurasian winter, a Queenslander learns about the impact weather can have on culture.

I was raised in the humid north around Cairns. Up there the monsoon drips along your spine, slowly warping its fibrous, calcium timbers with each cycle: the wet and the dry. Fingertips and a child's tiny ears might ring forever with a single cyclonic thunderclap, like corrugated iron thrown against a widowmaker. All children may be weather vanes.

What did Europeans make of this place on the wrong side of the world, this land without a winter? Last year I made their journey in reverse, landing in Georgia's gaunt and ageing capital. I looked across Tbilisi (თბილისი) from the window seat of my little 737 with its tired Turkish attendants, exhausted and deranged after a Chinese layover. Soviet smokestacks belched wispy puffs across the skyline. Mounds of dirty snow punctuated the otherwise bare, wintry soil.

(^o^ )~

A Japanese businessman in the airport noticed my unhinged excitement: "You like it here?" I shrugged and smiled. Why not?

Georgia is that hapless pocket of the globe wedged neatly between Turkey and Russia. Such prime real estate has seen the locals relentlessly invaded, from Romans in funny hats to Medvedev's 2008 tantrum of shock and awe.

President Saakashvili (სააკაშვილი) later flung open the country's borders to thousands of volunteer English teachers. We were an international syndicate of literate slackers and leftwing dilettantes, lifetime stoners capable of ordering drinks in 12 different languages. We came for the free flights but stayed for our contractual obligations.

## "Our shelves groan with the treasures of the poor."

I was posted to Marabda (მარაბდა), a small village just 30 minutes from the capital. The daily commute to school was a three-minute walk past two horses and a rusted Lada. Most Georgians are subsistence farmers with a weakness for salted cheese. Villagers work their own small plot for potatoes and cabbages, cute-but-delicious pigs, and some pretty ordinary wine.

My host family's life revolved around the old iron stove for months at a time, the fire burning throughout winter – fed on tough, gnarled wood, and (honestly) the plastic stripped electrical wiring found everywhere. The economics of heat often forced the entire extended family into one room as the snow fell outside. A kind of meteorological conservatism naturally bred in this dark. Men smoked cheap, skinny little cigarettes in front of the TV; women held their tongues.

Once, a local shepherd pulled me into his house for an impromptu feast, a supra (სუპრა), which his wife dutifully prepared while we drank with the gusto only peasants and English teachers can manage. We toasted everything ("გაუმარჯოს"). When I finally stumbled back to the cold, unlit streets of Marabda, I found my hysterical host family wandering about as well, clutching torches and calling my name. They were afraid wild dogs had taken me.

We returned to the single heated room, besieged by winter.

Of course, even when it's cold, citizens of the first world do not huddle. Our sprawling suburbs have defanged nature, wealth and electricity rendering the outside abstract – every window just another screen. Our shelves groan with the treasures of the poor. In this geography of nowhere, it's possible to imagine we live within a postcode.



But the wild dogs have never stopped circling. Global warming, peak oil, lopsided banks or just some crazy with fertiliser and a grudge – ours is a fragile system. Anything could make Georgians of us all, once again shaped and weathered by the specifics of place.

Survival means daily answering a few simple questions. Where do you get your water from? Where do you get your food from?

**Where are you from?**  
(საიდან ხარო?)





## WHAT YOU'LL NEED:

- > Two ripe lemons.
- > Some galvanised nails.
- > Some pieces of copper  
(we used small pieces of copper piping).
- > Three pieces of copper wire.
- > A radio (duh).



photograph lachlan brown  
layout design sarah gibson



# HOW TO MAKE YOUR LEMON-POWERED RADIO

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## FORGET HAM RADIOS!

### Make A Lemon Radio

By Rachel Tinney

With lemon-powered batteries you can keep listening to us once the sound of exploding nukes stops ringing in your ears.

When life gives you lemons, make batteries.

No, really. When the impending apocalypse finally hits (those Mayans might be right one day), it's likely that our traditional sources of power will be lost. When zombies are trying to eat everyone at the power plant, nobody's going to be worrying about keeping the lights switched on. We'll be able to survive off batteries for a while but once they're all dead and gone, what are we gonna do?

This is where the lemons come in. You may have heard about their magical (read: electrical) power in primary school, or maybe you just watched enough American movies growing up to know that a lemon can power an alarm clock. But what use is an alarm clock when the world is ending? We're going to show you how to power something more useful, something that is the go-to source of information when disaster strikes – a radio.

With just a few lemons and household items, we'll help you keep in contact with the rest of the world. We just hope there are enough lemons left in the end times to power 4ZZZ.

## WHAT YOU NEED TO DO.

1. Roll the lemons on a hard surface to break up the pulp inside. Don't be too rough though, you don't want to break the skin! This will make them nice and juicy and will make it easier for the electrons to flow through.
2. Stick a nail and a piece of copper in each lemon.
3. Grab a piece of wire and wrap one end around the nail on one lemon. Do the same thing with another piece of wire on the other lemon but this time, wrap it around the copper.
4. Use your final piece of wire to connect the remaining nail and copper piece together.
5. With the two free ends, grab your radio and connect them to the battery terminals.
6. Tune your radio to 102.1FM and listen to some sweet, sweet music.
7. If you've done all this and you've still got bupkis, try switching the wires.

## HOW IT WORKS

There's a chemical reaction between the galvanised nail (because it's covered in zinc) and the lemon juice. There is ALSO a chemical reaction between the copper and the juice. These two reactions push electrons through the wires. Because the metals are different, the electrons get pushed harder in

one direction – if the metals were the same, the push would be equal and the lazy electrons would just hang around all day doing nothing.

But, because they are different, the electrons get going and once everything is all wired up, they flow nicely around a circuit. You've created an electric current. Yeah, science! If you need more power, add more nails/copper to your lemons but remember to keep them wired in a circuit so those electrons keep on flowing.





