

PBS 106.7FM

PBS Member Magazine
December 2023

waves



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PBS Member Magazine December 2023

PBS 106.7FM presents the December 2023 issue of PBS Member Magazine Waves.

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

We strive to achieve this through the following goals:

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

If you share the vision and goals of the station, you 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 note from the General Manager

From strong roots come new leaves

In August, PBS launched its new strategic plan, setting the vision for the next five years:

PBS amplifies under-represented music and supports the local music community

The new strategy draws on PBS' roots as a champion of local and underrepresented music, weaving together feedback and input from our community into a creative roadmap for the modern-day context. Ushering in this process of reflection and planning was long-time PBS Chair, Jurgen Schaub.

Before looking ahead, we have to look back at how we got here. The strength of community radio in Naarm/Melbourne is a unique and special thing, brought into being by passion and dedication over many decades. Music and community must be cultivated, celebrated and shared.

You also have to look at where we are. If we pause at this moment in time, it seems that so many of the questions facing us can be answered by community, connection, culture, and representation.

You will find PBS enabling great listening and music making through excellent radio, live-to-air, and event programming which provides for audiences which are inclusive and representative. We'll be enhancing engagement with our music making and listening communities through multi-platform output and communications, with all our activities underpinned by trusted station operations that provide for a sustainable future.

This year has been filled with exciting things - bringing live music back to the PBS studios, with Studio 5 Live now brought to you on-air, online, and on video. The team has launched new public events Midnight Driver and the All-Ages Afternoon Rock Show, with more events for our community to come. We're back bigger and better with outside broadcasts from Collingwood Yards with Runner Up and Music Market, Swinging Doors at Lulie Tavern, and further down the tramline at The Eighty-Six Festival. We look forward to welcoming you to back to Drive Live at Music Market in February 2024, and bringing new voices on to the airwaves.

In unveiling the strategic plan, Jurgen also handed over the reins of PBS Chair to Lauren O'Dwyer. To Jurgen I say thank you from the PBS community for the time, care, vision, and fun you've contributed to PBS for over a decade. And to Lauren I say a warm welcome and how glad we are you are here. As we stand on the shoulders of those who came before us, we are proud to move forward in this positive new direction.

Thank you to all our members for your support in 2023. Wherever you are, I hope the sun is shining on you as you read this. Here's to summer, here's to the future.

Kristen Paterson
PBS General Manager

You can read the full Strategic Plan here: pbsfm.org.au/news/pbs-strategic-plan-2023-2027



2023 Radio Festival major prize winner Scott Sutherland picking up his Vespa from Jamie Leonard at Vespa House in Collingwood. Photo by Isobel Buckley

In and Around PBS



Members of Gamelan DanAnda & Mahindra Bali on Global Village.
Photo by Pat Thurgood



Acopia & Milo Eastwood.
Photo by Kurt Eckardt



Michael Mulholland & Henry Rollins.
Photo by Isobel Buckley



Justin Brady & Misty Harlowe with Ernie.
Photo by Kurt Eckardt



Sunny Kim & Peter Knight with Lloyd Briggs.
Photo by Owen McKern



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



Elle Young & Mike Gurrieri in Studio 1.
Photo by Kurt Eckardt



Shauna & Jenny from Cable Ties with Jordan Oakley.
Photo by Kurt Eckardt



Cookin' on 3 Burners & Lyndelle Wilkinson.
Photo by Owen McKern



Ben Rogers & Helen Jennings.
Photo by Kurt Eckardt



PBS Membership Coordinator Kayley Langdon.
Photo by Isobel Buckley



Sinj Clarke & Milo Eastwood.
Photo by Kurt Eckardt



Celia Bow & Andrew Young.
Photo by Julie Enzerink



Edd Fisher with DJ Plead & crew.
Photo by Kurt Eckardt



Charlie Needs Braces & Brooke Kymberley.
Photo by Kurt Eckardt



Mike Gurrieri & A Guy Called Gerald.
Photo by Isobel Buckley



Ebo and Henry Taylor with Zvi Belling and DJ Manchild.
Photo by Owen McKern



John Carroll Kirby & Eddie Chacon with Milo Eastwood.
Photo by Jamie Bennett



Vimbai Shammah with Ajak Kwai.
Photo by Kurt Eckardt



Kurt Elling, PBS' Program Manager Owen McKern & Charlie Hunter



Cosmic Psychos at Community Cup 2023.
Photo by Owen McKern



Greg, Abe & Joel from Claps with Elle Young.
Photo by Owen McKern



David Chesworth & Evil Graham Lee with Jordan Oakley.
Photo by Owen McKern



Eugene Chadbourne & his band with Paul Kidney.
Photo by Kurt Eckardt



Sherry's Vinyl in Cairo. Photo by MzRizk



MzRizk at Nagham Zaman in Cairo. Photo by Jane Noonan



MzRizk at the Sphinx. Photo by Jane Noonan



MzRizk at Sherry's Vinyl in Cairo. Photo by Jane Noonan

"If you are unfamiliar with Oum Kalthoum's 'Alf Leila wa Leila', I recommend you settle in and enjoy this 40-plus minute emotional musical journey."

YALLAH ZAFFOU!!! (Come on and clap)

The growing popularity of music from the Middle East & North Africa

Author: MzRizk

What do Madonna, Jay-Z, Aaliyah, Foxy Brown, A\$AP Rocky, Timbaland, and Wyclef Jean have in common? Some of their biggest hits sampled Arabic music - with and without permission.

We have heard Arabic music samples in Western music for years, primarily in pop, hip hop, and r'n'b hits. Now, along with our cuisine - hummus or tabouli, anyone? - music from the MENA (Middle East North Africa) region is becoming mainstream, and communities in Australia are here for it.

I have witnessed lovely cultural musical movements in Melbourne for years. Festivals, club nights, concerts, and parties are organised by individuals and crews who are providing spaces for their communities to perform in, listen to, and dance to the music of their homelands. From Afrobeats to dancehall to cumbia and bhangra, there are events every weekend that can introduce us to different sounds and traditions from around the world.

This not only fosters a sense of belonging and pride within those communities, but it also contributes to the city's broader cultural landscape. These types of events are invaluable in promoting cultural exchange and understanding, allowing people to connect with music from all over the world and sparking conversations about traditions, history, and the stories behind the sounds. A great example of how music can bring people together and break down barriers.

My musical journey started when I was born; I would not sleep without the radio playing underneath my cot, and throughout my life, music has played a huge part until I made it my career. Growing up in a Lebanese household, there were rules to follow. The main one is that we only listen to Fairuz in the morning. After some research, it turns out this is a cultural practice across many households in different countries. I decided to break those rules by playing Fairuz records in my DJ sets, which weren't happening in the morning.

In 2015, I visited Lebanon; this is where I picked up some of my favourite records in my collection. I asked a cousin to investigate where I could buy Arabic records and she had a friend drop off vinyl-filled crates and a portable record player. "The big ones are \$15 and the little ones are \$10".

I listened to every track on each record while sitting in my late uncle's home, surrounded by olive trees, the scent of smokey fruit from my shisha, and the dust from records that haven't been played in a while.

When I came back to Melbourne, I realised I was sitting on a gold mine and regretted not purchasing the entire collection. The records included albums by the Rahbani Brothers, Fairuz, Mohamed Abdel Wahab, Farid El Atrache, Oum Kalthoum, Warda, Sabah, belly dance compilations, and more. I had no idea that some of these records were worth hundreds due to their rarity and limited pressings.

One of the 7 inches I picked up was Maha Abdel Wahab's 'Basboosi Bas' - she was known as "The Sex Songstress". This record is a difficult find and not readily available online, my mother knew what the record was and told me amusingly that it would be "rude to play this song at any formal functions".

Recently different labels have repressed and released Arabic records at an affordable price, most notably Habibi Funk, We Want Sounds and BBE.

Habibi Funk is a label from Berlin that sources hard to find albums that were or were not pressed on vinyl, cassette only releases, or

one-offs found digging. We Want Sounds has re-released classic albums by Fairuz, Omar Khorshid, and Farid El Atrache, including the iconic *Wahdon* by Fairuz - the original pressing is worth hundreds. Ten years ago it would have been impossible to find these albums on vinyl in brick-and-mortar record stores, now there are shelves dedicated to the MENA region.

I needed a venue to play the records I brought with me, so I decided to host an event at my home away from home, Melbourne's iconic Section 8. It was called Habibi, which is another well-known Arabic word. It translates to "My Love" which is ideal for the Valentine's Day date I was given, as well as for sharing some of the most passionate love songs ever performed in the history of musical recordings. If you are unfamiliar with Oum Kalthoum's 'Alf Leila wa Leila', I recommend you settle in and enjoy this 40-plus minute emotional musical journey.

Habibi Hafla has been a bi-monthly event for over three years, celebrating music and culture from the region. Inviting performers, musicians, dancers, drummers, and DJs to perform classics and contemporary songs. Other collectives in Melbourne have also been throwing events, each crew focusing on a different theme: AYWA runs late night club events, Mähallä organises various >

YALLAH ZAFFOU!!!
(Come on and clap)

events across multiple spaces for Arab and Anatolian communities, including picnics and fundraisers. Promoters have started booking international DJs that play Arabic music to play at festivals, and club nights, which is something I have not seen in the last decade.

