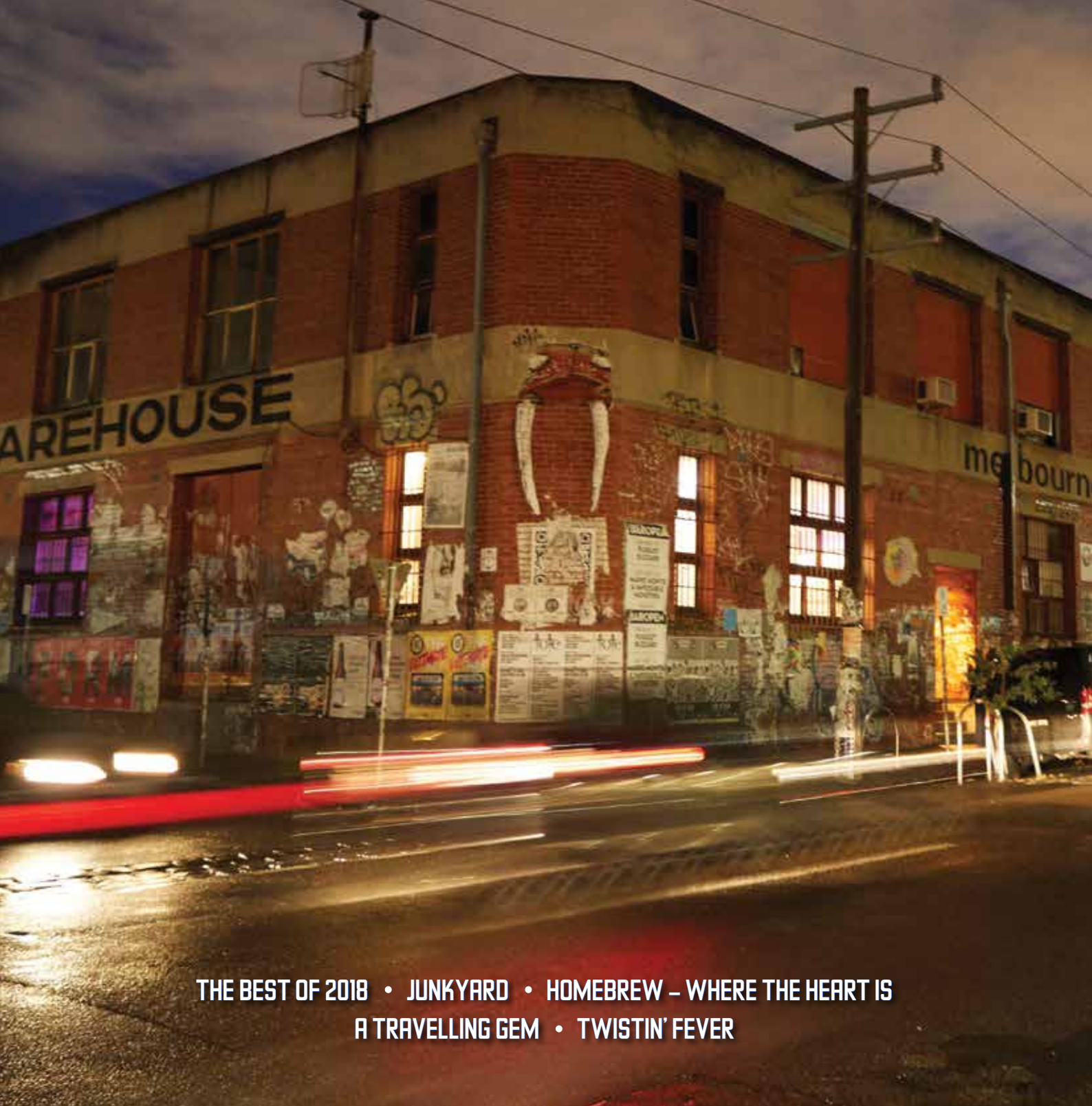


EASEY

PBS 106.7 FM • MEMBER MAGAZINE
DECEMBER 2018



THE BEST OF 2018 • JUNKYARD • HOMEBREW – WHERE THE HEART IS
A TRAVELLING GEM • TWISTIN' FEVER

EASEY 3



A Journey to the Junkyard

Author: Isabella Stav

Michael Mulholland first joined PBS as a fill-in announcer, often filling in for long running PBS program, **Sunglasses After Dark**, with Phil McDougall. It wasn't long before *Junkyard* was introduced to the grid, and the PBS listeners.

Junkyard offers a unique style of radio. Each week, Mulholland features an artist and their tracks in chronological order whilst simultaneously presenting the history and achievements of the artist.

"Phil said that the way I presented the show, it was not how he thought the show would be, but he really liked what I did with it," said Mulholland, who expanded on the show's original formula to include not just artist specials, but also in-depth research into record labels, producers, cities, and box sets. This has added variety to the show, while maintaining a focus each week in good ol' *Junkyard* fashion.

Junkyard is known for introducing new artists to listeners. The in-depth background and detailed information provided by Mulholland gives the listener enough to gauge over the hour-long show whether they like the artist or not. "To me, it gives the artist a greater chance to tell their story, as we have a full hour to present their story and their

music. It's something I feel quite comfortable doing," explains Mulholland. "The preparation that is required for such a show is immense, so is the adrenaline shot you get from meeting someone, for the first time, half an hour before going live to air." Mulholland is proud of continually introducing music to listeners who may be unfamiliar with an artist, and getting texts from them about how much they like the artist, and how they want to hear more.

