

EASEY

PBS 106.7 FM • MEMBER MAGAZINE
DECEMBER 2014



106.7FM

EMPAT LIMA IN INDONESIA
25 YEARS OF GLOBAL VILLAGE
LISTEN PROJECT
SIX DECADES OF JAZZ
CC DISCO
RECORD PEEKING
ROR



EST. 1994

AUSTRALIA'S MOST UNIQUE MUSIC EXPERIENCE

*Gift
Vouchers
Available!*

BOOK NOW THROUGH
ticketek.com.au / 132 849



WWW.THEBLUESTRAIN.COM.AU

A NOTE FROM THE GENERAL MANAGER

This year is a year of milestones with PBS commencing full-time broadcasting on 21 December 1979 – that's thirty-five years ago. Wow! It also means that David Heard has been on air for thirty-five years, and we had Vince Peach celebrate thirty years of Soul Time, as well as Roger Holdsworth marking twenty-five years at PBS. There were others marking significant birthdays as well like Mohair Slim on air for fifteen years, and Kene Lightfoot's 666th program (of course) of 'Burning Bitumen'. That's a fantastic commitment week in, week out – and just a highlight of the many fantastic broadcasters we have at PBS.

Thirty-five years on air would not have been made possible without the generous support of our members – YOU – you get what we do and get behind the station financially. Thank you for making it all possible by being a member of PBS.

This Easey magazine will be the first for some and so we welcome you to the fold, and for others it's been a regular read for some years. Inside the magazine we have an Indonesian tour report by Empat Lima, 'Record Peeking' with Emma Peel, Evelyn Morris' report on the LISTEN project, an interview with Global Village's Roger Holdsworth, 'Six Decades of Jazz' by Chelsea Wilson and profiles of announcer/DJ CC:Disco and local rapper Ror! Add to this a radio program guide, a list of businesses you can flash your member card to receive a member discount and plenty more interesting reads...

The station's program line up never remains static, though, and sadly we said goodbye to Kate Halliday (Zero Sum), Andrew 'Boppo' Robinson (Vittles and Grits) and Adrian Meade (Contact) in November. In August we farewelled P King (Radio de Janeiro) and Adrian Maiolla (The Score) after many years of PBS service – thanks guys – as well as Fuchsia (The Mix

Tape), Grace Kindellan (Bangin' Radio) and Izabel Caligiore (Lullabies for Insomniacs). It's not all sad news, though, as we welcome to the station many new voices with Gram Pola (Dirty Denim), Vanessa Hill (The Witching Hour), Sigrid Hohl (Eclectic Ladyland), Nick Brown (Lonely Stretch), Mike Gurrieri (Mystic Brew), Paddy Harrison (Ports of Paradise), Chris Xynos (Connections) and a return to the PBS airwaves for Alessia Pegoli (The Prosecco Hour).

This year we have also been busy with the sounds of hammering and drilling as we edged closer to our long-held dream of a station properly equipped to meet the challenges for the future. Our new broadcast studios are in progress, our new production facilities up and running, and we even have a better kitchen adding to the upgraded green room and library from a year ago. When all this work is complete, PBS will be substantially better equipped to improve its on-air sound, provide better training (leading to improved presentation), be more flexible, experiment and build expertise, including in the all-important digital realm. Again, this was all made possible with the support of members and donors.

Finally, on behalf of everyone at the station, we hope you have a terrific Christmas and great New Year with your radio tuned to PBS.

ADRIAN BASSO
PBS General Manager

adrianbasso@pbsfm.org.au



PBS VESPA HANDOVER - CAM, STANI AND VESPA WINNER FRANCA
PHOTO BY COSTA GROMOV

AND FROM THE EDITOR

Aloha! It's summertime and I don't really want to encourage you to go inside and sit at your computer, but I am rather excited that we have a video component to go along with Emma Peel's "Record Peeking" article, so maybe just set the laptop up and watch those extended interviews on the PBS YouTube channel while you're making the next round of banana daiquiris.

Raise one of them up to Roger Holdsworth, whose 25 years on air truly personifies the work of promoting under-represented music we aim to do here at PBS.

Raise another to Empat Lima for managing to not only organize a great tour of Indonesia you can read about inside, but also managing to get it together to bring one of the great bands they played with back over here. Look out for the name "White Shoes and The Couples Company", touring in March!

At this point you may be getting rather tipsy, so just take little sips and give a cheers to all the writers, photographers, proof readers, designers and other good sorts who formed like Voltron to make this here magazine happen, and all the folks that make the Rube Goldberg contraption that is PBS run day and night. Salud!

RICHIE 1250
Editor

stonelovepbs@gmail.com

PBS 106.7 FM presents the EASEY PBS Member Magazine December 2014 Issue.

Editor: Richie1250

Writers: Chelsea Wilson, Empat Lima,
Esther Rivers, Emma Peel, Mike Glover,
Kerrie Loveless, Chris Cogger.

Artwork/Layout: Simon O'Halloran Design
simon@sohd.com.au Phone: 0413 703 215
www.sohd.com.au

Front Cover Photo: Pierre Baroni

Photographs: David Bull, Owen McKern,
Campbell Manderson, Jenny Bicknell
Con Kalamaras, Costa Gromov, Fully Sick Film
Clips, Michael Ward, Jon Osborne.

PBS 106.7FM can be found at:

47 Easey Street, Collingwood, VIC 3066
Post: PO Box 2917, Fitzroy MDC, VIC 3065
Phone: +61 (0)3 8415 1067
Email: info@pbsfm.org.au
Web: www.pbsfm.org.au

Magazine Coordinator: Con Kalamaras
con@pbsfm.org.au

Advertising and Sponsorship: Sarah Blaby
sarah@pbsfm.org.au

Membership enquiries: Sam Johnstone
membership@pbsfm.org.au

Bequest enquiries: Adrian Basso
gm@pbsfm.org.au

Magazine proofed by Joel Cotterell.

PBS' vision is to nurture, inspire and champion Melbourne's diverse music community. We strive to achieve this through the following goals:

- A thriving, diverse music scene, particularly for under-represented music
- Content with integrity and quality
- An engaged and involved music community
- Sustainable operations

If you share the vision and goals of the station, you may consider becoming a shareholder of Progressive Broadcasting Service Co-operative, owner and operator of PBS. To find out more, please email gm@pbsfm.org.au

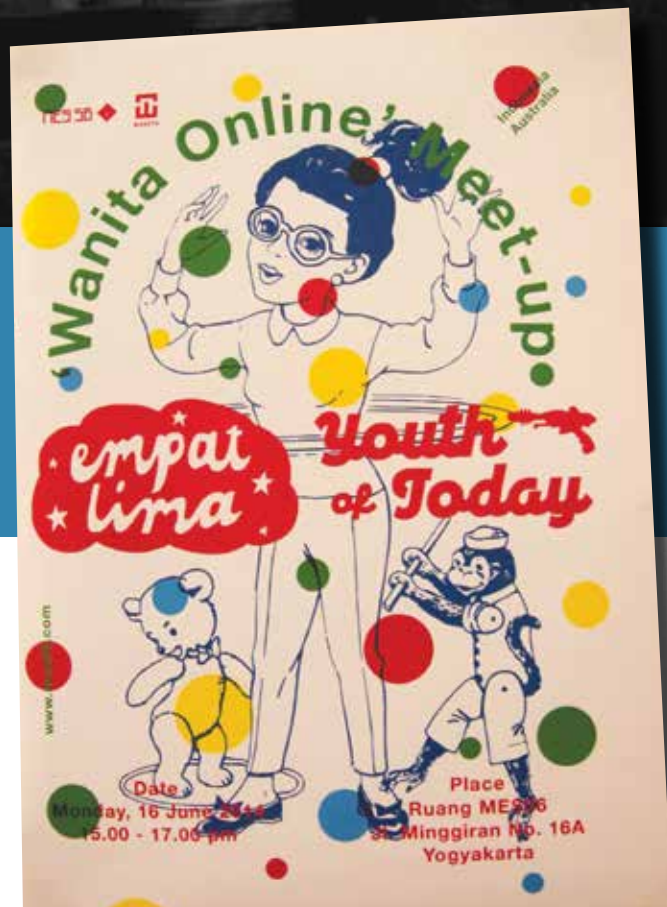


Photo by Robby Wahyudi Onggo

How to make a tour in Indonesia

BY EMPAT LIMA

As we found out, there's no really great way of planning a neat little tour itinerary of Indonesia. Why? Mainly because Indonesia flies by the seat of its pants, and has the resourcefulness and initiative to make things happen out of thin air and within no time at all. No one can tell you whether they can book in a particular date in three months' time (except in Jakarta, where people are more stressed out and organised), because who the hell knows what is going to happen in the next hour, let alone that far down the track?



That said, through various random avenues (friends who knew someone, mainly) Empat Lima managed to piece together a bunch of dates for a two-week tour across the island of Java. Six cities, four train rides and two flights. Pretty stoked.

We chose to do an Indonesian tour not only because it's damn cheap, but because of the band's connection to our Indonesian girl-band heroes from the sixties, Dara Puspita. These girls were not only pioneers for females during an oppressive era in Indonesian history but were also the first Indonesian group ever to tour Europe and experience global recognition (Empat Lima means 4-5; our band is named after a Dara Puspita song about the 1945 battle of independence).

The first gig we played in Jakarta was the wildest. We hooked up with the contemporary arts collective, Ruangrupa, who engineer a range of diverse and experimental projects, mostly off their own back. They put us on the bill at The Jaya Pub, the oldest pub in Jakarta, which was like walking into an Indo version of The Old Bar.

Indonesians are obsessed with social media, so despite our trepidation the place was packed and literally honking thanks to the squeeze horns hanging from the ceiling, presumably so you could vocalise your enthusiasm like a goose. The crowd was pumped with anticipation and when we played Dara Puspita covers (singing in Indonesian) they were cheering so loud the roof came off. I thought Queensland punters were keen, but Jakartans are a wild and very welcoming audience. This was a FUN show.

Apart from playing gigs we wanted to use the tour to get amongst local communities in each city. In particular, we wanted to reach the female population, who are often hard to meet due to the male-centric culture and social pressures that inhibit women from appearing at places with alcohol (nearly 80 per cent of Java is Muslim). We created the WANITA project, an online group/ website, to provide a platform for this. Wanita means 'female' in Indonesian but it's also a (hastily invented) acronym for 'Women's Art Network Indonesia to Australia.'

It turned out to be a great idea, as the five workshops we ended up incorporating into our tour added a whole other dimension to our time there.

In Jakarta we spent the day with 14 female artists invited by Ruangrupa, who were involved in a range of arts spanning fashion, mural art, skate blogs and street art, punk bands, crafters, DJs, video and installation art. Most of them did a few of these things at the same time.

We hung out in typical Indonesian style – chatting, eating together, and sharing our work. The women were all so talented and doing such mind-blowing, fresh art. The Jakartan scene draws a real parallel with the low-brow art culture of Melbourne, but also has its own defining personality. Community is really central generally in Indonesia, and all the



women were involved with groups - weekly drawing groups, online girl punk groups, crafters' groups. They were really keen to get involved with WANITA and collaborate with some Australian artists, so they all joined up during the course of the day.

