



106.7FM

PBS Member Magazine
December 2024

waves



RADIO RUNS ON

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LATE ALL NIGHTERS
CONVO STARTERS
MUSIC LOVERS



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waves

PBS Member Magazine December 2024

PBS 106.7FM presents the December 2024 issue of PBS Member Magazine *Waves*.

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Waves is proudly printed by Metro Printing.

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PBS' vision is to amplify under-represented music and support the local 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.

PBS 106.7FM

A welcome note from the General Manager of PBS 106.7FM

Welcome to the December edition of *Waves* magazine. We've got a packed lineup for your summer reading, featuring your favourite on-air announcers and PBS volunteers with tales from the local music scene.

Thanks to all our PBS members for being part of the community in 2024. Your support empowers us to bring you the best curation of local and international music to your radio and the local stage. And congratulations to our Radio Festival and Spring Celebration prize winners!

There's been lots to celebrate this year; our announcers continued to bring you top music curation and interviews each week; weekly Studio 5s shone a spotlight and a camera on Naarm/Melbourne's epic talent; and we look forward to our 45th birthday.

PBS has also been busy out and about in the community with events and outside broadcasts; Swinging City at The Corner opened the Yarra Leaps and Bounds Festival live on *Radio City* and *Swinging Doors*, and Claire Stuchbery brought us *LuliePalooza* from the stage on *Firewater*.

PBS partnered with Stay Soft Market for an epic broadcast live from the Collingwood Yards courtyard, and we joined the MPavilion launch, hosted panel talks at the station for Melbourne International Jazz Festival, brought you *The Breakfast Spread* from Fed Square and the Collingwood Crawl for ALWAYS LIVE, while Midnight Driver continued to get the dancefloor going across the city.

Before we break for the year, join us to celebrate PBS' 45th Birthday on December 21 at The Pontean/The Quad Club, where your favourite announcers will be spinning 45s for 45-minute sets. We've got a stellar lineup of content and events planned for our community in 2025, so keep an eye on the PBS website and newsletter for announcements, and we'll hopefully see you at Drive Live at Music Market in February.

In this edition of *Waves*, *Always Open* presenter Benjamin Chesler takes us on a journey through the genre of vaporwave, and *Babylon Burning* presenter Jesse I recounts the story of visiting Jamaican legend Sizzla's house. Nanda Soe brings you a report on artists and their work on local album covers, and PBS Membership Coordinator Kayley Langdon delves into how the station survives thanks to your support.

Waves editor Isobel Buckley catches up with Gemma Pol, CEO of our Collingwood Arts Precinct neighbour Common Ground, a First Nations not-for-profit working to shape a society that centres First Nations people by amplifying knowledge, cultures and stories.

Isobel also celebrates a stunning roster of PBS announcer anniversaries, including Vince Peach of *Soul Time* who reached the milestone of 40 years on air, and celebrated with a special night of *Soul A Go Go*.

Since the last edition of *Waves*, we've had two exciting new shows join the PBS grid - Ponie Curtis with *The Chronicles of Kick Ons* (2am Thursday, fortnightly), and Adam Brozinski with the underground disco show, *VG+* (2am Wednesday, fortnightly).

At the station, we bid a sad farewell to staff members Zoe Monk, Iain Swift, and Alex Sims, and welcomed wonderful new team members Mary Mihelakos to Events, Kerryn Fields to Sponsorship, and Rachel Kibblewhite to Interviews. On-air we also said farewell to a couple of great PBS legends. After seven years on the PBS airwaves Kix (Christine) has decided to wind up *Afro Turn Up*, while Julie Enzerink, one half of *Lights, Camera, Action* hung up the headphones. Bigs thanks to both Kix and Julie for their great contribution to PBS and all the best with their future endeavours.

Thanks, as always, to the PBS volunteer community and staff for a great year. It's inspiring to work with such a passionate team dedicated to amplifying under-represented music and supporting the local music community.

We hope our readers have a wonderful summer getting out to gigs and festivals. We'll see you in 2025.

Kristen Paterson

General Manager - PBS 106.7FM



2024 Radio Festival major prize winner Naomi Lambie. Photo by Jess Magnier



Vince Peach's 40th anniversary gig. Photo by Mauro Trentin



PBS volunteer Gabrielle. Photo by Mara Williams



Crispi & Queenie. Photo by Mara Williams



Kerryn Fields & Susi Lanagan. Photo by Isobel Buckley



PBS receptionist get together. Photo by Mara Williams



Firas Massouh & IKSRE. Photo by Owen McKern



Marlon Williams & Milo Eastwood. Photo by Alyse Newman



Mike Gurrieri & DJ Gavin Campbell. Photo by Isobel Buckley



Palmtree Paddy with Melbourne Ska Orchestra. Photo by Isobel Buckley



Anna Scionti & Helen Jennings. Photo by Kurt Eckardt



Jordan Oakley with Apollonia, Adonis & Nick Xylouris from Frenzee. Photo by Isobel Buckley



Urik Mageza & Brooke Kymberley. Photo by Isobel Buckley



Ernie with Sweet Talk. Photo by Kurt Eckardt



Adam Rudegear & Frank Gambale. Photo by Owen McKern



Crispi with 2024 Community Cup captains Chris Gill (Megahertz) & Anna Stewart (Rockdogs). Photo by Isobel Buckley



Sensible J & N'fa Jones from Cool Out Sun with Sampa The Great. Photo by Isobel Buckley



Lachlan Stuckey & Haydn Green with Milo Eastwood. Photo by Kurt Eckardt



D.C. Maxwell & David Pisker. Photo by Mary Mihelakos



Chris Maunders & Palmtree Paddy. Photo by Mackenzie Curtis



Helen Jennings & Daryl Roberts from Hey Gringo. Photo by Isobel Buckley



Ajak Kwai & Clare Sands. Photo by Isobel Buckley



Lachlan Stuckey, Mackenzie Curtis, Kurt Eckardt & The Community Cup. Photo by Owen McKern



Becky Sui Zhen & Xan Coppinger. Photo by Isobel Buckley



Erica Tucceri & Mike Gurrieri. Photo by Owen McKern



Emily Wurramara & Kerryn Fields. Photo by Owen McKern



Roger Holdsworth with the Anja & Zlatna band. Photo by Roger Holdsworth



Mothafunk & Milo Eastwood. Photo by Kurt Eckardt



Oscar Jimenez & Sebastian Barahona from Amaru Tribe with Ajak Kwai. Photo by Kurt Eckardt



