

EASEY

PBS 106.7 FM • MEMBER MAGAZINE
MAY 2021



106.7FM



PBS RADIO FESTIVAL 2021
MAY 17-30

PBS RADIO FESTIVAL 2021 MAY 17-30



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, environment 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. Courtesy of Vespa Australia & Peter Stevens Motorcycles.

SECOND PRIZE

Clingan Guitar Tone handmade electric guitar and road case.

THIRD PRIZE

Clearaudio Concept Turntable with MM Cartridge from HeyNow Hifi.

FOURTH PRIZE

Avanti INC 1 bicycle, Ortlieb pannier bag and rack from My Ride Collingwood.

FIFTH PRIZE

A year's worth of PBS feature albums.



PERFORMER PRIZE

Guild D-260E Deluxe acoustic guitar and case from Echo Tone.
EP or single mastering by Adam Dempsey at Deluxe Mastering.
One day of recording at Vintage Physics Audio Production (aka Rolling Stock Recording Rooms).
Photography package from Lucy Spartalis.
Tramway Hotel burger named in your honour.
Your album in gold, framed by Creative Framing.
Brenniston National Standard Mobile and Tradie First Aid Kit.

JUNIOR PRIZE

Cordoba UP100 Concert Ukulele pack from Lord Uke.
Five half hour piano, guitar or singing lessons from the Josh Cohen School of Music.
Family pass to Sea Life Melbourne.
Puffing Billy family pass, Lakeside to Gembrook.
Five Collingwood Children's Farm family day passes.

BUSINESS PRIZE

Digital billboard package from Civic Outdoor.
Custom merchandise printing from Das T-Shirt Automat.
Printing services from Snap Heidleberg.
PBS business sponsorship package including on air, online and print options.

PETS PRIZE

Pet portrait by We Are Family – unusual pet portraits.

FRIEND FOR A DECADE

Cinema Nova Silver Pass to unlimited films for winner and a friend for three months.
'40 Years of PBS' book.

FRIEND FOR LIFE PRIZE

Two Melbourne International Jazz Festival vouchers.
Reid Cycles voucher.
'40 Years of PBS' book.

**THIS YEAR, WE CELEBRATE TWENTY YEARS AT EASEY STREET
WITH TWENTY CAREFULLY CHOSEN SONGS FROM 2001 TO 2020.
ALL MEMBERS WHO JOIN DURING RADIO FESTIVAL RECEIVE AN
EXTRA SPECIAL DIGITAL COPY OF PBS' STUDIO 5 LIVE COMPILATION.**

MONDAY 17TH

Heartland Records voucher
Jazzlab double pass to show of choice
Remote Control CD and vinyl pack
Milk! Records vinyl and merch pack
Thread Den sewing basics for beginners course pass
Kasumuen Records vinyl pack
Bulleen Art & Garden voucher
Dinner for two at the Carrigbush Hotel
Chapter Music vinyl and CD pack
Two bottles of Cedar Fox Gin
Sass + Co. Cheek to Cheek Face & Body Kit
'The Dry' and 'The Survivors' by Jane Harper from Pan Macmillan Australia
Museums Victoria household membership
Double pass to Opera Australia's performance of Bizet's *Carmen* in Bendigo and *Mary Quant: Fashion Revolutionary* exhibition at Bendigo Art Gallery

TUESDAY 18TH

Marios food hamper
Henry Lee Barbershop prize pack and voucher
Sony 10 CD pack
RETROPOLIS Preston voucher
Two tickets to a Music On The Hill show plus prize pack
Shining Light Yoga one month membership
Open Ear Audio repair voucher
Psychic Hysteria prize pack
Ortlieb pannier bike bag courtesy of Diggari
Innerwest Vinyl voucher
Echo Tone voucher
'The Dry' and 'The Survivors' by Jane Harper from Pan Macmillan Australia
Osteopathic Sense Fitzroy massage and osteopathy voucher
Northside Records voucher

WEDNESDAY 19TH

Domino Record Co vinyl, tote and CD pack
Overland Journal subscription, t-shirt and tote bag
Northcote Nursery voucher
Two tickets to a Music On The Hill show plus prize pack
Kasumuen Records vinyl pack
Open Ear Audio repair voucher
Bulleen Art & Garden voucher
The Blues Train ultimate bucket deal – tickets and merch
Phoenix Dance Studio dance lesson voucher
'Chasing Music: My Crazy Campervan Adventures in America' book by Jan Dale
Gravity prize pack with Moka stovetop brew equipment, digital gift card, Gravity Espresso coffee and keep cup
Museums Victoria household membership
Double pass to Opera Australia's performance of Bizet's *Carmen* in Bendigo and *Mary Quant: Fashion Revolutionary* exhibition at Bendigo Art Gallery

THURSDAY 20TH

Jazzlab double pass to show of choice
Poison City Records voucher
Remote Control CD and vinyl pack

Northcote Nursery voucher
Shining Light Yoga one month membership
Kasumuen Records CD pack
Creative Framing voucher
Ortlieb pannier bike bag courtesy of Diggari
Innerwest Vinyl voucher
Tramway Hotel food and beverage voucher
Domino Record Co vinyl, tote and CD pack
Richie's Cal-Mex Foods voucher including delivery options
Temple Brewing Co Brewpub voucher
The Gem Bar and Dining Room food and drink voucher
Double pass to Opera Australia's performance of Bizet's *Carmen* in Bendigo and *Mary Quant: Fashion Revolutionary* exhibition at Bendigo Art Gallery

FRIDAY 21ST

Aesop body care pack
B.East food and drink voucher and t-shirt
Inertia Vinyl prize pack
Two Peninsula Hot Springs Revitalise Bath House bathing passes
Special Edition HAY Sonos One Speakers in light grey
Creative Framing voucher
Chin Chin voucher
Chapter Music vinyl and CD pack
Two bottles of Cedar Fox Gin
RETROPOLIS Preston voucher
Osteopathic Sense Fitzroy massage and osteopathy voucher
Domino Record Co vinyl, tote and CD pack

SATURDAY 22ND

Northside Records voucher
Round & Round Records voucher
The Rainbow Hotel food and drink voucher
Sony 10 CD pack
Bulleen Art & Garden voucher
Phoenix Dance Studio dance lesson voucher
'Chasing Music: My Crazy Campervan Adventures in America' book by Jan Dale
Ortlieb pannier bike bag courtesy of Diggari
Two bottles of Cedar Fox Gin
Sass + Co. Cheek to Cheek Face & Body Kit
Queenscliff Music Festival 2021 weekend double pass
Wild Things Food voucher
Melbourne International Jazz Festival voucher

SUNDAY 23RD

Marios food hamper
Neighbourhood Books voucher
Sony 10 CD pack
Northcote Nursery voucher
The Boite one year double pass
Thornbury Records voucher
Gravity prize pack with Moka stovetop brew equipment, digital gift card, Gravity Espresso coffee and keep cup
The Blues Train ultimate bucket deal – tickets and merch
Melbourne Symphony Orchestra double pass to Haydn and Stravinsky
The Gem Bar and Dining Room food and drink voucher
Music in Exile merch and vinyl pack
'The Dry' and 'The Survivors' by Jane Harper from Pan Macmillan Australia



**DAILY PRIZES
MAY 17-30**

Plant and planter, plus two concert tickets from Tempo Rubato & Tempo Plants

MONDAY 24TH

Aesop body care pack
Jazzlab double pass
It Records merch, vinyl and CD pack
Inertia vinyl pack
Northcote Social Club food and beverage voucher
Bedroom Suck Records merch and vinyl pack
Bulleen Art & Garden voucher
Chapter Music vinyl and CD pack
Sass + Co. Cheek to Cheek Face & Body Kit
The Curtin double pass plus a food and drink voucher
Five half hour piano, guitar or singing lessons from the Josh Cohen School of Music
Osteopathic Sense Fitzroy massage and osteopathy voucher

TUESDAY 25TH

Remote Control CD and vinyl pack
Corner Hotel food and beverage voucher
The Old Bar six month double pass
Kasumuen Records CD pack
Creative Framing voucher
Thornbury Records voucher
Ortlieb pannier bike bag courtesy of Diggari
Sass + Co. Cheek to Cheek Face & Body Kit
Tramway Hotel food and beverage voucher
Domino Record Co vinyl, tote and CD pack
Feminista Vinyl prize pack
Osteopathic Sense Fitzroy massage and osteopathy voucher
Museums Victoria household membership

