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RADIO TIMES '14

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Radio Times 2014 created by 4ZZZ Volunteers/Staff

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2014 BRISBANE LIVE MUSIC WEEK



4ZZZ have been publishing our Radio Times magazine since the very early days of the station, from the black-and-white multiple editions printed each year in the late seventies to our annual colour edition you're holding in your hot little hands right now or reading online digitally! Radio Times mags are a great time capsule of the happenings of the station over its long existence and we continue to recognise our strong history along with what the future may bring.

Over the last twelve months the station has been travelling along, doing what we do best, providing independent radio and media coverage for our community. We've been expanding on ways to support our subscribers and last December we launched our SMS Request Line. Only current 4ZZZ subscribers can make requests to our on-air programs and our zedbot knows if you are current or not, kinda like Santa but we don't mind if you're naughty or nice, just a sub! The all-important number is 0416 281 220, so save that to your phone and text us any time to make a request!

4ZZZ also upped our commitment to supporting live music with the emergence of our very own Brisbane Live Music Week in March this year, which we hope to continue to expand upon annually.

Being the lovers and champions of live music that we are, 4ZZZ showed its support of Brisbane's arts and culture by dedicating seven days to promoting Brisbane's blooming live music scene and the venues, musicians, and organisations involved, no strings attached! Anyone who submitted a

listing was included on the BLMW website and we even trawled the Internet to find as many things to include as we could! Our airwaves featured many live-to-air performances and pre-recorded sets on both our 102.1 FM station and Zed Digital channels.

Along with Live Music Week, we've had a plethora of new events and fundraisers pop up during 2014 and even more planned for the remainder of the year. Some of our larger annual events have taken a hiatus, like Rumble Rock and Dub Day Afternoon, but we've made sure to keep the activities coming for our supporters including this year's Youth Open Day.

Street Soundzzz was successfully produced and executed by our growing and ever talented Zed Youth Team of under 18 volunteers. With free workshops and station tours, market stalls, an art exhibition and 2 live music stages at 4ZZZ HQ – the annual event held as part of National Youth Week gives under 25s an insight into the community radio world, as well as Brisbane's thriving youth music and art scenes while celebrating and supporting our young creative communities.

It was with great sadness that we said goodbye in May this year to long-term volunteer and all-round great guy, Richard Conway, who had been battling long-term illness for quite some time. Richard will be greatly missed not only at 4ZZZ but also in the Brisbane rock'n'roll/punk/alternative music scenes as well as the Brisbane Band Cricket competition. His cheeky smile will never be forgotten and his support for 4ZZZ was tremendous.



We have many plans underway for the remainder of the year including our much needed studio upgrades, where we plan to overhaul our current studio along with fitting out a whole new on-air studio for our announcing team and also bring back our live-to-air studio. Thanks to all those who have supported over recent times with donations, we're nearly at our target to achieve what we'd like, but this is why your support during Radiothon is also so very crucial to our continued improvements of the station!

Our theme for 2014 Radio Times and Radiothon is "Challenge Your Media Diet", focusing on the importance of independent media voices and that 4ZZZ has been offering audience members the chance to participate in non-mainstream media since 1975.

Last year during Radiothon we raised over \$80,000 in subscriptions and this year we'd love to do even better, so remember to subscribe to 4ZZZ during August 22 to 31 and take our 10-day challenge, consume a healthy alternative and support community radio!

Don't forget, in 2015 4ZZZ turns forty, so keep an ear out for all the exciting things we'll have in store to celebrate!

Thanks for all the support!
Michelle, Miki, Tony, and all the gang

Hello to all you fabulous 4ZZZ subscribers,

What is there to be said about 2014 so far, this year of highs and lows?

The station continues to represent alternative music, arts, and culture from Brisbane and its surrounds, as well as support minority voices in a political climate that harks back to the Joh Bjelke-Petersen days. At a time when freedom of speech tends to only exist to support right-wing political commentators, it's as important as ever for independent outlets such as our own to have the opportunity to flourish.

The Board of Directors has been busy supporting the station to apply for its latest license renewal, formulate an effective business plan, and develop a strong constitution, which will be ready for subscribers' feedback before this year's Annual General Meeting. The station is currently working on plans to build a new studio and thinking ahead to 2015, when Brisbane's ultimate cultural icon turns Naughty Forty – I get a hangover just thinking about that one!

We've lost too many great people from the 4ZZZ family over the past year, but they continue to live on in the hearts of our volunteers and our supporters. Through the happy times and the sad, 4ZZZ continues to grow and, on behalf of the Board, I thank you all for your continuing support. Without its subscribers 4ZZZ is nothing, and without 4ZZZ Brisbane would be...well, that doesn't really bear thinking about, does it?!

Heather Anderson
Chair



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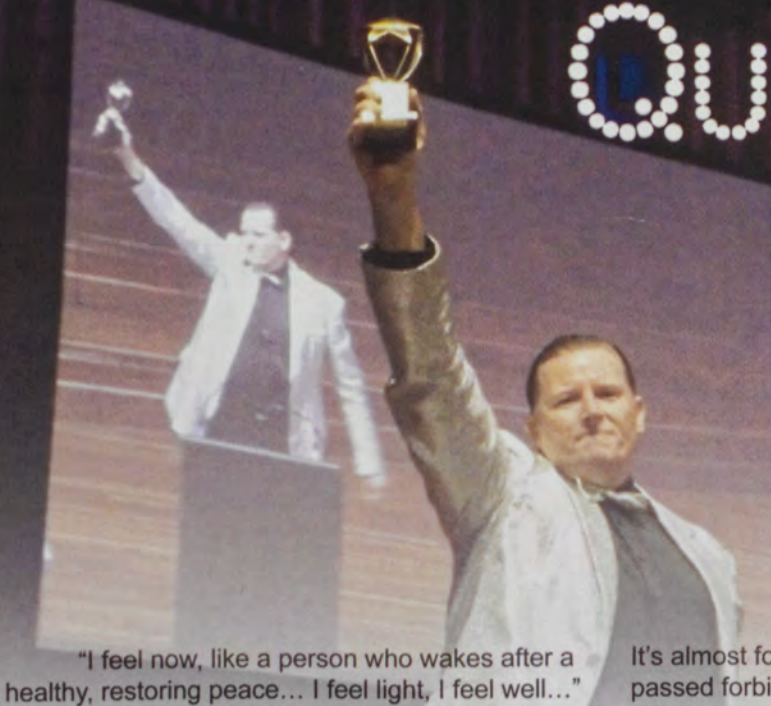
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Queering The Air



"I feel now, like a person who wakes after a healthy, restoring peace... I feel light, I feel well..."

