

EASEY

PBS 106.7 FM • MEMBER MAGAZINE
MAY 2020

40 YEARS
PBS 106.7FM
SINCE 1979



MAY 18-31



DAILY PRIZES

MAY 18-31

MAY 18-31



FIRST PRIZE

Primavera 125 i-GET represents the quintessential urban commute and comes in classic white with tan saddle trim.

Primavera, Vespa's bestselling scooter, embodies the timeless design, style and practicality that has made Vespa the most recognised scooter in the world. Primavera is powered along by Vespa's advanced, environmentally friendly electronic fuel injected 125 motor. Additional features include ABS braking for improved rider safety and a fully automatic transmission for ease of use. Primavera is economical to run, fun to ride, and also comes with 2 years unlimited KLM warranty for peace of mind. Primavera 125 is valued at \$6,990* ride away. Courtesy of Peter Stevens Motorcycles.

SECOND PRIZE

A Clingan Guitar Tone handmade 'Goldfinger' electric guitar with SKB road case.

THIRD PRIZE

Gett by Funk turntable with F7 tonearm and AT cartridge courtesy of audiophile.

FOURTH PRIZE

A Giro F2 bike with Ortlieb accessories from My Ride Collingwood.

*RRP is typical average ride away price and includes 12 month's registration and Dealer handling charges.

FIFTH PRIZE

A year's worth of PBS feature albums.

PERFORMER PRIZE

Three weekday rehearsals at Bakehouse Studios, EP or single mastering by Adam Dempsey at Deluxe Mastering, photography package from photographer Lucy Spartalis, a Tramway Hotel burger named in your honour, a Brenniston National Standard Mobile and Tradie First Aid Kit and a Baked Goods live session video recording.

JUNIOR PRIZE

Puffing Billy family pass, a Collingwood Children's Farm annual family membership, a family pass to SEA LIFE Melbourne, a Rock-A-Bye Baby VIP experience for you and four friends and a LORD UKE Cordoba UP100 Concert ukelele pack.

BUSINESS PRIZE

A tailored PBS business sponsorship package including on air, online and print options and \$1000 worth of custom merchandise printing from Das T-Shirt Automat.

PETS PRIZE

Pet portrait handpainted in acrylic, pencil and ink by Cameron Potts (Archibald prize finalist and National Trust artist).

FRIEND FOR A DECADE + FRIEND FOR LIFE PRIZE

Cinema Nova Silver Pass to unlimited films for the winner and a friend for three months and an Echo Tone Silvertone 1478 electric guitar reissue (Redburst) with an Xtreme Strat/Tele Vintage tweed hard case.

Monday 18th May

Remote Control 10 CD pack
Bulleen Art & Garden voucher
Thread Den Sewing Basics for beginners course
Puffing Billy family pass
The Carrigbush dinner and drinks for two voucher
Chapter Music 10 CD pack
6 pack of Kasumuen Records LPs
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 19th May

Marios food hamper
Henry Lee Barbershop voucher
Mushroom 10 CD pack
Music on the Hill double pass, plus a bottle of wine or 4 beers and a signed poster
One month Shining Light yoga membership
Sony 10 CD pack
RETROPOLIS gift voucher
Open Ear Audio service voucher
Astroboy racer bike service voucher
Lucas Group Baby Pizza voucher
Guitar set-up from Found Sound
Off The Hip 20 CD Pack

Wednesday 20th May

Cooking Vinyl Australia vinyl pack
Northcote Nursery voucher
Domino Record Co vinyl, tote and CD pack
Queenscliff Music Festival 2020 double pass
6 pack of Kasumuen Records LPs
A double pass to a MOTH show, a bottle of local wine or 4 beers and a signed poster
Open Ear Audio service voucher
The Blues Train Queenscliff Experience dinner and show for four
Bulleen Art & Garden voucher
Overland Journal subscription pack
Lucas Group Hawker Hall voucher
Sun Theatre Yarraville double pass

Thursday 21st May

Poison City Records voucher
Remote Control 10 CD pack
7 pack of CDs from Kasumuen Records
Open Ear Audio repair voucher
EMI 5 CD pack
Jazz Lab double pass to show of choice
One month Shining Light yoga membership
Fox Hotel food and beverage voucher
Northcote Nursery voucher
Fixations Brewing tasting room voucher
Creative Framing voucher
Off The Hip 20 CD pack
Vintage Garage Collingwood gift voucher

Friday 22nd May

Inertia 10 CD pack
EMI 5 CD pack
Peninsula Hot Springs Bath House double pass
Lucas Group voucher to Kong BBQ
B.East food and drink voucher and a B.East t-shirt
Chapter Music 10 CD pack
Aesop gift pack
Sonos special edition HAY One Speakers in red
Sun Theatre Yarraville double pass
Creative Framing voucher

Saturday 23rd May

Northside Records voucher
Sony 10 CD pack
Round & Round Records voucher
Puffing Billy family pass
Rainbow Hotel food and drinks voucher
Bulleen Art & Garden voucher
Fox Hotel craft beer packs with 30 different bottled beers
Anna Cordell tailored suit with a consultaton and two fitting sessions
Off The Hip 20 CD pack
Outré Gallery prize pack

Sunday 24th May

Marios food hamper
Neighbourhood Books gift voucher
Mushroom 10 CD pack
The Boite one year pass
Sony 10 CD pack
EMI 5 CD pack
Thornbury Records voucher
The Blues Train Queenscliff Experience dinner and show for four
Gravity Espresso Masterclass for you and 3 friends
Northcote Nursery voucher
Sun Theatre Yarraville double pass

Monday 25th May

Bedroom Suck Records pack
Inertia 10 CD pack
It Records merch, vinyl and CD pack
Let Them Eat Cake 2021 double pass
Lucas Group voucher to Chin Chin
Psychic Hysteria prize pack
Northcote Social Club dinner & show voucher for two
Puffing Billy family pass
Chapter Music 10 CD pack
Bulleen Art & Garden voucher
Jazz Lab double pass to show of choice
Aesop gift pack

Tuesday 26th 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
7 CD pack from Kasumuen Records
Fox Hotel food and beverage voucher
Creative Framing voucher
Six month double pass to The Old Bar

Wednesday 27th May

Northside Records voucher
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
Open Ear Audio service voucher
The Blues Train Queenscliff Experience dinner and show for four
Thread Den Sewing Basics for beginners course
Creative Framing Voucher

Thursday 28th 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
Port Fairy Folk Festival 2021 double pass
Six month double pass to The Old Bar
The Gem Bar & Dining voucher

Friday 29th May

Northside Records voucher
Inertia 10 CD pack
One double pass to The DOT 2021
Melbourne Electronic Sound Studio (MESS) yearly membership and double session pass
Aesop gift pack
Sonos special edition HAY One Speakers in red
Jazz Lab double pass to show of choice
Open Ear Audio repair voucher
Luwow food and drinks voucher
Off The Hip 20 CD pack
Digital marketing workshop for events and music professionals plus resources from Blocks and Bolster
Sun Theatre Yarraville double pass
Blackhearts & Sparrows wine pack

Saturday 30th 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
LIONSHARECORDS 4 CD pack
Sonos special edition HAY One Speakers in red
Luwow food and drinks voucher
Thread Den double pass to a vintage hair and beauty workshop - era of their choice
Aesop gift pack
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
An Urbalive worm farm and Berberis planter from Wormlovers

Sunday 31st May

EMI 5 CD pack
MeatSmith Speciality Butcher & Wine Merchant voucher
1 mixed dozen of No.7 Healesville wines
Gravity Espresso Masterclass for you and 3 friends
LIONSHARECORDS 4 CD pack
The Blues Train Queenscliff Experience dinner and show for four
A Reserve double pass to MSO's Beethoven Double Bill on Saturday 28 November 2020
WOMADelaide Festival 2021 double pass
Creative Framing voucher
Bulleen Art & Garden voucher
Professional ISK headphones for monitoring and DJing
Aesop gift pack
Sonos special edition HAY One Speakers in red

For terms and conditions, go to pbsfm.org.au



All prizes are correct at the time of publishing, however please check the prizes and T&Cs on our website as things are a bit topsy turvy at the moment.

Love PBS.