WEDNESDAY 26TH

Aesop body care pack
Special Edition HAY Sonos One Speakers in light grey
Napier Hotel dinner for two voucher
Sound Osteopathy two consultation pack
Thread Den sewing basics for beginners course pass
Two tickets to a Music On The Hill show plus prize pack
Open Ear Audio repair voucher
Chapter Music Vinyl and CD pack
The Blues Train ultimate bucket deal – tickets and merch
Phoenix Dance Studio dance lesson voucher
Domino Record Co vinyl, tote and CD pack
Golden Hills Brewery beer and merch pack

THURSDAY 27TH

Spooky Records pack including vinyl, CD and Spooky t-shirt voucher
Remote Control CD and vinyl pack
The Old Bar six month double pass
The Gem Bar and Dining Room food and drink voucher
Two tickets to a Music On The Hill show plus prize pack
Open Ear Audio repair voucher
Thornbury Records voucher
Double pass to Port Fairy Folk Festival 2022
Fixation Brewing beer and merch pack
Osteopathic Sense Fitzroy massage and osteopathy voucher
Jazzlab double pass
12 month Melbourne Electronic Sound Studio membership including two member sessions

FRIDAY 28TH

Northside Records voucher
Aesop body care pack
The LuWow food and drink voucher
Blackhearts & Sparrows wine pack
Special Edition HAY Sonos One Speakers in light grey
Ortlieb pannier bike bag courtesy of Diggari
Two bottles of Cedar Fox Gin
RETROPOLIS Preston voucher
Sonny's Fried Chicken & Burgers (The Curtin kitchen) voucher
Feminista Vinyl prize pack
Kyneton Ridge Estate box of Skipping Rabbit Macedon Pinot Noir
Port Phillip Ferries family pass
Marios food hamper

SATURDAY 29TH

Strangeworld Records voucher
The LuWow food and drink voucher
Northcote Nursery voucher
Two tickets to a Music On The Hill show plus prize pack
Special Edition HAY Sonos One Speakers in light grey
Thornbury Records voucher
Lionshare CD pack
Open Ear Audio repair voucher
Phoenix Dance Studio dance lesson voucher
Thread Den online or face-to-face workshop voucher
Gravity prize pack with Moka stovetop brew equipment, digital gift card, Gravity Espresso coffee and keep cup
Melbourne International Jazz Festival voucher
Temple Brewing Co Brewpub voucher
Museums Victoria household membership

SUNDAY 30TH

Aesop body care pack
Special Edition HAY Sonos One Speakers in light grey
Bulleen Art & Garden voucher
MeatSmith Speciality Butcher and Wine Merchant online voucher
WOMAdelaide double pass
Lionshare CD pack
Gravity prize pack with Moka stovetop brew equipment, digital gift card, Gravity Espresso coffee and keep cup
The Blues Train ultimate bucket deal – tickets and merch
Ortlieb pannier bike bag courtesy of Diggari
Thread Den online or face-to-face workshop voucher
Five half hour piano, guitar or singing lessons from the Josh Cohen School of Music
Wild Things Food voucher
Brixton Street Pottery voucher – eight week pottery course or a selection of pots
'A Homegrown Table' cookbook by Masterchef winner, Emma Dean
Kyneton Ridge Estate box of Skipping Rabbit Macedon Pinot Noir

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A NOTE FROM THE GENERAL MANAGER

This forward for Easey is probably one of the hardest ones I've ever had to write as we all mourn the loss of PBS broadcaster, colleague and friend, Pierre Baroni.

Pierre's death was met with a massive and visceral outpouring of love and sadness at PBS and beyond. What an extraordinary person he was and what an impact he had on our lives. Every week, we would be entertained and educated by *Soulgroove'66*, the program Pierre meticulously prepared and presented. Or we would dance the night away during his DJ sets at The Cherry Bar or Soul A-Go-Go. Or we would be drawn in by the design and artwork Pierre produced for so many local and national music legends over the years. For someone so humble, Pierre cast a big shadow. Listening to the station in March, you could hear and feel the love for Pierre from his fellow broadcasters and from listeners texting in how much he meant to them. Vale PB, your memory (and music) lives on.

Last year PBS, like much of the music community, was hit early and hard by COVID and it's still too early to say things are back to normal. Our sponsorship revenue plummeted and it continues to be affected even as venues, festivals and

musicians slowly find their feet. In 2021, with an impending move to Collingwood Yards later in the year, sponsorship continues to be a challenge for the station. However, with your help, we've managed to stay on air and are well into the fit-out stage of our new home. This is the context as we herald the coming of our Radio Festival, our all-important member drive. As always, we have a plethora of prizes on offer, and we really hope that you will join us again for another year by taking out a membership and a tax-deductible donation towards our new home (if you are in a position to afford it). Help us Make It Home.

Now for some programming farewells and welcomes. After many years serving PBS in a range of roles, Monica Hanns decided to wind up her long-running show *Against the Tide*. Sigrid Hohl also decided that after many years it was time to wind up *Eclectic Ladyland*. We also said farewell to Rosa Coyle-Hayward on Sunday nights, while Jo Malone said a fond goodbye to her insomnia show *No Way Back*. We wish all of them well for the future.

When one door closes, another opens. Ella Stoeckli took over the 7pm Wednesday slot with her new show *Stardust* covering house, Latin and disco flavours. You can now hear underground

electronic music on *Spaces Within Space* presented by Jazz on Sunday nights from midnight. Former *Solaris* co-host Xan Coppinger joined *The Breakfast Spread* to present *Sound and Vision* every Tuesday. Julie Enzerink and Lucy French joined the station overnight on Wednesdays with more film music on *Lights, Camera, Action*. Regular metal fill-in announcer Ryan Evans came on board with his grindcore and metal show *Tyrannocoreus* taking listeners through the night from 2am on alternate Friday mornings. If you're still up late and feeling funky, listen in to Jonny Alexander Thursday overnight with *Audio Vitamins*, or if you're into the sounds of the underground, then tune in to Henry Osborne and *Yellow Brick Road* on Sundays overnight.

Thanks again for all your support in keeping PBS on air and, by the next magazine, hopefully we will be broadcasting from our new digs at Collingwood Yards.

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



PBS Chair, Jurgen Schaub, presenting Pierre Baroni with the Mick Geyer Award in 2019.

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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 wish to acknowledge elders of this land, past, present and emerging. Always was, always will be.

Beyond The Barrier

Ian Parsons on the music that challenges how we listen

Author: Ian Parsons

It was almost a century ago that American composer John Cage suggested that anything can be music if we choose to hear it as such – the sounds of traffic, of weather, of radio static. And it was almost a decade ago that I started to explore this idea, and new ways of hearing and understanding music, on *The Sound Barrier* on PBS.

My own idea of what music can be, and of how it can break all the barriers that tradition and commercialism tend to place around it, were first planted when, as a child, I had a music teacher who had the outrageous idea that you could play a piano not just with your fingers, but with your fists and forearms as well – and not just on the keys but directly onto the strings too, and by hitting the sides as if it was a huge resonant drum.

This began to open me to the boundlessness of musical possibility, and to despair of the ways in which the mainstream music industry narrows those possibilities so brutally, teaching us that if something does not have an easy tune, or a simple regular beat, or nice straightforward harmonies, then it is not really music at all, and certainly not “good” music.

As I became more familiar with PBS and its commitment to the realm of the little-heard, it seemed to be the ideal place to bring some of these possibilities to the radio waves.

I wanted to present a show that not only explored the musicality of traffic, weather, and noise, but also showed even the more conventional instruments in more unconventional ways: the different sounds you could get from a violin, a trumpet, a human voice. The different ways music could build extreme complexity, where even the tiniest of notes in a huge swarm of sound was



Moving and growing in music, as in life, means exploring what we do not already know

formed with the most intricate care and detail. The ways in which music could alter your sense of time and space. Music that took more than just three or four minutes to paint its pictures and tell its stories. Music that had textures and colours that you had never felt or seen before but could now hear. Music that would sometimes put incredible demands on your attention and focus, but would reward you a hundredfold for whatever time and effort you gave it. Music that is sometimes about not only what we hear, but also how it is formed – music as a process, not just a product.

This is what *The Sound Barrier* is about – trying to broaden the boundaries of what we think music is, and of how we connect with it.

