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PBS Member Magazine
December 2022

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PBS Member Magazine December 2022

PBS 106.7 FM presents the December 2022 issue of PBS
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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
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We would like to acknowledge that this magazine is
published on the land of the Wurundjeri Woi Wurrung
people of the Kulin Nation. We wish to acknowledge
elders of this land, past and present, and acknowledge
that sovereignty over these lands was never ceded.
Always was, always will be Aboriginal land.

PBS 106.7FM

A note from the General Manager

Hello and welcome to the Summer 2022 issue
of Waves. It's great to be here at PBS, and I'm
looking forward to what the future holds in
our new space at Collingwood Yards. A huge
thank you to Owen McKern for managing the
station in the months before I arrived, and all
his work with the team getting the station up
and running, in a pandemic no less. Here's to
the times ahead!

Kristen Paterson

PBS General Manager

A Time of Transition:

This summer's Waves Magazine comes at
a time of great transition, and incredible
enthusiasm for the future. June's Community
Cup would be the last PBS event for Adrian
Basso who left PBS after 15 years as General
Manager, and fittingly the PBS/RRR Megahertz
stormed home to win the game.

In August, PBS welcomed our new General
Manager Kristen Paterson. After a long career
in community radio in Wellington, Aotearoa
New Zealand, Kristen has headed across the
ditch to join us here at the world's greatest
specialist music station, in the world's greatest
music city. PBS volunteers and staff have
welcomed Kristen with open arms, and the
energy she brings makes this an exciting time
for our station.

Through May and June we again saw our loyal
members show their love and support for PBS
by signing up in huge numbers during the
2022 PBS Radio Festival. Our 'Complete the
Connection' theme spoke to the vital links
we all make through music and through
community, as well as the many kilometres
of cabling that ultimately gets the music we
all love up to the transmitter and out into the
ether. June 30 also marked the end of our
2-year long 'Make It Home' fundraising
campaign and we remain completely over-
whelmed by the generosity of our community.
We simply can't thank you enough.

Getting through the challenges of raising the
funds to build, fit out and move to our new
home here at Collingwood Yards has required
a huge team of volunteers, contractors and
staff. Two key members of our staff team -
Marketing and Events Manager Meg Butler
and Membership Coordinator Michelle
Gearon - both left PBS this year, and their
contributions cannot be overstated.

By September we'd welcomed our first new
group of broadcast trainees since early 2020,
and by the end of November we'd managed
to train 20 new announcers. Over the summer
you can expect to hear plenty of new voices,
fresh ideas and music that you simply won't
hear on any other radio station.

In 2022 we celebrated the lives of two
absolute PBS legends. On Thursday June 23

we hosted a live *Swinging Doors* broadcast
at The Rainbow Hotel in tribute to our longest
serving broadcaster David Heard, who sadly
passed away in 2021. It was great to be able to
raise a glass after the broadcast and belt out
a rousing, all-in sing-along to Heardy's weekly
Acid Country intro theme.

In September we also publicly celebrated the
life and contribution of Pierre Baroni, who
also left us in 2021. *Soul-A-Go-Go* returned
and Jake Mason put together an all-star band
to rock the Brunswick Ballroom, joined by PBS
soul and funk DJs, to finally send Pierre off
in style. MC Emma Peel's touching tribute to
our dear departed friend certainly brought on
the tears, and then - just as Pierre would have
wanted - the band kicked into gear and really
got the party started.

We celebrated spring in a number of different
ways, but not quite how we'd planned. Our
Housewarming Party was washed away before
it even started, and we've rescheduled the
party to December. We brought back the PBS
Record Fair, ran another two *Soul-A-Go-Gos*,
and finally completed the work required on
Studio 3 and Studio 5. Throughout October
we ran our Spring Celebration membership
drive and once again our listeners stepped up
by renewing their memberships or joining the
PBS family for the first time.

It's been a time of transition, but now is a time
of great opportunity and optimism for PBS and
for the incredible music community we serve.

Owen McKern

PBS Program Manager, Acting General Manager

July/August 2022



PBS General Manager Kristen Paterson with PBS Program
Manager Owen McKern



Radio Festival 2022 first prize winner Bartek from Smart Painters
picking up his new Vespa from Peter Stevens Motorcycles,
pictured here with PBS' Owen McKern



Rock-A-Bye-Baby. Photo by Rachel Bradley



Peter Bramley with TISM. Photo by Owen McKern



Ellie Mae and Ernie. Photo by Kurt Eckardt



CB Radio and Jordan Oakley. Photo by Kurt Eckardt



Dandelion Wine with Susi Lanagan. Photo by Owen McKern



Ajak Kwai at Rock-A-Bye-Baby. Photo by Rachel Bradley



MzRizk and JNETT. Photo by Kurt Eckardt



Double Vanity with Crispi. Photo by Zoe Monk



Nick Charles with Jan Dale. Photo by Owen McKern



Pheeroan akLaff with Shio. Photo by Kurt Eckardt



Emma Peel brings the sunshine. Photo by Owen McKern



June Jones and Jordan. Photo by Kayley Langdon



Milan Ring with MzRizk. Photo by Kurt Eckardt



Kurt Eckardt with Mabel and Ivy from Charm of Finches.



Zak Brown and Jordan Oakley. Photo by Kurt Eckardt



Richie 1250 with Loretta Miller and Ruby Jones and band. Photo by Kurt Eckardt



Maddy Mac and the Megahertz at Community Cup. Photo by Owen McKern



Jordan Oakley at Community Cup. Photo by Owen McKern



Peter Bramley and Ernie at Community Cup. Photo by Owen McKern



DJ Manchild at Community Cup. Photo by Peter Fundeis



Henry Osborne at Community Cup. Photo by Owen McKern



Ben Mastwyck at the Swinging Doors tribute. Photo by Laura May Grogan



'Acid Country' sing along at the Swinging Doors tribute. Photo by Laura May Grogan



The Megahertz at Community Cup. Photo by Owen McKern



Photo by Owen McKern



Claire Dickson. Photo by Eliza Hay

Announcer Spotlight:

Claire Dickson

Author: Milo Eastwood

Claire Dickson hosts *Good Company* 7pm - 8pm each Tuesday night on PBS, and has been kicking around the station for years appearing on a number of different programs. *The Breakfast Spread* host Milo Eastwood caught up with Claire to find out a bit more about her relationship to music, radio and PBS specifically.

Let's start at the beginning: what was your musical upbringing like? What did you hear around the house that informed where your musical taste would end up?

I'm super grateful to my parents and their music taste for inspiring and guiding mine from such a young age. One of my most cherished childhood memories is of my dad's bedtime stories that were actually just lyrics to Frank Zappa songs. I remember lying in bed about to fall asleep asking Dad to tell me the one about the stinky foot again or the zombie woof! He'd put on a deep voice and everything, it was all very cute. Needless to say, I've been a huge Zappa fan ever since.

My Dad grew up in South Africa and we lived there for a while when I was younger. Around the house we always played a lot of South African music, predominantly South African jazz. Abdullah Ibrahim will forever remind me of my parents throwing dinner parties with their friends and is such a comfort to me when I hear him now.

Both of my parents are very well travelled and their music taste reflected their travels, which meant I was exposed to many different styles and genres of music from all over the globe which I think explains my very broad and globally influenced taste.

When did PBS/community radio enter your radar? Any first memories?

I would've been in my early high school years when I first clocked that community radio was onto something. My parents would often try to play PBS or RRR in the car on the way to school, but for the most part I wasn't interested as it wasn't the 'top hits' that all my friends in school and I would sing. I wish I could remember what song it was, but there was a defining moment when my parents had won the battle and had community radio playing for the school drop off trip and I heard a song I absolutely loved. A couple of weeks later I was getting a lift home with a friend, and JJJ started playing that song. I was singing along to every word and my friend was



so shocked I knew what it was as JJJ had announced the song as a "brand spankin' new hot tuna" or something silly. That was the moment I realised the community radio stations were the real stations with their finger on the pulse. From then on, I only listened to community radio and my musical enrichment truly began.

Fast forward to your beginnings at PBS, firstly what made you want to jump on the airwaves in the first place?

I had a car radio that didn't work and I was making a lot of mix CDs to compensate. I so thoroughly enjoyed curating these 'playlists' that I became even more intrigued by the process of putting together a radio show. With encouragement from friends of mine, who'd been in my car and liked my musical selections, and an interest in seeing the inner workings of the station - I signed up to do the announcer course. I never in my wildest dreams thought I'd actually get the chance to be on the airwaves, but I fell in love with the medium after my first opportunity and am so grateful to PBS for supporting me and giving me the space to be creative in a way I connect with so much.

Eventually you were given your first show, *Circling the Sun* (2am - 6am every other Wednesday). Can you give us a rundown on the sounds that program was based around?

