

PBS 106.7FM

PBS Member Magazine
May 2024

waves





First Prize

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Second Prize

A double pass to Golden Plains Seventeen, with private chartered vehicle transfer to & from the festival site, luxury powered caravan in Bush Camp & a food, beverage & gift shoppe pack.

Third Prize

Five nights accommodation at The LuWow Lodge in Coolum Beach, Queensland.

Fourth Prize

\$2,000 voucher for Preston Apothecary. Handpicked goods for your home & body - good for the planet & good for you.

Fifth Prize

Guild F-250CE Deluxe Acoustic Guitar from Echo Tone.

Sixth Prize

A year's worth of PBS Feature Albums.



Business Prize

Civic Outdoor digital billboard package
Printing services from Snap Heidelberg
Two cases of Heaps Normal, plus merch
Gravity Coffee voucher
Brennison National Standard Mobile & Tradie First Aid Kit
PBS business sponsorship package including on air, online & print options

Performer Prize

\$4,000 voucher for Program Records
Handmade electric guitar with SKB case from Clingan Guitar Tone
Photography package from Lucy Spartalis
MESS starter pass
Mastering of a single or EP by Adam Dempsey Mastering
Your album in gold, framed by Creative Framing
Fixation Brewing Co beer & voucher

Junior Prize

Crumpler prize pack (inc. backpack, wallet & more)
Five half-hour piano, guitar or singing lesson packages from the Michael Avery School of Music
\$250 voucher towards a kids bike from Reid Cycles
Three family day passes to Collingwood Children's Farm
Museums Victoria Household membership
Voucher for drum lessons at Drumtek
Phoenix Dance Studio dance lessons
PBS merch pack (inc. t-shirts, stickers, badges & more)

Pet Prize

Pet portrait by We Are Family - unusual pet portraits
TBH treats
Preston Apothecary voucher

Friend for a Decade Prize

\$1,000 voucher for the Sound Merch real life record store
Museums Victoria Premium Duo membership
Sonos Era 100 smart speaker
Fixation Brewing Co beer & voucher
Double pass to Melbourne International Jazz Festival 'Jazz at the Bowl' event
PBS merch pack (inc. hat, t-shirt, stubby holder & more)

Friend for Life Prize

Avanti Giro F1 commuting bike with Ortlieb backroller classic pannier bag & rack, courtesy of My Ride Collingwood
Cinema Nova three-month Silver Pass
Allpress coffee bundle (inc. Moccamaster filter coffee machine & 1kg Allpress beans)
Crumpler Spring Peeper check-in luggage
Sense of Self weekend bathing passes
Six bottles of organic wine from Mount Avoca
PBS merch pack (inc. hat, t-shirt, stubby holder & more)

International Member Prize

1-year Pip Magazine digital subscription
1-year Rhythms Magazine digital subscription
Download codes from Chapter Music, Anti-Fade, Psychic Hysteria & Rack Off Records

Everyone who joins or renews their membership this Radio Festival will receive a downloadable compilation featuring tracks from a range of PBS live radio broadcasts and music events, including Studio 5 and Drive Live sessions from the last 12 months.

PBS RADIO FESTIVAL 2024

Daily Prizes May 13-26

MONDAY 13th

Heartland Records voucher
Chapter Music merch pack
Corner Hotel dinner & show voucher
The Jazzlab voucher
It Records merch pack
Remote Control merch pack
Thread Den Sewing Basics for Beginners course
Ortlieb pannier bag courtesy of My Ride Collingwood
PBS merch
Six bottles of organic wine from Mount Avoca
Bulleen Art & Garden voucher
Richie's Cal-Mex Foods voucher
Kasumuen Records merch pack
1800-Lasagna voucher
Bodriggy Brewpub voucher

TUESDAY 14th

Northside Records voucher
Tramway Hotel food & beverage voucher
Psychic Hysteria merch pack
Six-month double pass to The Old Bar
Retropolis Preston voucher
Domino Record Co merch pack
Remote Control merch pack
Creative Framing voucher
Museums Victoria Household membership
Six bottles of organic wine from Mount Avoca
Anti-Fade Records vinyl pack
Crumpler Spring Peeper carry-on luggage
Aesop industrious kit
Kasumuen Records merch pack
Moon Dog Brewery voucher

WEDNESDAY 15th

Napier Hotel dinner for two voucher
Music on the Hill prize pack
Two bottles of Cedar Fox gin
Retropolis Preston voucher
Domino Record Co merch pack
Thread Den Sewing Basics for Beginners course
Licorice Pie Records voucher
Echo Tone voucher
Preston Apothecary voucher
Fixation Brewing Co beer & voucher
The Blues Train double pass
Gravity Coffee voucher
Aesop industrious kit
MSO double pass
1-year Rhythms Magazine print & digital subscription

THURSDAY 16th

Tramway Hotel food & beverage voucher
Northcote Social Club dinner & show voucher
Museums Victoria Household membership
Music on the Hill prize pack
The Jazzlab voucher
Poison City Records voucher
Spooky Records merch pack
Remote Control merch pack
Licorice Pie Records voucher
Lulie Tavern food & drink voucher
Phoenix Dance Studio dance lessons
Double pass to Port Fairy Folk Festival 2024
Six bottles of organic wine from Mount Avoca
Chapter Music merch pack
Aesop industrious kit

Double pass to Melbourne International Jazz Festival 'Jazz at the Bowl' event
Moon Dog Brewery voucher

FRIDAY 17th

Northside Records voucher
Sass + Co. Cheek to Cheek Face & Body Kit
Six double passes to Thornbury Picture House
Two bottles of Cedar Fox gin
Retropolis Preston voucher
Domino Record Co merch pack
Wild Things organic food voucher
Chin Chin restaurant voucher
Phoenix Dance Studio dance lessons
Sonos Era 100 smart speaker
Fixation Brewing Co voucher
Bulleen Art & Garden voucher
Jamaican Music & Food Festival 2024 double pass
Crown Ruler events voucher
Bodriggy Brewpub voucher

SATURDAY 18th

Northside Records voucher
Tramway Hotel food & beverage voucher
Two bottles of Cedar Fox gin
Thread Den workshop voucher
Ortlieb pannier bag courtesy of My Ride Collingwood
PBS merch
Two cases of Heaps Normal, plus merch
Sonos Era 100 smart speaker
Echo Tone voucher
Fixation Brewing Co voucher
Bulleen Art & Garden voucher
Lionshare CD pack
Double pass to Melbourne International Jazz Festival 'Jazz at the Bowl' event
Five half-hour piano, guitar or singing lesson packages from the Michael Avery School of Music

SUNDAY 19th

The Jazzlab voucher
Two bottles of Cedar Fox gin
1-year Overland print subscription & a copy of Groundswell
Crumpler Daryosh Blazer tote
Gravity Coffee voucher
Open Ear Audio service voucher
Ortlieb pannier bag courtesy of My Ride Collingwood
Baby Cafe & Pizzeria voucher
Thornbury Records voucher
Phoenix Dance Studio dance lessons
Preston Apothecary voucher
Earshift Music prize pack
Australian Art Orchestra music pack & double pass to 30th anniversary concert
Jamaican Music & Food Festival 2024 double pass
1-year Pip Magazine print subscription
Bodriggy Brewpub voucher

MONDAY 20th

Echo Tone voucher
The Jazzlab voucher
Sass + Co. Cheek to Cheek Face & Body Kit
Two bottles of Cedar Fox gin

[PIAS] Australia & Inertia Music merch pack
1-year double pass to The Retreat Hotel
Wild Things organic food voucher
Moon Dog Brewery voucher
Museums Victoria Household membership
Sense of Self weekend bathing pass
MESS starter pass
Aesop industrious kit
Double pass to Melbourne International Jazz Festival 'Jazz at the Bowl' event

TUESDAY 21st

1-year double pass to The Retreat Hotel
Music on the Hill prize pack
Echo Tone voucher
Remote Control merch pack
Bedroom Suck Records merch pack
Creative Framing voucher
Yakimono restaurant voucher
Spoilsport Records merch pack
Two cases of Heaps Normal, plus merch
Anti-Fade Records vinyl pack
Chapter Music merch pack
Richie's Cal-Mex Foods voucher
Bodriggy Brewpub voucher
Five half-hour piano, guitar or singing lesson packages from the Michael Avery School of Music

WEDNESDAY 22nd

Sound Osteopathy consultation pack
Music on the Hill prize pack
Sass + Co. Cheek to Cheek Face & Body Kit
Domino Record Co merch pack
Open Ear Audio service voucher
Moon Dog Brewery voucher
Museums Victoria Household membership
1-year Rhythms Magazine print & digital subscription
Thornbury Records voucher
Six bottles of organic wine from Mount Avoca
Bulleen Art & Garden voucher
Crumpler Vis a Vis carry on luggage
Marios food hamper
Tramway Hotel food & beverage voucher
Way Out West 20-year anniversary book

THURSDAY 23rd

Strange World Records voucher
Rack Off Records merch pack
Double pass to Lulliepalooza 2024
Six-month double pass to The Old Bar
Domino Record Co merch pack
Remote Control merch pack
Creative Framing voucher
Hawker Hall food & beer voucher
Six bottles of organic wine from Mount Avoca
Echo Tone voucher
Chapter Music merch pack
Aesop industrious kit
Ortlieb backpack courtesy of My Ride Collingwood
Roxxi's Poolroom tattoo voucher
Anti-Fade Records vinyl pack

FRIDAY 24th

Andee Frost x Crumpler 7" and 12" record bags
Tramway Hotel food & beverage voucher
Sense of Self weekend bathing pass
[PIAS] Australia & Inertia Music merch pack
Open Ear Audio service voucher
Ortlieb backpack courtesy of My Ride Collingwood
1-year Pip Magazine digital subscription
Marios food hamper
Thornbury Records voucher
Two cases of Heaps Normal, plus merch
Roxxi's Poolroom tattoo voucher
Gravity Coffee voucher
Jamaican Music & Food Festival 2024 double pass
Crown Ruler events voucher

SATURDAY 25th

Music on the Hill prize pack
The Jazzlab voucher
Retropolis Preston voucher
Thread Den workshop voucher
Open Ear Audio service voucher
Licorice Pie Records voucher
Moon Dog Brewery voucher
PBS merch
Sonos Era 100 smart speaker
Double pass to Melbourne International Jazz Festival 'Jazz at the Bowl' event
Six double passes to Thornbury Picture House
Gravity Coffee voucher
Museums Victoria Household membership
Preston Apothecary voucher

SUNDAY 26th

Sass + Co. Cheek to Cheek Face & Body Kit
Two bottles of Cedar Fox gin
The Carringbush Hotel dinner for two voucher
Music in Exile merch pack
Open Ear Audio service voucher
Ortlieb pannier and handlebar bag courtesy of My Ride Collingwood
Marios food hamper
Thornbury Records voucher
Phoenix Dance Studio dance lessons
Two cases of Heaps Normal, plus merch
Bulleen Art & Garden voucher
Lionshare CD pack
Bodriggy Brewpub voucher
Sense of Self weekend bathing pass
Jamaican Music & Food Festival 2024 double pass

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PBS Member Magazine May 2024

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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
- 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 kristen@pbsfm.org.au



This magazine is published on the land of the Wurundjeri Woi Wurrung people of the Kulin Nation. We acknowledge Elders past and present, and that sovereignty over these lands and waterways was never ceded. Always was, always will be Aboriginal land.