At the core of that exploration, as anyone who listens often to the show will know, sits German composer Karlheinz Stockhausen. I have played nearly all his major works at least once on the show, and some of them considerably more often than that. For me, Stockhausen encapsulates everything that music, and *The Sound Barrier*, are about – his ceaseless curiosity and sense of adventure for exploring the new in both electronic and acoustic music, in how it is formed and how it sounds. Excerpts from his huge *Cosmic Pulses* is the signature music that opens every show and, when there is time for it, the closing moments of his ‘Sunday Farewell’ for five synthesisers close each show. In between that you might hear the frenetic strains of a string quartet playing in four airborne helicopters in his famous ‘Helicopter String Quartet’; the constantly morphing

connections of wood, skin, metal, and electronics in his ‘Kontakte’; the heartbroken mourning for the fallen Unknown Soldier of the cosmos in his ‘Pieta’ for soprano, flugelhorn, and electronics.

But you will also hear what is happening in new music both locally and internationally, and sometimes interviews with the people who create it. It is such an exciting domain.

The SMS line in the PBS studios can often spurt out a range of responses to what I present on the show. I have had people contact me to say that they have driven around aimlessly for an hour because they did not want to interrupt the music by stopping the car. I have had people demanding I be sacked for playing such intolerable nonsense. I have had people wondering if there is something wrong with the broadcast equipment. I have had people proclaiming a road-to-Damascus conversion to the avant-garde and the possibilities of new music.

All of it is welcome, and all of it reflects the very reason I do the show and the very reason John Cage encouraged us, almost a hundred years ago, to listen differently to the traffic and the rain. Moving and growing in music, as in life, means exploring what we do not already know. The only thing I’d urge you to avoid is the static between the radio stations. Keep it locked to PBS. ■

Ian Parsons presents *The Sound Barrier* every Sunday from 10pm to 12am on PBS.

Photos of Ian Parsons by Ian Parsons.

Wuigada

Creating Ripples

Author: Kutcha Edwards

Kutcha Edwards. Photos by Susan Carmody.

On March 4, Maddy MacFarlane and Kurt Eckardt of *Homebrew* interviewed Aboriginal songwriter and performer Kutcha Edwards. They wanted to discuss Wuigada, the online project Kutcha created in collaboration with PBS. Wuigada means “to sing” in Mutti Mutti, Kutcha’s Aboriginal language.

Here is what Kutcha Edwards had to say about the project, music, and memories.

My purpose in life is to drop an imaginary pebble, in an imaginary pond, and that pebble creates a ripple. My role is not to interpret what that represents, my job is to drop the pebble. I had a radio show at 3CR many moons ago called Footprints, and the same analogy applies to Wuigada – what footprint do I want to leave once I’m physically not here.

I was doing an interview for a live performance many years ago, and I was asked, “when we mention Australian Music Week, what is the soundtrack of that to you, Kutcha?” And my reply was Yothu Yindi, Archie Roach, Ruby Hunter, Kev Carmody, Joey Geia, Bart Willoughby, Roger Knox, Bunna Laurie, Coloured Stone, No Fixed Address, and the list went on. That’s my soundtrack. And then the people who were interviewing me said “was there any non-Aboriginal people in that soundtrack?” And to me, if that question was posed to let’s say, non-Indigenous musicians, I don’t think the people that were interviewing me would ask them, “are there any Aboriginal people in that soundtrack?”. But the question was posed to me. And I thought to myself, of course there are non-Aboriginal people who have entered into my Songlines: David Bridie, Paul Kelly, Renee Geyer, Paul Hester, Judith Durham and the list goes on.

When I talk about music, I talk about not an Australian sound, I talk about the sound that resonates for me, the songs and music that sing about me and my family, and the struggle, and the pain, and a better tomorrow for my people. So when I listen to the people who Wuigada has thrown the rope to, like Sue Ray, and they say they were inspired by a song by Kutcha Edwards, then that is that footprint, the ripple that I talk about.

I remember sitting at my Mum’s kitchen table many years ago in Traralgon when I got the opportunity to go and live with her. In her kitchen or in her loungeroom the music playing was Slim Dusty, Waylon Jennings, Charlie Pride, Hank Williams, Chad Morgan, Conway Twitty, Merle Haggard, you name all those country and western singers, she had all their tapes. I listened to them, but I didn’t really hear them. I did a show recently, and I was on stage with Casey Chambers, Paul Kelly, Lucky Oceans, Matt Walker, and Jeff Lang, and I was performing Hank Williams’ songs, and I said in the intro, “I want to take you to my Mum’s kitchen table, I remember these songs”. And after the gig when I was leaving, Bill Chambers (Casey Chambers’ dad) was packing his ute, and said “Brother, when you sang ‘Mansion On The Hill’, you took me to my mother’s kitchen table”.

Wuigada is the same principle. Not everybody will sit down and listen to Archie Roach, or dear Ruby Hunter, or Joe Geia, because there is a new crop, a new generation coming through, but they were all inspired by these people.

I look back at what I’ve done, performing at the great hall at the Sydney Opera House about eight times, and I think, that little Aboriginal boy who was taken away from his family and is now singing about his family at the Opera House, or the State Theatre, or Hamer Hall or even the MCG during Reconciliation Week in front of 80,000 people, it’s mind boggling. But I don’t look at it as a performance, I see it as dropping that pebble. It’s important I do that, and that I reflect on that.

To me, even when I’m gone and people look back at Wuigada, not only at what PBS is doing and achieving, but also the stuff I’ve done with 3CR, all the interviews, Rockdogs vs Megahertz – I played one game for that, fell over and the earth shook – I look back and I think wow. Wuigada is the same principle, it will sit on the PBS website for eternity.

It’s like passing the baton in a relay race, people who will be at the tail end of Wuigada may never have met Kutcha Edwards.

In Wuigada each person is reflecting on the pebbles that were dropped for them

I look back at the places I’ve been. There is a place I went to ten or twelve years ago, Bowraville, near Nambucca Heads. I got flown into Coffs Harbour and then was driven down to Bowraville. It’s a lovely, beautiful place, but it’s also where three Aboriginal kids went missing.

The kids there had become silent, they wouldn’t talk about their cousins who had gone missing (the case was still ongoing). The community had clammed up, they didn’t want to talk about it. So, I went up there and started working with the kids at the local schools. Music gives you the capacity to start writing about things, and gives people access to their voice. There was a young boy there, about 11, or 12, and one day he went past me. I knew that his father was a fairly famous hip hop artist, a rapper in Sydney – Wire MC. I’d ask him when he’d walk past, “are you coming in for a session?”, and he would always say, “no, Uncle Kutch, I’ve got this to do, or that to do”. He didn’t want to do it, but he eventually did sit in on a few of the last sessions, and I’m not saying that I inspired him, but I was a part of giving those kids access to their voice. That young fella is now touring all around Australia, Tasman Keith.

Wuigada is the same as giving a voice to people.

In Wuigada each person is reflecting on the pebbles that were dropped for them. In certain cases, there are people like LJ Hill, he is practically unknown to the music industry. But 20 years ago, I heard LJ Hill’s ‘Inside The Universe’ album at 3CR. I’d heard Rodrigues’ music, but when I heard LJ Hill’s music, I thought why isn’t this guy touring? To me he is as good as, if not better than Rodrigues. The way he writes what he writes, and he sings way back in his throat, it’s a raspiness.

You can hear the pain and sorrow in his voice. I can hear his Songlines way beyond his lyrics. It’s in his spirit. It’s in his voice. If LJ had ‘that opportunity’, if he had ‘that chance’, he would be one of the greats. To me he already is. But he is one of the lost artists from the mainstream.

Once COVID lifts, I want to get him to come down and give him a crack at another album. Everybody loves Kev Carmody and Paul Kelly as the great poets of Australian writing, but to me LJ Hill is also one of those people. He is a beautiful man.

I’m at the tail end of a new album, *Circling Time*, which ‘We Sing’ will be one of nine tracks. *Circling Time* refers to your childhood tapping you on your

Wuigada

Creating Ripples

shoulder, not to your memories, but to your spirit, and you ask your spirit for permission to those memories. Some of the memories are haunting and daunting but some memories are exactly what Bill Chambers was talking about. “Kutcha, I thank you for taking me to your kitchen table, because in saying that you took me to mine.”

And that is the power of music, the essence of what it truly is. Even when I hold my breath to think about what I need to say, that is a memory. And it’s stored, it’s not of the intellect. I look at my lyrics and I think of my early albums, *COOINDA* and *HOPE*. And I look back at them, and I listen to them and I think “ah ok, that’s when I wrote the song about my nephew Jermaine who passed away of SIDS, called ‘Blessed Be’. It came to me in full lyrics, and it came in full melody, and it came within two hours of hearing of his passing. I sang it to his mother. She said, “can you come to his funeral in Perth?” So I sang it at his funeral in Perth. A little tiny little baby, in a little coffin.

