

EASEY

PBS 106.7 FM • MEMBER MAGAZINE
MAY 2019

PBS 106.7FM



PBS RADIO FESTIVAL '19
MAY 13 - 26

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MAY 13 - 26



FIRST PRIZE

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SECOND PRIZE

Golden Plains luxury package including festival double pass, luxury powered caravan, chartered transportation, food, beverage and gift shop pack.



THIRD PRIZE

A Clingan Guitar Tone handmade electric guitar with road case.



FOURTH PRIZE

Gett by Funk turntable with AT cartridge courtesy of audiophile.



FIFTH PRIZE

A year's worth of PBS feature albums.



ALL MEMBERS WHO SHOW US SOME LOVE AND JOIN UP DURING THE PBS RADIO FESTIVAL RECEIVE THEIR CHOICE OF CD OR DIGITAL DOWNLOAD FROM OUR VERY OWN STUDIO 5 LIVE.

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Three weekday rehearsals at Bakehouse Studios, EP or single mastering by Adam Dempsey at Deluxe Mastering, an Echo Tone Danelectro '67 aqua guitar with road case, photography package from Photographer Lucy Spartalis, a Tramway Hotel burger named in your honour, and a Brennstion National Standard Mobile and Tradie First Aid Kit.

JUNIOR PRIZE

Puffing Billy family pass, a double pass to Harry Potter and the Order of Phoenix in Concert at Hamer Hall, a Collingwood Children's Farm annual family membership, a Velo Cycles Jamis 20 Starlight sports bike and a Rock-A-Bye Baby VIP experience for you and four friends.

BUSINESS PRIZE

A tailored PBS business sponsorship package including on air, online and print options.

PETS PRIZE

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

FRIEND FOR DECADE & LIFE PRIZE

Cinema Nova Silver Pass to unlimited films for winner and a friend for three months and an AvantiPlus Collingwood Giro F2 bike with Ortleib accessories.

PBS RADIO FESTIVAL '19

DAILY PRIZES

Monday 13th May

Remote Control 10 CD pack
Bulleen Art & Garden voucher
Thread Den Sewing Basics for Beginners course
Puffing Billy family pass
The Carringbush dinner and drinks for two voucher
Chapter Music 10 CD pack
Cobra Snake Necktie Records with Love & Theft Recording Co pack
Meeum How to Code a Website workshop
Heartland Records voucher
Fox Hotel craft beer packs with 30 different bottled beers
Milk! Records vinyl and merch prize pack
Off The Hip 20 CD pack
Jazz Lab double pass to show of choice

Tuesday 14th May

Marios food hamper
Henry Lee Barbershop voucher
Mushroom 10 CD pack
Music on the Hill double pass, plus a bottle of wine or four beers and a signed poster
One month Shining Light yoga membership
Sony 10 CD pack
Vintage Garage Preston voucher
Open Ear Audio service voucher
Meeum How to Code a Website workshop
Astroboy racer bike service voucher
Baby Pizza voucher
Guitar set-up from Found Sound
Off The Hip 20 CD Pack

Wednesday 15th May

Epitaph/Anti/Cooking Vinyl CD/vinyl pack
Northcote Nursery voucher
Domino Record Co vinyl, tote and CD pack
Tramway Hotel dinner and drinks voucher
Queenscliff Music Festival 2020 double pass
Cobra Snake Necktie Records and Love & Theft Recording Co pack
Open Ear Audio service voucher
The Blues Train Queenscliff Experience dinner and show for four
Bulleen Art & Garden voucher
Overland Journal subscription pack
Hawker Hall voucher
Sun Theatre Yarraville double pass

Thursday 16th May

Poison City Records voucher
Remote Control 10 CD pack
EMI 5 CD pack
Jazz Lab double pass to show of choice
One month Shining Light yoga membership
Fox Hotel food and beverage voucher
Melbourne International Jazz Festival 2020 double pass to show of choice
Northcote Nursery voucher
Fixations Brewing Tasting Room voucher
Creative Framing voucher
Off The Hip 20 CD pack
Meeum How to Code a Website workshop
Vintage Garage Collingwood gift voucher

Friday 17th May

Epitaph/Anti/Cooking Vinyl CD/vinyl pack
Inertia 10 CD pack
EMI 5 CD pack
Peninsula Hot Springs Bath House double pass
Kong BBQ voucher
B.East food and drink voucher and a B.East t-shirt
Chapter Music 10 CD pack
Meeum How to Code a Website workshop
Somage Fine Foods tea set and hamper
Sonos One speaker
Sun Theatre Yarraville double pass
Happy Valley voucher
Creative Framing voucher

Saturday 18th May

Northside Records voucher
Sony 10 CD pack
Round & Round Records voucher
Meeum Search Engine Optimisation workshop
Puffing Billy family pass
Rainbow Hotel food and drinks voucher
Bulleen Art & Garden voucher
Fox Hotel craft beer packs with 30 different bottled beers
Melbourne International Jazz Festival 2020 double pass to show of choice
A30KERR65 Bialetti stove top coffee maker with single origin
Colombia Kongi Wild coffee
Off The Hip 20 CD pack
Outré Gallery prize pack

Sunday 19th May

Marios food hamper
Tramway Hotel dinner and drinks voucher
Mushroom 10 CD pack
The Boite one year pass
Sony 10 CD pack
EMI 5 CD pack
Meeum Website in a Day workshop
Thornbury Records voucher
Quality Records gift voucher
The Blues Train Queenscliff Experience dinner and show for four
Brogans Way Gin Distillery masterclass
Northcote Nursery voucher
Sun Theatre Yarraville double pass

Monday 20th May

Bedroom Suck Records pack
Inertia 10 CD pack
It Records merch, vinyl and CD pack
Let Them Eat Cake 2020 double pass
Thread Den Screen Printing Party for four guests
Psychic Hysteria prize pack
Northcote Social Club dinner & show voucher for two
Puffing Billy family pass
Chapter Music 10 CD pack
Meeum Search Engine Optimisation workshop
Bulleen Art & Garden voucher
Jazz Lab double pass to show of choice
Monster Pictures DVD pack

Tuesday 21st May

One month Shining Light yoga membership
Remote Control 10 CD pack
Peninsula Hot Springs Bath House double pass
Corner Hotel dinner & show voucher for two
Thornbury Records voucher
Thread Den double pass to a vintage hair and beauty workshop - era of their choice
Cobra Snake Necktie Records and Love & Theft Recording Co pack
Epitaph/Anti/Cooking Vinyl CD/vinyl pack
Fox Hotel food and beverage voucher
Creative Framing voucher
Six month double pass to The Old Bar

Wednesday 22nd May

Northside Records voucher
Epitaph/Anti/Cooking Vinyl CD/vinyl pack
Music on the Hill double pass, plus a bottle of wine or four beers and a signed poster
Annual double pass to PBS' Soul-A-Go-Go
Napier Hotel dinner voucher
Chapter Music 10 CD pack
Sound Osteo two session consultation
Meeum Search Engine Optimisation workshop
Open Ear Audio service voucher
The Blues Train Queenscliff Experience dinner and show for four
Bluesfest signed artist poster framed by Creative Framing

Thursday 23rd May

Marios food hamper
Remote Control 10 CD pack
Mushroom 10 CD pack
Spooky Records vinyl, CD and merch pack
Music Swap Shop voucher
Thornbury Records voucher
Open Ear Audio service voucher
Music on the Hill double pass, plus a bottle of wine or four beers and a signed poster
Monster Pictures DVD pack
Port Fairy Folk Festival 2020 double pass
Six month double pass to The Old Bar
The Gem Bar & Dining voucher

Friday 24th May

Northside Records voucher
Inertia 10 CD pack
Epitaph/Anti/Cooking Vinyl CD/vinyl pack
Spooky Records vinyl, CD and merch pack
Melbourne Electronic Sound Studio (MESS) yearly membership and double session pass
Sonos One speaker
Jazz Lab double pass to show of choice
Vintage Garage Preston voucher
Tramway Hotel dinner and drinks voucher
Off The Hip 20 CD pack
Meeum Search Engine Optimisation workshop
Sun Theatre Yarraville double pass
Blackhearts & Sparrows wine pack