A welcome note from the General Manager of PBS 106.7FM

A Sound Tomorrow

Music and technology have experienced phenomenal waves of progress and change over the last four decades. From PBS' first studios in St. Kilda, through to Easey Street, and Collingwood Yards today, the station has supported and transmitted progressive waves of music and culture to the community.

With an open eye on the surrounding ecosystem PBS inhabits, the announcers, program grid, and platforms continually grow, with the support of members, to reflect the unique identity of Melbourne.

What does the future hold? We've advanced from the early days of the FM only transmission to multi-platform output we once could only have dreamed of. By taking advantage of emergent mediums, PBS can provide exceptional content to listeners wherever they are, whenever and however they choose.

Thoughtful enhancement of the grid to incorporate burgeoning music trends and movements ensures PBS represents the rich diversity of talent in this city and supports the local music scene.

Today and tomorrow, thanks to your support, our horizons are unlimited.

In this issue of Waves, one of PBS' longest serving announcers, Helen Jennings from *Roots of Rhythm*, and one of our newest announcers, Scarlett Cunningham from *Dry Run*, reflect head-to-head on the rich history and future of the station.

We take a journey into the past with Crispin introducing the Radio 100 project celebrating 100 years of radio, before we travel light years ahead and delve into the music of science fiction.

Edd Fisher talks to us about *Tomorrowland*, and Lisa Lorenz takes us into The Push's all-ages programs which develop future music and industry talent.

You can read a special feature about PBS events - the calendar has been ramping up with new additions such as the All-Ages Afternoon Rock Show and Blues Rendezvous, and we celebrated an exceptional Drive Live at Music Market in February.

Outside Broadcasts have been a standout feature of PBS over the last year, with *Swinging Doors* at Lulie Tavern, *Passing Notes* at Music Market, *The Breakfast Spread* at Thornbury Picture House for The Eighty-Six Festival, *Tomorrowland* and *The Breakdown* at Runner Up Rooftop Bar, *Deeep Space* at the Arts Centre Forecourt for Always Live, and *The Juke Joint* at Port Fairy Folk Festival.

2024 is a bumper year for PBS anniversaries: *Soul Time* turns 40, *Screaming Symphony* and *Babylon Burning* turn 25, *The Blend*, *The Breakdown* and *Hippopotamus rex* turn 20, and *Club It To Death*, *Magic Carpet Ride* and *Ports of Paradise* all turn 10. Congratulations to you all.

As we celebrate these milestones, we also say farewell to Jazz and her program *Spaces Within Space*. Thank you for your wonderful contribution to PBS over the last four years.

We also say goodbye to legendary PBS announcer Ron Dickinson after nearly four decades on the PBS airwaves. Heard ringing in Sunday mornings for the past 10 years on *Magic Carpet Ride*, Ron cut his teeth in overnight slots before joining the program guide in 1990. He went on to helm five eclectic programs, each with their own distinct flavour informed by his expansive taste, as well as guesting on many other programs. To say his contribution to PBS has been huge is an understatement, and we thank Ron for the expertise and passion he has brought to sharing music with his dedicated audience and PBS listeners.

Our members keep the station independent, and people powered. Thank you for your continued support which ensures PBS will enjoy A Sound Tomorrow.

Kristen Paterson
PBS General Manager



PBS staff & volunteers at Drive Live 2024. Photo by Suzanne Phoenix

PBS 106.7FM



Amada Monteiro

The Music of Science Fiction and of The Future

Written by Amada Monteiro
Photos by Kayley Langdon

The unprecedented progress and technological developments of the last century brought about an increasingly heightened sense of the future and its possibilities. The history of electronic music is stitched-in with the history of science fiction, which has acted as a functional canvas onto which we have projected our fears and aspirations over time.

In the words of writer Ursula K Le Guin, "Science fiction is often described, and even defined, as extrapolative. The science fiction writer is supposed to take a trend or phenomenon of the here-and-now, purify and intensify it for dramatic effect, and extend it into the future".

From the uncanny warble of the theremin in early films like *The Day The Earth Stood Still* (1951), to the grand scale of modern synthesisers in *Blade Runner* (1982), the sounds of the genre have evolved along with the technological progress it observes, mirroring the cultural zeitgeist as it has also helped to shape it.

Optimism has always existed alongside a reticence toward progress. Early sci-fi was characterised by a belief in technological progress, the virtues of scientific discovery, and a naive fascination with outer space. Entertainment sought to distract people from the harsher realities of the time, and orchestral scores echoed the romantic preferences of the period and grand sweeping visions of the future. New tech had yet to reveal its darker side (e.g. nuclear power, car fumes, etc.), and with the end of WWII, held all the potential to actualise society and its individuals.

A landmark film in many ways, *Forbidden Planet* (1956) was the first to be soundtracked entirely by electronic instruments. The early synths produced sounds in a way that made it difficult to play twice and hard to notate in a score. Louis and Bebe Barron shaped sounds and cut loops via electromagnetic circuits to discover the sonic theme of the film, set in space. Ahead of its time, they were not initially credited as composers and struggled to have their work recognised as music rather than foley.

Similarly, before the onset of commercial keyboard synthesisers, in 1963 Delia Derbyshire created the theme for *Doctor Who* using only basic oscillators and tape reels. Like the Barron's, Derbyshire's work did not receive the credit due for her contributions and eventually, disillusioned, she left the film and TV industry. She had, however, created a piece of music that has enduring significance to this day, with generations of composers after her reworking the same iconic motif for many of the following 26 seasons.

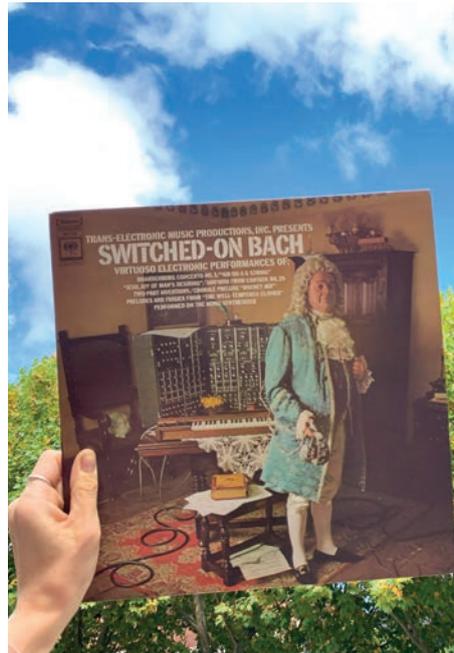
During the '70s, brands like Yamaha, Moog and Roland began producing drum machines and synthesisers that allowed musicians to incorporate electronic elements into their music. Ahead of Hollywood, European bands had fully embraced electronic instruments. Emerging from the progressive rock scene of West Germany, Tangerine Dream started as a trio using VCS3 synths, a Farfisa organ, noise generators and some percussion and guitar - creating both ambient and driving scores for over 60 films. Alongside the slightly lesser-known *Goblin* (Italy), Giorgio Moroder and John Carpenter (USA), they paved the way for the sound of the '80s in film. These are direct reference points to which the modern retro genre of synthwave refers back to.

As technology became more and more integrated into everyday life, dystopian narratives were starting to make their way to the front, and Hollywood films had begun to use electronic instruments alongside more typical orchestral parts in groundbreaking ways.

Wendy Carlos is arguably the patron saint of electronic music, a pioneer of the synth. She helped Robert Moog develop his first commercially available keyboard synth, and came to fame through her Grammy Award winning album *Switched on Bach*; a collection of Bach songs arranged and performed on synth. After working on the soundtracks for *A Clockwork Orange* (1971) and *The Shining* (1980), Carlos composed the score for *Tron* (1982). Unlike the more orchestral-heavy soundtracks of preceding years, the synthesiser comes through as key driver of the sound and feel of the movie.

The experimentalism of the preceding years, largely outside of Hollywood, culminated in a decade since known for its innovation and its hits. When you think of the '80s, it's unlikely you think of subtlety. The films of the period are loud and often bizarre, filmmakers given freedom to take the kind of risks that gave us David Lynch's now cult classic *Dune* (1984), as well as box office successes like *Back to the Future* (1985). The colour palette of the era is confident, the reverb is dripping, and the dominant personality type is camp. As the '80s embraced the affluence of capitalism, the period became symbolic of excesses and heightened corporate power; its sincere flamboyance was incongruent with the emerging cynicism of the period.

The birth of home computers and digital audio workstations, of MTV and VCRs, meant that technology was now in the home and everywhere, bringing with it increased leisure and choice, and further democratising the recording process. The developments in recording technology meant that, unlike the previously mentioned *Switched on Bach*, which took Wendy Carlos



around 1,000 hours to produce on a monophonic moog synthesiser, producing a full and multilayered piece of music was accessible in a new way.

Vangelis improvised in time with the footage he was scoring to create the soundtrack for *Blade Runner*. In a home studio with a range of synths, keyboards and percussion at the ready, recording was part of the composition process. Electronic music today lives in this legacy, with the musician as producer, able to work from an increasingly compact and portable studio.

Blade Runner itself is an icon of the newly emerging cyberpunk. The dystopian sub-genre is characterised by a combination of low-living protagonists in a tech central society in disarray. The heightening of corporate power and greed are themes explored in Terry Gilliam's *Brazil* (1985), Paul Verhoeven's *RoboCop* (1987), and Katsuhiro Otomo's post-apocalyptic anime *Akira* (1988) alongside their seminal soundtracks. Brad Feidel's soundtrack for *Terminator* (1984) incorporates industrial noises, driving beats and eerie synths to portray the world and interior of a relentless cyborg-man.

The utopian idealism of 1950s sci-fi has shifted into something like the digital age it predicted, wrong in many ways - no hovercrafts - but not far off in other, perhaps more Orwellian, ways. The 1980s are considered today to be the peak of cinematic science fiction. A decade of excess, that was inspired as much as it was doomed, reverberates its aesthetic motifs and ideas through sci-fi films.

Electronic sounds represent perhaps an even deeper insight into sound itself, with the ability to shape tones in a way that has limited potential on a more traditional instrument. The sounds on a synth can be expansive like a full orchestra, but they can also be flattened and compressed and stripped of space. Electronic music articulates modern feelings of ambivalence and liminality, the hold between endless choices with no promise of anything. Questions of consciousness, connection, and identity have new significance in the context of our modern world. ■

Entertainment sought to distract people from the harsher realities of the time, and orchestral scores echoed the romantic preferences of the period and grand sweeping visions of the future.



Announcer Spotlight:

Edd Fisher

Written by Ayda Akcelik

Edd Fisher. Photo by Alex Drewniak

We love to take any opportunity to shine a spotlight on the incredible announcers who work tirelessly to bring the PBS community individually curated and unique programs all year round. This time, we're focusing on Edd Fisher, the host of *Tomorrowland* from 1pm-3pm every Friday afternoon.

Ayda Akcelik aka DJ Ides, announcer of *Electric Sunset* on Saturday nights from 10pm, caught up with Edd to find out about his passion for electronic music and his relationship with PBS.

Ayda Akcelik: *How did your journey with electronic music begin?*

Edd Fisher: It was a slow burn for me, I got into some forms of popular electronic music in my childhood but then began listening almost exclusively to jazz from the ages of 15-21 whilst also playing and studying it. My journey into the deeper forms of electronic music started when I began DJing after finishing up my studies. It was a whole new education following the endless rabbit holes that creativity or curiosity took me. *Tomorrowland* started not too long after that, so the show has become a chronological weekly stamp on my own discoveries and education.

