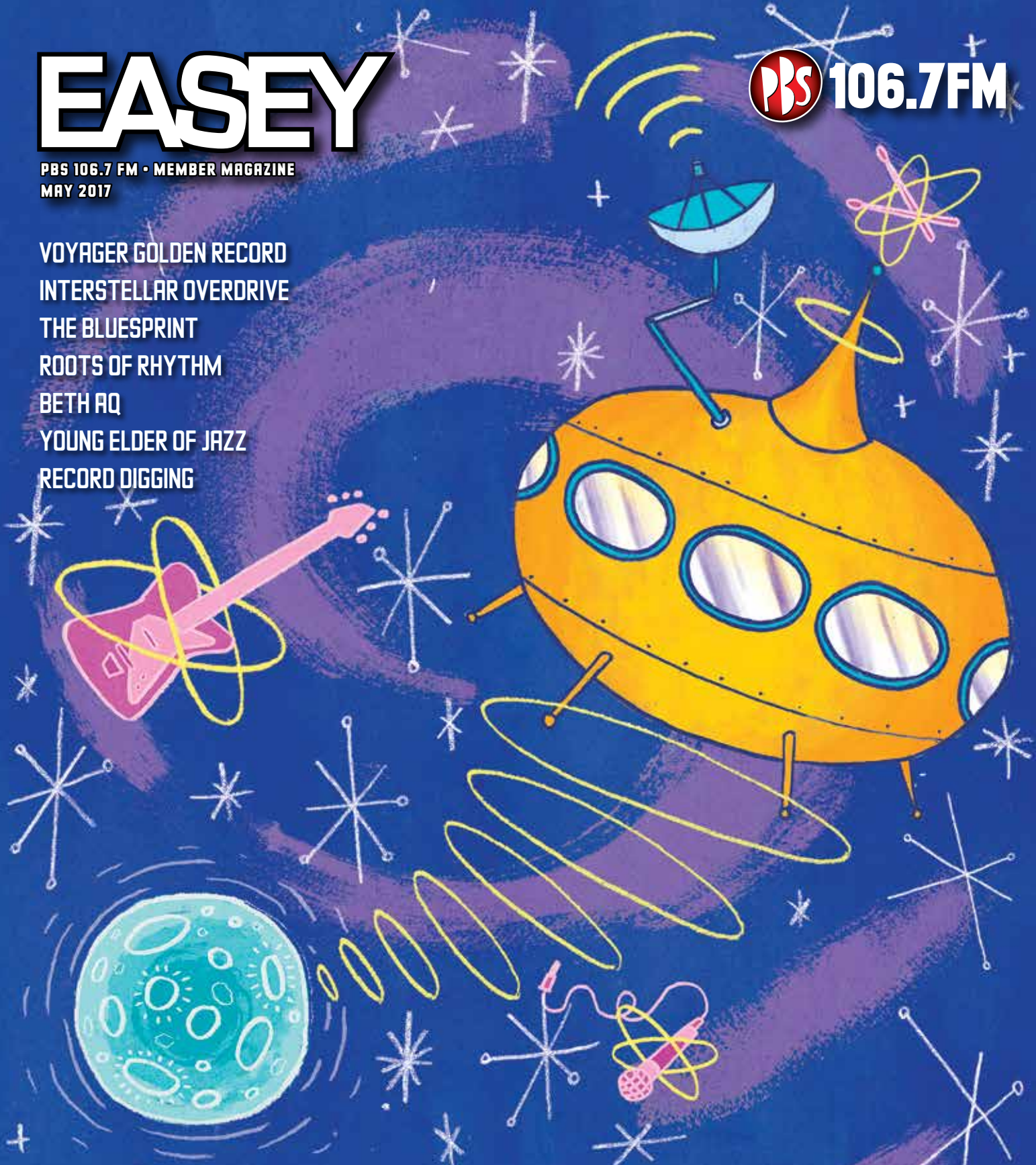


EASEY

PBS 106.7 FM • MEMBER MAGAZINE
MAY 2017

PBS 106.7FM

VOYAGER GOLDEN RECORD
INTERSTELLAR OVERDRIVE
THE BLUESPRINT
ROOTS OF RHYTHM
BETH AQ
YOUNG ELDER OF JAZZ
RECORD DIGGING



PBS RADIO FESTIVAL

MAY 15 – 28 2017

PBS RADIO FESTIVAL MAY 15 – 28 2017



First Prize

Brand new, ride away, classic red Primavera 125

Primavera is Vespa's bestselling scooter based on the proven design, style and practicality that has made Vespa the most recognised scooter in the world. The Primavera features an advanced electronic fuel injected 125 motor and is fully automatic for ease of use. It's economical to run, fun to ride, and comes with 2 years unlimited KLM warranty. Courtesy of Peter Stevens Motorcycles.



Second Prize

Funk Vector Turntable white with F5 arm and AT cartridge courtesy of Audiophile.

Third Prize

A hand crafted Maton SRS808C acoustic guitar with hard case.

Fourth Prize

A live music double pass to The Old Bar for 12 months.

Fifth Prize

Tickets for you and 3 friends to Golden Plains 2018, plus food & drink vouchers.



Performer Prize

Three weekday rehearsals at Bakehouse Studios, EP mastering by Adam Dempsey at Deluxe Mastering, photography package from Lucy Spartalis, music video package from Samurai AV, a Clingan Guitar Tone voucher, plus a Silvertone 1303 U2 Electric Guitar, MXR M300 Reverb Pedal and DSL Jacquard guitar strap courtesy of Echo Tone Guitars.

Junior Prize

A kid's bike with helmet and lock from Reid Cycles, family pass to Puffing Billy, 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 options.

Pet Prize

A commissioned pet portrait by We Are Family – unusual pet portraits.

Friend for Decade

Cinema Nova Silver Pass - unlimited films for you and a friend for three months.

Friend for Life Prize

See it in style with a Palace Cinemas VIP card - unlimited films for you and a friend for 12 months.

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RADIO FESTIVAL DAILY PRIZES 2017

Mon 15th May

Remote Control 10 CD pack.
Strawberry Fields 2017 double pass.
Thread Den Sewing Basics for Beginners course.
Puffing Billy family pass.
Gravity Espresso Golden Ticket voucher.
Chapter Music 10 CD pack.
Cobra Snake Necktie Records and Love & Theft Recording Co pack.
Madman 5 DVD pack.
Heartland Records voucher.
Fox Hotel craft beer pack.
Northcote Nursery voucher.
Overland Journal subscription pack.
Milk! Records prize pack.

Tues 16th May

Marios food hamper.
Henry Lee Barbershop voucher.
Cooking Vinyl 10 CD pack.
Mushroom 10 CD pack.
Sugar Mountain 2018 double pass.
Secret Service 8 CD pack.
Sony 9 CD pack.
Vintage Garage voucher.
Open Ear Audio voucher.
Metropolis Bookshop prize pack.
The Pancake Parlour gift hamper & voucher.
Guitar set-up from Found Sound.
Double pass to 4 Red Stitch shows during 2017.

Wed 17th May

Framed and signed Bluesfest artist poster from Hogan Gallery.
Cooking Vinyl 10 CD pack.
Domingo Recording Company 10 CD pack.
Pilkington Jewellers gift voucher.
Queenscliff Music Festival 2017 double pass.
Cobra Snake Necktie Records and Love & Theft Recording Co pack.
Open Ear Audio voucher.
Legendary Blues Train Experience for 4.
Bulleen Art & Garden Art Workshop or Garden Class voucher.
The Pancake Parlour gift hamper & voucher.
Sun Theatre Yarraville double pass.

Thurs 18th May

Poison City Records voucher.
Remote Control 10 CD pack.
Epitaph/Anti- 10 CD pack.
EMI 5 CD pack.
The Moor's Head dinner for 4 voucher.
Longhorn Saloon voucher.
Jazzhead 5 CD pack.
Madman 5 DVD pack.
Fox Hotel craft beer pack.
Double pass to a Melbourne International Jazz Festival 2018 concert.
Northcote Nursery voucher.
Creative Framing voucher.
Vintage bike with helmet and lock from Reid Cycles.

Fri 19th May

Cooking Vinyl 10 CD pack.
Inertia 10 CD pack.
EMI 5 CD pack.
Peninsula Hot Springs Bath House double pass.
Strawberry Fields 2017 double pass.
The Moor's Head dinner for 4 voucher.
Chapter Music 10 CD pack.
Polyester Records voucher.
A Bialetti Stove Top Coffee Maker, Single Origin Honduras Coffee, plus cups & saucers pack from 30KERR65.
A wedding, commitment, baby naming ceremony or house cleansing from Joyful Ceremonies.
Sun Theatre Yarraville double pass.
Happy Valley voucher.

Sat 20th May

Northside Records voucher.
Secret Service 8 CD pack.
Sony 9 CD pack.
Round & Round Records voucher.
Pilkington Jewellers gift voucher.
Puffing Billy family pass.
Jazzhead 5 CD pack.
Bulleen Art & Garden Art Workshop or Garden Class voucher.
Fox Hotel voucher.
The Pancake Parlour gift hamper & voucher.
Double pass to a Melbourne International Jazz Festival 2018 concert.
Creative Framing voucher.
Ouvre Gallery prize pack.

Sun 21st May

Marios food hamper.
Tramway Hotel dinner & drinks voucher.
Mushroom 10 CD pack.
Sony 9 CD pack.
EMI 5 CD pack.
Peninsula Hot Springs Bath House double pass.
Annual double pass to PBS' Jamaica Jump-Up.
Le Bon Ton restaurant voucher.
Thornbury Records voucher.
Jazzhead 5 CD pack.
Legendary Blues Train Experience for 4.
Northcote Nursery voucher.
Sun Theatre Yarraville double pass.

