

# EASEY

PBS 106.7 FM • MEMBER MAGAZINE  
MAY 2015

**PBS 106.7FM**

## PBS RADIO FESTIVAL

**MAY 11-24** GET ON BOARD

BEBOP  
GIAN SLATER  
GRAEME GOODALL  
IZABEL CALIGIORE  
STUDIO 5 HISTORY  
NOTES FROM ICELAND  
ESSENTIAL HEAVY RECORDS





# PBS RADIO FESTIVAL

## MAY 11-24 GET ON BOARD

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**BRAND NEW, RIDE AWAY, CLASSIC RED VESPA PX 150 SCOOTER**

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### SECOND PRIZE

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**CINEMA NOVA SILVER PASS. UNLIMITED FILMS FOR YOU AND A FRIEND FOR THREE MONTHS.**

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**A YEAR'S WORTH OF PBS FEATURE RECORDS.**

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**THREE WEEKDAY REHEARSALS AND A FULL DAY RECORDING WITH AN ENGINEER AT BAKEHOUSE STUDIOS, EP MASTERING BY ADAM DEMPSEY AT JACK THE BEAR DELUXE MASTERING, PHOTOGRAPHY PACKAGE FROM LUCY SPARTALIS, MUSIC VIDEO PACKAGE FROM SAMURAI AV AND A PDP CONCEPT MAPLE DRUM KIT FROM GH MUSIC.**

### JUNIOR PRIZE

**AN EARLY RIDER SPHEROVELO JUNO BALANCE BIKE FROM WOODEN, A ZOOS VICTORIA FAMILY DAY PASS AND A GAMES PACK FROM THE SINGING WHALE.**

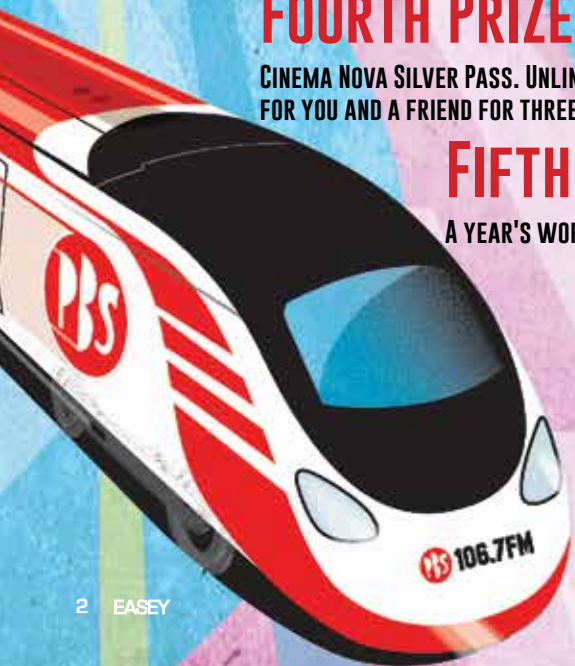
### BUSINESS PRIZE

**A TAILORED PBS BUSINESS SPONSORSHIP PACKAGE INCLUDING ON-AIR, ONLINE AND PRINT.**

### PETS PRIZE

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**FRIEND FOR DECADE AND FRIEND FOR LIFE PRIZE**  
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# PBS RADIO FESTIVAL

## DAILY PRIZES 2015

### Mon 11th May

Double pass to Golden Plains 10 with \$300 of vouchers to spend at the festival.  
Retro Vespa merch pack.  
Fox Hotel voucher.  
Gravity Coffee golden ticket voucher.  
Zoos Victoria family day pass.  
Northcote Nursery gift voucher.  
Puffing Billy family pass.  
Thornbury Records voucher.  
Thread Den sewing course.  
Milk! Records pack.  
Warner 10 CD pack.  
Inertia 10 CD pack.  
Madman 12 DVD pack.

### Tues 12th May

Rainbow Serpent 2016 double pass.  
Classic & Cameo Cinema memberships for two.  
Clingan Guitar Tone voucher.  
NGV Artbeat membership for 2.  
Peninsula Hot Springs double pass.  
Ortlieb Pannier pack from Diggari.  
Polyester Records voucher.  
Raccoon Bar voucher.  
Ortofon 0-2 DJ headphones from Speakerbits.  
Thread Den sewing course.  
Scally and Trombone cleaning rags by Mrs Barb Wire.  
The Moor's Head dinner for 4 voucher.  
Umbrella 4 DVD pack.  
Remote Control 10 CD pack.  
Inertia 10 CD pack.  
Mushroom 10 CD pack.

### Wed 13th May

Queenscliff Music Festival 2015 double pass.  
Bulleen Art and Garden class and store gift voucher.  
Ukulele Pack from Gerry Hale's Guitar Gallery.  
Legendary Blues Train Experience pack for 4.  
Northside Records voucher.  
Zoos Victoria family day pass.  
Crumpler Vis-A-Vis transparent hard side rolling luggage.  
The Gem Bar and Dining dinner voucher for 2.  
Thread Den sewing course.  
Warner 10 CD pack.  
Hope Street CD & single pack.  
Only Blues Music 10 CD/DVD pack.  
EMI 5 CD pack.

### Thurs 14th May

Falls Festival double pass.  
Double Pass to a 2016 Melbourne International Jazz Festival show.  
Clingan Guitar Tone voucher.  
Corner Hotel dinner and show voucher for 2.  
Heartland Records voucher.  
Peninsula Hot Springs double pass.  
Puffing Billy family pass.  
St Kilda Music Walking Tour double pass.  
Pilkington Jewellers gift voucher.  
Madman 12 DVD pack.  
Jazzhead 5 CD pack.  
Mushroom 10 CD pack.  
Remote Control 10 CD pack.

### Fri 15th May

Double pass to Golden Plains 10 with \$300 of vouchers to spend at the festival.  
Aeropress coffee maker, hand coffee grinder and coffee pack from 30KERR65 Espresso Bar.  
Retro Vespa merch pack.  
Harvest Wine and Liquor wine pack.  
Napier Hotel dinner voucher.  
Overland Journal subscription pack.  
Palace Westgarth Cinemas double pass.  
Zoos Victoria family day pass.  
Northside Records voucher.  
Madman 12 DVD pack.  
Cobra Snake Necktie records pack.  
Rocket 5 CD pack.  
EMI 5 CD pack.  
Chapter 5 CD pack.

### Sat 16th May

So Frenchy So Chic festival 2016 double pass.  
Double Pass to a 2016 Melbourne International Jazz Festival show.  
Bulleen Art and Garden class and store gift voucher.  
Creative Framing voucher.  
Framed Byron Bay Bluesfest artist poster from Hogan Gallery.  
Melbourne Aquarium family day pass.  
Northcote Nursery gift voucher.  
Ortlieb Pannier pack from Diggari.  
Oltre Gallery pack.  
Palace Westgarth Cinemas double pass.  
Pilkington Jewellers gift voucher.  
Thornbury Records voucher.  
Dew Process 5 CD/DVD pack.  
Remote Control 10 CD pack.  
Warner 10 CD pack.

### Sun 17th May

Womadelaide Festival 2016 double pass.  
Fleurage perfume making course for 2.  
Le Bon Ton dinner voucher.  
Legendary Blues Train Experience Pack for 4.  
Marios food hamper.  
Peninsula Hot Springs double pass.  
Puffing Billy family pass.  
Retro Vespa merch pack.  
Volcom baggage pack.  
Thornbury Records voucher.  
Umbrella 4 DVD pack.  
Jazzhead 5 CD pack.  
Rocket 5 CD pack.  
Sony 5 CD pack.

### Mon 18th May

Let Them Eat Cake festival 2016 double pass.  
Double Pass to a 2016 Melbourne International Jazz Festival show.  
A wedding, commitment or baby naming ceremony from Joyful Ceremonies.  
Bulleen Art and Garden class and store voucher.  
Found Sound voucher.  
SMART, Alec... Hatters voucher.  
Melbourne Aquarium family day pass.  
Muscle Shoals Records voucher.  
Ortlieb Pannier pack from Diggari.  
Thread Den sewing course.  
Umbrella 4 DVD pack.  
Cobra Snake Necktie records pack.  
Sony 5 CD pack.  
Remote Control 10 CD pack.

### Tues 19th May

Rainbow Serpent 2016 double pass.  
Ortofon 0-One Monitor headphones from Speakerbits.  
Peninsula Hot Springs double pass.  
Clingan Guitar Tone voucher.  
Northcote Social Club dinner and show voucher for 2.  
Creative Framing voucher.  
Raccoon Bar voucher.  
Retro Vespa merch pack.  
Thread Den sewing course.  
Volcom baggage pack.  
Polyester Records voucher.  
Madman 12 DVD pack.  
Dew Process CD/DVD pack.  
Sony 5 CD pack.  
Chapter 5 CD pack.

### Wed 20th May

Strawberry Fields festival 2015 double pass.  
Fleurage perfume making course for 2.  
Fox Hotel voucher.  
Framed Byron Bay Bluesfest artist poster from Hogan Gallery.  
Ukulele Pack from Gerry Hale's Guitar Gallery.  
Harvest Wine and Liquor wine pack.  
Legendary Blues Train Experience pack for 4.  
Pilkington Jewellers gift voucher.  
Retro Vespa merch pack.  
The Moor's Head dinner for 4 voucher.  
Thornbury Records voucher.  
Dew Process CD/DVD pack.  
Planet 5 CD pack.  
Secret Service 5 CD pack.

### Thurs 21st May

Port Fairy Folk Festival 2016 double pass.  
Classic & Cameo Cinema memberships for two.  
Clingan Guitar Tone voucher.  
Crumpler Vis-a-Vis transparent hard side rolling luggage.  
Ukulele Pack from Gerry Hale's Guitar Gallery.  
Tattoo Magic voucher.  
Marios food hamper.  
The Gem Bar and Dining dinner voucher for 2.  
Zoos Victoria family day pass.  
Northside Records voucher.  
Madman 12 DVD pack.  
Rocket 5 CD pack.  
Secret Service 5 CD pack.  
Spooky CD & vinyl pack.

