



106.7FM

PBS Member Magazine
May 2026

waves



PBS RADIO FESTIVAL 2026

PBS RADIO FESTIVAL 2026



Everyone who joins or renews their Passionate, Patron, Friend for a Decade, Friend for Life, Business or Platinum Business membership during Radio Festival will receive an exclusive t-shirt, designed by Rowena Lloyd.



First Prize

Oddtrips \$10,000 travel voucher to explore somewhere different.

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Second Prize

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

Third Prize

Carlton Audio Visual hi-fi package inc. turntable, amp & speakers.

Fourth Prize

Guild Jetstar guitar & gig bag from Echo Tone.

Fifth Prize

Four nights with a vintage sleeper van from Hire A Kombi.

Sixth Prize

A year's worth of PBS Feature Albums.

Business Prize

Printing services from Snap Heidelberg
A year's worth of Gravity Coffee
AC Trees & Gardens arborist works voucher
A year's supply of Heaps Normal
PBS business sponsorship package including on air, online & print options.

Performer Prize

\$4,000 voucher for Program Records
Photography package from Lucy Spartalís
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.

Junior Prize

Reid Cycles bike voucher
1880 Baritone Uke from Echo Tone
Museums Victoria Household membership
Scienceworks Colour exhibition family pass
Melbourne Museum Rome exhibition family pass
Zoos Victoria family pass
Puffing Billy family pass
Kids dance lessons at Phoenix Dance Studio
Crumpler wallet.

Pet Prize

Pet portrait by We Are Family - unusual pet portraits
Scratch dog food pack
Uncanny Animals voucher
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
Double pass to Port Fairy Folk Festival 2027
Museums Victoria Premium Duo membership
A year's supply of Heaps Normal
Sonos Era 100 smart speaker
Inner Studio 10 pack pass.

Friend for Life Prize

Cinema Nova three-month Silver Pass
Coastal Glamp weekend stay for two on a winery & welcome hamper
Allpress coffee bundle (inc. Moccamaster filter coffee machine & 1kg Allpress beans)
Crumpler messenger bag & more
Six bottles of organic wine from Mount Avoca
Straight Rye Whiskey from The Gospel Whiskey.

International Member Prize

One-year Pip Magazine digital subscription & Sustainable Living ebook bundle
One-year Overland Journal digital subscription
One-year Rhythms Magazine digital subscription
Download codes from Chapter Music, Anti Fade, Psychic Hysteria & Rack Off Records.

Early Bird Prize Pack

Anyone who joins or renews their membership to PBS between May 1-17 will go in the running to win:
Brunswick Ballroom double pass per week for six months
RISING Day Tripper double pass
Audio-Technica headphones
This Is Not A Toy Store workshop
Eclipse Cinema gift pack
Forum Melbourne double pass, reserve booth access & drinks voucher
Remote Control merch pack
Melbourne Books voucher
Melbourne Electronic Sound Studio membership & intro workshop
Anti Fade Records vinyl pack
Pinky's gift voucher & merch pack
Carlton Eyelab voucher
Six bottles of organic wine from Mount Avoca
Runner Up voucher
Chapter Music merch pack
Marios food hamper.

FUEL THE FREQUENCY

PBS Radio Festival 2026 Daily Prizes 18-31 May

Daily winner takes all

MONDAY 18th

The Old Bar prize pack (inc. entry for five to a show of your choice, bar tab & merch)
Northside Records voucher
Tramway Hotel food & beverage voucher
Psychic Hysteria merch pack
Domino Record Co merch pack
Six bottles of organic wine from Mount Avoca
Anti Fade Records vinyl pack
Kasumuen Records merch pack
Moon Dog Brewery voucher
One-year Pip Magazine digital subscription & Sustainable Living ebook bundle + calendar & diary
Lionshare CD pack
Into Carry one-day bag making workshop
Museums Victoria Household membership
Scienceworks Colour exhibition double pass
Melbourne Museum Rome exhibition double pass.

TUESDAY 19th

Audio-Technica headphones
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
Crumpler messenger bag & more
Peninsula Hot Springs bathing pass
Thread Den Sewing Basics for Beginners course
Richie's Cal-Mex Foods voucher
Kasumuen Records merch pack
Perla yerba maté soda slab
Bodriggy Brewpub voucher
Roxxi's Poolroom tattoo voucher
Chapter Music merch pack.

WEDNESDAY 20th

Northcote Theatre double pass & drink
Ramble Records CD & vinyl pack
Music on the Hill prize pack
Two bottles of Cedar Fox gin
Double pass to anaís at RISING
Lulie Tavern food & drink voucher
Domino Record Co merch pack
Melbourne Books voucher
Thread Den Sewing Basics for Beginners course
Licorice Pie Records voucher
Melbourne Symphony Orchestra double pass
One-year Rhythms Magazine print & digital subscription
The Boîte double pass to selected gig
Peninsula Hot Springs bathing pass.

THURSDAY 21st

Moon Dog Brewery voucher
Double pass to headline Melbourne International Jazz Festival event
Six bottles of organic wine from Mount Avoca
Tramway Hotel food & beverage voucher
Northcote Social Club dinner & show voucher
Music on the Hill prize pack
Poison City Records voucher

MONDAY 25th

Double pass to TR/ST at RISING
Remote Control merch pack
Into Carry five-week custom bag making session
Licorice Pie Records voucher
Spooky Records merch pack
Lulie Tavern food & drink voucher
Swing lessons at Phoenix Dance Studio
Anti Fade Records vinyl pack.

FRIDAY 22nd

Six double passes to Thornbury or Brunswick
Picture House
Northside Records voucher
When Pigs Fly 2026 double pass
Sonos Era 100 smart speaker
One-year Pip Magazine print & digital subscription + calendar & diary
Two bottles of Cedar Fox gin
Domino Record Co merch pack
Melbourne Books voucher
Puffing Billy family pass
Sass + Co. Cheek to Cheek Face & Body Kit
Voucher for any one of 10 Lucas Restaurants
Salsa lessons at Phoenix Dance Studio
Bodriggy Brewpub voucher
Sense of Self weekend bathing pass
The Boîte double pass to selected gig.

SATURDAY 23rd

Northside Records voucher
Jamaican Music & Food Festival 2026 double pass
Tramway Hotel food & beverage voucher
Puffing Billy family pass
Two bottles of Cedar Fox gin
Thread Den workshop voucher
Creative Framing voucher
Heaps Normal cases & merch
Sonos Era 100 smart speaker
Double pass to headline Melbourne International Jazz Festival event
The Boîte double pass to selected gig
Lionshare CD pack.

SUNDAY 24th

Northcote Theatre double pass & drink
Into Carry five-week custom bag making session
One-year Overland print subscription & copy of Groundswell
Jamaican Music & Food Festival 2026 double pass
Kindred Studio double pass
Voucher for any one of 10 Lucas Restaurants
NGV one-year membership
Tango lessons at Phoenix Dance Studio
Bodriggy Brewpub voucher
Double pass to Seun Kuti & Egypt 80 at RISING
Sense of Self weekend bathing pass
Crumpler messenger bag & more
Australian Art Orchestra music pack & double pass to concert
Earshift Music prize pack
Thornbury Records voucher.

MONDAY 25th

Music on the Hill prize pack
Sass + Co. Cheek to Cheek Face & Body Kit
This Is Not A Toy Store workshop
Kindred Studio double pass
Rack Off Records merch pack
Moon Dog Brewery voucher
Sense of Self weekend bathing pass
Remote Control merch pack
Double pass to Saul Williams Meets Carlos Nino at RISING
Anti Fade Records vinyl pack
Kasumuen Records merch pack
Rowdy's Records voucher
Museums Victoria Household membership
Scienceworks Colour exhibition family pass
Melbourne Museum Rome exhibition family pass.

TUESDAY 26th

Remote Control merch pack
Bedroom Suck Records merch pack
Creative Framing voucher
Two bottles of Cedar Fox gin
Puffing Billy family pass
Voucher for any one of 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
Chapter Music merch pack.