Mon 22nd May

Bedroom Suck Records pack.
Inertia 10 CD pack.
Secret Service 8 CD pack.
Let Them Eat Cake 2018 double pass.
Thread Den Introduction to Screen Printing workshop.
Psychic Hysteria prize pack.
Northcote Social Club dinner & show voucher for 2.
Puffing Billy family pass.
Chapter Music 10 CD pack.
Jazzhead 5 CD pack.
Bulleen Art & Garden Art Workshop or Garden Class voucher.
Monster Pictures DVD pack.
Double pass to a Melbourne International Jazz Festival 2018 concert.

Tues 23rd May

ACMI Wallace & Gromit family membership.
Mini Pass for Melbourne International Film Festival 2017.
Remote Control 10 CD pack.
Inertia 10 CD pack.
Secret Service 8 CD pack.
Peninsula Hot Springs Bath House double pass.
Corner Hotel dinner & show voucher for 2.
Thornbury Records voucher.
Ginger Hair voucher.
Cobra Snake Necktie Records and Love & Theft Recording Co pack.
Fox Hotel voucher.
Creative Framing voucher.
Vintage bike with helmet and lock from Reid Cycles.

Wed 24th May

Framed and signed Bluesfest artist poster from Hogan Gallery.
Northside Records voucher.
Epitaph/Anti- 10 CD pack.
Warner 10 CD pack.
vinyl, a record store, voucher.
Pilkington Jewellers gift voucher.
The Moor's Head dinner for 4 voucher.
Annual double pass to PBS' Soul-A-Go-Go.
Napier Hotel dinner voucher.
Chapter Music 10 CD pack.
Madman 5 DVD pack.
Open Ear Audio voucher.
Legendary Blues Train Experience for 4.

Thurs 25th May

Marios food hamper.
Cooking Vinyl 10 CD pack.
Remote Control 10 CD pack.
Mushroom 10 CD pack.
Spooky Records vinyl, CD and merch pack.
Music Swap Shop voucher.
Thornbury Records voucher.
Open Ear Audio voucher.
Music On the Hill show package.
Monster Pictures DVD pack.
Port Fairy Folk Festival 2018 double pass.
The Gem Bar & Dining voucher.

Fri 26th May

Northside Records voucher.
The Reverence Hotel food & drink voucher.
Cooking Vinyl 10 CD pack.
Epitaph/Anti- 10 CD pack.
Strawberry Fields 2017 double pass.
Annual double pass to PBS' Jamaica Jump-Up.
Gravity Espresso Golden Ticket voucher.
Madman 5 DVD pack.
Bulleen Art & Garden Art Workshop or Garden Class voucher.
Creative Framing voucher.
Sun Theatre Yarraville double pass.
Blackhearts & Sparrows wine pack.

Sat 27th May

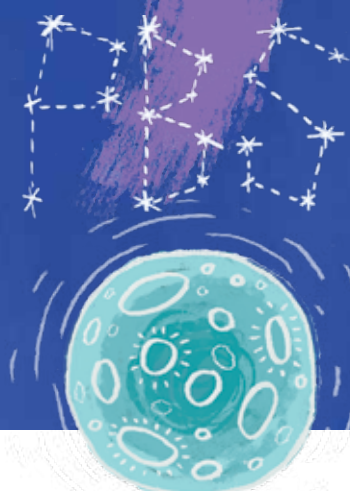
Rightwire qualified electrician for 8 hours.
ACMI Wallace & Gromit family membership.
Warner 10 CD pack.
Pilkington Jewellers gift voucher.
The Moor's Head dinner for 4 voucher.
Thread Den Vintage Hair and Beauty workshop.
Annual double pass to PBS' Soul-A-Go-Go.
Thornbury Records voucher.
Jazzhead 5 CD pack.
Open Ear Audio voucher.
The Pancake Parlour gift hamper & voucher.
Northcote Nursery voucher.

Sun 28th May

Warner 10 CD pack.
EMI 5 CD pack.
Peninsula Hot Springs Bath House double pass.
MeatSmith Speciality Butcher & Wine Merchant voucher.
Madman 5 DVD pack.
Polyester Records voucher.
Legendary Blues Train Experience for 4.
Bulleen Art & Garden Art Workshop or Garden Class voucher.
Falls Festival 2017/18 double pass.
Double pass to a Melbourne International Jazz Festival 2018 concert.
Womadelaide Festival 2018 double pass.
Creative Framing voucher.
Mount Avoca luxury accommodation weekend & wine package.

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PBS 106.7FM



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The Vibraphonic Orchestra - Launch party prize winners

A NOTE FROM THE GENERAL MANAGER

There is something about the vastness and mystery of deep space that draws musicians. Gustav Holst wrote a seven-movement suite about the planets in our solar system (not including Pluto as it wasn't yet known and don't get me started on whether or not it really is a planet). Music theorist George Russell talks about a gravitational pull in his exploration of jazz theory. The Police sing of Walking on the Moon. David Bowie has been immortalised in the stars with a constellation named after his alter ego, Ziggy Stardust. At the time of writing, rock'n'roll pioneer Chuck Berry has just died, at the age of 90. For his 60th birthday, NASA informed Berry that his worldwide hit Johnny B. Goode was included in documents attached to NASA's Voyager spacecraft in as it set off to the stars.

So it is fitting that this year's PBS Radio Festival member drive, titled One Small Step, explores the connection between music and outer space.

By taking One Small Step and signing up or renewing as a member you help PBS to champion, inspire and nurture music in Melbourne – and (way) beyond. As encouragement, we've gone that extra mile (or extra light year) with prizes such as a red Vespa Primavera from Peter Stevens Motorcycles, a Funk Vector Turntable from our good mates at Audiophile, a Maton

Guitar, tickets to shows and festivals, music packs and a heap of other prizes you couldn't fit in a black hole. All members receive exclusive music from our Studio 5 Live series and, if you really shoot for the stars by becoming a passionate member or higher, you'll receive our special edition Radio Festival t-shirt. Check out the full list of prizes and incentives on pages 2 and 3.

I'd like to take this opportunity to thank all the performer members who signed up during our February campaign and congratulate The Vibraphonic Orchestra, which won the launch party pack prize. I'd also like to thank all the performers who were part of our annual Drive Live music series, when we put a spotlight on the wonderful array of talent in our community: The Peep Tempel, Cash Savage & The Last Drinks, Corin, RVG and more.

An important piece of Community Cup news: everyone's favourite charity football game will head north this year, to Victoria Park in Abbotsford. Pop Sunday 25 June in your diaries now for an awesome day of footy, legendary bands and community radio.

In people news, in April we said farewell to one of Australia's iconic broadcasters, Jim McLeod, who spent 48 years at the ABC and more than six years at PBS. Former PBS Jazzbeat presenter Tom Sedunary now presents *Jazz on Saturday*. Jennifer Kingwell

(*The Piano Has Been Drinking*) and Trent Sterling (*True Grit*) wound up their regular shows, and Cat McGauran left *The Breakfast Spread* after three years of early starts and strong coffee. Joining Nick Brown on *The Breakfast Spread* in 2017 is Beth AQ. Joining the late-night roster is Declan James with *The Mothership*. A warm welcome back to Jess and Leah (*All Our Stories*). Adriana (*Opalokia*, on FM) has moved to 7pm Tuesdays. We're also hearing regular on-air contributions from Emelyne Khor (*The Blend*) and Bridget Small (*Be Suburban*), while Sarah O (*Free for All*) and Hannah Donnelly (*Sovereign Trax*) join *The Breakfast Spread* as regular segment presenters. On our digital radio service every week we get to hear shows from announcers from our Access Training program between 7pm and 8pm on *Cross Pollinate*.

Finally, I'd like to make special mention of Mountain Goat for partnering up with PBS to support our Studio 5 Live series – a great company making out-of-this-world beer. Enjoy the read and don't forget to tell your friends about the good (space) ship PBS.

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

PBS 106.7FM

**PBS 106.7 FM presents the EASEY PBS
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PBS acknowledges the traditional custodians of the land on which we are located and we pay our respects to them, their culture, and their Elders past, present and emerging.

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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



Helen Jennings

Helen Jennings reflects on the past three decades of making radio.

MY ROAD TO PBS

I became a PBS member in 1984, and became an active volunteer in 1985 following the move from the Prince of Wales Hotel, to the Ritz Mansions' Park Lake Building on Fitzroy St, St Kilda. At this stage we were still transmitting from the Royal Women's Hospital on 107.7MHz. Ian Stanistreet, a volunteer broadcaster, was appointed our first station manager in 1982 (-1988).

Over the next couple of years, I helped out with OB's, fundraisers, including what is still our annual fundraiser/membership drive, then called Radiothon. I remember hours spent sitting on the floor surrounded by albums and vouchers, making up showbags to giveaway to new members. I also researched, compiled and recorded a weekly blues and roots gig guide, which was played on all the relevant shows. I remember announcer Ken

Fargher, who was involved since the beginning and still volunteers at PBS.

There was a strong jazz, blues and roots presence at PBS, which was reflected in the programming, such as *Jazz on Saturday* with Marc Gunn, Graeme Osborne's *Something Else* and Len Davis' *Bitches Brew*, later to be joined by Gerry Koster, Neil Stoneman and Stan Van Hooft. Ramblin' Ross Rhodes held almost cult status with *Roadhouse Blues*, with listeners tuning in to hear the vinyl going round and round when Ramblin' dozed off after a hard night. He played some amazing music, as did Dave Ray with *Blues Avalanche*, later joined by Kaye Frost. And of course, I must mention the ongoing contribution by the wonderful David Heard in the Melbourne roots community.