Fill-in announcer & former PBS staff Alex Sims. Photo by Mara Williams



Cash Savage & Grace Gibson. Photo by Mary Mihelakos



Mike Gurrieri & Midoria Oyama from Tsubaki FM. Photo by Isobel Buckley



Megahertz at Community Cup. Photo by Owen McKern



Jan Dale & John Boothroyd. Photo by Isobel Buckley



Craig Handfield & Brandon Weems from Musclecars with MzRizk. Photo by Firas Massouh



Erica Dunn & Brooke Kymberley. Photo by Isobel Buckley



Benny J Ward & Link Meanie from The Psych Ward with Crispi. Photo by Isobel Buckley



Kim Salmon & Boris Sujdovic from The Scientists with Michael Mullholland. Photo by Mary Mihelakos



Hannah McKittrick & Milo Eastwood. Photo by Owen McKern



PBS program manager Owen McKern with Ailsa Mitchell. Photo by Andrew Stasiak



Alannah Sawyer with Freya, Alannah & Perry from The Antics. Photo by Isobel Buckley



Ajak Kwai with Harrison & Sami from Özergun. Photo by Anastasios Manolopoulos



Jonny Alexander & L Lewis. Photo by Theodore

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Half-Price Memories: The Ideas of vaporwave

Debate rages across internet forums and academic journals about what vaporwave means, if it indeed means anything at all.

Written by Benjamin Chesler

Late one night, I was plumbing the depths of Wikipedia when I stumbled across vaporwave. This obscure electronic music genre typically features manipulated kitsch music samples: easy listening, broadcasts, rudimentary electronic instruments and other bizarre sources. The aesthetics (or rather, A E S T H E T I C S) alternate between repellent and appealing collages, 3D graphics and decaying media - absurd Dadaism for the digital era.

However, what initially hooked me wasn't the sound, nor the visuals: it was the ideas and themes these works explored, sometimes unintentionally. vaporwave is hardly cohesive - encompassing a range of subgenres from the cybernetic disco of future funk to moody ambience - and nor are its perspectives. Debate rages across internet forums and academic journals about what vaporwave means, if it indeed means anything at all. While some producers resist interpretation altogether, it's this ambiguity that makes it so enthralling to engage with. In lieu of projecting my own interpretations, I've highlighted ideas that artists themselves seek to convey.

If there's anything close to a unifying theme in vaporwave, I would argue it is nostalgia. More specifically, it's what John Koenig coined "anemoia" - nostalgia for a time or place you've never known. Think distorted childhood memories of watching television, or rose-tinted home videos of tropical summers. Many producers evoke sounds and imagery of the 1980s and '90s, even though they may not have been alive during it.

The Knicks and Skylar Spence's *Amelia Airhorn* follows the titular character wandering New York city against an ever-changing collage of hip hop samples, city ambience and shimmering electronics. Listening to Incognituiton Interactive's *TOWNSOFT Vol 1* is like dusting off an old CD-I video game and enjoying its pithy digital melodies. The analogue easy listening fuzz of carpet



Image created by Seth Startix 2

Cover of *Junkstep* by Kooka's Konundrum



dust's *recycling sale* showcases forgotten artifacts of an unfamiliar simpler time. While these albums long for imagined, saturated worlds, the emotions they elicit are anything but fake.

The flip side of this enchanting past is the failure of the present to live up to it. Some artists produce soundscapes haunted by the promises of an unrealised, illusory future. Derelict buildings, inhuman cityscapes and distorted broadcasts are common visual



Claims that vaporwave is a deep critique of contemporary society can simplify the style's ambiguous attitude. Artists can simultaneously glorify icons of capitalism while keeping one tongue firmly in cheek.

Portrait of Neko Milkshake by Neko Milkshake

motifs. Cheery samples are twisted into chilling echoes of themselves. Even the label vaporwave is fabled to derive from vaporware, a term for technology that is promised but never delivered. Hallmark '87's *Conservation Pieces* is a eulogy to the demolished Owings Mills Mall. Its eerie, reverberating muzak suggests more prosperous times, gradually forgotten.

In a similar vein, vaporwave has a reputation for satirising the hollow promises of late capitalism. The genre is replete with warped, distorted samples of advertisements, artist names - like Donald McDonald & Timeshare '94 - and a loose approach to intellectual property law. It's easy to see the style as a satire on consumerism and commercialism. This is true for some artists, such as TVVIN_PINEZ_M4LL and ΔCID.rar's recreation of mundane corporate life on *Human Capital*.

That said, claims that vaporwave is a deep critique of contemporary society can simplify the style's ambiguous attitude. Artists can simultaneously glorify icons of capitalism while keeping one tongue firmly in cheek. The Saint Pepsi/Luxury Elite collab *Late Night Delight* takes the '90s McDonald's mascot Moon Man and gives him an implausibly groovy soundtrack. It's hardly a cynical attack on the fast-food industry.

In fact, focusing on the critical aspects of some producers' work can overshadow just how beautiful, goofy and fun vaporwave can be. The subgenre of future funk joyously samples disco and Japanese city pop to construct carefree bangers. Put on anything by S U P E R F L A T スーパーフラット or Neko Milkshake and you're guaranteed to have a splendid time. The Australian vaporwave scene is particularly skilled at this, with prime examples being artists like TUPPERWAVE and Ferndrop, and labels like Sunset Grid.

One less feel-good aspect of vaporwave is select artists' appropriation of East Asian sounds, images, and text, which can stereotype and otherwise entire countries and cultures. Artist names and song titles are often peppered with Japanese text, while covers feature nameless Asian models, cities and media. This bears an uncomfortable resemblance to techno-oriental attitudes of the '90s, when stereotypical, negative depictions of Asian countries arose in the West due to growing economic competition and technological advancement. Even artists that claim to be satirising these attitudes are susceptible to simply reproducing them.



Cover of *Pleasures of Conformity*. Image by TUPPERWAVE

The genre's reliance on sampling other artist's tracks has also come under greater scrutiny. Historically, vaporwave has been derided as simply slowing down and adding reverb to existing songs. While this diminishes the extraordinary effort and creativity many artists pour into their works, some do try this. For instance, if you listen to the opening theme of *Always Open*, you'll hear the cruisy fanfare *now playing* by Midnight Television. It's only recently that I've discovered it is a barely edited version of an HBO titlecard.

This may not seem like an issue when artists are mimicking faceless entertainment conglomerates or flouting aggressive copyright laws. However, much of vaporwave draws from little-known RnB, disco, funk and city pop musicians. Reusing their works without credit or compensation keeps them overlooked and underappreciated. In response, more vaporwave artists are beginning to credit their musical sources or do away with sampling altogether.