Mulholland's first live-to-air interview took place just a few weeks into his first time on air. It was an interview with the guitarist from Paradise Motel and took place shortly after the band's reformation. "I wasn't too sure about doing it, as I had never interviewed anybody before, but I went ahead with it and after the show I remember thinking to myself – that wasn't too bad!" The interview gave Mulholland the confidence to do more interviews. Some of his favourite interview

The preparation that is required for such a show is immense, so is the adrenaline shot you get from meeting someone, for the first time, half an hour before going live to air."

memories include Mick Harvey (Nick Cave & The Bad Seeds, The Birthday Party), Hugo Race (Nick Cave & The Bad Seeds, Hugo Race and The True Spirit), Henry Rollins, who said it was one of his favourite interviews, Steve Ignorant (Crass), Glen Matlock (Sex Pistols) and JJ Burnel (The Stranglers), as well as John Lydon aka Johnny Rotten, Stiff Little Fingers' Jake Burns, and Peter Hook of Joy Division. Not to mention local artists Sarah Mary Chadwick and Laura McFarlane of Ninetynine.

"Not only has it been amazing interviewing these artists for the show, but personally it has been a huge achievement. Many of these musicians have been a major part of my musical history," said Mulholland.

Presenting *Junkyard* for over five years has helped Mulholland gain self-confidence, not just on air but in his daily life. "I loved it when Isobel Campbell, in the middle of a phone interview, said in her wee Scottish accent 'You know what

Michael, you ask really intelligent questions'. Preparing the show and doing the interviews has been the most creative thing I've ever done," describes Mulholland. "It's an incredible feeling starting with a blank piece of paper and ending up with a fantastic hour of radio. ■

Michael Mulholland presents **Junkyard** every Thursday from 7-8pm on PBS.

pbsfm.org.au/junkyard

Isabella Stav is a valued PBS volunteer.



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Michael Mulholland with Henry Rollins



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Synthesize MeSS

Author: Bridget Small

At the end of an unsuspecting alleyway in North Melbourne, lies the Melbourne Electronic Sound Studio (MESS). Commonly referred to as MESS, this non-for-profit organisation exists to provide the community access to an entire history of electronic musical instruments. They are the kind of instruments that are unattainable to many of us because of their price-tags and rarity. The pairing of electronic music machines, and a collective of the community using them, mirrors the ethos of both my show, Synthesize Me, and the values of PBS in general.

I had a chat with audio-visual artist and co-founder of MESS, Robin Fox.

Can you tell me about the origins of MESS?

So the way it came about was Byron (MESS' co-founder) and I were discussing various ideas.

I'd inherited quite an amazing collection of synths through family connections and thought it would be nice if these were accessible to more people; they have become so obscenely expensive that the average person doesn't have access to them.

We're also a little bit anti-museum culture here; we like our things to be used. They're not that old (the instruments) when you think about them in instrumental terms. You think about the age of the violin or the age of the harpsichord, these things are hundreds of years old, and then the VCS-3 for example, the iconic synthesizer, is only fifty. And so the idea that you would lock up an instrument after fifty years and stop making music with it is kind of absurd.

Because a lot of the synthesizers we have at MESS are so antique, there is a maintenance issue around them and one of the interesting things is that if you don't turn them on for long periods of time, bad things can happen. So it's important that they get switched on and it's important that

the circuits get warmed up. It's very much like a vintage car, you can't just leave it in the garage for years and years.

You're a membership based organisation, like PBS, which I think is wonderful. Why do you think that's important? What purpose does MESS provide within the community?

The membership model was one we decided on because of organisations like PBS actually. We weren't trying to make money, there were plenty of models on how to run a commercial studio, but we didn't want to be that. We wanted to be a community organisation. We also think it's interesting that when someone buys a membership it's an act of inclusion, it's an act signifying we're a part of that community.

The meaning of electronic music can be taken very literally, when any electrical device is involved. However, there are differing views and beliefs as to what the defining element of electronic music is. What is your perspective?

There's a great quote from an experimental artist in the 70s called Ron Nagorcka. He was asked, "If you record a sound and play it back what's changed?" And he said, "Everything has changed."

I've always been a little bit wary of definitions that limit interpretation. So I've always tried to be non-specific about things, but trying to pin down electronic music is really interesting.

When you think about the way we listen now, for example, everything is mediated electronically. So if it's coming out of a speaker it's essentially electronic music, there's voltage conversion going on everywhere even if I'm listening to a Bach Violin Concerto it's electronically mediated. And of course that's electronic music because that's facilitated by the invention of the tape machine so there is this electronic device that's making that possible.

There's a great quote from an experimental artist in the 70s called Ron Nagorcka. He was asked, "If you record a sound and play it back what's changed?" And he said, "Everything has changed." ■

MESS is located at:
15 Dowling Place
North Melbourne, VIC 3051

To become a member of MESS or find out more head to <https://mess.foundation/join>

Bridget Small presents **Synthesize Me** every alternate Thursday from 2-6am on PBS.

pbsfm.org.au/synthesize



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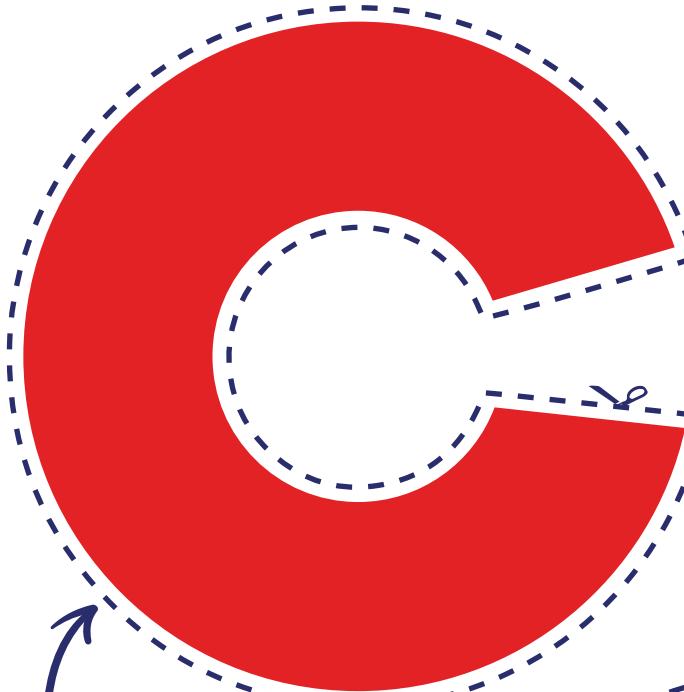
Missing all the fun of Radio Festival? Continue to party and Feast your Ears (and eyes!) with our PBS bunting. Fun for all the family!