To this day, I am very surprised (and of course extremely grateful) that I was offered the permanent slot of *Circling the Sun* after only one graveyard shift - a disastrous one, too! I think I even mentioned this surprise to PBS Program Manager Owen who assured me that I and my show idea were worthy of a regular slot and if anything, the



way in which I handled the mishap showed I was capable of handling my own show. *Circling the Sun* explored a very different aspect of my music taste to what *Good Company* does now. I was in the 'Hard and Heavy' PBS category and predominantly played doom, psych and shoegaze music. To this day, I'm a sucker for a long instrumental track that you can let wash over you and I would often play songs that went for 20 minutes plus. Call me lazy or call me self-indulgent but I once even played Sleep's *Dope Smoker* in full. Even though I don't listen to as much heavy music these days I still regularly delve into shoegaze and dream pop at home and the previously mentioned genres will forever have a soft spot in my heart.

To have the freedom to play so much of what I like helps me to stay inspired and keep the program fresh.

You were welcomed back onto the PBS grid a bit over a year ago with your new show *Good Company*, 7pm Tuesday nights. For the uninitiated, please tell us about your baby (both conceptually and musically).

Yes! *Good Company* is all about PBS being the best companion to the listener, wherever they might be. I think a lot of us, myself included, really struggled with the lack of human contact and connection over the lockdowns and having a friendly voice in your house picking some music for you to listen to was incredibly comforting. I guess the show name predominantly stems from that idea, that you're always

in 'Good Company' if you're listening to PBS. Musically I feel like I have quite a bit of freedom to play many sorts of genres as I more pitched the show as 'playing music that suits that hour'. Which really could mean anything! But generally speaking you could expect anything from jazz, folk, new wave, disco - all with a large global influence, featuring artists and styles from all corners of the world!

How important is the variety of *Good Company* to its enjoyment and longevity to you personally?

It's honestly so important! I'm not the kind of person to listen to one genre and stick to it. To have the freedom to play so much of what I like helps me to stay inspired and keep the program fresh. Every week I get so excited thinking about what kind of music I'll play on the show - from a Brazilian special to soul and gospel, or a synth laden post-punk/new wave show! Sometimes I fear that I jump between genres too much, but I hope some people enjoy my show because they share a similar taste to me or enjoy the variety and surprise of what could possibly be in store next week! I know it keeps it exciting for me, so I hope that translates to the listeners too. ■

You can catch Claire Dickson on *Good Company* 7pm - 8pm each Tuesday night on PBS, and Milo Eastwood hosts *The Breakfast Spread* 6am - 9am weekdays.





Dry Cleaning. Photo by Guy Bolongaro

Do Everything and Feel Nothing

Dry Cleaning: Music for the post-pandemic era

Author: Michelle Gearon

*Nothing works, Everything's expensive, And opaque and privatised
My shoe organising thing arrived
Thank God*¹

London based alternative/art rock/post-punk band Dry Cleaning's single 'Anna Calls From the Arctic', from their latest album *Stumpwork*, exhibits vocalist Florence Shaw's unique deadpan spoken-word style.

Shaw offers a stream-of-consciousness list of seemingly unrelated phrases, thoughts and questions. She creates her lyrical landscapes from found texts - phrases collected from advertising, her own diary entries and overheard conversations. These snippets of the everyday - sad, happy, boring, frightening, uncomfortable - create sound patterns that are both very strange and oddly familiar.



Dry Cleaning. Photo by Pooneh Ghana

As Shaw puts it when reflecting on her love of wordplay: "It's nonsensical and non-specific and yet very specific."² Somehow this makes her lyrics even more relatable. *I cherish dad's lamp / Richness, by hand and machine / In other words, dance bio, B. Manilow, birth swapped.*³ By weaving together these fragments of ephemera, the listener can invent their own context and backstory, filling in the gaps using their own experience of everyday life. Dry Cleaning's lyrics hit on an emotional level, somewhere beyond grammar and syntax. Shaw's collages of phrases capture both the banality and absurdity of a post-pandemic Western capitalist society.



Dry Cleaning. Photo by Ben Rayner



Dry Cleaning. Photo by Ben Rayner

Flipping from fearing for the lives of our loved ones and feeding sourdough starter - what does normal mean again?

In Shaw's words: "I like finding something that's tender juxtaposed next to something that's crude. That's what interested me, making the listener feel relaxed, or sad, and then taking them somewhere completely different in the next line."⁴

This project is evident in *Stumpwork*. Songs like 'Anna Calls From the Arctic' evoke the internal monologue of an anxiety-ridden mind full of everyday banality, moments of pleasure and paralyzing existential dread, crammed together with Shaw's uncomfortably calm spoken-word drawl to the point that it's hard to tell the difference between a throwaway comment about shopping online for home organisers and a critique of late-stage capitalism. Fear about the future in an increasingly isolating world is juxtaposed with little fleeting pockets of joy:

*Looks likes strains and setbacks are on the way
For my sad little worker*

[...]

*I like it when
You can see inside houses
From a car, it's cozy*⁵

Dry Cleaning emerged onto the music scene in 2019 with an EP titled *Sweet Princess*, and one month later another EP; *Boundary Road Snacks and Drinks*. These releases were a bit grittier, angrier, but Shaw's unsettling vocal delivery and the band's overall uneasy energy were present from these early releases.

*I've joined a gym
The key is routine, fix regular times in
Your schedule and stick to them
This year is the Cher year*

*Oh, fucking hell, okay*⁶

Florence Shaw never saw herself as a vocalist. She never thought she would be in a band, and it took a lot of persuasion for her to join Dry Cleaning. Shaw studied drawing and graphics at art school in London where she met Tom Dowse, who would later convince her to join the band by sending her the Grace Jones song 'Private Life' and suggesting she could talk instead of sing.⁷ Shaw brought a stack of papers to the first rehearsal, reading aloud from old diary entries, drawing notes and phrases from advertisements, while guitarist Dowse, bassist Lewis Maynard and drummer Nick Buxton played songs they had been working on together. The band clicked right away at this first rehearsal. As Shaw explained to Rolling Stone, "It was like when you see those cheesy films about bands, and they're writing the hit, and there's a magic moment. In my mind, I was like, 'I'll just learn how to sing later'".⁸ Dry Cleaning have continued to gain attention since their first two EPs. Their album *New Long Leg* was released in early 2021 and gained international attention.

It is very fitting that the band continued to gain popularity during the pandemic, when the world seemed to be turning on its head. Lockdowns had us stuck in our homes, confined to domestic settings, desperately trying to keep boredom at bay whilst also doom-scrolling the news and wondering if the world would ever go back to 'normal'. Flipping from fearing for the lives of our loved ones and feeding sourdough starter - what does normal mean again? November 2020 brought the release of 'Scratchcard Lanyard', the lead single from *New Long Leg*.

*It'll be okay, I just need to be weird and
hide for a bit
And eat an old sandwich from my bag*

*I think of myself as a hearty banana
With that waxy surface
And small delicate flowers
A woman in aviators firing a bazooka
A woman in aviators firing a bazooka*⁹

Lyrics like these very much reflect the way we engage with the world; consuming news, entertainment, art and advertising all together, flipping from one to the other with the flick of a finger. 'Scratchcard Lanyard' could almost be the narration of a person's Instagram feed. *Do everything and feel nothing.*¹⁰ In this way we could argue that Shaw's lyrics aren't so surreal after all. The world will always be strange, and it will continue to get stranger. Bands like Dry Cleaning help us make sense of all the nonsense, and see calm in all the strangeness. ■

Dry Cleaning are playing this year's returning Meredith Music Festival, with side shows in Melbourne on December 12 and 13. Their album *Stumpwork* is out now.