For a genre with a complex relationship with the past, vaporwave is now in danger of slipping into it. Living almost entirely online, its music can disappear overnight due to a copyright strike, a distribution platform shutting down, or any other whim of the internet. Some artists' entire catalogues have already faded into the aether, alongside review sites like Sunbleach. These online presences were often the only proof that this music ever existed.

It would be strangely poetic for vaporwave to fade into memory, becoming the warped nostalgia it dwells in.

Nonetheless, I hope it survives. ■

Benjamin Chesler hosts *Always Open* every second Friday morning from 2am-6am on PBS.

Common Ground

Getting to know our neighbours at Collingwood Yards

Gemma Pol as interviewed by Isobel Buckley



Dreamy learning kit.
Supplied by Common Ground

Gemma Pol on Worimi Country.
Photo by Hadee Callaghan

Existing to bring connection, truth and deeper understanding, Common Ground is a collective of First Nations people who change systems through storytelling and education. To find out more about our neighbours at Collingwood Yards, I caught up with Gemma Pol, Common Ground's CEO for this edition of Waves.

Isobel Buckley: *Common Ground launched in 2019, how did the organisation come to be, and where does your story with Common Ground begin?*

Gemma Pol: Common Ground was founded by Kaytetye woman Rona Glynn-McDonald. It started as a website and Instagram page bringing together First Nations knowledge, cultures and stories. Since then, Common Ground has continued to evolve as a place of storytelling and education, to create opportunities for First Nations people to be authors on our terms.

My Common Ground journey begins at the end of 2020. I had just left my first communications job after university and started freelance writing for magazines when I came across a Facebook post from Rona seeking First Nations writers. I responded and started writing articles for Common Ground. I met Rona that summer when she (by chance, or fate) visited my hometown. We had a coffee and went for a swim, and a couple of weeks later she offered me a job! I was the second First Nations employee at Common Ground after Rona.

Building long-term relationships with storytellers is one of our key values at Common Ground. We never want to be extractive in storytelling, and want to ensure we facilitate pathways for mob to enter and grow within the space.



Pitjantjatjara storytellers Tjunkaya and Lorna. Supplied by Common Ground

IB: *As the CEO of Common Ground, what does your role entail?*

GP: My role is focused on strategy and governance, backing our incredible team to continue strengthening and deepening our impact over time. As a small team of eight, we all wear many hats and work super collaboratively. I work closely with our deadly COO, Katena Valastro, and communications director Vanessa Morris, to dream up projects, programs and partnerships to deliver on our strategic objectives. Another huge part of my role is relationship-building, ensuring everyone who contributes to Common Ground in big and small ways has a deadly experience.

IB: *The impacts of Common Ground from 2023 alone have been substantial, including contributions from over 130 First Nations people, and creating content that has had millions of impressions. What are some of Common Ground's goals for the coming years?*

GP: Excitingly, we have recently launched a new strategy that takes us to 2030. The strategy outlines our vision and strategic framework (how we get there). It is bold and ambitious, and everyone has a role to play. We always saw our strategy as more than an organisational strategy. It is bigger than Common Ground and we always wanted our strategy to be a call to action for everyone. We're excited to continue and grow some of our existing projects in the coming years, like *Dreamy* – a collection of mindful stories from First Nations storytellers. At the same time, we are excited to dream up new capacity building and grant programs for First Nations creatives, as well as an advocacy-based project that drives allyship and truth-telling. We've also been thinking a lot about our partnership ecosystem, and know that collaboration is key to systems change.

IB: *Common Ground produce an array of projects, putting a spotlight on First Nations storytellers and communities. What have some of your favourite projects been to work on?*

GP: This is tricky! I absolutely loved working on *Dreamy* in 2021, my first year at Common Ground. I had never seen a project like it, let alone worked on one. The first episodes were sleep stories, designed to help people drift off into dream. As children, our parents, carers and loved ones would often sooth us to sleep with bedtime stories. And as adults, our dreams help us process memories, emotions, and knowledge. It seems stories are at the heart of what it means to be human. By drawing on both the physical necessity of sleep and the cultural necessity of storytelling, *Dreamy* beautifully tapped into the human condition.

More recently, we published our first-ever book, *SACRED*, to celebrate the incredible work of our team, contributors and community over the past few years. The book is non-commercial and not available for purchase. Instead, they have been gifted to people we've had the privilege of working with or people who have supported our work in big or small ways, as a demonstration of reciprocity – something that is incredibly important to us at Common Ground.

IB: *How does Common Ground go about connecting with storytellers from all over the country?*

GP: Never underestimate the power of the Blackfulla grapevine! In all seriousness though, we do meet a lot of storytellers because of the relationships and connections our team and contributor network hold. Building long-term relationships with storytellers is one of our key values at Common Ground. We never want to be extractive in storytelling, and want to ensure we facilitate pathways



Common Ground team with Creators Circle. Photo by Anthony Rigby-Smith

for mob to enter and grow within the space. Most of the storytellers we work with become recurring contributors, and we try to have a balance of online and in-person opportunities for mob to access throughout the year.

IB: *Who is the intended audience for Common Ground?*

GP: Common Ground is for everyone – young and old; mob and allies; families, schools and workplaces – the list goes on! We place the most energy into First Nations communities, because our people and the power of storytelling are at the heart of our work. We know that when First Nations people are strong in our stories, we have power to create systemic, intergenerational change. At the same time, we can't do this work alone. We all exist in relationship with Country and each other, and stories are what connect us.

IB: *For any First Nations people reading and wanting to get involved with Common Ground, what is the best way to get in touch?*

GP: You can always reach us on social media (@commongroundfirstnations) or via email (hello@commonground.org.au). If you're First Nations feel free to include your mobs in your message – you might be related to one of our team members! ■

Gemma Pol is a Wiradyuri, Ngemba and Paakantji woman from a small coastal town on Worimi Country. She's a freelance writer, support worker for people with disabilities in her local area, and the CEO at Common Ground. Visit commonground.org.au to find out more, and if you're in a position to do so, you can support Common Ground via the 'donate' tab online.

The Palette of Sound

The heart of the album cover merges music, identity and cultural legacy

Written by Nanda Soe

The arc of a seasoned musician’s career is akin to an odyssey: decades of shifting influences and sonic experimentation condensed to a handful of album covers. This visual manifestation is more than mere decoration; it’s a time capsule, a prelude to the auditory journey that awaits, reflecting the layered tapestry of the cultural, temporal and social contexts from which it emerges. In this edition of *Waves*, I spoke with local multidisciplinary artists Claudia Sangiorgi Dalimore, Mia Boe and Drez to explore the process of transforming a musical identity into visual artefacts.

