

# EASEY

PBS 106.7 FM • MEMBER MAGAZINE  
DECEMBER 2016

**PBS 106.7FM**



**From The Vault • Divide and Dissolve • Cross Pollinate • Be Suburban**



# PORT the 41st FAIRY FOLK FESTIVAL



**BRIAN NANKERVIS** introduces **THE LAST WALTZ REVISITED**  
**THE WAIFS** **EDDI READER** (IRE) **PAUL KELLY & CHARLIE OWEN**  
**COOKIN ON 3 BURNERS** with **TEX PERKINS & STELLA ANGELICO**  
**VIKA & LINDA** **THE WARSAW VILLAGE BAND** (POLAND) **GAWURRA**  
**YIRRMAL MELODY POOL** **KARMA COUNTY** and many more

10-13th March  
2017

**TICKETS  
ON SALE NOW**

[www.portfairyfolkfestival.com](http://www.portfairyfolkfestival.com)



DE BORTOLI  
WINES



Forté



106.7FM







## A NOTE FROM THE GENERAL MANAGER

Gender equality and representation have been much in the news of late, and rightly so, from the awfulness of Donald Trump's recordings on that bus to the announcement that the Australian Football League; bastion of blokiness, is introducing a female competition – despair and excitement in unequal measure from many quarters.

At PBS, we've been taking our own action to address gender inequality, and we're pretty excited about it too.

Our gender diversity training program is designed to gradually improve our on-air mix to more reflect the community we serve by providing specialised announcer training and opportunities for those who currently are under-represented.

Our gender ratio is 33%/67% female-to-male, an improvement of about 50% in four years, but we know we can do better. Certainly we have and will continue to have scores of outstanding male announcers on air – but think what an incredible contribution the likes of Emma Peel, Miss Goldie, CC Disco, Helen Jennings and others make to the station. What might the future hold? Find out more on page 22.

While it's important to look to the future, it is also informative, not to mention heaps of fun, to celebrate the past. PBS has been systematically restoring old reel-to-reel tapes that have languished out in the back storeroom, collecting dust and sometimes mould. Among them are many gems that are being prepared for rebroadcast for your listening pleasure. We call it: From the Vault. Details on page 4.

Also inside this edition are details about a fairly new initiative for the station, our Bequest Program. There is a pamphlet inside with details for those considering including PBS in their will. A few passionate PBS supporters have taken that step. If it is of interest to you, please let me know.

It is time now to acknowledge and thank announcers who have departed the PBS airwaves recently: Moses Iten and Lewis Cancut (*Space is the Place*); Joshua Hodson-Smith (*Peeking Through the Wool*); Ken Eavel (*Go For Broke*); Prince Jimmy (*Cocoa Butter*); Stryka D and Top Rankin' Yoni (*Break the Chain*); and Vanessa Hill (*The Witching Hour*). While saying goodbye is



Adrian Basso with 2016 Radio Festival major prize winner, George Loram

always emotional, it does allow us to attract new talent to the station. Welcome aboard: Adriana Lazaridis (*Opalakia*) who is filling in while Jess Fairfax (*All our Stories*) is on maternity leave; Tull Alred (*Android Discotheque*); Lloyd Briggs (*Deeep Space*); Ruby Soho (*Garageland*); Father Midnight (*Interstellar Overdrive*); Rick Howe (*Riddim Yard*); Patrick Furze (co-hosting *Homebrew*) and Walla C (co-hosting *Fresh Produce*). We also welcome back Crispi Winsor (*Radio City*).

The warm weather is on its way, so kick back, enjoy the sunshine and let PBS be your soundtrack to summer.

**ADRIAN BASSO**  
PBS General Manager  
[adrianbasso@pbsfm.org.au](mailto:adrianbasso@pbsfm.org.au)

### PBS 106.7 FM presents the EASEY PBS Member Magazine December 2016 Issue.

Editor: Meg Butler

Writers: Adrian Basso, Cam Durnsford, Alexander Sims, Jan Dale, Sylvie and Takiya, Ian Parsons, Sarah Occhino, Bethany Atkinson-Quinton, Madeline Wright, Mitch Booth

Artwork/Layout: Simon O'Halloran Design  
[simon@sohd.com.au](mailto:simon@sohd.com.au) Phone: 0413 703 215

Front Cover Photography: Melissa Cowan

Magazine Proofing: Josie Smart

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](mailto:info@pbsfm.org.au)

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

Magazine Coordinator: Meg Butler  
[meg@pbsfm.org.au](mailto:meg@pbsfm.org.au)

Advertising and Sponsorship: Sarah Blaby  
[sarah@pbsfm.org.au](mailto:sarah@pbsfm.org.au)

Membership enquiries: Sarah Pratt  
[sarahp@pbsfm.org.au](mailto:sarahp@pbsfm.org.au)

Bequest enquiries: Adrian Basso  
[gm@pbsfm.org.au](mailto:gm@pbsfm.org.au)

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](mailto:gm@pbsfm.org.au)

# FROM THE VAULT

## THE RESTORATION OF SOUND

PBS Music Coordinator, Cam Durnsford, visited Gil Matthews' studio to witness tapes being brought back from the brink.

Have you ever heard of a thing called 'sticky shed syndrome'? Neither had I. It's a blight on the recording industry, like a black plague for tape reels the world over. The magnetic tape that was the stock-in-trade of producers and engineers throughout recorded music's golden, pre-digital age (and is still the preference of those who reject digital recording technologies) is prone to an affliction that sees the binding agents in the tape absorb moisture and deteriorate so badly that the tapes become unplayable. What was once precious recorded signal is left as a sticky mess all over the tape heads, and lost forever. Think of all the invaluable and obscure music that's disappearing!

Luckily, there is a cure – but like Eminem in *8 Mile*, you only get one shot. Fortunately audio nerds are, well, nerds and have figured out that if you cook the tapes in an oven at just the right temperature you evaporate the offending moisture. The binding agent temporarily regains its structural integrity and you can play – and digitise – the tapes and save their contents from this terrible malaise.

We're fortunate enough to have an expert in this area here in Melbourne – recording and mastering engineer Gil Matthews (also former drummer in the Aztecs, among many other things), who has got the baking, remastering and digitising of degraded tapes down to a fine art. Gil's preference is a dehydrating oven – the kind used for apricots and semi-dried tomatoes – over your regular fan-forced variety, and for the last few years he's been lovingly saving these recordings from extinction.

The binding agent temporarily regains its structural integrity and you can play – and digitise – the tapes and save their contents from this terrible malaise.

In 2016, the vault doors have finally opened. We heard excerpts of two Go-Betweens sets on Junkyard back in June, with one from PBS' first home the Prince of Wales in 1981, and another from 1985 from The Venue – long since demolished on the current site of the Novotel. In a recent interview with the Go-Bs' Robert Forster it emerged that the back cover shot of their 1982 debut LP *Send Me A Lullaby* was in fact taken by former PBS volunteer Jim Goodwin at that 1981 show, when the band was still in its primal three-piece incarnation, with the late GW McLennan on bass. History!



Thanks to 3PBS-FM,

Covers from Scientists' fan club cassette *Rubber Never Sleeps*..with thanks.

There are more curious historical bits of info to be found both on the tapes themselves, and in the boxes they are housed in. To coincide with the release of a new Scientists retrospective, PBS'

resident historians dusted off a blistering 1983 set from the band (also recorded at the Prince), and had a chat with the band's frontman Kim Salmon. A hand-written note from Au Go Go Records' Bruce Milne in the tape box reveals that a few songs (covers of 'The Other Place' by 60s garage band The Seeds and 'Gonna Make You' by The Troggs) from this night's set were used for a Scientists' fan club cassette *Rubber Never Sleeps*, with a few others ending up on the recent retrospective compilation *A Place Called Bad*.

And we've barely scratched the surface. Expect more nuggets on your radio soon. ➤

**Cam Durnsford** is the PBS Music Coordinator



The Go-Betweens 1982 debut LP *Send Me A Lullaby* taken by former PBS volunteer Jim Goodwin





Gil Matthews digitizing PBS tapes

## SOUND DISCOVERY

PBS volunteer, Alexander Sims, has been listening back to recordings From The Vault.

For the past three years PBS have been trawling through their reel-to-reel tape archive from 1980s Melbourne. While paddling through the tape archive, it has become apparent that 1980s Melbourne had a vibrant culture that blended the sonic power chords of AC/DC, chaotic noisiness of The Birthday Party as well as many blues and jazz greats. Many of these acts were reactions or inspiration to the records that were coming out. Technology also played its part in forming these bands' sounds whether it was primitive synthesizers helping define underground experimental acts such as Hugo Klang and Scattered Order or newly invented stomp box effects such as chorus infecting guitars across all genres.

Some may have the most detailed notes that include song titles, musicians, timing of the pieces and possible anomalies that may have occurred. Others just have a confusing name and no other information.

The first official outside studio broadcast at Dallas Brooks Hall in August 1980 has an opening monologue by television identity Peter Russell Clarke. It also provides a guide into what type of radio programs were on air during the St. Kilda days, which featured iconic acts such as Iggy Pop, Freddie Hubbard, Kerrie Biddell and The Scientists as well as bands whose only mark of existence is a live set captured by PBS.

Unlike today, PBS didn't have Studio 5 Live when it was located in St. Kilda, but instead made recordings at multiple venues in the area. There was The Malthouse, the Prince of Wales and dozens more venues that aren't in existence anymore.