Those words have opened one of 4ZZZ's most recognisable programs, Queer Radio, for over a decade, if not longer. The creation of former coordinator and host, John Frame, the "audio salad" of film quotes, music, and the unforgettable montage of voices saying "queer, queer, queer, queer, queer, queer" has become a familiar cultural touchstone. Former Brisbane based queer singer-songwriter Scott Spark said in a recent interview that the audio montage held for him a positive grounding effect, and begged the Queer Radio team never to change this iconic sound bite.

There are no official records of exactly when a regular queer program arrived at 4ZZZ; like much of the history of Zed, it's shrouded in mystery. Queer Radio in its current form came into being on September 30, 1992, born out of the multi-purpose Gaywaves program, which dates back to at least 1983. It is likely that Queer Radio (along with stablemate Dykes On Mykes) is the longest continuously running queer radio program on the planet.

Back in the early 80s, Zed was a bulwark against the borderline fascism of the National Party government of Joh Bjelke-Petersen, and a State Government and a police force that were corrupt, above the law, and not afraid of using questionable tactics to silence, belittle, and marginalise their opposition. It is said that in the heat of a furnace, gold is proved, and against that near totalitarian government, the gilded queers and their straight mates at Zed stood out.

It's almost forgotten now that in 1985 a law was passed forbidding prostitutes, drug dealers and users, and "deviants" (that's the "queers/gays/poofs/lezzos") to be on licenced premises or to be served by the publican and staff of any such establishment in Queensland. It was a laughable law, never seriously enforced (how could it be?) and in 1990 the law was junked, the same year as the decriminalisation of male homosexuality (but not equal age of consent, something still being fought for).

Now, in 2014, Queer Radio continues to provide a voice for marginalised groups, underpinned by the sprawling acronym – LGBTQIPA2S – (Lesbian, Gay, Bisexual, Trans*, Queer/Questioning, Intersex, Poly*, Asexual, 2 Spirits). All members of this diverse community, along with heterosexual supporters, have a place behind the mics at Queer Radio, and the show's format is simple: to feature music by openly queer or (on-record) queer-affirming artists, and to present news, views, interviews, and conversations that empower, educate, entertain, and uplift the whole community: queer and straight alike. It was vital in 1983; it's just as vital now.

"We're all big gay friends, come on in...no-one will ever oppress you here."

Blair Martin is the host of Queer Radio (Wednesdays 9-11pm) and was recently awarded the Lifetime Achievement Award at the 53rd Annual Queens Birthday Ball Community Awards.



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With the G20 hitting our city in mid-November, bringing with it a CBD security lockdown, there was concern about how this would affect the annual Brisbane International Film Festival (BIFF), scheduled for exactly that time. On top of this came a longer lasting change, Screen Queensland handing over the event to Brisbane Marketing (part of the City Council), re-dubbing it the Brisbane Asia-Pacific Film Festival (BAPFF). So what's happening? Is another piece of Queensland's arts and culture under attack on Campbell Newman's watch?

The stated purpose of the name change is to align the festival with the Asia-Pacific Screen Awards (APSA), held here in South East Queensland every December since 2007. You may have missed these awards. They weren't exactly in all the papers. Screenings of the nominated films were limited to the Gallery of Modern Art, and last year's APSA Best Picture winner, *Like Father Like Son*, only received a small release at the Schonell cinema. By linking Brisbane's premier cinema event to the APSAs, Brisbane Marketing hopes to draw greater attention to the nominated films and to the awards themselves.

It's a creditable goal, but at what cost to the festival? BIFF always had a strong focus on films from Asia, so an APSA-centric festival may not be so great a departure from what we have been used to in Brisbane. But BIFF was a lot more than an Asian film festival, and what does "Asia Pacific" mean anyway?

The Asia-Pacific region covered by the awards extends to countries not bordering the Pacific Ocean (last year's APSA nominees included two films from Kazakhstan) and Australia, but not countries bordering the eastern side of the Pacific. Brisbane is well served by small film festivals throughout the year tailored to specific European countries, but they don't have the cultural currency of the major festival, and the Americas (North and South) is a lot of the world to lose in dropping the "International" from our flagship film event.



BAPFF will feature free public screenings and ticketed events, including a special showcase of the winning films, will be held from Saturday 29 November to Sunday 14 December, 2014.

A hopeful sign is that one of the programmers from BIFF, Kiki Fung, has moved to Brisbane Marketing to assume responsibility for the BAPFF program, ensuring some continuity. Lord Mayor Graham Quirk has promised a "high-calibre film event showcasing the filmmakers, films and documentaries of the Asia Pacific Screen Awards"

It remains to be seen whether Brisbane Marketing can meet the challenge of creating a new film festival that can continue to attract and satisfy the large and diverse audience which has flocked to BIFF in past years, despite narrowing its on-screen focus to the Asia Pacific region. We certainly hope so. With the other state capitals maintaining well-established, highly popular film festivals, the people of Brisbane do not want to get left behind culturally – as we were in the Joh era.

Garry Williams is the host of The Film Club
(Thursdays, 6-7pm)

Artwork by Lee May

PEANUT BUTTER EPIPHANIES



Alex's beard looked like a rabid squirrel molesting his face, his eyes were wild and red-rimmed, and he reeked of an odour that could best be described as "zombie coyote orgy." We were seven days into our Himalayan trek and I hadn't seen my reflection since our departure, so I was I working off the assumption that – unlike Alex – I maintained the well-kempt appearance of an Ivy League school admissions officer. He may well have testified to the contrary, but would you really trust the word of a squirrel-bearded mountain hobo?

Due to an unfortunate lifelong medical affliction known colloquially as "being a pair of idiots" we hadn't packed anywhere near enough food for our eight day trek. The night before our return to the Himalayan capital of Leh, the thought of a restaurant meal had become pornographically exciting. In that moment, if I had been asked to choose between the Man Booker prize and an all-you-can-eat buffet I would have simply rammed my entire face into the heat-lamp-warmed pasta tray in response. On our last night in the wilderness, we fearfully surveyed the last of our meagre rations and then made our desperate foray into the dark culinary arts. The resulting meal of peanut butter and tuna remains one of the most memorable of my life, delirious hunger having rendered the completely incongruent flavours into an ambrosial cocktail.