An album serves as a metaphorical bridge, connecting personal aspirations, identities, and narratives to diverse audiences. It follows, then, that a musician’s relationship with their collaborators must be grounded in trust: “Here, take this work and carry it safely into the world.”

As we confide in our closest circle, so too must musicians rely on their creative partners, be they producers, agents or visual artists. True creative liberty flourishes in the soil of mutual empowerment. Claudia Sangiorgi Dalimore, a Naarm/Melbourne-based filmmaker and photographer, echoes this sentiment: “Seldom do I work with artists these days that I don’t have some kind of friendship with. It makes the work more meaningful for me.”

When Claudia began collaborating with Warnindhilyagwa musician Emily Wurramara and co-producer James Mangohig for *NARA* (2024), they confronted a pressing challenge: how to help Wurramara “break free from the box” confining her artistry. This aspiration required time; a creative metamorphosis demands the sinew of vulnerability and trust. Claudia’s ideal process is, “To travel with an artist throughout their entire campaign and project, rather than just popping in and out. For me, that is my favourite way to work.”



Claudia Sangiorgi Dalimore with *NARA* by Emily Wurramara. Photographic collage by Nanda Soe

In the rush of modern life, perpetuated by grind culture, quality time becomes a rare privilege for creative partnerships. This extended engagement between collaborators allows ideas to resonate, granting artists the freedom to express their intentions without constraint.

Drez, the visionary behind Karate Boogaloo’s *Hold Your Horses* (2024) album cover, shares a kindred philosophy: “The collaboration between artist and musician is crucial. The artwork must ultimately reflect the band’s vision.” His long-standing relationship with Karate Boogaloo - having designed their mixtape series, merchandise and previous covers - punctuates this commitment: “We’ve been closely linked as friends and collaborators for years. It felt natural to explore new expressions that resonate with the music they’re producing.”

Butchulla artist Mia Boe speaks to the duty of collaboration in her work on *Yirinda* by Fred Leone and Samuel Pankhurst.

“Fred is my uncle, and I believe they wanted a Butchulla artist to do the artwork,” Mia explains. “This was my first time working with Yirinda. Fred proposed that I could use some ochres and sands from K’gari (Butchulla country, an island off of Hervey Bay), and provided them for me.”

This use of local materials grounds Mia’s artwork in an Indigenous cultural context, embodying the enduring connection between music, land and kinship.

“This project was incredibly special. Fred is a prominent cultural and songman in the Butchulla community, so translating Yirinda’s music into visual form was incredibly satisfying. But it also felt impossible to encapsulate the emotion the music evokes into one painting. The ancient language Fred sings, combined with beautiful instrumentals, is so nuanced and spiritual that it was a big challenge for me.”

This challenge speaks to the broader cultural legacy of the Butchulla people: “To me, Yirinda is a project of collaboration, listening, and sharing. These are attitudes Australians should enlist when engaging with Aboriginal people and culture. I hope this album and its art encourage listeners to approach Aboriginal stories with curiosity and empathy.”

For Drez and Mia, *Hold Your Horses* and *Yirinda* provided a dynamic landscape for



Mia Boe with *Yirinda* by Yirinda. Photographic collage by Nanda Soe



artistic engagement with the sonic and thematic currents of each album, shaped by their unique crafts.

“I listened to the record extensively before-hand... to me, the movement throughout all the compositions stood out as a key element I wanted to capture,” Drez reflects, drawing inspiration from his current exploration of sculptural works. Guided by a desire to “convey a sense of movement,” ➤

“When I look at the photo, I see power. I see magic. I see history. I see many cultures. I see stories. I see peace and presence most of all.”

Drez crafted an object that merges colour, interaction and album art, collaborating closely with Colemine Records in Ohio to manufacture this dynamism. The product is a captivating visual experience; the elusive interplay of colours and lines creates an optical illusion that draws listeners in, evoking the hypnotic funk characteristic of Karate Boogaloo’s instrumentals.

Mia describes her own creative process: “I was sent a rough cut of the album before starting on the artwork. Fred shared the stories and translations of the songs, and I went from there. I knew I wanted to reflect the sand dunes of K’gari, the largest sand island in the world, while embodying the collaboration of Butchulla language and lore with Sam’s orchestral instrumentation.” The artwork, Mia highlights, is intended to be simple yet vibrant, designed to catch the eye of someone browsing through records. “Colour is a big thing for me. I thought about what might draw someone in.”

Yet, the creative process is rarely linear. It’s uncharted territory full of terrors (unanticipated deviations). Dalimore knows this all too well: “The original idea for the cover was far more complicated, filled with collaged elements and symbols to capture the album’s essence and the motifs tied to Em’s story. We tried it, but it fell short of impressing me.”

As the saying goes, sometimes you can’t see the forest for the trees. Stepping back is necessary when ensnared by minutiae. During a down moment on the set of the ‘Magic Woman Dancing’ music video in lutruwita/Tasmania, Claudia captured a portrait of Emily dressed as a sorceress. This photograph ultimately became the cover for NARA.

“It’s like I had to muddy up all the water to realise it was already done in the beginning,” Claudia recalls. “I think it felt too simple in itself. Like we hadn’t worked out to get it. But it was perfect, that’s the beauty of it really!” When asked how Emily expressed approval, Claudia replied, “She cried.” Mia’s experience reinforces this marriage of art and identity. “As an artist, there’s nothing more gratifying than when another artist invites you to collaborate and reflect on their work,” she states. “Especially when the project is as profound as this record.”



Drez with *Hold Your Horses* by Karate Boogaloo. Photographic collage by Nanda Soe

When we glance at an album cover, it may appear as a mere distinguishing mark among rows of records. For the artists involved, the significance runs far deeper. Dalimore says, “When I look at the photo, I see power. I see magic. I see history. I see many cultures. I see stories. I see peace and presence most of all. Like Em is standing strong within herself. This album, in some of our conversations, was very much spoken about as her rebirth.”

Each album cover transcends meagre imagery; it becomes a manifestation of personal journeys, cultural narratives, and the transformative power of collaboration - an ardent testament to our shared humanity. ■



In the rush of modern life, perpetuated by grind culture, quality time becomes a rare privilege for creative partnerships.

