

EASEY

PBS 106.7 FM • MEMBER MAGAZINE
DECEMBER 2019



106.7FM





Dear PBS Supporter

PBS NEEDS YOUR HELP TO MAKE IT HOME AS WE MOVE TO THE COLLINGWOOD ARTS PRECINCT

PBS is about to embark on a game-changing new venture – and we need your help! The lease on our building is expiring, the landlord has sold the property and we need to move out and start again. The good news is that we've been named the anchor tenant of the new not-for-profit Collingwood Arts Precinct – a place for organisations dedicated to music and other creative endeavours.

But with change comes opportunity and in our case we have a one-off chance to build a modern, digital future that, for the next two decades and beyond, will benefit all Melburnians, particularly everyone who loves great music. The challenge is that it will cost us \$1.5 million. Over the long-term, it's also an affordable and secure option.

You can get behind PBS by making a tax-deductible donation to our **Make it Home** appeal by simply going to pbsfm.org.au (where you can find out more) or call 8415 1067. Every donation will help and below are some suggested levels of support.

\$25,000+ Sky's the Limit*
\$25,000 – Raising the Roof*
\$10,000 – Higher Ground*
\$5,000 – Build Me Up*
\$1,067 – Good Vibrations*

\$500 – Brick by Brick
\$250 – Foundation
\$2 to \$249 – Basement Jams
* Acknowledged on a plaque at our new home

We sincerely thank you for your past support and hope that you are in a position to help us move house! A big thank you to the Victorian Government through the Community Support Fund; Creative Partnerships Australia through Plus1; and the Helen Macpherson Smith Trust for getting behind PBS.

Regards,

Adrian Basso
PBS General Manager

"PBS is unlike any other radio station, so any support you can provide for them will have great impact in the community for hundreds, if not thousands of local musicians and the wider music-loving community." **Kylie Auldist, musician and PBS member**

"Moving premises is not something most people look forward to. Fortunately, PBS hasn't had to move very often in the 40 years of my involvement with the station. This next move promises to be our most exciting. We have faced many challenges in the past and are grateful for the support we have received from our members in dealing with them. It is to be hoped that our members will once again support us as we enter this new chapter of our journey." **David Heard, Acid Country**

pbsfm.org.au

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Saul and Helen - PBS 40th book launch



2019 Radio Festival major prize winner, Simo Hakala



Emma and Jesse I - Music Victoria Hall of Fame Induction

A NOTE FROM THE GENERAL MANAGER

It's time to light the birthday candles and pop the champagne as PBS turns 40 and celebrates being inducted into the Music Victoria Hall of Fame.

We had an early birthday present in November when Music Victoria inducted PBS into its Hall of Fame. This is a huge accolade for all of those who have contributed to the station's success over the past four decades: those that founded the station all those years ago and the many thousands of passionate volunteers, members, listeners and staff who have followed in their footsteps. Together PBS and its many supporters have made a huge contribution to music in Melbourne and helped our city become the live music capital of the world.

Our actual birthday is on Saturday December 21 and we'll be marking the occasion with an on-air

celebration, so make sure to tune in. We'll be celebrating our 40th year through much of 2020. For die-hard PBS fans and history buffs, make sure you visit our website to order our anniversary book – 40 Years of PBS Radio – and check out our special edition logo on the front page of this magazine.

While it is great to be celebrating the past, at PBS we're working hard to secure our future. Our landlord has sold our home at Easey Street and we're steaming ahead with our planned move to the Collingwood Arts Precinct.

Recently we launched our Make It Home fundraising appeal to help us raise the \$1.5 million we estimate it will cost to move to our new studios. The Victorian Government has shown its support for PBS with a \$500,000 grant and the Helen Macpherson Smith

Trust has put \$90,000 towards the new Studio 5 Live studios. To help us with raising the rest, Creative Partnerships Australia matched every dollar donated to the value of \$50,000. All donations are tax deductible. If you're in a position to help PBS with the next chapter in its history, please check out the page on the left for details.

Happy birthday PBS and thanks to every one of our supporters, whether you've been around for the entire journey or have just tuned in.

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

PBS 106.7 FM presents the EASEY PBS Member Magazine December 2019 Issue.

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PBS' vision is to nurture, inspire and champion Melbourne's diverse music community.

We strive to achieve this through the following goals:

- A thriving, diverse music scene, particularly for under-represented music
- Content with integrity and quality
- An engaged and involved music community
- A successful move to our new home
- 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

We would like to acknowledge that this magazine is published on the land of the Wurundjeri people of the Kulin Nation. We acknowledge elders of this land, past, present and emerging.

Sound And Vision

Author: Peter Bramley

21 October 1988. The date of an audacious, dual TV / radio simulcast. A concert transmitted to television sets in Melbourne's western suburbs by TVU and live-to-air on PBS FM. All live and direct from The Old Greek Theatre in Richmond. Club It To Death host Peter Bramley relays the atmosphere and trivia surrounding this momentous event in broadcast history.

The colourful past of Progressive Broadcasting Service (PBS), to me, evokes a far-reaching curiosity. What can be learned? What has been documented? What has been experienced in the near forty years of existence? There are myriad stories of achievement, generosity, endurance, and a shared passion for community empowerment.

I love to explore the obscure, and the obscured. A few years ago, I looked over the history section of the PBS website, and stumbled across a tribute to Mick Geyer, an important and revered figure at PBS who truly espoused the station's ethos. It was here that I first learnt of the TVU/PBS live broadcast. "The gig that he organised with the Old Greek Theatre, with TISM, was a really big event. [The dual simulcast was] cutting edge stuff in those days," stated Natalene Muscat (PBS Subscriptions Administrator at the time). The page featured a low-resolution image of the striking flyer design, and the hint of extra evidence via the PBS archives – things which trigger my intrigue. I left it for a while though. Enthusiasm to uncover more re-sparked earlier this year, upon hearing PBS was releasing 40 Years of PBS Radio, a book being prepared by PBS regulars Michelle Gearon and Nichola Scurry.

Physical artifacts proved elusive. A copy of the poster is rare, but a potential lead emerged. JUKE Magazine (Australia's Music Weekly) were one of the key sponsors secured for the event. A visit to the State Library of Victoria revealed a full page print of the poster in issue number 704. Original footage and photos were hard to track down too. Long time PBS volunteer and event participant Garry Havrillay dusted off a copy of the video broadcast he had stored. This crucial part of the puzzle gave me a vicarious understanding of how the event unfolded and furthered my appreciation that such an accomplishment was achieved. In this instance, footage screenshots the next best thing to authentic photographs. Current Volunteer Coordinator Mara Williams discovered an insightful piece written by Richard Micallef, past PBS Promotions & Sponsorship Manager, which featured in an edition of *Waves* 3PBS subscriber magazine (published December 1988).

The event concept came about when station manager Mazz Knott, technician Cameron Paine and Richard Micallef attended a TVU launch party in July 1988. PBS was in its eighth year, and TVU were just switching on their first 'legally approved' test transmission.

