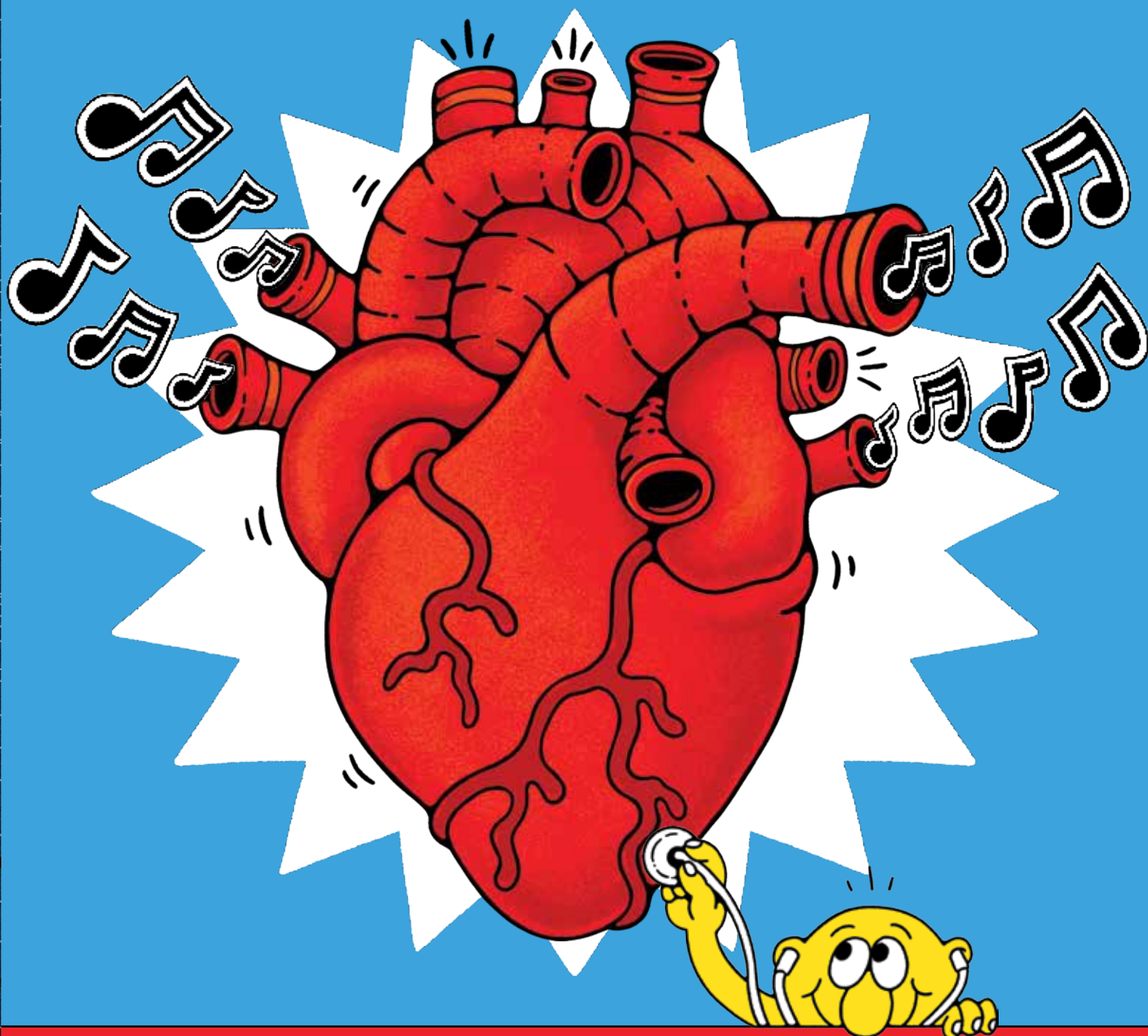




106.7FM

PBS Member Magazine
May 2025

waves



PBS RADIO FESTIVAL 2025!

PBS RADIO FESTIVAL 2025!



PBS RADIO FESTIVAL 2025!

Daily Prizes 12-25 May



First Prize

Primavera 50 represents the quintessential urban commute & comes in Arancio Impulsiva. Primavera, Vespa's bestselling scooter, embodies the timeless design, style & 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 50cc motor. Features include a fully automatic transmission for ease of use. Primavera is economical to run, fun to ride & comes with two years unlimited kilometre warranty for peace of mind. Courtesy of Vespa Australia & PS Importers.

Second Prize

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

Third Prize

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

Fourth Prize

White Guild Jetstar Guitar from Echo Tone.

Fifth Prize

Audio-Technica Sound Burger portable Bluetooth turntable & travel case, wireless earbuds, headphones & record cleaning kit.



Sixth Prize

A double pass to OK Motels Charlton 2026, with Double Trouble Charlton Motel room, meals & merch pack.

Seventh Prize

Artwork by Mick Turner.

Eighth Prize

A year's worth of PBS Feature Albums.

Business Prize

Civic Outdoor digital billboard package
A year's supply of Heaps Normal
Printing services from Snap Heidelberg
A year's worth of Gravity Coffee
PBS business sponsorship package including on air, online & print options.

Performer Prize

\$4,000 voucher for Program Records
Photography package from Lucy Spartalis
Specialised guitar fine tuning & harmonic revoicing service from Jim Matheas Guitars
Ableton Live Suite
Three Bakehouse Studios rehearsal sessions
Mastering of a single or EP by Adam Dempsey Mastering
Your album in gold, framed by Creative Framing
Screen printing by Too Far Gone
Sound Osteopathy consultation pack.

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

Junior Prize

Five half-hour piano, guitar or singing lesson packages from the Michael Avery School of Music
Crumpler classic messenger bag & more
Voucher towards a kids bike from Reid Cycles
Museums Victoria Household membership
Scienceworks Tinkertown double pass
Dance lessons at Phoenix Dance Studio
PBS merch pack (inc. t-shirt, stickers, badges & more).

Pet Prize

Pet portrait by We Are Family – unusual pet portraits
Scratch dog food pack
XMMO cat grooming package.

Friend for a Decade Prize

\$1,000 voucher for the Soundmerch real life record store
Brunswick Ballroom double pass per week for six months
Museums Victoria Premium Duo membership
A year's supply of Heaps Normal
Double pass to Port Fairy Folk Festival 2026
Sonos Era 100 smart speaker
PBS merch pack (inc. hat, t-shirt, stubby holder & more).

Friend for Life Prize

Malvern Star Sprint 2 recreational bike, courtesy of My Ride Collingwood
Cinema Nova three-month Silver Pass
Allpress coffee bundle (inc. Moccamaster filter coffee machine & 1kg Allpress beans)
Crumpler classic messenger bag & more
Sense of Self weekend bathing passes
Six bottles of organic wine from Mount Avoca
PBS merch pack (inc. hat, t-shirt, stubby holder & more).

International Member Prize

School of Song online songwriting workshop with acclaimed artist
One-year Pip Magazine digital subscription
One-year Rhythms Magazine digital subscription
Download codes from Chapter Music, Anti Fade, Psychic Hysteria & Rack Off Records.

Early Bird Prize Pack

For anyone who joins or renews their membership to PBS between May 1-11, 2025
When Pigs Fly 2025 double pass
Preston Apothecary voucher
RISING Day Tripper double pass
Open Ear Audio service voucher
Remote Control merch pack
Forum Melbourne double pass, reserve booth access & drinks voucher
Melbourne Electronic Sound Studio starter pass
Hilary Green class at Shell Space
Anti Fade Records vinyl pack
Creative Framing voucher
Six bottles of organic wine from Mount Avoca
Runner Up Rooftop Bar voucher
Marios food hamper
Crumpler classic messenger bag & more
Brunswick Ballroom double pass per week for six months.

MONDAY 12th

Northside Records voucher
Tramway Hotel food & beverage voucher
Psychic Hysteria merch pack
The Old Bar prize pack (inc. entry for five to a show of your choice, bar tab & merch)
Retropolis Preston voucher
Double pass to Soccer Mommy at RISING
Domino Record Co merch pack
Cheersquad Records & Tapes pack
Six bottles of organic wine from Mount Avoca
Anti Fade Records vinyl pack
Kasumuen Records merch pack
Moon Dog Brewery voucher
Into Carry bag making workshop
Museums Victoria Household membership
Scienceworks Tinkertown double pass.

TUESDAY 13th

Heartland Records voucher
Rack Off Records merch pack
Corner Hotel dinner & show voucher
It Records merch pack
Sass + Co. Cheek to Cheek Face & Body Kit
Remote Control merch pack
Peninsula Hot Springs bathing passes
Thread Den Sewing Basics for Beginners course
Bulleen Art & Garden voucher
Richie's Cal-Mex Foods voucher
Kasumuen Records merch pack
Perla yerba maté soda slab
1800-Lasagna voucher
Bodriggy Brewpub voucher
Roxxi's Poolroom tattoo voucher
Chapter Music merch pack.