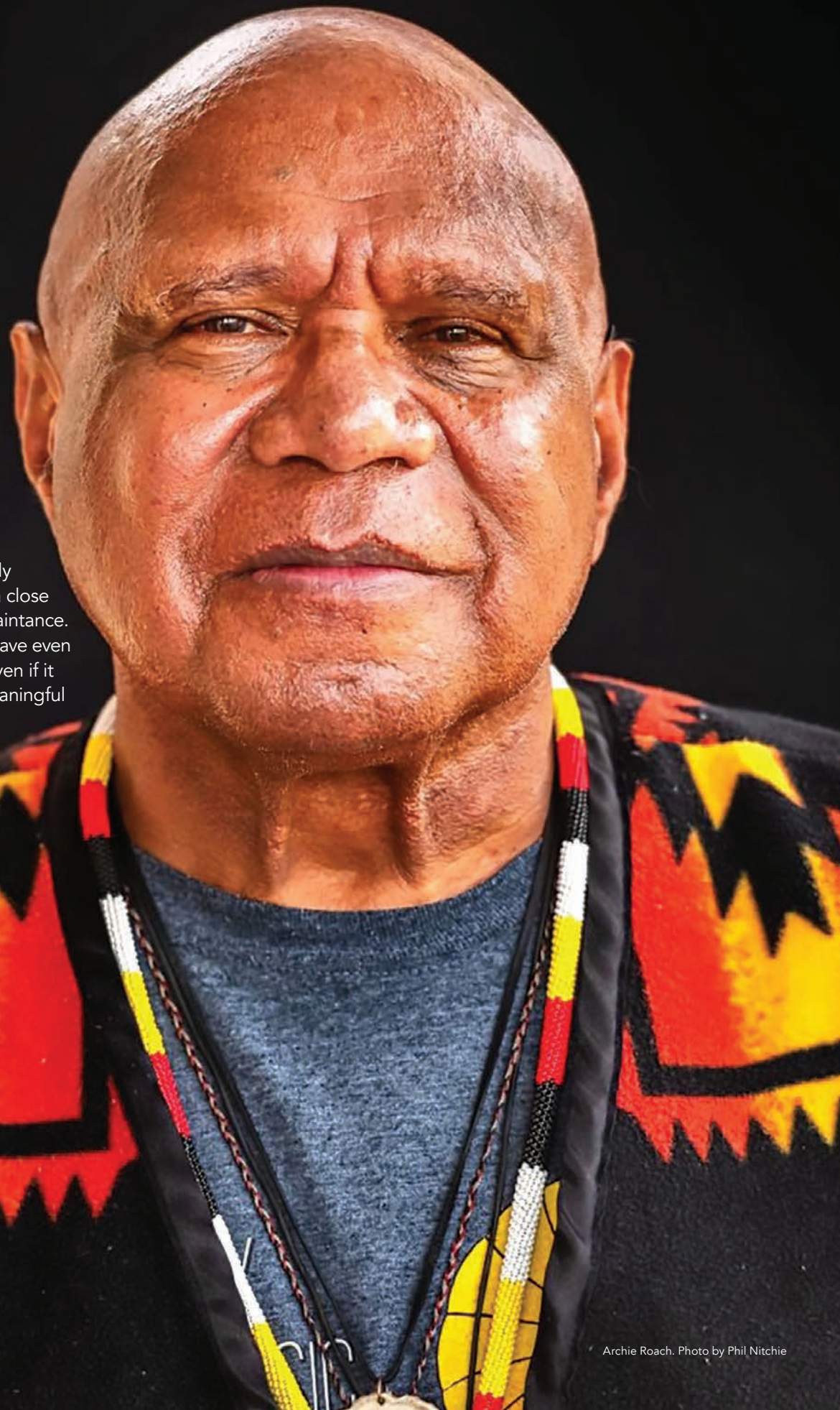
Notes

- 1 Dry Cleaning, 'Anna Calls from the Arctic', *Stumpwork*.
- 2 Florence Shaw, quoted in Andy Von Pip, "Dry Cleaning on 'New Long Leg': Speaking My Language", *Under the Radar*, 22nd Nov, 2021, online.
- 3 Dry Cleaning, 'Anna Calls from the Arctic', *Stumpwork*.
- 4 Shaw, quoted in Von Pip.
- 5 Dry Cleaning, 'Anna Calls from the Arctic', *Stumpwork*.
- 6 Dry Cleaning, 'Dog Proposal', *Boundary Road Snacks and Drinks*.
- 7 Shaw quoted in Simon Vozick-Levinson, "The Everyday Poetry of Dry Cleaning", *Rolling Stone*, 17th March, 2021, online.
- 8 Shaw, quoted in Vozick-Levinson.
- 9 Dry Cleaning, 'Scratchcard Lanyard', *New Long Leg*.
- 10 Dry Cleaning, 'Scratchcard Lanyard', *New Long Leg*.

Words From a Fan

Author: Maddy Macfarlane

I didn't know Uncle Archie. We had met, yes, and we'd spent time together talking about his music, his life, family and memories. But I wasn't a close friend or even a casual acquaintance. It meant the world to me to have even brief moments of his time, even if it was technically business. Meaningful business.



Archie Roach. Photo by Phil Nitchie

That our meetings were "work" makes his generous attention, patience, and intimate answers to a radio broadcaster even more remarkable. He treated people so well and handled life and words with such care. He chose humour and earnestness in equal measure. I didn't *know* Uncle Archie, but I do know the impact he had on me and others.

I was in my first year of uni when I heard 'Took The Children Away'. There could be a whole radio program devoted to stories of "where were you when you first heard..." this piece. Such is its impact. It turned me to stone, then to jelly, right from the very first line: "This story's right, this story's true." In an Australia that kept fastidious records of people's private lives, movements, relationships, kinships, *blood*, those opening words could burn down libraries, archives and courts.

At the time, I was studying a music course. It was a subject on music and identity, music and culture, music and politics. It burned that I was hearing this piece for the first time as an eighteen-year-old, fifteen years after its release. I reflected on the ways I had been exposed to music until that moment - through what mechanisms, what channels, through which people and relationships. Why was this song not played in any of the waiting rooms, buses, stereo systems, classrooms around me until now? And for all the first-year uni students in accounting, science, architecture degrees, how were they going to hear this song, this story, this musician?

In my first year of uni, and first year living in Melbourne, I also began volunteering at PBS on Easey Street in Collingwood. I'd cycle over on weekends to practice in the studios, a backpack full of records and CDs. One of those CDs came with me every week; Uncle Archie's *Sensual Being*. It was his latest studio album, having come out a few years earlier in 2002. The piece 'Alien Invasion' became part of Homebrew's original cross-promo alongside Hoodoo Guru's 'Poison Pen' and Mia Dyson's 'Roll Me Out'.

Uncle Archie sang of Collingwood, biting and begging on Smith Street and the meeting place of Charcoal Lane; streets I walked weekly, with a different experience. I read the liner notes repeatedly and realised that the photographer for the album's artwork

"This story's right, this story's true." In an Australia that kept fastidious records of people's private lives, movements, relationships, kinships, *blood*, those opening words could burn down libraries, archives and courts.



Maddy Macfarlane with Archie Roach on February 10, 2020. Photo by Owen McKern

presented the Saturday afternoon program at PBS; Pierre Baroni. I understood that the album was current, but it simultaneously held so much of the past - with depth - because the past hadn't ended.

Uncle Archie turned cruel and bleak realities of survival into seeds. By speaking the truth, he brought those truths out of their dangerous shadows. By singing those truths, they could be shared around, handled, they could provide solidarity and entertainment.

The song 'Mission Ration Blues' ("flour, sugar, tea...") feels like an antidote - an invitation to sing along in the face of cruelty. The lyrics identify pain, yes, but the song focuses on the power of the people.

Another piece from *Sensual Being*, 'Move It On', is an upbeat blues. Oxymoron? It follows blues progressions, starting sparse with just guitar strings jangly-strumming behind Archie's truth-telling. "I was born in Mooroopnah by the riverbed. The Queen came and visited, we had to move it on again". The full band kicks in and each verse tells of a subsequent time the family is moved on.

Moved back to old Framlingham where my mother she was born.

All my mother's people, they welcomed us home.

One day they come and took me. They took me away.

And you know it still hurts me, up to this very day.

It's the story of 'Took The Children Away' in such a different presentation. Uncle Archie tells his story, knowing it's other's story too. While the song plays, I can imagine Uncle Archie performing live, locking eyes with someone in the crowd and knowing; "This happens to you too, doesn't it. I can see it. Well let's sing it."

We got that 'move on, get out of here, don't come back' blues.

When I've interviewed Uncle Archie at PBS, he's told countless stories like this. That through song, people can hear themselves, can feel seen, feel connected, and feel less alone. Uncle Archie's home of Framlingham in Western District Victoria isn't so far from where I grew up. The same V-Line train on the Warrnambool line passes through Birregurra. It meant he had a lot of family in the area, cousins, nieces, nephews. Every so often Uncle Archie visited the local high schools and played, and the pride of the young Aboriginal people was huge. They were seen. They were treasured.

I see emerging musicians supported by the Archie Roach Foundation every year. I watched Kuku Yalanji, Jirrbal and Badu Island musician Kee'Ahn receive the Archie Roach Foundation award in 2020 at the NIMA's special lockdown broadcast and ceremony.

I watched Yorta Yorta musician Allara Briggs Pattison at the 2021 Music Victoria Awards receive the Archie Roach Foundation Award. Her teary speech showing us just how much he and his family, and their support, mean to her.

I watched Noongar musician, Bumpy, standing on the field at this year's Community Cup, opening the day with the anthem of the year's event, Uncle Archie's 'Let Love Rule'. We spoke with her on *Homebrew* in the weeks shortly after, and again it was clear how much Uncle Archie and his support meant and mattered.

Uncle Archie lived his words and his values, without pretence. He wore his heart on his sleeve and invited us all in closer. Maybe I did know him. Maybe we all did. Perhaps this is his most powerful gift. He let us all in and made us better people for it. ■

PBS Performer Member drive winners

Author: Michelle Gearon



Arisco – Samba de Gafieira

PBS Performer Member drive runs for the entire month of February. It is an opportunity for us to celebrate the wonderful relationship PBS has with the music community!