Last year I travelled around Spain and Portugal, this time with a (rather more than) sufficient calorie intake, not to mention vast amounts of delightfully affordable vino. I was travelling with an economist, an artist, a doctor, a fashion designer and a bioethicist. I'm aware that sounds like the setup for a cheap joke, but much of my life has revolved around either making cheap jokes or being the butt of them, so perhaps that's fitting. On our last night together in Portugal we sat around a dinner table swapping book recommendations. Each of us took turns to scrawl a handful of titles on a restaurant postcard. I've often found that people assume that authors have either read every book ever written or can at least provide a thorough synopsis of every printed word from the 1800s onwards. This is sadly not the case, and like any good artist of any genre or format I am constantly craving new material and inspiration. That one tattered, wine-stained postcard covered in a collection of drunkenly scrawled and barely legible titles was a life-altering artefact. The books on that list – *A Confederacy of Dunces*, *No One Belongs Here More Than You*, *Thinking: Fast and Slow*, *Blindsight* – improved my life to the point that I almost pity the person I was before I read them. While not exactly peanut butter and tuna, it was an equally revelatory moment of new experience.

Long before I ever had the good fortune to have a show on 4ZZZ, I remember driving in my savagely dilapidated Ford Fiesta and turning my dial to 102.1 I heard magic flood through my tinny, tiny speakers. In the same way people remember vividly where they were when they heard the news that Princess Diana or John Lennon had died, I remember that ethereal swirl of violins, handclaps and intermittently grinding guitars with crystal clarity. I arrived home a few minutes later and punched some of the half-remembered lyrics – *The trophy that I made for us / In fur and gold / Got into the wrong pair of hands / In truth was sold* – into Google and thus began a lifelong love affair with Natasha Khan, aka Bat For Lashes. This was an artist none of my friends had ever mentioned, and at the time none of the other radio stations would add to their playlists – probably because her music didn't feature the requisite yelping/autotuning/synth-stabs/guest rap verse. Largely more pleasurable than peanut butter and tuna – and certainly much more deserving of revisiting – it was a correspondingly strange and unexpected storm of sensation.

It's the weird that makes the world worthwhile: the unexpected, the untested, the unpolished, and the unperfected. We live in an age when a host of media aggregators are desperately trying to employ every conceivable algorithm and incantation to learn what we like and give us more of the same. Netflix, Amazon, Facebook, Spotify – they all act like that overly eager friend you had in tenth grade who had been previously home-schooled and responded to your tentative civility by following you around and trying to learn EVERYTHING ABOUT YOU ALL THE TIME.

Among this surge of systems designed to deliver us more of what we think we want, independent media sources that serve a smorgasbord of the

strange and unexpected become increasingly valuable. The irony of the major media conglomerates slowly swallowing each other as though they were attempting to become some sort of grotesquely corpulent anime villain is that the bigger they get, the less likely they are to take risks.

And as any teacher, chef, athlete, artist, scientist or circus performer will tell you: there is no greatness without risk. Take that from a man who has eaten peanut butter and tuna 5000 metres above sea level.

Josh Donellan is the host of Exit Stage Zed (Saturdays 4-6pm). His latest novel, *Killing Adonis*, is coming out through Pantera Press



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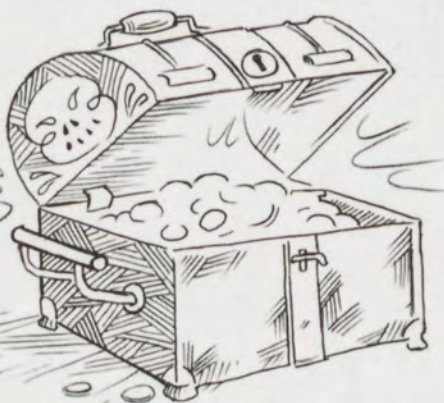
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WORD HUNTERS BUSK

We all know what “busking” means this century, but there was a time when that guy playing Wonderwall or Better Man might have had a chest full of doubloons or pieces of eight, rather than a guitar case waiting for your spare cash.

The earliest clear modern use of “busker” seems to date to 1857. Earlier that decade, a song wasn’t all a busker might offer – by 1851 to busk was to sell in bars and taprooms, whether you traded in goods (perhaps of uncertain provenance), bawdy ballads or stand-up comedy. Go back any further, and the ballads don’t seem to rate a mention.



Around 1700, that is, around the time Edward Teach became known as Blackbeard, to busk was to cruise as a pirate. The word moved into English from the French “busquer”, meaning to steal or prowl. But that’s not the end of the trail.

Busquer probably comes from an earlier French word – perhaps “busche” – meaning bush or firewood. And the connection with prowling? Why, that’d be the servants sent ahead to beat the bushes to flush out game for hunting. It looks as if those buschers, bent over and moving through the undergrowth, started it all back some time in Middle French. Little could they have guessed that, five centuries or so later, their etymological descendants would be flushing out coins from passers-by in the Queen Street Mall.



Nick Earls and Terry Whidborne are the creative team behind the *Word Hunters* series (UQP), and have appeared as guests on The Book Club (Thursdays 7-8pm). More details at www.wordhunters.com.au



In Australia, the eight-hour working day is an institution older than living memory. But like so much in our modern society that we take for granted, it hasn't always been this way.

It began with the advent of the industrial revolution, and the subsequent move away from agricultural labour – constrained by the hours of sunlight in a day – to an urbanised workforce of factory labour which replaced the sun with artificial electric lighting. Work was then suddenly able to be carried out twenty-four hours a day, seven days a week. It was not unheard of for workers in factories of the day to work sixteen-hour shifts, leaving them precious little time outside of work for anything beyond sleeping and eating.

It wasn't until the mid-1850s in Australia that the trade union movements were successful in attaining the eight-hour day. In New South Wales the day of this achievement is still celebrated every year in early October. A monu-

ment also stands to mark the achievement in Melbourne – a globe with three golden figure eights beneath it. The digits represent eight hours for labour, eight hours for recreation, and eight hours for rest.

John Maynard Keynes, the man often referred to as the "Father of Economics", predicted that by 2030 our industrial efficiency would have become so great that we would enjoy an average working week of only fifteen hours. However, by some twist of fate or other, that idea still seems as alien to us now as it would have seemed when the prediction was made back in 1930.

So how is it that, although nearly 160 years have passed since its introduction, and despite all of our staggering advances in technology and efficiency – advances that were never dreamed of all those years ago – we are still so firmly in the grip of this eight-hour workday?

One theory is that the unwieldy appetite for more (and more still) that drives consumerism forward has simply risen to match our means. Our standards of living have certainly improved, but for most in the Western world our real physical needs were adequately met long ago. Research has shown that beyond having our basic needs met, increases in material wealth do little to make us happier – and yet still we labour on. Such is the pathology of first-world misery.

Is it time, then, that we took a closer look at our relationship with work? The city of Gothenburg in Sweden certainly seems to think so.