WEDNESDAY 14th

Napier Hotel dinner for two voucher
Music on the Hill prize pack
Two bottles of Cedar Fox gin
Retropolis Preston voucher
Lulie Tavern food & drink voucher
Domino Record Co merch pack
Thread Den Sewing Basics for Beginners course
Licorice Pie Records voucher
Brenniston National Standard Mobile & Tradie First Aid Kit
Melbourne Symphony Orchestra double pass
One-year Rhythms Magazine print & digital subscription
The Boite double pass to selected gig
Peninsula Hot Springs bathing passes
Northcote Theatre double pass & drink voucher
Echo Tone voucher.

THURSDAY 15th

Tramway Hotel food & beverage voucher
Northcote Social Club dinner & show voucher
Music on the Hill prize pack
Poison City Records voucher
Double pass to Soccer Mommy at RISING
Spooky Records merch pack
Remote Control merch pack
Licorice Pie Records voucher
Lulie Tavern food & drink voucher

Swing lessons at Phoenix Dance Studio
Six bottles of organic wine from Mount Avoca
Double pass to headline Melbourne International Jazz Festival event
Moon Dog Brewery voucher
Anti Fade Records vinyl pack
Chapter Music merch pack.

FRIDAY 16th

Northside Records voucher
Sass + Co. Cheek to Cheek Face & Body Kit
Six double passes to Thornbury Picture House
Two bottles of Cedar Fox gin
Retropolis Preston voucher
Domino Record Co merch pack
Wild Things organic food voucher
Voucher for any 10 Lucas Restaurants
Salsa lessons at Phoenix Dance Studio
Sonos Era 100 smart speaker
Bulleen Art & Garden voucher
Jamaican Music & Food Festival 2025 double pass
Bodriggy Brewpub voucher
Hilary Green class at Shell Space
The Boite double pass to selected gig.

SATURDAY 17th

Northside Records voucher
Tramway Hotel food & beverage voucher
Two bottles of Cedar Fox gin
Thread Den workshop voucher
Heaps Normal cases & merch
Sonos Era 100 smart speaker
Bulleen Art & Garden voucher
Double pass to headline Melbourne International Jazz Festival event
Five half hour piano, guitar or singing lesson packages from the Michael Avery School of Music
The Boite double pass to selected gig
Lionshare CD pack.

SUNDAY 18th

Northcote Theatre double pass & drink voucher
Two bottles of Cedar Fox gin
One-year Overland print subscription & copy of Groundswell
Open Ear Audio service voucher
Kindred Studio double pass
Voucher for any 10 Lucas Restaurants
Tango lessons at Phoenix Dance Studio
Jamaican Music & Food Festival 2025 double pass
One-year Pip Magazine print & digital subscription
Bodriggy Brewpub voucher
Sense of Self weekend bathing pass
Crumpler classic messenger bag & more
Australian Art Orchestra music pack & double pass to concert
Thornbury Records voucher
Earshift Music prize pack.

MONDAY 19th

Music on the Hill prize pack
Sass + Co. Cheek to Cheek Face & Body Kit
Two bottles of Cedar Fox gin
Wild Things organic food voucher
Kindred Studio double pass
Moon Dog Brewery voucher

Sense of Self weekend bathing pass
Cheersquad Records & Tapes pack
Inner Sauce event double pass
Anti Fade Records vinyl pack
Kasumuen Records merch pack
Rowdy's Records voucher
Museums Victoria Household membership
Scienceworks Tinkertown double pass
Melbourne Electronic Sound Studio starter pass.

TUESDAY 20th

Remote Control merch pack
Bedroom Suck Records merch pack
Creative Framing voucher
Double pass to Black Star at RISING
Voucher for any 10 Lucas Restaurants
Spoilsport Records merch pack
Heaps Normal cases & merch
Anti Fade Records vinyl pack
Kindred Studio double pass
Richie's Cal-Mex Foods voucher
Bodriggy Brewpub voucher
Five half-hour piano, guitar or singing lesson packages from the Michael Avery School of Music
Chapter Music merch pack.

WEDNESDAY 21st

Music on the Hill prize pack
Sass + Co. Cheek to Cheek Face & Body Kit
Domino Record Co merch pack
Open Ear Audio service voucher
Northcote Theatre double pass & drink voucher
Moon Dog Brewery voucher
Music City by Brian Carr
One-year Rhythms Magazine print & digital subscription
Six bottles of organic wine from Mount Avoca
Churros Spanish Donuts voucher
Bulleen Art & Garden voucher
Marios food hamper
Tramway Hotel food & beverage voucher
Museums Victoria Household membership
Scienceworks Tinkertown double pass
Thornbury Records voucher
Crumpler classic messenger bag & more.

THURSDAY 22nd

Rack Off Records merch pack
Domino Record Co merch pack
Remote Control merch pack
Northcote Theatre double pass & drink voucher
Rowdy's Records voucher
Creative Framing voucher
The Standard Hotel voucher
Voucher for any 10 Lucas Restaurants
Roxxi's Poolroom tattoo voucher
Kasumuen Records merch pack
The Mill Brewery slabs
Chapter Music merch pack.

FRIDAY 23rd

Tramway Hotel food & beverage voucher
Sense of Self weekend bathing pass
Inner Sauce event double pass
Double pass to Black Star at RISING
Outré Gallery gift voucher
Kindred Studio double pass
Open Ear Audio service voucher
One-year Pip Magazine print & digital subscription
Heaps Normal cases & merch
Roxxi's Poolroom tattoo voucher
Jamaican Music & Food Festival 2025 double pass
Into Carry bag making workshop
Crumpler classic messenger bag & more
Thornbury Records voucher.

SATURDAY 24th

Music on the Hill prize pack
Retropolis Preston voucher
Thread Den workshop voucher
Open Ear Audio service voucher
Inner West Vinyl voucher
Northcote Theatre double pass & drink
Licorice Pie Records voucher
Moon Dog Brewery voucher
Sonos Era 100 smart speaker
Double pass to headline Melbourne International Jazz Festival event
Six double passes to Thornbury Picture House
A colour analysis from Donna Cameron Personal Style Specialist
The Boite double pass to selected gig.

SUNDAY 25th

Wild Things organic food voucher
Sass + Co. Cheek to Cheek Face & Body Kit
Two bottles of Cedar Fox gin
Music in Exile merch pack
Retropolis Preston voucher
Kindred Studio double pass
Marios food hamper
Ballroom lessons at Phoenix Dance Studio
Bulleen Art & Garden voucher
Bodriggy Brewpub voucher
Sense of Self weekend bathing pass
Jamaican Music & Food Festival 2025 double pass
The Boite double pass to selected gig
Lionshare CD pack
Thornbury Records voucher.

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PBS 106.7FM

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COSMIC DREAMERS...

waves

PBS Member Magazine May 2025

PBS 106.7FM presents the May 2025 issue of PBS Member Magazine Waves.

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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.



A welcome note from the General Manager of PBS 106.7FM

Keep the Beat!

Welcome to the Radio Festival 2025 edition of Waves. We thank our members for their continued support of the station - and to new members - a warm welcome. Your generous support is the driving force for PBS to *Keep the Beat!*

For 45 years the thrum of local artists and progressive, emerging scenes has emanated from the PBS studios, providing a steady soundtrack for the city. A constant beat through decades of cultural evolution, with music always centre stage.

As we journey through our 45th year, in this issue we take a wander down memory lane with PBS' longest serving announcer Phil MacDougall, from his debut in the program grid in 1980 through to his current program *Sunglasses After Dark*.

The station's Broadcast Engineer Bill Runting - present at the first PBS test broadcast and builder of every iteration of PBS' studios since - reflects on the changes and developments that charted the course to where the station is today. *Firewater's* Claire Stuchbery illuminates a 360 view of PBS through the lens of her multiple roles as a volunteer, staff member, announcer and board member over the past 30 years.

Waves Editor Iso Buckley checks in with our Collingwood Yards neighbours at Neighbourhood Justice Centre about Urban Campfire, a celebration of Yarra's stories and community art. PBS announcer Pradip Sarkar guides us through The Surreal Universe of Q and DJ Ides charts the progression of dance music and culture.

Lately, PBS has been taking the opportunity to connect with the community around the city. We joined the ALWAYS LIVE lineup with the inaugural Collingwood Crawl featuring 15 bands over one night at The Tote, The Bendi and The Gaso. Milo Eastwood broadcast *The Breakfast Spread* live from Fed Square. PBS announcers, members and listeners rounded out the year with the 45th Birthday at The Quadraphonic Club and the Lulie Country Christmas.

Midnight Driver took a journey to Revolver in Prahran and PBS partnered with City of Kingston to bring *Live at City Hall: Sunday Sounds* to the local community. Back at our home base in Collingwood Yards, our members and listeners joined us to celebrate a week of live music at Drive Live at the CY Venue.

On the air, we farewelled announcer Susi Lanagan and *What The Folk!* on her last episode and 20th anniversary of the program. We also said goodbye to Gerry Koster and *Dizzy Atmosphere*, Pete Merrett's *Malt Shop Hop*, and Lucy French's *Lights, Camera, Action*. The PBS community was sad to see them hang up the headphones and we thank them for their long-term contribution to PBS and the music community.