Habibi Funk, Habibeats, and Nooriyah have all visited this year. I believe the social media platforms, mainly TikTok and Instagram, have assisted in the sound reaching world-wide audiences. From Mahraganat to Rai, Dabke to Tarab, many people are discovering the varying rhythms and genres of the Middle East and North Africa. We have seen WOMADelaide support these artists for years, but now we are seeing more festivals, clubs and their audiences embrace these non-westernised sounds.

I recently returned from Lebanon and a quick visit to Egypt, the record stores kept me extremely busy. Turns out record collectors visit Beirut and Cairo regularly to dig for rarities on vinyl and cassettes. The prices of the records have tripled, but the



MzRizk at Chico Records in Beirut. Photo by Jane Noonan

content, the cover art, and the ability to play them publicly - on the radio or in venues - make them worth every cent. I look forward to sharing these songs with you all, on radio or at an event. ■

MzRizk hosts *Boogie Beat Suite* every Tuesday at 11am on PBS.



Nagham Zaman in Cairo. Photo by MzRizk



Super Out Records in Beirut. Photo by MzRizk



Chico Records in Beirut. Photo By MzRizk

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Hippopotamus rex

Your show is called what?!

PBS announcers explain their unique show names

Have you ever wondered where a PBS program name came from? Maybe you assumed there was a reference you've never gotten, or an album name you're not familiar with, which has informed the host's decision to choose it as the name of their show?

We asked four PBS announcers for the scoop behind their program name to try and dispel some of the myths (also because we were curious ourselves).

Hippopotamus rex

8pm - 10pm Mondays with Ronan Hamill

I'll start somewhere unexpected: Latin. I'm a bit of a fan of Latin so I wanted some Latin in there for the title to stand out. I'm an arborist by trade and the use of Latin is an everyday occurrence for me, so it's something I'm familiar with.

Secondly, having a deep appreciation for hip hop in the '90s, I wanted something that conveyed that. Back then the word "phat" was synonymous with "good" or "dope" or "ill". Remember Phat Farm clothing label? Brisbane's 4ZZZ Community Radio station had the influential *Phat Tape Hip-Hop Show*. And locally Obese Records had the slogan, "Fatter than Ya Mamma". Can you see where we are going here? Good.

Next up I wanted to elevate this "phatness" to an esteemed level. There's a part of the hip hop lexicon that describes this in a very regal way. The use of "kings" and "queens". Ah, the old binary system. Off with their heads!

So there you have it: Hippopotamus rex. The king hippo. A bastardised version of the true Latin name: Hippopotamus amphibius.

With the logo, I had an initial R&D session with Frank from Union Heights on how it would look. We then sent the idea to the logo's creator, the highly talented graphic artist, Mexi. I've long been a fan of Mexi's work. His bold visuals with comedic flare had me hooked a long time ago. I gave him my initial pitch. He ran it for a while and summarily binned most of it. The final version is what we see today, based on the classic LL Cool J photo by Janette Beckman. You couldn't get more hip hop than that.

The Kangol Bermuda. The Cazals. The gold chain. The boombox. Even the lilly pad vinyl. Phat as fuck!



Tiger Beats Elephant Grooves

Tiger Beats Elephant Grooves

7pm - 8pm Mondays with Pradip Sarkar

Tiger Beats Elephant Grooves showcases beat-driven and groove-oriented music from the vast populous region of the Subcontinent and the South Asian diaspora that are spread around the world. Given that most contemporary South Asian music is percussive and rhythmic, the choice of the words "beats" and "grooves" was obvious. However, I wanted to steer clear of the tired Western cliches associated with Indian culture and come up with a title that held great symbolic value in the psyche of the peoples of the region with all its religious, linguistic, and ethnic diversity.

It was in this process that I came across an EP from a favourite Indian DJ/producer under the moniker of Todh Teri that depicted a tiger and an elephant on the cover. That was it - the show was going to be called *Tiger Beats Elephant Grooves* - a visually-enhanced description of the sharp biting beats of the tiger and the enormous swaying grooves of the elephant! Both species inhabit the subcontinent and are prominently represented in ancient Hindu mythology, Buddhist texts, historical narratives, art and local folklore.



Bleeding Black Hearts Revue

Bleeding Black Hearts Revue

10pm - midnight Wednesdays with Kristen Solury

I've never been good at naming things! I tend to go with the first thing that pops into my head and then make that fit into the overall idea. *Bleeding Black Hearts Revue* came about when trying to come up with a name that would suit my show, which features goth rock and dark music. The goth scene is an interesting paradox as it's full of people who are sensitive and caring, but also very guarded. Many of us are politically active and promote social causes but also many of us come from broken or dysfunctional environments, hence we are bleeding black hearts.

Revue is just the French word for a variety show and since goth covers a wide array of styles, it seemed a perfect way to summarise my show's intent. For the logo I chose the three of swords from a tarot deck as it represents sorrow, loss or disappointment, which are themes that feature heavily in goth music. After an amateurish attempt at doing it myself on an old bootleg version of Photoshop, I had a proper logo done up by mate Belle who is from Melbourne but lives in London and occasionally tunes in.



Tyrannocoreus

Tyrannocoreus

Midnight - 2am Wednesday mornings with Ryan Evans

When I started the presenter course at PBS my original idea was the name *The Djentleman*, a play on words of gentleman and the genre djent. However, I was worried I might be pigeonholing myself by excluding a lot of different genres. I wanted something more "core" themed so I could span the many genres under its umbrella.

As a lifelong fan of Jurassic Park, I came up with *Tyrannocoreus* as a way of honouring its legacy as well as being a multi genre program. I found some freeware to edit the logo with my name and my show was born! My brother screen printed some shirts as a present for me as you can see modelled by myself and my son Murphy. *Tyrannocoreus* is the home of hardcore on PBS, tune in for metalcore, deathcore, punk, djent and more! ■

ILBIJERRI Theatre Company

Getting to know our neighbours at Collingwood Yards

Rachael Maza as interviewed by Kurt Eckardt



Rachael Maza & Sammy Butcher in Papunya. Photo by James Henry

ILBIJERRI Theatre Company was founded in 1990 as ILBIJERRI Aboriginal and Torres Strait Islander Theatre Co-operative by a group of Aboriginal and Torres Strait Islander artists with the aim of telling First Peoples stories from First Peoples' perspectives. In 2022, the theatre moved its operations to just across from PBS here at Collingwood Yards.

I caught up with ILBIJERRI Theatre Company's Artistic Director and co-CEO, Rachael Maza, for this edition of *Waves*.

Kurt Eckardt: *ILBIJERRI Theatre Company was established in 1990 - how did the co-operative come to be?*

Rachael Maza: John Harding and Kylie Belling were amongst those who attended the first National Indigenous Playwrights conferences in the late '80s, it was here the seed was planted to establish a Black theatre company in Victoria. Not long after returning to Melbourne, ILBIJERRI was established by founding members Lisa Bellear, Kylie Belling, Destiny Deakin, (the late) Eleanor Harding, Janine Harding, John Harding, (the late) Ruby Hunter, Kim Kruger, Bev Murray, Clinton Naina, (the late) Archie Roach, Maryanne Sam and Stan Yarramunua. It was incorporated in 1991 as ILBIJERRI Aboriginal and Torres Strait Islander Theatre Co-operative.

ILBIJERRI Theatre was founded as a community owned space to tell our stories, our way, for our mob.



Anyupa Butcher & Rachael Maza. Photo by Nina Bonacci



Big Name, No Blankets at Circus Oz. Photo by James Henry

KE: *Where does your ILBIJERRI story begin?*

RM: My story with theatre goes back to the founding of the first modern Black theatre companies with my Dad's (Bob Maza) involvement in the establishing (with Uncle Jack Charles) for Nindethana in Melbourne in 1970, and then the National Black Theatre in Redfern 1972. This was the world I grew up in. I started as an actor, but after I graduated from WAAPA in 1992 (Western Australian Academy of Performing Arts) I was shocked to soon realise how little opportunities there were for Black actors and what there wasn't written for or directed by Blackfullas.

I didn't realise for a long time how it had become normalised for me that much of my time in rehearsal was much more than just acting - it was dramaturgically giving feedback and "fixing" bad writing. The frustration being that by the time I got in the room the



Kylie Doomadgee in *Beautiful One Day*. Photo by Heidrun Lohr



Rachael Maza & Anyupa Butcher. Photo by James Henry

"What an absolute honour and a privilege it is to follow on from those who founded the company in creating a platform for our stories, telling them our way, for our mob."

clock was ticking and the cameras were about to roll and it was much too late to be making changes.

It was by good fortune that right at the point I was about to throw it all in, a colleague Steve Payne asked if I didn't want to act in the next Torch show - what did I want to do? I flippantly responded with "I don't know... direct?". Without hesitating he said "Well - you direct it then!". His absolute faith that I could do it went a long way to me believing I could do it. Directing was like suddenly discovering I had wings and could fly!!! My love of theatre was instantly reborn.