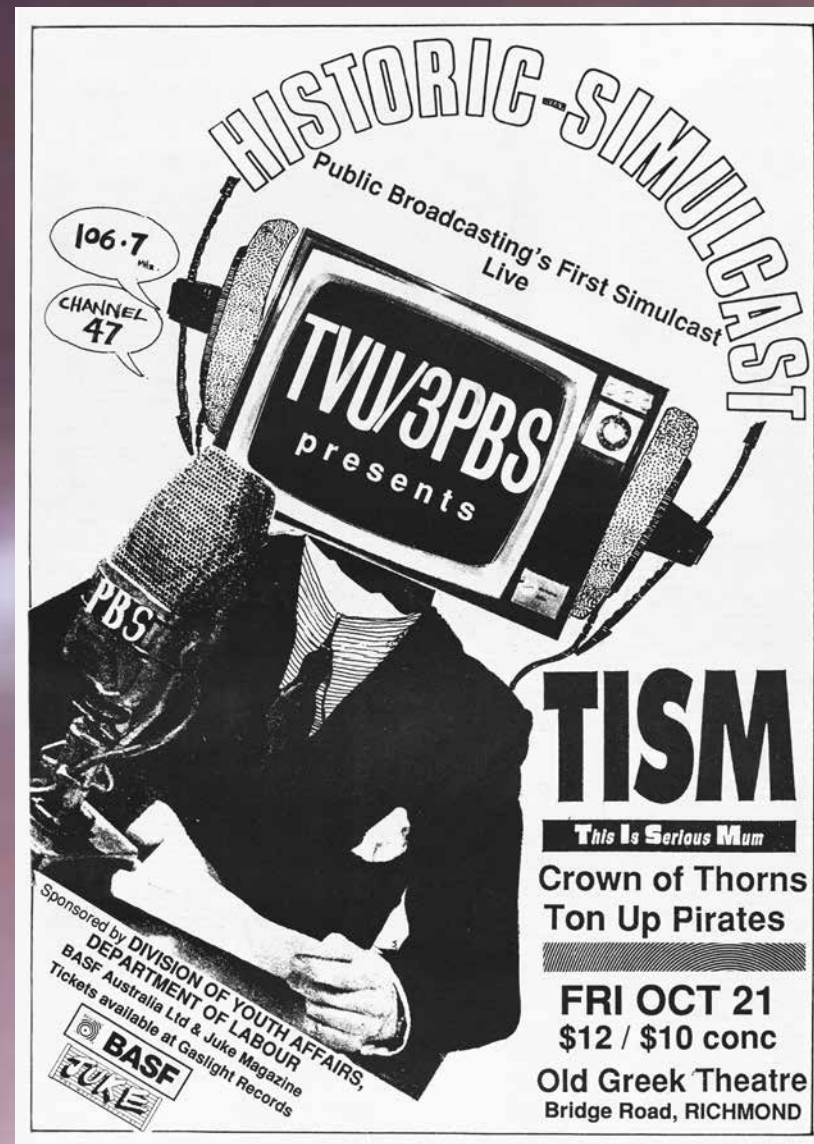
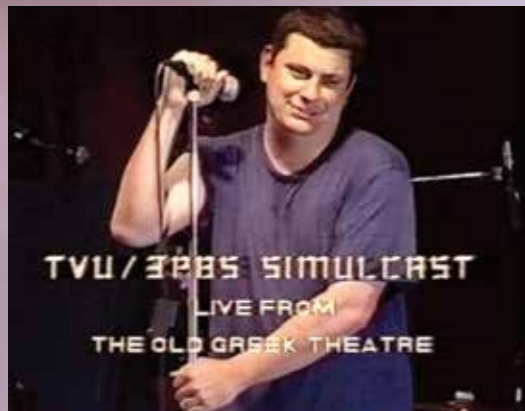
"After watching their pictures and discussing the future of public broadcasting, the idea of a simulcast threw itself at us. A simulcast, we decided, was the most obvious way of combining PBS' experience in public broadcasting, with TVU's new medium," explained Micallef.

Funding was an obvious requirement for such a big scale undertaking, even though most people involved worked for free. Various organisations banded together for the cause. The Victorian Government provided some financial aid to the developing TVU, who were aiming to be Melbourne's first community access TV station. PBS were to handle publicity/promotion, band/venue booking, and production coordination. They would plan the show as a fundraiser for TVU. Along with JUKE, PBS had found a benefactor in BASF. "There was a lot at stake for PBS. We knew there would be a full house, but everything else had to go right too."

Richard was working the door on the night. Amongst the queues of fervent fans at Bridge Road, he observed "headbangers, college types, blues fans, TVU enthusiasts, and black clad gothic types."

The Channel 47 broadcast cuts from volunteers at the TVU studio in Footscray, to funny guy MC Slim Whittle at The Old Greek Theatre. It's almost show time. "Thirty seconds! Oh my goodness, time to get nervous! Let's hear a really good laugh now. What do you call a lump of snot rolled up in chocolate and shredded coconut?" "TISM!" - a boozed up punter asserted. "Phlemington" was the rebuttal.

Rock 'n' blues quartet Crown of Thorns opened proceedings, with a solid display from Chris Wilson and co. The sheer scope of the production was apparent – five heavy-duty professional cameras ➤



Amongst the queues of fervent fans at Bridge Road, he observed 'headbangers, college types, blues fans, TVU enthusiasts, black clad gothic types'.

Sound And Vision

and a mass of cables that fed to the two broadcast units outside the venue.

Over at the 3PBS studio in St Kilda, announcers Garry Havrillay and Mick Geyer provided commentary. “This is the biggest event they've had in Richmond since Mick Jagger played there about five days ago,” quipped Geyer. They were hosting the live-to-air simulcast, as well as launching the annual radiothon. “Mick Geyer sat in with me and spruiked. I'd mined recordings from Live Music Week back in March to play either side of the simulcast crosses to highlight our strong support of local live music. Keith Reed and I pre-recorded fake 'live' reports from the venue complete with sound effects and invented mayhem.”

Live at the venue, Micallef sees chaotic yet controlled scenes. “Backstage was buzzing with constant activity, it was even busier than the bar. The PBS outside broadcast truck was the nerve centre for the whole production. This involved a ten person sound crew, six key camera operators assisted by about fifty TVU helpers, all working to transmit and record sound and picture.”

Up next, the big crowd pullers of the night – This Is Serious Mum. The band had recruited some folk to do a mock debate on stage behind them as they played. One of these participants was Brian Nankervis (Rockwiz co-creator), locally known for portraying another character – Raymond J. Bartholomeuz, a delicate dramatist with absurdist monologue and rhetoric – a satirical quality much in line with the TISM vibe. The environment became electric as the group smashed through songs off their fresh double LP Great Truckin’ Songs Of The Renaissance. Micallef illustrated “the debate continued inaudibly on stage, the debators looking incongruous matched up against the manic horticultural costumes of TISM. It was working up a frenzy. The hall was saturated with sound and sweat.”