Gothenburg recently embarked on an experiment in which public servants are split into two groups: one working only six hours a day, the other remaining at eight hours a day, but both receiving the same pay. Some studies suggest that six hours is the maximum amount of time that a “knowledge worker” (one who undertakes mental labour, rather than physical) can remain properly productive. The city of Gothenburg is putting that idea to the test, hoping to see increased employee well-being and greater productivity.

However, there are deeper (and perhaps more fruitful) underlying questions to be asked here: should we be measuring our labour in units of time in the first place? Is it effective to do so from a productivity standpoint? How does it affect our happiness and well-being?

The protestant work ethic (an article unto itself) has always held leisure in contempt, and even though few today would recognise its direct influence, it still pervades our society’s consciousness on a primal level when it comes to our attitudes towards work. It has become a part of our social fabric, almost above questioning (lest you be called a “leaner”).

Few people today have known anything other than what we now think of as the

conventional way of working: one that involves extreme levels of task specialisation that separates the worker from the bigger picture of their work; that affords them little autonomy; and that requires most of their waking time and energy. This kind of work demands that we repress the natural drives of the human animal: to sleep until we are no longer tired, to eat when we feel hungry, to rest when we become exhausted, to move and be outdoors, and to direct our own time and energy. Our personal needs and wants have become subordinate to the almighty clock, whose hours have become our real currency.

Although an unfortunately small number of people in today’s society come to know or experience it, work is not by definition an unpleasant thing. Ask any artist or activist or passionate entrepreneur if they wish they spent less time doing their work and you’d most likely find yourself on the receiving end of a quizzical stare.

But we can’t all be professional artists – and at least at the time of writing, the burgers at McDonald’s still stubbornly refused to flip themselves. Therein lies our conundrum.

The dilemma we face as a society is how to reconcile the kind of ideal work – and ways of working – that we strive towards doing, with the banal sort of work that continues to be necessary. A wholesale re-imagining of our society’s values may be what’s truly needed in the end, although that seems unlikely to eventuate any time soon. Perhaps in the meantime, though, we can find a happy compromise.

Do the Swedes have the answer we seek? Who knows. But it’s time we all started asking the question.

Clancy Morrison is a writer and independent filmmaker based in Brisbane, Queensland.

Artwork by Elise Terranova



THE CRIME AND MISCONDUCT COMMISSION IS DEAD!

LONG LIVE THE CRIME AND CORRUPTION COMMISSION

The CCC is Queensland's only corruption-fighting institution. Created as the major recommendation of the Fitzgerald Inquiry into police corruption, it is the only independent organisation mandated to hold police and other public officials accountable. The CCC exists to ensure we don't see a repeat of the infamous Rat Pack of Police Commissioner Terry Lewis, a network of graft and personal favours that dominated the state through the 1980s.

And yet the CCC is under threat of being brought down from within.

The powers that the CCC wields are significant indeed: Anyone can be compelled to attend a hearing, from the lowest constable to the Premier himself; lying to a hearing is perjury, a serious criminal offence. Unlike a traditional court, there is no right to silence; indeed, under recent changes, refusing to answer a question can attract a mandatory jail term.

In addition, a CCC hearing is largely secret, and while you can bring a lawyer along for company, they aren't allowed to be involved during the hearing. The CCC's powers even extend beyond the hearings and allow them to tap phones (in drug or child pornography cases), a power that the state police lack.

The CCC's powers even extend beyond the hearings and allow them to tap phones (in drug or child pornography cases), a power that the state police lack.

Despite these powers, a CCC hearing is not a true court. It cannot convict you of any offence and there is no judge or jury empowered to issue punishment.

The CCC is not a perfect institution – in many ways, it is far less effective at achieving its task than New South Wales's ICAC. It is underfunded, poorly staffed, too close to the police, and often distracted by its secondary crime-fighting function.

But it is the little we have. Of course, even that little is too much for the Liberal National Party. But it is the little we have. Of course, even that little is too much for the Liberal National Party.

The CCC has long been the object of LNP ire. There are historical reasons for this – it was a body created to clean up their mess, after all, to convict their ministers and their police of the crimes they committed.

Both times the LNP have held government since the 1980s, they have tried to subvert Fitzgerald's legacy. Upon winning government in 2012, the LNP immediately set about cutting funding for the CCC. These cuts came entirely from the CCC's corruption-fighting budget – in its crusade against bikies, the government has actually increased the CCC's funding for crime-fighting. Corruption, it seems, is far less important.

After the budget cuts came the inquiries – at least three so far: the Callinan, Keelty, and parliamentary inquiries. These investigated legitimate and serious errors in the CCC's administration; indeed, the parliamentary inquiry was notable for its excellence. Its recommendations included few changes to the structure of the CCC, but instead focused on the individuals responsible for the mistakes. This was ignored. Instead, the government has embraced the recommendations of the radical Callinan inquiry, which suggested overturning Fitzgerald and ending the CCC's independence entirely.

Then another scandal. In theory, a bipartisan unanimous majority must approve any appointment of the Chairperson of the committee. Instead, the government simply appointed their own chosen candidate – Ken Levy – without the parliamentary committee having any say in it whatsoever (they used a loophole to avoid the law; he was appointed on an acting basis). When members of the committee expressed dissatisfaction with the government's choice, the premier accused them of "bias". Even worse, when the head of the committee made public secret documents that showed Levy may have misled parliament regarding his support for controversial government policy, the committee was sacked. It was a totally unprecedented move.

Then the government introduced legislative changes to the body. The most extreme change was to give the power to appoint the chairperson of the CCC to the Attorney General. No longer

would the head of the body require the confidence of both parties: it would be a political choice. This massively partisan political change was justified, in the most despicably Orwellian language, as "depoliticising" the process. Other amendments were juvenile. The government changed Ken Levy's job title from non-judgemental "chairperson" to sexist "chairman".

By June 2014 we had the following ludicrous spectacle: the police were investigating Ken Levy, the head of the institution designed to keep them accountable, for allegedly lying to the parliamentary committee he himself was accountable to; and the government was changing the law so that he could keep his job.

That change has since been abandoned, and rightly so. But Ken Levy will continue to hold his position atop the CCC until October. And while the opposition leader, Annastacia Palaszczuk, has said that Dr Levy should stand aside, the government continues to insist on Levy's permanent appointment. The Premier himself has attempted to pressure the opposition, insisting that unless the ALP agree to reappoint as chairman of the CCC a person under investigation by police, they would not be being "sensible".