The Jakartan workshop culminated in works based on Dara Puspita, which will be collated into the first WANITA zine. At the end of the day the space at Ruangrupa morphed into a ladies' night market and everyone sold their wares and danced the sweaty night away.

From the megalopolis of Jakarta to the butt end of nowhere. Next we travelled to a place called Jatiwangi. We'd heard so many good things about the Art Factory situated in the old roof tile factory of Jatiwangi, a small rural village 'with nothing good about it', according to Tedi, the manager of the place. Jatiwangi Art Factory (JAF) was made like some kind of mirage in the desert out of pure desire to create something amidst the barren surrounds.

The place was very humble, with just one toilet in the granny's room that we all shared. But with true Indonesian resourcefulness, Tedi and his gang have created an active and vibrant hub for the village that houses a huge exhibition space, concert events, and regular visiting artists.

We were informed that our first task would be to run a women's cooking workshop. 'Cooking without rice' would be the theme, and the next day every available hand chipped in to set up an ad hoc 'Master Chef' cooking show scenario. We even had a portable oven nicked from the neighbour.

Muslim women started to pour in the room, young and old, taking their seats and some taking out notebooks and pencils. As we improvised some kind of menu from the three available ingredients, I asked Tedi and the gang to get his band up to play us some music to cook to, so that the food would taste better. Soon enough, one of the village women was up, singing karaoke to the band over a background of cheering.

After each dish we made, we would have the village chief's wife come up and do a taste test. The usual response came to be, 'it's pretty good, but where's the Sambal?' (chilli sauce they use like Australians use tomato sauce with pies, but



“One young scruffy-looking punk pipes up, ‘The wind carries love, because... the wind is love’”.



they have it with EVERYTHING). Halfway through our amazing sham of a cooking show every woman in the room suddenly stood up and started singing us a women's song of Jatiwangi complete with hand actions. Goddamn if I didn't shed a tear into the tofu veggie noodles.

The night was capped off by a gig at which hardly any women were present. Tedi's band played their home-made ceramic guitars and we followed. The village chief started dancing up a riot during our set and there was a lot of general cheering and encouragement. After the show, people immediately started moving chairs into a circle. We all sat down and the JAF manager opened a discussion to talk about people's thoughts and feelings about the music. Many of the men expressed really sensitive and thoughtful comments and questions. There was also a lot of genuine curiosity about how we as Australians perceived their country. 'What are the worst and best things about Indonesia?'

One young man was dying to tell us his thoughts about the gig. 'You know, I'm a metal head and when I came here to this concert I really thought this was going to be not good.' He shakes his head in emphasis.

"But luckily, you guys really ROCKED and I loved your music!"

We were so sad to leave Jatiwangi. ➤

How to make a tour in Indonesia

“Halfway through our amazing sham of a cooking show every woman in the room suddenly stood up and started singing us a women’s song of Jatiwangi complete with hand actions”

The final morning we wrote a song with the young guys of JAF. They were a gang of boys who helped around the place, and kept you awake til 5 am singing and playing guitar next to your bedroom door. They suggested writing an ode to the famous wind of Jatiwangi. We sat around brainstorming lyrical content, adding our thoughts sometimes with a translator. ‘The wind brings us all together as we go out to meet one another.’ ‘The wind makes me look like a cool movie star when it goes through my hair.’ One young scruffy-looking punk pipes up; ‘The wind carries love, because... the wind is love.’

I don’t know what it was about this place but it blew my mind many times during our short stay there. We hope to get back there, and if you wanted to go too, you would surely be welcome.

Empat Lima is going to bring out amazing Jakartan band White Shoes and the Couples Company as well as two contemporary artists for the WANITA zine launch in March 2015. The warm-up for this event is an Art Market and gig at the Gasometer Hotel on **Sunday 14 December** from 2 pm.

They’re gonna roll the roof open for it. Come and have a stall, or just come along and say hi. ■

www.facebook.com/groups/wanitaonline
www.empatlima.bandcamp.com



Dimattina Coffee Presents



ESPRESSO BAR & COFFEE PRODUCTS

30 KERR St FitzRoy

www.30kerr65.com.au

03 9416 2077

Now Both Sides of the Yarra!

*North
Side*



355 Park St.
South Melbourne

(03) 9939 9022

thefoxonmontague.com.au

351 Wellington St.
Collingwood

(03) 9416 4957

thefoxhotel.com.au



*South
Side*

Bar . Functions . Music . Dining

Recently, as I was cursing the shambolic state of my music room and not being able to find a record I wanted to play on the show, I thought to myself: I wonder if other PBS announcers are as disorganised as me with their show preparation? And I don't suppose they've got any records as embarrassing as that Wiggle and Sweat 1991 LP I just found that has so much rubbish on it, apart from Ya Kid K's 'Spin That Wheel', which appeared in the Teenage Mutant Ninja Turtles movie – that's a great track. Wait – did I really just say that?

To cut a long story short, my inquisitive nature got the better of me and I decided to pay a visit to a couple of my favourite PBS announcers to see what lies within the depths of their record collections.... and to get some tips on being tidy.

PAUL KIDNEY HOST OF 'EAR OF THE BEHEARER'

The first time I met Paul Kidney, he was wearing an orange jumpsuit with green fur trim. It was a cold evening back in 2003 and I was hosting an event at the Old Bar. He set the floor on fire with his freak-out dancing and before he left, he sidled up to the stage and handed me a cassette full of his favourite psychedelic tunes. On both sides he'd written in biro: 'Paul Kidney Loves You.' It was the beginning of a long and very funny friendship. In 2005 he began a graveyard show – Ear of the Behearer – on PBS playing all manner of wig-flipping, mind-altering music. Today, Paul has become something of a psychedelic sage – not just through his show, but as the front man for experimental band The Paul Kidney Experience.

Being accustomed to Paul's eccentric tastes in music and clothes, I thought that a visit to his house would be time well spent. I was right. The colour scheme is bright orange and purple, and an array of mannequins wearing wigs lines the picture rails in each room ('It's real hair!' Paul exclaims). Importantly, the two main living spaces are crammed full of records and CDs, so I asked Paul to pull out some of them for me.

The first album he ever bought as a teenager was The Beatles' Rock & Roll Music from the record bar at Kmart. He didn't dig it that much. Unperturbed, he went on to buy Sgt. Peppers and 'listened to 'Within You Without You' over and over again until it seeped into me.' Over time, his music interests became more 'out-there.' These days you can find Paul sitting on his shagpile listening to everything from early electronic sounds from the likes of Pierre Henry and Bernard Parmegiani to psychedelia, noise music and free-jazz artists such as British band Earthling Society. According to Mr Kidney, their version of Alice Coltrane's 'Journey in Satchadinanda' is tops.

RECORD

WITH EMMA PEEL



This is all very nice, but I wondered whether Paul had any embarrassing records in his collection that he didn't want me to know about. It turns out there were quite a few of them. One that stood out as being particularly offensive was Cat Steven's Teaser and the Firecat. I suggested he might put it aside for this year's hard rubbish collection. He agreed.

After this low point we moved on to discussing what record he likes to dance to when he's alone in the crib. He picked out the Spencer Davis Group's 'I'm A Man.' We put it on and flopped around the lounge room for a while before retiring for a Teddy Bear biscuit.

To see my full interview with Paul, visit the PBS YouTube channel.

www.youtube.com/user/PBS1067fm

"The colour scheme is bright orange and purple, and an array of mannequins wearing wigs line the picture rails in each room ('It's real hair!' Paul exclaims)".

PEEKING

LYNDELLE WILKINSON HOST OF 'THE AFTERGLOW'

Bum-shaking, love-making, heart-racing, catchy killer tunes – that's how Lyndelle Wilkinson describes her musical tastes. And at five o'clock on a Tuesday evening, it's exactly the type of music people want to hear as they're grinding their way through traffic or standing under a stranger's armpit on the train bound for home.

The Afterglow has been on air for a couple of years now, but Lyndelle has been hanging around the station for far longer than that. You could say she's a veteran announcer. From 2005 to 2009 she co-hosted the Breakfast Spread. During this time she began collecting records. Fast forward to 2014, and everyone at PBS is gossiping about how insane Lyndelle's music room is. For this reason, I thought I'd pay her a visit to see whether it lived up to the hype.

The first thing I said when I arrived at Lyndelle's apartment was, 'When can I move in?' It's seriously that good. Stepping in the door, I noticed that she's obviously very organised – either that, or she'd gone on a massive cleaning rampage before I arrived. Her records are stacked neatly across the walls in custom-made shelving. Her CDs are arranged either side. But the pièce de résistance is the DJ set-up: I'm talking two turntables, mixer and speakers on a trolley in the middle of the room. The only thing that was missing was a disco ball.

Given that there were so many records in the house, I asked Lyndelle what LP she'd take if the apartment was burning down. Her first answer was the Deep Throat soundtrack, but then she contemplated how strange it might look to come stumbling out of billowing flames and smoke holding onto a seventies porn album, and changed her answer to Electric Wire Hustle's Perception.

Her current favourite LP to spin is Yasiin Gaye – Mos Def's latest project, which sees him rapping over the top of spliced up Marvin Gaye classics. In theory it sounds awful. In reality it's very good, and highlights how beautiful Gaye's voice really was. As Lyndelle describes it, 'it's liquid gold for the ears.'

Speaking of liquid gold and eardrums, we got on to speaking about Jeff Buckley's album Grace. She bought the album after hearing various colleagues gushing about it non-stop. Once she put it on the turntable, she didn't turn it off for about a year. Soon after, she saw him perform live at the Palais Theatre and ended up sharing a tequila shot with him at the Corner Hotel. I asked whether she'd ever drop the needle on Grace on The Afterglow

and she said no. It's definitely a dead-set classic, but it doesn't fit her bum-shaking, catchy killer tune brief. ■

To see my full interview with Lyndelle, visit the PBS YouTube channel.

www.youtube.com/user/PBS1067fm

Emma Peel presents 'Switched On' from 1-3pm every Saturday on PBS.

Paul Kidney presents 'Ear Of The Behearer' from 2-6am alternate on PBS.

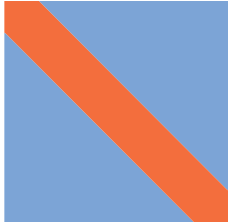
Lyndelle Wilkinson presents 'The Afterglow' from 5-7pm every Wednesday on PBS.

www.pbsfm.org.au/switchedon
www.pbsfm.org.au/earofbehearer
www.pbsfm.org.au/theafterglow

“she contemplated how strange it might look to come stumbling out of billowing flames and smoke holding onto a 70's porn album, and changed her answer”

LISTEN

EVELYN MORRIS INTERVIEW BY ESTHER RIVERS



Listen up. Local musician and all-round legend Evelyn Ida Morris recently wrote a Facebook post, exhausted by the ‘male back-patting and exclusion of anything vaguely “feminine” in [our] subculture’. The post, expected to reach a few and then drift off, garnered almost 700 comments and reached women all over the country. The end result is a movement called LISTEN.

