

### First Prize

Primavera 125 i-GET represents the quintessential urban commute and comes in Grigio Matera (grey) with tan saddle trim. Primavera, Vespa’s bestselling scooter, embodies the timeless design, style and practicality that has made Vespa the most recognised scooter in the world. Primavera is powered along by Vespa’s advanced, environment friendly electronic fuel injected 125 motor. Additional features include ABS braking for improved rider safety and a fully automatic transmission for ease of use. Primavera is economical to run, fun to ride, and also comes with 2 years unlimited KLM warranty for peace of mind. Courtesy of Vespa Australia and Peter Stevens Motorcycles.

### Second Prize

A double pass to the 30th Meredith Music Festival, with private chartered vehicle transfer to and from the festival site, luxury powered caravan in Bush Camp and a food, beverage and gift shoppe pack.

### Third Prize

Guild F-250CE Deluxe acoustic guitar from Echo Tone.

### Fourth Prize

Rega PLANAR 3 Turntable from HeyNow HiFi.

### Fifth Prize

A year's worth of PBS Feature Albums.



### Business Prize

Civic Outdoor digital billboard package.  
Printing services from Snap Heidelberg.  
Gravity Espresso online voucher.  
PBS business sponsorship package including on air, online and print options.

### Performer Prize

Clingan Guitar Tone handmade electric bass guitar with SKB case.  
Mastering of a single or EP by Adam Dempsey Mastering.  
Photography package from Lucy Spartalis.  
Tramway Hotel burger named in your honour.  
Your album in gold, framed by Creative Framing.  
Five cases of Mountain Goat beer.  
Brenniston National Standard Mobile and Tradie First Aid Kit.

### Junior Prize

1880 Ukulele Co. Soprano Ukulele from Lord Uke.  
Kids bike voucher from My Ride Collingwood.  
Three Family Day Passes to Collingwood Children's Farm.  
Five half hour piano, guitar or singing lessons from the Michael Avery School of Music.  
Museums Victoria household membership.  
PBS merch pack including t-shirts, stickers, badges and more.

### Pet Prize

A year’s supply of natural, Australian made, plant and insect based dog snacks from TBH Pets.  
Pet portrait by We Are Family – unusual pet portraits.

### Friend for Life Prize

Cinema Nova three month Silver pass.  
Museums Victoria Premium duo membership.  
Melbourne International Jazz Festival Big Saturday double pass.  
40 Years of PBS Radio book.

### Friend for a Decade Prize

Avanti Giro F1 2022 bike with an Ortlieb pannier bag and rack, courtesy of My Ride Collingwood.  
Fixation Brewing Co. food and beverage voucher for The Incubator tasting room and brewery.  
40 Years of PBS Radio book.

We have unlocked the vault to bring you a collection of electrifying PBS live recordings. A digital copy of this powerful compilation is available to all members who Complete the Connection by joining up or renewing during Radio Festival.

#### MONDAY 16TH

Heartland Records voucher  
Jazzlab ticket voucher  
Sass + Co. Cheek to Cheek Face & Body Kit  
Two tickets to Burning Love at the Engine Room, Bendigo, feat. Cool Sounds  
Gravity Espresso online voucher  
Museums Victoria household membership  
Remote Control vinyl and CD pack  
Milk! Records vinyl and merchandise pack  
Thread Den Sewing Basics for Beginners Course pass  
Kasumen Records vinyl pack  
Bulleen Art & Garden voucher  
Chapter Music vinyl and CD pack  
Mount Avoca award-winning organic wine pack  
Northcote Social Club food and beverage voucher  
Round & Round Records voucher

#### TUESDAY 17TH

Marios food hamper  
Northside Records voucher  
Ortlieb pannier bag courtesy of My Ride Collingwood  
Inner West Vinyl voucher  
Psychic Hysteria prize pack  
Osteopathic Sense Fitzroy voucher  
Henry Lee Barbershop prize pack and voucher  
Echo Tone voucher  
RETROPOLIS Preston voucher  
Music on the Hill tickets and prize pack  
Shining Light Yoga one month membership  
Open Ear Audio service voucher  
Richie's Cal-Mex Foods voucher  
Remote Control vinyl and CD pack  
Domino Record Co. vinyl, tote and CD pack

#### WEDNESDAY 18TH

Two tickets to Bendigo Art Gallery's exhibition 'ELVIS: Direct From Graceland.'  
Gravity Espresso online voucher  
The Blues Train double pass  
Museums Victoria household membership  
Domino Record Co. vinyl, tote and CD pack  
Overland Journal subscription and prize pack  
Northcote Nursery voucher  
Music on the Hill tickets and prize pack  
Kasumen Records CD pack  
Open Ear Audio service voucher  
Chasing Music: My Crazy Campervan Adventures in America book by Jan Dale  
Phoenix Dance Studio lesson voucher  
Bulleen Art & Garden voucher  
Two bottles of Cedar Fox Gin  
Licorice Pie Records voucher

#### THURSDAY 19TH

Thornbury Records voucher  
Inner West Vinyl voucher  
Jazzlab ticket voucher  
Richie's Cal-Mex Foods voucher  
Poison City Records voucher  
Tramway Hotel food and beverage voucher  
Domino Record Co. vinyl, tote and CD pack  
Remote Control vinyl and CD  
Northcote Nursery voucher  
Shining Light Yoga one month membership  
Kasumen Records vinyl pack  
Creative Framing voucher  
Ortlieb pannier bag courtesy of My Ride Collingwood  
Chapter Music vinyl and CD pack  
Two bottles of Cedar Fox Gin

#### FRIDAY 20TH

Aesop body care pack  
The B.East food and drink voucher plus t-shirt  
Jamaican Music & Food Festival 2023 double pass  
Osteopathic Sense Fitzroy voucher  
Two bottles of Cedar Fox Gin  
Domino Record Co. vinyl, tote and CD pack  
[PIAS] and Inertia Music vinyl pack  
Peninsula Hot Springs Revitalise Bath House double pass  
Creative Framing voucher  
Sonos One smart speaker  
Sun Cycle Festival double pass  
Funky Duck Vinyl voucher  
Mount Avoca award-winning organic wine pack

#### SATURDAY 21ST

Northside Records voucher  
Ortlieb pannier bag courtesy of My Ride Collingwood  
Rainbow Hotel food and beverage voucher  
Sass + Co. Cheek to Cheek Face & Body Kit  
Melbourne International Jazz Festival Big Saturday double pass  
Two bottles of Cedar Fox Gin  
Bulleen Art & Garden voucher  
Chasing Music: My Crazy Campervan Adventures in America book by Jan Dale  
Phoenix Dance Studio lesson voucher  
SEA Life Penguin Passport experience double pass  
Darkon Grazer desk lamp  
Sony CD pack

#### SUNDAY 22ND

Marios food hamper  
Gravity Espresso online voucher  
Neighbourhood Books voucher  
Sony CD pack  
Melbourne Symphony Orchestra + Spinifex Gum A Reserve double pass  
Music in Exile vinyl pack  
Northcote Nursery voucher  
The Boite one year double pass  
Thornbury Records voucher  
Fixation Brewing Co. beer pack  
Jazzlab ticket voucher  
Australian Art Orchestra music pack  
Mount Avoca award-winning organic wine pack

#### MONDAY 23RD

Aesop body care pack  
Jazzlab ticket voucher  
Sass + Co. Cheek to Cheek Face and Body Kit  
Osteopathic Sense Fitzroy voucher  
It Records merch, vinyl and CD pack  
[PIAS] and Inertia Music vinyl pack  
Phoenix Dance Studio lesson voucher  
Bulleen Art & Garden voucher  
Michael Avery School of Music lesson package  
Chapter Music vinyl and CD pack  
Fixation Brewing Co. beer pack  
Mount Avoca award-winning organic wine pack  
Carringbush Hotel dinner for two voucher

#### TUESDAY 24TH

Creative Framing voucher  
Ortlieb pannier bag courtesy of My Ride Collingwood  
Sass + Co. Cheek to Cheek Face & Body Kit  
Osteopathic Sense Fitzroy voucher  
Museums Victoria household membership  
Tramway Hotel food and beverage voucher  
Remote Control vinyl and CD pack  
Corner Hotel food and beverage voucher  
The Old Bar six month double pass  
Kasumen Records CD pack  
Thornbury Records voucher  
Feminista Vinyl prize pack  
Bedroom Suck Records vinyl pack