### Fri 22nd May

Strawberry Fields festival 2015 double pass.  
Classic & Cameo Cinema memberships for two.  
Crumpler Vis-a-Vis cabin hard side rolling luggage.  
Bulleen Art and Garden class and store voucher.  
Ukulele Pack from Gerry Hale's Guitar Gallery.  
Gravity Coffee golden ticket voucher.  
Ortofon 0-2 DJ headphones from Speakerbits.  
Palace Westgarth Cinemas double pass.  
Creative Framing voucher.  
The Moor's Head dinner for 4 voucher.  
Muscle Shoals Records voucher.  
Umbrella 4 DVD pack.  
EMI 5 CD pack.  
Inertia 10 CD pack.  
Mushroom 10 CD pack.

### Sat 23rd May

Strawberry Fields festival 2015 double pass.  
Gerard Farmer Food Gardener custom-made timber garden bed.  
Crumpler Vis-a-Vis cabin hard side rolling luggage.  
Marios food hamper.  
Kundalini House massage voucher.  
Palace Westgarth Cinemas double pass.  
Melbourne Aquarium family day pass.  
Music Swap Shop voucher.  
Rightwire qualified electrician for 8 hours.  
Cobra Snake Necktie records pack.  
Umbrella 4 DVD pack.  
Secret Service 5 CD pack.  
Chapter 5 CD pack.  
EMI 5 CD pack.

### Sun 24th May

Double pass to Golden Plains 10 with \$300 of vouchers to spend at the festival.  
Bulleen Art and Garden class and store voucher.  
Delegate pass for two for all AWME shows.  
Double Pass to a 2016 Melbourne International Jazz Festival show.  
Creative Framing voucher.  
Johnathan's Butchers voucher.  
Legendary Blues Train Experience Pack for 4.  
Northcote Nursery gift voucher.  
Ortlieb Pannier pack from Diggari.  
Ortofon 0-One Monitor headphones from Speakerbits.  
Puffing Billy family pass.  
Tsindos Greek Restaurant dinner voucher for 2.  
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Dew Process 5 CD & DVD pack.  
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## A NOTE FROM THE GENERAL MANAGER

I, like many people in the music world, have a thing about trains. Fast trains. Slow trains. Freight trains. Just typing these words brings to mind song lyric after song lyric, too numerous to mention. But never fear fellow train lovers, the best of them are about to get an airing on PBS.

This year's annual Radio Festival theme, if you haven't work it out yet, is all about trains – encouraging our supporters to get on board and continue their journey with PBS. Please spread the word.

Those who do hitch a ride on the PBS train this year will go into the running to win a Red Vespa PX-150 scooter, thanks once again to Peter Stevens Motorcycles. This year we have a new second prize from Maton Guitars – a W.A. May Custom Acoustic, perfect for knocking out some classic train songs. There are t-shirts, exclusive music from our Studio 5 Live courtesy of Coopers and much, much more. Check out pages 2 and 3 for the full list of prizes and remember to sign up.

In other PBS news, in February we held our annual Drive Live with more than 15 acts playing live to air as well as to the many of you who came in to the station to be part of the action. If you missed it you can watch video clips from Primitive Calculators, Lowtide, Power, Love of Diagrams and Vaccum – just head to our website and click on the Youtube icon.

Also in February we ran our Performer Member Month – thank you to all the bands, performers and DJs who signed up to the station.

Congratulations to The Yard Apes (pictured) who took away a stack of prizes that included custom t-shirts from SoundMerch, custom tea towels from While You Sleep screen printing, CD duplication from Implant Media, a film clip from Fully Sick Film Clips and 10 cases of Coopers.

After almost 10 years, we recently farewelled Dave Beynon (Enter the Dragon) – a huge thank you from all of us, Dave! Late last year we all learnt that Jenny O'Keefe (Homebrew) was leaving and we wish her well too. Jenny's departure saw a return to the airwaves of Maddy Mac, who is continuing the tradition of supporting local music on Homebrew. Monica (Against the Tide) and Izabel Caligiore (Lullabies for Insomniacs) also made a welcome return while Trent Sterling (True Grit) is fresh to the station. Others departing recently were Marisa Quigley (Nighthawks at the Diner) and Gram, the Son of Sam (Dirty Denim) – thank you to you both.

Finally, a big thank you to all our supporters for getting on board over the years. Here's hoping your musical journey with PBS continues for many years to come.

**ADRIAN BASSO**  
PBS General Manager  
adrianbasso@pbsfm.org.au

## AND FROM THE EDITOR

Another radio festival upon us. It's hard work, but it's exciting. In the same way, I never have any money, but I always enjoy getting to shell out in support of my favourite shows. I look forward to feeling that warm glow at the thought of all you folks feeling that warm glow.

This issue of Easey covers the spread of PBS nicely. We have a fine obituary of legendary Australian sound engineer and Jamaican music pioneer Graeme Goodall, written by long time announcer Mohair Slim (be sure to listen to the audio interview with Graeme linked at the bottom of the article for full effect, he is a great storyteller). We have a profile on exciting new announcer Izabel Caligiore, whose program



**PBS PERFORMER PRIZE WINNERS THE YARD APES**  
PHOTO BY SAM JOHNSTONE

Lullabies For Insomniacs is bringing all kinds of interesting sounds to the graveyard shift.

We have a wonderfully written piece on bebop by long time PBS associate Andrew Young, and a thoughtful missive from Iceland about the relationship between environment and art by musician Jess Cornelius. We have a retrospective of Studio 5, an interview with an exciting young Australian jazz musician and a good old list of essential records by the hard 'n' heavy gang.

All kinds of articles for all kinds of folks. Because us PBS folks are all kinds of folks...

**RICHIE 1250**  
Editor

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### PBS 106.7 FM presents the EASEY PBS Member Magazine May 2015 Issue.

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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



# How the boy became the man

BY ANDREW YOUNG

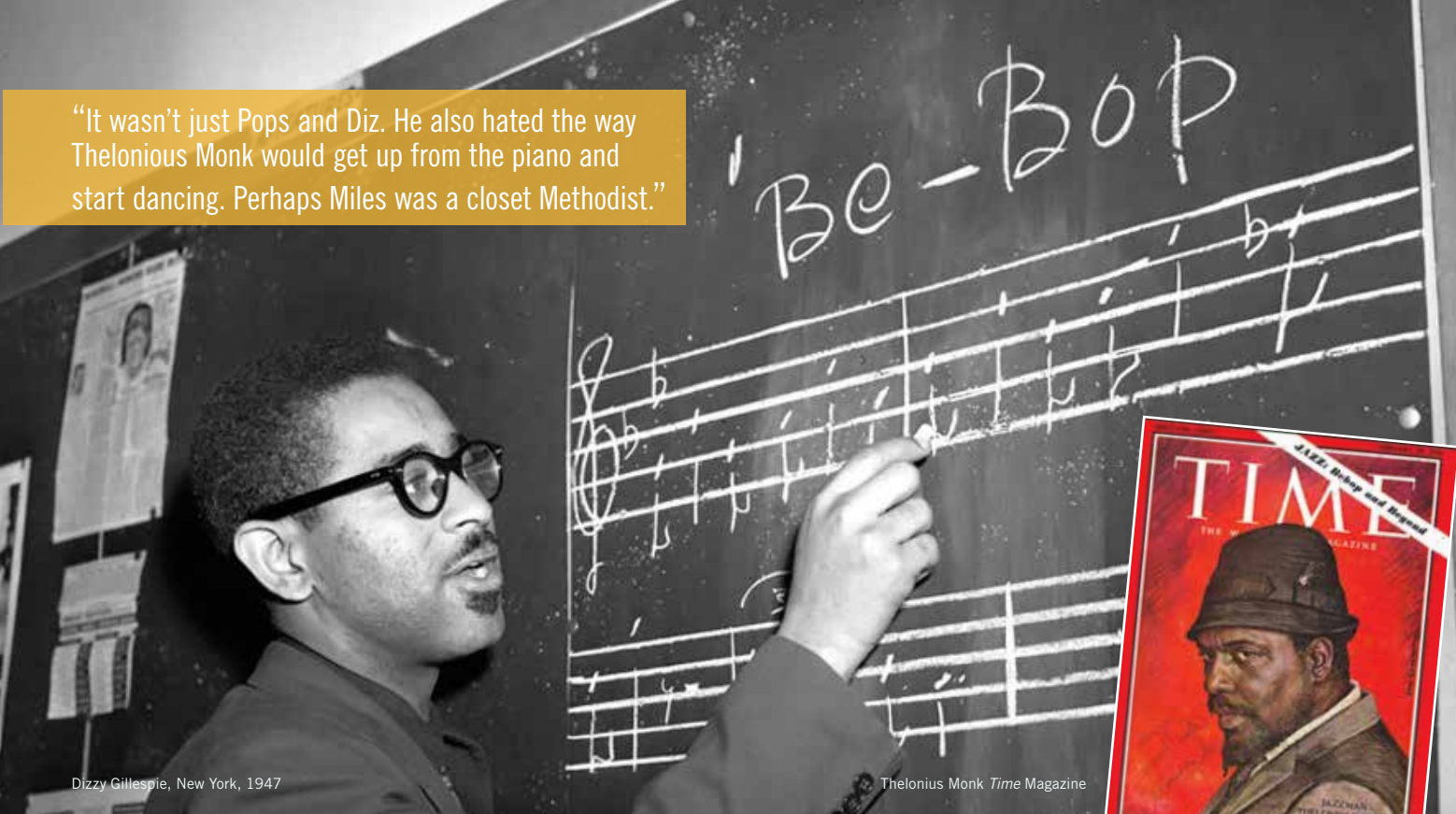
Through the struggles of the depression, World War II, conservative opposition and racial oppression, the development of bebop enabled black American musicians to rise, perform and succeed on their own terms. Bebop catalysed a change in the way black entertainment was perceived and eventually accepted as more than just a set of racist paradigms. Bebop was *the* counterculture. It grew as a statement of intent and not just a rejection of the so-called values of the Negro as entertainer. The music drew on virtuosity, technique and imagination. It reflected the ideas and experience of the musicians creating it. Bebop was also about community and shared experience; about men being treated with respect in a relatively safe enclave, far removed from the dangerous locations that jazz music grew from.