A LISTEN anthology written by women in music is in the works, but the project itself has become something much greater.

ESTHER: Describe to us what LISTEN is all about.

EVELYN: Creating discourse around music with feminism at its core. Creating ease of expression and communication for women and any other humans that feel they are not ‘men’. To highlight what is great and what is not great about being within marginalised and overlooked cultural territory. To respectfully document some things that would most likely otherwise be overlooked. To promote strength through vulnerability. To disentangle the word ‘emotional’ from the word ‘irrational’ and broaden expression beyond accepted patriarchal norms. To investigate and be curious, be supportive and amazed and make a big fuss over some things we think are important (‘we’ being everyone who wants to). To be flexible and allow the lesser understood parts of the community to speak for themselves rather than be spoken for. Many, many more things also. Things we don’t know yet even.

The idea came about from an outburst in the form of a Facebook post. The post ended up with something like 700 comments, and some incredible opinions and stories. Did you expect the response to be anything like it was?

No, not at all! I’ve posted many opinions on Facebook, as do most people. So it seemed very unusual. The great thing was that it seemed to be a rather natural outpouring of thoughts that had probably been waiting behind closed doors to be released into the world. If it hadn’t been for that post I’m sure it would have all found another avenue soon enough.

There were so many women who came forward after you launched that post, it was almost as if they had been waiting for someone bold enough to shout the words, and therefore give them the voice they needed in order to express their frustration. Were you surprised by the amount of stories that resulted from your post?

I wasn’t really surprised by the things that have been written, as they have generally reflected some feelings I’ve had for many years and many conversations that have occurred between myself and other friends in music. Like I said, though, I never knew so many people felt the same as us. It was quite a relief to feel less isolated and to open the discussion to a broader audience.

Have you had any negative responses to your idea, or to being vocal about this issue?

The only negative responses have been in relation to the publication that I initially criticised. That response has since died down a little given that it’s quite clear that we have created something productive and positive, rather than continuing to be negative toward someone’s hard work.

What are some of your own experiences with sexism in the music industry?

I’m writing many articles about my personal experiences, so stay tuned to the listen site! There are several, but the most damaging thing about seemingly small and repeated incidents of sexism is the slow accumulation of psychological baggage that occurs. Each isolated incident is somewhat irrelevant when compared to the process of unravelling that nonsense that most women find themselves internalising throughout the years.

I was recently reading Jarboe’s interview with Andrea Juno in Angry Women In Rock. She talked about the disgusting treatment she would receive from men whilst touring through Europe with Swans in the eighties. Being the only woman, she was slapped, spat on, and had fruit thrown at her vagina while she played. And yet she mentioned that times have changed since those days and that hopefully she opened some doors for women in the future. How do you think that things have changed through the years? What irks you the most about the music industry as it stands now?

Things are marginally better now in some small ways, but unfortunately in many others they are either the same or just more subtle. The overt examples of sexism that you describe her enduring were at least vulgar and obvious enough that they can be isolated and described, and therefore reacted to. Like I said, the accumulation of more subtle forms of oppression is what I’m concerned with now, personally. These quiet and routine symptoms of oppression keep all women from realising the contributions they could be making to the world and promote apathy within musical circles.

Unfortunately whilst the experience of being a woman in a subculture or artistic community may have progressed thanks to women such as her, that doesn’t seem to be the case for women around the globe for whom music is the last thing on a list mostly made up of survival tactics. Feminists who enjoy the privilege of living in a ➤

“the most damaging thing about seemingly small and repeated incidents of sexism is the slow accumulation of psychological baggage that occurs”.



35 years
of world music for
Australian listeners,
engaging, compelling,
irresistible...
music for a better world!

Lamine Sonko
APPEARING AT
SINGERS' FESTIVAL AT DAYLESFORD
JANUARY 8-11, 2015
and **HAMER HALL, ONE AFRICA**
AUGUST 30, 2015
www.boite.com.au 9417 1983



ARTS
VICTORIA



VICTORIAN
multicultural
commission



Bendigo Bank

LISTEN

country where we can pursue creative endeavours need to know their power and their privilege so that we can contribute to the experiences of women who are less fortunate than us. Plus I'm not sure that the experience of being hassled or harassed on or off stage is something that has actually stopped for everybody. Perhaps her band just got more famous. I do think several incredible women have stood at the forefront and worn the fruit that has been flung, and for that we can be grateful because no doubt it would have contributed to change occurring. I'm just reticent to make statements like 'things are so much better' based on the experience of one woman, when so many women suffer in so many ways. The reason I'm reticent is because partly that's the reasoning behind so many people 'not really being feminist' for the last fifteen or so years.

The idea of LISTEN is to give voice to females in the music industry, and to ignite conversation on the issue of inequality – are there specific points of change you wish to see happen with the project?

Given that the project is aimed at giving people a place to voice their concerns and share their experiences it is quite important to me that we remain as flexible as possible when creating goals or promoting change. The people contributing stories get to decide what's required, what should be documented, what is OK and what isn't.

My interest as a facilitator lies in promoting discussion, not dictating what the discussion should be about. Given that we've all grown up within misogyny, it's going to take some time, thought and discussion to attempt to even define its current shape and impact. No one person's perspective is more relevant than another's. Even those that are inflammatory create discussion by agitating and bringing to the surface some reactions and opinions.

There are some incredible women (such as Jarboe) who have helped pave the way for women in music in the past few decades. I know I have been greatly influenced and inspired by some. Is there anyone who stands out for you, or inspired you along the way?

So many! I just started trying to list them and realised it would take too long. All the women I've met through playing music have really been the biggest influence on me though. I'm fuelled by conversations and ideas I've seen grow within this country and whilst touring. I guess my main idol has been Trish Keenan for a long time, though. Her curiosity and dedication to the craft without really ever changing herself has always inspired me. It was an honour to have met her and I think about her often.

Is there a rough release date for the LISTEN anthology?

Sometime next year fingers crossed. Once again all goals within the project are reasonably long-term and flexible, though, given that we want to see what evolves.

There have already been some great articles posted on the Facebook page and LISTEN website. There are also some fantastic gigs and events taking place.

What else can we expect to see from the LISTEN project?

Recorded and written interviews by artists with their favourite artists.

Events that are about having your first performance – kind of like an open mic night but not restricted to singer/songwriter form. Discussion/workshop events co-curated by Liquid Architecture. Illustrated stories. More gigs, more discussions in public. Two LISTEN core members are also speaking on a panel at Face The Music conference coming up in November. Anything YOU want! Please come at us with ideas.

And lastly, what is your advice for aspiring young female musicians?

Listen to the kindest parts of yourself. Not just the harsh critic.

Listen to music – not other people's opinions about music

Listen to the people around you and see if there's anything important going on that your music can be a vehicle for.

Listen to me right now: making music is really easy and super fun so just give it a crack if you want to! And try to be really really weird/obnoxious/ugly/sexual/scary/femme/opinionated/aggressive/emotional/insane/political/diva/shy or anything that you feel you shouldn't be for fear of judgement. That's the most feminist thing you can do and music is a great space within which to do it. ■

www.listenlistenlisten.org

“The people contributing stories get to decide what's required, what should be documented, what is OK and what isn't”.



Roger, congratulations on a remarkable milestone in radio broadcasting.

What sparked the initial interest in bringing the music featured on Global Village to radio?

I began presenting programs at PBS in 1982, I think, coordinating a Sunday morning access program for primary and secondary school students. That meant getting up at 5.30 am each Sunday to take a taxi across town to St Kilda, squelch my way in through the pissed-on back alleys of the Prince of Wales, and teach students to panel operate their own music programs, live to air. For a while I became highly tolerant of everything from free jazz to heavy metal to near pop. That continued until the end of 1987. (I was also presenting an arts discussion and interview program on 3CR at that time; I'd told 3CR that I was trained at PBS, and told PBS that I was trained at 3CR. Somehow I picked up some skills on panel and in interviews ... and even learnt to edit reel to reel tapes with a splicing kit.)

At the same time, I started presenting music that I enjoyed – at one stage, an ambient music program, at others a sort of experimental poetry and sound effects program – but also more regularly programs of acoustic folk, country, blues and so on.

I've always been interested in traditional musics. While much of this was initially within the familiar 'folkie' focus on American-English-Irish music and its representation in Australia (going to see the Clancy Brothers, Dylan, David Bromberg, etc.), I also seemed to have a strong global perspective WAY before Global Village days – and this may have come from listening to the Weavers and Pete Seeger. I also remember the black and red coloured cover of an LP of traditional Bulgarian music (long before Le Mystère des Voix Bulgares came along) ... I wonder where that album went.

On PBS, I was part of a group that co-presented 'Mainly Acoustic' for many years (along with David Heard, Suzette Watkins, Ray Mow and others). While we had our variations in taste, the program largely represented that Anglo-Irish-American focus. Though perhaps we were starting to play 'other music' by the late 1980s.

I felt very much at home with PBS's charter of 'under-represented music' and came, through this, to understand not just how some music was marginalised, but how it suited the broader 'industry' to keep us unaware of diversity ... it didn't sell! PBS has always been, to me, the idea of proactively resisting these tendencies. And within PBS, I still feel we lapse into seeing the US or the UK as the centre of the musical universe, even within diverse genres ... and ignore the huge ongoing range of music that exists in the world. We still 'read' the music in relation to the dominant economic and social cultures: fado is the 'Portuguese blues'; rembetika is similarly the 'Greek blues'; a blind Cambodian traditional musician was introduced as the 'Cambodian Ray Charles'.

25 YEARS OF GLOBAL VILLAGE

ROGER HOLDSWORTH INTERVIEW BY MIKE GLOVER



Bush ballads alongside flamenco, luukthung, salsa or son. That's Melbourne... or Melbourne as I believe it could and should be.

It was a year of travels in 1988 that consciously opened my ears. In each area we visited, I was hearing and then searching out local music, mainly on LP, but sometimes on cassettes. I was going into music stores and stumbling through an explanation of my interest in languages I didn't speak – and somehow persuading people to play me music they thought would be of interest. I sent back twenty-three boxes of records that year, by sea mail, and spent much of the next year actually listening to them!

Returning to PBS in 1989, a program restructure was happening; Suzette pitched the idea of Mainly Acoustic focusing on a wider range of music from around the world. We kicked round various program names and by October had settled on stealing Marshall McLuhan's phrase: 'Global Village', to describe both the world and local foci we were interested in. The rest is twenty-five years of history.

How has Melbourne influenced how you approach the show?

Of course, having listened to the world, we couldn't be unaware that the world was making music right around us in Melbourne. I'd been active in issues of multicultural education since the mid-sixties, and was also in the mid to late eighties involved with the Youth Affairs Council of Victoria around issues of culture, combating racism and so on. At one school at which I taught, I was the liaison staff member for the Greek parents' council – and this was a school whose students came from many backgrounds ... 55% Italian, 25% Greek, etc. I was also working with the students (and their families) to publish a five-language school-based community newspaper (Ascolta), and the same multilingual, multicultural approach was reflected in our student-run radio programs. ➤

25 YEARS OF GLOBAL VILLAGE



Greek language and music came across the back fence; I visited Turkish-background students and their families at home and listened to what they were playing on their stereos; increasingly Vietnamese and other South-East Asian communities were important in our suburbs and in our work within refugee communities. All of this accreted into my understanding of what 'my' music was. And somewhere along the line, I realised (again) that my great-grandfather was Chinese – and that there was a forgotten culture and heritage there. What did all of that mean to be Australian? What was Australian music?