Clever judgement from the organisers to book a band so out of, and ahead of time, and involve them in an event already visionary in its very being. Keith Reed had thoughts on the TISM show: “Oh, what can I say? Neo-gothic, Ken Russell eat your heart out.” Footage excerpts from this set would appear on the TISM Television Primer video (independently released in early 1989).

Ton Up Pirates were last to perform. A swaggering garage rock band with a 12 inch EP issued with iconic Melbourne independent label Au Go Go. Following the all-encompassing spectacle of TISM may have seemed a difficult task, but they comfortably kept the loose crowd engaged, finishing a driving set with Alan Vega’s ‘Juke Box Baby.’



Clever judgement from the organisers to book a band so out of, and ahead of time, and involve them in an event already visionary in its very being.

It'd be safe to assume everyone involved with the production were proud, knowing they had achieved something special – the night was an absolute triumph, financially and logistically. Micallef summarised the achievements: “TVU made over \$10,000. PBS proved it could match any so-called professional production standard. The sponsors got their money’s worth. The bands all got quality broadcast video. The Radiothon got a healthy push start, and the Old Greek Theatre made a killing at the bar.” Estimated figures revealed 10,000 viewers and 50,000 listeners. “The success of the simulcast proved that public broadcasting can take on commercial style productions and succeed at them, while still retaining community accessibility and the public broadcast promise of performance.”

It’s especially remarkable that this event was pulled off in a time before the ease and normality of public live video streaming. Hindsight usually offers a deeper appreciation and perspective.

Broadcasting is a term linked with sound and vision, though an original meaning is associated with agriculture – to scatter seeds across a field. Both definitions have an interesting correlation. When you look into the past, don't dig, as you may already find those seeds have grown and are ready to share. ■

Peter Bramley presents Club It To Death every Wednesday from 12-2am on PBS.

pbsfm.org.au/program/club-it-to-death

Screen shot images taken from the original simulcast footage, courtesy of Garry Havrillay.

MOUNTAIN GOAT BEER
PROUD SUPPORTERS OF
LIVE MUSIC AND PBS

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AND THE
SKA VENDORS
PETER KNIGHT
JESS RIBEIRO
CASELLO COMBO
GONZO
MONO DELUXE WITH KYLIE AULDIST
GHOST-NOTE
GENERACION SUICIDA

TINY RUINS
TAMMI SAVOY
WITH THE CHRIS
CARBO
TRIO
ROYALTY
NOISE

SUI
ZHEN
FLORA
CARBO
TRIO
ROYALTY
NOISE

WOODLAND
HUNTERS
CHRIS
COHEN
RUFINO AND
THE COCONUTS
SASQUATCH
CJ RAMONE
KARATE
BOOGALOO
REBETIEN
ON DIAMOND
THE MESSTHETICS
HEARTS
AND ROCKETS
LAURA IMBRUGLIA
FRANKENBOK
THE FICTION
PINCH POINTS
THE 5.6.7.8'S
JUSTIN TOWNES EARLE

THE ROOKIES
GARDEN QUARTET
FERLA
WO FAT
EVEN

DYSON
AARON SCHEMBRI
A PLACE TO BURY STRANGERS

Good music helps us make good beer. Here’s to another great year of live music at PBS. Pop into Mountain Goat Beer at 80 North Street, Richmond VIC. Open Wednesdays and Fridays from 5pm; Sundays midday to 6pm. [f](#) [i](#) [t](#) [t](#) goatbeer.com.au





Adalita at Splendour

GREEN MUSIC

Author: Aleisha Hall

Two days before the global Climate Strike on Friday September 20 (when 100,000 people met in the streets of Melbourne, 400,000 people rallied across Australia, and over 4 million globally took to the streets) I spoke with Green Music Australia's Co-CEO, Berish Bilander, about an important initiative gaining ground in the Australian music community – Green Music.



Lost Lands Resuable Bottle Stall



Josh Teskey at Lost Lands

Green Music is a movement set on harnessing the cultural power of the Australian music industry to address the pressing nature of our current environmental crisis. The aim of the organisation is to help the music industry reduce its own environmental footprint, and in the process, build leadership amongst artists, venues, and music festivals so they can harness their social power to speak directly to the millions of people listening to music.

Founded in 2011, Green Music was started by environmentalist and professional musician, Tim Hollo. Working as a campaigner for some of the largest environmental non-for-profit organisations, and also touring with his band FourPlay String Quartet, Hollo saw firsthand the impact that touring operations have on the environment – the flights, the waste at the end of festivals, the consumption of single-use plastic – and decided to merge his two worlds to create Green Music.

“The footprint of touring artists is often far greater than that of an average person. Hollo wanted to create an organisation that helped musicians reduce their impact and, more importantly, use that process to build leadership, empowering them to speak up publicly. Artists are desperate for change. They are devastated by the environmental state of the world and are looking for guidance around which avenues have the greatest impact. That’s where Green Music comes in – we can advise on practical solutions, and have a platform that amplifies voices, helping to inspire and activate artists and their fans,” said Bilander.

Once you give people a framework to do better, and provide them with the tools and advice they need, you see a snowball effect where they’re able to do more and no longer feel a sense of helplessness.

Since their inception Green Music has introduced a number of campaigns across Australia. BYO Bottle is one of their most well-known; an initiative designed to reduce single-use plastic by encouraging artists and punters to opt for reusable water bottles at gigs and festivals, and helping those festivals and live music venues introduce refill stations and reusable bottles to facilitate this. They’ve also developed a green rider template for artists to request no single-use plastic from venues and festivals. “Artists are well networked so when

one does something, like adopt a green rider to eliminate unnecessary waste, they share it with their friends, and the impact grows. These riders force venues to think about their sustainable practices, and often lead to broader cultural change. Once you give people a framework to do better, and provide them with the tools and advice they need, you see a snowball effect where they’re able to do more and no longer feel a sense of helplessness,” explained Bilander.

Earlier this year, BYO Bottle went international with Jack Johnson and the Sustainable Concerts Working Group launching a global version and garnering support from artists such as P!nk, Flume, Maroon 5 and Bonnie Raitt.

The line-up of artists in support of Green Music and its work here in Australia is long and illustrious with Wally de Backer, David Bridie, The Teskey Brothers, Jess Ribeiro, and Paul Kelly to name but a few. “The more people on board and changing their practice the faster the wheels of change will turn. Green Music, by providing support, advice and solutions, can turn individuals trying to do the right thing into an effective group enacting real change. From little things big things grow,” said Paul Kelly.