WHAT YOU'LL NEED

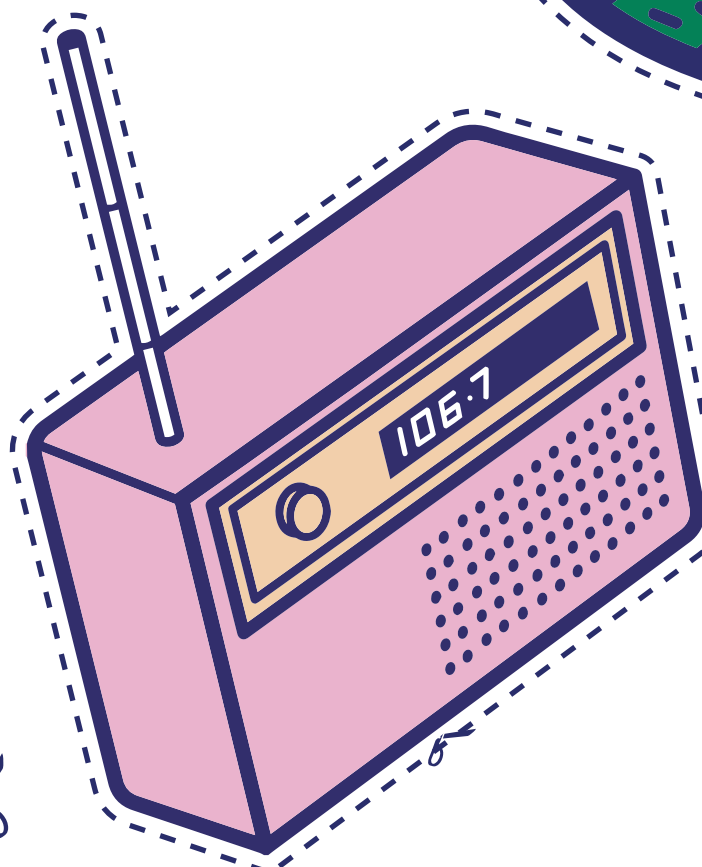
- Yarn (multiple colours for multi-coloured pom-poms)
- Cardboard (from a cardboard box is perfect)
- Scissors
- Glue
- Hole punch
- Cotton thread

INSTRUCTIONS

1. Glue all shapes onto cardboard and cut out*
2. Put two 'C' shapes together
3. Wind yarn around the 'C' shapes, the more you wind the fluffier it gets! (Add different coloured yarns for multi-coloured pom-poms)
4. Once yarn is nice and plump, cut the yarn in between the two 'C' cardboard panels (see pic 4)
5. Cut another piece of yarn (approx. 25cm long) and thread it through the two 'C' cardboard panels twice and tie it in a knot (see pic 5)
6. Pull the cardboard out and give your pom-pom a haircut (see pic 6)
7. Use the hole punch to place a hole at the top of each shape and thread additional pieces of yarn through each of them
8. Depending on where you want to hang your bunting, cut a length of cotton thread and attach the shapes and pom-poms to your liking.