There was also a groundbreaking rockabilly/blues show presented by 'Screamin' Stue Hughes, then

a member of popular local outfit, Rocket 88's. Melbourne musician, Kaz Dalla Rosa, then playing Harp with the Mojo's (Fiona Boyes' first band), presented a fortnightly *Women in Blues* show. One night in early 1986, Kaz invited me on to her program to co-present, which I did for the rest of '86.

In early 1987, I was asked to present my own show, and *Roots of Rhythm* was born, airing for the first time on Wednesday 1st February 1987. The show was initially on air each Wednesday afternoon 3.30-5.00pm, then 3-5pm. Prior to PBS broadcasts going 24/7, all shows ran for 1.5 hours, changing to current format of 2 hours from November 1987. *Roots of Rhythm* changed time slots in 2001 to 9-11am, where it still remains today, always on a Wednesday.



Helen with her Friends for a Decade Con and Julie



Helen and her partner Barry

I am very proud to be part of such a strong community, and very grateful for the opportunity to do what I love.

MY MEMORIES OF PBS ACROSS THE YEARS

In the early days of PBS, Ian Stanistreet, the PBS board and staff were working hard to increase transmission range. In August 1984, PBS, MBS & ZZZ formed a joint company, Public FM Transmissions Pty Ltd, with the aim of securing transmission facilities on Mt Dandenong. It was finally achieved with transmission beginning in September 1987 on the new frequency of 106.7MHz, in addition to 107.7MHz. it was an amazing achievement, fighting through what seemed insurmountable government red tape, and it was largely thanks to people such as Bill Runting, Garry Havrillay and Cameron Paine, to name but a few. In November, PBS officially began 24/7 transmission on the current frequency of 106.7MHz. Since the early '80's, Bill Runting has been the on-call station engineer, looking after everything technical, from the mics right through to the transmitter, what would we do without Bill!! I would also like to mention the incredible presence of music guru Mick Geyer during this time.

Mazz Knott was appointed Station Manager in Jan, 1988. In April of that year the inaugural Live Music Week (which we now know as Drive Live) was launched, commencing with a huge line-up of live to air performances from St Kilda Beach, followed by a week of live to air programs broadcast from various venues. I remember the amazing hardworking OB team led by Cameron Paine.

By 1989, a new multi-genre program schedule was introduced by the Programs Committee. *Roots of Rhythm* was followed at 5pm by 'The Prince of Darkness' aka Phil MacDougall with his program *Sunglasses after Dark*, still on air Thursdays, 8-10pm. We had great music discussions, Phil never ceased to amaze me what jazz or blues track had attracted his ears.

A highlight for me was the Mooving & Grooving Hour, live to air from the studios and then going live from the Gershwin Room at the Espy, with members of Swinging Sidewalks led by Bassist Steve Purcell, and lots of Melbourne's finest musicians, sometimes numbering up to twenty, with MC Elroy Flicker (Paul Cummings). The Sidies were also the house Band on the very popular ABC show, The Big Gig, in the late '80's.

Following Mazz as Station Manager, there was Cameron Ranjes, Peter Chellew and Roger Jones. It was Roger, who in 2001 secured and oversaw the daunting and largely volunteer effort to build new studio facilities. The first broadcast from 47 Easey St, Collingwood was on 27/11/2001.

Our current Station Manager, Adrian Basso, was appointed in January 2007 and has continued to build the station, secured our digital transmission and the creation of a third on-air studio.

MY 30TH BIRTHDAY

On the approach of 30 years of *Roots of Rhythm*, I was initially reluctant to celebrate until discovering the actual date of my very first show was Wednesday 1st February 1987. Along with the fact that the 1st February 2017 was actually a Wednesday, plus the enthusiastic prodding by the PBS staff team, I embraced the idea of throwing a party wholeheartedly. What followed for the month of February was a joyous celebration with musicians, radio colleagues, listeners and staff. Great stories of guests, interviews, live-to-airs, and memories of the Melbourne music scene over the past three decades. I had visits from special guests Geoff Achison, Jackey Coyle, Billy Pinnell, and a Studio 5 Live performance from the fabulous Teskey Brothers – not to mention all the wonderful congratulatory emails, texts, phone calls and messages I received.

We are truly blessed to have Helen at PBS. She has been a steadfast champion of the local blues and roots scene in both her accomplished professional life and through her outstanding radio program. Helen is adored by everyone within the station community, and equally loved by listeners and musicians alike. Thank you Helen for 30 years of dedicated service to PBS and the Melbourne music community.

- Adrian Basso, PBS Station Manager

All of these things made for a very memorable month of *Roots of Rhythm*, culminating with a massive anniversary party on Sunday 26th of February at The Spotted Mallard. I was overwhelmed by the enthusiasm and willingness of many musicians to be part of the festivities – and what an amazing day it was! I met many long-time listeners for the first time, caught up with old friends and heard some wonderful music and stories by Louis King & The Liars Klub (Tommy McEwan), Nick Charles, The Gospel Belles (Kelly Auty, Sweet Felicia, Kerri Simpson, Lisette Payet) and Sweet Felicia & The Honeytones. I'm still smiling!

I am very proud to be part of such a strong community, and very grateful for the opportunity to do what I love. ■

Helen Jennings presents *Roots of Rhythm* on Wednesdays from 9-11am on PBS. pbsfm.org.au/rootsofrhythm

Main photos: Kym Schreiber



Helen with Big Jay McNeely



Helen with The Gospel Belles



Louis King & The Liars Klub



Redrawing the Bluesprint

The real story behind the Texan pioneer that changed the course of popular music forever

By Rick Howe

*The Mississippi Delta has long been hailed as the home of the blues.... until now. Early recordings by Mississippi Bluesman Robert Johnson were considered to be the blueprint for bands like The Beatles, The Rolling Stones and Led Zeppelin, who led the 'British Blues Invasion.' However, almost ten years before Robert Johnson even recorded a song, the real blueprint for popular music had already been drawn in the state of Texas by **Blind Willie Johnson**. Rick Howe travelled to Texas to meet with **Michael Corcoran**, to discover the real story behind the Texan pioneer that changed the course of popular music forever.*

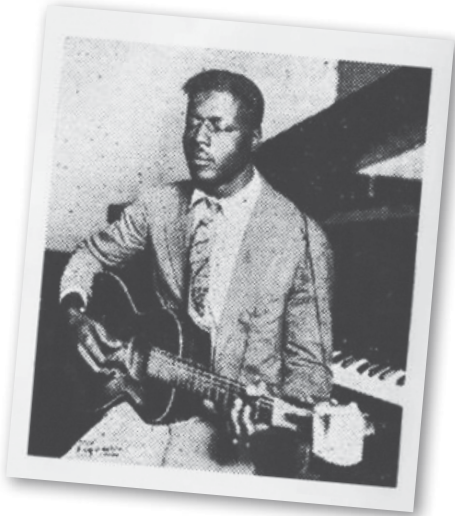
On December 3rd 1927, Frank B Walker from Columbia records travelled to Texas to set up a makeshift studio in Dallas. He put the word out that he was looking for the best musicians – black and white, gospel and country. An unknown Pentecostal preacher by the name of Blind Willie Johnson showed up out of nowhere and on that very day changed the course of popular music forever. He laid down six tracks, which went on to sell millions of copies in cover versions by Bob Dylan, Led Zeppelin, Eric Clapton and The Grateful Dead to name a few.

In the six tracks that Johnson recorded on that day, he invented and perfected multiple guitar and vocal techniques. Blind Willie Johnson popularised drop D tuning which inspired a new generation of heavy metal rockers to come. This innovation allowed Johnson to play power chords with one finger, freeing up his other fingers to fret extra notes and play slide (bottle neck). From the one photo that exists of Johnson (taken at this recording session) there is a metal cylinder on his pinky, but it's believed that on the street he used a