One of my very first professional directing gigs was *STOLEN* by Jane Harrison in 2003 for ILBIJERRI, for its education tour. Wesley Enoch was the Artistic Director then and I remember being quite amazed that he completely trusted me to direct it. This trust in me again filled me with confidence allowing me to succeed. You don't forget these gifts along the way.

I went on to continue directing numerous gigs, and it was Wesley again who called some years later: "You should consider taking the artistic director job at ILBIJERRI". Again there was that tone in his voice of complete confidence I could do it - in absolute contrast to my inner voice that was pretty sure I couldn't. I started the job in February 2008, and I have loved every moment of my nearly 16 years at the helm.

What an absolute honour and a privilege it is to follow on from those who founded the company in creating a platform for our stories, telling them our way, for our mob. And sharing these stories with the wider community touring nationally and internationally - and slowly one story at a time - creating the narratives of this nation, the narratives as determined by those who have occupied this land for well over 65,000 years.

KE: *As Artistic Director of ILBIJERRI, what does your role entail?*

RM: My role is a shared co-CEO role with Angela Flynn (Executive Director) and we lead the company, though we work very collaboratively as a team. My role leads the artistic vision of the company and the works are selected very organically. Some coming through artist development programs - ie ILBIJERRI's writers residency and BlakWrights - others come through members of the team themselves. For example, the upcoming work about the Warumpi Band, *Big Name, No Blankets* came to us through our Associate Producer (executive leadership mentored) Anyupa Butcher, who happened to be the daughter of the Butcher brothers of the Warumpi Band.

If I was to summarise what determines whether we will present a work - it's that the story is urgent and must be told, and that those whose story it is to tell have entrusted us to work with them to tell the story. >



Jack Charles V The Crown. Photo by Bindi Cole

Sammy Butcher in Big Name, No Blankets at Circus Oz. Photo by James Henry



“The sense of community at Collingwood Yards has been amazing.”

KE: *The name ILBIJERRI (pronounced il BIDGE er ree), is a Woiwurrung language word meaning “coming together for ceremony”. How does this name inform the practice of ILBIJERRI?*

RM: Underpinning everything we do, as a self-determined Blak organisation, are our values and protocols. Story is the expression of who we are, theatre is an extension of our culture.

KE: *Alongside fostering new and emerging artists, ILBIJERRI also works with Elders, engaging them as cultural authorities and leaders, acknowledging the importance of Elders as leaders and keepers of culture and knowledge.*

Who are ILBIJERRI's current Elders in Residence, and what role do they play in the operation of ILBIJERRI?

RM: One of our core values as Blackfullas is ‘respecting Elders’, hence the formalising of this role in the organisation as our “Elders-in-residence”. ILBIJERRI is based on Kulin country - hence our Elders-in-Residence are Boon Wurrung elder N’Arweet Carolyn Briggs and Taungurung Elder Uncle Larry Walsh, both of whom have had a long relationship with ILBIJERRI.

KE: *How have you found the move to Collingwood Yards?*

RM: Recently we moved our office to Collingwood Yards having outgrown our office at the Meat Market in North Melbourne. The sense of community at Collingwood Yards has been amazing. It’s been a year this month (October 2023) since we physically moved in, and we’re still getting to know our neighbours, but have already connected in a variety of ways: Social Studio helped us with scarves, and Circus Oz has been an amazing partner in sharing their rehearsal spaces. We’re absolutely loving the diverse range of artists and art forms.

KE: *What exciting projects does ILBIJERRI Theatre Company have on the horizon?*

RM: ILBIJERRI’s next big project is *Big Name, No Blankets*, about Warumpi Band from the perspective of the Butcher brothers from Papunya, NT. It’s a rock and roll theatre extravaganza which will be touring major festivals across 2024-25.

KE: *Do you have a stand out production that you’re especially proud of working on since you started at ILBIJERRI Theatre Company?*

RM: I’m loath to say one project is more significant than any other as they are all amazing in their own way - but there are two projects that sit closest to my heart: *JACK CHARLES V THE CROWN (JCVTC)*, because I got to work with the legendary and quite extraordinary Uncle Jack Charles, but it was through working with him on this show that I got to understand most deeply the impact and power of theatre.

The other is a production we did in 2016, *BEAUTIFUL ONE DAY (B1D)*, which was a collaboration between ILBIJERRI, Belvoir St Theatre and version 1.0, with the community of Palm Island in Queensland. Like *JCVTC* - it was the power of telling the truth through theatre that made it so powerful. *B1D* was a verbatim piece and the words of the community Elders at the end of the show spoke to the incredible tenacity, resilience and optimism of our people.

KE: *If any Aboriginal and Torres Strait Islander People are reading this and want to get involved in ILBIJERRI, what is the best way for them to find out more?*

RM: Walk through our door! Or contact us on enquiry@ILBIJERRI.com.au ■

Rachael Maza is Yidinji from North Queensland, Meriam from the Torres Strait Island of Mer, and Dutch on her mother’s side. Rachael is artistic director of ILBIJERRI Theatre Company (2008 - present) and is widely known for her wealth of acting, directing, and dramaturgical experience across the film, television and theatre industry.

ILBIJERRI Theatre Company is always producing incredible pieces - you can find out more at ILBIJERRI.com.au. They also rely on donations to continue their work - you can donate via the ‘Support’ link on their website.

You can find Collingwood Yards - where both ILBIJERRI and PBS are based - at 35 Johnston Street, Collingwood.

MONDAY

6AM: The Breakfast Spread (A MUSICAL ALTERNATIVE)

A mix of PBS regulars, special guests & some of Australia’s leading musicians. Tune in every morning to hear an eclectic selection of styles, sounds & genres to keep you company as you stumble out of bed, head off to work, or arrive home after the night shift.
Milo Eastwood

9AM: 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 Rudegear

1PM: Come Together (SONGS OF CHANGE)

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

3PM: Homebrew (LOCAL & INDEPENDENT)

Genre hopping through garage, funk, indie, acoustic, jazz, soul & the in-betweens. Plus, band/artist interviews and gig guide.
Brooke Kymberley

5PM: Headhunters (GLOBAL & BEYOND)

Global sounds, local electronica, r’n’b, nu-soul, alt pop & things that fall in between. The search is for music that might not like to belong to a particular category & artists who prefer to deviate from the path.
Elle Young

7PM: Tiger Beats Elephant Grooves (SUBCONTINENTAL SOUNDS)

South Asian hybrids of hip hop, pop, rock & electronic, music of the various film industries in India, be it Bollywood, Tollywood, or Kollywood, & the music of the South Asian diaspora. Beat-driven & groove-based South Asian action.
Pradip Sarkar

8PM: Hippopotamus rex (HIP HOP)

Hip hop from around the globe. The finest selection of local & international hip hop featuring regular interviews with DJs, MCs & graffiti artists.
Ronan Hamill

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 Beheader (FREE JAZZ)

Improvised music, free jazz, psychedelia & noise.
Paul Kidney

2AM: Got the Blues (BLUES)

A wide variety of music from Chicago’s finest, bands that were heavily influenced by the blues such as The Rolling Stones, Eric Clapton, John Mayall, plus country blues guitarists, jazz, soul & a selection of lesser-known artists.
Andy Merkel

OR

2AM: Transfigurations (ROOTS & ROCK)

Mapping out the roots of rock ‘n’ roll following the twists, turns, incarnations, morphings & current resting places, epitomising how modern music can be connected back to its roots.
Lucas Packett

TUESDAY

6AM: The Breakfast Spread (A MUSICAL ALTERNATIVE)

Milo Eastwood

9AM: Mystic Brew (JAZZ & ELECTRONICA)

A melting pot of soul, jazz, electronica, hip hop & everything in-between from all around the world without barriers or borders, joining the dots between the past, present & future.
Mike Gurrieri

11AM: Boogie Beat Suite (HIP HOP & BOOGIE)

News, tunes, & interviews, sharing local discoveries & bringing the underground to your airwaves. Expect golden-era hip hop, street-level jams, an exploration of where this music came from & how it’s influenced the here & now.
MzRizk

1PM: Southern Style (BLUEGRASS & OLD-TIME)

The emphasis is on bluegrass music - traditional & contemporary - & exploration of its roots & influences through old-time American music & some acoustic blues, cajun & western swing. The banjo & fiddle are often featured as are interviews with some of the genre’s leading exponents.
Jan Dale

3PM: Underground Love (UNDERGROUND & DIY)

Putting an ear to the vast amount of underground music from various pockets of the world, from punk & garage to house & techno. Tracing the connections between fans, labels, venues & artists to tell stories of the little heard scenes that are the beating hearts of our music communities.
Jordan Oakley

5PM: Firewater (ROCK & RHYME)

Firewater; a journey of rock & other adventures. Chugging swamp styles, thumping rock, upbeat power-punk, righteous hip hop, rhythmic beats, rockabilly influences, dirty alt-country & low-down sounds. Expect a whole lot of rock ‘n’ roll.
Claire Stuchbery

7PM: Good Company (GLOBAL GOODNESS)

Aiming to be the best of company, to soundtrack wherever you might find yourself. Expect a lot of global influence but also rare gems & obscurities varying from fun & dancey, to smooth & jazzy.
Claire Dickson

8PM: Pojama People (PROG & STONER ROCK)