Everyone who signs up as a PBS Performer Member during February also goes into the draw to win one of three amazing prize packs, generously donated by local businesses. The prize packs are designed to help bands and musicians get their music out into the world and include: a live performance film clip, vinyl and CD duplication, custom merchandise, photography packages, audio service vouchers, Mountain Goat beer, Music Victoria memberships, and a brand-new turntable.

This year we had three fantastic winners. We checked in with them recently to find out how life had changed since their lucky break.

Arisco – Samba de Gafieira

Performer Member, *Switched On*

PBS: Tell us about your music. How did you get started and how would you describe your music?

Jo: About 2 years ago, at the end of one of the *Roda de Choro* events we produce (all acoustic Brazilian music sessions), Max and I were playing some samba and I asked him if he would like to have a samba gig. Fast forward one year, we are playing together in a very similar ensemble to a former Melbournian samba band called Tamanduá. On one occasion, I organised an event to which we invited a didgeridoo player to join us, and called it Tamanduá Arisco, which translates to 'Untamed Anteater'. So, as Josh is still with us representing the previous band, we decided to keep part of the name, and that's how Arisco was born.

Some defend that the word samba derives from the word semba in Còkwe language, meaning to play, to have fun like a goat. Its first presence in white colonisers' registers can be found in the early 1900s. During that century, the first recordings were pressed and variations of the rhythm started to attract attention throughout the continent. Arisco's focus is on gafieira samba, a style originated in the 1940s, influenced by the Argentinian tango.

Composed of seven string guitar (Maximilian Rudd), cavaco (Josh Bridges), flute (Yael Zamir), percussion (Rodrigo Salgado) and vocals (Jo Oliveira), Arisco offers an elevated samba experience, a trip to Lapa without leaving Brunswick. The music offers a variety of stimuli, transitioning from sweeter melodies to swung beats and full-on bangers.

Why did you become a PBS Member?

Because of Emma Peel! Don't get me wrong, there are many shows that play Brazilian music at PBS, and they are all great, but the research work that she presents is phenomenal. Her selection of songs put any Brazilian music connoisseur to shame. I have learnt so much from her. I felt so represented by her show that I had to support it.

What did winning the PBS Performer Member drive prizes mean to you?

It was like a sign from the gods (ok, maybe not), but seriously, you know when you are questioning yourself and unsure if you are doing the right thing? Receiving that phone call was like a confirmation that, yeah, this is great. Let's get this band on the road and go for it. It was a great motivation for me to get some stuff recorded and get the band out there!

Follow @ariscosamba to keep in the know about upcoming gigs.



Photo by Stella Delmenico



Photo by Vanessa Wong

The Skabhangers

Performer Member, *Blue Juice*

PBS: Tell us about your music. How long have you been playing and how did you get started?

George: I'd been wanting to start a band playing early ska for a long time after getting hooked on it listening to Mohair Slim's *Blue Juice* on PBS. I put a call out among my friends to who would be interested in playing this stuff. We played our first show at Lentil As Anything in Thornbury in October 2019, going under the name The Commuters. We had one more show at the Grace Darling a month later and then '2020' happened, so we were on hiatus. Once things were looking up again, we were chomping at the bit and keen to just get out there and play again. After discovering there was already a band called The Commuters, we became the Skabhangers and played our first show at Bar 303 in March 2021.

Our aim is to play in the style of 1960s ska, but there are certainly influences of ska from later years and subsequent genres from Jamaica like rocksteady, reggae and dub. We all have a common background of playing jazz and there's a taste of that in our originals and improvised solos. We still play a few covers of classic ska tunes. It's a great style of music because it's enjoyable

for people of all ages and backgrounds to enjoy and have a boogie to!

Why did you become a PBS Member?

PBS is a great resource for learning and discovering all sorts of music, and it plays a large part in fostering and supporting the local live music scene and the community. Because Mohair Slim plays older ska records, I knew that there'd be other ska fans listening to *Blue Juice*, so having him read our name out each week has helped build our following, promote the band and connect with the community.

What did winning the PBS Performer Member drive prizes mean to you?

It's been a massive impetus for us to push the band in playing more gigs and recording our first album in August this year. We'll be using the photo shoot, on-air promo pack and printed tote bags we won to help promote the album. And of course, there were the 10 slabs of beer and the new record player...

Keep an eye out for the launch of the *Skabhangers* debut album in early 2023. Search for 'Skabhangers' on Facebook, Instagram and YouTube to stay updated and to see them perform.

Stella Delmenico

Performer Member, *Homebrew*

PBS: How would you describe your music?

Stella: I would describe my music as a bit of folk, a little bit bluesy, but all the while secretly wishing I was a cowboy. I find it hard to think about music in those terms though, like the idea of categorising music, it is a complex thing to do. With my own music I want to create a space where there is a shared experience, even if it's only briefly, where it can be interpreted completely differently. I like the fact I don't know what anybody else is thinking/feeling. That sense of ambiguity is quite special, and I hope that what I'm doing has some moments like that.

Tell us about your latest EP All This in Mind.

All This in Mind was a project that I released in October last year as a part of a music degree I was undertaking at the time. Unfortunately, because of lockdown most of the writing, recording and production took place in my little flat. It did however transform the way I was looking at the recording process and opened up new pathways in my own practice. The EP is a sort of abstract detailing of a day through the perspective of a mind overcome with anxiety, and how experiencing day to day life that way can really alter your perception of your surroundings. I say it follows a day because it all moves towards two songs, which are the title track 'All This in Mind' and the final track 'Lullaby' which all feels like it should fall at the end of the day.

Why did you become a PBS Member?

When I first became a PBS Member, it was because my nana signed me up! Which was a real treat. I admire the way community radio stations genuinely create a place for independent musicians to be heard and hear others and discover the vast array of what musicians have to offer. You feel a lot more comfortable and encouraged to engage with the industry and peers. And you do get a sense that the people who work with and for a station like PBS are truly as passionate about it as you are.

Stella has also recently started writing another EP which will be out next year. ■

February is right around the corner. If you are a musician, in a band, solo artist, DJ, wannabe rockstar or performer of any kind, stay tuned to PBS to find out what prizes will be on offer for the next PBS Performer Member drive.

Thank you to our wonderful PBS Performer Member drive 2022 supporters:



The Return of Soul A Go Go

- a tribute to Pierre Baroni



MC Emma Peel



Loretta Miller, Tracey Miller and Kylie Auldist



The Pierre Baroni Allstars



Emma Peel and DJ Manchild



Vince Peach



The Pierre Baroni Allstars



Andrew Young



Josh Teskey

Author: Kurt Eckardt Photos: Kalindy Williams

PBS’ monthly event, *Soul A Go Go*, was dreamt up by announcers Vince Peach and Pierre Baroni in 2007 and quickly became a highlight of our city’s soul and funk calendar.

Now at cult status, we were thrilled to be able to bring *Soul A Go Go* back in September after a few years’ break. When the PBS events team were working out how to approach its triumphant return, there was one very important piece of the puzzle missing – Pierre Baroni. Our dear friend Pierre had passed away in 2021, and how would – or how could – *Soul A Go Go* exist without him?

Pierre wasn’t only a founder of the night, he was part of the magic that brought these people, these DJs and these sounds together to dance the night away unabashedly and with wild abandon month in, month out. His program *Soulgroove’66* had – across 927 Saturday afternoons – brought these sounds to the airwaves with impeccable attention to detail and the finest curation. That programming spread to the decks at *Soul A Go Go* and punters were always promised a wild time.

So the first *Soul A Go Go* back – the first *Soul A Go Go* after Pierre had left us – had to be a tribute to the great man himself. Local luminary Jake Mason was called upon to help: Jake had worked with Pierre a number of times, most recently on

“It’s actually very difficult for me to be up here, because for pretty much every single *Soul A Go Go* I could rely on seeing his beautiful face in the crowd, encouraging me, cheering me on. And he’s not here tonight.

“It’s also very difficult to accept that he will never walk into the PBS studios again to present *Soulgroove’66*.

“He was part of our weekend. Pierre is the weekend. In my heart, he’s always going to be the weekend, and I’m sure many of you here tonight agree with that.”

MC Emma Peel

what was to be Pierre’s final studio work. Pierre had a vision to create a new theme song for his PBS program *Soulgroove’66* using his writing pseudonym P. Black, and partnered with *Cookin’ On 3 Burners’* organ player Jake Mason to co-produce the sessions. For the tracks (that ended up being released on 7” vinyl), they formed an all-star line-up, naming the fictional band The New Cobras.

For this special sold-out *Soul A Go Go* tribute night to Pierre, Jake got the team back together - this time as The Pierre Baroni Allstars - along with some very special guest vocalists and players. The Allstars featured (in alphabetical order): Daniel Farrugia, Darcy McNulty, Jake Mason, Josh Teskey, Kylie Auldist, Loretta Miller, Nate Scott, Phil Noy, Ross Irwin, Tracy Miller, Warren Hunter and Yuri Pavlinov.