ALL MEMBERS WHO SHOW US SOME LOVE AND JOIN UP DURING THE PBS RADIO FESTIVAL RECEIVE A COMPLIMENTARY DIGITAL DOWNLOAD FROM OUR VERY OWN STUDIO 5 LIVE.

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ON AIR

WITH THE COLOURFUL LISTENERS, ACTION TAKERS, WILDSIDE WALKERS, MAGIC MAKERS, GOOD VIBE BELIEVERS, KINDNESS GIVERS.



106.7FM

A NOTE FROM THE GENERAL MANAGER

I sat down to write these words the day after Coronavirus led to the last-minute cancellation of pretty much everything worth heading out for. Thanks to our neighbourhood grapevine, in no time a small group of us had gathered around a sound system, a bonfire and the contents of our various fridges. Hours later, we headed home, more grateful than ever for the bonds that tie us together.

PBS is one of these bonds – in good times and in challenging times too.

We don't know what the weeks and months ahead will bring, but we do know PBS will be more important than ever to people, particularly anyone trapped at home for weeks on end. Our promise is to do everything we can to continue to bring you great music, whatever the difficulties.



Pierre Baroni with Vince Peach

PBS 106.7 FM presents the EASEY PBS Member Magazine May 2020 Issue.

Editors: Nichola Scurry, Michelle Gearon, Caroline Lambert, Aleisha Hall

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Cover illustration by Jase Harper

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One of the ways PBS stays on air is through your support during our annual Radio Festival, happening later this month. This year's theme is 'You Can't Stop the Music' – an important notion during these challenging times. Music is a powerful medium and we hope to keep the music flowing for years to come. As usual, we have some great prizes on offer, which you can check out on pages 2 and 3.

Late last year we launched our 'Make It Home' fundraising appeal to raise much-needed money for our impending move to Collingwood Yards (previously Collingwood Arts Precinct) – a big thank you to everyone who has helped out so far. It's expensive to build a radio station with all the required specialist technology. At the time of writing, we were yet to start construction but were getting pretty close. There are some pictures of the bare shell to take a look at in the magazine. In the meantime, if you can dig a little deeper to help us out on top of your valued membership that would be greatly appreciated. Check out pbsfm.org.au for more details.

In other news, late last year Pierre Baroni from *Soulgroove '66* was presented the Mick Geyer Award, PBS' greatest achievement in recognition of his contribution to PBS and the broader music community. Congrats PB! We also said farewell to

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2020 Performer Drive winners The Sockettes with Milo

a number of announcers: Jamie 'Dingo' Suppa (It's a Gas), Jess Fairfax and Kyah Parrot (All Our Stories), Steve Passiouras (Fret Net), Wendy Tonkin (Metal Genesis), Chris Xynos (Connections), and Patrick Furze (Homebrew co-host). We introduced some new announcers with Kurt Eckardt (Homebrew co-host on Mondays), Ajak Kwai (Come Together on Mondays) and Hannah McKittrick (Soak overnight on Tuesdays).

Finally, if you are feeling nostalgic and want to get a little closer to the action, we have our newly published book for sale – 40 Years of PBS Radio – get a copy via pbsfm.org.au or call 8415 1067. Thanks again for being such a loyal supporter of PBS – we hope you continue to enjoy being part of PBS!

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

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 Woi Wurrung/Wurundjeri & Boon Wurrung people of the Kulin Nation. We acknowledge elders of this land, past, present and emerging.

DJing Highs & Lows

PBS announcers share their best and most challenging experiences DJing at parties and gigs

By Nichola Scurry

Want to hear a great party story? Ask a DJ! PBS announcers have some pretty amazing experiences when they're out and about DJing.

My most notable DJ experience was playing at the after party for the Throbbing Gristle reunion gig at the Tate Modern on Saturday May 26, 2007. The gig was astounding, not least because of the amazing setting in the Turbine Hall. After the gig the party continued upstairs with a little soundtrack from yours truly. All was going well until all the alarms started going off and the whole building had to be evacuated. It turned out that performance artist Genesis P-Orridge had broken into one of the galleries and was caught trying to remove one of the paintings. Quick on his feet that night, Genesis managed to escape security and somehow got out of the building without being caught. But the party was over and we made our way out of the building as worried Tate staff ran around trying to work out what was going on.

Tull, *Android Discotheque*

My best gig is a solid tie: playing the support for Eddie Bo at the Corner and the support for Sharon Jones & the Dap-Kings on their first Australian tour at Rocket Bar in Adelaide. Both were musicians I admired immensely so to play before them was a huge honour and to meet them was fantastic. Talking to Eddie Bo about the records he wrote, sung and produced and the other musicians of the time was information you couldn't find in a book.

Miss Goldie, *Boss Action*

One of my favourite DJ experiences was doing a couple of Slow Grind Fever sets a couple of nights in a row for the Dark Mofo festival in Hobart. I was DJing in the upstairs bar of the Odeon. My DJ booth was the kitchen, with my setup looking out through the hole where they would serve Chiko Rolls or whatever. We had the kitchen lit up with just a few red lights. The punters could come in there, so by the end of the first night, the kitchen was totally full of people, up on the benches, in the sinks, on top of the cupboards, gyrating all around me to 50s slow grinders. The second night was the same, but by the end EVERYONE in the kitchen was topless.

Richie 1250, *Stone Love*

The first time I closed out a night I got a round of applause from the crowd – in 2019 at Section 8 in the CBD for the College of Knowledge White Night takeover.

Elle Young, *Headhunters*

I've always loved music but it took me a bit of thinking when a friend asked me to DJ at his house party. Eventually I said yes and somehow I managed to play and make the dance floor happen. My good friend Chris Gill (Northside Records/Get Down RRR) was one of the dancers that night. He had a long cape on and I still remember when he said, "It's about time. You love music, you should DJ." That was the moment I realised I really enjoyed sharing music that way. It was a gorgeous night and since then I always feel special about playing a dusk/sunset set.

Shio, *Eternal Rhythm*

The best party I DJ'd at was Kristen and Pete's wedding. I had become friends with Kristen through PBS (she is currently a fill in announcer and receptionist for PBS) and she is a big fan of *Junkyard*. Knowing Kristen's musical taste, I played many goth tracks as well as party tracks later on (I was the last DJ and had the longest set). It was a great night that everyone seemed to love.

Michael Mulholland, *Junkyard*

Wardrobe malfunctions, bad setups, inappropriate song requests. You name it, our DJs have seen it all!

Going into Hopkins Creek I had my look down pat. I was wearing a yellow floral dress with a crochet cardi and brand-spanking new brown leather sandals. The look was sublime, but my feet were in agony from the one size too-small shoes. I opted for my Docs instead, keen to liberate my feet and lose myself in the dance. Upon closer inspection though, I realised I forgot to pack them! Thankfully I did pack my ballet flats so I wasn't completely without. Phew! Due to the cold climate that evening, I chucked on my mum jeans, a jumper and my ballet flats with socks. I looked like myself at the top, but like a yiayia ankle down. I knew I couldn't fathom this embaz look all weekend, so when I hopped onto stage for my set, I grabbed the mic and asked the audience to help me out with my current crisis. After walking off stage two hours later, I had a pair of the comfiest, black Adidas runners waiting for me side-stage. I knew at that moment that this is what Hopkins Creek is all about... #mateship.

Adriana, *Opalakia*

Wardrobe malfunctions, bad setups, inappropriate song requests. You name it, our DJs have seen it all!

I once played at a party where the DJ booth was a makeshift setup. I had to balance myself on a small platform made of small plinths. It was totally a fun gig but I had to keep my dancing very minimal (otherwise I would have fallen off!). I'm not a tall person so I often have to make some modifications in the DJ booth. I need a box to stand on so I can reach the turntables/CDJs. The worst experiences often involve enthusiastic partygoers who somehow think it is a good idea to give me a hand by trying to give scratching a go during my set. This makes me so grumpy, so please practice your scratching moves at home and not on my records.

Shio, *Eternal Rhythm*

I was playing at a bar in Abbotsford late last year and it was completely packed. The turntables and CDJs were not separate from the crowd, so I had people right up behind me, pushing past, bumping into me, knocking my record bags and records onto the floor multiple times, spilling drinks on me, falling on top of me, standing next to me trying to DJ and touching the jog wheel. I attempted to still play records, even though the experience felt something like a simulation test for a DJ boot camp. Afterwards I felt like I had developed a coveted range of skills for DJing in any situation, and also like I had shaved five years off my life from the stress!