The station welcomed new announcers Lauren Plant with the folk program *Down By The River* (Thursdays, 9am-11am), Jasmine Mouchacca with the ambient *Lullabies To Anthems* (Mondays 2am-6am, fortnightly), Lee Gunn and the stories behind the music on *Storytellers*, (Sundays 6am-9am), and Greg Sher brings us a fresh take on jazz and experimental music on *Stars In The Static* (Sundays 8pm-10pm).

The new rotational program *Test Pressing* launched in February, bringing eleven new announcers (brilliantly coordinated by PBS announcer Bridget Small) to the airwaves in monthly residencies across 2025. We kicked things off with Sweetie Zamora and *Bocadillos Dolces* and Maddi Wright with *Mood Ring*, plus hearing from Ivy Whittingham in April and the legendary Erica Dunn throughout May. The Studio 5 roster has been packed with local and international talent, along with Studio 3 live sessions. Make sure to listen back on our website or check out performance videos on PBS' YouTube channel.

Special mention goes to the upcoming program milestones including 20 years of Paul Kidney's *Ear Of The Behearer* and 25 years of Saul Zavarce's *Fiesta Jazz*. Congratulations, and here's to many more.

Kristen Paterson

General Manager - PBS 106.7FM



PBS staff at Fed Square. Photo by Lucas Packett



Susi Lanagan. Photo by Isobel Buckley



Michael Mulholland & Phil MacDougall.
Photo by Mauro Trentin



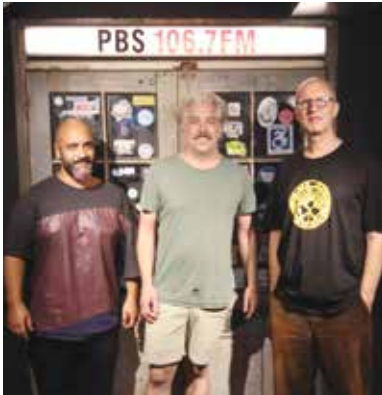
Chris Pearson with Tim & Agostino from
Brown Spirits. Photo by Isobel Buckley



Pete Merrett. Photo by Greg Barnes



Jordan Oakley & Jim White. Photo by Kurt Eckardt



DJ Manchild & Black Jesus eXperience.
Photo by Isobel Buckley



Milo Eastwood with Sarah & Georgia from IN2STELLAR.
Photo by Kurt Eckardt



Miss Goldie with Stuckey, Ella Thompson & Hudson Whitlock.
Photo by Owen McKern



Knoel Scott from Sun Ra Arkestra with Mike
Gurrieri. Photo by Celia G



Elle Young & Bananagun. Photo by Greg Barnes



Ruari Currin. Photo by Greg Barnes



Pradip Sarkar with Mirian Adefris, Ganavya & family.
Photo by Owen McKern



Great Divides & Jordan Oakley. Photo by Isobel Buckley



Shannon Shaw & Claire Stuchbery.
Photo by Mary Mihelakos



Ruari Currin with Jonathan & Kirsty from Party Dozen.
Photo by Kurt Eckardt



Richie 1250 & Mara Williams. Photo by Greg Barnes



Bec Sykes & Claire Dickson. Photo by Owen McKern



Milo Eastwood with Olivia Hally, Angie McMahon, Annie-Rose
Maloney, Ruby Gill & Jess Ellwood. Photo by Owen McKern



Liz Bitz & DJ Matab. Photo by Isobel Buckley



Mike Gurrieri & Steam Down Crew. Photo by Owen McKern



Bridget & Henry with The Space Lady.
Photo by Duane Nelson



Julia Jacklin. Photo by Milo Eastwood



Adriana. Photo by Isobel Buckley



Penny & Alex Albrecht. Photo by Kurt Eckardt



Ernie & Myles O'Neil-Shaw.
Photo by Isobel Buckley



Acacia, Jordan Oakley & Winnie.
Photo by Kurt Eckardt



Brooke Kymberley with Saskia & George from
Shock Corridor. Photo by Kurt Eckardt



Helen Jennings & Jan Dale.
Photo by Isobel Buckley



Phil MacDougall with Adam & Athina from Gut Health.
Photo by Rodney Shah



Lauren Plant. Photo by Owen McKern



Edd Fisher with Telephones & Tornado Wallace.
Photo by Isobel Buckley



MzRizk with DJ Henning & Claddy.
Photo by Mara Williams



Owen with Dure, Jules & Lisa from On Diamond.
Photo by Lloyd Briggs



Lloyd Briggs with Zoltan Fesco, Clariloops & IKSRE.
Photo by Isobel Buckley



Lucas Packett & Hamish Anderson. Photo by Isobel Buckley



Helen Jennings with Scottie Miller & Ruthie Foster.
Photo by Owen McKern



Crispi with Miri & Charlie from Charlie Needs Braces.
Photo by Mackenzie Curtis



Willi Carlisle & Myles O'Neil-Shaw. Photo by Mary Mihelakos



Shio & Erica Tucceri. Photo by Isobel Buckley



Grace Gibson with Kuya Neil & Teether.
Photo by Rachel Kibblewhite



Claire Dickson & The Counterfeit. Photo by Kurt Eckardt



Make A Dance & Jonny Alexander. Photo by Kurt Eckardt



Hetty Kate & Adam Rudegear. Photo by Isobel Buckley

AUSTRALIAN NATIONAL ACADEMY OF MUSIC

After a year of online music training, the Australian National Academy of Music (ANAM) is once again bringing together the most exceptional young musicians from Australia and New Zealand to present solo, chamber and orchestral performances, masterclasses, discussions and more.



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HEY, YOU'VE HEARD OUR ADS ON PBS, BUT...



AND WHAT ARE THEY UP TO?



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Celebrating 45 Years of PBS

Written by Phil MacDougall
Photos by Mauro Trentin

On Friday December 21st, 1979, PBS went on air for the very first time. Live from the Prince of Wales Hotel in St. Kilda at 4:30pm, 'I'll Be Gone' by Spectrum burst through speakers, igniting what was to become the beloved community radio station it is today.



Poster by Kalindy Williams



Henry Guala, Julia Enzerink and Myles O'Neil-Shaw



Phil MacDougall



Vince Peach and Mike Gurrieri

Lyndelle Wilkinson

Palmtree Paddy

Claire Stuchbery and Kene Lightfoot

45 years later, on December 21st, 2024, PBS reached its milestone birthday. To celebrate, we threw a party on the station's actual anniversary; with announcers, volunteers, members and listeners who'd all been involved in the magic of PBS invited to come along.

PBS' longest running on air announcer, Phil MacDougall - AKA the Prince of Darkness (who listeners will know from *Sunglasses After Dark* Thursdays 8pm-10pm) - recounts the special night.

Hundreds of people have come and gone over the years at PBS, but we must remember that each one of those people have contributed greatly to what makes PBS great today.

The celebrations kicked off at the Quadrasonic Club in Brunswick from 5pm to midnight, with over 20 PBS DJs spinning 45s across two rooms for 45 minute sets. One room hosted the sounds of punk, post punk, indie/alternative and Australian independent sounds, plus metal, stoner and rock 'n' roll from 1979 'til 2024.

The other room played blues, soul, funk, jazz, reggae and hip hop. There was a variety of music genres played throughout the night which reflected the programming on PBS, with many people going between both rooms and checking out their favourite PBS DJs.

Towards the end of my DJ set, I was asked by PBS Events Coordinator Mary Mihelakos to cut the PBS cake. The cake was brought out from the kitchen by chef - and regular fill-in announcer - Rodney Shah. It was huge! After cutting it, I made a quick speech and then handed the microphone over to PBS' General Manager, Kristen Paterson, for her to make a formal speech to the audience. It was great to see so many people dressed up for the occasion.

Hundreds of people have come and gone over the years at PBS ... each one of those people have contributed greatly to what makes PBS great today



PBS birthday cake

Vince Peach brought it all home with a classic northern soul set at 11.15pm to close the night, where everybody was up on the good foot, dancing away.

It was great to see so many people that have a long history with the station including Ian Stanistreet OAM (PBS' first station manager 1982-88), and many long-term announcers, volunteers and staff.

I am the longest serving on-air announcer at PBS, presenting a variety of programs over 45 years. I first attended a PBS meeting at the Prince of Wales Hotel in early 1980 and started presenting a radio show in September of the same year called *The Classical Gas Show*. The *Punk Show* followed, then *The Roadrunner Show* and, since 1989, my current program *Sunglasses After Dark*.

Reflecting on the history of PBS over the 45 years, we have had four homes that we have broadcast from, and I have presented radio shows from each location.

Over the years I have seen a lot of changes at the station, but the constant has been the incredible and diverse music that has been played. I was very proud of PBS on the night and that we as a community radio station made it to 45 years! Here's to another 45. ■

Phil MacDougall presents *Sunglasses After Dark* every Thursday evening from 8pm-10pm on PBS.



Miss Goldie



Phil MacDougall



PBS volunteer Vadar Fame

Disrupting the Scene!