And as we travelled and people asked us 'sing an Australian song' or about our 'culture', the more it only made sense to me to talk of an active and changing diversity. Bush ballads alongside flamenco, luukthung, salsa or son. That's Melbourne ... or Melbourne as I believe it could and should be. That also means resisting tendencies and pressures towards defining Australia with a single 'Judeo-Christian heritage' (whatever that means!) and a mono-cultural and xenophobic 'Team Australia' that excludes some of us.

Any favourite stories from twenty-five years of progs?

There are many! Opportunities to meet great musicians: having the Whirling Furphies play live to air in St Kilda; interviewing Lo'Jo and Radio Tarifa on their first visits – before they were at all known here; MCing for Mercan Dede on his first visit to Melbourne. Oh, lots more.

But also some pretty weird stories: the phone calls lecturing me on the tensions between Greek and Turkish music ('You know that it all goes back to 1652 don't you!!') or on the perils of playing a balanced set of Balkan tunes ('Are you some sort of racist? You played three Serbian tracks and only two Croatian tracks!'); presenting Basque music live to air from an open-fronted hamburger van of a portable studio while surrounded by 5000 people at the St Kilda Festival ... and having a young Basque man come up and say: 'This is fantastic; it is music I was playing at my farewell party in Bilbao last week!'

And now having friends all over the world, who share the same musical adventures.

Throughout it all, a huge thanks to my partner Pat, who has supported the program through all those twenty-five years, answered the phone, deflected the oddest calls with patience and forbearance, written up playlists for many years (until they became electronic) and made sure I have the studio turned on.

The future – what next for Roger and GV?

I suspect that another 25 years might be a bit hopeful. But I remain curious and open-eared. Yes, hopefully more travels and more friends. And certainly more music that excites and entrances and surprises me ... that I can share to excite and entrance and surprise you. I still want to challenge and possibly annoy ... and definitely to make us think about who we are, and what living globally might and could mean. ■

Roger Holdsworth presents 'Global Village' from 5-7pm every Sunday on PBS.

www.pbsfm.org.au/globalvillage

A vibrant, collage-style poster for 'The LuWow' event. The background is a dense, colorful mix of tropical and cultural imagery, including a large, ornate mask on the left, a woman in a green and gold costume on the right, and various other figures and patterns. The title 'The LuWow' is prominently displayed in the center, with 'The' in a small circle and 'LuWow' in large, stylized letters with a leopard print pattern. Below the title, the text 'Cocktails, Food, Tikis, Music & Fun' is written in a bold, white font. At the bottom, a black oval contains the booking information: 'Book your function now', 'bookings@theluwow.com', 'Cocktails, Food, Music & Fun', 'Wed-Sat 5pm-Late', '62-70 Johnston St, Fitzroy', and 'www.theluwow.com'. The entire poster is framed by a decorative, hand-drawn border.

Enter the Lost World of

The LuWow

Cocktails, Food, Tikis, Music & Fun

Book your function now
bookings@theluwow.com
Cocktails, Food, Music & Fun
Wed-Sat 5pm-Late
62-70 Johnston St, Fitzroy
www.theluwow.com

SIX DECADES OF JAZZ

BY CHELSEA WILSON

We ask Chelsea Wilson from Jazz Got Soul to pick one album per decade from the fifties to the noughties.

“...jazz means freedom of expression... and if it is to be considered as an art then it is the same as any other art. The popularity doesn't mean anything because when you get into popularity of anything you are talking about money and not music.” - Duke Ellington

Neither of my parents likes jazz. They were pretty weirded out when I started cranking Ella Fitzgerald and Billie Holiday albums in my room as a teenager. It's not something they have ever understood. They didn't grow up with jazz and neither did I. My best gal pal describes my jazz collection as the sounds of 'wailing donkeys dying' – so it's not a genre my friends got me into either. Jazz is something I discovered on my own. Jazz was my first love.

So how do you define a decade in jazz with one album? You can't. Not being a music historian (nor claiming to be one), I found this article brief relatively daunting. I don't feel at all qualified to claim the most influential or the most important jazz recordings of any decade. Being a Gen Y digital native, I didn't grow up or experience this music as it came out. But what I can say is that discovering jazz has been one of my life's greatest joys, and through this exploration has come an understanding of the beauty of song. In turn, this has taught me about the importance of paying respect to the songwriter, the freedom and liberation of musical improvisation and the skill of song re-interpretation.

What I have learned is that jazz is a constantly evolving mode of expression and a fluid, ever-changing mood. Jazz wasn't a moment in time or a place or a particular scene. It is a constant mode of musical expression that provides solace and a home for musical creativity worldwide.

That being said, I do love reading (and writing) lists. So, as tricky as it was to pick so few albums, I have collated a few records here for you that I truly love. There is no real rhyme, reason or theme to this selection - other than that all these albums make me smile. With that in mind, here is my two bob on some jazz records I reckon are worth owning in any format – vinyl, cassette, CD or (gasp) digital download.



THE FIFTIES

Afro by Dizzy Gillespie (1954)

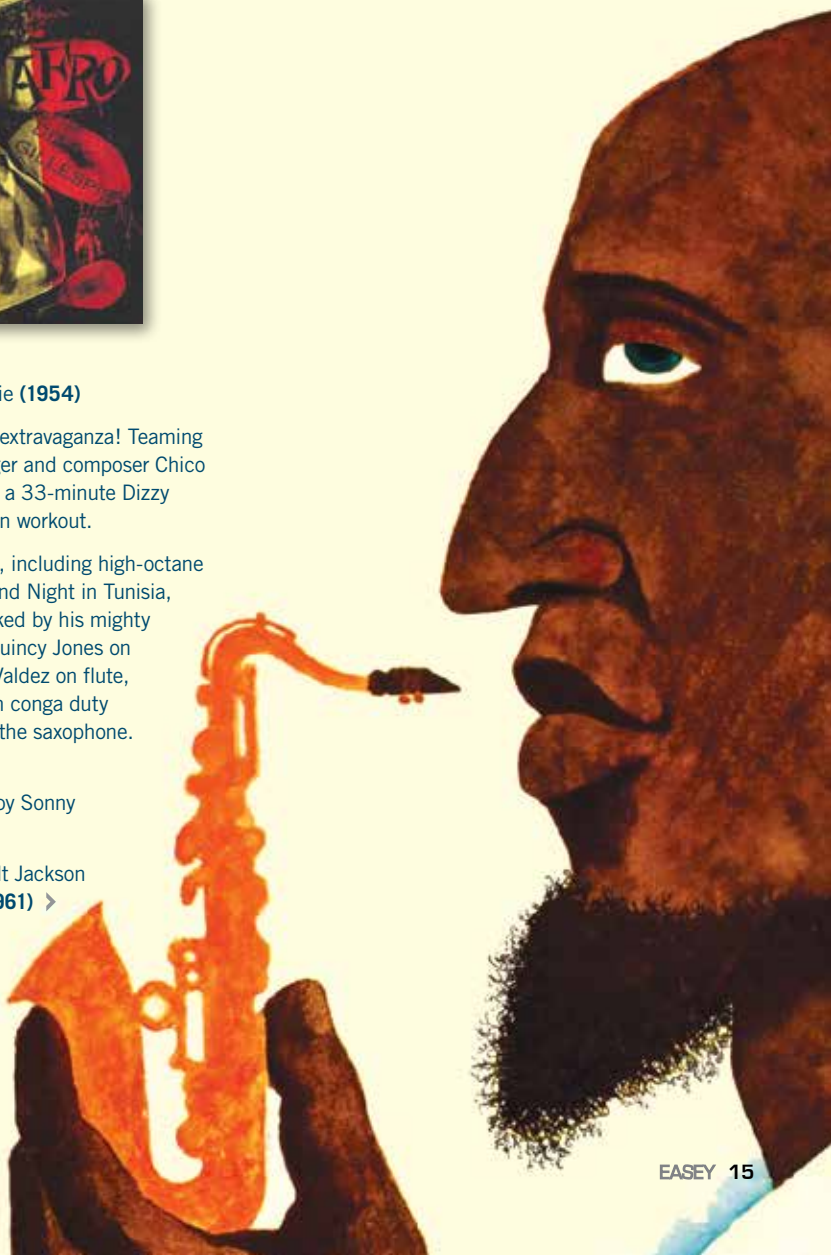
I adore this big band extravaganza! Teaming up with Cuban arranger and composer Chico O'Farrill this record is a 33-minute Dizzy Afro-Cuban bop fusion workout.

Through seven tracks, including high-octane versions of Caravan and Night in Tunisia, Dizzy wails away backed by his mighty ensemble featuring Quincy Jones on the trumpet, Gilbert Valdez on flute, Mongo Santamaria on conga duty and Hank Mobley on the saxophone.

More fifties gold:

Saxophone Colossus by Sonny Rollins (1956)

Bags and Trane by Milt Jackson and John Coltrane (1961) >



MON.

TUES.

WED.

6am

THE BREAKFAST SPREAD: A MUSICAL

8.30am

NEW MUSIC ON BRAND NEW BAG

STATE OF THE ART

SOUND TREKKING CINEMATIC SELECTIONS

9am

BOP GUN
ELECTRO GROOVES
CAMPBELL MCNOLTY

MYSTIC BREW
JAZZ, SOUL, ELECTRONICA
MIKE GURRIERI

ROOTS OF RHYTHM
BLUES & ROOTS
HELEN JENNINGS

11am

BLACK WAX
GROOVIN' JAZZ
ADAM RUDEGEAIR

SPACE IS THE PLACE
GLOBAL BEATS
MOSES & LEWIS

MALT SHOP HOP
DOO WOP
MR. DOO WOP

1pm

ALL OUR STORIES
MUSIC, STORIES, CULTURE
JESS

SOUTHERN STYLE
BLUEGRASS & OLDTIME
JAN DALE

JUMPIN THE BLUES
BLUES & RHYTHM
TOM SIANIDIS

3pm

HOME BREW
AUSSIE MUSIC
JENNY O'KEEFE

IT'S A GAS
ROCKABILLY
DINGO

SOUL TIME
CLASSIC SOUL
VINCE PEACH

5pm

ZEN ARCADE
INDIE
PRESS GANG

MIXING UP THE MEDICINE
MIXED GENRES
ERICA

THE AFTERGLOW
UPBEAT SOUNDS
LYNDELLE WILKINSON

7pm

MUMBAI MASALA
INDIAN BEATS
RICHI MADAN

GLITTER & DOOM
SUBVERSIVE CABARET
JENNIFER KINGWELL

ENTER THE DRAGON
ASIAN POP
DAVE BEYNON

8pm

HIPPOPOTOMUS REX
HIP HOP
RONAN HAMILL

GO FOR BROKE
ROCK & ROLL
KEN EAVEL

SHOCK TREATMENT
GARAGE & ROCK
KEV LOBOTOMI

10pm

THE BLEND
ELECTRONICA
BEVIN CAMPBELL

FRET NET
GUITAR EXPLORATIONS
STEVE PASSIOURAS

POJAMA PEOPLE
ROCK & PROG
CHRIS

12am

FAR SIDE VIRTUAL
EXPERIMENTAL
JAMES

PEEKING THROUGH THE WOOL
GLOBAL PSYCHEDELIA
JOSHUA HODSON-SMITH

THE SOUND BARRIER
EXPERIMENTAL
IAN PARSONS

2am

GOT THE BLUES
BLUES
ANDY MERKEL

SHAGGIN' THE NIGHT AWAY
BEACH MUSIC
BIG IAN SUTHERLAND

DIRTY DENIM
DOOM, RETRO, BIKER
GRAM, SON OF SAM

..... ALTERNATE WEEKS

..... ALTERNATE WEEKS

..... ALTERNATE WEEKS

LISTEN ONLINE!