Saturday 25th May

Rightwire qualified electrician for eight hours
Music on the Hill double pass, plus a bottle of wine or four beers and a signed poster
Melbourne International Jazz Festival 2020 double pass to show of choice
LIONSHARECORDS 4 CD pack
Tramway Hotel dinner and drinks voucher
Miss Jays Nails and Beauty voucher
Astroboy racer bike service voucher
Annual double pass to PBS' Soul-A-Go-Go
Thornbury Records voucher
Open Ear Audio service voucher
Strangeworld Records voucher
Northcote Nursery voucher
Wormlovers.com.au Hungry Bin worm farm with 4000 worms, delivery, set up and masterclass

Sunday 26th May

Spooky Records vinyl, CD and merch pack
EMI 5 CD pack
Epitaph/Anti/Cooking Vinyl CD/vinyl pack
MeatSmith Speciality Butcher & Wine Merchant voucher
LIONSHARECORDS 4 CD pack
The Blues Train Queenscliff Experience dinner and show for four
Melbourne International Jazz Festival 2020 double pass to show of choice
WOMAdelaide Festival double pass
Bluesfest signed artist poster framed by Creative Framing
Bulleen Art & Garden voucher
Nura Wireless Headphones from Nuraphone
AvantiPlus Collingwood Giro F2 bike with Ortlieb accessories

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PBS 106.7FM



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2019 Performer Drive winners – Transitions

A NOTE FROM THE GENERAL MANAGER

There's a certain kind of magic with radio. It's an invisible medium, which mysteriously makes its way across vast distances and into your car, kitchen, bedroom, giving you the best seat in town. Music has invisible powers, such as the ability to transport you in time, make you tap your feet, nod your head or send you to sleep. Combine radio with music and wow, that's some potent magic going on there.

During this year's Radio Festival we'll be calling on you and your friends to work your magic by becoming a member to help keep the PBS show running for another year. Check out all our magnificent prizes on pages 2 and 3.

I'd like to thank all our performer members who signed up in February – congrats to the band Transitions, which took out the huge launch party prize pack. And a big thank you to all the amazing performers who came into the station to perform during our Drive Live music series and on International Women's Day – more magical moments on PBS.

In announcer news, we recently said farewell to Erica Dunn from *Mixing up the Medicine*, and CC: Disco from *Smoke and Mirrors*. We wish them all the best with their flourishing music careers. A big thank you also to Claire Dickson for seeing out *The Breakfast Spread* late last year. We welcomed into the station Penny O'Brien and her show *Passing*

Notes on Friday nights and we welcomed back to the PBS fold Claire Stuchbery and her program *Firewater* on Tuesdays during drive. Last but not least, late last year we also celebrated Maddy Mac, from *Homebrew*, who was awarded PBS's highest accolade, the Mick Geyer Award. Well done Maddy!

Thanks to all those people who got in touch after the December issue of *Easey*, where I spoke of our impending move to the Collingwood Arts Precinct. That's progressing well and we'll let you know more in due course. But for now, don't hold back any tricks, get out the wand and the wallet and cast your spells for PBS.

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

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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.

Rah! Rah!

A feminist punk rock retrospective

By Kim Thomson

The storied history of Melbourne punk is not complete without an entry on Rock and Roll High School.

Initially formed as a school holiday workshop, the school found a permanent location on Easey Street, Collingwood in 1990 and offered instrument lessons, a rehearsal space and mentorship for primarily young, female musicians. Participants forged a sense of community and many, many bands. Acts like Sonic Youth, Fugazi and L7 dropped in when on tour and the project influenced the famed U.S. Girls Rock! camps, which have more recently opened chapters in Australia.

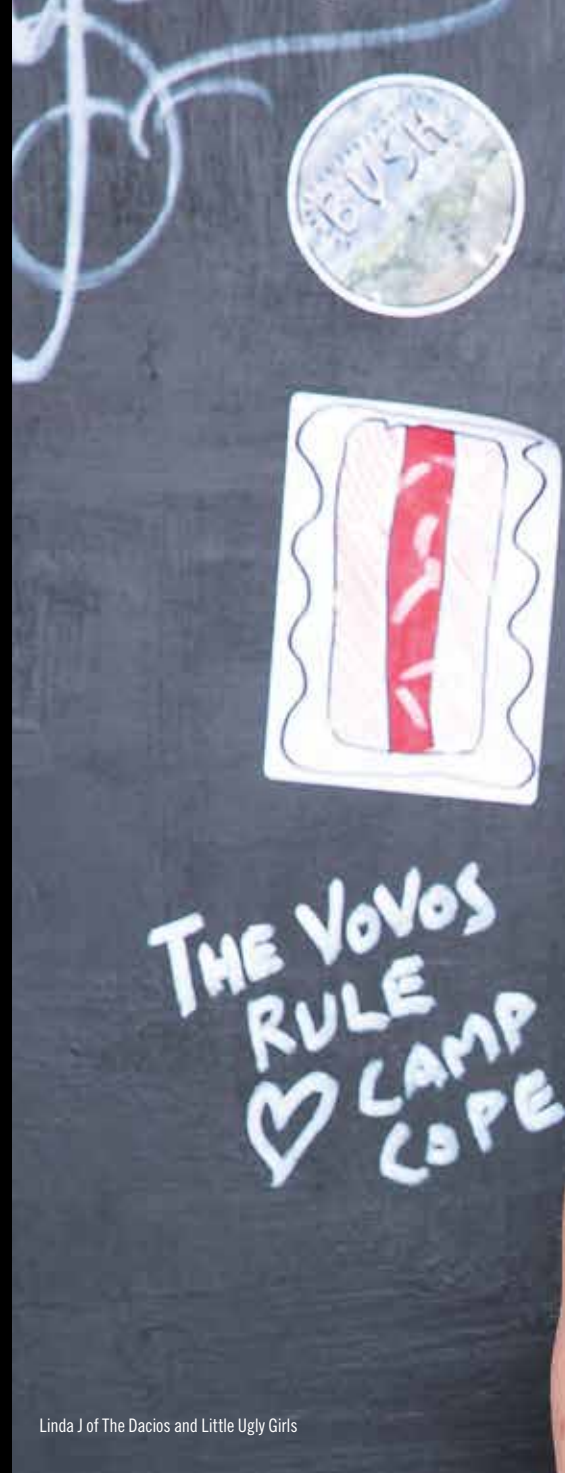
Janelle Johnstone was a participant from the early days of Rock and Roll High School. "It was run by Stephanie Bourke and she had a little flat in East Melbourne," Johnstone says. "She was a piano teacher at my school — I was learning classical piano from her — and she said, 'What are you doing these school holidays?'" After turning up to the first workshop, Johnstone continued attending and formed the band Bindi with fellow participants. A surreal moment came a few years later when the band landed a slot at Summersault, a festival which featured heavyweight 90s artists. In an unexpected last-minute switch, Bindi ended up with a primetime set. Johnstone says, "I think we were scheduled to go on first or second and then the day before apparently Beck had the flu, and I don't know who was pulling the strings but somehow we got his spot — so we ended up playing in between the Beastie Boys and Sonic Youth — which was just fucking stupid."

Since those days, Johnstone has been deeply embedded in Australian music, having worked as a venue booker, programmer for Big Day Out, radio presenter and even editor of Easey

Magazine. Her recent project Sonic aGender is "a loose collective" that organises events focused on the intersection of music, gender and legacy. After its first event at last year's Darebin Music Feast, Johnstone felt there was more ground to be covered. The result was Rah! Rah!, a full-day conference and gig held across the Tote Hotel and neighbouring Melbourne Spiegeltent in January, which spotlighted female and gender diverse musicians and discussed how gender has influenced punk and rock 'n' roll in Melbourne over the last four or so decades.