Green Music also has a dedicated coordinator working with musicians across the country to campaign against the Adani mine. Musicians Against Adani puts musicians in touch with groups across the country to participate in rallies, to perform and to participate in fundraisers, with artists like Missy Higgins and Frenzal Rhomb ➤

Putting The Community In Radio

EVE FRASER
Social Media and Events
Volunteer since 2019

I'm a Melbourne music enthusiast, organiser of Bush Music Festival, PBS volunteer, footy nut and chicken nerd.

FAVOURITE PROGRAM?
Underground Love ♥. Gotta love those fresh tunes from the most under-rated bands in the world.

WHAT DREW YOU THROUGH THE DOORS OF PBS?
PBS is the place to be! I had so many friends already in the organisation, volunteering and

hosting shows, that it seemed inevitable that I'd get involved one day. PBS always seemed like such a welcoming and encouraging environment that really wants Melbourne's music scene to be the best it can be. If that doesn't pull you through the doors, I don't know what would!

WHAT DOES PBS MEAN TO YOU?
PBS represents everything that is fab about the Melbourne music community. To me, PBS means friendship, great music and amazing events, plus people who genuinely care about diversity!

KEN FARGHER
Receptionist and Fill-in Announcer
Volunteer since 1976

Having started this adventure in 1976, as a bright-eyed, innocent radio nut, I now find myself as a radio presenter/volunteer emeritus. As an aging fan, I hope that, like a fine wine, I am even more enthusiastic about the idea of PBS and the basic tenets of our station – public participation in a democratically run radio station presenting under-represented music styles – than ever before.

In the first years at PBS I was able to pursue my dreams of being the best radio presenter I could be and actively recruiting talent to take my place, some of whom are still presenting on PBS.

I have always thought that at PBS we have the opportunity to expand our creativity in the radio medium and be the best we can.

My vision for PBS is now mostly in the rear vision mirror, but I hope we can stick by the original tenets of public participation, democracy (although that may be a novel concept in the future) and most importantly keep presenting progressive and under-represented music.

THE 'P' IN PBS STANDS FOR PROGRESSIVE. HOW DO YOU ENVISION THAT PBS CAN LIVE UP TO THAT?

If PBS continues to grow as a progressive organisation as it has been since its inception – changing with the times and the need for more diverse voices – then it'll certainly be doing the best it can to live up to its progressive roots.



JEFF HENRY
Maintenance
Volunteer since 2011

I come from a background of radio and song. My brother was a professional singer and my grand-mother wrote poetry. I heard The Beatles and that kind of started everything.

FAVOURITE PROGRAM?
Too many to choose from! I do love Wednesday, colloquially referred to as 'Roots Wednesday' due to the programming. I've known some of those announcers for a very long time.

HOW DO YOU FILL YOUR TIME OUTSIDE OF PBS?
I make my own music. Love the football and look for part-time work – gigs, labouring, etc.

WHAT DREW YOU THROUGH THE DOORS OF PBS?
I heard *Soul Time*, via dial turning late one night, and became friends with Vince Peach.

WHAT DO YOU DO AT PBS?
I'm 'Sadie the Cleaning Lady': I make coffee and read sponsorship carts, and do occasional fills.

WHAT KEEPS YOU AT PBS?
How could you leave? The people are amazing.

WHAT DOES PBS MEAN TO YOU?
An endless well of wonderful shows and passionate nerds.

KRISTEN SOLURY
Radio Festival, Reception and Fill-in Announcer
Volunteer since 2011



I've retired after 20 years in the construction industry (some people say I'm too young!) and now I work on my art.

FAVOURITE PROGRAM?
It's a toss-up between *Fang It!* and *Junkyard*. Though I also love *Sunglasses After Dark*, *It's A Gas!*, *Jumpin' the Blues* and *Malt Shop Hop*.

WHAT DREW YOU THROUGH THE DOORS OF PBS?
I've been a fan of PBS since first moving to Australia in 2005. I got to know Jamie Dingo through the rockabilly scene and I honestly don't remember how I started volunteering. I think I just up and did it one day when there was a call out for Radio Festival. The first year I volunteered on the phones next to Mike Mulholland, I recognised his voice immediately and we got talking and now we're good mates. I've also got to know Phil MacDougall and lots of other PBS peeps over the years and now count them all as friends. Mike even DJ'd at my wedding!

WHAT DOES PBS MEAN TO YOU?
Music I can relate to, a safe place for people like me and a link to all the scenes / gigs / people who I relate to.

THE 'P' IN PBS STANDS FOR PROGRESSIVE. HOW DO YOU ENVISION THAT PBS CAN LIVE UP TO THAT?
By continuing the way it has been for the past forty years. Just keep playing obscure, unknown or forgotten music. Keep providing a place for local bands to be heard, presenting work by artists ignored by the mainstream. ➤

Putting The Community In Radio

SALTY OTTON
Reception and former Music Library
Volunteer since 2012

Live music is super important to me, I live for live music – in all sorts of venues. I am a regular at the Old Bar, The Labour in Vain and among many, many others.

FAVOURITE PROGRAM
Don't make me pick!! Probably Dave Heard's *Acid Country* or Susi's show, *What The Folk!*

WHAT DREW YOU THROUGH THE DOORS OF PBS?
I moved from NSW about eight years ago. I was studying in Wollongong and prior to that I had a jaunt overseas. Community radio was pretty barren in NSW, though I did have a program on 93.7

Edge FM in the Bega Valley when I was 15 to 16. Moving to Melbourne and hearing the sounds of PBS and RRR blew my mind.

It's the variety of what's on offer that initially drew me. And country music. My love of all things country and bluegrass had left me lonely but, I discovered there were others like me who like Appalachian music and duelling banjos.

Volunteering, in my humble opinion, is one of the greatest things you can do. Giving back to the community that gives to you. I try and help wherever I can, as often as I can. ■



Salty Otton with brother Henry

If you'd like to volunteer at PBS, head to the website at pbsfm.org.au

Mara Williams is the Volunteer Coordinator and Office Manager at PBS.



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106.7FM

PROGRAM GUIDE

NOV 2019 - FEB 2020

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	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6 A.M	THE BREAKFAST SPREAD A MUSICAL ALTERNATIVE					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, KYAH, T-ROY	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 MAC	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	FIREWATER ROCK & RHYME CLAIRE STUCHBERY	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 & ACOUSTIC 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 & SHELLPAC	SHOCK TREATMENT GARAGE & ROCK KEV LOBOTOMI	SUNGLASSES AFTER DARK PUNK & GARAGE PHIL MACDOUGALL	PASSING NOTES LEFTFIELD DANCE PENNY	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	SYNTHESIZE ME PROTO-ELECTRONICA BRIDGET & HENRY	THROUGH THE COLLAPSE EXTREME METAL MITCH	BURNING BITUMEN HARDENED METAL KENE LIGHTFOOT	B.P.M. BEATS / BREAKS / MIXES PBS DJs & GUESTS	SOLARIS ECLECTIC SYNTH & ELECTRONIC XAN & CLANCY
2 A.M	GOT THE BLUES BLUES ANDY MERKEL	THE MODERNIST MODERN CLASSICAL RICHARD 'CAS' CASTLE	UNDERGROUND LOVE UNDERGROUND & DIY JORDAN OAKLEY	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 NEW NOISE VARIOUS PRESENTERS	ALTERNATES WITH SHAGGIN' THE NIGHT AWAY BEACH MUSIC BIG IAN SUTHERLAND	ALTERNATES WITH ANDROID DISCOTHEQUE BEATS & Bleeps TULL	ALTERNATES WITH ECLECTIC LADYLAND WOMEN ON TRACKS SIGRID	ALTERNATES WITH NEW NOISE VARIOUS PRESENTERS		ALTERNATES WITH SUBTERRANEAN CHILL CHILLED SOUNDS KIT B



I programmed the 106.7 frequency on my car radio and kept listening on and off until the next day when my mind was blown by *Jazz on Saturday* with Steve Robertson and then *Bitches Brew* with Len Davis. I was hooked.