#### WEDNESDAY 25TH

Thread Den Sewing Basics for Beginners Course pass  
Aesop body care pack  
Napier Hotel dinner for two voucher  
Golden Hills Brewery food and beverage voucher  
Sound Osteopathy consultation pack  
Domino Record Co. vinyl, tote and CD pack  
Music on the Hill tickets and prize pack  
Open Ear Audio service voucher  
Chapter Music vinyl and CD pack  
Phoenix Dance Studio lesson voucher  
Fixation Brewing Co. beer pack  
Darkon Grazer desk lamp  
Sony CD pack

#### THURSDAY 26TH

Jazzlab ticket voucher  
Melbourne Electronic Sound Studio one year membership including two member sessions  
Port Fairy Folk Festival 2023 double pass  
Five cases of Mountain Goat beer  
Osteopathic Sense Fitzroy voucher  
Spooky Records vinyl and CD pack plus t-shirt voucher  
Remote Control vinyl and CD pack  
The Old Bar six month double pass  
Music on the Hill tickets and prize pack  
Open Ear Audio service voucher  
Mount Avoca award-winning organic wine pack  
Licorice Pie Records voucher

#### FRIDAY 27TH

Marios food hamper  
Northside Records voucher  
Aesop body care pack  
Ortlieb pannier bag courtesy of My Ride Collingwood  
The LuWow food and beverage voucher  
Jamaican Music and Food Festival 2023 double pass  
Two bottles of Cedar Fox Gin  
RETROPOLIS Preston voucher  
Sonos One smart speaker  
Feminista Vinyl prize pack  
Fixation Brewing Co. beer pack  
Duke St Block Party 2023 double pass  
Funky Duck Vinyl voucher  
Darkon Grazer desk lamp

#### SATURDAY 28TH

The LuWow food and beverage voucher  
Strangeworld Records voucher  
Lionsharecords CD pack  
Gravity Espresso online voucher  
Melbourne International Jazz Festival Big Saturday double pass  
Thread Den workshop voucher  
Northcote Nursery voucher  
Music on the Hill tickets and prize pack  
Open Ear Audio service voucher  
Thornbury Records voucher  
Phoenix Dance Studio lesson voucher  
Sonos One smart speaker  
Museum Victoria household membership  
Two bottles of Cedar Fox Gin  
Licorice Pie Records voucher  
Fixation Brewing Co. beer pack

#### SUNDAY 29TH

Aesop body care pack  
Ortlieb pannier bag courtesy of My Ride Collingwood  
A Homegrown Table cook book by Masterchef winner Emma Dean  
Lionsharecords CD pack  
Gravity Espresso online voucher  
Brixton Street Pottery voucher  
Thread Den workshop voucher  
Bulleen Art & Garden voucher  
MeatSmith Speciality Butcher and Wine Merchant online voucher  
WOMAdelaide 2023 double pass  
Michael Avery School of Music lesson package  
Sonos One smart speaker  
Earshift Music prize pack  
Australian Art Orchestra music pack  
Mount Avoca award-winning organic wine pack

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## waves

PBS Member Magazine May 2022

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PBS' vision is to nurture, inspire and champion Melbourne's diverse music community.

We strive to achieve this through the following goals:

- A thriving, diverse music scene, particularly for under-represented music
- Content with integrity and quality
- An engaged and involved music community
- A successful move to our new home
- Sustainable operations

If you share the vision and goals of the station, you may consider becoming a shareholder of Progressive Broadcasting Service Co-operative, owner and operator of PBS. To find out more, please email [gm@pbsfm.org.au](mailto:gm@pbsfm.org.au)



This magazine is published on the land of the Wurundjeri people of the Kulin Nation. We wish to acknowledge elders of this land, past, present and emerging. Always was, always will be.

 **106.7FM**

### A final note from the General Manager

For those of you who haven't heard, I am leaving PBS after 15 years as General Manager and so this will be my last contribution to Waves. My two words to you as a supporter of the station are - thank you. Without your backing, PBS would not have weathered the COVID storm these past couple of years and would not have had the ability or confidence to build (during a pandemic) a new state of the art radio station in the heart of the city at Collingwood Yards.

The station looks and feels amazing and we're only at the very beginning of our understanding of what we can do for music lovers now, with our new set-up, in this new place, in a world contemplating how to build back better after the pandemic. When the historians come to write the stories of COVID, they could do worse than use the relocation of PBS as a case study of community spirit, generosity, loss, love and triumph over adversity.

Generosity came in all shapes and sizes. People who have given much to the station over the years dug even deeper, with large donations that really made an impact. Others with very little disposable income still found a way to give what they had. Families honoured generous bequests. People donated their labour and their goods and equipment. Government and philanthropic organisations got behind us at a time when competition for their funding was extreme. Collectively it was an extraordinary gesture of love for PBS, for Melbourne, for music and for musicians.

We have come such a long way but there is still some work ahead of us, such as acquiring the equipment and fitting out our amazing new Studio 5. With that in mind, we are asking music lovers to continue their generous support of our Make it Home appeal to get us over the finish line by Thursday June 30.

This year's annual PBS Radio Festival - Complete the Connection - is just around the corner. This is when we ask our community to commit to the station for another year. If PBS keeps you connected to the music, to each other or to our great music-loving city then complete the process - sign up or renew your membership. As usual we have great prizes up for grabs, including a Vespa in the colour of grigio matera (Italian for grey), tickets to amazing gigs, prize packs and much more... see pages two and three for details.

Finally, a big thank you to all the PBS volunteers, staff and board members past and present for their incredible support to me over the years. PBS people are the very best and I will take so many memories with me. One of my last official duties will be attending the Reclink Community Cup on Sunday June 19 at Victoria Park so I hope to see you there - I'll be the most relaxed looking person on the sideline, so pop over and say hi.

**Adrian Basso**  
**PBS General Manager**  
[adrianbasso@pbsfm.org.au](mailto:adrianbasso@pbsfm.org.au)



PBS Chair Jurgin Schaub and Adrian Basso from PBS at The Rainbow March 31, 2022. Photo by Kurt Eckardt



Milo Eastwood photo by Louis Roach  
Photo credit: Louis Roach

# Milo Eastwood

## Serving up a radio alternative

Author: Anita Michalski  
Photos: Louis Roach

Even though he is one of the youngest announcers on PBS, don't be mistaken, Milo Eastwood is no stranger to the wireless. He's been a music selector and radio broadcaster since he was just 14 years old. In his early teens, when he realised he had zero interest in playing Saturday sports, his parents asked him what he wanted to do on the weekends. "Mum and Dad put me in the car, and we went to the local community radio station, Yarra Valley FM, 99.1fm, where I was quickly given the Saturday morning breakfast program. I loved my time on the show and played some pretty questionable music."

After two years it was a natural progression to youth radio station, SYN 90.7FM, where he hosted 11 different shows from 2011 through to 2017. After hanging up the headphones at SYN, Milo decided it was time to take the next step in his radio career.

The Melbourne music and community radio scene has flourished over the years, with local talented radio broadcasters truly spoilt for choice when it comes to choosing a radio station to call home. Amusingly, around the same time Milo joined PBS he also completed the announcer training at Triple R, and even handed in a demo. But on that same day, someone drove into a fire hydrant on Blyth Street, flooding the Triple R studios, along with the demo. Unfortunately for Triple R and their listeners, Milo's demo was lost forever. "Luckily I also had my name down on the PBS announcer training list, so it was a blessing in disguise because there is nowhere I'd rather be than PBS."

When Milo joined PBS, he didn't plan or expect to become the voice of the station's most prominent flagship program.