I listen to those songs and they move me, but I can’t imagine how my dear sister... losing him. Losing my nephew, losing Jermaine. I can’t

imagine what it’s like. I have three children, a 33-year-old daughter, a 32-year-old son, and a 28-year-old son. But I would not know what it feels like to lose a child. I have lost so many people in my family. I go back and I look for these songs from past albums and I imagine, and I go back. And that is the concept of *Circling Time*, those memories from my childhood. ‘Stay With Me’, I wrote when I lost my dad, ‘Tired Eyes’ for when I lost my mum. A song called ‘A Single Candle’ when I lost my sister. ‘Photographs’ when I lost my brother. These are all songs that take me back. That’s what this new album is about, remembering.

In a year like no other, it’s been crazy, but it has given me the opportunity to sit quietly, and because we were in stage two in South Gippsland I could go and record up in a studio in the hills.

We, as Aboriginal people have been paddling upstream in a canoe for a long time, but we can’t do it all ourselves. We need non-Aboriginal people to hop in that canoe with us too and paddle upstream as well.

When I do a talk at a school in front of 500 students, I ask them to promise me, when you get home can you have a conversation with your family about meeting this guy Kutcha Edwards. The reality is that those kids are having a conversation with an Aboriginal person, whereas sometimes their parents have never done it or tried to do it. We all have a responsibility.

It’s an amazing journey I’m on, but my music will last longer than me. I love that. Thank you, PBS, for giving Wuigada the opportunity to create its own ripple and footprint. ■

Wuigada can be found at pbsfm.org.au/wuigada

Kutcha Edwards is a proud Mutti Mutti man, a multi award winning singer/songwriter and an advocate for Aboriginal people.

Kutcha’s new album *Circling Time* is due for release June 2021. kutcha-edwards.com

This article was transcribed and collated by Meg Butler, PBS Marketing & Events Manager, from an on-air interview by Maddy MacFarlane and Kurt Eckardt for *Homebrew*.

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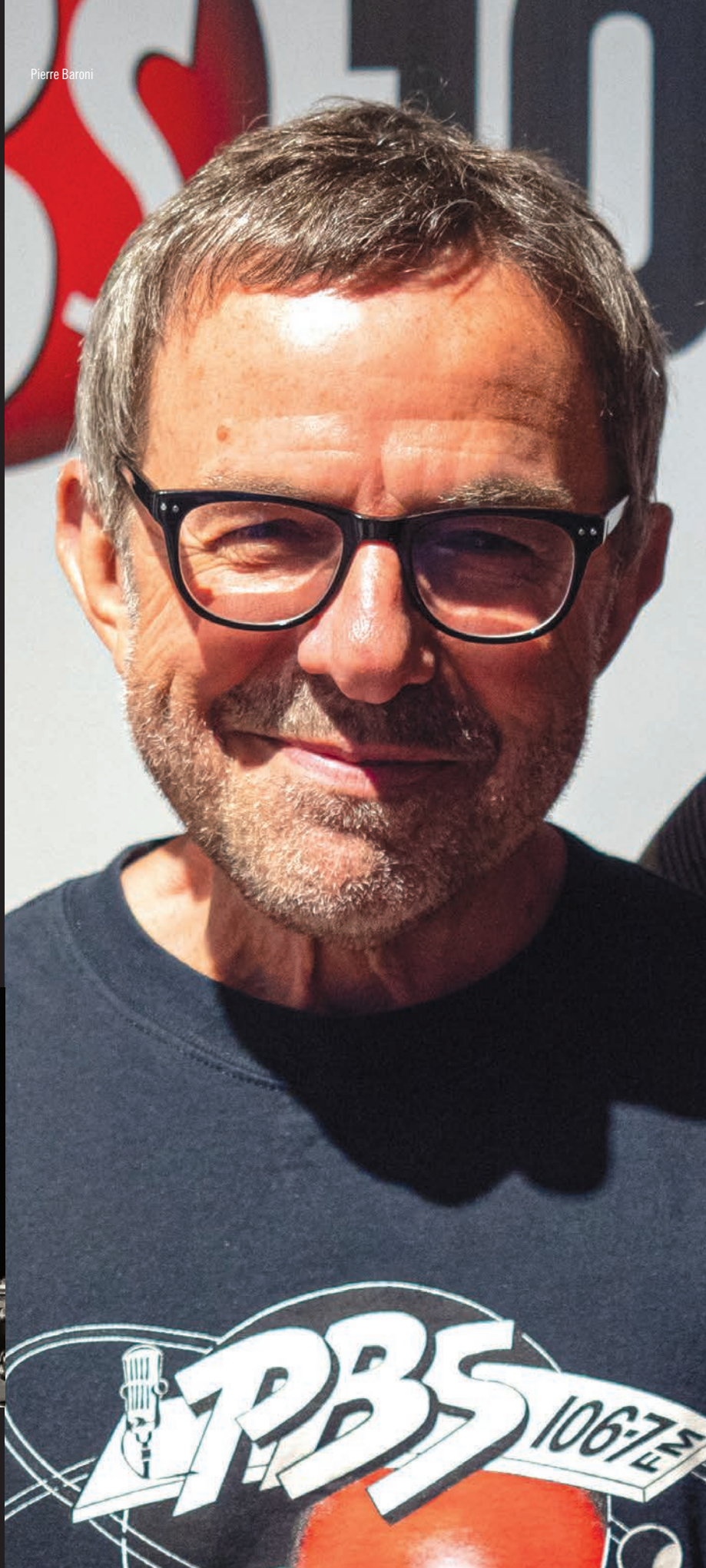
Vale Pierre Baroni

The PBS community was devastated to lose one of our longest serving announcers, Pierre Baroni, in March this year. An extraordinary broadcaster, Pierre programmed and presented *Soulgroove '66* on PBS since 2003 and was a broadcaster at the station since 1997. Pierre was a man of many talents who touched many lives through his love and support of music. Pierre was a key part of the resurgent interest in classic soul music, and his passion and enthusiasm for these musicians on PBS and in Melbourne's clubs helped make our city a great centre for soul and classic rhythm and blues. As we continue to grieve, we take time to reminisce and celebrate his amazing life. Vale Pierre.



Ponderosa Stomp, New Orleans, 2017. Photo by Emily Beaver.

Pierre Baroni



Pierre Baroni was an extraordinary broadcaster with a unique ability to construct a musical narrative every Saturday afternoon, driven by decades of collecting, researching and most importantly listening to classic 45s and recordings.

Photo by Tania Tobiano.

When we were packing up after another jammed Slow Grind Fever, Pierre would grab my arm and whisper with a cheeky grin, “we got away with another one” – acting like we’d tricked a roomful of people into coming to hear us play our records. He and I never got over the fact that we’d found an audience for those beloved slow songs.

Mohair Slim (*Blue Juice*)

I was a religious Thursday Soul In the Basement attendee when I was starting out and Pierre Baroni taught me so much about music and DJing. Between there, Soul A-Go-Go and the yearly James Brown Xmas parties he is easily the DJ I have danced the most to in my life and I had some incredible times on those dance floors. I’m pretty sad he’s not going to be around and just as sad he won’t be doing his incredible show every week. Vale Pierre. A great friend and soul mentor, thanks for everything.

DJ Manchild (*The Breakdown*)

Having followed on from *Soulgroove '66* for the better part of 20 years, there were countless times when I would go into the studio and ask Pierre “what is this record?!” He would always light up a little, obviously pleased with the fact that he’d played something that connected with me. I feel like he lived for music, and sharing his passion for music with others only made it greater.

Jesse I (*Babylon Burning*)

Pierre, like many others at PBS was an avid 45 collector, his most commonly used phrase was “it’s what’s in the groove that counts, not the label, not the rarity, but the music”, and I totally agree.

Vince Peach (*Soul Time*)

I will miss seeing Pierre leaning in low to the decks as if he was going into battle. Boy, could he hold a dance floor!

Miss Goldie (*Boss Action*)

I first knew of Pierre Baroni when I signed up to *Soul Time* back in the 90s when he and Vince Peach co-hosted the show. I loved his voice and their banter. The knowledge they shared on air, the passion and the way they spoke about music was how I found myself applying for a show. Spending time on a dance floor when he was spinning at Cherry Bar was always a highlight. So much feeling behind every selection. Then there are the Saturdays at home or driving around and having *Soulgroove '66* on the radio: his tone, the pauses between sentences, and his chuckles at the stories he would share. All these magical things. I knew he was sick but I was not ready for the news. I guess because he still did his show every week with such passion it just never seemed like his time yet. He always sounds right in the moment. He told me he was in a lot of pain but he said “...that’ll all go away as soon as I get in there and start the show”. There is now a very big hole in our musical hearts. What a talent. And such a cheeky and stoic guy. I’ll miss you, Pierre.

