

# EASEY

PBS 106.7 FM • MEMBER MAGAZINE  
MAY 2016



## PBS RADIO FESTIVAL

MAY 16 - 29 TAKE THE PLUNGE

A stylized illustration of three people on a diving board. The person at the top is a woman in a yellow swimsuit, leaning forward as if about to jump. The person in the middle is a man in a red and white striped swimsuit, standing with arms outstretched. The person at the bottom is a woman in a black swimsuit with white polka dots, standing with arms outstretched. The diving board is white with blue railings and is set against a dark blue background.

KORLA PANDIT  
IWD AT PBS  
DJ J'NETT  
THE MAKING OF AN ALBUM  
NICK BROWN  
JOE O'CONNOR  
DRIVE LIVE

# PBS RADIO FESTIVAL

## MAY 16 - 29 TAKE THE PLUNGE

### FIRST PRIZE

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

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### FOURTH PRIZE

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#### PERFORMER PRIZE

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 A PDP NEW YORKER DRUM KIT SHELL PACK COURTESY OF GH MUSIC AND D'ADDARIO AUSTRALIA.

#### JUNIOR PRIZE

A KID'S BIKE WITH HELMET AND LOCK FROM REID CYCLES, FAMILY PASSES TO MELBOURNE AQUARIUM AND FUNFIELDS WATER PARK, AN EDUCATIONAL TOY PACK FROM JASPER JUNIOR ROYAL ARCADE AND A ROCK-A-BYE BABY VIP EXPERIENCE FOR YOU AND FOUR FRIENDS.

#### BUSINESS PRIZE

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

#### PETS PRIZE

A COMMISSIONED PET PORTRAIT BY BRENDA WALSH.

#### FRIEND FOR DECADE AND FRIEND FOR LIFE PRIZE

AN ALLEGRO BIKE FROM DIGGARI.

## PBS RADIO FESTIVAL DAILY PRIZES 2016

#### Mon 16th May

Golden Plains 2017 double pass.  
Puffing Billy family pass.  
"The Music That Maton Made" 70th anniversary book.  
Overland Journal subscription pack.  
Double passes to Westgarth and Palace Cinemas.  
Fox Hotel voucher.  
Gravity Coffee golden ticket voucher.  
Northcote Nursery voucher.  
Heartland Records voucher.  
Milk! Records pack.  
Cobra Snake Necktie and Love & Theft vinyl pack.  
Madman 5 DVD pack.  
Remote Control 10 CD pack.  
Secret Service 4 CD pack.  
Chapter Music 10 CD pack.

#### Tues 17th May

Rainbow Serpent 2017 double pass.  
NGV Duo annual membership.  
Peninsula Hot Springs Bath House double pass.  
Marios food hamper.  
Thread Den sewing course.  
Sun Theatre Yarraville double pass.  
ACMI household membership.  
Ortlieb Pannier pack from Diggari.  
Title voucher.  
Pilkington Jewellers gift voucher.  
Metropolis Books voucher.  
Raccoon Bar voucher.  
Muscle Shoals Records voucher.  
White Rabbit Record Bar voucher.  
Monster Pictures DVD pack.  
Cooking Vinyl 10 CD pack.  
Mushroom 10 CD pack.

#### Wed 18th May

Queenscliff Music Festival 2016 double pass.  
Legendary Blues Train Experience for 4.  
Framed and signed Bluesfest artist poster from Hogan Gallery.  
Tweed computer bag from Scally and Trombone.  
Cameo Cinema double pass.  
Bulleen Art and Garden class and store gift voucher.  
The Gem bar and Dining voucher.  
Northside Records voucher.  
Cobra Snake Necktie and Love & Theft vinyl pack.  
Sony 8 CD pack.  
Domino Record Co 10 CD pack.  
Cooking Vinyl 10 CD pack.

#### Thurs 19th May

Monster Fest 2016 premium ticket.  
Double pass to a Melbourne International Jazz Festival 2017 concert.  
Puffing Billy family pass.  
Classic Cinema double pass.  
Fox hotel craft beer pack with 50 different bottled beers.  
Tattoo Magic voucher.  
Longhorn Saloon voucher.  
Creative Framing voucher.  
Northcote Nursery voucher.  
The Moor's Head dinner for 4 voucher.  
Poison City Records voucher.  
Jazzhead 5 CD pack.  
Cooking Vinyl 10 CD pack.  
Epitaph/Anti- 10 CD pack.  
EMI 5 CD pack.

#### Fri 20th May

Rainbow Serpent 2017 double pass.  
A wedding, commitment, baby naming ceremony or house cleansing from Joyful Ceremonies.  
"The Music That Maton Made" 70th anniversary book.  
A Moka Crystal Stove Top Coffee Maker, Microlot Coffee and cup and saucer pack from 30KERR65.  
Harvest Wine and Liquor pack.  
Lido Cinema double pass.  
Thread Den sewing course.  
Title voucher.  
Napier Hotel dinner voucher.  
Polyester Records voucher.  
Isles of Man vintage menswear voucher.  
Chapter Music 10 CD pack.  
Warner 10 CD pack.

#### Sat 21st May

Strawberry Fields 2016 double pass.  
Outr  Gallery prize pack.  
Family pass to Melbourne Aquarium.  
Ortlieb Pannier pack from Diggari.  
Double passes to Westgarth and Palace Cinemas.  
Tickets for all of The Fox Hotel's 2017 Good Beer Week events.  
Bulleen Art and Garden class and store gift voucher.  
Creative Framing voucher.  
Pilkington Jewellers gift voucher.  
Ginger Hair voucher.  
The Moor's Head dinner for 4 voucher.  
Round And Round Records voucher.  
Inertia 10 CD pack.  
Remote Control 10 CD pack.

#### Sun 22nd May

Womadelaide Festival 2017 double pass.  
Legendary Blues Train Experience for 4.  
Annual double pass to PBS' Jamaica Jump-Up.  
Marios Food Hamper.  
Volcom gearbag.  
Sun Theatre Yarraville double pass.  
Peninsula Hot Springs Bath House double pass.  
Le Bon Ton restaurant voucher.  
Northcote Nursery voucher.  
Tramway Hotel dinner and drinks voucher.  
Thornbury Records voucher.  
Sony 8 CD pack.  
EMI 5 CD pack.  
Mushroom 10 CD pack.

#### Mon 23rd May

Let Them Eat Cake 2017 double pass.  
Double pass to a Melbourne International Jazz Festival 2017 concert.  
Puffing Billy family pass.  
Woolen hat, bag and silk scarf from Smart Alec Hatters.  
Guitar set-up from Found Sound.  
Thread Den sewing course.  
Ortlieb Pannier pack from Diggari.  
Cameo Cinema double pass.  
Bulleen Art and Garden class and store gift voucher.  
Northcote Social Club dinner and show voucher for 2.  
Muscle Shoals Records voucher.  
Monster Pictures DVD pack.  
Bedroom Suck Records pack.  
Elefant Traks 10 CD pack.  
Chapter Music 10 CD pack.

#### Tues 24th May

Strawberry Fields 2016 double pass.  
eMini Pass for Melbourne International Film Festival 2016.  
Peninsula Hot Springs Bath House double pass.  
Classic Cinema double pass.  
ACMI household membership.  
Raccoon Bar voucher.  
Fox hotel craft beer pack with 50 different bottled beers.  
Creative Framing voucher.  
Title voucher.  
Corner Hotel dinner and show voucher for 2.  
Thornbury Records voucher.  
White Rabbit Record Bar voucher.  
Cobra Snake Necktie and Love & Theft vinyl pack.  
Secret Service 4 CD pack.  
Remote Control 10 CD pack.  
Inertia 10 CD pack.

#### Wed 25th May

Legendary Blues Train Experience for 4.  
Annual double pass to PBS' Soul-A-Go Go.  
Framed and signed Bluesfest artist poster from Hogan Gallery.  
Harvest Wine and Liquor pack.  
Thread Den sewing course.  
Lido Cinema double pass.  
Signed Vampillia T-shirt.  
Pilkington Jewellers gift voucher.  
The Moor's Head dinner for 4 voucher.  
Northside Records voucher.  
Madman 5 DVD pack.  
Warner 10 CD pack.  
Chapter Music 10 CD pack.  
Epitaph/Anti- 10 CD pack.

#### Thurs 26th May

Port Fairy Folk Festival 2017 double pass.  
Marios food hamper.  
Crumpler clear Vis- -vis suitcase.  
Double passes to Westgarth and Palace Cinemas.  
Music Swap Shop voucher.  
Title voucher.  
The Gem bar and Dining voucher.  
Thornbury Records voucher.  
Spooky Records CD, vinyl and merch pack.  
EMI 5 CD pack.  
Cooking Vinyl 10 CD pack.  
Remote Control 10 CD pack.  
Mushroom 10 CD pack.