NIGHTHAWKS AT THE DINER
BLUES & ROOTS
MARISA

CLUB IT TO DEATH
AUS/NZ INDIE & PUNK
PETER BRAMLEY

PORTS OF PARADISE
EXOTIC MID-CENTURY JAZZ
PADDY HARRISSON

PROGRAM GUIDE DEC. 2014- FEB. 2015

THURS.

FRI.

SAT.

SUN.

ALTERNATIVE WITH CAT & CRISPI

MUSICAL CHAIRS

WHAT THE FOLK!

FOLK & WORLD
SUSI LANAGAN

JAZZ GOT SOUL

SOULFUL JAZZ
CHELSEA WILSON

BOSS ACTION

FUNK & SOUL
MISS GOLDIE

ACID COUNTRY

COUNTRY & ROOTS
DAVID HEARD

FANG IT!

ROCK & ROLL
RUARI CURRIN

JUNKYARD

ARTIST SPECIALS
MICHAEL MULHOLLAND

SUNGLASSES

AFTER DARK
PUNK & GARAGE
PHIL MACDOUGALL

SCREAMING SYMPHONY

PROGRESSIVE METAL
PETER & GARY

THROUGH THE COLLAPSE

EXTREME METAL
MITCH

ECLECTIC LADYLAND

WOMEN ON TRACKS
SIGRID

..... ALTERNATE WEEKS

EAR OF THE BEHEARER

FREE JAZZ
PAUL KIDNEY

THE WHEELS OF STEEL

LATIN CONNECTION

LATIN & SPANISH
MICK

BREAK THE CHAIN

REGGAE & DUB
DEREK

TOMORROWLAND

BEATS & SOUL
EDD FISHER

THE BREAKDOWN

FUNK & SOUL
DJ MANCHILD

STONE LOVE

SOUL & ROCK
RICHIE 1250

JUNGLE FEVER

SOUL & EXOTICA
MATT MCFETRIDGE

SMOKE & MIRRORS

DISCO/BOOGIE/HOUSE
CC:DISCO!

METAL GENESIS

CLASSIC METAL
WENDY

BURNING BITUMEN

HARDENED METAL
KENE LIGHTFOOT

THE WITCHING HOUR

ROCK VARIATIONS
VANESSA HILL

..... ALTERNATE WEEKS

IRVINE JUMP

RETRO BEATS
TONY IRVINE

5FT HIGH & RISING

ALT. COUNTRY
MYLES O'NEIL SHAW

JAZZ ON SATURDAY

JAZZ
JIM MCLEOD

FIESTA JAZZ

LATIN JAZZ
SAUL ZAVARCE

SWITCHED ON

JAZZ & LATIN
EMMA PEEL

SOULGROOVE'66

CLASSIC R&B
PIERRE BARONI

BABYLON BURNING

REGGAE & DANCEHALL
JESSE I

THE PROSECCO HOUR

SOULFUL EUROPEAN
ALESSIA PEGOLI

FRESH PRODUCE

HIP HOP
COSI

GHETTO DISCO

DISCO & BOOGIE
MR. SMITH

B.P.M.

BEATS/BREAKS/MIXES
VARIOUS PBS DJs

NEW NOISE

VARIOUS PRESENTERS

MAGIC CARPET RIDE

ECLECTIC MUSIC

RON DICKINSON

THE GOSPEL SHOW

PETER MILES

BLUE JUICE

BLUES & SKA
MOHAIR SLIM

JUKE JOINT

BLUES
MATT FREDERICK

FLIGHT 1067 TO AFRICA

AFRICAN MUSIC
STANI GOMA

GLOBAL VILLAGE

WORLD & ACOUSTIC
ROGER HOLDSWORTH

IMPRESSIONS

LOCAL JAZZ
ROSS NABLE

ACROSS THE TRACKS

BLUES & ROOTS
JOHN CARVER

IN THE QUIET

ESOTERIC QUIETUDE
PERRY HOLT

THE ART OF BLEEP

EXPLORATORY SOUNDS
EVAN

CONNECTIONS

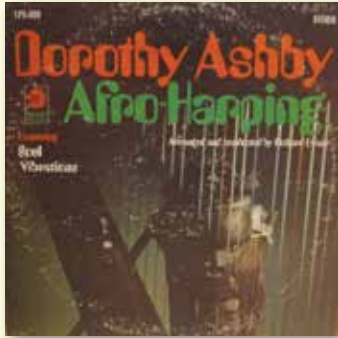
MUSICAL FAMILY TREES
CHRIS XYNOS

..... ALTERNATE WEEKS

LONELY STRETCH

OUTSIDER ALTERNATIVE
NICK BROWN

SIX DECADES OF JAZZ



THE SIXTIES

Afro Harping by Dorothy Ashby (1968)

The harp gets its big moment! Dorothy delivers the funkier harp album of all time and nothing has compared since. Ashby takes the harp out of the elevator and demonstrates how to solo over jazz funk like she was born to do it. It might not be the most practical instrument on the planet but this record shows that the gig load-in and need for a bigger car pays off when you can jam like this.

Others sixties recommendations:

Della Della Cha-Cha-Cha by Della Reese (1960) – *makes me really want to buy a fruit bowl to wear on my head*

Soul Jazz by Georges Arvanitas Quintet (1960) – *I adore this too-cool-for-bop record by French pianist Arvantias*

High Blues Pressure by Freddie Hubbard (1968)



THE SEVENTIES

And the winner is...

Blacks and Blues by Bobbi Humphrey (1973)

Flute perfection embodied in one of the funkier soul jazz albums ever produced right here. Great production, brilliant songs and overall sunshine vibes. I particularly love the male backing vocals working it while Bobbi whines away on the flute. This album does not and will not date!

More seventies records:

Ethiopian Knights by Donald Byrd (1972)

Anthenagin by Art Blakey and the Jazz Messengers (1973) (*The Jazz Got Soul theme tune!*)

Something by Shirley Scott (1970)



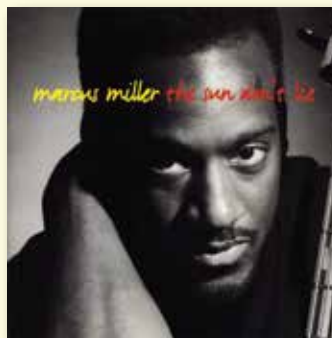
THE EIGHTIES

Uh-oh, it's THE EIGHTIES. Thank goodness for **The Voice** by Bobby McFerrin (1984)

Something weird happened in the eighties and I reckon jazz took a hit for the worse. Smooth jazz, shoulder pads and horrible synths emerged and drowned all the goodness. But one album stands out from this era that literally ignored all the fashionable bouffants and big production – I'm referring to The Voice from Bobby McFerrin (please note it has nothing to do with revolving chairs). This stripped-back, fuss-free effort was a breath of fresh (hairspray-free) air. What you get here is simply 40 odd minutes of Bobby's unaccompanied lyrics, scat and some chest beating syncopation. It was the first time a jazz vocalist had released a completely solo album and it is simply an amazing piece of virtuosic vocal chops dripping with humour and fun. Mr McFerrin, thanks for the giggles.

Other eighties titles:

Akoustic Band by the Chick Corea Akoustic Band (1989) – *Corea, Patitucci and Weckl... what a dream team.*



THE NINETIES

Big brick telephones and bike pants prevail. Sounds like THE NINETIES.

The Sun Don't Lie by Marcus Miller (1993)

The cheese of the eighties led to a whole lot of smooth RnB-like jazz records in the nineties, culminating in the acid jazz movement and some other nasty sounding records that ended up in the 'jazz' sections of record stores. But one very important thing that happened in the nineties was the next step in the evolution of the electric bass, led by Marcus Miller. Continuing on the path forged by Jaco Pastorius and Stanley Clarke, Marcus created this album that humbly showcased the bass as a solo instrument and also cemented Miller as a production songwriting powerhouse. It screams nineties and sounds a wee bit dated now, but it is one of the coolest things from the time in my humble opinion.

Other nineties titles to pick up:

Introducing... by Ruben Gonzalez (1997) – *The Afro-Cuban's incredible debut release at age 77. He didn't even own a piano at the time.*



THE NEW MILLENNIUM

Mulatu Steps Ahead by Mulatu Astatke (2010)

Ok so we've had our chat about jazz harp, jazz bass, jazz flute and acapella vocals, so here is the vibraphone listing you've all been waiting for! All hail Mulatu! The King of Ethio-jazz triumphantly returned with Mulatu Steps Ahead and oh so slightly modernised his signature sound for a new millennium.

Other noughties titles:

Doin' It in the Park by Eddie Palmieri (2012) – *the smokin' soundtrack to the doco joins the dots between basketball and latin jazz.*

They Shall Inherit by Menagerie (2012) – *I adore this local homage to spiritual jazz with guest star Roy Ayers (yep, more vibraphone).*

The Lagos Music Salon by Somi (2014) – *my hands-down favourite album of the year is this beautiful afrobeat jazz master piece by NY's cross-continent singer-songwriter.* ■

Chelsea Wilson is a singer, songwriter, broadcaster and DJ. Catch her program 'Jazz Got Soul' on PBS Thursday's at 11am and for more musings and lists check:

www.pbsfm.org.au/jazzgotsoul

OCHOS
RIOS

PBS

NINE
MILE

KINGSTON
JAMAICA

STUDIO
ONE

Guided Tour
WITH PBS' OWN:
JESSE I

BABYLON
BURNING

DEPARTS
JULY 2015

REGGAE TOUR 2015

Have you ever dreamed about attending Reggae Sumfest, Jamaica's biggest music festival? Or dancing at outdoor soundsystem dances under the stars, with the smell of jerk smoke in the air, and a cold Red Stripe in your hand?

How about seeing the places of reggae legend - studios like Jammys, Studio One and Tuff Gong, Augustus Pablo's Rockers record shop, and 56 Hope Road? Perhaps you follow the current reggae and dancehall scene, and would love to see contemporary artists in action, recording and voicing dubplates. If so, this is the tour for you - a reggae lover's trip to Jamaica!