WEDNESDAY 27th

Music on the Hill prize pack
Sass + Co. Cheek to Cheek Face & Body Kit
Domino Record Co merch pack
Northcote Theatre double pass & drink
Moon Dog Brewery voucher
One-year Rhythms Magazine print & digital subscription
Six bottles of organic wine from Mount Avoca
Churros Spanish Donuts voucher
Marios food hamper
Tramway Hotel food & beverage voucher
Museums Victoria Household membership
Scienceworks Colour exhibition family pass
Melbourne Museum Rome exhibition family pass
Thornbury Records voucher
Crumpler messenger bag & more.

THURSDAY 28th

Rack Off Records merch pack
One-year Frankie Magazine print subscription & more
Spooky Records merch pack
Northcote Theatre double pass & drink
Rowdy's Records voucher
Creative Framing voucher
Melbourne Books voucher
The Standard Hotel voucher
Voucher for any one of 10 Lucas Restaurants
Roxxi's Poolroom tattoo voucher
Kasumuen Records merch pack

The Mill Brewery Slabs
Lido Cinema double pass
Chapter Music merch pack.

FRIDAY 29th

Audio-Technica headphones
Tramway Hotel food & beverage voucher
Sense of Self weekend bathing pass
Double pass to Adrian Sherwood at RISING
Outré Gallery gift voucher
Kindred Studio double pass
One-year Pip Magazine digital subscription & Sustainable Living ebook bundle + calendar & diary
Heaps Normal cases & merch
Ramble Records CD & vinyl pack
Roxxi's Poolroom tattoo voucher
Pinky's gift voucher & merch pack
Into Carry one-day bag making workshop
Crumpler messenger bag & more
Thornbury Records voucher.

SATURDAY 30th

Six double passes to Thornbury or Brunswick
Picture House
Music on the Hill prize pack
Sonos Era 100 smart speaker
Thread Den workshop voucher
Straight Rye Whiskey from The Gospel Whiskey
Domino Record Co merch pack
Jamaican Music & Food Festival 2026 double pass
Northcote Theatre double pass & drink
Melbourne Books voucher
Licorice Pie Records voucher
Moon Dog Brewery voucher
Double pass to headline Melbourne International Jazz Festival event
The Boîte double pass to selected gig.

SUNDAY 31st

Audio-Technica headphones
NGV one-year duo membership
Sass + Co. Cheek to Cheek Face & Body Kit
One-year Pip Magazine print & digital subscription + calendar & diary
Two bottles of Cedar Fox gin
Music in Exile merch pack
Puffing Billy family pass
Kindred Studio double pass
Marios food hamper
Ballroom lessons at Phoenix Dance Studio
Bodriggy Brewpub voucher
Sense of Self weekend bathing pass
Jamaican Music & Food Festival 2026 double pass
The Boîte double pass to selected gig
Lionshare CD pack
Thornbury Records voucher.

For terms and conditions go to pbsfm.org.au



With a little help from our friends



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.

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waves

PBS Member Magazine May 2026

PBS 106.7FM presents the May 2026 issue of PBS Member Magazine Waves.

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Sub-editor: Kurt Eckardt.

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

We strive to achieve this through the following goals:

- A thriving, diverse music scene, particularly for under-represented music
- Content with integrity and quality
- An engaged and involved music community
- Sustainable operations

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



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

PBS 106.7FM

A welcome note from the General Manager of PBS 106.7FM

Fuel The Frequency

Welcome to Waves.

Across the station, the sound of PBS is shaped in real time. Programs take form each week, shaped by an exchange between announcers, artists and the communities around them. That work continues across the year, carried by the people who make and contribute to the station. It builds through broadcast, through conversation, and through the music that is carefully selected and brought to air. During Radio Festival, it is built together and celebrated, as listeners are invited to Fuel The Frequency by becoming a member or renewing their support.

This issue of Waves tunes in to the people and programs that shape your station.

Drive Live is one of the highlights of this issue. Across five nights at CY Venue in Collingwood Yards, artists performed live to air across PBS' Drive shows: *Headhunters*, *Firewater*, *The Afterglow*, *Fang It!* and *Stone Love*. Each session carried the program out of the studio and onto the stage, and Alicia Saye's recap and photo essay capture both the performances and the atmosphere of the week. It is a strong expression of PBS' role in supporting and presenting local music in Naarm/Melbourne.

There are also significant milestones in this issue. Robyn Challands' conversation with Kene Lightfoot marks 25 years of *Burning Bitumen*, built on a sustained connection with listeners. Bevin Campbell's interview with Emelyne Khor marks 10 years of Emelyne's journey broadcasting on *The Blend*, the program known for its wide-ranging approach to hip hop, bass and experimental electronic music.

There are also stories here that extend beyond the studio. Kurt Eckardt's piece follows PBS on the Yalinguth walking tour, connecting to

the important Aboriginal and Torres Strait Islander history of Gertrude Street, and includes a discussion with Yorta Yorta man Jason Tamiru, who guided PBS on the tour. And *Riddim Yard's* Rick Howe's piece on First Nations audio-visual project Crown and Country, including contributions by Warlpiri mob, engages with the project's sharing of Warlpiri knowledge and culture.

Looking further back, the Collingwood Arts Precinct neighbours feature on Licorice Pie traces the history of the staff's involvement in community radio and music. It follows a long-running contribution to broadcasting and the local music community.

Mara Williams' piece on former presenter David Heard OAM reflects on his lasting contribution to PBS, Naarm/Melbourne's music community and community broadcasting. It also recognises the role individuals play in shaping the station over time.

It's been a strong year for PBS, built through the work of announcers, volunteers, artists and staff, and supported by the listeners who tune in and take part. Radio Festival is a chance to recognise that and keep it going.

PBS remains proudly independent, and that independence is made possible by its members. Radio Festival is when that support comes into focus, sustaining the station and the work it does, and ensuring it continues to serve the communities it represents.

To everyone who has joined or renewed, thank you. To the announcers, volunteers and staff who put in the extra work across the campaign, on air and behind the scenes, including preparing and packing member packs, thank you as well.

Your support keeps PBS strong, independent, and able to continue backing music across Naarm/Melbourne.

Thank you for helping Fuel The Frequency.

Kristen Paterson

General Manager - PBS 106.7FM



PBS staff & volunteers at Drive Live 2026. Photo by Mauro Trentin



Milo Eastwood & Claire Dickson. Photo by Lucas Packett



Dave Faulkner & Phil MacDougall. Photo by Rachel Kibblewhite



Moopie, Edd Fisher & ZJOSO. Photo by Kurt Eckardt



DJ Manchild with Patrick Mwendela & Emanyeo 'Jagari' Chanda from WITCH. Photo by Isobel Buckley



Phil MacDougall receiving the Mick Geyer award from Kristen Paterson. Photo by Kurt Eckardt



Marisa Anderson & Claire Dickson. Photo by Owen McKern



PBS staff & volunteers at Golden Plains 2026. Photo by Jo McMahon



Brooke Kymerberly & Uncle Robbie Bundle. Photo by Liv Pickering



IKSRE & Nat Bartsch. Photo by Owen McKern



PBS staff & volunteers at Fed Square Live Broadcast 2025. Photo by Lucas Packett



Claire Dickson with Leah Senior & Jesse Williams. Photo by Kurt Eckardt



Jordan & KT from Upchuck. Photo by Isobel Buckley



Lauren Plant with Beoga. Photo by Owen McKern



No News & Milo Eastwood. Photo by Phill Mair



Matt McFetridge with Lluís & Kylie from Thee Cha Cha Chas. Photo by Lydia McFetridge



Ryan Evans with TIMEPEACE. Self timer



Tim Rogers & Lyndelle Wilkinson. Photo by Mary Mihelakos



Ernie & Sarah Carroll. Photo by Isobel Buckley



Jan Dale & Beyond The Sea Band. Photo by Kurt Eckardt



Claire Dickson & Michael Kucyk. Photo by Mike Gurrieri



Stella Anning & Adam Rudegear. Photo by Lilly Mars



Helen Jennings & Phil Manning. Photo by Lorraine Grove



Jordan Oakley with Rachel & Nate from Water From Your Eyes. Photo by Sweetie Zamora