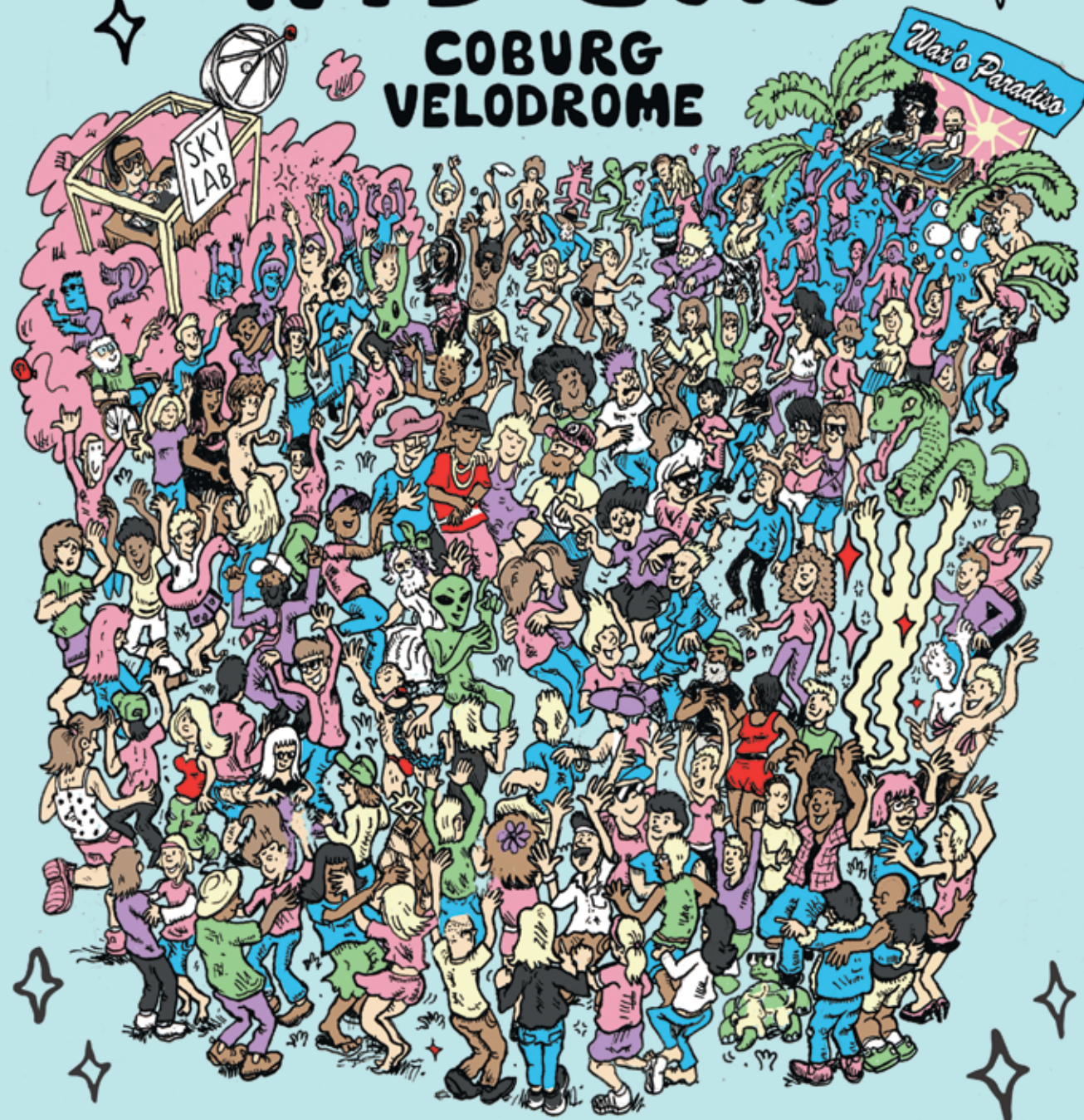


YOU NEED TWO OF THESE, SO CUT OUT AND TRACE TWICE ONTO CARDBOARD.



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KENJI TAKIMI · LALIC · MANDARIN DREAMS · MIDLIFE
REMI · ROK RILEY · SENEGAMBIAN JAZZ BAND · SO.CRATES
SOPHIE MCALLISTER · STEVE SPACEK · WAX'O PARADISO**

Maddy Mac and Patty

Homebrew — Where The Heart Is

Author: Maddy MacFarlane

I clearly remember the inception of Homebrew. I was at the PBS station in Collingwood because I had won a copy of that week's feature album. I'd only been back in Melbourne a short while, after leaving a graveyard show and an undergrad degree for a year abroad, but I had remained a PBS member during that time.

PBS' then Program Manager, Hugo Armstrong, spotted me at reception. "I didn't know you were back. We're finalising the next grid changes right now – write up a program submission." So I did. On the spot. A pitch for *Homebrew*.

The intention for *Homebrew* has always been to highlight Australian music without being limited

by genre or style, and to be a program as much for musicians as for audiences. The pitch saw *Homebrew* join the grid on Monday afternoons 3-5pm, taking over from Claire Stuchbery's *No Frills* and continuing PBS' dedication to Australian music, musicians and labels.

Early on in *Homebrew*, I had my first Studio 5 Live experience. The band was Children of The Wave (Dan Flynn of Major Chord and music writer Bob Baker Fish). Their album *Carapace* had come out in late September 2008, and only a few weeks later they were the first Studio 5 Live guests for a fledgling *Homebrew*.

Soon I was requesting Studio 5 Live sessions all the time. An early band on the late Two Bright Lakes label (now Little Lake records), Kid Sam, came in to Studio 5 in 2009 with their debut

self-titled album. Other remarkable bands that played in Studio 5 Live for *Homebrew*, who were similarly impactful on audiences but unsatisfyingly short lived, include Sydney group Bridezilla playing their only album *The First Dance*, and beloved Melbourne duo Super Wild Horses. Though I wish each of these groups were still active, it's special to know that they were supported and held in the spotlight while they were around, and that they won't be forgotten. Other Studio 5 Live sessions on *Homebrew* include Black Cab, The Dacios, Ainslie Wills, Closet Straights, The Polites... too many to name.

There have been many memorable guests – Paul Kelly's intensity, Mojo Juju's truth speaking, Archie Roach's determination, Mia Dyson's depth, >

Homebrew —
Where The Heart Is

Lindy Morrison’s eternal vision. There was also the somewhat lively interview with Augie March, a live phone interview with Jack Ladder around Christmas one year when he rang from a chaotic shopping mall, and there was that curious musician, who thought the world was ending back in 2010, who used good music to trickily secure air time and spread the word... ah memories.

A lot can happen in ten years. Having spent my high school years in Geelong, Magic Dirt were hugely influential to me. When the news came in August 2009 that bassist Dean Turner had passed, it was simply devastating. It still seemed so fresh when Adalita released her achingly raw debut solo album in 2011. That year, because of *Homebrew*, I was a judge for the Australian Music Prize and while I listened fairly to all the albums submitted for judging, nothing could shift Adalita from my top spot. It wasn’t until the day of the award ceremony that the judges made their final decision. I remember how wet it was in Sydney that day, flash-flooding holding up many of the judges and much of the city – lots of phone and Skype calls as we endeavoured to all meet. The shortlist got shorter and there was so much debate and impassioned cases to be made. None of us knew the final result until it was announced. I still remember what Adalita was wearing (I did say I was a fan girl) when I chatted with her on the street about what a masterpiece her album was, and how it would be remembered. In 2013 Adalita’s second album, *All Day Venus*, came out. Another masterpiece. And this year, as well as more Adalita shows and murmurs of a third album, poignant news came that Magic Dirt will



The intention for *Homebrew* has always been to highlight Australian music without being limited by genre or style, and to be a program as much for musicians as for audiences.

join together again for the first time since the split for some very special shows. A lot can happen in ten years.

Of course there have been many folk doing the work of *Homebrew* over these years. In 2012, I moved from *Homebrew* to *The Breakfast Spread*, and I can’t express how perfect it was that outgoing *Breakfast Spread* treasure Jenny O’Keefe moved to *Homebrew* and kept the local love thick. Patty Furze joined the team in 2016, a buddy from the pub footy field, where we played together for the Easybeats FC. Patty has such a natural talent for radio, and with his experience and enthusiasm for supporting live music, he was a shoe-in. It only took a few weeks of co-hosting together to realise the radio relationship was for keeps.

