

EASEY

PBS 106.7 FM • MEMBER MAGAZINE
DECEMBER 2020

40 YEARS
PBS
SINCE 1979

106.7FM





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RADIO

RUNS ON CANDESCENT CREATORS, GIFTED SHARERS, CHANGE DRIVERS, PEOPLE BELIEVERS, WAYFARING DREAMERS, OASIS SEEKERS.



106.7FM

A NOTE FROM THE GENERAL MANAGER

Welcome to the end of year edition of Easey. What a year it has been. At the time of writing this, COVID case numbers were zero for some days, while many restrictions have been eased. However, it has been more than six months since COVID hit and it's been a rough roller-coaster ride for our community. The impact on Melbourne's music scene has been near catastrophic and I'm sure we all know many people who are suffering terribly right now, financially and emotionally. At PBS, we feared the worst, watching our sponsorship revenue nosedive and knowing our community would be feeling the pinch come Radio Festival time when we asked people to join up and donate.

Thankfully we've been able to navigate our way through the worst of the lockdowns and continue to present great radio 24/7. The government's stimulus program has helped, while our supporters blew us away with their generosity – we achieved our best Radio Festival ever and raised additional money for our move to the Collingwood Yards, which is still going full steam ahead (check out page 22 for an update). While we still have a way to go to raise the money for our move, things could have been so much

worse. Also, throughout this time our on-air sound has never been better. I don't know if that's because announcers are stuck at home with their record collections for company, or whether it's about triumphing over adversity. Whatever the reason, we know people are more appreciative than ever for the contribution PBS makes to their lives. Our texting service continues to run hot with listeners thanking us for the music in these traumatic times.

2020 also saw some significant on-air milestones with David Heard (*Acid Country*) and the Prince of Darkness, Phil Macdougall, (*Sunglasses After Dark*) both celebrating 40 years behind the mic. Stani Goma (*Flight 1067 to Africa*) notched up 30 years during the year and we also saw 20 years for Saúl Zavarce (*Fiesta Jazz*). Tom Sianidis (*Jumpin' the Blues*), Susi Lanagan (*What the Folk!*), Paul Kidney (*Ear of the Behearer*) and Richie 1250 (*Stone Love*) hit the 15 year mark. Myles O'Neil Shaw celebrated 10 years of Saturday breakfast (*5ft High & Rising*), on top of many years before that. Michael Mulholland (*Junkyard*) and Cosi (*Fresh Produce with WallaC*) also notched up 10 years. Wow!!! Congratulations all of you and a



2020 Vespa Winner Andrew Broom

big thank you to all the PBS staff and volunteers who keep all our announcers on air, year after year.

Finally, a big thank you to all our members for their unwavering support in 2020 and, from everyone at PBS, we wish you a wonderful festive season and let's get ready for a 2021 filled with great music and live gigs.

ADRIAN BASSO
PBS General Manager
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PBS 106.7 FM presents the EASEY PBS Member Magazine December 2020 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 acknowledge 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.



Easey St in 1992. Photo by Gary Vines. Printed with permission of Melbourne's Living Museum of the West Inc.

A History of 47 Easey Street

In the lead up to the station’s big move to Collingwood Yards, we took a closer look at PBS’ history at 47 Easey Street.

By Alannah Sawyer and Julia Derwas

Built in the 1920s, the warehouse at 47 Easey Street began its life as a box making factory owned by GN Raymond Pty Ltd. The section of Easey Street between Smith and Budd Streets, where you can find PBS today, was initially a quiet, residential area. By the 1930s, however, GN Raymond had replaced most of these houses with factories producing either footwear components (north side) or boxes (south side).

It’s possible you have recognised these factories on Easey Street before – they’re large, two-story, solid-brick buildings with tall windows. If you look closely you can see the markings of their previous owners. By the time GN Raymond was delisted and taken over in 1972, the business had expanded and diversified – even dabbling in the manufacturing of board games! Outside of its use by GN Raymond, the building went on to house a confectionary company and wool store.

A few decades down the track and PBS’ then station manager, Roger Jones, is desperately seeking a new home for the station. It’s the year 2000, and PBS has 18 months to move – hopefully into somewhere bigger than their fifth floor, three-studio location on Fitzroy Street, St Kilda. Jones took this challenge as an opportunity for PBS to grow as a major metropolitan station, expanding its ability to host live-to-air performances and reach a wider audience.

After looking at multiple empty buildings throughout St Kilda, Richmond, Collingwood and Fitzroy, Jones was unlucky as the councils claimed the buildings were reserved for other projects... though years later these buildings remained untouched.

But the universe had a better plan for PBS – 47 Easey Street. After putting a statement out to radio listeners for any known vacant areas, Jones received a call from mutual friend Fred Giannaros. He explained that he leased the Easey Street warehouse and was happy for PBS to use the ground floor as he only required the first floor.

The PBS team had found a potentially great new space for the station, but now faced the challenge of a fit out with next to no money.

Volunteers played a major role in bringing Jones’ vision for the new space to life. The idea was to have two broadcast studios, a production studio, a prep/rehearsal studio, a live performance/ recording studio and a music library and office area that would allow space for more volunteers. In need of an architect to get things going, Jones searched the PBS database and found Laurence Robinson who was keen to design and draw up the plans for the station in exchange for a small sublease in the building and a Friend For Life membership. Thanks Laurence!

The core building team consisted of PBS announcers supported by several fantastic volunteers. The new station was truly a testament to the generosity and enthusiasm of the local community. For example, during the fit-out period, on-air call-outs for plumbers would be answered within thirty minutes by workers who were happy to be paid with an armful of CDs and an on-air plug.

The resourcefulness of the PBS crew during this period and beyond can be seen when you step inside the station. Jan Dale of *Southern Style*,

reminisces, “It was when we moved to Collingwood that I fully realised what PBS means to the community. Their generosity was amazing. Lots of furniture, carpets etc were donated. Some of the doors through to the studios came from a hospital and still have ward numbers on them.” Other unique finds included the administrative cubicle desk system which was taken out of the Disney Company HQ on St Kilda Road before it was demolished. Many volunteers helped with the technical side of things, and built the computers from new and secondhand parts, as well as the internal computer network and the PBS website.

Malt Shop Hop announcer Peter Merrett had a hand in the construction of the station during this period, and fondly recalls, “Everyone involved lived off a diet of coffee and chocolate biscuits until the build was complete. Many people stopped by to join them for a cuppa over the construction period, but perhaps one of the most colourful guests was the infamous Mark ‘Chopper’ Read! We achieved the unimaginable when our backs were against the wall.”

After 13 long weeks, the studios were semi-ready to host some of Australia’s favourite musicians. A week before the St Kilda lease ended, broadcast was transferred to the new building where Stuie Hughes made the first broadcast at the Easey Street location. Even though construction hadn’t been 100 per cent completed, broadcast continued and volunteers worked hard to get PBS up and running smoothly. Jones recalls when Joe Camilleri of the Black Sorrows recorded a track for a PBS CD in Studio 5. At the end of the track you can hear him say, “Thank you, great studio,” referencing the fact that the studio had yet to have a ceiling installed.

To finish the move off with a bang, PBS held a large opening night months later to say thank you for the endless support from volunteers. A huge

success, PBS managed to get the one and only Nick Cave to open the Easey Street Studio. PBS staff and volunteers also put on a special live music event that took place on a moving tram that traveled from St Kilda, through the Melbourne CBD to PBS’ Easey Street destination. With the new studios officially up and running, more listeners volunteered their time, and the community grew bigger and bigger. Eventually the station’s equipment was able to be upgraded and announcers went through broadcast training with the amazing Lisa Palermo to learn how to use the new equipment. PBS truly advanced to the next level of business with their Studio 5 Live performances and their annual Drive Live events.

The move to Easey Street truly expanded the station’s potential, made possible by the help of loyal listeners, members and volunteers. It demonstrated the support and love the community has for the local music scene and the radio stations that support it.

After nearly 20 years in the Easey Street location, PBS is ready to move on to their next venture. With many memories made in this building, there are many more to come in their new location in Collingwood Yards.

Generous listeners and funding from the Victorian Government through the Community Support Fund and organisations such as the Helen Macpherson Smith Trust, and the Community Broadcasting Foundation have helped PBS reach the halfway mark for the move. If you are interested in supporting the growth of community radio and Australian talent, please consider making a tax-deductible donation to PBS’ Make It Home appeal by heading over to the PBS website pbsfm.org.au. ■

Alannah Sawyer and **Julia Derwas** were the 2020 PBS interns.

