

# EASEY

PBS 106.7 FM • MEMBER MAGAZINE  
DECEMBER 2013



# 106.7FM

**JAMAICA REGGAE TOUR  
KILL!  
THE SMB  
PRINCE JIMMY  
BARUNGA FESTIVAL  
COLLABORATIVE RADIO PROJECT  
ALBUMS OF THE YEAR**







## A NOTE FROM THE GENERAL MANAGER

If this is the first time you've received our exclusive member magazine – Easey - thank you for becoming a member to this wonderful station. If it's not, then a further thank you for continuing to support what we do.

This time last year we turned 35 and like any 35 year old, we still know how to enjoy things, but hopefully we've added some wisdom and focus to the mix. In May we commissioned a third studio, which means greater capacity for interviews, training and general maintenance. We have a mini fourth studio on the cards as well. This is on the back of other upgrades at the station with a new library, new production suites, a green room for musicians and a not-so-old kitchen. All of this is to create the right environment so we can make good radio, which is good for everyone. We've been able to do all of this because of people like you – thank you.

We've also been busy on the events front with things like Mallard Movies for members, the new Jamaica Jump Up monthly event, the recent Heavy and Hammered gig at the Tote, Rock-a-Bye Baby music series, the inaugural PBS record fair – phew – that's quite a lot. But we do this to connect with the community in other ways than just through the radio. Radio will always be the primary focus, but we do like to dabble in other areas.

The station's program lineup is ever changing and sadly we said goodbye to Mick Williams (*Latin Connection*) after many years, Alessia Pegoli (*The Prosecco Hour*), James Parker (*Far Side Virtual*), Gram Pola (*Dirty Denim*) and Izabel Caligiore (*Lullabies for Insomniacs*). We wish them all the very best. When one door closes, another opens – so we welcome to the fold Lenz (*Into the Void*), Madi (*Be Suburban*), DJ J'Nett (*Are you Ready?*) and to more regular spots on our roster DJ Ides (*Electric Sunset*) and Paddy Harrisson (*Ports of Paradise*). Check out the centre-spread for the latest on air guide.

Finally, on behalf of everyone at the station, we hope you have a terrific Christmas and great New Year with your radio dial set to PBS. Can't wait for 2016.

**ADRIAN BASSO**  
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## AND FROM THE EDITOR

There certainly has been a lot of extracurricular activity happening around PBS this year. This issue touches on a few of these things, such as Jessie I's rundown of the PBS Reggae Tour in Jamaica, and Maddy Mac's piece on The Collaborative Radio Project she ran with Jess Fairfax to teach broadcast skills to people from emerging and refugee communities. We also have a typically thoughtful and well researched piece from David Thrussell on the background to the cult film 'Kill!', announcer top ten records of the year lists, and other stuff too. Read, enjoy, and maybe pass this magazine on to a friend who's not yet hip to PBS. One by one, we can turn every household into a groovy household.

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- Content with integrity and quality
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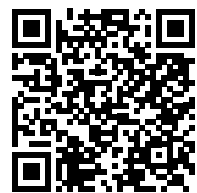
# JAMAICA 2015 TRAVEL DIARY

BY JESSE I

Cocoa Tea at Sumfest



Last July I had the pleasure of leading the first PBS 'Reggae Lovers Tour of Jamaica', as 15 people joined me in 'JA' for a fortnight of music, culture, and Caribbean sunshine. The group featured a wide mix of ages, backgrounds, and different levels of reggae appreciation, from the casual fan to hardcore collectors and soundsystem operators. All agreed that it was a once-in-a-lifetime experience and an amazing insight into the birthplace of reggae music.



Listen back to Jesse I's Reggae Tour Interviews, scan the QR Code.

Things kicked off in Montego Bay, where we landed just ahead of Jamaica's biggest music festival, Reggae Sumfest. Sumfest's three main nights run until sunrise, so our first night on the island was spent resting up after the long flight and getting to know each other around the pool of the Relax Resort.

Our first full day in Jamaica featured a good introduction to Rastafarian 'ital' food, as we avoided the tourist traps and ate at the Millennium Victory vegetarian restaurant. This was an experience in itself, as people had their first taste of dishes such as ikee stew, illaloo, ital sip, and raw moon tea, while taking in the sights and sounds of downtown Montego Bay. Music is everywhere in Jamaica, with sound systems of varying sizes blasting from shopfronts, parking lots and car boots.

Sumfest's Dancehall Night on the Thursday was our first big night out, and things couldn't have started on a more explosive note. Dancehall is the popular music of present day Jamaica, and while its origins lie in reggae music, it does have a very different sound and aesthetic. Those less familiar were given a crash course, as we witnessed some of the biggest names in the genre, from newer artists like Popcaan, I Octane and Konshens, through to veterans such as Capleton and Lady Saw. The latter became the first female artist to ever have the honour of closing Dancehall Night, and her performance was definitely worth sticking around til after 7am for - she really did prove that she deserves the title 'Queen of Dancehall'.

The next two nights were Sumfest's international nights, where more traditional reggae acts share the stage with foreign artists (something that's never really made much sense to me personally). While many in our group weren't particularly interested in seeing the US rappers Common and T.I, contemporary roots reggae was well represented by artists such as Kabaka Pyramid and Jesse Royal, and the band Raging Fyah. While not all of our group lasted until sunrise, those who did were rewarded with a typically classy performance by legendary singer Cocoa Tea.

After four nights in Montego Bay, it was time to start seeing more of the island. One of the trip highlights came randomly as we took a bus through the interior towards Treasure Beach, and passed a soundsystem set up by the side of the road in the parish of St. Elizabeth. Stopping on a whim, we all piled out of the bus, and proceeded to 'buy out the bar' (as the locals would say). What a joy to be dancing to sweet reggae sounds with a great bunch of people after a cool rain shower in rural Jamaica!

We all loved Treasure Beach, and could have happily spent more time there, but we headed back to the north coast the next day via Nine Mile, the birthplace of Bob Marley in the parish of St. Ann. Sadly the Bob Marley memorial mausoleum had changed dramatically since my last visit in 2003, and has become hyper-commercial. Not just 'exit-through-the-gift-shop', but also enter-through-the-gift-shop, and then another gift shop, and then don't forget the drinks stand! While it >

PBS sticker found at Rockers Record shop

"Picture three massive stacks of speakers set up on a road in the middle of a ghetto community, smoke from jerk chicken drums wafting through the air, and a crowd ranging from small kids through to senior citizens dressed in their Sunday best"







was still great to see more of quiet country Jamaica, and St. Ann is a beautiful parish, we'll skip the Bob Marley mausoleum on future trips (Bob's house at 56 Hope Rd in Kingston being a better replacement for the Marley fanatics).

After a night in Ocho Rios, we headed east along the north coast, where we stayed outside the charming town of Port Antonio, and spent an afternoon swimming at the beautiful Blue Lagoon.

After getting a good dose of sunshine and sea breeze, we then proceeded over the mountains to Kingston, where we spent the last 6 nights of the trip. While it has a fearsome reputation, I love 'town' for its countless recording studios and amazing nightlife, and I for one was ready to get stuck into it. Arriving on a Wednesday meant that our best options were the roots soundsystem session 'Dubwize', and Stone Love's dancehall party 'Weddy Weddy' - naturally we went to both. It was quite a contrast going from the Rastafarian roots vibe of Dubwize to the 'bruk-out' vibe of Weddy Weddy, but it was a great introduction to the different sides of soundsystem culture, complete with all the trimmings - from vegan food and herb smoke to Red Stripe, rum, curry goat and jerk chicken.

Our time in Kingston was a mix of organised activities and free time, allowing people to rest as necessary to compensate for the late nights. While some chose to visit Coronation Market or swim and eat seafood at Hellshire Beach, I was usually in recording studios conducting interviews

for *Babylon Burning*, and voicing dubplates for Chant Down Sound. Everyone got a chance to experience dubplate recording in Trenchtown, as we spent an afternoon with reggae singer Torch, who gave us a guided tour of Kingston's most famous ghetto (and home to the original Wailers).

Another insight into Jamaican music history came as we visited the original Alpha Boys School, a vocational school for disadvantaged boys that gave us many of Jamaica's greatest musicians, where we were also treated to a performance by some of the school's current musical students.

We also spent an afternoon exploring downtown Kingston on foot, visiting legendary sites including Randy's at 17 North Parade, Leggo's studio on Orange St, Augustus Pablo's Rockers record shop, and Big Youth's Negusa Negast.