Join Babylon Burning's Jesse I for two weeks in July 2015, exploring the island of Jamaica and all that it has to offer. Starting with four nights in Montego Bay at Reggae Sumfest, the trip will then take in the countryside, passing through the parish of St Ann and Bob Marley's birthplace at Nine Mile, before continuing along the north coast and the towns of Ocho Rios and Port Antonio. From there head to the coffee plantations of the Blue Mountains, on route to Kingston - Jamaica's vibrant capital city, and the birthplace of reggae and dancehall music.



106.7FM

For more information, attend our upcoming information night in 2015. Please email to register your interest: con@pbsfm.org.au

Jägermeister & Cherry Bar present

WVVA99 TRIBUTE

20th Anniversary Celebration of 'Welcome to Sky Valley'

The stoner rock classic performed in full, track-for-track by
Matt Sonic & The High Times
with **Chappy** Lead Vocals (My Left Boot)
plus guests **Fuck The Fitzroy Doom Scene**

Saturday 27 December **Cherry Bar** Tix: \$25 www.cherrybar.com.au

Doors 8pm AC/DC Lane, Melbourne \$30 on door if available www.cherrybar.com.au facebook.com/cherryadclane Jägermeister

ANNOUNCER PROFILE:

CC-DISCO!

(SMOKE AND MIRRORS)

“I somehow landed the job, even though I had to apologise during the interview for being so sweaty and told them I’d been out all night.”

Photos by Brandon Cook Location Cafe Azul

What are your early memories of radio?

I grew up on a farm in country Victoria (Yarroweyah). We always had the radio on in the milking shed blasting out country hits like ‘To Her Door’ from Paul Kelly and ‘One More River’ by James Reyne. I became quite obsessed with calling up and requesting tunes. I remember getting on air and hearing my voice on the radio requesting ‘Another Night’ by Real McCoy. It was the strangest / coolest thing ever. From the age of 14 I knew I wanted to be on the radio, I even told my teachers at high school and my principal pulled me aside and told me in a roundabout way that I didn’t have the voice for radio and that I should consider aiming lower. But that didn’t stop me.

What kind of music did your family play at home?

Being the eldest, I got my musical influence from my mum, my dad and my aunty Didy. My aunty would drive me around listening to John Farnham, Dire Straits and John Mellencamp in her old Holden Gemini. My dad had a strong country influence as he is a real life cowboy. Days of being a rodeo rider, horse whisperer and farmer meant he loved artists like Slim Dusty, Dolly Parton and The Everly Brothers. He loved music with a good story, even



“when I think about the good times growing up it always has The Everly Brothers as the backing track.”

though he couldn't really understand it as much he always had time for it. The Everly Brothers were a really big part of our family, when I think about the good times growing up it always has The Everly Brothers as the backing track.

My inspiration comes from my mother, she was the reason I got into disco and the eighties. I was about six years old and I stole a tape of hers which was called *Boogie Fever*. No one else loved music as much as I did as a child in my family. I remember sitting in a room listening to that tape over and over, rewinding it back and listening to Womack and Womack's 'Teardrops' on repeat. That tape was EVERYTHING, it's how I discovered Chic, Boney M, Alicia Bridges, The Village People. Disco made me happy, as a child it was the perfect music to discover first.

How did you go from there to the kind of stuff you're into now?

I loved disco and pop during primary school. It was all we had in the country. It wasn't until I went to high school that I ended up getting into a whole different scene. I loved alternative music and when I became a drummer at school it was my whole life. From the age of twelve I was obsessed with Silverchair, Frenzal Rhomb, Grinspoon, Killing Heidi (local heroes) and had 'RIP KURT COBAIN' written on everything. I was always in trouble in at school and didn't do very well with most classes except music; it was the only thing I liked at school apart from socialising because I was just always in trouble.

From the age of fifteen I had a radio show on ONE FM in Shepparton. It was all about alternative music, punk and rock. Then, during my time at university I started going back to my roots of disco and then exploring house music and enjoying club life.

How did you get into DJing?

I love clubbing, I feel like there is nothing better in life than dancing. If I told myself at sixteen I'd be a disco DJ I'd have been horrified, haha!

I bought my first turntables at twenty-one, they were awful Numark ones and I had the worst records now I look back, but it was a start. I used to spend hours a day just trying work out how to mix. I had no one to help me learn as I didn't know any DJs at the time. I used to count the BPMs in my head and write them in a little book. At twenty-

two I packed up and moved to Mexico. I used to dance for hours and hours in the clubs there. I was introduced to American-style house and started hanging around local DJs and going to watch people like Mark Farina and Derrick Carter. When I moved back to Australia in 2006 it was time to ditch Sydney and head to Melbourne, but I didn't officially start DJing until 2010 because I was so nervous and scared to do it. I'm really glad I did because I would never have thought that I would be playing festivals in Australia and overseas after five years and have my own show on PBS. I'm really thankful for every opportunity that has been given to me.

How did you get into PBS?

I'm going to be totally honest, I'd moved here from Mexico and before that I'd been in Sydney so I had no idea what PBS was until I landed a job as Sales and Promotions Manager. I do remember loving *FBI* so I knew community radio was for me because I'd studied commercial radio and hated it.

After going out all night after a Daft Punk concert, I had a job interview with this PBS mob who I knew nothing about. I somehow landed the job, even though I had to apologise during the interview for being so sweaty and told them I'd been out all night.

PBS made my Melbourne! Learning so much about different styles of music and feeling at home with people who were as passionate about music as I was made me love everything about Melbourne. I've been announcing since I was fifteen and making the move as an announcer to PBS in late 2013 was fantastic, I couldn't be happier that my latest show is on PBS.

What else do you do with yourself outside of music?

Honestly, if I'm not DJing or working you can find me dancing to other DJs in Melbourne, op-shopping, traveling or hanging with my girls. Disco, Eat, Sleep, Repeat! ■

CC:DISCO! Presents 'Smoke and Mirrors' every Friday from 8-10pm on PBS.

www.pbsfm.org.au/smokeandmirrors



ROR!

BY KERRIE LOVELESS AND CHRIS COGGER

“Having a documentary made about you is awesome, and it's not every day that someone comes up to you and asks if they could make a documentary about your life journey.”

A lot can happen in ten years. Just ask Ror Akot, aka Ror Da Poet.

Ten years ago the South Sudanese born artist was in Egypt, waiting to immigrate to Australia. He made it in 2005 with his mother, brother and sisters. Now he is about to finish year twelve at Fitzroy High School, is Yarra's Young Citizen of the Year, has released an EP, met Molly Meldrum, and had a film made about him screened at MIFF. All before he turns eighteen.

He is passionate and focused on a future in the music industry. ‘When I first started listening to rap, I was never expecting to become a rapper, but now that I’ve touched the microphone there is no letting it go.’ Ain’t that the truth.

In fact, Ror only began rapping in 2012 when he joined Rising High Studios, a program run by Yarra Youth Services. It seems a lot can happen in three years. ‘I joined because I felt like I had heaps of stories to tell the world. My music speaks of the triumphs and hardships I’ve experienced in my young life.’

The subjects of his tracks cover many topics. Ror wrote ‘Another View’ after being inspired by White Ribbon Day. ‘I don’t know why men do what they do.’ ‘Papa’ tells of his journey to Australia and his feelings for absent father. ‘*Pack your bags every-day...mama want to leave so we on the run.*’ >

Bulleen Art & Garden



GIFT VOUCHERS (Available online) • CLASSES & ART WORKSHOPS
EDIBLE PLANTS • UNIQUE GIFTS • LOCAL ARTWORK

6 Manningham Road West, Bulleen

baag.com.au

8850 3030

Soul2GoGo

NEW YEARS EVE BASH 2014!

featuring... **VINCE PEACH** soul time

DJ MANCHILD the breakdown • **MISS GOLDIE** boss action
ANDREW YOUNG • **JACK SPARROW** • **ZACK RAMPAGE**

plus a live set from **WOMEN OF SOUL** featuring...
FLORELIE ESCANO, CHRISTINA ARNOLD & CHELSEA WILSON



/soulagogo



106.7FM

CORNER HOTEL 57 Swan St. Richmond. Wed Dec 31st.

tickets \$35 (+ bf) or \$30 (+ bf) PBS members
via www.cornerhotel.com or ph.1300 724 867

ROR!



Where I'm from people live
dangerously / child soldiers
got guns and shoot aimlessly

Meanwhile 'Be Free' is about 'finding a way to be free from this crazy world that is full of hatred. And for me to be free I have to have control of me and not be controlled by people in power.'

Together with Gum Wetthiak, Ror also recorded the single, 'To the Top', and they began performing it at various community festivals and events. The song – with its catchy chorus, 'Yo Ror, where you going? I'm going to the top!' – was well received by community members within the area, and with the help of Yarra Youth Services they recorded a video clip to go with it. It has become a community anthem of sorts and inspired many other people from the community to step up to the mic.

Earlier this year Ror released these and other tracks in his first album, *Hear Me Ror*, at Northside Records. Molly Meldrum was among the guests, after Ror accepted an earlier invitation to meet with Molly personally at his home. He read about Ror when he was named Yarra's Young Citizen of the Year for his work as a community leader. Young and born overseas, Ror didn't really know too much about Molly, but he soon found out that he was an Australian icon.

'Meeting Molly was truly unexpected; it was awesome to meet him.' Molly has also arranged for Ror to be involved in an exciting new project. 'I'm not meant to talk about it.' He can say that it will be on TV though.

Molly is not the only person to take an interest in Ror. Local filmmaker Natalie Cunningham developed a short documentary about Ror and his quest for a successful hip hop career. The film screened at MIFF and in an ironic twist was classified as suitable for 18+. Ror went along anyway. 'Having a documentary made about you is awesome, and it's not every day that someone comes up to you and

asks if they could make a documentary about your life journey. It's a very long process but it's worth it in the end.'

But Ror isn't relying on the kindness of strangers to get him places. He has been busy performing at events around Melbourne for the past three years, raising his profile and polishing his stagecraft.

Back at Rising High, Ror has been able to meet other young people who he could collaborate with, some of whom feature on his album.

Among these were Adim Autiak, Dut Dut and Gum. Adim, Dut and Ror were cousins who reunited in Fitzroy, and had met Gum whilst hanging out around the area. After coming here from South Sudan via various places including Egypt, Kenya, Sydney and Perth, they discovered there was 'so much to do' in Melbourne and saw it as a real opportunity to be involved in their community.

After twelve months of floating the idea around, they bit the bullet and formed TLB (Together Like Brothers). Writing songs in a group is a lot different to writing individually, as the boys found out. Different life experiences, different interests, different ideas. There needed to be a collaboration of ideas that would ultimately produce the sound and the voice that would define TLB. With this in mind, a formula was produced that would make the process workable – they take turns in picking the beat, write the chorus as a group, write the verses individually, then come back and piece it all together. So far the process seems to be working. Earlier in the year TLB recorded their first song, 'Ambitious', which closes *Hear Me Ror*, and they have just recorded and filmed the video clip for their new single, 'Turn It Up Loudly'.