Danny Walsh, Crispi & Cecilia Farley. Photo by Isobel Buckley



The Gnomes & Phil MacDougall. Photo by Michael Mulholland



MzRizk with Derya Yıldırım & Grup Şimşek. Photo by Patrick Turnbull



Stani Goma with Emily Sheppard, Maelle Phileas, Katy Toave & Lily Appelt from Womaloya. Photo by Isobel Buckley



Palmtree Paddy with Johnny Fuego & The Heat. Photo by Isobel Buckley



Robb Dabbs, Tom Waters, Helen Jennings, Geoff Achison & Dean Matters. Photo by Owen McKern



Greg Sher & Aaron Choulai. Self timer



Lisa Baird, Anna Scionti, Matt Frederick, Lloyd Spiegel, Nick Charles & Tim Burnham. Photo by Moritz Heine



Omoloko & Milo Eastwood. Photo by Kurt Eckardt



Phil MacDougall at his 45th anniversary gig. Photo by Mauro Trentin



Wild Gloriosa & Sweetie Zamora. Photo by Kurt Eckardt



Claire Stuchbery & Chris Penny from Private Function. Photo by Mary Mihelakos



JAZZPARTY. Photo by Yuri Pavlinov



Chris Parks, Vivian Sessoms & MzRizk. Photo by Isobel Buckley



Myles O'Neil-Shaw & Sam Beam from Iron & Wine. Photo by Jess Lewis



Dave Brewer, Tom Sianidis & Gary Jones. Photo by Owen McKern



Steph Strings & Lauren Plant. Photo by Kayley Langdon



Beiteshai & DJ Matab. Photo by Isobel Buckley



Brooke Kymberley & Maggie Alley. Photo by Owen McKern

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Bumpy. Photo by Lucas Packett

Drive Live 2026

Behind the scenes and smiles of one of PBS' biggest events



Check out the live performances on the PBS YouTube channel.

Written by Alicia Saye

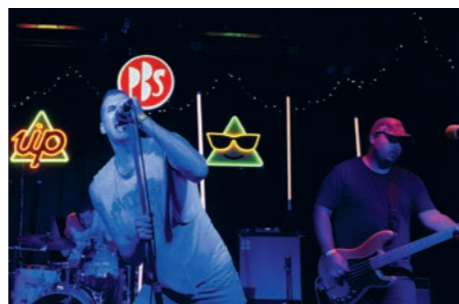
In the lead up to PBS' annual week-long event, Drive Live, there is the usual panic of, 'oh there is so much to do, I hope we get it right'. There are concerns about wanting to make sure it's the best it can be, and that we don't let anyone down. As the biggest week for the production department at PBS, we put a lot of time and energy into it (along with the rest of the PBS staff and volunteers).

Once it's underway you can see the stress melt off people's faces and be replaced with big smiles and full hearts. The artists are incredible, performances are amazing and the announcers are popped on display, having the best time getting to see their favourite artists play live on their show that they put so much heart and soul into. It's a week where we see all of PBS rally together, all hands on deck to celebrate our music community. As every weekday drive program is very different, each day varies between genres from the next. This year, we heard from 10 stellar acts who are highlighting a range of unique talent and sounds in the Naarm music scene.

Monday we had beautiful performances from Parvyn and Krakatau, Tuesday we heard from the electrifying Miss Kaninna and Dr Sure's Unusual Practice, Wednesday hosted epic sets from Bumpy and Brown Spirits, Thursday CIVIC and BUGHUNT blew the roof off and Friday rounded out the huge week with mammoth performances by Gut Health and Owelu Dreamhouse. Every day feels refreshing and exciting, and it's always a privilege to have such amazing artists grace PBS - it feels like our belated musical Valentine's Day.

Check out these epic photos of the huge week that was Drive Live, and relive the event by watching the live performances over on the PBS YouTube channel. ■

Alicia Saye is the production coordinator at PBS, and you can catch her mixing bands or performing in her own all over Naarm.



CIVIC. Photo by Kurtis Stammers



Parvyn. Photo by Mauro Trentin



Miss Kaninna. Photo by Mary Boukouvalas



Krakatau. Photo by Mauro Trentin



Owelu Dreamhouse. Photo by Isobel Buckley



Gut Health. Photo by Mauro Trentin



BUGHUNT. Photo by Kurtis Stammers



Brown Spirits. Photo by Isobel Buckley



Dr. Sure's Unusual Practice. Photo by Mary Boukouvalas



Kerryn Fields. Photo by Lucas Packett

It's a week where we see all of PBS rally together, all hands on deck to celebrate our music community.



Brown Spirits. Photo by Lucas Packett



Owelu Dreamhouse. Photo by Mauro Trentin



Gut Health. Photo by Mauro Trentin



Dr. Sure's Unusual Practice. Photo by Mary Boukouvalas



Mara Williams & Kayley Langdon. Photo by Lucas Packett



Bumpy. Photo by Lucas Packett



Lyndelle Wilkinson & Owen McKern. Photo by Lucas Packett



Miss Kaninna. Photo by Isobel Buckley

Keeping the Airwaves Heavy

25 Years of Burning Bitumen



Kene Lightfoot as interviewed by Robyn Challands

My name's Robyn Challands, and in early 2024 I started at PBS as a fill-in announcer before launching *No Barriers*, playing hardcore punk every Wednesday morning from 12am-2am. This year marks 25 years of Kene Lightfoot's show *Burning Bitumen* on PBS airwaves. He has played a vital part in shaping and supporting heavy music at PBS over the years, both on air and behind the scenes. Kene's also been such a supportive and encouraging force for me and my program since I joined PBS, so it was really special to catch up with him and help mark this massive milestone!

Robyn Challands: Kene, I'm so stoked to be chatting to you about such an important milestone for you and *Burning Bitumen*! Let's start at the beginning, how did the show come about 25 years ago? Where did the name come from and what has the journey been like from 2001 to now?

Kene Lightfoot: The show name is an adaptation of the Fu Manchu song, 'Asphalt Rising'. A friend told me that it sounded too American, so I came back with *Burning Bitumen*. The show's gestation was at a party in late 2000. I was talking former announcer Phil G's ear off about AC/DC's *Powerage* album, and he said I should put in a demo at PBS, where he hosted the *Muscle Souls* show at the time. I came in to the St. Kilda studios, recorded a demo and was put on air not long after.

The journey at PBS has been great and I've met so many awesome people. The old Peebs catch cry 'we're all kinds of freaks' is true - it feels great to finally be surrounded

by my people, who are more like family than friends. I have been broadcasting from three different stations over the years. Collingwood Yards is a much cushier place than where I started. Things work and the coffee machine has a lot less mice.

RC: What are your favourite parts about producing and presenting *Burning Bitumen* each week?

KL: I really enjoy listening and curating the music to play on the air each week. The heavy scene is so vibrant and healthy in Naarm/Melbourne (as well as the rest of the world) and it's so exciting because you fall in love with a new band or album every week.

RC: You've interviewed a lot of bands and musicians over the 25 years. Are there any interviews that really stand out to you? And what made them memorable?

KL: I've interviewed nearly all of my musical heroes, there's a few left but not many. My favourite was *Nocturno* from *Darkthrone*. As a huge fan of the band it was exciting already, but we got on really well, the interview was great and I felt I made him have a better understanding of his impact. My least favourite was [a phone interview with] Glenn Danzig who acted like a 12-year-old. It made sense of the stories about him being punched in the face, if he'd have been in the studio...

RC: PBS is often the place bands hear themselves on the radio for the first time! Are there local artists or scenes you feel especially proud to have supported early and watch their journey?

Robyn Challands & Kene Lightfoot. Photo by Isobel Buckley

KL: There's so many, but my favourites would be King Parrot, Pizza Death, Carcinoid, *The Blacklist*, *Pissbolt*, *Religious Observance* and *Whitehorse*.

RC: PBS has one of the most (if not the most!) heavy-music program line-ups on community radio in Australia. What does this level of representation mean to you and why is it important to showcase such a diverse spectrum of heavy music on the airwaves?