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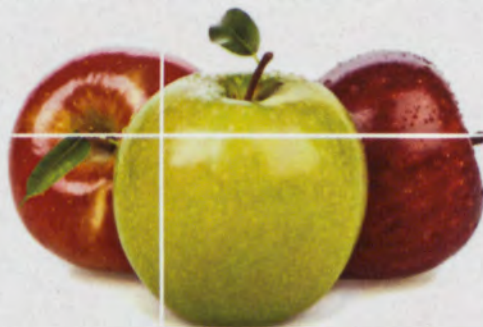
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# Community Gardening at NSCF

By Jazmine O'Sullivan

The Northey Street City Farm is one of several community gardens teaching Brisbanites the basics of agriculture.



Artwork by Jess Wheatley

There's no denying that social survival in this day and age depends on knowing how to use a computer, how to use hashtags, how to chat with people across the globe on Skype and how to post an update on Twitter or Facebook. But are we losing touch with some of the more fundamental elements of survival?

Gen X and Gen Y are leading the way to a tech-savvy future, but how many in this age group could say they know how to grow (and keep alive) a plant, name and identify some of Brisbane's most valuable native fauna, and how to start their own compost?

Unfortunately, the concepts of gardening, horticulture and permaculture seem to be becoming a lost art, which is a serious issue that threatens not only our personal health, but also the sustainability of the planet.

The Northey Street City Farm (NSCF) in Windsor is one of many community gardens in Brisbane aiming to rectify this problem. Community gardens offer a valuable service to the general public, allowing people to get involved in a variety of ways, in a friendly and practical environment, while also promoting social inclusion, health, and food sustainability.

What sets NSCF apart from projects of the same ilk in Brisbane is its focus on education. Each week the farm hosts workshops on sustainable living run by volunteers with expansive knowledge and passion, which are available to schools, individuals, groups, and businesses.

You can expect to learn about concepts like biodynamic gardening, seasonal vegetable growing, creating microclimates at home and the medicinal properties of plants, as well as some more creative ways of using nature, like creating your own musical instruments and crafts projects.

There are allotments available for hire at the farm as well, running at the cost of \$1 per week. Here, you can grow your own vegetables, herbs, fruits and flowers – the perfect solution if you're cooped up in an apartment with no garden or lawn space of your own. If you don't have much knowledge of garden maintenance, there will always be someone around to offer advice on how to keep your allotment at its best.

**NSCF also hosts a market every Sunday, selling the gorgeous organic produce grown at the farm, as well as various activities throughout the year, including The Winter Solstice Festival, which was held in June this year.**

One of the most attractive features of community gardens is the sense of serenity, community, giving, and sharing. Instead of talking to people through a computer, you can talk to people face to face and band together to build and create some amazing things.

For information on how to get involved at NSCF, head to [www.northeastcityfarm.org.au](http://www.northeastcityfarm.org.au) or get along to one of their weekly tours, which are held at 9.30am every Tuesday. Make an effort and get involved, you'll be glad you did!





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# get your hands dirty

visit or join a community garden near you

If you want to get your hands dirty, volunteer or join a community garden close to you, go to:

- Moreton Bay: [www.mbcommunitygardens.com.au](http://www.mbcommunitygardens.com.au)

- Logan: [www.loganfoodgardeners.org](http://www.loganfoodgardeners.org)

- Brisbane: [www.brisbane.qld.gov.au/environment-waste/green-living/community-groups/community-gardens-city-farms/find-a-community-garden/BCC\\_5688](http://www.brisbane.qld.gov.au/environment-waste/green-living/community-groups/community-gardens-city-farms/find-a-community-garden/BCC_5688) or <http://www.mbcommunitygardens.com.au/>

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GARDENERS**

Logan Food Gardeners  
[www.loganfoodgardeners.org](http://www.loganfoodgardeners.org)



**Vera  
Street  
Community  
Garden**

[www.verastreetgarden.org](http://www.verastreetgarden.org)

**The Graceville Community Garden**  
[www.gracevillecommunitygarden.org.au](http://www.gracevillecommunitygarden.org.au)



**Graceville  
Community  
Garden**



**rochedale community garden**

**Rochedale community garden**  
[www.rochedalecommunitygarden.net.au](http://www.rochedalecommunitygarden.net.au)



**Jane Street  
Community Gardens**  
[www.janestcomgarden.org](http://www.janestcomgarden.org)  
[www.facebook.com/  
janestcommunitygarden](http://www.facebook.com/janestcommunitygarden)

**BEELARONG COMMUNITY FARM**

**Beelarong Community Farm**  
[www.beelarong.org.au](http://www.beelarong.org.au)



**Griffith University  
Community  
Food Garden**  
[www.griffith.edu.au/health/  
school-public-health/research/nutrition-garden](http://www.griffith.edu.au/health/school-public-health/research/nutrition-garden)

**Australian City Farms and  
Community Gardens Network**  
[www.communitygarden.org.au](http://www.communitygarden.org.au)





# Surviving The End Of The World

By Bono (as told to Darragh Murray)

Hi. I'm Bono, an international rock star with rock band U2 and a guy who knows what the fuck he's talking about when the future of humanity is being discussed.

It might surprise you to learn I spend a lot of my free time thinking about ways to maximise the chances of survival should the biosphere collapse and social structures degrade. Haven't you seen me on TV talking about poverty, starvation, and sunglasses? The end of the world is nigh and I'm here to give you some practical tips on how to best prepare for it.

Have you read *The Road* by Cormac McCarthy? That shit is deep and greatly disturbing. It's the story of a man and his son travelling across America and everything's completely fucked up. People are hunting each other down, eating each other, harvesting bodies in people's basements, pissing in the woods, and wearing rags. Fucking rags, man! It's a metaphor for the end of days and it's weighed heavily on my mind ever since someone gave me the gist of the book years ago.