Liz Cunningham probably put it best. She was the experienced former head of the Parliamentary Committee that was sacked for trying to hold the government executive to account. A week after the sacking, Cunningham described the chilling effect she believed these changes were intended to have. "Both (the CCC and the PCCC) have now been significantly undermined. The message that's gone out I believe to all committee members whether it's a portfolio committee or the ethics committee or the PCMC is – if you upset the government, if you do something you don't like, then you risk being sacked".

Fitzgerald must weep to see the violence done to his creation. He's certainly angry. We all should be.

Andrew Messenger still doesn't know what he wants to do when he grows up. Until then, he works at 4ZZZ's news and current affairs show, Brisbane Line.

Artwork by Emmanuel Hernaez

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ZED DIGITAL PROGRAM GUIDE 2014

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Programming between 6PM to 12AM nightly. All other times? Special selections from the 4ZZZ music library, new music and all-time (under-heard) classics.

Fair Comment

Monday 6PM

A program that lets real people tell their story; taking a grassroots perspective on news and issues affecting individuals in our community.

All The Best

Monday 6:30PM

Made by FBi Radio, with Radio Adelaide, 4ZZZ & SYN. A weekly half hour radio program devoted to storytelling.

Book Club

Tuesday 6PM

Every week join Sky, Grace, Amy and Samuel as we look at what's new and exciting in the literary world. On the first Thursday of every month we'll be discussing the book of the month, so read along and then listen in.

Autonomous Action Radio

Tuesday 7PM

Radio for our current times. More and more people are waking up to the fact that the current system isn't working. Even an end to capitalism alone will not bring about the necessary change. Radical change is needed.

The Goldilocks Zone

Tuesday 8PM

With Tina. A radio show for live music appreciators, recommending upcoming gigs in and around Brisbane.

Zed And Buried

Tuesday 10PM

METAL. PUNK. ROCK. METAL. The harsh and the unforgiving, with Adam.

Nothin But The Blues

Wednesday 8PM

Take a ride on the blues train with The Colonel - stopping at all stations in time and space over the 80 year recorded history of this fabulous music which continues to reinvent itself.

Elements

Wednesday 9PM

A CBAA Award Nominated show conversing music with a musician. Topic? We talk about music and stuff and things for an hour and have a nice time.

Televised Revolution

Thursday 6PM

Dan and Simon talk about TV. For an hour. Welcome to Televised Revolution, a radio show dedicated to the love of all things televisual.

No Brow

Thursday 7PM

Your critical discussion of visual art and culture from Brisbane and around Australia. Looking at topical events and issues in arts discourse, each week features interviews, lectures, features and essays.

Dots and Loops

Thursday 8PM

Alt-classical, indie-art-music, post-minimalism and various other hyphenated terms.

Restless Beat

Thursday 10PM

Your host is Sebastian Moody. DJ mixtapes from disc jockeys, artists, promoters, record collectors, music enthusiasts, party freaks and armchair ravers.

Zed Games

Friday 6PM

4ZZZ's gaming show! The latest gaming news, reviews and interviews from across Australia and around the world. We also play chiptune/8-bit/nerdcore/video game music that you won't hear on any other program!

Live Delay

Friday 8PM

Zed Digital's live music roundup presented by Josh Watson. Traversing the Australia's feverish live music scene, we close in and showcase the live chops of bands and artists from all around the country as they ply their trade on our stages!

Red Bull Music Academy Radio

Saturday 9PM

From in-depth interviews with today's essential music makers and DJs to the best moments from clubs, festivals and dancefloors around the world.

The New Releases Show

Sunday 6PM

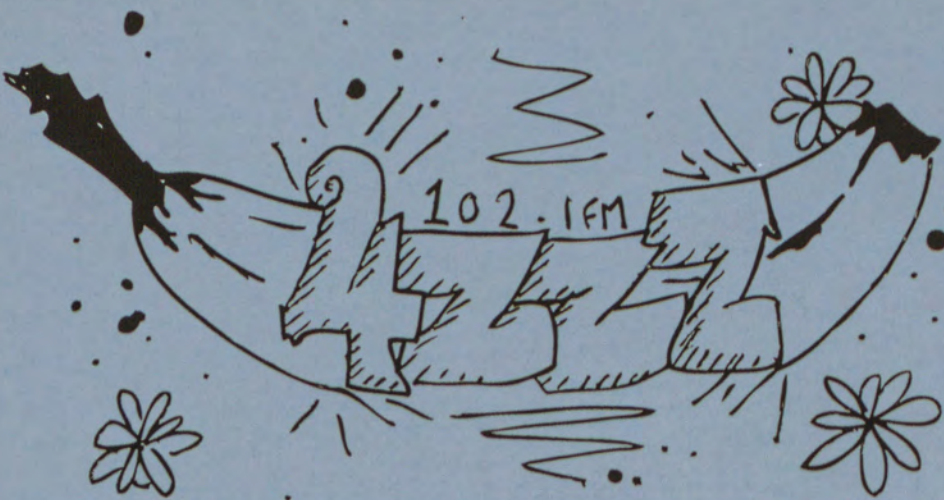
Playing and reviewing only the best independent, alternative musical oddities, the moment they hit Australia.

The Yard

Sunday 8PM

The latest in dancehall, conscious roots, dub and bashment as well as the classics.