*"Breakfast radio kind of chose me. When Program Manager, Owen Mckern, asked me to do my first breakfast fill, and I realised that the musical freedom and the connection with listeners at that time of morning was exactly what I had been searching for."*

Prior to taking the five day a week gig as *The Breakfast Spread* announcer, attending live gigs was a significant part of Milo's lifestyle. More recently he has been hosting his own events, parties, and gigs, most notably Collingwood-based disco party *Love Sensation*. "I grew up pretty quick when I started breakfast. I went from going out most nights of the week and staying up till the early hours of the morning, to waking up to go to work when I'd normally just be arriving home from a gig or party. I quickly realised that turning up to the studio switched on and with a smile on my face was super important to listeners' mornings, and if I wasn't in the right head-space, there's a chance they might not be either." ➤



*"...the musical freedom and the connection with listeners at that time of morning was exactly what I had been searching for."*



Milo Eastwood



Milo Eastwood. Photo by Adriana

As a DJ in high demand, Milo gives credit to the popularity of Friday mornings on *The Breakfast Spread*. “I’m not entirely sure how it has become the beast that it is, but over the past five years I’ve taken Friday mornings in an upbeat and dance-orientated direction.” Since taking Fridays in this musical direction, Milo’s life on the weekends has become ten times busier as a DJ. “I feel so lucky to have such a devoted listenership who come and support me, not only on the radio, but in the real world at gigs now too.”

Since 2020, the musical approach to *The Breakfast Spread* has emphasised more than ever how crucial it is to keep listener spirits high, in what was otherwise a low period for so many. “The fact that I had a platform to connect and share with so many people on a daily basis was so integral to my own mental health during lockdown. Doing the show started to hold a lot more meaning to me.”

As a music station, PBS offers listeners a break from the news when they need it most and keeping a focus on music was an emotionally intelligent choice in response to the 24-hour news cycle and a global pandemic.

“The music was healing. I feel more in touch and connected with the listeners than ever before. Community radio holds a special spot in people’s hearts, where most other mediums have become overrun with corporate interest and can be an overall impersonal experience. There’s a relationship that listeners foster with announcers and even the bands that they love.”

Broadcasting from the new shiny studios at Collingwood Yards, Milo is looking ahead to the next era of PBS and the new generation of announcers coming through the ranks on air.

“It’s exciting to see PBS and the popularity of community radio growing in a world which isn’t necessarily favourable to the medium that we find ourselves on. I’m so thankful to PBS for the amount of freedom they give me with this show. I’m aware that there’s probably not another radio job in Australia where the presenter is given the opportunity to curate 15 hours of musical content from all around the globe and all periods of time. I think this is the best job I’ll ever have. I want to thank everyone who listens to *The Breakfast Spread* and ultimately makes all the early mornings 110% worth it.” ■

Catch Milo Eastwood presenting *The Breakfast Spread* from Monday to Friday, 6am to 9am on PBS.

Anita Michalski is a community broadcaster, podcast producer, radio teacher, and PBS volunteer who you can occasionally catch filling in for Milo on *The Breakfast Spread*.

# Storytelling From The Margins

## A tale of two Indian labels

Author: Pradip Sarkar

Film soundtracks dominate popular music in India, against which the independent music scenes (and there are many) present a counterpoint. Independent musicians offer voices of opposition to dominant socio-political narratives and explore avenues for experimentation in Indian music. But such voices have largely been those of the urban middle-classes – that is, until the rise of Indian hip-hop that extended the limelight to the youth of the many shantytowns and slums in the major Indian cities.

This growing popularity of *desi*<sup>1</sup> hip-hop inspired a Bollywood film called *Gully Boy*, directed by Zoya Akhtar, and led to the entry of US enterprises such as Universal Music (with Mass Appeal) and Def Jam into the country. Yet, what was still missing were the stories of those at the bottom of the Hindu caste system or those of persecuted religious minorities. In this backdrop, two fiercely independent labels showcase artists that touch upon some of most sensitive points in India’s socio-political climate - the issues of caste and communal (religious) violence. They are Atti Culture from the city of Chennai in the vast Tamil-speaking region in South India, and the Mumbai-based Azadi Records.

Atti Culture was founded in 2021 to feature artists with stories of marginalisation and working-class life in Tamil Nadu. Its co-founder, Rohith Abraham (aka ofRO) describes Atti Culture as “a label and a production

house in the traditional sense, but what we are doing is looking for authentic stories from artists at the margins of society. We provide them a platform for their (musical) autobiographies.” Rohith is no stranger to Australia, having studied sound engineering at SAE, Byron Bay, and briefly living in Melbourne (his favourite western city!). He produces music for Tamil films, but his main passion lies in Tamil independent music, including hip-hop. His first major project prior to Atti Culture was a collaboration with a young *Dalit*<sup>2</sup> vocalist called Arivu. Rohith remembers being blown away by Arivu’s vocalisation of the struggles of Dalit communities. Arivu was already an established artist in the *Gaana* scene, an indigenous Tamil folk music style. However, he was unfamiliar with rap music and so was initially apprehensive to work on a hip-hop project. But he drew from the phonetics of the Tamil language to ➤

Ahmer (Azadi Records) on stage  
Photo by Rambo



Asal Kolaar (left) posing for a video shoot with Rohith Abraham aka ofRO (right)

## Two fiercely independent labels showcase artists that touch upon some of the most sensitive points in India's socio-political climate.

reinterpret his lyrics through rap. According to Rohith, “cadence plays a very important part in Tamil poetry, like it does in rap. Our nursery rhymes sound like rap songs. So, it’s kinda natural for Tamil singers to become rappers.” After eight months of intense studio work, the seminal album *Therukural* (Street Verses) was released in 2019, receiving critical acclaim from the media and fans of Tamil independent music.

Upon the establishment of Atti Culture, Rohith worked with Asal Kolaar, a young rapper from a fishing community in the coastal districts of Chennai. Asal was well-immersed in hip-hop culture, with influences from US artists such as Travis Scott and A\$ap Rocky. He had a distinct

vocal style using a vernacular dialect of Tamil and was very streetwise. He released three singles through Atti Culture – the trap-influenced ‘Asal Mob’, ‘Vaanaambaa’ on a Baile funk<sup>3</sup> beat, and ‘Jorthaale’, a propulsive 2-and-a-half-minute folkish ghetto-tech banger sitting on 4/4 kick drums and an infectious *tapori*<sup>4</sup> beat. Rohith refers to Asal as the “poster child of Indian working-class hustle! He is always working – managing his family’s fishing boats, working in a bank, working on his music. He’s got an incredible work ethic.”

Azadi Records is based in the metropolis of Mumbai on the west coast of India. Founded by Mo Joshi and Uday Kapur in 2017, the label’s name is derived from the Persian (and Urdu) word “azadi,” meaning freedom, to reflect its raison d’être: promoting forward thinking South Asian music with a political edge. It is a pan-Indian label representing artists from across the large diverse country in various Indian languages and regional dialects. Azadi’s roster includes the Delhi-based hardcore rapper Prabh Deep, whose family suffered the

violence of the 1984 anti-Sikh pogrom in the aftermath of the assassination of then prime minister Indira Gandhi by her Sikh bodyguards, and Ahmer who hails from the restive province of Kashmir. Ahmer’s lyrics reflect the trauma and daily struggles of living in a heavily militarised zone<sup>5</sup>. Mo, the co-founder, remembers the early days of the label when they signed Prabh Deep and Ahmer: “When we met Prabh, he was about to quit music and get a job, but we persuaded him to finish his album *Class Sikh* – a successful album that changed Prabh’s life. We also encouraged Ahmer to switch from (kinda corny) English rap to using his native language of Koshur (Kashmiri) to tell the stories his people.”

Though Azadi does not prescribe to a signature sound, while listening to its releases, such as the EPs by Bandish Projekt, Swadesi, and 100RBH, one hears unique and intricate blends of Indian folk music forms with hip-hop and electronic music. Such hybrids sound organic, rather than forced East-meets-West fusions. Like Atti Culture, Azadi is not really a hip-hop



Rohith Abraham aka ofRO (left) performing with Arivu (right)



Prabh Deep. Photo by Arsh Sayed

label. “We never set out to be a hip-hop label. It’s just that we began with such artists” Mo states and adds, “in fact, we are currently working with a Kashmiri artist called Ali Safuddin on an album that features Sufi and Kashmiri folk vocals over heavy distorted guitars with punk sensibilities – very loud and rebellious!”