Presenting all that is good about prog rock, space rock, post rock, desert rock, stoner rock... with some leftfield ‘70s rock thrown in. Longer tracks & live cuts always get preference.
Chris Pearson

10PM: Burning Bitumen (HARDENED METAL)

Less chatter, more splatter!
Kene Lightfoot

12AM: Tyrannocoreus (HARDCORE & METAL)

Hardcore & its many sub genres: metal, deathcore, grindcore, punk, djent & more. Looking back at the history of how scenes originated, groups that influenced the modern metalcore/hardcore genres, discography deep dives, interviews & new releases.
Ryan Evans

2AM: The Modernist (MODERN CLASSICAL)

Playing all that is modern, or was once considered modern, in classical, jazz, ambient & the performing arts.
Cas Castle

OR

2AM: Dounya (MIDDLE EASTERN DISCO)

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

WEDNESDAY

6AM: The Breakfast Spread (A MUSICAL ALTERNATIVE)

8AM: Annika Priest brings you the best of the arts in *State of the Art*.
Milo Eastwood

9AM: Roots of Rhythm (BLUES & ROOTS)

A diverse mix of blues, roots & jazz, classic & contemporary, with an emphasis on Australian new releases. Including local & international interviews, live to air & a weekly gig guide.
Helen Jennings OAM

11AM: Malt Shop Hop (DOO WOP)

Vintage & original pressings of r&b vocal groups & doo wop of the ‘40s, ‘50s & early ‘60s. Jump, jubilee & jive music from the ‘30s & ‘40s, plus gospel & acappella.
Mr. Doo Wop

1PM: Jumpin’ the Blues (BLUES & RHYTHM)

Exploring west coast blues, jump blues, Texas blues, Chicago blues, New Orleans & Delta blues, gospel, zydeco, swamp blues & local blues; with interviews & information on festivals, local events, & touring acts.
Tom Sianidis

3PM: Soul Time (CLASSIC SOUL)

On air since September 1984, Soul Time is the longest running soul show in the world. Playing a mixture of northern soul, Motown & related styles from the ‘60s to the modern day, & original r&b, southern grooves, funk & a weekly gig guide.
Vince Peach

5PM: The Afterglow Radio Show (UPBEAT SOUNDS)

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

7PM: Stardust (SHIMMERY SOUNDS)

An hour of house, Latin & disco flavours to help day turn into night.
Ella Stoeckli

8PM: 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 & NZ based music; a varied array of styles & sounds, which loosely fall under a rock or pop field. You will hear new releases, as well as past favourites & obscurities. Presenting those who are unique, bold, fearless, reckless, un-chic, insulated, fun, vile, challenging, resilient, sour, weird, romantic & so on.
Peter Bramley

12AM: Synthesize Me (PROTO-ELECTRONICA)

A climate of noise, fluid electronica, jarring new wave, displaced synth-punk & pop obscurities. Creating & contextualising ambient soundscapes, exposes the hypnotic & the slightly chaotic. Feeding from warm tropical sounds through to the dissonant & dark minimalist.
Bridget & Henry

2AM: TNT (HEAVY ROCK & METAL)

Shining a light on the best hard rock & metal from all corners of the globe, spinning classics from the past & putting the spotlight on present & future stars in the metal world.
Tomarch & Takla

OR

2AM: Lights, Camera, Action (FILM & TV SOUNDS)

From the latest to the retrospective, hear the best in music from Australian & overseas cinema & television, including your favourite film scores & music tracks. There’s news, reviews, interviews & banter.
Lucy French & Julia Enzerink

THURSDAY

6AM: The Breakfast Spread (A MUSICAL ALTERNATIVE)

8AM: Guest musicians play ‘Musical Chairs’, sharing the tracks that have inspired them.
Milo Eastwood

9AM: What the Folk! (GLOBAL FOLK)

This is folk music for people who didn’t know they liked folk music. Celtic, North American, Latin, African, European & Australian folk.
Susi Lanagan

11AM: Eternal Rhythm (SPIRITUAL JAZZ)

Exploring the deeper side of jazz from both past & present & from all around the world. From spiritual to free, Afrocentric to Oriental, odd rarities & modern sounds. A musical journey that inspires to broaden the knowledge of the many directions that jazz can take.
Shio

1PM: Radio City (ROCK & ROOTS)

Focusing on music old & new, local, national & international, but with the art of the song at its heart, plus regular interviews.
Crispi

3PM: Swinging Doors (AUTHENTIC COUNTRY)

An intimate environment for lovers of authentic, honest country music without the trappings of the modern stadium-fuelled variety. Expect a blend of classic country, honky-tonk, alt-country, Americana, outlaw, rockabilly, bluegrass & roots rock. A heavy focus on new releases & modern singer-songwriters.
Ernie

5PM: Fang It! (ROCK ‘N’ ROLL)

Outlaw rock ‘n’ roll - the getaway car mixtape from The Cramps to The Chemical Brothers.
Ruari Currin

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

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6 AM	The Breakfast Spread A MUSICAL ALTERNATIVE Milo Eastwood					5ft High & Rising ALT. COUNTRY Myles O'Neil Shaw	Magic Carpet Ride ECLECTIC MUSIC Ron Dickinson
9 AM	Deeep Space DEEP GLOBAL SOUNDS Lloyd Briggs	Mystic Brew JAZZ & ELECTRONICA Mike Gurrieri	Roots Of Rhythm BLUES & ROOTS Helen Jennings OAM	What The Folk! GLOBAL FOLK Susie Lanagan	Ports Of Paradise EXOTICA & JAZZ Palmtree Paddy	Jazz On Saturday JAZZ Andrew Young	The Gospel Show GOSPEL Peter Miles
11 AM	Black Wax GROOVIN' JAZZ Adam Rudegear	Boogie Beat Suite HIP HOP & BOOGIE MzRizk	Malt Shop Hop DOO WOP Mr. Doo Wop	Eternal Rhythm SPIRITUAL JAZZ Shio	Riddim Yard ROOTS, DUB & ROCKSTEADY Rick Howe	Fiesta Jazz LATIN JAZZ Saúl Zavarce	Blue Juice Radio Show BLUES & SKA Mohair Slim, Jim Dandy & friends
1 PM	Come Together SONGS OF CHANGE Ajak Kwai	Southern Style BLUEGRASS & OLD-TIME Jan Dale	Jumpin' The Blues BLUES & RHYTHM Tom Sianidis	Radio City ROCK & ROOTS Crispi	Tomorrowland CONTEMPORARY ELECTRONICA Edd Fisher	Switched On KALEIDOSCOPIC & OBSCURE Emma Peel	The Juke Joint BLUES Matt Frederick
3 PM	Homebrew LOCAL & INDEPENDENT Brooke Kymberley	Underground Love UNDERGROUND & DIY Jordan Oakley	Soul Time CLASSIC SOUL Vince Peach	Swinging Doors AUTHENTIC COUNTRY Ernie	The Breakdown FUNK & SOUL DJ Manchild	Boss Action FUNK & SOUL Miss Goldie	Flight 1067 To Africa AFRICAN MUSIC Stani Goma
5 PM	Headhunters GLOBAL & BEYOND Elle Young	Firewater ROCK & RHYME Claire Stuchbery	The Afterglow Radio Show UPBEAT SOUNDS Lyndelle Wilkinson		Fang It! ROCK 'N' ROLL Ruari Currin	Stone Love STRANGE & LUXURIOUS Richie 1250	Babylon Burning REGGAE & DANCEHALL Jesse I
7 PM	Tiger Beats Elephant Grooves SUBCONTINENTAL SOUNDS Pradip Sarkar	Good Company GLOBAL GOODNESS Claire Dickson	Stardust SHIMMERY SOUNDS Ella Stoeckli	Junkyard ARTIST SPECIALS Michael Mulholland	Twistin' Fever R&B & TRASH Matt McFetridge	Subway Sounds SONGS OF POWER Suzi Hutchings	Soak POST-MINIMAL & ALT-FOLK Hannah McKittrick
8 PM	Hippopotamus rex HIP HOP Ronan Hamill	Pojama People PROG & STONER ROCK Chris Pearson	Bleeding Black Hearts Revue DARK GOTHY GROOVES Kristen Solury	Sunglasses After Dark PUNK & GARAGE Phil MacDougall	Passing Notes LEFTFIELD DANCE Penny	Fresh Produce HIP HOP Cosi & Walla + C	Dizzy Atmosphere JAZZ & IMPROV Gerry Koster
10 PM	The Blend ELECTRONICA Campbell, Emelyne & Beatski	Burning Bitumen HARDENED METAL Kene Lightfoot	Club It To Death AUS/NZ PUNK & INDIE Peter Bramley	Screaming Symphony PROGRESSIVE METAL Peter & Gary	Afro Turn Up AFROBEATS & AFRO HOUSE Kix	Electric Sunset ELECTRONIC ODYSSEYS DJ Ides	The Sound Barrier AVANT-GARDE Ian Parsons
12 AM	Ear Of The Behearer FREE JAZZ Paul Kidney	Tyrannocoreus HARDCORE & METAL Ryan Evans	Synthesize Me PROTO-ELECTRONICA Bridget & Henry	Through The Collapse EXTREME METAL Mitch	Android Discotheque BEATS & BLEEPS Tull	B.P.M. BEATS / BREAKS / MIXES PBS DJs & guests	Spaces Within Space ELECTRONIC TEXTURES Jazz
2 AM	Got The Blues BLUES Andy Merkel	The Modernist MODERN CLASSICAL Richard 'Cas' Castle	TNT HEAVY ROCK & METAL Tomarch & Takla	Audio Vitamins FUNK & DISCO Jonny Alexander	IrvineJUMP! RETRO BEATS Tony Irvine	New Noise VARIOUS PRESENTERS	Yellow Brick Road INDIE & UNDERGROUND Henry Osborne
	Transfigurations ROOTS & ROCK Lucas Packett	Dounya MIDDLE EASTERN DISCO DJ Matab	Lights, Camera, Action FILM & TV SOUNDS Lucy & Julie	Always Open VAPORWAVE Benjamin Chesler			Dry Run EXPERIMENTAL AMBIENCE Scarlett Cunningham