#### Fri 27th May

Monster Fest 2016 premium ticket.  
Annual double pass to PBS' Jamaica Jump-Up.  
Sun Theatre Yarraville double pass.  
Pilkington Jewellers gift voucher.  
Thread Den sewing course.  
Bulleen Art and Garden class and store gift voucher.  
Creative Framing voucher.  
Gravity Coffee golden ticket voucher.  
Northside Records voucher.  
Reverence Hotel dinner voucher.  
Madman 5 DVD pack.  
Cooking Vinyl 10 CD pack.  
Epitaph/Anti- 10 CD pack.  
Secret Service 4 CD pack.

#### Sat 28th May

Strawberry Fields 2016 double pass.  
Annual double pass to PBS' Soul-A-Go Go.  
Double pass to a Melbourne International Jazz Festival 2017 concert.  
Melbourne Aquarium family pass.  
Northcote Nursery voucher.  
Volcom backpack.  
Rightwire qualified electrician for 8 hours.  
Double passes to Westgarth and Palace Cinemas.  
The Moor's Head dinner for 4 voucher.  
Thornbury Records voucher.  
Jazzhead 5 CD pack.  
Sony 8 CD pack.  
Inertia 10 CD pack.

#### Sun 29th May

Falls Festival 2016 double pass.  
Legendary Blues Train Experience for 4.  
Double pass to a Melbourne International Jazz Festival 2017 concert.  
A dining experience at Saba's Ethiopian Restaurant.  
Ortlieb Pannier pack from Diggari.  
Puffing Billy family pass.  
Sun Theatre Yarraville double pass.  
Peninsula Hot Springs Bath House double pass.  
Bulleen Art and Garden class and store gift voucher.  
Creative Framing voucher.  
MeatSmith Speciality Butcher and Wine Merchant voucher.  
Polyester Records voucher.  
Warner 10 CD pack.  
Madman 5 DVD pack.  
EMI 5 CD pack.

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## A NOTE FROM THE GENERAL MANAGER

Google says the human body can survive without water for about three-to-five days, depending on the body in question. Which got me to wondering: how long could a music lover survive without PBS? Google wasn't particularly helpful on that one, but, as with water, I imagine it has something to do with the music lover. Some might stretch it out with a bit of national broadcaster here, a bit of commercial radio there. But for the true believers, the absence of PBS, a station committed utterly to championing, inspiring and nurturing music in Melbourne, would indeed be a type of agonising musical death.

Fortunately, PBS is very much alive but once a year we call on the music community to keep it that way by supporting our annual Radio Festival, this year titled 'Take the Plunge'. By signing up or renewing as a member you help set the station up for the coming year but you also send a message that you want to see great music and a thriving music community in this city. We also try and sweeten things up during our annual Radio Festival with some fantastic prizes such as the Red Vespa PX-150 from Peter Stevens Motorcycles, a special edition Maton Guitar, tickets to shows and festivals, vouchers, CD packs and much more. Everyone receives exclusive music from our Studio 5 Live series thanks to Coopers. Become a passionate, patron or business member, a Friend for Life or Friend for a Decade and you'll also score a special edition Radio Festival t-shirt. Check out the full list of prizes and incentives on pages 2 and 3.

In other member news, congratulations to local experimental outfit Divide and Dissolve (pictured) who signed up as members during our February performer campaign and won a well-timed launch party pack. They are about to head OS with a new album so we wish them well.

We also had our annual Drive Live the same month showcasing the great local talent we have on our doorstep: The Drones, Jess Ribeiro, Terrible Truths, Batpiss and many more. You can see many of these acts on our Youtube channel.

We celebrated International Women's Day in March with a special day of women-only broadcasters and guests playing music featuring women and broadcast two Studio 5 Live sessions: Loose Tooth and Cable Ties.

We are always overflowing with non-radio activities as well including Soul-A-Go-Go in its ninth year (moving back to the Bella Union in March), Jamaica Jump Up celebrating one year, Mallard Movies continuing to be a favourite for many and in its seventh year we have the ever popular Rock-a-bye Baby for young families.

After five years of very early weekday rises, we said a fond farewell to Crispi from The Breakfast Spread. The celebratory sendoff at the station in December was very touching and said a lot about how strongly Crispi connected with listeners and musicians alike. It was lovely to also welcome Nick Brown at this event, joining Cat for breakfast in 2016. Sunday evening sees some changes to our lineup with John Carver of Across the Tracks (8pm) hanging up the mic after some 25 years. This on top of John's many years as chair of the PBS board represents an almighty contribution to the station. Filling John's shoes in the slot will be Gerry Koster, welcomed back to the station with Dizzy Atmosphere. Perry Holt of In the Quiet (10pm) also said goodbye, making way for Ian Parsons' The Sound Barrier. And Evan Carr decided to join the Sunday exit (after 13 years) allowing Michael O'Shea into the midnight spot with Tales from the Other Side. Campbell McNulty of Bop Gun (Mondays 9am) finished up as well and we see DJ J'Nett of Are You Ready?



PERFORMER DRIVE WINNERS DIVIDE AND DISSOLVE

move into that spot, with Paul Kidney's Ear of the Behearer jumping into Monday midnight. With the Sound Barrier move, Madi moves to midnight on Wednesday night with Be Suburban. And one final farewell to Leah Avene who has been co-hosting All Our Stories.

Enough of farewells, let me introduce and welcome some new faces and voices to PBS: Claire Dickson with Circling the Sun (Thursday 2am), Elle Young of Tropicalia (Friday 2am), and Kit B with Subterranean Chill (Monday 2am).

Thank you again for being a member of PBS, happy listening, enjoy this magazine and please tell all your friends to 'Take the Plunge' with PBS this Radio Festival.

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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

“The best music documentary in recent memory” - Matias Bombal’s Hollywood (2015).

“Music may not save your soul, but it will cause your soul to be worth saving” – Korla Pandit.

Korla ocean view (from the collection of Jeff Chenault)

Mid Century Exotica

Taking its name from the title of Martin Denny’s seminal album of 1957, “exotica” is a musical genre featuring atmospheric music that sets a mood of faraway places. Most narrowly defined, it refers to upbeat jazz compositions augmented with Polynesian, Asian and Latin instruments.

Exotica flourished in America during the late 1950s and early 1960s. This was a period of rapid post-war suburbanisation, due to strong population growth and an increased desire for home ownership. For many suburban bachelors, housewives and commuters - exotica represented a dream of escape from their ordinary lives. War veterans, returning from assignments in the South Pacific provided inspiration and suddenly, everyone wanted to recreate a piece of Hawaii in their back yards.

In the lead up to these golden years of exotica – before musicians such as Les Baxter or Martin Denny – came Korla Pandit: spiritual seeker, television pioneer and the godfather of exotica music.

“With his weekly television program and hypnotic gaze, Pandit soon captured the hearts of countless Los Angeles housewives. He would sometimes stare at the camera for an entire song, without blinking.”

The Early Years

Korla Pandit was born in New Delhi in 1921. His mother was a French opera singer, while his father was a Hindi Brahmin and important government official.

Pandit was a musically gifted child and began teaching himself piano at the age of two and a half. His parents nurtured his talent, allowing it to flourish in an international environment. When Pandit was twelve, he travelled to Europe, England, and eventually to America – where the handsome prodigy continued his formal study, finishing at the University of Chicago. He had an amazing ability to play almost anything he heard by ear. University tests revealed that he had 99.9% accurate tonal memory and 98.9% accurate rhythm memory. This musical gift helped him become very adept at writing orchestral arrangements.

Pandit moved to Los Angeles in the late 1940s, where he established himself as a noted theatre organist and pianist.

KORLA PANDIT

BY PADDY HARRISSON

Ahead of a special PBS event based around the Australian Premier of feature documentary *Korla*, Paddy Harrisson from Ports of Paradise explores the life of the exotica pioneer.

When he first arrived, the Los Angeles Musicians Union had no category for an Indian musician. So he joined the Latin division under the name “Juan Rolando” and recorded around 50 transcriptions of Latin songs, which were then used for various radio and television programs. Unfortunately, a fire destroyed the trade union register and he never got paid.

He also became a pioneer of the Hammond B3 organ, developing left-handed percussion techniques that transformed the instrument into a one-man rhythm orchestra. He often played the organ and piano simultaneously. Audiences couldn’t believe the complex sounds were being produced by a single musician.



Adventures in Music

In 1947, when Klaus Landsberg became head of television station KTLA in Los Angeles, there was no network support from the Eastern states. Landsberg was required to devise his own programming for the new station and was apparently quite partial to “bright, ethnic music”.

This resulted in an off-beat program called *Adventures in Music with Korla Pandit*. First telecast in 1949, it was the first American television program entirely dedicated to popular music.