The tagline "from the Wet Ones to Wetfest" signposted the program's retrospective bent, which drew links between musicians who forged ground in previous eras and those who are playing today. The Vovos, a teenage band formed recently at Melbourne Girls Rock!, began proceedings with a song about turning down boys for houseplants. Linda Johnston of iconic punk act Little Ugly Girls delivered the keynote and panels featured a formidable selection of musical talent, including Clare Moore, Penny Ikingier, Sue Shaw (Wet Ones), Karina Utomo (High Tension), Mara Williams (Pink Tiles), Sarah Hardiman (Deaf Wish). Chairing duties were taken up by fellow musicians Grace Kindellan, Erica Dunn and Dr Lisa MacKinney.

In the evening, things shifted to the Tote for a huge lineup of iconic and emerging artists. Several Rock and Roll High School bands reformed especially for the event, meaning the mood in the packed-out room was jubilant and somewhat emotional. "It was the first time I think a lot of us Rock and Roll High School people had got back together as a crew and what really struck me was how much we all supported each other and how much of a team we were," Johnstone says. Some of the bands may now continue to play together. "For some people, they hadn't picked their instrument up in twenty



Linda J of The Dacios and Little Ugly Girls

years, and I think it's rekindled that sense of who they are as a creative person."

While negative factors can still impact women and gender diverse musicians, Johnstone says a lot has changed over the past few decades, a fact that was on full display at Rah! Rah!. She remembers as a young female musician she felt her musical proficiency was unfairly scrutinized. "That's my experience as someone who started in the early 90s. Then there's someone like Penny Ikingier who spoke on the day about how in the early 80s she couldn't even actually conceive of herself as a female guitarist. She just didn't have the reference points ... Then you zoom right through to Porpoise Spit playing the last set at the Tote that night.



They got up and said, 'We've been playing for two years and we entered the scene knowing we would be viewed as legitimate artists and the only way that happened was because of all the work that was done before us, so, thank you.'"

A key issue Johnstone wanted to address throughout the day was ageism, an under-looked discriminatory factor that often impacts female musicians. Johnstone said it's important to "scoop up" the stories of musicians who have come before, so patterns aren't repeated. Linda Johnstone, who now often tackles age head on when performing with Little Ugly Girls, delivered a stirring a cappella performance in the afternoon, which Johnstone said was an emotional moment. ➤

In January Rah! Rah!, a full-day event at The Tote and Spiegeltent, celebrated the long — but often under-sung — lineage of female and gender diverse musicians in Melbourne rock 'n' roll.

Rah! Rah!

A feminist punk rock retrospective

"I looked around and saw that other people were [teary] too, and there were quite a few blokes that were emotional." Johnstone says it reminded her of the power of putting personal narratives on display. "Even my own partner was really emotional and said to me, 'All these years I've lived with you, I've been a part of your feminist world, and I think I know what's kind of going on, what that perspective is, but I've never actually understood how aware women feel as outsiders. I've never got it, and I finally got it today.'" ■

Kim Thomson is a Melbourne-based writer (and one half of Shrimpswitch).



Moody Beaches

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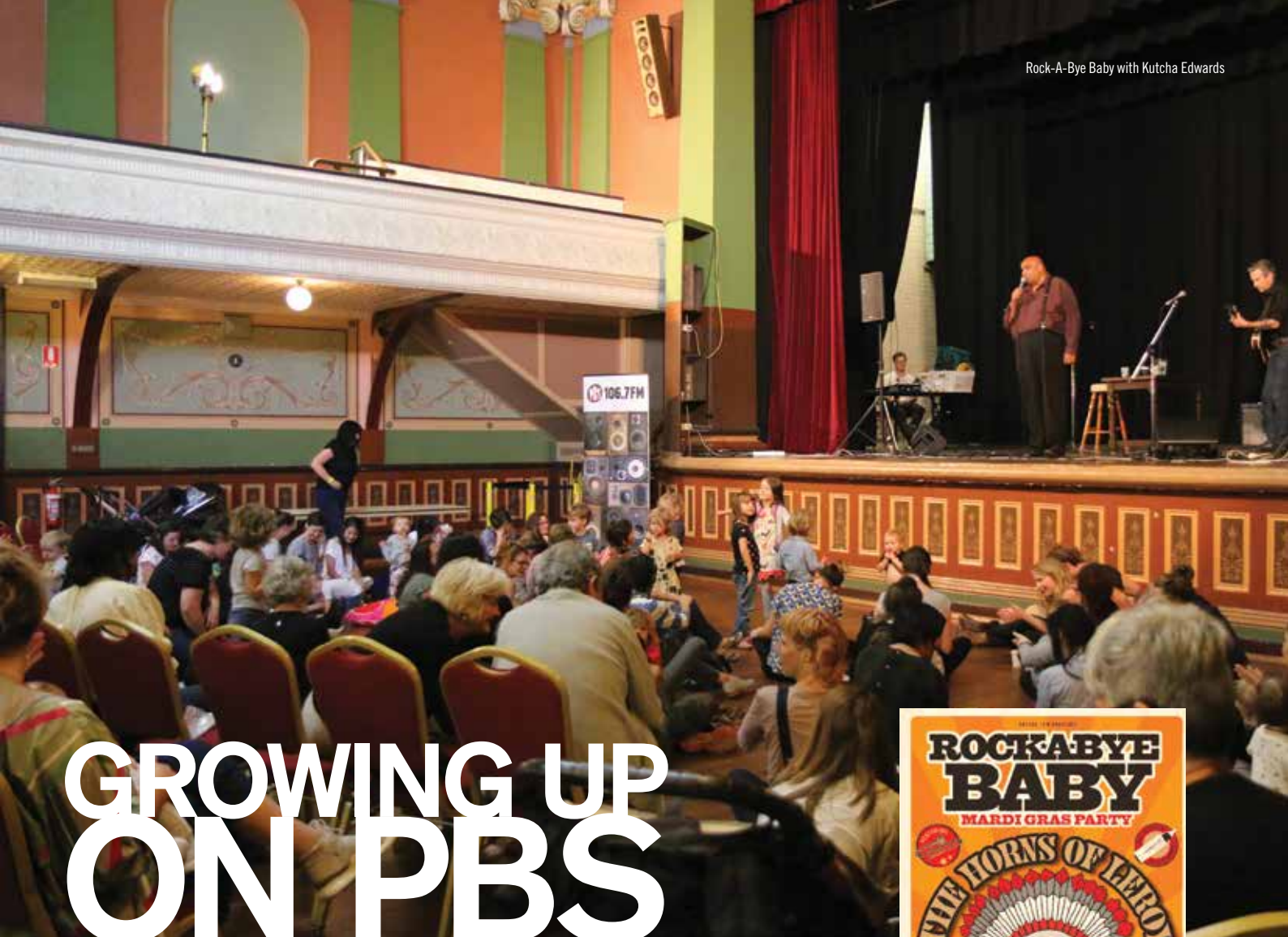
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Ten Years of Rock-A-Bye Baby: a Melbourne institution

By Shelley Brunt

Since 2009, parents, caregivers and their little ones have been clambering up the Fitzroy Town Hall steps to attend the Rock-A-Bye Baby Music Sessions. This year, we celebrate ten years of this live music tradition and its baby-friendly cushioned mosh pit, by reflecting on the stories told by audience members over the years.

It is a question that most live music-loving adults face when they become parents: will we ever get to leave the house and go and see a gig with our newborn? This is the gap that the Rock-A-Bye Baby Music Sessions happily fills. Billed as a “no-frills, daytime show for families of all ages”, these gigs provide a chance for adults to maintain their own musical interests while keeping their babes in arms.

“The idea stemmed from the old Cry Baby Sessions held at 3MBS when I used to work there”, says General Manager Adrian Basso, who was a key driver for creating Rock-A-Bye Baby at

PBS. “For classical music audiences, it was ‘real music’, not dumbed down. It was created with the generous support of the City of Yarra, so when I started working for PBS I had a conversation with them again and we decided to put in an application for funding for what would become Rock-A-Bye Baby.” Danae Bosler, City of Yarra Mayor says, “The City of Yarra is proud to have been supporting PBS’s Rock-A Bye Baby for the past ten years. It’s a wonderfully rich music

It is a question that most live-music-loving adults face when they become parents: will we ever get to leave the house and go and see a gig with our newborn?

experience for parents, carers and their children – and an important part of what makes the City of Yarra a vibrant music community.”