Our last big night out came on the Sunday, as we attended the long-running 'oldits' (old hits) night in Rae Town. Picture three massive stacks of speakers set up on a road in the middle of a ghetto community, smoke from jerk chicken drums wafting through the air, and a crowd ranging from small kids through to senior citizens dressed in their Sunday best. We arrived around 10:30pm, early enough to watch the dance build until the whole street was full, and to hear a selection of music ranging from vintage R&B, ska and rocksteady through to 90s dancehall, and even a little 70s disco. I've been to a lot of dances in Jamaica over the years, but this was truly one of the best - the vibes were so nice that even when the heavens opened up and the rain started falling, it only added to the energy.

“This was an experience in itself, as people had their first taste of dishes such as ikee stew, illaloo, ital sip, and raw moon tea”

These were just some of the things we did on this trip - other activities included visits to Peter Tosh's family home and resting place, Ankh Family's Dub School night, box building with the Jamaica Sound System Federation, and a tour of the Rastafari Indigenous Village - just to name a few. In Kingston there is always more to do, as the city never sleeps, and soundsystem dances happen literally every night. We did as much as we could in a short space of time though, and I'm sure that everyone came away with a deeper 'overstanding' and love of this amazing country and its musical heritage. ■

*Look out for the next Reggae Lovers Tour Of Jamaica with Jesse I in 2017.*



Peanut vendor in Rae Town

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# THE TROUBLED TIMES OF ‘KILL!’

BY DAVID THRUSSELL

The scene was tragic.

A casket covered with lilies, daisies and yellow roses. A stunned and muted crowd of hundreds gathered at Paris’ Montparnasse Cemetery, Friday September 14 1979.

The mourners were there to farewell Jean Seberg, internationally renowned actress, activist and reluctant celebrity. Among those present were her young son Diego and his father (Jean’s former husband), notable French author and diplomat Romain Gary.

Parisian police had declared her death a suicide, the result of alcohol and barbiturate poisoning. But the coroner was more cautious, at first issuing a report of “probable suicide” with “unresolved questions” and then the following year filing charges for “persons unknown” who may have been involved in her death.

Tragedy had followed Jean’s brief life (and Jean and Romain’s brief years together).

Plucked out of mid-western U.S.A. obscurity (and in competition with 18,000 other hopefuls) Jean was cast as Joan of Arc for Otto Preminger’s 1956 big-budget screen adaption of ‘Saint Joan’. It was not a happy debut. Critics savaged her performance as “lacklustre” and the film failed commercially.

But fast-forward a few years and fate had seemingly reversed. Now residing in Paris and married to a French diplomat, Seberg was cast by Jean-Luc Godard (a Preminger fan) in ‘A Bout de Souffle’ (AKA ‘Breathless’), a 1960 film that would define French New Wave cinema. The film was a resounding success and Jean Seberg was declared “the best actress in Europe” (from no less an authority than François Truffaut) providing her with years of screen work in an appreciative continent.

Come 1964 and Jean returned to Hollywood to star in a string of films including ‘Lilith’, musical

‘Paint Your Wagon’ and aviation/disaster potboiler ‘Airport’. During this period Seberg became involved in a number of progressive political causes, donating time and money to civil rights and Native American Indian groups. She displayed a particular affinity for the Black Panthers, donating large sums of money and becoming close friends with many in the group’s leadership.

It was this last relationship that particularly irked F.B.I. director J. Edgar Hoover. Evidence exists that Hoover was personally aggrieved by Seberg fraternizing with the Black Panthers. As a blonde Aryan Hollywood icon, her “racial betrayal” was deemed acutely unacceptable. The Bureau began a smear campaign against Jean, with Hoover

reporting directly to President Richard Nixon on the matter. According to declassified 1970 F.B.I. memos (some produced here) it was decided to insinuate via ‘friendly contacts’ in the press, that the then pregnant Seberg had not conceived with her husband (Romain Gary) but in fact been impregnated by a member of the Black Panther leadership (specifically Raymond Hewitt). The aim of the COINTELPRO operation was the “neutralization” of Seberg, and to “cause her embarrassment and serve to cheapen her image with the public”. COINTELPRO was a secret F.B.I. program that ostensibly ran from 1956-1971 targeting ‘subversives’ and ‘dissidents’, infiltrating and disrupting domestic and grass-roots political organisations.



Kill! Rare Italian Poster



1979 LA Times cover

Accordingly, the manufactured rumour appeared in gossip writer Joyce Haber’s August 21 1970 column in the *Los Angeles Times*. The story was then syndicated into *Newsweek* and many other publications. Upon reading the slur Jean went into premature labor and her daughter Nina was stillborn just two days later. Heavily traumatised, Jean held an open casket funeral in her hometown (Marshalltown, Iowa) to disprove the slander. The baby was white and claimed by Romain as his. Gary and Seberg sued *Newsweek* for defamation, prevailed in a Paris court and winning damages and a belated retraction.

The F.B.I.’s malicious behaviour did not end there however. Jean suffered years of politically motivated burglaries, wiretapping, stalking and (in what is surely an incredible example of malevolent institutional overreach) international surveillance from U.S. Military Intelligence, U.S. Secret Service and C.I.A. among others. In 1980 the *LA Times* published transcripts of her wiretapped Swiss phone calls. ➤

“Jean suffered years of politically motivated burglaries, wiretapping, stalking and international surveillance”



Roma 102 Kill! LP Cover



After her death, Romain Gary would reveal the extent of Jean's trauma. She was left barely functional by the F.B.I.'s assault, unable to work and reportedly attempting suicide on every anniversary of her daughter Nina's death. Numerous death threats lead her to hire two bodyguards and soon her mental health deteriorated rapidly. One source reports that Seberg claimed her refrigerator was spying on her and she would converse with it in the middle of the night.

In the tumult Jean and Romain had separated, but Gary was still deeply concerned with Seberg's plight. According to extent correspondence between the pair, 'Kill!' is the direct result of Romain's desperate desire to see Jean working and functional again. He felt a new project with an international social conscience and major stars might replenish Jean's self-esteem and career (rumours circulated that she was on an unofficial Hollywood blacklist). Romain's repete as an off-awarded novelist and Jean's star power enabled 'Kill!' to happen quickly, Romain penned the script and directed across the shoot's exotic locales (including Yemen and Afghanistan).

The film paints a darkly political portrait of international drug commerce (directly implicating western governments and intelligence agencies in the trade), opening with urban 12 year olds addicted to heroin and then following a bewildering web of intrigues and corruption. Reportedly Romain (a well regarded French diplomat) took heroin and other drugs (under medical supervision) to better understand the topic. Perhaps ironically (given the film's staunchly anti-drug position), 'Kill!' features many bizarre and surreal sequences (Memphis Slim beats out a heavy piano number at a naked prostitute market for example) more at home in some proto-David Lynch landscape than your standard crime thriller.

Released at the same time as the gritty realism of 'The French Connection', 'Kill!' was (to put it plainly) just too weird for mass acceptance. The film quickly vanished and is basically unavailable today.

Not only is the film an odd and undiscovered gem, but it features a superb and largely forgotten score - the extremely rare original 1972 General Music Italy LP being a very expensive and sought after item today (if you can actually find one). The only copy of the LP I've ever actually seen (apart from the one in my collection) was at the old Intoxica store in Portobello Road for a few hundred pounds (and that was years ago).

It's fair to say that the very height of the Italian screen composing idiom is on display here. Umberto Pisano had a distinguished pedigree in Italian jazz and cinema, being at various times bassist in both Piero Umiliani and Armando Trovaioli's bands. Also responsible for a handful of superlative and forgotten scores (masterpiece *Interrabang* being just one example), Pisano is ripe for reappraisal. His collaborator Jacques Chaumont is another matter altogether. In fact, so little is known about Chaumont that it is speculated that the name is actually a pseudonym (perhaps for Pisano's talented elder brother Franco) although the passing of time makes it difficult to be definitive on the matter.

Not only does the legendary Edda Dell'Orso lend her velvety vocal chords to proceedings but the strikingly powerful Doris Troy (perhaps best known for her contribution to Pink Floyd's seminal *Dark Side Of The Moon*) grows a particularly nasty theme song (with lyrics by director Romain Gary). Unreleased on the original LP are additional cues including Jean Seberg's haunting vocalisation of 'Hiasmina' and an alternate take of the thunderous fuzz guitar epic 'Inchiesta'.