Elle Young, *Headhunters*

At a wedding, in the middle of presenting music, I was asked if I had any Kids in the Kitchen. I explained that I only had the music I brought in on CD. The same person came back later and asked if I had any Elvis. I tried my best to be diplomatic, but the third time when she came back and asked, "Can't you at least play something that we can dance to?" I really started to lose my cool. I pointed to the dance floor where the bride and many of her friends were dancing and having a great time.

Michael Mulholland, *Junkyard* ➤

Adriana DJing at Hopkins Creek. Photo by Daniel Pisano.

DJing Highs & Lows

My worst gig was Australia Day 2001. I was playing outside at the Opera House in Sydney. They put barriers up around the decks for the elements but the needle kept flying off the record because of a strong harbour breeze, then the sun moved and before my eyes a 45 bubbled and broke. At this point I stopped and was heckled!

Miss Goldie, *Boss Action*

One of the toughest was DJing the wedding of some people I didn't know, and turning up to find out that only one of the hired turntables was working. So for the entire night, I would have to play a record, whip it off and put another on as quickly as I could, which left a few seconds for the patrons, who did not appreciate the music I was playing, to yell out, "Play some Chisel, you c#%*!" and things of that nature. I ended the night with 'Stand By Your Man' by Tammy Wynette, at which

I chucked on my mum jeans, a jumper and my ballet flats with socks. I looked like myself at the top, but like a yiayia ankle down.

point I was surrounded by several angry men exclaiming, "What the f*#% is this? We're not 60 years old. You're the worst DJ I've ever seen". I packed up as quickly as I could before they killed me.

Richie 1250, *Stone Love*

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

[pbsfm.org.au/program/opalakia](#)

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

[pbsfm.org.au/program/headhunters](#)

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

[pbsfm.org.au/program/junkyard](#)

Miss Goldie presents *Boss Action* every Saturday from 7-8pm on PBS.

[pbsfm.org.au/program/boss-action](#)

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

[pbsfm.org.au/program/stone-love](#)

Shio presents *Eternal Rhythm* every Thursday from 11am-1pm on PBS.

[pbsfm.org.au/program/eternal-rhythm](#)

Tull presents *Android Discotheque* every alternate Thursday from 2-6am on PBS.

[pbsfm.org.au/program/android-discotheque](#)

Nichola Scurry is a valued PBS volunteer. ■



Structural gymnastics meet uncommissioned art



Line of sight established between the broadcast studios



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HOME SWEET HOME

By Zvi Belling and Meg Butler

It's exciting times for PBS as the station gets closer and closer to moving to our new digs at Collingwood Yards (formerly Collingwood Arts Precinct). Speaking of digs, there hasn't exactly been a shortage of digging, shovelling, and all round getting dirty at our soon to be new home. But amongst the dirt and grime, a treasure is slowly but surely emerging from the depths, and we can't wait to share it with you. Here is a sneak peek, with annotations from our wonderful architect (and highly accomplished musician) Zvi Belling. ➤



Imposing heritage brick foundations provide an exciting subterranean basement feel



Excavation works literally carving out a recording studio space from the rock of Collingwood

HOME SWEET HOME

Art from Reko Rennie brightens up the courtyard while construction is underway



The perils of working below ground level

If you want to help PBS Make It Home, please make a donation to the station by calling 8415 1067 or heading to pbsfm.org.au ■

Zvi Belling is an architect & musician.

Meg Butler is the PBS Marketing & Events Manager.



Weekly site inspection with Jenny Cham from ITN Architects, Darren Tardio from Enfield Acoustics, PBS Station Manager Adrian Basso and Zvi Belling from ITN Architects



A ‘BURB BLOWOUT

By Eve Fraser Photos: Kurt Eckardt

When it’s time to party again, here’s a guide to doing it right!

House parties are a rite of passage. It’s the first thing you do when you’re left alone in an empty house, the first thing you do when you move out of home, and a time-honoured share house tradition. Eventually even drinking and talking can get repetitive and you begin to move into adulthood. Woah there, I say, that’s not necessary! To avoid becoming a real adult, I recommend an annual dose of having bands play in your backyard.

Bands in your backyard is also a time-honoured tradition, both for bands and for share houses. Some of Melbourne’s most iconic bands spent their early days in backyards; Cash Savage, the Dirty Three, The Drones, Cable Ties, to name a few.

This is because house shows are a DIY paradise. Creating another space for bands outside of regular music venues helps to build our music scene, and provides a space where bands can flourish and experiment and build their stagecraft without worrying about ticket sales. My first house show was seven of my mates’ bands playing under a marquee on a 43-degree day. For me, it was an intro into event booking and I now run Bush Music Festival. Who knows what you could do! So, here’s a recipe to get you started...



Simona at Berg Blowout

Ingredients

- A space big enough for a band & audience
- Bands
- A drum kit
- Guitar and bass amps
- Microphones & stands
- Speaker (for music between sets)
- Eskies/tubs
- Ice
- A note for the neighbours’ letterboxes
- Power boards & extension cords
- Lots of rubbish bins & ashtrays

Optional, but extra tasty

- A PA and mixing desk
- Marquee
- Volunteers
- Atmospheric lighting
- A bar
- More than one bathroom

Step 1. Why?

Just wanting to have a cool party is a pretty good reason to put bands on at your place, but with very little effort you can turn it into something more. It’s a great opportunity to fundraise. Find a cause that is important to your community and that needs help (always consult with the charity/ cause first and ask their permission). Make a sign stating the cause and the entry price and put it at the entrance with a piggy bank or jar. You’d be surprised at how trustworthy people are.

Hint: Ask your community for volunteers and get a few people to run the door, and have a bake sale or a raffle. Bush consistently raises about \$1500 per event! ➤

Take the stairs with artist Tom Gerrard’s people



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Porpoise Spit at Berg Blowout



Pinch Points at Berg Blowout



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To avoid becoming a real adult, I recommend an annual dose of having bands play in your backyard.

A 'BURB BLOWOUT

Berg Blowout Backyard

Step 2. Neighbours

Have a little look at your neighbours. Are they young families, deaf nonnas, other party people? You'll have to tailor your party to them for sustainability (the ongoing ability to party). If your neighbours don't seem like they'd want to rock into the early hours, then it's not worth annoying them. Finish the loud music by curfew (10-10:30pm in most areas, but you can check council websites) and pop a DJ on in the most insulated room in the house. Tape cushions and towels to windows and thin walls to reduce sound leakage. If they seem like party people, then invite them over.

If you still think the neighbours will be annoyed, consider starting in the arvo. Have a BBQ with some slightly chiller music, party gently into the night with amplified music ending before dinner.

No matter who your neighbours are, always pop a note in surrounding letterboxes to let everyone know there will be loud music. This means your neighbours will call you before they call the cops, which gives you a chance to fix things. Noise complaints are kept on record and the more you get, the faster the cops will show up next time.

Step 3. Bands

There are many ways to curate a line-up; by genre, by the bands that all your mates are in, by theme. I always like to make sure that there's a good mix of mates' and extended mates' bands to keep things interesting. Keep an eye on the diversity of your line-up. Representation on stage is good practice and also a way to make more people feel comfortable. Encourage bands to try out new things and get a bit weird. It's a safe space!

Be brave and approach bands you don't know but be clear about the deal (whether you're providing beers, dinner, amps, drums, etc).

For a house show, bands will be fine playing 20 minute-ish sets. This lets you pack in quite a few acts and allows you time if things are running behind. Allow 20 minutes between sets for the next band to set up. Send the bands set times a few days before the show and have someone dedicated to getting bands on stage on the day.

Step 4. Gear

When bands confirm that they're playing, ask them what gear they need. You'll almost definitely end up needing a drum kit, bass amp and a couple of guitar amps. Make sure you share the load and ask all of the bands to bring something if they can. Be kind and let bands pick up their gear after they've slept off their hangover.