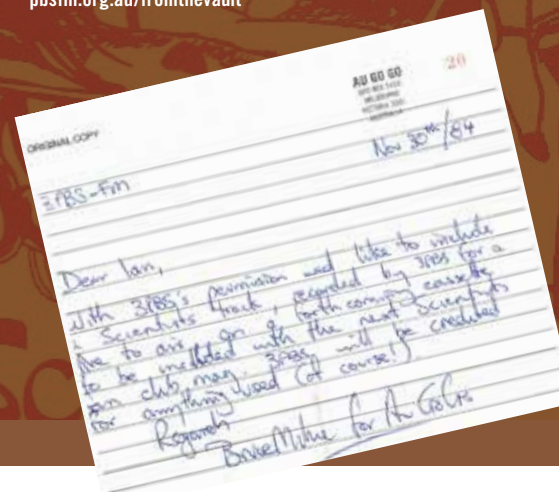
To date there have been more than 165 tapes transferred to digital format with a lot more to be sorted, transferred to disc and catalogued. Most of these tapes have some indication on who or what is on them. There are some that have come from outside sources, for example commercial radio advertising, to a band's demo tapes recording for an album that may not have been released. There is also a handful of comedic radio plays as well as poetry sessions.

The tape box contents give an insight into how the performance worked. Some may have the most detailed notes that include song titles, musicians, timing of the pieces and possible anomalies that may have occurred. Others just have a confusing name and no other information.

Untouched for a number of years some tape boxes had mould and fungus growing on them. Thankfully this has not affected the sound quality too badly as initially thought.

It has been an absolute pleasure and privilege to be able to listen back to recordings that haven't seen daylight for more than 25 years and learning about Melbourne's musical culture and the type of programs PBS broadcasted. The most exciting thing about this project is the thought of these recordings being aired for a second time as From the Vault specials and the fact it is nowhere near completed. The 1990s are still to come, who knows what gems we might find? ■

**Alexander Sims** is a PBS Volunteer  
Listen to 'From The Vault' at:  
[pbsfm.org.au/fromthevault](http://pbsfm.org.au/fromthevault)



A hand-written note from Au Go Go Records' Bruce Milne



# ROY AYERS

"It's Roy Ayers' charisma that is centerpiece of any of these performances. His jokes, his one-liners, his cheeky smiles and dances carry the crowd and guide the band like a pro." AAAMUSIC.CO.UK

THE SUN  
CROXTON APR 9

BLUESFEST  
TOURING

ON SALE  
NOW!

ANDREW BIRD  
BOOKER T AND THE STAX REVUE  
GREGORY PORTER  
JAKE SHIMABUKURO  
JOAN OSBORNE LAURA MVULA  
THE LUMINEERS NIKKI HILL  
PATTI SMITH  
AND HER BAND PERFORM HORSES  
RICKIE LEE JONES SNARKY PUPPY  
THE STRUMBELLAS

all  
artists  
also at  
BLUESFEST 2017

# BONNIE RAITT

DIG IN DEEP  
TOUR 2017

HAMER HALL  
MONDAY APRIL 10

# TROMBONE SHORTY & ORLEANS AVENUE

170 SUN  
RUSSELL APR 11

# TURIN BRAKES

NORTHCOTE THU  
SOCIAL CLUB APR 13

# gallant

corner hotel  
monday 17 april

# CORINNE BAILEY RAE

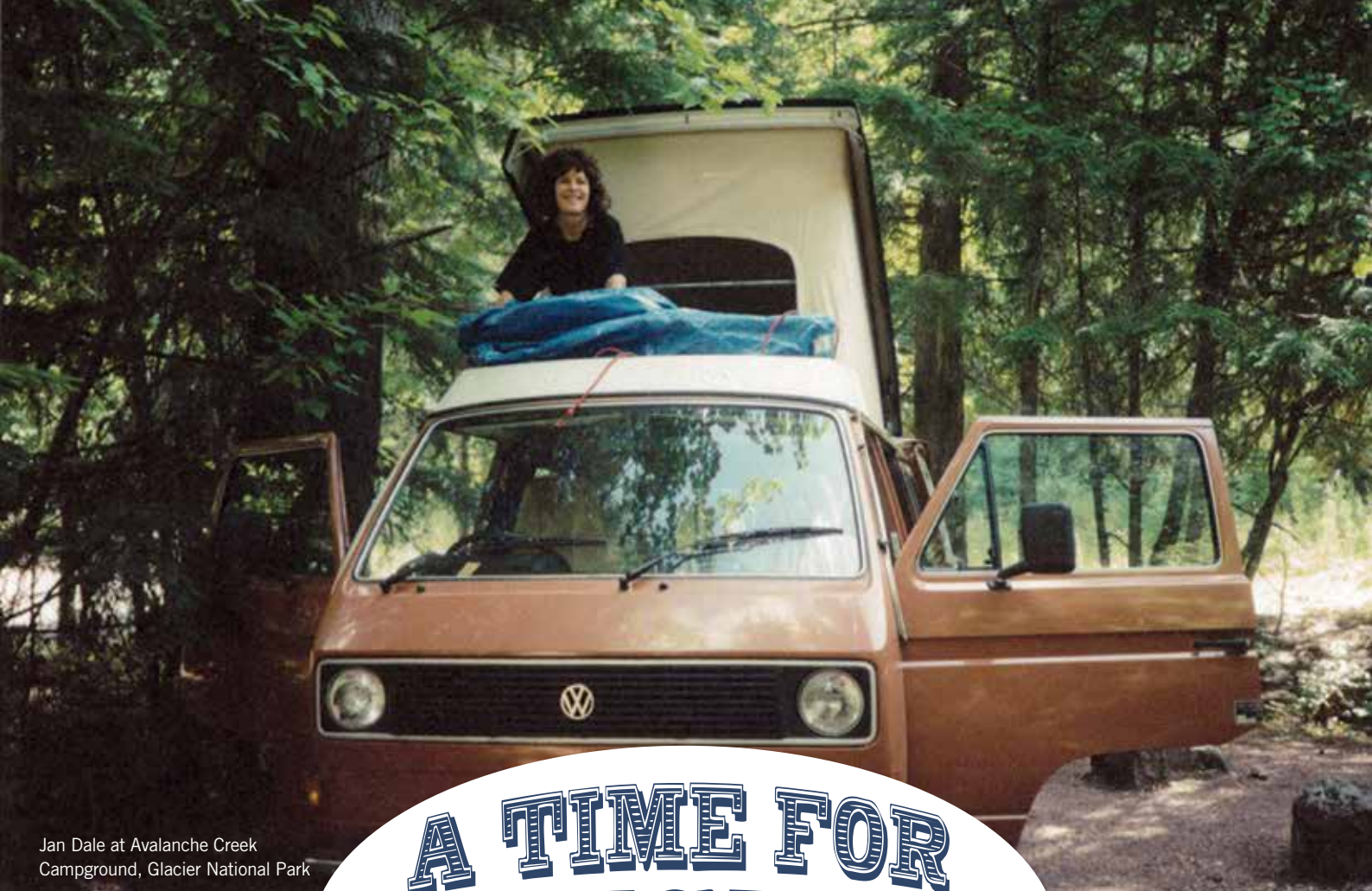
170 RUSSELL  
WEDNESDAY  
APRIL 19

# ST. PAUL AND THE BROKEN BONES

"A truly  
outrageous  
performer  
... it  
makes you  
breathless  
just to  
watch him."  
INDEPENDENT.  
CO.UK

170 THU  
RUSSELL APR 20





Jan Dale at Avalanche Creek  
Campground, Glacier National Park

# A TIME FOR BLUEGRASS

## SOUTHERN STYLE

BY JAN DALE

*Southern Style* features mainly bluegrass and old time music with some related sounds including western swing, cajun and acoustic blues. I think these different genres all work well together and, of course, they are generally under-represented on radio.

I've always been interested in American roots music and in the 1990s left my job and spent several years driving myself around the U.S. hunting down music. I lived in my old Kombi van and visited every mainland state except Alaska. Most of my time was spent in Memphis and the Mississippi Delta for the blues, Louisiana for cajun

music and dance, the Appalachian region for old time music/early country, and Kentucky the home of bluegrass. The highlights were the bluegrass festivals where I fell in love with this lively all acoustic string band music with its beautiful harmony vocals. Like country music, bluegrass has its roots in the music brought to America by the early British immigrants. Bill Monroe is the man credited with starting this style of music and to quote Richard D. Smith in his book *Bluegrass: An Informal Guide*, it "is a highly disciplined American Art Form. Devotees appreciate crisp instrumental playing and tightly structured harmonies from a bluegrass band as classical music audiences value the virtuosity of a top chamber orchestra." The

instruments usually played are mandolin, fiddle, guitar, banjo and double bass and sometimes a resonator guitar.