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40 Years of Darkness

By Phil Macdougall

Most PBS listeners know that the station celebrated a key milestone this year, 40 years on the airwaves. What you might not know is that announcer Phil Macdougall, aka the Prince of Darkness, has been there right from the start.

September 2020 marked Phil's 40th year on the PBS dial. Introduced to the station by high school classmate Leon Richardson, Phil never thought of it as a long-term proposition. But since 1980 he's been championing the punk and rock 'n' roll scene, both locally and internationally on PBS and his long-running show *Sunglasses After Dark* (which commenced on air in 1985). To gain insight into this illustrious love affair with music, we asked the Prince to put together a list of his top 40 albums. Enjoy!



Phil Macdougall. Photo by Claire Stuchbery.



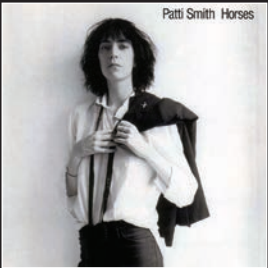
The Stooges – *The Stooges* – released 1969



David Bowie – *Ziggy Stardust and the Spiders from Mars* – released 1972



MC5 – *Kick Out the Jams* – released 1969

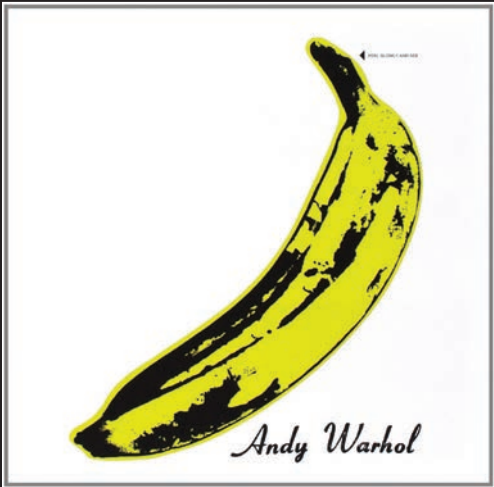


Patti Smith – *Horses* – released 1975



Ramones – *Ramones* – released 1976

The Ramones formed in Forest Hills, Queens, New York City in 1974 and are credited as the first punk rock band. Their debut self-titled album was released on 23 April, 1976, produced by Craig Leon and released in America on Sire Records. Front cover photo by Roberta Bayley. Fourteen short blasts of pure punk energy in under 30 minutes. Dee Dee Ramone wrote most of the songs. The longest song was two minutes and 35 seconds. There were two singles lifted off the album, 'Blitzkrieg Bop' and 'I Wanna Be Your Boyfriend'. From the opening chords of 'Blitzkrieg Bop' and the lyrics, "HEY HO, LET'S GO" you know you were in for a wild ride. The Ramones will always be remembered as a quintessential American punk rock band.



The Velvet Underground – *The Velvet Underground and Nico* – released 1967

Rock critic Lester Bangs said, "Modern music starts with the Velvets." Brian Eno said, "I think everybody who bought a copy started a band." Released in March 1967 on Verve Records the Velvet Underground's debut album produced by Tom Wilson is one of the most influential albums of all time. Lou Reed and John Cale meet in 1964. Along with Sterling Morrison and Moe Tucker, who joined in 1965, they started writing songs and playing live in New York City. Upon seeing the band live in 1965, pop artist Andy Warhol started managing the band, sealing them a record deal and bringing in German actress and singer Nico. Also known as the banana album, the front cover features art by Andy Warhol of a peelable banana. The album deals with drug abuse, sadomasochism and sexual deviancy. This was clearly no 60s hippy dream!



The Doors – *The Doors* – released 1967



The Saints – *I'm Stranded* – released 1977



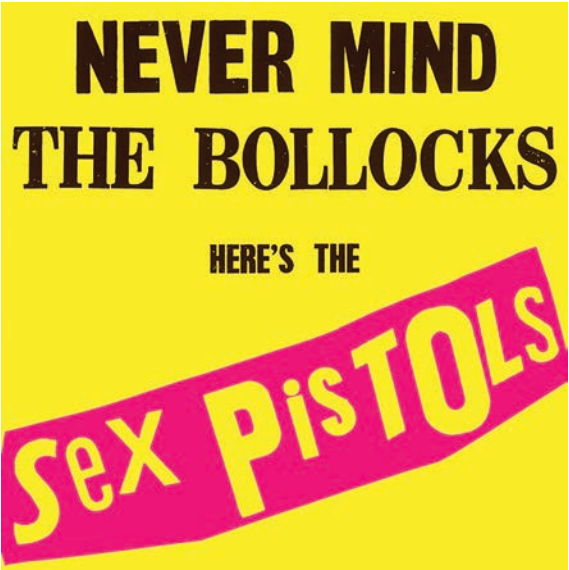
X-Ray Spex – *Germfree Adolescents* – released 1978



Crass – *The Feeding of the 5000* – released 1979



X – *X-Aspirations* – released 1980



Sex Pistols – *Never Mind the Bollocks Here's the Sex Pistols* – released 1977

The greatest punk album of all time from the greatest punk band of all time. Released on the 28th October, 1977 on Virgin Records, produced by Chris Thomas and Bill Price at Wessex Sound Studios in London. Initially an 11-track album, the first pressing came with a one sided 7" single of the song 'Submission' and a huge four colour poster. The four proceeding 7" singles, 'Anarchy in the UK', 'God Save the Queen', 'Pretty Vacant' and 'Holidays in the Sun' were all included on the album. Johnny Rotten, Steve Jones, Paul Cook, and Glen Matlock, along with second bass player, Sid Vicious, successfully shook up the music industry in the late 70s. The band were only together for two and half years. Not long considering the lasting impact they would have for many years to come. The two-week Kamikaze tour of America in January 1978 which their manager Malcolm McLaren organised would break the band up. At their final show at the Winterland Ballroom, San Francisco on 14 January 1978, Lydon asked, "Ever get the feeling you've been cheated?"



Radio Birdman – *Radios Appear* – released 1977



Suicide – *Suicide* – released 1977



The Damned – *Machine Gun Etiquette* – released 1979



The Cramps – *Songs the Lord Taught Us* – released 1980



The Fall – *Hex Enduction Hour* – released 1982



The Birthday Party – *Junkyard*
– released 1982

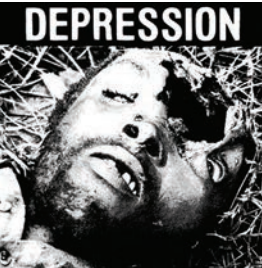


Lubricated Goat – *Paddock of Love*
– released 1988



Nirvana – *Nevermind* – released 1991

The album that changed everything in music. With the addition of Dave Grohl on drums in 1990 the jigsaw puzzle was now complete for this three-piece band out of Seattle. Nirvana went into Sound City Studios in California in May and June 1991 to record their second album with producer Butch Vig. The follow up to the 1989 *Bleach* album on Sub Pop Records. A lot had happened to Nirvana in the space of just two years. Kurt Cobain’s song writing was as much influenced by the Beatles as it was by Black Flag, Big Black and the Pixies. Musically he had grown up on a steady diet of American hardcore punk throughout the 80s, while growing up in Aberdeen and sleeping under the Aberdeen bridge. He tapped into a generation of teenage angst. This is most prevalent in the first single off the album *Smells Like Teen Spirit*. It always helps to have a killer first single if you want to sell your album, and sell it did. Originally when released it was a bit of a sleeper for Geffen Records, but by January 1992 it was selling 300,000 copies a week. *Nevermind* has now sold over 30 million copies worldwide. It is still one of the best sounding albums of all time. Pat Smear from the GERMS would join Nirvana in the final months of the band as a second guitarist. Kurt Cobain died in April 1994 but his music will live on forever.



Depression – *Depression*
– released 1985



Cosmic Psychos – *Go the Hack*
– released 1989



The Cramps – *A Date with Elvis*
– released 1986



Nine Inch Nails – *Pretty Hate Machine*
– released 1989



No – *Glory for the Shit for Brains*
– released 1987



Ministry – *The Mind is a Terrible Thing to Taste*
– released 1989

Originally when released it was a bit of a sleeper for Geffen Records, but by January 1992 it was selling 300,000 copies a week.