KL: Well, someone's got to do it! The fan base for these genres is HUGE, one of the biggest there is, and there's so much quality music that's not getting the support it needs from the commercial sector. So, we give it the platform it deserves. This is part of the reason why Naarm/Melbourne has one of the strongest heavy scenes in the world. It is really important to support creative, non-bland, under-represented music no matter what the genre. It's one of life's real pleasures.

RC: Over 25 years, you've seen the heavy music scene rise, fall and evolve. What advice would you give to newer heavy music broadcasters, musicians or scene builders coming up now?

KL: Stick to what you love and are passionate about, even if it's not in vogue now it will eventually come back into style especially if you're good at it. People will follow you so be a leader not a follower. Fight hard for your passion and you'll be fulfilled.

RC: In true PBS fashion, you're putting on a gig to celebrate *Burning Bitumen's* 25 year



Burning Bitumen Birthday flyer. Artwork by Cowboy Studio



Claire Stuchbery & Kene Lightfoot. Photo by Mauro Trentin



Ryan Evans, Kene Lightfoot & Robyn Challands. Photo by Isobel Buckley



Kene Lightfoot with Exhumed. Photo by Anthony Blaney



Kene Lightfoot. Photo by Robert Carbone

anniversary - what are the details, who's playing and how can PBS listeners get involved?

KL: It's on the 9th of May at The Bergy Bandroom, Brunswick, which has one of the best stage sounds in Naarm/Melbourne. We have a one-off live ritual from black metal solo project *Khazurvaaa!*; a crusty 'n' dusty '80s tuff-sounding band *Cult of the Night*; the pure, focused energy and hardcore satanic boogie of *Nephalem*; slow oozing doom death from *Carcinoid*, and the intense wall of sludgy drone doom noise of *Whitehorse*. The line-up's stacked. Tickets are on sale at the PBS website - it's only \$30

pre-sale for PBS Members (or \$35 on the door). Get on down to the venue for some fun times, it's going to be wild.

RC: Finally, where can people go to keep up with *Burning Bitumen*, and how can bands get in touch if they think their music might be a good fit for the show?

KL: My email is dieuhippie@yahoo.com.au - start there. ■

Kene Lightfoot presents *Burning Bitumen* every Thursday from 10pm, and Robyn Challands presents *No Barriers* every Wednesday morning from 12am, keeping the airwaves heavy on PBS.



Kene Lightfoot. Photo by Claire Stuchbery

It is really important to support creative, non-bland, under-represented music no matter what the genre. It's one of life's real pleasures.



Ryan Evans & Kene Lightfoot. Self-portrait

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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.
MzRizk

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 or five 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: 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

12AM: No Barriers (HARDCORE PUNK)
Two hours of the very best in hardcore punk from across Australia & around the world.
Robyn Challands

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: Game Jams (VIDEOGAME SOUNDTRACKS)
Exploring the diversity of music heard in video game soundtracks, with a focus on independent & locally-made titles whose creators are pushing the boundaries of interactive music far from the AAA spotlight.
Matt Schenkel

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, bringing 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	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 SOUNDS 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	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	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	Tyrannocoreus HARDCORE & METAL Ryan Evans	Club It To Death AUS/NZ PUNK & INDIE Peter Bramley	Burning Bitumen TERRIFYING MUSIC Kene Lightfoot	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	No Barriers HARDCORE PUNK Robyn Challands	Synthesize Me OUTSIDER MUSIC Bridget & Henry	The Doom Saloon BEYOND HEAVY JRoc	Android Discotheque BEATS & BLEEPS Tull	BPM 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	Game Jams VIDEOGAME SOUNDTRACKS Matt Schenkel	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	Moondial SULTRY SOUL Olive			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)
The hour is dedicated to a particular artist, release or genre, detailing their musical history & playing selected tracks from their releases. With a keen interest in underground music & subculture.
Michael Mulholland

8PM: Sunglasses After Dark (PUNK & GARAGE)
Exposing listeners to new music since 1980. Hardcore, industrial, garage punk & Australian independent, plus demos & interviews. Focused on alternative music from 1976 to the music of today.
Phil MacDougall

10PM: Burning Bitumen (TERRIFYING MUSIC)
Less chatter, more splatter; intense music for intense people!
Kene Lightfoot

12AM: The Doom Saloon (BEYOND HEAVY)
Presenting heavy music from the extreme, experimental, bleak & beyond - from stages to drains. Highlighting artists, labels & releases from our backyard to around the world. Genre wise expect doom, sludge, noise, experimental & genre crossovers in the world of heavy.
JRoc

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: Moondial (SULTRY SOUL)
A celebration of RnB, sultry soul & sophisticated hip hop, trip hop & new jack swing.
Olive

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

8PM: Passing Notes (LEFTFIELD DANCE & ELECTRONIC)
A rich & dynamic reflection of the local underground electronic music scene. Joined by burgeoning local talents as well as international guests at the forefront of their craft. Expect inspiring guest mixes, live sets & interviews from selectors near & far.
Penny

10PM: 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)
Retro & alternative dance music from the '80s til now. 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 (KALEIDOSCOPIIC & OBSCURE)
Spanning from the '60s 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: BPM (BEATS/BREAKS/MIXES)
The very best of PBS electro DJs & special guests delivering a weekly mix of contemporary dance music, IDM, beats, breaks & mixes. BPM 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: Storytellers (MORNING MIX)
Exploring music's role in giving voice to change, turning resistance into rhythm & headache into harmony. Showcasing the artists who craft melodies from life's highs & lows: songs that stir, inspire & endure. A deep 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. 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 (GLOBALACOUSTIC)
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



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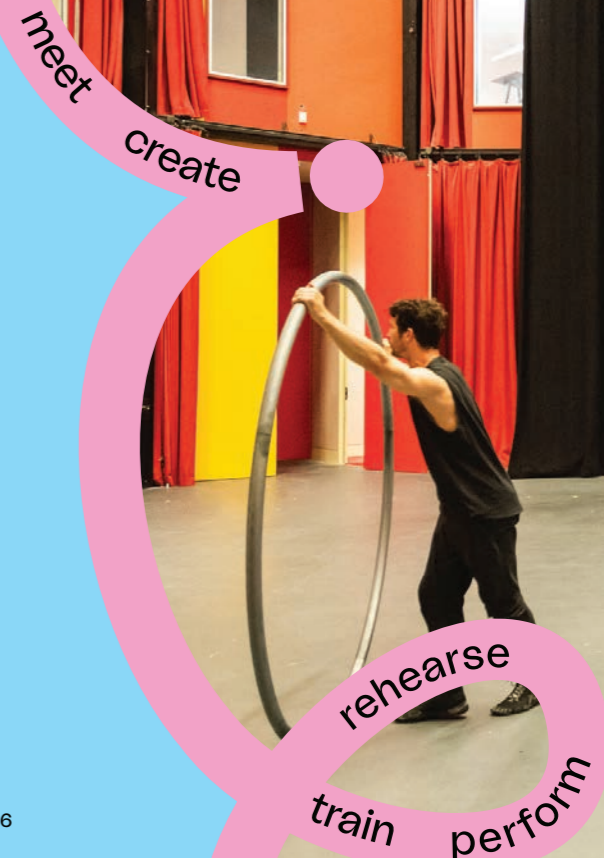
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Crown and Country

Wanta Jampijinpa, Dub and the Sound of Country

Written by Rick Howe

Wanta Jampijinpa Pawu-Kurlpurlurnu. Photo by James Gillot

I've spent years on *Riddim Yard* playing Jamaican deejays like U-Roy and Prince Far I - voices riding heavy basslines to deliver news, spirituality, politics and community messages straight to the dancefloor. In Jamaica, the deejay wasn't just an entertainer. He was a messenger. A commentator. Sometimes even a public noticeboard.

So when I first heard *Crown and Country*, an ambitious First Nations audiovisual project led by Warlpiri Elder Wanta Jampijinpa Pawu-Kurlpurlurnu and producer Monkey Marc Peckham AKA MWNCI, something immediately clicked. This wasn't just another electronic or 'world music' record. This was deejaying - not on Kingston sound systems, but on Country, in ceremony and law.