How Latin Jazz Reached The Melbourne Dial

Author: Saúl Zavarce

January 1997 on a Friday morning, driving around the south eastern suburbs of Melbourne looking for a place to rent, I was surfing the FM dial for “my kind of music”, when I stumbled upon a gem.

It was Venezuelan salsa singer Oscar D’ León, with a song I grew up dancing to. Immediately I thought that it was a Spanish speaking radio show like some I found in Sydney where I immigrated to five years prior.

I was astonished to hear the back announcing of the music done in English and in a perfect Australian accent: it was Sarah Tartakover presenting *Latin Connection*. I programmed the 106.7 frequency on my car radio and kept listening on and off until the next day when my mind was blown by *Jazz on Saturday* with Steve Robertson and then *Bitches Brew* with Len Davis. I was hooked.

In the 1990s, and arguably now, Latin music and culture is under-represented with few spaces

existing in Australia to showcase it. Likewise, while jazz may have a following, it is far from the mainstream. PBS was a revelation to me, where culture and music were given more space than anywhere else.

I became a subscriber (now called members), but I wasn’t happy with just listening, I wanted to collaborate, so I got in touch with Sarah and Len offering “music that you’ve never heard before.” I called in with Gaita Zuliana for *Latin Connection* and Latin-influenced jazz for *Bitches Brew*.

Both were keen to use my music on their shows, but Len took it one step further and invited me into the studio to produce and present a Latin-fusion special – something we went on to do again. I became a regular volunteer, answering the phones every Saturday from 11am to 1pm.

I was encouraged by Len to do the PBS announcer course in 1999, and I started doing some insomnia shows and fill-ins on both *Latin Connection* and *Bitches Brew*. My love for PBS, my CD collection, and knowledge of the music grew exponentially. I wanted more, my own avenue to share my culture and express my passion, but PBS wasn’t in need of another jazz-fusion show nor a contemporary Latin music show. I needed a niche, an under-represented type of music, even by PBS standards.

It hit me when I was asked to do a fill-in for *Latin Connection* in the middle of the Melbourne International Jazz Festival; I knew what to do to get my own radio show on PBS.

I produced what I called a Latin jazz of Friday special for *Latin Connection*, full of Latin jazz and fusion. I recorded it on a cassette tape and submitted it to the programming committee for a new show called *Fiesta Jazz*, showing the Latin side of jazz, pushing the boundaries and stepping into the world of Latin-influenced jazz fusion.

At 9am on Sunday October 29, 2000, *Fiesta Jazz* was born.

Latin jazz is the ultimate under-represented genre. Jazz is under-represented enough, let alone when you add Cuban, Brazilian, Venezuelan, Colombian, Argentinian and Spanish variations. Latin jazz has grown with immigration and diaspora communities, it is unique because it comes from the grassroot extremes of cultural exchange.

I felt vindicated by my choice when, in 2000, the Spanish film maker (and radio announcer) Fernando Trueba, released the film *Calle 54*, a Latin jazz documentary featuring the best of the best of Latin jazz. *Fiesta Jazz* was on the big screen with all the musical greats of the genre. Over the years *Fiesta Jazz* has featured interviews

with many of those legends of Latin music, very much unappreciated by mainstream radio stations, even in their own countries.

Fiesta Jazz has influenced others to do Latin jazz on radio as well. But more importantly it has influenced local musicians, bands like Malcura, La Influencia, Calle Luna, El Número Perfecto and others who have expressed gratitude for the music played on the show over the years.

PBS is unique, it’s a specialist radio station that is very inclusive and encourages individuality; and it provides a platform for *Fiesta Jazz* to share Latin culture and present to the world this complicated yet danceable music. ■

Saúl Zavarce presents *Fiesta Jazz* every Saturday from 11am-1pm on PBS.

pbsfm.org.au/program/fiesta-jazz



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Jean-Michel Basquiat and Keith Haring at the opening reception for Julian Schnabel at the Whitney Museum of American Art, New York, 1987 (detail) Photo: © George Hirose

MAJOR EVENT PARTNERS



EVENT PARTNERS



Kaiit at Drive Live 2018
Photo by Melissa Cowan

DRIVE LIVE

PBS's flagship in-studio event turns ten in 2020...
but the foundations are decades deep

Author: Janelle Johnstone

Anyone who's worked, lived, partied and played in Melbourne's multi-layered live music scene knows the symbiotic relationship between live music culture and community broadcasting. The preservation and nurturing of the deep richness that is live music is innate to community broadcasters across the city.

Long before the infamous Tote rally (where people en masse launched into action to save live music), PBS, with its music specialist broadcasting license, was staunchly cemented in the foundations of Melbourne's outsider music communities. From

playing musical content twenty-four hours a day, to orchestrated campaigns like the Keep Music Live campaign in 1988 (featuring Huxton Creepers and The Swinging Sidewalks), to when PBS called itself the Live Music Wireless, PBS's dedication to live music is deeply engrained.

Gigs like Cup Day Chaos and Anzac Day Anarchy amplified this commitment, along with an unstinting program of live music broadcast from within the station, for example, the Week of Musical Destruction in 2003, with an outrageously stonking line-up featuring >





Corin at Drive Live 2017
Photo by Melissa Cowan

DRIVE LIVE

Renee Geyer, McLusky, Bodyjar, Archie Roach and Silver Ray, among others. This morphed into the beast known as Live Music Week, an institution for nearly a decade. One week a year every program on the grid featured a live performance. Sure, it was a rad crazy week, but it nearly broke everyone. And like most things that break you, it led to something better.

It was the 2000s: the station was still shaking from near insolvency, running on the seemingly

never-ending generosity of its announcers and station volunteers, and a lean team of staff. A decision was made from somewhere yonder upwards that it wasn't sustainable to continue with Live Music Week. I was on staff and we collectively inhaled deeply on our oily rags to come up with an alternative.

We wanted to build something that still featured live performance, but was more focused. We also wanted to invite audiences in so that the station could swell with the community that it existed for. It was important to give music die-hards the chance to see the unfurling of a studio broadcast. But to do that required a reimagining of the limitations of not having a designated gig space.