In fact, I've channelled much of my musical energy into thinking about world's end, something more astute U2 scholars may have picked up on in my lyrics. Critics have spoken of our 2004 album *How To Dismantle An Atomic Bomb* as "the band's most personal record since *The Joshua Tree*", with songs supposedly written in reaction to the death of my own father. These guys are dead wrong. This is actually an album where I detail step-by-step instructions on how you can prevent a weapon of mass destruction from exploding. I can't think of a song I've written that hasn't tied into my concerns about the apocalypse. 'Until The End Of The World' from *Achtung Baby* saw me look at the religious connotations of God's final judgement, whereas 'Lemon' from *Zooropa* was actually about the value of citrus to the post-apocalyptic diet, where high-quality sources of fibre and carbohydrates might be in short supply.





So with the above in mind, let's talk survival tips. I've got five for you.

**Sunglasses: Always wear sunglasses:** These things are important. You may have seen me wearing them before. Often large, highly unfashionable items that make me look like a class-A dickhead, but I don't wear them 'cause I'm some sort of fashion fool. As the ozone depletes further and ultra-violet radiation begins to cook our eyes in their sockets, everyone is going to need oversized novelty sunglasses capable of keeping those naughty rays out. Having working eyes is necessary to survival in a post-apocalyptic wasteland and having good eye protection will keep you one step ahead of your body-harvesting rivals.

**Flying hats around in planes is probably a no-no:**

Planes require fuel, and fuel will be a scarce resource in the post-apocalyptic world. I'm prepared to make sacrifices. You may have noticed that over the past few years I've foregone the need to fly my trilby hat around the world in a supersonic jet. For a man who relies on hats as much as I do, it's been tough. Many a hat has been crushed after being stuffed in my carry-on luggage. But sacrifices must be made to ensure that the human race has enough warmth and heat to ensure the continuation of the species – and that means that these little luxuries must be scrapped for the greater good. I encourage you not to book a seat on a private jet in order to preserve life-giving fuel.

**We must feed the poor in order to use them as a future foodsource:**

I'm a rich dude known for bleating on about poverty and how much it sucks. Trust me; this hypocrisy has its purpose.

Ever since I heard about people being used as a food source in the works of McCarthy, Dante, and also The Matrix, I've put aside the revulsion of having to eat human flesh to realise the practical necessity of others as a source of food. You can guess where I'm heading with this. People do wonder why I've dedicated a large amount of time, political pressure, and money to ending hunger in developing countries. As I once said to former UN Secretary General Kofi Annan, "Protein doesn't grow on trees, you know!"

**Think about building a subterranean fallout palace beneath a tax haven:**

I've been criticised for my part in moving U2's business affairs from my homeland of Ireland to the Netherlands in order to avoid paying any tax. I realise that my native country is under dire financial stress due to austerity and that by paying taxes I could help put something back into a country that has given me so much but fuck me, I've got bigger fish to fry! I've begun construction of a giant subterranean fallout palace underneath the city of Amsterdam and I encourage you, along with every other celebrity and valuable member of the gene pool, to do the same. These giant palaces, safe from the deadly gamma radiation of the future dystopia, are expensive. Each of us must maximise revenue in order to ensure enough capital to cover the building costs.

**Listen to as much of U2's back catalogue as possible:**

Always remember, there are some things worse than the end of human civilisation.



# DON'S HOUSE

## Make your house self-sufficient while planning for the apocalypse

By Jody Macgregor

In Spring Hill there's an unassuming house belonging to Don Sinnamon that he's slowly been making self-sufficient over the last three years. The water heater's solar-powered, he's on a waiting list to get a full set of solar panels on his roof, and there's a no-dig garden in his yard, currently growing a crop of lettuce, spinach, potatoes, and beans. The garden was the first step in making chez Sinnamon eco-friendly, and it was a learning experience. "I got 60 tomatoes off that bush the first year," he says, "but nobody told me it would die off – like the human race will inevitably."

Everything Don says is littered with casual references to the end of the world like that. When he points out a large tree above us, he says, "That's a macadamia, which as you can see is already dribbling with macadamias but casts a big shadow over my roof. I'm gonna have to cut some of that down to get solar power. If it comes down to a choice between eating during the zombie apocalypse or having an Xbox that works? Exactly."

He's got a no-dig garden not just because it's more environmentally friendly, but because it benefits from the kind of benign neglect that will be the norm when he's too busy repairing barricades to bother with mulching; the main consideration in placing the rainwater tank in his yard was how close he'd have to get to the fence keeping the undead at bay when collecting the water; and he gleefully shares his plans for surviving food shortages while his pets and housemate listen in. "I do have a modest proposal in that circumstance. Come the zombie apocalypse everyone has a good hard look and takes stock of what they've got around the house and anyone or anything that might be extraneous has to go on a list. You've got to prioritise. It's like Sophie's Choice, but with a dinner at the end."

Talking about self-sufficiency in the language of an episode of *The Walking Dead* might seem like trivialising it, but Don finds that it adds a much more concrete and urgent motivation to making changes than worrying about, say, climate change. "Cutting down on the bills and being less environmentally damaging was the impetus," he says, "but it does actually help ground it in the real. Some of those things like climate change can be a bit abstract when there's three percent of scientists running around saying 'maybe it's not all this shit' but everyone agrees about the zombie apocalypse, right? It's something we can all relate to."

The popularity of fictional zombie apocalypses has changed preparation for the end times from the kind of thing only crazy people discuss to regular dinner-party chit-chat, the conversation about how defensible the verandah is you have while sitting on it drinking beer. That's people for you: happier to idly speculate about how many zombies it would take to overrun their two-bedroom Queenslander than to plan for peak oil. "You get a lot fewer eyes rolled than when you start talking about being environmentally friendly", Don finishes with.

Photo by Thea Skelsey



“If it comes down to a choice between eating during the zombie apocalypse or having an Xbox that works?”