Homebrew is certainly a team effort. It’s special to have *Homebrew’s* Friend For Life, Jane, supporting us on the PBS reception desk each Monday afternoon. There are often students with us in the studio and behind the scenes as the program goes to air. Connecting with *Homebrew* and PBS members has been a treat. Honourable mentions go out to performer members, The Fuzzrays, who won the grand 2018 Radio Festival prize – a Vespa Primavera! And also to our most junior member, Eddie, who has been a member since her first embryonic moments, and her lovely parents, Erin and Steve.

It’s often little points that speak the loudest, like learning how the music is heard each week, and how it enters homes and lives. I’m not great on social media, but I love how *Homebrew* audiences let their musician friends know they’ve heard their song on the radio. Shout out to Geelong’s Billy Gardener of The Living Eyes, Ausmutants, and Anti-Fade Records. In the early days, Billy’s mum would let him know every time we played one of his songs. I’m not sure that Billy ever heard them, but the success of Anti-Fade (they just released their third record compilation *New Centre of The Universe* - a 2018 PBS feature album) speaks to their place on the airwaves.

Finally, a thank you to the musicians. Your response to *Homebrew* is a really important measure of the program. If bands didn’t care to support the show, send in music, let us know when they’re playing, the big and little events they’re throwing, then we’d have to question what we’re doing. Thank you for these solid, symbiotic ten years. ■

Maddy MacFarlane presents *Homebrew* every Monday from 3-5pm on PBS.

pbsfm.org.au/homebrew



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It's A Twistin' Time!

Author: Caitlin Cassidy

*Matt McFetridge always dreamt of presenting a radio show where he could showcase the music he'd loved since he first started collecting records. But it was when he moved to Melbourne nearly a decade ago, and started listening to PBS, that **Twistin' Fever** was born.*

Twistin' Fever is a show that celebrates the lesser known, overlooked artists of the 50s and 60s. McFetridge describes it as a program that plays "those oddball recordings that make you go –what were they thinking?"

After becoming a member of the station, completing the announcer course and filling in on many late night graveyard shifts, the show became a reality and has been a feature of Friday nights at PBS since 2012.

"PBS seemed so accepting of all types of music and presenters," McFetridge says, "I began to think this could be a place for me."

The music McFetridge plays spans a diverse array of genres. On any given show, you can expect anything from R&B, surf, rockabilly, soul, country, hillbilly, doo wop, Mexican rock 'n' roll, garage and whatever else piques McFetridge's interest. "I try to keep things upbeat and have a fun party vibe," he says. "It is Friday night after all!"

McFetridge's only concern starting the program was that "someone would be listening and like what they heard." And it seems they did. Over the years *Twistin' Fever* has attracted a unique, but loyal, following. "People who enjoy *Twistin' Fever* come from all walks of life and span all ages," he says. It's unsurprising, given the diversity of the music that came out of the 50s and 60s.

McFetridge says, "The biggest appeal with this era of music is that as soon as you move away from the bigger record labels it's a real adventure as to what you will find. One side of a doo wop record might be a sad ballad about how much someone misses their lover and it's all a bit pedestrian, but you flip it over and it's an unhinged rock 'n' roll instrumental number with jungle noises and someone screaming one word over and over."

These are records that had a physical 45rpm format limit, restricting the recording time to two-and-a-half minutes. Because of this, these decades produced an explosion of independent record labels. "Every kid with a saxophone, guitar or a drum kit thought they could be the next big

star, throw everything at the wall and see what sticks." It is this element of the unexpected that keeps McFetridge buying, and playing, these records.

Along the way, McFetridge has had some favourite moments on air, such as The Minnesota Voodoo Men from Japan, who played live on Halloween eve a few years ago. "They played a bunch of originals and some great Halloween themed covers. "The live set was great. However the interview was a bit challenging due to the language barrier!"

Luckily for listeners, *Twistin' Fever* isn't going anywhere fast. "As long as I can keep the show sounding fresh and interesting for myself and the listeners, I'll keep twistin'," McFetridge says. "It'd be nice to make it to ten years or more. I'm excited to hear what's on the B side." ■

Matt McFetridge presents **Twistin' Fever** every Friday from 7-8pm on PBS.

pbsfm.org.au/fever

On any given show, you can expect anything from R&B, surf, rockabilly, soul, country, hillbilly, doo wop, Mexican rock 'n' roll, garage and whatever else piques McFetridge's interest.



PROGRAM GUIDE

NOVEMBER 2018 - FEBRUARY 2019

LISTEN ONLINE – PBSFM.ORG.AU
PH. 03 8415 1067 | TXT. 0400 03 1067

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6 A.M	THE BREAKFAST SPREAD A MUSICAL ALTERNATIVE CLAIRE & MILO					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 OAM	WHAT THE FOLK! FOLK & WORLD SUSI LANAGAN	PORTS OF PARADISE EXOTICA & JAZZ PADDY HARRISSON	JAZZ ON SATURDAY JAZZ ANDREW YOUNG	THE GOSPEL SHOW GOSPEL PETER MILES
11 A.M	BLACK WAX GROOVIN' JAZZ ADAM RUDEGEAIR	BOOGIE BEAT SUITE HIP-HOP & BOOGIE MzRIZK	MALT SHOP HOP DOO-WOP MR. DOO-WOP	ETERNAL RHYTHM SPIRITUAL JAZZ SHIO	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 MUSIC, STORIES, CULTURES 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	HEADHUNTERS GLOBAL & BEYOND ELLE YOUNG	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	AGAINST THE TIDE ELECTRO INDIE MONICA	JUNKYARD ARTIST SPECIALS MICHAEL MULHOLLAND	TWISTIN' FEVER R&B & TRASH MATT MCFETRIDGE	BOSS ACTION FUNK & SOUL MISS GOLDIE	IMPRESSIONS LOCAL JAZZ ROSS NABLE
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/INZ PUNK & INDIE PETER BRAMLEY	INTERSTELLAR OVERDRIVE EXPERIMENTAL, PSYCH, JAZZ ALEX SIMS	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 MODERNIST MODERN CLASSICAL RICHARD 'CAS' CASTLE	SYNTHESIZE ME PROTO-ELECTRONICA BRIDGET SMALL	AFRO TURN UP AFROBEATS & AFRO HOUSE KIX	IRVINE JUMP! RETRO BEATS TONY IRVINE	NEW NOISE VARIOUS PRESENTERS	CONNECTIONS MUSICAL FAMILY TREES CHRIS & SASHA
	ALTERNATES WITH ANDROID DISCOTHEQUE BEATS & Bleeps TULL	ALTERNATES WITH SHAGGIN' THE NIGHT AWAY BEACH MUSIC BIG IAN SUTHERLAND	ALTERNATES WITH SOLARIS ECLECTIC SYNTH & ELECTRONIC XAN & CLANCY	ALTERNATES WITH ECLECTIC LADYLAND WOMEN ON TRACKS SIGRID	ALTERNATES WITH THE PSYCH WARD ALT-POP CHAOS HEATHER		ALTERNATES WITH SUBTERRANEAN CHILL CHILLED SOUNDS KIT B