WWW.4ZZZFM.ORG.AU



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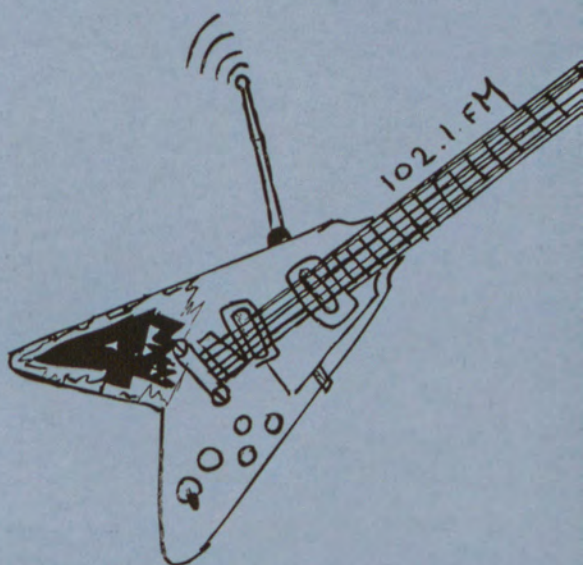
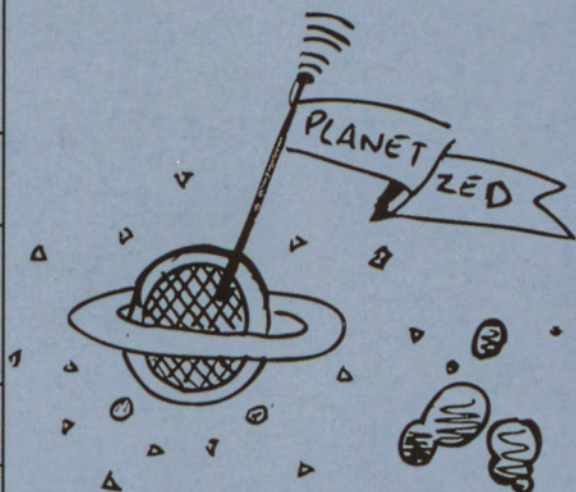
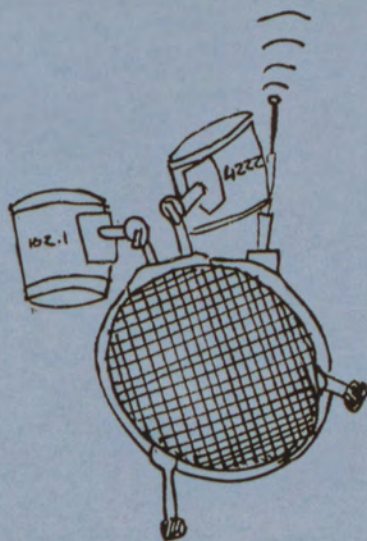
Time	Sunday	Monday	Tuesday	Wednesday
12am	Midnight Snack	Elevated Utopian Horizons	Salmon Chanted Evening	War is Peace
2am	Something Better	Neon Meate Dream of an Octafish	The Cool Side of the Pillow	Live at the Trocadero Ballroom
4am			Fishin in the Morning	
5am				
6am	Cosmic Soup	Breakfast Will Tear Us Apart	Yesterdays Hedgehog	The Inconvenience Party
7am				
8am	Mamma's Kitchen			
9am	The Jazz Show	Tweet Back Radio	Renaissance Radio	Know Idea
10am				
11am				
Midday	Megaherzzz	The Anarchy Show	Brisbane Line	Eco Radio
1pm	Indigi-Briz	The Meadows	Brighten the Corners	Sagittarius Silver Announcement
2pm				
3pm	No Brow	Greener Pastures	Damn Classy	Underground Australiana
4pm	World Beat			New Releases Show
5pm				
6pm	Rusted Satellites	Locked In	Youth Show	Zedgames
7pm			The New Zealand Show	Dykes On Mykes
8pm	Doom Hippy & the Metal Maiden	The Punk Show		
9pm				
10pm	Tips For Teens	Dark Essence	Nothin But The Blues	Blistered
11pm			Rock N Roll Show	

GRAM GUIDE

IST 1 2014 TO

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Thursday	Friday	Saturday
Mixtape	Wonder World	Hey Ho Let's Go
X/X	Melodious Strangers	The Little v
Live Delay		
Golden Palomino	This!	Carousel
Second Hand Sounds	Divers A Tea & Talk	Balls in the Air
Radio Reversal		Kids with Class Kicking Arse
Brisbane Line	Paradigm Shift	Brisbane Line
Girls Can Tell	Unnecessary Knowledge	At the Local
		The Yard
The Brown Couch	The Frog N Peach	Exit Stage Zed
Film Club	Subterranea	Folk Buddies
4ZZZ Book Club		
Ska Trek	Electric Crush	Break your Fingers Laughing
Canned Spaghetti	Outlawzzz Radio	The Witching Hour
Blunt Force Llama		



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Artwork by Sandi Darling

In Profile: Kai Clancy

I've been presenting Indigi-Briz for around 3 years now, and that's given me a chance to interview so many amazing and influential people, and to bring their stories to our listeners. Out of all of those people, one who stands out the most for me also happens to be my mate: Kai Clancy. I first met Kai at a youth yarnning circle at the Brisbane Sovereign Embassy, and I remember being so envious of how long and blonde his hair was!

Kai Clancy is a transgender Aboriginal man, also known as a brotherboy, and he's part of a very small community. Kai reckons there are only about seven or ten Indigenous transgender men in Australia.

Kai's journey started when he was seventeen and he met another transgender person at university who helped show him the possibility of embracing his gender. During high school he had wanted to be popular and to gain more friends and so he thought he needed to conform to society's pressures of how a girl needed to act and look. Once he reached university, Kai began to feel like himself again, and suddenly he had the opportunity to control his own identity.

He made his changes discreetly, and began by creating an online profile under a different name where he would post statuses about how much he wanted to be male. He said the safe and inclusive space he found online gave him the courage to open up offline, as he subtly transitioned into owning that name. The transition process is a long one with many visits to psychologists and

psychiatrists; Kai was lucky to have a strong support network. His mum and dad have been completely supportive of his change, and Kai's dad now says that he has three sons.

For Kai, his gender identity has been a journey, and it's one that's still in progress. Kai's license now says he is a boy, but he still needs to legally change his name - most importantly so he stops getting asked why he has a girl's name at the bar! His sexuality has been a journey as well, one linked to his gender identity. Previously, Kai identified as a homosexual female, but now he identifies as a straight male.

Kai is a Wulli Wulli and Wakka Wakka man, and he told me that he had been fearful of potentially having to sacrifice his culture to be happy with who he was in his body. He was fortunate to come across a group of Facebook page called Sistagirls and Brotherboys and become friends with fellow transgender Aboriginal men and women. It was a big milestone to acknowledge that his culture will always be with him no matter what changes he makes.

He is an inspiration to anyone who is having identity issues and welcomes anyone to friend him on Facebook if they have questions, just search for Kai Clancy.

Kristy McMahon is the host of Indigi-Briz (Sundays 1-3pm)



CHALLENGE ACCEPTED

From outmanoeuvring relentless ghosts in *Pac-Man* to fending off endless waves of merciless undead in *Day Z*, video games have always thrived on the challenges they present. Eighties gamers shelled out pocket money by the kilogram to set high scores in their local arcade, and today's in-game achievements serve as public badges of honour for those who can pass the toughest tests.

Challenge is subjective, however, dependent on each player's skills or experience, and not all gamers are interested in being the best. Many prefer to simply play their own way, at their own pace. Because of this, most games have shifted away from their arcade roots and now provide multiple difficulty settings, allowing players to choose the one that best fits their abilities or mood. Games that fail to provide this option risk alienating their audience: boring some players by being too easy, while frustrating others by being too hard.