# NOTHING KILLED THE RADIO STAR

By Shirley Way

Reports of radio's death have been greatly exaggerated





**1979: There was a hush over LA as reports filtered through of the death of a much-loved entertainer.**

At his zenith in 1952, young people would lie awake to hear Radio Star, but even then there were signs of the decline – TV Star had launched a competing career in comedy, variety and drama. Radio Star's focus narrowed to news, sports, and support of local music acts, until the coup de grace finally came. Up-and-comer Video Star realised the potency of radio's special quality, playback.

Attention was riveted on LA when police launched a murder investigation and local detective agency Buggles announced: "Video killed the Radio Star." But reports of Radio Star's demise came too soon.

Australia's National Film and Sound Archive reports that in 1928 we had 26 radio stations in 12 cities, with approximately 290,000 radio sets in Australia, but by 1980 "there were more radios in Australia than people". A quick tally of all the listening devices I have include three radios (two at home, one car radio), two computers for streaming and podcasts, and one mobile phone, and that's not including radio broadcasts I hear as I shop. Our world is sonic – lush with the sounds of our communities.

Community broadcasting started in the 1970s and grew exponentially, with the National Film and Sound Archives reporting 342 community stations and 257 commercial stations by 2004. Research group McNair reported that by 2010 we had 356 permanent community radio licensees with two-thirds of these in regional and remote areas.

Community radio is a labour of love for over 20,000 people – many of them volunteers – to bring local news, music and information to their communities.

McNair's 2010 Community Radio National Listener Survey confirmed the diversity of community radio offerings catering to people where they live (geographic) and for their interests from Australian music and specialist programs (arts, senior citizens, youth) to the handicapped and ethnic communities. From listeners surveyed, we know we're reaching, at minimum, almost one-fifth of most demographic groups each week. The figures are higher for the part-time employed

(27%) and those who speak a language other than English at home (29%).

Respondents gave a strong message that Australians aged 15 and over love to support specialist music and other programs, want to hear local news, and the younger demographic (15–39 years) rock out to Australian musicians and local artists. The truly heartening response is that 4.4 million Australians – about a quarter of the population aged 15 and above – listen weekly to community radio. On a monthly basis, this rises to 54% who listen to community radio (edging ahead of ABC/SBS, but behind commercial radio at 71%).

But our listening habits are changing. In an average week, a fifth of all radio listeners were going online for their radio fix and about half of these downloaded a podcast to enjoy at a later time. Community radio listeners, a strong subset, were keen to embrace the new technology, McNair reported.

Digital transmission, different from AM and FM, is increasing in popularity with digital radio sets making up 10% of all radios sold, Community Broadcasting's peak body said. All radio broadcasters recognise that a changeover to full digital transmission is inevitable. The commercial and national broadcasters are campaigning for Federal funding to provide regional stations with digital transmission infrastructure and a fixed timeline for the changeover. Meanwhile, community broadcasters began preparations for the change in 2009 when the Digital Radio Project was formed.

At the launch of digital services for 37 metropolitan community stations in 2011, the Federal Government made a four-year funding commitment to maintain and develop digital transmission equipment. Community broadcasters would like to stay at the forefront of this new technology and just recently the Government announced a continued commitment to digital services.

To find out more about the Commit to Community Radio campaign, visit [www.committocommunityradio.org.au](http://www.committocommunityradio.org.au).

Our passion will keep our voices on air. Nothing has killed the Radio Star – yet.



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-----  
*Strictly no bookings or guestlist.*  
-----

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## **We want you to get involved this Radiothon 2013 - Survival of the Zed!**

There are several ways you can interact with us during our subscription drive, either via our social networks or good ol' fashion post.

**Join the Zed Army!**

1. Cut out the mask adjacent and make it your own with some colour and design flair, don't forget the string or elastic to keep it fixed to your noggin!

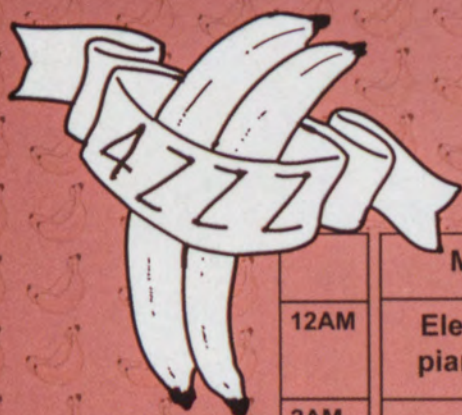
2. Take a photo of yourself in the mask, yep we're asking for a selfie, and then post it to our Facebook or tag it with #4zzzarmy on Instagram or Twitter.

Make sure you're following us:  
[facebook.com/4ZZZfm](https://facebook.com/4ZZZfm)  
[twitter.com/4zzz](https://twitter.com/4zzz)

Send us a postcard!  
Avant Card have kindly printed us a heap of Radiothon - Survival of the Zed postcards, so checkout your nearest distributor to find one, or drop by the Station to pick one up, then send in your feedback or comments to 4ZZZ, PO Box 509, Fortitude Valley, 4006.







# 102.1FM PROGRAM

|      | MONDAY                          | TUESDAY            | WEDNESDAY                    | THURSDAY                        |
|------|---------------------------------|--------------------|------------------------------|---------------------------------|
| 12AM | Elevated Utopian Horizons       | Rockin the Suburbs | War is Peace                 | Beats & Co                      |
| 2AM  | Neon Meate Dream of an Octofish | Graveyard          | Graveyard                    | Graveyard                       |
| 4AM  |                                 | The Fishing Show   |                              | The Inconvenience Party         |
| 5AM  |                                 |                    | Breakfast Will Tear Us Apart |                                 |
| 6AM  | Tweet Back Radio                | Renaissance Radio  |                              | Know Idea                       |
| 7AM  |                                 |                    | The Anarchy Show             |                                 |
| 9AM  | Asphodel Meadows                | A Guilt            |                              | Sagittarius Silver Announcement |
| 10AM |                                 |                    | Greener Pastures             |                                 |
| 12PM | New Releases Show               |                    |                              |                                 |
| 1PM  |                                 | Locked In          |                              | Youth Show                      |
| 2PM  | The New Zealand Show            |                    | Dykes On Mykes               |                                 |
| 3PM  |                                 | The Punk Show      |                              | Bastard Theatre                 |
| 4PM  | Dark Essence                    |                    | Nothin but the Blues         |                                 |
| 5PM  |                                 | Rock N Roll Show   |                              | Love Goes On                    |