As a group, TLB are careful with what they write and sing about. They want their message to be

one of hope, to show young Africans who have come to Australia that they can do something with their lives. 'My journey inspires me to write from my heart, rather than from my brain,' Ror explains. 'I am more cautious with my lyrics, as I want to teach people about my journey, I want to give them hope.' Dut agrees. 'I want to tell people something true, something inspiring, something to relate to,' he says.

The Studio has helped the boys integrate into the community in many ways, but particularly through music. Through the studio, TLB have been able to work with music industry experts who have helped them with lyrics, beat selection, and then ultimately exposure through performance. 'As someone new to the industry it's good to have [mentors] to support you to do what you want.'

They in turn are mentoring and inspiring others, both in their local community and further afield. In fact, later this year they are travelling to Mornington Island to work with indigenous young people.

The sleeve of *Hear Me Ror* contains the quote: 'My music rolls through the soul and sends a beat to the heart, growing and evolving through powerful lyrics and live performances.' The boys also continue to grow and evolve.

'Listen to these words never give up the fight to live a better life. To live your life right.' ('Ambitious' by TLB). ■

Ror on Soundcloud

www.soundcloud.com/born_sinner12

Rising High Studios on Soundcloud

www.soundcloud.com/risinghighstudio

MOTOR CITY MUSIC FESTIVAL

ROCKS GEETROIT MARCH 6TH - 8TH
GEELONG SHOWGROUNDS

TICKETS ARE ON SALE NOW
from just \$39

40+ ACTS

5 STAGES

ACROSS 3 DAYS

FRI & SAT OVER 18s

BLUES, ROOTS, ROCK,
COUNTRY & TRIBUTES

CRAFT BEER &
CIDER HALL

SUNDAY FAMILY FUN DAY

KIDS ENTERTAINMENT

FREE CARNIVAL RIDES

MASSIVE FIREWORKS

VINTAGE MACHINERY
& CAR DISPLAYS

FOOD TRUCKS



 BAY CITY
EVENTS

 the
BLUES TRAIN
EST. 1994

*Motor
City Music
Festival*
GEETROIT ROCKS

CITY OF GREATER
GEELONG

ticketmaster®

MOTORCITYMUSICFESTIVAL.COM.AU



▲ Tilman Robertson PBS Young Elder of Jazz Photo Jon Osborne
▼ Stephen Magnusson Wangaratta Jazz Festival Photo Owen McKern



▲ Community Cup Photo Campbell Manderson
▼ Studio 5 Live Performance Ausmunteants Photo Fully Sick Film Clips



▼ Emma and Matt at Darebin Music Feast Live Broadcasts

▲ Raul with Radio Festival guest Santo Cilauro

▲ Pierre Baroni Photo David Bull



▲ David Heard with Melody Pool Marlon Williams
▼ PBS Open Day Photo David Bull

▼ Open Day Leaps and Bounds by Costa Gromov

▲ Cat, Crispi, Chris Russell and Adalita
▼ Andrew Young PBS Open Day Photo David Bull

▲ Studio 5 Live Night Terrors with Press Gang
▼ Will Guthrie Adrian Meade





▲ Vince Peach Photo David Bull



▲ Mick, Saul, Chelsea with Diego El Cigala Photo Con Kalamaras



▲ Bop Gun's Campbell McNulty



▲ Studio 5 Live Performance by Hordes of the Black Cross
Photo by Jenny Bicknell



▼ Richie Madan DJing Radio Festival Wrap Party Photo Con Kalamaras



▲ Livingstone Daisies with Cat & Crispi



▲ Stani at Radio Festival Launch Photo David Bull



▲ Phil, Michael with Pauline Murray



▼ Chris Pearson with Sleep Makes Waves



▲ The Furbelows at Rock-a-bye Baby Photo Michael Ward City Of Yarra



▲ Studio 5 Live Matt McFetridge with Minesota Voodoo Men



▼ David, Owen and First Aid Kit Photo Con Kalamaras

These fantastic businesses offer generous discounts for PBS Members, so grab your membership card and get flashing! For more info, go to www.pbsfm.org.au/discounters

RECORD STORES

Collectors Corner - Missing Link

Ph: 8060 3570
Level 1, 397 Bourke St, Melbourne
www.recordcollectorscorner.com.au

Dixons Recycled Records

Ph: 9416 2272
414 Brunswick St, Fitzroy | 100 Railway Rd, Blackburn
www.dixons.com.au

Goldmine Records

Ph: 9347 0882
369 Nicholson St, Carlton North
www.stores.ebay.com.au/GOLDMINE-RECORDS

Heartland Records

Ph: 9329 9636
420-422 Victoria St, North Melbourne
www.heartlandrecords.com.au

Muscle Shoals Records

Ph: 0438 325 397
504 Lygon St, Brunswick East
www.facebook.com/muscleshoalsrecords

Northside Records

Ph: 9417 7557
236 Gertrude St, Fitzroy
www.northsiderecords.com.au

Obese Records

Ph: 9529 1577 | 9783 1117
4A Izett St, Prahran | 6 Wells St, Frankston
www.obeserecords.com

Off The Hip

Ph: 9621 2044
Basement, Tavistock House,
383 Flinders Lane, Melbourne
www.offthehip.com.au

Poison City Records

Ph: 9077 0563
400 Brunswick St, Fitzroy
www.poisoncityrecords.com

Polyester Records

Ph: 9419 5137
387 Brunswick St, Fitzroy
www.polyesterrecords.com

Quality Records... Plus

Ph: 9500 9902
269 Glenferrie Rd, Malvern
www.qualityrecords.com.au

Record Paradise

Ph: 9029 6393
15 Union Street, Brunswick
www.recordparadise.com.au

Records Etcetera

Ph: 9481 3951
557 High St, Northcote
www.recordsetc.com.au

Thornbury Records

Ph: 9942 0754
591 High St, Thornbury
www.thornburyrecords.com

CINEMAS

Cameo Cinemas

Ph: 9754 7844
1628 Burwood Hwy, Belgrave
www.cameocinemas.com.au

Cinema Nova

Ph: 9347 5331
380 Lygon St, Carlton
www.cinemaniova.com.au

Classic Cinema

Ph: 9524 7900
9 Gordon St, Elsternwick
www.classictheatre.com.au

Kino Cinemas

Ph: 9650 2100
45 Collins St, Melbourne
www.palacecinemas.com.au

Palace Cinemas - Westgarth

Ph: 9482 2001
89 High St, Northcote
www.palacecinemas.com.au

The Astor Theatre

Ph: 9510 1414
Cnr Chapel St & Dandenong Rd, St Kilda
www.astor-theatre.com

MUSICAL INSTRUMENTS/EQUIPMENT

Audiovisualism

Ph: 0409 433 243
Wantirna South
www.audiovisualism.com.au

Bounce Audio

Ph: 8060 2997
37 Cato St, Prahran
www.bounceaudio.com.au

Clark Piano Services

Ph: 0421 456 539
Burwood East
www.clarkpianoservices.com.au

Found Sound

Ph: 0407 462 223
155 Elgin St, Carlton
www.foundsound.com.au

Gallin's Guitars

Ph: 9521 2599
196 Chapel St, Prahran
www.gallinsmps.com.au

Guitar Paradise & Drummers Paradise

Ph: 9429 7771
398 - 402 Victoria St, Richmond
www.guitarparadise.com.au
www.drummersparadise.com.au

Guitars Online

Ph: 9395 5055
10 Driftwood Close, Seabrook (by appointment)
www.guitarsonline.com.au

Heathen Skulls Backline Hire

Ph: 0418 772 816
104 Nicholson St, Brunswick East
www.heathenskulls.com

Mannys

Ph: 9486 8555
161-163 St Georges Rd, North Fitzroy
www.mannys.com.au

Samurai AV

Ph: 9386 0616
7 Hunt St, Coburg
www.samuraiav.com.au

Speakerbits

Ph: 9647 7000
F51, 63 Turner St, Port Melbourne
www.speakerbits.com

Warehouse Sound Systems

Ph: 9417 4866
77 Argyle St, Fitzroy
www.warehousesound.com

MUSIC SERVICES

Adam Dempsey at Jack the Bear's Deluxe Mastering

Ph: 0407 520 442
4/29 Tinning St, Brunswick
www.jackthebear.com.au

Anna Lavery (Producer/Engineer)

Ph: 0435 245 230
www.annalavery.com

Indie Masters

Ph: 9481 0828
1 Bakehouse Lane, Fitzroy North
www.indiemasters.com.au

REHEARSAL STUDIOS

Bakehouse Studios (Richmond)

Ph: 9417 1271
27-29 Hoddle St, Richmond
www.bakehousestudios.com.au

Laneway Studios

Ph: 9995 3804
Rear of 9 Bloomburg St, Abbotsford
www.lanewaystudios.com.au

BOOK STORES

All Star Comics Melbourne

Ph: 9642 0071
Level 1 / 410 Lonsdale St, Melbourne
www.allstarcomics.com.au

Paperback Bookshop

Ph: 9662 1396
60 Bourke St, Melbourne
www.paperbackbooks.com.au

Sybers Books

Ph: 9530 2222
38 Chapel St, Windsor | 668 Glenhuntly Rd, Caulfield
www.sybersbooks.com.au

Title

Ph: 9380 4488
341 Sydney Rd, Brunswick | 183 Gertrude St, Fitzroy
www.titlespace.com

FOOD/DRINK

Bendigo Hotel

Ph: 9417 3415
125 Johnston St, Collingwood
www.bendigohotel.com.au

Bluebird Espresso

Ph: 9417 7382
134 Johnston St, Collingwood
www.bluebirdespresso.com

Crust Pizza Fitzroy

Ph: 9095 0955
350 Smith St, Fitzroy
www.crust.com.au

Fat and Skinny Fabulous Food

Ph: 8802 4407
350 Smith St, Fitzroy
www.fatandskinny.com.au

Ida Red Pizzeria Macedon

Ph: 5426 4888
14-16 Victoria St, Macedon
www.idared.com.au

Las Vegan Bakery

Ph: 9415 9001
22 Smith St, Collingwood
www.lasvegan.com.au

Menulog

www.menulog.com.au

Pasta Classica

Ph: 9419 2366
352 Smith St, Collingwood
www.pastaclassica.com.au

Spudbar Fitzroy

Ph: 9417 0046
368 Brunswick St, Fitzroy
www.spudbar.com.au

Sticky Fingers Bakery

Ph: 0403 990 337
www.stickyfingersbakery.com.au

The Plough Hotel

Ph: 9687 2878
333 Barkly St, Footscray
www.ploughhotel.com.au

The Rare and Reclusive, oft Neglected Lesser Spotted Mallard

Ph: 9380 8818
314 Sydney Rd, Brunswick
www.spottedmallard.com

RETAIL

Animal Lovers by Neo Tokyo

Ph: 9078 2458
439 Brunswick St, Fitzroy
www.neotokyo.com.au

Bee Sustainable

Ph: 9939 7301
500 Lygon St, Brunswick East
www.beesustainable.com.au

Between Father Sky and Mother Earth

Ph: 9578 7237
Suite 153/500 Centre Rd, Bentleigh
www.betweenaskyandearth.com.au

Gadget Shop Online

Ph: 9588 2288
2/314 Governor Rd, Braeside
www.gadgetshoponline.com.au

Good Grace & Humour: Floral & Botanical Design

Ph: 0429 809 038 | 0409 252 647
By appointment only
www.goodgraceandhumour.com

Heartbreak Hosiery

Ph: 0402 345 167
www.heartbreakhosiery.com

Make Badges

Ph: 9016 4416
131 Plenty Rd, Preston
www.makebadges.com.au

OK-OK

Shop 16 Sparta Place, Hardwick Building,
459 Sydney Rd, Brunswick
www.ok-ok.com.au