Turbonegro – *Apocalypse Dudes* – released 1998

The birth of Deathpunk. Turbonegro are from Norway. *Apocalypse Dudes* is their fourth album. With the addition of Euroboy on guitar the band was now a six-piece powerhouse. This album has thirteen absolute classic rock songs on it and has gone down as the last great rock album. Since its release in 1998 there hasn’t been a better rock album released anywhere in the world. The album has a rock, glam and punk feel to it. Lead singer Hank Von Helvete never sounded better and in control on songs like ‘The Age of Pamparius’, ‘Get It On’, and ‘Are You Ready (For Some Darkness)’. The band would break up at the end of 1998, however they did reform in 2002 and the cult of Turbonegro would grow and grow worldwide. Happy Tom's vision of the band from day one had now come true. ■



Supersuckers – *The Sacrilegious Sounds of the Supersuckers* – released 1995



Sleaford Mods – *Divide and Exit* – released 2014

Phil Macdougall presents *Sunglasses After Dark* every Thursday from 8-10pm on PBS.

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Good music helps us make good beer.
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Afro Turn Up

By Mara Williams



If you've tuned in to PBS on a Friday night at 10pm, you would have heard a warm welcome in five different *ways* – sanibonani (Zulu), maswera sei (Shona), jambo (Swahili), akwaaba (Twi) and welcome (English) – on *Afro Turn Up* presented by Kix.

Starting in August 2017, 2-6am every second Friday, *Afro Turn Up* moved to its current timeslot in April this year. That same month it also started broadcasting nationally on the Community Radio Network. Sonically, it's described as the, "sound of young Africa featuring Afrobeats, Afro-house and Afro-pop, African hip-hop, African dancehall, kizomba... basically whatever is hot." Kix could well be viewed as a real-life superhero: by day she fights financial crime, by night, she is a podcast producer as well as a PBS radio announcer. We delved deeper with Kix to talk about her story...

What was your life like in Zimbabwe and the US?

Growing up in Zimbabwe was a pretty regular existence for the most part up until the early 2000s. I grew up in the suburbs of Harare, the capital city. Things that I fondly remember about my childhood were playing mahumbwe, playing with mud, baking mud cakes etc, and climbing trees in our yard. We had an amazing guava tree and sometimes I would pick a guava and eat it while sitting on a branch, then repeat. I never worried about snakes or falling–ah, youth.

School was very important to my parents, especially the academic component. I also played sports, the main one being field hockey which I was quite good at, and which later on helped me fund my education in the US. In the early 2000s Zimbabwe's economy took a plunge and sadly that negatively impacted the tertiary education system among other things, so I left Zim to further my studies in the US.

I had a lot of misconceptions about the US. TV is a lie, y'all! It was nothing like *Saved by the Bell* or *The Fresh Prince of Bel-Air*. If you've read Chimamanda Ngozi Adichie's book, *Americanah*, then that pretty much sums up how I experienced America.

The race issue cannot be understated. Even though I did not grow up in the States, as a black person in that environment you quickly learn that blackness in America carries with it a lot of negative perceptions that have real implications on your life and wellbeing. It was a real culture shock. But I did also grow a lot as a person thanks to the education I received and interactions I had with my classmates and later, co-workers. I really blossomed into a critical thinker. ➤

What drew you through the doors of PBS?

The first thing that drew me to PBS was the quality of the programs that I'd heard on the station. When I decided that I wanted to explore becoming an announcer, it was really important to me that I learned from people who do it well. Secondly, I love the diversity of genres presented on PBS—you'll be hard-pressed to find another station in Melbourne that can match PBS in this regard. This signalled to me that PBS is serious about being a platform where underrepresented music is heard. It was especially encouraging to see Stani Goma's show, *Flight 1067 to Africa*, on the grid.

What inspires your program? When you look back on 2020, what will you remember?

This year has been very exposing and there are many things that can be learned from it if we choose to. I think we've seen that societies that have vast inequalities are not sustainable. It's in everyone's interest to ensure that we uplift each other, especially those most vulnerable. We need more Ubuntu or Hunhu—a Southern African philosophy which speaks to seeing the humanity in others.

The murder of George Floyd in the US and the subsequent Black Lives Matter protests are a reminder that we are still far from a post-racial

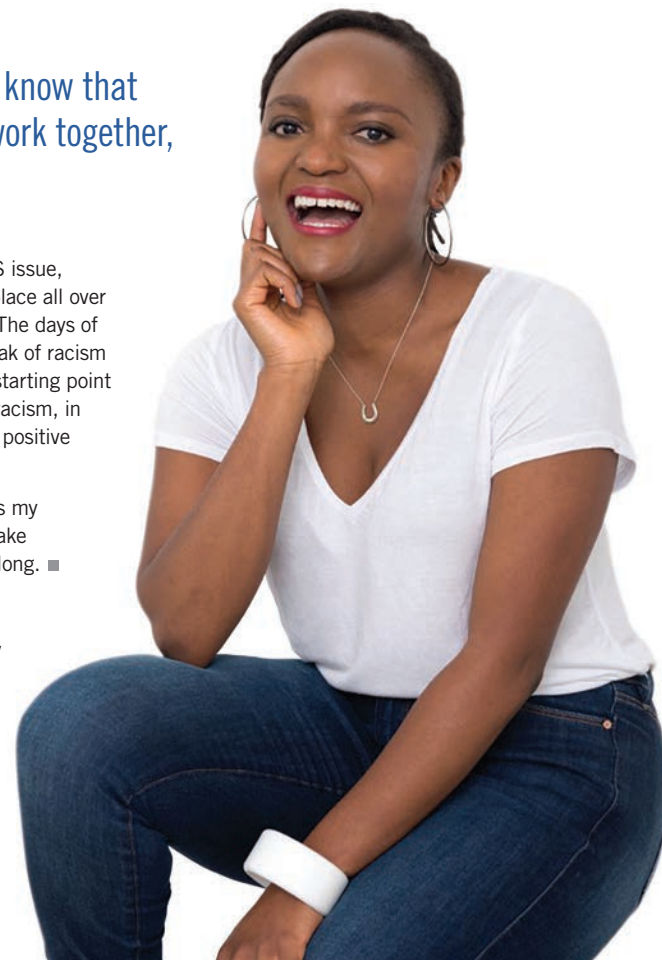
Know that you're worthy, know that you matter. We need to work together, we shall not be broken

global society. Racism is not just a US issue, which is why we saw protests taking place all over the world including here in Australia. The days of gaslighting black people when we speak of racism are over. So I guess in a way that's a starting point for more honest conversations about racism, in all its forms, which I hope will lead to positive transformation of our societies.

I just want to make a show that makes my community feel seen and heard—to make people feel welcome and that they belong. ■

Kix presents *Afro Turn Up* every Friday from 10pm-12am on PBS.

Mara Williams is the Officer Manager and Volunteers Coordinator at PBS.



JOLT

(((b-c)))

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Claire and Ruari (Fang It!)



David Heard, Roger Jones, Hugo Armstrong and Claire

What I really loved and what still inspires me about PBS today is that all of the announcers come from different places and hold different expertise – and they all want to share it.



Firewater

By Claire Stuchbery

My introduction to broadcasting was via 3APL in Bacchus Marsh when I was in early high school. I had a particularly great and enthusiastic teacher who encouraged me to get involved and would even drive me to breakfast shifts (thanks Dietmar Schaffner!). I was excited to have an opportunity to share some of the music I was discovering – a feeling that remains my motivation for broadcasting today.

At 3APL I made some largely terrible programming, targeted primarily at kids tuning in on the various bus routes on their way to school. I played a lot of The Meanies, Soundgarden, Magic Dirt, Nirvana and Hole: Seattle grunge served up with your cereal! But it was early days for the station and I'm sure none of the other volunteers were keen to get up early, so I was afforded opportunities beyond my years or experience. In retrospect it seems unusual to think of my 13-year-old self on the station's training committee for new broadcasters, but at the time I was all about showing people how to use the buttons and faders now that I had it all figured out.

3APL used to re-broadcast PBS FM overnight, so I was aware of the station mainly from switching over from the insomnia show to present the local breakfast program. I listened to *Sunglasses After Dark* and *Red Stink of Metal*. I learned about The Cramps and the fact that Iggy Pop had released songs before *Lust for Life* (breaking news!).

I moved to Melbourne from Bacchus Marsh at the start of 1996 and thought I'd get involved in another station to meet some new people who shared my love for music. As I was now 15, I limited my search to the community radio stations accessible on the train and tramlines I could get to from school. Southern FM weren't keen on having volunteers under 18 hanging around, but PBS said, "Come on down, you can help file music in the library."

I started volunteering after school at the Ritz Mansion building in Fitzroy Street. My early jobs included laminating the membership cards, answering phones on reception and putting away CDs that announcers had returned to the music

library. This also meant that I could borrow music – it was a teenage dream come true to be in that little room. Over time my duties expanded to scheduling carts on the handwritten time sheets, wiping carts on the erasing machine in the 'production hallway' and helping Francesca Trimboli in marketing and promotions. I say 'helping' here, although I'm sure there was a lot more teaching involved than assisting, and Franca was an excellent mentor to me during those years.