Showcasing artists with stories of repression and resistance can be risky, even in a democratic state like India. Rohith has received death threats from online trolls, while Azadi has been forced to remove YouTube videos of artists to ensure their safety. Though India is still a functional secular democracy with freedom of expression enshrined in its constitution, its democratic ideals have been challenged by the forces of majoritarian populism in recent times. In these “tumultuous times”, as stated by the Australian journalist Stan Grant, Atti Culture and Azadi stand firm in their championing of storytelling from the margins. ■

Pradip Sarkar presents *Tiger Beats Elephant Grooves* every Monday from 7pm to 8pm on PBS. His program specialises on music from the Indian subcontinent.

Find out more about the labels mentioned in this story:  
[facebook.com/atti.culture](https://facebook.com/atti.culture)  
[instagram.com/atti.culture](https://instagram.com/atti.culture)  
[instagram.com/therukural](https://instagram.com/therukural)  
[azadirecords.com](https://azadirecords.com)

<sup>1</sup> Desis are the peoples and cultures of the Indian subcontinent.  
<sup>2</sup> Dalits are a marginalised group that have historically suffered (and continue to suffer) persecution owing to their status at the lower rungs of the Hindu caste hierarchy.  
<sup>3</sup> Baile funk is a popular ghetto music style originating from the favelas of Rio de Janeiro in Brazil but has enjoyed global popularity since the mid-2000s.  
<sup>4</sup> Tapori drums are large cylindrical instruments swung over shoulders and played with sticks. Tapori drum ensembles are a regular feature at Hindu street festivals all over South India.  
<sup>5</sup> Kashmir is a Himalayan province in North India bordering Pakistan. Decades of insurgency and crackdown by Indian security forces have led it to its unfortunate status as one of the most heavily militarised zones in Asia.



Prabh Deep (Azadi Records) on stage



Suzi Hutchings

# Subway Sounds

Author: Maddy Macfarlane

I experience *Subway Sounds* like a weekly potluck dinner amongst close friends. With each track selection another guest arrives, to minimal fanfare, slips into a seat and immediately joins the shared conversation and meal. These artists have surely met before. There are brief introductions for first timers, but otherwise it’s absolutely a gathering of peers and equals. Amongst their unique tastes and personal expression are shared experiences and references which makes their presence all together feel so natural, and so powerful. After a single remarkable hour, the guests part ways, weaving different paths off into the evening.

If you’re like me, one hour is not enough to take in *Subway Sounds* each week (7pm to 8pm Saturday nights). During lockdowns I could tune-in live while pulling shifts as a food delivery driver in Melbourne’s south-east. These days I’m more likely to be working a busy hospitality shift while the program airs. But it’s a program that I dedicatedly listen back to. Usually twice. Once to experience the music, the styles and messages that host Suzi Hutchings has curated, and a second time to jot down names, look up album releases and sink a little deeper. While I find familiarity in many of the artists, more often than not the piece, album or version is something new to me – more obscure, underground, gritty or improvised than the music I know.

Suzi describes her program *Subway Sounds* as songs of power: journeys through activist and socially conscious hip-hop, neo-soul, jazz, reggae, dub and electronica. This is music of protest, social change and empowerment. “Part of the motivation for the program is not to have it genre-based”, she explains. “I like producing it so that it sounds like it goes



DRMNGNOW at PBS for Drive Live. Photo by Naomi Lee Beveridge

together, even if it’s diverse.” This creates multiples layers to the show, and to the process of programming it all together.

“So, there’s the matter of how the music sounds and how it goes together, and then there’s what theme runs through the program, be it Black Lives Matter, protest, race issues...” Suzi explains. “And then there’s what I’ve found during the week. I’ll hear a song somewhere, it could be anywhere, and it might remind me of an old soul song then I work a theme around that, and what that song says.”

“To me it’s a really creative process and it’s exciting – I’m producing something. I’m not a musician, I’m not a DJ – I’d love to be out there DJing but I’d have to quit my job! But this fits in with my academic stuff. It’s community development,” Suzi justifies, connecting it to her work as an anthropologist. “It’s also relaxing. I can get a bit sick of the academic stuff sometimes.”

As for Suzi’s personal inspirations and tastes, “it’s always been soul and jazz sort of driven, as my father was really into jazz. That’s where I first heard it. Then he got interested in soul

music. Having it around and listening to it so much, I then wanted to know more about the artists. Not really the pop ones, like Aretha Franklin (who is wonderful), but the more obscure soul that you’re not necessarily hearing on radio.” Asked where her dad was finding and experiencing this music, Suzi lights up. “I don’t even know! He’d just come home with records under his arm and all the neighbours would come around to listen. Not so much to his jazz records, but to the soul stuff, yeah. We’d end up throwing parties and the neighbours would all be dancing.”

Some of this music became popular classics, while some never reached the mainstream. I picture a young Suzi working to fill the gaps in the available information, whose deep listening and curiosity lead to research and learning. Attributes she still carries. “Even with contemporary artists and friends, I’m always wanting to know what else is behind musicians’ lives, where they’re coming from,” she says. ➤

I love how the music fits and flows together. I love the breadth and depth of selections. And I love that for the hour, Suzi mostly lets the music do the talking.



Suzi Hutchings



Suzi with her mum and brother

Jazz remains an influence, and soul music, though in different guises than those early days.

Discussing some favourite artists, Suzi describes the impact of Neneh Cherry.

*"She was always so exciting to me – this beautiful black woman making hip-hop, but with jazz in there from her stepfather. She had that connection to Europe – she was from Switzerland – that interested me. And then she was pregnant, a young mum. To see her bringing up a kid and keep producing music – she was just the whole package! Ahead of her time."*

It's understandable, then, the full body feeling Suzi describes when seeing Cherry live at WOMADelaide. *"She was right there – just so close. It was easy to get up close at WOMAD. And wow, it was just so exciting."*

Other memorable live shows for Suzi include Massive Attack in 1998 at the Thebarton Theatre. As we both strain our brains to remember an album name on the tip of our tongues (*Mezzanine*), a visual description of Massive Attack's foetus in utero videoclip for 'Teardrop' connects the gaps and our arms start waving in recognition and passion. *"Videoclips were also important in finding music!"* Suzi adds. *"Shows like Rage. And my brother, who played in grunge bands in Adelaide."*

As well as the soul and jazz of her father, Suzi also holds and honours her mum's background. *"Every show I play has at least one First Nations artist, as that's also part of my background – my mum, coming from Arrernte background, Alice Springs – so I always want to keep that thread of First Nations music through the program. But that track would still need to fit into the theme and journey of the program."*

*Subway Sounds'* first episode on August 21, 2021 included a strong Australian presence from Radical Son, Briggs, Tasman Keith and OKA (Ochre) resounding alongside Betty Davis, Darondo, Azealia Banks, Roots Manuva, First Nations Canadian group The Halluci Nation (formerly A Tribe Called Red) and the spoken word/soul-jazz poetry of Wanda Robinson.

Briggs comes up as another inspiration. While presenting with Radio Adelaide, Suzi interviewed the Yorta Yorta rapper, Adam Briggs, and attended an early concert before the formation of his group A.B. Original. *"It was just a local sort of gig, but that was really exciting,"* she says. *"Indigenous hip-hop has a much deeper, stronger sound and message than wider Australian hip-hop."* While living in New York, the criticisms Suzi heard of Australian hip-hop was that it didn't really mean anything. But Indigenous hip-hop is different. *"It does have a meaning and it's really powerful, and really well produced. Indigenous Canadian hip-hop, too. A Tribe Called Red were big while I was in New York."*

Suzi is a strong champion of First Nations hip-hop beyond the radio, contributing to its visibility through academic articles, as well as through live events. *Tell It Like It Is* was a two-part forum on First Nations hip-hop for the Australian Music Vault in 2019. It drew together the artists DRMNOWNOW [Neil Morris], Soju Gang, Lady Lash, Dizzy Doolan, Philly and Munkimuk. N'Arweet Carolyn Briggs was a key collaborator and speaker, and journalist Kerri-Lee Harding moderated the sessions.