The program featured a blend of popular tunes and East Indian compositions, theatrically performed on a Hammond B3 organ and Steinway piano. Pandit never spoke during the program – becoming an archetypal, mysterious, mystical Indian and projecting a sort of vulnerability. Pandit claimed that his silence helped to transmit the “universal language of music that goes beyond all borders and languages”.

This was the dawn of the television age and every episode was telecast live (in real time and in a single take). The program occasionally featured exotic dancers, sets representing faraway places and background projections of moving clouds.

Before the advent of TV, a musician’s popularity gradually built over a long period of performances and interviews. With his weekly television program and hypnotic gaze, Pandit soon captured the hearts of countless Los Angeles housewives. He would sometimes stare at the camera for an entire song, without blinking. He was described as “the most soothing person on television” and quickly became Northern California’s most talked about TV personality.

“The blazing brown eyes of Korla Pandit could charm a cobra. Seated at the pipe organ, his turban-topped face has the mobility of stone. He becomes a Svengali, wringing awesome tones from the world’s most majestic instrument. Then, in swift transition to a lighter vein, he flashes an unexpectedly disarming smile. It wilts women and makes men nervous.” – Liner notes to *Tropical Magic* LP (1959).

Between 1949 and 1951, KTLA telecast the program in various formats, ranging from 60 minutes weekly to 30 minutes daily. It was also franchised to other American and international TV stations.

Although more than 900 episodes were telecast, very few are still available for viewing today.

Trouble in Paradise

Pandit never fully explained why his television program ended in 1951 – although he was often critical of the workings of the entertainment industry at that time and of the ways he was excluded for not going along with them. He believed that by not allowing himself to be owned by a particular studio, he was pushed out of the business.

After performing hundreds of shows for KTLA with record-breaking audiences, Pandit believed he was due for a greater percentage of the income. However, station managers would not grant him a raise and he quit the program.

He then signed a deal with Snader Telescriptions, to film a range of short musical performances for a national TV audience. However, problems with contract negotiations prompted Louis D. Snader to replace Pandit with Liberace by 1953, which launched the flamboyant pianist to fame.

Recordings

During the 1950s, Pandit cut fourteen albums for Fantasy Records in San Francisco, but the company barely honoured their financial agreements with him.

During the 1960s and 1970s, Pandit released a few more albums through his own label India Records, which he sold by mail order and at concerts.

Pandit didn’t play authentic Indian music, but applied familiar musical devices to give an exotic edge to standards of American popular music (e.g. ‘Misirlou’, ‘Tico Tico’, ‘Perfidia’, ‘Moonglow’ and ‘Song of India’). He also recorded a number of original compositions with names like ‘Trance Dance’, ‘Kumar’, ‘Magnetic Theme’ and ‘Tales of the Underwater Worshipers’.



“In keeping with his mysterious public persona, little was known about Korla Pandit’s private life. Not everything about him was as it seemed and people close to him sometimes wondered about certain aspects of his story.”



Korla’s Incredible Secret

In keeping with his mysterious public persona, little was known about Korla Pandit’s private life. Not everything about him was as it seemed and people close to him sometimes wondered about certain aspects of his story. Two years after Pandit’s death in 1998, an incredible secret was accidentally discovered during a chance encounter between a magazine journalist and bebop pianist Sir Charles Thompson. Pandit’s fans never knew the truth during his lifetime and he never told his two sons.

The new documentary *Korla* is a film about Korla’s secret and the life he lived to keep that secret. It reveals an amazing story – both poignant and entertaining – that needs to be seen. ■

‘Ports of Paradise’ on PBS 106.7 FM Proudly Presents: The Australian Premier of the Feature Documentary *Korla* at Luwow (Johnson St, Fitzroy) on Friday 1st July 2016. For details visit: [www.pbsfm.org.au/portsofparadise/blog](http://www.pbsfm.org.au/portsofparadise/blog)



For more information on Ports of Paradise, scan the QR Code.

Korla with bongos (from the collection of Jeff Chenault)



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## Women to the Front

BY JOSIE SMART

On Tuesday the 8th March 2016 it was an all-lady affair on the PBS 106.7FM airwaves. From The Breakfast Spread all the way through to Fret Net, the dudes were booted out to make room for a stellar line-up of woman-only announcers to deliver the programs we know and love but with a whole lot of female flair. It was women to the front! And it was pretty damn excellent.

This special day of programming was to mark International Women's Day: a day about celebrating the successes and achievements of women past, present and future – as well as acknowledging the challenges women still face collectively to achieve true equality and parity.

For PBS, this day was about paying tribute to the vital contribution women make to the station – on and off-air – as well as the role women play in the media and in all society. For listeners, this meant we were treated to a day of tunes predominantly by female artists, a bucket-load of rad lady guests from around town and two killer live sets from female-fronted Melbourne bands: Loose Tooth and Cable Ties. A win-win situation all-round, really. Plus, scattered throughout the programming were messages of comradery and encouragement from some of the women in PBS' extended community, including local artists, announcers and staff. One such message expressed an artist's gratitude to

the women who inspired her to use her voice, her heart, her mind to fight the good fight. A message of strength, solidarity and teamwork – which was pretty much what the broadcast was all about.

The day all kicked off with Cat and Beth AQ taking the early stint on The Breakfast Spread – with regular co-host Nick extradited to the kitchen with the all-important task of extracting espresso and frothing milk for the morning. The playlist on the program was loaded with lady talent in all varieties. It shifted from the gentle folk sounds of Leah Senior and Aldous Harding to techno bangers curated by Simona Castricum. Garage rockers Lazertits also got a spin courtesy of Grace K from Wet Lips, and we heard some power, noisy electronic sounds by the likes of Mollusc thanks to the guest playlisting

of Karli White. Chloe Turner of LISTEN Records and Music Victoria also joined The Breakfast Spread for a discussion about her experiences with gender diversity in the music industry more broadly. There are a manifold of barriers facing women in the contemporary music industry – as in all industries. Chloe outlined several of these issues, including sexual harassment, having children, lack of access to professional development and, significantly, the confidence gap. The latter is a big one – and it's an issue that Grace K discussed with regards to what often holds girls

► Ella Dann-Limon

"It's important for women to be represented on PBS so that women listeners can hear themselves reflected over the airwaves and know that their opinions and voices are valued."

## Women to the Front



Engineer Alicia Saye ▲



▲ Jess Fairfax & DJ Tahnioca Cumbiera



Jan Dale ▲



▲ Ruby, Ginger & Lucy

back from joining bands or performing. Her advice? “Just do it.” Pick up an instrument. Pick up a microphone. Put yourselves out there – do it.

Mid-morning we were treated to a Mystic Brew concocted by Mz Rizk who kicked off the show by saying International Women’s Day was all about celebrating women: “Your favourite women, my favourite women, our favourite women.” A couple of hours of jazz-infused funk and soul goodness included everyone from timeless lady-legend Nina Simone to Queen Latifah to local lady Sampa the Great.

Next, Jess Fairfax took a cosmic shift away from her usual slot on All Our Stories to take over Space Is the Place with co-presenter DJ Tahnioca Cumbiera and they delivered a couple of solid hours of cumbia beats. Regarding the importance of hearing women on the radio, Jess (who is 5-years-strong presenting at PBS) said: “Obviously it’s important to hear women’s voices on the radio . . . it’s 2016! Women make up 50 per cent of the population and that should be replicated in the media, in parliament, on boards – anywhere we wanna be really!” She might be on to something there.

Getting us into the afternoon was none other than Jan Dale, the long-term and much-loved presenter of Southern Style. This was the first slot which didn’t require shuffling the fellas out as this is Jan’s regular program anyway. But – in the spirit of International Women’s Day – Jan put together a playlist of the best bluegrass tracks by women, including a couple of very appropriate numbers such as ‘Real Women Drive Trucks’ by Casey Henry and ‘Banjo Pickin’ Girl’ by Lily May Ledford.

Sarah Carroll Hit the Gas in lieu of Dingo with songbirds from in and around the 50s, including ol’ timer favourites Patsy Cline, some Etta James and Brenda Lee. Local songstress Lisa Miller also performed live in studio to show off some of the talent the women have got going for us here in Melbourne.

▼ Erica



10 EASEY

Come the afternoon we had the big one: Mixing Up The Medicine with Erica. However, this time we weren’t just mixing it up for PBS – it was mixed up, cooked and served for all of Australia to enjoy via the Community Radio Network. As well as it’s usual prescription of uppers, downers, moonshine and shoeshine, this edition featured two Studio 5 Live sets from local garage outfits Loose Tooth and Cable Ties. Both female fronted and fierce. They served up two glorious performances – channelling confidence, talent, empowerment and ‘tude.