The Council has since provided generous and ongoing support for PBS, starting with the very first Rock-A-Bye Baby gig by the band Flap! “They were kind of like a cabaret-ish band with a brass



section, all singing gypsy songs,” recalls Basso. “Anna Pidgeon (former PBS Marketing and Events Manager) booked them and I just asked them to play ‘Teddy Bears’ Picnic’, which was gorgeous.” ➤



Rock-A-Bye Baby with Go Go Sapien _photo credit Natasha Blankfield



But don't be fooled, it isn't the norm to hear kids' nursery rhymes at Rock-A-Bye Baby. As one parent, Chelsea, noted when faced with the psych rock of GO-GO SAPIEN at her first Rock-A-Bye Baby gig, "This is strange...I was expecting a Fitzroy version of the Wiggles!"

But, as current Marketing and Events Manager Meg Butler rightly points out, "It's your chance to see a real band without fear of sugary drinks or costumed characters."

In fact, over the years Butler has deliberately curated a diverse range of music genres, bands and soloists, from electronic soloist Alice Ivy to Indigenous singer/songwriter Kutcha Edwards to multi-instrumentalists The Senegambian Jazz Band.

This kind of music is geared toward adults while also helping to "breed the next generation of punters", a key goal for one Rock-A-Bye Baby regular, Chris, and his nineteen-month old son. "My boy loves to dance and get into different

styles of music... I like to play a lot of punk and heavy metal and stuff, just to get him exposed to it. And he seems to really be into it at this gig."

This dual focus toward both parent and child is the reason why some come in the first place. Ellen says, "I picked this show in particular for my own enjoyment, just because we could probably go to any old kids' thing, but Rock-A-Bye Baby is meant to be for adults too. So, yeah, we're both having fun."

There's no disco lights at Rock-A-Bye Baby. Instead, there's breastfeeding mums with tired eyes fixated on the stage, happy toddlers roaming the aisles, kids eating lunch on the cushions up the front, and more than one discrete nappy change taking place on the floor. And, as all the promo material declares, "we welcome noise, encourage crawling and expect dancing!" For parents, Rock-A-Bye Baby has been a safe, child-friendly space with low volume music; a far cry from regular gig environments around Melbourne or even other day-time activities geared toward kids.

"I think it's great. I just wish there were more things like this. It's much better than rhyme time in the library," says Lisa.

Rock-A-Bye Baby has become a Melbourne institution that families return to year after year, and new parents discover after the arrival of their first baby. Kate says, "I love it. I'll keep coming. I've actually scheduled my work days next year around having Thursdays free so that I can attend."

We look forward to another ten years of rockin' out with the babies. ■

Shelley Brunt is a Senior Lecturer in Music and Media at RMIT University.

She's conducting research on Rock A-Bye Baby and has used pseudonyms here for interview quotes.

Please send her an email if you've got a Rock A-Bye Baby story to tell.

shelley.brunt@rmit.edu.au



Rock-A-Bye Baby with Burnt Sausages

FOUR CENTRAL EUROPEAN MUSIC FESTIVALS

**Worldwide music seen
from a multicultural
Australia**

**By Roger Holdsworth
Photos: Pat Thurgood**

In July 2018, my partner, Pat, and I were delighted to attend four German and Czech music festivals in wonderful and diverse locations. Our interest was in worldwide music, also called roots and folk by these festivals. Fantastic locations, a huge and amazing diversity of artists ... but why isn't more Australian music in this area heard by European ears?

We first arrived at a charming medieval town in Eastern Germany for the four day Rudolstadt Festival; then traveled to two combined events: Czech Music Crossroads and Colours of Ostrava,

both held in the dramatic, heavy industrial landscape of a protected former ironworks, mine and steelworks of Dolní Vítkovice, close to the centre of Ostrava in the eastern Czech Republic. Then we finally arrived at the almost rural tranquility of the small town of Náměšť nad Oslavou near Brno, also in the east of the Czech Republic, for the eight-day Folkové Prázdniny (Folk Holidays).

In the larger festivals (40,000 people), twenty to thirty stages are spread through the sites, with agonising choices necessary about whom to see. At Rudolstadt there are stages in the castle on the hill, in the church, in the streets and market place in the centre of town, and in the park across the ➤



FOUR CENTRAL EUROPEAN MUSIC FESTIVALS



Trio da Kali at Colours



river. We finished up seeing about a quarter of the artists we'd listed as desirable. At Folk Holidays on the other hand (with 500 people), there was a major concert each night with three groups on a stage in the castle gardens, plus smaller workshops and venues throughout the town.

Across the four festivals standout performances entranced and moved us. Julia Uhlela from Dálava transfixed us with spectacular contemporary interpretations of songs that her great-grandfather collected and documented in Moravia over a century ago, leaping from the stage to sprint around the audience, all set against the driving post-rock guitars of Aram Bajakian and their improvising ensemble. Cuban pianist Omar Sosa, Senegalese kora player Seckou Keita and Brazilian percussionist Gustavo Ovalles paid homage to their individual and combined heritages.

The shy southern Albanian group Saz'iso clearly loved the attention paid to their vanishing music. A "Workers Songs" concert brought together artists from Italy (the Bella Ciao project), Poland (Hańba), Ireland (Lankum), Egypt (Ramy Essam) and elsewhere. The legendary Algerian El Gusto orchestra united legends of chāabi and a younger generation of musicians; Alireza Ghorbani from Iran, Debashish Bhattacharya from India and Trio Da Kali from Mali, were all brilliant, whether playing

in a converted gasometer (the Gong) at Colours of Ostrava or on a stage in a park at Folk Holidays.

Estonia was the featured country at Rudolstadt. We were delighted to see and hear Maarja Nuut looping violin and vocals over delicate folk stories in English and Estonian, pUULUUp in suits and straight-faces singing about macaroni and other wonders over their bowed and looped talharpas, and Mari Kalkun with her Finnish band Runorun.

It must have been difficult to decide who to program. Bernhard Hannekan, the Rudolstadt Festival's Artistic Director, explained their criteria for choice of artists:

"The roots must be clearly showing ... and the music must be in tune with [...] the inner self of the artist – not playing Celtic music today and Balkan music tomorrow, simply because it's better paid."

The Czech Music Crossroads included discussions, workshops and "speed-dating" consultations. I was invited to present there, and discussed what "worldwide music in a multicultural Australia" might mean: influenced by the geographical, social and cultural make-up of the country. I also talked about the vital role of community radio, specifically PBS, the vibrancy of Melbourne's live music scene and the requirements, costs



and distances involved with touring here. Music showcases introduced us to new local groups: Fífidroki, Krzicopa, KarpaTon, Tázló etc. At Colours of Ostrava, amidst the largely rock/pop line-up, we particularly enjoyed seeing Czech bands we'd heard of afar: ba.fnu, BraAgas and Beránci a Vlci.

For a small, almost "village" festival, Folk Holidays presented great international acts such as Canzoniere Grecanico Salentino (from Puglia, Italy), Trio Da Kali (Mali), Frigg (Finland), Voxtra (Belgium), Breabach (Scotland), alongside local bluegrass, gospel and rock legends.

We didn't meet any other Australians at any of these festivals! Why aren't more of our country's renowned musical travellers attending, either as artists or as audience members? Each has relatively easy access ... once you get to Europe. A pass to a festival costs less than 100 euros for four to eight days. There are trains from nearby airports, however accommodation needs to be arranged well in advance – though camping is available. The main languages are obviously German and Czech, but a lot of English is spoken and program information in booklets and online is bilingual. Workshops are generally held in English as an international language. All of these festivals are welcoming and safe places... and highly enjoyable.

We were constantly asked (and in turn we asked) about Australian artists who might want to perform at these festivals. While a small number of Australian groups have been on their programs,

All of these festivals are welcoming and safe places... and highly enjoyable.

these have been relatively well known internationally. The participation of the diverse groups who we think represent Australia's multiculturalism is even smaller.