Pilkington Jewellers

Ph: 9650 2699
144 Lt Collins St, Melbourne
www.pilkingtonjewellers.com.au

Retro Active Furniture

Ph: 9489 4566
307 High St, Northcote
www.retroactive.net.au

Scally & Trombone

Ph: 9419 6038
331 Brunswick St, Fitzroy
www.scallyandtrombone.com.au

Small Space Jewellery

Ph: 9489 2328
365A St Georges Rd, North Fitzroy
www.smallspace.com.au

SMART Alec Hatters

Ph: 9416 4664
235 Gertrude St, Fitzroy
www.smartalechatters.com.au

The Wilderness Shop

Ph: 9898 3742
969 Whitehorse Rd, Box Hill
www.wildernessshop.com.au

Thread Den

Ph: 9486 9821
3d/26 Wellington St, Collingwood
www.threadden.com

Yodgee Footwear

Ph: 9818 5599 | Ph: 9510 2413
645 Glenferrie Rd, Hawthorn | 204 Commercial Rd, Prahran
www.yodgee.com.au

BICYCLES/MOTORBIKES

Abbotsford Cycles

Ph: 9429 6889
27 Swan St, Richmond
www.abbotsfordcycles.com.au

Bike Life

Ph: 9815 1880
114 Auburn Rd, Hawthorn
www.bikelife.com.au

Melbourne Bicycle Centre

Ph: 9489 5569
37 Queens Parade, Clifton Hill
www.melbournebicyclecentre.com

Reid Cycles

Ph: 9348 9892
280-290 Victoria St, North Melbourne
www.reidcycles.com.au

Riding Way

Ph: 9939 9667
1034a North Rd, Bentleigh East
www.ridingway.com.au

Velo Cycles

Ph: 9381 0088
Park Street Bike Path, 815 Nicholson St, North Carlton
www.velocycles.com.au

NEW AND USED CARS

Audi Centre Doncaster (Sales and Service)

Ph: 9840 8600
576 Doncaster Rd, Doncaster
www.auidoncaster.com.au

Penfold Motors (Sales and Service)

Ph : 9268 1333
142 Burwood Hwy, Burwood
www.penfold.com.au

ACCOMMODATION

Aireys Inlet Holiday Park

Ph: 5289 6230
19-25 Great Ocean Rd, Aireys Inlet
www.aicp.com.au

Yuinup Holiday House

Ph: 5476 4315
110 Steeles Rd, Yandoit
www.stayz.com.au (Ref # 18658)

:::: BODY ART :::

Chapel Tattoo

Ph: 9521 1202
155 Chapel St, Prahran
www.chapeltattoo.com

Tattoo Magic

Ph: 9415 7022
100 Gertrude St, Fitzroy
www.tattoomagic.com.au

:::: HEALTH :::

Ashtanga Yoga Melbourne

Level 1, 167 Flinders Lane, Melbourne
www.ashtangayogamelbourne.com.au

Body Map Wellbeing + Image Solutions

Ph: 0418 101 235
274 High St, Northcote
www.bodymap.com.au

Brunswick Holistic Health

Ph: 9388 2422
22 Tripovich St, Brunswick
www.brunswickholistichealth.com.au

City North Physiotherapy Clinic

Ph: 9328 3733
59 Errol St, North Melbourne
www.citynorthphysio.com.au

Naturopathic Care

Ph: 0422 731 477
6 Bank St, Alphington
www.naturopathic-care.com

:::: HOME SERVICES :::

Armac Glass & Glazing

Ph: 9419 2533
13 Derby St, Collingwood
www.armacglass.com

Bush 2 Beach Plumbing

Ph: 0407 052 895
4 Tidal Place, Torquay

Creative Framing

Ph: 9888 8225
115 Highbury Rd, Burwood
www.creativeframing.com.au

Diamond Skylights

Ph: 9455 0544
143-145 Bell St, Heidelberg Heights
www.diamondskylights.com.au

GH Tiling

Ph: 0431 953 688
www.ghtiling.com.au

Landscape Co

Ph: 0409 717 353
www.landscapeco.com.au

Leip Electrics

Ph: 0419 341 236
25 Royston St, Diamond Creek
www.leipelectrics.com.au

Warmfeet Flooring

Ph: 0412 044 069
www.warmfeetflooring.com

:::: ONLINE STORES :::

Chef.com.au

www.chef.com.au

Old Soul

Ph: 0417 140 112
St Andrews (by appointment)
www.oldsoul.com.au

Sweet Old World Vintage

Ph: 0410 410 115
www.sweetoldworld.com.au

:::: OTHER :::

Amarcord Photography

Ph: 0422 513 480
283 Lygon St, Brunswick East
www.amarcordphoto.com.au

Bee Rescue

Ph: 0408 336 363
30 Gosfield Rd, Hurstbridge
www.beerescue.com.au

Collectyourdebt.com.au

Ph: 8682 8759
www.collectyourdebt.com.au

Friendly Moving Men

Ph: 0401 333 880
110 Wellington St, Collingwood
www.friendlymovingmen.com.au

Melbourne Playback Theatre Company

Ph: 9690 9253
21 Graham St, Albert Park
www.melbourneplayback.com.au

Phoenix Dance Studio

Ph: 9428 7875
Level 1, 656 Bridge Rd, Richmond
www.phoenixdancestudio.com.au

Southern Cross Limousine & Taxi Service

Ph: 1300 726 630
348 Arden St, Kensington
www.vha.com.au

Truemans Golf Range

Ph: 5988 6644
357 Truemans Rd, Fingal

:::: WEDDINGS :::

Joyful Ceremonies – Jenny O’Keefe, Celebrant

Ph: 0434 821 168
www.joyfulceremonies.com.au

Mrs Jones, Celebrant

Ph: 0414 183 415
51 Gold St, Brunswick
www.mrsjonescelebrant.com

Sunlit Ceremonies – Civil Celebrant

Ph: 0458 563 736
www.sunlitceremonies.com.au

For more information about making your business a PBS discounter contact: Sam Johnstone
membership@pbsfm.org.au
Phone 8415 1067

WHAT WILL YOUR LEGACY BE?

If PBS has been a big part of your life, consider leaving the station a bequest to create a lasting legacy for your love of music.

For more than 30 years PBS has nurtured, inspired and championed Melbourne's diverse music community.

We bring together people of passion – on air and behind the scenes – so Melbourne can continue to thrive as Australia's undisputed music capital.

We introduce children to the joy of good music through our Rock-A-Bye Baby events, train at-risk and marginalised youth, manage an extensive library and archive of live recordings, run programs to develop great musicianship, lobby to protect and promote the music industry and community broadcasting sector and much, much more.

If you would like to find out more, email **PBS General Manager Adrian Basso** on gm@pbsfm.org.au or call the station on **8415 1067**.

HEART AND SOUL
ARE THE
ONLY ADDITIVES.

Coopers



ENJOY RESPONSIBLY

Hand-made by the Cooper family. Est. 1862.

PORT FAIRY FOLK MUSIC FESTIVAL

39th MARCH 6-9 2015

PRESENTS

SINÉAD O'CONNOR • BUFFY SAINTE-MARIE • RICHARD THOMPSON
CHRISTINE ANU • JOHN BUTLER TRIO • CHARLIE MUSSELWHITE

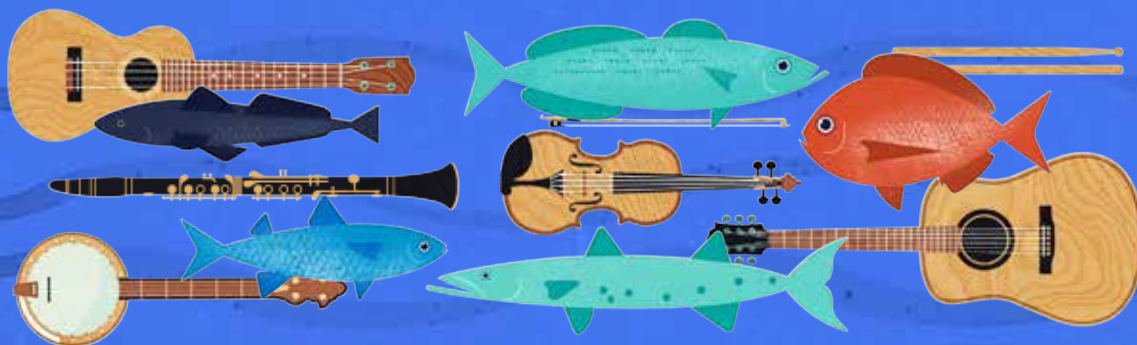
NEW ANNOUNCEMENTS

DAVIDSON BROTHERS • FIONA BOYES & THE FORTUNE TELLERS • FRANKIE J HOLDEN & WILBUR WILDE
GORDIE MACKEEMAN & HIS RHYTHM BOYS • SHANE HOWARD • WAGONS • JO JO SMITH BAND
JODI MARTIN BAND • KAMERUNGA • KIERAN O'CONNELL & SHANAKEE • LUCY WISE TRIO • STEVE SMYTH
LAMINE SONKO & THE AFRICAN INTELLIGENCE • MICROWAVE JENNY • THE COMPANY • SWEETHEARTS
SKY SCRAPER STAN & THE COMMISSION FLATS • THE BAKER SUITE • TRACY MCNEIL & THE GOODLIFE
TROUBLE IN THE KITCHEN • WHITETOP MOUNTAINEERS

ANNOUNCED

SHARON SHANNON BAND • ASH & BLOOM • LAKE STREET DIVE • MARK SEYMOUR & THE UNDERTOW • AMI WILLIAMSON
STEVE POLTZ • THE BLACK SORROWS • ALL OUR EXES LIVE IN TEXAS • BOBBY & THE PINS • CATHERINE BRITT
CHRIS WHILE & JULIE MATTHEWS • HAT FITZ & CARA ROBINSON • HIMMERLAND • JAN PRESTON'S BOOGIE CIRCUS
JEFF LANG • JORDIE LANE • MARLON WILLIAMS • MARU TARANG • THE CHIPOLATAS • THE ORBWEAVERS
THE YEARLINGS • WE TWO THIEVES

PLUS MORE TO COME



BOOKINGS

WWW.PORTFAIRYFOLKFESTIVAL.COM
BOX OFFICE 03 5568 2227

PDF1432



ABC
South West
Victoria