We created a different experience, a peek into the intimacy of a band playing in the context of themselves, where the exchange between players is what's on show, not the performance. That intimacy is only ever created in studio settings. Enter Studio 5.

So the first Drive Live was actually an old school compromise, blending the old with something new.

It followed the tradition of focusing on a week of programming, but we focused on the drive shows and curated line-ups featuring a mix of established and emerging acts.

The first rendition featured some magnetic pairings: Downhills Home with Lisa Miller, The Ancient with Gareth Liddiard, Gentle Ben and Teeth and Tongue. We had issues: forgetting to channel the audience feeds back into the studio, leaving performers with "that fishbowl feeling", as well as some classic tech errors that went to air in all of their gloriousness. But we also had some special stuff – some truly crystallised moments that you only get when you bring together brave programming with a dedicated and trusting audience.

By the second year we developed the concept further, firming up strong imagery courtesy of Rex, who worked to the standard brief of "no tits no cars". Stu from King Gizzard was also hanging around the station a lot, and someone suggested he was a bright spark and maybe we should get him on board. So we gave him the murky title of "intern" and he became our socials dude.

THE BRAND NEW BOOK

40 YEARS

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40 YEARS

of pbs radio

progressive broadcasting service

We produced a series of film clips of each show to make an easily shared legacy. It was a one camera operation, grainy, and choppy, that was treated with a super light edit and released by the next morning. A mate of a mate knew Sal. He grinned his way through the idea, and the first clip we shared in 2012 was Graveyard Train. Word got around.

The past nine years of content is impressive, from Lost Animal, New War and Spencer P Jones in those early years, to The Twerps, No Zu, King Gizzard, Courtney Barnett, Terrible Truths, Cable Ties, Aldous Harding, and Sampa The Great.

Screens have been added, blackboards have gotten fancier, announcers have become performers, beer gets put on ice earlier, sponsors have changed... but the core of the Drive Live experience remains – audiences in the studio and in radio land sharing a very special space with artists, broadcasters and technical producers: rare little capsules of community making.

Somewhat ironically, the tenth rendition of Drive Live in 2020 will most likely be the last at the Easey Street station. Plans at the new site include a range of performance broadcast options, meaning our fishbowl dream will come to a close.

But, as history keeps insisting, where there's a swing, there's a roundabout. And driving change is A OK. ■

Janelle Johnstone was the Marketing & Events Manager at PBS from 2009 to 2013.

She also co-presented *Get Up Morning* on PBS, and is currently undertaking a PhD in gender and music.

Somewhat ironically, the tenth rendition of Drive Live in 2020 will most likely be the last at the Easey Street station. Plans at the new site include a range of performance broadcast options, meaning our fishbowl dream will come to a close.

**ALICE EDGELEY**

The eclectic Edgeley shop on Gertrude Street, Fitzroy has led the burgeoning vibrancy of the design destination since 2010. Fashion designer Alice Edgeley creates a unique version of bold glamour, preferring to follow her own instincts rather than modern trends. Her aesthetic has been championed by local musicians, performers and personalities. Alice has always loved listening to radio, tuning into a different station on her yellow Sony tape player every night in her bunk bed as a child – she thought it was pure magic.

I think it was a Radio Festival one year where I thought 'Oh I get so much joy and entertainment

from listening to PBS! I hear amazing new songs, learn about genres I've never heard of – I'm going to subscribe!' And I've never looked back. My heart really belongs to *Blue Juice*, because it gives me a sweet fix of Jamaican music and 50s and 60s soul and R&B. It gives me a reason to get out of bed and dance on a Sunday morning and I love hearing Mohair Slim nerding out with all the history.

FAVOURITE SONG HEARD ON PBS: I was woken up by a very happy trashed friend calling early on Saturday morning to tell me to turn on PBS as she'd requested a song for me. It was 'Can You Kick It' by A Tribe Called Quest.



JANE LAVER

Tattooing for 24 years, Jane Laver has been the owner of legendary tattoo parlour Chapel Tattoo for almost the same amount of time; however, she claims that music was her first real love. Her earliest memories of PBS was her Dad listening to the *Jazz Show* with Marc Gunn around 1983, and

she recalls driving to the station to subscribe when she was sixteen and still in her school uniform.

I thought PBS was the coolest place ever. I loved Kevin and Phil and there was a girl called Janis that did a punk show. Rodney Shah also did some great shows then. Dominic Molomby's show was also great. I worked at the station as Co-Promotions Manager from the age of twenty to twenty-three when Mazz Knott was there, and I have a million memories from then. It was a crazy but vital time at the station – there were so many interesting personalities who volunteered. Albeit it was a really hard job at times, my life became abundantly richer for the experience and my time there profoundly affected the person who I am today.

FAVOURITE PAST SHOWS: I feel that some of the best shows were *City Slang* that Kim Walvisch finished up a couple of years ago, as well as *Beat Orgy* with Steve Cross. I cried on Kim's last show – I felt that an important part of my young adulthood had just gone (I don't mean to make you feel bad Kim, I know the commute was hell!).

BUILT BY MEMBERS

The stories behind the station

Author: Elle Young

Members are the lifeblood of PBS. In 1977 there were roughly 200 paid subscribers; jump forward four decades and our passionate music-loving family is inching up every year. Can you remember what made you pick up the phone, or jump on the website to become a member for the first time? Was it that song you thought you'd never hear someone play on the radio? Or the voice you had slowly become fond of after tuning in religiously every week? There are many reasons people fall in love with PBS and want to support the station with an annual membership. Here are four different stories from a handful of current, and long-term PBS lovers.



NATALIE AND JOSEPH ABBOUD

Natalie Abboud is the Mayor of Moreland, and she and her husband Joseph, are the owners of modern Middle Eastern restaurant Rumi in Brunswick East, and Thornbury's pizza haunt with a Middle Eastern twist, The Moor's Head. The Abboud family are as passionate about music as they are about food and the local community, having been long-time members of the station, and signing up their three sons Malachy, Patrick and Percy as Friend for Life members to *Global Village*.

HOW DID YOU FIND OUT ABOUT PBS?

Natalie: I feel like PBS has just always been there.

Being a chef and listening to *The Breakdown* and *Stone Love* on Fridays as we were amping up for a Friday night service years ago.

Joseph: I once ran a restaurant in Kilmore and a Latin music program caught my ear on the long drive up before the radio got sketchy. I was hooked, and then loved the party sessions on the drive home on Saturday nights.

WHAT ARE SOME OF YOUR FAVOURITE PBS MEMORIES?

Natalie: Driving out of my in-law's street after Sunday lunch and hearing 'the world's longest intro to a show' from *Flight 1067 to Africa*, or getting ready for the week ahead with the dulcet

tones of Roger Holdsworth taking us on a musical journey around the world with Global Village. Seeing Roger out and about at gigs like Natasha Altas or Mercan Dede and WOMAD made me feel like we were in the company of royalty.