8PM: Sunglasses After Dark (PUNK & GARAGE)

Exposing listeners to new music since 1980. Hardcore, industrial & garage punk, & Australian independent, plus demos & interviews. Focused on alternative music from 1976 to the music of today. Phil MacDougall

10PM: Screaming Symphony (PROGRESSIVE METAL)

Over 20 years of presenting progressive & power metal, including neo-classical, gothic, epic/symphonic, new wave British heavy metal, folk, melodic & speed metal. Peter & Gary

12AM: Through the Collapse (EXTREME METAL)

A journey through the vast world of extreme metal, covering everything from black metal to sludge & grind, with occasional lighter sounds to balance things out. Expect a large focus on atmospheric music, & some of the more experimental & unique bands going around. Always with a focus on local music. Mitch

2AM: Audio Vitamins (FUNK & DISCO)

Your fortnightly late-night excursion into all forms of past & present electronica, street soul, Afrobeat, dub & ambient soundscapes. A four hour journey loaded with funk-fuelled freakouts, holy grill disco jams, Balearic heaters, deep house chuggers & downtempo delights. Jonny Alexander

OR

2AM: 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, and more niche subgenres fished from the depths of the internet. Benjamin Chesler

FRIDAY

6AM: The Breakfast Spread (A MUSICAL ALTERNATIVE)

We get the party started early with fun tunes to get you ready for the weekend. Plus mixes from special guest DJs. Milo Eastwood

9AM: Ports of Paradise (EXOTICA & JAZZ)

A mid-century melting pot of sophisticated sounds from the golden age of exotica, including Latin rhythms, early calypso, cocktail lounge, stereophonic showpieces, space-age symphonies & tropical island swing. Palmtree Paddy

11AM: Riddim Yard (ROOTS, DUB & ROCKSTEADY)

The home of foundation Jamaican music. A bass heavy journey from the tenement yards of Kingston to the sound systems of the UK. Rare & timeless vinyl is flipped & sent through the echo chambers of dub in a traditional salute to reggae purists. Rick Howe

1PM: Tomorrowland (CONTEMPORARY ELECTRONIC)

A weekly journey into the evolution of groove. The search for rhythm leads from the classic genres of soul, jazz, funk & disco joining the dots to their contemporary counterparts of future beats, hip hop, boogie & house. Edd Fisher

3PM: The Breakdown (FUNK & SOUL)

Funk everything. A journey from dusty '70s soul 45s to heavy Nigerian Afro-funk; from fiery Colombian salsa to the bounce of old-school hip hop; from the deep disco 12"s of underground NYC to the colour & fun of Bollywood funk. DJ Manchild

5PM: Stone Love (STRANGE & LUXURIOUS)

Soul, r&b, garage, rockabilly & various other kinds of "oldies" from the 45s era as well as disco, reggae, hip hop, old '90s jungle, jazz, hard rock & more. Richie 1250

7PM: Twistin' Fever (R&B & TRASH)

The wildest in r&b, rockabilly, doo wop, sleazy shakers & whatever other oddball records come across in travels. Vintage 45s from the early '50s through to the mid '60s while not neglecting the modern marvels from our own 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: Afro Turn Up (AFROBEATS & AFRO HOUSE)

If you ever wondered what it would be like to go clubbing in Lagos or kick back at a braai (BBQ) in Cape Town, then tune in to Afro Turn Up. Featuring the best in contemporary African music from the early '90s to present day with special guest interviews. Kix

12AM: Android Discotheque (BEATS & BLEEPS)

A sonic journey through the future/past of electronic music, celebrating analogue & digital experiments that fill dancefloors, excite the mind & make us smile. Tull

2AM: 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 (KALEIDOSCOPIIC & 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 Peal

3PM: Boss Action (FUNK & SOUL)

Journey across America through the '60s & '70s spinning soul 45s pressed on small local labels, often exploring Black pride, women's liberation & social change. Miss Goldie

5PM: Babylon Burning (REGGAE & DANCE HALL)

Jamaican reggae music - the first hour concentrates on classic reggae (from the rocksteady of late '60s Jamaica, through the roots & rockers of the '70s, to the foundation dancehall sounds of the early '80s), while the second hour focuses on new release reggae & conscious dancehall. Jesse I

7PM: Subway Sounds (SONGS OF POWER)

Hip sounds of the underground. Journeying through activist & socially conscious hip hop, neo-soul, jazz, reggae & dub with some electronica thrown in for good measure. Sharing First Nations music & interviews, exploring an eclectic array of local & global music that speaks to protest, social change & empowerment. Suzi Hutchings

8PM: Fresh Produce (HIP HOP)

Keep you groovin' while at the same time opening your mind to the lyrics & flow of some of the amazing modern day poets from around the world. Così & Walla + C

10PM: Electric Sunset (ELECTRONIC ODYSSEYS)

From old school to new, the most exquisite electronic, synth-based sounds from all eras of dance music. Getting you on your feet for the night ahead or laid back & into the groove. Expect anything from disco to dubstep, house to hip hop & electro to breakbeat. DJ Ides

12AM: B.P.M (BEATS/BREAKS/MIXES)

The very best of PBS electro DJs & special guests delivering a weekly mix of contemporary dance music, IDM, beats, breaks & mixes. B.P.M. will provide the bedrock beats to make sure the weekend keeps on kicking into the wee small hours of Sunday. PBS DJs & guests

2AM: New Noise

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

Program Guide

SUNDAY

6AM: Magic Carpet Ride (ECLECTIC MUSIC)

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

9AM: The Gospel Show (GOSPEL)

Listen in to power-packed, soul-stirring, sweet as honey, get your spirit soaring music. Come & dip your soul in the cool refreshing waters of music from the golden age of gospel music. Peter Miles

11AM: Blue Juice Radio Show (BLUES & SKA)

Serving up two hours of historic African-American & Afro-Caribbean sounds. Mohair Slim, Jim Dandy & friends

1PM: The Juke Joint (BLUES)

The very best in new & classic blues. Matt Frederick

3PM: Flight 1067 to Africa (AFRICAN MUSIC)

A musical journey into the world of traditional & contemporary African music. The music is timeless. Stani Goma

5PM: Global Village (GLOBAL ACOUSTIC)

Acoustic-based music from around the world - more likely to be anchored in traditions, but usually pushing the bounds & seeking new collaborations & interpretations. Roger Holdsworth

7PM: Soak (POST-MINIMAL & ALT-FOLK)

Celebrating music that is informed by the overlaps between post-minimalism, folk, ambient & modern alternative. Music that is wintry, intimate, textural & spacious is revered on this show, as we dive into songs that are immersive & engulf us completely. Hannah McKittrick

8PM: Dizzy Atmosphere (JAZZ & IMPROV)

Focus on contemporary jazz & creative improvised music from Australia & around the world, with recordings by both established & emerging artists. Also exploring cross-genre & cross-cultural collaborations, & includes re-issues of influential recordings & releases of archival discoveries. Gerry Koster

10PM: The Sound Barrier (AVANT-GARDE)

All about showcasing & celebrating new music - music of the avant-garde, art music, music that breaks barriers & music that makes you question & explore. Ian Parsons

12AM: Spaces Within Space (ELECTRONIC TEXTURES)

Diving deep into intriguing underground electronic music. Featuring regular guest mixes & interviews, exploring diverse & captivating soundscapes; from dark, experimental & industrial textures; gritty breakbeat; drum & bass; to gentle IDM, nu-wave & ambient oddities. Jazz

2AM: Yellow Brick Road (INDIE & UNDERGROUND)

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

OR

2AM: Dry Run (EXPERIMENTAL AMBIENCE)

Menagerie of ambient tones, drones & arpeggios. Tune in and let the sounds of industrial soundscapes, textural minimalism, found sounds, extended organs & left-field electronica submerge you. Scarlett Cunninghamham