If it could be argued that bop was conceived in Kansas City, then it was born in the New York City jam sessions at Clark Monroe's Uptown House and Minton's Playhouse. These after-breakfast, afternoon, after-hours get togethers incorporated the cutting contests of Kansas City but also developed a more structured format that eventually saw the music move out of Harlem to the downtown clubs of 52nd street. Drummer Kenny Clarke was hired by Teddy Hill and joined by pianist and composer Thelonious Monk as the nexus of the Minton's house band. White players would join the sessions but it was the hard-blowing old-guard black players that dominated. Dizzy Gillespie (himself often dominated by the older black players who had no time for his nonsense or his playing) was a regular. When Charlie Parker arrived, having left Monroe's, the domination of the old guard was ended. These were the men to hold the music in their grasp and wring from it a new religion dedicated to pursuing the absolute limits of their technique, abilities, stamina and inspiration.

Bebop developed during the last years of WWII, when many musicians and military personnel were serving overseas. From 1942-44 there was a recording ban, which prevented much new music being recorded. It is unsurprising that the music had become unrecognisable from what these men had left behind. Used to the big band swing of Jimmy Lunceford and Fletcher Henderson, they found the introverted small combos and the occasional incomprehensible big band bebop experiment offensive, and worse, impossible to dance to. Smaller units were more profitable and 52nd street nightclubs had to pay cabaret tax (30% -20%) levied on venues with performances for profit featuring singing or dancing. Small instrumental combos would dominate 52nd street.

Older musicians were infuriated by bebop. Louis Armstrong thought it had no melody, no beat, weird chords and was full of malice. Benny Goodman said it was pretentious tripe that didn't swing and was played for effect by men of dubious morals. There is an undercurrent of racism in many of these attitudes, uttered often by white swing or traditional era musicians. Leaders like Count Basie, Duke Ellington and Jay McShann did not share these hostile views. All three opened their bands to the bebop players. Bebop did put the fear of God into many white musicians and kept a low fire burning that continued into the fifties when Stan Kenton sent a telegram to *Esquire* saying how disgusted he was by their jazz poll results, complaining that he was a member of a 'new minority group, white jazz musicians'.

“It wasn’t just Pops and Diz. He also hated the way Thelonious Monk would get up from the piano and start dancing. Perhaps Miles was a closet Methodist.”



Dizzy Gillespie, New York, 1947

Thelonious Monk Time Magazine

His complaint that too many black musicians received awards fell on mostly outraged ears, which shows that while such naked racism could be published, opposition to it could be swift. Leonard Feather wrote a lacerating rebuttal.

The hostility associated with bebop was often a result of conservative outrage. Traditional and swing musicians found the new music incomprehensible and deliberately obtuse. Milt Hinton relates how the unhip would be “left right at the post...eventually they would put their horns away”. Kenny Clarke and Dizzy Gillespie have both told how they would work out chordal variations to deliberately freeze the “no talent” guys out. Apart from the camaraderie of being part of a select elite, and the childish pleasure of humiliating fellow musicians on stage, this also allowed them to develop and codify their own set of ideas, rules and stratagems for pursuing their creative impulse.

It is important to acknowledge that while the main innovators of bebop were black men, women play an important and often unacknowledged role in the development of instrumental virtuosity and ensemble playing. Women were generally seen to provide a decorative and aesthetic role on the bandstand and the most famous women musicians of the time tend to be singers. However, pianists like Hazel Scott, Mary Lou Williams and vibraphonist Margie Hyams were respected and admired by their male peers and headlined their own shows. It is interesting to speculate on how the music might have developed had sexism not worked in tandem with racism to deny the many talented female musicians opportunities that their white male counterparts enjoyed.

It is also important to remember that there were white musicians operating in league with their black counterparts during this time. Pianist Lennie Tristano, associated with the later west coast cool movement, was an acknowledged influence on Parker. Drummer Stan Levey played with Dizzy Gillespie as a 16 year-old in Philadelphia and in Parker’s band at The Three Deuces. Gerry Mulligan and Gil Evans were indispensable composer/arrangers on Miles Davis’s 1949 *Birth of the Cool* sessions.

John Lewis, founder of The Modern Jazz Quartet: “This revolution, or whatever you want to call it, in the 1940’s took place for many reasons and not only for musical reasons...For the younger musicians this was the way to react against the attitude that Negroes were supposed to entertain people. The new attitude of these young Negroes was: ‘Either you listen to me on the basis of what I actually do or forget it.’”

Louis Armstrong had a different view:

“We were coloured and we knew what that meant...we were there to play good music for them...we never had any hard feelings. I have always loved my white folks and they have always proved that they loved me and my music.”

Louis Armstrong was seen to embody many negative racial stereotypes. From wearing blackface as the crowned ‘King of the Zulus’ in the New Orleans Mardi Gras parade to a musical short film: ‘When it’s Sleepy Time Down South’, where Louis and others can be seen dressed as slaves and labourers, perpetuating the view of negroes as lazy, stupid yokels.

Miles Davis remarks:

“As much as I love Dizzy and Louis ‘Satchmo’ Armstrong, I always hated they way they’d laugh and grin for the audiences...they both liked acting like the clown, it’s the way Diz and Satch were... But I didn’t like it and didn’t have to like it...Max and Monk felt like that, and J.J and Bud Powell, too. So that’s what brought us close together, this attitude about ourselves and our music.”

Miles Davis points out that it was their personality on display, not a mask or pose. That was how they were as men: fun, silly and joyous. Miles Davis may not have danced but he was certainly commercial and for all his comments about letting his music speak for itself, by the mid-eighties some of those costumes of his were definitely speaking louder than his horn. It wasn’t just Pops and Diz. He also hated the way Thelonious Monk would get up from the piano and start dancing. Perhaps Miles was a closet Methodist.

Bebop did not bring about the end of black jazz musicians as entertainers. Even Miles Davis liked Slim Gaillard, whose partner Slam Stewart played bass on early Charlie Parker recordings. Slim Gaillard was handsome, hep and the darling of the fast Hollywood set. His strange patois—“Flat foot floogie with a floy floy” and “Popity Pop” (with Charlie Parker and Dizzy Gillespie) both on Bel-tone—delighted audiences wherever he went. Joe ‘Bebop’ Carroll, ‘Three Bips and a Bop’ and Babs Gonzalez were another thing entirely. Their novelty recordings and lightweight antics were, in some ways a travesty, in others, a reminder that you shouldn’t take yourself too seriously. >



## How the boy became the man



Kenny Clarke and Percy Heath

While bebop offered musicians creative freedom and dignity, there were still apprenticeships to be served in less autonomous environments. Lionel Hampton was a popular showman who liked to dress his band as little Austrian boys, resplendent in lederhosen and Tyrolean hats, marching them out the door and onto the footpath while playing. The disturbing irony of young black men dressed in Nazi leisure wear not long after the end of the war was apparently lost on him. Quincy Jones describes the agony of having to accompany the great man while he was drumming up business on the awning:

*"I was nineteen years old. So hip it was painful... Brownie (Clifford Brown) and I would stop to tie our shoes or something so we wouldn't have to go outside because next door was 'Birdland' and there was Monk and Dizzy and Bud Powell saying: 'What is this shit?'"*

Slim Gaillard, Cab Calloway, Louis Jordan and Sammy Davis Jr continued to perform in the most acceptable and inoffensive way to white audiences and were able to justify this as non-injurious to their dignity or self-respect. Louis Armstrong continued having hits until the end of the sixties and was universally loved, though perhaps not admired. Like, Armstrong, Dizzy Gillespie can definitely be viewed as more than a song and dance man (though tracks like 'Oh-Sho-Be-Do-Be' on DeeGee and 'Oop-Bop-A-Da' on RCA make it tempting), and it is unfair to reduce his contributions to the most unkind interpretation of his actions.

One by one the clubs closed, the zone was redeveloped, and the struggle moved on. Bebop grew into cool, hard bop, afro-cubop, bossa and free jazz. Albums like *The Freedom Rider*, *Freedom Now*, *We Insist* and *This Is Our Music* made strident demands of the listener, the record buyer, the concert-goer and the citizen.

The depiction of black artists in the mainstream press, for the first part of the twentieth century, is exemplified by Louis Armstrong's 1949 *Time* magazine cover. It has him painted as a merry rascal in a crown of trumpets surrounded by dancing quavers. A scant fifteen years later times have changed. The 1964 Thelonious Monk *Time* magazine cover portrays the pianist as a brooding and dapper assassin, a serious force that demands respect and deference. Without the rise of bebop the *Time* magazine cover star would likely have been Sammy Davis Jr.

Bebop was not the first manifestation of black civil disobedience, but it is one that has touched every nationality and ethnicity, and spoken of a common desire for freedom from oppression. It has inspired listeners in Africa, Soviet Europe, the Middle East, Communist China, Asia — everywhere. Bebop did not stop racism, violence or lynchings. It did not stop institutional discrimination. It was a catalyst and part of a continuum of positive action that demanded respect and equality. Bebop showed another way for a black musician to succeed in the music business: on his own terms. ■

**Andrew Young** is a Drummer, DJ and PBS fill-in announcer. He has once-blue eyes and was once average height. He is of sound character. You can keep abreast of his adventures at: [facebook.com/AndrewYoungFitzroy](https://www.facebook.com/AndrewYoungFitzroy)

**"they found the introverted small combos and the occasional incomprehensible big band bebop experiment offensive, and worse, impossible to dance to."**



Hazel Scott - Relaxed Piano Moods



Thelonious Monk and Howard McGhee, Minton's Playhouse, Sept 1947 (William P. Gottlieb)



Thelonious Monk, Howard McGhee, Roy Eldridge, Teddy Hill, Minton's Playhouse, New York, N.Y., ca. Sept. 1947 (William P. Gottlieb)



Charlie Parker





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ANNOUNCER PROFILE:

# IZABEL CALIGIORE

(LULLABIES FOR INSOMNIACS)

My earliest memories of radio are from when I was 7 or 8 and would tape songs from commercial radio onto cassettes so I could listen to them over and over. Some favourites were the teenage heart-throb boy band Five and Destiny's Child. Of course this process meant having the radio on constantly (much to mum's dismay) and going about whatever I was doing, then rushing to the tape player when a song I wanted to record was playing. Not sure what happened to these tapes. I was mostly into sports as a child, music came later. I suppose the urge to get out and about and meet new people led me to the dance-floors. Don't get me wrong, I had the best time performing musicals for my family and next-door neighbours every so often as a 7 year old. Spending hours choreographing routines to Beyoncé and lip-synching to pop songs I had recorded onto cassettes. My younger sister and brother didn't have as much fun in their roles as the backup dancers. >

"I remember discussions with a German musician called Pantha Du Prince. I was 17 at the time and we were speaking in depth about music, that night he told me to go home and listen to La Mont Young as it would change my life. Safe to say it did."