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# GUIDE AUG - JAN



| THURSDAY             | FRIDAY                 | SATURDAY                     | SUNDAY                        |
|----------------------|------------------------|------------------------------|-------------------------------|
| Beyond The Graveyard | TBC                    | Hey Ho Let's Go              | Midnight Snack                |
| Graveyard            | Graveyard              |                              | Salmon Chanted Evening        |
| Golden Molomino      | This!                  | Carousel                     | Cosmic Soup                   |
| o Reversal           | Diversity & Talk       | Balls in the Air             | The Jazz Show                 |
|                      |                        | Kids with Class Kicking Arse |                               |
| Bane Line            | Paradigm Shift         | Brisbane Line                | Megaherzzz                    |
| s Can Tell           | Unnecessary Knowledge  | At the Local                 | Indigi-Briz                   |
| The Own Couch        |                        | The Yard                     |                               |
|                      | The Frog N Peach       | Exit Stage Zed               | Folk Buddies                  |
|                      |                        |                              | World Beat                    |
| m Club               | Subterranea            | Slurred Saturdays            | No Brow                       |
| Book Club            |                        |                              |                               |
| ka Trek              | Phat Tape Hip Hop Show | Break your Fingers Laughing  | Doom Hippy & the Metal Maiden |
| Rusted Satellites    | Electric Crush         | The Witching Hour            | Tips For Teens                |
| ve Delay             |                        |                              |                               |

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# BlazeAid: Mending The Fences

By Ellie Freeman

When farmers lose their land or livestock after freak weather, volunteer-based emergency aid organisation BlazeAid is there to help rebuild. Fair Comment contributor Ellie Freeman talks to Tasmanian Eugene Ross about their work to assist farmers and families in rural Australia during bushfire season.

**EUGENE ROSS:** BlazeAid was established in February 2009 after the Black Saturday bushfires in Victoria. What we do [is] we go out after a bushfire, the farmers – most of them have lost boundary fences, internal fences on their property and of course all their stock's roaming around either on someone else's farmland or on roads – so what we do we is go in there and we clear the damaged fenceline and then we build new fences or we repair fences so they can get their stock back on their properties.

**ELLIE FREEMAN:** What was your particular role in BlazeAid?

**ROSS:** When I started I was just one of the volunteers out there on the farms, working the fenceline, clearing fences and building new fences. I started doing that in about April 2009 and from that it's just evolved. I've run – this is the fourth camp I've run. I've done the bushfires, the floods, the cyclones up at Tully in Queensland and now I'm back doing bushfires. So it's just evolved over the years.

**FREEMAN:** So what made you want you want to get involved in doing something like this?

**ROSS:** Well, I used to be in the fire service in Victoria as a volunteer firefighter for 26 years and retired probably three or four years before Black Saturday. And then this came up; it was a perfect fit into my lifestyle. I couldn't fight the fires anymore so I thought, well at least I can help with the recovery side of it.

**FREEMAN:** What have been some highlights for you, just working with BlazeAid?

**ROSS:** Helping people and how appreciative they are of the work that you're doing for them. I had a case up at Tully where this farmer rung me up, very emotional, and we'd worked on his property, and he rang me up and he said, 'Thank you for giving me my property back.' It's powerful; it's powerful. That's where you get your satisfaction from, just helping people. That cyclone at Tully, Cyclone Yahtzee, which was one of the biggest one or two in Australia, we were up there for six months. [...] Unfortunately farmers are forgotten about two weeks, a month after a big disaster. It's off the front pages of the paper, it's out of the TV news so everyone's forgetting about it. All of a sudden you've got all these farmers still needing fencing done, still needing stock rounded up and back on their properties. We'll keep going until we run out of farmers putting their hand up for help. We'll just keep going.

My advice to people as an ex-fireman is just be vigilant out there. If you've got fires there in the open – campfires, that sort of thing – for goodness' sake, just put them out. Be careful out there everyone because it's still tender dry, the area, just be mindful these fires can start again and it can burn the peninsula again and it can burn other areas of Tasmania and we certainly don't want that. My main message out there is any farmers that need assistance please ring up and register and I just encourage anyone that needs assistance, anyone that knows of anyone that needs assistance, please ring and give me their name and number.

See [www.blazeaid.com.au](http://www.blazeaid.com.au) for current contact information or email [blazeaid@gmail.com](mailto:blazeaid@gmail.com).





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SCORE &lt;1&gt;

HI-SCORE

SCORE &lt;2&gt;

0070

0070

# ALPHA AND OMEGA

## Why are there so many post-apocalyptic video games?



A dusty wind rolls across the silent, desolate landscape. The rusting husks of automobiles line the streets, flanked by crumbling concrete buildings. No trees, little water, and the only life you're likely to find is either a giant mutated insect or a pack of murderous raiders. Why would anyone want to experience such a hopeless world?

Post-apocalyptic settings have become extremely popular in film, television, books, and video games. Whether it's zombies in *The Walking Dead*, nuclear war in *Fallout*, or a mutant virus in *I Am Legend*, audiences are fascinated with seeing their world in ruins. But games go further than seeing, often putting us right in the shoes of a lone figure, desperate to survive.

While the concept of survival is nothing new in games – players are used to trying not to be killed – survival as a genre of its own gives it much more weight. The *Fallout* games make players scavenge for weapons and supplies and pick their fights carefully, a far cry from Duke Nukem running and gunning his way through hordes of brainless baddies.