Bluegrass festivals in the United States are usually held on beautiful country properties and the people are friendly and generous, particularly when they discover a lone foreigner in their midst! I was fortunate to meet some of the music's legends including Bill Monroe himself, Doc Watson, Earl Scruggs, Ralph Stanley, The Osborne Brothers, The Lilly Brothers, Mac Wiseman, Jim & Jesse McReynolds and many others including the more contemporary musicians. One of the most atmospheric and historic festivals I've attended is ►





Jan Dale dancing with Bill Monroe ("Father of Bluegrass Music")



Jan Dale with Mike Aldridge & Jerry Douglas



Jan Dale with Mac Wiseman



Jan Dale in her newly acquired campervan

## A TIME FOR BLUEGRASS

### SOUTHERN STYLE

held at the Bill Monroe Memorial Music Park and Campground at Bean Blossom, Indiana. In 1951 Bill Monroe, bought the Brown County Jamboree, a country music park at Bean Blossom. He ran the Jamboree for a number of years and established an annual bluegrass festival there in 1967. It was then owned by one his former band members, banjoist Dwight Dillman, and a number of festivals are held each year. I was twice invited to MC at their Annual Bill Monroe Hall of Fame & Uncle Pen Days Festival held over four days in late September. It was quite a thrill to be able to introduce on stage some of the music's legends including Bill Monroe's son James, Kenny Baker, Jimmy Martin, Josh Graves and The Goins Brothers who had all been inducted into Bean Blossom's Hall of Fame which is part of their onsite museum.

Poppy Mountain Bluegrass Festival near Morehead, Kentucky has an audience of about

30,000 and at that time was billed as the largest traditional Bluegrass festival in the world. It is held on a picturesque hilly fourteen hundred acre farm with a series of ridges and steep gullies. This were where I had my first MC job and 111rd Tyme Out were the host band.

I still go to the U.S. most years - mainly to attend the International Bluegrass Music Association's "World of Bluegrass." It is a convention with a trade show, workshops etc. for people involved in all areas of the bluegrass music including radio presenters. I get to meet lots people from around the world presenting shows similar to mine. The annual awards are also held during this event and the week ends with a festival. Thousands of bluegrass musicians come to the convention so I am able to record interviews for my show and bring back lots of CDs which are not normally available in Australia.

I'm not one of those people who can just take a bunch of recordings into the studio and select tracks during the show. I spend ages trying to get the right balance for *Southern Style*. I like to offer a variety and try to make sure there is a good mix of styles, instrumentals and vocals and that female musicians are represented as well as local bands. Some of the earliest exponents of bluegrass and old time music are usually included as well as the more contemporary bands. I love sharing unusual or historic recordings - musicians like Ray Myers who had no arms and played slide guitar with his toes! Or the first bluegrass music ever recorded in Australia (in the 1960s). During my U.S. trip I usually try to learn more about the roots of bluegrass music through a visit to an old time festival somewhere near the Appalachian Mountains and all the time I'm hunting down recordings to play on *Southern Style*!



# A TIME FOR BLUEGRASS

## SOUTHERN STYLE



This October I celebrated my fifteenth year on PBS. It's great to be on an all music community radio station and one that takes its music seriously.

This October I celebrated my fifteenth year on PBS. It's great to be on an all music community radio station and one that takes its music seriously. It has a strong enough signal to reach several million listeners or potential listeners and the shows are all webcast live and archived on the station's website. It's the best way to ensure that the music I love reaches a wide audience all over the world. Although I don't much like the fundraising side of community radio, being listener funded has great advantages. There is no commercialism and nobody tells announcers what to play on their shows which leads to a lot of variety and to music you just wouldn't hear elsewhere. It's also great to be able to have musicians playing live to air and

PBS FM has a great setup for this - a special band studio and some great production staff. When I first started there were very few local bluegrass or old time bands but interest in the music has been growing and we now have a lot of excellent bands. There are also more overseas musicians travelling to Australia and they are often able to appear on *Southern Style*. ■

**Jan Dale** hosts 'Southern Style' on Tuesdays from 1-3pm on PBS.  
[pbsfm.org.au/southernstyle](http://pbsfm.org.au/southernstyle)



Jan Dale with Janette Carter at Carterfold, Virginia



## Australian Institute of Music

ENROL NOW FOR 2017 — [aim.edu.au](http://aim.edu.au)

# AMPLIFY YOUR TALENT

The leading school for today's music and performing arts industry.

CHERRY BAR &  
SAILOR JERRY  
PRESENT

# CHRIS RUSSELL'S CHICKEN WALK



CHERRY BAR  
- SUN 18 DEC -

WITH FREE VEGE CHILI  
DOORS 2PM - \$10 ENTRY

PLUS DJ MAX 'SON OF' CRAWDADDY (RRR)  
AC/DC LANE MELBOURNE  
CHERRYBAR.COM.AU



POSTER BY HOUND MACHINE

# BAR MUSIC DINING ROOFTOP FUNCTIONS



THEFOXHOTEL  
.COM.AU 03 9416 4957

f FOXHOTEL.COLLINGWOOD

t THEFOXHOTEL

THEFOXCOLLINGWOOD



# WHAT A DREAM

## DIVIDE AND DISSOLVE TOUR DIARY

BY SYLVIE AND TAKAIYA

*Divide and Dissolve* are Sylvie and Takaiya. They are a disquieting doom drone outfit out of Geelong, and they were the very lucky winners of this year's Transform a Performer prize after they signed up to The Sound Barrier. Read all about their adventures in the US as they experienced their first overseas tour.

APRIL 26

*Dear Diary,*

We have played a few shows already and are about a week into tour. Everything is sounding awesome so far with our new setup. We are playing with some incredible bands such as Johnny Ointment and The Breathing Light. Tonight we're scheduled to play in Bloomington, Indiana but we are in the hospital hiding out from a tornado that might touch down. The sky is green and hail is falling from the sky along with a torrential down pour. The sirens are singing and the emergency broadcasting system has a beautiful futuristic robot voice. Everyone has been so kind so far. Our show in Minneapolis was incredible. In a few days we are meeting up with Eekum Seekum to go on tour for a week with them in the North East. Feeling so excited.

MAY 4TH

*Dear Diary,*

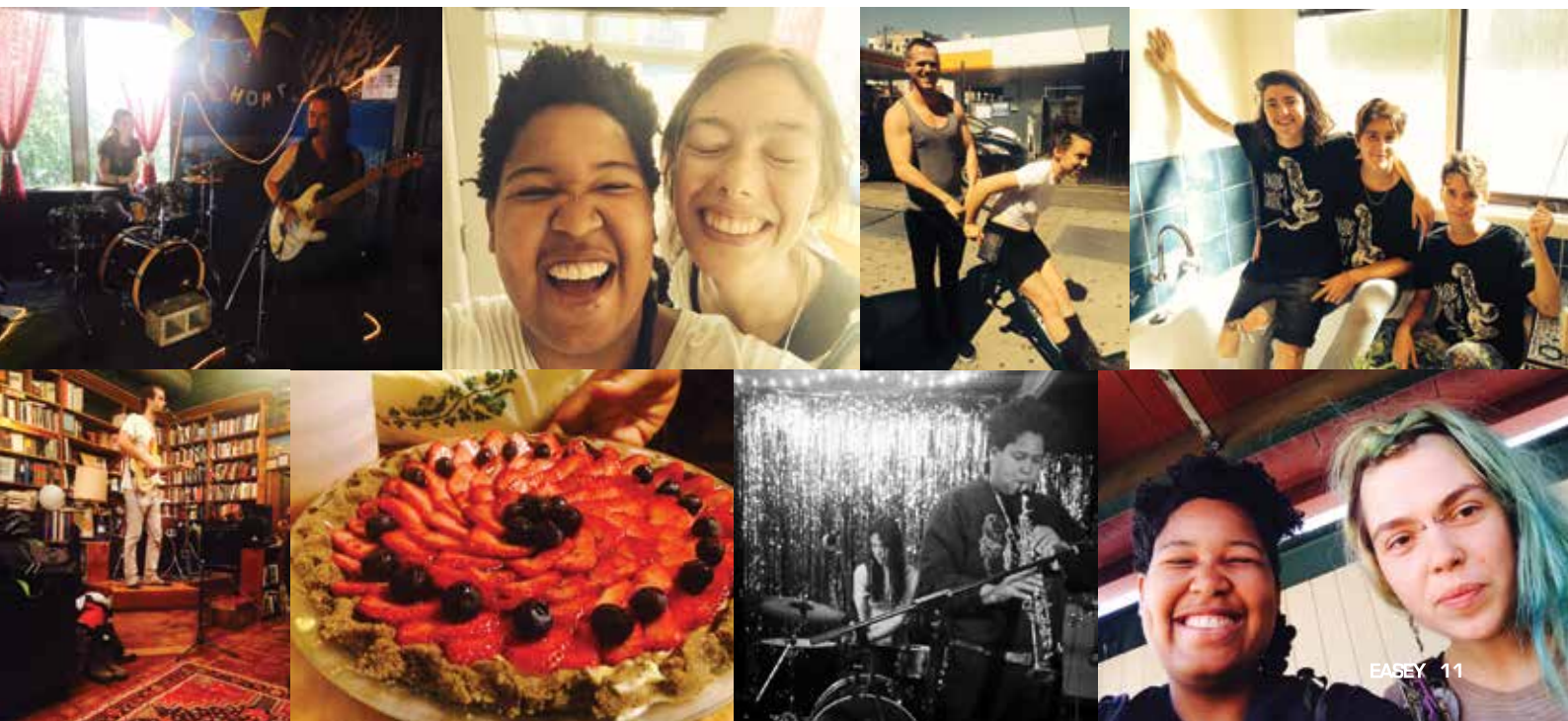
Columbus, Ohio. Now we fully understand why they say Ohio is for lovers. What an incredible night. Time and temperature, thunder thighs washing over us like a wave of mutilation. What a special night. It couldn't have been better. The next night we met up with Eekum Seekum from Nova Scotia, Canada in Pittsburgh, Pennsylvania to go on tour for a week. Vanessa changed our world and set up an incredible show. The next night in Philly was also spectacular despite the last minute venue change. Ellie the guitar player in Eekum Seekum got stuck in the freight elevator of the art warehouse we played a show in. She was stuck for over an hour. We were all nervous and then a friend saved the day. All the beautiful people and bands were so supportive, this night was also the send-off show for Hot Tears European Tour. In New York City we played two wonderful shows. Ex by V a Brother Sister duo from Philadelphia crushed us. It was so powerful to be able to relate so deeply to another band. The show at ABC No Rio was excellent. Can't wait to go back and play New York City again. We ended touring with Eekum Seekum in Providence Rhode Island. The night in Providence was a night to remember - we played with Rectrix/House Red. Mind Blown.