Hint: *For the true DIY effect, you can run vocals through a guitar amp, but you'll need a lead adapter (XLR to ¼ inch jack). The same goes for synths. Run them through a guitar amp, but be careful that the high and low end frequencies don't fry the amp.*

Step 5. The People

How big do you want this gig to be? Just mates, mates of mates? I've had publicly posted events at my house on Facebook with no issues. Don't publish the address, get people to message you for it. Creating a 'chain email' situation can be fun. Send a copy/paste message out to friends and tell them to pass it on.

Step 6. The Stage

There's the obvious beautifying that can always be done for parties, but with a house show there are some important technicalities you can't get away from.

Clear your space so that you've got a big enough area for your crowd. Make sure you have enough extension cords and power boards to plug in all the amps. When setting up the gear it's a good idea to have amps tilted slightly inwards so that the drummer can hear the other instruments.

Hint: *If you're having your show outside, grab some pallets from a nearby warehouse and pop some chipboard sheets on top to create a little stage (putting the drummer on a platform is always nice)*

Step 7. Community

Here are some things to think about to make sure everyone has a good time and feels safe at your house...

- Acknowledge country! This is super important and should definitely be part of your event's practice. Find out who the First Nations People are in your area by looking on your council website. Encourage bands to Acknowledge Country too. *'We would like to acknowledge the ... People, the traditional and ongoing custodians of this land. We pay respects to Elders, past, present and emerging and recognise that sovereignty has never been ceded and Treaty has never been signed'.*
- Make sure you give the bands some beers, and maybe something to eat, look after them and thank them for their time.
- When making a Facebook event and inviting friends, include accessibility information. Let people know about steps, bathroom access, public transport, parking and wheelchair access.

- Assign Safety Angels, people dedicated to helping those who need assistance or feel unsafe. Give them a recognisable hat or fluoro vest. Pop signs up around the place that say something like 'if you feel uncomfortable or need help with anything call or text this number... '.
- Be prepared to ask people to leave if they are behaving inappropriately.

There you have it! A relatively simple recipe for avoiding disaster. Please invite me to your parties.

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



Acid Country Live Broadcast, Rainbow Hotel, 2016. Photo by Tony Proudfoot Photography

David Heard and PBS

Making cutting edge radio for 40 years... (and counting!)

By Michelle Gearon

David Heard remembers sitting on a train between Geelong and Melbourne in 1978 reading an article in the *Green Guide* about a group of people who were “plotting a revolution” for the airwaves of Melbourne.¹ The new station would be unique, innovative, and would focus on music that did not receive airplay on commercial stations. An avid music lover, David decided to attend a meeting at the Prince of Wales Hotel, St Kilda, to find out more about this bunch of radio revolutionaries. Over 40 years later, the *Acid Country* presenter is still a dedicated volunteer.

David relishes the opportunity to share music that is out of the mainstream. First presenting folk and acoustic shows throughout the 80s, he shifted the focus specifically towards cutting edge country music in 1991 with *Rock ‘N’ Country*, a precursor to his current popular program. The chaos of the early PBS program grids appealed to David – heavy metal programs followed by comedy, followed by folk, then jazz, then experimental, all in the space of a few hours – as “it opens up people to other types of music that they wouldn’t normally listen to.” Supporting local bands and live music in Melbourne has been a passion for David since the early days.

PBS has always been a pioneer of live music radio. From the Opening Night Gala in December 1979, to the radio/TV simulcast of 1988, to Drive Live – and all of the live music magic that happens on PBS programs every single week – innovative live music broadcasting is central to the station’s identity. David was amongst it from the early days, broadcasting recordings of live music from the One-C-One folk club in Brunswick every week. Sound engineer Rod McCubbin would record acoustic sets from the venue on reel-to-reel tapes that would be played on David’s *Mainly Acoustic* show the following week to promote local talent. Regulars included Margret Roadknight, Paul Wookey, Eric Bogle, and Judy Small. David’s dedication to live music broadcasting has continued in recent years with the *Acid Country* Outside Broadcasts, part of the City of Yarra’s Leaps and Bounds Festival. Line ups have included Rich Davis and the Low Road, Brooke Russell and the Mean Reds, Van and Cal Walker, Sarah Carroll, Georgia State Line duo, Rose Zita Falko, Small Town Romance, and Chris Russell. These events give punters the chance to watch a live radio show in action, at the same time allowing those who can’t be there in person to experience live music as it happens.

Acid Country presents cutting edge country, roots rock, singer-songwriter, and bluegrass music with interviews, live performances and weekly gig

guides. He’s been around a long time, but David remains hooked into what’s going on in both the Melbourne and international bluegrass and alt country scenes. Interview highlights for David over the years have included Steve Earle, Emmy-Lou Harris, Lucinda Williams, Patty Griffin, Joe Henry, and Billy Bragg. His contribution to PBS was recognised in 2013 when he was awarded the Mick Geyer Award – a celebration of an individual’s outstanding service to PBS and the broader music



David & Little Wise

His contribution to PBS was recognised in 2013 when he was awarded the Mick Geyer Award – a celebration of an individual’s outstanding service to PBS and the broader music community.

community. In 2013 he also received the Community Broadcasting Association of Australia (CBA) Community Radio Award for Outstanding Volunteer Contribution, and the following year was awarded the City of Yarra Citizen of the Year Award.

What makes an individual so committed to a community organisation for 40 years and counting? For David, PBS has stayed true to its original intentions, and the joy he gets from sharing new and old music is like nothing else. “A lot of things have changed over the years – technology has changed enormously – but I think the original aim of the station is pretty much as it was then, to play local and under-represented music.” He adds that PBS is “why I think Melbourne is the live music capital of Australia.”

In an ever-changing media landscape where how we listen to music is shifting, some often wonder about the future of community radio. David isn’t worried though. “I think the future is pretty bright. [...] They’ve been saying for years that radio is doomed, but it just won’t die. People have been

saying it’s finished, but I think it’s as popular as it’s ever been. [...] There’s an appetite for what we do, and that’s reflected in support from listeners and members.”

Staying true to the original aims of the station – to support local and under-represented music – is what has endeared PBS to so many, and why legends like David Heard make a life-long commitment to the station. And that is certainly worth celebrating. ■

David Heard presents *Acid Country* every Thursday from 3-5pm on PBS.

pbsfm.org.au/program/acid-country

Michelle Gearon is a valued PBS volunteer.

¹ John Teerds, “New FMers won’t be tied to rules”, *Green Guide*, 19 October 1978.



David & Henry Wagons



David with Mick Geyer, Graeme Osborne, Greg Geyer at Prince Patrick Hotel 1988 by Bill Runting