There were and still are a lot of great people around PBS. I remember being invited to march with the station for a street parade and being proud to help carry the PBS banner down Brunswick Street. There were a lot of young volunteers around the station and we were included in the events and fundraising gigs. I was happy to be around people who knew so much about music. A fair amount of my volunteer time was spent smoking in the kitchen in St Kilda and just soaking up the conversations from all these people who knew so much: Kim Walvisch, Tony Irvine, Helen Jennings, Lisa Palermo, Kate Welsman, Alan Fitzpatrick, Phil Egan, Nik Tripp, Toby Couchman, Nicholas Ogburn, Peter Chellev and of course, the Prince of Darkness, Phil Macdougall. These people all seemed so cool to me. And they were so generous with their time and knowledge to benefit my musical education and my work skills in a way that set me up for my future career.

All of my work, both paid and voluntary, has been about providing platforms for people to hear new things.

I was learning so much about musical genres I hadn't known about before, like Latin jazz and gospel. What I really loved and what still inspires me about PBS today is that all of the announcers come from different places and hold different expertise – and they all want to share it. There's a deep respect between fellow announcers at PBS, regardless of genre, as we all share the same passion for music.

I started broadcasting at PBS in 2000, I think! It was not long before the move to Collingwood. Fred E Gostein had moved to Brisbane, leaving a box of demos and a space for fellow volunteer, Shirin Witts, and I to pick up the demo show which we re-named, *No Frills*. Over the years the program shifted from demos to unsigned artists to Australian artists. My co-host had a baby and the skip button on my CD player broke. I switched over to *Firewater* in 2008 or thereabouts so I could play some international rock music too. My show had grown up right alongside me at PBS.

My passion for music took me to work at Furst Media, the publishing house for Beat Magazine for a few years. Then I joined the staff team at PBS as the Sponsorship Manager. This eventually led me to starting a sponsorship agency for other community radio stations with Roger Jones, Lyndelle Wilkinson and Ruari Currin, which we started up and ran over the course of about six years. Instead of asking for money for the sector, I went off to work at the Community Broadcasting Foundation so I could give away some money for a while. That meant a pause in my broadcasting involvement for conflict-of-interest reasons. But now my day job at First Nations Media Australia, the peak body for the First Nations media and communications industry, allows me back on the airwaves.



Claire with the late Justin Townes Earle

Firewater rebooted has a little broader scope than just swamp rock, although it still includes a healthy dose of dirty rock 'n' roll. The show includes some hip-hop and varies across the rock music genres week to week. I still play a lot of The Meanies, but now it comes with a healthy serve of rock from Detroit to the desert, some alt-country feelings, some Aboriginal and Torres Strait Islander rhymes and still a lot of homegrown bands who I'm proud to showcase on the radio.

These people all seemed so cool to me. And they were so generous with their time and knowledge to benefit my musical education and my work skills in a way that set me up for my future career.

All of my work, both paid and voluntary, has been about providing platforms for people to hear new things. I am passionate about creating space for independent voices in our media landscape. It's important to be exposed to ideas that are not corporate influenced, through music or through conversation. It's important that we have space for community to tell their own stories, to be raw, reflective and real. To me, that's the strength and the importance of community media and why I have worked in and around the sector for so long. The ideology is ace, the people are family and the studio at PBS is one of my very favourite places to be. ■

Claire Stuchbery presents *Firewater* every Tuesday from 5-7pm on PBS.

U-Roy: The Originator of Rap

By Rick Howe

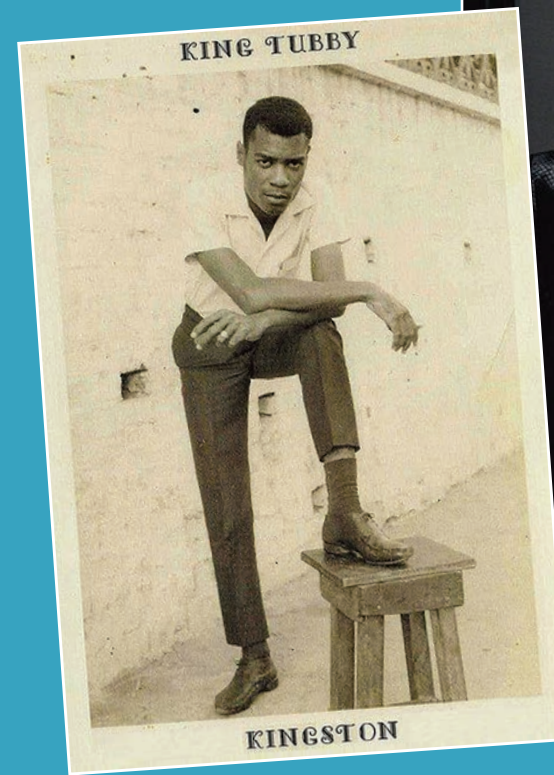
The story of hip-hop normally begins in New York City in 1973. But Jamaicans had been rapping on sound systems in Kingston long before the genre reached the Bronx...

The summer of 1966 saw record breaking temperatures in Kingston, and the birth of Jamaica's finest musical era, rocksteady, the soulful, slowed down bridge between its fast-paced predecessor ska, and the gospel music of the Rasta faith which followed in the 1970s, roots reggae. If Jamaica's first form of popular music, ska, was founded on rhythm & blues from Fats Domino, rocksteady favoured soul from Curtis Mayfield & the Impressions. The king of rocksteady was record producer Duke Reid whose Treasure Isle recordings were heard throughout the night in Kingston on the many sound systems dotted around the lawns and yards of the downtown ghettos. Duke Reid's apprentice, a young vinyl cutter called Osbourne Ruddock, would transform these recordings, leading Jamaica into a new era, pioneering dub, earning him the title King Tubby. But dub wasn't Tubby's only legacy, he also provided a platform for microphone master Ewart 'U-Roy' Beckford to originate a new

musical style of freestyle chat, years before the inception of rap music in New York City.

Waterhouse resident King Tubby was an electronics enthusiast, who mixed and sold exclusive 'dub plate' versions of popular hits, selling them as ammunition to DJs battling rival selectors in Kingston's sound wars. By dropping out the vocal, bringing the drums and bass forward in the mix, and adding effects to the remaining instruments, Tubby invented dub. These stripped back mixes were a blank canvas for a new style of live vocal performance. Enter the godfather of the deejay style, U-Roy. Despite his title of the Originator, U-Roy was not the first disc jockey to chat or 'toast' over records in the dance. His predecessors include Count Machuki and King Stitt who forged their style on early sound systems in the 1960s, playing on one turntable, filling the awkward silence during the record changes with 'jive talk'. "It's reeeeeeal HOT," chanted Count Machuki, "Hotter than tipper

U Roy The Originator



King Tubby



U Roy The Originator Crowned King

This is why Daddy U-Roy is called The Originator. The original rapper/MC, or deejay, as they say on the loudest island in the Caribbean.

top, it's pepper pot!"¹ A sharp tongue increased your chances of survival in Kingston and it was essential for any deejay who wanted to run dancehall in the ghetto. But by the late 1960s, U-Roy had evolved his mic chat to more musical levels, thus elevating the genre.

U-Roy became a regular fixture on King Tubby's Home Hi-Fi, pulling crowds from all around to hear the superior sound quality of Tubby's custom-built speakers hanging from trees. With access to Duke Reid's master tapes, Tubby was able to mix exclusive versions of Treasure Isle hits, earning him another title - 'Dub Master'. Producers came to Tubby for his unique dubs, known as 'versions' which were a cheap way to fill up the B-side of 7" singles without having to record another band! But Tubby had bigger plans for his B-sides: with the vocals removed from the versions, they became a blank canvas for U-Roy to freestyle over. When U-Roy chanted over the instrumental rhythm, the crowd went into a frenzy, elevating the role of microphone hype man to new stardom. As with dub, the deejay versions started appearing on the flip side of 45s by business savvy producers. Then in 1970, U-Roy changed the game by releasing *Versions Galore*, an entire album of his own deejay versions. Ahead of its time, *Versions Galore* was a feat that would take nearly 15 years for LL Cool J and Schoolly D to achieve in the beginning of New York's rap scene. This is why Daddy U-Roy is called the Originator. The original rapper/MC, or deejay, as they say on the loudest island in the Caribbean.