As the evening kicked in, Glitter and Doom – usually presented by Jennifer Kingwell – was taken over by Ella Dann-Limon who delivered a solid hour of curated curios, freaks and outliers. All ladies, of course. Ruby Soho took over next, ‘Going for Broke’ with a two-hour program dedicated to everything that is wicked, female, radio and rock ‘n’ roll – dropping tunes from the likes of Bridget Bardot, Little Dessert and Palm Springs. Local DJs and fellow power women Ginger Light and Lucy Lux also popped in for a chin-wag with Ruby for the occasion. To round it all out for the night was Wendy Tonkin – shifting gears slightly from her usual Metal Genesis programming to deliver a Fret Net that was all about celebrating lady bassists and guitarists.

Evidently, as the International Women’s Day broadcast showed us, there are a lot of talented women in the PBS community - not to mention the other lady announcers on the grid in any given week and the women who contribute to the station in an off-air capacity. PBS Program Manager Owen McKern said that he hoped that this approach to commemorating International Women’s Day would encourage even greater female participation in community radio. “Celebrating International Women’s Day on PBS we hope will encourage many more women to get involved in radio,” he said. “We also hope that our International Women’s Day broadcast might inspire some young female musicians to join the considerable number of exceptional women, young and old, making music in Melbourne.”

But how far do we have to go? Let’s look to the stats: at present, the PBS program grid comprises approximately 32% female announcers. While this figure presents a significant improvement from the 23% of a few years ago, there is still a way to go to ensure the airwaves are eventually gender

balanced. Moving now to the music industry more broadly, incredibly, only 1 in 5 artists who are registered with APRA are women. These are, evidently, massive gaps that need to be filled through a conscious effort from all corners of the music industry – including community radio.

The gals from Wet Lips summed it up pretty well when they commented on PBS’ International Women’s Day Broadcast, saying that if we want to get more women into music, then women need to hear themselves playing music. “It’s important for women to be represented on PBS so that women listeners can hear themselves reflected over the airwaves and know that their opinions and voices are valued,” they said.

PBS exists to champion little heard music. This doesn’t just mean underrepresented genres – this means representing music by underrepresented members of our community: women, people of colour, Indigenous Australians, the LGBTQI community and more. We still have a way to go – but the International Women’s Day special broadcast was a good way to start. As Cat from The Breakfast Spread said: “If the day made even one person feel more comfortable with themselves, or consider how they act towards people around them then I think our special broadcast was a success! Hopefully there will be more to come.” ■

To listen back to all our International Women’s Day programs, visit: <http://www.pbsfm.org.au/node/53355>



To listen back to all our International Women’s Day programs, scan the QR Code.

▼ Loose Tooth



“PBS exists to champion little heard music. This doesn’t just mean underrepresented genres – this means representing music by underrepresented members of our community: women, people of colour, Indigenous Australians, the LGBTQI community and more.”

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# LEAPS AND BOUNDS MUSIC FESTIVAL

# JULY 1-17 2016

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ANNOUNCER PROFILE:

# DJ J'NETT

(ARE YOU READY?)

Growing up, there was always Italian music in the house. My dad reminisced a LOT about the motherland, so there was always a nostalgic and romantic energy at home, especially through Sicilian music. It was often total tarantella madness!! Certainly once the Ciccio Pasticcio (a Sicilian comedian) tapes came out, my dad would absolutely cry with such contagious laughter. Tarantellas, combined with this 100% Sicilian dialect spoken madman, certainly brought a lot of laughter into our house. My sister listened to the Sex Pistols, Divinyls, James Brown, AC/DC and 10CC, and quickly moved into Prince and Michael Jackson on high rotation!

“My world changed when a Trinidad Steel Drum Band played through the streets of Foster (South Gippsland, my hometown) when I was about 8 years old. It was the most amazing thing I had ever heard, I was instantly fascinated and hooked!”

As a kid I learned classical piano. I was into that but I'm not sure I ever really understood the groove and was conscious very early on in regard to its lack of 'the funk'. My world changed when a Trinidad Steel Drum Band played through the streets of Foster (South Gippsland, my hometown) when I was about 8 years old. It was the most amazing thing I had ever heard, I was instantly fascinated and hooked! I don't know how it was that they came to Foster, but I'll never forget it.

I really started to pay attention to radio in my high school years. It annoyed me that the same songs would get played over and over and over and over. Thankfully I was introduced to independent radio through my auntie, who was a gig guide announcer on RRR, which I thought was super cool. That introduced me to the sounds of DJs like Johnny Topper. Say no more!

I got into the idea of DJing when I was about 15. I obsessively made mixed tapes in my bedroom with my slowly building record collection, one belt drive turntable, an amp and a tape deck. I didn't realise it at the time, but that this was my introduction to DJing, carefully trying to get each track to blend without an obvious break or cut in the sound. I started clubbing about then too. I always looked older so I got into clubs like Bombay Rock, Billboards, Chevron, Chasers, Inflation, the Underground, Razor and Checkpoint Charlie. Of course, a fake ID was easy enough to get a hold of then too!

The idea of DJing really kicked in for me when in my early 20's. I had left Melbourne for almost four years, spending the majority of that time

living in Ladbrooke Grove, West London. That really opened me up to a whole world of music and sound! Of course there was the Notting Hill Carnival, but really it was about the daily exposure to constant music of all sorts. Most importantly, great sound systems! The neighbours had better speaker stacks and quality of sound than half the clubs I play in to this day. My absolute 100% love of reggae/dub was confirmed in this time - I got to experience Jah Shaka in the flesh and without a doubt it changed my world and how I knew it. To this day I am not sure that anything comes close. He would create sounds, tempos and frequencies that filled and defied any genre classification. He was playing rhythms and dubs that not only ticked the reggae box but also house, jungle, hip-hop. You name it, he was creating it!

Paul Trouble Anderson was a regular for me too. House music to the fullest! Oh wow! I realise looking back how lucky I was to get to experience house music in the early 90s courtesy of him.

I was assistant manager at the Ground Floor Bar in Portobello Rd, and that was really a major introduction into the true definition of rare grooves. A lot of our regulars were record dealers, and looking back I was only touching the surface. I'd spend all my tip money at local record stores like Dub Vendor (which was a tiny hole in the wall shop at the time, and did I totally love it?...YES!!), Honest Jon's (a regular haunt for all sorts of wonderful jazz, funk, African, etc) and Rough Trade for more indie weird stuff. This guy Ashley sold at the Portobello Market and was a Ground Floor Bar regular. I'd buy all kinds of rare groove, R&B and disco bits from him!

When I returned to Melbourne I thought the only way I'd be able to keep surrounded by music was to try and get a job in an import record store, and the only one around at the time was Central Station Records. I guess it was meant to be. I made one phone call, spoke to the manager, Jonce, got an interview and bang, got the job! I guess I've slowly and steadily been a tradesperson type DJ since then. For me it's really been about doing the time, the hours, and a lot of practice. You never knocked back the chance to play records, and the idea of getting paid for it? - What a bonus!

I really got into PBS when I returned from living in London in the early/mid 90s. DJ Krisy's Steppin' 2 Da A.M show had me hooked! All my years at Central Station had me involved in with PBS in some way. Many of our customers did regular shows on either PBS or RRR, and I certainly partook in the occasional graveyard fill in. I did years on and off with KISS FM back when it first began. It would be on air for a period of months, then off again, and so it went like that for years. The PBS thing came about recently when the lovely and super cool Miss Goldie phoned and asked if I might be interested in a show. I thought, “Hey yeah, cool, why not, that would be fun!” So here I am every Monday morning at 9am. Are you ready? ■

DJ J'Nett presents 'Are You Ready' on Mondays from 9-11am on PBS.  
[www.pbsfm.org.au/areyouready](http://www.pbsfm.org.au/areyouready)

Photos by Jessie Adams  
[www.jessieadamsphotography.com/](http://www.jessieadamsphotography.com/)

“I got to experience Jah Shaka in the flesh and without a doubt it changed my world and how I knew it. To this day I am not sure that anything comes close.”

Listen back to J'Nett, scan the QR Code.



# Is YOUR band READY?

## The Making of an Album

BY WENDY TONKIN

Ever wondered what is involved for a band to create an album from start to finish? Melbourne metal band In Malice's Wake were about to record a new album, *Light Upon The Wicked*, and I was curious to find out exactly what and who's involved and how long it takes. So I tagged along, asked millions of questions and generally bugged them for the next six months.