Those of us there on the night don’t need to be told how special this was, and for those that missed out, it’s hard to describe the feeling in the room. Playing a selection of Pierre’s favourite songs, the band brought the roof down at the night’s new home, Brunswick Ballroom.

The live band were just one ingredient of what was to be a wonderful evening. The night also featured DJ sets from PBS faves Richie 1250, Matt McFetridge, Andrew Young, Emma Peel, Vince Peach, Mohair Slim and DJ Manchild, and in spirit Miss Goldie who was unwell on the night. Emma Peel also gave a heart-wrenching introduction to the band alongside a loving tribute to Pierre.

While in some ways Pierre would have hated the fuss, we hope that we did his legacy proud. *Soul A Go Go* has now returned to the first Saturday of the month at Brunswick Ballroom – see you on the dancefloor. ■

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: Deeep 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 Rudegear

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 garage, funk, indie, acoustic, jazz, soul, & the in-betweens. Plus, plenty of local news & interviews.
Maddy Mac & Kurt Eckardt

5PM: Headhunters (GLOBAL & BEYOND)
Global sounds, local electronica, r&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: 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

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: Shaggin’ the Night Away (BEACH MUSIC)
Carolina Beach Music is a unique blend of R&B, soul & jazz with influences from the Caribbean & the Gulf. Goodtime music for socialising & dancing.
Big Ian Sutherland or Ken Fargher

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 airs, & 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 & acappella.
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

Program Guide

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&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: Shock Treatment (GARAGE & ROCK)
The songs are broad but the common elements are rock - usually with a heavier edge which can vary from full-on punk & metal to garage, weird low-fi blues & classic rock.
Kev Lobotomi

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: 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 & Julia Enzerink

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



Program Guide

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6 AM	The Breakfast Spread A MUSICAL ALTERNATIVE Milo Eastwood					5ft High & Rising ALT. COUNTRY Myles O'Neil Shaw	Magic Carpet Ride ECLECTIC MUSIC Ron Dickinson
9 AM	Deeep Space DEEP GLOBAL SOUNDS Lloyd Briggs	Mystic Brew JAZZ & ELECTRONICA Mike Gurrieri	Roots Of Rhythm BLUES & ROOTS Helen Jennings OAM	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
11 AM	Black Wax GROOVIN' JAZZ Adam Rudegear	Boogie Beat Suite HIP HOP & BOOGIE MzRizk	Malt Shop Hop DOO WOP Mr. Doo Wop	Eternal Rhythm SPIRITUAL JAZZ Shio	Riddim Yard ROOTS, DUB, ROCKSTEADY Rick Howe	Fiesta Jazz LATIN JAZZ Saul Zavarce	Blue Juice Radio Show BLUES & SKA Mohair Slim
1 PM	Come Together SONGS OF CHANGE Ajak Kwai	Southern Style BLUEGRASS & OLD-TIME Jan Dale	Jumpin' The Blues BLUES & RHYTHM Tom Sianidis	Radio City ROCK & ROOTS Crispi	Tomorrowland CONTEMPORARY ELECTRONICA Edd Fisher	Switched On KALEIDOSCOPIC & OBSCURE Emma Peel	The Juke Joint BLUES Matt Frederick
3 PM	Homebrew LOCAL & INDEPENDENT Maddy & Kurt	Underground Love UNDERGROUND & DIY Jordan Oakley	Soul Time CLASSIC SOUL Vince Peach	Swinging Doors AUTHENTIC COUNTRY Ernie	The Breakdown FUNK & SOUL DJ Manchild	Boss Action FUNK & SOUL Miss Goldie	Flight 1067 To Africa AFRICAN MUSIC Stani Goma
5 PM	Headhunters GLOBAL & BEYOND Elle Young	Firewater ROCK & RHYME Claire Stuchbery	The Afterglow Radio Show UPBEAT SOUNDS Lyndelle Wilkinson	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
7 PM	Tiger Beats Elephant Grooves SUBCONTINENTAL SOUNDS Pradip Sarkar	Good Company GLOBAL GOODNESS Claire Dickson	Stardust SHIMMERY SOUNDS Ella Stoeckli	Junkyard ARTIST SPECIALS Michael Mulholland	Twistin' Fever R&B & TRASH Matt McFetridge	Subway Sounds SONGS OF POWER Suzi Hutchings	Soak POST-MINIMAL & ALT-FOLK Hannah McKittrick
8 PM	Hippopotamus Rex HIP HOP Ronan Hamill	Pojama People PROG & STONER ROCK Chris Pearson	Shock Treatment GARAGE & ROCK Kev Lobotomi	Sunglasses After Dark PUNK & GARAGE Phil Macdougall	Passing Notes LEFTFIELD DANCE Penny	Fresh Produce HIP HOP Cosi & Walla C	Dizzy Atmosphere JAZZ & IMPROV Gerry Koster
10 PM	The Blend ELECTRONICA Campbell & Emelyne	Burning Bitumen HARDENED METAL Kene Lightfoot	Club It To Death AUS/NZ PUNK & INDIE Peter Bramley	Screaming Symphony PROGRESSIVE METAL Peter & Gary	Afro Turn Up AFROBEATS & AFRO HOUSE Kix	Electric Sunset ELECTRONIC ODYSSEYS DJ Ides	The Sound Barrier AVANT-GARDE Ian Parsons
12 AM	Ear Of The Behearer FREE JAZZ Paul Kidney	Bleeding Black Hearts Revue DARK GOTHY GROOVES Kristen Solury	Synthesize Me PROTO-ELECTRONICA Bridget & Henry	Through The Collapse EXTREME METAL Mitch	Android Discotheque BEATS & BLEEPS Tull	B.P.M. BEATS / BREAKS / MIXES PBS DJs & Guests	Spaces Within Space ELECTRONIC TEXTURES Jazz
2 AM	Got The Blues BLUES Andy Merkel	The Modernist MODERN CLASSICAL Richard 'Cas' Castle	TNT HEAVY ROCK & METAL Tomarch & Takla	Audio Vitamins FUNK & DISCO Jonny Alexander	Irvine Jump! RETRO BEATS Tony Irvine	New Noise VARIOUS PRESENTERS	Yellow Brick Road INDIE & UNDERGROUND Henry Osborne
	Transfigurations ROOTS & ROCK Lucas Packett	Shaggin' The Night Away BEACH MUSIC Big Ian Sutherland	Lights, Camera, Action FILM & TV SOUNDS Lucy & Julie	Tyrannocoreus HARDCORE & METAL Ryan Evans			Subterranean Chill CHILLED SOUNDS Kit B

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PHONE 03 8415 1067 TEXT 0400 03 1067

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

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 grill disco jams, Balearic heaters, deep house chuggers, & downtempo delights.
Jonny Alexander

OR

2AM: 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

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)
R&B, soul, 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 rhythm & blues, 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 back yard & 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 & BLEEPS)
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: Irvine Jump! (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.
Saul 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 & Walla C

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: Magic Carpet Ride (ECLECTIC MUSIC)
A fascinating musical travelogue across genres & time where the listener is taken on a journey where the destination is jazz, blues, pop, country, world, folk or lounge. Favourite rarities & new discoveries to start your day.
Ron Dickinson

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

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 Parsons

12AM: Spaces Within Space (ELECTRONIC TEXTURES)
Diving deep into intriguing underground electronic music. Featuring regular guest mixes & interviews, exploring diverse & captivating soundscapes; from dark, experimental & industrial textures; gritty breakbeat; & drum & bass; to gentle IDM, nu-wave & ambient oddities.
Jazz

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: Subterranean Chill (CHILL SOUNDS)
Be transported by all things downbeat - soothing, evocative beats & soundscapes - jazztronic, folktronic, indietronic, lo-fi, triphop, synthpop, ethereal minimal-wave, contemporary future-soul, dubstep, alt-rock, acoustic, experimental, ambient & global sounds as we lay rest to the weekend.
Kit B



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f i y

THE VILLAGE MARKET

Tape It To Death

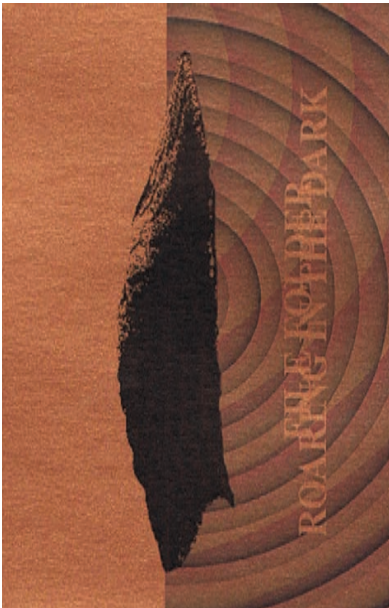
Author: Peter Bramley
Introduction: Kurt Eckardt

A medium thought lost to the ages - the humble cassette tape - has been making a slow and steady comeback over the past decade or so. Countless tapes were left to melt on the dash boards of vintage cars when CDs became the standard format in the late eighties/early nineties, and remaining artefacts were relegated to the back corners of op shops, coveted only by hardcore collectors.