Lyndelle Wilkinson (*The Afterglow*)



Pierre Baroni was an extraordinary broadcaster with a unique ability to construct a musical narrative every Saturday afternoon, driven by decades of collecting, researching and most importantly listening to classic 45s and recordings. Pierre was deeply committed to his radio show, to PBS and to the musicians and labels that he so revered. He was universally adored and admired. He was a friend to all of us and we will miss him dearly.

Owen McKern (PBS Program Manager) >





Vale Pierre Baroni

Richie 1250, Syl Johnson and Pierre.



Pierre and Vince.



Maylise, Richie 1250 and Pierre in 2012.



Pierre, Vince, Bernard Purdie and Kelly.



14 EASEY

Pierre with Dick and Phil from The Pretty Things.



“it’s what’s in the groove that counts, not the label, not the rarity, but the music”

Pierre and his magic box of Soul.

Pierre was a huge supporter of local music events. He always encouraged me to send in any event I was doing for him to mention on his show. I will miss his beautiful voice and cheeky chuckle on Saturday afternoons when a text would get him laughing! Plus, his sublime soul music which he loved to share so much on *Soulgroove’66*.

DJ Lady Soul (PBS Announcer)

The first person to spin ‘Pain and Misery’ on the radio was the great Pierre Baroni. Listening to his show was a ritual to us and so many people because it was always going to be gold. He was a huge support to us, and we are so grateful.

The Teskey Brothers

Vale my dear friend, Pierre Baroni. When I first saw the front cover of my 1990 debut album, *Charcoal Lane*, I thought it was so deadly. I wanted to meet the artist behind it. It was such a privilege to meet Pierre. Through the years we became great friends. Pierre went on to take the photos for my next three albums, *Jamu Dreaming*, *Looking For Butter Boy* & *Sensual Being*. Not only was his art beautiful, Pierre was a beautiful person too. Thank you, my brother, for capturing the essence of me, my spirit. I don’t believe anyone else has been able to do that.

Archie Roach ■

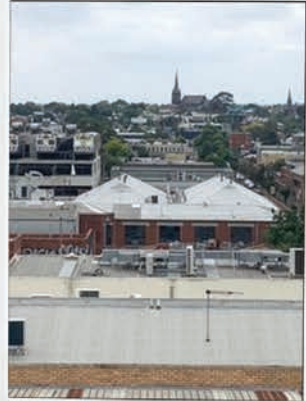


PBS announcer crew.

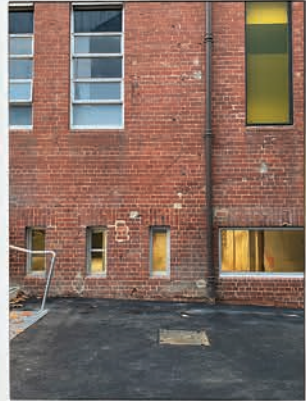
MAKING IT HOME

By Jenny Cham

Jenny Cham is an architect at ITN Architects currently working on PBS’ new home.



Goodbye Easey Street. From the rooftop of PBS’ new home on Johnston Street at the Collingwood Yards.



The studios and social spaces will occupy the west side lower ground level for bunkering down to produce and broadcast PBS radio.



The east side lower ground level will be home to light filled offices for staff & volunteers, and a music library.



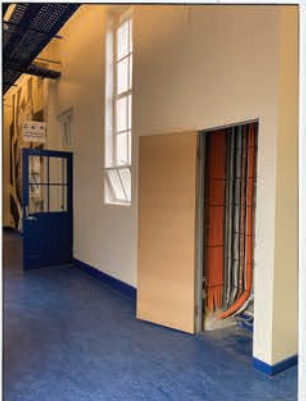
Plan A Commercial Interiors have begun stripping back the render to reveal the heritage brickwork, a feature of the fitout.



The Broadcast Studio line of sight is looking clearer.



Existing openings to frame views to the Studio 5 Live basement space, through the Control Room from the Green Room.



Hidden in the walls of Collingwood Yards is the cabling for sending PBS’ signal up to the roof plant deck.



The view from the roof deck where the Studio Transmitter Link will broadcast PBS Radio as designed by Station Engineer, Bill Runting



Architect Zvi Belling, describing the vision for the PBS wayfinding sign on Johnston Street. Sign me up!



PROGRAM GUIDE

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 MUSIC, STORIES, CULTURE 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 GUEST PRESENTERS	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	DIGITAL CROSS POLLINATE MIXED GENRES VARIOUS PRESENTERS	STARDUST HOUSE, LATIN & DISCO ELLA STOECKLI	JUNKYARD ARTIST SPECIALS MICHAEL MULHOLLAND	TWISTIN' FEVER R&B & TRASH MATT MCFETRIDGE	BOSS ACTION FUNK & SOUL MISS GOLDIE
8 P.M	HIPPOTAMUS REX HIP HOP RONIN	GARAGELAND ROCK & ROLL RUBY SOHO & ZAK	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/NZ PUNK & INDIE PETER BRAMLEY	SYNTHESIZE ME PROTO-ELECTRONICA BRIDGET & HENRY	THROUGH THE COLLAPSE EXTREME METAL MITCH	ANDROID DISCOTHEQUE BEATS & Bleeps TULL	B.P.M. BEATS / BREAKS / MIXES PBS DJs & GUESTS	SPACES WITHIN SPACE ELECTRONIC TEXTURES JAZZ
2 A.M	GOT THE BLUES BLUES ANDY MERKEL	THE MODERNIST MODERN CLASSICAL RICHARD 'CAS' CASTLE	BLEEDING BLACK HEARTS REVUE DARK GOTHY GROOVES KRISTEN SOLURY	AUDIO VITAMINS FUNK & DISCO JONNY ALEXANDER	IRVINE JUMP! RETRO BEATS TONY IRVINE	NEW NOISE VARIOUS PRESENTERS	YELLOW BRICK ROAD INDIE & UNDERGROUND HENRY OSBORNE
	ALTERNATES WITH SOAK POST-MINIMAL & ALT-FOLK HANNAH MCKITTRICK	ALTERNATES WITH SHAGGIN' THE NIGHT AWAY BEACH MUSIC BIG IAN SUTHERLAND	ALTERNATES WITH LIGHTS, CAMERA, ACTION FILM & TV SOUNDS LUCY & JULIE	ALTERNATES WITH TYRANNOCOREUS HARDCORE & METAL RYAN EVANS	ALTERNATES WITH NEW NOISE VARIOUS PRESENTERS		ALTERNATES WITH SUBTERRANEAN CHILL CHILLED SOUNDS KIT B

The Performer Drive Winners of 2021

Scoring big as a PBS member

Author: Michelle Gearon

Every February, PBS celebrates the amazing musicians, bands and DJs in our community with a membership drive dedicated to performers. During the drive, anyone that joins up as a performer member goes into the draw to win prizes especially curated for musos. The prizes are designed to help artists get their music out into the world, and include a music video, vinyl pressings, CD duplication, custom merch, photography packages, equipment vouchers and even slabs of beer... to aid the creative process. It's all part of PBS' commitment to support the local music scene and promote under-represented artists.



Polite Skeletons. Photo by Owen McKern.

In the past, one performer member has won the lot, but after the hardships suffered by the music industry in 2020, PBS decided to spread the love. With a generous increase of support from local businesses, this year PBS was very happy to be able to award prize packs to not one, but three lucky performer members. The three lucky winners are as diverse as the music PBS plays, and we couldn't be happier to highlight these hardworking and dedicated performer members.

Polite Skeletons

Four legends who play "weird punk made upstairs in Reservoir." Paige, Riley, and Paloma have been playing raucous rock tunes together for the past three years. During 2020 they added the guitar skills of their friend Mae whilst living together in lockdown in a sharehouse full of creative types. Their latest single 'Screen Slave' is a garage punk anthem about the increasing control that technology has over us – "hacking our minds, downloading us / creating a trail of our data selfs / Streaming through the quantum field, into our screens / Next evolution's gonna be A.I."

But technology will never replace the experience of live music. Luckily for music lovers, the return of live gigs to Melbourne kickstarted the music community again and Polite Skeletons were able to launch their new track into the world!