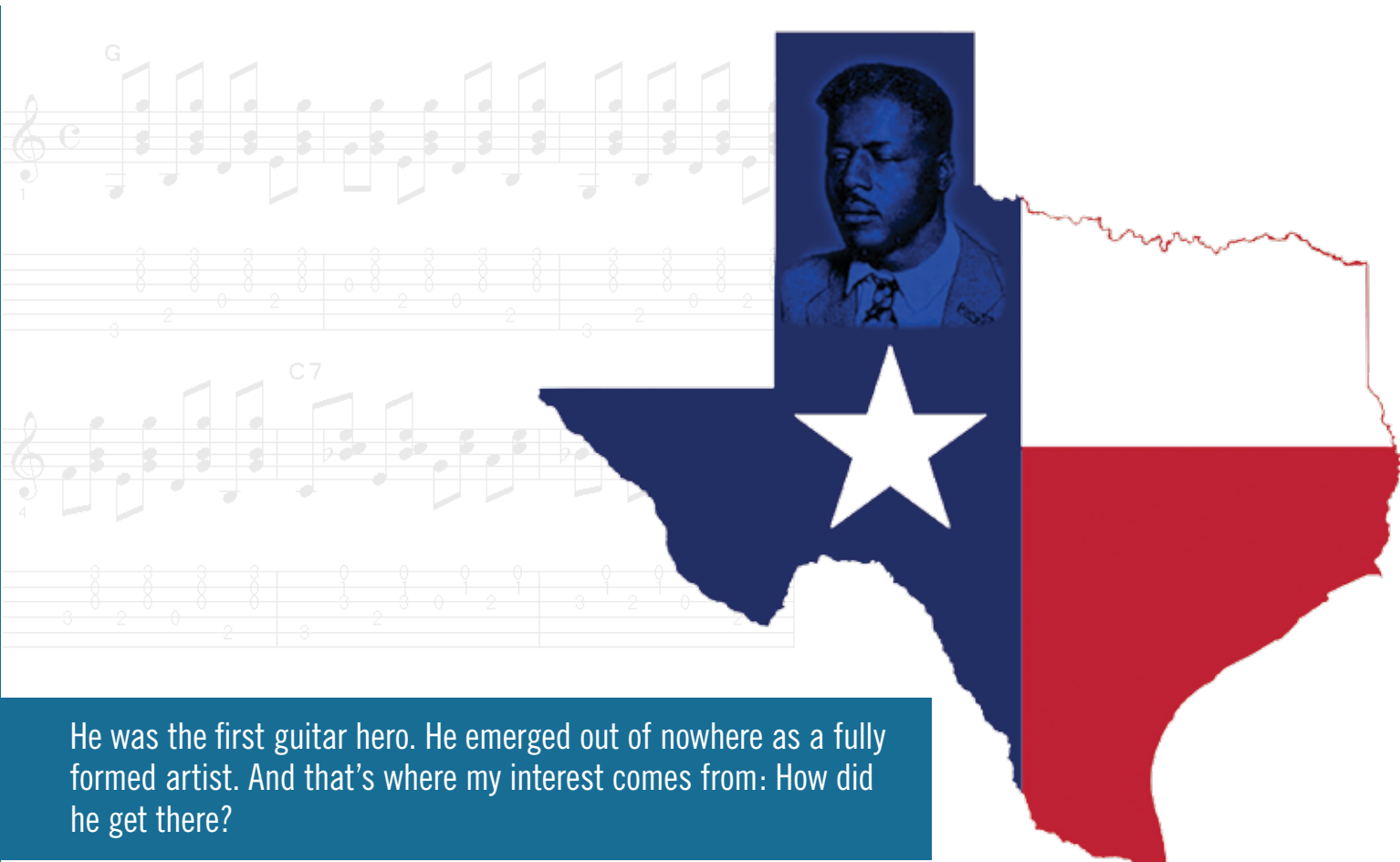
pocket knife for affect.

To this day, guitar greats still consider the track 'Dark Was The Night, Cold Was The Ground' to be the greatest slide guitar performance ever recorded. In 1977 it was also launched into space with 26 other tracks on the Voyager Golden Record, to represent the diversity of life on earth. Music writer Michael Corcoran's fascination with this record has led him to be the leading researcher on Blind Willie Johnson: "He was the first guitar hero. He emerged out of nowhere as a fully formed artist. And that's where my interest comes from: How did he get there? There's that old myth about Robert Johnson (selling his soul to the devil to become the king of the Mississippi Delta Blues) and everyone's always looking for where that spark came from. And for me it's the same with Blind Willie Johnson: Where did he get his ideas from?"

We know very little about Johnson's influences, but it's likely that he picked up his deep gravelly vocal style from the Pentecostal Church where



The only known photo of Blind Willie Johnson.
Recording in Dallas on December 3rd 1927



He was the first guitar hero. He emerged out of nowhere as a fully formed artist. And that's where my interest comes from: How did he get there?

he preached. The vocal technique known as false bass served two purposes as Michael explains:

"He did a lot of his singing outdoors, where there were people milling around and he needed to cut through the den of four or five other singers. The other reason is that Pentecostal's were into speaking in tongues; that you weren't really saved until your spirit was possessed by the Holy Ghost. I think that was the manifestation of his voice." Artists like Tom Waits and Captain Beefheart adopted this technique to supplant bad vocals: "They sing that way because they don't have a good voice. But Blind Willie Johnson had a great voice. So he sang in false bass for effect, not to supplant a bad vocal." Johnson proved this in 'Let Your Light Shine On Me', where he switches between false bass and his regular voice which Bob Dylan would later copy in 'The Boxer'. Blind Willie Johnson's 'Jesus Make My Dying Bed' was also covered on Bob Dylan's debut album, and later by Led Zeppelin under its new title, 'In My Time Of Dying'.

But it's the story of Johnson's' personal life which is perhaps most fascinating. No blues musician is shrouded in more mystery and legend than Blind Willie Johnson. The popular belief is that he was born in the small Texan town of Independence on

January 25th, 1897. His mother died soon after he was born, and his father remarried. One night, Willie Johnson's father attacked his new wife after hearing about her infidelities. Seeking revenge for her beating, Mary Fields threw Lyre water into young Willie's face, blinding him permanently. For black folk with a disability, there were mainly two options for survival: begging in the street, or singing in the street. So at the age of 5 Willie's dad gave him a cigar box guitar and his life as a musician began. By his late 40s he was sleeping on the streets after the shack he called home burned down. He then contracted pneumonia, but was refused medical treatment in the local hospital because of the color of his skin. He later died sleeping in the ashes of his burned down shack.

"Most people believe that and most of it's false" Michael Corcoran's research suggests Johnson's story told by his ex-wife, Angeline Johnson, is completely wrong: "On the death certificate it says that he died of malarial fever with syphilis as a contributing factor. In my research I discovered that back before penicillin in the late 1940s, one way to treat syphilis, was to inject the patient with malaria and the fever would kill the syphilis. And that was really the only way to treat it at the advanced stages when their mind was going. The

problem was that about 20% of the patients died from this".

It's the story of Johnson dying alone in the ashes of his house that bothers Michael the most: "When he passed away he was a preacher, and what preacher doesn't have a place to stay if his house burns down? He's got a whole congregation of people looking out for him. He was also pretty well known as a musician in the area, so



Original 78 of Dark Was The Night Cold Was The Ground, selected for the Golden Voyager Record which was launched into space in 1977

Redrawing the Bluesprint

There's plenty of mystery surrounding Blind Willie Johnson's life, however, his influence on popular music is undeniable. But the question still remains, why is Texas the real home of blues?

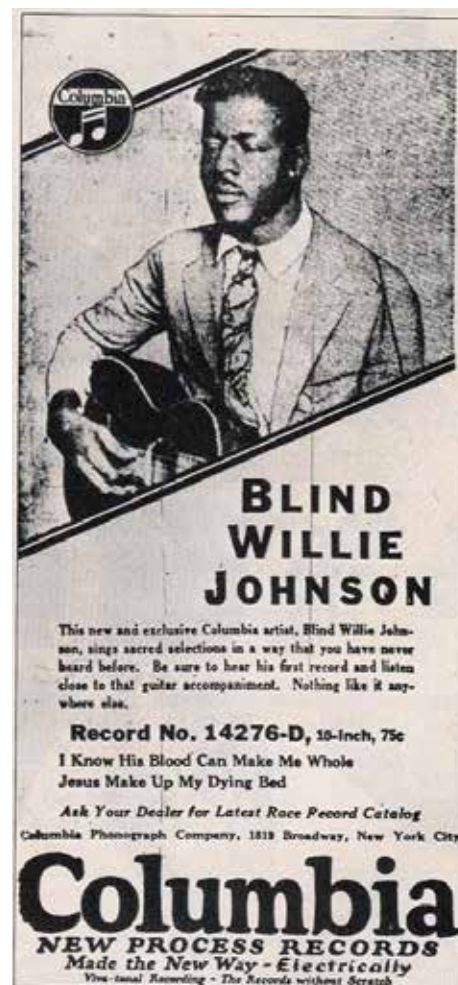
that whole idea just doesn't hold water." Michael also managed to find Willie's house that apparently burned down; it was still standing up until the 1970s and was inhabited by Johnson's daughter. Michael interviewed her but was not convinced that she really knew her father well. Johnson relied on the train networks to travel and perform, and at each of the major ports he found women to look after him. After traveling the country playing songs for his train ticket, he amassed multiple wives in different locations, so it's plausible that there's doubt over who his real family was.

There's plenty of mystery surrounding Blind Willie Johnson's life, however, his influence on popular music is undeniable. But the question still remains, why is Texas the real home of blues? For most people the story of the blues begins in Mississippi with Robert Johnson. But Robert Johnson actually recorded his entire body of work in the state of Texas, and he didn't start recording until almost 10 years after Blind Willie Johnson. Michael Corcoran explains why Texas was the place to be for the artists and the record labels: "Texas was the first state in the union that had large populations of both Mexicans and African Americans. Mexicans brought guitars to Texas for the first time. And a lot of African Americans learned how to play from Mexicans, so it's a different style of playing. That's one of the reasons why it was prominent for the record labels because they didn't just record blues, they recorded country music, Mexican music, it was all here and it was one big melting pot." Had there been a wall on the border back then, the foundation of popular music may have sounded very different today. ■

Rick Howe presents Riddim Yard on Fridays from 11am-1pm on PBS.
pbsfm.org.au/riddimyard



Rick Howe (left) with Michael Corcoran in Antone's Record Store (Austin, TX 2016)



Good Morning, Beth AQ

Co-host
of The
Breakfast
Spread

By Sarah Occhino

There are plenty of things that distinguish community radio from other media, but perhaps the defining factor is the autonomy of our broadcasters. PBS DJs are privileged with the opportunity to express themselves however they like through music in order to connect with listeners.