What's your formula to creating the perfect DJ set?

EF: There is no single formula that I follow. There are so many variables to account for, where you're playing, what time, before and after who, through what sound system etc. Having the right tools for the job is important, as is knowing your music well. I like surprises on the dancefloor, so a word I often use to describe sets would be dynamic.

What led to being part of the PBS community and how did *Tomorrowland* come to life?

EF: *Tomorrowland* started after chatting with Courtney Clarke aka CC:DISCO very late one night in the smokers area of a club. CC used to work in the PBS office. She suggested that PBS needed some new younger announcers and that I should submit a demo.



Edd with Marcos Valle and DJ Manchild. Photo by Owen McKern



Edd with DJ Plead & crew. Photo by Kurt Eckardt



Edd with Mike Huckaby. Photo by Owen McKern



Edd with Holly Lester. Photo by Mitchell Gee



Edd with CC Disco & Simon TK. Photo by Owen McKern



Edd with In2steller. Photo by Isobel Buckley

The main theme of *Tomorrowland* was one of the things I was taught studying music, which was to absorb the past before building the future or “imitate then innovate”.

Are there any key artists or record labels that reflect what the *Tomorrowland* sound is about right now?

EF: These labels are mainstays of the show:

ONO, Butter Sessions, Companion, Animals Dancing, Planet Trip, Efficient Space, Isle of Jura, Sound Metaphors, Heels and Souls, Music From Memory, Rhythm Section, European Carryall, Animalia, Merriware, Daisy Records, Paper Cuts, Kalahari Oyster Cult, Mood Hut, Step Ball Chain, Klasse Wrecks, Banoffee Pies, Spazio Disponibile and Regalbau.

What are some other music projects and upcoming happenings outside of your radio show?

EF: DJing is the main project, both solo and as Wax’o Paradiso with Simon TK. Together as Wax’o Paradiso, we throw open air parties over summer in Melbourne/Naarm, as well as tour/DJ and run our label Wax’o Paradiso Recordings. We’ve just wrapped up the open air season for summer, so next up is some festival appearances, travel, and the release of the 5th record on our catalogue.

What’s the last vinyl record you bought?

EF: The last records I bought were all from Copenhagen; the Regalbau Crew, CK, Sports and Central.

Most memorable *Tomorrowland* moment, guest appearance or DJ set?

EF: The most memorable interview for me was with Brazilian music legend Marcos Valle. He was an incredibly generous interviewee, an energising personality, and had a deep humility despite his incredible achievements and career.

Tell our readers how your program and PBS has helped you showcase the sound of tomorrow.

EF: The main theme of *Tomorrowland* was one of the things I was taught studying music, which was to absorb the past before building the future or “imitate then innovate”. Those are central themes to the show, showcasing the new music of tomorrow in the context of the history and lineage of music. ■

Catch Edd Fisher on *Tomorrowland* from 1pm-3pm every Friday afternoon, and DJ Ides on *Electric Sunset* every Saturday night from 10pm-12am on PBS.

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A radio broadcast control interface on a computer monitor. The interface includes a central clock showing 14:37:21, a 'MONDAY February 8, 2024' header, and various control panels for 'CPU', 'PRE-SONA', 'TALK', and 'RECORD'. There are also several columns of data, a large circular dial, and a 'COUNTDOWN FROM 2:00' display. The interface is blue and white with red and green accents.

Rock and Roll Radio, Let's Go!

RADIO 100 Interview

Written by Crispian 'Crispi' Winsor
Interviewed by Caris Bizzaca

Many of you may not realise that I have another life, away from being a PBS announcer. I also work as a curator at the National Film and Sound Archive (NFSA). I've been working at the NFSA since 2019 and it is a job that I really love. I didn't really know what an archivist or curator was for many years. My interest started during the period when I was co-hosting *The Breakfast Spread* with Cat McGauran in 2015. I wasn't sure where my career was heading at the time, and she suggested volunteering somewhere. This is one of the best pieces of advice someone could give me. The first place I thought of was the NFSA. Although the main archive is in Canberra, there is an office in Melbourne as well. I started volunteering later that year and eventually ended up getting a job, which was amazing.

During that time, I also started a Bachelor's Degree in Information Studies, specialising in Archives and Records Management at Charles Sturt University. This also helped me secure a role at the NFSA when an opportunity arose. Whilst in my role as Curator during 2021, I was asked to join the Radio 100 project team. The Radio 100 online exhibition is a celebration of 100 years of radio which began with Australia's first licensed broadcast on 23 November 1923 on 2SB (now ABC 702) in Sydney. My experience in community radio certainly helped me while working on the project and I ended up being Lead Curator on the fourth chapter of the project, called All The Voices. This looks at diverse communities in radio that began in the '70s and includes First Nations and the queer community as well as community radio.

The following is an edited version of an interview for the NFSA website, where I was interviewed by Caris Bizzaca, a freelance journalist, editor and podcast creator.

What does radio mean to you? (Specifically, what did it mean to you growing up and in your career)

I have always loved radio. Growing up in Melbourne, I used to listen to 3KZ with my family a lot and I remember getting my name read out on a request show when I was three or four requesting 'It's Still Rock And Roll To Me' by Billy Joel which was super exciting at the time! This moment led to me taping music off *Take 40 Australia* in the '80s, and religiously listening to Martin Molloy in the '90s before discovering community radio. I've been an announcer on the Melbourne community radio station PBS since 2008 which has cemented my love of radio and its importance. Not just to myself but to the community that the station reaches out to.

Throughout this period, we saw a better representation of the full spectrum of Australian voices. What are some of the most important developments of radio in that period?

Community radio was the only vehicle that provided an opportunity for diverse voices to appear on the airwaves. Before this period, it was very rare for minorities to control their contributions. They now had the opportunity of presenting their stories for the first time. For example, the *Radio Redfern* program was vitally important for the First Nations community. One of the most prominent examples was the role the program played on *Radio Skid Row* (2RSR) in the bicentennial protests on 26 January 1988, as it was one of the main sources of information for the protest marches in Sydney. Regarding queer radio, an early proponent was the program *Gaywaves* which was broadcast on 2SER in Sydney. It began broadcasting in 1979 at a time when the mainstream media did not report about the LGBTQIA+ community in a very positive light. Those who spoke in non-English languages were another section of the community that benefited greatly from community radio. Starting



Rock and Roll Radio, Let's Go!
RADIO 100 Interview

with the stations 2EA in Sydney and 3EA in Melbourne (both of which later became SBS radio), they were able to give these communities greater communication which had been largely absent until the late '70s.

What have been some items in the All the Voices collection that personally resonated with you?

As an announcer on community radio who is a music lover, one of the items that resonated with me was the interview with Dr. Moss Cass on Triple R's *30 Years In 30 Days* series in 2006. Dr. Cass was a member of the Whitlam Government who played a significant role in granting educational community radio licenses. This happened just before the dismissal of that government in November 1975. One of the licenses it granted was for 3RMT at RMIT University in Melbourne which later became Triple R. I also love the excerpt from the documentary series, *Pop Movie* from 1986 which is hosted by a young Jane Turner of Kath & Kim fame. The excerpt (on the website) features Midnight Oil vocalist Peter Garrett at the Australian Broadcasting Tribunal Inquiry in 1984, pleading his case for more Australian music to be played on mainstream radio.

In what ways has community radio also helped music artists?

In the excerpt of *Pop Movie*, as mentioned above, there is also an interview with Stephen Walker who was the then-Music Programmer at Triple R. He talks about the station's attitude of focusing on non-commercial, independent artists that weren't getting played on commercial radio. To this day, community radio stations like Triple R and PBS are the only places where the bulk of artists of all genres get played on radio. In many instances, there are bands that first got played on PBS that later became successful in mainstream music. As a result, the influence that community radio has had on independent music has been invaluable.

What are three things about community radio that people should know?

- 1) Community radio stations rely on members to keep the station running. They generally get very little government funding and, in some cases, none at all.
- 2) They provide an alternative to commercial

radio. This may come in many facets. Be it the music they play or the marginalised communities that they serve, they provide a service that commercial radio is not prepared to facilitate. 3) In many cases, it can be a training ground for careers in commercial radio, public radio and television.

Did the technological shifts in radio in the '70s and '80s hint at what was to come?

The timing of FM broadcasting being reintroduced in 1974 (following a few

aborted attempts since 1947) and the first community education licenses being granted in 1976, was certainly fortuitous for community radio. Although 3CR in Melbourne is an example of a station being broadcast on AM, the superior sound quality of FM certainly helped community radio stations, especially those that focused on music, such as PBS. The '70s also saw a greater focus on listening to alternative music as well as alternative politics that commercial stations stayed

In many instances, there are bands that first got played on PBS that later became successful in mainstream music. As a result, the influence that community radio has had on independent music has been invaluable.

PBS 106.7 FM Programme Guide
 THIS GRID RUNS TILL OCTOBER 2002
 passionate radio for passionate people

6AM - 9AM: The Morning After - Brekky on PBS

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
12AM	Better By The Pound BETTY & THE TWINKLES	The Not So Sensible Ska Show SKAMANN & LIZ	Flesh Ripping Sonic Torment DAVID REARCE & CHRISTOPH WINKLER	Burning Bitumen KEN LIGHTFOOT	Funk Skool WICKI P	Bionik TECHNO	Break Fluid CLARE HOGAN
2AM	Go You Good Thing CARLOS	Bass Blues & Earth Spirit HELENA ASHTON	Insomnia MILES O'NEIL-JAMES	Something From Here CAROLINE JONES	The Funk Technique JOSEPH & LANU	Irvine Jump TONY IRVINE	Spin Cycle and Grind DISHARA KODLURANKI
4AM	As The World Dies My Record Collection GROSS LARGO	Five Feet High & Rising HELENA ASHTON	Insomnia MILES O'NEIL-JAMES	While The City Sleeps KAREN BROOKES	retro & alternative dance music	Spin Cycle and Grind DISHARA KODLURANKI	Waging DANIEL WILSON
6AM	The Morning After - Brekky on PBS						Rhythm Round Up BIG AL WATTS
9AM	Groovaire JUSTINE JONES	Coolin' By Sound JACOB MARSHALL	Grits n Gravy MARK FREEMAN	The Boite THERESE VIRTUE	Latin Connection SARAH TARTAKOVER	Jazz On Saturday STEVE ROBERTSON	The Gospel Show PETER MILES
11AM	Leisuredome DECLAN KELLY	Serious Fun NEIL STONEMAN	Rude Future DAVID THURISSELL & ANTEDILUVIAN	Big Mob SHON RATNOK	No Money No Honey ADAM WEATHERHEAD	Bitches Brew LEN DAVIS & RUDY JOHNSON	Blue Juice MOHAIR SLIM
12NOON	Highway 49 GLENIN NELSON	Southern Style JAN DALE	Auscultation PHEONA DONOHUE	Muscle Souls PHIL GIONFRIDDO	Shock Treatment KEV LOBOTOMI	Soul Time VINCE, PIERRE & STEPHEN	Dizzy Atmosphere GERRY HOSIER
3PM	Atom Bomb Baby JENNI CROWLEY	Blues Cruise SCREAMIN' STUIE HUGHES	Bone Machine CHRIS IOANNIDIS	Acid Country DAVID HEARD	Headweath SARAH DE BORRE	Chant Down Babylon JESSE F	Global Village ROGER HOLDSWORTH
5PM	City Slang KIM WALVIECH	Rock 'n' Roll Radio SEAN SIMMONS	Sunglasses After Dark PHIL MACDOUGALL	Totally Wired LISA PALERMO	Beat Orgy STEVE CROSS	Stick It In Your Earhole JOHN IDEM	Mystery Train D.J.M.
7PM	The Back Row WALTER BRID & TEAM	Studio 5 Live DAVID PATTERSON & BETH PROUDLEY	No Frills SHIRIN & CLAIRE	Art Rave Today HUGO LESCHNY	Fiesta Jazz SAUL ZAMARCE	Shake, Rattle & Roll MARK HETLUB	Mat Shop Hop PETER MERRITT
8PM	The Pearls KENNY WEBB	Africa #1 STANI GOMA & MIRIAM ABUD	Red Stink Of Metal JEFF RULE	Planetary Chaos SYSTA BB	Blues Avalanche KAYE FROST	The Formula PEGASUS, REASON & EX	Hybrid ANDREW HULLO
10PM	Low Grooves BEN LICHT	Screaming Symphony PETER & GARY	Something Else ROHAN PARKES	Twisted Beats ANDREW HAIG	C.A.T. DOMINIC HOGAN	Gravity ALASTAIR WYVAN	Soda Sessions YOT RUDY

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 Visit the PBS WEBSITE for us LIVE ON LINE - www.pbsfm.org.au

PBS Programme Guide
 National Film & Sound Archive, early 2000s

away from. These shifts laid the foundations for community radio stations to grow their membership bases right through to today.