"The concept for my show *Lullabies for Insomniacs* came to me during a period I had difficulty sleeping, spending these times on music blogs and websites or listening and making music. I would make mixes one night and listen to them during other nights."



Major musical influences for me began when I started to go to clubs during my adolescence. I still remember seeing Daedalus, Mark Pritchard and Four Tet when I was sixteen. This had a huge impact on me as before I was into techno and house. This gig shined light onto a new world for me; artists who were experimenting with form and pushing the limits of technology in regards to EDM. Of course this was not a new occurrence and had been happening for decades before, but there was something about being at these shows immersed in the atmosphere and hearing the music on a good sound system that amplified and completed the experience. Obviously my tastes have morphed and progressed over the years, I am not as much of a devout EDM fan these days. I think my tastes became refined when I began to study electronic music production. I began to dissect the forms of the music and think more about the building blocks, looking for inspiration in other genres as well as retracing sound and music historically. I remember discussions with a German musician called Pantha Du Prince. I was 17 at the

time and we were speaking in depth about music, that night he told me to go home and listen to La Mont Young as it would change my life. Safe to say it did.

I got into PBS when I used to drive every Tuesday and Thursday from Cheltenham to Fitzroy for half a year. I was still in high school and the traffic on Punt Road was a nightmare. I found calm in the chaos, via the airwaves. This journey, which could take up to three hours return, provided fantastic listening sessions. One day after his PBS show *Tomorrowland*, Edd Fisher came past my house and asked if I could bring some records to do a gig in town. He only had one bag after his show which wouldn't be enough for the 6 hour set. I had been collecting records but had only previously made DJ mixes for fun. I'd had the idea to do a radio show for some time. The concept for my show *Lullabies for Insomniacs* came to me during a period I had difficulty sleeping, spending these times on music blogs and websites or listening and making music. I would make mixes one night and listen to them

during other nights. I felt inspired and applied for the presenter course. After completing the course I did various fill-ins, and at the start of last year I was offered a slot on the grid, which was great.

I am studying Sound Art full-time at RMIT, and I just got back from London where I was on exchange so my show has been on temporary hiatus. I'm really looking forward to being back on air. London was incredibly inspiring. I fell in love with the venue Cafe OTO in Dalston, seeing Phil Niblock perform there last September was a highlight. He has an incredible way of working with sound by using long durations of notes and sustained tones in his compositions, enhancing the harmonics of sound. A displacement from the common integration of sound objects and audio occurs, creating a suspension of disbelief. Niblock's exploration into sound vibrations perhaps could be likened to La Mont Young's work, an interesting effect the music has is it creates the illusion of more sounds being heard than are present. The makeup of the composition is simple but the interplay of the instruments rivals even the most complex of compositions. London College of Communication was where I studied whilst on exchange, it has a great Sound Art course. Ed Baxter of Resonance FM was one of my lecturers and his classes were mind blowing.

Right now I am listening to Takehisa Kosugi's *Catch Wave* from 1975, one of my latest purchases. Tonight I will do an hour show on the online radio station TRNSMT. The focus will be on 'outsider' music. For the rest of the afternoon I plan on having a listening session of such records. In my stack to play so far are The Space Lady, Cy Man, Cromagnon, Throbbing Gristle, Deficit Des Annees Antérieures and Medico Doktor Vibes.

Another LP that I am obsessing over at the moment is Vito Ricci's *Music From Memory* from 1985. This record is incredible; I picked it up in Amsterdam during my travels. It inspired the fantastic reissue label out of Holland, Music From Memory. Their next release is a compilation of the Downtown New York artist's music. It's a double LP and I highly recommend it. I was fortunate to meet Vito and his partner in Paris and watch him perform on a boat on The Seine just before Christmas last year. And also Monoton's (aka Konrad Becker) *Monotonprodukt 02* from 1980. Alongside his release two years later *Monotonprodukt 07* this is definitely a favourite electronic music album of mine. Have a listen. ■

**Izabel presents 'Lullabies for Insomniacs'**  
from 2am to 6am alternate Thursdays on PBS.  
[www.pbsfm.org.au/lullabies](http://www.pbsfm.org.au/lullabies)

Photos by Theresa Harrison  
[www.theresaharrison.com.au](http://www.theresaharrison.com.au)





# GRAEME GOODALL

## AUSTRALIAN-BORN PIONEER OF JAMAICAN MUSIC

12/09/1932 TO 6/12/2014

BY MOHAIR SLIM

When Desmond Dekker's 'The Israelites' stormed onto the music charts in 1969, it was the first taste of reggae music for most Australians - coming years before Jimmy Cliff and Bob Marley became international stars. To this day, few people know that the man behind the international million-seller was himself an Australian.

Graeme Goodall, who engineered and released The Israelites for his own Pyramid label had already racked up 15 years in Jamaican music by the time it was released. He stands as one of the people primarily responsible for the dissemination of the Jamaican sound that has become a global industry.

Born in 1932, Goodall grew up in the Melbourne suburb of Caulfield, where he attended Caulfield North Central School before moving onto Scotch College. With a long-held desire to work in radio, after graduating from Melbourne Institute of Technology his first job was with Melbourne Radio station 3UZ in 1952. Goodall worked in sound production for 3UZ (and later 3KZ) doing talk shows, sports programs and outside broadcasts including the Monbulk Jamboree and Australian Football.

Mr Goodall moved to London in 1953 to study television at North London Polytechnic. It was there that he was involved in recorded music for the first time - supervising sessions for Petula Clark and others as an employee engineer at Universal Program Corporation, London's first and only independent recording studio at that time. "Commercial radio engineers were very thin on the ground in London", he said. "It was 'The Beeb' (BBC) or nothing".

Mr Goodall travelled to Kingston, Jamaica at the urging of his then-employer, Rediffusion, which had been contracted to install what would become the first commercial FM service in the Commonwealth. "Rediffusion gave me an alternative, either you go to Nigeria or you go to Jamaica", said Goodall. "So I went across the road to the BOAC offices and asked them for travel brochures... they had nothing on Nigeria but the Jamaican one was beautiful - all palm trees and white sand beaches and ladies walking along with bananas on the head. So I thought, 'that's not half-way bad'".



Graeme Goodall, Owen Gray & Coxson Dodd





After completing his contract for Rediffusion, Goodall decided to stay in Jamaica and duly took up the position of chief engineer for JBC, Jamaica's national broadcaster. It was a role he would fulfil for the next decade. Goodall soon developed a friendship with local entrepreneur Ken "Papa Khou" Khouri and the two set about constructing the island's first dedicated recording studio. "We started the first studio in the back of his furniture store in upper King Street in Kingston using a Magnecord PT6 JAH mono tape recorder... You had to unthread the tape each time you unwound. It was primitive at best", Mr Goodall recalled laughing.

The first releases on Mr Khouri's Times and Kalypso labels, all engineered Mr Goodall, were in the Jamaican calypso style known as mento, as practised by the likes of Lord Flea and Lord Lebby. Jamaican music was evolving quickly however, as local musicians and audiences became enamoured of American rhythm and blues which could be picked up on radio late at night, broadcast from powerful stations in Nashville and elsewhere.

Goodall was soon overseeing recordings at both Mr Khouri's Federal Studios (later renamed 'Tuff Gong' and famous for Bob Marley sessions), which Mr Goodall designed, and at the JBC itself, where Goodall conducted unauthorised after-hours sessions. The sound of Jamaican rhythm and blues, sometimes called jamaican shuffle, was wildly popular at outdoor dances in Kingston and gave birth to pioneer recording stars such as Laurel Aitken, Theo Beckford and Owen Gray.

Interestingly, the backing band on many of these early recordings was The Caribs, a band made up of three Australians (Lowell Morris - drums, Dennis Sindrey - guitar and Peter Stoddart - piano), and local Jamaican bass player Lloyd Brevett (later of The Skatalites).

As Jamaican Rhythm and Blues gave way to Ska in the early 1960s the demand for local music grew and so did the demand for Mr Goodall's services, he being the only qualified audio engineer on the island. Goodall (known affectionately by musicians as 'Mr Goody') worked for all of the early Jamaican producers including Coxson Dodd (Studio One), Lloyd Daley (Matador), Duke Reid (Treasure Isle) and Leslie Kong (Beverly's), engineering thousands of releases including all of the earliest hits by The Skatalites, Derrick Morgan, Prince Buster, Bob Marley & The Wailers and Toots & The Maytals. ➤



It was during one these ska sessions that Mr Goodall endowed Lee Perry (who had just recorded 'Chicken Scratch') with his now-famous moniker 'Scratch'. "I didn't know their names, but they did a particular song so it was the easiest thing in the world for me to, instead of saying 'hey you!', say 'hey Scratch!' and then it became the general thing - whatever name Mr Goody gave them became their stage name", he said

By this time Mr Goodall was also a record label owner himself, having incorporated Island Records in partnership with Leslie Kong and local jukebox salesman Chris Blackwell. The relationship soured however, and Mr Goodall and Mr Blackwell parted company at about the same time that Island was cashing-in on the international smash 'My Boy Lollipop' by Little Millie. Island Records would go on to become one of the world's largest independent record companies on the back of the successes of Jimmy Cliff, Bob Marley, U2, Cat Stevens, and Robert Palmer. Island was eventually sold by Mr Blackwell to Polygram in 1989 for US\$300 million.