If you call the station, the phone call goes directly to the studio. Text in and your message will pop up on a screen right in front of the DJ you're listening to. The sponsorship announcements you hear are all for community organisations, local businesses or local music read out by friends and members of our community. PBS shares the mic to highlight the myriad of important voices throughout the community. The time comes periodically for the mic to be passed on and when dear, wonderful presenter Cat decided that it was time for her next adventure, the role was imparted with much excitement to former PBS Interviews Coordinator, continuing Access Training Coordinator and seasoned young community radio powerhouse Beth Atkinson-Quinton.

I was lucky enough to sit down with this jet-fuelled human being to talk to her a bit about her time in community radio and with PBS. Beth got to where she is by her emphatic support of community artists and broadcasters and is constantly striving to facilitate the inclusion of underrepresented voices. Beth is the Women's Representative on the Community Broadcasting Association of Australia board and has described herself in the past as a 'serial volunteer,' having worked at almost every community radio station in Melbourne.

Prior to her ventures in the world of community radio, Beth completed a degree at the University of Melbourne and went to high school in Essendon, where her participation in the arts mostly took place in drama class. A self-confessed shy kid, Beth began to find her inner beautiful freak through theatre and stage arts along with the support of her teachers and fellow creative peers. Her effervescence and goofy side have certainly stayed with her, I can personally say that she is one of the most unique backyard freestyle rappers I have ever come across. Her technique is foolproof. Simply, if you get stuck, there is nothing that won't rhyme with "Wednesday"... Brilliance. Beth is a huge supporter of live and local music ➤

Her effervescence and goofy side have certainly stayed with her... she is one of the most unique backyard freestyle rappers I have ever come across. Her technique is foolproof.



PHOTO: KALINDY WILLIAMS

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Good
Morning,
Beth
AQ



PHOTO: KURT ECKARDT

My mum is a boss feminist who stood up for herself when met with gender impositions. I don't think she knows how much of an impact she's had on the way I view the world.

and community arts and though her new breakfast schedule has put limitations on her party schedule, heading to support the local artists remains a joy and has influences the way she approaches her work at PBS.

We began our interview by discussing the Access Training Program, which Beth created with PBS - a program designed to reach out to queer people, women of colour, gender non-binary people and women who may not be otherwise able or inclined to pursue community radio for various reasons. The program is designed to show them that their voices are valued by PBS and the community at large, and it is hoped that their involvement will inspire other people who can relate to them to also pursue their passions and not fear any kind of rejection or isolation.

"To even volunteer your time, you have to have a certain privilege that many don't because they have children to take care of or work two jobs so they can pay their rent", Beth said. "We have to put systems in place, measures of support for people who volunteering isn't easy for. If you're always hearing the same type of person from the same background, from the same class, from the same experience and you're not that, then I don't think that's accessible for everyone."

Beth talked to me about how learning to make good radio every single day has been a challenge, a privilege and also about the uniqueness of learning how to do something new in a very public way. *The Breakfast Spread* is PBS's daily window into a community of artists and the ways they are

influenced or affected in real time.

"I don't exist in a vacuum, I'm constantly being influenced by the people around me", Beth noted, "and so is the person that's next to me (co-host Nick Brown) so it's really interesting to bring these external influences in and to have them be a part of the show." Expanding upon this, Beth comments about how it's important to be a bit of a sponge for what is going on in the world and to try to respond to that. She mentions a great example that came from Nick that day. "Yesterday it was announced that they're cutting Sunday penalty rates, which is ridiculous and aiding in a class divide, so, Nick played 'Minimum Wage' by Cass McCombs. I thought that was a great example of reacting and connecting with people through music. Or Nina Simone - she would have been 84-years old this week, so we played a Nina Simone song because of the impact that she had and still has on the world. Obviously, we are also always supporting local music. Being able to pair something someone's made in a bedroom home studio in Coburg and playing that alongside a track from a producer out of Berlin. Trying to put things together in an interesting way, but it's hard. Three hours is a lot of time! It's a steep learning curve, trying to keep the program relevant."

I was curious to know how Beth's politics were influenced and as per usual Beth spoke eloquently and movingly. "My Mum. My mum is a boss feminist who stood up for herself when met with gender impositions. I don't think she knows how much of an impact she's had on the way I view the world."



PHOTO: ALBERTO SEMO

Beth AQ continues to strive for what she believes in and to do so through proactivity and hard work. *The Breakfast Spread* continues to flourish with her contributions. This stellar young individual has an amazing capacity to shine and to help withdraw the glimmer from others and couldn't have been a better choice for *The Breakfast Spread* co-host. She upholds the value of being a community broadcaster, by being engaged and being herself. ■

Beth AQ is co-host of **The Breakfast Spread**, Monday-Friday 6-9am on PBS.
pbsfm.org.au/breakfast

Sarah Occhino is a regular volunteer in the PBS Music Library.

RADIO PADS OF PULSE NOISE

Digging out some of the great Australian/NZ records from the PBS record library

Club It To Death host **Peter Bramley** delves into the amazing PBS library archive and chooses five rare gems from the Australian 12" vinyl section. He shares facts and thoughts on each record, as well as trivia surrounding them, and reasons for their cultural importance.

The He Dark Age
The Dog's Breakfast LP
Sundown Records – 1990

This album title kind of suggests the audible makeup that lies therein; a gloriously weird, cinematic blend of pop songs, with some post-punk / no wave flavours. Comprising minimal, driving mid-pace drum machines, bright acoustic guitar passages, subtle bass guitar pulses, and wavering noise effects. Vocals are delivered in a casual yet assured manner. Sampled voices add dark humour, coming in and out throughout. There were two players on this record: Paul Newsome (also a member of avant-bizarre ensemble Pork) and Tony Milner (previously a member of the short-lived post-punk band The Swell Guys), with guest musicians Mary Doolan and Darren Brown appearing for one song. *The Dog's Breakfast* is a completely idiosyncratic, DIY package. All tracks recorded in various bedrooms and 'rock rooms' in Brisbane and Sydney between 1984 and 1989. These sessions were captured on either 4 or 8-track tape units, with some of the final real-time audio mix downs involving up to four people concurrently moving faders and effects unit

dials. The end results were then cut via Sundown Records in Brisbane. One of the album tracks 'Holding Out For Eden' recently resurfaced on the celebrated *Oz Waves* retrospective compilation LP, released this year via the Efficient Space imprint.

No Fixed Address
From My Eyes LP

Rough Diamond Records - 1982

No Fixed Address formed in 1979 at the Centre for Aboriginal Music Studies in North Adelaide, South Australia. Led by Bart Willoughby on drums and vocals, they developed a following early on with their tight, unique reggae rock sound, and defiant punk spirit. The band's groundbreaking album, *From My Eyes*, was recorded at the Production Workshop in North Melbourne, and released via Rough Diamond Records (a subsidiary of Polygram). The vivid jacket cover displays an illustration of a person in tears, gazing from under an Aboriginal flag, which partly covers appalling photographic evidence of "the white man's world". In the year of the album's release, No Fixed Address toured Australia in support of pioneering reggae musician Peter Tosh from Jamaica. Through the subsequent exposure from this tour, the group played dates in the UK, being the first Aboriginal Australian rock band to tour overseas. One 7" single was lifted from the album, *We Have Survived* (which was added to the National Film and Sound Archive's Sounds of Australia registry in 2008) and on the flip side, the powerful title track, 'From My Eyes' (a video for this song

was filmed in two settings, the eerie Hanging Rock located on Wurundjeri land, and the infamous Old Melbourne Gaol). Closing the album is the punk-inspired song Pigs, a sneer at police brutality and erroneous authority. The band had one other release, a split 12" with friends and fellow C.A.M.S. band Us Mob, which is the soundtrack to their joint tour film, 'Wrong Side Of The Road'. On the rear of the *From My Eyes* jacket reads: TUNGU-INGINYI (all people come together). * Check out the *From The Vault* section of the PBS website to hear a special archival No Fixed Address live recording at the Prince Of Wales in 1981.

Shanghai Au Go Go
Stand Still 12" single
Too Obscure For Sydney Recordings – 1985

Killer electro synth-pop from Melbourne. Shanghai Au Go Go comprised Meilindah Ronalds (vocals), Chris Mort (vocals, drum programming, sequencers), and Karen Harborow (synthesisers), who also

designed the striking pastel jacket art. The extended version on the A-side is sharp, fun, assertive - an utter 'banger'. Chris and Meilindah's vocals weave amongst each other with a confident coolness. Surely this was a hit in underground clubs at the time. The B-side features a shorter version of Stand Still, plus an erotic slice of sugar pop, Kiss In Sync ("act it out in public, keeping your composure / with your hand in mine we'll kiss in our time, over and over and over"). Shanghai Au Go Go were featured on the incredible compilation *The Signal To Noise Set* released in 1984, which included a cross section of other innovative Australian synth based groups such as Modern Jazz, Dono Detti, and Informatics. In hindsight, these bold, exciting bands were all crucial precursors to the popular dance and techno scenes that bloomed into the 1990s, and considering the current wave of various synth related outfits around the country, entirely relevant and fresh now.

"There's too much blood in our eyes to be concerned with short radio pads of pulse noise, charting for history, arse groove, or pub staged deprivation"

Tolley & Dara
Cutheart LP
Mirage – 1980

This documents a surreal live performance recorded in Fitzroy, Victoria at the two-theatre venue The Universal Theatre (established in the late 70s). Absurdist and unnerving, this recital was done in three parts: 1) Listen As Habit. 2) Be-fore. 3) Lurching Spitting. There is an eclectic range of foreboding percussive sounds, and slide guitar from Dure Dara, with manic-prog synths, odd effects, and nonsensical stream-of-conscious voice delivered by David Tolley. When they began performing their final piece, Chicken Shit, Dure cut and cooked a chicken in front of the audience. As a duo, they released another album the next year, entitled *You Know You Know* (Cleopatra Records). In 1983, David Tolley

collaborated with Melbourne born / UK based psych-prog artist Daavid Allen (co-founder of Soft Machine, and Gong), resulting in a record under the alias, EX-. On the back of the *Cutheart* jacket reads the album credits, and some enigmatic words courtesy of Tolley: "There's too much blood in our eyes to be concerned with short radio pads of pulse noise, charting for history, arse groove, or pub staged deprivation".