While researching the film, its score and their joint pedigree for an upcoming OST LP reissue, the harrowing story of Jean Seberg's persecution was revealed piece by malevolent piece.

In many ways the postscript to 'Kill!' is a troubled one. Jean's mysterious death in Paris in 1979 and Romain's tortured suicide by gunshot to the head

**“In an era where we know that surveillance, blackmail and social engineering technologies (on a scale never before imagined) watch our every electronic gesture, surely the alarms of history must be ringing”**



Romain & Diego



Jean Seberg 'Unanswered Questions' PM

a year later (soon after the anniversary of Jean's funeral) are moments etched in tragedy.

The circumstances of Jean's death have never been satisfactorily explained. Romain declared on September 10 1979 in an anguished press conference that he suspected foul play, and for the first time publicly, denounced the F.B.I. for hounding them for years. Suspicions fell on 29 year old Algerian actor Ahmed Hasni, who had become Jean's consort just before her death. Parisian police admitted to searching for Hasni for almost a year with no result - he had disappeared completely after quickly selling Jean's apartment, possessions and diaries and never resurfaced. Those close to Jean disliked him and questioned his motives and links to drug trafficking.

Hasni had reported Jean missing 10 days before her body was found. Judge Guy Joly noted that when found (oddly in her own unlocked car just around the corner from her apartment, yet unnoticed for over a week), Seberg's naked corpse had an alcohol content twice the amount that would have rendered her comatose (opening the obvious questions of how she got to the car itself, let alone ingested significant quantities of barbiturates and drove in that state). In some ways Hasni gives the appearance of being the classic intelligence operative - flamboyant with underworld links and an almost magical ability to disappear when necessary.

Tortured by Jean's fate, Romain Gary kept her room in their 108 Rue du Bac apartment untouched, Jean's letters and clothes scattered across the floor as they were the day she left. Visitors tell of Romain's rage at the years of clandestine F.B.I. harassment, pounding the table expounding on Jean's torment to any who would listen.

But no matter how grey the clouds, how long the night, the darkness can never fully extinguish

the light of day. For the first time ever, the manic yet sublime score of 'Kill!' is being reissued on a glorious vinyl LP. And just recently, after many reclusive years spent underground in Barcelona (post being orphaned he was adopted and raised by the family of his former nanny Eugenie), Diego Gary surfaced to publish his acclaimed memoirs of those painful years and his survival of them.

September 8 2015 marked the 36th anniversary of the discovery of Jean Seberg's decomposing body (found in her white Renault) on that lonely Parisian street. Beyond being a lucid history lesson, the tragic story of Jean Seberg, Romain Gary and 'Kill!' has clear relevance today. In a dark lineage passed down from the Gestapo, through the F.B.I., Stasi, ASIO and N.S.A., our unaccountable and rogue intelligence agencies and their operatives have a stark and pathological résumé of destroying lives. And, in an era where we know that surveillance, blackmail and social engineering technologies (on a scale never before imagined) watch our every electronic gesture, surely the alarms of history must be ringing. ■

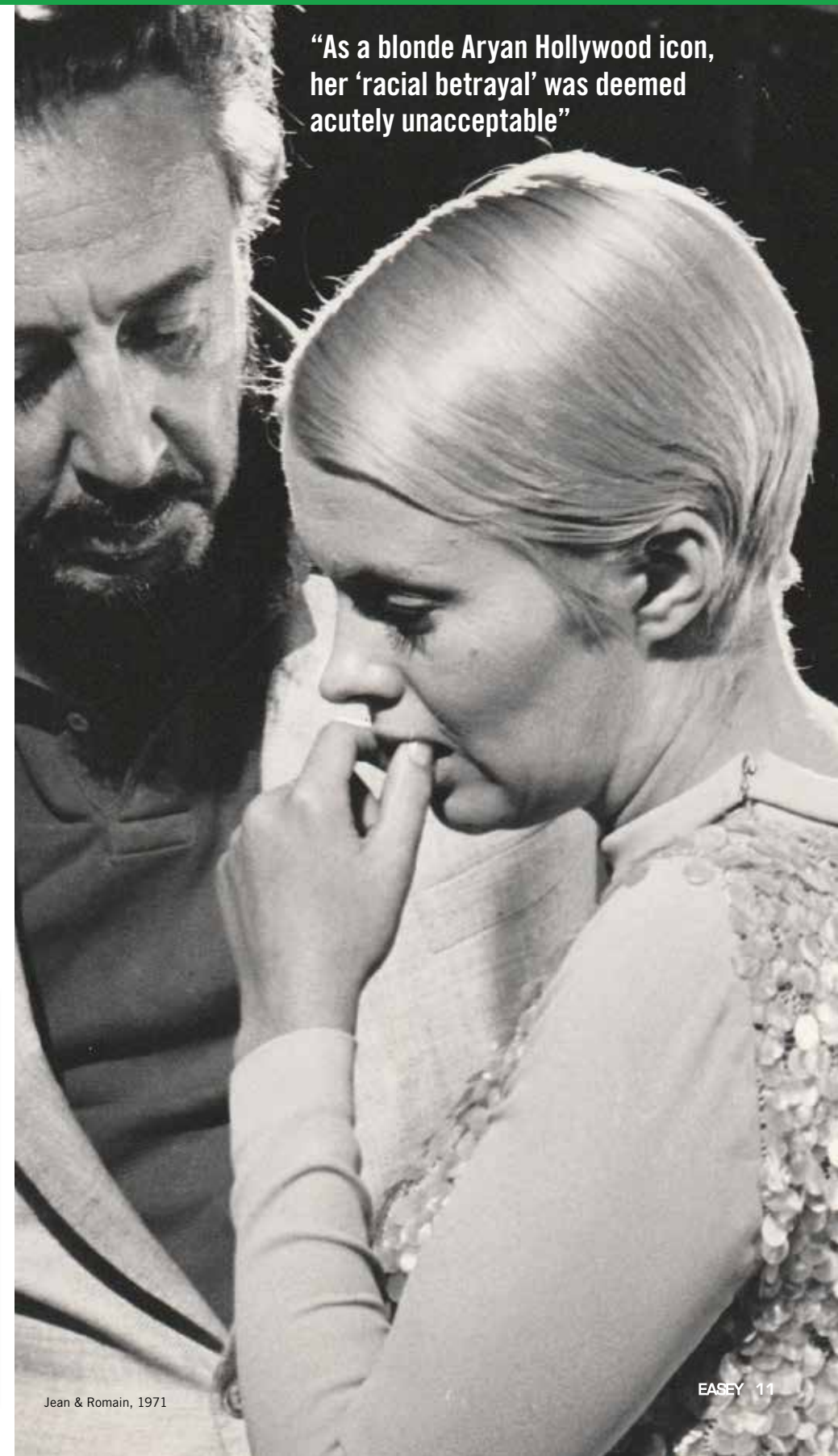
*David Thrussell 2015*

*Dedicated to the memories of Jean Seberg (November 13, 1938 – August 30, 1979) and Romain Gary (21 May 1914 – 2 December 1980).*

*The Kill! OST LP re-issue is out now on Roundtable/Omni.*



Ray 'Masai' Hewitt



**“As a blonde Aryan Hollywood icon, her ‘racial betrayal’ was deemed acutely unacceptable”**

Jean & Romain, 1971



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## The SMB: Not a Joke

BY HOLLY PEREIRA



The Steve Miller Band (known colloquially as The SMB) have been announced to play Meredith. Many people looked at the line-up puzzled, confusing them with some other Steve Miller Band. Others referred to them as 'unknown wackys', a phrase the band deem very fitting. The SMB is Handsome Steve, The Duchess and The She-Wolf, stage names they use even when addressing each other during the interview. The Duchess is named in homage to her hero, Bo Diddley's guitarist of the same name. "Though I could never hope to be as great or as amazingly graceful in stilettos and a ball gown," she adds. The She-Wolf says, "I learnt about my nickname over the radio! Steve started talking about The She-Wolf and how she was red-hot and ready." As for where 'Handsome Steve' comes from? "Bloody look at him!" declares The Duchess. Steve elaborates, "The nickname was given to me by the doctor at my birth." I sat down with them at Steve's bar, Handsome Steve's House Of Refreshment... >





“I like to see a man weep. I’m bringing that back. There’s not enough tears on stage.”

#### How did the SMB come to be?

TD: One of my best friends is Steve's nephew, and I worked for Steve for a period of time.