Still smarting from the circumstances of his departure from Island, Goodall returned to England in 1965 where he immediately established his Doctor Bird imprint. Doctor Bird's market was initially West Indian immigrants, but the records soon 'crossed over' to an underground white youth demographic with ska, rocksteady and reggae being embraced by the mod and, later, skinhead, youth cultures.

Mr Goodall formed the Pyramid label in 1966. Pyramid was, like Doctor Bird initially a re-release label (mostly Beverley's recordings), but in 1968 Mr Goodall began producing locally-recorded reggae by vocalist Desmond Dekker - who he had worked with in Jamaica. To promote his records, the ever-innovative Mr Goodall bought two minute and 45 second advertising spots to ensure the song was played on influential pirate station, Radio Caroline (to whom he was also a technical advisor).

Desmond Dekker enjoyed an almost unparalleled run of hits for Pyramid in the late 1960s including '007 (Shanty Town)', 'A It Mek', 'Problems', 'Unity' and the quintessential 'The Israelites'.

Of Desmond Dekker and that record, Mr Goodall said, "The incredible thing about Desmond was the ease of his voice. It was so easy to record. I could literally have turned on the recorder and gone home. (The Israelites) was incredible and when you think this skinny little boy from Caulfield North Central School was involved in it. I was so proud."

"To promote his records, the ever-innovative Mr Goodall bought two minute and 45 second advertising spots to ensure the song was played on influential pirate station, Radio Caroline."

It was during one these ska sessions that Mr Goodall endowed Lee Perry (who had just recorded 'Chicken Scratch') with his now-famous moniker 'Scratch'."

Goodall was at the epicentre of the UK reggae explosion. Apart from Doctor and Pyramid, he was also involved with Treasure Isle (UK), Sioux, Attack and Trojan Records, for whom he produced the anthemic 'Skinhead Moon Stomp' by Symarip (heavily 'inspired' by Derrick Morgan's 'Moon Hop').

"A lot of the club-owners just banned it because the skinheads would go absolutely nuts when this thing came on and demolish the clubs... chairs through mirrors and windows and chairs and tables being smashed", said Goodall.

Around 1972, with the UK reggae boom petering out, Mr Goodall relocated his young family to the USA where he was worked in Sony's pro audio division, occasionally travelling to Jamaica in the early 1970s to assist on album projects at Byron Lee's Dynamic Sounds including Eric Clapton's *There's One In Every Crowd*, The Rolling Stones's *Goats Head Soup* and Elton John's *Good Bye Yellow Brick Road*.

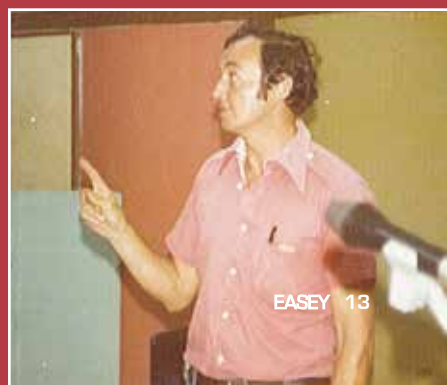
Mr Goodall retired from Sony in 1998 and lived out his days on the outskirts of Atlanta, Georgia. He revisited his hometown of Melbourne in 2008, at the invitation of The Melbourne Ska Orchestra to mix sound for a reunion of his old friends, The Caribs. In 2012, Mr Goodall travelled to Jamaica for the final time to collect a Pioneer Award as part of the annual Tribute To The Greats event.

H Graeme 'Mr Goody' Goodall died of natural causes at his home in Atlanta on December 3rd, 2014 aged 82. ■

*Mohair Slim* hosts 'Blue Juice' from 11am to 1pm Sundays on PBS

<http://pbsfm.org.au/bluejuice>

Hear his full length audio interview with Graeme Goodall at <http://pbsfm.org.au/taxonomy/term/192/2014-12-07>





# Notes from Iceland

BY JESS CORNELIUS (TEETH & TONGUE)

NES ARTIST RESIDENCY, SKAGASTRAND, NORTH ICELAND, FEB 2015

Dear Paul,

Thank you for the new music you sent me. I am deprived of aural stimulation here in the middle of nowhere; Skagastrand is muffled by snow and we see very little of the town's 400 residents. There is no bottle shop, let alone a pub or live bands. Just a tiny supermarket and a post office that doubles as a bank.

I have no television or stereo, and anyway I'm supposed to be working on these songs—but with two months to go I have a lot of time to listen. I played the Antibalas record though my headphones yesterday while a blizzard raged outside and the snow banked up against the studio door.

'I think you'll like it,' you wrote, and perhaps I would love the album, normally, but it doesn't fit into this place. West Africa is not Iceland. Through my headphones I can hear hot skin and peeling billboards and lurid colours, the closeness of the sun—which seems obscene in some way now—and car horns, market vendors, dogs barking, people fucking in alleyways. Sex and sweat and no-money and over-ripe fruit.

Is it a matter of population? Antibalas comes from New York but the music comes from Nigeria and Ghana and Puerto Rico and it's busy like those places. The bass hurries in one direction and the drums scatter and return, cross the street, and bump into the horns, which jump suddenly into the path of everything else. The music is noisy and full of abandon.

Abandon is not a word I've come to associate with Iceland, or Icelanders. Isn't it funny how the place forms the music? When you see the mountains here you understand. They are so serious. There is a stillness that makes you want to be still with them.

Music can't be motionless, but it can have a sense of being suspended in the air. I remember telling you once that I don't really 'get' Sigur Rós, and now it begins to make sense. Perhaps it's the mountains that make people sing in those high reedy voices, or record the breathing of wolves—like Ben Frost does—or the sound of the wind sucking on the corners of rocks.

I know you can't distil Icelandic music to one sound. There can be soft elfin lightness or harsh industrial doom and everything in between, but what I hear is a sense of control and drama—and a lot of space. That's one thing there's plenty of. There may not be fresh food or a garage rock scene but there is definitely space.

And wind. In this town the wind blows the water right out of the bay in big sheets, and soon the bay will be empty. It pushes and pulls, it whips the wallet out of your hands and flings the coins out onto the frozen mud. It yaps at you and tears the headphones from your ears whether you're listening to Icelandic music or not.

When I left Melbourne I joked that I was going to write a reggae album. It seemed ridiculous—do any Icelanders write reggae? I wasn't even sure if they listen to it until I took a bus to Kringlan—which is the big shopping centre in Reykjavik—and Bob Marley came on the bus radio. It was a strange >

Continued on Page 18



"Perhaps Icelanders listen to reggae to warm up. Perhaps they appreciate it like some of us appreciate Finnish black metal, borne from the depths of an endless frozen night. It's not our place but we can imagine it when the icy wind whips through our drafty, uninsulated Carlton share-houses."





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to June 07  
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# Program Guide

MON.

TUES.

WED.

THURS.

6am

## THE BREAKFAST SPREAD: A MUSICAL ALTERNATIVE WITH

8.30am

WEB RELEASES ON FREE FOR ALL

STATE OF THE ART

SOUND TREKKING CINEMATIC SELECTIONS

MUSICAL CHAIRS

9am

**BOP GUN**  
ELECTRO GROOVES  
CAMPBELL MCNOLTY

**MYSTIC BREW**  
JAZZ, SOUL, ELECTRONICA  
MIKE GURRIERI

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

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

11am

**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

1pm

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

**SOUTHERN STYLE**  
BLUEGRASS & OLDTIME  
JAN DALE

**JUMPIN THE BLUES**  
BLUES & RHYTHM  
TOM SIANDIS

**BOSS ACTION**  
FUNK & SOUL  
MISS GOLDIE

3pm

**HOMEBREW**  
AUSSIE MUSIC  
MADDY MAC

**IT'S A GAS**  
ROCKABILLY  
DINGO

**SOUL TIME**  
CLASSIC SOUL  
VINCE PEACH

**ACID COUNTRY**  
COUNTRY & ROOTS  
DAVID HEARD

5pm

**ZEN ARCADE**  
INDIE  
PRESS GANG

**MIXING UP THE MEDICINE**  
MIXED GENRES  
ERICA

**THE AFTERGLOW**  
UPBEAT SOUNDS  
LYNDELLE WILKINSON

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

7pm

**MUMBAI MASALA**  
INDIAN BEATS  
RICHI MADAN

**GLITTER & DOOM**  
SUBVERSIVE CABARET  
JENNIFER KINGWELL

**AGAINST THE TIDE**  
ELECTRO INDIE  
MONICA

**JUNKYARD**  
ARTIST SPECIALS  
MICHAEL MULHOLLAND

8pm

**HIPPOPOTOMUS**  
REX  
HIP HOP  
RONIN

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

**SHOCK TREATMENT**  
GARAGE & ROCK  
KEY LOBOTOMI

**SUNGLASSES**  
AFTER DARK  
PUNK & GARAGE  
PHIL MACDOUGALL

10pm

**THE BLEND**  
ELECTRONICA  
BEVIN CAMPBELL

**FRET NET**  
GUITAR EXPLORATIONS  
STEVE PASSIOURAS

**POJAMA PEOPLE**  
ROCK & PROG  
CHRIS

**SCREAMING SYMPHONY**  
PROGRESSIVE METAL  
PETER & GARY

12am

**FAR SIDE**  
VIRTUAL  
EXPERIMENTAL  
JAMES

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

**THE SOUND BARRIER**  
EXPERIMENTAL  
IAN PARSONS

**THROUGH THE COLLAPSE**  
EXTREME METAL  
MITCH

2am

**GOT THE BLUES**  
BLUES  
ANDY MERKEL

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

**LULLABIES FOR**  
INSOMNIACS  
LEFTFIELD ELECTRONICA  
IZABEL CALIGIORE

**ECLECTIC LADYLAND**  
WOMEN ON TRACKS  
SIGRID

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

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

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

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

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

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

**PORTS OF PARADISE**  
EXOTIC MID-CENTURY JAZZ  
PADDY HARRISSON

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

LISTEN  
ONLINE!