You can learn more via the Australian Music Vault website ([australianmusicvault.com.au](http://australianmusicvault.com.au)).

Whether they are recent releases, historic favourites, or overlooked gems, there is such vitality to Suzi's selections and the music she

brings to *Subway Sounds*. We hear layers of inspiration, personal experience, and respect. *"Christian Scott aTunde Adjuah is a major influence on the type of jazz I appreciate and bring to my show,"* Suzi says. *"I was hooked after hearing his album Anthem a few years back and particularly the track 'Anthem (Post-diluvial Adaptation)' - feat. Brother J of X-Clan' – because of the integration of hip-hop with his amazing trumpet playing – very genre crossing! I also was so excited to meet his uncle, jazz saxophonist Donald Harrison, when I was living in New York. Donald Harrison is another jazz musician I admire and of course I have since seen him play at Bird's Basement when he was in Melbourne."*

*Subway Sounds* is an extremely considered program. I love how the music fits and flows together. I love the breadth and depth of selections. And I love that for the hour, Suzi mostly lets the music do the talking. There's certainly information offered alongside the tracks. However, Suzi doesn't spoon feed and fill in all the gaps for us. When something captures our interest, then it's on us to dig deeper.

Through Suzi's programming, *Subway Sounds* allows the original contexts, messages and impacts of the music to resound, while enabling their ongoing power and influence in the present. These are songs of power, social change, activism and empowerment. They can be celebratory, furious, dynamic and proud, but never simply chosen for their aesthetic. ■

Tune in for Suzi's show *Subway Sounds* every Saturday from 7pm to 8pm on PBS.

Maddy Macfarlane presents *Homebrew* every Monday from 3pm to 5pm on PBS.

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	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6 AM	<b>The Breakfast Spread</b> A MUSICAL ALTERNATIVE Milo Eastwood					<b>5ft High &amp; Rising</b> ALT. COUNTRY Myles O'Neil Shaw	<b>Magic Carpet Ride</b> ECLECTIC MUSIC Ron Dickinson
9 AM	<b>Deeep Space</b> DEEP GLOBAL SOUNDS Lloyd Briggs	<b>Mystic Brew</b> JAZZ & ELECTRONICA Mike Gurrieri	<b>Roots Of Rhythm</b> BLUES & ROOTS Helen Jennings OAM	<b>What The Folk!</b> FOLK & WORLD Susie Lanagan	<b>Ports Of Paradise</b> EXOTICA & JAZZ Palmtree Paddy	<b>Jazz On Saturday</b> JAZZ Andrew Young	<b>The Gospel Show</b> GOSPEL Peter Miles
11 AM	<b>Black Wax</b> GROOVIN' JAZZ Adam Rudegear	<b>Boogie Beat Suite</b> HIP-HOP & BOOGIE MzRizk	<b>Malt Shop Hop</b> DOO-WOP Mr. Doo Wop	<b>Eternal Rhythm</b> SPIRITUAL JAZZ Shio	<b>Riddim Yard</b> ROOTS, DUB, ROCKSTEADY Rick Howe	<b>Fiesta Jazz</b> LATIN JAZZ Saul Zavarce	<b>Blue Juice Radio Show</b> BLUES & SKA Mohair Slim
1 PM	<b>Come Together</b> MUSIC, STORIES, CULTURE Ajak Kwai	<b>Southern Style</b> BLUEGRASS & OLD-TIME Jan Dale	<b>Jumpin' The Blues</b> BLUES & RHYTHM Tom Sianidis	<b>Radio City</b> ROCK & ROOTS Crispi	<b>Tomorrowland</b> BEATS & SOUL Edd Fisher	<b>Switched On</b> KALEIDOSCOPIC & OBSCURE Emma Peel	<b>The Juke Joint</b> BLUES Matt
3 PM	<b>Homebrew</b> AUSTRALIA WIDE Maddy & Kurt	<b>Underground Love</b> UNDERGROUND & DIY Jordan Oakley	<b>Soul Time</b> CLASSIC SOUL Vince Peach	<b>Acid Country</b> COUNTRY & ROOTS Various Presenters	<b>The Breakdown</b> FUNK & SOUL DJ Manchild	<b>Boss Action</b> FUNK & SOUL Miss Goldie	<b>Flight 1067 To Africa</b> AFRICAN MUSIC Stani Goma
5 PM	<b>Headhunters</b> GLOBAL & BEYOND Elle Young	<b>Firewater</b> ROCK & RHYME Claire Stuchbery	<b>The Afterglow Radio Show</b> UPBEAT SOUNDS Lyndelle Wilkinson	<b>Fang It!</b> ROCK & ROLL Ruari Currin	<b>Stone Love</b> STRANGE & LUXURIOUS Richie 1250	<b>Babylon Burning</b> REGGAE & DANCE HALL Jesse I	<b>Global Village</b> WORLD & ACOUSTIC Roger Holdsworth
7 PM	<b>Mumbai Masala</b> INDIAN BEATS Richi Madan	<b>Good Company</b> GLOBAL GOODNESS Claire Dickson	<b>Stardust</b> SHIMMERY SOUNDS Ella Stoeckli	<b>Junkyard</b> ARTIST SPECIALS Michael Mulholland	<b>Twistin' Fever</b> R&B & TRASH Matt McFetridge	<b>Subway Sounds</b> SONGS OF POWER Suzi Hutchings	<b>Soak</b> POST-MINIMAL & ALT-FOLK Hannah McKittrick
8 PM	<b>Hippopotamus Rex</b> HIP HOP Ronin	<b>Pojama People</b> PROG & STONER ROCK Chris Pearson	<b>Shock Treatment</b> GARAGE & ROCK Kev Lobotomi	<b>Sunglasses After Dark</b> PUNK & GARAGE Phil Macdougall	<b>Passing Notes</b> LEFTFIELD DANCE Penny	<b>Fresh Produce</b> HIP HOP Cosi & Walla C	<b>Dizzy Atmosphere</b> JAZZ & IMPROV Gerry Koster
10 PM	<b>The Blend</b> ELECTRONICA Campbell & Emelyne	<b>Burning Bitumen</b> HARDENED METAL Kene Lightfoot	<b>Club It To Death</b> AUS/NZ PUNK & INDIE Peter Bramley	<b>Screaming Symphony</b> PROGRESSIVE METAL Peter & Gary	<b>Afro Turn Up</b> AFROBEATS & AFRO HOUSE Kix	<b>Electric Sunset</b> ELECTRONIC ODYSSEYS DJ Ides	<b>The Sound Barrier</b> AVANT-GARDE Ian Parsons
12 AM	<b>Ear Of The Behearer</b> FREE JAZZ Paul Kidney	<b>Bleeding Black Hearts Revue</b> DARK GOTHY GROOVES Kristen Solury	<b>Synthesize Me</b> PROTO-ELECTRONICA Bridget & Henry	<b>Through The Collapse</b> EXTREME METAL Mitch	<b>Android Discotheque</b> BEATS & BLEEPs Tull	<b>B.P.M.</b> BEATS / BREAKS / MIXES PBS DJs & Guests	<b>Spaces Within Space</b> ELECTRONIC TEXTURES Jazz
2 AM	<b>Got The Blues</b> BLUES Andy Merkel	<b>The Modernist</b> MODERN CLASSICAL Richard 'Cas' Castle	<b>TNT</b> HEAVY ROCK & METAL Tomarch & Takla	<b>Audio Vitamins</b> FUNK & DISCO Jonny Alexander	<b>Irvine Jump!</b> RETRO BEATS Tony Irvine	<b>New Noise</b> Various Presenters	<b>Yellow Brick Road</b> INDIE & UNDERGROUND Henry Osborne
	<b>Transfigurations</b> ROOTS & ROCK Lucas Packett	<b>Shaggin' The Night Away</b> BEACH MUSIC Big Ian Sutherland	<b>Lights, Camera, Action</b> FILM & TV SOUNDS Lucy & Julie	<b>Tyrannocoreus</b> HARDCORE & METAL Ryan Evans	<b>New Noise</b> Various Presenters		<b>Subterranean Chill</b> CHILLED SOUNDS Kit B

# The Symbiotic Relationship Between Punk and Metal

Author: Kene Lightfoot

The definition of symbiotic is:

Involving interaction between two different organisms living in close physical association.