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A Travelling Gem

Author: Adriana

As the days became shorter and the air crisper, I longed for the arrival of June 15; this date is not only my birthday, but it also marked my last day of university and the start of a trip of a lifetime. To chronicle my experiences of a European summer, I decided to practice the art of journal writing. Here we go!

Thursday January 4

Someone asked me today what my new year's resolution is and to be honest I had no idea what to say! All I know is, it will have to be pretty extraordinary if I want to trump 2017.

Monday February 12

I bought a ticket to London today!

Saturday March 3

My mates keep asking me if I'll DJ while I'm in Europe. That wasn't my intention when I booked my flight but I guess I could give it a crack. Who knows when I'll have this opportunity again? I'm going to send off a bunch of emails by the end of the month and see what happens! ➤

A Travelling Gem



Friday June 15

I am FREEEEEE!!!!

Thursday June 19

I am so proud of myself for making it to Bristol within a day of landing in London! What's even crazier is that when I arrived at Noods Radio for my guest mix, one of my fave Melbourne bands, 30/70, were there as well! They asked me to stick around to watch them play, but I'm super jet-lagged and nervous about my gig tomorrow night.

So now here I am sitting at the back of the bus and heading back to London. I'm eating the most amazing juicy blackberries that I found in a little supermarket – can you believe these babies only cost me one pound?!

Wednesday June 20

Okay, I'm so nervous about my set at Brilliant Corners tonight. It's a vinyl-only gig and I worry that I haven't packed enough records. I need to stop stressing!!! This is a great opportunity and I need to just have fun and live in the moment.

Besides, I still have an entire day ahead of me so I can have a squiz at London's much-loved Eldica record store. There's a pic of Jamie 3:26 on their website so I assume it's ah-mazing.

Thursday June 21

OMG I actually did it. I played Brilliant Corners! After a quick disco nap, I woke at 8pm feeling super groggy. I had a shower, put on bright red lippy and packed all the dusty vinyl I had bought yesterday. After three hours of digging, I walked away from Eldica with a sweet selection of boogie, Latin jazz, rap and afro. After a short walk through the unfamiliar streets of Dalston, I had made it to Brilliant Corners, the very institution that I have looked up to for so long. After watching Gustave and Jonny play, I got to drop my needle for what was one of the most memorable sets of my lifetime.

Friday June 22

After arriving at NTS this morning, I was greeted by none other than Charlie Bones and his guest, Mark Grusane. I met Mark just a few months ago

at CC:Disco's 'Club Coco'. I remember him radiating a positive energy that night and upon seeing him today, he once again exuded a warmth that managed to calm my nerves.

After a few words and taking the infamous pic inside the caravan (pictured above), I made my way into the NTS studio. I pressed play and did what feels most familiar to me – I turned on my mic and said hello to everyone who was listening far and wide. Very soon, I received messages from friends back home and it felt as though they were right there by my side during this monumental occasion.

Tuesday June 26

When I finally made it to Red Light Radio's metal security door, I was buzzed in and shown to the very studio that I, like so many others, have spent countless hours online watching people DJ. After Alyssa set up my Facebook live video, it was my time to be watched - Big Brother style! It did feel awkward but I relished the moment and welcomed the many confused faces who expected a peep show, but instead got to witness me Djing instead. LOL!

Okay, I'm so nervous about my set at Brilliant Corners tonight. It's a vinyl-only gig and I worry that I haven't packed enough records.

I am so thankful to the person who asked me what my new year's resolution would be. They unknowingly planted a seed, and I made it grow through sheer determination, commitment, hard work, and stepping outside of my comfort zone. Along the way I met some incredible people, formed some amazing memories and most importantly, made my dreams come true! For this I am truly proud of myself!

So now my only question is, where to next?! ■

Adriana presents **Opalakia** every Tuesday from 7-8pm on PBS.

pbsfm.org.au/opalakia



Susi Lanagan: The People's Champion

Author: Meg Butler

Susi Lanagan has been hosting PBS' What The Folk! show for over a decade. She spoke to Meg Butler about getting hooked on radio and impressing folk from the next studio, to halfway across the world.

Your show has the tag line 'for people who didn't even know they liked folk.' What is it about *What The Folk!* that appeals to people who didn't know they liked folk?

I think what I like the most about folk music is that one can usually hear the lyrics and the sounds are so melodic. I discovered folk when I lived in Canada for a few years. I was very alone and my sister, who'd lived in London by herself, suggested I buy a radio to keep me company. That's when I discovered folk music stations. They were playing music that I didn't realise was folk (which I'd always thought was syrupy and soppy). And it did keep me company and cheered me up and I found friends eventually – mostly at folk music concerts! I like to think my show does that for other people too, and makes people see that folk music is really very compatible with one's life.

Can you tell us more about how you learnt to be a radio announcer in Canada?