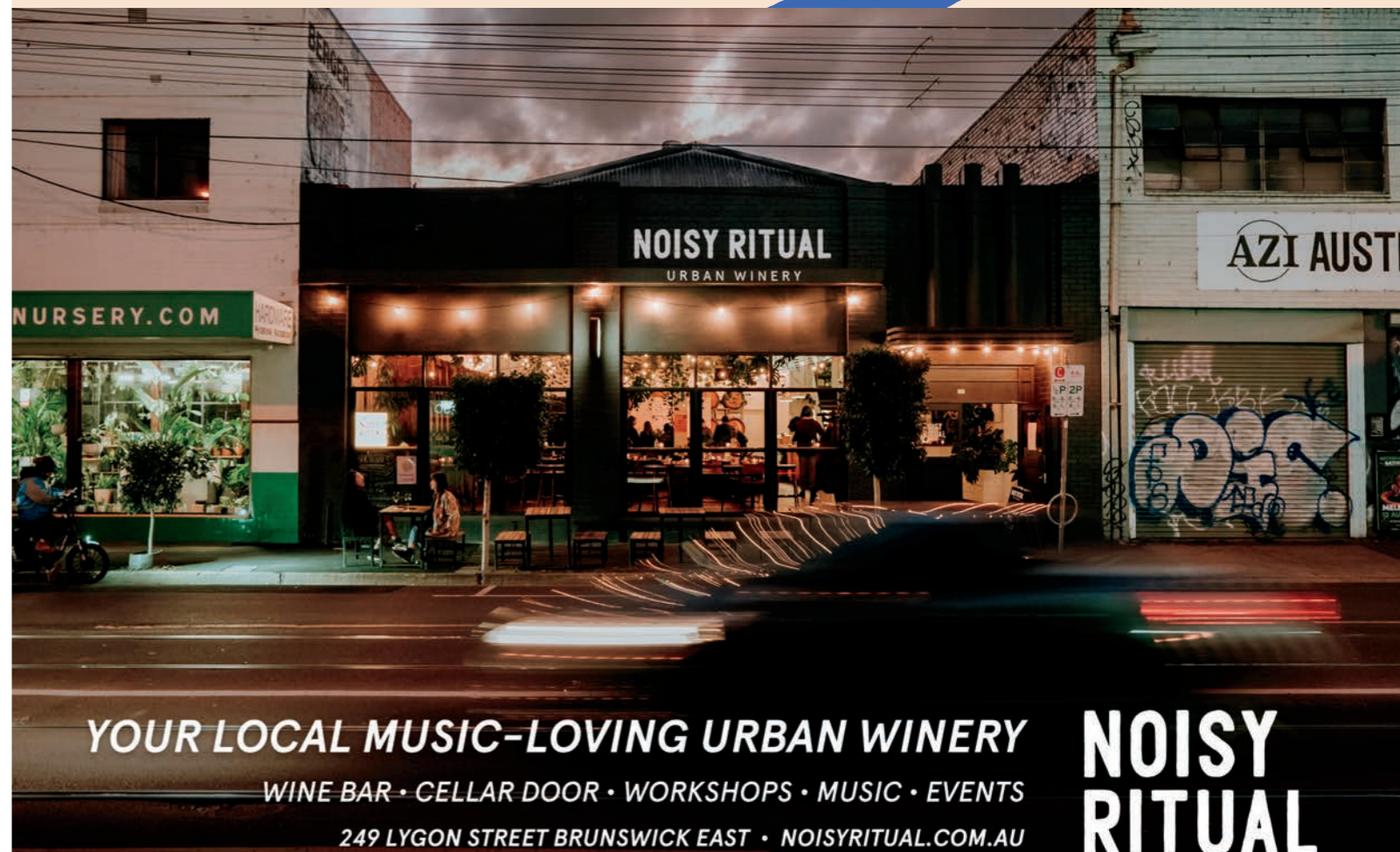
When Pigs Fly



Collingwood Children's Farm
 NYE 2023

Adriana * Andras & Oscar * Asha Franco
 Canisha * Colleen 'Cosmo' Murphy^{US}
 Immy Owusu * Leah Senior * Surprise Chef
 Trojan Sound System^{UK} feat. Stick Mareebo^{AU}
 Chee Shimizu^{JP} * Dawn Again & Nick Saw
 Disco Mediterranea * Music is the Massage

Tropicana Melodia



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NOISY RITUAL

SONGS FROM THE EDGE OF THE WORLD

Goth is having a moment!

Author: Kristen Solury
Photos: Mick Mercer

Though its popularity has gone in waves over the last 40 odd years, there's no denying that goth music is riding a crest right now. This isn't a surprise to those who have dabbled in the scene for a long time, like me who has since I first saw Siouxsie and the Banshees on MTV in 1988. Darker music, fashion and associated imagery tends to surface when the world is going through a dark time. People seem to naturally gravitate towards the exploration of the darker side of life when things are rough, which easily explains why so many are delving into what we call the goth subculture today.

Goth is a controversial term, conjuring up the stereotypical images of depressed, demonic freaks and troublemakers, but that couldn't be further from the truth. In fact, most people in the scene seem to be quite happy (or at least content), which I attribute to the freedom that comes from allowing oneself to be who they naturally are - free from society's demands on what they should be. This is what the goth scene ultimately allows people.

Many people misunderstand what the term "goth" represents, and within the scene itself there is a constant debate about what it means to be goth. Some even like to joke that the true original goths are the 5th century Visigoths that ransacked Europe, but the subculture we know today has its roots in the late 1970s UK punk scene. Most of the bands we associate with early goth - The Banshees, The Cure, Bauhaus, Joy Division, et al. - started off as punk bands, but their sound veered off that course a bit, finding a darker edge, usually with discordant arrangements, heavy bass and odd chords, becoming what was then known as post punk. Just like punk, these bands found their

sound by eschewing all the traditional rules of what music was apparently supposed to be.

Later, synth-based bands emerged in the new wave scene, often adopting an aesthetic of Victorian style clothing combined with the colourful chaos of '80s fashion, while other bands who were keeping more with the punk feeling were dubbed deathrock. These bands adopted a now widely copied aesthetic of teased up hair and fetish gear.

Together with post punk, all of these seemingly disparate subgenres came together in the clubs, such as the notorious Batcave in London, which were safe havens for all of society's misfits, weirdos and those who felt there was nowhere else they belonged. Expressionism, experimentation and non-judgementalism were the credos - you were free to be whoever you really were outside of the expected societal norms.

Although the term goth was used as early as the 1960s to describe bands such as The Doors, the word wasn't generally associated with the current scene until about the 1990s. Many bands in the scene reject the label but many embrace it, honing in on the now well-known aesthetics and bringing a theatrical element to stage performances and album art. Over the years a wide array of subgenres have been created and fall under the goth umbrella.

At any given goth night you'll likely hear EBM/industrial such as NitzerEbb, Front 242 and HOCICO; dark electronic like Boy Harsher, Light Asylum or Kontravoid; modern darkwave like She Past Away, Lebanon Hanover and Drab Majesty; what is now called "trad goth" from the '80s and '90s like Sisters of Mercy, London After Midnight, Rosetta Stone, Fields of the Nephilim, etc; new wave/synthpop acts like Depeche Mode, New Order and Gary Numan, and goth-adjacent '80s rock/pop like Echo &

The Bunnyman, Ultravox, Visage and the Psychedelic Furs, to name just a few.

But what most in this scene can agree on is an attraction and deep connection to dark themes - those usually treated with disdain, fear or derision by mainstream society.

The songs tend to explore themes arising from the highly political nature of the punk scene, touching on subjects such as war, inequality, racism, gender norms, capitalism and political ideologies. You won't find much in the way of traditional love songs in goth, though you will often find themes of mysticism, paganism, witchcraft or vampirism. Artists will also openly explore painful subjects such as abuse, addiction or betrayal. Much of the music is also drawn from the exploration of film, art, religion and books. Of course, the theme of death and the afterlife is also often explored.

More in line with Eastern beliefs, the goth scene attracts those who don't see death as something to fear, but as a natural progression in life to be revered and respected. This lack of fear over life's darker side allows a freedom otherwise difficult to grasp. When one can see the beauty in the so called weird - people and things that we're raised to believe we should reject - then we can feel true love. Not greeting card romantic love, but the love that comes from caring about things that most people ignore. So it stands to reason that with the world in such a tumultuous state over the last few years, people would be drawn to the idea of looking for somewhere to fit in that makes sense.

It's this renewed interest that has led to a complete explosion of bands that fit this genre. There are so many, from all around the world, that it's hard to keep up! The newer acts are drawing elements from the past (like drum machines, synths and post punk style bass) to create a fresh new take on the classic sounds. The genre is evolving and growing at a breakneck pace as more and more people drop their fear and realise that there is much to explore in the underground.

Goth hosts a glorious, worldwide community of freaks and weirdos who celebrate the beauty of the dark, and I'm happy to help bring a soundtrack to it every week. ■

Kristen Solury hosts *Bleeding Black Hearts Revue* every Wednesday at 10pm on PBS.

"Expressionism, experimentation and non-judgementalism were the credos - you were free to be whoever you really were outside of the expected societal norms."



Nick Cave & Nik Fiend (Alien Sex Fiend) at The Batcave



Siouxsie and the Banshees
Main image: Jonny Slut

STUDIO 5 LIVE'S TRIUMPHANT RETURN

On your radio and on your screen

Author: Mackenzie Curtis

Yes, that's absolutely correct, the beloved Studio 5 Live sessions have returned in the new PBS space and trust us...we have been just as excited as you are!