Or

Denoting a mutually beneficial relationship between different people or groups.



1349

The two biggest genres in heavy music are metal and punk. Not just in terms of fan numbers but fiscally as well, having produced some of the biggest musical festivals and albums of all time, like Download Festival (100,000 attendees in the UK), 70,000 TONS OF METAL (3,000 attendees on one boat), Wacken (75,000 attendees in Germany) and the self-titled black album from Metallica (30 million copies sold worldwide).

But without each other, they might not have become so world-dominating and popular culture would look very different. Their success is co-dependent. The two genres evolved from two different musical influences and eras, punk from the 50s and rock'n'roll, and metal from 60s blues and psychedelia. But where it gets interesting is the Venn diagram crossover where each genre started to influence the other in music, fashion, attitude, and cultural content. I'll start with the first wave of UK punk, bands such as The Damned, The Clash, Sex Pistols, Buzzcocks, The Slits, The Jam... the list goes on. Collectively this adds up to faster, punchier songs, spiky hair, metal spikes, patches etc.

A couple of years into the punk explosion, there was an even more working-class movement happening especially around the industrial towns of England that would create the New Wave of British Heavy Metal (NWOBHM) movement. Even though the music was mostly inspired from heavy rock and metal from the 70s, it also influenced the new movement. Shorter songs than their predecessors, faster tempos, and even some of the fashion and hairstyles found its way into the new movement.

Let's look at the first two Iron Maiden albums. A spiky-haired lead singer wearing spikes, and faster almost thrashier songs. Even though they haven't kept all these traits, the speed in the music remains. But the more obvious cross-genre influences are Venom with their almost cartoon-length spikes, short, fast frantic songs, and ripped off jacket sleeves with patches. And then Motörhead with double kick bass drums, superfast paced and loose songs, a spiky-haired drummer, as well as songs inspired more from the 50s than the 70s.

Those last two bands, especially Motörhead, had an influence on the second wave of UK punk as much as previous punk bands with their harsher vocals and frantic pace. You can hear it especially with Discharge but also The Exploited, GBH, Amebix, U.K.

Subs, and Crass, all of which had heavier, faster, and harsher vocal styles. They went on to influence two different genres in metal - thrash and first wave black metal - that would help make it one of the biggest musical genres.

At a similar timeline to this second wave, the US hardcore movement with its DIY ethic, lightning-fast songs, harsh vocals, and basic fashion was also influencing these same genres. Think Black Flag, Plasmatics, Fear, Germs, T.S.O.L. and especially the horror-themed band, The Misfits. Black Flag takes the song structures of NWOBHM and adds the frantic pace and harsher vocal styles of punk. The cut off denim jackets, spikes but also the simple t-shirt, sneakers, and jeans of the US hardcore movement is evident with huge bands such as Slayer and Metallica releasing covers and even whole albums of songs from both these movements. The second genre to be influenced by these punk movements was the first wave of black metal with bands such as Hellhammer (later Celtic Frost) as well as Bathory. Even though early in their careers these bands were copies of Venom, there were chord progressions and even harsher vocals more likely to be found on a Discharge album.



Ghost



Archgoat

This in turn influenced the church-burning second wave of black metal with bands such as Mayhem, Satyricon, Emperor, and Dissection, which all had the DIY ethics of the two punk genres to the point of sounding like their music had been recorded on a tape deck in a dumpster whilst on fire. This wasn't without tension though, as there was some backlash against punk influence as the black metal fans moved away from punk-influenced moshing, instead embracing an emerging anti-mosh movement.

Small side note: the Columbian sub-genre of ultra-metal, which was a metal-punk hybrid that predates the second wave, was so DIY they made their own instruments. This also had an impact on the second wave of black metal, particularly for Mayhem.

At the tail end of the second wave of UK punk, some of the bands were getting heavier and making even shorter songs, using even harsher vocals, and blast beats to create a new genre: grindcore. Bands like Napalm Death, Carcass and Repulsion which helped influence death metal fit into this sub-category. Both US and Swedish scenes, along with the first wave of black metal bands were influenced by the second wave of UK punk.



Bastardiizer

**This in turn influenced the church-burning second wave of black metal with bands such as Mayhem, Satyricon, Emperor, and Dissection, which all had the DIY ethics of the two punk genres to the point of sounding like it had been recorded on a tape deck in a dumpster whilst on fire.**

I haven't even had a chance to talk about some of the more obvious genres. Firstly, crossover - which is punk and thrash metal combined - created bands like Suicidal Tendencies, Dirty Rotten Imbeciles (D.R.I.), Corrosion of Conformity and Sacrilege. Secondly, sub-genres like metal punk, metallic hardcore, blackened hardcore, metalcore, and deathcore are all highly influenced by both genres.

But Kene, you haven't talked that much about metal's influenced on punk! Well, the metallic guitars in the 90s pop-punk bands such as The Offspring, Propagandhi, No Doubt, NoFX and Green Day's music is a story for another time... ■

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



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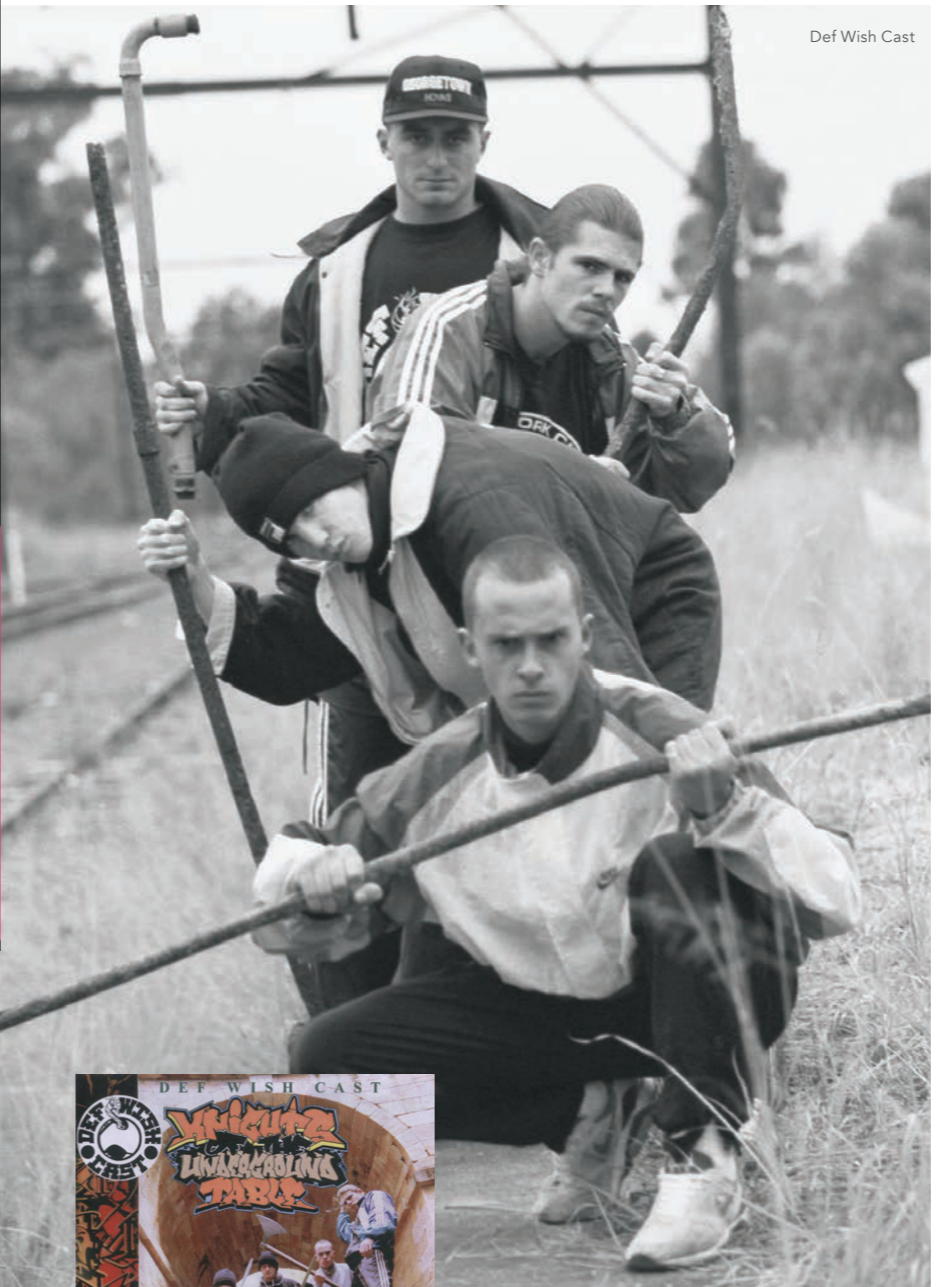
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Def Wish Cast

# Perennial Cross Swords

Clockin' up the damage

Author: Ronan Hamill

"Straight out the fuckin' dungeons of rap." A bold proclamation by Nas in 1994. But a year earlier in the western suburbs of Sydney, a group of four young cats would declare a loftier and more regal assertion as the Knights of the Underground Table. That group is known as Def Wish Cast.