MAY 11TH

*Dear Diary,*

What a dream. Miami, Gainesville, Florida Dreaming. Sylvie is learning to drive in Miami in a huge storm. Kinda scary, but it's working. We played an amazing show with Swamp Ass hours ago. The air is thick and hot. It's 4 in the morning and we are arriving in Tennessee. Can't wait to take a spring fed bath in the mountains of Tennessee at Larkin's house and take a nap in the barn. Perhaps we will get eaten by mosquitos. It was Takiya's birthday last night. Truly living the American Dream. Going to play Nashville tonight at a diner. Hopefully the chips are as good as the ambiance of the diner. Okay, being vegan and gluten free on tour is actually hilarious. Tour de chips. We are made of chips. The tour van may as well be powered by chips because we certainly are. >

The air is thick and hot.  
It's 4 in the morning we  
are arriving in Tennessee.





# WHAT A DREAM



**MAY 15TH**

*Dear Diary,*

Today is Sylvie's birthday and one of her presents was driving through a dust storm in the shape of a tornado. Last night was amazing! We played in Tucson, Arizona underneath the stars. Our friends Fern and Shaggy drove 8 1/2 hours from Santa Fe, New Mexico to the show. Hanging out with them was incredible. Loved connecting with our friends on tour. It's so important to play music to people who you love. Tonight we played a very short set in Los Angeles with San Cha, Lonesome Leash, and Skyo Friend. What a dream line-up. Tomorrow we get to see our friends Inle Elni. What a gift.

**MAY 18TH**

*Dear Diary,*

We just played the most epic show ever. Ragana, Ugly, and Earthbound. The bay area showed up for us in a major way. A few days before the radio show *Scream Queens* was playing our music and they are putting out a magazine focusing on political issues in punk. We feel so blessed to be included in their magazine. Cannot wait to go back to Oakland and San Francisco. We love it there. It was awesome because of our friends Kim who joined us on tour doing vocals for a few shows, Jaime of *Daisy World*, and Alanna of *Songs for Mom's* who did the sound.

**MAY 22ND**

*Dear Diary,*

Finally we are on tour with Johnny Ointment, who lives in Port Angeles, Washington. A few nights ago we played in Weed, California in a boxcar at the BBCRC (Black Butte Center for Railroad Culture). There is a copious amount of snow on the ground. Sylvie went to Weed California for the first time - Dreams do come true! Played a show in Portland at a beautiful book shop with Peter and in Olympia with Erica Freas of *RVIVR*. This tour is so much fun. We are now headed to Canada to go on a brief tour with Johnny Ointment.

**MAY 25TH,**

*Dear Diary,*

Playing in Canada was amazing, and being on tour with Johnny Ointment was so cool. Divide and Dissolve loves being on tour. We have so much planned for our future. In a couple of weeks we are going to play *Souni Per Il Popolo Festival* in Montreal, Canada and a few other festivals in the United States. We feel so blessed to be doing what we dream of. We love playing music and inspiring other people to play music as well. We took a couple of fairies with Johnny Ointment.

**JUNE 18TH**

*Dear Diary,*

We have been incredibly busy. We played four festivals, lots of shows, and have learned so much throughout this journey. Recently the bass head was left on a public bus in Pennsylvania and we got it back. People have been so wonderful to us. Can't wait to come back next year. We have so many plans for our new album and 2017 tour. See you in December Melbourne. Xx ■

**Sylvie and Takaiya** are a Melbourne band, **Divide And Dissolve**, winners of the 2016 *Transform A Performer* prize for the *PBS Performer Member Month*.





Dimattina Coffee Presents



## ESPRESSO BAR & COFFEE PRODUCTS

30 KERR St FitzRoy

[www.30kerr65.com.au](http://www.30kerr65.com.au)

03 9416 2077

Like us on [facebook.com/30KERR65](https://facebook.com/30KERR65)

# The Gem

---

BBQ • BEER • MUSIC

---

HAPPY HOUR \$6 PINTS FROM 4-7PM TUESDAY - FRIDAY ★ UNWIND AFTER WORK WITH HALF-PRICE TACOS, WINGS & TEXAS FRIES  
[www.thegembar.com.au](http://www.thegembar.com.au)



Elision Ensemble with ANAM

# EXPECT TO BE SURPRISED

## BENDIGO INTERNATIONAL FESTIVAL OF EXPLORATORY MUSIC

BY IAN PARSONS

*It started with a drum solo. But it wasn't a typical drum solo. There were unexpected sounds, soft and subtle moments, shifting rhythms, nothing you could bang your head to. It didn't sound like a typical drum solo because this wasn't a typical gig.*

It was in 2013 and it was the first concert of the first night of the first year of the Bendigo International Festival of Exploratory Music (BIFEM). The piece was a world premiere of a work by Australian composer Alex Pozniak and, since those ten or so arresting minutes that kicked off the inaugural BIFEM, the Festival has grown, in just four years, into one of the most intense and important events on Australia's – and even the world's – new music calendars.

Now in its fourth year, and this year proudly presented by PBS for the first time, BIFEM has become a place where composers and performers of new music – music that is perhaps sometimes a

little snobbishly referred to as 'art music', but what else are we to call it? – congregate with audiences in the first weekend of September in Bendigo, amongst gold-plated everything and little cafes rushing to serve people on their way to the next leg of an incredibly busy Festival.

The artists come from everywhere but, of course, Australia is especially represented with some of its leading composers, such as Liza Lim and David Chisholm (BIFEM's founder and Artistic Director) having works premiered there, and ensembles such as Elision, members of the Australian National Academy of Music and BIFEM's resident ensemble, Argonaut, doing incredible stuff with incredibly difficult music.

One of the most important points of BIFEM lies in its name – exploratory. It explores new possibilities in music, not just in new works getting their world or Australian premieres there, but in other works from the new music repertoire that might have been around longer but are still heard





BIFEM Sound Gallery



Ian Parsons at BIFEM



David Chisholm Artistic Director



Kyla Matsuura Miller performing with ANAM

very rarely, like this year's mammoth recital of the keyboard works of Iannis Xenakis, played on piano and harpsichord by Peter de Jager, who, when he finished, had a few minutes' break and then did it all again. It was non-stop ferocious music from this composer who was such a big inspiration to figures such as Frank Zappa.

The Festival explores new ideas too, as in this year's powerfully provoking production of *XXX\_Live\_Nude\_Girls!!!* by Jennifer Walshe for small ensemble, voice and 17 Barbie Dolls, with its head-on confrontation of violence against, and commodification of, women.

When you place all of this in the sun-dappled space of Bendigo in early spring, with its incredible array of both new and old performing spaces, that would be the envy of any major city,

you get the best possible environment for new music to flourish. People sit around in little groups, where audiences, musicians and composers are equalised by the beauty of the place and the intensity of the programme. They talk about the music they're discovering and you can almost see new ideas emerging as the discussions take place – new things the composers want to compose, new things the performers want to perform, new things the audiences want to hear.

Often these ideas are discussed in the forums and workshops that are typically part of BIFEM, too – which this year included a composer's forum moderated by Liza Lim, as well as workshop for student composers from Monash University, who could see and hear their evolving work performed by the best musicians.

Exploration is always about discovery – about being ready for the unexpected, about expecting to be surprised. BIFEM does all of this. It captures the excitement, the vigour, the restlessness of what new music is all about.

Each year the Festival has grown – with bigger works and bigger audiences. It's a healthy and encouraging sign for new music in Australia, and David Chisholm's artistic and entrepreneurial panache in getting it all together is extraordinary.

That solo for drumkit back in 2013 was a great omen for what lay ahead – daring, energetic, unconventional. Exploratory. ■

**Ian Parsons** presents **'The Sound Barrier'** on Sundays from 10pm - 12am on PBS.  
[pbsfm.org.au/thesoundbarrier](http://pbsfm.org.au/thesoundbarrier)

All photos by **Owen McKern**

...you can almost see new ideas emerging... new things the composers want to compose, new things the performers want to perform, new things the audiences want to hear.