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 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 rock, post punk, funk, jazz, soul & the in-betweens. Plus interviews & gig guide.
Brooke Kymberley
- 5PM: Headhunters (GLOBAL & BEYOND)**
Global sounds, local electronica, RnB, 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 & Beatski
- 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: VG+ (UNDERGROUND DISCO)
Sharing soulful & obscure records, from the rarities through to the classics. From underground Chicago house & New York disco, to dance floor leaning jazz, rare groove and gospel holy grails.
Adam Brozinski

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 & 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

Program Guide

5PM: The Afterglow Radio Show (UPBEAT SOUNDS)
Playing soul, r&b, funk, disco, electro, jazz 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)
Stardust celebrates the art of the groove, and Ella is your guide through this vibrant soundscape. Whether you’re a seasoned music enthusiast or a curious soul seeking new sonic dimensions, Stardust is your passport to a world of eclectic sounds.
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 & Aotearoa 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)
Synthesize Me looks intently into unusual Australian treasures past to present as well as jumping around the globe for evocative releases, inviting interesting DJs, selectors & artists into the studios to contribute to the weekly playlist.
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: The Chronicles of Kick Ons (WINDING UP OR DOWN)
Putting a pep in your step with genre defying compilations that will keep you grooving; getting the party started with some funk, disco and electronic mixes, or softening the energy with all things jazz, soul & ambient to rest & restore for the day ahead.
Ponie Curtis

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 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

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	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	Lights, Camera, Action FILM & TV SOUNDS Lucy French & Guests
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 Saúl Zavarce	Blue Juice Radio Show BLUES & SKA Mohair Slim, Jim Dandy & Friends
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 Brooke Kymberley	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	Bleeding Black Hearts Revue DARK GOTHY GROOVES Kristen Solury	Sunglasses After Dark PUNK & GARAGE Phil MacDougall	Passing Notes LEFTFIELD DANCE Penny	Fresh Produce HIP HOP Cosi & WallaC	Dizzy Atmosphere JAZZ & IMPROV Gerry Koster
10 PM	The Blend ELECTRONICA Campbell, Emelyne & Beatski	Burning Bitumen HARDENED METAL Kene Lightfoot	Club It To Death AUS/NZ PUNK & INDIE Peter Bramley	Screaming Symphony PROGRESSIVE METAL Peter & Gary	Audio Vitamins FUNK & DISCO Jonny Alexander	Electric Sunset ELECTRONIC ODYSSEYS DJ Ides	The Sound Barrier AVANT-GARDE Ian Parsons
12 AM	Ear Of The Behearer FREE JAZZ Paul Kidney	Tyrannocoreus HARDCORE & METAL Ryan Evans	Synthesize Me OUTSIDER MUSIC Bridget & Henry	Through 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
2 AM	Got The Blues BLUES Andy Merkel	The Modernist MODERN CLASSICAL Richard 'Cas' Castle	TNT HEAVY ROCK & METAL Tomarch & Takla	Always Open VAPORWAVE Benjamin Chesler	IrvineJUMP! RETRO BEATS Tony Irvine	New Noise VARIOUS PRESENTERS	Yellow Brick Road INDIE & UNDERGROUND Henry Osborne
	Transfigurations ROOTS & ROCK Lucas Packett	VG+ UNDERGROUND DISCO Adam Brozinski	The Chronicles of Kick Ons WINDING UP OR DOWN Ponie Curtis	New Noise VARIOUS PRESENTERS			Dry Run EXPERIMENTAL AMBIENCE Scarlett Cunningham

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 25 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, with a focus on local music.
Mitch

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

OR

2AM: New Noise
New Noise is where new PBS presenters gain experience & try out their programming ideas.
Various Presenters

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 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 rhythm & blues, rockabilly, doo-wop, sleazy shakers & whatever other oddball records I 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: Audio Vitamins (FUNK & DISCO)
Your weekly excursion into all forms of past & present electronica, street soul, Afrobeat, dub & ambient soundscapes. A two-hour journey loaded with funk-fuelled freakouts, holy grail disco jams, Balearic heaters, deep house chuggers & downtempo delights.
Jonny Alexander

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: 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.
Saül 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

Program Guide

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 & Guests

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 including 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: 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 earthly 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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Experience more than 200 powerful works including rare guitars, historical and contemporary paintings, poster art, objects and photographs in this epic exhibition narrating the evolution and design of the guitar from its Medieval beginnings through to its pivotal role in popular culture.

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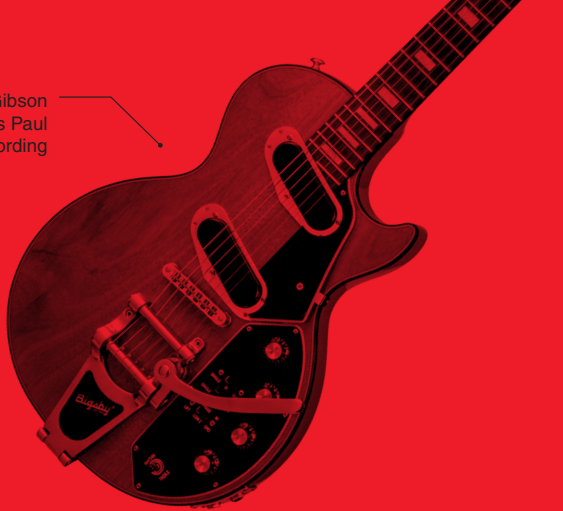
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How The Heart Beats At PBS

PBS’ Membership Coordinator Kayley Langdon speaks on the importance of supporting community radio.

Written by Kayley Langdon



Friend for Life & Friend for Decade membership card 2024

We’ve heard it all before; print and broadcast media will die as online services like social media, streaming and podcasts gain popularity in the modern age. Well, here’s to squashing that idea as you read PBS 106.7FM’s print magazine. Though it does beg the question: how is a community radio station able to survive over so many years, and especially in the current financial climate?



PBS membership card in 1979
PBS stickers from recent years



As our listeners may know, PBS is run by an immense number of volunteers, from regular weekly, fortnightly and fill-in announcers, to those who help out at reception, events and working bees. We couldn’t do what we do without our volunteers, especially with the costs that come with running a radio station. These include bills for power, licensing fees, royalties, water, cleaning and rent, as well as the fun stuff such as our broadcasting infrastructure including our transmitter on Mount Dandenong, the in-studio equipment and Studio 5 music gear. We also have a team of staff who help make it possible; programming interviews and live to air performances; marketing our events, shows and membership drives; sound production at our outside broadcasts and in-studio; filming and taking photos; and organising and communicating information to our various volunteers (shout out to our amazing volunteers coordinator, Mara!).

To make it all happen day in and day out, and keep the station not only on-air but able to grow and innovate, we need money! And this comes from a few different income streams including memberships, donations, sponsorship and events.