Def Wish Cast released *Knights of the Underground Table* on cassette and CD in 1993 on Random Records. One of the most influential and significant albums to ever come out of this country. After almost three decades, this often forgotten but important album, is getting re-issued on double vinyl by Milesago Records.

With Def Wish (comprised of Die C, DJ Vame, and Sereck) forming a few years earlier, this album is the first hip-hop album to be released by an Australian artist. Through the hip-hop magazine *Vapors* and graffiti magazine *Hype*, and consequently Norway's Tommy Tee, the group would gain notoriety and respect at home and abroad reaching as far as the USA and most notably Scandinavia.

That solid foundation had its roots in the western suburbs of Sydney from Penrith to Blacktown. Def Wish Cast repped the west staunchly and with dignity. A testament to that was illustrated in the liner notes of the original release: "To all the non-believers, doubters and straight up suckers who didn't think that 4 youth from out west had the heart or ability to put out this album and rock crowds around Australia. Well, this ain't for you. It's for and from the west."

The original cover art is the iconic photograph of the group ready for battle, shot by Michael Pena. What adorns the front cover of the Milesago Records reissue is a subtle, rendered map of the west's trainline by Hams. ➤

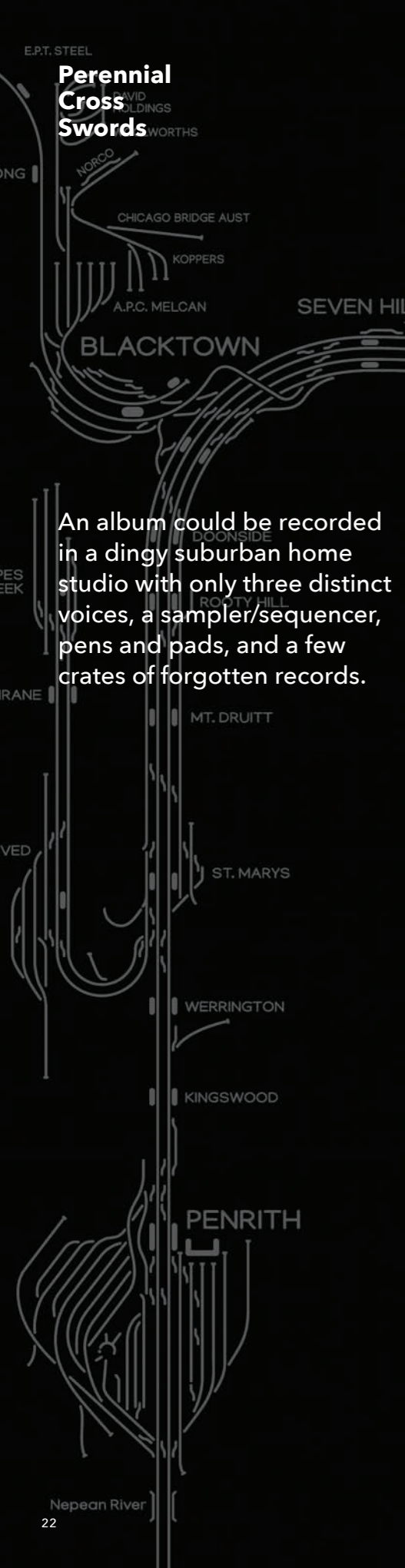


Original cover art for Knights of the Underground Table



Knights of the Underground Table LP cover





Perennial  
Cross  
Swords

An album could be recorded in a dingy suburban home studio with only three distinct voices, a sampler/sequencer, pens and pads, and a few crates of forgotten records.



Def Wish Cast, Front Die-C, Def Wish & Sereck Back Jay Jay, DJ Vame, Jamie & Gonzo The Ghost

Along with mixing and production assistance from DJ A.S.K and Nook, the group unleashed the album on to the scene with face-slapping intensity. It was an assault on the ears, fortified by ragamuffin style/double time vocals, hard and fast drums and soundtrack samples from VHS tapes. Vame with his Akai S700 and turntables put in a double shift in creating the sound. All the studio sessions were recorded onto tape. Other minutia worthy of comment was Die C's bilingual capabilities switching from English to Spanish in seamless cadence. The influence of the Britcore scene in England, Public Enemy, Schoolly D and Philly's Tuff Crew is undeniable. Oh, and we can't forget Ultramagnetic MCs. This riotous sound was illustrated oh so accurately in their 'A.U.S.T. (Down Under Comin Upper)' video. This video was shot in one day near Blacktown Railway Station. Milesago Records enlisted the talented Vapors editor Blaze for new liner note content. Blaze's comments regarding the video are thus - "These lads had it totally wrapped up. There wasn't a drip of pretention. Watching it all unfold in real time I had no idea that the results of this fun-time mess of a day would end up becoming so iconic. This was something more than the often-used term 'keeping it real' proffered. This was just 'as real as it gets.'"

This was the era of Mama's Funk, Intense Quality, Finger Licking Good, Noble Savages, War Cry, Gang Star and Sound Unlimited Posse. Def Wish Cast were the undisputed kings. Masters of all elements of hip-hop. This was easily demonstrated in their theatrical live shows at the time, taking no prisoners in the ensuing performances.



When asked of the importance of this album and why they wanted to reissue it, Len One from Milesago said: "This was the point when everything changed! Here is a group backed by a dream and a strong DIY work ethic who felt the tides were changing locally. A rap album didn't need to be backed by the big majors. An album could be recorded in a dingy suburban home studio with only three distinct voices, a sampler/sequencer, pens and pads, and a few crates of forgotten records as the backbone. That simplicity backed with a driving passion was all that was needed to create Australia's first true hip-hop album. The impact of all of this was felt nationwide and it was truly monumental. Those 15 songs and skits speak for themselves and have always deserved to sit on a slab of vinyl. To have the opportunity to present this to the world again almost 30 years later is a real privilege and had to be undertaken with the upmost respect and authenticity. We believe the album deserves the attention and to not be buried along with the rhythm of time."

Def Wish Cast have always had a deserving place in the music pantheon. With this album they pulled us out of the shadows, kicking and screaming into the light. ■

Ronan Hamill presents *Hippopotamus Rex* every Monday from 8pm to 10pm on PBS.



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Jan Dale and Owen McKern in the new studios at Collingwood Yards. Photo by Jack Ralph

# Moving On Up

## PBS' journey to Collingwood Yards

Author: Jan Dale

PBS has come a long way since it first started broadcasting in 1979; from a couple of rooms in St. Kilda's Prince of Wales Hotel with a low-powered transmitter on the roof of the Royal Women's Hospital! From there it moved down the road to The Park Lake building which is where I started my show in 2001. I remember my excitement at being there, being a part of what felt like a very special community of announcers, volunteers, and staff. The place looked a bit dilapidated, but we upgraded to two studios with windows, daylight, and even the possibility of fresh air! It could be a bit noisy from the street – especially when the Grand Prix was on at nearby Albert Park – but it was a perfect stepping stone to our current studio. Our transmitter now has more oomph and is located atop Mount Dandenong alongside other broadcasters.