Joseph: One of my stand out memories was hearing Roger play Omar Khorshid. Where else would you hear a bit of Arabic surf music?!

WHAT MADE YOU SUBSCRIBE YOUR THREE SONS AS FRIEND FOR LIFE MEMBERS?

Natalie: I would have been razzed up by the membership campaign and felt it was the responsible thing to do. We ought to be paying for the community radio we enjoy if we can – and at the time we could. I think it also teaches the kids that they are paid up when they hear their names on the radio every Sunday night. Specifically though it was *Global Village* – it's such an important show. Hearing music from all over the world helps us experience so many cultures, and Melbourne is such a melting pot that it would certainly help people connect back with their first culture hearing something that resonates on the radio.

Joseph: What Nat said; I would have been razzed up by her enthusiasm!



TOM LYNDCOLN

Underground music fans will be familiar with the name Tom Lyngcoln: celebrated guitarist, songwriter and bandleader for Harmony, Pale Heads and The Nation Blue. Tom commutes a long distance to get home, and claims that PBS played a big part in those trips back and forth.

On those journeys I would listen to a mixtape made by Richie 1250. The tape was titled *Harmony* and that's what I decided to call my

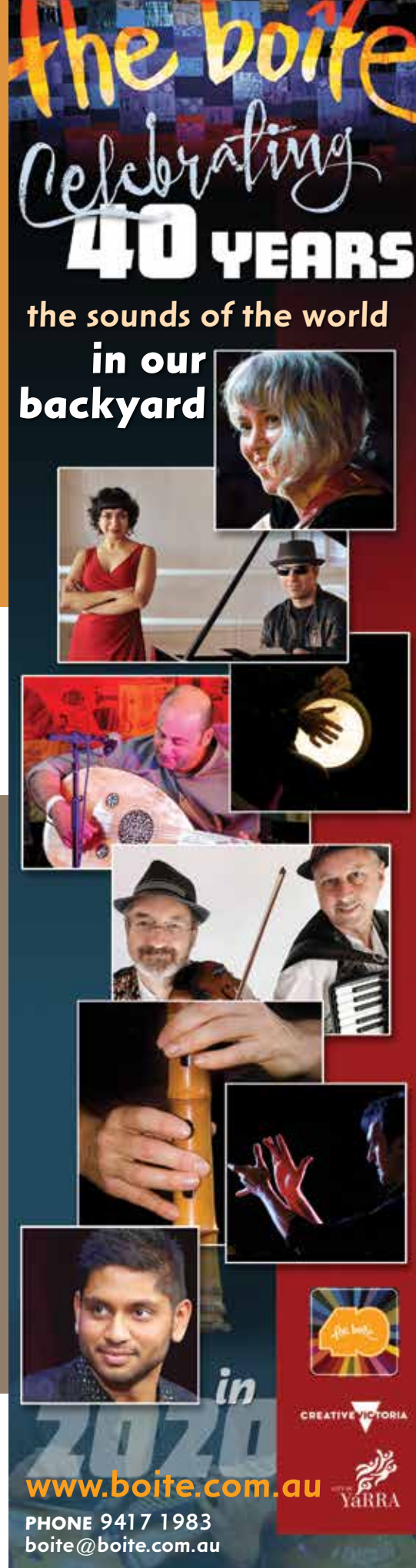
new band. Many of the songs on that tape informed the parameters of the band. As a performer of underground music who has no interest in changing my approach, community radio is really the only format that supports me, and therefore it is important that I support it too.

FAVOURITE PBS MEMORY: My daughter's first ever show at six months old was a Drive Live performance where we got to watch Deep Heat and Deaf Wish before she pulled the plug. Solid start!

If you'd like to become a member, or update your membership with PBS FM, call 8415 1067, or jump online via pbsfm.org.au/signup

Elle Young presents *Headhunters* every Monday from 5-7pm on PBS.

pbsfm.org.au/programs/headhunters





Milo Eastwood

The Best of 2019



Wendy with WOLF at Noselake Metal Festival 2019

METAL GENESIS

RAM – The Throne Within (Metal Blade)

Kryptos – Afterburner (AFM)

The Neptune Power Federation – Memoirs of A Rat Queen (Cruz Del Sur)

Screamer – Highway of Heroes (The Sign)

TRAVELER – Self-Titled (Gates of Hell)

Noselake Metal Festival in Nässjö, Sweden, June 28 to 29. FOUR of my VERY favourite bands playing a two-day festival in Sweden, I couldn't believe it. RAM, Wolf, Kryptos AND Bullet all on the same line-up! This was what dreams were

made of. Never before contemplating going overseas for a music festival (not even for Wacken), I contacted the promoter Martin Undfors, a local from Nässjö, to first confirm there would be no schedule clashes for my fave bands. We stayed in the same hotel as the artists, so I got to hang out, have breakfast, do interviews, and take photos with them; it felt like hanging out with old mates. I'm forever thankful to Martin for organising such an amazing festival, the bands for being so good to their fans, and to my husband, Lank, for allowing me to release my inner fan girl. Not just music memory of 2019, but of a lifetime.

THE BREAKFAST SPREAD

Weyes Blood – Titanic Rising (Sub Pop)

Kit Sebastian – Mantra Moderne (Mr Bongo)

Gena Rose Bruce – Can't Make You Love Me (Dot Dash)

Albrecht La'Brooy – Healesville (Analogue Attic Recordings)

U-Bahn – Self-Titled (Melodic Records)

The autumn vibes at the Meredith Supernatural Amphitheatre for Golden Plains were at an all-time high this year with an outstanding eclectic line-up. Highlights included the debut Australian performance from Texan psychedelic groovers Khruangbin, the return of Baltimore dream pop icon's Beach House, and a glorious sunset singalong session with Marlon Williams, as well as sets from homegrown heroes Magic Dirt, Gregor & an unforgettable closing set from Millú and Pjenne. The festival was at the top of its game, and the bond of Melbourne's music community was riding that wave as well.



Shio

ETERNAL RHYTHM

Damon Locks Black Monument Ensemble – Where Future Unfolds (International Anthem)

Jaimie Branch – Fly or Die II: bird dogs of paradise (International Anthem)

Laneous – Monstera Deliciosa (Soul Has No Tempo)

The Comet Is Coming – Trust in the Life force of the Deep Mystery (Impulse)

Various artists – Sunny Side Up (Brownswood)

2019 has been another great year for jazz. This year we saw legends like Herbie Hancock and Art Ensemble of Chicago performing in our city as well as hosting a special concert for International Jazz Day with an all-star cast in April. The local jazz scene is stronger than ever with a big focus on performing jazz as dance music while drawing inspiration from house music. With the release of the Sunny Side Up compilation, headed by UK radio presenter/DJ Gilles Peterson, that focused on Melbourne artists, I feel that our thriving music scene has been officially recognised. Personally I'd like to mention 'Bleeding Hearts' by Audrey Powne as my standout track from the compilation, as well as live performance highlights *The Arrow Of Time* by Lance Ferguson's Menagerie and *Everywhen* by Matthias Schack-Arnott.