Various Artists
At The Fuhrer's Request LP
Rubber Records - 1985

A classic, brazen punk volume out of Brisbane, Queensland, put together by Johnny Rocket, and Axle Conrad of Vampire Lovers. Legendary bands featured include Just Urbain, Leftovers, Kicks, and Razar. This is raw, desperate, audacious punk rock, with over-arching despondency, highlighted



Shanghai Au Go Go
Stone's Reach

Various Artists
The Fuhrer's Request



No Fixed Address
From My Eyes LP

by such cuts as 'Threats' by Young Identities, and 'Time For Truth' by Vacant Rooms ("nevermind the people, it's the power"). Sonically and visually, it reflects the deep sociopolitical tensions felt in the state via Joh Bjelke-Petersen, the notorious Premier of Queensland at the time. The iconic cover art depicts him standing on landscape obliterated by nuclear abuse, and was designed by music promoter Paul Curtis (who later managed Regurgitator). The album has a definitive punk panache, characterized by bitter, scorched sarcasm and frustration. A correlation could be drawn with American hardcore punk, and the vital snapshots of the assorted scenes, including the compilation *Let Them Eat Jellybeans*, issued in 1981 by Jello Biafra of Dead Kennedys (who once played in Brisbane with two ATFR bands, Public Execution and Mystery Of Sixes). The record cost about \$1000 to record, print, press and cut (the master overseen by Rob Younger of Radio Birdman). Due to legal advice and pressure, the creators of this record were ordered to 'change' the title. Begrudged yet in hilariously smart-arse punk fashion, they replaced the word Fuhrer with stickers that read 'Solicitors'. From the entire press, around 50 copies are without this sticker amendment (including the PBS library copy!). This compromised account echoes the infamous Ken Done parody case with Melbourne group TISM and their *Australia The Lucky C**t* release from 1993.

■

Peter Bramley presents *Club It To Death* on Wednesdays from 12-2am on PBS.
pbsfm.org.au/clubit



PROGRAM GUIDE

MARCH - JULY 2017

LISTEN ONLINE – PBSFM.ORG.AU
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	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6 A.M.	THE BREAKFAST SPREAD A MUSICAL ALTERNATIVE BETH & NICK					5FT HIGH & RISING ALT. COUNTRY MYLES O'NEIL SHAW	MAGIC CARPET RIDE ECLECTIC MUSIC RON DICKINSON
9 A.M.	DEEEP SPACE DEEP GLOBAL SOUNDS LLOYD BRIGGS	MYSTIC BREW JAZZ & ELECTRONICA MIKE GURRIERI	ROOTS OF RHYTHM BLUES & ROOTS HELEN JENNINGS	WHAT THE FOLK! FOLK & WORLD SUSI LANAGAN	PORTS OF PARADISE EXOTICA & JAZZ PADDY HARRISSON	JAZZ ON SATURDAY JAZZ TOM SEDUNARY	THE GOSPEL SHOW GOSPEL PETER MILES
11 A.M.	BLACK WAX GROOVIN' JAZZ ADAM RUDEGEAIR	ARE YOU READY? DEEP SPACE & GROOVES DJ JNETT	MALT SHOP HOP DOO-WOP MR. DOO-WOP	JAZZ GOT SOUL SOULFUL JAZZ CHELSEA WILSON	RIDDIM YARD ROOTS, DUB, ROCKSTEADY RICK HOWE	FIESTA JAZZ LATIN JAZZ SAUL ZAVARCE	BLUE JUICE BLUES & SKA MOHAIR SLIM
1 P.M.	ALL OUR STORIES SWEET ETHNIC GEMS JESS & LEAH	SOUTHERN STYLE BLUEGRASS & OLD-TIME JAN DALE	JUMPIN' THE BLUES BLUES & RHYTHM TOM SIANIDIS	RADIO CITY ROCK & ROOTS CRISPI	TOMORROWLAND BEATS & SOUL EDD FISHER	SWITCHED ON JAZZ & LATIN EMMA PEEL	THE JUKE JOINT BLUES MATT
3 P.M.	Homebrew AUSSIE MUSIC MADDY & PATTY	IT'S A GAS ROCKABILLY DINGO	SOUL TIME CLASSIC SOUL VINCE PEACH	ACID COUNTRY COUNTRY & ROOTS DAVID HEARD	THE BREAKDOWN FUNK & SOUL DJ MANCHILD	SOULGROOVE '66 CLASSIC R&B PIERRE BARONI	FLIGHT 1067 TO AFRICA AFRICAN MUSIC STANI GOMA
5 P.M.	ZEN ARCADE INDIE PRESS GANG	MIXING UP THE MEDICINE MIXED GENRES ERICA	THE AFTERGLOW UPBEAT SOUNDS LYNDELLE WILKINSON	FANG IT! ROCK & ROLL RUARI CURRIN	STONE LOVE STRANGE & LUXURIOUS RICHIE 1250	BABYLON BURNING REGGAE & DANCE HALL JESSE I	GLOBAL VILLAGE WORLD & ACCOUSTIC ROGER HOLDSWORTH
7 P.M.	MUMBAI MASALA INDIAN BEATS RICHI MADAN	106.7FM OPALAKIA SWEET ETHNIC GEMS ADRIANA	DIGITAL CROSS POLLINATE MIXED GENRES VARIOUS PRESENTERS	AGAINST THE TIDE ELECTRO INDIE MONICA	JUNKYARD ARTIST SPECIALS MICHAEL MULHOLLAND	TWISTIN' FEVER R&B & TRASH MATT MCFETRIDGE	BOSS ACTION FUNK & SOUL MISS GOLDIE
8 P.M.	HIPPOPOTAMUS REX HIP HOP RONIN	GARAGELAND ROCK & ROLL RUBY SOHO	SHOCK TREATMENT GARAGE & ROCK KEV LOBOTOMI	SUNGLASSES AFTER DARK PUNK & GARAGE PHIL MACDOUGALL	SMOKE AND MIRRORS DISCO, BOOGIE, HOUSE CC:DISCO!	FRESH PRODUCE HIP HOP COSI & WALLA C	DIZZY ATMOSPHERE JAZZ & IMPROV GERRY KOSTER
10 P.M.	THE BLEND ELECTRONICA CAMPBELL & EMELYNE	FRET NET GUITAR EXPLORATIONS STEVE PASSIOURAS	POJAMA PEOPLE ROCK & PROG CHRIS PEARSON	SCREAMING SYMPHONY PROGRESSIVE METAL PETER & GARY	METAL GENESIS CLASSIC METAL WENDY	ELECTRIC SUNSET ELECTRONIC ODYSSEYS DJ IDES	THE SOUND BARRIER AVANT-GARDE IAN PARSONS
12 A.M.	EAR OF THE BEHEARER FREE JAZZ PAUL KIDNEY	CLUB IT TO DEATH AUS/NZ PUNK & INDIE PETER BRAMLEY	BE SUBURBAN LO-FI INDIE MADI	THROUGH THE COLLAPSE EXTREME METAL MITCH	BURNING BITUMEN HARDENED METAL KENE LIGHTFOOT	B.P.M. BEATS / BREAKS / MIXES PBS DJs & GUESTS	TALES FROM THE OTHER SIDE EXPERIMENTAL ELECTRONICA MICHAEL O'SHEA
2 A.M.	GOT THE BLUES BLUES ANDY MERKEL	THE MOTHERSHIP FUNK DECLAN JAMES	CIRCLING THE SUN DOOM, PSYCH, SHOEGAZE CLAIRE DICKSON	TROPICALIA CARIBBEAN, CALYPSO, CUMBIA ELLE YOUNG	IRVINE JUMP! RETRO BEATS TONY IRVINE	NEW NOISE VARIOUS PRESENTERS	CONNECTIONS MUSICAL FAMILY TREES CHRIS XYNOS
	ALTERNATES WITH ANDROID DISCOTHEQUE BEATS & Bleeps TULL	ALTERNATES WITH SHAGGIN' THE NIGHT AWAY BEACH MUSIC BIG IAN SUTHERLAND	ALTERNATES WITH INTERSTELLAR OVERDRIVE EXPERIMENTAL, PSYCH, JAZZ FATHER MIDNIGHT	ALTERNATES WITH ECLECTIC LADYLAND WOMEN ON TRACKS SIGRID	ALTERNATES WITH INTO THE VOID DOOM & STONER LENZ	ALTERNATES WITH SUBTERRANEAN CHILL CHILLED SOUNDS KIT B	

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THE VOYAGER

A SOUNDTRACK TO LIFE ON EARTH

By Monica Hanns

'Adaniš lušumu' (May All Be Very Well) are the very first words you'd hear if you happened upon a golden record that is currently floating through interstellar space. This ancient greeting of the Akkadian people of Mesopotamia is the first recording of 55 different languages from planet Earth, sent out to a lonely universe in search of a very elusive interstellar record player.

The Voyager Golden record is probably the most unique 'album' ever produced on this planet, a record designed entirely to leave it. It's a message of music, language and science – carefully selected to portray the diversity of life and culture on earth.