The main source of income we depend on is from our PBS Members: that’s you! Due to our numerous paid membership levels, from Concession through to Friends for Life, Performer, Pet and Business Members, we are able to cover most of our costs throughout the year. Every single member that joins or renews throughout the year helps to sustain the station, and allows us to continue to bring you the best music that our volunteers can find! Memberships have been what has kept the station running from the beginning in 1979. When PBS was just starting out, broadcasting upstairs from the Prince of Wales in St Kilda, there were only two member options: Ordinary at \$20 or Student and Pensioner at \$15. Now with so many different membership options, it makes sense we have upgraded to new and bigger spaces over the years.

You would have seen in your membership confirmation email that, for the first time in 10 years, PBS membership prices are set to increase in May 2025. We want everyone to know the importance of each and every membership. Although we are aware of how any price increase can really impact our members, we have made sure to keep



PBS membership card in 1986



Drive Live poster 2012

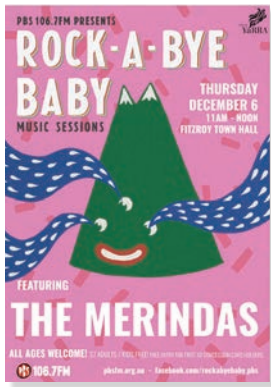
our Concession prices at the same \$40 rate, and will only increase Proud from \$85 to \$95. If anything, we want to try to stay as inclusive as possible and ensure everyone feels they are able to be a part of our amazing community. Plus, there are other benefits to being a member, including a membership pack, access to giveaways, limited edition merch during specific membership drives, discounts at local retailers, and of course the iconic PBS bumper sticker.

Donations are next up - they’re a huge part of how we’ve gotten to where we are today, quite literally with the Make It Home fundraiser (2019-2021) for our move to Collingwood Yards. Aside from a one-off grant from the Victoria State Government for our move, PBS receives no government funding, making donations a huge part of our upkeep and growth. Donations come in all year-round, and we sometimes run specific fundraisers when we have a particular cause in mind. If you’re thinking of adding a donation, or if making one is more financially viable than a membership, remember that any donations over \$2 are tax-deductible.

Now, how do we make any income from the whole radio part? When tuning in, you’ll often hear announcements from our incredible sponsors, who count for around 25% of our income. On-air sponsorship campaigns are taken out by musicians or music industry



Rock-A-Bye Baby event posters from 2011-2017



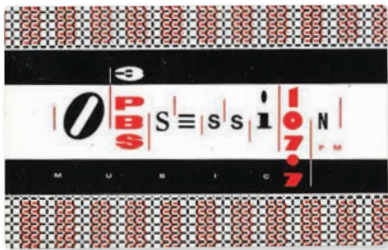
As a PBS Member - you are part of the story, and a part of PBS belongs to you.

representatives to promote launches, festivals, album releases, or venues, as well as a variety of other businesses or organisations such as eateries, art exhibitions, film events, gardening supplies, markets, local councils, not-for-profits, or anything relevant to our listener base. We also have more digital and online sponsorship options including banner placement in our weekly e-news and on our website. It doesn’t stop there, we also have sponsor space in this very print magazine you hold in your hands. If you’re interested in becoming a sponsor of PBS, you can email sponsorship@pbsfm.org.au.

Last but not least, PBS hosts some amazing events which cover an array of different music genres and all ages; from past events like Jamaica Jump-Up and Soul A Go Go; semi-annual Rock-A-Bye-Baby; to recent additions Midnight Driver; and one-offs such as the Housewarming Party and the All Ages Afternoon Rock Show. That said, the purpose of events is not always to fundraise. PBS events are a great way for us to get to know our listeners and create a space for our on-air community to meet off air. Thanks to memberships and donations,

we’re able to put on these special events and connect with our listeners and radio community. Don’t forget that members get a discount on tickets to all PBS events.

Here at PBS we have various streams of income and we’re always trying to think outside the box, but our memberships, donations and volunteers are really what glue the station together. These are the reasons that PBS remains what it has always been: a people-powered community radio station! Although we rely on these income streams to keep us going, we are really all about the community. As a PBS Member - you are part of the story, and a part of PBS belongs to you. ■



PBS membership card in 1987



The Day We Went To Sizzla’s House

A stormy night in Jamaica with one of the most commercially and critically successful contemporary reggae artists.

Written by Jesse I

Sizzla. Photo by Chant Down Sound



Ras Crucial, Jesse I, Sizzla, Bobo Priest. Photo by Chant Down Sound

As a 20 year old in 1998, my love of Jamaican music was largely limited to the sounds of the '70s and early '80s. The contemporary reggae of the late '90s was just too computerised for my taste, and I couldn't stand dancehall. That all changed when I heard Sizzla's album *Praise Ye Jah*. I'll never forget listening to it for the first time, on headphones at Blue Moon Records on Johnston Street in Fitzroy (back in the days when you could ask to listen to a CD before buying).

This was Rastafari music, but unlike any I'd heard before. The production style was informed by the '70s roots and dub era but also contemporary hip hop, and the vocal delivery blew me away, as Sizzla moved effortlessly from singing to deejaying, his flow making it sound like the riddims were built around his vocals, and not the other way around.

This album started me down a road to a true love of modern Jamaican music, as I explored other works by Sizzla (most notably the Digital B produced album *Black Woman and Child*), and other productions by Phillip "Fatis" Burrell for his Xterminator label (such as albums by Luciano and Cocoa Tea). One thing led to another - Sizzla led me to Capleton and Anthony B, and from there to lesser-known artists like Jah Cure and Jah Mason - and eventually I even developed a taste for dancehall.

Fast forward 11 years to 2009, and I was in Jamaica for my fourth visit that decade. I met Capleton in 2003 and Anthony B in 2004, and I even visited Jah Cure in prison in 2002, but I had never met Sizzla, so my main goal for that trip was meeting him and hopefully voicing some dubplate specials. I was travelling on this trip with my wife Meena (aka Troublemekka) and long-time

Chant Down partner Ras Crucial, as well as Melbourne artist Damajah. My friend Torty also happened to be in Jamaica at the same time, and we were all staying together in guest accommodation above the old Black Scorpio studios in Kingston.

We got word that Sizzla was shooting a video clip in a big house in the hills of August Town, and as this was in the days before smartphones, we simply got in our rental car and went to investigate. It was as simple as that - we found him exactly where we heard he would be, and we just rocked up, uninvited but welcomed in a wary sort of way. Being a radio announcer from Australia has always given me a lot of credibility in Jamaica, and this was a good example of how it easily opened up doors that might have otherwise remained closed.