The landscape makes you feel isolated and vulnerable, never knowing what threat might be around the next corner. Even when people band together and build settlements, their problems only increase. In addition to finding enough food, ammunition, and clean water to live another day, they also have to deal with very human issues such as hoarding, petty rivalry and crime. Survival settings magnify human self-interest, showing us once perfectly civilised folk willing to butcher one another over the last tin of beans. This only reinforces the survival setting's theme of isolation: even among friends, one is always alone.

While all this may sound quite bleak, survival games allow for some unique fun as well. Civilisation being reduced to rubble creates a blank canvas, allowing writers to rebuild the world in any way they desire. *Fallout* explores the tropes of the western, superheroes, zombies, aliens, war, fascism, robots, and more. This gives players a rich and complex world to explore, even if it is a radiation-blasted wasteland.

Tongue-in-cheek jokes and references are common in survival settings. Most of the characters grow up with an extremely limited or fragmented knowledge of history, creating warped and often humorous interpretations of the past. In *Fallout 3*, a character named Goalie Ledoux thinks the purpose of hockey is for "Ice Gangs", as he called them, to beat each other to death. And *Fallout: New Vegas* gave us the Kings – a street gang of Elvis impersonators who assume his massive popularity was a form of religious worship.

They say that history is written by the winners, but in the apocalypse there are no winners, only survivors. That which survives does so in a changed form, whether mutated by radiation or loss of historical context. But losing old forms of cultural identity allows survivors to choose their path in life, unencumbered by the prejudices and social structures of the past. It's a blank canvas.

In post-apocalyptic settings, the end of the world is just the beginning



## BY OWEN ATKINSON

ARTWORK THEA SKELSEY

3

LAYOUT  
THERESA RIVERY

CREDIT 00:00



**You know that saying, you can't step the music? Yeah, that.**

Ever since the dawn of mankind, there have been record companies waiting to profit from music. Wait, no there haven't. Ever since the dawn of mankind, there has been music though. We've been getting together around a fire to make noises we call music for, you know, our entire existence as a species: why do we worry about music when we talk about the health of the music industry?

1888 is an arbitrary date to pick for the start of the music industry because the definition of "music industry" is dangerously murky. Mozart was making sweet dollars – er, florins – back in the mid-1700s. (He blew all his cash on a lavish lifestyle and died poor, so one might even argue he was the first rock star). But 1888 was when the Columbia Phonograph Company, later Columbia Records, first started selling pre-recorded wax cylinder records, and thus, the modern music industry was born.

A hundred years later, the 1980s are generally agreed to be the time when the decadence of the music industry reached its peak. Michael Jackson's *Thriller* sold millions of copies, absolutely blowing away all previous sales figures. Hedonistic rock stars became mainstream media fodder, and the

swift uptake of CD sales in the late 80s helped push down recording costs and boost profits. They still managed to complain though; there's a great episode of *20/20* where some record execs say the music industry is dying and blame the likes of FM radio, bootlegging, and physical tapes. Is this like how *Rugs-A-Million* has been going out of business for the last 20 years?

Recently, the internet and advances in personal consumer technology have provided amazing new avenues for people to produce, market, and make money from music. YouTube has become a springboard for artists to be "discovered" and go on to huge commercial success (without needing any real talent at all, not naming any names, Justin Bieber).

Governments and record companies have gone to great lengths to demonise the impact of the internet on the music industry. Pirating music has become normal behaviour for people under the age of 40 but despite this, music sales in Australia actually increased by 4% in 2012 according to ARIA statistics; furthermore, 53.7% of the 398-odd-million bucks spent on recorded music was spent on physical copies. Musicians though, are still getting screwed in this deal.

Major label musicians can expect to see as little

# THE MUSIC INDUSTRY IS DEAD.

## LONG LIVE MUSIC.

By Jodi Biddle  
Artwork Chris Nowlan



as 13% of the profit generated by their music. And that has to be split among band members, lawyers, managers, and all their other associated hangers-on. Much of this process is mysterious, hidden deep in internal accounting and behind the great wall that separates musicians from regular human beings.

Now there's the growing trend of "crowd funding" through websites such as Kickstarter, where artists can reach out to their audience directly and ask for money, usually in exchange for creative output. Recently, this has been controversially epitomised by American musician Amanda Palmer's massively successful campaign, which raised over a million dollars to fund her new album.

It was controversial because she was already successful by indie musician standards, and really who needs a million dollars to make an album anyway? However, it proves that people are still willing to pay for music, and they like the idea of giving money to an artist knowing, to a certain extent, that it's going to stay with them. Crowd funding projects benefit from a transparent breakdown of costs; it's not very sexy but at least you know where your 15 bucks is going when you pre-order an album through Kickstarter.

The truth is more music is being made, and consumed, than ever before. It's just happening differently. And let's face it: where there is music,

there will always be money. It's the "how much" and the "who gets it" part that people are complaining about.

Besides, people don't stop making art because there's no money. People make art, and make music, because it's a fundamental human compulsion. It's how we try to understand the sometimes terrifying vastness of our being. If there was just one guy left on Earth, and he found a guitar, sooner or later he'd be playing it.

So sure, maybe record companies are dying. Maybe we'll see a regression in that model where instead of massive international conglomerations we see smaller labels clustered regionally or by genre, and people supporting musicians through more direct means. But doesn't that sound like a good thing for music?





You'll feel fine with this playlist of apocalyptic songs to keep you company as the earth dies screaming.

**Bob Dylan/Jimi Hendrix, 'All Along The Watchtower'**

As much as Dylan's lyrics ever mean anything, 'All Along The Watchtower' references Isaiah's prophecy of doom for sinful nations who oppose God. But the squeedly-squeedly guitar solo of Hendrix's version sounds a lot more like the end of the world, so you should listen to that one.