Ruby and Shelley

STONE LOVE

Smoota – Pheromones (Body 2 Body)

Solange – When I Get Home (Columbia)

Surprise Chef – All News Is Good News (College Of Knowledge)

Tek Tek Ensemble – Shake It Like A Wolverine! (independent release)

Tyler The Creator – Igor (Columbia)

Listening to Solange in the bath (many times), dancing to underground goth music in a sweaty basement club in Mexico City at 5am, getting psychedelic and listening to all of the Outkast albums (in order) by the Coburg lake, digging Jeremy Spellacey play a perfect set at Slow Grind

GARAGELAND

Tropical Fuck Storm – Braindrops (Flightless Records)

Dr Sure's Unusual Practice – The West (Marthouse Records)

Horace Bones – Terra (independent release)

Bleach – Ol' Blues Bug Juice (independent release)

PINCH POINTS – MOVING PARTS (Roolette Records)

At *Garageland* we are blessed with so much talent coming in to showcase new music or to chat about upcoming gigs. To keep our listeners informed on all things rock 'n' roll in the Music Mecca Melbourne, we have to keep the dives alive so promoting gigs at some of our favourite venues ie.

The Tote, The Old Bar, Bar Open and many more, is what *Garageland* lives for.

A few stand out guests include Warren Mason, a Yuwaalaraay man, Gareth Liddiard (TFS), Dan Sultan and Cash Savage.

We are so lucky in Melbourne to have so many rad bands emerging or continuing to make banger after banger. Our community is heaving with live music and we absolutely love sharing it as much as we love having a laugh.



Richie 1250 at Drive Live 2019 Photo Credit: Naomi Lee Beveridge

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TANYA GEORGE

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VICTORIA GARDENS, HIGH STREET, PRAHRAN

THE NORTHERN FOLK

RACH BRENNAN & THE PINES

SUNDAY 12 JANUARY, 6PM
CENTRAL PARK, MALVERN EAST

EMMA DONOVAN

LANEOUS

SUNDAY 19 JANUARY, 6PM
MALVERN GARDENS, MALVERN



▲ Sa'ul and Helen - PBS 40th book launch
▼ Emma Peel and Chris Pearson



▲ Music Victoria Hall of Fame Induction
▼ Baker Boy with Maddy & Patty (Homebrew)



▼ Young Elder of Jazz 2019 - Josh Kelly



▲ The Rookies with Shio (Eternal Rhythm)
▼ Alex and Firas 2019



▲ Billy Pinnell with Helen (Roots of Rhythm)



▲ Kylie Auld at Vince Peach's 70th bday Soul A Go Go



▲ Purple Pilgrims with Pete (Club It To Death)



▼ Loose Fit with Jordan (Underground Love)



▼ Kate Alexander and Hana Brenecki at Acid Country live broadcast



▼ Ghost Note for Studio 5 Live



▲ Barbariön at Reservoir Stomp
▼ Cj Ramone for Studio 5 Live

▲ Maddy Mac at Community Cup
▼ Milo, Paddy and Cas

▲ Flats and Sharps with Jan (Southern Style)
▼ Mike Gurrieri at Disco A Go Go

▲ Freda Payne with Vince Peach (Soul Time)
▼ PBS Volunteer Julie Enzerink



▼ Femi and Made Kuti with Stani Goma Flight 1067 to Africa



▼ Beasts Of No Nation



▼ Paul Kelly with Maddy & Patty (Homebrew)



▼ PBS Volunteer Kristin Solury



▼ Femi and Made Kuti at Beasts of No Nation



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Basement Discs
Bounce Audio
Collectors Corner - Missing Link
Dixons Recycled Records
Eclectico
Heartland Records
Muscle Shoals Records
Northside Records
Obese Records
Off The Hip Records
Plug Seven Records
Poison City Records
Polyester Records
Quality Records... Plus
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Records Etcetera
Rocksteady Records
Strangeworld Records
Thornbury Records
White Rabbit Record Bar

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Cameo Cinemas
Cinema Nova
Classic Cinema
Kino Cinemas
Lido Cinemas
Palace Westgarth
The Astor Theatre

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Bounce Audio
Clark Piano Services
Found Sound
Gallin's Guitars
Guitar Paradise & Drummers Paradise
Guitars Online
Lucas Guitar
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Corner Hotel
Crust Pizza Fitzroy
Fat and Skinny Catering
Healthy Planet
Ida Red Pizzeria Macedon
Northcote Social Club
Pasta Classica
Pistol Pete's Food 'n Blues
Saba's Ethiopian Restaurant
Sticky Fingers Bakery
The Goat Bar | Mountain Goat Beer
The Plough Hotel
The Public Brewery
The Spotted Mallard
White Rabbit Record Bar
Woven Café

RETAIL

100% Natural SoapNuts Australia
Animal Lovers by Neo Tokyo
Bee Sustainable
Between Father Sky and Mother Earth
Carpet World Hallam
Creative Framing
Crumpler
Eclectico
Gadget Shop Online
Good Grace & Humour: Floral & Botanical Design
Make Badges
Melko- Made in Brazil
OK-OK
Pilkington Jewellers
Retro Active Mid-Century Furniture
Scaully & Trombone
Small Space Jewellery
Smart Alec Hatters
Station -2- Station
The Wilderness Shop
Thread Den
Yodgee Footwear
Zak Surfboards

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Melbourne Bicycle Centre
My Ride Collingwood
Reid Cycles
Riding Way
Velo Cycles

NEW AND USED CARS

Audi Centre Doncaster (Sales and Service)

ACCOMMODATION

Aireys Inlet Holiday Park

BODY ART

Chapel Tattoo
Tattoo Magic

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Ashtanga Yoga Melbourne
Backspace Remedial Massage
Breathe Hypnotherapy
Brunswick Holistic Health
City North Physiotherapy Clinic
Ka Huna Hawaiian Bodywork
Naturopathic Care
Nicholson St Bowen Plus
Poise Alexander Technique
Sound Osteopathy
Takita Shiatsu

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Armac Glass & Glazing
Bush 2 Beach Plumbing
Creative Framing
Diamond Skylights
Landscape Co
Leip Electrics
Maid To Clean
Ministry of Cleaning
Offgrid Plumbing
SIMPLY MAID
SMARTUSER
Warmfeet Flooring

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Collectyourdebt.com.au
Meeum
Museproject
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ONLINE STORES

Chef.com.au
Heartbreak Hosiery
Old Soul
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CELEBRANTS

Joyful Ceremonies – Jenny O'Keefe, Celebrant
Klara McMurray Funky Celebrant
Sunlit Ceremonies – Civil Celebrant

OTHER

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