The objective of the Voyager Interstellar Mission (VIM) is to extend NASA's exploration of the solar system beyond the neighbourhood of the known uninhabitable planets to the outer limits of the Sun's sphere of influence, and possibly further.

The twin Voyager 1 and 2 spacecraft have been on a 40 year journey since their launch in 1977 taking us beyond anywhere that human technology has explored before. Encased as part of their precious cargo, the Golden Record was designed to communicate a sense of our world to any extra-terrestrials who may come across it (and could figure out how to play it...).

Upon the record's conception, a committee was formed at NASA to determine the contents of the record, chaired by notable astrophysicist, Carl Sagan. The committee selected 115 images and a variety of natural sounds, such as those made by surf, wind and thunder, birds, whales,

and other animals, the aforementioned spoken greetings from Earthlings, and printed messages from then US-President Jimmy Carter and former UN Secretary-General Kurt Waldheim. But when it came to the music to be included, it was a little more difficult to make decisions about what kind of tunes to send into outer space. I mean, how are we to know if aliens are into classical music or are more interested in progressive metal? Think about making a mix CD for someone you've got a crush on and multiply that pressure ten fold.

Some of the music was selected due to its historical and cultural significance. The record contains music composed by Bach, Mozart and Beethoven (in fact Bach gets a whopping three songs included in 90 minutes selected, so clearly someone thought aliens would really dig him). There was also a focus on ensuring that there was a diversity of music from all around the world, including traditional Aboriginal Australian singing, gamelan

music from Indonesia, panpipes and drums from Peru, and a wider selection of traditional music from Senegal, Mexico, the Congo, Papua New Guinea, Bulgaria, India, China and the Solomon Islands.

The challenge of how to represent more modern trends in music was a little trickier. How do you pick between the Beatles and the Rolling Stones? Who decides whether Elvis as 'the King' deserves to represent us musically as a planet? Well, as it turns out none of them were even in the running. The haunting blues track 'Dark Was the Night' performed by legendary Blind Willie Johnson made the cut, as well as some 1920s jazz in the form of 'Melancholy Blues' performed by Louis Armstrong and His Hot Seven. However the idea of including the more 'rock'n'roll' style of music caused the most friction amongst the committee who argued ferociously over the inclusion of Chuck Berry's 'Johnny B. Goode'. When committee member, Folklorist Alan Lomax argued that rock music was



THE VOYAGER

'adolescent', Carl Sagan retorted that "there are a lot of adolescents on the planet".

Voyager 1 entered interstellar space in 2013, and it's now over 13 billion kilometres away from Earth. The truth is that we may never know if any other beings listen to the record and get a real taste for Chuck Berry. Yet in 2016 an enterprising Kickstarter campaign raised \$1.3 million to get the record reissued so that everyday Earthlings could listen to the record as it was "meant to be played" (albeit, within the confines of Earth). NASA has also uploaded the whole recording onto Soundcloud, but I'm sure I can't be the only one in the universe that thinks everything sounds better on vinyl.

Which brings us to the most important question of all, what song would you send into space? How could you comb through your collection and pick a song that you feel represents not only humanity, but our planet as a whole?

I asked a few PBS announcers what records/songs they would want to put on an alien playlist...

WENDY TONKIN METAL GENESIS

'Countless Skies' by Be'Lakor

(from the album *Stone's Reach* out through Kolony Records, 2009 AU)

The whole galaxy needs to hear this song (and the album, and every other Be'Lakor album for that matter!). Melodic death metal with words I cannot decipher, it transcends language itself by using vocals as another instrument. Words do not matter, this is a song to be experienced no matter what language you speak. Tinkling keyboards, building guitar rhythms, fast, double kick drumming, and howling vocals, that leave you flying high one minute, then smashing the ground the next, it's my favourite song from a band who just 'move' me. It's more than just an 'aural' sensation, it's an 'experience' that invokes a rage of emotions (yes, that is 'rage', not range). Leaving you feeling drained after experiencing it, it's a song that calms my rage within. I love the way it makes me feel.

ADRIANA OPALAKIA

'Poli Apotoma Vradiazi' by Nikos Vertis

(from the album *v*, 2009)

When I was asked what record I'd like to send out into space I knew it had to represent the very thing that makes us humans so unique, and that is our ability to feel! For me, having a Greek heritage has over time made me notice how much I connect with the culture that has been ingrained into my spirit from a very young age. One thing I'm sure a lot of you have noticed is how expressive Greek people are. We love to talk with our hands, shout at the top of our lungs and unleash our deepest emotions onto the dance floor. One such genre that distinctly portrays this emotion is the Rebetiko which translates to 'wanderer' or 'misguided'. The origin of said music is believed to be traced back to gaols or hash dens. Individuals sang quietly, unforced and with no refrain. A rebetis would then add the strings of a bouzouki, another so moved by the poignant sounds would then get up and dance...

'Poly Apotoma Vradiazi' by Nikos Vertis is one of those songs that is so moving you just want to explode! I for one didn't even notice the lyrics at first and yet found myself turning up the volume full blast and unchaining myself from the shackles of my most buried feelings.

NICK BROWN THE BREAKFAST SPREAD

'(I'm) Stranded' by The Saints

(out through Fatal Records, 1976)

Sending a spacecraft out into the deep loneliness of interstellar nothingness and not packing an anthem of isolation was a massive oversight on the Voyager I and II missions. Skipping past all "the single of this week and every week" hyperbole and getting to the crux of the matter - I'm choosing this song as a metaphor for life here on our pale blue dot. The only thing less likely than the evolution of (somewhat) intelligent life at the arse end of the Milky Way is the emergence of punk rock in Joh Bjelke-Petersen's Brisbane in the mid 70s. A self-released 7" (at a time when such a thing was almost unheard of) that tore shreds off what the art school kids of NYC and the London hit factory could muster. Also an essential inclusion as near the end you can hear Chris Bailey kick over a beer bottle - an innately human sound that was mysteriously left off Sagan's original gold record.

ROGER HOLDSWORTH GLOBAL VILLAGE

'Voreia Monoipatia' by Stelios Petrakis

(from the album *Orion*, 2008)

My pick is a 13' song by Stelios Petrakis: 'Voreia Monoipatia' (Northern paths) from his CD: Orion (Buda Musique, 2008). This has been of great comfort and reassurance during long periods of travels and in long nights of pain. I think of the solo AI in the Voyager mission, alone in the depths of dark interstellar space; it also needs the comfort of great beauty ... music that represents something of the diversity of the home planet. ■

Monica Hanns presents **Against The Tide** on Wednesdays from 7-8pm on PBS.
pbsfm.org.au/againstthetide

Images: Steve Budd (@missing_ear)

...when it came to the music to be included, it was a little more difficult to make decisions about what kind of tunes to send into outer space. I mean, how are we to know if aliens are into classical music or are more interested in progressive metal? Think about making a mix CD for someone you've got a crush on and multiply that pressure ten fold.

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ANNOUNCER PROFILE

FATHER MIDNIGHT (Interstellar Overdrive)

For as long as I can remember, blues, jazz and alternate rock have been a part of my life. Whether it was dancing around the lounge room with my dad to Chain's 'Child of the Street' and Muddy Waters, going on road trips with King Curtis or Sonny Rollins as the soundtrack or listening to 'Siamese Dream' by The Smashing Pumpkins whilst my brother and I played Quake. These artists reverberated in me. Even as a youngster commercial pop acts were not very appealing. Creating experimental music came naturally to me; I would place a microphone in front the stereo speaker and route it through a guitar multi-effect pedal and would spend hours in my room changing the pitch and adding different modulation effects to the original piece. I thought it was a scream to make the vocalist sound like a chipmunk.

All the artists that resonate with me, have either rebelled against convention, are extremely dark, surrealists, mischievous pranksters or have a conquering approach towards life.

I was home-schooled early on in my life and listening to PBS played an integral part in my education. It exposed me to a lot of roots music during that time, but what really sticks out was hearing Suicide's 'Frankie Teardrop' for the first time during breakfast one morning: Martin Rev's hellish pulsating synth under Alan Vega's confronting narrative and spine tingling screams instantly changed my perception on what music could convey.

Going to school temporarily diverted my musical tastes, I wanted to fit in with my peers and I felt like listening to the pop hits of the time was the only way. Thankfully, this only lasted five minutes before I realised there were no pieces that could absorb my full attention, no epic ten minute tracks and the fact that I was becoming disconnected to what my core being was: a punk. It was enough

for me to start exploring the alternatives. All the artists that resonate with me, have either rebelled against convention, are extremely dark, surrealists, mischievous pranksters or have a conquering approach towards life.

In year eight my parents bought me a bass guitar. I quickly figured out I was never going to be a conventional bass player. Thus, the world of experimental music was thrust upon me. A land filled with unconventional approaches to instruments and sound design. It had never occurred to me that one could modify an instrument until I heard Morphine and Sonic Youth; both bands are known for tuning guitars in unusual ways and customising instruments to achieve new sounds.

The internet and PBS helped me enter the outlandish world of little known artists. I started >



ANNOUNCER PROFILE

looking on Wikipedia for obscure bands and genres. All the bands I was listening to and researching at that time had a lot of references to noise, doom metal, avant-garde and free jazz. It became an obsession trying to find any material on specific artists. I had the faintest idea that many of the artists were only available of vinyl, had little or no catalogue or out of print at the time of my discovery of them. Buying a record player was the only way to get my hands on the strange albums of the past that haven't been reissued or remastered or an edited version upon their special anniversary release. Vinyl has become an essential item for *Interstellar Overdrive*; it has allowed me to broadcast a lot of artists never heard on PBS before.