Once folks started tiring of the compressed sound of digital listening, vinyl began making in-roads again around 2005. Even then, tapes were really only seen at the merch desk of punk bands that couldn't let the nostalgia of them go.

Now, though, they're popping up everywhere. Punks still love them, mainly for their convenience and affordability - it's easier to sell a \$10 cassette than a \$35 record, plus they're easy to carry home. Bandcamp is loaded with cassette releases (and dedicated cassette labels), and they've become the souvenir de'jour at live gigs. Of course, the industry noticed the trend, and even Taylor Swift has released limited edition cassette versions of her albums.

PBS ditched their tape players yonks ago, but that's not to say that all of our announcers stopped buying them. Host of PBS program *Club It To Death*, Peter Bramley, is still a fan. Here he shares a selection of Australian and Aotearoa cassettes from his collection. While the cassette editions of these may be hard to track down, thankfully you can find audio for most of these analogue items somewhere online, so if you're keen you can seek them out.



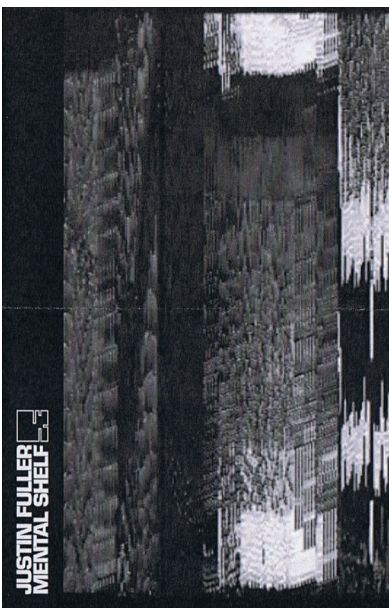
File Folder - Roaring In The Dark
Year: 2017
Label: Vacant Valley
Who: Beth Dawson, Robert Pikhol
From: Tāmaki Makaurau (Auckland)
Notes: Weird and wonderful synth pop. Loaded with personality and glorious production values.



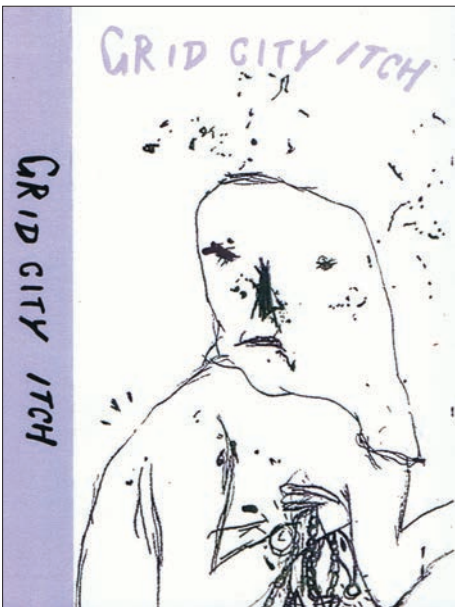
Strange Stains - Bogan Atmosphere
Year: 2017
Label: Dubbed Tapes
Who: Aimee Cooki
From: Te Whanganui-a-Tara (Wellington)
Notes: Oddball songs fusing a hybrid of humour, sensuality and sincerity.



Rei Compact - self-titled
Year: 2017
Label: mf/mp
Who: Ollie, Ro Rushton-Green
From: Ōtepoti (Dunedin)
Notes: Elastic tension permeates throughout this abstract masterpiece.



Justin Fuller - Mental Shelf
Year: 2012
Label: Sabbatical
From: Naarm (Melbourne)
Notes: Three extended cyber sonic tracks slowly zoom down the lost highway.



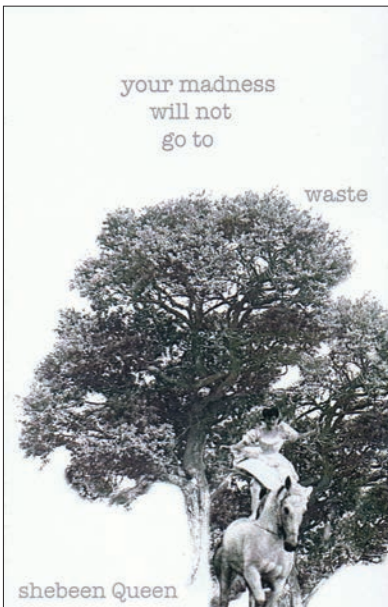
Various Artists - Grid City Itch
Year: 2014
Label: self-released
From: Tarntanya (Adelaide)
Notes: A supurb snapshot of local post-punk / electronic / no-wave bands, compiled by Nicole Raine. Most recordings are exclusive to this release.



Whitney Houston's Crypt - Chairpagedotcom
Year: 2014
Label: White House
Who: Alexander Anglias, Neika Clarke, Scott Gilbert, Myles Llewellyn, Zoe Nixon.
From: Mulubinba (Newcastle)
Notes: A manic yet measured blend of goth rock and post hardcore, delivered with their own small town spin.



White Cop - Smack Based
Year: 2009
Label: Negative Guest List
Who: Brendon Annesley, Matt Fresta, Matt Kennedy, Bill Speight
From: Meanjin (Brisbane)
Notes: Brutal nihilistic noise rock. A golden period for underground Briz.



Shebeen Queen - Your Madness Will Not Go To Waste
Year: 2015
Label: self-released
Who: Fenda Ashworth, Jess Dean, Tony McKey
From: Eora country (Sydney)
Notes: Raw, gifted songwriting duo in Fenda and Jess. Made songs that had grace and a downer romanticism.

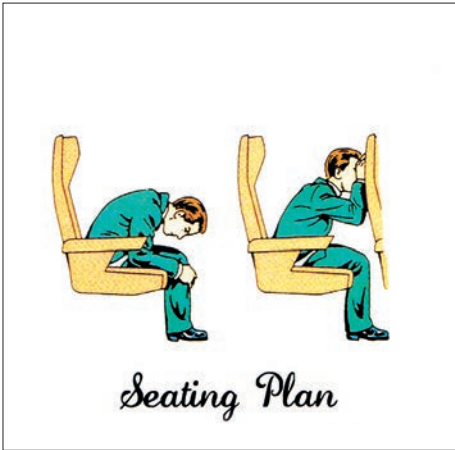


Mollusc - self-titled
Year: 2015
Label: self-released
Who: Emma Hart, Mohini Hillyer
From: Naarm (Melbourne)
Notes: Striking post-punk live act who gathered a crowd locally. Faithfully captured that energy on this sole document.

Tape It To Death



Yeongrak - Brainsoutclock
Year: 2016
Label: End Of The Alphabet
Who: ?
From: Ōtautahi (Christchurch)
Notes: A true enigma. Baffling to both ear and eye. Highly prolific, with an obscure global cult following.



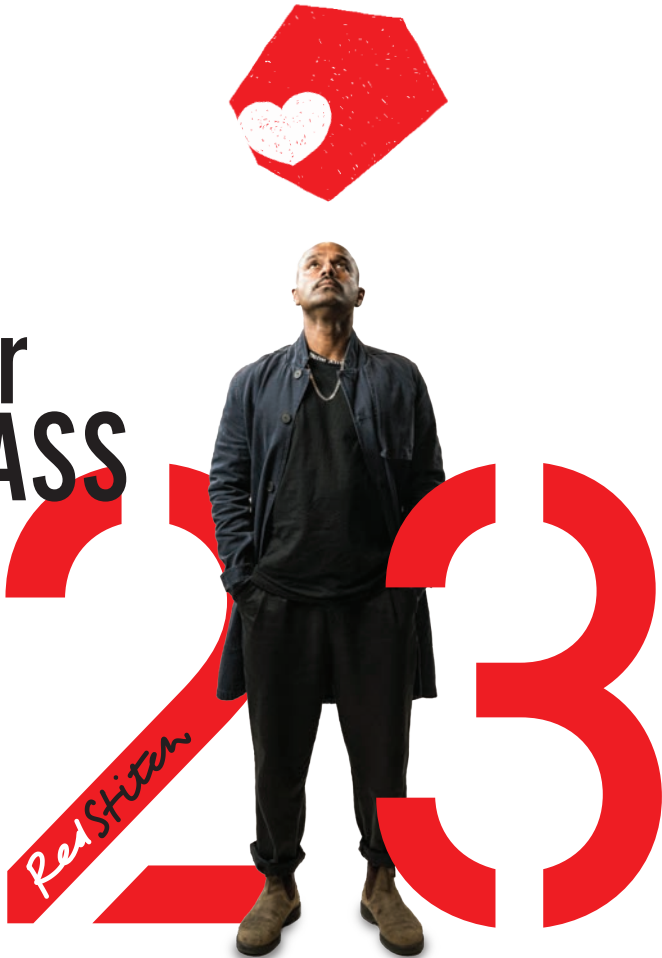
Seating Plan - self-titled
Year: 2015
Label: Paradise Daily
Who: Adrienne Patrick, Rowan Thomas
From: Eora country (Sydney)
Notes: Ghostly dark wave record. Similar spirit to interstate contemporaries like Premium Fantasy and Nun.