What have you enjoyed most about working on the Radio 100 project?

It's been great to discover gems in the collection. Being so vast, it's hard to know what the NFSA has sometimes, but having the chance to do a deep dive into what great radio items exist in the collection was a wonderful opportunity. It was also great to work with a team of people who are so passionate and dedicated to the collection. The chance to work together and mould what we have into this great exhibition was so much fun and I feel lucky to be involved. Coming from my background at PBS, it felt like such a unique opportunity to combine both of these aspects into one.

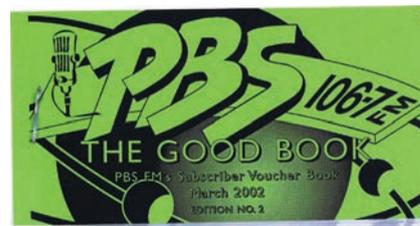
The other chapters in the exhibition are New Waves which look at the early years between 1923 and 1935, Golden Days

which covers the 1920s to the 1960s, Youthquake which covers the 1950s to the 1980s and Let's Get Digital which covers the 1990s to now.

You can see the NFSA's Radio 100 exhibition, as well as listen to the NFSA's first ever podcast series, *Who Listens To The Radio* at nfsa.gov.au/collection/curated/radio-100 ■

Crispi presents *Radio City* from 1pm-3pm every Thursday afternoon on PBS.

PBS Publicity Kit
National Film & Sound Archive, early 2000s



ANAM ORCHESTRA WITH ERKKI LASONPALO

Experience a Symphony of Nature with the ANAM Orchestra, led by the brilliant Finnish conductor Erkki Lasonpalo.

From the shimmering brilliance of Jean Sibelius' *En Saga* to Lotta Wennäkoski's colourful contemporary work *Verdigris*, complimented perfectly with Amy Beach's monumental 1894 *Gaelic Symphony*, indulge in this symphonic brilliance only on Saturday 1 June.

The Australian National Academy of Music (ANAM) is an international, dynamic and outward-facing cultural institution, training and performance company, with a demonstrated commitment to engaging with its communities. It is internationally renowned as the only purely classical music performance training academy in Australia, and one of the few in the world.

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25-28 JULY

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YARRA'S ICONIC WINTER FESTIVAL IS BACK
FOR ITS 11TH YEAR CELEBRATING VENUES,
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PROGRAM ANNOUNCED IN MAY

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MONDAY

6AM: The Breakfast Spread (A MUSICAL ALTERNATIVE)

A mix of PBS regulars, special guests & some of Australia's leading musicians. Tune in every morning to hear an eclectic selection of styles, sounds, & genres to keep you company as you stumble out of bed, head off to work, or arrive home after the night shift.
Milo Eastwood

9AM: Deep Space (DEEP GLOBAL SOUNDS)

Traversing the globe to discover rare grooves, exotic beats, deep rhythms & curious melodies from the past, present & future. Expect to hear the unheard, the rare, the neglected, the forgotten & the classic.
Lloyd Briggs

11AM: Black Wax (GROOVIN' JAZZ)

Jazz & funk with jazz influence, & spacier stuff that has psychedelic, avant-garde or science fiction influences.
Adam Rudegeair

1PM: Come Together (SONGS OF CHANGE)

Humans do amazing things & music is one of the greatest things we create. Come Together means the power of many hands & many thoughts. Bringing the unknown world of music & your favourite tunes; the songs that changed the world & change our lives.
Ajak Kwai

3PM: Homebrew (LOCAL & INDEPENDENT)

Genre hopping through Aussie rock, post punk, funk, jazz, soul & the in-betweens. Plus interviews & gig guide.
Brooke Kimberley

5PM: Headhunters (GLOBAL & BEYOND)

Global sounds, local electronica, r'n'b, nu-soul, alt pop & things that fall in between. The search is for music that might not like to belong to a particular category & artists who prefer to deviate from the path.
Elle Young

7PM: Tiger Beats Elephant Grooves (SUBCONTINENTAL SOUNDS)

South Asian hybrids of hip hop, pop, rock & electronic, music of the various film industries in India, be it Bollywood, Tollywood, or Kollywood, & the music of the South Asian diaspora. Beat-driven & groove-based South Asian action.
Pradip Sarkar

8PM: Hippopotamus rex (HIP HOP)

Hip hop from around the globe. The finest selection of local & international hip hop featuring regular interviews with DJs, MCs & graffiti artists.
Ronan

10PM: The Blend (ELECTRONICA)

Hip hop, beats, bass, dubstep, garage, grime, dancehall, drum 'n' bass, jungle, footwork, downtempo & experimental electronica, plus the odd bit of house & techno.
Campbell & Emelyne

12AM: Ear of the Behearer (FREE JAZZ)

Improvised music, free jazz, psychedelia & noise.
Paul Kidney

2AM: Got the Blues (BLUES)

A wide variety of music from Chicago's finest, bands that were heavily influenced by the blues such as The Rolling Stones, Eric Clapton, John Mayall, plus country blues guitarists, jazz, soul & a selection of lesser-known artists.
Andy Merkel

OR

2AM: Transfigurations (ROOTS & ROCK)

Mapping out the roots of rock 'n' roll following the twists, turns, incarnations, morphings & current resting places, epitomising how modern music can be connected back to its roots.
Lucas Packett

TUESDAY

6AM: The Breakfast Spread (A MUSICAL ALTERNATIVE)

Milo Eastwood

9AM: Mystic Brew (JAZZ & ELECTRONICA)

A melting pot of soul, jazz, electronica, hip hop & everything in-between from all around the world without barriers or borders, joining the dots between the past, present & future.
Mike Gurrieri

11AM: Boogie Beat Suite (HIP HOP & BOOGIE)

News, tunes, & interviews, sharing local discoveries & bringing the underground to your airwaves. Expect golden-era hip hop, street-level jams, an exploration of where this music came from & how it's influenced the here & now.
MzRizk

1PM: Southern Style (BLUEGRASS & OLD-TIME)

The emphasis is on bluegrass music - traditional & contemporary - & exploration of its roots & influences through old-time American music & some acoustic blues, cajun & western swing. The banjo & fiddle are often featured as are interviews with some of the genre's leading exponents.
Jan Dale

3PM: Underground Love (UNDERGROUND & DIY)

Putting an ear to the vast amount of underground music from various pockets of the world, from punk & garage to house & techno. Tracing the connections between fans, labels, venues & artists to tell stories of the little heard scenes that are the beating hearts of our music communities.
Jordan Oakley

5PM: Firewater (ROCK & RHYME)

Firewater; a journey of rock & other adventures. Chugging swamp styles, thumping rock, upbeat power-punk, righteous hip hop, rhythmic beats, rockabilly influences, dirty alt-country & low-down sounds. Expect a whole lot of rock 'n' roll.
Claire Stuchbery

7PM: Good Company (GLOBAL GOODNESS)

Aiming to be the best of company, to soundtrack wherever you might find yourself. Expect a lot of global influence but also rare gems & obscurities varying from fun & dancey, to smooth & jazzy.
Claire Dickson

8PM: Pojama People (PROG & STONER ROCK)

Presenting all that is good about prog rock, space rock, post rock, desert rock, stoner rock... with some leftfield '70s rock thrown in. Longer tracks & live cuts always get preference.
Chris Pearson

10PM: Burning Bitumen (HARDENED METAL)

Less chatter, more splatter!
Kene Lightfoot

12AM: Tyrannocoreus (HARDCORE & METAL)

Hardcore & its many sub genres: metal, deathcore, grindcore, punk, djent & more. Looking back at the history of how scenes originated, groups that influenced the modern metalcore/hardcore genres, discography deep dives, interviews & new releases.
Ryan Evans

2AM: The Modernist (MODERN CLASSICAL)

Playing all that is modern, or was once considered modern, in classical, jazz, ambient & the performing arts.
Cas Castle

OR

2AM: TBC

Stay tuned for new program announcements coming soon via pbsfm.org.au/guide

WEDNESDAY

6AM: The Breakfast Spread (A MUSICAL ALTERNATIVE)

8AM: Annika Priest brings you the best of the arts in 'State of the Art'.
Milo Eastwood

9AM: Roots of Rhythm (BLUES & ROOTS)

A diverse mix of blues, roots & jazz, classic & contemporary, with an emphasis on Australian new releases. Including local & international interviews, live to air & a weekly gig guide.
Helen Jennings OAM

11AM: Malt Shop Hop (DOO WOP)

Vintage & original pressings of r&b vocal groups & doo wop of the '40s, '50s & early '60s. Jump, jubilee & jive music from the '30s & '40s, plus gospel & a cappella.
Mr. Doo Wop

1PM: Jumpin' the Blues (BLUES & RHYTHM)

Exploring west coast blues, jump blues, Texas blues, Chicago blues, New Orleans & Delta blues, gospel, zydeco, swamp blues & local blues with the occasional interview & information on festivals, local events & touring acts.
Tom Sianidis

3PM: Soul Time (CLASSIC SOUL)

On air since September 1984, Soul Time is the longest running soul show in the world. Playing a mixture of northern soul, Motown & related styles from the '60s to the modern day, & original r&b, southern grooves, funk & a weekly gig guide.
Vince Peach

5PM: The Afterglow Radio Show (UPBEAT SOUNDS)

Playing soul, r'n'b, funk, disco, electro, jazzy sounds & at times touching on some upbeat rock 'n' roll, indie & hip hop. Covering the best new tunes from Australia & across the globe, while revisiting some of the all-time classics sounds. Committed to making you feel good inside.
Lyndelle Wilkinson

7PM: Stardust (SHIMMERY SOUNDS)

An hour of house, Latin & disco flavours to help day turn into night.
Ella Stoeckli

8PM: Bleeding Black Hearts Revue (DARK GOTHY GROOVES)

Featuring darkwave, goth rock, synthpop, EBM/industrial & post punk from the '70s through 'til now from all around the world. For fans of the dark & moody & those who like it groovy.
Kristen Solury

10PM: Club it to Death (AUS/NZ PUNK & INDIE)