HS: Which was the happiest time of her life.

SW: As did I. And it was the happiest time of my life.

HS: One day The Duchess said, “Why don't you call me and we can rehearse?” And as I was a curmudgeon at the time, I thought to myself, nah. But then I woke up the next day and called her immediately. Because it was an opportunity. So The Duchess came over with Adam, who played the drums.

TD: I think it came out of a conversation where we were jesting about how we'd played music for a long time but didn't have particular skills, I'd never played lead guitar before, Steve had never done any singing before, and Adam had never played the drums. So we decided to do some old rhythm 'n' blues songs, which were surprisingly hard to nail, you think it's just E and A or whatever. But we had a bloody ball.

HS: And I was sure I'd misheard what I heard at the first rehearsal, cause it sounded so great. Then we went back for the second rehearsal, and it was just, “I'm in. For sure.” This was about the end of 2013.

TD: And then when we played a gig, The She-Wolf ended up getting on stage and playing sleigh bells for 45 minutes.

HS: She was only supposed to play for 3 minutes but she just stayed up there the whole gig. That's commitment. And I like that. So she got the job.

TD: Because Adam was moving to England.

SW: So the next day I got a text saying, “You're our drummer now.” I thought, “I can't play the drums. Jesus.”

TD: And lo and behold, here we are.

#### How does The SMB compare to other bands or musical projects you've been a part of?

TD: Um, it's terrifying. In a good way. Because, when people laugh and say, “We don't rehearse” or “We don't play much”, they're probably pulling your leg or trying to be modest, but we really don't rehearse. And sometimes if we do, it's even more terrifying, because you think you're meant to know what you're doing, and it still doesn't ever come out that way.

HS: We have to do a lot of flying by the seat of our pants up there.

TD: And a lot of looking. Looking wide eyed at each other.

HS: Looking going, “What the fuck's going on?”

TD: Steve has an uncanny knack of singing the chorus in the verse and the verse in the chorus. You know, you could almost be a rapper. You're quite polyrhythmic.

HS: My name is Handsome Steve, I do as I please.

TD: There ya go.

#### You guys play mostly covers...

TD: We've only ever had one original song, and we've forgotten it. It was called The Sludge. I think there's a lot of anxiety about having original songs. And I think that's only really been in the last 30 years or so. All the 50s and 60s bands played each other's songs; it was a way of experimenting and learning. And it's so much fun. It's great because audiences get amongst what you're doing, but they already know the words. If they don't like it, at least they know the words!

SW: I'll never forget the first gig you guys played. No-one knew you were a cover band, and you busted out the poem, and everyone in the room just got awkward and silent, a bit hot and flustered like, “Oh, he's really baring his soul.”

TD: Steve dropping some truth bombs. He got congratulations afterwards, people with tears in their eyes going, “What the fuck was that poem?”



And he's like, “That's just The Shangri-Las, ‘Past, Present and Future.’

HS: I teared up in the toilets, fair dinkum. I like to see a man weep. I'm bringing that back. There's not enough tears on stage.

SW: Or diarrhoea.

#### How do you go about arranging your covers? Do you listen to other people's versions or actively try to put your own twist on the song?

TD: We try very hard to play them properly. And then something happens.

HS: We try, and then we work out a way we can play them. Like, I'm gonna play it this way, and she says, well I'm gonna play it this way.

SW: And I can only play one beat.

TD: So it all comes together! People might be surprised that we are actually trying really hard to be true to the originals, and this is the best we can bloody do.

HS: We're not a joke. We are deadly serious. Deadly earnest. We wanna poke rock 'n' roll in the eye.

TD: But it should be fun. For me, a lot of the projects I've been involved with, I've tried for years and years and been really serious about things, and this has been a bit of a lesson in how good it can be if you're not.

#### You're a band with a strong look, what goes into looking your best on stage?

SW: Steve is always himself. I tell him what we're wearing and he comes up with the goods. He's got a very diverse and beautiful wardrobe. He's got 7000 pairs of plastic pants.

TD: I'm forever grateful, because I struggle to do regular laundry, but The She-Wolf can tell me what to wear, she has a vision. “Sparkly pants today. Tie-dye onesie today.”

HS: The direction we get from The She-Wolf lifts us head and shoulders above the rest.

#### How would you describe the band's dynamic?

HS: We don't save the best songs till last; we start off flat out, like a heat seeking missile. And girls and boys just aren't used to that. At some point we have to maybe stop and take our jacket off so the people can calm down. People get a taste of it and they want more and more. I'm almost dumfounded by the reaction we get, sometimes I feel like I'm in the Ramones. People go nuts.

TD: Steve's got these special rose coloured glasses that help our confidence.

HS: If we can be remembered for just one thing it's that we put the idea into someone's mind that you can do this too.

TD: We've already been credited for starting one band.

HS: Oh yeah, Girl Crazy! They were big fans. They even came to Ballarat with us.

#### Where do you see the band in five years time?

TD: As a sparkly memory in the collective consciousness.

HS: I see a movie.

SW: We could go to India and do a Bollywood Steve Miller Band movie! I can see it now.

HS: Or we could do something like ‘The Great Escape’. Escape From The Tote! ■

*The Steve Miller Band play Meredith Music Festival, December 11th to 13th*



**MON.**

**TUES.**

**WED.**

**THURS.**

**FRI.**

**SAT.**

**SUN.**

**THE BREAKFAST SPREAD: A MUSICAL ALTERNATIVE WITH CAT & CRISPI**

**6am**

**8.30am**

**9am**

**11am**

**1pm**

**3pm**

**5pm**

**7pm**

**8pm**

**10pm**

**12am**

**2am**

WEB RELEASES: FREE FOR ALL

STATE OF THE ART

SOUND TREKKING

MUSICAL CHAIRS

WHEELS OF STEEL

**5FT HIGH & RISING**  
ALT. COUNTRY  
MYLES O'NEIL SHAW

**MAGIC CARPET RIDE**  
ECLECTIC MUSIC  
RON DICKINSON

**BOP GUN**  
ELECTRO GROOVES  
CAMPBELL MCNOLTY

**MYSTIC BREW**  
JAZZ & ELECTRONICA  
MIKE GURRIERI

**ROOTS OF RHYTHM**  
BLUES & ROOTS  
HELEN JENNINGS

**WHAT THE FOLK!**  
FOLK & WORLD  
SUSI LANAGAN

**PORTS OF PARADISE**  
EXOTICA & JAZZ  
PADDY HARRISSON

**JAZZ ON SATURDAY**  
JAZZ  
JIM MCLEOD

**THE GOSPEL SHOW**  
PETER MILES

**BLACK WAX**  
GROOVIN' JAZZ  
ADAM RUDEGEAIR

**SPACE IS THE PLACE**  
GLOBAL BEATS  
MOSES & LEWIS

**MALT SHOP HOP**  
DOO WOP  
MR. DOO WOP

**JAZZ GOT SOUL**  
SOULFUL JAZZ  
CHELSEA WILSON

**BREAK THE CHAIN**  
REGGAE & DUB  
DEREK & YONI

**FIESTA JAZZ**  
LATIN JAZZ  
SAUL ZAVARCE

**BLUE JUICE**  
BLUES & SKA  
MOHAIR SLIM

**ALL OUR STORIES**  
MUSIC, STORIES, CULTURE  
JESS & LEAH

**SOUTHERN STYLE**  
BLUEGRASS & OLD-TIME  
JAN DALE

**JUMPIN THE BLUES**  
BLUES & RHYTHM  
TOM SIANIDIS

**COCOA BUTTER**  
SYNTHESIZER SOUL  
PRINCE JIMMY

**TOMORROWLAND**  
BEATS & SOUL  
EDD FISHER

**SWITCHED ON**  
JAZZ & LATIN  
EMMA PEEL

**JUKE JOINT**  
BLUES  
MATT FREDERICK

**HOMEBREW**  
AUSSIE MUSIC  
MADDY MAC

**IT'S A GAS**  
ROCKABILLY  
DINGO

**SOUL TIME**  
CLASSIC SOUL  
VINCE PEACH

**ACID COUNTRY**  
COUNTRY & ROOTS  
DAVID HEARD

**THE BREAKDOWN**  
FUNK & SOUL  
DJ MANCHILD

**SOULGROOVE'66**  
CLASSIC R&B  
PIERRE BARONI

**FLIGHT 1067 TO AFRICA**  
AFRICAN MUSIC  
STANI GOMA

**ZEN ARCADE**  
INDIE  
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**MIXING UP THE MEDICINE**  
MIXED GENRES  
ERICA