Wanta - short for Wantarri, which means 'gift' in the Warlpiri language - uses his voice to carry knowledge. To explain the world and locate people in it. To remind listeners where they come from and where they belong. The difference is: he's never even heard the Jamaican artists I play every week. When I asked him on air whether he listens to reggae, he laughed and said it was mostly Monkey who tried to introduce him to it.

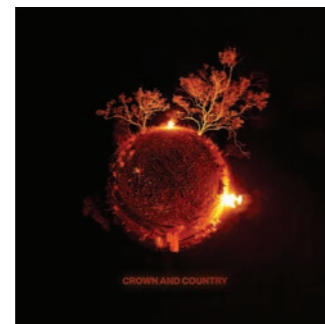
This project sits comfortably alongside the great deejay records in my collection - but it arrived there independently, through Warlpiri culture, not Caribbean influence. That independence is part of what makes *Crown and Country* so powerful.

Dub, Desert and Deep Listening

The partnership between Wanta and Monkey is a perfect meeting of worlds. Monkey's production draws from dub, dubstep and dub techno - bass-heavy, atmospheric, spacious. But instead of urban nightscapes, these soundscapes are shaped by red dirt, eucalyptus, heat and silence.



Rick Howe with Taarpa Jangala Patrick, Keshawn Jampijinpa Patrick, Monkey Marc Peckham, Wanta Jampijinpa Pawu-Kurlpurlurnu & Dr Richard Fejo. Photo by Isobel Buckley



Crown and Country album artwork.



Keshawn Jampijinpa Patrick. Photo by James Gillot

In the studio, Wanta told me that Monkey had somehow managed to capture the sound of the bush in his music. Not metaphorically - literally. The way the land feels. The way it breathes. The way it holds stories.

As he puts it on one of the tracks: "It's really hard Country out here." Listening to the record, you can feel that weight in the music - the heat, the distance, the silence between sounds. Wanta told me that when the music works, "it's like the land is talking back to us."

That didn't happen by accident. Monkey has spent years travelling to Lajamanu and

surrounding Country, sitting, listening and learning. Over time that professional relationship became a friendship. Wanta began teaching him about Warlpiri stories, law and place. The music grew out of that trust.

The result is a record where sub-bass pulses feel like tectonic shifts, where echoes suggest distance and memory, and where Wanta's voice moves through it all like the listener's personal guide. This isn't electronic music with Indigenous flavour. It's Warlpiri knowledge carried by dub.

Stories as Law

One of the central ideas in *Crown and Country* is that stories are not entertainment. They are law. During the interview, Wanta explained that the stories he shares are tied to skin names, ceremony, animals, seasons and responsibility. They are instructions for living. They tell you how to relate to land, to people, to yourself.

At one point, I asked him: "Laws can't be changed, can they?" "No," he replied. "They can't be changed."

Dr Richard Fejo (Japaljarri), who helped facilitate the project's Darwin premieres, joined us in the studio and reinforced this later in the conversation. These stories, he said, have remained unchanged for thousands of years. They are ancient, precise and intact. What listeners hear on this record is not a reinterpretation. It is the real thing. That makes *Crown and Country* more than an album. It's an archive. A historical document. A record for future generations.

Four Generations, One Lineage

There is also a remarkable family continuity running through the project.

Wanta's father, Jerry Jikilripa Jangala Patrick OAM, is a First Contact Elder - one of the last Warlpiri men who remembers encountering white people for the first time in the 1940s, when colonisation finally reached his community. On air, Wanta described how his father grew up living traditionally before that moment of contact.

"It really wasn't that long ago," I said in response. And it isn't. In just a few generations, one of the world's oldest continuous cultures was forced into upheaval.

Jangala's voice appears throughout the record, grounding it in ceremony and song. Wanta carries that knowledge forward. Wanta's son Taarpa Jangala Patrick sits quietly between those generations, while in the accompanying film Wanta's grandson Keshawn Jampijinpa Patrick represents the fourth generation in this lineage.

At the Naarm/Melbourne premiere at RMIT, during the Q&A, Keshawn was asked what it meant to work with his great-grandfather on this project. He answered with one word: "Everything." In that moment, *Crown and Country* stopped being an album and became something else entirely. A living handover.

Country, Colonisation and Responsibility

Riddim Yard broadcasts every Friday from Wurundjeri/Woi wurrung land of the Kulin Nation. I acknowledge that every week



Keshawn Jampijinpa Patrick & Wanta Jampijinpa Pawu-Kurlpurlurnu. Photo by James Gillot

Wanta told me that when the music works, "it's like the land is talking back to us."



Wanta Jampijinpa Pawu-Kurlpurlurnu. Photo by James Gillot



Keshawn Jampijinpa Patrick. Photo by James Gillot

because it matters. Like most of us reading and listening, I'm a non-Indigenous Australian living on stolen land.

Projects like *Crown and Country* remind us that accountability isn't about guilt. It's about learning and listening. About making space for Indigenous voices to speak on their own terms.

Wanta doesn't frame his work as activism. He frames it as truth. When he speaks about becoming "Australia" rather than "Australian", he's talking about belonging that comes from Country, not paperwork. When he talks about identity, he talks about

responsibility. When he talks about law, he talks about balance.

Even when the conversation turns to painful topics - like deaths in custody - his focus remains on education, connection and long-term change. The record doesn't lecture. It invites.

Light, Kangaroos and Inner Flow

Some of the most striking moments on the album come from specific stories.

On 'First Light', Wanta explains how dawn doesn't simply rise over hills. It shoots up from the ground. Women in ceremony guide and widen that light with their fingers, acting as midwives to the day.

On another track he tells the story of kangaroo law - how animals are prepared, honoured and returned to Country through ceremony. Nothing is taken without acknowledgement.

On 'Ngurra Kurlu', where 'ngurra' is the Warlpiri word for home, Wanta describes it as "inner flow" - bringing a sense of home and culture with you, not just a place you live. These aren't metaphors. They're instructions. When lyrics appear on this record, they function like deejay talk in Jamaica - spoken truth riding rhythm and shaping understanding.

A Living Sound System

Later this year *Crown and Country* is set for a vinyl release. There's something fitting about that. Like the classic Jamaican deejay records, this is music meant to be held, replayed and passed on. But more than that, it's a living sound system.

Instead of selectors and MCs, you have Elders and storytellers. Instead of dancehalls, you have desert plains and community spaces. Instead of gossip and hype, you have law and memory. And yet the spirit is the same. A voice rises. A rhythm carries it. A crowd listens.

When I play *Crown and Country* on *Riddim Yard*, it sits comfortably next to the great Jamaican deejays I've championed for years. Not because it imitates them, but because it fulfils the same purpose - using sound to hold culture together.

At the Naarm/Melbourne premiere, as the lights came up and Keshawn Jampijinpa Patrick quietly said "Everything", it felt like the simplest summary of the whole project.

A gift, passed on. ■

Rick Howe presents *Riddim Yard* every Friday morning from 11am on PBS.

A Decade on the Mic: Emelyne's Journey with *The Blend*

Two of *The Blend's* hosts catch up to celebrate Emelyne's milestone of 10 years on the airwaves, her connection to music and more.



Emelyne Khor. Photo by Will Hamilton-Coates

Written by Emelyne Khor as interviewed by Bevin Campbell

Bevin Campbell: What is your earliest memory of music?

Emelyne Khor: When I was a kid, I used to listen to the radio and record music and my voice onto tapes and pretend I was on the radio. I loved reading out the weather too! I'm unsure where those tapes went though...

BC: When did your deeper journey and connection with music begin, was it from the very beginning, that earliest memory, or later?

EK: When the internet arrived in high school I would stay up late every night while chatting to people on MSN and would download a mixture of music from the '90s/2000s, including house, trance, euro dance, pop but mainly RnB, hip hop and rap.

I started to burn all this music onto CDs, and would make favourite lists every week in my school diary. The CDs were called: Em's RnB, hip hop & rap mixtape vol.1 etc. This was when I knew I needed to learn to weave the music together so there was no space in-between, but I was too nervous for a long time until I got pushed into it in 2016.

I was quite into the late night digging for about 11 years before I started to DJ then realised it was a bit unsustainable. I was quite intense with collecting street press and club flyers and was always reading about new music and events going on.