A Legacy of Liberation

Written by DJ Ides



Pjenné. Photo by Milly Davison



DJ Ides. Photo by Matty Blades



DJ Matab. Photo by Waseem El Sheikh

PBS is still disrupting Naarm/Melbourne's electronic music scene. For close to five decades, PBS has pushed the boundaries and made space for fresh, experimental sounds that challenge the status quo. In disco, hip hop and electronica, PBS has always been (and will continue to be) one of the most definitive mediums helping our culture thrive in Naarm/Melbourne. Our hosts bring a cross section of electronica to airwaves - ambient bliss, mind-bending sonics, unique and unexpected travels through all types of synth-based and dancefloor sounds.

Both as a (now vintage) club DJ and radio presenter, it can be a wild world trying to play music from the new generation of electronica for the many generations of passionate, knowledgeable 106.7FM listeners. After ten years of broadcasting alternative beats to our wonderful community of listeners, I thought this is the perfect time to talk to some of the presenters on the grid, shaping our future tastes and connecting us with a forward-thinking electronic music experience.

Penny O'Brien AKA Pjenné
(*Passing Notes*, Fridays 8pm-10pm)
Bridging Dance Music and the Future

Since beginning her program *Passing Notes* in 2019, Penny has been a key figure on the dance music edge of the roster. She has an uncanny ability to honour both classic dance sounds and push the electronic genre forward, which sets the scene for a perfect weekend dance - and our listeners agree.

Penny says, *Originally the idea for Passing Notes was to build a connection between the underground electronic music scene that is thriving in Naarm and bridge that to the wider music community in Victoria and beyond.*

She continues, *Electronic music is such a big part of the world today. Such a big part of contemporary music today. As a music specialty station, it's essential that it's being platformed on PBS. I feel really grateful to be able to do that and have a part in that.*

By blending old influences with new styles and artists providing more modern approaches to dance music production, *Passing Notes* reminds us where we've been, while constantly pulling us toward where we might be going.

Penny states; *The idea is to try to represent the flow of a night out in Melbourne by representing downtempo and ambient sounds then moving through to more dance music. There is a lot of diversity in the sounds I present. And in that energy build, also representing sounds that are more nostalgic.*

At the moment I'm leaning towards an atmospheric techno sound. I think a lot of producers are using very interesting rhythmic structures in their music which is amazing. An artist that comes to mind is Caldera, based in the UK, who I think is at the forefront of this rhythmic deep atmospheric sound that is all about detailed sound design. When it comes to nostalgia Robert Henke comes to mind, he is one of the founders and creators of Ableton, who also produces under the name Monolake. Not a new producer but I think his influence on the electronic music scene is unparalleled.

Dance music, at its core, was always meant to be about freedom, exploration, and pushing boundaries.

Ahmad Atawneh AKA DJ Matab
(*Dounya*, Tuesdays, 1pm-3pm)
Fusing Middle Eastern Music with Electronic Innovation

While PBS weekend listeners love late night dance energy, there's also room for electronica making a cultural and political statement. We have been loving one of the newer additions to the weekly roster - Ahmad's *Dounya* routinely plays us electronic-inclined global music. There's something so special about hearing how electronic music can transcend borders, telling stories that connect cultures and eras in exciting new ways. Ahmad's dance beats often are futuristic and organic by nature, an example of dance music evolving so beautifully.

Ahmad explains, *Dounya's target is people with inquisitive taste in global music, specifically focusing on the Middle East/SWANA regions. Global music has the rhythmic accessibility factor that warms up the soul and then adding electronic aspects, making it more dance focused, just pushes the music to a whole new level.*

I think there's definitely a lot of similar sounding dance music out there and that's why I try to blend different worlds

of music in my radio and DJ sets. I see these sets and shows as both educational and dance/musical experiences. I feel so proud to be part of PBS and so honoured that PBS has taken a chance on my idea and has allowed me to bring it to life.

Playing electronica today also finds DJs and announcers as messengers. There is a seemingly endless count of releases and compilations in aid of humanitarian good will. Showing us the part our presenters play in fostering understanding and community support for causes and charity by supporting musicians around the world who are passionate about their message.

Penny reflects: *Artists and musicians are always the first to band together to produce something that's going to have a practical outcome like raising money. We saw it in the bushfire relief. We've seen it in relief for Palestine. And I do always try to support compilations that come out as a result of that.*

It is a shame that a lot of artists and creatives and musicians don't get looked after in terms of government funding and things like that. But we're always first and at the forefront of charitable causes. I really love the ability for musicians and artists to rally around a cause.

Ahmad agrees: *A platform like PBS is crucial because it gives a voice to underrepresented music and artists who might not have a space on commercial radio. Stations like PBS champion diverse genres, independent musicians and niche communities that mainstream media often overlook. They help cultivate local music scenes, preserve cultural heritage and introduce listeners to fresh, innovative sounds. Without platforms like this, a lot of great music would struggle to find an audience and we'd all miss out on the richness and variety that independent artists bring to the world.*

There's no argument the PBS electronic agenda is still hitting the mark! Delivering the amazing cultural disruption we need in modern electronica.

Dance music, at its core, was always meant to be about freedom, exploration and pushing boundaries. It's exciting to see stations like PBS embracing the old and new, weird and wonderful: keeping that spirit alive. ■

DJ Ides presents *Electric Sunset* every Saturday night from 10pm-midnight on PBS.

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MONDAY

6AM: The Breakfast Spread (A MUSICAL ALTERNATIVE)

A mix of PBS regulars, special guests & some of Australia's leading musicians. Whether it's Claire on Mondays & Tuesdays, or Milo for the rest of your working week, tune in to hear an eclectic selection of styles, sounds & genres to keep you company as you stumble out of bed.
Claire Dickson

9AM: Deep Space (DEEP GLOBAL SOUNDS)

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

11AM: Black Wax (GROOVIN' JAZZ)

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

1PM: Come Together (SONGS OF CHANGE)

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

3PM: Homebrew (LOCAL & INDEPENDENT)

Genre hopping through 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: Stardust (SHIMMERY SOUNDS)

Stardust celebrates the art of the groove & 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: 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)

Claire Dickson

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.
MzRizz

1PM: Dounya (MIDDLE EASTERN SOUNDS)

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

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)

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: Test Pressing (MONTHLY SPECIALS)

Test Pressing sees guest broadcasters program & present a month of one-hour specialist shows over four consecutive weeks. You'll hear new program concepts & ideas, plus loads of familiar PBS voices doing something a little different on the airwaves.
Various Presenters

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 (TERRIFYING MUSIC)

Less chatter, more splatter; intense music for intense people!
Kene Lightfoot & Leah Noir

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 & gospel holy grails.
Adam Brozinski

WEDNESDAY

6AM: The Breakfast Spread (A MUSICAL ALTERNATIVE)

A mix of PBS regulars, special guests & some of Australia's leading musicians. After Claire kicks off your Mondays & Tuesdays, Milo takes on the rest of your working week, with an eclectic selection of styles, sounds & beats to keep you company as you stumble out of bed.
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: 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

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. Plus original R&B, southern grooves, funk & a weekly gig guide.
Vince Peach

5PM: The Afterglow Radio Show (UPBEAT SOUNDS)

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

7PM: 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

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 & 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: Down By The River (GLOBAL FOLK)

From the deep roots of traditional folk to the evolving sounds of today, Down By The River brings together a wide array of cultural influences, exploring folk music as a dynamic & evolving art form, offering listeners a rich tapestry of sounds that span continents & generations.
Lauren Plant

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

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6 AM	The Breakfast Spread A MUSICAL ALTERNATIVE Claire Dickson & Milo Eastwood					5ft High & Rising ALT. COUNTRY Myles O'Neil-Shaw	The Storytellers MORNING MIX Lee Gunn
9 AM	Deeep Space DEEP GLOBAL SOUNDS Lloyd Briggs	Mystic Brew JAZZ & ELECTRONICA Mike Gurrieri	Roots Of Rhythm BLUES & ROOTS Helen Jennings OAM	Down By The River GLOBAL FOLK Lauren Plant	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	Southern Style BLUEGRASS & OLD-TIME Jan Dale	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	Dounya MIDDLE EASTERN DISCO DJ Matab	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	Tiger Beats Elephant Grooves SUBCONTINENTAL SOUNDS Pradip Sarkar	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	Stardust SHIMMERY SOUNDS Ella Stoeckli	Test Pressing MONTHLY SPECIALS Various Presenters	Boss Action FUNK & SOUL Miss Goldie	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	Stars In The Static MODERN JAZZ Greg Sher
10 PM	The Blend ELECTRONICA Campbell, Emelyne & Beatski	Burning Bitumen TERRIFYING MUSIC Kene Lightfoot & Leah Noir	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	Dry Run EXPERIMENTAL AMBIENCE Scarlett Cunningham
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	No Barriers HARDCORE PUNK Robyn Challands			Lullabies To Anthems FOLK, DUB & ELECTRONICA Jasmine Mouchacca

5PM: Fang It! (ROCK 'N' ROLL)
Outlaw rock 'n' roll - the getaway car mixtape from The Cramps to The Chemical Brothers.
Ruari Currin

7PM: Junkyard (ARTIST SPECIALS)
An hour 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 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 sounds 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: No Barriers (HARDCORE PUNK)
Four hours of the very best in hardcore punk from across Australia & around the world.
Robyn Challands