**THE AFTERGLOW**  
UPBEAT SOUNDS  
LYNDELLE WILKINSON

**FANG IT!**  
ROCK & ROLL  
RUARI CURRIN

**STONE LOVE**  
STRANGE & LUXURIOUS  
RICHIE 1250

**BABYLON BURNING**  
REGGAE & DANCEHALL  
JESSE I

**GLOBAL VILLAGE**  
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ROGER HOLDSWORTH

**MUMBAI MASALA**  
INDIAN BEATS  
RICHI MADAN

**GLITTER & DOOM**  
SUBVERSIVE CABARET  
JENNIFER KINGWELL

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ELECTRO INDIE  
MONICA

**JUNKYARD**  
ARTIST SPECIALS  
MICHAEL MULHOLLAND

**JUNGLE FEVER**  
R&B, TRASH  
MATT MCFETRIDGE

**BOSS ACTION**  
FUNK & SOUL  
MISS GOLDIE

**IMPRESSIONS**  
LOCAL JAZZ  
ROSS NABLE

**HIPPOPOTAMUS REX**  
HIP HOP  
RONIN

**GO FOR BROKE**  
ROCK & ROLL  
KEN EAVEL

**SHOCK TREATMENT**  
GARAGE & ROCK  
KEV LOBOTOMI

**SUNGLASSES AFTER DARK**  
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PHIL MACDOUGALL

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DISCO/BOOGIE/HOUSE  
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COSI

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JOHN CARVER

**THE BLEND**  
ELECTRONICA  
BEVIN CAMPBELL

**FRET NET**  
GUITAR EXPLORATIONS  
STEVE PASSIOURAS

**POJAMA PEOPLE**  
ROCK & PROG  
CHRIS

**SCREAMING SYMPHONY**  
PROGRESSIVE METAL  
PETER & GARY

**METAL GENESIS**  
CLASSIC METAL  
WENDY

**ELECTRIC SUNSET**  
ELECTRONIC ODYSSEYS  
DJ IDES

**IN THE QUIET**  
ESOTERIC QUIETUDE  
PERRY HOLT

**ARE YOU READY?**  
DEEP SPACE & GROOVES  
DJ JNETT

**PEEKING THROUGH THE WOOL**  
GLOBAL PSYCHEDELIA  
JOSHUA HODSON-SMITH

**THE SOUND BARRIER**  
EXPERIMENTAL  
IAN PARSONS

**THROUGH THE COLLAPSE**  
EXTREME METAL  
MITCH

**BURNING BITUMEN**  
HARDENED METAL  
KENE LIGHTFOOT

**B.P.M.**  
BEATS/BREAKS/MIXES  
VARIOUS PBS DJs

**THE ART OF BLEEP**  
EXPLORATORY SOUNDS  
EVAN

**GOT THE BLUES**  
BLUES  
ANDY MERKEL

**SHAGGIN' THE NIGHT AWAY**  
BEACH MUSIC  
BIG IAN SUTHERLAND

**INTO THE VOID**  
DOOM & STONER  
LENZ

**ECLECTIC LADYLAND**  
WOMEN ON TRACKS  
SIGRID

**THE WITCHING HOUR**  
ROCK VARIATIONS  
VANESSA HILL

**NEW NOISE**  
VARIOUS PRESENTERS

**CONNECTIONS**  
MUSICAL FAMILY TREES  
CHRIS XYNOS

**TRUE GRIT**  
LO-FI ROCK 'N' ROLL  
TRENT STERLING

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

**BE SUBURBAN**  
GRASS ROOTS INDIE  
MADI

**EAR OF THE BEHEARER**  
FREE JAZZ  
PAUL KIDNEY

**IRVINE JUMP**  
RETRO BEATS  
TONY IRVINE

**LONELY STRETCH**  
OUTSIDER ALTERNATIVE  
NICK BROWN

..... ALTERNATE WEEKS .....

..... ALTERNATE WEEKS .....

..... ALTERNATE WEEKS .....

..... ALTERNATE WEEKS .....

..... ALTERNATE WEEKS .....

..... ALTERNATE WEEKS .....

**LISTEN ONLINE!**



ANNOUNCER PROFILE:

# PRINCE JIMMY

(COCOA BUTTER, 1-3PM THURSDAYS)

PHOTOS BY THERESA HARRISON [www.theresaharrison.com.au](http://www.theresaharrison.com.au)



I grew up in Wellington, New Zealand. My mother's partner was into music in a big way and listened to a lot of different stuff. He was actually in Noise N Effect, one of New Zealand's first hip-hop groups. He had a lot of reggae too which was probably a big influence looking back. My mother was pretty easy going musically but had Louis Armstrong and Ella Fitzgerald CDs, I used to thrash them. I remember my older brother listened to a bit of hip-hop and R&B. When I hear Soul II Soul these days it takes me back to driving up and down the country with my family on summer holidays. My father had a fantastic collection of classic rock LPs. At the time I didn't appreciate them but I wish I had them now. I did manage to snaffle his copy of J.J. Cale's *Troubadour* before they went missing. I'll always cherish that LP.

We had a fantastic station in Radio Active 89FM. There were specialty shows in most genres; the one that sticks out the most is the reggae show on a Sunday with DJ Lemon. I listened to hip-hop and reggae mainly. I was 10 years old in 1990; it was a great time to be getting into music, and a fan of hip-hop. As I got into my later teens I was buying more and more instrumental stuff. I remember friends were always singing along with the lyrics but I was always tapping my feet to the beat. I moved to London in 2000 and was buying hip-hop, reggae and the odd funk record that was slow enough to play with hip-hop. In 2003

**"I was 10 years old in 1990; it was a great time to be getting into music, and a fan of hip-hop"**

"He said to me quite early on, 'You're gonna get through all the West End and Prelude stuff then start searching for a different beat.' I often think back to that moment"

I spent some time in Melbourne and started to wonder more and more about the samples in these hip-hop beats I found so stimulating. I went into John Idem's shop on Hoddle St and told him my story. He sold me about 10 records that day, all filled with classic samples. That was what lead me to disco. I returned to London in 2004 and joined up with my old DJ crew SNC. Cam, Brian and Will were all massive influences but Brian (Brian Not Brian) was the one that taught me the most. We would go out raiding £2 bins every week and he schooled me on what to look out for when buying blind. I was mainly buying disco classics and the odd piece that was left of centre. He said to me quite early on, "You're gonna get through all the West End and Prelude stuff then start searching for a different beat". I often think back to that moment.

I first heard PBS when I was living in Melbourne in 2003. I loved the fact that I could get in the car and not be exposed to the rubbish you hear on commercial radio. There wasn't a particular show I listened to religiously; I just liked the diversity of it, whether it be country, rock, reggae or anything

in between. In saying that, when I did return to Melbourne in 2012, Vince Peach's voice was very familiar.

I don't DJ as much as I used to but still collect records as fiercely as ever. I spend so much time and energy tracking them down and I needed an avenue to share them with others. I contacted the station and fumbled my way through the announcer course, then earnt my stripes doing graveyard on Saturday nights, before moving to 10pm Saturdays and recently to my current slot on Thursday afternoon. My favourite memory as an announcer has to be my interview with Michael Savanna Silver. His *Pure Silver* LP has gained momentum in recent years and become quite sought after world-wide. I had to do some serious detective work to track him down but I finally did and got him in for a chat. He was such a gentleman too, that topped the experience off. I had some amazing feedback from listeners regarding that interview and I still think the LP is somewhat underrated. I'm thinking about broadcasting the interview again in the new time slot, people need to know.

Outside the show I like to get up at 3am most weeks to watch Tottenham Hotspur lose. I also sell records at [www.crownruler.com](http://www.crownruler.com) ■

Prince Jimmy presents 'Cocoa Butter' on Thursdays from 1-3pm on PBS

[www.pbsfm.org.au/cocoabutter](http://www.pbsfm.org.au/cocoabutter)



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# RED DUST

"I wasn't sure if our legs were being pulled when some of the young locals pointed at us, speaking mainly in the local tongue with the addition of the word 'crocodile'"

PHOTOS BY RENNY SAX PHOTOGRAPHY

**BY ADRIAN BASSO**  
PBS General Manager

Aboriginal and Torres Strait Islander people are warned that this story and video may contain images and video of deceased people.