# 106.7FM

# PROGRAM

## NOVEMBER '16

### MONDAY

### TUESDAY

### WEDNESDAY

### THURSDAY

6  
A.M.

## THE BREAKFAST SPREAD

A MUSICAL ALTERNATIVE CAT & NICK

9  
A.M.

**DEEEP SPACE**  
DEEP GLOBAL SOUNDS  
LLOYD BRIGGS

**MYSTIC BREW**  
JAZZ & ELECTRONICA  
MIKE GURRIERI

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

**WHAT T**  
FOLK  
SUSI

11  
A.M.

**BLACK WAX**  
GROOVIN' JAZZ  
ADAM RUDEGEAIR

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

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

**JAZZ C**  
SOUL  
CHELS

1  
P.M.

**OPALAKIA**  
SWEET ETHNIC GEMS  
ADRIANA

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

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

**RAD**  
ROCK  
C

3  
P.M.

**HOME BREW**  
AUSSIE MUSIC  
MADDY & PADDY

**IT'S A GAS**  
ROCKABILLY  
DINGO

**SOUL TIME**  
CLASSIC SOUL  
VINCE PEACH

**ACID C**  
COUNTRY  
DAVID

5  
P.M.

**ZEN ARCADE**  
INDIE  
PRESS GANG

**MIXING UP  
THE MEDICINE**  
MIXED GENRES  
ERICA

**THE AFTERGLOW**  
UPBEAT SOUNDS  
LYNDELLE WILKINSON

**FA**  
ROCK  
RUAR

7  
P.M.

**MUMBAI MASALA**  
INDIAN BEATS  
RICHI MADAN

106.7FM  
**THE PIANO HAS  
BEEN DRINKING**  
SUBVERSIVE CABARET  
JENNIFER KINGWELL

DIGITAL  
**CROSS  
POLLINATE**  
MIXED GENRES  
VARIOUS PRESENTERS

**AGAINST THE TIDE**  
ELECTRO INDIE  
MONICA

**JUN**  
ARTIST  
MICHAEL

8  
P.M.

**HIPPOPOTAMUS REX**  
HIP HOP  
RONIN

**GARAGELAND**  
ROCK & ROLL  
RUBY SOHO

**SHOCK TREATMENT**  
GARAGE & ROCK  
KEV LOBOTOMI

**SUNG**  
AFTE  
PUNK  
PHIL MA

10  
P.M.

**THE BLEND**  
ELECTRONICA  
BEVIN CAMPBELL

**FRET NET**  
GUITAR EXPLORATIONS  
STEVE PASSIOURAS

**POJAMA PEOPLE**  
ROCK & PROG  
CHRIS PEARSON

**SCREAMIN**  
PROGRE  
PETE

12  
A.M.

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

**TRUE GRIT**  
LO-FI ROCK & ROLL  
TRENT STERLING

**BE SUBURBAN**  
LO-FI INDIE  
MADI

**THRO**  
COL  
EXTRE  
M

2  
A.M.

**GOT THE BLUES**  
BLUES  
ANDY MERKEL

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

**CIRCLING THE SUN**  
DOOM, PSYCH, SHOEGAZE  
CLAIRE DICKSON

**TRO**  
CARIBBEAN,  
ELLE

ALTERNATES WITH  
**ANDROID  
DISCOTHEQUE**  
BEATS & BLEEPS  
TULL

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

ALTERNATES WITH  
**INTERSTELLAR  
OVERDRIVE**  
EXPERIMENTAL, PSYCH, JAZZ  
FATHER MIDNIGHT

ALTE  
**ECLECTIC**  
WOMEN  
S



# AM GUIDE

S - FEBRUARY '17

LISTEN ONLINE – PBSFM.ORG.AU

PH. 03 8415 1067 | TXT. 0400 03 1067

THURSDAY	FRIDAY	SATURDAY	SUNDAY
<b>THE FOLK!</b> FOLK & WORLD LANAGAN	<b>PORTS OF PARADISE</b> EXOTICA & JAZZ PADDY HARRISSON	<b>5FT HIGH &amp; RISING</b> ALT. COUNTRY MYLES O'NEILL SHAW	<b>MAGIC CARPET RIDE</b> ECLECTIC MUSIC RON DICKINSON
<b>GOT SOUL</b> FUNK & SOUL HEA WILSON	<b>RIDDIM YARD</b> ROOTS, DUB, ROCKSTEADY RICK HOWE	<b>JAZZ ON SATURDAY</b> JAZZ JIM MCLEOD	<b>THE GOSPEL SHOW</b> GOSPEL PETER MILES
<b>IO CITY</b> FOLK & ROOTS RISPI	<b>TOMORROWLAND</b> BEATS & SOUL EDD FISHER	<b>SWITCHED ON</b> JAZZ & LATIN EMMA PEEL	<b>THE JUKE JOINT</b> BLUES MATT
<b>COUNTRY</b> FOLK & ROOTS D HEARD	<b>THE BREAKDOWN</b> FUNK & SOUL DJ MANCHILD	<b>SOULGROOVE '66</b> CLASSIC R&B PIERRE BARONI	<b>FLIGHT 1067 TO AFRICA</b> AFRICAN MUSIC STANI GOMA
<b>NG IT!</b> FOLK & ROLL I CURRIN	<b>STONE LOVE</b> STRANGE & LUXURIOUS RICHIE 1250	<b>BABYLON BURNING</b> REGGAE & DANCE HALL JESSE I	<b>GLOBAL VILLAGE</b> WORLD & ACCOUSTIC ROGER HOLDSWORTH
<b>YARD</b> FOLK SPECIALS MULHOLLAND	<b>JUNGLE FEVER</b> R&B & TRASH MATT MCFETRIDGE	<b>BOSS ACTION</b> FUNK & SOUL MISS GOLDIE	<b>IMPRESSIONS</b> LOCAL JAZZ ROSS NABLE
<b>GLASSES</b> FOLK & DARK & GARAGE ACDOUGALL	<b>SMOKE AND MIRRORS</b> DISCO, BOOGIE, HOUSE CC:DISCO!	<b>FRESH PRODUCE</b> HIP HOP COSI & WALLA C	<b>DIZZY ATMOSPHERE</b> JAZZ & IMPROV GERRY KOSTER
<b>G SYMPHONY</b> HEAVY METAL R & GARY	<b>METAL GENESIS</b> CLASSIC METAL WENDY	<b>ELECTRIC SUNSET</b> ELECTRONIC ODYSSEYS DJ IDES	<b>THE SOUND BARRIER</b> AVANT-GARDE IAN PARSONS
<b>UGH THE</b> CLAPSE HEAVY METAL HITCH	<b>BURNING BITUMEN</b> HARDENED METAL KENE LIGHTFOOT	<b>B.P.M.</b> BEATS / BREAKS / MIXES PBS DJs & GUESTS	<b>TALES FROM THE</b> OTHER SIDE EXPERIMENTAL ELECTRONICA MICHAEL O'SHEA
<b>PICALIA</b> CALYPSO, CUMBIA C YOUNG	<b>IRVINE JUMP!</b> RETRO BEATS TONY IRVINE	<b>NEW NOISE</b> VARIOUS PRESENTERS	<b>CONNECTIONS</b> MUSICAL FAMILY TREES CHRIS XYNOS
<b>C LADYLAND</b> ON TRACKS GRID	<b>INTO THE VOID</b> DOOM & STONER LENZ		<b>SUBTERRANEAN CHILL</b> CHILLED SOUNDS KIT B



MULTICULTURAL  
ARTS VICTORIA

# MAPPING MELBOURNE

INDEPENDENT CONTEMPORARY ASIAN ARTS

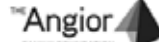
1-17 DECEMBER 2016

ACROSS THE CITY OF MELBOURNE



**FREE**  
events

[multiculturalarts.com.au](http://multiculturalarts.com.au)



Venue Partners: Arts Centre Melbourne, Federation Square, Magnet Galleries Melbourne, Old Treasury Building, Chin Chin, Horse Bazaar, fortyfivedownstairs, The Toff in Town, Asia Institute, The University of Melbourne

Supporters: Consulate General of the Republic of Indonesia, SILP Productions, Sino-Australia Business & Culture Promotion Association Inc, New Star Arts School, Atelier Red and Black, Studio J, Uniting Through Faiths

Illustration by: Mimi Leung. Design by: Deshani Berhardt



# THE STORY OF Flight 106 to Africa

A SPACE SOLELY  
FOR AFRICAN MUSIC

BY SARAH OCCHINO

Stani Goma's *Flight 1067 to Africa* has been around for some twenty-five years but the self-described 'Peebs dinosaur' is all but prehistoric in his curatorship.

In each show, Stani focuses on a different African country and structures a careful retrospective of its musical evolution, landing in present day. With artists constantly emerging and different scenes progressing in 54 flourishing nations, being confined to 52 two-hour shows per year, dead air will never be a worry.

Stani selects first and foremost as a music lover, and describes his experience as a listener as instantly meditative, though he is constantly searching for connections to show ideas and how the music reflects the people. "It's almost like you're preparing a dinner party and enjoying the actual preparation more," he says.

Unfortunately, there are few committed to providing a space solely for African music.

"People who do more specialist shows are very few: a) Yes, the music is underrepresented but

"Africa is not the museum piece of the world." - *Wasis Diop.*

b) It is often played by people who have a much wider interest." Africa's stagnant representation in Western media is rarely indicative of progress being made, including that across the continent's vast musical landscapes. As far as Stani is concerned, African artists have the right to be represented on his show regardless of influence, and their story has a place on PBS.

August is a special month on *Flight 1067* with the anniversary of the death of the iconic Fela Kuti, father of Afrobeat and social liberator being commemorated in every show. Together, Stani and PBS put on the sold-out event *Beasts of No Nation* with The Public Opinion Afro Orchestra and guest appearances from Remi, Cazeaux OSLO and more. The vibrant energy at this gig was indescribable and only time will tell if PBS will recreate this monumental evening.