**The Jim Carroll Band, 'People Who Died'**

If it's any comfort while your friends and family slowly die one by one due to radiation poisoning/avian flu/the return of the frost giants, at least you might be able to write a bitching rock song in their memory like Jim Carroll did.

**"Weird Al" Yankovic, 'Christmas At Ground Zero'**

In case you need cheering up here's a jaunty carol about how "We can dodge debris / while we trim the tree / underneath the mushroom cloud." Jolly!

**St. Vincent, 'The Apocalypse Song'**

If I have to die I'd like to do it with St. Vincent and some polyrhythmic handclapping.

**Mental As Anything, 'Apocalypso'**

This is actually a song about Santa Claus going through some dark times, and the apocalypse of the title is "a special dance" rather than an Afro-Caribbean tune about nukes falling. Mental As Anything songs are mostly about stringing together words because they sound amusing next to each other. Still, let's have some fun songs play in the shelter as well as the bleak ones even if they're a bit off-topic.





**Nine Inch Nails, 'The Day The World Went Away'**

Speaking of bleak songs.

**Tom Waits, 'The Earth Died Screaming'**

It may not seem like it at first because Waits is howling about drinking out of a skull while the percussion rattles like bones, but this is actually a love song. "Well, the Earth died screaming / while I lay dreaming / dreaming of you." It's a sweet sentiment really. Just don't ask where he got that skull.

**The Rolling Stones, 'Gimme Shelter'**

More like "gimme fallout shelter" am I right? Guys?

**PJ Harvey, 'The End'**

Someone is going to suggest The Doors' song of the same name but I'd rather listen to this guitar-and-harmonica instrumental.

**David Bowie, 'Five Years'**

According to disaster theory our ideas about panic are a myth. After Hurricane Sandy hit New York, crime rates fell. Accounts of looting after catastrophes are exaggerated to fit a simplistic media narrative, and increases in violence are often a result of military personnel untrained in relief being sent into disaster zones with guns. So although Bowie's account of the world going to hell after an announcement that everything's going to end five years from today makes for a gripping song, in reality bad news brings us together. The spirit of the Blitz and all that. Altruism flourishes in our response to disasters, big or small. We're not the real monsters: the zombies are, doofus.

**Prince, '1999'**

"But you left out the R.E.M. song—" "SHUT UP AND DANCE."

By Jody Macgregor





# VOX POPS

4ZZZ Volunteer Nat interviewed several of our station workers to get their take on the end of days!

## Vox Pops Questions:

1) What is your ideal apocalyptic ending?

E.g. Zombies, Nuclear War, Alien Invasion, Robot Uprising, Flaming Meteor, Plague

2) What you couldn't live without in a post apocalyptic world:

E.g. Chapstick to save your lips from the scorching nuclear fallout; sound system to drown out the zombie moans/screams.

3) The greatest all time apocalyptic/survivor song?

E.g. "It's The End Of The World As We Know It" – R.E.M.; "The Show Must Go On" – Queen; "I Will Survive" – Cake; "Skeletons of Society" – Slayer.

4) What would be the best thing about the world-as-we-know-it ending?

E.g. Won't have to finish that assignment; never have to make small talk again; no need to worry about how you look every day.

5) Who would you want to survive the apocalypse with and why?

E.g. Bear Grylls as he'd increase your chances of survival; a saucy member of the opposite sex so you could start re-populating the world;

6) You've got to leave your house because zombies are about to overrun it, what's the one item you'd take with you?

E.g. the radio so you can still tune to 4ZZZ and learn where the rest of the survivors are located!

## CHRIS C

1) None of this Swiss Family Robinson apocalypse bullpucky. Cormac McCarthy style, ultra-realistic, super-depressing, no-one gets out, everybody dies.

2) Niggling sensation that, somehow, it's all our fault.

3) Tom Waits: Earth Died Screaming.

4) Finally have the opportunity to say: YOU MANIACS! YOU BLEW IT UP! OH, DAMN YOU! GODDAMN YOU ALL TO HELL!

5) Bruce Campbell, it's a no-brainer: guy has a chainsaw for a hand.

6) If not Bruce Campbell, probably Terry Crews; odour-blocking power will be invaluable.



#### JOEL H

- 1) My ideal apocalyptic ending would be zombies. At least then you would be able to fight for survival, rather than being blatantly wiped out. Although if the zombies got to you, I think a quick ending might have been better.
- 2) I couldn't live without music. Give me an Ipad, a couple of pairs of headphones and an unlimited supply of batteries and I would be happy!
- 3) Underworld - And I Will Kiss
- 4) You would be free from life's stresses.
- 5) My mate, because the two of us combined would have a great chance of survival! Also of course, a saucy member of the opposite sex.
- 6) A samurai sword

#### NAT J

- 1) Domestic house cats finally rise up and enslave the puny humans they have despised for so long.
- 2) Papaw ointment. To keep my lips silky in the nuclear fallout as well as sooth zombie scratches/bites.
- 3) Tom Waits: "The Earth Died Screaming"
- 4) I'd be able to wear pyjamas, unapologetically, all the time.
- 5) Chuck Norris. Why? Because in a zombie apocalypse, Chuck Norris doesn't try to survive...the zombies do.
- 6) The radio! So I can join the 4ZZZombies.

#### TONY V

- 1) It's a tough choice. I could go with the apocalyptic ending from season 4 of Supernatural as I really wanted to break one or all of those 66 seals, but I would have to go with an ending where it is something like out of Buffy the Vampire Slayer, just so Buffy could save me. We would defeat the big bad & go skipping off into the sunset.
- 2) Music. But only good music. I can be the gatekeeper of what is allowed to get through.
- 3) 'Eye of the Tiger' by Survivor. This song says it all.
- 4) We would all be in a better place in a world without Justin Bieber & One Direction.
- 5) Simply refer to my answer above about Buffy.
- 6) My iphone. I'm sure there is an app that will allow me to overcome the zombies.