▲ Launch crowd surfing! Photo by Wendy Tonkin  
▼ Final Cover - Light Upon the Wicked

### The Recording Process

Vocalist Shaun Farrugia first records at home for ideas of the sound he wants. He tells audio engineer Chris 'The Great' Themelco that he has his phrasing down and has cut out a few words. Chris advises, "If you're cutting out lyrics to do better phrasing, it often sounds better than cramming them in. You get in all the words you want to get in, but it just doesn't sit right. Then you start doing it live, and it really doesn't sit at all. Most people come in and expect to get 4 or 5 songs recorded per day, but because they'll be singing or drumming them around 25 times, by the time you've double tracked everything, it will more likely be 1 or 2, and drum tracks 2 to 2 and a half." Chris adds, "How many bands have a 25 track set list? By the time you finish, you've just played a two and a half hour gig." Shaun's voice sounds a bit husky after the recording session, and he generally takes a couple of days to recover before he will book a new session. Being a PC person, Cubase is Chris' preferred recording program; a hardware fan over digital, he believes it gives a more pleasing sound.

Guitarist Leigh Bartley records guitars using a re-amping process. All guitars are played into their set up, then taken to Chris', plugged into his amp and recorded down. Leigh says, "There are times when you can just hear it too many times. It's a fine line between 'I'm nearly there', to 'I'm over it...' (with a few profanities included!)"

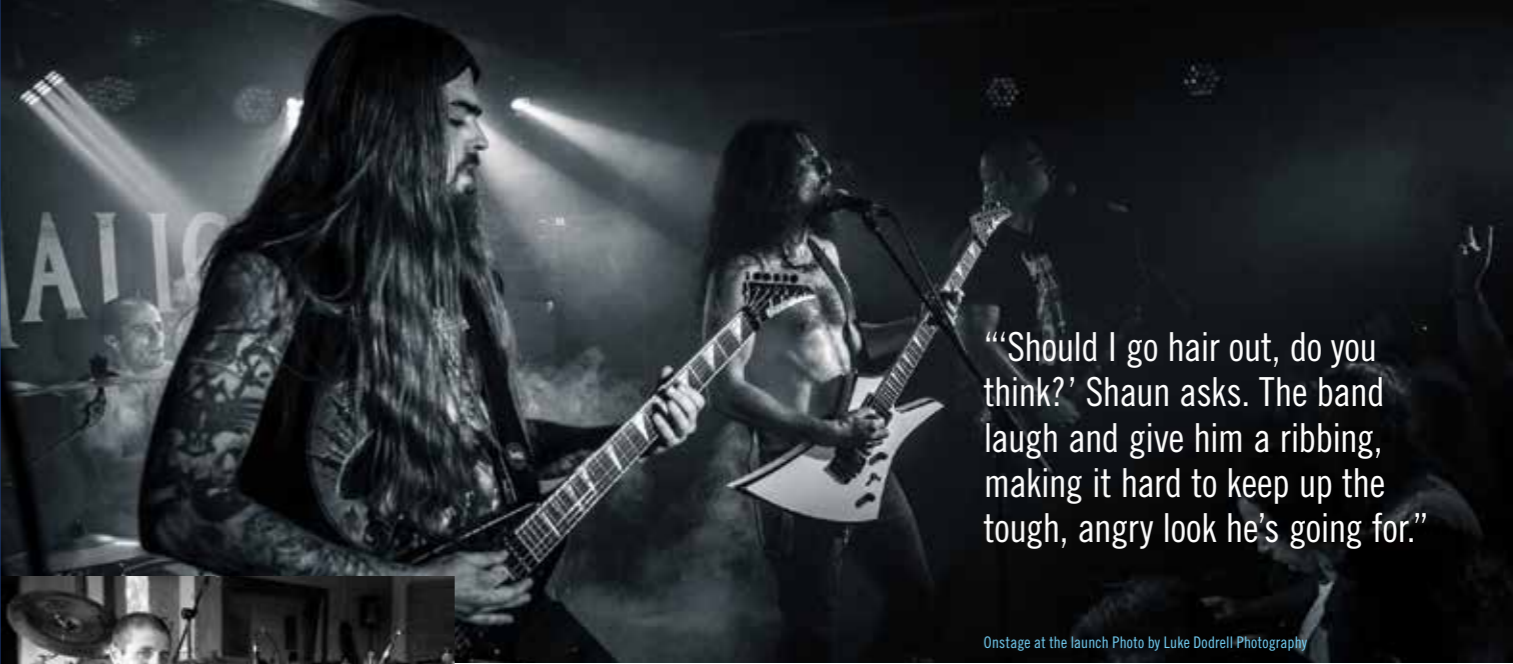
Once tracked, the album is ready for mixing and mastering. Mastering is the process of giving the album a uniform sound so it's heard the same in a massive club, an iPod, in your car or however you enjoy listening to music. It allows your music to keep its integrity.

### Rehearsing Prior and During Recording

You need room to spread out your gear and make as much noise as you like. The space has to be soundproofed, with spare gear if required (drum kits being especially difficult to lug around town) and like-minded people (great for networking). Some studios also record, allowing you to monitor your sound. Jam Hut Studios in Preston, run by Nipper and Dean, has 30-50 bands through



their 5 studios every week. Some coming weekly, monthly, some only prior to recording or when they have a run of gigs coming up. 70% of their clientele are metal bands like In Malice's Wake, while many solo performers, like drummers and jazz musicians also come in to share the space. Shaun says he's had some really great times with Dean and Nipper over the years, late nights with the indoor heater and homemade whiskey. They've always made it a really nice place to rehearse.



"Should I go hair out, do you think?" Shaun asks. The band laugh and give him a ribbing, making it hard to keep up the tough, angry look he's going for."

Onstage at the launch Photo by Luke Dodrell Photography



▲ Mark



▲ Shaun and Chris T at Monolith Studios  
▼ Karl



▼ Jam Hut Studios



### Artwork and Liner Photos

Photographers Jake Lowe and Kim Mennen took photos for the album. Bassist Karl Watterson recently bought a new bass and is using some of his photos for promotion of his new endorsement. The band bring instruments, a smoke machine, and lots of ideas. "Should I go hair out, do you think?" Shaun asks. The band laugh and give him a ribbing, making it hard to keep up the tough, angry look he's going for. Jake uses a Canon 5D Mark III standard camera that he tells me is at the higher end of the spectrum with a 100ml fixed lens for the portrait shots and a wider angle for the group shots.

Album cover art was commissioned to New Zealand fantasy artist Nick Keller. Nick works for film company Weta Workshops and also does freelance work for bands (Black Dahlia Murder, Beastwars, Bulletbelt). He starts with a black and white sketch for picture ideas, then does a digital mock up to explore a different colour palette, before producing the finished piece as an oil painting. Many bands choose a wraparound composition, with a front and back cover that fold out to create one picture. With this kind of artwork, each piece must also stand alone. Artists generally charge a flat rate and costs cover time, design work and the rights to use the artwork.

▼ Cover artwork by artist Nick Keller

### CD Production

Implant Media replicate and duplicate CDs and DVDs of any quantity. Duplication, the process of burning from blank CD-R media, has a 3 to 4 day turnaround for orders under 500 units. Travis Woods explains, "Orders above 500 units will be replicated rather than duplicated. This process requires at least 2 weeks' notice and involves creating a glass master. Replicated CDs have a longer shelf life." Problems can include: receiving audio incorrectly burnt, data discs opposed to audio, or CD text and International Standard Recording Codes (ISRC) may not be embedded into the mix. Travis explains, "CD text is information displaying on players not connected to internet, like car stereos. A band name and track will not display. Most digital formats receive information from Gracenote, which will then display on any device connected to your internet. The ISRC process can take a few weeks to generate through ARIA, but will ensure you getting paid for your music. People underestimate how long the whole process takes; you may not like the mix for example, or the artwork is not quite right, so booking launches before your CDs are ready is not good. Book it once you have it in your hand. A budget can be maxed out by this last stage of production and bands often can't afford to get what they really want, but as the first thing people will see, produce the best thing you can. Allow a budget and get a quote early." ➤