All Aus & NZ based music; a varied array of styles & sounds which loosely fall under a rock or pop field. You will hear new releases, as well as past favourites & obscurities. Presenting those who are unique, bold, fearless, reckless, un-chic, insulated, fun, vile, challenging, resilient, sour, weird, romantic & so on.
Peter Bramley

12AM: Synthesize Me (PROTO-ELECTRONICA)

A climate of noise, fluid electronica, jarring new wave, displaced synth punk & pop obscurities. Creating & contextualising ambient soundscapes, exposes the hypnotic & the slightly chaotic. Feeding from warm tropical sounds through to the dissonant & dark minimalistic.
Bridget & Henry

2AM: TNT (HEAVY ROCK & METAL)

Shining a light on the best hard rock & metal from all corners of the globe, spinning classics from the past & putting the spotlight on present & future stars in the metal world.
Tomarch & Takla

OR

2AM: TBC

Stay tuned for new program announcements coming soon via pbsfm.org.au/guide

THURSDAY

6AM: The Breakfast Spread (A MUSICAL ALTERNATIVE)

8AM: Guest musicians play 'Musical Chairs', sharing the tracks that have inspired them.
Milo Eastwood

9AM: What the Folk! (GLOBAL FOLK)

This is folk music for people who didn't know they liked folk music. Celtic, North American, Latin, African, European & Australian folk.
Susi Lanagan

11AM: Eternal Rhythm (SPIRITUAL JAZZ)

Exploring the deeper side of jazz from both past & present & from all around the world. From spiritual to free, Afrocentric to Oriental, odd rarities & modern sounds. A musical journey that inspires to broaden the knowledge of the many directions that jazz can take.
Shio

1PM: Radio City (ROCK & ROOTS)

Focusing on music old & new, local, national & international, but with the art of the song at its heart, plus regular interviews.
Crispi

3PM: Swinging Doors (AUTHENTIC COUNTRY)

An intimate environment for lovers of authentic, honest country music without the trappings of the modern stadium-fuelled variety. Expect a blend of classic country, honky-tonk, alt-country, Americana, outlaw, rockabilly, bluegrass & roots rock. A heavy focus on new releases & modern singer-songwriters.
Ernie

5PM: Fang It! (ROCK 'N' ROLL)

Outlaw rock 'n' roll - the getaway car mixtape from The Cramps to The Chemical Brothers.
Ruari Currin

7PM: Junkyard (ARTIST SPECIALS)

The hour is dedicated to a particular artist, release or genre, detailing their musical history & playing selected tracks from their releases. With a keen interest in underground music & subculture.
Michael Mulholland



106.7FM

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY
6 AM	The Breakfast Spread A MUSICAL ALTERNATIVE Milo Eastwood			
9 AM	Deeep Space DEEP GLOBAL SOUNDS Lloyd Briggs	Mystic Brew JAZZ & ELECTRONICA Mike Gurrieri	Roots Of Rhythm BLUES & ROOTS Helen Jennings OAM	W
11 AM	Black Wax GROOVIN' JAZZ Adam Rudegear	Boogie Beat Suite HIP HOP & BOOGIE MzRizk	Malt Shop Hop DOO WOP Mr. Doo Wop	Et
1 PM	Come Together SONGS OF CHANGE Ajak Kwai	Southern Style BLUEGRASS & OLD-TIME Jan Dale	Jumpin' The Blues BLUES & RHYTHM Tom Sianidis	
3 PM	Homebrew LOCAL & INDEPENDENT Brooke Kymberley	Underground Love UNDERGROUND & DIY Jordan Oakley	Soul Time CLASSIC SOUL Vince Peach	Sw A
5 PM	Headhunters GLOBAL & BEYOND Elle Young	Firewater ROCK & RHYME Claire Stuchbery	The Afterglow Radio Show UPBEAT SOUNDS Lyndelle Wilkinson	
7 PM	Tiger Beats Elephant Grooves SUBCONTINENTAL SOUNDS Pradip Sarkar	Good Company GLOBAL GOODNESS Claire Dickson	Stardust SHIMMERY SOUNDS Ella Stoeckli	Mic
8 PM	Hippopotamus rex HIP HOP Ronan Hamill	Pojama People PROG & STONER ROCK Chris Pearson	Bleeding Black Hearts Revue DARK GOTHY GROOVES Kristen Solury	Sungl Pl
10 PM	The Blend ELECTRONICA Campbell & Emelyne	Burning Bitumen HARDENED METAL Kene Lightfoot	Club It To Death AUS/NZ PUNK & INDIE Peter Bramley	Screa P
12 AM	Ear Of The Behearer FREE JAZZ Paul Kidney	Tyrannocoreus HARDCORE & METAL Ryan Evans	Synthesize Me PROTO-ELECTRONICA Bridget & Henry	Throu
2 AM	Got The Blues BLUES Andy Merkel	The Modernist MODERN CLASSICAL Richard 'Cas' Castle	TNT HEAVY ROCK & METAL Tomarch & Takla	Au Jc
	Transfigurations ROOTS & ROCK Lucas Packett	TBC Stay tuned for new program announcements coming soon via pbsfm.org.au/guide	TBC Stay tuned for new program announcements coming soon via pbsfm.org.au/guide	A Be

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Program Guide

HURSDAY	FRIDAY	SATURDAY	SUNDAY
		5ft High & Rising ALT. COUNTRY Myles O'Neil Shaw	Lights, Camera, Action FILM & TV SOUNDS Lucy French & Julie Enzerink
What The Folk! GLOBAL FOLK Susi Lanagan	Ports Of Paradise EXOTICA & JAZZ Palmtree Paddy	Jazz On Saturday JAZZ Andrew Young	The Gospel Show GOSPEL Peter Miles
Eternal Rhythm SPIRITUAL JAZZ Shio	Riddim Yard ROOTS, DUB & ROCKSTEADY Rick Howe	Fiesta Jazz LATIN JAZZ Saúl Zavarce	Blue Juice Radio Show BLUES & SKA Mohair Slim, Jim Dandy & Friends
Radio City ROCK & ROOTS Crispi	Tomorrowland CONTEMPORARY ELECTRONICA Edd Fisher	Switched On KALEIDOSCOPIIC & OBSCURE Emma Peel	The Juke Joint BLUES Matt Frederick
Ringin' Doors AUTHENTIC COUNTRY Ernie	The Breakdown FUNK & SOUL DJ Manchild	Boss Action FUNK & SOUL Miss Goldie	Flight 1067 To Africa AFRICAN MUSIC Stani Goma
Fang It! ROCK 'N' ROLL Ruari Currin	Stone Love STRANGE & LUXURIOUS Richie 1250	Babylon Burning REGGAE & DANCEHALL Jesse I	Global Village GLOBAL ACOUSTIC Roger Holdsworth
Junkyard ARTIST SPECIALS Shael Mulholland	Twistin' Fever R&B & TRASH Matt McFetridge	Subway Sounds SONGS OF POWER Suzi Hutchings	Soak POST-MINIMAL & ALT-FOLK Hannah McKittrick
Classes After Dark PUNK & GARAGE Phil MacDougall	Passing Notes LEFTFIELD DANCE Penny	Fresh Produce HIP HOP Cosi & WallaC	Dizzy Atmosphere JAZZ & IMPROV Gerry Koster
Crushing 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
High The Collapse EXTREME METAL Mitch	Android Discotheque BEATS & BLEEPS Tull	B.P.M. BEATS / BREAKS / MIXES PBS DJs & Guests	Dounya MIDDLE EASTERN DISCO DJ Matab
Radio Vitamins FUNK & DISCO Donny Alexander	IrvineJUMP! RETRO BEATS Tony Irvine	New Noise VARIOUS PRESENTERS	Yellow Brick Road INDIE & UNDERGROUND Henry Osborne
Always Open VAPORWAVE Benjamin Chesler			Dry Run EXPERIMENTAL AMBIENCE Scarlett Cunningham

PHONE 03 8415 1067 TEXT 0400 03 1067

8PM: Sunglasses After Dark (PUNK & GARAGE)

Exposing listeners to new music since 1980. Hardcore, industrial & garage punk & Australian independent, plus demos & interviews. Focused on alternative music from 1976 to the music of today.
Phil MacDougall

10PM: Screaming Symphony (PROGRESSIVE METAL)

Over 20 years of presenting progressive & power metal, including neo-classical, gothic, epic/symphonic, new wave British heavy metal, folk, melodic & speed metal.
Peter & Gary

12AM: Through the Collapse (EXTREME METAL)

A journey through the vast world of extreme metal, covering everything from black metal to sludge & grind, with occasional lighter things to balance things out. Expect a large focus on atmospheric music & some of the more experimental & unique bands going around. Always with a focus on local music.
Mitch

2AM: Audio Vitamins (FUNK & DISCO)

Your fortnightly late-night excursion into all forms of past & present electronica, street soul, Afrobeat, dub & ambient soundscapes. A four hour journey loaded with funk-fuelled freakouts, holy grail disco jams, Balearic heaters, deep house chuggers & downtempo delights.
Jonny Alexander

OR

2AM: Always Open (VAPORWAVE)

Welcome to the vaporwave music store that's open all night long. Over the course of your shopping period, you may hear groovy future funk, spacious mallsoft, glitchy signalwaves & more niche subgenres fished from the depths of the internet.
Benjamin Chesler

FRIDAY

6AM: The Breakfast Spread (A MUSICAL ALTERNATIVE)

We get the party started early with fun tunes to get you ready for the weekend. Plus mixes from special guest DJs.
Milo Eastwood

9AM: Ports of Paradise (EXOTICA & JAZZ)

A mid-century melting pot of sophisticated sounds from the golden age of exotica, including Latin rhythms, early calypso, cocktail lounge, stereophonic showpieces, space-age symphonies & tropical island swing.
Palmtree Paddy

11AM: Riddim Yard (ROOTS, DUB & ROCKSTEADY)

The home of foundation Jamaican music. A bass heavy journey from the tenement yards of Kingston to the sound systems of the UK. Rare & timeless vinyl is flipped & sent through the echo chambers of dub in a traditional salute to reggae purists.
Rick Howe

1PM: Tomorrowland (CONTEMPORARY ELECTRONIC)

A weekly journey into the evolution of groove. The search for rhythm leads from the classic genres of soul, jazz, funk & disco joining the dots to their contemporary counterparts of future beats, hip hop, boogie & house.
Edd Fisher

3PM: The Breakdown (FUNK & SOUL)

Funk everything. A journey from dusty '70s soul 45s to heavy Nigerian Afro-funk; from fiery Colombian salsa to the bounce of old-school hip hop; from the deep disco 12"s of underground NYC to the colour & fun of Bollywood funk.
DJ Manchild

5PM: Stone Love (STRANGE & LUXURIOUS)

Soul, r&b, garage, rockabilly & various other kinds of "oldies" from the 45s era as well as disco, reggae, hip hop, old '90s jungle, jazz, hard rock & more.
Richie 1250

7PM: Twistin' Fever (R&B & TRASH)

The wildest in r&b, rockabilly, doo wop, sleazy shakers & whatever other oddball records come across in travels. Vintage 45s from the early '50s through to the mid '60s while not neglecting the modern marvels from our own backyard & from around the world.
Matt McFetridge

8PM: Passing Notes (LEFTFIELD DANCE & ELECTRONIC)

A rich & dynamic reflection of the local underground electronic music scene. Joined by burgeoning local talents as well as international guests at the forefront of their craft. Expect inspiring guest mixes, live sets & interviews from selectors near & far.
Penny