Hip-hop would eventually reach New York City via a reggae sound system operated by a Jamaican immigrant known as DJ Kool Herc. In the funk parties at Sedgwick Avenue in the Bronx in 1973, Herc looped James Brown drum breaks creating an endless 'boom bap' beat. Thanks to pioneers like Grandmaster Flash and developments in technology, the genre saw primitive looping methods moving to two turntables and a mixer. The music and technological innovations were American, but the deejaying, or 'rapping' as New Yorker's called it, was straight from the tenement yards of Kingston, Jamaica. As the rapper took centre stage, Jamaican Patois² and slang entered the vocabularies of KRS One, who rhymed over samples of Jamaican dancehall classics by Yellowman, even borrowing hooks from the singer. *Criminally Minded* by KRS One's outfit Boogie Down Productions in 1987 was not only a hip-hop masterpiece, but a nod to New York's Jamaican communities in Brooklyn and the Bronx.

Over the pond, UK hip-hop was built on the foundation of Jamaican sound system culture with fast chat originators like Peter King, whose double speed rapping over reggae rhythms would inspire a new generation of grime MCs. 'The Godfather' and creator of grime, Wiley, has also sighted Yellowman and Jamaican dancehall as a key influence during his musical development. "I was watching dancehall videos and listening to dancehall music from when I was so young. Yellowman, Eek-A-Mouse... They must have installed it in me," he told Heat Wave TV. But

Jamaican style vocals had been part of English popular culture before the birth of grime. Sound system parties like St Paul's Carnival in Bristol gave the children of the Windrush generation³ a platform to celebrate their musical heritage. This fertile ground for bass heavy dance music saw the emergence of drum 'n' bass and jungle, popularised by Roni Size, and hyped up by young black MCs channeling their inner U-Roy on the instrumental versions.

The impact of deejays like U-Roy, is just one of many tales of how the tiny island of Jamaica, with a population almost half the size of Melbourne, has persistently punched above its weight on the international stage. ■

1. Count Matchukie - Pepper Pot (Randy's 1969).

2. Jamaican patois: the form of a language spoken by people in a particular area that is different from the standard language of the country (Cambridge dictionary).

3. People arriving in the UK between 1948 and 1971 from Caribbean countries have been labelled the Windrush generation. It refers to the ship MV Empire Windrush, that brought workers from the Caribbean, to help fill post-war UK labour shortages.

Rick Howe specialises in Jamaican music every Friday from 11am-1pm as host of *Riddim Yard* on PBS.

| | 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 | COME TOGETHER MUSIC, STORIES, CULTURES AJAK KWAI | 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 KALEIDOSCOPIC & OBSCURE EMMA PEEL | THE JUKE JOINT BLUES MATT |
| 3 P.M | Homebrew AUSSIE MUSIC MADDY & KURT | UNDERGROUND LOVE UNDERGROUND & DIY JORDAN OAKLEY | 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 ELLA STOECKLI | 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 & ZAK THE RATBAG | 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 | BURNING BITUMEN HARDENED METAL KENE LIGHTFOOT | POJAMA PEOPLE ROCK & PROG CHRIS PEARSON | SCREAMING SYMPHONY PROGRESSIVE METAL PETER & GARY | AFRO TURN UP AFROBEATS & AFRO HOUSE KIX | 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 | ANDROID DISCOTHEQUE BEATS & BLEEP TULL | B.P.M. BEATS / BREAKS / MIXES PBS DJs & GUESTS | TBC |
| 2 A.M | GOT THE BLUES BLUES ANDY MERKEL | THE MODERNIST MODERN CLASSICAL RICHARD 'CAS' CASTLE | BLEEDING BLACK HEARTS REVUE DARK GOTHY GROOVES KRISTEN SOLURY | NO WAY BACK ELECTRONICA ON WAX JO MALONE | IRVINE JUMP! RETRO BEATS TONY IRVINE | NEW NOISE VARIOUS PRESENTERS | SPACES WITHIN SPACE ELECTRONIC TEXTURES JAZZ |
| | ALTERNATES WITH SOAK POST-MINIMAL & ALT-FOLK HANNAH MCKETTRICK | ALTERNATES WITH SHAGGIN' THE NIGHT AWAY BEACH MUSIC BIG IAN SUTHERLAND | ALTERNATES WITH SHINE A LIGHT LOCAL INDIE ECLECTIC SUSIE SCURRY | ALTERNATES WITH ECLECTIC LADYLAND WOMEN ON TRACKS SIGRID | ALTERNATES WITH NEW NOISE VARIOUS PRESENTERS | | ALTERNATES WITH SUBTERRANEAN CHILL CHILLED SOUNDS KIT B |

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

THE BREAKFAST SPREAD

It takes a village to raise a breakfast show.



Tuning in every weekday for *The Breakfast Spread* you might think it's a one-person show, but there is a whole team working together to make the best morning radio possible. Meet the team and learn about the segments that get you ready to face the day.

Milo Eastwood

If the voice sounds familiar, you're clearly dialled in to PBS 106.7FM but what else is there to know about our breakfast announcer?

Milo has been volunteering and working in community radio for over 10 years across different stations around Victoria and has been the host of *The Breakfast Spread* on PBS since the beginning of 2018.

He's known for his eclectic and diverse taste in music so there will always be something for everyone listening in each morning. As diverse as the show is, regular listeners will know he'll always manage to find a good excuse to sneak in a track from Air.

Outside the hours of 6-9am Milo is a DJ, party curator and a passionate home cook.

Bridget Small

The name is likely familiar as Bridget is a fellow PBS announcer, presenting *Synthesize Me* every Thursday morning, but Bridget is the rock behind *The Breakfast Spread*.

Bridget Small has been volunteering at PBS for the last four years. She started during Radio Festival 2016 and then jumped into the radio announcer course shortly after. Fun fact, Bridget was in the same course as Milo! Bridget did some fills on past PBS show *Be Suburban* with Madi Wright before locking in her show *Synthesize Me*, which she now co-hosts with Henry Guala. Bridget started producing *The Breakfast Spread* in 2017 with Beth and Nick, and now with Milo. Producing is essentially all that admin and organising behind the scenes that makes the show happen!

Annika Priest

If you're a dedicated breakfast listener, you'll know Annika from her weekly Wednesday Arts segment *State of The Art*.

Annika Priest has been an arts/music journalist for 20 years, during which time she has interviewed Nick Cave, Lenny Henry, Chrissy Amphlett, Viggo Mortenson, Helen Garner, Jack Charles, Judith Lucy, John Bell, John Safran, Courtney Barnett, Chaka Khan, Robert Lepage, Taylor Mac and

missed a call from Liza Minnelli. Annika has done publicity for Melbourne Fringe, Open House Melbourne, Midsumma Festival, Science Week Vic, Art + Climate = Change, Mpavillion, and she happily joined the PBS family two years ago to present *State of The Art*. She also occasionally bangs out a mix of hip-hop, new wave, indie-pop and indie-rock fills on *The Breakfast Spread*.

Xan Coppinger

The newest member to the breakfast team is also a fellow PBS announcer, presenting *Solaris* every Monday morning. You can catch Xan on her weekly breakfast segment *Sound and Vision* every Tuesday.

Xan Coppinger finds short bios incredibly hard. Not being able to effectively summarise herself in just 100 words, the key take-home message from Xan is that there is much to celebrate about music, culture, and cultural heritage in the community. With a diversely interesting trajectory from child acting to a degree in Neuroscience to a diploma in Ethnomusicology, you could say Xan is endlessly curious. Her love for community radio has been the elegant tie between all these passions, allowing her to share, discuss, and platform all avenues in the arts. Music or film, sound or vision; the joy is in celebrating all the creative brilliance she's blessed to be surrounded by.

The Segments

Sound and Vision - Tuesday

Sound and Vision is a weekly segment on *The Breakfast Spread* exploring films and soundtracks with Xan Coppinger. With an equal love for armchair criticism, music, sound design, and film studies, Xan takes listeners on a 30-minute trip through cult-classics, memorable soundtracks, current film news, and a diverse range of cinematic topics.

State of The Art - Wednesday

State of The Art is a 30-minute window into Melbourne's wild and beautifully diverse arts scene. Frantically trying to keep up with everything this town dishes up: cabaret, dance, circus, performance art, visual art, theatre and musicals. *State of The Art*, or SOTA, as we affectionately call it, has hosted an amazing array of guests including Paul Kelly, Candy Bowers, Robin Fox, Stephanie Lake, Bryony Kimmings, Sarah Ward, Peter Waples-Crowe, Yothu Yindi collaborator Gavin Campbell, Die Rotten Punkte and Marieke Hardy.