I spoke to Sizzla himself as soon as I could and introduced myself. I told him what I do, and how much of a fan I was, and that I was interested in recording an interview and possibly organising a dubplate session. Thankfully he seemed pretty receptive. He was in music video filming mode, and it was a party atmosphere, with ganja in abundance, and people drinking alcohol out of disposable plastic cups. Sizzla was working with another artist at the time called Smokie Benz, and he also seemed pretty happy to have us there. I'm not sure if we actually made it into the video clip or not, or if the clip was even finished - I can't find it on YouTube unfortunately.

We got word that Sizzla was shooting a video clip in a big house in the hills of August Town, and as this was in the days before smartphones, we simply got in our rental car and went to investigate.

We hung around for a few hours waiting for the shoot to wrap up, hoping we could head to a studio with Sizzla afterwards. Instead, as evening drew near, Sizzla told us he was heading home, but that we could come if we wanted to. I remember Ras Crucial had the feeling that we were imposing a bit too much, but I wasn't going to refuse an invitation to Sizzla's place, so we followed him and his crew up into the hills above Kingston as night fell. I remember that his house was huge, but as it was only partially built, and open in the middle, it felt a bit like a Roman colosseum. It was mostly built out of concrete cinder blocks, but it was completely unfinished, with reo bars sticking out everywhere. As we entered, Sizzla explained to us that in Jamaica, you can't just finish building your house, or everyone will know you have money and come asking. He said you need to leave it incomplete, so that when people come begging you can tell them, "Look, I don't even have enough money to finish my house".

At the film shoot there had been buckets of KFC for all the people hanging around, which included a large number of kids from the neighbourhood. Sizzla had been impressed that our group was all vegetarian and not interested in fried chicken, and he asked us what we like to eat. I told him we all love ackee (without saltfish), something we can't get in Australia. After we arrived at his house, I clearly remember him telling one of his offsidiers, presumably his chef, "The junior boy loves ackee", and the man headed off as if on a mission.

Meanwhile, Sizzla led us up a flight of concrete steps with no guardrail to an upstairs level with a sheer drop on one side back down into the middle of the building. He took us into a small room with a few couches, a coffee table, a TV and a DVD player. Although he was being very hospitable, it was starting to feel a little strange, and it only got weirder from there. He invited us to sit down, and then pulled out about a quarter ounce of herb for us, already chopped up. He presented it to us on top of a Hannah Montana DVD cover, together with some rolling papers, and then pulled out a DVD of the 2007 movie *300*. Without saying much, he put the disc ➤

The Day We Went To Sizzla's House

in, sat down and pressed play. Okay... I guess we're going to smoke ganja and watch 300 with Sizzla now.

Outside, it had started to storm. About halfway into the movie the power suddenly cut out. After a little while, Sizzla got up and walked out, leaving us sitting by ourselves, super stoned, in what was total darkness apart from the occasional flash of lightning. We sat there for what felt like hours (but in reality was probably only 15 minutes), before deciding we should probably just leave. Sizzla had a show to perform that night, but not for hours yet - he was due on around 2am-3am - and would probably just want to rest. I was still hoping for ackee, but there was no more mention of that, and it kind of seemed like they'd forgotten about us anyway. I remember being super careful walking down the steps in the darkness, knowing that one false step could mean a trip to the hospital. But we all made it, said goodbye to whoever was around, and got back in our hire car to make the treacherous drive back down the hill to Kingston.



Troublemekka and Sizzla. Photo by Chant Down Sound

We linked up with Sizzla again the next day for a dubplate session at Fat Eyes studios, and it went really well. He was great to work with, gave us a super reasonable price, and did absolutely killer tunes. I don't remember

really talking about the night before when we had all hung out watching 300, and then sitting together in the darkness, so all of that just felt like the memory of a weird dream.

The next time I met Sizzla was in 2012, and it was simply by chance. Meena and I had gone out in Kingston to watch a show featuring some up and coming artists, Kabaka Pyramid and Chronixx. It was an intimate show in a small venue and the crowd wasn't huge, as neither of them had buss yet, but standing right next to us was Sizzla and his empress, with no other entourage. I already had a feeling Kabaka and Chronixx were going to blow up, but I found it particularly interesting that Sizzla had obviously come out to watch them perform. I went up to him and said hello. I reminded him who I was, but I didn't mention the night he'd invited us over to watch 300. ■

Jesse I presents *Babylon Burning* every Saturday evening from 5pm-7pm on PBS.

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PERFORMER DRIVE WINNERS 2024

Each February, PBS runs our annual Performer Drive. The station supports music creators and players all year round, and February is the time of year that we ask our music community to return the favour.

There are always massive prize packs up for grabs, with this year's haul including record pressing, CD duplication, merch printing, photography packages, vouchers and heaps more!

PBS caught up with some of this year's winners to find out how they've enjoyed their prizes, and what PBS means to them.

Robbie Belchamber. Photo by Krystal Torre

1st Prize Winner

Robbie Belchamber

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

I picked up guitar doing group lessons at primary school when I was about six. Once I could play a few songs it stuck and I became obsessed - it's been a huge part of my life ever since. I guess I'd describe my music as little puzzles I make for myself on an instrument, that I have to solve to make into pieces. It usually starts with a little pattern or phrase that catches my ear, and builds from there. Often I get some friends to help me finish writing or recording it.

Most of my gigs are playing for other artists, making their music come to life. Along with my day job this keeps me pretty busy, so my own tunes are often written noodling on the guitar after hours. I don't really have any preconceived idea of what I'm going for, so it usually ends up being influenced by whatever projects I'm playing in or music I'm listening to at the time. Lately that's been folk, acoustic jazz, indie rock, Brazilian and West African music.

Why did you become a PBS Performer Member?

I've listened to the station since I was a teenager, and it's been a massive part of my musical development. There is so much music I never would have checked out if it wasn't for hearing it on PBS and having my mind blown. I became a member when I had a regular job and enough cash to give back a little (long overdue). The support the station has given to me and my community means so much, and I know lots of folks feel the same way.

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

News of winning the prize came just when I was in the middle of releasing my last record, *Trails*. It's meant I'm able to follow it up with another release, which I'm almost done wrapping up. It's also been a huge boost to some of the projects I play in - we've been able to get a photoshoot done and CDs pressed (among other things). This kind of support provides such important motivation for local artists like myself and most of the people I work with. It's so hard to fund making music,

and having things like these prizes to work towards is so helpful. Thanks again to all the donors and PBS!