10PM: Afro Turn Up (AFROBEATS & AFRO HOUSE)

If you ever wondered what it would be like to go clubbing in Lagos or kick back at a braai (BBQ) in Cape Town, then tune in to Afro Turn Up. Featuring the best in contemporary African music from the early '90s to present day with special guest interviews.
Kix

12AM: Android Discotheque (BEATS & BLEEP)

A sonic journey through the future/past of electronic music, celebrating analogue & digital experiments that fill dancefloors, excite the mind & make us smile.
Tull

2AM: IrvineJUMP! (RETRO BEATS)

Promoting retro & alternative dance music from the last thirty years. A source of information, bad taste music & lots of '80s & '90s beats.
Tony Irvine

SATURDAY

6AM: 5ft High & Rising (ALT COUNTRY)

Approaching country music from an alternative music background. Real country music is rebellion against mainstream music & ideas - that's the link between traditional & alt-country music.
Myles O'Neil-Shaw

9AM: Jazz on Saturday (JAZZ)

Presenting the best in jazz for over 30 years, from the early days of jazz in New Orleans through Chicago to Kansas City, New York, the west coast & beyond. Be bop, hard bop, post bop, Latin rhythms & new Australian & international releases.
Andrew Young

11AM: Fiesta Jazz (LATIN JAZZ)

Latin jazz from traditional, instrumental & vocal Afro-Caribbean, Spanish & Brazilian jazz, Latin-influenced fusion played by non-Latin musicians, along with fusions of jazz & Latin American folk rhythms.
Saúl Zavarce

1PM: Switched On (KALEIDOSCOPIC & OBSCURE)

Spanning the 1960s until now & digging deep around the globe. Dusting off forgotten records & weaving them together to create soundscapes that range from mellow & sublime to raucous & fever pitched.
Emma Peel

3PM: Boss Action (FUNK & SOUL)

Journey across America through the '60s & '70s spinning soul 45s pressed on small local labels, often exploring Black pride, women's liberation & social change.
Miss Goldie

5PM: Babylon Burning (REGGAE & DANCE HALL)

Jamaican reggae music - the first hour concentrates on classic reggae (from the rocksteady of late '60s Jamaica, through the roots & rockers of the '70s, to the foundation dancehall sounds of the early '80s), while the second hour focuses on new release reggae & conscious dancehall.
Jesse I

7PM: Subway Sounds (SONGS OF POWER)

Hip sounds of the underground. Journeying through activist & socially conscious hip hop, neo-soul, jazz, reggae & dub with some electronica thrown in for good measure. Sharing First Nations music & interviews, exploring an eclectic array of local & global music that speaks to protest, social change & empowerment.
Suzi Hutchings

8PM: Fresh Produce (HIP HOP)

Keep you groovin' while at the same time opening your mind to the lyrics & flow of some of the amazing modern day poets from around the world.
Cosi & WallaC

10PM: Electric Sunset (ELECTRONIC ODYSSEYS)

From old school to new, the most exquisite electronic, synth-based sounds from all eras of dance music. Getting you on your feet for the night ahead or laid back & into the groove. Expect anything from disco to dubstep, house to hip hop & electro to breakbeat.
DJ Ides

12AM: B.P.M (BEATS/BREAKS/MIXES)

The very best of PBS electro DJs & special guests delivering a weekly mix of contemporary dance music, IDM, beats, breaks & mixes. B.P.M. will provide the bedrock beats to make sure the weekend keeps on kicking into the wee small hours of Sunday.
PBS DJs & Guests

2AM: New Noise

New Noise is where new PBS presenters gain experience & try out their programming ideas.
Various Presenters

SUNDAY

6AM: Lights, Camera, Action (FILM & TV SOUNDS)

From the latest to the retrospective, hear the best in music from Australian & overseas cinema & television, including your favourite film scores & music tracks. There's news, reviews, interviews & banter.
Lucy French & Julie Enzerink

9AM: The Gospel Show (GOSPEL)

Listen in to power-packed, soul-stirring, sweet as honey, get your spirit soaring music. Come & dip your soul in the cool refreshing waters of music from the golden age of gospel music.
Peter Miles

11AM: Blue Juice Radio Show (BLUES & SKA)

Serving up two hours of historic African-American & Afro-Caribbean sounds.
Mohair Slim, Jim Dandy & Friends

1PM: The Juke Joint (BLUES)

The very best in new & classic blues.
Matt Frederick

3PM: Flight 1067 to Africa (AFRICAN MUSIC)

A musical journey into the world of traditional & contemporary African music. The music is timeless.
Stani Goma

5PM: Global Village (GLOBAL ACOUSTIC)

Acoustic-based music from around the world - more likely to be anchored in traditions, but usually pushing the bounds & seeking new collaborations & interpretations.
Roger Holdsworth

7PM: Soak (POST-MINIMAL & ALT-FOLK)

Celebrating music that is informed by the overlaps between post-minimalism, folk, ambient & modern alternative. Music that is wintry, intimate, textural & spacious is revered on this show, as we dive into songs that are immersive & engulf us completely.
Hannah McKittrick

8PM: Dizzy Atmosphere (JAZZ & IMPROV)

Focus on contemporary jazz & creative improvised music from Australia & around the world, with recordings by both established & emerging artists. Also exploring cross-genre & cross-cultural collaborations & includes re-issues of influential recordings, & releases of archival discoveries.
Gerry Koster

10PM: The Sound Barrier (AVANT-GARDE)

All about showcasing & celebrating new music - music of the avant-garde, art music, music that breaks barriers & music that makes you question & explore.
Ian Parsonis

12AM: Dounya (MIDDLE EASTERN DISCO)

Meaning 'world' in Arabic, Dounya shines a light on music from the Middle East and beyond. Bringing together feel-good genres and grooves from all over the globe, including Arabic disco, Turkish funk, gnawa, Afro fusion, tribal, rai, mediterranean rhythms & more.
DJ Matab

2AM: Yellow Brick Road (INDIE & UNDERGROUND)

Connecting the dots between the familiar & the unknown, offering flavours for all tastes. From lush soundscapes to crushing riffs, hard hitting beats to earthy tones, nothing is off the table. Come on a journey & discover the parallels between seemingly conflicting sounds.
Henry Osborne

OR

2AM: Dry Run (EXPERIMENTAL AMBIENCE)

Menagerie of ambient tones, drones & arpeggios. Tune in and let the sounds of industrial soundscapes, textural minimalism, found sounds, extended organs & left-field electronica submerge you.
Scarlett Cunningham

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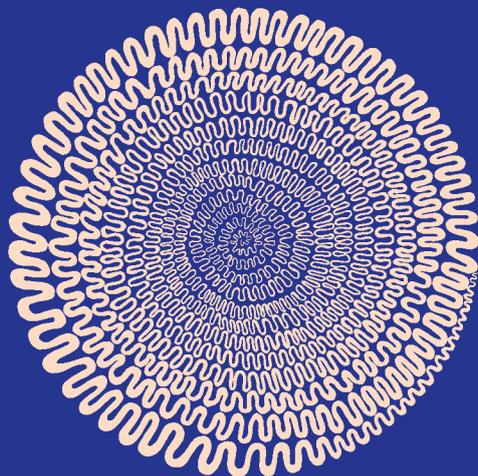
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Helen Jennings broadcasting in Studio 2 at PBS. Photo by Kurt Eckardt



Scarlett Cunningham in the PBS green room. Photo by Isobel Buckley

The Past, Present and Future of PBS with Helen Jennings and Scarlett Cunningham

PBS has been going strong for over 40 years and continues to play an essential part in Melbourne's music landscape. From backyard meetings, to the first official station in St. Kilda, to our home in Collingwood Yards, the PBS community and program grid has covered a great deal of ground.

We had the pleasure of hearing from Helen Jennings OAM from long running PBS program *Roots of Rhythm*, as well as one of our newest presenters, Scarlett Cunningham from *Dry Run*, about their involvement with our treasured station.

When did you first start volunteering at PBS and how did you get involved?

Helen Jennings:

I was working in the music industry, working for Festival Records, then Warners, which led to setting up my promotions/publicity/artist management company, which ran until 2000. It was a natural fit, given my record collection and knowledge.

I joined PBS as a subscriber (as it was called then), in 1984 and immediately became a volunteer. I was very active, helping out with fundraisers including the annual Radiothon (now known as Radio Festival). PBS had recently moved into its new premises just up the road from the

previous first floor backroom at the Prince of Wales Hotel, to 171 Fitzroy Street, St. Kilda. The offices and studio were literally being built around us, using materials mainly donated by passionate volunteers. There was only one on-air studio initially, then eventually another for pre-records and production.

Scarlett Cunningham:

I started volunteering as soon as I completed the PBS Announcer Course last June. I began to announce for *Insomnia* and *New Noise* programs, along with volunteering at PBS events. I've found getting involved with the community to be incredibly rewarding. During the last PBS Open Day for example, I showed a few young kids (donning head-to-toe PBS merch) how the console worked and got to see the cutest reaction of awe!

The one constant that was there at the beginning and remains stronger than ever is the passion and spirit of such a diverse group of like-minded people.



When did you first go on air?

SC: Last year in June I finished the announcer course, a course which (in many ways) altered the trajectory of my life and furthered my acute fixation with community radio. A few weeks later I got asked if I'd like to go on air to fill in for an *Insomnia* show to which I was unbelievably stoked. Looking up to the radio sensibilities of shows such as *Spaces Within Space* and *Synthesize Me*, I felt as though I had massive shoes to fill, but once I got into the studio and met everyone I felt totally at ease. Apart from the initial elation of going to air, the best part about my first fill-in was being introduced to the community at PBS.

HJ: Melbourne musician, Kaz Dalla Rosa was presenting *Women in Blues* on a Wednesday from 8pm-9.30pm. Up until November 1987, PBS programs were 90 minutes broadcasting on 107.7FM. When PBS went 24/7, programs increased to two hour sessions, and moved to broadcast on 106.7FM. Mid-year, Kaz asked me to co-present, which I was more than happy to do for the remainder of the year. The Program Committee asked if I would like to present my own show, and *Roots of Rhythm* first went to air on Wednesday 1 February 1987, 3.30pm-5pm, later that year changing to 3pm-5pm. *Roots of Rhythm* is still on Wednesdays, now from 9am-11am.

What are the ways you've seen PBS evolve since you first got involved?

HJ: Infrastructure and technology would be the most obvious. I still get a sense of achievement and pride when entering the

PBS studios at Collingwood Yards each Wednesday, as to how far we have come. A few highlights for me were when we secured the transmitter site at Mt Dandenong, commencing to broadcast 24/7 on 106.7FM. The first International Women's Day celebration on PBS was March 1988, with the first all-female identifying broadcast in 1990, which still happens to this day. At PBS' core, we support underrepresented musicians, and live music is an integral part of that. The inaugural Live Music Week went to air in April 1988 and continues now with February's Drive Live. The much-loved Studio 5 Live goes from strength to strength, having first broadcast in 2002. The first simultaneous broadcast over the internet was on the 1997 Radiothon, which led to our first international members. The launch of PBS' and eight other community radio digital services took place in April 2011 with a joint simulcast from Federation Square.

What have you noticed with programming/grid changes over the years?

SC: Being one of the newest announcers at the station it feels a bit premature to comment on this. In saying that, the stations drive towards constant evolution and progression is obvious. The open invite for both members and volunteers to contribute to the station's development is awesome, along with the intent to make the program grid as inclusive and representative of Melbourne's music scene being at the forefront.