BC: How did you first connect with PBS and what inspired you to start volunteering with the station?

EK: My sister and I used to volunteer for every music festival we could, and I would help with promo for clubs and festivals. I wanted to immerse myself in anything music related so we started volunteering for PBS' Radio Festival in 2010. I was lucky to then have the opportunity to intern with Courtney Clarke (CC:DISCO!) who, at the time, was working as the sponsorship manager. In 2012 I was at an Uncomfortable Beats gig at Bar Open and saw you, Bevin, and mentioned I was a fan of the show and if you ever wanted any help I would love to get involved. From then I started to help with promotion, socials, organising guests for the show, gig guide etc.

BC: You have been very open about your mental health challenges, especially when it comes to anxiety. How did you navigate the transition of volunteer to announcer, and especially from bedroom DJ to club DJ (a very public facing endeavour)?

EK: In 2015 you went overseas and asked me to cover the shows while you were away. Getting thrown in the deep end was definitely helpful, otherwise I may have never mentioned it was something I would like to do. I honestly still feel nervous and that I don't really know what I'm doing, but the feeling slowly fades a bit as the years go on and you learn to get a feel for your own style and become comfortable with it, but it took me a really long time.

You suggested I should listen back to the shows which is what I did for years and that

has helped me realise I didn't sound as bad as I thought, and the music was actually amazing. It also helped me notice things I could change for future shows. Things seem worse in the moment but it's never that bad and early on I realised it's fine to make mistakes as it literally happens every show!

I used to mainly play records or off iTunes, but you pushed me to mix on air, so I literally just learned to mix on CDs live as I've always been too scared and never made the time to practice at home. The transition to DJing in real life was and has been very confronting as I prefer to not be seen. It's taken hundreds of gigs and experiences for me to overcome the anxiety but recently I feel I've turned a corner.

Deep down I know I love it, so I continue to be consistent and show up which I feel has helped. If I'm ever having a tired or anxious Monday, once I start broadcasting it always takes that away and fills me with joy even amongst the nerves! The doubt is always there but I'm learning to trust myself and lower all the voices.

BC: Bass music has become huge over the time the program has been running, how did bass music first find you, did you ever think it would grow to this extent and are you still as passionate about the genre and movement as you were in those early days?

EK: Through watching music videos and keeping up to date with music being released through community radio like KIX FM (earliest community radio memory listening to UKG in early 2000s), street press and event flyers. Possibly even watching

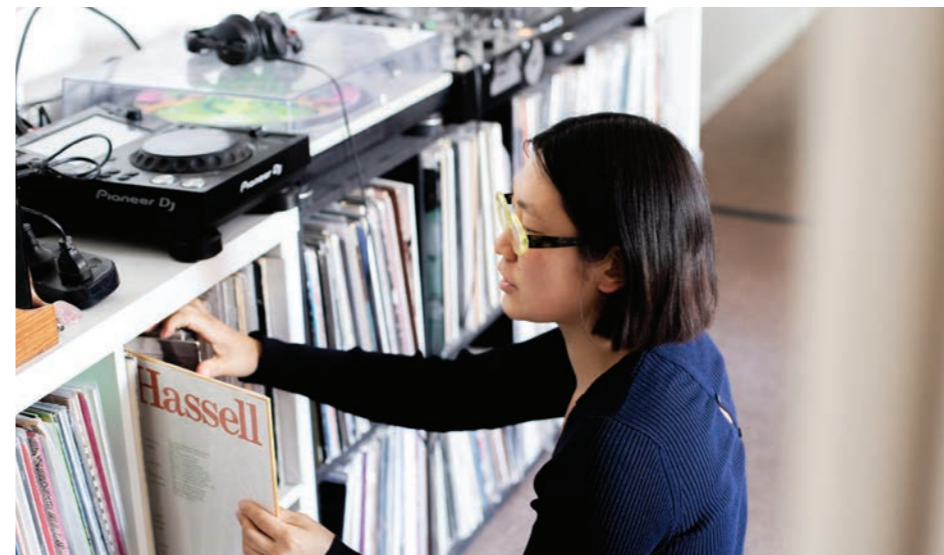


Emelyne Khor. Photo by Leah Jing

Ali G In Da House? It was a surprise that it has grown to this extent, but it's been really amazing to see more people getting around it. I'm just as passionate now as I was, but have had phases of burn out and time where I have needed space from personal listening, but going to shows and trying to convince people to go to shows has never really stopped.

BC: What's coming up on the horizon that you are excited about with the show and otherwise?

EK: Firstly, a big thanks to you, Bevin! Congrats on 22 years of *The Blend* this year! I feel extremely grateful to have the opportunity to be on air and showcase the music we do. I'm excited to be able to continue to shine a light on new and underrepresented sounds, especially local. There's so much talent in



Emelyne Khor. Photo by Leah Jing



Emelyne Khor & Bevin Campbell. Photo supplied



Emelyne Khor. Photo supplied

I feel extremely grateful to have the opportunity to be on air and showcase the music we do.

this city. I'm looking forward to going to Boorloo/Perth for the exploratory music festival Audible Edge where I'll be playing on May 3. The next weekend, my good friend Charms from Manchester is putting on her first event in Naarm at Section 8 on May 8, under her event and mix series Galdem Rejoice where she celebrates women in sound system culture. On May 9, I'll play at Lucid at Solace. There's also going to be a really special, small doof happening May 15-17 in VIC where I'll be playing with Seance for the first time. And for the rest of the year I'll hopefully be able to make more time to record some mixes, put on a few parties and continue with my health journey. ■

Emelyne Khor and Bevin Campbell present *The Blend* alongside Beatski every Monday night from 10pm-midnight on PBS.

Licorice Pie Records

Getting to know our neighbours at Collingwood Yards

Written by Dave Reitman, Gavan Purdy and Joe Brnadic as interviewed by Isobel Buckley

Licorice Pie is a specialist record store dedicated to second hand vinyl. Dave Reitman opened Licorice Pie in Prahran in 2002, before moving to Collingwood Yards in 2020. Located mere steps from PBS, I often bump into PBS announcers, musicians and collectors who praise the shop's unique collection.

The people with their fingers in the pie, Dave Reitman, Gavan Purdy and Joe Brnadic, all have long and deep connections to community radio and the local music scene. I caught up with the guys to find out a bit more about how Licorice Pie came to be, and how they got involved in Naarm's vast music community.

Isobel Buckley: How long have you been collecting records, and what made you want to open a store of your own?

Dave Reitman: I've been collecting records now for around forty years. The obsession took hold when I was 15. Discovering community radio PBS/Triple R and reading countless books/magazines/fanzines on all sorts of genres of music. The only way to listen to the mythical artists of the past was hearing nuggets on community radio and to scour the second hand bins of stores like Greville, Au Go Go, Missing Link, Readings etc.

I began working in record stores in the late '90s and the desire to have my own store was burning.

IB: What prompted the move and what has been the biggest difference since moving locations?

DR: The thought of moving across the other side of the river had been on my mind for around a decade. I was made aware of the redevelopment of old Collingwood tech into an arts precinct, and that it was to have a



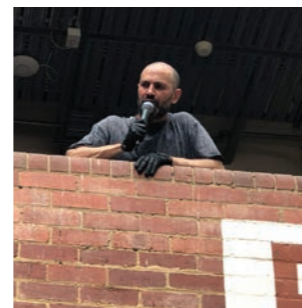
Gavan Purdy, Dave Reitman & Joe Brnadic. Photo by Mikey Young



Eddy Current Suppression Ring. Photo by Michael Kucyk



Matt McFetridge & Gavan Purdy.



Eddy Current Suppression Ring. Photo by Mark Campbell



Licorice Pie. Photo by Dave Reitman.

small retail element. I made an application of interest and was accepted, moving in early 2020.

We were always known as a destination store for dedicated diggers back in the Prahran days, now we are a part of not only a great little community in The Yards, but also a part of the record store hub that is Collingwood.

IB: What are some highlights since Licorice Pie has been in the Collingwood Yards precinct?