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PROGRAM GUIDE

MARCH - JULY 2020

LISTEN ONLINE – PBSFM.ORG.AU

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	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6 A.M.	THE BREAKFAST SPREAD A MUSICAL ALTERNATIVE					5FT HIGH & RISING ALT. COUNTRY MYLES O'NEIL SHAW	MAGIC CARPET RIDE ECLECTIC MUSIC RON DICKINSON
9 A.M.	DEEEP SPACE DEEP GLOBAL SOUNDS LLOYD BRIGGS	MYSTIC BREW JAZZ & ELECTRONICA MIKE GURRIERI	ROOTS OF RHYTHM BLUES & ROOTS HELEN JENNINGS OAM	WHAT THE FOLK! FOLK & WORLD SUSI LANAGAN	PORTS OF PARADISE EXOTICA & JAZZ PADDY HARRISSON	JAZZ ON SATURDAY JAZZ ANDREW YOUNG	THE GOSPEL SHOW GOSPEL PETER MILES
11 A.M.	BLACK WAX GROOVIN' JAZZ ADAM RUDEGEAIR	BOOGIE BEAT SUITE HIP-HOP & BOOGIE MzRIZK	MALT SHOP HOP DOO-WOP MR. DOO-WOP	ETERNAL RHYTHM SPIRITUAL JAZZ SHIO	RIDDIM YARD ROOTS, DUB, ROCKSTEADY RICK HOWE	FIESTA JAZZ LATIN JAZZ SAUL ZAVARCE	BLUE JUICE BLUES & SKA MOHAIR SLIM
1 P.M.	COME TOGETHER SONGS OF CHANGE 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	JUNKYARD ARTIST SPECIALS MICHAEL MULHOLLAND	TWISTIN' FEVER R&B & TRASH MATT MCFETRIDGE	BOSS ACTION FUNK & SOUL MISS GOLDIE	IMPRESSIONS LOCAL JAZZ ROSS NABLE
8 P.M.	HIPPOPOTAMUS REX HIP HOP RONIN	GARAGELAND ROCK & ROLL RUBY SOHO & SHELLPAC	SHOCK TREATMENT GARAGE & ROCK KEV LOBOTOMI	SUNGLASSES AFTER DARK PUNK & GARAGE PHIL MACDOUGALL	PASSING NOTES LEFTFIELD DANCE PENNY	FRESH PRODUCE HIP HOP COSI & WALLA C	DIZZY ATMOSPHERE JAZZ & IMPROV GERRY KOSTER
10 P.M.	THE BLEND ELECTRONICA CAMPBELL & EMELYNE	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	SOLARIS ECLECTIC SYNTH & ELECTRONIC XAN & CLANCY
2 A.M.	GOT THE BLUES BLUES ANDY MERKEL	THE MODERNIST MODERN CLASSICAL RICHARD 'CAS' CASTLE	NEW NOISE VARIOUS PRESENTERS	NEW NOISE VARIOUS PRESENTERS	IRVINE JUMP! RETRO BEATS TONY IRVINE	NEW NOISE VARIOUS PRESENTERS	NEW NOISE VARIOUS PRESENTERS
	ALTERNATES WITH SOAK POST-MINIMAL & ALT-FOLK HANNAH MCKETTRICK	ALTERNATES WITH SHAGGIN' THE NIGHT AWAY BEACH MUSIC BIG IAN SUTHERLAND	ALTERNATES WITH ECLECTIC LADYLAND WOMEN ON TRACKS SIGRID	ALTERNATES WITH NEW NOISE VARIOUS PRESENTERS	ALTERNATES WITH NEW NOISE VARIOUS PRESENTERS	ALTERNATES WITH SUBTERRANEAN CHILL CHILLED SOUNDS KIT B	



Rising High With Myles

By Myles O'Neil-Shaw

I've been a PBS announcer since December 2001. I did a fortnightly insomnia show for a while and a stint on Sunday afternoons at 5pm. In February 2005 the show moved to Monday afternoons. Then in August 2010 the show moved to Saturday mornings. I've been doing it ever since.

This means that in 2020, 5FT High & Rising celebrates fifteen years as a weekly show and ten on Saturday mornings. This means that I have woken up at 5am nearly 500 times and driven in to PBS. Obviously, there is no one else around the station at that time. It's easy to fall into the trap of thinking that no one is listening. But the phone calls and text messages quickly prove otherwise. I often get messages from people who are out walking, driving trucks, working on cars, doing anything really, while listening to the show. Also, with audio on demand people can listen at any time. So I am aware that some people could be listening at some time in the future.

When I first started the show it took a while to find my voice and get into some kind of groove. In the early days I was always expecting a tap on the shoulder from the 'powers-that-be' at the station saying, "thanks very much, but we have decided to pull the plug on you." Luckily that has never happened. I did find my own voice, but it took a while. Eventually I began to relax and just be myself. I stopped scripting the show, and spoke about the artists from what I knew about them over the years. I also do that with my interviews. I'll read the bio's etc beforehand and make some notes, but I no longer prepare specific questions. That way I feel my interviews have a more natural conversational feel, which I think works better.

The other aspect of presenting the show, that I didn't expect when I started, is the friendships that have formed, and the little community that has grown around the show. I've formed lasting friendships with my fellow announcers, PBS staff, musicians, PBS volunteers and, of course, listeners. Some listeners become members and some of them take the extra step and become patrons. There are some who have been patrons of the show for over ten years. When I moved time slots, they made the move with me. Most I've met, but some I never have. I really do appreciate their continuing support.

In the early days one listener started sending me burns of CDs from his collection that he thought would suit the show. He was right, they did. I discovered bands like Richmond Fontaine, Cetro-matic and Sun Kil Moon in this way. That listener, Warren, and I now go to dozens of gigs a year and still swap suggestions. We've picked up some new friends along the way, who we regularly catch up with at gigs. They include people like Bernie who always helps on the phones during PBS' Radio Festival and provides me with the weekly gig guide. Then there is Dave and Ernie, both members of the show, who completed the announcer's course and are now my regular go-to people when a fill-in is needed. I could mention many others but should acknowledge the help of Andrew, plus of course Monica and Bruce. Then there is Tom from Delaware who calls every week!

I'll read the bio's etc beforehand and make some notes, but I no longer prepare specific questions. That way I feel my interviews have a more natural conversational feel, which I think works better.

5FT High & Rising celebrates fifteen years as a weekly show and ten on Saturday mornings. This means that I have woken up at 5am nearly 500 times and driven in to PBS.



Ben Mastwyk & Myles



Myles with Dan Parsons & Tracy McNeil

Myles with Andrew Grace, Dave De Brincat and Bernie Foster

I often have people come up to me at gigs to talk to me about the show. It's a weird feeling to realise that people really are enthusiastic about it, and will take the time to come over and tell me in person. I'm really glad they do, but sometimes I'm not sure what to say other than "thanks." I do worry that, as a result, meeting me may be somewhat underwhelming. But if anyone who has ever come up to me is reading this, they should know that I really do appreciate them taking the time to talk to me! I hope they continue to do it.

I've also formed some strong friendships with various musicians. Some of them have been patrons for years. Just like the individual patrons I've met some, but not all. I'm really thankful that they sign up each year as performer members. They are all as passionate about the music as I am but actually possess that talent to make it, unlike me. They are also great supporters of PBS and everything it stands for. I'm hoping to organise a night

sometime in August to celebrate the show's tenth anniversary on Saturday mornings, and no doubt I'll be getting in touch with my musician friends to see if they're available. Keep an eye on Bernie's Gig Guide later in the year for more details on that!

2020 is a big time of change for PBS, with the move to the new premises at the Collingwood Yards (formerly the Collingwood Arts Precinct). I'm really looking forward to being part of that move and getting the chance to present the show for another ten years from the new location. The last ten years have been a blast! ■

Myles O'Shaw-Neil presents *5FT High & Rising* every Saturday from 6-9am on PBS.

pbsfm.org.au/program/5ft-high-rising





Penny O'Brien

I try to represent the diversity of the electronic and dance music scene in Melbourne, whether that be bands with electronic elements, showcasing interesting record labels releasing music old and new, or dance music more broadly.

a lot of kind feedback on. I think that having your own writing style and making a connection between the artist, yourself and the reason why you've chosen them for your show, really increases your engagement."

Passing Notes guests include local artists who Penny knows from her ten plus years of involvement in Melbourne's electronic and dance community, and international artists who are in town. One of her most memorable interviews was with Melbourne duo OK EG.

"When I invited them in we actually had some major technical difficulties in the studio that I was using, and I went into complete meltdown mode. I ended up having to postpone the interview to the week after, but it made it even more special, and they recorded a 45-minute live set for me which was magical."

Penny's impression of the local electronic and dance scene is that it's absolutely thriving. "I think we are so lucky that even though we are far away from Europe or the States or bigger cities, where they seemingly have much bigger events, the events we have here are very much on par, or even more special, than some events that I would go to in other cities. I think that our scene is probably disproportionately large compared to the size of Melbourne. People are always doing so much great work."

Penny is also positive about the support for female and gender diverse artists in the scene, although she recognises that more work needs to be done.

"I started DJing (as Pjenné) because there was a push towards having more gender diverse line-ups. I already had a connection to the scene and I wanted to inspire others to do so too. This is also another reason why being on radio each week is something that's really important to me. There's been quite significant progress in terms of having more female DJs on more underground line-ups to the point where now it seems second nature. That being said, diversity is a bit stagnant at the moment. We have all these fabulous female DJs but there are not many female producers, and that makes it really hard to play local music that isn't made by men. We need to try to do more to inspire women to be making music. I think there are a lot of barriers to making electronic music. A lot of the gear is super expensive. And then there are all the underlying issues that are similar to other jobs that are male dominant, but I think that is one of the next steps forward. Also diversity in broader terms needs work. It doesn't stop with including white women on line-ups!" ■

Penny presents *Passing Notes* every Friday from 8-10pm on PBS.

pbsfm.org.au/program/passing-notes

Nichola Scurry is a valued PBS volunteer.