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, RnB, 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 my travels. Vintage 45s from the early '50s through to the mid '60s while not neglecting the modern marvels from our own backyard & from around the world.
Matt McFetridge

8PM: Passing Notes (LEFTFIELD DANCE & ELECTRONIC)
A rich & dynamic reflection of the local underground electronic music scene. Joined by burgeoning local talents as well as international guests at the forefront of their craft. Expect inspiring guest mixes, live sets & interviews with 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 30 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: Tiger Beats Elephant Grooves (SUBCONTINENTAL SOUNDS)
A beat-driven, groove-laden journey across the subcontinent & its diaspora, from the legends of yesterday to the rise of contemporary music cultures. Exploring the unique blends of South Asian rhythms & textures with jazz, funk, hip hop & electronic music.
Pradip Sarkar

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: The Storytellers (MORNING MIX)
The Storytellers explores music's role in giving voice to change, turning resistance into rhythm & heartache into harmony. We showcase the artists who craft melodies from life's highs & lows—songs that stir, inspire & endure. Join us as we dive into the music that moves the world.
Lee Gunn

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: Stars In The Static (MODERN JAZZ)
Tracing the signals of jazz & improvised music as they travel through time & across borders. Expect new discoveries, artist conversations & a connection to the gigs & moments keeping the music alive today.
Greg Sher

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: Dry Run (EXPERIMENTAL AMBIENCE)
Menagerie of ambient tones, drones & arpeggios. Tune in & let the sounds of industrial soundscapes, textural minimalism, found sounds, extended organs & left-field electronica submerge you.
Scarlett Cunningham

2AM: Yellow Brick Road (INDIE & UNDERGROUND)
Connecting the dots between the familiar & the unknown, offering flavours for all tastes. From lush soundscapes to crushing riffs, hard hitting beats to earthy tones, nothing is off the table. Come on a journey & discover the parallels between seemingly conflicting sounds.
Henry Osborne

OR

2AM: Lullabies To Anthems (FOLK, DUB & ELECTRONICA)
A soliloquy to the night at hand. With barely a thought spared, tune in for the line between gentle, questioning rhythms & warbling ballads. Start your week with elation & curiosity.
Jasmine Mouchacca

7 - 8 JUNE 2025

A UK dance work set against the surreal sci-fi visuals of the late Jóhann Jóhannsson.

LAST AND FIRST MEN



MELBOURNE RECITAL CENTRE



MELBOURNE RECITAL CENTRE



13 - 14 JUNE 2025

Clay shooting—with percussionists in the firing lines.

PIGEONS



Runner up

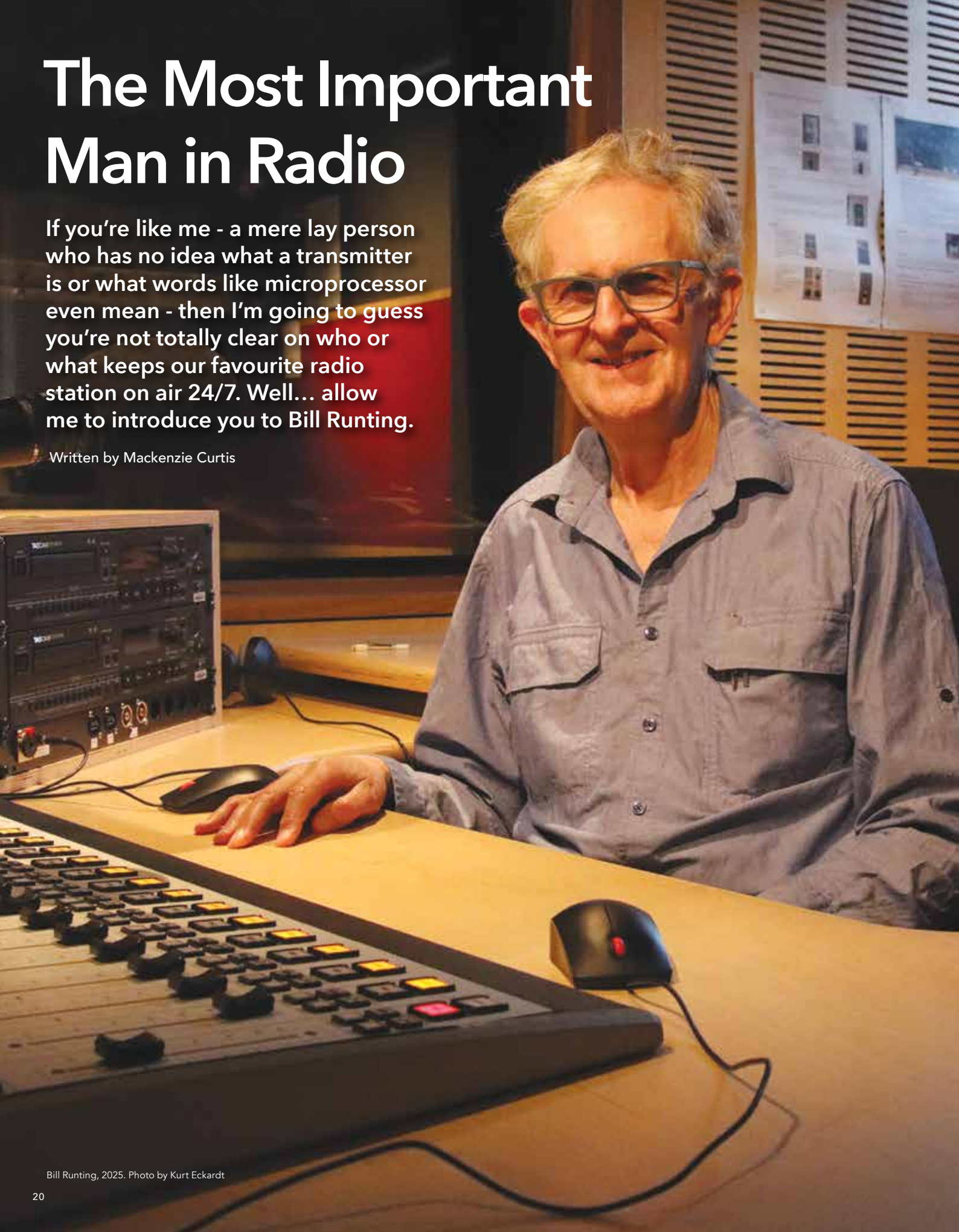
ROOFTOP BAR & GARDEN

LEVEL 2, 35 JOHNSTON STREET, COLLINGWOOD
👉 RIGHT ABOVE 3PBS 👈

The Most Important Man in Radio

If you're like me - a mere lay person who has no idea what a transmitter is or what words like microprocessor even mean - then I'm going to guess you're not totally clear on who or what keeps our favourite radio station on air 24/7. Well... allow me to introduce you to Bill Runting.

Written by Mackenzie Curtis



Bill Runting, 2025. Photo by Kurt Eckardt



The McCubbin desk at Park Lake Mansion, St Kilda, 1986. Photo by Bill Runting

Bill is our Broadcast Engineer and has been for quite some time. A quick search of the world wide web will tell you that a Broadcast Engineer is a technical expert who is responsible for designing, installing, maintaining and troubleshooting the equipment used in broadcasting. Essentially, they make it possible for what's happening in the studios to be heard on air. So, I guess you could say that without them, radio cannot exist. And by them, I mean Bill.

Let's throw it back to the start: 1975, or as it's more commonly known, four years before PBS officially came to be. If you're familiar with the lore of PBS and the inception of this great station, you will likely be familiar with a man named John Maizels. John is one of the founders of PBS and as the story goes, one day whilst at the student union of what was then the Caulfield Institute of Technology (C.I.T.), John met Bill, who was an electrical engineering student, and convinced him to help out with lighting for a student revue show. Fast forward a few years, it's 1979 and Bill, who had remained friends with John, went along to one of three PBS test transmissions, broadcast from John's bungalow in Port Melbourne. Do you see where I'm going with this? Bill has been around since BEFORE the beginning of PBS and, once the broadcast license was secured, he quickly became part of a very important team of technical volunteers.



Dominic Rulikowski, Bill Runting & Peter Jackson, 1987. Photographer unknown

The first 10 years of Bill's involvement with PBS are extraordinary. Straight out of C.I.T., Bill found himself working full time in the data processing division at The State Bank of Victoria. This job allowed him to expand his technical knowledge rapidly as well as the freedom to volunteer any spare moment at PBS, solving various technical conundrums. From helping maintain the first transmitter, to actually constructing a building at the Mount Dandenong transmitter site to avoid the ongoing cost of renting. The more I heard about Bill's contributions, the more I couldn't help but be in awe. In fact, one story Bill recounted blew my socks off.

In 1984 when PBS was looking to move into new studios on Fitzroy Street, St. Kilda, there was also a desire to equip these new studios with a new broadcast console. There was a bit of competition between the technical volunteers as to who would be responsible for



Bill Runting, 1987. Photographer unknown

the design and building of this console. Bill joined forces with Rod McCubbin and together they took their proposal to the board. Ultimately Bill and Rod's design was selected but it took some convincing, probably because Bill was proposing technology that wasn't really being used at that time.