# PROGRAM GUIDE

MARCH – JULY – 2016

LISTEN ONLINE – [PBSFM.ORG.AU](http://PBSFM.ORG.AU)  
PH. 03 8415 1067 | TXT. 0400 03 1067

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6 A.M	<b>THE BREAKFAST SPREAD</b> A MUSICAL ALTERNATIVE CAT & NICK					<b>5FT HIGH &amp; RISING</b> ALT. COUNTRY MYLES O'NEILL SHAW	<b>MAGIC CARPET RIDE</b> ECLECTIC MUSIC RON DICKINSON
9 A.M	<b>ARE YOU READY?</b> DEEP SPACE & GROOVES DJ J'NETT	<b>MYSTIC BREW</b> JAZZ & ELECTRONICA MIKE GURRIERI	<b>ROOTS OF RHYTHM</b> BLUES & ROOTS HELEN JENNINGS	<b>WHAT THE FOLK!</b> FOLK & WORLD SUSI LANAGAN	<b>PORTS OF PARADISE</b> EXOTICA & JAZZ PADDY HARRISSON	<b>JAZZ ON SATURDAY</b> JAZZ JIM MCLEOD	<b>THE GOSPEL SHOW</b> GOSPEL PETER MILES
11 A.M	<b>BLACK WAX</b> GROOVIN JAZZ ADAM RUDEGEAIR	<b>SPACE IS THE PLACE</b> GLOBAL BEATS MOSES ITEN	<b>MALT SHOP HOP</b> DOO WOP MR. DOO-WOP	<b>JAZZ GOT SOUL</b> SOULFUL JAZZ CHELSEA WILSON	<b>BREAK THE CHAIN</b> REGGAE & DUB TOP RANKING YONI	<b>FIESTA JAZZ</b> LATIN JAZZ SAUL ZAVARCE	<b>BLUE JUICE</b> BLUES & SKA MOHAIR SLIM
1 P.M	<b>ALL OUR STORIES</b> MUSIC, STORIES, CULTURE JESS FAIRFAX	<b>SOUTHERN STYLE</b> BLUEGRASS & OLD-TIME JAN DALE	<b>JUMPIN' THE BLUES</b> BLUES & RHYTHM TOM SIANIDIS	<b>COCOA BUTTER</b> SYNTHESIZER SOUL PRINCE JIMMY	<b>TOMORROWLAND</b> BEATS & SOUL EDD FISHER	<b>SWITCHED ON</b> JAZZ & LATIN EMMA PEEL	<b>THE JUKE JOINT</b> BLUES MATT
3 P.M	<b>Homebrew</b> AUSSIE MUSIC MADDY MAC	<b>IT'S A GAS</b> ROCKABILLY DINGO	<b>SOUL TIME</b> CLASSIC SOUL VINCE PEACH	<b>ACID COUNTRY</b> COUNTRY & ROOTS DAVID 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
5 P.M	<b>ZEN ARCADE</b> INDIE PRESS GANG	<b>MIXING UP THE MEDICINE</b> MIXED GENRES ERICA	<b>THE AFTERGLOW</b> UPBEAT SOUNDS LYNDELLE WILKINSON	<b>FANG IT!</b> ROCK & ROLL RUARI CURRIN	<b>STONE LOVE</b> STRANGE & LUXURIOUS RICHIE 1250	<b>BABYLON BURNING</b> REGGAE & DANCEHALL JESSE I	<b>GLOBAL VILLAGE</b> WORLD & ACOUSTIC ROGER HOLDSWORTH
7 P.M	<b>MUMBAI MASALA</b> INDIAN BEATS RICHI MADAN	<b>GLITTER AND DOOM</b> SUBVERSIVE CABARET JENNIFER KINGWELL	<b>AGAINST THE TIDE</b> ELECTRO INDIE MONICA	<b>JUNKYARD</b> ARTIST SPECIALS MICHAEL 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
8 P.M	<b>HIPPOTAMUS REX</b> HIP HOP RONIN	<b>GO FOR BROKE</b> ROCK & ROLL KEN EAVEL	<b>SHOCK TREATMENT</b> GARAGE & ROCK KEV LOBOTOMI	<b>SUNGLASSES AFTER DARK</b> PUNK & GARAGE PHIL MACDOUGALL	<b>SMOKE AND MIRRORS</b> DISCO/BOOGIE/HOUSE CC:DISCO!	<b>FRESH PRODUCE</b> HIP HOP COSI	<b>DIZZY ATMOSPHERE</b> JAZZ & IMPROV GERRY KOSTER
10 P.M	<b>THE BLEND</b> ELECTRONICA BEVIN CAMPBELL	<b>FRET NET</b> GUITAR EXPLORATIONS STEVE PASSIOURAS	<b>POJAMA PEOPLE</b> ROCK & PROG CHRIS PEARSON	<b>SCREAMING SYMPHONY</b> PROGRESSIVE METAL PETER & 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
12 A.M	<b>EAR OF THE BEHEARER</b> FREE JAZZ PAUL KIDNEY	<b>PEEKING THROUGH THE WOOL</b> GLOBAL PSYCHEDELIA JOSHUA HODSON-SMITH	<b>BE SUBURBAN</b> LO-FI INDIE MADI	<b>THROUGH THE COLLAPSE</b> EXTREME METAL MITCH	<b>BURNING BITUMEN</b> HARDENED METAL KENE LIGHTFOOT	<b>B.P.M.</b> BEATS/BREAKS/MIXES PBS DJs & GUESTS	<b>TALES FROM THE OTHER SIDE</b> EXPERIMENTAL ELECTRONICA MICHAEL O'SHEA
2 A.M	<b>GOT THE BLUES</b> BLUES ANDY MERKEL <small>ALTERNATES WITH</small> <b>TRUE GRIT</b> LO-FI ROCK & ROLL TRENT STERLING	<b>CLUB IT TO DEATH</b> AUS/NZ PUNK & INDIE PETER BRAMLEY <small>ALTERNATES WITH</small> <b>SHAGGIN' THE NIGHT AWAY</b> BEACH MUSIC BIG IAN SUTHERLAND	<b>CIRCLING THE SUN</b> DOOM, PSYCH, SHOEGAZE CLAIRE DICKSON <small>ALTERNATES WITH</small> <b>INTO THE VOID</b> DOOM & STONER LENZ	<b>TROPICALIA</b> CARRIBEAN, CALYPSO & CUMBIA ELLE YOUNG <small>ALTERNATES WITH</small> <b>ECLECTIC LADYLAND</b> WOMEN ON TRACKS SIGRID	<b>IRVINE JUMP!</b> RETRO BEATS TONY IRVINE <small>ALTERNATES WITH</small> <b>THE WITCHING HOUR</b> ROCK VARIATIONS VANESSA HILL	<b>NEW NOISE</b> VARIOUS PRESENTERS	<b>CONNECTIONS</b> MUSICAL FAMILY TREES CHRIS XYNOS <small>ALTERNATES WITH</small> <b>SUBTERRANEAN CHILL</b> CHILLED SOUNDS KIT B

Is YOUR band READY?  
The Making of an Album

Planning your Launch

Launching at the Evelyn Hotel, Fitzroy on December 12th, Shaun contacts the bands they want. “Once we have a line up, we’ll approach a venue, give them some dates and really sell it to them.” Band booker for The Evelyn and The Workers Club Jack Stav says generally the main band will organise the line-up. With around 17 bands playing per week, he advises booking at least 6 weeks ahead. Jack prefers working with pro-active bands: “Those who may not be a bigger band but put a lot of effort into what they’re doing, have their own ideas, put on a really good show, and network. If it doesn’t work, at least I know a lot of effort went into the night.”

Audio engineers provide sound for punters and ensure band members can hear themselves and each other. Drummer Mark Farrugia needs to hear Shaun’s vocals, and Shaun relies on hearing Mark’s snare and his own vocals; if they are too low, he can blow his voice by over compensating. Audio engineer Marita Fitzgerald says, “A band can sound god-awful on stage, but out front where you need it, can sound great.” It’s best to constantly use the same one or two engineers. Confidence is a big thing for an inexperienced band, and the more an engineer knows of your needs, the better prepared they will be.

Many bands use analogue wireless technology for freedom of movement on stage, but due to changes in Australian frequencies, some equipment is now illegal, or will not work properly on stage. Every state, and different areas of that state, will be using

different frequencies. YOU will need to know what frequency you’re on. Marita says, “If you use wireless, make sure you have a big long lead that will act as your spare.” Digital gear is pretty safe, analogue equipment is the most problematic, but also the one most people prefer. For more information visit Australian Communications and Media Authority (ACMA).

Lighting technician James Munro provides lighting for his band Nightmare, as well as many others. Though lighting is one of the least thought of aspects, James says: “You’ve not only got to sound good, but look good; punters get more into it and can shed their worries of the week.” He encourages all bands on a line-up to have lighting. “If you’re just doing one band, the night can seem lopsided. But not everyone wants lighting, that’s okay too, it’s their show.” He believes a good rock show is actually closer to a theatre production pretending to be a rock show. “Bands should get in touch early and provide a set list, a copy of the CD, and tell us how you’d like to look on the night.” Expect to pay between \$50 and \$80 for a 40 minute set.

A good support crew is important, they’ll make you look good, sound good, and not have to worry about anything but focusing on your music. You should book your crew when you book your venue. Bands can find crew members through Facebook groups such as ‘I Need Crew’.

Bands rely on selling merch to recover some of their album production costs. Brian from Blast Ink Print & Design says, “It’s important to run

your band like a business. Merch is not only advertising, it’s where you’ll often make your money. The biggest mistake bands make is leaving orders till the last minute, and if you’re in the middle of a tour and [we] need it sent to you via courier, it may end badly.”