#### STEVEN R

- 1) Aliens invading the planet on flaming meteors, assisted by evil robots.
- 2) Toilet Paper. Think about it.
- 3) Hard one. Damn. Um. Let's see. The Wikipedia page "List of apocalyptic songs" doesn't really help. I guess I like a lot of downer music, so I'm well-stocked there I think. Swans has a particularly good song "Will we Survive" - but it isn't really about the end of the world. So I'd have to go with 'Skeletons of Society' by Slayer.
- 4) Don't have to worry about getting out of bed.
- 5) For some reason I'm thinking I want to spend the end of the world with Grimes or David Lynch. I think it would be helpful in that situation to be with someone who is able to think...laterally. Also they could provide some much needed distraction from the hours of desperate scavenging and pining away for the world that was. Also I like Grimes, shut up.
- 6) Well the radio with the 4ZZZ preset is the first choice! But if that's not available, I guess something like a steel rod would be useful. Because god knows you'll probably find yourself in a situation where you're running away from zombies and you dash into a room and the zombies are trying to break in, because they hate locked doors. The steel rod could be used to bash your brains in and put yourself out of your misery when the zombies close in.



# ANNOUNCER PROFILES



## GREENER PASTURES

**Mondays 3pm – 6pm**  
With Jay Edwards

*Best driving song?*

Tie. The Game - Let's Ride /  
Chamillionaire - Ridin' [feat. Krayzie Bone]

*Advice for unwinding after a long day (besides tuning into 4ZZZ)?*

Nicolas Cage dvd, glass of wine.

*Most awkward on air moment?*

Ty Segall pulling pretend cones in jest live on air.

*Best thing about being an announcer at 4ZZZ?*

A reason for getting up in the morning.  
Being a part of a family of freaks.

# DRIVE TIME!

design concept waylon palmer  
layout design robyn hudson



## DAMN CLASSY

**Tuesdays 3pm – 6pm**  
With Zara & Lizzie

*Best driving song?*

L: A Tribe Called Quest anthology  
Z: Right now it's Matt Corby

*Advice for unwinding after a long day (asides tuning into 4ZZZ)?*

L: My three go to measures to unwind are Paul Kelly, cheap beer and power napping. Nothing more effective. Z: Grey's Anatomy, a cup of Earl grey, and my cat. Sad, but true.

*Most awkward on air moment?*

L: to name just one would be an injustice to how ridiculous we are but excessive laughter has caused us to forget where we are one too many times.

*Best thing about being an announcer at 4ZZZ?*

L: Communicating with listeners and hearing what drives them to enjoy certain songs is always interesting to me. Z: Working at 4ZZZ has helped to cement my goal of wanting to be a radio journalist. It's opened a lot of doors to situations, events, people and experiences I would have otherwise missed out on.





## UNDERGROUND AUSTRALIANA

**Wednesdays 3pm - 5pm**  
With Matt Kennedy

### *Best driving song?*

I don't have a car but the best public transport/walking music for me this year has been by Melbourne band Satanic Rockers. There's rarely a week when I won't play their stuff on my show, but it also makes for an excellent soundtrack whilst traversing Brisbane's delightful transport network.

### *Advice for unwinding after a long day?*

Tracky dacks, a cup of tea, a record and/or book. Pure old fashioned solitude.

### *Most awkward on air moment?*

Anytime I talk on air it is awkward, so I mostly let the music do the talking. Once I forgot to turn a guest's microphone on during an interview, so listeners would have just heard me talking to myself insanely for 5 long minutes. Noob stuff like that.

### *Best thing about being an announcer?*

I like how I have the freedom to play relatively unknown independent Australian music that listeners will hopefully enjoy and look into further. My show is conceptual and a lot of effort goes into sourcing content each week, as it is not a request show, nor one that relies on promotional material. I like how 4ZZZ gives me the space and encouragement to do that without compromise.



## THE BROWN COUCH

**Thursdays 3pm - 6pm**  
With Buddha & Ben

### *Best driving song?*

I Drive A Truck / Haulin Arse - The Fred Band - A Dedication to 4ZZZ's Colonel Gaddafi and all those Haulin Arse along the Road....

### *Advice for unwinding after a long day?*

To unwind from a long day we would say a Long Island Ice tea is in order, made by only the finest minx and three legged Wigallens. Combine that with a stick of celery and you have got yourself a refreshing beverage. Now to unwind... take you left hand rub your belly round and round and round, now take your right hand and pat your head.... And switch and switch.... Right that's the first step done. Now onto the latte of the times, grab your Tea and make a daring dash, jump from at least 4ft turn 180deg in the area and you will find yourself where you need to be, Your Couch, let the good times start, through those feet up and turn up 4ZZZ you are ready to rock.

### *Best thing about being an announcer?*

The best part is being part of the community that is of Warm Inner Glow, to meet the people, talk to our listeners, 4ZZZ is like a home and everyone is always welcome on the Big Brown Couch



## FROG & PEACH

**Fridays 4pm - 6pm**  
Alex Oliver & Gem Regan

### *Best driving song?*

Anything from Jesus Christ Superstar or Harry Nilson.

### *Advice for unwinding after a long day (asides tuning into 4ZZZ)?*

I just keep winding and winding, you must never stop winding. Until Christmas, then you unwind all at once by leaning out your window and shouting whatever comes into your head. Try it, very few people get arrested at Christmas.

### *Most awkward on air moment?*

Tex Perkins getting very angry because we'd asked him about the nickname you're not meant to ask him about. Tex became furious, smacked his mic away and stormed out slamming the door. I turned to jelly. Then he stormed back in laughing, saying he'd got us real good and the joke was on us. Good one Tex. My favourite interviewee ever.



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You can purchase the goods at the station during business hours, at one of the many events where the 4ZZZ merch stand is in attendance, or you can order through our website [www.4zzzfm.org.au/merch](http://www.4zzzfm.org.au/merch).



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## Getting the best out of 4ZZZ:

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