"Fela is an iconic figure for a range of reasons, one is because his music is so powerful and the power of his music comes from him undergoing a series of events, particularly in the 70s, which transformed his own life and had an impact on his music that made him more connected with the history of what was going on in Africa, not just the music but the politics and social aspect, and so he made a very important decision to use his music as a platform to achieve change." – Stani Goma. ■

**Stani Goma** hosts '*Flight 1067 to Africa*' on Sundays from 3-5pm on PBS.  
[pbsfm.org.au/flight1067](https://pbsfm.org.au/flight1067)

Story and photo by **Sarah Occhino** PBS Volunteer.





**PRESS GANG**

Photo by: *Owen McKern*

## ZEN ARCADE

Taipan Tiger Girls – *// (it records)*

friendships – *Nullarbor 1988-89 (Remote Control Records)*

Fatima Al Qadiri – *Brute (Hyperdub)*

No Sister – *No Sister (Independent)*

Simona Castricum – *#Triggerwarning40 (LISTEN Records)*

2016 has been a bit of a full on year for me, so I am going to keep it nice and simple for my musical highlight. Drive Live is always, and I mean always, a rad week. But this year's line up on *Zen Arcade* was exceptional. The line up was full of (and the stuff of) legends. The vibes in the station were great, and the music was even better with Mollusc, friendships and Taipan Tiger Girls all knocking their sets out of the park. Not only thrilling radio for the listeners at home, but a great show for the people in the station and an epic slice of the variety and quality that Melbourne's music scene can offer.

# THE BEST OF 2016

## TROPICALIA

Xenia Rubinos – *Black Terry Cat (Anti-Records)*

Elza Soares – *The Woman at the End of the World*

(A Mulher Do Fim Do Mundo) (Mais Um Discos)

Jacob Mafuleni & Gary Gritness – *Atuka Mhondoro 808*

(Nyami Nyami Records)

Gilles Peterson Presents: Sonzeira – *Tam Tam Tam*

*Reimagined (Brownswood Recordings)*

Idris Ackamoor and the Pyramids – *We Be All Africans*

(Strut Records)

The Jazz Party Presents Cuba Libre at The Gasometer, Collingwood was a night filled with Calypso reinterpretations by the insanely talented Jazz Party house band. Incredible costumes, vibraphone, slide guitar and percussion section, tonnes of horns and guest vocals by Mojo Juju. Not forgetting the usual Jazz Party mayhem that makes you feel like you've been momentarily transported back to another era.



**ELLE YOUNG**

Photo by: *Chris Hillary*



Photo by: Jeevi Ka



## FRESH PRODUCE

**Anderson .Paak** – *Malibu* (Steel Wool/OBE/Art Club/EMPIRE)

**SO.Crates** – *Static Methods* (Independent)

**Moods** – *A Beautiful Mind* (Boogie Angst)

**Jordan Rakei** – *Cloak* (Soul Has No Tempo/4101 Records)

**Kaytranada** – *99.9%* (XL Recordings/HW&W)

This year Wallace and I checked out the PBS event *Beasts Of No Nation - A Tribute to Fela Kuti* - down at the Evelyn Hotel. After finishing up *Fresh Produce* one Saturday evening, we wandered through the backstreets of Collingwood to Brunswick St. Most of the MCs that jumped up with the Public Opinion Afro Orchestra have, in some way, been involved with *Fresh Produce*; it was great to hear rhymes flowing on top of Afro beats. Some of these names included Cazeaux OSLO, Monk, N'fa Jones, Remi and 1/6 - some of the most interesting rappers here in Melbourne. You could hear why they are involved in gigs such as these, exploring the versatility of hip hop through other genres is what keeps them attractive to the ear. Make sure you check out the next Fela Kuti tribute gig!

## WHAT THE FOLK

**Aoife O'Donovan** – *In The Magic Hour* (Yep Roc Records)

**Songs of Separation** – *Songs of Separation* (Navigator)

**Shooglenifty** – *The Untied Knot* (Shoogleg)

**9Bach** – *Anian* (Real World Records)

**Birds of Chicago** – *Real Midnight* (Five Head Entertainment)

What affected my choice of new releases to play on What The Folk! this year was the range of music beautifully blending the sounds of various cultures, plus those mixing traditional instruments with contemporary lyrics or vice versa and those dealing with the very personal to the universal. Thus, we have American, Aoife O'Donovan, who, whilst growing up, spent her summers in Ireland playing music with her relations, releasing an album of moody

lyrics affected by the death of her grandfather.

Scottish band, Shooglenifty, bring in some glorious Gaelic singing from Kaela Rowan with a tang of Indian tunes. 9Bach mix Welsh music with Greek & Eastern sounds. Songs of Separation is a project of five Scottish & five English female musicians playing traditional songs with lyrics that are still relevant today, while American/Canadian duo, Birds of Chicago, simply call their music "secular gospel" and use words and music with grace and power to show a way for people to become closer to each other in the everyday.

No one can quite agree on what folk music is, but I think one of its strengths is this combination of influences from all over the world that many would consider not possible. However, musicians find ways to make it magical and meaningful to us all.



SUSI LANAGAN

Photo by: Owen McKern



## THE BREAKFAST SPREAD

**CAT MCGAURAN**

I have never seen a more beautiful example of people being united through music than I did this year at 'I Dream A Highway' at Festival Hall, which was undoubtedly my highlight of 2016. Gillian Welch & Dave Rawlings attracted people from across our music communities, and by the end of the night strangers were singing along to these songs with tears in their eyes, arms around people they had met just hours before. The sense of humanity and connection to everyone else in the room was something I will never forget.

Photo by: Lisa Businovski

**NICK BROWN**

DIYers killing it (as always). Little bands doing it on their own terms have had a blistering year in Melbourne. Chelsea Bleach, Suss Cunts, Habits and Two Steps on the Water had queues round the block at their sold out launch shows. These groups have risen from strong communities who are driving change in Melbourne's gig going culture. All gender toilets, diverse line ups and a genuine commitment to making events inclusive has fostered a safe and welcoming environment at shows. The huge turnout at events this year has shown that this is resonating with audiences. This is a product of years of hard work from people hoping to address structural inequality in Melbourne's music communities. More power to them. ■





# CROSS POLLINATE

Creating space for women and gender diverse people on air

BY BETHANY ATKINSON-QUINTON

(L-R, T-B) Namila Benson, Beth AQ, Roj Amedi, Josie Smart, Tracee Hutchison, Ajak Kwai, Shio Otani, Carly Findlay, Areej Nur, Triana

**“It means so much to see my favourite radio making such a big and important statement,” says PBS Access Trainee, Triana Hernandez Echeverria. Triana was one of 166 people that applied for the first PBS access training course in 2016.**

The PBS Access Training Program is a new initiative aimed at increasing the participation of women and gender diverse people in music broadcasting and the wider music community. The main aim of this program is to actively create space for people that are underrepresented on air. PBS has been keeping track of its on air gender statistics for the past few years and whilst there has been a slow increase towards more equitable gender representation, this program hopes to assist this process.

The issue of underrepresentation of women and gender diverse people on air isn't just reserved for PBS. The latest sector census information, reported in 2013, showed that community broadcasting employs more men than women and this statistic has remained consistent for years. It found that there were more men than women in all roles, except administration. Excluding this,

the gender gap was greatest in presentation and production, with a ratio of around 3.5 men to every 2 women (there was no data collected of people that identified outside of the gender binary).

The values that underpin the community broadcasting sector – access, diversity, innovation and independence – are all aspirations that PBS has a serious commitment to. Broadcasters within every community radio station hold great power and responsibility to reflect these values within their programming decisions and to ultimately reflect the diversity that exists within Australia.

While the Access Training Program isn't drastically different from our regular training program, the approach to recruiting has changed significantly. We have had the time and resources to be able to proactively seek people out, and let people know that we want to make space for women and gender diverse people at PBS. We want people to learn and engage with the station in a safe space and to connect with other people from the station. Even unsuccessful applicants reached out to PBS to let us know that they appreciated that PBS was acknowledging the gap in access to airwaves.

“I've been interested in doing radio training for a number of years but have never been in the

**“It's the way forward and it's great to see PBS leading the path towards genre, cultural and gender diversity in community radio.” Triana Hernandez Echeverria**

financial position or had the time to apply,” says another of our trainees, Em Gayfer. “Knowing that this course was also being run with a focus on women and GNC people made me feel really at ease that I would be treated with respect.”

The program allows for three free broadcast training courses over the next year, with room for eight participants in each course. The first access training course started in September this year and has covered: introduction to radio/writing for radio, radio presentation, interviewing, broadcast law, planning a program, technical skills, programming on PBS and using the studio.

Participants came to the course for different reasons and from different experience levels but, true to PBS, all with a common love for music.

“As a new Australian, I feel that there is a gap still in the media and I think I can make a small difference. PBS is a good place to make our voices





heard through music," another of our wonderful trainees, Ajak Kwai, commented. "Music is the only language people can listen to with no cynicism, you can preach to people through music and they can still listen to it."