After listening and loving this new, to me, though sometimes century old music, I rang one of the folk radio stations (I'd never called one in my life!) to win concert tickets and I DID win! It was such fun. The music was lovely and the people were so kind. I started going to a lot more folk shows run by the DJ Steve Edge, who has been for many years presenting a community radio show on CiTR (student radio at The University of British Columbia). Steve also promotes, on a not-for-profit basis, many fabulous musicians from around the world. I began volunteering as a media assistant and one

day mentioned to Steve that when he was away the music on his radio shows was still enjoyable but the announcing were sometimes a bit lacklustre.

He said, "Well, why don't you try it yourself?" That put me on the spot! So somehow I ended up at CiTR doing their announcers course, absolutely petrified and feeling quite overwhelmed by the technology and the amount of thought and planning that goes into doing a show. But I got through it, and I did my demo CD. I was able to join Steve on some of his shows, but never ended up with a show of my own. I came back to Australia in 2001 and, having already heard of PBS and Roger Holdsworth, of *Global Village* fame, I did the PBS announcers course. After quite a few fill-ins on *Global Village* and some on *Flight 106.7 to Africa*, I was offered my own show in 2005. Being trusted by Roger and Stani to fill in on their shows was an honour and I learnt a lot.

You've been the host of *What The Folk!* for nearly thirteen years. Has the way you find new music for your show changed over the years?

I still can't quite believe I've lasted this long! Thank you PBS! I don't know if the show has



changed all that much over the years, but I've now got over 30,000 songs on iTunes and thousands of CDs. I only had a few hundred CDs when I began. I still love putting my shows together though it's getting harder to choose what to play, given there's so much choice. Sometimes it's a bit hard to narrow it down to around twenty-five songs a show.

Can you tell us about one or two of your stand-out moments from hosting *What The Folk!*?

I think it's probably interviewing some of the musicians that I've loved for so long – Luka Bloom (Irish), Eddie Reader (Scottish), Loreena McKennitt (Canadian). Sometimes they ring me during the show. Sometimes they're in the studio! It's amazing. They are my heroes.

***What The Folk!* is on at 9am, and follows on after *The Breakfast Spread*. A former presenter of *The Breakfast Spread*, Nick Brown, would refer to you with great warmth, and took to introducing you on air as 'the people's champion, Susi Lanagan.' What do you think he meant by that?**

Well, I never did quite work out what Nick meant by that, but I assume that it was a reference >



Photo credit: Owen McKern



Susi Lanagan:
The People's
Champion

to the music I played and that everyone could understand and feel supported by. Folk music is very loving, I think. I feel honoured if anyone thinks I'm a champion. It used to make me smile too.*

What place does folk music have in an increasingly busy city like Melbourne?

Folk music is just about people. And animals, actually – the cats & dogs in my home enjoy it too! It's about what we feel towards each other and, for me, about the moon, stars, sun, trees and flowers. Maybe we all need to notice weather, plants and animals? They mean so much even, and especially, in urban environments.

After discovering my love for such a variety of music that I'd never considered 'folk' before, it's been such a pleasure to share it with listeners who hadn't heard it either!

What are you, and the cats and dogs, listening to most at the moment?

Jollie Holland and Samantha Parton (Canada), Julie Fowles (Scotland) and Eliza Gilkyson (US).

What plans do you have for the future of What The Folk?!

More music for people who didn't know they liked folk music.

"Susi has always been one of my favourite people at PBS. Encouraging, caring and effortlessly joyous - she brings a radiant energy into the station on Thursday mornings. What The Folk! is the

result of so much hard work and dedication to a multitude of folk music communities in Australia and beyond. Susi's deep knowledge is matched by an enthusiasm for the new and a humbleness rarely seen in veteran broadcasters. More power to the people's champion."

Nick Brown. ■

Susi Lanagan presents What The Folk! every Thursday from 9-11am on PBS.

pbsfm.org.au/whatthefolk

Meg Butler is the PBS Marketing & Events Manager.



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Firas Massouh

PBS MUSIC COORDINATOR

Mojo Juju – Native Tongue

Cash Savage and The Last Drinks – Good Citizens

Connan Mockasin – Jassbusters

Marc Ribot – Songs Of Resistance 1942-2018

Adam Simmons Creative Music Ensemble with Afro Lankan Drumming System – The Calling

Whenever I think of transformative musical moments I reflect on the place where most of these moments have occurred in my life. That place has always been Melbourne, but it is especially so since my recent return following a few years of living away that I realise just how lucky we are to be in such a vibrant musical city. I am also thankful that my work at PBS affords me the opportunity to feel immersed in a scene where all kinds of musicians and artists engage in some of the most creative work around. In recent time I have been moved by such performances as Adam Simmons's new work *The Kites of Tianjin*; Nils Frahm's mind blowing concert at Hamer Hall; and, Elena Colombi's powerful 4-hour techno set at The Gasometer. Then there's Jen Cloher's engrossing solo show at The Melba Spiegeltent. Equally beautiful was the delightfully dreamy opening act to Cloher's show by Hollie Fullbrook from New Zealand band Tiny Ruins. Another gorgeous moment was in meeting the indefatigable Cash Savage in the PBS music library. These are but a few examples of encounters and experiences that cement in my mind just how much of a musical hero Melbourne is. This city is certainly more than the sum of its parts; it is the artists that it hosts, the rooms that they play, the audiences they captivate, and the memories they create.



Claire Dickson

THE BREAKFAST SPREAD

Connan Mockasin – Jassbusters

Kamaal Williams – The Return

Chaka Khan – Like Sugar

Khruangbin – Con Todo El Mundo

Unknown Mortal Orchestra – Sex & Food

I feel so lucky to call Melbourne "The Music Capital of the World!" home, and this year has certainly stood testament to this label. The amazing live acts I've had the chance to witness this year has been ridiculous, so many artists I thought I'd never get the chance to see!

Highlights would include Ata Kak at Golden Plains (and the whole festival in general), Slowdive, Lonnie Liston Smith, Roy Ayers, Kamaal Williams... the list could go on and on.