DR: The greatest highlight would have to be having Eddy Current Suppression Ring play out the front of the store a few months back. We had to keep it a secret, only publicly announcing it a half hour before kick off. It felt like old times, gold.

The only way to listen to the mythical artists of the past was hearing nuggets on community radio and to scour the second hand bins of stores

Gavan Purdy is a valuable contributor to the Naarm/Melbourne music scene and has been involved in community radio for decades. Gavan regularly broadcasts on air at PBS and Triple R, and had his own program *Things On The Doorstep* on Triple R throughout the '80s. I asked Gavan how he first got involved in community radio.

Gavan Purdy: In the early '80s I was listening to Triple R and Peebs a lot, and at some point I came to the conclusion that I was way more in tune with what was going on in the underground Australian band scene than what I was hearing on any of the Australian music shows. Somehow after I decided to send a tape into Triple R I ended up in the time slot 7pm-10pm on Thursday nights playing exclusively Australian music.

IB: Your record label, Elvis Records, formed to release *Shower Scene From Psycho* and TISM's early catalogue. Were you already toying with the idea of running a record label, or was it an excuse to make sure music you loved got out into the world?

GP: One time while I was on air I got a phone call from the one and only Bruce Milne. It was a pretty cool phone call being told he was digging what I was playing and that he'd like to have a catch up with me. He proposed I put together a compilation album of Naarm/Melbourne bands for Au Go Go and thus began my first foray into having direct contact with bands and the album, *Asleep At The Wheel*, coming together.

One of the bands I really liked was *The Shower Scene From Psycho* and to my great disappointment they ended up being left off. I complained about it to Bruce and he just said start your own label it's easy. And it actually was.

In the midst of all that I'd started working in an agency called Vamp Music. One day I came into the Vamp office and a demo tape had been left there for me with a note saying, "Dear Gavan we are the Beatles. Do you want to be Brian Epstein.". This was TISM's first demo, it was a crack up to listen to and pretty quickly I was fully involved with them - managing, booking and putting the records out.



Licorice Pie. Photo by Dave Reitman

Astral Glamour announcer Joe Brnadic has been broadcasting his exploratory program at Triple R since 2017. I asked Joe when he first came across community radio.

Joe Brnadic: Earliest memories are of tuning in randomly at the beginning of the '90s, and the conversations that took place, the freedom allocated to presenters and guests to speak their minds, that's what stood out to me the most. Having such a place to have the chance to play what you like seemed quite remarkable to me.

It took about another 20 years or so for me to even think this would be something I could do. Which is kinda crazy cause radio is the only thing I ever felt a real affinity with. Luckily I had a small group of good folk who saw something in me and helped me get through the door, and then it just took off.

IB: Do modern releases circling through Licorice Pie inspire what you play on air?

JB: No. Old psychedelic records? Yes. The majority of what my mixes are is me generally channelling something within the atmosphere around me - an energy of some kind, something real and heartfelt - and funnelling that into a sequence of music. It's a joyous practice and the rewards are cosmic.

Radio provides the platform for such sonic excursions to take place. Unexpected surprises to occur, it's wonderful. The connections made via this form of communications are the most magical things to me, no shit.

IB: What have some of the most exciting records been that have come through the store?

DR: For me it's about the collections. Around 20 years ago there was a collection of around 500 LPs. The owner had slowly been selling off bits and pieces, and what was left hadn't been reissued at the time: an incredible assortment of jazz, avant-garde and progressive rock of the '60s and '70s with a focus on British and Australian jazz. However, there was a standout LP with a

hand made sleeve, the mysteriously titled *Yaraandoo*; a private-pressed mind melting psychedelic jazz rock record circa 1975. Now considered a grail amongst aficionados and collectors.

JB: The thing with the Pie is that there is always something there to discover, and a lot of stuff has not been digitised as yet, so even more reason to have a dig. For me personally, it's a split between Subway Sect's *Nobody's Scared* and Billy Nicholls' *Would You Believe*, both on 7" and both just scream off the turntable in such glorious fashion, they're a true delight.

GP: There's been a recent amazing collection of great Aussie indie stuff come through that has been a heap of fun having in the store. Not only does it bring people you like to see into the shop, but it's been amazing for me revisiting a lot of stuff I hadn't heard in a good while and digging through and finding records I missed back in the day.

There's one that I found that to me is a classic. A band from Naarm/Melbourne called *Plastic EP and the Records* who had a recording they did back in 1981 that never saw the light of day due to the tapes being lost. It was finally released by Xerox Music in 2018. The song is 'So You Want To Make A Record', and I reckon if it was released way back when it would've been comped to death by now and written into the history of classic Aussie punk.

IB: Lastly, and most importantly, how do you each categorise your personal record collections at home?

DR: By genre, and alphabetically. Yep, I'm one of those guys...

JB: I have a small recent pile of purchases next to the turntable, and a crate of DJ stuff put aside, the rest are all over the place, a beautiful mess.

GP: Messily in genre sections and I seem to spend half my life trying to find things. ■

Head down to Licorice Pie for a chat with the team or a dig through the records between Wednesday - Sunday.



Jason Tamiru & Kurt Eckardt.

Yalinguth

“A fresh experience of place, of life, of Country”

Written by Kurt Eckardt
Main photo by Pip Chandler
Photos by Isobel Buckley

On the last Friday in February, PBS staff and volunteers took part in the Ngár-go leg of the Yalinguth walking tour, lead by artist, creative producer and proud Yorta Yorta man, Jason Tamiru.

Meaning ‘yesterday’ in the Woi wurrung language, Yalinguth is an app and walking tour which shares local Indigenous history through story, song and soundscapes.

With two self-guided story walks currently available via the free, award-winning Yalinguth app - one through Ngár-go/Fitzroy and the other along the Birrarung/Yarra River in the CBD - users experience an audio adventure through the streets of the city with curated, site-specific narratives interspersed with songs relating to the spaces and stories explored.



Yalinguth also offers guided walking tours in both locations for school, community and corporate groups of between 25 and 100 guests. PBS found out about the tours through Storyscape, a Collingwood Yards-based community arts organisation and Yalinguth collaborator. As an organisation that operates on Wurundjeri/Woi wurrung land, PBS took this opportunity to learn more about the streets that we walk on, and the lands across which we broadcast.

We met Jason Tamiru and one of Storyscape’s founding directors, Pip Chandler, at The Fig Tree in Carlton Gardens. This space has been a gathering place for Mob from near and far, as well as many other communities, for generations, and is historically a place where ideas are shared and movements are started.

Following an introduction from Pip, and a stirring few minutes of earth-rattling Didgeridoo playing by Jason, the tour began. Starting between the fig trees and moving to the lawn in front of the Royal Exhibition Building (which, we learned, hosted the opening of Australia’s Federal Parliament in 1901), we continued down Gertrude Street. Stopping at a few select spots, the tour wrapped up in Atherton Gardens, with the group watched over by the statue of Uncle Archie Roach and Auntie Ruby Hunter.

Each stop on the tour features selections from the pre-recorded app, with stories from the likes of Uncle Archie Roach, Gary Foley and Auntie Georgina Dulcie Lovett Williams, as well as music from No Fixed Address, Uncle Archie Roach and more. The pre-recorded soundscapes were complimented by personal reflections and anecdotes from Jason Tamiru, often specifically tailored to his audience.

Following the walking tour, I was lucky enough to sit down with Jason, as well as co-founding directors of Storyscape, Zoe Dawkins and Pip Chandler. It was a pleasure to hear Jason yarn about his experiences in the area, and to find out a bit more about the man himself.



On top of being a regular guide of the walking tours, Jason also played a large part in the development of the Yalinguth app. Pip remembers that when they were first road-testing the app, that Jason: ‘came down with us, and I remember - we were talking about the launch for a long time - and the Elders on the working group were going, “There’s only one man for this!”’

Jason chipped in, “Ooooh, Jason!”, with his genuine, funny and completely endearing nature on full display.

More seriously, Jason continued; ‘Before Yalinguth, I was still doing walks here. So I guess, for me, Yalinguth is an evolution of what I was doing before. So it was a marriage that was going to eventually happen either way.’