The Barunga Festival was my first experience in a remote community. We flew into Darwin from Melbourne then travelled for four or so hours in a Winnebago to arrive at Barunga for the June long weekend – the 30th anniversary of the festival. I was a member of a small group of guests invited as part of a collaborative initiative between the Seed Fund (set up by musician John Butler and others to give back) and APRA (copyright collectors and distributors for songwriters). It was a kind of 'moving Muhammad to the mountain' approach – bringing white fellas to the community to educate them about Indigenous music and culture. Initially I had declined: "No, I'm too busy", but thankfully I changed my mind. I will forever remember Barunga as a profound and rewarding experience. The festival celebrates music, arts/culture and sport. There was plenty of each. Spear throwing for one, dancing, music (of course) and much more.

Some background: In 1988 Barunga was the site of Aboriginal leaders coming together to present the then Prime Minister Bob Hawke, the *Barunga Statement*, which called for a treaty. Hawke signed it but it was never presented to Parliament. Yothu Yindi later wrote the international hit 'Treaty' as a result of this important gathering.

Back to the present, being at the 30th Barunga Festival was incredibly special for me and many others who attended from far and wide although many of the festival goers are locals. So often the portrayal of remote communities in the media focuses on the negative. At the Barunga Festival the experience is overwhelmingly positive, the crowds warm and welcoming, the landscape ancient and spiritual.

One of the highlights was the Bush Band music component where bands travelled to the festival (sometimes from hundreds of kilometres away) to write their name on a chalkboard and then be scheduled to play for three or four songs. For some it was their first performance in front of an audience. As payment there was a pot of money to divvy up between all the bands that played.

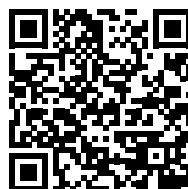
Swimming in the local creek was a refreshing and cleansing experience. I wasn't sure if our legs were being pulled when some of the young locals pointed at us, speaking mainly in the local tongue with the addition of the word 'crocodile'. Clearly we survived. And we got the joke.

We were taken on a tour of the community by local school kids, which was an interesting look into the past and present, seeing some old videos of white assimilation policies, current classrooms, the local radio station, much-loved church, old historic houses and so much more. All shown to us with pride.

That same pride within the community was on full display when Geoffrey Gurrumul Yunupingu played on stage before a sea of smiling faces. Warming things up for Gurrumul was Paul Kelly who at one point was joined by Peter Garrett to sing that positive and optimistic protest song – 'From Little Things Big Things Grow'. Barunga, you touched my heart. I'll return. ■

For more on the 2016 Barunga Festival  
[barungafestival.com.au](http://barungafestival.com.au)

For a quick look at a great video of the 2015 Barunga Festival, scan the QR Code.



## A bequest allows your passion for music to continue



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

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**WED 16<sup>TH</sup> DEC**

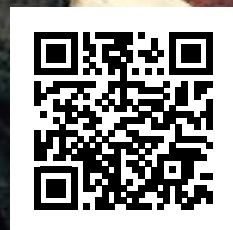
FREE ENTRY - 7PM





# The Collaborative Radio Project

BY MADDY MAC



The full broadcast can be heard by scanning this QR Code



Every Monday afternoon on PBS, *All Our Stories* broadcasts diverse music, news and interviews that support community education, social justice, environmental protection, indigenous experience and expression, and much more. The program is a genuine mouthpiece for community, co-hosted by Jess Fairfax and Leah Avenue. Then at 3pm the programs change and *Homebrew* starts up, where I share (air? sh-air?) mostly new release Australian music, favouring the local and the independent, often featuring interviews and live performances in-studio.

These two programs have been radio neighbours for over five years. Like the fence between two neighbours, these two programs side-by-side form the location of many of my favourite conversations. It's the most potent time for Jess and I to share creative ideas and life lessons, to give feedback and different perspectives, and to raise those knotty issues that we just can't see solutions to by ourselves. During one of these radio-neighbourly fence chats, the idea for the Collaborative Radio Project emerged. Or more accurately, the issues we saw needing attention came to light, and the Collaborative Radio Project somehow formed:

*If someone is not represented on PBS, if their type of music is not already present somewhere on the grid, how would they find PBS in order to self-represent and fill that gap themselves? What if a weekly commitment to hosting a program isn't realistic? Is it all or nothing - become a weekly host or forever be the musical guest? Is there a middle ground? Are some music styles and communities more likely to be absent from the airwaves than others?*

At the same time, musicians around us were expressing their specific interest to learn radio skills. In particular, this interest was expressed by musicians from new, emerging and refugee communities, who Jess and I were both working with separate to our PBS programs. From these questions and requests we envisaged a radio training project, training that taught more than radio broadcast skills. Training that also included creative and technical skills for community members to produce short pre-recorded radio pieces of their own. A step towards self-representation on the radio, we hoped. We imagined local radio professionals as mentors, supporting these students to create their pieces and also acting as a personal link to Melbourne's radio community. We saw it as a project connecting Melbourne organisations with a similar cause, with the combined ability to make it happen. So, a hugely ambitious project! But an idea that we couldn't put down. The idea continued to grow clarity and form. We applied to a Creative Victoria for a grant to fund the specially designed training project, which would come to be delivered by PBS and Multicultural Arts Victoria (MAV), with the support of the Asylum Seeker Resource Centre (ASRC), and engaging radio broadcasters from PBS, SYN, RRR and ABC RN. ➤



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The Collaborative Radio Project

The working title stuck, and the Collaborative Radio Project emerged as a 12-week course for 12 students. The students were recognised through personal connections with MAV and ASRC, and through an open callout on air, on posters across town, and on the PBS website. Many of the students are musicians. Some learn music socially for fun, others serious pop stars in their home countries, others experiencing new musical freedoms since being granted asylum and residency in Australia. The students held diverse intentions for being there, but you'd certainly be hard pressed to find a group more committed to learning. On Tuesdays, as the PBS office staff began winding down and packing up to leave for the day, the new radio makers would start to arrive, experiencing the activity of the station and with the chance to chat to staff and volunteers. It was easy to see that this crossing over at the end of the working day was an important part of being welcomed in to PBS. Another neighbourly fence chat. Every Tuesday.

“Many of the students are musicians. Some learn music socially for fun, others serious pop stars in their home countries”

The 12 weeks were organised into seven skills training sessions, an excursion around Melbourne community radio stations, and four weeks over which to meet one-on-one with a mentor for the creation of a short audio piece. The weekly skills sessions at PBS covered both broadcast skills (panelling, interviewing, voice projection, audio recording and editing) and creative story skills (mind-mapping, storyboarding, narrative style, story structure and form, use of sound). Learning together as a group was probably the most valuable and effective aspect of the sessions, as students turned to one another to ask questions, put forward ideas, give feedback, and troubleshoot difficulties as they arose.

In the creative stage, students were paired with exceptional local mentors, from PBS, SYN, RRR and ABC. The working relationship was different in every instance. Students honed, discarded and reimagined their story ideas as the task of making a short piece became real. Various styles were adopted (narrative, journalistic, soundscape), different skills focused on (interviewing, narrative, sound editing), and the audio stories came together. Four weeks is not a long time to produce a piece. It involves heading out with recorders to conduct interviews, recording narration (often again and again to get the best take), making difficult decisions about what to keep and what to leave out, last minute changes of topic, and

explorations of how to use sound and music to tell the story too.

On the day the final pieces were due, just a week out from our scheduled broadcast date, my inbox was quiet. In a slight panic it dawned on me what a large task we had set. What if no one finished? If the task was too demanding, naturally there was nothing stopping students from deciding, “You know what? No.” I hoped that we'd conducted the training so the students could take from it the bits that were important to them individually. But maybe that wouldn't include a finished piece.