Recording this album was much easier than the previous two In Malice’s Wake records, and the total cost was around \$12,000. Shaun says, “It’s very easy to spend money before you’re ready. Find and refine your sound, rehearse, do some shows before you record. The music industry is full of people ready to take your money and sell the rock and roll dream. Touring is not just a group of mates jumping in a van and heading off to Queensland, it may cost you sixteen hundred dollars to get there, then you need accommodation and food. It sounds great but you need to question where else you can spend that money. I’m not saying you shouldn’t travel, but don’t spend \$2,000 on a weekend playing to 50 people. If you’re a young band, talk to bands who have made mistakes so you don’t have to. Make sure you’re doing it for the right reasons, surround yourself with people who are good to work with and that will give you the energy to push through.”

Wendy Tonkin presents ‘Metal Genesis’ on Friday from 10pm-12am on PBS.  
[www.phsfm.org.au/metalgenesis](http://www.phsfm.org.au/metalgenesis)

To hear the two-hour radio documentary this article was based on visit:  
[www.phsfm.org.au/metalgenesis/blog](http://www.phsfm.org.au/metalgenesis/blog)

“Touring is not just a group of mates jumping in a van and heading off to Queensland, it may cost you sixteen hundred dollars to get there, then you need accommodation and food.”

To hear the radio documentary, scan the QR Code.



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**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', Anonymous X 3

## ANNOUNCER PROFILE:

# NICK BROWN

## [THE BREAKFAST SPREAD]

I remember the radio always being on at home. I just loved listening to people chatting away. I listened to lots of cricket and footy coverage on the ABC. To this day I can think of nothing more relaxing than reading a book in the backyard while listening to test cricket coverage - I'm pretty sure there's a mild sedative embedded in the broadcast signal. My parents were right into Creedence Clearwater Revival, The Kinks, The Beatles and The Rolling Stones. We had them on cassette and used to listen to them a lot on long driving holidays.

I really liked Savage Garden about the time I started at school. My sister and I had a pop hits compilation that had something from them and 'Wannabe' by the Spice Girls. That got a reasonable flogging at home for a fair while. I got into The Living End when their first album came out. When I started high school some kids invited me along to a FReeZA event at the Mordialloc Town Hall. It was so cool to have somewhere to go and meet other awkward kids and see some bands that weren't much older than us. It was mostly ska and punk - some of it I got but most of it went over my head. We went and saw Commissioner Gordon play an underage show at The Arthouse in North Melbourne. That felt like a whole world away from school and homework and playing sport. I played a lot of sport growing up, but by the time I got to high school people started getting quite competitive. I was a bit shit at sport so it started being a lot less fun. As such you just look to develop another interest in which you can enjoy >

# JUKE JOINT

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[THE BREAKFAST SPREAD]

yourself. There was a whole scene of kids who were sort of finding their way through the weirdness of school and adolescence and, if I'm honest, I was more into the hanging out and talking than most of the bands. It was just nice to have this other thing to do. Later in high school I got into indie stuff. Nothing particularly interesting, just whatever was being flogged on the yooof broadcaster at the time, but it got me interested in different stuff. In my last year of school I went to the Big Day Out and saw the Stooges play - that was the tour that Ron Asheton came out for. It was crazy. They were this snarling rhythm and blues machine that was unlike anything I'd ever seen. I was in awe. It just resonated with me like nothing had before. That put me on the path to all sorts of wonderful stuff - MC5, Richard Hell, The Scientists.

My mate Ben and I sat up the back in Year 12 Physics and used to listen to music together. We'd share a set of ear buds and pretend to pay attention. After high school he got into DJing and I'd go hang out with him behind the turntables at parties and bars. It felt kinda the same. Like you were doing your own thing up the back while everyone was busy with something else. He bought me my first turntable for my birthday and I got into DJing at house parties. I just liked having an activity to do at parties. It helped to relieve the social anxiety and meant you didn't have to talk to people if you didn't want to. Pretty soon I worked out that DJing is a wonderful way to explore the relationship between people and music. You've gotta make a connection between what you're playing and the way people are feeling. It doesn't matter how much of a boffin you are or how many rare records you own - if you can't connect with people on some level then you're missing the point.

My dad has been into PBS for ages. I was, naturally, pretty sceptical of anything he was listening to when I was a teenager. Toward the end of high school I started to see that there was a whole weird world of stuff out there and PBS was a pretty great introduction to music that was way off my radar. It was also filled with these wonderful characters - announcers with great voices and quirks. A whole other world, really. Break the Chain, City Slang and Stone Love were early favourites. I remember listening to the live broadcast of the last drinks at The Tote in 2010. It was such an emotional night and the PBS-RRR-3CR simulcast managed to perfectly capture the vibe of what was going on. That place holds so many memories for so many people; it was nice that everyone who missed out on tickets was able to listen in and hear what was happening.

I came down to Drive Live in 2012 to see the bands play on Fang It! and instantly loved the place. The volunteer co-ordinator Mara recognised me from Gonerfest in Memphis where we'd (coincidentally) both been the year before. She introduced me to legendary punk presenter Grace K and suggested I go on her show to talk some shit and play some records. I had the best time. I started volunteering on reception which is probably the best role at the station. You get to meet heaps of people and find out what's going on around town. You also get to continually bug the programming manager until they give you your own show or at least some sweet fill-ins when the superstar presenters are away.

I started doing my graveyard show Lonely Stretch in mid-2014. I remember once playing all 62 minutes of Sleep's song 'Dopesmoker'. I just sat in the studio with the monitors cranked and let it wash over me. The studio phone rang right near the end of the song. My heart soared. Someone had

connected with this thing I was doing and they were ringing up to let me know. Turned out that the bloke had meant to ring Triple R to compliment a presenter who was playing Bruce Springsteen - "Well matey, if you start playing Bruce the phone will start ringing for you too." I sat in the studio laughing for about 5 minutes after that.

Getting to interview my DJ heroes Keith and Jonnie from Optimo when I first started was great too. They didn't mind that it was a graveyard show and that the interview was a pre-record that would air after they'd left the country. They gave up heaps of their time and chatted about music, running a label and Scottish independence. I couldn't work out how to get their music to play off a USB stick so there was all this silence while I sweated bullets and then Keith said, "You're gonna edit this later, right?" We all started laughing and I relaxed and got it working. It's pretty awesome to get to meet someone who you admire and they're just super nice and stoked that you give a shit about the stuff that they do.

I did my last episode of Lonely Stretch at the start of this year and began co-hosting The Breakfast Spread with Cat. When I'm not doing the show I like gardening and hanging out with my mates. I also play in a band called Cable Ties. I just play straight eighths of root notes of chords on the bass. Don't let the jazz and funk bass players trick you into thinking lots of notes or clever timing are good. They're not. ■

**Nick Brown** co-hosts 'The Breakfast Spread' weekday mornings from 6-9am on PBS.  
<http://www.pbsfm.org.au/breakfast>

Photos by Jesse Dyer  
[www.jessedyer.de](http://www.jessedyer.de)



22 EASEY

“Pretty soon I worked out that DJing is a wonderful way to explore the relationship between people and music. You've gotta make a connection between what you're playing and the way people are feeling.”



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# JOE O'CONNOR

## 2016 PBS Young Elder of Jazz

BY CAT MCGAURAN

Joe O'Connor grew up with music in his house - classics from the 60s, 70s and 80s. But Joe was still in primary school when he realised that jazz would be his passion. Fast forward 15 years and Joe takes on the PBS 2016 Young Elder of Jazz Commission as an accomplished pianist with a string of impressive awards behind him, including the 2013 National Jazz Award at Wangaratta Jazz Festival and the 2014 Bell Award for Young Australian Jazz Artist of the Year. He has also recently submitted his PhD. The Joe O'Connor Trio released their debut album *Praxis* last year. I caught up with Joe recently to find out a little bit more about our new young elder of jazz, and what he has planned for his Commission.

**CM:** Can you explain the idea behind your piece for the Commission?

**JO:** The piece I'll do for the Commission is a set of confrontations. Each works on an idea of conflict between two things happening at once, like tonal and non-tonal harmony, regular and irregular rhythm. Lots of conflicts are rhythmic in nature, like two different layers happening at once, that complement each other. Scott has worked on lots of rhythmic techniques, with odd subdivisions, grouping them in all sorts of ways. Then a layer shifts around it, so it'll be exploring that space.

**CM:** How do you see this piece in relation to *Praxis*?

**JO:** I would say that the new pieces will be an evolution of some of the ideas I explored in *Praxis*. I suppose this was a watershed album for me. I tried a lot of new things and, fortunately, I think many of them came off very well. *Praxis* was very much an expression of ideas from my study of dissonant counterpoint, a compositional method that underpins many works by Ruth Crawford Seeger. I have been working with these ideas for a while now and they have begun to combine much more loosely with other musical interests (by which I mean I am not so concerned with

dissonant counterpoint as the central framework for my compositions). Some of my recent work includes moments of almost baroque counterpoint (though less tonal) and could be considered neo-classical in this respect. What is developed further from *Praxis* is the kind of musical texture referred to earlier in relation to the literature question and my comments about 20th century classical composition.