Reflecting on why she applied for the program, Hernandez Echeverria says she wanted to give something new a try. "I have been involved with musicians as a journalist and as a music clip director and I wanted to explore a different avenue", she says. "The opportunity also came at a time where I had been researching and talking about the importance of the community – bookers, radios, venues, etc – acknowledging that over the past years there has been a huge movement that celebrates genre, gender and cultural diversity within the local music scene. I wanted to see if I could make a radio show celebrating these new voices."

Through working at a local record store and DJing around town, Shio Otani saw the course as a way to connect with other music lovers.

"Getting involved in radio seems to be another way of sharing this interest but this time with much wider community. On a more personal level, I wanted to give myself a go at learning something new."

In addition to regular classes, we have had great support from other experienced radiomakers, music journalists and broadcasters including Tracee Hutchison, Areej Nur, Carly Findlay, Namila Benson, Fiona Wright and Kath Letch. Specialist classes have included: cultural competency within radio presenting, program making and interviews. The classes have been really beneficial as they create more space for discussion with other contemporary media makers, and participants were able to learn different approaches to the same tasks. These classes have been a highlight for some of our trainees.

"It is nice to feel like we are coming into a community of strong, inspiring women who will help us out if we need it!" says Gayfer.

"I have learned so much over the past month..." remarks Hernandez Echeverria. "It has been an intensive but wholesome program where the technical know-hows have been paired up with deeper questions regarding gender diversity, cultural representation and overall a sense of awareness. I think these questions are vital when differentiating community radio from commercial radio."

"Meeting new people is always the best thing. I've also enjoyed classes where we had guest speakers. I found the talk by Jacinta Parsons very inspiring," adds Otani.

Sovereign Trax DJ and PBS Access Trainee Hannah Donnelly reflects on how this experience has been for her. "We've been surrounded by a group of Deadly people who've made it a good space to ask and learn. This program has helped me think about reaching audiences in different ways and get confident with some new skills to get on the airwaves."

Participants have also been paired with mentors from the PBS broadcast community. They have been encouraged to sit in on their shows and receive ongoing support and guidance, as well as having me around as the trainer and program facilitator. Otani reflects that receiving mentorship has also proved to be a highlight, saying how much she enjoyed hanging out with J'Nett (*Are You Ready?*).

Kwai adds that this course will allow her to connect more deeply with her community, and that she hopes her participation will encourage more young people from her community to get involved in radio too.

"If my community heard my voice they will listen more, they don't listen to the radio very much because it's very foreign to them," she says.

PBS is proud to show the wider music community that we care about addressing inequality, and we hope that this program becomes a conversation starter about access, privilege, representation, the confidence gap, and self-reflection.

Hernandez Echeverria reflects that initiatives like this also show that places like PBS "care about making culture and community accessible for everyone, which is the way knowledge and experience should always feel to people - inclusive, open and reachable. It's the way forward and it's great to see PBS leading the path towards genre, cultural and gender diversity in community radio."

Applications for the 2017 courses will open soon so keep your eyes peeled. ■

Listen to 'Cross Pollinate' on Tuesdays from 7-8pm on PBS Digital.

**Bethany Atkinson-Quinton** is the PBS Interviews Coordinator and Access & Diversity Coordinator.

Thanks to Creative Victoria for their generous support of this project.



# THE BOITE SINGERS' FESTIVAL AT Abbotsford Convent

January 13-15



theboite  
CREATIVE VICTORIA



**FEATURING** the world's  
best singers, songwriters,  
choir leaders, and musicians

**WORKSHOPS & CONCERTS** WITH

Su Hart, Andrew Legg  
Geoffrey Williams, Parissa Bouas  
Co-cheol, The Furbelows  
Mitch and Ian Tambo

**SING ALONGSIDE**

Sweet Mona's,  
Melbourne Georgian Choir  
The Lost Clog, Melbourne Indie Voices  
and many more!

(03) 9417 3550  
www.boite.com.au  
trybooking.com/NAZQ


**PBS 106.7FM**



# THE ROAD TO BE SUBURBAN

BY MADELINE WRIGHT





The internet tells me our earliest childhood memories we can often recall are from around 3.5 years of age, so it makes sense that I don't remember my apparent obsession that led to the ownership of my first CD on my 3rd birthday - my favourite song of 1994; '7 Seconds' by Youssou N'Dour and Neneh Cherry.

I stuck to the chart hits throughout primary school. Weekends were spent making up dances to Shania Twain, Vanessa Amorosi and Shakira; weekdays listening to golden oldies and catchy commercial jingles on the school bus. Later on, I preferred The Offspring, No Doubt, Blink 182 et al. and made a bit of money selling CD copies of Eminem's, *The Marshall Mathers LP* to kids at school who weren't allowed to have it. Like many kids with a tape recorder, I'd stay up late listening to the charts, waiting for my favourite songs to press record - undoubtedly missing the first few seconds.

High school was really when I began to make music choices for myself. I joined MySpace and would spend hours deciding which song would play on my page. I signed up to Limewire and alongside a heap of computer viruses I slowly started to build a music library of indie bands, and 90s alt-rock. The Strokes were my first concert, and I named my pet goldfish Julian and Fabrizio in their honour. When I was 16 I heard about Eddy Current Suppression Ring. I wrote the name down on a piece of paper to research when I got home from school. My dad heard me listening to them and commented that he had been listening to them for a while. I couldn't believe he knew them and then came the pivotal teenage turning point when I realised that my dad might know something that I didn't.

Most of my initial (relevant) music education comes from Dad. He introduced me to Australian punk and garage from the 70s and 80s and American artists like Frank Zappa, Captain Beefheart and Iggy Pop. He has an awesome collection of punk records, and I am lucky enough (for me, not him!) to "look after" all the best Australian originals. Whenever I am low on cash, I send him a link of record suggestions and cross my fingers that he buys them, and I can sneak them out of the house on my next visit.

I moved to Melbourne from a small town near Shepparton in 2009. I immediately wanted to start seeing bands, but I had no friends that liked garage and punk so I started volunteering at PBS on reception, as a way to meet people that liked the bands that I liked.

**Like many kids with a tape recorder, I'd stay up late listening to the charts, waiting for my favorite songs to press record - undoubtedly missing the first few seconds.**

A bit later I became involved in a great friendship group that revolved around music. We'd be out watching friends' bands many nights of the week, and being very silly young adults. This period of my life cemented my love for garage music, primarily for the social experience that was a part of the gig. You didn't have to be great to be in garage band, you just needed to have fun. The bands that formed from this group are all doing so well now, and are very aspirational and encouraging to me in that if you love something enough, you can make a living out of it.

Conversely to my in-hindsight advice, I ended up working a crappy full time job in 2014 trying to "grow up". I wasn't really listening to music any more and when Ken Eavel (*Go For Broke*) advertised for an assistant I stepped in as a good way to break up my office life. I started out typing

playlists and reading the gig guide, and about 6 months later Mara offered me a spot in the next announcer course. I thought it was so I could fill in for *Go For Broke*, but I was soon offered my own show. By this time I had quit my job and had returned to TAFE to train to be a jeweller, so was a primo time to host a graveyard show.

*Be Suburban* started in August 2015 on the Thursday insomnia slot, and it has gone through a few minor evolutions over that time, but the main focus has always been contemporary Australian bands. I initially thought that I'd be playing vinyl, but it proved too heavy to cycle with 4 hours worth of records in my backpack. I play the show off my computer now, which works well as a lot of the bands I play aren't making enough money (yet!) to press any physical copies of their music. I spend a lot of time trawling Bandcamp for downloads before each show.

I try to have guest selectors as often as I can, as I can get stuck in my garage, punk and lo-fi bubble, so it's nice to hear what other people have been

listening to and count as their influences. At the moment I have been listening to a lot of Scott & Charlenes Wedding, Emma Russack, Bent, and Primo!, and I will forever listen to Eddy Current Suppression Ring, Spencer P Jones and Rowland S Howard. <3 ■

**Madeline Wright** hosts '**Be Suburban**' on Thursday night from 12-2am on PBS.  
[pbsfm.org.au/besuburban](http://pbsfm.org.au/besuburban)



# Nice Day To Go To The Pub

## PBS got Heavy and Hammered II

BY MITCH BOOTH

Considering *Heavy and Hammered* is such a young event, this only being show number two, seeing that 'Sold Out' sign being put up on the front desk was simply awesome.

After having to pull out of last year's inaugural event while frontman Ross Knight was assisting the CFA fire fighters in Lancefield (a valid reason!), the Cosmic Psychos were back in the headline spot and put on a simply rockin' show to a packed main room. There was no shortage of crowd surfers and spilt beer; really what better place is there to hear tunes like "Fuckwit City" and "Nice Day To Go To The Pub" than the Tote? A winning combination.

Of course, there were plenty of other bands covering all sorts of styles. Wood of Suicides, one of the heaviest bands of the day, were on bright and early with huge, crushing doom riffs that were too dense for the sunlight in the room to penetrate. It was a brighter vibe in the front room courtesy of A Basket of Mammoth's fuzzy, 70's riffs with a touch

of Hendrix and all the other classics. The mysteriously named TTTDC took things full prog with the sort of heavy guitar-driven tunes that finish four times each to a room bursting at the seams, and two-piece Hotel Wrecking City Traders followed in similar suit upstairs with instrumental psych tunes that you can't help but nod along to.

Touring on the back of their latest album *Is God Up There?* 3-piece Diploid were as raw as it comes with punk, grind and hardcore mixed into one loud, abrasive ball with some sneaky, catchy undertones, followed by polar opposites Order of the Oblique. They were armed with smoke machine and strobe, and filled the upstairs room from wall-to-wall with big post-metal riffs; it was quite the performance.