Musical Chairs - Thursday

Musical Chairs is the Thursday morning segment presented by a guest musician, DJ or prominent figure from the music community who joins Milo to share their musical selections that inspire their music or have personal significance to them. We learn about our guest's career and life through these thoughtful and personal selections.

Wheels of Steel - Friday

Wheels of Steel is a 30-minute mix which over the past year has helped shape the vibe of Friday mornings. Friday means it's time to dance so Milo or a guest DJ curates a selection of eclectic dance music to get PBS listeners pumped for the weekend! ■

The Breakfast Spread is on every weekday morning from 6-9am on PBS.

...she has interviewed Nick Cave, Lenny Henry, Chrissy Amphlett, Viggo Mortenson, Helen Garner, Jack Charles, Judith Lucy, John Bell, John Safran, Courtney Barnett, Chaka Khan, Robert Lepage, Taylor Mac and missed a call from Liza Minnelli



Soulgroove'66

with Pierre Baroni

Collated by Richie 1250

I grew up in the 60s, commercial radio was AM band, mono and fabulous. It seemed that everyday another new pop gem arrived: impossibly catchy, creative and groovy... well, that's how it seemed to 10-year-old me. I was hooked on music.

Times were a little tough in our household. I was the eldest of six siblings born to migrant parents. I grew up in a housing commission two-bedroom brick veneer in Glenroy, a working-class north-western suburb on what was then the Broadmeadows train line. Music and football were my escape. On weekends I mowed the lawn and did the rest of the gardening for a few cents pay, which I would take down to the local record store and dig through the 'sale' singles box to find a record I could afford. This was the start of my record collection.

Years later, I would be playing in bands, eventually one struck and began selling a modest amount of records. In the mid-80s I listened mostly to Triple R and on the odd occasion PBS. One day in 1987 a PBS announcer contacted me for an interview and I came into the Fitzroy Street studio, back in St Kilda, which was my first time inside PBS FM.

Back in the early 80s, when I was playing in bands, a friend of mine worked as editor at Beat Magazine. The owner of the magazine, Rob Furst, came up with the idea of starting a 60s dance club and wanted a DJ who had 60s records. My editor friend Janine told Rob that I had 'a lot' of 60s records and he asked me to be the DJ on the night, which was called 'Shout' and ran on Monday nights (!) in the basement of the Australia Hotel on Collins Street in the city. I remember it being quite a large room and we had two go-go dancers (yes, in cages) and psychedelic oil projectors. That was the start of my DJing out in the world.

In 1990 I started working in the art department at my former record label, Mushroom Records, designing record covers, eventually photographing them as well and later directing music videos. I was still doing a bit of DJing around town. It was around this time, in the 90s, that I had a brief 'affair' with the Compact Disc. In about 1995,

James Young, who was the Program Manager at Triple R, asked me if I wanted to do a radio show. I told him I didn't have the time to devote to it. He asked me if I was interested in doing some summer fill-ins and I told him I could, but I wanted to do a 60s soul show, which was something that Triple R didn't have on air at the time. He said that was cool, so that's what I did. Like everything else I've done in my life, I had no training, I just went in one day while he was doing his show and watched what he did.

One night I was DJing at a night called 'Blow Up' in Richmond and a guy asked me to play 'The Snake' and I told him I didn't have it. I asked him how he knew it and he told me Vince the Prince played it on his radio show *Soul Time*. I asked him when it was on and he said, "Saturday afternoons on PBS". So the next Saturday I tuned in and heard Northern Soul for the first time. It was soul music, but not like I knew it, it was faster and 'poppier', I wasn't sure what to make of it. Anyhow, Vince plugged a soul night he had coming up the next week at Joey's in Prahran, so I went along. I eventually met Vince and he had heard my fill-in attempts on Triple R and asked me if I wanted to come in and guest on his show... which I did for about the next seven years! Hanging with Vince made me re-discover my love of records, especially those dinked 45s. In 2003 I decided it was time to stop pestering Vince on Saturday arvos and stopped going in. A few weeks later PBS asked me if I wanted to do my own show, and after doing a demo, *Soulgroove'66* was born on the Friday morning of 9 May, 2003. A year later I switched to Saturday afternoons, which worked for me as I was so used to doing that slot and Vince had since moved his show to Wednesdays.

That was more than 17 years ago... it's hard to believe. It's still the best two hours of my week and such a blast to know it means so much to so many people out there. I'm very lucky. ■

Pierre Baroni presents *Soulgroove '66* every Saturday from 3-5pm on PBS.

Richie 1250 presents *Stone Love* every Friday from 5-7pm on PBS.



Like everything else I've done in my life, I had no training, I just went in one day while he was doing his show and watched what he did.

HOMeward BOUND

By Jonny Hesselberg



Presenters have a line of sight between broadcast studios - 3, 2, 1, jam!

My name's Jonny Hesselberg – I'm the Project Manager for PBS' new station, and I'm very excited to provide you with an update today.

The project team are thrilled to have engaged local contractors Plan A Commercial Interiors to undertake the station fit out. And when we say local, we mean a leisurely five-minute walk from their head office to Easey Street, straight through Collingwood Yards! Plan A will coordinate subcontractors to fit out everything from interior finishes to acoustic treatments, and will be responsible for site safety as well as coordination with Collingwood Yards and other tenants.

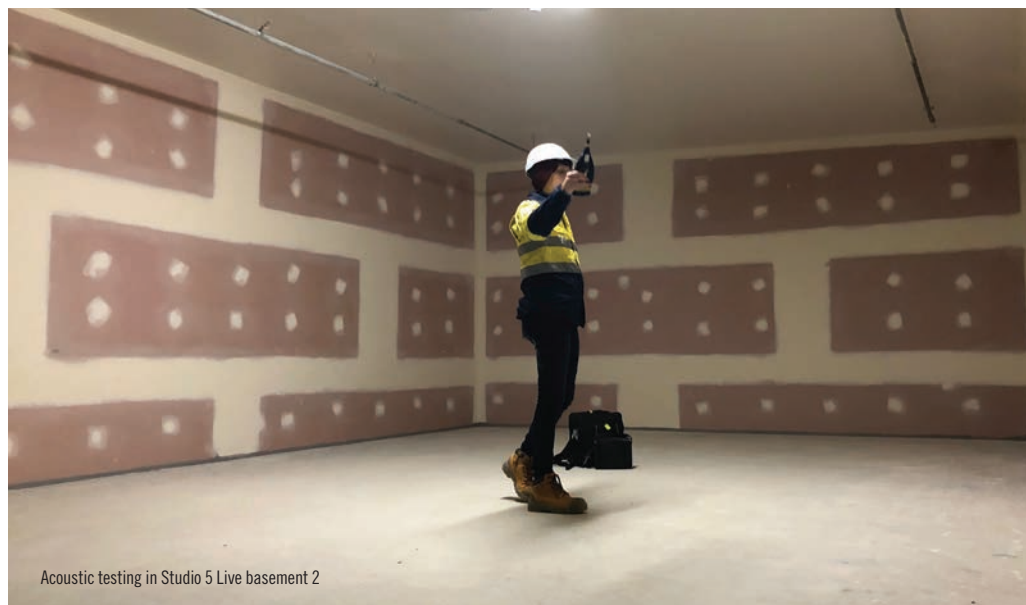
The tenancy "cold-shell" has passed acoustic testing and been formally handed over to PBS to begin their works. The team prepared documentation and commenced off-site fabrication prior to starting work on site in November 2020, when we finally had the opportunity to get our collective hands literally and metaphorically dirty. The fit out program is expected to run well into the second quarter of 2021.

Buffeted by the tempest that is COVID-19, the project team manoeuvred admirably and swiftly to mitigate effects to the project program and budget. That said, impacts experienced ranged from restrictions on the number of builders allowed on site, to uncertainty in supply chains for the procurement and delivery of specialist broadcast equipment from overseas.

As the Project Manager, as an avid PBS listener, as a presenter on *BPM* and *Fresh Produce*, as a music lover... I call on PBS' community to dig deep and continue their financial support for the project by making a tax-deductible donation to the *Make it Home* campaign. Every little bit helps!

I thank and applaud you all for this immense show of generosity and look forward to updating you in the next edition of *Easey* magazine with photos of the fit out as the station begins to take shape. ■

Jonny Hesselberg is the PBS Project Manager for the move to Collingwood Yards, a PBS announcer, and runs BREATHE projects.



Acoustic testing in Studio 5 Live basement 2

PBS continues its journey towards its new home at Collingwood Yards, step by step, brick by brick...