PASSING NOTES WITH PENNY

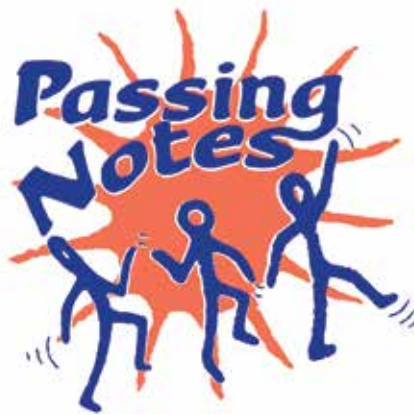
By Nichola Scurry Photo: Greta Robenstone Logo: Nick Amezdroz

Penny joined PBS filling in for Edd Fisher's *Tomorrowland* and CC:DISCO!'s *Smoke and Mirrors*. When CC moved to Europe, she encouraged Penny to take over her slot. *Passing Notes* debuted on PBS on International Women's Day, 2019.

Passing Notes offers a diverse representation of the local electronic and dance music scene. It aims to build more meaning around the electronic and dance community in Melbourne, as well as being a platform for local and international artists. Penny runs her shows similarly to what you might hear on a night out at an electronic gig: opening with downtempo and ambient sounds and finishing up with higher energy dance music.

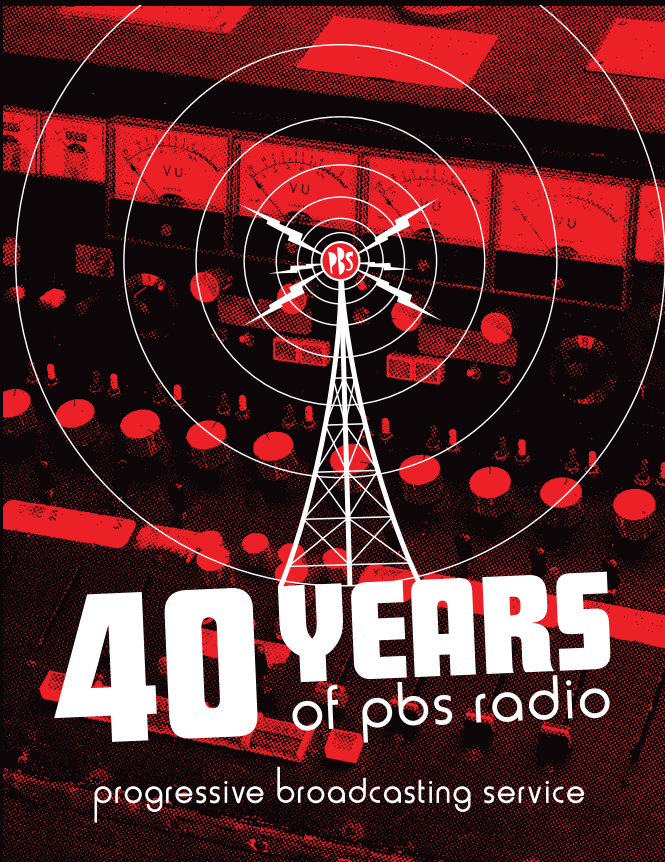
"I try to represent the diversity of the electronic and dance music scene in Melbourne, whether that be bands with electronic elements, showcasing interesting record labels releasing music old and new, or dance music more broadly. I think a big element is also using *Passing Notes* as a platform to have guests showcase what they're inspired by. I think a lot of people think that electronic music is just club music, so I like the idea of being able to use *Passing Notes* as a platform to showcase what our community is really about."

How Penny plans her show depends on what else she has on during her busy week. "I use my week to find music, and I use a few hours before the show on Friday to structure the show and find some additional interesting information. If I have a guest, I usually write a large statement about the artist on Thursday. I put a lot of work into writing about artists I have on the show, which I receive



Passing Notes offers a diverse representation of the local electronic and dance music scene.

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TAKE NOTE GIVE SPACE

**Interview with Claire Cross,
recipient of the inaugural Take Note program**

Author: Hannah McKittrick

The music industry is one, like a lot of industries, that has tended to champion the contributions by men, and frequently pushed the voices of women, gender diverse folk and people of colour to the margins. However, in the past few years, there has been a definite shift in the culture, with more conversations stressing the importance of diversity in music. Although there is a way to go, we have seen more acknowledgement that inclusivity is the responsibility of all, not just those who are under-represented. Wanting to recalibrate the gender imbalance seen in jazz communities, the Melbourne International Jazz Festival (MIJF) pioneered a program in 2019 called Take Note (formerly Tomorrow Is My Turn) to promote gender diversity in the music industry and to elevate the voice of a female-identifying person in the process.

I would like to see more folk recognising that there are unique issues faced by women, gender diverse people, and people of colour, when it comes to accessing jazz and music education in Australia.

PBS caught up with the inaugural recipient, bassist and composer Claire Cross, who spoke about her experience with the program, representation, and how this discussion requires a broad range of perspectives to echo the diverse range of folks who are impacted by under-representation.

Note: PBS and MIJF acknowledge that gender is a diverse spectrum and when referring to women and men it includes those who identify as female and male, and those who are trans, intersex and gender non-conforming.

Hey Claire! You're a celebrated member of the music community, as an accomplished composer and band leader, a sessional and touring musician (Oh Pep!, Phia), educator, musical director and recipient of the inaugural Take Note program. Can you speak a little about the importance of women/non-binary people holding positions in all areas of the music industry (beyond performing) in order to encourage more diversity and inclusivity?

A range of perspective is required to shape and strengthen communities and organisations, and I believe that comes via inclusivity, representation and diversity. Having one foot in the camp of being an active artist, and one foot in the camp of working for an arts organisation (or within the industry in a business) can allow us to identify challenges outside of a single perspective, and bridge the gap between the people who make decisions, and artists. That way (hopefully) we can all work together to benefit and amplify many voices, rather than just a few. When it comes to visibility – I think for me it always comes back to that phrase we've heard a lot now, "If you can see it, you can be it." You are more likely to feel there is a welcome space for you and your voice, when you feel represented. I do acknowledge there are people out there trying to make a difference. But I think we still have a way to go (especially in the jazz scene) when it comes to representation, and people's attitudes around that.

You were the inaugural recipient of the Tomorrow Is My Turn (now called Take Note) leadership program, run by the MIJF. How did it feel to have your contributions to music recognised by the jazz community in this way, and to be bolstered by an industry that is primarily male-dominated? How has Take Note helped develop your career as a composer, musician and emerging jazz leader?

It has been one of the most important milestones for my career so far. When you are an emerging artist who has really worked hard to build everything you have, and haven't really been given ►



Claire Cross by Brionna Milani

A range of perspective is required to shape and strengthen communities and organisations, and I believe that comes via inclusivity, representation and diversity.



Claire at Ocean Sounds Festival 2018 by Lauren Murphy

many “special opportunities” in the past, it is an enormous confidence boost to feel like someone believes in you, and is recognising the hard work you put in. Being given the opportunity to play alongside some of my musical heroes (eg Ambrose Akinmusire) as part of MIJF was pretty huge for me, as well as obviously having the opportunity to write a suite of music for the festival and feeling some healthy pressure to keep “stepping up”. So much of this program was about confidence building for me, and it gave me permission to take myself seriously (that sounds terrible, doesn’t it?!). That confidence has really propelled me forward, to keep working hard on the music I love to make (a new album coming out this year, *Into Light*, keep your eyes peeled!) and to work with people that are amazing (and to feel worthy to work with them).

The ongoing discussion surrounding under-representation is nuanced, but where do you see the under-representation of women/non-binary folk in jazz (and music by large) stemming from? And how do you think we can move towards shaping a community that celebrates diversity more by including and celebrating people who are marginalised in many ways?

The question of “where does under-representation stem from?” is complex, but I acknowledge that it has roots in our centuries old patriarchal systems and colonialism. It’s a broad discussion that requires a range of perspectives, beyond my own.