Jan Dale's final broadcast from Park Lake Building, 2001



Steve Iorio, Jan Dale, Peter Arcaro, volunteer, volunteer, Miriam Abud, final broadcast from Park Lake Building, 2001

Every move has been such an upgrade and, I think, has always led to a more professional approach, but we hope we don't have to do it again for a long time!

Soon after I started, we were on the move again. This time to Easey Street in Collingwood where we had heaps more space and lovely studios largely built by our volunteer presenters. Over the first few years at Easey Street, we held special fundraisers to have air conditioning installed alongside other necessities. Lots of pieces of furniture were donated and even a whole secondhand kitchen. The combined effort of this move brought us together in a different way. It was an achievement to be proud of. There was even a nifty seventies-style Green Room for our musician guests.

While announcers were broadcasting, they could look out over the office full of staff and volunteers. We could wave at them through the studio windows. When we had a band playing some often stood outside to watch. I loved this interaction and I think it made us all much closer. The atmosphere just got better and better. It was especially fun during our annual Radio Festival fundraiser when a whole "phone room" of volunteers was set up next to the studios.

Then we had to move again. After twenty years the building the station rented and resided in was sold. It was amazing to find a place for us just around the corner at Collingwood Yards on Johnston Street. More fundraising was necessary, of course, as it was just an empty space and had to be built from scratch but the PBS listeners are incredibly generous, and we made it. Our new digital studios are gorgeous in every way. Architecturally designed and purpose built, they are modern, roomy, and airy, and

we have four side-by-side with windows between so we can easily see the announcer who is just finishing their show or the next one setting up. There is also a lovely green room and a live band studio in the works.

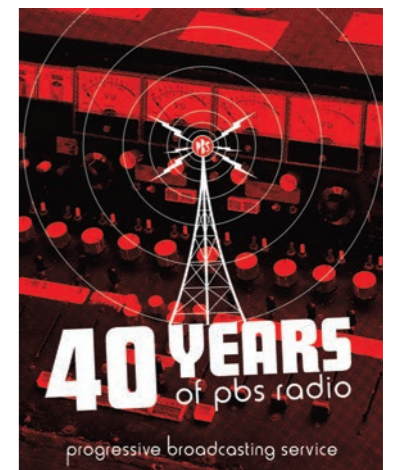
Once again the combined effort – especially the staff who had to pack and move everything, including a library of many thousands of CDs and records – and the amazing support of our listeners, has helped us feel especially proud of this new achievement. I am so looking forward to being able to show it off at an open day and to lots of guests. COVID restrictions have hampered any such activity for the last couple of years and continue to do so for the time being, but when you do have the chance to come in you will definitely be impressed. Every move has been such an upgrade and, I think, has always led to a more professional approach, but we hope we don't have to do it again for a long time!

If you are interested in learning more about PBS and the station's history, check out the 40th anniversary book titled *40 Years of PBS Radio*. ■

Jan Dale presents *Southern Style* every Tuesday from 1pm to 3pm on PBS. Jan has recently published a book titled *Chasing Music: My Crazy Campervan Adventures in America*.



Jan holding her recently published book titled *Chasing Music: My Crazy Campervan Adventures in America*



## Thank you to all of the people and businesses that helped design and construct our new home at Collingwood Yards.

Architects: ITN Architects with many, many thanks to Zvi Belling and Jenny Cham.

Project Management: Jonny Hesselberg of BREATHE projects, with thanks to AECOM and Uddhav Naik.

Acoustic Consultant: Darren Tardio, Enfield Acoustics Pty Ltd.

Station Manager: Adrian Basso.

Program Manager: Owen McKern.

Broadcast Technical Team led by Bill Runting, with Moritz Heine, Tas Manolopolous and Greg Segal.

PBS Move Project Chair, while leading the volunteer team: Chris Pearson.

Volunteers: Richard McMillan (a pro), Sal Stormer, Di Crowther, Lane Cormick, Nicholas Pond and Evonne Grosso.

Phil Davies (cat herding of the tech meetings) and Mike Glover (carpet advice).

Plan A Commercial Interiors: Aaron Smith, Ricky Lai and Adam Downs.

Ethereal Projects: Lewis Cole, Damian Gentile and Jacko.

Breatec Electrical: Shaun Klep.

Before Compliance: Bernie Clifford and Pete Samon.

Code Compliance: Theo Alexopoulos and Jean-Paul Uranie.

FORM engineers: Barry Russell, Steven Chen, Mark Barrie and Maurice Purnama.

IT: Ginkgo with Damian Wiseman and John Panetta.

Legals: Moores – Bridgette Kennedy and Hugh Watson.

Planning: Tract consultants – Ben Daly and Paul Lewis.

Planning legals: Sean McArdle.

Cost planning: WT Partnership, James Ford.

Lighting donated by Darkon special thanks to Paul Kellar and Dean Phillips.

Plumbing fixtures donate by Mick O'Sullivan from Hardware Supply.

Paint donated by Manfax.

Handrails donated by Tim Hamer from Hamer Access.

ACRT Solid Surface Fabricators: Sam Indovino.

Corian and CASF: Greg Mahoney.

Adam Perkins (discounted chairs).

Ken Renwick (donated water dispenser).

And our new amazing coffee machine and coffee: Gravity Coffee – Darcy, Jade and the team.

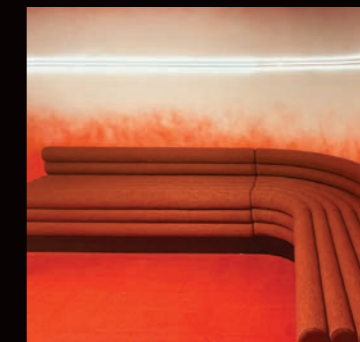
Collingwood Yards team: Marcus Westbury, Tegan Jones, Kim O'Connell, Sophie Travers, Daniel Besen and Ariella Gery.

McCorkell Constructions: Howard McCorkell, Sammy Eltaha and the team.



**We'd like to acknowledge all of the support from listeners and members, as well as from the Victorian Government (through the Community Support Fund), the Helen Macpherson Smith Trust, Creative Partnerships Australia via Plus 1, and The Community Broadcasting Foundation.**

The Make it Home fundraising drive continues until Thursday June 30 – help get us over the line by making a tax-deductible donation today.





Vince Peach at the Music Victoria Awards



PBS Easey Street post demolition



MzRizk and Fem Belling on IWD. Photo by Meg Butler



PBS Marketing Team. Photo by Mara Williams



Studio 1. Photo by Peter Fundeis



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



Helen Jennings celebrating 35 Years on air



Collingwood Yards



Jonny Alexander with Future Roots from Digital Afrika on The Breakdwn April 1, 2022. Photo by Kurt Eckardt



Kit B and Monica Hanns at The Rainbow for PBS' belated Christmas party March 31, 2022. Photo by Kurt Eckardt



Some of the team at The Rainbow for PBS' belated Christmas party March 31, 2022. Photo by Kurt Eckardt



Peter and Gary of Screaming Symphony photo by Peter Fundeis



Photo by Myles O'Neil-Shaw



Jazz and Jordan in studio 1. Photo by Kurt Eckardt



Milo Eastwood, Henry Guala, Henry Osbourne and Elle Young at The Rainbow for PBS' belated Christmas party March 31, 2022. Photo by Kurt Eckardt



Lyndelle Wilkinson giving the horns at PBS' belated Christmas party at The Rainbow March 31, 2022. Photo by Kurt Eckardt

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Klara McMurray Funky Celebrant

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Pasta Classica  
Pistol Pete’s Food n’ Blues  
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The Goat Bar | Mountain Goat Beer  
The Plough Hotel  
The Public Brewery  
Woven Café

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For more info, go to [pbsfm.org.au/discounters](https://pbsfm.org.au/discounters)

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Simon O’Carrigan Illustrator

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**Venues**  
The Blues Train  
Collingwood Children’s Farm

For information about making your business a PBS discounter contact:  
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[membership@pbsfm.org.au](mailto:membership@pbsfm.org.au)  
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