

BLACK STATIC TRANSMISSION – BEST SPECIALIST MUSIC PROGRAMMING (SUBCITY RADIO)

Jack Brewer argued that, "once the music leaves your head, it's already compromised". A perfect, immortal sound is filtered through an imperfect, mortal body and produced on lifeless tools. Music, therefore, is nothing more than a catalogue of noisy failures.

The least/most successful failures are often obscured from popular view - unmarketable, unclassifiable and sometimes unlistenable! Placing more importance on instinct, emotion and untutored ecstasy rather than rules, technique and a well-rehearsed performance, the results can sound ramshackle and impenetrable to the unwilling ear. But submit yourself fully to it and a type of white-light revelation occurs; an immersive, time-killing moment when everything is abandoned in favour of wild Dionysian energy and the infinite 'now'.

BLACK STATIC TRANSMISSION is committed to providing a truly genreless history/overview of ecstatic free music from all corners of the globe. Limited-run private presses of impossible to find cdrs and hand-cut lathes, bootleg recordings of wild live actions and international demo submissions make up the play list. It's pretty rare to find anything on a major record label appearing on the show, not out of some misguided form of musical snobbery but out of a tireless search for something which can't be pigeon-holed and advertised between Hollyoaks and the 7 o'clock news.

BST has organised live sessions and intimate concerts with like-minded artists from across the globe, many of whom were brought together for the first time to perform exclusive improvised sets to a global audience. Some of these have been released by independent labels, with one in particular (Richard Youngs' 21st *Century Jams*) appearing in *The Wire's* rundown of the best independent releases of 2007. We have also struck up a sponsorship and close working relationship with *Volcanic Tongue Records*, the pioneering local meeting place and international resource for this kind of sound.

As **BST's** sole regular DJ, I also spread the noise at a variety of club nights across Glasgow, have taken the psychedelic audio primitivism to the Edinburgh Fringe Festival in 2007 as part of a collaborative project with the Royal Scottish Academy of Music and Drama, have DJ'd in Amsterdam and I am currently organising a trip to Peru to do the same, bringing an underexposed form of music to underprivileged areas of the country. I also have a regular **BST** column in *Beard Magazine*, reviewing and previewing the newest sub-underground audio emissions.

Aware of the impenetrable nature of some of the music played on the show, I regularly invite guest DJs to provide an outsider/inexperienced take on what will be new to many listeners. The show aims to be as inclusive as possible, and coupled with a genuine passion for the material played, I hope any notion of elitism is quickly disposed of.

BST aims to show that an alternative alternative is possible, and that it isn't confined to pseudo-intellectual snobbery and stuffy academia. It's all about infinite freedom.

Perhaps the first true explosion of this theory was explored in 1960's Fire Music, a rapturous, highly emotive type of free jazz pioneered by (amongst others) late-period John Coltrane and early Albert Ayler. The discovery transcended genres and could be found cropping up everywhere from wild Japanese psychedelic rock and roll born out of relative cultural isolationism/conservatism through to the post-millennial/September 11th boom in backwoods American DIY improvisation. As in all great art, unstable political climates birthed urgent, unstable forms of expression and reaction. Infinite sound, after all, is a pretty joyous place to retreat to!