Since the very beginning, Studio 5 Live sessions have welcomed a diverse array of artists from established local and touring legends to promising up-and-comers. This inclusive approach remains, ensuring the sessions are dynamic and reflect the vibrant tapestry of the music scene, except now, we're capturing the pure genius of your favourite musos in our groovy new space on video!

The sessions continue to consist of a 20 - 25 minute set and an interview with one of our amazing announcers. We share moments from each session on YouTube and Instagram, allowing music lovers from anywhere to engage visually with each session. Maybe they stumble upon it organically, or they're an avid listener who wants more - no matter what it is, our YouTube page is home to tracks from each session, ready to be discovered and enjoyed. The video content that comes out of Studio 5 compliments our radio roots, and provides a great way to reach audiences and continue amplifying and supporting our thriving local music scene.

Over the last two months I've been helping capture and edit the visual aspect of each session and it has been an absolute joy. Each session, PBS staffer Kurt Eckardt and I collaborate on how exactly we can honour the electric atmosphere each musician so aptly creates: "Is it the lighting?" "What if I move that camera over there?" "Does that angle look good to you?" We've settled into a great rhythm of problem solving to the high heavens, inspired to create something that compliments every aspect of the session. Whilst we are still experimenting with the space and establishing the Studio 5 vibe, the video content we create allows for an additional layer of experience to be provided to listeners locally and globally.

So far, the Studio 5 Live highlights have been countless. Shoutout to Maple Glider



Guitar Wolf. Photo by Greg Tippett



Floodlights. Photo by Sara Guerra



RVG with Brooke Kymberley. Photo by Kurt Eckardt



Maple Glider with Milo Eastwood. Photo by Mackenzie Curtis



The Silversound with Crispi. Photo by Kurt Eckardt



Snooper with Jordan Oakley. Photo by Kalindy Williams



Elle Young with Kuzco. Photo by Mackenzie Curtis



Penny Ikingier's Marbles with Michael Mulholland. Photo by Kurt Eckardt

"We've settled into a great rhythm of problem solving to the high heavens, inspired to create something that compliments every aspect of the session."



Women of Soul with Vince Peach. Photo by Sara Guerra



Reuben Bloxham signing the wall for RVG with Romy Vager watching on. Photo by Kurt Eckardt



PBS's production team - Alicia Saye, Paul Maybury & Yuri Pavlinov. Photo by Greg Tippett



Jason and Andrew (Sleaford Mods) signing records for Phil MacDougall. Photo by Kurt Eckardt

who had us cackling with laughter moments before moving us all to tears. She's a woman of many talents, so honestly... what did we expect?! From being lulled into a soulful dream state by Izy to going on a weird and wacky adventure with Dr. Sure's Unusual Practice, every session is vibrant, exciting and a whole lot of fun.

So, buckle up music lovers, Studio 5 Live sessions are officially back and we are only just getting started. Stay tuned as we continue to celebrate the best of the best and provide a feast for the ears AND eyes! ■



Dr Sure's Unusual Practice. Photo by Kurt Eckardt

You can find links to the audio and video of PBS' Studio 5 Live sessions at pbsfm.org.au. Studio 5 Live is made possible by Mountain Goat Beer. PBS thanks the Helen Macpherson Smith Trust for funding assistance to build and fit out Studio 5.

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 GNOSS (SCO) ■ GOOD HABITS (ENG) ■ GRAHAM NASH (USA)
 JOHN CRAIGIE (USA) ■ JUDY COLLINS (USA) ■ KATE MILLER-HEIDKE
 THE LITTLE STEVIES ■ LORRAINE NASH (IRE) ■ LUKA BLOOM (IRE)
 THE MERINDAS ■ NIGEL WEARNE ■ ONDARA (USA)
 QUEENIE ■ QUOTE THE RAVEN (CAN) ■ RALPH McTELL (ENG)
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ROCK 'N' ROLL PEOPLE IN A DISCO WORLD

Sparks on their long-awaited return to Oz

As interviewed by Crispi. Transcribed by Isobel Buckley
Photos by Munachi Osegbu

US rock and pop icons, Sparks – AKA brothers Russell and Ron Mael – visited Australia in 2023 for a national tour, landing in Melbourne in October. They caught up with *Radio City's* Crispi.

Crispi: *This is going to be your first tour of Australia for a long time, why has there been such a long gap?*

Sparks: We got good fortune in the past few years where there's now a new perception of what Sparks is, and a lot of that is due to the two films that we've recently done. One was the documentary about Sparks called *The Sparks Brothers* by Edgar Wright, and also the musical we wrote the story and music for called *Annette*. As a result of those two projects, it helped bring a new audience to Sparks.

The audience has changed and has become bigger as a result of that. People have then gone and invested time into the new and older albums to see what Sparks is about. So as a result of that there's a lot of new interest in the band and interest for us to come back to Australia, coming back on a whole different level than we had done the first and only time we've been to Australia which was about 22 years ago.

C: *Your new album, **The Girl Is Crying In Her Latte** is quite electronic at times, and seems to me a little bit different to your last album **A Steady Drip Drip Drip** - was*

there sort of a conscious thought to maybe go a little bit more electronic on this album?

S: I think just trying to always do something different to the last album, that's not rehashing what's been done in the past. When you have a long career and a lot of albums like we've had, it becomes a challenge to figure out a fresh way of presenting yourself each time. And to do something that you think that if someone's just now becoming aware of the band, that the current album be something that stands on its own.

Really the only album I can think of that we were going about it with an overall view of what the direction would be, would be *Little Bethoven* - we knew in advance what direction we wanted to take it on. But the general answer is just based on what the individual songs are and hoping that it all molds together as one piece.

C: *The title track of your album **The Girl Is Crying In Her Latte** was released as a single with a film clip featuring **Cate Blanchett**, who also appeared at **Glastonbury** doing the same dance as she does in the film clip. How did that collaboration come about?*

S: Cate introduced herself and said she was a fan of Sparks. It was incredible what she did. Very deadpan, and playing a character. But we had no discussions about any of



"When you have a long career and a lot of albums like we've had, it becomes a challenge to figure out a fresh way of presenting yourself each time."

that. It was all her, who both came up with the dance, and how she would act. It was so perfect for the mood of everything and also worked within the two of us as well. It couldn't have gone any better. It came together very fast, she's a very busy woman.

C: *The Sparks Brothers was a documentary in 2021 directed by Edgar Wright which covers your whole career. What did the two of you think when you were approached about someone wanting to make a documentary about you?*

S: We knew we'd have to be on the same wavelength as the director. We love his art and based on Edgar's films there seems to be some relation between what he's doing and what Sparks are doing and he's such a dedicated fan of the band. And the fact he also wanted to capture Sparks' entire career – not just one era – was really special.

C: *One of my favourite parts which you kind of hint on there, of the documentary, was that every album was mentioned which doesn't really happen in many documentaries about bands that have been around as long as you. I must admit there were a couple of albums I didn't know, like **Introducing and Interior Design**. That was a great addition to the film.*

S: We were really pleased with that as well. Because there are albums, like those two that you mentioned in particular, that get overlooked and for Edgar to present everything on one level and equally valid, that really meant a lot to us. It has been an aid to us in the live setting as well because we're able to present songs from more obscure albums within the set, things we haven't played in decades, and songs that maybe people aren't aware of.

C: *Well I guess you've had such an eclectic career as well, it would be a shame for some of those albums to miss out. It would maybe not highlight the eclecticism of your career as much.*

You moved to the UK early in your career and it comes up in the documentary a lot that there were a lot of people in the UK who thought you were a British band. What did you think at the time about that? Did you think that you had more of a sensibility to UK music at the time?

S: Well we did because even when we were in LA performing at the Whisky a Go Go for a few people, our whole sensibility was based on trying and maybe failing to succeed but trying to be big, like British bands like The Who, and so we always felt, even though the music is obviously the essential thing, that the physical side of a band to us was something that was really important. We felt that

we'd fit in more with the British bands if we moved there more than we did with any of the LA bands.

C: *You're coming out to Australia for the first time in 22 years - are you excited about coming out here for the first time in such a long time?*

S: Australia has been one part of the world that we unfortunately neglected through the years and we had a good experience when we came. We're coming back under better circumstances this time so maybe it's worked out for the best in the long run. It's an actual proper tour with four cities. We're excited to play great venues like the Sydney Opera House and The Palais, it makes it that much better.

C: *It's also great you're touring a strong album as well.*

S: Thank you. We are really proud of the new album! We're really eager to play it. Australian shows will be the end of the tour, so we're going to give it our all. We've played 40 shows so after Australia we're moving on. ■

Crispi hosts *Radio City* every Thursday at 1pm on PBS. Sparks' latest album, *The Girl Is Crying In Her Latte*, is out now on Island Records.



Conservative Rap Coalition



Alex Watts. Photo by Will Hamilton-Coates



Claps. Photo by Duncographic

PERFORMER DRIVE WINNERS 2023

In February each year, PBS runs our annual Performer Drive. It's the time of year where we ask our music community to put their money where their mouth is and chip in to help the station pay the bills. In 2023, there were three massive prize packs up for grabs, including record pressing, CD duplication, merch printing, vouchers and more.