**CM:** Do you listen to music outside of what's considered jazz?

**JO:** Yes, I often turn to 20th and 21st century classical music for ideas. There is so much diversity in the concert music of this era. Traditional tonality

was ruptured by the musical developments of Schoenberg, Webern, Ives, Bartok et al in the early 20th century and it seems that each musician needed to deal with this decline of tonality in their own way, hence the great variety of approaches. I have just submitted my PhD which explored how ideas from Ruth Crawford Seeger's music are able to inform my own work. She was an American Modernist composer whose music emerged during the period of fervent experimentation from 1900-1930. We talked earlier about a kind of distance that I like to create between templates for improvisations (chord progressions, metrical structures for example). This interest has grown out of my immersion in music, much of classical music of the 20th century, where there is a great density of movement; where there are many different logics unfolding at the same time; where every listening will be a different experience depending on where you choose to direct your focus. One of the compositions for the Young Elder Commission will likely adapt a formal method that I read about in the compositions of English/Australian composer Chris Dench (though only loosely). I also listen to other music at various times. I have a big soft spot for particular albums by Joni Mitchell and Neil Young.

**CM:** I feel like jazz can be a divisive genre - people seem to like it or they don't. Why do you think that is?

**JO:** Jazz I find to be a specialised listening experience as much as it is a specialised way of playing so the tools you bring as a listener are very important. Everyone has an idea of what jazz is, but few people invest the time to really find out how broad and deep that can be. I think people hear what is commercially popular, and conflate that with the whole genre, so if that's not what they're hearing, there's a higher chance they'll be disappointed and a lot of jazz doesn't sound like Coltrane, or Miles Davis for example. But every listener has to start somewhere, and it certainly won't be for everyone. As a listener, it's about being engaged between the interpretations and making a link between the improvisations. If you think about it in the moment, when you increase the complexity in the condition that's preceded an improvisation it becomes harder to infer what the nature of the precondition is. From a listening perspective, I find this really interesting. I lose my bearings a bit, and feel more engaged if I have to try and understand that. You could compare it to literature, like T.S. Elliott compared with someone like Banjo Patterson, where the writing is quite descriptive and more accessible. They're very different. On the surface, something like T.S. Elliot doesn't give away its answers easily, and for a lot of people that's too much, but for others it's not. If you're not willing to put in the energy to understand, then you'll miss out on those experiences. But that's fine because we can't invest time and energy into every single thing we encounter.

**CM:** Which musicians do you think are doing interesting things at the moment?

**JO:** I am always interested in our great Australian jazz musicians: Scott Tinkler, Marc Hannaford, Paul Grabowsky, Paul Williamson, Simon Barker, Allan Browne, Scott McConnachie and more. In terms of the music that I turn to for ideas, I often reference Marc's music. His compositions provide

fertile grounds for improvisation where rhythm is an important consideration. A kind of stratification often emerges between different musicians playing at the same time and this is an effect that I am exploring by slightly different methods in my own compositions. I am also very interested in the music of a community of improvisers based in New York (sometimes referred to as the downtown scene because a lot of their music happens in Brooklyn). I've spent quite a bit of time listening to pianists Jacob Sacks, Craig Taborn, Matt Mitchell, Kris Davis, Angelica Sanchez, Cory Smythe and others. All of these musicians make music that has its roots in jazz but has assimilated all sorts of other influences. Their music is full of surprises and is never clichéd.

**CM:** What do you think of the current state of jazz in Australia?

**JO:** I think that, on the whole, Australian jazz is very healthy. There is, and always has been, progressive stuff going on and this is the strain of Australian jazz that I find most inspiring. I think particularly of the music of Scott Tinkler, Marc Hannaford, Simon Barker, Ken Edie, Elliott Dagleish, Scott McConnachie, Dave Ades and so on. Some of my favourite jazz musicians anywhere are from Australia. Traditional jazz is also making a big resurgence in Melbourne among my generation and this is good to see, particularly because it continues an Australian lineage from the Red Onion Jazz Band, to the Hoodangers, to whatever is happening now. Our scene is relatively small though, and most of the music is very much American in its derivation. On the other hand, it is very difficult to present ambitious original music in Melbourne to a good audience, particularly as Bennetts Lane reaches its final days in its present form. The remaining jazz clubs are less committed to supporting progressive artists (though Uptown Jazz Cafe does include some very interesting stuff in its programming, particularly with the help of the Melbourne Improvisers Collective). This is one reason that the PBS Commission is so valuable. It supports the development of music that might never come to fruition otherwise because of the amount of time required to put ambitious programs together. ■

For all things Joe visit [www.josephoconnormusic.com](http://www.josephoconnormusic.com)

**Cat McGauran** co-hosts 'The Breakfast Spread' weekday mornings from 6-9am on PBS. <http://www.pbsfm.org.au/breakfast>

'Confrontations' will premiere at the 2016 Melbourne International Jazz Festival on Friday June 3 at Bennetts Lane Jazz Club, 25 Bennetts Lane, Melbourne.

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For details on the premiere of 'Confrontations', scan the QR Code.



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# DRIVE LIVE

BY CAMERON DUNSFORD

Some days, when it's really buzzing, I wish something like Drive Live happened every day at PBS. Down tools every day at 5, turn all the lights off, have a party and watch some radio. Everyone there seems to get a kick out of its abnormality and for anyone even slightly geeky about radio, the whole concept of people watching a band play live-to-air in a radio studio is joyous. Especially as it is some folks' first experience of seeing how it all works.



If you know our history, you can also appreciate it as a celebration of PBS' fine tradition of broadcasting bands live to air. More or less since day one, perhaps through virtue of our birth in the back rooms of the Prince of Wales, on the other side of the river, in another millennium.

The list of artists that have gone to air in this time is truly legendary. The Fall, Iggy Pop, The Go-Betweens, SPK, John Cooper Clarke, Hugo Klang, The Moodists, The Scientists, The Triffids... I could go on. By 1989, the station realised it had something worth celebrating, and pulled together the first Live Music Week – Venom P. Stinger, God, Crown of Thorns, Huxton Creepers, Swinging Sidewalks, The True Spirit and many more being broadcast, performing in the PBS studios and in venues all over St Kilda.

Over time, Live Music Week evolved into Drive Live; itself a living beast of a thing that continues to take on new dimensions and characteristics every year. Former marketing manager Janelle Johnstone saved the station many thousands on therapy bills by condensing Live Music Week into PBS' drive shows in 2011. Richie 1250's all-live approach led the change from two bands per show to three the following year; videos also became part of the whole thing in 2012 and somewhere along the way production staff were occasionally duped into three acts, live from Studio 5, with 15-minute changeovers. Press Gang inadvertently brought strobes, projectors and fog into it.

It goes without saying that it is a lot of hard work coordinating a live broadcast: such tight timeframes, myriad technical challenges, videographers and photographers in the studio and a live studio audience in attendance all do their part to complicate things. It often comes right down to the wire, but then that also seems to be when the magic really happens.

In its current format, there have already been performances that take on a hagiographic glow. Hiatus Kaiyote just got back from the Grammys in time for Drive Live. Ben Frost called in on Easey St after playing at the Sydney Opera House. King Gizzard went on to release eight albums over the next three years after performing on Drive Live – even more impressive considering they've barely stopped touring the world in this time. Primitive Calculators played live on the station for the first time after 35 years of mutual existence. Courtney Barnett played to an overflowing room, and has been unstoppable ever since.

"It often comes right down to the wire, but then that also seems to be when the magic really happens."

Fiona Kitschin, The Drones.



"In its current format, there have already been performances that take on a hagiographic glow. Hiatus Kaiyote just got back from the Grammys in time for Drive Live. Ben Frost called in on Easey St after playing at the Sydney Opera House."



Sarah Hardiman, Deaf Wish.



Jess Ribeiro.



Gareth Liddiard, The Drones.

Some traditions (surely not coincidences) are taking root too. A growing number of former Drive Live interns have returned to play with their bands in subsequent years, and two acts originally conceived as 'little bands' – a one-night-only agglomeration of musicians from kindred bands – have performed so far.

It's quite a unique thing really, the way PBS has always put live-to-air broadcasting of local bands at the centre of its programming. You have to wonder if PBS hadn't come to life at the Prince if we'd have ended up with Studio 5 in Collingwood today. ■

Photos by *Melissa Cowan*

[www.melissacowan.com.au](http://www.melissacowan.com.au)

For videos of this year's Drive Live performances, visit: <http://www.pbsfm.org.au/drivelive>



To view 2016 Drive Live footage, scan the QR Code.

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▲ Cat and Crispi Final Breakfast Spread show 2015

▼ Kit, Gerry and Claire





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