"When 'Screen Slave' was released at Last Chance Rock 'n Roll Bar we made just the right amount of money to join up. PBS is so involved with Melbourne music and the greater community around it, so it's such a good idea to jump on board. Big ups to *Garageland* as well, always love your show... and many others of course!"

This is what makes PBS' performer drive so important – PBS gets the chance to give back

to the artists who help to keep the station on air. "PBS have given us the resources and the opportunity to reach an audience we may not have otherwise. This couldn't have come at a more perfect time too. We are very keen and so grateful."

With plenty of gigs coming up, Polite Skeletons are certainly a band to keep an ear out for on air and at your local live music venue.

Millington

Solo artist, singer and multi-instrumentalist, Millington describes his music as uplifting alternative funk, fusing elements of funk, hip hop, and electronica. "The sound blends old skool nods with nu-skool sensibilities to create a lush and uplifting soundscape with a generous portion of poetry, lyrical flow, banging guitars, slick synths, throbbing bass and beats. Ultimately, my goal is to connect with humanity through music."

Millington got into music via his parents record collection – "everything from 70s funk and rock to 60s and 80s pop bangers" – and used music and rhythm to help him communicate and overcome a pronounced stammer he had as a child. This close connection to music is a driving force

for Millington: "I've been thinking in rhythms and rhymes for as long as I can remember".

A long-time supporter of *The Breakfast Spread*, Millington joined up to PBS because he believes the culture of the station aligns with his own personal ethos of "supporting independent music" and the music shared on PBS "is real and un-saturated which is *THE* vibe".

After having a rough time in 2020, Millington is excited to get more music out into the world and says that winning a performer drive prize is "going to be a huge springboard for me to release singles and eventually a full-length solo album." The PBS family is thrilled to be part of the next phase of Millington's musical journey!

This has given us the resources and the opportunity to reach an audience we may not have otherwise

T-Nuc of Rawthentic

T-Nuc has been DJing for about 10 years with his style heavily influenced by 90s boom bap in combination with elements of funk, rock, and metal.

As with a lot of DJs, T-Nuc found his start through watching and listening. "I learned from The Master; I started having sessions with him and had my own setup before long, he helped to show me what it was all about and gave me all my early gigs. I was always more focused on the cuts side of things and then became part of Rawthentic and have had the opportunity to work on, and alongside, some awesome projects".

Finding your people, and building a community of like-minded musicians can be challenging, so to hear T-Nuc's passion as he speaks about his collaborations is inspiring. "I have been working with Xplicit and Jestar Dahmer on an album called *The Truth*. It's nearly finished and I'm so excited for its release. Also, *Monumental Exchange* by Eduaz and J.mac is being released to vinyl which I also did some cuts for".

T-Nuc has been a supporter of PBS for many years and sees the value in the role that PBS announcers play in keeping music communities connected. "I joined up to *Hippopotamus Rex* as

I listened to it quite a lot and it keeps me informed so I thought it deserved something back." PBS is happy to return the favour, with T-Nuc taking home a prize pack to help boost his career. "It's nice to win such a generous package. It will definitely help with some extra promotional material and keeping my equipment up to date".

Thank you to all the wonderful prize donors who help make the Performer member drive possible – Trade Creative, Zenith Records, Implant Media, Sound Merch, Rag and Bone Photography, Factory Sound, While You Sleep Screen Printing, Mountain Goat Beer, Make Badges, and Music Victoria.

Thank you to everyone who signed up as a Performer member in February. It really means the world to PBS that bands, solo artists, DJs and performers continue to show their love for the station even after such a difficult year for the music industry. Looking out for each other is the best way to keep our vibrant music scene alive! COMMUNITY RADIO 4EVA. ■

Michelle Gearon is the PBS Membership Coordinator.

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Homebrew

With Maddy MacFarlane & Kurt Eckardt

Author: Alannah Sawyer

On a Monday afternoon, whether you’re in the car on the way home from school or work, or just relaxing in your backyard under the sun; *Homebrew* is the program that highlights the latest Australian music and music news. Showcasing a wide range of genres including indie, jazz, hip hop, funk and soul; it’s the perfect program for listeners of all kinds and is cleverly curated by co-hosts Maddy Mac and Kurt Eckardt.

Photo by Kalindy Williams.

Kurt and Maddy.

With the experience of growing up in households of music-loving families, both Maddy and Kurt have been nourished with great taste that has been passed down through the generations. Maddy explains “I’ve always had a wiggle in my body for music”, with many memories of listening to her parent’s record collection which included albums by Cream, Velvet Underground, Jimi Hendrix, Billie Holiday and Charles Mingus. She recalls standing on her lounge room table so that she could be at the same height as her dad while having a boogie together. Similarly, Kurt would listen to his parents’ and sister’s records, who were heavily into rockabilly and psychobilly. Kurt describes that he was obsessed with Nirvana and often got caught in a wormhole where he learnt about so many great artists that have influenced his taste today.

Naturally, both hosts were attracted to the concept of local radio from a young age, with Kurt even presenting his first show at fourteen years old. He describes that his first taste of PBS radio occurred while delivering coffee for a local roaster when he moved to Melbourne in 2014. He would listen to PBS as well as a variety of other Melbourne stations and expresses that he “loved the atmosphere of the station and felt really welcome there”. Soon enough, he was able to get a job at PBS and admits that he was “really hoping to host a show just like *Homebrew*”.

Maddy recounts that “growing up in a small country town shaped how music was present in my life”, with long car trips filled with local creative content. She was first introduced to PBS while on a family road trip and admits that she loved *Soul Time* with Vince Peach as she was learning saxophone in high school. Little did

she know that she would one day have a show on the same station as Vince’s *Soul Time*!

Maddy pitched her idea for a locally focused music show back in 2006 and *Homebrew* was born. After a stint on graveyard and a short break from the airwaves while Maddy went travelling, *Homebrew* moved to its current Monday afternoon spot in 2008 and has been on the air ever since. When Maddy made the move to *The Breakfast Spread*, the station saw the value in retaining the show and past PBS announcer Jenny O’Keefe took over the reins. But Maddy soon returned, first with co-host Patty Furze and now with Kurt.

Kurt reminisces, “I was beyond thrilled when Maddy invited me to join her. I started in mid-March 2020, so it was a tricky time. We were unable to be in the same studio for the first few months due to social distancing requirements,

but we worked it out and haven’t looked back!”. The pair work incredibly well together, bouncing off each other’s energy and curating playlists that everyone can enjoy. Maddy expresses, “another thing I love about Kurt is that while he’s a DIY punk kid/adult through and through, he’s so open to hearing music outside of his main styles. I love how much he loves Ngaiire’s single ‘Boom’! And how together we still get wriggly and excited-nervous about interviewing local musicians who we love and respect (June Jones!)”.

Even after a tough year for the music industry, *Homebrew* is still pumping out great new tunes and continuously supporting local musicians of all genres. With such a strong community focus, Maddy and Kurt aim to create an experience that is one to look forward to every week. Kurt puts the radio experience into words perfectly; “It can just be you and that show, that host, that

song, crying or dancing or smiling – or cringing! And your reaction to what is going to air can just be yours, and that’s special”. ■

Alannah Sawyer interned at PBS in 2020 and is the co-founder of Foley Magazine.

Maddy Mac and Kurt Eckardt present *Homebrew* every Monday from 3 to 5pm on PBS.

It can just be you and that show, that host, that song, crying or dancing or smiling – or cringing! And your reaction to what is going to air can just be yours, and that's special



Maddy with Archie Roach.

Metal Around The World

Author: Kene Lightfoot



Nidaros Cathedral, Norway which Mayhem used on *De Mysteriis Dom Sathanas* album cover. Photo by Claire Stuchbery.

Most movements come from people having similar ideas and inspiring each other, usually from the same area or city. Metal has traditionally been forged in extreme conditions with factors such as weather, political or industrial hardship, and boredom. Here I have put together a speed read of important sub-genres and a brief look at their origin stories, I would need the whole magazine to cover everything but hopefully this whets your appetite for destruction.

Birmingham is a heavy industrial part of England and with its loud noises and industrial rhythms, it influenced a blues band to turn into the first metal band. After an industrial accident took the tips off two of Tony Iommi's fingers he created a low-tuned sound that paired with his bandmate Ozzy's idea of horror-related lyrics and created Black Sabbath. In the late sixties another band started playing and experimenting with a twin lead attack in Birmingham taking a little longer to release a record, but they took metal to the next level and that was Judas Priest.