‘But I guess... you fall into these roles, because it’s something that you’re born to do. And it’s like anything, man - you find something that you’re good at. And you know what I found out? I was good at being Aboriginal!’

I shared some of the reflections that I had while on the tour, including my visceral response to our physical surroundings, and to how much space influences the lives we lead; how we interact with the places we inhabit.

‘That’s it, man! It’s awoken,’ replies Jason excitedly. ‘What I feel my duty is sometimes, a lot of the times, is to reawaken what’s already there. And that brings that magic life back to that space.’

Yalinguth is so much about the specific places that you walk - about Country - and much of my conversation with Jason revolved around these aspects of Aboriginality. Our chat danced around Mob’s connection to earth, water and air, and how the shape of the land and waterways inform where and the way that Indigenous people live, and have done so for upwards of 60,000 years.

‘I wanted to know why when I travel somewhere that the land is different. I wanted to know why, when you go to a place, the temperature is different. I remember being



“what I feel my duty is to reawaken what’s already there. And that brings that magic life back to that space.”



in the car... All I’d do is look out, and all I’d see... “Ooh, there’s a change of land here”.

‘And I thought, “that’s different Tribal Country”. And then I go look again and I’d see all these different levels. As I got older, I started to realise the diversity of Aboriginal people.’

Jason is a proud Yorta Yorta man. The Yorta Yorta people’s land spans approximately 20,000 square kilometres across what is also now called northern Victoria and southern New South Wales, centered around the junction of the Dhungalla/Murray



and Kaiela/Goulburn rivers. This is a fair bit up the road from where he’s hosting Yalinguth in Ngár-go, Yálla-birr-ang, and along the Birrarung. But Jason has plenty of stories of growing up around where we sat, too.

‘I used to walk around here and get money off people to play the pinball machines in the pubs, and I was only a little boy. I’d stay in there until they’d kick me out. So I’d just go to the next pub: “Get out of here, you’re too young for being in here!” and I’d keep going.’

Jason’s personal connection to this place is just one of the many reasons why he’s perfect for this job. Finding new connections to these streets that I’ve walked hundreds of times through the voices featured in the Yalinguth tour has completely changed the relationship that I have with what has been my hometown for 12 years.

Zoe brought that home: ‘With Yalinguth, that was the whole point of the app. In the sense and in the way that it was designed, it’s meant to make you connect to place, because it’s aural, but you’re there connecting with the environment.’

To understand just how well Yalinguth achieves this goal, you’ll have to do the tour yourself.

I finished my yarn with Jason by asking him what he hoped the people that join him on the Yalinguth walking tours take away with them.

‘Definitely a fresh experience of place, of life, of Country: just a renewed energy. Absolutely. A renewed energy to life, Country, and place, bro. That’s the truth.’

You can download the Yalinguth app from the App Store and Google Play. Find out more or book a guided tour at yalinguth.com.au. ■

Kurt Eckardt is PBS’ marketing and events manager and is a regular fill in announcer on PBS.

David Heard awarded Medal of the Order of Australia

Champion of country, folk, singer-songwriter, roots-rock and alt-country, the late David Heard has been posthumously recognised with a Medal of the Order of Australia for service to community radio.

David Heard. Photo by Owen McKern



He was a gentleman. A great person. A legend. An icon of community radio.

Written by Mara Williams

After David Heard won City of Yarra's Citizen of the Year in 2014, it became a running joke that PBS should nominate him for an Order of Australia (OAM). He always laughed it off. In his mind, OAM honours were for people who had done something truly extraordinary.

By contrast, David felt he simply volunteered on the radio and was doing something he loved. Each week, that service gave his life purpose and meaning and gave him a platform to share his musical discoveries. He kept his ear close to the ground, often lining up interviews during nights out at gigs. In many ways, his life outside the studio was preparation for what went to air.

David took the P in PBS (progressive) personally. He was always concerned with looking forward, not back. Attuned to raw

human experience, he showcased this sensibility through the songs and artists he supported. His programs were filled with new releases: relatable stories of struggle, heartbreak, irony and humour. These elements shaped his weekly track list. Amongst this, he would present one to three interviews, often including live performances from touring musicians, established artists and local acts on the rise.

Every week you could find him out at one or a few of the shows listed in his extensive gig guide. In the venues, everyone knew his name - and he knew theirs. His deep connections came partly from his lifelong love of music, and partly because he had volunteered at PBS for decades.

A country kid, he found his place in the world at a PBS meeting at the Prince of

Wales Hotel, St Kilda, in 1978. When PBS began broadcasting in 1979, David became one of the station's early voices, co-presenting *Mainly Acoustic*, specials, and outside broadcasts including *One C One in Concert*. In the 1980s, he was given a Thursday afternoon slot.

Though he'd held a microphone for so long, David was a quiet achiever volunteering in various roles. Over his 42 years, PBS saw challenging and exhilarating times. Assisting at rent parties and numerous fundraisers, he was also active on the outside broadcast team, as a member of the PBS board, in programming, minute taking, filling gaps where he was needed.

David was proud to say his job was to inform and entertain listeners. He met many of his musical heroes, and his work helped

nurture a thriving grassroots scene in the live music capital of Australia.

David passed away in September 2021 and never had the chance to broadcast from Collingwood Yards. In the days, weeks, months and years since, listeners, musicians, colleagues and friends have remembered him as a linchpin of the community - a tireless champion of musicians who lived and breathed music.

He was a gentleman. A great person. A legend. An icon of community radio.

His lifetime contribution to the scene was truly outstanding, and the posthumous Order of Australia recognises David Heard's extraordinary service to community radio. David's friends and family consider this accolade a testament to both his accomplishments and to the collective achievements of those who have spent decades building a strong future for PBS. It will provide comfort and joy for years to come. ■

David Heard OAM volunteered at PBS from 1979 to 2021. Mara Williams is the volunteer coordinator at PBS.



David Heard. Photo by Pete Walker



Acid Country Live Broadcast 2016. Photo by Tony Proudfoot



David Heard & Mara Williams. Photo supplied



David Heard, Courtney Marie Andrews & Joe Pug. Photo by Owen McKern



Little Wise & David Heard. Photo by Owen McKern



David Heard receives Citizen of Year award Yarra 2014. Photo by Mara Williams



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Brunswick Holistic Health
Darebin Optical

Michelle Elise Shiatsu
Naturopathic Care
The Northside Dentist

Home Services

AC Trees and Gardens
Almac Plumbing
Brighter Window Washing
Bush 2 Beach Plumbing
Calibre Cleaning
Carpet World Hallam
Creative Framing
Diamond Skylights
Ecofin Solutions ForU
Expert Plumbing & Gas Services
Master Sharp
Maid To Clean
Matrix Roofing
Mcintosh Painters
Ministry of Cleaning
Offgrid Plumbing
Simply Maid
Smartuser

Legal Services

Moira McKenzie Legal

Music Services

Adam Dempsey Mastering
Astound DJs
Indie Masters Mastering and Mix Review
iStick
Spinning Disc Entertainment

Musical Instruments/Equipment

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

Online Stores

Chef.com.au
Old Soul

Other

Bee Rescue
Best Embroidery
Donna Cameron Personal Style
Lorenzo Woodworking (one) Kind Furniture and Cabinetry
Melbourne Playback Theatre Company
Party Pix Photo Booth
Phoenix Dance Studios
Southern Cross Limousine & Taxi Service
SPI Formwork Solutions
Truemans Golf Range
RJ Living

Pets

TBH Pets

Record Stores

Bounce Audio
Dixons Recycled Records
Funky Duck Vinyl
Heartland Records
Muscle Shoals Records
Northside Records
Off The Hip Records
Plug Seven Records
Poison City Records
Record Paradise
Rocksteady Records
Strangeworld Records
Thornbury Records

Rehearsal Studios

Bakehouse Studios
Hydra Rehearsal Studios
Kindred Studios

Removalists

Book a Mover
Friendly Moving Men
Get It Gone
Man With A Van
Melbourne City Movers
Move My Stuff
The Smooth Movers

Retail

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

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

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membership@pbsfm.org.au
Phone 03 8415 1067



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