PBS staff will be making their coffees in the staff room

Jordan Oakley is one of the freshest faces (voices) on PBS daytime radio. His show *Underground Love* brings a broad mix of little heard music from around the world, often moving seamlessly from obscure techno to fast-paced, Melbourne-based punk. Oakley is an exciting addition to PBS' community of radio announcers who are eager to focus on representing a diversity of genres, artists and listeners.

Evan Carr's show *The Art of Bleep!* arrived in Oakley's life in time to validate some of his own weird electronic music making. It was the only radio show Jordan knew of that broadcast experimental electronic music and Oakley picked up a lot tuning in, even sharing some of his own music on the show.

The Art of Bleep! was Oakley's first encounter with PBS, but he soon delved deeper, becoming a regular face around the Easey Street station as a weekly volunteer receptionist in 2017. Having just graduated from jazz school, Oakley said, "I felt quite disconnected from the competitive culture and community radio seemed like my kind of place. Setting foot into PBS marked a pivot in my life in terms of the role music played in my life." Rather than focussing on relentlessly honing his own craft, Oakley began to value the idea of music being a vehicle to foster and create community and to drive social change. PBS was the perfect place for this. Like a sentry posted at the front door, Oakley got to know the PBS crowd and welcomed the traditional PBS front desk chats with presenters, guests, volunteers and the occasional curious member of the public stumbling in off the street.

As soon as the PBS community welcomes you in, you never want to leave and you have to explore as many ways of being involved as possible, so it's no surprise that Oakley made the move into presenting. The birth of *Underground Love* came with Oakley's first *New Noise* slot, presented fresh from a friend's party – the aim being that his radio debut would be played over the speakers at the party. With Golden Plains on his mind and inspired by a historic set from Toni Yotzi, Oakley brought out 'Nightmare' by Brainbug. The DJ who had just presented *BPM* rushed into Oakley's studio to inform him that he'd picked a classic and needed to turn it up.

Once he had his own timeslot, many nights of 'rite of passage' insomnia sets followed for Oakley, sleeping from 10pm to 1am and then driving to PBS where he would nibble on dark chocolate and sip green tea to stay awake. He convinced a surprising amount of people to do live interviews in the early hours. A few of them even ended up staying to co-host for the rest of the four-hour show. Beauty sleep was not always available though, with Oakley sometimes arriving at PBS after a gig. The most brutal was the 4am slump ➤

Underground Love

Tune into *Underground Love* every Tuesday to hear the latest of everything you've never heard.

By Eve Fraser



Underground Love

that came after supporting Tropical Fuck Storm (TFS) with his band Pinch Points on the seventh and final night of their East coast tour – an *Underground Love* that he appropriately kicked off with TFS’ ‘Braindrops’.

In mid-March, just as the Covid pandemic hit Australia, *Underground Love* made its way onto daytime radio – filling the Tuesday 3-5pm slot left by outgoing legend Dingo and his show *It’s A Gas*. Oakley hasn’t been able to have guests in the studio during his new slot, but it hasn’t slowed the pace, with almost every show since having at least one interview (often two!).

The one year-showaversary of the first *Underground Love* slot arrived during this year’s Radio Festival. Nick Brown of Cable Ties and Holly Pereira of the Corner Group graced the show for enthusiastic chats about the huge appreciation for PBS and community radio in this era of no gigs and stay-at-home boredom. With a whole lot of nothing going on in the real world, Oakley has been able to dedicate a lot of time to *Underground Love*, making sure that each transition is perfect and that each show has the perfect chill to banger ratio. This level of dedication might not be possible forever, but it’s been the highlight of his lockdown weeks and has made the first six months of daytime *Underground Love* an absolutely ripping time.

Setting foot into PBS marked a pivot in my life in terms of the role music played in my life

Like many of PBS’ volunteer broadcasters, Oakley was drawn to the ability of PBS to create solid community and support social change. Being a part of that community is affirming and validating in the mostly fast paced and overwhelming music industry, even if he is, in his own words, ‘a small cog’. Comfortingly, Oakley’s PBS journey has come full circle, with *Underground Love* giving him the opportunity to return the favour and play some of Evan Carr’s electronic experiments on air.

Tune into *Underground Love* every Tuesday from 3-5pm to hear the latest of everything you’ve never heard. ■

Jordan Oakley presents *Underground Love* every Tuesday from 3-5pm on PBS.

Eve Fraser is the big boss of Bush Music Festival, a festival focusing on curating and delivering truly diverse and inclusive events.



The Best of 2020



Ajak Kwai – Come Together

- Mulatu Astatke & Black Jesus Experience** – *To Know Without Knowing* (Agogo Records)
- Tio** – *sorousian* (Wantok Musik)
- Archie Roach** – *Tell Me Why* (Blood Lines)
- Kumar Shome & The Punkawallah** – ‘Shromer’ (single) (Independent Release)
- Taylor B-W** – ‘Dreams’ (single) (Independent Release)

2020 has been a year of learning, providing us with a powerful reminder that we are all human, we are frail and nature is powerful. During this time, people all over the world have turned to music for comfort. I have been amazed how many musicians have found ways to play music live during this tough time. It shows the important role music has played during lockdown, whether played across balconies in Italy or at school or community choirs on Zoom. For me, music has been a very close friend. As an outsider I feel I have experienced the restrictions in a different way to most. Not in a financial sense, but by the absence of those around me. It was something I had never experienced before. I was surprised to see the amount of discomfort in people because modern culture is individualistic, and most people stay within their bubble. There are walls built between us and there is fear that creates boundaries between us. But this year has taught us that it is people that we need most, not materials, but people. Personally, the highlight of my year has been PBS, which has allowed me to share my favourite music with the PBS listeners. It is truly special, and over the airwaves there are no walls between us.

Ajak Kwai presents *Come Together* every Monday from 1-3pm on PBS.



Lloyd Briggs – Deeep Space

- Tony Allen & Hugh Masekela** – *Rejoice!* (World Circuit)
- Midnight Riders** – *Meets the Naram Rhythm Section* (Red Bird)
- Y-Bayani, Baby Naa & The Band of Enlightenment, Reason & Love** – *Nsie Nsie* (Philophon)
- Snooch Dodd & The Pro-Teens** – *I Flip My Life Every Time I Fly* (College of Knowledge)
- Asa Tone** – *Temporary Music* (Leaving)

So, 2020 has been weird.

The music/arts industry has suffered beyond comprehension and it blows my mind to think I actually saw live music at some point this year. A true highlight, as it is every year, was WOMAD in March. Almost a quarter of a million people came together to watch master musicians from across the globe perform this year in Adelaide. I am so grateful I had the opportunity to experience it... Favourite at WOMAD 2020 included Kikagaku Moyo (young psych-shredders from Japan with an approach and interpretation of sound beyond their years), L Subramaniam (WTF, I didn’t think I would regain consciousness after this legendary Indian violinist blasted thousands of us beyond the cosmos), Orang Orang Drum Theatre (phenomenal percussion meets an equally phenomenal physical performance) and the legendary Ustad Saami (without a doubt one of the most powerful, trance-inducing vocal performances I know I will ever experience, not sure if I actually have returned from that trip...).

Lloyd Briggs presents *Deeep Space* every Monday from 9-11am on PBS.



Hannah McKittrick – Soak

- Hania Rani** – *Home* (Gondwana Records)
- Flora Carbo** – *Voice* (Independent Release)
- Douglas Dare** – *Milkteeth* (Erased Tapes)
- Sam Gendel** – *DRM* (Nonesuch Records Inc.)
- Gordi** – *Our Two Skins* (Liberation Records)

(Also very excited for upcoming LPs by Adrienne Lenker, Mimi Gilbert and Sam Amidon to be released later in 2020).

Amidst 2020’s tumultuous capacity to unsettle and undo us, I have found a little solace in the more extended pockets of time the year has ushered some of us inside. Within my own personal context of cancelled gigs and other work, 2020 has offered me the opportunity to listen to music more deeply, surrounded by months of free time. With limited distractions and deadlines I feel I have been able to sink into music more, and have subsequently been a more active listener to it; feeling all the more drawn to the mysterious analogue textures in Nils Frahm’s recordings; the electronic glitches that ornament Bon Iver’s records; the way Adrienne Lenker’s voice catches as it glides around her rhythmically intriguing phrases. I hope that I can carry this attentiveness to the beauty of music into a post-lockdown world, and reap the lesson that music continues to teach us all; to move slow enough to notice how it moves us.

Hannah McKittrick presents *Soak* every second Tuesday from 2-4am on PBS.