Even with multiple difficulties, some games fail to strike the right balance: leaping straight from too-easy to too-hard and losing players along the way. Sudden spikes in difficulty can also change the nature of the game, requiring intensive reworking of strategy or playstyle. For example, progressing from Easy to Normal in *Guitar Hero* required the use of a fourth finger that had previously slept while the others did all the work, and moving from Normal to Hard required moving the entire hand – a previously foreign concept – to accommodate a fifth fret. Handled well, a gradually increasing difficulty can keep a player engaged and entertained, but if the change is too sudden, it can damage a player's perceptions of their skill at the game, and discourage them from continuing to play, even on their usual setting.

Some players, when faced with a challenge, are inclined to cheat, using codes or cheap tactics to move through a game. For certain gamers, this is justified as a means to redress the balance, making unfair fights reasonable or bypassing seemingly impossible sections of the game in order to access the rest. Others delight in the freedom that cheating can bring, employing cheat codes at every opportunity and enjoying the lack of challenge as they blast through a world without consequences. While gamers are free to play

however they wish in a single-player environment, the increasing prevalence of multiplayer settings creates an obvious conflict, and those inclined to cheat can ruin the experience for those who aren't.

Conversely, some gamers crave challenge above all else. *Dark Souls* provides a prominent recent example. After developing a cult following thanks to its remorseless difficulty (a single misstep would almost always result in death), the game went on to sell over 2.4 million copies. Its equally difficult sequel shipped 1.2 million copies in just three weeks. *Super Meat Boy* has sold over 2 million copies, despite (or perhaps because of) subtly mocking players even when they complete any of its brutally challenging levels, replaying every one of their failed attempts simultaneously. Even the notoriously punishing strategy game *Stronghold: Crusader* is seeing a renaissance, with a new sequel on the way. While the majority of players may find these games too frustrating to stick with, the "hardcore gamer" niche is clearly large enough for these series to not only survive, but thrive.

Fortunately, the prevalence of user-generated content and mods means that a game's challenge is no longer a fixed, either/or proposition. From *Elder Scrolls* to *Shadowrun Returns*, games have featured comprehensive editors that have allowed players to build their own campaigns and share them online. This means that games that are too challenging or not challenging enough can be altered to better align with players' needs, down to an individual level.

Even so, a game's first impression can often be its last, and the countless different playstyles and preferences for different players are pulling developers in all directions at once. With no perfect balance between easy and hard to please everyone, it would seem that the most difficult thing about a challenge is providing it.

Owen Atkinson is a marketing graduate who writes gaming articles for multiple websites. He is writing a fantasy novel that is trying very hard not to rip off Skyrim.

Artwork by Emmanuel Hernaez

MASS MEDIA JUNK FOOD DIET

Rudd, it's time to go!
Unions are ruining our economy!
Peter Slippery Slipper!
Everyone can win! Collect your tokens!
Refugees cashed up taking our jobs!
Tony is our saviour.!

Media ownership under attack!
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Real housewives reject feminism!
Don't believe anything Julia Gillard says!
Obama is muslim!
CSIRO has to go!
Hockey has the best day of his life!

Is this the end of our free ride!
Sensible drivers save on insurance!

Tits on page 3!
Hero crime fighter saves family of four!
Environmental troublemakers stop progress!

Dicks by design on mail order!
Evil dictator hold world to ransom!
Venom cures cancer!
Indigenous welfare cheats!
Lawyers no win, you no pay!

Androids set to revolutionise our sex lives!
Narcotic use on the rise!
Denis Foley, where is he now!
NBN waste!
Overpriced everything!
Tax cheats checked for undeclared tips!

ABC investigation ordered!

Children out of control!
Ordinary people, Extraordinary stories!
Old people eating cat food!
Local business sponsors sports team!

Muslim terrorists!
European debt crisis!
Tax on everything!
Australia in trouble
Lewd photos of woman newsreader!

Own your own home sooner!
Newstart rorter caught!
Even your neighbour does it

Ruth Gardner co-hosts Dykes on Mykes (Wednesdays 7-9pm) with her amazing wife Davina Jones. She is the Queen's Ball Awards 2014 Media Personality of the Year, and plays guitar in Kristy Apps & the Shotgun Shirleys

TOUGH TIMES FOR EMERGING ARTISTS

It's hard out there for an emerging artist at the moment. While the largest arts institutions have emerged relatively unscathed from the recent State and Federal budget cuts, smaller arts organisations – the kind that provide support for emerging talents – have been hit hard. Many have had to scale back their programs, or even close their doors completely.

New graduates looking to launch a creative career face particular difficulties in making the transition from “emerging” to “established” artist. “What happens when you leave educational institutions—where does the support come from?” asks CEO of the Emerging Writers Festival (EWF) Sam Twyford-Moore. Twyford-Moore and the staff at EWF work hard to help emerging writers find the support network and advice that's crucial to gaining a foothold in the field. They're funded in part by Australia Council and Arts Victoria, and they, and dozens of organisations like the EWF wouldn't exist without government funding.

However, the overwhelming message from the Newman Government, in Queensland, and the Abbott Government, federally, has been that emerging arts organisations and artists need to look for funding elsewhere. Newman symbolically axed the Queensland Premier's Literary Awards almost as soon as becoming Premier. (The Award, now titled the Queensland Literary Awards, has since been re-established via a crowdfunding campaign.)

The 2013 Queensland budget followed on, cutting \$11 million in small-to-medium organization funding for the 2014-16 period. The 2014 Federal Budget cut \$28.2 million of “uncommitted funding” from Australia Council (the peak body for arts funding), meaning that smaller organisations without triennial or annual funding lose out.

Meanwhile, Creative Partnerships Australia (whose pilot program “MATCH” matches funds raised by individual crowdfunding campaigns) is assured of \$5.4 million to help artists seek corporate and philanthropic partnerships. The aim is clear: to shift the financial responsibility of supporting new talent away from the Government and onto the private sector.

Devastating funding cuts have been accompanied by condescending advice to artists to pull themselves up by their bootstraps. At the same time that social profit organisations like Youth Arts Queensland were having to close their doors after 25 years, Arts Minister Ian Walker appeared on 7:30 Queensland to explain that “We don't have a money tree to continually spend money”. But the 2013-14 budget cuts came mainly from the small-to-medium sector, which despite accounting for only three per cent of the portfolio, will lose a third of its funding. Meanwhile, the “money trees” of larger organisations remain relatively untouched.

The community broadcasting sector, supporting stations like 4ZZZ, avoided massive cuts during the last budget, thanks to an overwhelming uprising of community support. But, like the emerging arts sector, it remains in a tenuous position. The support of our wonderful subscribers and sponsors would have kept us kicking regardless, but is crowdfunding a viable answer for everyone?