Black Rheno seemed to be the surprise of the night for quite a few people. The Sydney band had some serious grooves happening and a vocalist that preferred the floor to the stage, even giving the crowd in the beer garden a lovely view of his gut pushed up against the glass. It was no-bullshit

heavy rock with a touch of the 90's, and simply entertaining. And speaking of no-bullshit, In Malice's Wake hit the stage as one of the final bands with some aggressive, fists-in-the-air thrash metal bursting with energy.

The fun thing about a line up handpicked by us PBS presenters is that there ends up being a bit of everything (as long as it's heavy!) on there, so it's the perfect chance to discover something new. It was A Basket of Mammoths for me. The crowd was there nice and early, every room was full of good vibes, and the Tote does pretty great burgers now. Bonus!

A huge thank you to everybody that came down and made it a success. Now we had better start working on picking bands for next year. See you there? ■

**Mitch Booth** presents 'Through The Collapse' on Friday night from 12am- 2am on PBS.  
[pbsfm.org.au/collapse](http://pbsfm.org.au/collapse)

They were armed with smoke machine and strobe, and filled the upstairs room from wall-to-wall with big post-metal riffs; it was quite the performance.



PBS Presents...

**PBS 106.7FM**

# SOUL-A-GO-GO

NEW YEAR'S EVE!

With PBS  
Soul and Funk DJs!

**VINCE PEACH**

**MISS GOLDIE**

**MATT MCFETRIDGE**

**RONIN HAMILL**

**MIKE GURRIERI**

**PLUS SPECIAL GUESTS:**

- DJ LADY SOUL  
- COCO BROWN  
- ANDREW YOUNG



## BELLA UNION

2 DANCE FLOORS!

★ 2 BARS! ★

## 9PM-3AM

TICKETS: \$40 MEMBERS, \$45 FUTURE MEMBERS - [BELLAUNION.COM.AU](http://BELLAUNION.COM.AU)

## 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.

For more information please contact our General Manager  
Phone (03) 8415 1067 or email: [gm@pbsfm.org.au](mailto:gm@pbsfm.org.au) | [pbsfm.org.au](http://pbsfm.org.au)

**PBS 106.7FM**

**We are hugely appreciative to all those who have included PBS in their Will by making a Bequest**

Crispian Winsor, Steven Gaff, Tracy Bygrave, David Barnes, Lisanne Jane Huggins, Mark Boldiston, Tamara Boldiston, 'Dave The Supreme Bro' and Anonymous X 4



▲ Young Elder of Jazz winner Joe O'Connor by Kevin Peterson



▲ Radio Festival 2nd major prize winner - Lilly (centre) with her family and the Maton Guitar



▲ Michael Mulholland (Junkyard) and Henry Rollins



▲ Phone-room volunteer Meg and Steve (Fret Net)  
▼ Cosi and Walla C (Fresh Produce) at Radio Festival launch party



▲ That Gold Street Sound at Soul-A-Go-Go by Neil Walker  
▼ Pat Thurgood and Roger Holdsworth (Global Village) at the 2016 CBAA Awards



▲ Cat and Nick with Jack Charles  
▼ Archie Roach and PBS Bethany Atkinson-Quinton



▼ Gerry Koster (Dizzy Atmosphere) and Jim Mcleod (Jazz on Saturday)



▼ Gillian Welch and Shelley McNicholl from PBS



▼ CC DISCO (Smoke & Mirrors) and Zack Rampage



▼ Crowd at KORLA the movie, presented by Ports of Paradise



▲ Outstanding volunteers  
Kristine & Elle (Tropicalia)





▲ Public Opinion Afro Orchestra perform for Beasts of No Nation - A Tribute to Fela Kuti at The Evelyn



▲ David Heard at Acid Country OB for Leaps and Bounds Festival  
▼ Slide Night perform at Rock-A-Bye Baby



▲ Mike Gurrieri (Mystic Brew) with Kylie Auldust



▲ PBS Music Coordinator Cam Durnsford with Robert Forster



PBS Staff Josie with announcers Richie 1250 (Stone Love) and Susi Lanagan (What The Folk) at Radio Festival launch party ▲



▲ Break The Chain final show with Yoni and Stryka D  
▼ Chastity Belt Studio 5 Live by Stavros Sakellaris



▲ Megahertz Cheersquad at Community Cup



▲ Tull (Android Discotheque) and Adriana (Opalakia)



▲ Cat and Nick (The Breakfast Spread) with The Peep Tempel  
▼ Lyndelle (The Afterglow) with Jenny O'Keefe





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](http://www.pbsfm.org.au/discounters)

**RECORD STORES**

Bounce Audio  
Collectors Corner - Missing Link  
Dixons Recycled Records  
Eclectico  
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  
Rocksteady Records  
Strangeworld Records  
Thornbury Records  
White Rabbit Record Bar

**CINEMAS**

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

**MUSICAL INSTRUMENTS/EQUIPMENT**

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

**MUSIC SERVICES**

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

**REHEARSAL STUDIOS**

Bakehouse Studios (Richmond)  
Hydra Rehearsal Studios  
Kindred Studios  
Laneway Studios

**REMOVALISTS**

Friendly Moving Men  
Man With A Van

**BOOK STORES**

All Star Comics Melbourne  
Brunswick Street Bookstore  
Paperback Bookshop  
Sybers Books

**FOOD/DRINK**

Bendigo Hotel  
Bluebird Espresso  
Crust Pizza Fitzroy  
Fat and Skinny Catering  
Healthy Planet  
Ida Red Pizzeria Macedon  
Pasta Classica  
Saba's Ethiopian Restaurant  
Spudbar Fitzroy  
Sticky Fingers Bakery  
The Plough Hotel  
The Public Brewery  
The Spotted Mallard  
White Rabbit Record Bar  
Woven Cafe

**RETAIL**

Animal Lovers by Neo Tokyo  
Bee Sustainable  
Between Father Sky and Mother Earth  
Crumpler  
Eclectico  
Gadget Shop Online  
Good Grace & Humour: Floral & Botanical Design  
Heartbreak Hosiery  
Make Badges  
Melko - Made in Brazil  
OK-OK  
Pilkington Jewellers  
Retro Active Mid-Century 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**

Anna Calandro Kinesiology  
Ashtanga Yoga Melbourne  
Breathe Hypnotherapy  
Brunswick Holistic Health  
City North Physiotherapy Clinic  
Naturopathic Care  
Takita Shiatsu

**HOME SERVICES**

Almac Plumbing  
Armac Glass & Glazing  
Bush 2 Beach Plumbing  
Creative Framing  
Diamond Skylights  
Landscape Co  
Leip Electrics  
Maid To Clean  
Offgrid Plumbing  
SMARTUSER  
Warmfeet Flooring

**BUSINESS SERVICES**

Collectyourdebt.com.au

**ONLINE STORES**

Chef.com.au  
Heartbreak Hosiery  
Old Soul

**CELEBRANTS**

Joyful Ceremonies - Jenny O'Keefe, celebrant  
Klara McMurray Funky Celebrant  
Sunlit Ceremonies - civil celebrant

**OTHER**

Amarcord Photography  
Bee Rescue  
Body Map wellbeing + STYLE strategies  
GnarlyMedia  
Ka-Pooch! Dog Day Care  
Melbourne Playback Theatre Company  
Phoenix Dance Studios  
Southern Cross Limousine & Taxi Service  
Truemans Golf Range





**SPECIALISING IN**  
★ Festivals & Event Management  
★ Artistic Programming  
★ Unique Venues

*Presenting since 1994*

# AUSTRALIA'S UNIQUE MUSIC EXPERIENCE

  
**the BLUES TRAIN™**  
EST. 1994

*Gift  
Vouchers  
Available!*



BOOK NOW THROUGH  
[ticketek.com.au/Bluestrain](http://ticketek.com.au/Bluestrain)  
or call 132 849



[WWW.THEBLUESTRAIN.COM.AU](http://WWW.THEBLUESTRAIN.COM.AU)



 **Hackett** Foundation *presents*

# WOMADelaide

THE WORLD'S FESTIVAL



## The 2017 line-up includes:

9Bach WALES • Ana Tijoux CHILE • Archie Roach AUSTRALIA • Bebel Gilberto BRAZIL • Brushy One String JAMAICA • Carabosse – Exodus of Forgotten Peoples FRANCE • The East Pointers CANADA • Gawurra AUSTRALIA • Hanoi Masters VIETNAM • Inna Modja MALI • La Mambanegra COLOMBIA • The Manganiyar Classroom by Roysten Abel INDIA • Mercedes Peón SPAIN • Philip Glass Ensemble USA • Sinkane SUDAN/USA • The Soil SOUTH AFRICA • The Specials UK • Sudha Ragunathan INDIA • The Waifs AUSTRALIA • Warsaw Village Band POLAND • Xylouris White GREECE/AUSTRALIA and many more to come! **Plus:** Taste the World, The Planet Talks, Global Village, KidZone, visual arts, street theatre and much more.

10-13 MARCH 2017 ♥ BOTANIC PARK ♥ ADELAIDE  
[WOMADELAIDE.COM.AU](http://WOMADELAIDE.COM.AU)

**TICKETS  
ON SALE  
NOW!**