Kev Lobotomi – Shock Treatment

- Meanies** – *Desperate Measures* (Cheersquad)
- Kverletak** – *Splid* (Rise)
- Suzie Stapleton** – *We are The Plague* (Negative Prophet/Cargo)
- Brujeria** – ‘Covid666’ (single) (Nuclear Blast)
- L7 & Joan Jett** – ‘Fake Friends’ (single) (Blackheart)

Virtually no live music this year! What a drag! Lucky we have PBS to help get us through the Covid abnormal! Hopefully spinning the tracks and some silly words from me will cheer you up and keep us ready for when it opens up again! I try to play the tracks that you must sing along to in an out of tune voice and bang the coffee table with whatever implement you can find! Don’t break that cup... crunch!!! Keep it going and one day the rock will shine again for us all! Heavy and loud, that’s how we like it! Keep the juices flowing and the Aussie rock unreal!

Kev Lobotomi presents *Shock Treatment* every Wednesday from 8-10pm on PBS.



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https://www.northcotenursery.com.au

The Best
of 2020



So, 2020 has been weird

Andrew Young – *Jazz on Saturday*

Andrea Keller – *Andrea Keller Curates Monday Nights Live at the Jazzlab - Volume 1* (The Composers' Circle)

Bill Frisell – *Valentine* (Blue Note)

Art Blakey & The Jazz Messengers – *Just Coolin'* (Blue Note)

ZEDSIX – *The Shape Of Jazz* (Independent Release)

The Necks – *hree* (Fish of Milk)

The sublime and prolific Andrea Keller released her album in August, recorded in December 2018 during her Composer's Circle tenure at the Jazzlab. This is a powerful and emotive time capsule of the Melbourne scene.

The Necks are at the peak of their powers on *Three*, their 21st album. Renowned for their total improvisation during performances, their recordings offer another side to this brilliant trio.

I first came across Bill Frisell on John Zorn's *Spillane* in 1986. This, his second Blue Note album, is a contemplative and challenging collection from the stripped back trio that performed in Australia last year.

Speaking of John Zorn and challenging, ZEDSIX have delivered a stunning assemblage of standards, hip-hop and jump-cut edits that is both transformative and transgressive. Their performance at the Melbourne International Jazz Festival last year was a highlight of the festival.

Art Blakey and the Jazz Messengers' *Just Coolin'* will delight lovers of the classic Rudy Van Gelder sound. This lost recording of Hard Bop's quintessential quintet brings the fire.

These albums are among the best releases of 2020 and represent the wide-ranging virtuosity and excellence of improvised music today.

With gigs shut down since March, memorable musical experiences would have to include last New Year's Eve. Unusually, I wasn't working so we were able to go and see the Senegambian Jazz Band with Pookie at the Northcote Social Club. It was a great gig and I think we were home by 1am, which is bizarre for NYE – had we known what was coming, we'd have stayed out all week! ■

Andrew Young presents *Jazz on Saturday* every Saturday from 9-11am on PBS.

OUR COMMUNITY

Usually here we share a range of photos of the year that was for PBS. This year proved a little challenging, so we asked our amazing PBS announcers to share a photo of themselves with their lockdown companion/s. Enjoy a glimpse of our announcers you've never seen before!



▲ Andy Merkel with beloved CD collection
▼ Clancy Balen, Milo Eastwood & Ella Stoeckli



▲ Jordan with Egg White



▲ Edd Flsher and partner Amy
▼ Maddy Mac with Waylon and Bun

▼ Kristen Solury



▲ Kit Barker listening to PBS in the garden
▼ Shellpac Dingo



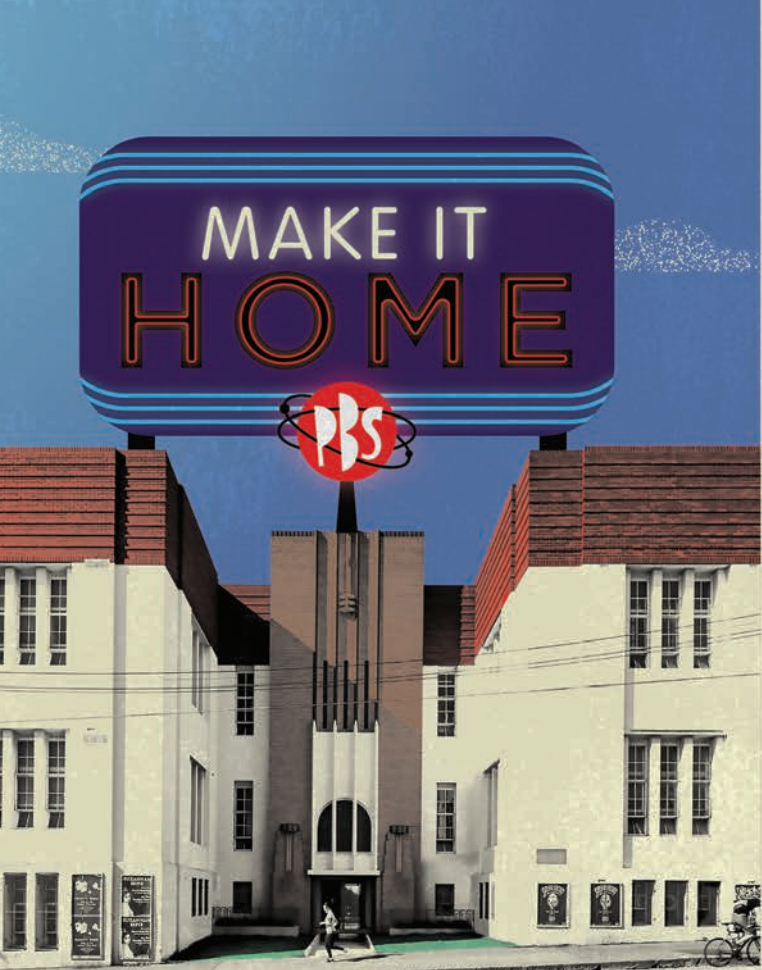
▲ Junior I and Jesse I



▲ Mitch Booth



▲ Jo and Shiro on decks
▼ Bevin Campbell looks over the veggie patch



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▲ Saul Zavarc with his wife Diana
▼ Peter Miles with Andrea - and home stereo!

▲ Helen Jennings in ISO with partner, Barry Hills
▼ Ian Pearsons with Stockie (Karlheinz Stockhausen)

▲ Myles O'Neil-Shaw with Ruby

▲ Cas Castle with Milo, listening to Milo
▼ Paddy Harrison with Hidey

▲ David Heard in his home studio
▼ Rick Howe with Winni

▲ Jan Dale in the garden
▼ Matt McFetridge with his radio

▲ Emelyne Khor in her veggie patch

▲ Kurt Eckardt with Bonez
▼ Ronan Hamill with Banba



▼ Emma Peel working from home

▼ Elle Young with Squeak

▼ Simon Hughes and all those mushrooms



▼ Lyndelle with Skittles



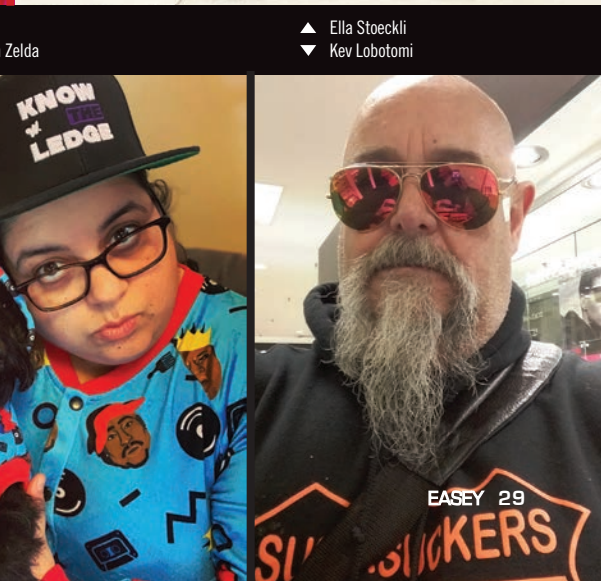
▲ Chris Pearson with record collection
▼ Ross Noble with Mimi-Belle and Isadora



▲ Paul Kidney and partner Jules
▼ Vince Peach and Barbara



▼ MzRizk with Zelda



▲ Ella Stoeckli
▼ Kev Lobotomi

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Fat and Skinny Catering
Healthy Planet
Ida Red Pizzeria Macedon
My Alter Ego Catering
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Muscle Shoals Records
Northside Records
Obese Records
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Quality Records... Plus
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Rocksteady Records
Strangeworld Records
Thornbury Records
White Rabbit Record Bar

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Make Badges
Melko- Made in Brazil
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