HJ: Programming has changed considerably over the years. The most notable was the introduction of *The Breakfast Spread* in 2006, originally with two presenters. The Monday to Friday daytime shows have more of a roots feel. In contrast, *Roots of Rhythm* preceded Phil McDougall's *Sunglasses After Dark* for a few years in the 1990s and followed David Thrussell's electronic show *Rude Mechanical*. I always enjoyed discussing music with both announcers; that has always been the culture of PBS. The one constant that was there at the beginning and remains stronger than ever is the passion and spirit of such a diverse group of like-minded people.

Have you seen your show change over time and what do you hope to achieve with your show in the future?

HJ: The original publicity blurb for *Roots of Rhythm* included 'jazz, blues and roots'. Currently it is 'blues and roots'. The content has changed massively with digital downloads coming from all round the world. The emphasis has always been to support local artists, with lots of interviews and live-to-air. I've been lucky enough to meet and interview many amazing musicians, thanks in part to the growing connection with musicians and listeners around Australia and the world that arrived with the internet. The growth of PBS and community radio is driven by passionate volunteers whose infectious love of music has developed a much wider listener base. It's this passion that drives myself and my fellow announcers to broadcast week after week, year after year. I'm very proud to be part of such a strong community.

SC: My main endeavour at the moment is trying to unearth more local music, acts that are really pushing boundaries in terms of experimental sound-making. In tandem with this, interviewing artists and creating a more rich informative aspect to the program is definitely an aim. Overall though, I hope to create a program which can be listened to fairly seamlessly, intertwined with information regarding local and underground artists. My initiative is not only to showcase musical innovation but also to highlight the narratives and praxis behind these sounds. ■

Helen Jennings presents *Roots of Rhythm* every Wednesday morning from 9am-11am, and Scarlett Cunningham presents *Dry Run* every Monday morning from 2am-6am on PBS.



The open invite for both members and volunteers to contribute to the station's development is awesome, along with the intent to make the program grid as inclusive and representative of Melbourne's music scene being at the forefront.

The Then & Now of Aussie Pub Rock

Written by Fred Carlyle

If there's one thing that screams Melbourne more than expensive pies at the MCG, it's rocking up to your favourite pub's band room to see a local act rock it out on a cramped stage. So, come with me and let's explore Australia's prized pub rock circuit, what it's about and what's to come.

Let me set up a familiar scene for you; your mate's invited you out to a gig that's showcasing three local bands you've never heard of in your life. Your mate claims they know the opening act's bassist, and that's enough for you to get out of bed and meet them at the beer garden come 7pm. Your night consists of dancing on a sticky carpet as like-minded individuals groove alongside you, trying their best to not tip their pint. As the night continues, you already know that you won't be the only one spending tomorrow morning hungover scrambling to find the name of the band you loved the night before.

To say the least, Australia has a notorious reputation, especially when it comes to the ways in which we like to drink and let loose. Cultural cringe, a term first used by Melbournian journalist A.A. Phillips back in 1950, describes an internalised inferiority complex that causes people to dismiss their own country's culture as inferior to that of other countries. Bogan, a popular and informal slang word commonly used by Australians, is the best way to exemplify

the presence of cultural cringe within our country. This term is commonly used to label individuals who seem to embody the unsavoury social reputation that our country uncontrollably holds.

Bogan is sure to put a picture in your mind, whether that be a beer-bellied dad gripping a VB on his veranda or a mullet-wielding P-plater shouting at the umpire on the telly. Or maybe it provokes an image of a dysfunctional mother-daughter duo sharing cigarettes in the backyard of their suburban home (we love you Kath & Kim). You can easily picture why many amongst our population would cringe at this inherited moniker as it can feel unjustly misrepresentative. However, to lots among us, this characterisation is confidently embraced and best encapsulated through the DIY charm and raucous nature of Aussie pub rock. If you strip the negatives away and take a closer look, this bushwhacking identity of ours has some admirable values set within the foundations. It displays a value of being care-free, true to yourself, humorously sincere and a confidence that unshackles you from draining societal conventions.

It wasn't until the 1970s when Aussie pub rock first became a thing. If you're wondering why this scene didn't happen any sooner, I've got a simple answer for you: pub rock didn't exist because we couldn't rock at pubs. Due to restrictive state alcohol licensing laws at the time, access to the potent

combination of booze and music were heavily limited. Due to these barriers being in place, your best chance of catching local live music was seeing performances at non-licensed locations such as town halls and churches. Unfortunately, these gigs weren't really a source for having a big night out and letting loose as these venues would be for all-ages events that came equipped with adult supervision and strict limitations on alcohol.

Alongside the lack of opportunities for young adults to see a gig with a beer in hand, it wasn't until 1977 that Australia's legal age of majority was reduced from 21 to 18. Also, to top all this off, laws in place prohibited women from entering a majority of public bars until a repeal in 1966. Not only did the 1970s see an explosive increase in live-gig action for Australia, it also had the perfect audience for this contemporary scene as these law changes coincided with the 'baby boomer' generation's entrance into adulthood. One of the reasons that pub rock blew up as it did was that it was a win-win situation for everyone involved: venues needed patrons, bands needed an audience, and the youth wanted a drink and a dance.

The debate over whether or not the pub rock scene influenced its associated sound or vice-versa is a sort of chicken-or-the-egg situation as evidence can point you both



Amy Taylor from Amyl and the Sniffers. Photo by Jim Dyson

ways. The idea that the sound influenced the scene can be traced back to its first pioneers. With the new opportunity to play easy access gigs without the shackling of booze censorship, bands with a not so radio-friendly sound finally had a stage for themselves. Journalist Ed Nimmervol credited progressive rock units Blackfeather, Billy Thorpe & the Aztecs and Buffalo as the trailblazers of this first wave of seeds for Australia's heavy rock sound.

Continuing to expand well into the '80s, many Australian acts adjusted their sound to fit the heaviness and grittiness that was cheered on by their audience. Aussie legends including Hunters & Collectors, Divinyls, AC/DC, Do-Ré-Mi, The Angels and Cold Chisel, who began their legacies performing at pubs, were noted to have developed their original sound into something that catered more to the local scene.

We've looked at the then, how about the now? How has Australia's pub rock scene changed in these current times? There's a refreshing diversity to modern pub rock that was absent in the past.

As mentioned before, it wasn't until the 1960s that women were allowed to enter public drinking venues. You can imagine how our watering holes have had a less than savoury reputation and an atmosphere of patriarchal gate-keeping.

Music genres and scenes have a way of paralleling the societal and cultural values of its time (just think of the punk scene during the Margaret Thatcher era in the UK).



Chrissy Amphlett from Divinyls in 1984. Photo by Tony Mott

As the societal values that our countries' people uphold has evolved in the past decades, Australia's modern pub rock scene reflects this as its talent pool has significantly increased in diversity and has overall become more inclusive and inviting as a music scene. A prime example of today's pub rock scene are Melbourne's relentless and confronting punk rock act Amyl and the Sniffers. Fronted by lead singer Amy Taylor, Amyl and the Sniffers assertively embrace the aforementioned bogan culture of ours while also giving a massive middle finger to our country's more conservative societal standards.

Continuing to weaponise the bogan stereotype and strewn throughout the modern scene is an abundance of bands who seize the country's social image by proudly and satirically commenting on Australia's social culture. If you're after some prime examples of what I'm talking about here, I recommend

Not only did the 1970s see an explosive increase in live-gig action for Australia, it also had the perfect audience for this contemporary scene as these law changes coincided with the 'baby boomer' generation's entrance into adulthood.

a listen to tracks like '8am on Chapel Street', 'My Name is Jim' and the unofficial national anthem that is 'Smoko' by The Chats.

So, what comes next?

We looked into the impact and cultural significance that Australian pub rock has on our country, so it's safe to say that this music scene of ours won't be going anywhere anytime soon. Despite its beer drinking and ciggie smoking roots, the modern Aussie pub rock scene is at many times used as a tool to protest against oppressive and conventional topics. If we're lucky, we can hope that the future pub rock scene will continue to showcase the growing progressive values of our nation's people as long as it's performed on a Friday night with a special on parmies. For better or for worse, Australian pub rock proves to be the epitome of this weird but oddly charming nation's identity. ■



Audience at The Juke Joint live at Port Fairy Folk Festival. Photo by Myles O'Neil-Shaw



Damon Smith and Opelousas at The Juke Joint Live at Port Fairy Folk Festival. Photo by Myles O'Neil-Shaw

Revisiting PBS Events over the year

Written by Zoe Monk, PBS' Marketing & Events Coordinator.

From late night dance floors to first light broadcasts - open air rooftops to carpeted band rooms and all the in-betweens. There's not much we love more here at PBS than seeing a crowd full of punters get together over the 106.7 frequency.

It's been a big one for PBS events over the last year. Perhaps you made it down to *Tomorrowland & The Breakdown LIVE* from Runner Up Rooftop Bar, or attended any of the sold out Midnight Driver dance parties. Maybe blues is more your thing, and you made it to the very first Blues Rendezvous. However you do it - it's always a pleasure to meet the people who keep the sounds of PBS radio beaming throughout our city, and beyond.

Of course, a massive thank you! These events are possible through each of your memberships and donations. Allowing PBS greater scope to give back to the venues, musicians, and workers who fuel this musical ecosystem. Keeping those sounds coming tomorrow, and every day after that.

Peep some of the photos to see what else we've been up to, and hit the PBS website (pbsfm.org.au) to keep up to date with all our events coming up!



Rock a Bye Baby with Parsnip. Photo by Kalindy Williams



Owen McKern, Milo Eastwood and DJ JNETT at Thornbury Picture House for The Eighty-Six Festival. Photo by Kurt Eckardt



Mod Con at The All-Ages Afternoon Rock Show. Photo by Kalindy Williams



Montanna on Tomorrowland live at Runner Up Rooftop Bar. Photo by Isobel Buckley



Ernie with Jerikye Williams at Swinging Doors live at Lulie Tavern. Photo by Lucas Packett



Midlife at PBS Drive Live 2024. Photo by Suzanne Phoenix



Milo Eastwood performing at Midnight Driver NYE. Photo by Zoe Monk



Lloyd Briggs with Erica Tuccheri at Deep Space live from Arts Centre Forecourt. Photo by Owen McKern



PBS Open Day. Photo by Suzanne Phoenix



Swinging Doors live at Lulie Tavern. Photo by Lucas Packett



The Breakfast Spread live in Collingwood Yards December 2023. Photo by Mara Williams

The Push

Getting to know our neighbours at Collingwood Yards

Lisa Lorenz as interviewed by Isobel Buckley

Australian youth music organisation The Push has been supporting millions of young people for over three decades, beginning in 1986. Based in Melbourne/Naarm, the registered charity champions youths with opportunities to participate in modern music programs and events. We caught up with Lisa Lorenz, The Push's All-Ages Program Manager for this edition of Waves.



The Push team. Photo by Tanya Volt



Teen Jesus and the Jean Teasers at VIVID Sydney. Photo by Tanya Volt

Lisa Lorenz. Photo by Richard Hunt



King Stingray at the All-Ages Tour. Photo by Tanya Volt



Live at the Bowl. Photo by Ian Laidlaw



Jaguar Jonze at the All-Ages Tour. Photo by Tanya Volt

How did you first become involved with The Push?