I would like to see more folk recognising that there are unique issues faced by women, gender diverse people, and people of colour, when it comes to accessing jazz and music education in Australia. It’s everyone’s responsibility to promote inclusivity in any way they can – not just the people who are under-represented (they are working hard enough). Surely we’re all bored of the boys club by now, right? A really simple way to amplify and celebrate marginalised people is by booking them in your bands or for gigs – give us a place at the table. I’d gently suggest not making comments like, “I need a female in my band.” It kind of has the opposite effect you’re after sometimes, and actions speak louder than words in this case.

PBS is proud to support the Take Note program, and the ongoing discussions around inclusivity in music. ■

Claire Cross is a Melbourne musician, composer, and recipient of the inaugural Take Note program.

Hannah McKittrick presents Soak every alternate Tuesday from 2-6am on PBS.

pbsfm.org.au/program/soak



Emma Peel by Cristian Gutierrez

THE PERFECT PARTY PLAYLIST

Collated by: Meg Butler

This year, PBS is celebrating 40 years of broadcasting. That’s a lot of playlist programming so we thought we’d ask some of our announcers to share their perfect party playlist. They came back with some incredible lists that are as diverse, interesting and enjoyable as PBS itself. Read on for a fascinating insight into the minds and passions of our announcers.

EMMA PEEL Switched On

When I’m planning a playlist I’m always thinking about how I can subtly throw a few curveballs into the mix. I challenge myself to get from, for example, soul into Latin soul into tropicalia into Brazilian forro without anyone really noticing. I think about basslines and the beat, and that’s generally what links my sets together – keeping a nice flow with no fade-outs or fade-ins and either maintaining or building the tempo. It’s not really rocket science. It’s more like a game of Tetris... except instead of blocks, you’re fitting tunes together. This party mix is not a set I’d play when the dancefloor is peaking at midnight. It’s more of a, ‘I’m having a party at my house and things

are starting to warm up,’ set. Tracks that people hone in on as they’re sipping on their Mai Tai and go, ‘Whoa – sweet jams,’ and, next minute, they’re dancing on the coffee table swinging their jacket around their head. Enjoy.

Helio Matheus – *Eu, Réu, Me Condeno*
Cátia de França – *Quem Vai Quem Vem*
Jackson do Pandeiro – *Som Balanco*
Ti L’afrique – *Soul Sock Segá*
Geovana – *Tatarue*
Georgette – *Kirie*
Trio Ternura – *A Gira*
Ray Barretto – *Right On*

Can – *I’m So Green*
Nicole Croisille – *We Got A Thing*
Joe Bataan – *I’m Satisfied*
Ghetto Brothers – *Ghetto Brothers Power*
Brian Auger – *That Driving Beat (feat. Julie Driscoll)*
Della Reese – *It Was a Very Good Year*
Monguito Santamaria – *Groovetime*
La Lupe – *Saraycoco*
Rosa Maria – *Avenida Atlantica*
Tom & Dito – *Amanhangá*
Sly and the Family Stone – *Trip to Your Heart*
Ralfi Pagan – *Latin Soul*

KIX Afro Turn Up

The two main factors that drive my playlists are my mood and the audience. I need to enjoy the playlist otherwise I can’t see how anyone else would. I try to strike a balance between new and old songs so that people can sing along to songs that they know and love, and also discover new music and artists that they didn’t know they needed in their lives. I also think about diversity in terms of genre, tempo, gender and geography. The flow from one song to the next is also an important piece of the puzzle and is probably where most of my time is spent in making a playlist. The right songs in the wrong order can ruin a playlist.



Rema – *Lady*
Niniola – *Maradona*
Mthunzi & Sun-El Musician – *Insimbi*
Sha Sha – *Tender Love (feat. DJ Maphorisa & Kabza De Small)*
Sampa the Great – *OMG*
Burna Boy – *Killin Dem (feat. Zlatan)*
Gazza – *Chelete*
Ebony – *Date Ur Fada*
Tolani – *Liar*
Amaarae – *LIKE IT*
Nelson Freitas – *Nha Baby (feat. Mayra Andrade)*
Manu WorldStar – *NaLingi*
Stanley Enow – *Good Day (Fire)*
Mr Eazi – *Supernova*
Diamond Platnumz, Lava Lava & Mbosso – *Jibebe*
Joeboy – *Baby*
TRESOR – *Kiss Of Life (feat. Mafikizolo)*
Yemi Alade – *Shekere (feat. Angélique Kidjo)*
Boddhi Satva & Freestyle – *Africa Unite (Ancestral Soul Dub)*
Tenderness & Aless – *Level*

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THE PERFECT PARTY PLAYLIST

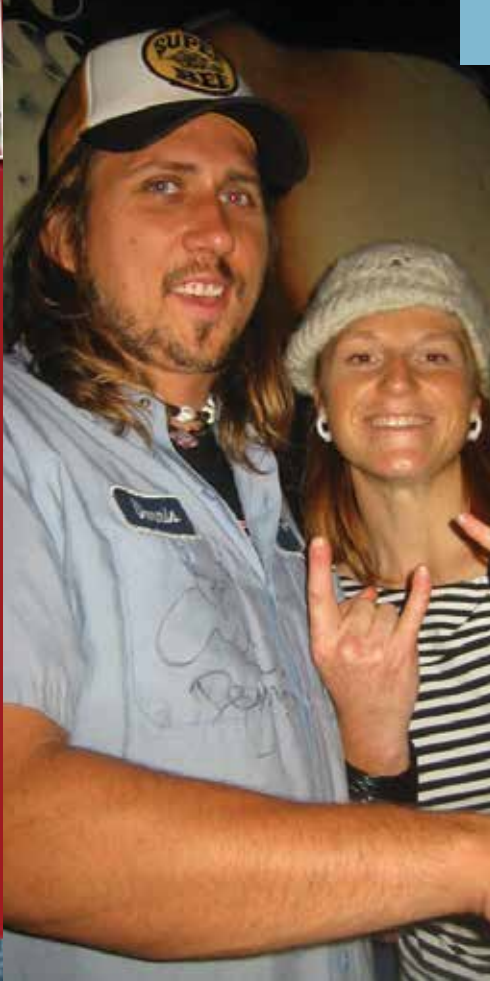
RICHI MADAN

Mumbai Masala

First, I'm basing this on my experience of DJing at events over 27 years. There are certain songs that I've observed that make the crowd go nuts, which I happen to love myself. I also want to put my own style in, so there's got to be some Bollywood and Bhangra! Last but not least, a disclaimer: I'm a child of the 80s and 90s. My selection reflects that, so put your dancing shoes on and let's get into it!

Panjabi MC – *Mundian To Bach Ke*
Bride & Prejudice (soundtrack) – *Balle Balle*
Sukhbir – *Ishq*
Apache Indian – *Chok There*
Arrow – *Hot Hot Hot*

DJ Kene with DJ De Borre



Jazzy Jeff & the Fresh Prince – *Boom! Shake the Room*
LMFAO – *Party Rock Anthem (feat. Laurent Bennett & Goonrock)*
The Black Eyed Peas – *I Gotta Feeling*
Michael Jackson – *Don't Stop 'Til You Get Enough*
Bee Gees – *Stayin' Alive*
Taio Cruz – *Dynamite*
Naughty by Nature – *Hip Hop Hooray*
Mark Morrison – *Return of the Mack*
Dexys Midnight Runners – *Come On Eileen*
Toni Basil – *Mickey*
Wham! – *Wake Me Up Before You Go-Go*
Whigfield – *Sexy Eyes*
Lionel Richie – *All Night Long*
DeBarge – *Rhythm of the Night*
UB40 – *Red Red Wine*

KENE LIGHTFOOT

Burning Bitumen

With this being the 20th year of me being part of the PBS family, I wanted my playlist to reflect not only Burning Bitumen, but the many awesome parties that have been due to PBS. The impact PBS has had on my life is huge. I wanted the playlist to be just as big.