Our experiences at these festivals were fascinating, insightful and highly enjoyable. We'd love to see a greater Australian presence – both in audiences and on stage. ■

(Interviews from these festivals have been broadcast on the Global Village: Riccardo Tesi of Bella Ciao from Italy, Antonis Antoniou of Monsieur Doumani from Cyprus, Julia Uhlela and Aram Bajakian of Dálava from USA/Canada/Czech Republic, Omar Sosa from Cuba, Rafaël de Cock of Voxtra from Belgium, and Anna Humbert of KarpaTon from Slovakia.)

Roger Holdsworth presents the **Global Village** every Sunday from 5-7pm on PBS.

pbsfm.org.au/globalvillage



Voxtra at FH



INSOMNIA PUNK

Getting away with it

By Richard McLeish

Photos: Owen McKern

It was in the early 90s, as The Lemonheads and Diesel sat atop the Aussie charts, when a twinkle-eyed music fan walked through the door of the PBS office (then in St Kilda) to volunteer his services.

Little did they know of the thousands of broadcast hours that awaited.

Tony Irvine has lived and breathed the PBS ethos ever since, “getting away with blue murder”, as he puts it, in the after-hours realm he inhabits.

The embodiment of a community broadcaster – dedicated, quirky, independent, passionate – Irvine lives true to the “under-represented” charter of the station with *IrvineJUMP!*, PBS’s most enduring late-night offering.

He reels names from decades ago off the top of his head without pause – obscure drummers, keyboardists, guitarists of electronic singles long forgotten. The Sparks, he says, sit high on his all-time list. A quick background check reveals Tony’s pre-Wikipedia memory to be flawless.

Irvine talks fondly of Deutsch Amerikanische Freundschaft, a German electropunk outfit with an anti-US manifesto. Also, the Patrick Cowley megamix of ‘I Feel Love’ by Donna Summer – a perennial dancefloor filler. “I’m totally up for filling the floor at 4am.”

Overlaying Irvine’s distinct electro and disco leanings is a punk wash. “Punk transcends a genre,” he says. “A typical complaint of punk is that anybody can do it, but that’s what you want – different interpretations of things.”

Irvine’s sources are as diverse as his taste – he cites record fairs, where he once bought twenty records for \$21. Old DJ mates, who have bestowed many a CD on him, are another key channel. But no downloading. “When DJs pull out USB sticks at gigs it makes your heart sink,” he says. Drag shows are another muse.

Irvine’s seen many eras and fads come and go over the past twenty-five years. In the height of the machines, he says PBS was programming thirty-four shows (out of eighty-five) in the electronic vein. Genre-specific presenters were dropping everything seemingly overnight to put four to the floor and beat the machine music drum. But as they’ve fallen by the wayside, to other fads and pleasures, Irvine has stuck to his electro guns, like the staunch Berliners still shuffling round the dark corners of Berghain.

In the ghoulish post-midnight broadcast slots, only the strong survive. Veteran insomniac Tony Irvine talks about his twenty-five years on the graveyard shift at PBS

But the midnight hours aren't for everyone. It can be a lonely place at times. "You're in there alone. You could leave the show and wonder whether anybody is listening at all, but then meet someone at a party who says they never miss my 'bad taste' segment... affectionately filled with the 'worst things I can find'."

Irvine talks of another incident where his confidence wavered late one shift, and his anxiety levels rose out of nowhere at the potential lack of audience, only to hear from the Moorabbin Airport tower who said he'd been keeping them alert on the job for years.

Streaming has been a big turning point for graveyards the world over, giving them new audiences and opportunities. Suddenly you can access Irvine's huge body of work at the click of a mouse via the PBS website. "It's a great thing," he says. His sister in Yorkshire can tune in live too.

Irvine's secret to staying sharp through the wee hours? Coffee tracks, he calls them, giving him time to re-caffeinate from the PBS coffee machine.

The future? "I would like to see more local dance music... and maybe a party for my 30th!" ■

Richard McLeish is a valued PBS volunteer.

Tony Irvine presents **Irvine Jump!** every alternate Saturday from 2-6am on PBS.

pbsfm.org.au/irvinejump



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106.7FM

PROGRAM

MARCH - JULY 20

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

6
A.M.

THE BREAKFAST SPREAD

A MUSICAL ALTERNATIVE

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 T
FOLK
SUSI

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
SPIRIT
S

1
P.M.

ALL OUR STORIES
MUSIC, STORIES, CULTURES
JESS & LEAH

SOUTHERN STYLE
BLUEGRASS & OLD-TIME
JAN DALE

JUMPIN' THE BLUES
BLUES & RHYTHM
TOM SIANIDIS

RAD
ROCK
C

3
P.M.

HOME BREW
AUSSIE MUSIC
MADDY & PATTY

IT'S A GAS
ROCKABILLY
DINGO

SOUL TIME
CLASSIC SOUL
VINCE PEACH

ACID C
COUNTRY
DAVID

5
P.M.

HEADHUNTERS
GLOBAL & BEYOND
ELLE YOUNG

FIREWATER
ROCK & RHYME
CLAIRE STUCHBERY

THE AFTERGLOW
UPBEAT SOUNDS
LYNDELLE WILKINSON

FA
ROCK
RUAR

7
P.M.

MUMBAI MASALA
INDIAN BEATS
RICHI MADAN

106.7FM
OPALAKIA
SWEET ETHNIC GEMS
ADRIANA

DIGITAL
CROSS POLLINATE
MIXED GENRES
VARIOUS PRESENTERS

AGAINST THE TIDE
ELECTRO INDIE
MONICA

JUN
ARTIST
MICHAEL I

8
P.M.

HIPPOPOTAMUS REX
HIP HOP
RONIN

GARAGELAND
ROCK & ROLL
RUBY SOHO & SHELL PAC

SHOCK TREATMENT
GARAGE & ROCK
KEV LOBOTOMI

SUNG
AFTER
PUNK
PHIL MA

10
P.M.

THE BLEND
ELECTRONICA
CAMPBELL & EMELYNE

FRET NET
GUITAR EXPLORATIONS
STEVE PASSIOURAS

POJAMA PEOPLE
ROCK & PROG
CHRIS PEARSON

SCREAMIN
PROGRE
PETER

12
A.M.

EAR OF THE BEHEARER
FREE JAZZ
PAUL KIDNEY

CLUB IT TO DEATH
AUS/NZ PUNK & INDIE
PETER BRAMLEY

INTERSTELLAR OVERDRIVE
EXPERIMENTAL, PSYCH, JAZZ
ALEX SIMS

THRO
COL
EXTRE
M

2
A.M.

GOT THE BLUES
BLUES
ANDY MERKEL

THE MODERNIST
MODERN CLASSICAL
RICHARD 'CAS' CASTLE

SYNTHESIZE ME
PROTO-ELECTRONICA
BRIDGET SMALL

AFRO
AFROBEATS

ALTERNATES WITH
ANDROID DISCOTHEQUE
BEATS & BEEPS
TULL

ALTERNATES WITH
SHAGGIN' THE NIGHT AWAY
BEACH MUSIC
BIG IAN SUTHERLAND

ALTERNATES WITH
SOLARIS
ECLECTIC SYNTH & ELECTRONIC
XAN & CLANCY

ALTERNATES WITH
ECLECTIC
WOMEN
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AM GUIDE