England went through very turbulent times in the seventies with social unrest and poverty already spawning the punk movement, but the long-haired working-class kids wanted something different. DJ Neal Kay's nights at the Bandwagon in North London, created a rock subculture that influenced Iron Maiden, Def Leppard, Saxon, Mötörhead and Venom. This became known as NWOBHM (new wave of British heavy metal).

In reaction to the fiscal issues associated with Reagan-ism in the US, some of the biggest metal sub-genres emerged in LA. Cocaine, leather, lace and make up was the influence of one of the most famous and infamous metal scenes started by Quiet Riot and Van Halen. The LA scene eventually became more known for its sleaze than music quality, but bands such as LA Guns, Poison, Mötley Crue and Faster Pussycat dominated the charts in the eighties.

At the same time, an alternative metal scene was competing with a more funk infused metal sound in LA spawning bands such as Faith No More and Jane's Addiction. These flamboyant scenes helped galvanize a group of angry testosterone-fuelled metal heads to create an underground form of metal that brought us one of the biggest bands in the world. The small proto-thrash scene convinced LA new up and comers Metallica to move to San Francisco and the manic thrash metal scene was born.



Skogskyrkogården, Sweden which Entombed used on *Left Hand Path* album cover. Photo by Claire Stuchbery.

Germany and the Teutonic thrash movement began in the early eighties. A movement influenced by the heavier NWOBHM bands, the thrash scene took off in the industrialised areas of Germany with the big four (Sodom, Kreator, Destruction and Tankard), who still create some of the best music in the thrash genre today. This helped keep the thrash sound alive in Germany while the US scene moved on to different sounds.

Birmingham was to spawn another subgenre in the early eighties with Napalm Death building on its extreme grindcore moment with bands such as Extreme Noise Terror, Heresy and Ripcord. Influenced by the industrial landscape and the last remnants of the now heavier punk scene with

bands like Discharge, they created a sound that still has aftershocks today.

In the humid swamplands of Florida in the mid-eighties a band called Mantas created a new extreme sound that influenced a group of bands such as Morbid Angel, Obituary (Xecutioner), Cannibal Corpse (after moving from New York), Deicide (Amon), and Death Metal as they rehearsed in storage lockers in Tampa. Death Metal changed its name to Death and death metal was born.

During the late eighties a new sound in death metal was forming by bored teenagers in Sweden. Spearheaded by Nihilist, who splintered to form Entombed and Unleashed, and along with Dismember, Grave, Carnage, Entrails and many others, they created a unique guitar tone that has had a huge resurgence of late.

The massive poverty-stricken Brazil created a very influential blackened thrash and death metal scene in the early eighties with Sarcófago, Vulcano and the soon to be world conquering Sepultura, creating a sound that influenced the most notorious metal genre of black metal in Norway.

Then the nineties rolled around and if you wanted to be (in)famous, there were a couple of things that would get you noticed. Bands started throwing dead animal parts at their crowds, burning thousand-year-old churches, and some even went as far as to murder a band mate. This scene was

instigated by Mayhem and the black circle which met in their bandmate Euronymous' shop. With bands such as Darkthrone, Immortal, Emperor, Gorgoroth, Thorns and Satyricon with the infamous corpse paint and high-pitched growls, this scene believed there was no such thing as bad publicity.

The nineties Bush era, and another swampy part of the US created the NOLA inspired sound of sludge metal. Bands like Eyehategod, Acid Bath, Crowbar, Superjoint Ritual and the supergroup DOWN, made a slow-seedy-soupy-doom sound that makes you feel like you're eatin' a Po'boy on the streets of New Orleans.

Melbourne has had its own movements started by Bestial Warlust in the nineties who spawned Deströyer 666, Nocturnal Graves and added influence by Sydney's Sadistik Exekution, a uniquely Australian fast aggressive warlike metal was born which had a huge impact on the forthcoming blackened death metal sound of this century.

And that's just scrapping the surface. But with eight hours of metal programming a week on PBS, we're keeping the metal fire burning bright and you in the metal know. ■

Kene Lightfoot presents *Burning Bitumen* every Tuesday from 10pm to 12am on PBS.



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Taking Note with Ellie Lamb

Interview with the 2021 *Take Note* recipient

Author: Owen McKern

Now in its 3rd year the Melbourne International Jazz Festival's (MIJF) *Take Note* initiative is a program that identifies a young female or non-binary musician who is considered a leader in their community. The recipient of the award takes part in mentoring and education programs throughout Victoria, and also has the opportunity to compose and present a significant new work at the 2021 Melbourne International Jazz Festival.

Beginning life under the moniker *Tomorrow is My Turn*, the inaugural leader chosen by the MIJF was bassist, composer and ensemble leader Claire Cross. In 2020 the initiative changed its name to *Take Note*, and saxophonist Holly Moore was the recipient.

Now in 2021 the Melbourne International Jazz Festival have announced that trombonist and composer Ellie Lamb is the recipient of this significant honour. With the MIJF now moving to October, we have a little time to catch up with Ellie to discuss what it means to win this award.

Ellie, congratulations. The *Take Note* initiative is much more than just an award; involving mentoring, advocacy and of course the commissioning of a new work. Why did you choose to apply?

Thank you! With so few gigs happening over the last few months due to COVID, I have had ample time to stop and think about what I really want to get out of my career. I have been a session player for many years, but on top of that I want to really start spending more time making my own music and putting together my own projects. *Take Note* is an amazing opportunity to have the backing of some fantastic people and an incredible festival to do just that, as well as getting my teeth stuck into some really exciting mentoring opportunities. I am so thrilled to be the 2021 *Take Note* leader and am excited for this to be a huge springboard into the next phase of my career.

Underpinning the *Take Note* project is the need to celebrate exceptional female and non-binary musicians, and in turn to inspire others to pursue careers in music. Have there been mentors and role-models that have been especially inspiring and supportive for you?

Absolutely! I could go on forever listing the amazing idols, mentors and peers I have been inspired by over the years I have been playing, but my deep thanks and appreciation go to these amazing women: Shannon Barnett, Andrea Keller, Tamara Murphy, Xani Kolac, Lisa Baird, Cheryl Durongpisitkul, and so many more, and my teachers Jordan Murray and Ben Gillespie. I hope that I can pass on the incredible support these musicians, and countless others, have provided me with to the up-and-coming musicians I will have the privilege to teach and mentor.

While not suggesting for a moment that the human voice is not an 'instrument', it does seem that in the jazz idiom it's especially hard for female instrumentalists to get the attention they deserve. Why do you think that is?

This gets right to the core of how and why initiatives like *Take Note* come into existence. There are myriad interconnected strands that make up this huge and complex issue, and they don't begin or end with jazz, but at the end of the day I think I could boil it down to, or at least begin to answer that question through the lens of, underrepresentation. Certainly, throughout history there have always been women* who can play phenomenally well, some who against all odds have made careers out of music, and sometimes they have even been celebrated for their abilities during their lives, but when you take a step back and look at the overall picture of what we might call the jazz scene, and certainly looking specifically at jazz instrumentalists, it is overwhelmingly male, and in Australia, overwhelmingly white. When a scene looks like that from the outside, it perpetuates that culture by being implicitly unwelcoming to those who don't see themselves in it. One of the core beliefs of *Take Note* is "if you can see it, you can be it," and I stand by that wholeheartedly. The more diverse our scene becomes, the more welcoming

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it will become to a diverse range of up-and-coming musicians, and at the end of the day, that will make for more interesting and varied music being made by many different voices who will be celebrated.

A key outcome of the *Take Note* initiative is that you are effectively commissioned to compose and present a new work at the 2021 Melbourne International Jazz Festival. How much can you tell us about the work you'll be presenting?

It's such a luxury to be supported through the process of producing a long piece of work, and I'm so grateful to the festival for the opportunity to spend this time putting it together. The work I'm developing is a very textural suite of modern tunes with elements of chamber music, minimalism, and storytelling. I'm particularly interested in finding fun and interesting ways for the different voices in the ensemble to interact, both through longer form through-composed elements and opportunities for individual and collective improvisation.

As the 2021 *Take Note* leader you'll be mentoring and speaking to many young musicians. If there's one single message you'd say to any aspiring young female or GNC musician, what would it be?

DO IT. Play music. Play music all the time. Play music with your friends. Play music with your mentors. Play on your own. Just play. ■

*The MIJF and I acknowledge that gender is a diverse spectrum and in referencing women I include GNC/NB/trans folks.

Owen McKern is the PBS Programming Manager and a keen lover of jazz.

Photos by Mardy Bridges.

CRISPI'S RADIO CITY!