I first became involved in 2017 when I was working alongside The Push to deliver a youth program and youth stage for St. Kilda Festival. As part of that program (known as FReeZA), we trained young people to help plan and deliver the stage - booking both emerging and headline artists to play our stage. This was the first large-scale live music event I had ever been a part of, and it really got me interested in the music industry. Fast forward a few years of working on this, and other festivals and events. When the role of All-Ages Program Manager came up at The Push in late 2020, I was in Thailand at the time, living at an elephant sanctuary. Since everyone at The Push was working remotely, I was able to apply for and was successful in getting the role. With the four hour time difference, I had three months of very early mornings, but during our team calls my new co-workers were able to see the elephants in the background, so it was a really fun way to start in a new team. I've now been at The Push for over three years and loving it. It is both incredibly rewarding work, and quite a bit of fun as well.

What does a typical day as the All-Ages Program Manager look like for you?

A typical day in my role rarely looks the same. In addition to the fun admin or events, I am usually working on five to six programs and events at a time. I get to book artists like Thelma Plum, Cub Sport and Teenage Dads for all-ages gigs, program industry legends like Angie McMahon and Joelistics for Masterclasses and, of course, run programs for young people, teaching them the skills to be able to deliver live events themselves. I also support 82 teams throughout the state

When the role of All-Ages Program Manager came up at The Push in late 2020, I was in Thailand at the time, living at an elephant sanctuary.

to do similar work across Victoria. We are a small (eight person) mighty team at The Push, so we are always busy and always up to something fun. Since we work in Collingwood Yards, my typical day involves eating a panini from Stefanino Panino as well.

Where was The Push previously located, and how have you and the organisation found the move to Collingwood Yards?

Brunswick. Since moving to Collingwood Yards, we've really enjoyed being in the centre of a thriving and creative community and feeling stronger connections with our peers across the arts and music industries.

Has there been a particular stand out event or experience you've had working at The Push?

There have been so many cool programs and events that I've been lucky enough to work on in this role. Top ones would definitely be the Push Records label program working with 30 young people to sign, record and release the works of five emerging artists; the 2023 All-Ages Tour with seven shows across Metro Victoria, VIVID in Sydney last year; and of course, the Live At The Bowl gigs we did at the Sidney Myer Music Bowl. I guess that's more than one, but it's really hard to pick with so many amazing young people and artists I get to work with and support.

What exciting projects do The Push have on the horizon?

Our Music Careers Expo is returning this August for a fourth year running, providing young people interested in a career in music a chance to meet with industry professionals, education providers and create their own music community with their peers.

Our Music Industry Mentoring program has also returned, with young people joining some huge music organisations to build their confidence, networks and connections within the industry and find a pathway to a career in music.

We're also running Music Industry Masterclasses, a series of free evening workshops designed to give young people an opportunity to develop practical skills and knowledge to pursue a career in music.

We've also got some exciting all-ages live music opportunities on the horizon that we can't announce just yet, but all of that info will be on our socials @thepushau or our website thepush.com.au soon!

How can young people get involved with The Push?

They can follow our socials @thepushau or head to our website thepush.com.au to see all of the opportunities and events we have currently available.

The Push can be found in Collingwood Yards, where PBS is also located, at 35 Johnston St, Collingwood. ■



In and Around PBS
Ruari Currin & Phil MacDougall at PBS Drive Live 2024.
Photo by Owen McKern



Malesh P & Ajak Kwai. Photo by Zoe Monk



Kerryn Fields in Studio 2. Photo by Kurt Eckardt



Mikelangelo & Palmtree Paddy. Photo by Owen McKern



PBS staff members Kurt Eckardt, Kayley Langdon, Mackenzie Curtis & Zoe Monk. Photo by Isobel Buckley



Bridget Small & Ella Stoeckli on IWD 2024.
Photo by Isobel Buckley



Lady Love Potion at PBS Drive Live 2024.
Photo by Suzanne Phoenix



Ron Dickinson's final episode of Magic Carpet Ride in Studio 3.
Photo by Mara Williams



Dave Arden & Roger Holdsworth.
Photo by Violet Arden



Adriana on IWD 2024.
Photo by Isobel Buckley



Ernie & Georgia Delves.
Photo by Isobel Buckley



PBS staff on IWD 2024. Photo by Owen McKern



Brooke Kymberley with The Vovos. Photo by Isobel Buckley



Julie Enzerink, Bryony Marks & Lucy French.
Photo by Owen McKern



Crispi with Hugo Race & Nick Barker from The Wreckery.
Photo by Isobel Buckley



Miss Goldie, Lee Fields & DJ Manchild. Photo by Isobel Buckley



Kaliopi Stavropoulos, Helen Jennings, Tanya-Lee Davies & Michelle Johns. Photo by Isobel Buckley



Lloyd Briggs & Isobel D'Cruz. Photo by Isobel Buckley



Richie 1250, Lonnie Holley & Lee Bains. Photo by Firas Massouh



Erynn Marshall, Jan Dale & Carl Jones. Photo by Mara Williams



MzRizk, N'fa, Dorcas Maphakela & Percy Dube. Photo by Isobel Buckley



Deline Briscoe & Suzi Hutchings. Photo by Kurt Eckardt



Milo Eastwood with Femi & TJ from Ezra Collective. Photo by Emma from Mushroom



Edd Fisher with members of Rainbow Disco Club & Daisy Records. Photo by Isobel Buckley



Jordan Oakley with Dom Willmott & Athena Uh Oh from Gut Health. Photo by Kurt Eckardt



Dennis Bovell & Rick Howe. Photo by Kieron Meagher

Dennis Bovell & Rick Howe. Photo by Kieron Meagher

Alicia Saye & Lyndelle Wilkinson at PBS Drive Live 2024. Photo by Suzanne Phoenix

PBS Member Discounters

These fantastic businesses offer generous discounts for PBS members, so grab your membership card and show it off around town!

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

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CD and Record Replication Services

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Celebrants

The Funky Celebrant

Cinemas

Cameo Cinemas
Cinema Nova
Classic Cinema
Kino Cinemas
Lido Cinemas
Palace Balwyn
Palace Brighton Bay
Palace Cinema Como
Palace Dendy Brighton
Palace Westgarth
The Astor Theatre

Food/Drink

Corner Hotel
Healthy Planet
I Knead You Tonight Sourdough Bakery
Northcote Social Club
Pasta Classica
Pistol Pete's Food n' Blues
The Gasometer Hotel
The Gem Bar and Dining Room
The Goat Bar | Mountain Goat Beer
The Plough Hotel
The Public Brewery

Health

Anna Calandro Kinesiology
Between Father Sky and Mother Earth
Breathe Hypnotherapy
Brunswick Holistic Health
Darebin Optical
Michelle Elise Shiatsu
Naturopathic Care
Sound Osteopathy

Home Services

AC Trees and Gardens
Almac Plumbing
Bush 2 Beach Plumbing
Calibre Cleaning
Carpet World Hallam
Creative Framing
Diamond Skylights
Ecofin Solutions ForU
Expert Plumbing & Gas Services
Just Knives
Landscape Co
Leip Electrics
Maid To Clean
Ministry of Cleaning
Offgrid Plumbing
Simply Maid
Smartuser

Legal Services

Moira McKenzie Legal

Music Services

Adam Dempsey Mastering
Astound DJs
Indie Masters Mastering and Mix Review
iStick

Musical Instruments/Equipment

Bounce Audio
Clark Piano Services
Creative Kicks
Found Sound
Guitars Online
HeyNow Hi-Fi
Melbourne Backline Hire
Speakerbits
Warehouse Sound Systems

Online Stores

chef.com.au
Old Soul

Other

Bee Rescue
Melbourne Playback Theatre Company
Phoenix Dance Studios
Southern Cross Limousine & Taxi Service
Truemans Golf Range
RJ Living

Pets

TBH Pets

Record Stores

Basement Discs
Dixons Recycled Records
Eclectico
Funky Duck Vinyl
Heartland Records
Muscle Shoals Records
Northside Records
Off The Hip Records
Plug Seven Records
Poison City Records
Record Paradise
Rocksteady Records
Strangeworld Records
Thornbury Records
White Rabbit Record Bar

Rehearsal Studios

Bakehouse Studios
Hydra Rehearsal Studios
Kindred Studios

Removalists

Book A Mover
Friendly Moving Men
Man With A Van
Move My Stuff
The Smooth Movers

Retail

100% Natural SoapNuts Australia
Bee Sustainable
Crumpler
Eclectico
Make Badges
Melko - Made in Brazil
Pilkington Jewellers
Small Space Jewellery
SMART, Alec Hatters
Thread Den
Yodgee Footwear
Zak Surfboards

Venues

Collingwood Children's Farm

To find out how your business can become a PBS discounter, contact:

Kayley Langdon
membership@pbsfm.org.au
Phone 03 8415 1067



Live at The Count's

Pictured: Kaitt

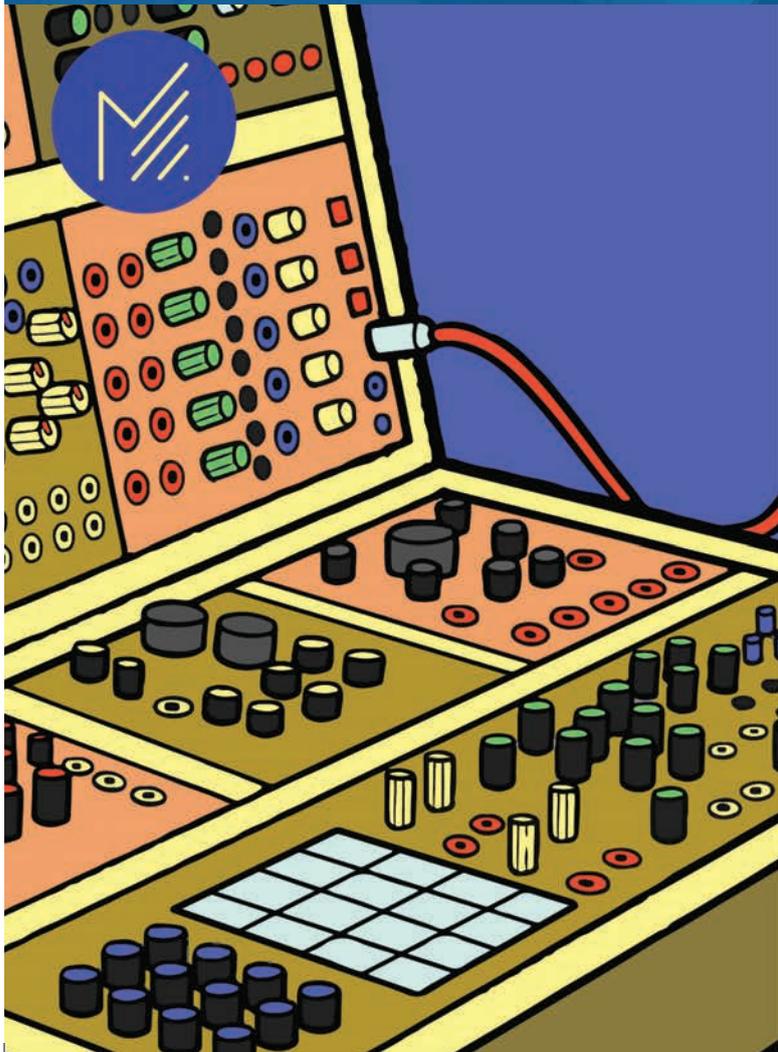
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Presented by

The Count's



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