Bill Runting: *Our design was based around using microprocessors and actual software in a console and push buttons, and solid state switching and so on of the audio paths. This was all quite new in broadcast at the time. Up until that stage broadcast consoles had physical lever switches [...] The difference with our design was that there were no physical electrical switches in the audio circuit at all.*

When Bill told me about all this, I naturally assumed that this console was a 'never been done before' situation. Bill was quick to assure me that whilst this design was revolutionary for PBS it was not revolutionary in electronic terms. Some 41 years after drawing up the designs, Bill didn't seem to have fully grasped the impact of his work. What he was describing to me, rather nonchalantly, was remarkable.

BR: *The console I designed was all modular, both for the user interface part and also the computer part. I considered it was very important to keep a station like PBS on air, where it didn't have lots of studios to switch to, that really, I'd like to be able to maintain the console without interrupting broadcast.* ➤

The Most Important Man in Radio



Bill Runting, 1987. Photo by Roger Greenwood

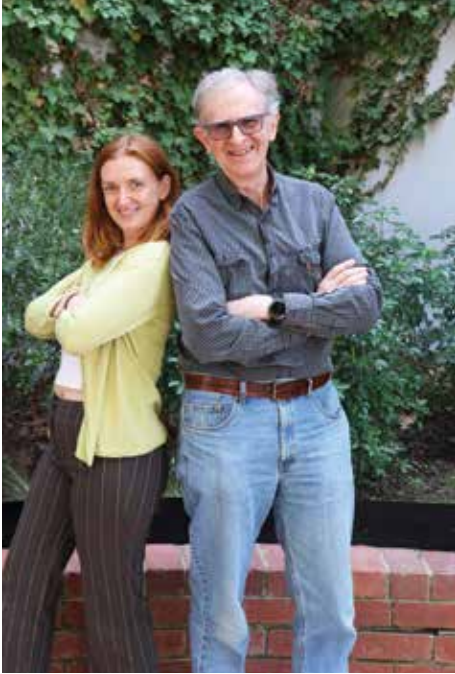
So, I took some care to design it in such a way that I could remove modules of the console, or computer modules from the console, whilst it was still being used by broadcast.

[...] I foresaw the need to maybe have to do maintenance, so I had the ability on that console to patch the audio from different channels into different slots [...] And within reason I could literally take modules out, work on them, say to replace a fader or something like that and pop it back into operation and the listener wouldn't be aware of what was going on. [...] At the time, other consoles that were on the market would have required you to power down the console before you unplug it.

Mackenzie Curtis: So, Bill, it was revolutionary! Was there another console that could do that?

BR: I don't think anybody else did it, no.

Bill pushed and worked very hard on that console with it taking more than three years of his life to complete. The initial designs were developed in 1984, but it wasn't until the second half of 1987 that the console actually went to air. During that time Rod fell away from the project, but Bill got assistance from another engineer Chuck Sevier and even roped in some colleagues at The State Bank to help him write software for the microprocessors. The console was in use at PBS for 14 years, before going into storage when PBS made the move to Easey Street. Now, in 2025, it's on permanent display in the Australian Music Vault at the Arts Centre where it can be viewed as a very important part of our history.



Mackenzie Curtis & Bill Runting. Photo by Isobel Buckley



Jeremy Smith & Bill Runting trialing a new broadcast console in 1987. Photographer unknown

In 1993, Bill was retrenched from the bank and so broadcast engineering became his full time schtick. On a day-to-day basis, Bill can be found at Mount Dandenong tending to our transmitter, maintaining the studios, or on the hunt for the next playout system software to take us all to a higher dimension. But it's when an emergency strikes that you see another level of Bill's dedication. In June of 2021 there were freakish storms that set off alarms at the transmitter site and reports came through that our worst nightmare had come true... PBS was OFF. THE. AIR!

Typically, during a storm, one likes to get cosy on the couch and wait for it to pass. Well, not Bill. At around 10.30pm Bill and Peter Gibson (3MBS' engineer) jumped in a van trying to get up Mount Dandenong



Bill Runting at Cup Day Kaos, 2010

and to the transmitter site. Trees had fallen, streetlights were out and SES crews were everywhere. It took Owen McKern (PBS Program Manager) some time to convince Bill that it wasn't safe, and that he could try again in the morning. Over the following days Bill organised and joined a group of volunteers - armed with chainsaws - to clear the roads and ferry cans of diesel to the transmitter site to keep the back-up generator running until the mains power was returned days later.

When I spoke with Bill it wasn't stories of his heroism that he was most proud of, in fact he didn't mention it at all. Instead, it was how far PBS has come from a technical standpoint. From its beginnings as a single studio above the Prince of Wales Hotel, with a transmitter

practically "held together by sticky tape", to the state-of-the-art facilities - meticulously designed by Bill - which we are privileged to enjoy at Collingwood Yards. Bill has witnessed and been responsible for the total technical transformation and growth of PBS.

BR: With the facilities that we have now, I am incredibly proud of this design and fit out and the architecture that we've used. Out of all of the studio designs I have done in my career... this is the best one. [...] By a similar token, I am extremely happy and pleased with the transmitter relocation and rejuvenation that we've achieved at Mount Dandenong. So I consider that PBS is in the best technical equipment situation that we've ever been in and I have been ably assisted by a young tech team. What we have here at Collingwood Yards makes me very pleased and proud. It stands up there with almost anything else in the community sector and might even be better than some in the commercial sector in some ways.

As I spoke with Bill, I was desperate to understand why: what was it that led him to devote his life to PBS? At first, I thought he was a music head, it's almost obligatory at PBS so it would make sense, but no. It wasn't

music. Then I thought he was a radio lover and had a dream of being an announcer. Wrong, again. I continued asking what he thought kept him involved for so long. While the other technical volunteers were long gone, why was Bill spending his nights and weekends literally building PBS? He mostly evaded my questions until I asked Bill why he had wanted to study electrical engineering in the first place.

After pondering for a few moments, Bill's eyes lit up as he recalled the moment his father first brought home a tape recorder when he was about seven years old. Around 1965-66, Bill was in a small radio club at Beaumaris North Primary and practiced



Bill's first tape recorder. Photo by Bill Runting

using a tape recorder with the machine his father had brought home, going on to use it a lot throughout his primary school and early secondary school days. Bill recounted even playing recordings through the PA system at school, which sounds a lot like a bootleg radio broadcast if you ask me. It was then that it all became clear, Bill has a deep love and curiosity for technology. It's been that way since he was a child, and it remains to this day.

Bill is a man who continues to look into the future and the part he plays in ensuring our longevity, whose community minded consideration and creativity has ensured the wider broadcast community is provided for and whose enjoyment of new technology has led him to have immeasurable impact at PBS. This article doesn't even scratch the surface of Bill's ongoing legacy, but it does beg the question: Where would we be without Bill? A treasure and a gift, Bill Runting is the most important man in radio. ■

Mackenzie Curtis is PBS' Sponsorship Coordinator and produces the station's Studio 5 Live video content which you can watch over on the PBS YouTube channel and PBS socials.



20 Years Give and/or Take

Reflecting on 20 years at PBS

Written by Claire Stuchbery



Claire Stuchbery during Radio Festival 2005. Photographer unknown



Claire Stuchbery (left) during Radio Festival 1997. Photo by Phil Egan



Claire Stuchbery. Photographer unknown



Claire Stuchbery. Photo by Owen McKern



Claire Stuchbery with Hard & Heavy PBS announcers. Photographer unknown



Claire Stuchbery & FRENZEE. Photo by Greg Barnes

In 2025 I will have been broadcasting on 106.7FM for 20 years. That seems like both a long time and a short time, because I've actually been volunteering at PBS for close to 30 years now - but who's counting? PBS has been my constant love since I bypassed the broken elevator and took the stairs up to level three of the Ritz Mansion, Fitzroy Street St. Kilda, in 1996 as a 15-year-old kid who liked rock 'n' roll. Like Alice in Wonderland, I walked down the purple painted hallway and found my people. I'd like to tell you a little about what the station has given me since.

I started broadcasting at 3APL, Apple FM in Bacchus Marsh in 1993. That station re-broadcast PBS' programming overnight, so I would come in to do the breakfast program and flick over from the Naarm/Melbourne-based station to local broadcasting. When I moved to Naarm/Melbourne at the end of 1995, I called Southern FM to see if I could help out there, but they weren't keen on underage kids hanging around the station. I realised I could get to St. Kilda on the tram from school, so I called PBS and spoke to the

Volunteer Manager, Kat Norlyng, who said come on in. I started volunteering after school once a week and have hung around ever since.

My early tasks involved answering phones, writing 'stolen from PBS' on albums going into the music library, erasing carts for re-use (old-style sponsorship announcements on magnetic tape), filing CDs, helping out with merch stands and events and later, helping the marketing team source prizes for the annual Radio Festival. I also spent a lot of time smoking on the kitchen landing, soaking up the music knowledge of anybody game to make a coffee in there. I cannot tell you how much I learned from the staff who were infinitely patient with me (thanks Francesca Trimboli and Nicholas Ogburn), and the announcers who spoke to me as a fellow music fan.