# MAY. 2015- JULY. 2015

**WHAT'S ON** AND OFF THE AIR

**FRI.**

## H CAT & CRISPI

WHEELS OF STEEL

## LATIN CONNECTION

LATIN & SPANISH

MICK

## BREAK THE CHAIN

REGGAE & DUB

DEREK

## TOMORROWLAND

BEATS & SOUL

EDD FISHER

## THE BREAKDOWN

FUNK & SOUL

DJ MANCHILD

## STONE LOVE

SOUL & ROCK

RICHIE 1250

## JUNGLE FEVER

SOUL & EXOTICA

MATT MCFETRIDGE

## SMOKE & MIRRORS

DISCO/BOOGIE/HOUSE

CC:DISCO!

## METAL GENESIS

CLASSIC METAL

WENDY

## BURNING BITUMEN

HARDENED METAL

KENE LIGHTFOOT

## THE WITCHING HOUR

ROCK VARIATIONS

VANESSA HILL

ALTERNATE WEEKS

## IRVINE JUMP

RETRO BEATS

TONY IRVINE

**SAT.**

## 5FT HIGH & RISING

ALT. COUNTRY

MYLES O'NEIL SHAW

## JAZZ ON SATURDAY

JAZZ

JIM MCLEOD

## FIESTA JAZZ

LATIN JAZZ

SAUL ZAVARCE

## SWITCHED ON

JAZZ & LATIN

EMMA PEEL

## SOULGROOVE'66

CLASSIC R&B

PIERRE BARONI

## BABYLON BURNING

REGGAE & DANCEHALL

JESSE I

## THE PROSECCO HOUR

SOULFUL EUROPEAN

ALESSIA PEGOLI

## FRESH PRODUCE

HIP HOP

COSI

## GHETTO DISCO

DISCO & BOOGIE

MR. SMITH

## B.P.M.

BEATS/BREAKS/MIXES

VARIOUS PBS DJs

## NEW NOISE

VARIOUS PRESENTERS

**SUN.**

## MAGIC CARPET RIDE

ECLECTIC MUSIC

RON DICKINSON

## THE GOSPEL SHOW

PETER MILES

## BLUE JUICE

BLUES & SKA

MOHAIR SLIM

## JUKE JOINT

BLUES

MATT FREDERICK

## FLIGHT 1067 TO AFRICA

AFRICAN MUSIC

STANI GOMA

## GLOBAL VILLAGE

WORLD & ACOUSTIC

ROGER HOLDSWORTH

## IMPRESSIONS

LOCAL JAZZ

ROSS NABLE

## ACROSS THE TRACKS

BLUES & ROOTS

JOHN CARVER

## IN THE QUIET

ESOTERIC QUIETUDE

PERRY HOLT

## THE ART OF BLEEP

EXPLORATORY SOUNDS

EVAN

## CONNECTIONS

MUSICAL FAMILY TREES

CHRIS XYNNOS

## LONELY STRETCH

OUTSIDER ALTERNATIVE

NICK BROWN

## PBS EVENTS

— May —

SATURDAY 2<sup>ND</sup>

SOUL-A-GO-GO

MONDAY 11<sup>TH</sup>-SUNDAY 24<sup>TH</sup>

PBS RADIO FESTIVAL

SATURDAY 16<sup>TH</sup>

JAMAICA JUMP UP

WEDNESDAY 27<sup>TH</sup>

MALLARD MOVIES

FRIDAY 29<sup>TH</sup>

PBS YOUNG ELDER OF JAZZ (MIJF)

GIAN SLATER 'MAYA' PREMIER

AT BENNETT'S LANE

SUNDAY 31<sup>ST</sup>

PBS JAZZ-A-BYE BABY (MIJF)

FEAT. HOODANGERS

FOOTSCRAY COMMUNITY ARTS CENTRE

— June —

SATURDAY 6<sup>TH</sup>

SOUL-A-GO-GO

SATURDAY 20<sup>TH</sup>

JAMAICA JUMP UP

THURSDAY 25<sup>TH</sup>

ROCK-A-BYE BABY

WEDNESDAY 24<sup>TH</sup>

MALLARD MOVIES

— July —

SATURDAY 6<sup>TH</sup>

SOUL-A-GO-GO

WEDNESDAY 29<sup>TH</sup>

MALLARD MOVIES

— August —

SATURDAY 1<sup>ST</sup>

SOUL-A-GO-GO LIVE!

CORNER HOTEL, RICHMOND

[pbsfm.org.au/events](http://pbsfm.org.au/events)



# Notes from Iceland

feeling, listening to 'Jammin' and riding past endless expanses of snow.

Perhaps Icelanders listen to reggae to warm up. Perhaps they appreciate it like some of us appreciate Finnish black metal, borne from the depths of an endless frozen night. It's not our place but we can imagine it when the icy wind whips through our drafty, uninsulated Carlton share-houses. In the same way, Icelanders are rarely cold. They can sit in their living rooms—permanently and geo-thermally heated to 27 degrees—and smoke a joint, and pretend they're right there with Bob watching the women pass by in the dusty Caribbean heat.

Homesickness requires its own soundtrack. I get lonely here in the evenings, and perhaps this says something about my own culture or upbringing but some nights all I feel like listening to is War On Drugs' *Lost In A Dream*. It's my aural equivalent of mashed potato—comforting, familiar and filling. Those reverby guitars like melting butter. It was playing in every cafe when I left Melbourne so you'd think I'd be sick of it, but there are no cafes in Skagastrond.

When it's still and windless enough to remain upright, I go out walking with an iPhone and headphones, trying out different albums. Some fit better than others with the landscape. I've tried out Tame Impala, Bjork, Mac DeMarco, Lou Reed, FKA Twigs and The Ocean Party. Please send me more albums if you can, I'm running out.

Last week I tried it in Blonduos, the next town over. To get there you call the bus company and they send a car with a paper sign in the window. The driver doesn't speak English and I don't speak Icelandic and I think we were both happy about that. The town was freezing and there was nothing there, but I walked through the barren grasses and past the great rifts of dirty snow and I put on *House of Balloons* by The Weeknd.

Do you remember how we drove up the Hume singing along to that record? I remember that those aching, driving rhythms—never quite resolving—worked so well with you all in the back of the car with your servo coffees and the anticipation of that Sydney gig, not yet crushed by Sydney gig reality. This time I was walking a road from nothing back to nothing, and the lack of anticipation diluted the effect. Still, it worked in a different way. The sparse arrangements seemed bleaker; the lyrics heavier under a sky that hung like pea soup in a plastic bag.

Back here in Skagastrond, I spend my time in a wind-hammered concrete building by the sea, writing (or at least trying to) and eating. The other artists and writers come and go. We spend a lot of time on our laptops, so we look like a bunch of call centre operators. And we could be anywhere, but it's beautiful, because people have come from all over the world (Palestine, Canada, Austria, Norway) to sit in this shed with me and stare at their computer screens.

My friend Alan believes the music I'm working on here couldn't be anything but 'Bjork-esque'. He questioned my desire to write in Iceland, concerned that I'd come back with an album of ethereal fairy music. But I wonder if culture and landscape trickles into us more slowly. Perhaps a place takes years to work its way into our subconscious; to become part of the words we write and the sounds we make without them coming across as forced and contrived.

The mountains that surround me are silent and weighty. The town is often covered completely in snow, and across the sea I can watch the luminous white cliffs of the West Fjords appear and disappear like a heavenly mirage. But I'm not writing songs filled with space and darkness, or songs that invoke the feeling of being suspended in the air. All I'm writing is R&B.

Love Jess ■

*Jess Cornelius is a Melbourne writer and musician. She leads the band Teeth & Tongue. Her album Grids is out now on Remote Control.*

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



"That's one thing there's plenty of. There may not be fresh food or a garage rock scene but there is definitely space."





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# ESSENTIAL HEAVY RECORDS

BY MITCH AND THE HARD 'N' HEAVY GANG

The heavier end of music has always been one commonly ignored by media in Australia despite its growing popularity. You only have to look at the number of heavy shows selling out venues like 170 Russell and The Hi-Fi Bar to see that there's a big scene in Melbourne right now, with an ever-growing number of talented local bands rivalling the big guns from around the world. On PBS, of course, we specialise in supporting less mainstream music styles. Tune in during the later hours and you'll hear that darker side.

Like most genres, there are countless shades of 'heavy', and the shows on PBS cover most of them. From the classic extreme metal on *Burning Bitumen* and the cleaner progressive styles on *Screaming Symphony*, to the dirty punk and garage on *Sunglasses After Dark* and the more experimental end of metal on *Through The Collapse*; there's a wide world of challenging yet rewarding music to experience.

With that in mind, below is a curated list of albums that every heavy music fan should have in their collection, as chosen by some of the *Hard 'n' Heavy* program announcers. Some are albums that act as good introductions, some are albums with a special place in time and history, and some are simply just too good not to hear. Regardless, having a flick through these releases will be a journey.

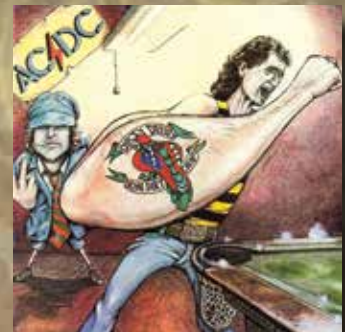
## WENDY

Metal Genesis - 10pm to 12am Fridays



### Alice Cooper – *Welcome To My Nightmare* (1975)

Shocking his way onto our TV's, Alice brought his theatrics to the masses with this one. Even The Muppets weren't safe. With an introduction from the king of horror himself Vincent Price, Alice could do no wrong with this album. The first real concept album I'd ever heard.



### AC/DC – *Dirty Deeds* (1976)

'Ain't No Fun (Waitin' Round To Be A Millionaire)', 'Squealer', 'Big Balls'. Take the raw, cheeky-boy, fun lyrics of any of these songs and match them with some kick arse tunes and you have pure genius. Everyone gets AC/DC. Nothin' more to say.



### Iron Maiden – *Number of the Beast* (1982)

Bruce Dickinson's first album with Maiden, full of classic songs, a true power metal classic with possibly the greatest cover artwork ever! Inspired me enough to spend 2 months painting it onto my shed roof to welcome their 2008 *Somewhere Back In Time* tour to Australia. >



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# ESSENTIAL HEAVY RECORDS

## MITCH

Through The Collapse - 12am to 2am Fridays



### Strapping Young Lad – *City* (1997)

While Devin Townsend has mellowed out as time goes on, *City* remains one of the craziest metal albums out there. Big groovy riffs and some oddly catchy clean choruses amongst a barrage of industrial-ish death metal. Tracks like the truly insane 'Oh My Fucking God' are the kind that can only be written by somebody at the right (or wrong) time in their life.