An email did arrive. I remember where I was, walking around Carlton, when I stopped to open it. I remember hitting play and waiting, captivated, to experience what had been made. The piece was by Ahn-Tu Nguyen Tran. It was a single narrative, strong and clear. He told of racism experienced in 1990s Collingwood, feeling “the type of unhappiness that made my friends uncomfortable”. He told of leaving Melbourne, of being a stranger in a foreign city, an obvious outsider. He told of a simple act of everyday care offered by a fellow ice-skater, of feeling welcomed, included, and safe. I was hit for six. This piece alone would have made the training a success, but it sure wasn't the only one. All of the final pieces were broadcast on *All Our Stories* and *Homebrew* on May 4th this year. Those students and mentors who could make it were in the studio, speaking further about their work and choosing music to round out the program. The full broadcast can be heard at [www.pbsfm.org.au/node/44710](http://www.pbsfm.org.au/node/44710)



Across these diverse stories, Haftu will transport you to the Ethiopian countryside, sharing the songs and sounds that go hand-in-hand with the farm work of the area. Dawit will introduce you to the ASRC's Music Group, and Nhatty Man takes us through the difficulties and inspirations of playing music in a new city that has such different ways of coming together around music. Tim introduces us to the Ethiopian stringed instrument, the krar, and its scales. Husband and wife, Fatima and Nima, recreate one of their many day trips in Victoria, as Fatima narrates an entry from Nima's journal - illuminating for her Nima's individual memory of a shared experience. Asse introduces us to the founding members of the Ethiopian Community Association in Victoria, a group that has enabled him to maintain Ethiopian celebration and identity. Shabba shares the meaning of his drumming in his life - from child to adult, supporting his parents and family through his drumming. Hazara musician Taqi Khan uses his position with the microphone to enable a fellow Hazara friend to share his experience journeying to Australia, shedding light on all too common experiences of depression and anxiety for asylum seekers.

“He told of racism experienced in 1990s Collingwood, feeling ‘the type of unhappiness that made my friends uncomfortable’”

In June, a half-hour piece on the Collaborative Radio Project was broadcast on *All The Best*, a nationally broadcast audio-story program with its home on Sydney community radio station FBI. While this was an abridged selection of the pieces, this broadcast was another chance for the trainees to represent themselves on air, speaking again of their stories, the creative process and the training program. Asse's words close the episode, and his words take me back to those initial questions that refused to leave Jess and myself. “There is some kind of transfer,” Asse says, “That make me from listener to participant...it changed me from listener to radio producer.”

Some of the students have continued to work with their mentors, producing further radio stories. Some are completing PBS's regular Announcer Training Course. Another included his audio story in his case for a permanent residency, proof of his commitment to his new community. They continue to play music in Melbourne, and I hope they become familiar names and voices on our Melbourne's airwaves. ■

*Maddy Mac* presents 'Homebrew' on Mondays from 3-5pm on PBS

[www.pbsfm.org.au/homebrew](http://www.pbsfm.org.au/homebrew)

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THE GOLDEN YEAR
PBS announcers pick their favourite albums from the last year and a bit...

ERICA
Mixing Up The Medicine, 5-7pm Tuesdays

Calamari Girls – Before Darwin
Takes the money for most played this year. Recorded live on a four-track and capturing sorrow and joy in an unpretentious, seemingly effortless jam.

Deafwish – Pain
An intuitive, despairing, sexual, self deprecating, hilarious, universal, isolating, suburban, cosmic, Australian, alien, deafening leviathan.

Summer Flake – As Time Rolls By
Whammy-bar wielding genius at work, melodies and lead lines that already sound like classic hits, nailing fuzzy nineties guitar tone and sweet introspective choruses.

Mollusc – S/T
Mesmerising two piece, industrial drone meets lovely sludgy riffs and double primal melodies.

Batpiss – Biomass
A perfect monolith of alien sludge pop heavy hitters.

Gold Class – It's You
Did you read my review of this album when it was feature album of the week? Did you hear their live performance on the show in early October? Solid gold, top class!

Terrible Truths – S/T
Exploring call and response play between manic lead riffs and punk melodies. Artfully minimal and driven by a tough, tempered rhythm section.

Power – Electric Glitter Boogie
Not officially released at the time of writing but I've seen the band live enough to know that this has to take a piece of the top ten pie. Smash 'n' grab, legendary rock 'n' roll.

Paleheads – Headless
Solos where the sun don't shine and unexpected humour amidst musings about the apocalypse.

Taipan Tiger Girls – S/T
A debut album that's already sold out! Five instrumental, psychedelic and deeply experimental tracks.

LYNDELLE WILKINSON
The Afterglow, 5-7pm Wednesdays

Ben Salter – The Stars My Destination
Ben has a voice that could break your heart and then mend it for you.

The Meltdown – Better Days EP
I love the mood of this EP, laid back and simply beautiful.

Holy Holy – When The Storms Would Come
Holy Holy write epic songs. Big stadium-worthy songs with a perfect blend of vocal and guitar sounds.

Hiatus Kaiyote – Choose Your Weapon
This is such a confident album. No one does this style and genre better.

Au.Ra – Jane's Lament
This new wave meets psychedelic rock was an album I kept returning to over the year.

Melbourne's Women of Soul – S/T
Displaying a diverse pool of talent and exquisite range, these women define Melbourne's soul scene. Not only are they amazing but their kick-arse backing band is world class.

Morning Harvey – Love&LoveandEP
I love this 4-piece from Brisbane. Think Stone Roses, The Verve and Primal Scream.

D'Angelo & The Vanguard – Black Messiah
He can do no wrong. NO. WRONG. We waited a long time for this album, and it was worth every minute.

Alabama Shakes – Sound & Color
Out of Alabama, this American rock outfit bring a great mix of genres – southern rock with a funky shoegaze element to it.

Harts – Breakthrough EP
He is one of the most talented artists I have ever seen. He plays guitar like Hendrix with a stage presence like Prince. A megastar in the making.

Very special mentions to:
Soko – My Dreams Dictate My Reality
She's The Driver – Kill That Sound
The Pink Tiles – Snax Spirits and Classic Hits
Jill Scott – Woman
Nathaniel Rateliff & The Night Sweats - S/T
Ainslie Wills – Oh the Gold
Pops Staples – Don't Lose This
Blank Realm – Illegals In Heaven

MONICA HANNS
Against the Tide, 7-8pm Wednesdays

Keeping in mind the forthcoming warm weather, here are my top albums from the year to drink mojitos in your backyard to.

Homeshake – Midnight Snack
This addictive, chilled out record from Canadian musician Homeshake is my favourite for summer jams at the moment. 'Give It To Me' stands out as the top track.

Wabz – Argyle
Melbourne producer Wabz has pulled together an eclectic and stylish electronic album. Understated and excellent.

Micachu and the Shapes – Good Sad Happy Bad
Lo-fi but highly crafted, each track on this album gets better with every listen.

Methyl Ethel – Oh Inhuman Spectacle
Perth band making incredible waves with their debut album. This album sounds like it is from another era while still having its own original edge.

Ratatat – Magnifique
An old favourite with a distinctive sound, this album is an excellent addition to the Ratatat repertoire.

Beach House – Depression Cherry
Perfect for summertime lazing, Depression Cherry is highly polished dreamy pop from the masters of the genre.

Shlohmo – Dark Red
Dark and moody electronica.

Holly Herndon – Platform
Darker, moodier and weirder electronica, an incredible record with fantastic production.

Caribou – Our Love
This one isn't strictly 2015 as it came out October 2014 but it's still been on high rotation for me all year. 'Silver' is the highlight track.

The Internet – Ego Death
Smooth, charming and interesting R&B. Recorded in three weeks in someone's basement so you know it has to be good.

“It vibes like wolves and amulets and full moons and blood dripping down altars. It sounds like Sabbath and Heart and Goblin and Kate Bush”

RUARI CURRIN
Fang It!, 5-7pm Thursdays

Space Junk – Bite Your Tongue
Local garage goodness complete with a track called Son of E.H. Holden.

Bad//Dreems – Dogs At Bay
Hardworking rock 'n' roll that creeps up on when you least expect it.

Slaves – Are You Satisfied?
Don't be till you listen to 'Sockets'.

Batpiss – Biomass
You should be given a copy of this album when you arrive at the airport.

Destination Lonely – No One Can Save Me
Underground rock 'n' roll from the south of France.

Mesa Cosa – Ya Ya Brouhaha
I should be pissed at Pablo for forgetting to turn up to an interview but I just can't stay angry at this band.

The Meanies – It's Not Me It's You
With a 21 year gestation period, don't wait for the next Meanies album.

The Hard-Ons – Peel Me Like An Egg
Wish I was a death punk thrash rocker from Punch-bowl. Sigh.

Body Count – Manslaughter
Worth it for the Suicidal Tendencies cover.

Eagulls – S/T
You wouldn't think they could get so angry gazing at their shoes.

RICHIE1250
Stone Love, 5-7pm Fridays

Archer – Old Time Sing Song Man
Surprisingly downbeat debut from this country-blues weirdo/national treasure. The kind of record you play over and over while staring out the window.