That generosity of patience and knowledge sharing is really what has kept me at PBS for so long. There are about 100 people on the program grid at any time and a team of volunteers and staff behind them. I reckon about 200 people have helped me along in one way or another over the past 30 years.

Learning new skills, shaping my announcing, talking about music, music, music - it's the element that unites us.

In 2000, Fred E Gostein moved to Queensland leaving a box of demo CDs and a one-hour time slot that had been *The Demo Show*. PBS has always prioritised under-represented artists, so the programming committee was keen to fill that gap. I put my hand up with another volunteer, Shirin Witts, and we started co-presenting *No Frills*, a show for unsigned artists. Shirin had a baby about a year later and couldn't commit the time, so I kept going on my own at our new studios at Easey Street, Collingwood. Over the years the music industry changed such that the definition of unsigned became a little wavery. Independent artists were becoming big names without label backing and small labels were releasing artists that needed a place to be heard. So, we evolved to an Australian music show which changed its name to *Homebrew* when I shifted over to *Firewater*.

After years of focusing on Australian artists, I wanted to branch out a little and share some of the other tunes I love, so

I put in an application for *Firewater* and was given a drivetime spot. I've been there ever since with the exception of a five-year period from 2013 to 2018 when my day job distributing funding at the Community Broadcasting Foundation meant I couldn't be on air at any station. Luckily, PBS took me back when Erica Dunn's touring commitments meant she had to give up the Tuesday spot and her program, *Mixing Up The Medicine*, and I settled right in.

I've been fortunate that PBS has let me come and go from the airwaves and I've tried to contribute off air because the station has given me so much. I've been on the board at different times, including now. I was Sponsorship Manager from 2004-06 before starting a business with Lyndelle Wilkinson, Ruari Currin and Roger Jones - all of whom I met through PBS. I have worked in support based organisations for grassroots media for the past 20 years, trying to give other people the tools and training to share their own stories, culture, passions and knowledge in the media landscape - making us all richer for a diversity of ideas and perspectives that bring us together and tell us something about ourselves and the people in our communities.

I want everybody to have the opportunities I've had at PBS. I cannot begin to imagine what my own life would have looked like if I hadn't been supported by the myriad of a million kindnesses the PBS community has afforded me.

as a progressive movement, we shift the way people engage with the world through music.

This year, as I reflect on 20 years of broadcasting, I wonder when I'm going to get good at it? And how lucky I am to be given an opportunity to just bring who you are to the airwaves. I think about this space we share together on the airwaves and how special it is to get to accompany people on whatever journey they're on with some music that is fun, challenging, progressive and emotive. I feel connected to the people who call or text, or drop a comment on the playlist I post on socials every week. Getting to know people who like the music I like is a great privilege and continues to give me a pep in my step after all the years.

PBS is greater than the sum of its parts. I've been a little part of PBS for a long time now. 20 years, 30 years, on air, off air, hanging around the hallways of three different locations now. I couldn't be prouder of the way PBS has grown over the years as a result of the cumulative contributions of 45 years of volunteers. As presenters, we get a little slice of time to share music that we enjoy in the hope that listeners will like it too.

It's a more tolerated option than taking over the stereo at every party. But as a progressive movement, we shift the way people engage with the world through music. It's a powerful thing and our circular reliance on the community to facilitate us doing it through membership is meaningful. I love seeing people at gigs who are there because they've heard about it on the radio - that's PBS' place in the music ecosystem in motion! What an honour to be part of it for this long. Thanks mates. ■

Catch Claire Stuchbery on *Firewater* every Tuesday evening from 5pm-7pm.

The Surreal Universe of Q

Written by Pradip Sarkar

As a purveyor of South Asian music on PBS and an ethnomusicologist constantly researching musical developments in the region, I find myself drawn to the unusual, the eccentric and the downright odd. Amid the beauty and the celebratory nature of South Asian music, it's the outliers that truly intrigue me. Many such outliers in the music and arts scenes of South Asia (and much of the Global South) remain largely unnoticed by the Western-dominated global media. Uncovering these hidden worlds requires travel and the meticulous work of forging connections on the ground. Yet, some discoveries happen by sheer chance - like my encounter with an interactive performer at an underground hip hop gig in Kolkata, dressed as a colourful, quirky robot inspired by Hindu mythology.

The performer Sambaran Das was a member of ODDJOINT, an alternative arts collective which produced films, organised events and published pulp fiction with a political twist. At the helm of the enterprise sat a mysterious character named Q. The name rang an instant bell as I was immediately reminded of the cult film *Gandu* (2010), directed by this individual. The film follows a troubled young rapper from a dysfunctional middle-class family who befriends a rickshaw driver from the proletariat. Together, they embark on a bizarrely surreal journey to form a band. *Gandu* raised eyebrows and sent shockwaves through India's high-brow, arts establishment (apparently that was the director's intention) with its unapologetic mix of explicit sex, drug use, profanity and occult-infused Hindu religious references.

Until *Gandu*, I had not seen such an intimate portrayal of the underbelly of street culture in Indian cinema. It reminded me of *Beijing Bastards* (1993), a film about a struggling punk band in Beijing by Zhang Yuan and perhaps an even grittier version of Mathieu Kassovitz's *La Haine* (1995). Even the film's title sparked controversy due to its association with a commonly used swear word in South Asia.

How could such a film have passed through the prying and prudish eyes of conservative Indian film censors? Or did it? My own copy of the film was a pirated DVD purchased from a makeshift market stall. The film's raw, unfiltered energy was amplified by its rock-infused soundtrack, composed by a band aptly named *Gandu Circus* - co-founded by the director himself. The film and its accompanying soundtrack were subversive in their commentary on social norms and the political landscape in India. Thus began my long process of approaching Q for an interview - no easy task from outside the country. But, a few years later, during a trip to India, I received an invitation to the ODDJOINT headquarters in Kolkata, thanks to a prominent local artist.

Q (once known as Qaushik Mukherjee) is a Bengali filmmaker, musician, multimedia artist and activist. Born into a Hindu Brahmin family in Kolkata—a city once celebrated as a hub of arts and culture, a centre of the independence movement and a bastion of relatively liberal values—Q studied arts at university and initially worked in advertising before venturing into filmmaking, performing in bands and founding ODDJOINT.



Death by Anjuna. Photo by Aleesha

He was part of Kolkata's inner circle of bands that spearheaded the explosion of Bangla (Bengali) rock in the 1990s and 2000s - an era that marked the rise of independent (non-film) music in India. Lacking formal training in vocals or live instruments, he gravitated toward rap and spoken word for his musical expression, into which he incorporated his fascination for theatre and storytelling. When he needed a score for *Gandu*, he turned to his friends from the local band *Five Little Indians*. But finding a suitable rapper to voice the film's protagonist proved impossible. The band urged Q to step up to the mic himself - after all, he was the main songwriter.

The result? An experiment that birthed *Gandu Circus*, with Q assuming the alter ego of Doktor Gandu, the band's frontman. They crafted six catchy upbeat tracks and went on to tour across India and internationally, culminating in a performance alongside UK Asian pioneers Asian Dub Foundation and Susheela Raman at the 2011 BFI Festival in London.

It wasn't until 2019 - after Q had directed a string of films - that *Republic of Gandu*, the band's sophomore album, was released. The record showcased a more mature sound, incorporating electronics and cinematic textures, while its lyrics remained as subversive as ever—this time taking aim at the socio-political climate of the late 2010s, with a sharp satirical edge and a touch of dark humour. Q also directed the album's music videos, which were integral to the immersive, audio-visual world of his music projects. This ethos extended to the band's theatrical live performances, where their stage antics pushed boundaries and provoked audiences.

In the words of Q, *My music is born out of the inkling for my art to be conceptualised in an audio-visual way. Theatrics are important for our live performances - it's like our costumes and the drama on-stage offers an immersive environment for our audience to participate in.*

The sound of *Gandu Circus* was essentially post-punk with rap vocals, heavily influenced by Asian Dub Foundation and Bengali protest music, along with the fast-paced soundtracks of '90s German cinema, such as *Run Lola Run* (1998). Q cheekily described the band's music as 'posto' punk-rap, a nod to the way global music genres - from Western rock and hip hop to K-pop and Afrobeats - mutate and take on new forms in India. Posto, derived from poppy seeds, is a staple ingredient in Bengali cuisine. I have often played *Gandu Circus* on my show, dropping their tracks right after an accessible Bollywood number to create a stark contrast and offer listeners a deeper insight into contemporary music from the subcontinent.

In the 2010s, it was not uncommon for Indian creatives to relocate to Goa seeking refuge from the congestion of the ever-expanding cities and availing the relatively cheaper housing and laid-back lifestyles, remnants of a bygone hippy era. Q was no exception as he set up shop in the coastal enclave of Anjuna, the birthplace of Goa trance. It was in Anjuna that Q met electronic producer and bassist Sandeep Madhavan - AKA The Burning Deck - and together they formed *Death by Anjuna*. The band inherited few of the aesthetics, but a lot of the subversiveness, of *Gandu Circus*. The sound is, however, closer to electronic dance music with pop sensibilities.