Just to see our local Melbourne scene thriving the way that it is, is super exciting! I can't believe how many great local acts I've seen throughout the year. So much world-class music on our door steps – get out there and see it!

Zydeco parties and strange voodoo gatherings and back again. So real you can smell the sawdust.

The Nick Moss Band play Chicago blues straight ahead with no compromises. It's the zen of the lump-de-lump boogie, a beating heart of steel and Pabst Blue Ribbon.

On *Spiritus*, Jane Lee Hooker take the all-out, rocking blues approach they began on their debut and wrap it around their own songwriting. This band is a force of nature.

Lloyd Spiegel gets more interesting with every album. He's grown to become one of the most interesting songwriters in the Australian roots scene and his formidable guitar skills weave in and around the song like a counter argument teasing new meaning out of the lyrics.



Adam Rudegeair



Erica Dunn

BLACK WAX

Prince – Piano & A Microphone 1983

Allysha Joy – Aradie: Raw

Medeski Martin & Wood and Alarm Will Sound – Omnisphere

Jon Cleary – Dyna-mite

Louis Cole – Time

My musical highlight of the year would be St Paul and the Mpls Funk All Stars in July at Bird's Basement. The Peterson family is Minneapolis music royalty, and Paul himself was recruited into the legendary Prince side project, The Time. Following the demise of that group, St Paul fronted The Family (now known as fDeluxe), and was the first to sing 'Nothing Compares 2 U' on their self-titled album from 1985, five years before it became a hit for Sinead O'Connor. St Paul (bass and vocals)

MIXING UP THE MEDICINE

Kaiit – Live From Her Room

Bitumen – Discipline Reaction

Alien Nosejob – Various Fads & Technological Achievements

NASHO – Nasho (self-titled)

Cyanide Thornton – Cyanide Thornton (self-titled)

It's hard to pinpoint one best 2018 music moment!! From a year of incredible moments in music, choosing one is almost an ultimate challenge. However, a very tangible PBS related life high was meeting and interviewing legendary outsider folk artist Michael Hurley. It was nerve wracking preparing for the interview; a significant

brought a small but incredibly tight band with him, including his nephew, JP DeLaire (Michael Bolton, Mavis Staples), pulling triple duty on sax, keys and backing vocals, drummer Gene Lake (D'Angelo, Meshell Ndegeocello), and guitarist Oliver Leiber (Paula Abdul, Chaka Khan, Aretha Franklin). Amid anecdotes about how they all intersected with the Minneapolis music scene, and various on-the-road-with-Prince tour stories, the Mpls Funk All Stars played a hard-hitting and truly authentic-sounding set, including a medley of tunes by The Time, classics from The Family, Prince, and St Paul's solo songs 'Blue Cadillac' and 'Rich Man'. It was very cool to hang out with the band afterwards, and Paul gave me a small stack of his personalised bass picks (in case I ever decide to start playing bass seriously!).

back catalogue to cover (his first records date back to the early 1960s) and my own fandom were significant obstacles. However, meeting Hurley proved to be magic – he dropped anecdotes about practicing guitar on the broom while being a janitor at the Paris Cinemas in Boston, being encouraged by Moses Ash, being shunned from the mainstream folk community, recipes for home-made wine, inheriting Lead Belly's two-track, he also played a brand new tune right in the studio, previously unreleased! We talked for about an hour straight – something that I've transcribed and is available to read via Cyclic Defrost – cyclicdefrost.com ■

The Best of 2018



Matt Frederick

26 EASEY

THE JUKE JOINT

Tony Joe White – Bad Mouthin'

Fiona Boyes – Voodoo In The Shadows

The Nick Moss Band featuring Dennis Gruenling – The High Cost of Low Living

Jane Lee Hooker – Spiritus

Lloyd Spiegel – Backroads

The wonderful thing about doing a blues program is just how diverse the music can be and 2018 has run the gamut from stripped back and raw to full throttle rocking.

Bad Mouthin' is a stripped back set straight from the swamps. A return to roots and a fitting swan song for the great man.

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▲ Helen Jennings (Roots of Rhythm) awarded OAM at Govt House
▼ Bill Evans with Adam (Black Wax)

▲ Tom Sedunary's Farewell
▼ Leah Avenue at Reclink Community Cup

▲ Kylie Auldlist at Respect - A Tribute to Aretha Franklin

▲ La Bronco at Heavy & Hammered 4
▼ Courtney Barnett with Milo (The Breakfast Spread)

▲ Cookin on 3 Burners with Stella Angelico
▼ Lee Fields with Mike (Mystic Brew)

▲ Go Go Sapien at Rock-A-Bye Baby
▼ Bunna Lawrie and Yeni Kuti at Beasts of No Nation



▼ Marshall Allen and Danny Ray Thompson with Shio (Eternal Rhythm)

▲ Palmtree Paddy at PBS Record Fair
▲ Nubya Garcia with MzRizk (Boogie Beat Suite)

▲ Courtney Barnett with Milo (The Breakfast Spread)
▼ The late, great Spencer P Jones at Drive Live

▲ Lee Fields with Mike (Mystic Brew)
▼ Linda Bull, Sime Nugent and Shane Reilly with Myles (5FT High Rising)

▲ TV haze with Erica (Mixing Up The Medicine)
▼ Radio Festival launch party



▲ Young Elder of Jazz Receptient Brenton Foster
▼ Quan of Regurgitator with Lyndelle (The Afterglow)

▲ Jane Brownrigg at Reclink Community Cup
▼ Living Eyes for Studio 5 Live by Xavier Fennell

▲ Turner Brown Blues Band with Peter (The Gospel Show)
▼ Tony (Irvine Jump!) celebrates 25yrs

▼ Paul Kidney (Ear of the Behearer)

▼ Margo Price with David Heard (Acid Country)

▼ Marcello Sardo (long-time volunteer) farewell



▼ Hard Heavy announcers at Heavy Hammered 4

▼ Chris Gill and Ruby Soho at Reclink Community Cup



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