Celebrating 400 shows

Author: Crispian Winsor



Cat, Crispi and Lyndelle at Crispi's Breakfast Spread finale in 2015. Photo by Mick Baty.

My thirteen years of PBS life has certainly been some sort of journey. Although I had been a listener for several years, it really all started in 2007. Having been known by my family and friends as being obsessed with music for my entire life, I really didn't know what to do with that knowledge. Fortunately, for my 30th birthday, several friends bought me the PBS announcer's course as a present! From the moment I started the course, I took it extremely seriously and realised that having a radio show was something that suited me.

Eventually, I was asked to do my first radio show but rather than doing a graveyard shift like most announcers, I was unexpectedly asked to fill-in for Lyndelle and Todd on *The Breakfast Spread* for two weeks in January 2008! As I was a lot less confident then, I had no idea how I was going to do it. Nevertheless, the shows proved to be very successful with lots of listeners calling in to say how much they enjoyed them. To my surprise, I was asked to start a weekly show in March 2008 on Thursday afternoons from 1-3pm which became *Radio City*, named after the second album by Big Star.

After only four months, I was asked to move to a prestigious drive-time slot on Thursdays from

5-7pm. In hindsight, it was probably too early in my radio life to have such a position and I often put myself under unnecessary stress. However, then-program manager, Garry Seven decided to move *Radio City* to Saturday nights in March 2009 which was the best thing that could have happened to me. For the next two years I grew in confidence. This led to being asked to co-host *The Breakfast Spread* in January 2011. For the next five years, I did around 1,000 breakfast shows with three amazing co-hosts: Jenny O'Keefe in 2011, Maddy MacFarlane in 2012 & 2013 and Cat McGauran in 2014 & 2015. Although doing a radio show for three hours every weekday morning for five years took a lot

I have very much valued my 13 years on PBS. Along with being an outlet for me to make on-air mixtapes every week, I just love being part of the PBS community with amazing announcers, staff and of course, the listeners



Maddy's Farewell.



Crispi with Cat Breakfast Spread 2014. Photo by Lisa Businovski.



Crispi and Jenny in 2011. Photo by Garry Seven.

out of me, my three co-hosts made it worthwhile and fun. I also got to interview some amazing musicians including international guests Tony Joe White, Martha Wainwright and Ken Stringfellow (from The Posies) and local faves Ash Naylor, Charles Jenkins and Liz Stringer. After five years, I thought it was time to finish up on *The Breakfast Spread* and I was lucky enough to have the opportunity to restart *Radio City*. In its current timeslot, I see *Radio City* as a bridging show. With the show before me, *Eternal Rhythm*, focusing on jazz and the show after me, *Acid Country*, concentrating on country, I can indulge these tendencies as well as playing lots of rock and pop in the middle.

I have very much valued my 13 years on PBS. Along with being an outlet for me to make on-air mixtapes every week, I just love being part of the PBS community with amazing announcers, staff and of course, the listeners. The last year has been difficult at times with COVID and at one point, I even decided to quit the show but was talked out of it by Lyndelle from *The Afterglow*. I am so glad she did because since then, my mojo has returned and now you couldn't drag me away. I'm very much looking forward to presenting my 400th *Radio City* during this year's Radio Festival and hopefully there will be (at least) 400 more! ■

Crispian Winsor presents *Radio City* every Thursday from 1 to 3pm on PBS.



Tony Joe White, Crispi and Maddy.



Saxophone Blues

A brief overview of saxophone players in the blues

Author: Tom Sianidis

There is a long history of saxophone players in the Blues: Don Redman played his alto saxophone on Bessie Smith's 'Mountain Top Blues' in 1924, Hal Singer was the tenor saxophonist on Lonnie Johnson's 'Friendless Blues' in 1947, Sax Mallard on alto saxophone and Bill Casimir on tenor saxophone supported Tampa Red on 'Keep Jumping' in 1947.

Many saxophonists well known in the jazz, jump blues, doo wop, R&B or zydeco genres have been influenced by the blues. This list includes Louis Jordan, Jack McVea, Big Jay McNeely, Illinois Jacquet, John Hart, Vi Redd, Maxwell Davis, Eddie Chamblee, Plas Johnson, Joe Houston, King Curtis, Joe Lutcher, Earl Bostic, Sil Austin and Red Prysock. I could go on and on but I'll focus on those who have contributed to my favourite blues recordings.

Let's start with singer, saxophone leader and sideman, A.C. Reed, born in Wardell, Missouri, May 9, 1926. A.C. recorded with Albert Collins, Son Seals, Buddy Guy and Junior Wells, Magic Sam, Earl Hooker, Dennis Binder and Johnny Littlejohn to name a few. He put out some fine recordings as a leader on record labels including Ice Cube, Alligator, TDC, Cool, Nike, USA and AGE. As a sideman he recorded for labels including Sun, Chess and Vanguard. Listen to A.C. Reed with Earl Hooker on the album *Blue Guitar*.

Another sax player that worked and recorded in Chicago was J.T. Brown, born April 2, 1918 in Mississippi. He worked with Elmore James, St. Louis Jimmy Oden, Roosevelt Sykes, Johnny Shines and J.B. Lenoir and Washboard Sam. Have a listen to Washboard Sam's 'You Can't Make The Grade', recorded in 1947 and J.T.'s recordings with Elmore James and Johnnie Jones.

Staying in Chicago, another blues saxophone player was Eddie Shaw. He was a singer, songwriter and club owner. At one time his 1815 Club, out on the west side of Chicago is said to have hosted the hottest Monday night blues jam sessions in town. He worked with the Howlin' Wolf Band and after Wolf's death in 1975, he renamed the band the Wolf Gang. He also worked with Magic Sam on Magic Sam's Blues Band album *Black Magic* on Delmark Records and the album *Sweet Home Chicago* with the track, 'Blues for the Westside'. It's a tune that Big Bill Hill used as his theme on WOPA-Radio show in Chicago in the 50s and 60s. One of my favourite recordings by Eddie Shaw is a track titled 'Shaw Time', which can be found on the album *King of the Road* on Rooster Blues Records. Eddie was originally from the Mississippi Delta born on March 20, 1936.

B.B. King is one of the most popular blues performers of all time. Throughout his career his bands included wonderful R&B sax players, such as Maxwell Davis, Bill Harvey and Evelyn Young, a very good saxophone player who never got the recognition she deserved. She worked with B.B.

King from 1952 through to 1960. Later in B.B. King's career he worked with Bobby Forte who helped make some of B.B.'s finest live albums. Have a listen to *Blues is King*, *Live in Chicago* and also hear Bobby's sax work on *Live at the Regal*, one of B.B.'s greatest live albums recorded in Chicago, 1964.

Bobby 'Blue' Bland recorded some soulful R&B throughout his career and also laid down some great blues tracks in the early 50s. Bobby worked and recorded with saxophone player Billy Duncan in the band, The Beale Streeters. The band went on to record 'Lovin' Blues' in 1953, a favourite of mine.

Albert King worked with many sax players throughout his career. In 1956 when Albert arrived in St Louis, he joined tenor saxophone player, Harold White's band which included Fred Robinette on baritone sax and played regularly at the Blue Note Club. Later they recorded some sessions on the Bobbin Records label.

Ernest Cotton, a tenor sax player worked with Jimmy Rogers in Chicago and in 1951 recorded 'The World's in a Tangle' and 'She Loves Another Man'. He also worked with J.B. Lenoir and recorded for Chess Records, 'Don't Touch My Head', 'I've Been Down For So Long', and 'What have I Done?'. Ernest also recorded with Memphis Slim & the House Rockers and with Willie Mabon & His Combo.

Electric guitarist, T-Bone Walker was respected by both jazz and blues players and helped shape the modern blues sound. He worked with many jazz saxophone players when he played his blues: recording with The Les Hite Orchestra in 1940 in New York City, Freddie Slack and His Orchestra in 1942 in Hollywood, Marl Young's Orchestra in 1945 in Chicago, Jack McVea And His All Stars in 1946 in Hollywood, and the Dave Bartholomew Band in 1953 with two of New Orleans's finest saxophone players, the great Lee Allen and Herb Hardesty. Grady Gaines, a Texas tenor sax player was the last to work with T-Bone before his death in 1975.

These are only a small number of saxophone players that have recorded the blues but their legacy lives on. ■

Tom Sianidis presents *Jumpin' The Blues* every Wednesday from 1 to 3pm on PBS.



Eddie Shaw.

Electric guitarist, T-Bone Walker was respected by both jazz and blues players and helped shape the modern blues sound



A.C. Reed.

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