According to Q: *You get restricted with an underground cult following. To make (socio-political) statements in these times, you need to reach out to wider society. That's why with Death by Anjuna, we went for a club sound, but with all the theatrics and madness of Gandu Circus.*

Death by Anjuna's electronic sound owes more to Berlin's electro scene, UK drum 'n' bass, and K-pop than to the trance styles typically linked to Goa's musical legacy. Their latest single, 'Anjuna Bot', delivers a satirical jibe at the post-humanist age. It's aimed at the increasing influence of AI, algorithm-driven social media and digital surveillance, encapsulating the anxieties of a world where technology dictates human interaction, political discourse and even self-worth. The video showcases an AI-powered robot, played by actress Shruti Viswan, dancing to an algorithm designed by Q's alter ego, Doktor Gandu. Set against the rugged backdrop of a rocky beach, *The Burning Deck* layers synth textures into the mix.

Foofo is Q's latest multimedia venture— a project centred on developing an app for curated storytelling by emerging Indian filmmakers and documentarians. The app embraces a distinctly modern aesthetic, with all content filmed in a vertical format, mimicking the natural framing of Instagram Reels and TikTok videos, yet providing an alternative to the algorithmic dominance of major platforms. This stylistic choice carries over to the video for the latest Doktor Gandu track, 'Takar Chaash (Farming Money)', which is shot entirely in this upright perspective.

Using your lens vertically for filmmaking, especially short films and music videos, is the future, as such media is increasingly being experienced on small hand-held screens, says Q.

Q's work in cinema and music is deeply rooted in the social realism of 21st-century India. Yet, his stories and sounds transcend borders, resonating with a global audience by tapping into the shared anxieties, desires and contradictions of the modern human experience: something many of us feel in these turbulent times. ■

Pradip Sarkar presents subcontinental sounds on *Tiger Beats Elephant Grooves* every Saturday from 3pm-5pm on PBS.

Urban Campfire at the Neighbourhood Justice Centre

Getting to know our neighbours at Collingwood Yards

Written by Paula Mahoney as interviewed by Isobel Buckley



Paula Mahoney. Photo by Robert Earp



Sunflower Splash, 2024. By Sue Whelan



Spontaneous Plants workshop. Photo by Rory Daniel



Lockdown at Dight St, 2024. By Marcus Encel

Paula Mahoney is a curator for Urban Campfire at the Neighbourhood Justice Centre (NJC), a bi-annual revolving exhibition that engages with individuals and community groups in the City of Yarra as part of the NJC's community engagement policy. Urban Campfire raises awareness of the NJC and strengthens community connections to justice services through creative means and active participation in the space.

Designed to network community groups and remove social stigmas and isolation, Urban Campfire shines a light on art from people who face physical, mental, economic and cultural barriers to mainstream life.

Urban Campfire launched in 2007; how did the community-focused bi-annual exhibition project come to be?

Urban Campfire (UC) has been a renowned biannual art exhibition at the Neighbourhood Justice Centre (NJC) in the City of Yarra for over 18 years. It showcases the work of diverse Yarra-based artists, including professional and emerging artists, those with lived experiences of the justice system, local school students, public housing residents, rough sleepers and First Nations artists. It came about as a way to foster the ethos of NJC by bringing the community into the space.

The program provides a platform for artists to come together and exhibit in an innovative space and outreach programs. It offers opportunities to artists outside the mainstream who may not otherwise have opportunities to share their work. In addition to exhibitions, Urban Campfire hosts various community workshops across Yarra, fostering creativity and inclusion.

As the curator of Urban Campfire, how did you first get involved and what does your role entail?

I started at UC in 2020. As a curator, I work with artists and community groups in Yarra to produce the bi-annual exhibition. I visit



Ishtar's garden in hades, 2024. By Luke De Nittis

studios, meet with groups and plan projects to become part of the program. I also facilitate free drop-in workshops at different locations across Yarra.

What is the relationship between Urban Campfire and the Neighbourhood Justice Centre?

Urban Campfire is part of the NJC's community engagement policy. It raises awareness of the NJC and strengthens community connections to justice services through creative means and active participation in the space.

What does the curation process look like for each exhibition?

The exhibition extends over three floors and includes approximately 75 pieces. The curation process involves creating an exhibition and installation that reflects the Yarra community at this moment.

Is there eligibility criteria for artists who want to showcase their works at an Urban Campfire exhibition?

Artists must live or work in Yarra.

What have some of your favourite exhibitions been to work on?

Every exhibition is unique and a pleasure to work on. I love working in Yarra and seeing art's important role in our lives as an expression of the ideas we want to explore. We live in a world that divides us all the time and artwork doesn't do that. It brings us all together. It connects us. It creates conversation.

What exhibitions does Urban Campfire have on the horizon?

Urban Campfire's autumn exhibition will open on May 1st from 12pm-2pm and all are welcome. It runs until October.

Also, as part of UC outreach Behind the Sentence, a projection project will open Victorian Law Week in Collingwood Yards courtyard on May 19th. This project brings attention to the often-overlooked experiences of children with incarcerated parents, emphasising the importance of making their voices seen, heard and valued.

For any people reading and wanting to get involved with Urban Campfire, what is the best way to get in touch?

If you are interested in exhibiting, participating in, or contributing expertise to a workshop, purchasing an artwork, or offering feedback, please contact Paula at paulamahoneyart@gmail.com or 0410 657 627. ■

Paula Mahoney is the curator for Urban Campfire and a member of the Collingwood Arts Collective and Arts Richmond Collective.

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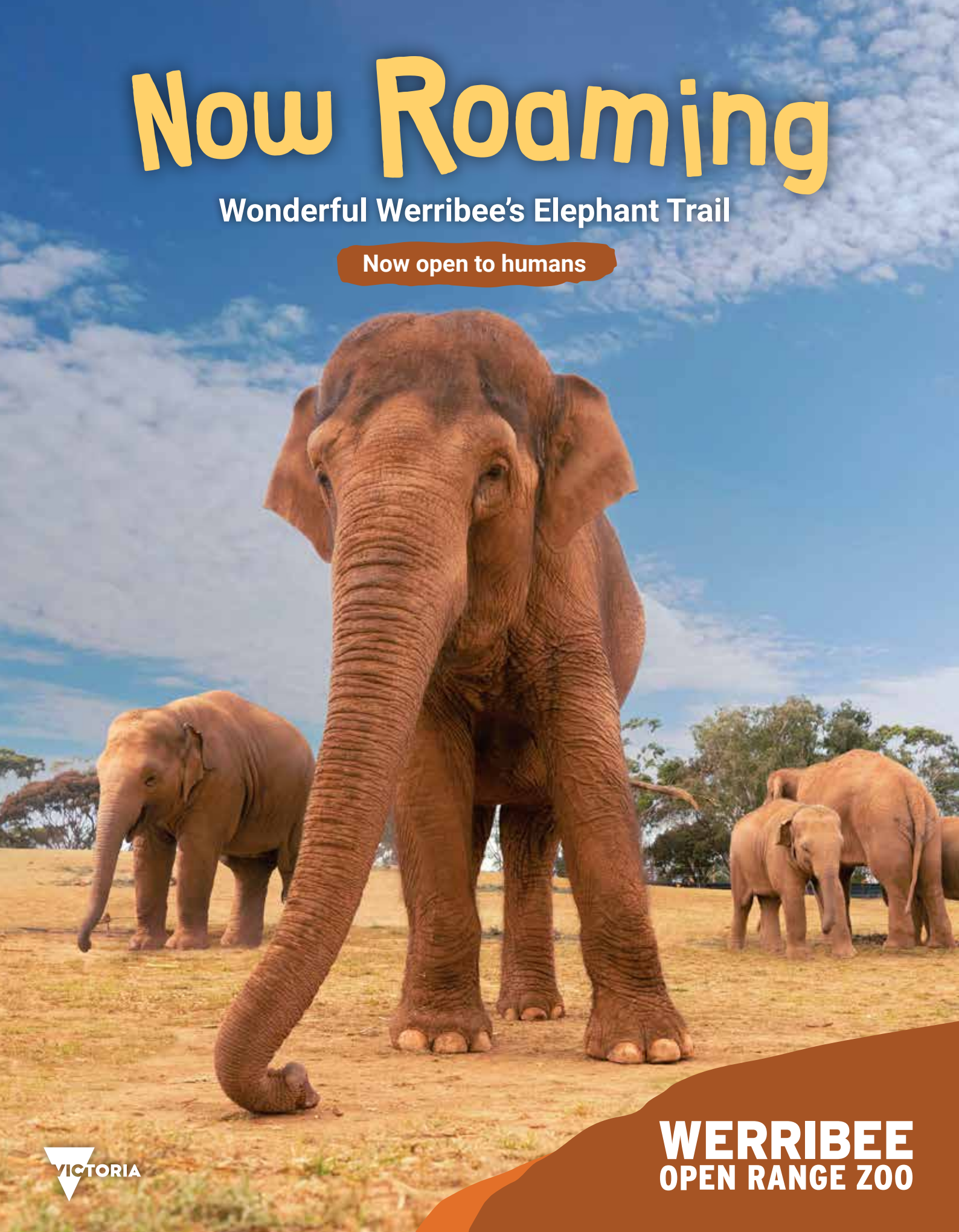
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