### Rosetta – *The Galilean Satellites* (2005)

Released as two albums, one metal and one ambient, that can be played at the same time to make a third, *The Galilean Satellites* is simply massive. It's a powerful wall-of-noise best experienced with headphones and ultimately the pinnacle of the whole post-metal world.



### Altar of Plagues – *Teethed Glory and Injury* (2013)

The news of one of Ireland's finest disbanding after such a special album was devastating, but this will stand the test of time as one of the most unique black metal albums there is. It's as dark as music comes and absolutely enthralling from start to finish; a real experience.

## KEV LOBOTOMI

Shock Treatment - 8pm to 10pm Wednesdays



### Ramones – *Ramones* (1976)

An amazing raw LP, fast and unrelenting with songs that will live on. This started a long line of great albums from one the greatest bands of all time. It brought things back to basics - simple, hard and fast. I could pick a number of Ramones albums, but this was the template for what was to come and a record that would change music forever.



### Dead Kennedys – *Fresh fruit for Rotting Vegetables* (1980)

What I love about this album is that the political commentary is done in such a witty way. Often you find songs that have political statements, but they are very boring. This album makes you think as well being full of catchy songs, and for a punk band it's very well played and produced. 'Holiday in Cambodia' and 'California Uber Alles' are two classic songs that I still love to play.

### Turbonegro – *Apocalypse Dudes* (1998)

I thought I would pick one of my more recent favourites. An awesome blend of punk and glam, very 70s but with perverse lyrics and catchy tunes. It just rocks all the way through.

“Released as two albums, one metal and one ambient, that can be played at the same time to make a third, *The Galilean Satellites* is simply massive.”

## STEVE PASSIOURAS

Fret Net - 10pm to 12am Tuesdays



### Deep Purple – *Made in Japan* (1972)

In the late '60s and early '70s, lead guitar was entrenched as the most expressive and important instrument in rock music. Guitar players were idolised by fans and feted by critics and the media. Ritchie Blackmore was the perfect embodiment of the balance between rock's bombast and virtuosity. Deep Purple's live double album from 1972, *Made in Japan*, captured the band at the peak of their powers.



### Al Di Meola, John McLaughlin and Paco de Lucía – *Friday Night in San Francisco* (1981)

The best acoustic guitar album ever. Ever. Shut up and buy it.



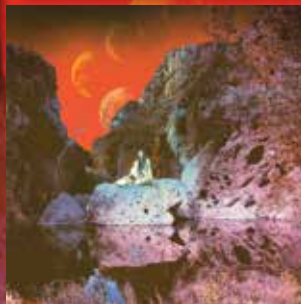
### Animals as Leaders – *Animals as Leaders* (2009)

Once in each generation, a guitarist comes along that redefines the boundaries of possibility on the guitar. Tosin Abasi is one such guitarist. Brutal and beautiful, intensely heavy and technical music played by two eight-string guitarists and a drummer. ➤



## KENE LIGHTFOOT

Burning Bitumen - 12am to 2am Saturdays



### Discharge – *Hear Nothing See Nothing Say Nothing* (1982)

Such an influential album, being a reference point for thrash metal, black metal, crust punk and grindcore. It's heavy, fast, loud and ferocious, with raw vocals and a minimalistic song writing style. Technically not metal, but influenced so much metal that came after.

### Morbid Angel – *Altars of Madness* (1989)

A massive influence on the death metal genre, but its the satanic lyrical content that had a huge influence on the second wave of black metal, giving it a place of greatness. I walk away from anyone who says they are into metal and doesn't own this album.

### Midnight – *Satanic Royalty* (2011)

This has a raw style similar to Venom or Motörhead, but with updated speed, aggression and danger, alongside well-crafted songs that give it unexpected catchy appeal. A great answer to the age old question, "Is they any good new metal?"



## CHRIS PEARSON

Pojama People - 10pm to 12am Wednesdays

### Earth – *Primitive and Deadly* (2014)

Earth's latest album is a big, slow, dirge-filled slab of awesomeness. More psychedelic than previous releases and, with vocals, it is altogether a different beast. Of the two vocal tracks by Mark Lanegan, 'Rooks Across the Gate' is my favourite, but it's the side-long 'From the Zodiacal Light', with Rabi Shabeen Qazi, where the vocals really make this album incredible. We had a taste of one of the brilliant instrumental tracks when Earth played Studio 5 in 2012 (stream via [pbsfm.org.au/node/19832](http://pbsfm.org.au/node/19832)).

### Mangoo – *Neverland* (2012)

There had to be a Smallstone record on my list. This psychedelic-stoner double LP from Finland is an awesome trip with a palpable sense of their enjoyment.

### Child – *Child* (2015)

Melbourne trio Child mix stoner, doom and fuzzed-up blues in their bowl and come up with something very special on their self-titled album. They gave us a live preview in Studio 5 last year (stream via [pbsfm.org.au/node/35053](http://pbsfm.org.au/node/35053)). Absolutely brilliant. ■

Catch all the PBS Hard 'n' Heavy programs at [pbsfm.org.au/hardheavy](http://pbsfm.org.au/hardheavy)



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# GIAN SLATER

## 2015 PBS Young Elder of Jazz

BY CAT MCGAURAN

For the philosophers in the audience, this one's for you. The highly deserving recipient of PBS' Young Elder of Jazz 2015 commission is Gian Slater, and recently she explained that the human condition, community and the individual will be central to her piece. The commission is awarded to a young musician who is ready to take the next step in their career, and there is no one more ready than Gian. The commission is an initiative of PBS FM, in association with the Melbourne International Jazz Festival and is generously supported by Mark Newman.

I was lucky enough to catch up with Gian recently to have a chat about the piece, based on the Indonesian idea of *Māyā*, or that all things in the world are connected. She stumbled upon the idea via philosopher Allan Watts and straight away it captured her imagination, tapping into her natural curiosities about the human experience, perceptions and how people live.

"In particular it was his book *This Is It* about Zen and spiritual experience," Gian says. "I've always been really interested in different perceptions, beliefs and ways of living, not necessarily direct to my own path. I'm really interested in the idea of community, especially one that forms through common interests and shared values." Taking those ideas as a starting point, *Māyā* will be an exploration of the paradox that jazz presents, according to Gian – the individual identity through the soloist, versus the communal experience of the interaction between an ensemble. "That raised a big question for me - how does someone form a clear identity while focusing on blending with the community?" she says. "I think that the more a musician invests in their independent practice, the more reflective and >

“To me the common thread between them all is the timeless quality of their music; it’s their ability to make something sound fresh and ancient at the same time. They don’t have any stylistic affectations, or care about following trends.”

egoless they become. Moving towards mastery in any field requires vulnerability, humility, perseverance and a sense of perspective and humour!”

According to Gian, these are all qualities that move between people and in turn lead to an exciting ensemble experience. Interestingly, she ponders over the idea that it’s the experience of sharing common interests that is the inspiration and motivation for independent practice, as well as the end goal.

By now you’re probably wondering how these complex ideas intersect with music, and how will they translate? Well, Gian credits two “very singular Australian musicians” who dissolve this paradox, Andrea Keller and Simon Barker, whose voices will be influential in this work.

“Andrea and Simon answer the question through their ongoing commitment to their independent practice, and their communities,” she says. “For this piece I’m taking some ideas from Andrea and Simon’s language as a way of further understanding their approaches, as well as developing my own compositional language.”

It sounds like listeners can prepare for a piece that’s full of exciting combinations and textures within the ensemble, too. “I’ll also be looking at layering rhythmic and harmonic ideas.”

With an enviable body of work behind her, Gian is no stranger to writing big pieces for her projects like the Invenio singers and her own trio. But Māyā will be different, because in her previous works improvisation has been developed on top of the main piece.

“For Māyā I’m interested in making the improvising central and the composed material feel like an accompaniment or embellishment to the improvising,” she says.

“I’ve composed a lot for jazz ensembles and for a’capella voices but rarely together and not this exact instrumentation, so I’m really excited about the possibilities.”

Also inspirational to what Māyā will become in just a few months are members of Gian’s singing community including Louisa Rankin, Miriam Crellin and Hannah Cameron, who perform with the Invenio singers.

Given the value Gian places on the communal, it’s not surprising that she draws on the support and influence of Melbourne’s talented jazz community.

“My biggest inspiration comes from people I’ve been fortunate to share very close musical and collaborative friendships with. I’ve had with some amazing musicians,” she says.

“To me the common thread between them all is the timeless quality of their music; it’s their ability to make something sound fresh and ancient at the same time. They don’t have any stylistic affectations, or care about following trends. They commit to their own ideals and values, which makes their artistic voices ‘singular.’” A few times Gian refers to being drawn into music and art across styles, genres and eras, and it’s these important cross overs that she loves about the process of making jazz.

So when and where did all this passion come from? Well, Gian can’t remember a time when she wasn’t around music. But it was when she started learning about jazz in late high school that she really fell in love. From that moment she has been steadily working towards where she is today. “Everything about jazz set me alight – the tunes, the improvising, the ensemble playing, the harmony, the history,” she said. During those important years Gian was surrounded by supportive and inspiring peers, who helped her explore this “new information and language.” Discovering mutual passions for jazz, composition and voice, Gian found her way to the Victorian College of the Arts where she was able to develop her voice in the context of jazz and original music and where she now teaches, which she feels very privileged to do. There is little doubt that Māyā will be another important step in what promises to be an illustrious career for Gian Slater.