PBS caught up with this year's winners to ask a couple of questions about their experience.

1st Prize Winner: CONSERVATIVE RAP COALITION

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

The Conservative Rap Coalition (CRC) was founded in 2009 (via the world's greatest rap blog - unkut.com) to encourage aging rap fans to stop dressing like a Slim Shady-era Eminem. But beyond sartorial recommendations, discouraging CRC members from consuming hot food on trains and insisting that all good rap music should be anti-social and non-progressive whenever possible.

I had a crazy, far-out dream: cramming as many bootleg remixes - sorry, I mean 'modern reimaginings' - as humanly possible onto one CD. Having wasted the better parts of my youth trawling through crusty old records, while irritating second-hand shop owners and occupying their listening stations with a military precision befitting The Desert Fox with the 5th Panzer Division in tow, I found myself lousy with pristine, four-bar loops.

Much like peaches and cream and a coach and a team, these magnificent musical moments required a dancing partner - cue my carefully-curated collection of classic lyrical miracles hailing from the east coast of the U.S. of effin' A to produce the perfect solution to the question that nobody has

ever asked. The soon to be released *Loops and Rapps* album caused the artist formerly known as Little Orphan Annie to exclaim "Leapin' Lizards!" to anybody within ear shot.

Why did you become a PBS Performer Member?

I have subscribed as a Performer Member to Richie1250's *Stone Love* program for the past three years in appreciation of his ability to navigate a selection of yacht rock classics or a loud drum rap set with equal aplomb. He also made for a convincing argument that Vanilla Ice's film *Cool As Ice* is actually a secret arthouse masterpiece during a live screening.

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

This wonderful opportunity brings me one step closer to convincing beer enjoyers that stout is actually a delightful summer beverage that doesn't deserve to be shunned to the ghetto of winter warmers.

Find Conservative Rap Coalition online at: unkut.com
[instagram.com/unkutdotcom](https://www.instagram.com/unkutdotcom)
twitter.com/unkut

2nd Prize Winner: ALEX WATTS

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

I sing and write songs in a pop format, my most recent album, *after this i'm going normal*, was released last year and I also work as a producer and DJ, mostly for soul/funk/house music, and manage the artist POOKIE.

Why did you become a PBS Performer Member?

I'm a huge fan of community radio and PBS specifically, especially *Passing Notes*, *The Breakdown*, *Come Together* and *Headhunters*. Community radio is the lifeblood of culture within this most musical of cities.

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

It was a very unexpected but welcome surprise! The prizes were nice, being able to upgrade my turntable to the super funky Audio-Technica unit was especially welcome and I am about to get some tote bags printed for POOKIE's upcoming summer shows.

Find Alex Watts online at: alexwatts.com.au
linktr.ee/biggaalexwatts
[@biggaalexwatts](https://twitter.com/biggaalexwatts)

3rd Prize Winners: CLAPS

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

Claps began as a creative offshoot from our other project, The Rookies, a band that plays jazz every Wednesday night on Brunswick Street. We wanted to explore a darker, electronic, and more psychedelic side of our tastes, bringing in some dance floor and rock influences, while still capturing the improvisatory spirit of jazz. It's been a rewarding challenge trying to marry these musical worlds and stay true to ourselves, and the results have surprised even us - as art often does!

Why did you become a PBS Performer Member?

PBS is such an incredible bastion of support for local music, a genuine pillar of the artistic community, and we have to support the support! We owe a lot of our reach and listenership to the generous spirit and selflessness of the PBS team and we know that this kind of help is only made possible by listener and artist reciprocity. Community only works when we all pull together, but everyone wins when you do!

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

"Community only works when we all pull together, but everyone wins when you do!"

We just launched our debut EP and used the prizes to give our new music a boost with some ads and a new photo shoot. This has been such a help for a little independent band on a shoestring budget. We make art to catalyse new sonic-emotional-embodied experiences for human beings, so finding some ears to put it in closes the loop on creation. Once again PBS has helped connect the art with ears.

Find Claps online at: [instagram.com/clapsband](https://www.instagram.com/clapsband)
[facebook.com/clapsband](https://www.facebook.com/clapsband)
claps.bandcamp.com ■

PBS sends a massive thank you to all of our Performer Members, and to all of our prize donors for 2023's PBS Performer Drive!

Keep an eye on our website for the announcement of 2024's campaign and info on how you can be in the draw to win one of these wonderful prize packs yourself!

Soundtracking Your Summer Roadtrip

When the horizon is calling, the PBS announcers have got your summer roadtrip playlist sorted

Whether you're planning on hitting the open road, sitting round at the airport or holed up at home, these summer roadtrip playlist will give you what you need this holiday season.



Mitch from *Through the Collapse*



Ella Stoeckli

Global Village

5pm - 7pm Sundays with Roger Holdsworth

Ilham Al Madfai - 'Chobie (Parts 1&2)'

Júlia Kozaková - 'Našadom Savoro'

Ngulmiya - 'Gabalandhurra'

Στάθης Κουκουλάρης & Μάρθα Μαυροειδή / Stathis Koukoularis & Martha Mavroidi - 'Όλα τα μέρη σκοτεινά/ Όλα τα méri skoteiná / Darkness everywhere'

Whirling Furphies - 'Open It Up'

My first inclination is to pop out the earbuds, rip away the headphones, discard the safety of what is often heard, and listen to the road, the world: the sounds of the souk, the gamelan in the temple, the music from the little shop in the square behind the cathedral, the singing on the bus, the chanting in the alleys, the call to prayer: The music that opens our ears to the unexpected, the different, the surprising.

But I also recognise there can be value in the familiar when homesick far from home: Frank Jones and the Whirling Furphies riding down the Great Ocean Road; the voices of Gurrumul or Ngulmiya, as old as the land of which they sing, as modern as tomorrow, and also evoking links with Makassan traders; Júlia Kozaková remembering the songs of Slovakian Roma; the voice of the venerable Ilham Al Madfai and his percussion-driven ensemble celebrating the Iraqi harvest with a whirling dance in the Hard Rock Café in Beirut; the voice of Martha Mavroidi with her lauto and Stathis Koukoularis's violin in praise of Saint George.

Five selections? Too few! So many are essential beyond this, but these five open up doors to the world.



Roger Holdsworth. Photo by Bonofiglio Photography

Through the Collapse

Midnight - 2am Friday mornings with Mitch

Sadness - 'Cerrien'

It might seem strange to have a band called Sadness on a summer roadtrip list but this is pretty much as happy as black metal gets. It's loaded with warmer shoegaze tones, blissful keyboards and even some catchy clean vocals. It's metal to relax to.

Rosetta - 'Europa'

Enormously powerful post-metal that'll make the car speakers tremble. This is the one for (hard) drumming on the steering wheel, headbanging along, and screaming at the sky.

Ulver - 'Rolling Stone'

Once a black metal band, currently in an '80s dark electronic pop phase, this one's a bit of a slow burn with a real groove to it leading to a glorious psych freakout at the end. The nine minutes fly by and you'll be singing "Poor little sister, I hope you understand, the babe in the woods will be taken by a wolf" for the rest of the drive.

Sólstafir - 'Pale Rider'

This Icelandic band is a tough one to describe given they blur the lines between various metals (black-post-stoner-) and various rocks (psychedelic-post-hard-). 'Pale Rider' is them at their heaviest, full of memorable riffs and melodies to grab on to, and Aðalbjörn Tryggvason's unusual yelled vocals are perfect for those of us with zero musical ability to "sing" along to.

Be'lakor - 'Neither Shape Nor Shadow'

Nostalgia and road trips go hand in hand so while Melbourne's Be'lakor are basically a perfect melodeath band, the real power here is the amount of times I have experienced these songs live in my formative musical years, and the countless social memories that go along with it. Everyone has their equivalent.

Stardust

7pm - 8pm Wednesdays with Ella Stoeckli

Boy Meets Girl - 'Waiting For A Star To Fall'

Whenever I'm on a road trip, I just want to listen to music that makes me feel good. And there's nothing like a big slice of '80s cheese to get you through a long journey. I know every damn word to this song, and particularly love when the sax solo comes in at the 3 minute mark. Ooooft!!

Brylho - 'Se Você for A Salvador'

A sprinkling of Brazilian funk is a must and this one from Brylho has such a groove to it. The horns!

Slowdive - 'Star Roving'

There's something magical about listening to shoegaze when I'm driving, and 'Star Roving' has such an energy behind it - it's a true masterpiece. There's no way this song wouldn't get played on a road trip for me.

Sonya Spence - 'Let Love Flow On'

Adore this one by Sonya Spence. One of the most smooth and buttery songs in my collection, it just emanates summer to me.

The Starseeds - 'Parallel Life'

Once the sun has gone down, this is the perfect melodic and melty song to be hypnotised by. I have fond memories of listening to this whilst driving through the windy roads of The Otways, knowing the destination was close. ■

Wherever you are in the world, and whatever time of day it happens to be, PBS is here for you! On 106.7FM, PBS Digital, streaming and on-demand via pbsfm.org.au or the PBS app for iOS and Android. Got a smart speaker? Just ask it to "Play PBS radio".

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For more info, head to pbsfm.org.au/discounters

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