2012 was the first time I ever visited PBS HQ. Right from my first sight of the building, which was covered in graffiti and band posters, I knew I was meant to be a part of it. It radiated an analogue



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The internet and PBS helped me enter the outlandish world of little known artists. I started looking on Wikipedia for obscure bands and genres. All the bands I was listening to and researching at that time had a lot of references to Noise, Doom Metal, Avant-Garde and Free Jazz. It became an obsession trying to find any material on specific artists.

warmth and realness to it. I began volunteering in the music library cataloguing CDs, which eventually lead to me to completing the announcer course and the formation of *Interstellar Overdrive*; which initially was conceived as an instrumental show. It seemed like I was the go to man for the esoteric shows or I was one of few willing to head down the abstract highways. Filling in for programs like *Lonely Stretch*, *Far Side Virtual*, *Ear of the Behearer*, numerous experimental programs as well as a guest spot on *Jazz Got Soul* where I spoke about various types of improvisation and how it has shaped jazz throughout the decades. Having hosted such a broad range of programs made me hone in on what styles really resonated with me. At the start of 2016, I began to write my proposal: a program that encompassed jazz,



psychedelic and experimental forms of music focussing on artists who break away from the norm as well as playing some classics from the land of alternate. ■

On July 14 2016 *Interstellar Overdrive* officially launched.

Father Midnight presents **Interstellar Overdrive** every second Thursday morning 2-6am on PBS.
pbsfm.org.au/overdrive

Main photos: Kurt Eckardt



THINGS THAT HAVE BEEN SAID

A conversation with Hue Blanes, the 2017 Young Elder of Jazz

By Josie Smart

PBS 106.7FM, in conjunction with the Melbourne International Jazz Festival, once again recognises a significant mid-career jazz musician with the Young Elder of Jazz award. Now in its sixth year, the PBS Young Elder of Jazz initiative provides support for the commission of a brand new work of contemporary composition to be presented as part of the Melbourne International Jazz Festival. Meet this year's winner Hue Blanes.

The tiny bars, the dark rooms, the soft murmurs. These are some of the things that Hue Blanes speaks of when discussing the appeal of jazz. But this year's winner of the 2017 Young Elder of Jazz commission is not only interested in the romantic, underground allure of the genre. Rather, Hue – a classically trained, virtuoso pianist – is interested in the way jazz can be used as a tool to spark conversations about social change. This, he says, is one of his key focus points for his original composition *Things That Have Been Said* that he is developing thanks to the Young Elder of Jazz Commission.

As a core member of the explosive eight-piece band Jazz Party and one half of the collaborative project Singh & Blanes (with The Bombay Royale's Parvyn Singh) as well as a solo-artist in his own right, Hue Blanes is a musician very much entrenched in the Melbourne music scene. Hue has been playing music since he was 7-years-old. He recalls growing up with the sounds of Talking Heads, Elvis Costello and John Coltrane often being spun on his parents' record player, but remembers distinctly the moment his curiosity for jazz music was triggered. "I was home sick from school one day when I heard Wynton Marsalis' album *Charlie Brown and Snoopy*," Hue tells us, adding that he couldn't get enough of the New Orleans sound coming out from the speakers. "I have always loved when there's more than one horn part playing at any given time, and that album is still one of my favourites to this day."

Years down the track, Hue's insightful consumption of music has continued to evolve and his inquisitive nature has become embedded in his own approach to composition – specifically with regards to jazz. Music of many styles has long been used as a medium to communicate social and political messages, and jazz is no different. ➤

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THINGS THAT HAVE BEEN SAID

Every musical note is an expression of truth, an expression of pain and deep sorrow. Every musical note is poetry to anyone paying attention

Although at times, Hue says, it is not custom to express political views or personal feelings f or a jazz musician, so “every musical note is an expression of truth, an expression of pain and deep sorrow and every musical note is poetry to anyone paying attention.”

Reflecting upon the way jazz has been linked to social change, Hue speaks of the influence by some musical (and political) legends from the 20th century. “Take Nina Simone’s friendship with Martin Luther King and the important civil rights movement in the 1960s, and what that did to give awareness of the need for change in America,” he says, “sometimes even at the expense of Nina Simone alienating her largest base at the time: the white audience”. It was reflecting on this vital connection of music and politics that spurred Hue to propose his new work, *Things That Have Been Said*, which will be premiered at the 2017 Melbourne International Jazz Festival.

Things That Have Been Said is inherently an inquiry into the link between speech and instrumental music: can music without words still communicate messages? Or to put it another way, how can instrumental jazz as a form of intimate expression convey meaning when ‘words are not possible’? Explaining this further, Hue

cites Charles Mingus’ ‘Haitian Fight Song’ as an example of an artist who musically exposes his views on social injustice, or the way in which John Coltrane’s ‘Psalm’ uses musical phrases to signify particular words. In *Things That Have Been Said*, Hue will be looking to significant political speeches over time and presenting them musically in an ensemble comprising Kristian Winther (violin/viola), Danny Farrugia (drums), Ben Hanlon (double bass), and himself (piano and voice). The composition will include a whole set of melodic themes and subject matters, which will then form the skeleton of the piece in its entirety, and Hue has been analysing excerpts from a hugely diverse range of speeches – including some by everyone from Martin Luther King to Pauline Hanson to Bob Dylan to Donald Trump. The result will be a composition with several movements – each taking on a unique mood, with varying colours and musical textures to attempt to convey the meaning behind the speech.

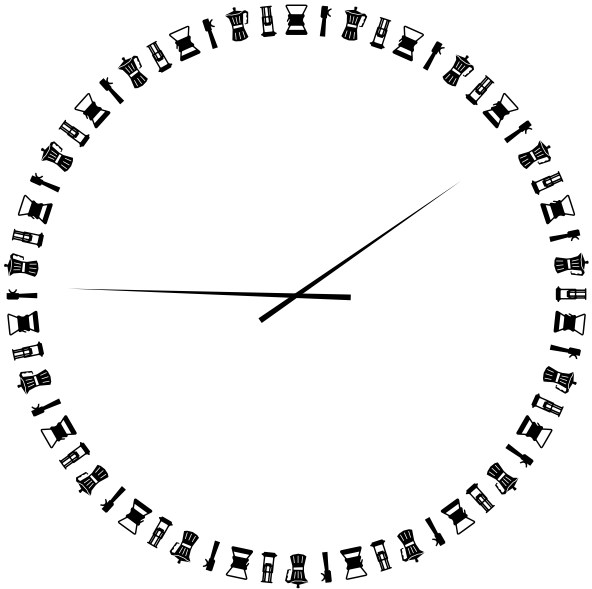
The process of forming this composition is extremely involved. Commenting on the way he attempts to understand the musical nature of one speech, Hue explains: “I had to transcribe the pitches and rhythms, along with all the inflections made during the speech’s delivery. Writing pieces from several examples of speeches is something I am experimenting with for the first time and I

cannot wait to hear what the result will be”. As a recipient of the Young Elder of Jazz award, Hue is joining the likes of Tilman Robinson, Tamara Murphy and Joe O’Connor – all musicians with their own unique styles within the genre, and examples of the healthiness of the ‘next gen’ of Australian jazz musicians. Praising the likes of Esperanza Spalding, Robert Glasper and Melbourne’s own Hiatus Kaiyote for leading the continual evolution of jazz as a genre appealing to the younger generation, Hue is confident about the future of jazz in the contemporary music scene. “I think as long as there are melody, harmony, rhythm and feelings being expressed in music there will continue to be spontaneous innovative jazz being performed well into the future”, he says. “Australian jazz is strong on the world stage and continues to be uncompromised in its general direction and I am proud to be a part of it.” ■

Hue Blanes is the recipient of the 2017 Young Elder of Jazz Commission, which is made possible through the generosity of Mark Newman. His original composition *Things That Have Been Said* will premiere at **The Jazz Lab, Brunswick** on **Saturday June 10th** as part of the **2017 Melbourne International Jazz Festival**.

Tune in to *Jazz On Saturday* with **Tom Sedunary** on Saturday June 17th at 9am to hear a special broadcast of the performance.

Photos by: WILK



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▲ PBS Staff, Christmas 2016
▼ Nick with Graham Lee and Robert McComb



▲ David Heard with Jeff Lang
▼ Helen Jennings with Margaret Roadknight by Kym Schreiber



▲ Drive Live Crowd by Kurt Eckardt
▼ Corin at Drive Live by Melissa Cowan



▲ Leah and Jess from *All Our Stories*
▼ Monica with Julianna Barwick



▼ Beth AQ, Sarah O and Josie on International Women's Day



▼ Xylouris White with Crispi, Josie and Meg



▼ PBS staff and volunteers by Zo Damage



▼ Lyndelle (The Afterglow) with Helen Marcou



▼ Mike G with Remi and Sensible J



▼ PBS Volunteer Jodi



▼ Harriet from Miss Destiny at Drive Live by Melissa Cowan



▼ Kylie Aldust at Rock-A-Bye Baby



▼ Ruari, *Fang It!*

▼ Chain & The Gang



▼ Cross Pollinate presenters Roj and Parvyn



▼ Shrimpswitch at Drive Live by Kurt Eckardt



▼ Shrimpswitch at Drive Live by Kurt Eckardt



▼ Shrimpswitch at Drive Live by Zo Damage



▼ Jan Dale



▼ Andrew Phillip, Paddy Harrison and Mario Maccarone



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