It Hurts - The Thing That Stings
Year: 2012
Label: Albert's Basement
Who: Angeline Chirnside, Beth Dawson, Claire Mahoney
From: Ōtepoti (Dunedin)
Notes: Jam-band-style blown-out aural assault from three local luminaries. ■

Peter hosts *Club It To Death* every Wednesday from 10pm 'til midnight on PBS - tune in to hear artists like these and a whole lot more.

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whenpigsfly.com.au

The Real POOKIE

Artist Profile

Author: Kit Barker

Photos: Sam Biddle

Venue: SM Cosmetics in Footscray



POOKIE

“It’s the P-double-O to the K-I-E…”

POOKIE is pronounced ‘unique’

Can’t critique the technicality of the freak beat in my feet”

Fearless lyricist, rapper, producer and commander of the “beat”, POOKIE is an inimitable and unstoppable creative force. A self-proclaimed introvert (but don’t let that fool you), she is someone who commands respect through her talent and boundary pushing. She is a true artist who makes music (and art) that is raw and intimate, and she will try anything that allows her to express herself. POOKIE’s lyrics are based on how she is feeling, and she loves trying different genres and not being tied to a particular style. I sat down to chat with the South Sudanese born, Naarm (Melbourne) based artist to try and find out who the real POOKIE is.

Moving from East Africa/Kenya at the age of seven, POOKIE grew up in Perth followed by a move to Melbourne ten years ago. “18-year-old POOKIE was a little lost”, she says. She had dropped out of architecture school without her parents’ knowledge and was just vibing. “At the time I felt like I was doing nothing with myself but looking back, I needed that time of nothingness to float to my calling. I’m an artist.” POOKIE has since returned to Perth where her family and friends are. “There’s an unexplained anxiety in Melbourne and since moving back to Perth I’ve realised it’s because there’s so much going on and an unspoken pressure to hustle. In Perth, everyone is moving on their own time. I guess the trade-off is that the music scene isn’t booming as much as the East Coast, but I would argue that it’s moving at a

healthier pace,” she says. “The local scene is really cool! Everyone is an individual! You have cats like Superego, Anesu, Chopper, Chol, Kolion6K… All of these artists have their own unique sound and style.”

There is a determined self-confidence POOKIE exudes and channels into her dynamic music that fits perfectly with the themes of identity, love, self-love and affirmation that she explores in many of her lyrics. Her fierce independence has also served her well as an independent local music artist, “I’m the one who does the calculations and turns my trauma into art. I have friends and family who love and support me so much - but the best form of support is when they let me figure it out and cheer me on from the sidelines. Because of this, I now trust my intuition wholeheartedly. This is not a brag, but big facts - I’m that bitch!” And it is to her credit that she had already had two successful releases - the EP *Dinka Girl* and debut LP *FLick*, both released in 2021. Motivated by her cultural roots, love of family, and her desire to be a positive role model to other young girls, it’s humbling to see POOKIE’s passion and drive for success.

I asked POOKIE about the title *Dinka Girl* and who Dinka Girl is: “I’m from the Dinka tribe in South Sudan. When I was close to completing my EP, I was so proud of how far I had come, especially as an independent artist. As a young girl I never would have imagined that one day I’d be releasing music that I wrote, produced, and recorded to genuine fans! *Dinka Girl* is an ode to South Sudanese girls all over the world, and receiving praise from them is the most satisfying!”



POOKIE

POOKIE’s openness to experiment and expand her musical craft is most evident in *FLick*, which really is a triumph. The production, you’ll notice, is hella tight! The music showcases a greater breadth and range of sounds and styles compared to *Dinka Girl*. There is some exquisitely slick, mellow jazz-infused instrumentation and the addition of some beautiful melodic vocals which really ups the soul-ante throughout the album and are reminiscent of incredible tracks like ‘Pushing Through The Rain’ from *Dinka Girl*.

“...I now trust my intuition wholeheartedly. This is not a brag, but big facts - I’m that bitch!”

For me, ‘Suzan’ is one of the stand-out tracks from *FLick*. POOKIE was raised as a Christian, and Suzan is the name she was baptised with. When she was old enough to start looking for a job, she realised no one would call her back. “I had a strong feeling that it had something to do with my given name, Acol, and so I started putting Suzan on my resume instead. Within a week I had my first job and was called Suzan at every one I had from then on, up until I started working for myself as a musician. I wrote ‘Suzan’ to talk about the different characters, roles and personalities I’ve had to adopt and adapt to survive in this country - still from a thankful perspective, as I have learnt so much from having to shift and mould to my environments.”

I asked POOKIE how *FLick* all came together musically: “Though I’m a producer, I wouldn’t consider myself an instrumentalist, and so

Dinka Girl shows what I was able to do within my limited knowledge of scales, chords and all the other trained musician jargon ... *FLick* on the other hand was more of a collaborative experience. I brought my productions to the band and allowed each member to interpret their parts in a way that made sense to them. Having Silent Jay in the studio definitely played a huge part in bringing the project together.”

Although POOKIE is mostly content producing and working on projects alone, “I LOVE producing my own music - and on my own to be more precise,” she acknowledges that the experience of making music in collaboration with others has been a really positive shift creatively.

“Recently, I have been pushing myself to collaborate more and be outside of my comfort zone. It’s been amazing and I love that fusing of energies with other artists gives birth to a whole new sonic experience. There’s a lot of growth in that as well.”

As with her music and art, POOKIE is an individual who is evolving and growing with a knack of keeping things real and telling it like it is, which is refreshing for someone of her young age and short career thus far. She says “...the Real POOKIE is... an evolving creature! But one thing’s for sure - you’re always going to get the real me, and those who know, know.”

“Music helps you look at yourself in a completely different light and in my opinion, the most accurate light.” ■

PBS Pet Members

Let us paws for a moment and take the op-purr-tunity introduce some of our animal friends. We managed to get our hands on some puparazzi shots of our music-loving PBS Pet Members.



Tiberius the Beagle
Proud Member, *Homebrew*

Meet Tiberius, aka DJ Bamboozled Beagle, aka frontdoggo of TB and the Good Boys. He was rescued in 2017 after being surrendered to the pound, along with his best mate Soda Pop the Staffy (RIP). He loves rocking his PBS t-shirt when he comes in to hang out at the station. Tiberius loves sniffing everything and anything. Loud noises scare him so he is not much of a rockdog, but he loves coming into PBS and giving the announcers smooches and getting all the pats.



Wilson and Griffin the Seeing-Eye puppies
Proud Members, *Tomorrowland*

Wilson is a Vision Australia Seeing Eye Dog who is a big fan of the smooth electronic sounds of *Tomorrowland*. Wilson's mate Griffin is 10 months old and is also in training to become a Seeing Eye Dog. Legends.



Tilly the Tabby and Lockie the Foxie
Patron Member, *Homebrew*; Patron Member, *Riddim Yard*

Tilly was a young cat rescued as barely a kitten from the streets of Mildura by the wonderful people at Ingrid's Haven in Broadford nearly 10 years ago. She's thrived in a loving home and loves sitting on her hooman's knee, listening to Kurt and Maddy play great Australian tunes every Monday. Tilly's mate Lockie the Fox Terrier grew up on a farm until the age of two, but now loves nothing more than being with people, a walk round the park with a ball to chase and food, glorious food. He pricks up his ears every week when Rick reads out his name on *Riddim Yard*!

Loud noises scare him so he is not much of a rockdog, but he loves coming into PBS and giving the announcers smooches and getting all the pats.



Indigo the Stick Insect and Ezra the Tiger Greyhound
Patron Member, *Eternal Rythm*

Indigo the Stick Insect (sadly now deceased, RIP) seen here dabbing, and Ezra the Tiger Greyhound are both fans of *Eternal Rhythm*, as deeply spiritual creatures themselves. Accompanied here by Erica (Junior Member of *The Breakfast Spread*).



Sergent Bilko
Friend for a Decade, *Riddim Yard*

Bilko is now 14 years young. He has slowed down a little but can still jump onto the bed and loves car trips. His appetite for food has not slowed down, and his favourite foods are cheese and hummus! He won't touch a carrot. Bilko was adopted from the Lost Dogs Home as a seven-year-old. He listens to PBS a lot. He particularly likes *Riddim Yard* and *Soul Time*. He is the best dude!



Dennis Emmanuel Howe
Passionate Member, *Riddim Yard*

Dennis E Howe is the COOLEST cat in town, and by cat, we mean dog! He was rescued on Christmas Day 2020. Dennis, having been surrendered by his family of eight years on Christmas eve, managed to land on all four paws. He didn't even miss a beat. He is free range (off leash walkies!), loves ALL of the snacks and treats but most of all he loves to be kissed and cuddled by his furever family.