A few of the people Gian would like to thank for influencing her “immeasurably” and providing constant support are Christopher Hale, Nathan Slater, Andrea Keller, Barney McAll, Sam Keever, Shannon Barnett, Tony Gould, Jamie Oehlers, Paul Grabowsky, Ben Hauptman, Theo Blackmann, Kate McGarry, Luke Howard, Lachlan Carrick, Lior, Jo Lawry and Alison Wedding. ■

**Cat McGarran** co-hosts ‘The Breakfast Spread’, 6am till 9am weekday mornings on PBS.  
[pbsfm.org.au/breakfast](http://pbsfm.org.au/breakfast)

Explore more of Gian’s work at [gianslater.com](http://gianslater.com)

Māyā will premiere at the 2015 Melbourne International Jazz Festival on May 29 at Bennetts Lane Jazz Club, Melbourne.

Tune in to ‘Jazz on Saturday’ with Jim McLeod on Saturday June 6 at 9am to hear a special broadcast of Māyā.

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Kitty Daisy & Lewis Roll Studio 5



# MEMORIES OF STUDIO 5 LIVE

By Press Gang

PBS, as a station, is all about live music. Over the years, the station has won some particularly shiny trophies to prove it and, occasionally, gone on a live music bender so to speak. It could be that the station began above the Prince of Wales, but we have had weeks dedicated to live performance for as long as I can remember.



Minnesota Voodoo Men Studio 5

Live music is not something that you would consider a polarising subject, but whether an artist can excel in the realm of live performance is extremely important to me. Although my personal opinion is not worth that much, I have had more than the usual exposure to musicians and their live performance. Three years of my PBS career, love affair, whatever you would like to call it, was spent booking bands for Studio 5 Live - the station's flagship live music program. This graced me with direct involvement in some pretty life changing performances and I have firmly come to the conclusion that if an artist cannot make magic come out Studio 5, I would struggle to define them as truly 'great'. This seems a little bit harsh, I know, but I have been spoilt when it comes to the artists I have had the pleasure of booking, bumping in and watching through the glass over the years.

For those that are not familiar with the format (and I almost feel obliged to say shame on you, dear reader, if you are not) it goes a little something like this: the artist performs a half hour set in studio, either live on the program - or cheekily pre-recorded if the touring schedule didn't match up with the show in question. It's still all one take wonders as we like things to be as authentic as we can. The announcer also has a chat with the artists, which goes for 10-15 minutes. You can listen live on air or archived on the website. Basically, it is a pretty big deal.

When looking back over my time with Studio 5 Live, I have some fantastic memories of people and performances. Some of them I was ridiculously excited about from the beginning - I practically thrummed whilst listening to The Dirtbombs perform a blistering set in studio and still wince slightly over some particularly creepy antics surrounding Mick Collins. Let me put it like this: having a rigor set smile and an involuntary keening noise well up from the bottom of your lungs is not the best way to ingratiate yourself to strangers.

There were also excellent artists that I, rather embarrassingly, had no idea about before they walked through the doors. This extensive education I can only attribute to the announcers at PBS being firmly involved in the selection for Studio 5 Live. One particularly fond memory of the very real passion and persistence of the announcers involved one calling me every few minutes during a tutorial with new reasons for booking John Foxx. Eventually my tutor advised that I lock in the artist so we could return to the task at hand.

There have been too many great artists to list in this article: The Drones, The Meanies, C.W. Stoneking, Stranger Cole and more recently Kid Congo, NUN, The Night Terrors, Remi, Nick Waterhouse and The Oblivians - the list really does go on. Instead of a long list of artists, I'll tease out some fond Studio 5 Live memories.

When taking on the role I was surprised by the calibre of artists that the name Studio 5 Live ►





Ausmuteants  
Laurens Goud Fully Sick Studio 5



"Chucho Valdés managed to make our beaten and battered upright piano produce such wonderful music that, just to be a little bit poetic, it was like the keys were hammering the listener's heartstrings."



could solicit. Booking Billy Bragg brought that into sharp relief for me. He signed CDs for the swathes of admirers and played 'New England' during his warm up, but not actually when he was on air - it really felt like a special treat for the people who had come to see him. After that it was like 'game on' on the booking front.

Syl Johnson brought so much funky sweet soul action, and he was such a gentleman to boot. Chucho Valdés managed to make our beaten and battered upright piano produce such wonderful music that, just to be a little bit poetic, it was like the keys were hammering the listener's heartstrings.

There were also some personal coups, including getting Thee Oh Sees in the studio before they had even played their first Melbourne show. An item of their equipment had broken down - it was a Roland Space Echo and particularly hard to repair. If I remember correctly, a fan of the band had one at home and lent it to the group for their

performance, not only on the radio, but also for a gig at The Tote that night.

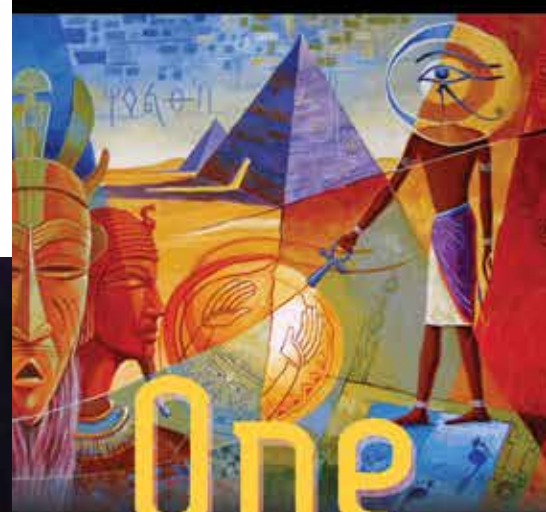
As the PBS coffers are not especially capacious, things outside the realm of your standard back line are not easy to come by, but the musical community has supported the station in offering equipment hire, or their own rig, so that the performances can occur. You really know that an artist is worth their salt when they can make a clapped out organ wheeze something that stops you in your tracks.

The magic is captured by our hard working and amazingly talented production team. I have had the rare pleasure of seeing them pull together a mix in almost no time when guest have run late, equipment has broken down and we need to be on-air before the artists have to leave for their gig. They are fabulously dedicated in getting the best out of that studio and they do a superlative job of it. One engineer even brought in his own ribbon microphone to capture a stunning performance by Charlie Parr. One room, one musician and one microphone, just like the original blues recordings. I almost get sad when some acts bring their own mixer, as I feel their recordings are never as good as those produced by our team.

Not every single session is a slice of fried gold, by any means. The stories of things not working out are as memorable as the perfect musical snapshots. Without naming names, there have been a series of crashing lows. The band that took too much peyote and missed their flight from Hobart to Melbourne, as they were lost in a rainforest. The duo that complained about the ply of toilet paper in the stations bathroom and refused to play (they broke up a few days later). The DJ that demanded four turntables and then played their set solely on a Whoopee Cushion. And the band that demanded a food and beverage rider - ate and drank nothing and then requested they be gifted with CDs from the announcers own collection (needless to say they were returned).

The horror stories, although hilarious in hindsight, are also pretty few and far between. Studio 5 Live is a stunning combination of exceptionally talented artists, the adoration of their work by the announcers, hard working engineers and the love of the musical community at large. Tune in to Studio 5 Live - it can really show you where the magic is. ■

*Press Gang presents 'Zen Arcade', 5pm to 7pm  
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▲ Emma Donovan & The Putbacks Twilight Sounds Photo by Owen McKern  
▼ Ben Frost PBS Drive Live by Asher Floyd



▲ Time for Dreams PBS Drive Live by Daniel Oh  
▼ PBS people at Golden Plains  
▼ PBS volunteer David Barnes



▲ Jess Fairfax and Maddy Mac by Sam Johnstone  
▼ Dave Beynon and Mike Glover



▲ Ross McHenry & DJ Manchild AWME Outside Broadcast  
▼ Joe Fairburn PBS Drive Live 2015



▲ Dingo and Linda Gail Lewis by Sam Johnstone  
▼ Kev Lobotomi & The Stiffys



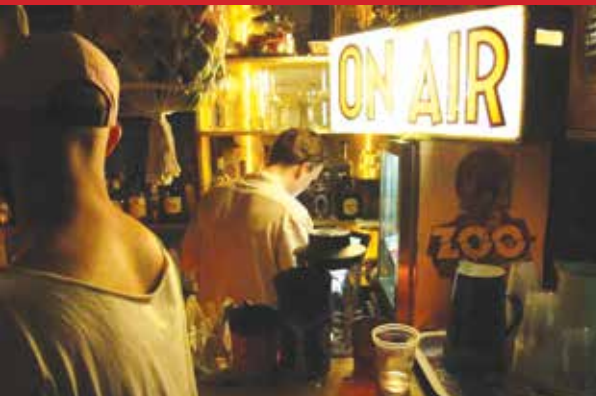




▲ Black Cab PBS Drive Live by Lucy Spartalis  
▼ Live Music Safari Outside Broadcast at Ferdurke

▼ David Heard and Jess Rosenthal

▲ The Galaxy Folk PBS Drive Live by Barry Douglas  
▼ Nine Mile Creek with Jan Dale Studio 5 Live



▲ Oblivians Studio 5 Live by Laurens Goud  
▼ PBS Xmas Party Mike Sewell, Vince Peach (Mick Geyer Award recipient) and Adrian

▲ Marcello Tote Bag

▼ Kid Congo and the Pink Monkey Birds Studio 5 Live by Sam Johnstone

▲ A Very Fang it Christmas at the Tote  
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# Get on board with PBS... and ride away on a classic Vespa



Looking for another way to travel?  
Maybe this is the answer.

Start your adventure in style on a classic red Vespa PX 150, choose your destination and let PBS provide the soundtrack!

Here at Peter Stevens City, we're on board the Radio Festival Express and we're inviting you to sit with us! Get a ticket to ride by signing up as a PBS member during the 2015 Radio Festival and go into the draw to win a classic Vespa – fun, economical and... RED!

Peter Stevens City is proud to once again support PBS and its uncompromising commitment to music by providing the uncompromising Vespa.

Come on a musical adventure with PBS.  
Get on board!



PX 150, renowned for economy and durability, is unique in design and the direct ancestor of the original 46 Vespa. Powered by a 150cc two stroke air-cooled engine mounted in an all-steel body with a manual 4-speed twist-grip gear change, the PX is considered the purist's Vespa.

See one today at your nearest Peter Stevens dealer. They have the best range of Piaggio and Vespa scooters and their friendly staff can advise on all your scooter needs, both manual and auto.



\* windscreen not included.



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