2019

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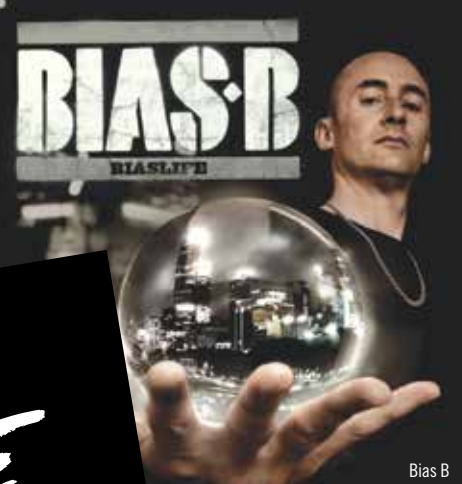
THURSDAY	FRIDAY	SATURDAY	SUNDAY
THE FOLK! & WORLD LANAGAN	PORTS OF PARADISE EXOTICA & JAZZ PADDY HARRISSON	5FT HIGH & RISING ALT. COUNTRY MYLES O'NEIL SHAW	MAGIC CARPET RIDE ECLECTIC MUSIC RON DICKINSON
AL RHYTHM TUAL JAZZ SHIO	RIDDIM YARD ROOTS, DUB, ROCKSTEADY RICK HOWE	JAZZ ON SATURDAY JAZZ ANDREW YOUNG	THE GOSPEL SHOW GOSPEL PETER MILES
IO CITY & ROOTS RISPI	TOMORROWLAND BEATS & SOUL EDD FISHER	SWITCHED ON JAZZ & LATIN EMMA PEEL	THE JUKE JOINT BLUES MATT
COUNTRY RY & ROOTS D HEARD	THE BREAKDOWN FUNK & SOUL DJ MANCHILD	SOULGROOVE '66 CLASSIC R&B PIERRE BARONI	FLIGHT 1067 TO AFRICA AFRICAN MUSIC STANI GOMA
NG IT! K & ROLL I CURRIN	STONE LOVE STRANGE & LUXURIOUS RICHIE 1250	BABYLON BURNING REGGAE & DANCE HALL JESSE I	GLOBAL VILLAGE WORLD & ACCOUSTIC ROGER HOLDSWORTH
KYARD SPECIALS MULHOLLAND	TWISTIN' FEVER R&B & TRASH MATT MCFETRIDGE	BOSS ACTION FUNK & SOUL MISS GOLDIE	IMPRESSIONS LOCAL JAZZ ROSS NABLE
GLASSES ER DARK & GARAGE ACDOUGALL	PASSING NOTES LEFTFIELD DANCE PENNY	FRESH PRODUCE HIP HOP COSI & WALLA C	DIZZY ATMOSPHERE JAZZ & IMPROV GERRY KOSTER
G SYMPHONY SSIVE METAL R & GARY	METAL GENESIS CLASSIC METAL WENDY	ELECTRIC SUNSET ELECTRONIC ODYSSEYS DJ IDES	THE SOUND BARRIER AVANT-GARDE IAN PARSONS
UGH THE LAPSE ME METAL ITCH	BURNING BITUMEN HARDENED METAL KENE LIGHTFOOT	B.P.M. BEATS / BREAKS / MIXES PBS DJs & GUESTS	TALES FROM THE OTHER SIDE EXPERIMENTAL ELECTRONICA MICHAEL O'SHEA
TURN UP S & AFRO HOUSE KIX	IRVINE JUMP! RETRO BEATS TONY IRVINE	NEW NOISE VARIOUS PRESENTERS	CONNECTIONS MUSICAL FAMILY TREES CHRIS & SASHA
C LADYLAND ON TRACKS GRID	THE PSYCH WARD ALT-POP CHAOS HEATHER		SUBTERRANEAN CHILL CHILLED SOUNDS KIT B



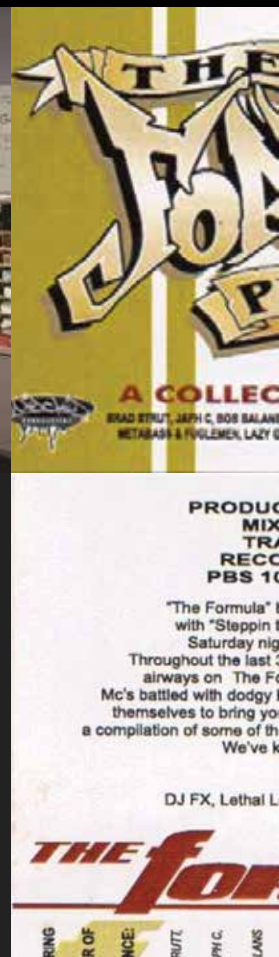
MzRizk (Boogie Beat Suite)
Photo Credit Nicola Dracoulis



DJ Krisy



Bias B



WE GONNA DROP SOME SCIENCE

By Ronan Hamill

Since the days of AKA Brothers, Hype Magazine and Central Station Records, PBS has been a front for lovers of hip-hop.

In a recent interview Brisbane's Len One talked of an early PBS experience with the famed Run for Kover crew on a graveyard shift hosted by P Jam. Trem One expounds on his 'Ever Since' track, "In May 95 we got live in PBS," referring to the influential PBS program *Stepping 2 da A.M* with DJ Krisy which ran for five years with regular sessions by DJ Ransom.

Next up on the PBS grid was *The Formula* with Bias B & Stewbakka, who generously gave us that legendary cassette tape with live jams from local MCs.

Hitting Switches with Reason and Pegs and DJ FX graced a Saturday night slot, and Zac Hogan light up Friday afternoons with Rampage and occasionally the encyclopaedic DJ Idem.

I've experienced some mad live shows in the city. The first time I witnessed the pure talent of Brad Strut, as he supported Bias B for an album launch, had me grinning for days. Then there was Danny Brown's first show at The Prince. We, as the audience, didn't know what had hit us. It was mad hectic! But the illest was a Brooklyn MC who delivered a most legendary performance at The Corner: Big Daddy Kane. Truly, nobody's equal.

Guests on *Hippopotamus Rex* have been many and varied. My first ever interview was with three legends of the scene. But I was ignorant of this at the time: MC Que, Plutonic Lab and Prowla. Their importance to the culture didn't dawn on me until later.

Most memorable was C Rayz Walz who, when I asked him the questions, came correct and rapped back his replies!

It was old skool meets new skool when I had the honour of having DJ Krisy in Studio 1 laying down a mad mix during Live Music Week 2011.

Most memorable was C Rayz Walz who, when I asked him the questions, came correct and rapped back his replies!

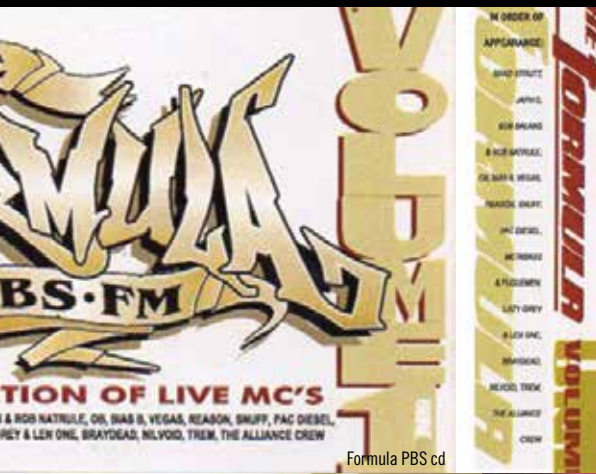
And still, there's no half steppin' on these airwaves. PBS continues to provide the listener with the dopest cuts. *Fresh Produce* with Cosi and Wallace C giving you a different flavour on Saturday nights, MzRizk on *Boogie Beat Suite* dropping the sweet tunes every Tuesday. And with the *Hippopotamus Rex* fam of Dedlee, Heata, Slap 618, DJ Wallzee and me, this is the place to be. ■

Australian Music Vault presents Hip Hop exhibition showing now.

More information at australianmusicvault.com.au

Ronan Hamill presents *Hippopotamus Rex* every Monday from 8-10pm on PBS.

pbsfm.org.au/hipporex



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PBS: The Book



Forty years of incredible community broadcasting

By Meg Butler & Nic Scurry

2019 marks an incredible milestone for PBS 106.7 FM – forty years of dedicated community broadcasting in Melbourne. To celebrate, we're producing a commemorative book to preserve the rich and diverse history of the station, and our music community.

For the first time, a chronicle of the history of PBS will be made available to the public. The book will showcase the extensive efforts of PBS to champion local and under-represented music, and will provide a tangible piece of culturally important memorabilia for fans of music, radio and the station. As stated by PBS General Manager, Adrian Basso, "this book will be of significant benefit and interest to the Melbourne music community. It will highlight our rich history of providing space, and support, for under-represented International, Australian and local music."

With the help of the PBS community, our volunteers, and experienced researchers, we have been gathering photos, posters, merchandise, and interviews. We've uncovered some amazing moments that we can't wait to share.