Hound Dog Taylor and the HouseRockers – *Roll Your Moneymaker*
Eddie Murphy – *Party All the Time*
Lil' Wyte – *Fucked Up*
AC/DC – *Riff Raff*
MC5 – *Kick Out the Jams*
Joan Jett and the Blackhearts – *Bad Reputation*
Fu Manchu – *King of the Road*
Motörhead – *Rock 'N' Roll*
Judas Priest – *Breaking the Law*
Metallica – *Motorbreath*
Black Flag – *Six Pack*
Pantera – *Fucking Hostile*
Sodom – *Ausgebombt*
Blood Duster – *DrinkFightFuck*
Power Trip – *Executioner's Tax (Swing the Axe)*
Municipal Waste – *Unleash the Bastards*
Midnight – *Satanic Royalty*
Venom – *In League With Satan*
Death – *Pull the Plug*
Slayer – *Raining Blood*

Richi Madan



Ronan

RONIN HAMILL

Hippopotamus Rex

this allure is laid bare in the playlist. Let them talk! You put a lens on the musical form of hip-hop in a lab and this playlist is one of many you see down the microscope. Hip-hop is an ouroboros: feeding, creating, repeating.

Black Sabbath – *Solitude*
Kool & the Gang – *Summer Madness*
Rodney-O and Joe Kooley – *Give Me the Mic*
Ras Kass – *Soul On Ice (Diamond D remix)*
David Axelrod – *Holy Thursday*
Weyes Blood – *Generation Why*
Dusty Springfield – *Breakfast in Bed*
Aretha Franklin – *The Long and Winding Road*
Harlem River Drive – *Harlem River Drive*
Nuyorican Soul – *I Am the Black Hole of the Sun (feat. Jocelyn Brown)*
Bob James – *Nautilus*
Grant Green – *Ain't It Funky Now*
Booker T. & the MG's – *Melting Pot*
Michael Kiwanuka – *You Ain't the Problem*
Tina Britt – *The Real Thing*
Tom Jones – *Looking Out My Window*
The Dells – *Wear It On Your Face*
Edwin Starr – *Time*
Frankie Valli & the Four Seasons – *The Night*
Jacques Dutronc – *Le Responsable*

Loved these playlists? Check out our announcers' show pages to find more!

Kene Lightfoot presents *Burning Bitumen* every Tuesday from 10pm -12am on PBS.
pbsfm.org.au/program/burning-bitumen

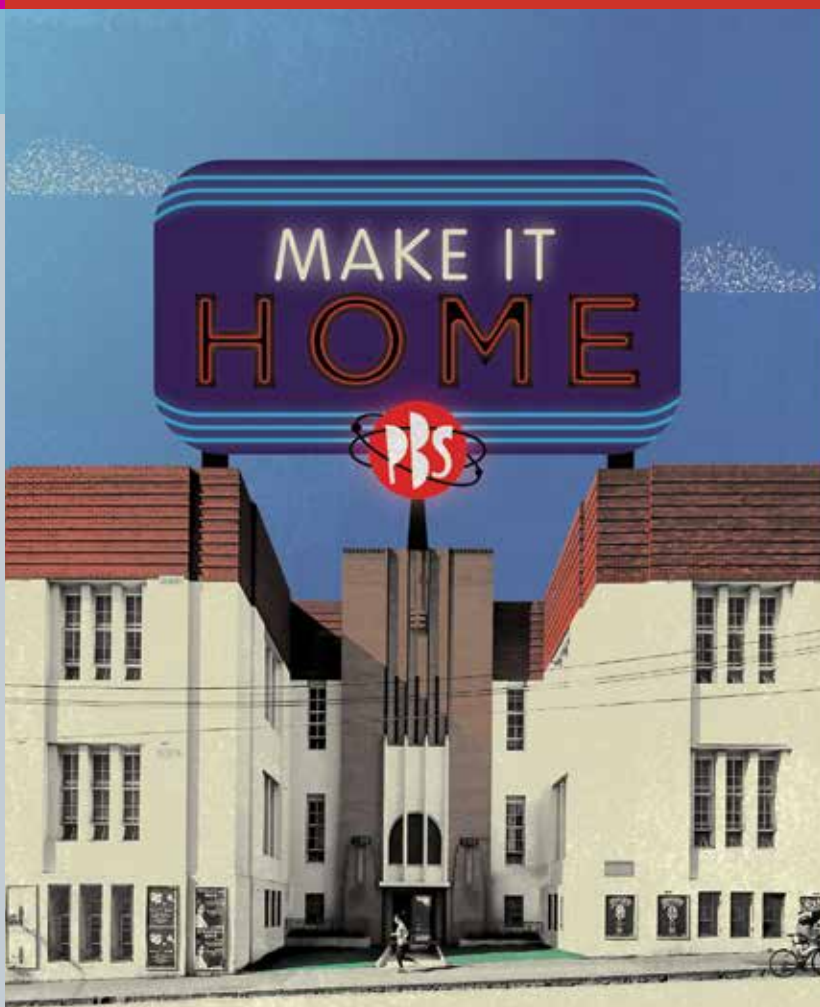
Kix presents *Afro Turn Up* every Friday from 10pm-12 am on PBS.
pbsfm.org.au/program/afro-turn-up

Richi Madan presents *Mumbai Masala* every Monday from 7-8pm on PBS.
pbsfm.org.au/program/mumbai-masala

Ronin Hamill presents *Hippopotamus Rex* every Monday from 8-10pm on PBS.
pbsfm.org.au/program/hippopotamus-rex

Emma Peel presents *Switched On* every Saturday from 1-3pm on PBS.
pbsfm.org.au/program/switched-on

Meg Butler is the PBS Marketing & Events Manager.



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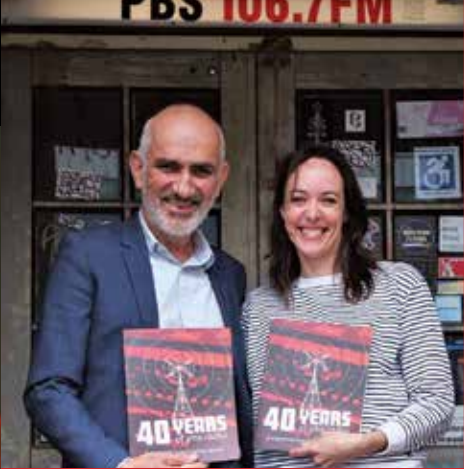
▲ Emma Peel at the PBS Book Launch
▼ Kristin Berardi, Ross Nable and Sam Anning



▲ Maddy and Owen with Archie Roach
▼ Cameron Paine and Bill Runting at Reservoir Stomp



▲ Angie McMahon at Drive Live by Naomi Lee Beveridge
▼ Barbarian at Reservoir Stomp



▲ Paul Kelly with Meg Butler
▼ Firas with Brian Ritchie



▲ Drive Live Friday crew by Naomi Lee Beveridge
▼ Jan Dale with the Missy Raines Trio



▲ Kylie Auldlist at Book Launch
▼ Jake Mason at Reservoir Stomp



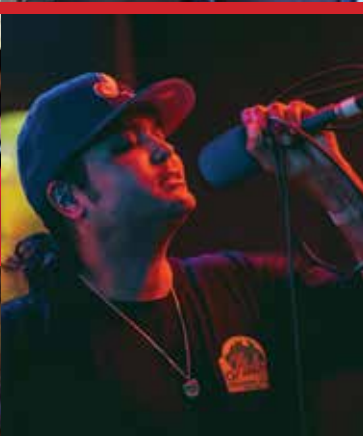
▼ Madlene Leman at Reservoir Stomp 2019



▼ Michael Gudinski with Adrian at Collingwood Yards



▼ Chris Xynos, Kylie Auldlist and Steve Passiouras at PBS Book Launch



▲ Birdz at Drive Live by Naomi Lee Beveridge
▼ Chris Pearson, Alex Sims and Firas Massouh at the PBS Book Launch

▲ Garry Havrillay, Jurgen Schaub & Dave Houchin (3RRR) at the PBS Book Launch
▼ Bad Bangs with Maddy and Patty

▲ Milo with Iva Davies
▼ Normie Rowe with Richie 1250



▲ Len Davis and Mike Glover at the PBS Book Launch
▼ Nils Frahm with Edd Fisher, Amy Chapman and Owen



▲ Paul Kelly and PBS staff on AUS Band Shirt Day
▼ Len Davis, Gerry Koster, Mike Glover and Saul Zavarca at the PBS Book Launch



▲ PBS Reggae Royalty 40th Anniversary Show
▼ Vika and Linda Bull with Helen



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For more info, go to pbsfm.org.au/discounters

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