Find Robbie Belchamber's music online at: linktr.ee/robbiebelchamber

2nd Prize Winner

Tom Barton

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

Ever since I was a kid and heard my mate's big brother play the 12-bar blues on a guitar, I've wanted to be part of conjuring that magic.

I picked up a guitar, realised I loved singing along, wrote an album and started gigging. I moved to Melbourne from East Gippsland and studied singing and music more formally: a couple of years at Box Hill followed by a degree at VCA. Then, over the years I went to NYC a bunch of times to study with some incredible artists and mentors, and I've nurtured this connection - at first in my own music, and now also in my ongoing training as a singing teacher.

A big focus of my work is the idea of using the voice as an instrument - and using the whole instrument. Singing not only words and typical song forms, but using the voice sculpturally, texturally - sometimes described as using extended vocal techniques. This ethos is more obvious in a craft and artform like painting, but culturally we don't expect singers to deviate much from a pretty traditional role. I amplify this approach by augmenting and reconceptualising my voice with electronic effects and looping - all mapped in a hectic custom Ableton setup, which I had the time to move to from hardware during the pandemic.

We explore this in a new band, Voyage, with music that's always completely improvised. I get onstage with guitarist Diego Villalta and pianist Nathan Liow, and we dive off into a wild mystical journey of layers, loops and fragments - equal amounts chaos and transcendence. We've got a couple of releases in the can for later this year.

I've released music under my own name, including my first album after music school, *Aspirations*. It explores the experience I had as a fresh grad trying to integrate,



Tom Barton. Photo by Wilk

PBS is an artery that delivers our city's unique, essential and precarious cultural lifeblood to our community.

honour and innovate the wide range of styles our generation grew up with and studied: from Björk to Coltrane, Radiohead to Barney McAll. I still hold the jazz tradition I studied close to my heart in my jazz standards band, Jazz Boutique.

I'm also writing for a new totally different project: a dark, electronic, vocal alt-pop channelling of my creative unconscious filled with loops and layers of extended vocals, heavy '80s synths, fractured percussion, and intimate lyrics excavating the self, death, love, revelation and the impending algorithmic apocalypse. It's my music school trauma therapy project: reconnecting with the flow and letting it fly. The album will host some amazing guest artists and I'm aiming to release it next year as You Are The Eagle.

Why did you become a PBS Performer Member?

PBS is an artery that delivers our city's unique, essential and precarious cultural lifeblood to our community. As a listener with PBS playing every single day in our house, and a musician who cannot progress my life's work without connecting my art with its audience, it's imperative to support the station that tirelessly makes this possible.

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

I hadn't won anything since the grade six Easter raffle, so understandably I was a bit speechless. Aside from the joy of swag like an amazing record player, and the instant bartering currency I gained with 10 slabs of beer at my disposal, the prizes including photography, merch, a PBS marketing campaign and Music Victoria membership have helped me make important and exciting progress growing my music and my singing teaching studio, The Voice Dojo. I am already so grateful for what PBS gives me every day, I didn't need anything else, but I'm thrilled to have won these prizes. Thanks to all the sponsors and to everyone supporting our great PBS.

Where can we find your music online?

Tom Barton on Spotify, @voyage.trio and @jazzboutiqueband on Instagram and @Voyage-trio on YouTube. ■

PBS sends a massive thank you to our Performer Members, and to our prize donors for 2024's PBS Performer Drive! Keep an eye on our website for the announcement of 2025's campaign and info on how you can be in the draw to win one of these wonderful prize packs yourself!

This Year's Program Milestones At PBS

Celebrating the anniversaries of PBS announcers and their shows.

Written by Isobel Buckley

Here at PBS we are lucky to be fuelled by people power, with volunteer announcers curating independent radio all day, every day. So much time goes into researching a rare track, an underground banger, a golden oldie; and then comes the craft of placing it in the perfect position on a daily, weekly or fortnightly program's playlist.

As we prepare to celebrate 45 years of PBS on December 21, we reflect on the many incredible announcers who roll through the beloved PBS doors. Let's take a look at some of the amazing milestones our announcers have reached in 2024.



Phil MacDougall at PBS. Photo by Claire Stuchbery

Big ups to the newest recruits to the PBS family for reaching one year of igniting the airwaves:

- DJ Matab** (*Dounya*, Mondays 12am - 2pm)
- Brooke Kymberley** (*Homebrew*, Mondays 3pm - 5pm)
- Scarlett Cunningham** (*Dry Run*, Monday 2am - 6am fortnightly)
- Benjamin Chesler** (*Always Open*, Friday 2am - 6am fortnightly)

Crossing the five-year mark of their respective programs, here's cheers to:

- Penny O'Brien** (*Passing Notes*, Fridays 8pm - 10pm)
- Jordan Oakley** (*Underground Love*, Tuesdays 3pm - 5pm)

Thanks a million to our dedicated decade-long presenters:

- Pete Bramley** (*Club It To Death*, Wednesdays 10pm - 12am)
- Simon Hughes** (*B.P.M.*, Saturdays 12am - 2pm)
- Paddy Harrisson** (*Ports of Paradise*, Fridays 9am - 11am)
- Lifetime legends spinning the tunes for over 20 years:**
- Ronin Hamill** (*Hippopotamus rex*, Mondays 8pm - 10pm)
- Bevin Campbell** (*The Blend*, Mondays 10pm - 12am)
- DJ Manchild aka Ethan Hill** (*The Breakdown*, Fridays 3pm - 5pm)

25 years of keeping the music coming thanks to:

- Peter Fundeis & Gary Carson** (*Screaming Symphony*, Thursdays 10pm - 12am)
- Jesse I** (*Babylon Burning*, Saturdays 5pm - 7pm)

And congrats and thanks to **Vince Peach** for his recent milestone of 40 years of *Soul Time* on PBS! (Wednesdays 3pm - 5pm)

The Prince of Darkness aka Phil MacDougall is the longest running current announcer at PBS, approaching 45 years in 2025! His program *Sunglasses After Dark* airs Thursdays 8pm - 10pm.

Stay tuned for more milestones to celebrate next year.



Mohair Slim & DJ Manchild at Soul A Go Go 2022. Photo by Kalindy Williams



Jordan Oakley at Underground Love's fifth anniversary show at The Tote. Photo by Izzie Austin



Benjamin Chesler



Penny at Community Cup 2024. Photo by Owen McKern



Palmtree Paddy celebrating Radio Festival 2024. Photo by Isobel Buckley



Gary & Peter from Screaming Symphony



Brooke Kymberley with Kurt & Kalindy from Hearts & Rockets. Photo by Isobel Buckley

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