Peter Escott – The Long O
Never heard anything quite like it. It's just Peter on piano and synth, singing these obtuse, tantalising lyrics with some very idiosyncratic phrasing and melody.

Ariel Pink – Pom Pom
Ariel Pink, he still hasn't disappointed me yet. This sprawling double LP of weird mid-fi jams bent my brain all summer long.

Willie West – Lost Soul
These young Finnish guys backing up OG Louisiana soul man Willie West capture that elusive, hazy magic we love in those old regional soul records better than anybody I've heard, and the songs are aching and beautiful.

Sugar Fed Leopards – Sweet Spots
You really need to experience the joyous, sequin shimmering wonder of the Sugar Fed Leopards live, but this debut LP is a fine substitute in between gigs. 'The Ballad' is undoubtedly my song of the year.

D'Angelo & The Vanguard – Black Messiah
Shockingly non-disappointing comeback record after 14 years in the wilderness. Nobody does it like D. I could hear 'Betray My Heart' on loop for a loooooong time.

C.W. Stoneking – Gon' Boogaloo
C.W. leaps stylistically from the late 20s to the late 40s on this one, swapping his banjo for an electric guitar and his horn section for a female vocal quartet. The songs are great as ever.

Royal Headache – High
The killer songs just keep coming, one after another, and Shogun keeps up a level of commitment to each one that is quite breathtaking.

Little Desert – Saeva
It vibes like wolves and amulets and full moons and blood dripping down altars. It sounds like Sabbath and Heart and Goblin and Kate Bush. It sounds fantastic.

Chook Race – About Time
Melbourne indie garage jangle whatever ain't exactly in short supply, but Chook Race got songs and a sense of swing I just can't deny.

I also loved:
The Pink Tiles – S/TLP
Lovers Of the Black Bird – S/T EP
Laura Jean – S/TLP



Batpiss - Biomass



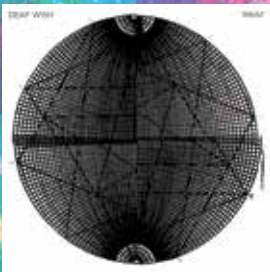
Homeshake - Midnight Snack



Destination Lonely - No One Can Save Me



C.W. Stoneking - Gon' Boogaloo



Deafwish - Pain



Ariel Pink - Pom Pom



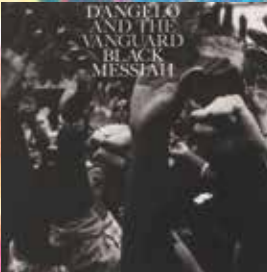
Holy Holy - When The Storms Would Come



Caribou - Our Love



Archer - Old Time Sing Song Man



D'Angelo & The Vanguard - Black Messiah



Chook Race - About Time



Willie West - Lost Soul





▲ Kylie Auldist Soul-A-Go Go Live! Photo by Neil Walker  
▼ PBS Open Day Photo by Kim Lajoie

▼ Gian Slater PBS Young Elder of Jazz by Laki Sideris

▼ Courney Barnett and Jen Cloher at PBS



▼ Chris Pearson  
▼ Logan and Jan



▼ Leah and Jess from *All Our Stories*



▼ Laura, Luca, Sarah at Rock-A-Bye Baby



28 EASEY



▲ Jamaica Jump-Up May by Melissa Cowan  
▼ Elle and Alex in music library

▼ Gram Pola and Phil MacDougall



▲ Steve and Sam's Birthday  
▼ Melbourne Music Bank Nominees Sam, Napier and Jade with Maddy Mac



▲ Sugar Fed Leopards Stone Love 10th Anniversary Show  
▼ Julie and Beth Rock-A-Bye Baby



▲ Adrian, Emma, Heath, Wilson of Zants Plants, Con and Bronte  
▼ Maddy Mac in the Radfest Shirt



EASEY 29





.... RECORD STORES ....

Collectors Corner - Missing Link  
 Dixons Recycled Records  
 Heartland Records  
 Muscle Shoals Records  
 Northside Records  
 Obese Records  
 Off The Hip Records  
 Poison City Records  
 Polyester Records  
 Quality Records... Plus  
 Record Paradise  
 Records Etcetera  
 Thornbury Records

.... CINEMAS ....

Cameo Cinemas  
 Cinema Nova  
 Classic Cinema  
 Kino Cinemas  
 Lido Cinemas  
 Palace Cinemas – Balwyn  
 Palace Cinemas – Brighton Bay  
 Palace Cinemas – Cinema Como  
 Palace Cinemas – Dendy Brighton  
 Palace Cinemas – Westgarth  
 The Astor Theatre

.... MUSICAL INSTRUMENTS/EQUIPMENT ....

Audiovisualism  
 Boomer Amps  
 Bounce Audio  
 Clark Piano Services  
 Found Sound  
 Gallin's Guitars  
 Guitar Paradise & Drummers Paradise  
 Guitars Online  
 Heathen Skulls Backline Hire  
 Lucas Guitar  
 Mannys  
 Samurai AV  
 Speakerbits  
 Warehouse Sound Systems

.... MUSIC SERVICES ....

Adam Dempsey at Jack the Bear's Deluxe Mastering  
 Anna Lavery (Producer/Engineer)  
 Indie Masters  
 Melbourne Recording

.... REHEARSAL STUDIOS ....

Bakehouse Studios (Richmond)  
 Laneway Studios

.... REMOVALISTS ....

Friendly Moving Men  
 Man With A Van

.... BOOK STORES ....

All Star Comics Melbourne  
 Paperback Bookshop  
 Sybers Books  
 Title

.... FOOD/DRINK ....

Bendigo Hotel  
 Bluebird Espresso  
 Crust Pizza Fitzroy  
 Fat and Skinny Fabulous Food  
 Healthy Planet  
 Ida Red Pizzeria Macedon  
 Las Vegan Bakery  
 Menulog  
 Pasta Classica  
 Saba's Ethiopian Restaurant  
 Spudbar Fitzroy  
 Sticky Fingers Bakery  
 The Plough Hotel  
 The Spotted Mallard  
 Woven Cafe

.... RETAIL ....

Animal Lovers by Neo Tokyo  
 Bee Sustainable  
 Between Father Sky and Mother Earth  
 Crumpler  
 Gadget Shop Online  
 Good Grace & Humour: Floral & Botanical Design  
 Heartbreak Hosiery  
 Make Badges  
 Melko – Made in Brazil  
 OK-OK  
 Pilkington Jewellers  
 Retro Active Furniture  
 Scally & Trombone  
 Small Space Jewellery  
 Smart Alec Hatters  
 The Wilderness Shop  
 Thread Den  
 Yodgee Footwear  
 Zak Surfboards

.... BICYCLES/MOTORBIKES ....

Abbotsford Cycles  
 Bike Life  
 Melbourne Bicycle Centre  
 Reid Cycles  
 Riding Way  
 Velo Cycles

.... NEW AND USED CARS ....

Audi Centre Doncaster (Sales and Service)

.... ACCOMMODATION ....

Aireys Inlet Holiday Park  
 Yuinup Holiday House

.... BODY ART ....

Chapel Tattoo  
 Tattoo Magic

.... HEALTH ....

Ashtanga Yoga Melbourne  
 Body Map Wellbeing + Image Strategies  
 Breathe Hypnotherapy  
 Brunswick Holistic Health  
 City North Physiotherapy Clinic  
 Naturopathic Care

.... HOME SERVICES ....

Armac Glass & Glazing  
 Bush 2 Beach Plumbing  
 Creative Framing  
 Diamond Skylights  
 GH Tiling  
 Landscape Co  
 Leip Electrics  
 My Smart Meter  
 Warmfeet Flooring

.... BUSINESS SERVICES ....

Collectyourdebt.com.au

.... ONLINE STORES ....

Chef.com.au  
 Old Soul  
 Sweet Old World Vintage

.... OTHER ....

Amarcord Photography  
 Bee Rescue  
 Gnarly Media  
 Joyful Ceremonies – Jenny O'Keefe, Celebrant  
 Klara McMurray Funky Celebrant  
 Melbourne Playback Theatre Company  
 Mrs Jones, Celebrant  
 Phoenix Dance Studio  
 Southern Cross Limousine & Taxi Service  
 Sunlit Ceremonies – Civil Celebrant  
 Truemans Golf Range

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