Dennis also has something to say: "My name is Dennis Emmanuel Howe. I am named after the Crown Prince of Reggae, Dennis Emmanuel Brown, and I run these streets. My favourite things are snacks, cuddles and kisses and I really love it when mummy and daddy dry me after the shower with a big towel and play peekaboo. I am the Crown Prince of Preston, see you on the streets." ■

If you have a furry, fuzzy, scaly, or feathered friend who loves PBS, head to pbsfm.org.au to treat them with a PBS Pet Membership.

The Best of 2022



Kristen Solury - *Bleeding Black Hearts Revue*

ALBUMS

- They Die** - *Emptiness Prevails* (Swiss Dark Nights)
- Then Comes Silence** - *Hunger* (Metropolis (USA)/Nexilis (ROW))
- Incirrina** - *Lip Lead Scream* (Cold Transmission)
- Quadrille** - *Arrogance* (Bat Cave Productions)
- Black Angel** - *The Black Rose* (Solid Recordings)
- Shad Shadows** - *Prismatic* (Young & Cold Records)

2022 was another year in bizzarro land, although far better than the previous two! It started off with trepidation: it was obvious that gig-goers were still pretty nervous about being out in groups, but I just couldn't hold out anymore. Though the goth scene is more a club going one, rather than gigs - I got to spend many a glorious night at The New Order, Fang, Laser Highway and Elysium. On the gig front we had a blast at the inaugural Goldfields Gothic Festival up in Maldon, which was headlined by IKON and Dandelion Wine, and preparations for next year are already underway. A huge highlight was getting to interview Chelsea Wolfe and see her perform. The biggest gigs for my genre this year are Peter Hook & The Light and Sisters of Mercy - imagine 1,500 happy bouncy goths dancing at the Forum! For Aussie acts I've managed to catch USER, Dark Water, Screensaver, Second Idol, and Mere Women. Another highlight was Black Hearts Eve Festival where we hosted Sounds Like Winter from Sydney along with Body Maintenance, Ov Pain, Sea Lungs and a few more. 2023 promises to be even better as things open up more and more.



Myles O'Neil Shaw - *5ft High & Rising*

ALBUMS

- The Delines** - *The Sea Drift* (El Cortez Records)
- Ian Noe** - *River Fools & Mountain Saints* (Lock13 Records / Thirty Tigers)
- Freya Josephine Hollick** - *Real World* (Cheersquad Records)
- Erin Rae** - *Lighten Up* (Cooking Vinyl / Thirty Tigers)
- Charley Crockett** - *The Man From Waco* (Sons Of Davy / Thirty Tigers)

It was wonderful to get back to something resembling normal in 2022. The highlight for me was the slow return of our much-treasured live music scene with some international acts even reaching our shores. I really enjoyed seeing Lillie Mae at the Brunswick Ballroom plus Erin Rae and Courtney Marie Andrews at Hotel Westwood. Both Erin and Courtney Marie also played at the Port Fairy Folk Festival which was a wonderful weekend of great music, the highlight being the unforgettable performance by Archie Roach. Another absolute highlight of the year was sharing the mic with Ernie and co-hosting a tribute to *Acid Country* at the Rainbow Hotel as part of the Leaps & Bounds Festival in June. Our hard-working local artists continued to deliver fantastic shows, I particularly enjoyed seeing Ben Mastwyk, supergroup The Country and Western Ramblers, Freya Josephine Hollick, Katie Bates and Matt Joe Gow. For most of the year we were unable to welcome visitors into the PBS studios, but I was lucky enough to speak to many artists both local and international including Willy Vlautin (The Delines), Erin Rae, Kelsey Waldon, BJ Barham (American Aquarium) and Courtney Marie Andrews. The first guests that I welcomed into the studios in person were Ben Mastwyk, Matt Joe Gow, Justin Bernasconi and Katie Bates. 2023 promises so much, I'm looking forward to it already!



Jazz - *Spaces Within Space*

ALBUMS

- Acopia** - *Chances* (Companion)
- Document Swell** - *Hybrid Emotion* (Data Arts Group)
- Zam Ram** - *Domino* (Super Utu)
- Dentistry** - *LP1* (Good Company Records)
- Cousin** - *Hudson* (Nummer)

This year I found myself accidentally attending almost every festival in the state...I started off the year dancing in the 40 degree heat at Sun Cycle watching local stars Claddy, Zjoso and Surprise Chef dominate the big stage. March saw the return of Hopkins Creek Festival...again, shining a spotlight on an all-star lineup of local talent. Darcy Justice in the Baitshop (if you know, you know), Bayu and Nick Murray, Toni Yotzi (extra points for dance routine) Zobs Palace, Miris... too many highlights to list! Absolutely no crumbs were left.

The following week I dropped by Strawberry Fields Festival for the day and watched Bertie, IN2STELLAR and Anuraag giving the sound system a workout along the Murray River. Three weeks later Inner Varnika brought the dust back into my airways, where I watched even more locals slay the stage - highlights including Kia, YL Hooi, Anuraag (best DJ of the year nominee), Our Carlson and of course, Moopie. After three consecutive major festivals I entered hibernation and emerged only recently for the Butter Sessions x Research Records showcase at Forum, which debuted an amazing first live set by RBI, and more stellar performances by seasoned locals Polito, Big Yawn and Emelyne.

I am writing this in September so this list of highlights is definitely TBC... watch out summer 2023, I am coming in hot...



Crispi - *Radio City*

ALBUMS

- Doe St** - *Doe St* (Legless Records)
- Aldous Harding** - *Warm Chris* (4AD Records)
- Romero** - *Turn It On!* (Cool Death Records)
- Stepmother** - *Stepmother* [EP] (Legless Records)
- High Ace** - *Snowcap Menace* (Source Music)

Well, after two years of craziness due to Covid, 2022 has seen a semi-return to pre-lockdown normality in the music scene. It's obviously not what it was but it is great to be able to go to gigs again! One of my first post-lockdown gigs was back in January when I ventured to Nighthawks and saw a band who I was not familiar with, Doe St. They really blew me away and their debut album, released in February, has been one of my standouts of the year. The only non-local artist on my list - New Zealand's Aldous Harding - released her 4th album, *Warm Chris*. I've loved all of Aldous' albums but this one is my favourite so far. As most regular listeners to Radio City would know, I am a sucker for power pop and Romero released a corker. Their debut album, *Turn It On!* is fun and energetic all the way through. Another new rockin' band, power trio Stepmother, released their debut EP which also does not disappoint. Finally, the husband-and-wife duo of Jeff Lang and Alison Ferrier released their first album together under the name, High Ace. In July, they were the first musicians to perform live on *Radio City* for over 3 years which was a great thrill. We may not be quite back to 'normality' yet, but 2022 has been great for the return of live gigs and the continuation of fantastic releases. ■

- Accommodation**
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- Body Art**
Chapel Tattoo
Tattoo Magic
- Book Stores**
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The Funky Celebrant

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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
Bendigo Hotel
Corner Hotel
Diamond Blue Catering
Fat and Skinny Catering
Healthy Planet
I Knead You Tonight Sourdough bakery
Ida Red Pizzeria Macedon
My Alter Ego Catering
Northcote Social Club
Pasta Classica
Pistol Pete's Food n' Blues
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The Gem Bar and Dining Room
The Goat Bar / Mountain Goat Beer
The Plough Hotel
The Public Brewery
White Rabbit Record Bar
Woven Café

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Record Paradise
Rocksteady Records
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Thornbury Records
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Yodgee Footwear
Zak Surfboards

Venues
The Blues Train
Collingwood Children's Farm

For information about making your business a PBS Discounter contact:
Kayley Langdon
membership@pbsfm.org.au
Phone 03 8415 1067



PORT FAIRY FOLK FESTIVAL

10 - 13 MARCH 2023

19-TWENTY • AJAK KWAI • ANNA SMYRK
BABY VELVET • THE BADLOVES • BILLY BRAGG (ENG)
BLUE MOON MARQUEE (CAN) CLAYMORE • COLIN LILLIE
DANI LARKIN (IRE) EASTBOUND BUZZ • ERIC BIBB (USA)
GINA WILLIAMS & GUY GHOUSE • GRIGORYAN BROTHERS
IAN NOE (USA) INN ECHO (CAN) JOHN SMITH (ENG) JOSH PYKE
JUDY COLLINS (USA) THE LANGAN BAND (SCO) LIZ STRINGER
MARY COUGHLAN (IRE) NIAMH REGAN (IRE) NORWOOD
REBECCA BARNARD & PETER FARNAN PERFORM THE
MUSIC OF JONI MITCHELL
STEVE POLTZ (USA) TIM EASTON (USA) THE WAIFS
WHILE & MATTHEWS (ENG)

**MORE ARTISTS
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