This initiative has also created a bit of a stir within the music industry, with many of our supporters eagerly awaiting a tribute to the history of PBS. Former Melbourne International Jazz Festival CEO, Jennifer Kerr, notes, "too often we take for granted the things that are right in front of us, this [book] is a way to measure, reflect and value PBS's long-term impact on Melbourne's diverse music community."

Mazz Knott and Ian Stanistreet

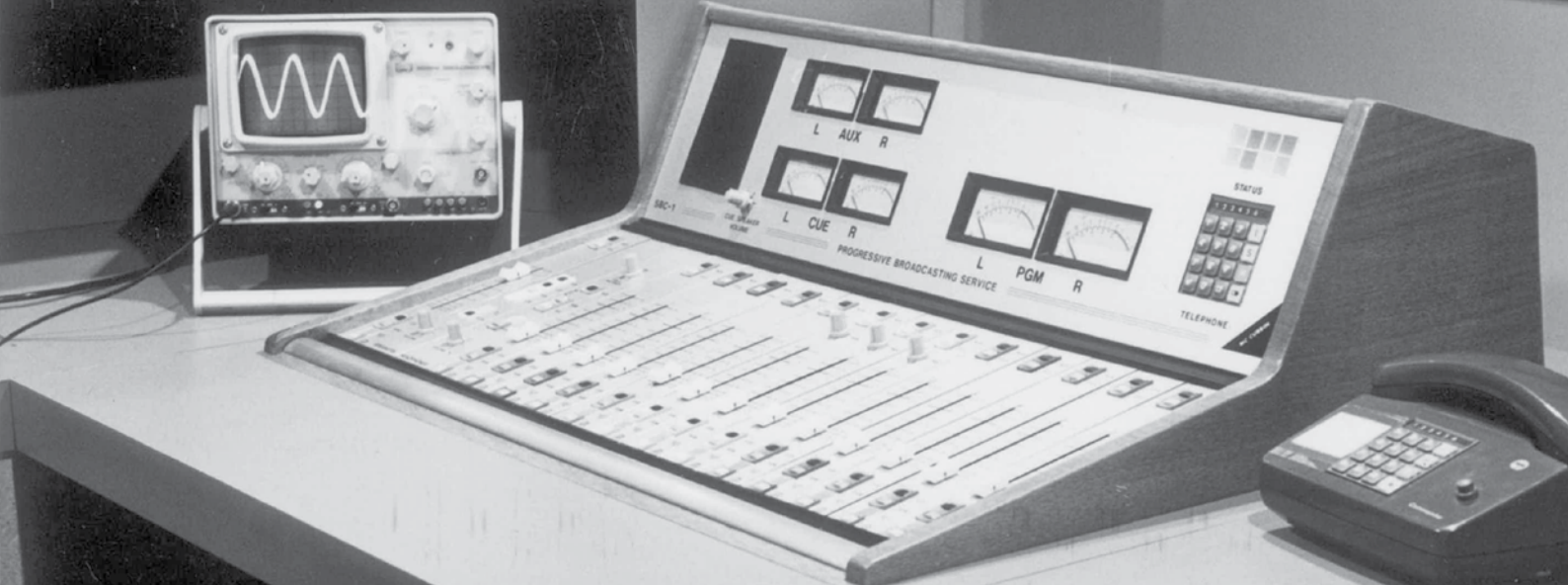


Paul Kelly Live Music Week 2007



Remi and MzRizk





Our history and our role in supporting the local music scene is not something seen in other cities. Music Victoria CEO, Patrick Donovan, believes that, "PBS has played an integral role in Melbourne growing from a relative global music backwater to one of the live music capitals of the world." This book will give us the opportunity to show people outside of Melbourne one of the secrets to the success of our city's thriving music scene.

"PBS with its individual story has an important, complex and specific history to tell and one in my opinion well worth recording."

Jim White (Songwriter, Drummer and Producer)

Slated for release in November 2019, the book launch will coincide with the station's 40th anniversary of regular broadcasting. Stay tuned! ■

Meg Butler is the Marketing & Events Manager at PBS. **Nic Scurry** is the PBS Book Coordinator and PBS Announcer.

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Pam and Passi Jo Kleemann
Photo credit L. Nguyen



SUPPORTACT

The heart & hand of Australian music

SUPPORT ACT

By Aleisha Hall

You think Melbourne, you think music. The city is synonymous with a thriving local music community, setting the scene for music stages across Australia and the world. It's little wonder that nearly everybody in Melbourne is a little music mad, and spotting a likeminded lover is as easy as spotting the black-jeans-band-tee Melbourne uniform.

organisation that assisted musicians in crisis, Pam came in contact with Support Act. They were granted funds for a replacement vehicle and when Passi Jo passed away towards the end of 2016, Support Act contributed to the cost of his funeral. *"At the most difficult and devastating time in my life, I felt utterly blessed and supported by everyone I dealt with at Support Act, in particular Lindy Morrison, the National Welfare Officer,"* says Pam.

In the same year, The New Zealand Music Foundation (now 'Music Helps') released research that found musicians are five times more likely to struggle with depression and ten times more likely to show symptoms of anxiety. An Australian study commissioned by Entertainment Assist and Victoria University, also in 2016, suggested similarly high levels of anxiety, depression and other mental health issues including suicide ideation across all sectors of the entertainment industry. Following these findings, a Mental Health Summit was held at Australia's leading new music festival and industry conference, BIGSOUND, in which artists, music workers, and managers and

music workers live in near poverty. Music Australia's statistical snapshot from March 2016 states that *'fifty-six percent of all Australian musicians earn less than \$10,000 from their creative income, with only sixteen percent earning more than \$50,000.'* This means there is a fine line between surviving and being in a crisis situation."



Pushed between the pages of a trashy post-apocalyptic novel sits a sticker reading 'Support Act Wellbeing Helpline – The heart & hand of Australian music'. It is a gentle reminder.

One day a year, this means a little more. AusMusic T-Shirt Day is an annual fundraiser inviting music lovers to wear their favourite band tee and make a donation to help artists, roadies and music workers in need. Behind this great day is a great charity: Support Act. In 2018, the day raised more than \$100,000 to support musicians in need. This is just a small part of what Support Act does.

Established in 1997 by a number of groups within the music industry, Support Act is a charity by the Australian music industry, for the Australian music industry. For over twenty years, it has been delivering crisis relief services to artists and music workers as a result of ill health, injury, or other concerns that have impacted their ability to work.

This was the case for Pam Kleemann in 2016. At the time, her husband, Congolese musician Passi Jo, was in hospital undergoing treatment for cancer. Their car had recently been written off, and having heard something about an

beyond, highlighted the disruption and devastation that mental health issues can have on careers, relationships, home life, and overall health and wellbeing.

These studies, combined with the industry expertise at Support Act, saw the introduction of the Support Act Wellbeing Helpline. A free, confidential service operating twenty-four hours a day, seven days a week, 365 days a year. The Helpline is available to anyone working in the Australian music industry who needs to talk about any aspect of their wellbeing. Staffed by professional counsellors, the Helpline offers expertise in all areas related to mental health.

Those who have experienced a lapse in mental health, or have seen its effects on a loved one, can understand the importance of someone to talk with. Clive Miller, Support Act's CEO, discussed the particular pressures facing those in the music industry. "The reality is that many artists and

Sometimes this fine line is just knowing there are services and organisations that offer support. For me, pushed between the pages of a trashy post-apocalyptic novel a sticker reading 'Support Act Wellbeing Helpline – The heart & hand of Australian music'; is a gentle reminder. ■

If you would like to donate to Support Act, head to their website at supportact.org.au

If you or anyone you know needs help, please call one of the below services:

Support Act	1800 959 500
Lifeline	13 11 14
Kids Helpline	1800 551 800
Beyond Blue	1300 22 46 36
QLife	1800 184 527

Aleisha Hall is the Marketing & Events Coordinator at PBS.