Crowdfunding may not be a long term option, but for the near future, it may be the sector's best hope. Unable to rely on government funding, and without the large donations that prominent groups receive, smaller institutes will need to rely on the sheer number of people willing to turn out their pockets to help keep Australia's cultural landscape vibrant.

4ZZZ SUBSCRIBER PROFILES



Nicola Jane Scott (Subscriber & No Brow host Sundays 3pm on 102.1fm)

What types of media sources do you ingest? The internet. 4ZZZ.

You've been dealt the challenge of living on a deserted island and you can only take 3 items - what are they and what would you use them for?
A magic 8-ball. Lord of the Flies the book. A lighter. Maybe I juggle them.

What song gets you through the tough times?
Crazy in Love by Beyonce or Birthday Cake by Rhianna.

What is the most challenging thing for you in the present time? Chronic indecision.

Sarah Aroha Rameka Scott

What types of media sources do you ingest?
Everyone uses all the media. I don't read the newspaper.

You've been dealt the challenge of living on a deserted island and you can only take 3 items - what are they and what would you use them for?
Plantain. One of those machines that turns your urine into water. The last one is really hard because I already have food and water.

What song gets you through the tough times?
The crudest Booty House music.

What is the most challenging thing for you in the present time?
Balancing my desire to be famous with my actual passions.

Daniel Peter Barnett

What types of media sources do you ingest?
VideoWeed. Podcasts. Apps.

You've been dealt the challenge of living on a deserted island and you can only take 3 items - what are they and what would you use them for?
Books. Music and movies. I'm planning on dying there.

What song gets you through the tough times?
I See A Darkness by Bonnie Prince Billy.

What is the most challenging thing for you in the present time?
Being silly.



We asked our subscribers to answer a couple of questions about their media intake! Here's a taste of what some of them had to say.

Compiled by Rachael Lewis

Dario Western (Subscriber)

What types of media sources do you ingest?

Mostly through Facebook, Twitter and sometimes news on TV and radio.

You've been dealt the challenge of living on a deserted island and you can only take 3 items - what are they and what would you use them for?

Spear for fishing, a hammock for sleeping, and my scouts handbook for survival tips.

What song gets you through the tough times?

Shirley Bassey - You'll Never Walk Alone. Yes it's a bit corny, but still relevant for tough times.

What is the most challenging thing for you in the present time?

Being successful with my music and finding people who are prepared to support my nudist/naturist visions for equal rights for nudists.

The Professor (Subscriber & Know Idea host Wednesdays 9am on 102.1fm)

What types of media sources do you ingest?

Science mags, podcasts, radio and cracked.com

You've been dealt the challenge of living on a deserted island and you can only take 3 items - what are they and what would you use them for?

In a survival situation you need food and shelter.



Thinking only about staying alive these are my 3 items:

1. A lighter for fires. rubbing sticks is really hard! Being able to cook food is extremely important.
2. A machete for cutting wood to build a shelter. The wind and rain erodes entire mountains and i am made of squishy pink flesh.
3. A medical kit including antibiotics (a small infected cut can kill you).

Any other tools for survival can be made on the island.

What song gets you through the tough times?

Piano man - Billy Joel. For me this song is about people who haven't realised their dreams. They are doing whatever works for them (i.e. bar man, waitress, the piano man himself). I feel that life is, in some sense, finding whatever works for you. Being reminded of that helps.

What is the most challenging thing for you in the present time?

Helping my Iranian friend who has never heard western music before to play western music on an instrument. Trying to help someone find music that inspires them is really hard! Not to mention the culture shock is really difficult to overcome. It's very challenging to get into the mind of someone even when they want you to haha.

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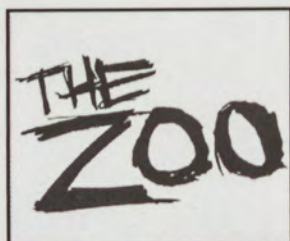
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Our LP Sponsors have each given us prizes worth over \$2000 and our EP Sponsors over \$1000. For the full run down of all the prizes on offer this year visit www.4zzzfm.org.au/radiothon2014.



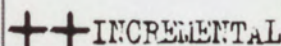
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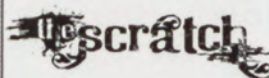
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10% discount for Zed subs

Surf Connect

170 Flinders Pde, Sandgate
3137 0500
www.surfconnect.com
20% off wind or kite surfing lessons/rentals

The A&R department

Artist Development
www.theaandrdepartment.com
10% discount on single release package

The Green Edge

2b/229 Lutwyche Rd, Windsor
3861 1132
www.greenedgeonline.com.au
10% discount for Zed subs

The Inker Tattoo Studio

2/183 Kelvin Grove Rd, Kelvin Grove
3356 5002
www.theinker.com.au
10% discount storewide (excludes specials)

The Outpost

5A Winn St, Fortitude Valley
3666 0306
<http://theoutpoststore.com.au/>
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Fortitude Valley and Southport
5527 1706
www.trashmonkey.com.au
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3324 0362
www.treasures-4-you.com
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3/16 Bishop St, Kelvin Grove
0432 339 465
www.twistedpairproduction.com
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Valley Mall Tattoo

30a Mcwhirters Building, Brunswick St, Fortitude Valley
3252 7750
www.facebook.com/valleymalltattooing
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Via Studios

50 Abbotsford Rd, Bowen Hills
3252 1127
www.viastudios.com
5% discount on any 4-hour practice

Wavelength Recording Studios

20 Hamson Tce, Nundah
0404 066 645
www.wavelengthrecording.com.au
10% discount off EP or album bookings for subscriber bands

Woolloongabba Antique Centre

22 Wellington Rd, Woolloongabba
3392 1114
www.woolloongabbaantiquecentre.com
10% off store-wide

Yoga-King

12a Chrome St, Salisbury
0423 838 713
www.yoga-king.com
10% off store-wide (excludes sale items)

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Email: interviews@4zzz.org.au

TRAINING COORDINATOR - BLAIR MARTIN

Email: blair@4zzz.org.au

Getting the best out of 4ZZZ:

Accommodation & Community Notices: reception@4zzz.org.au

Volunteering & Internship Queries: volunteerdept@4zzz.org.au

Music news & tour releases: zedmusic@4zzz.org.au

Arts & Culture Press: zedculture@4zzz.org.au

News & Current Affairs: newsroom@4zzz.org.au

Take out a Sponsorship campaign to promote a release or gig: sponsorship@4zzz.org.au

Sign up as 4ZZZ Subscriber musician (\$155 for band / \$80 solo) and receive extra promotion, discounts and opportunity to play 4ZZZ gigs: www.4zzzfm.org.au/subscribe

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info@4zzz.org.au

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