Photos courtesy of [instagram.com/supportact/](https://www.instagram.com/supportact/)





DISPLACEMENT

A conversation with Josh Kelly, the 2019 Young Elder of Jazz

By Ross Nable

Photos: Duncan Jacob

Q: What has been the Josh Kelly musical journey that led to being awarded the Young Elder of Jazz (YEOJ) commission?

A: My musical journey is very much tied into my life. I was born in South Africa, grew up in New Zealand and have been in Melbourne since 2010. In each of those places I've had musical experiences that are really important. In South Africa I heard a lot of township music, Soweto jazz musicians. That was the first time I really heard a saxophone and was blown away. I received most of my formal education in New Zealand and was part of a really good group of musicians there. Since I've been in Melbourne I've been exposed to the Australian jazz sound, the contemporary jazz that happens here. All three of those chapters of my life had a profound impact on my music making.

Q: What does the Young Elder of Jazz commission allow you to do that you couldn't do without it?

A: Firstly, it'll allow me to pay musicians, which is amazing. Often as musicians in creative fields we do a lot of rehearsals, we write music and perform. But we still have to do something else to earn an income. The result is we're often working two or maybe three jobs. So if I call for a rehearsal, it'll be hectic juggling everyone's schedules and everyone's managing their time, work, family, music. This results in getting together for only two hours in a room and rehearsing as much as you can before a gig. That can be quite prohibitive.

Secondly, I'll be able to fly musicians from interstate. Two of my band members are coming from Sydney, which is an exciting opportunity.

Thirdly, it provides a framework for my creative output. For the next four to five months I know exactly what I'm going to be working on, what outcome I'm working towards and the creative constraints I've set myself.

Q: What's your impression of the impact or the way the YEOJ is thought of in your local jazz community?

A: It's the only award for the jazz community in Melbourne, other than grants, that is focused on creativity. It's not just a technical competition, though there is that element. There's also the requirement to be able to articulate your creative idea, the interesting content that is going to appeal. And that's really something special.

Q: What is the work you'll be creating?

A: The work is called "Displacement" and I wrote it with the migrant experience in mind. For myself and what I understand other people feel, once you've moved you feel a sense of displacement and a kind of attachment to your idea of home that's being removed. But at the same time, you're trying your hardest to make this new place your home and trying to build a community and a network of friends and family. You're really trying your hardest to be a "normal Australian". That's the inspiration behind the work.

Musically, I'll be drawing on ideas from French Impressionism, which is a music genre that I really love and that I've wanted to do something with for years. That music can be quite abstract, but also so beautiful and evocative of emotions.

Q: Which composers will you be focusing on and what will you be trying to achieve?

A: Mainly Debussy and Satie, from whose music I'll be trying to develop something with the textures and the approach, rather than making a classical jazz fusion album. That's really, really not what I'm after. I'm just trying to draw on some of the harmonies and some of the textural approaches of that music and then use that to create a kind of soundscape for improvising. ➤

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DISPLACEMENT

It gave me a pathway into the PBS community that I didn't necessarily have before, I feel like I met so many great people.



Q: What have been the influences that led you to take this approach?

A: Growing up in South Africa and being Jewish is where my early influences come from. On the one hand, the modal, spiritual chanting in the synagogue and on the other, the Soweto saxophone players, with their rhythmic African history. Then moving to Melbourne and being close to contemporary jazz and the African-American jazz tradition, which is so important in everything I do.

I've explored these influences in music I composed for my Trio and for a larger ensemble. For the YEOJ work, "Displacement", I'll continue to explore those influences, along with the French Impressionist music referred to earlier.

Q: Who are the musicians you have in mind for the performance of the work?

A: Well, the musicians are really important for any jazz composer. It's part of the composition. Improvisers have their own skills or aesthetic that they bring to a project, so as a jazz composer I really have to think hard about who to perform with and what they're going to bring to the music.

For the YEOJ commission I'll be performing with Reuben Lewis on trumpet, who I've performed with for many years, Aviva Endean on bass clarinet and Mary Rapp from Sydney on cello, who I've not worked with before. But I really love their work and I'm really excited to see what comes out of playing together. On drum kit I'll have Maria Moles, who I've worked with for years in my Trio and various other improvising projects. Finally, there'll be double bass, but I'm still deciding who that will be.

Q: So, let's talk about the premiere at the Melbourne International Jazz Festival. What can the audience expect to hear?

A: I'm hoping for a unique work that melds approaches of jazz, classical, impressionist, melodic, textural, improvisation and composed parts with a social narrative to tie it all together. ■

Ross Nable presents **Impressions** every Sunday from 7-8pm on PBS.

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▼ HEXDEBT for Drive Live - Naomi Lee Beveridge



▼ Jon Hopkins and Firas



▼ Mia Dyson with Maddy & Patty (Homebrew)



▼ Lyndelle (The Afterglow) with Marty Brown, Clare Bowditch and Xani Kolac



▲ Michael Kieran Harvey and Ian Parsons (The Sound Barrier)
▼ Jan Dale (Southern Style) with Western Flyers



▲ Hanba with Roger Holdsworth (Global Village)
▼ Sampa The Great for Drive Live - Naomi Lee Beveridge



▲ DRMNOWN for Drive Live - Naomi Lee Beveridge
▼ Sugar Fed Leopards for IWD - Isabella Stavrevski





▲ REMI for Drive Live - Naomi Lee Beveridge
▼ Em Gayner and P-UniQue for IWD - Isabella Stavrevski



▲ Cash Savage & The Last Drinks at Twilight Sounds
▼ Helen (Roots of Rhythm) with Chris Stockley and Phil Manning



▲ Ruari (Fang It!)
▼ PBS staff and volles



▲ Cookin' on 3 Burners at Twilight Sounds
▼ Erica's (Mixing Up The Medicine) last Drive Live - Naomi Lee Beveridge



▲ Alice Ivy for IWD - Isabella Stavrevski



▲ Julia Jacklin with Maddy & Patty (Homebrew)
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The Goat Bar | Mountain Goat Beer
The Plough Hotel
The Public Brewery
The Spotted Mallard
White Rabbit Record Bar
Woven Café
Pasta Classica

HEALTH

Body and Soul Solutions
Ka Huna Hawaiian Bodywork

Nicholson St Bowen Plus
Sound Osteopathy
Takita Shiatsu
Anna Calandro Kinesiology
Ashtanga Yoga Melbourne
Breathe Hypnotherapy
Brunswick Holistic Health
City North Physiotherapy Clinic
Naturopathic Care
Poise Alexander Technique

HOME SERVICES

Inner City Garden Maintenance
SMARTUSER
Almac Plumbing
Armac Glass & Glazing
Bush 2 Beach Plumbing
Diamond Skylights
Leip Electrics
Maid To Clean
Offgrid Plumbing
Warmfeet Flooring

MUSIC SERVICES

Adam Dempsey Mastering
Indie Masters
Simon O'Carrigan Illustrator
Warehouse Sound Systems
Anna Lavery (Producer/Engineer)
Creative Kicks Media
iStick

MUSICAL INSTRUMENTS/EQUIPMENT

Found Sound
Lucas Guitar
Audiovisualism
Boomer Amps
Bounce Audio
Clark Piano Services
Gallin's Guitars
Guitar Paradise & Drummers Paradise
Guitars Online
Mannys
Melbourne Backline Hire
Samurai AV
Speakerbits

NEW AND USED CARS

Audi Centre Doncaster (Sales and Service)

ONLINE STORES

Chef.com.au
Heartbreak Hosiery
Old Soul
Retro-Bate Music

OTHER

Body Map Wellbeing + STYLE Strategies
Ka-Pooch! Dog Day Care
Phoenix Dance Studios
Southern Cross Limousine & Taxi Service
The Blues Train
Ace Airport Parking
Amarcord Photography
Bee Rescue
GnarlyMedia

Melbourne Playback Theatre Company
Studiopop
Truemans Golf Range

RECORD STORES

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

REHEARSAL STUDIOS

Hydra Rehearsal Studios
Bakehouse Studios (Richmond)
Kindred Studios
Laneway Studios

REMOVALISTS

Friendly Moving Men
Man With A Van

RETAIL

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

For more information about making your business a PBS discounter contact: Elle Young
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