# Musicology

The Artistry Of Sonic Pyschology

MAY / JUNE 2024



## GGLUM

NOT IN MY NAME

## ELLIS

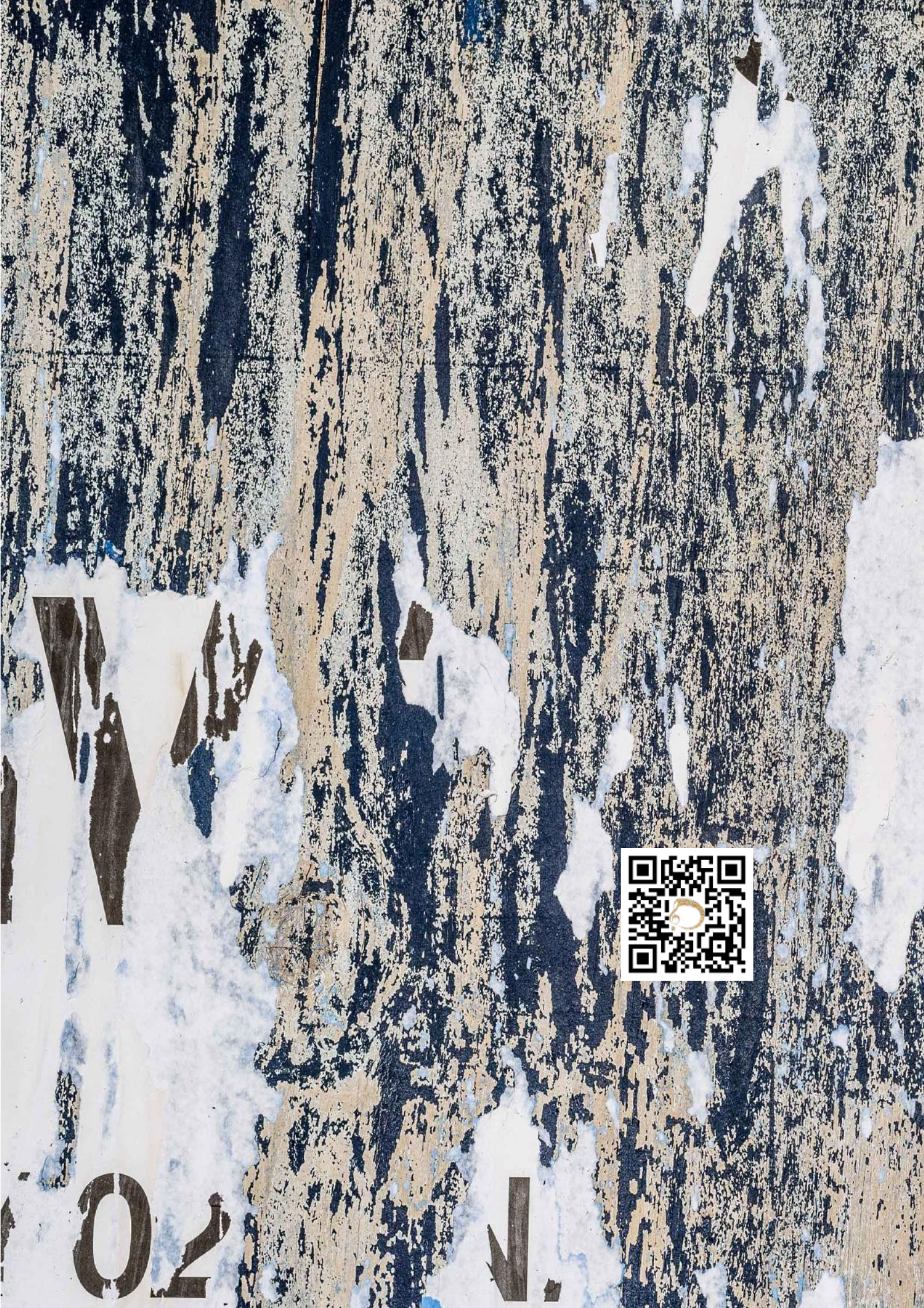
FROM THE PRAIRIES TO PERFECTION

THE SALT OF THE EARTH

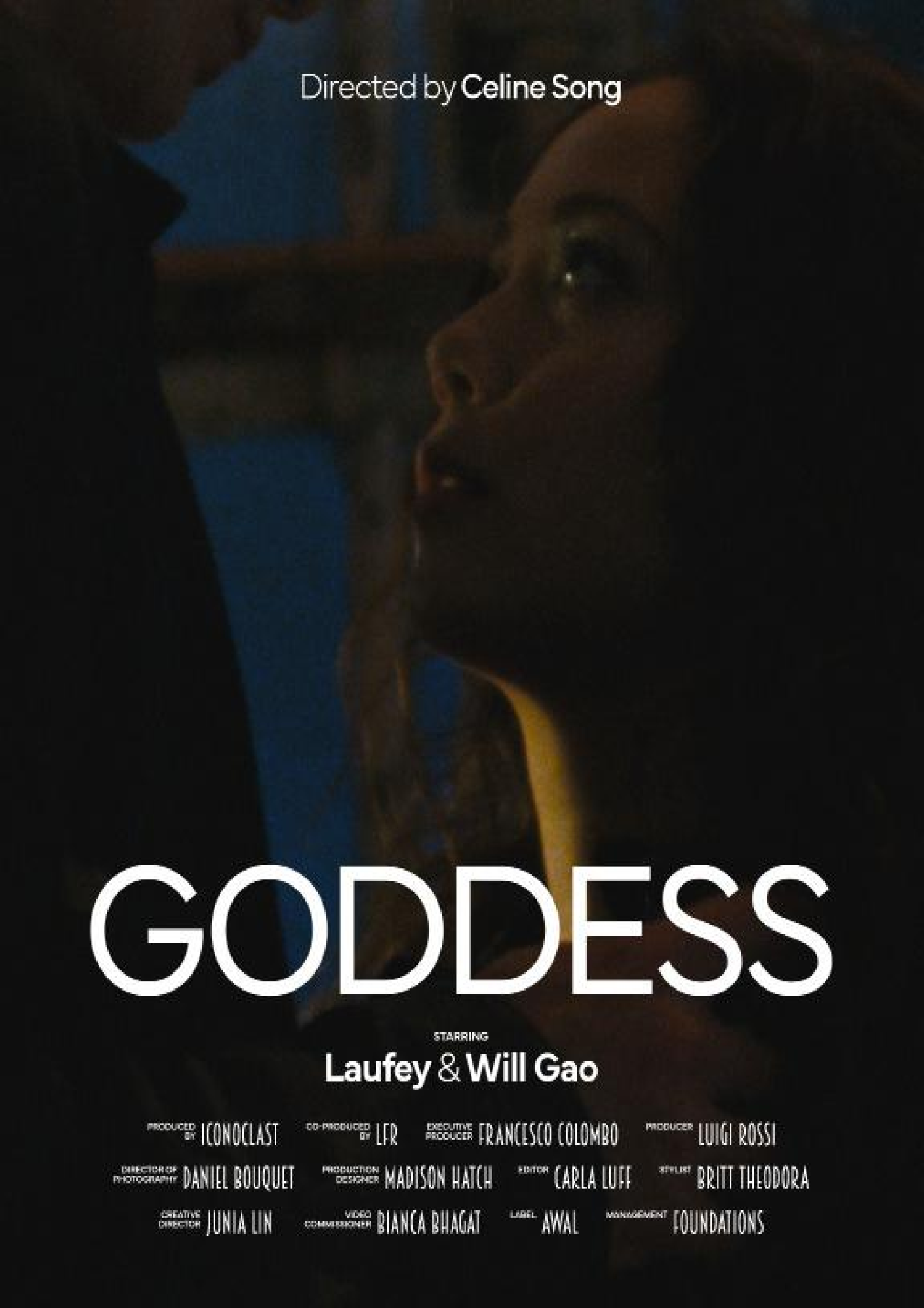
## BABEHOVEN

BEANS - GOVERNORS BALL - JESS WILLIAMSON - KNOTFEST - MORCHEEBA - SCHANDE - THE KOOKS

Musicology






Directed by Celine Song
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# MUSICOLOGY

MAY / JUNE 2024


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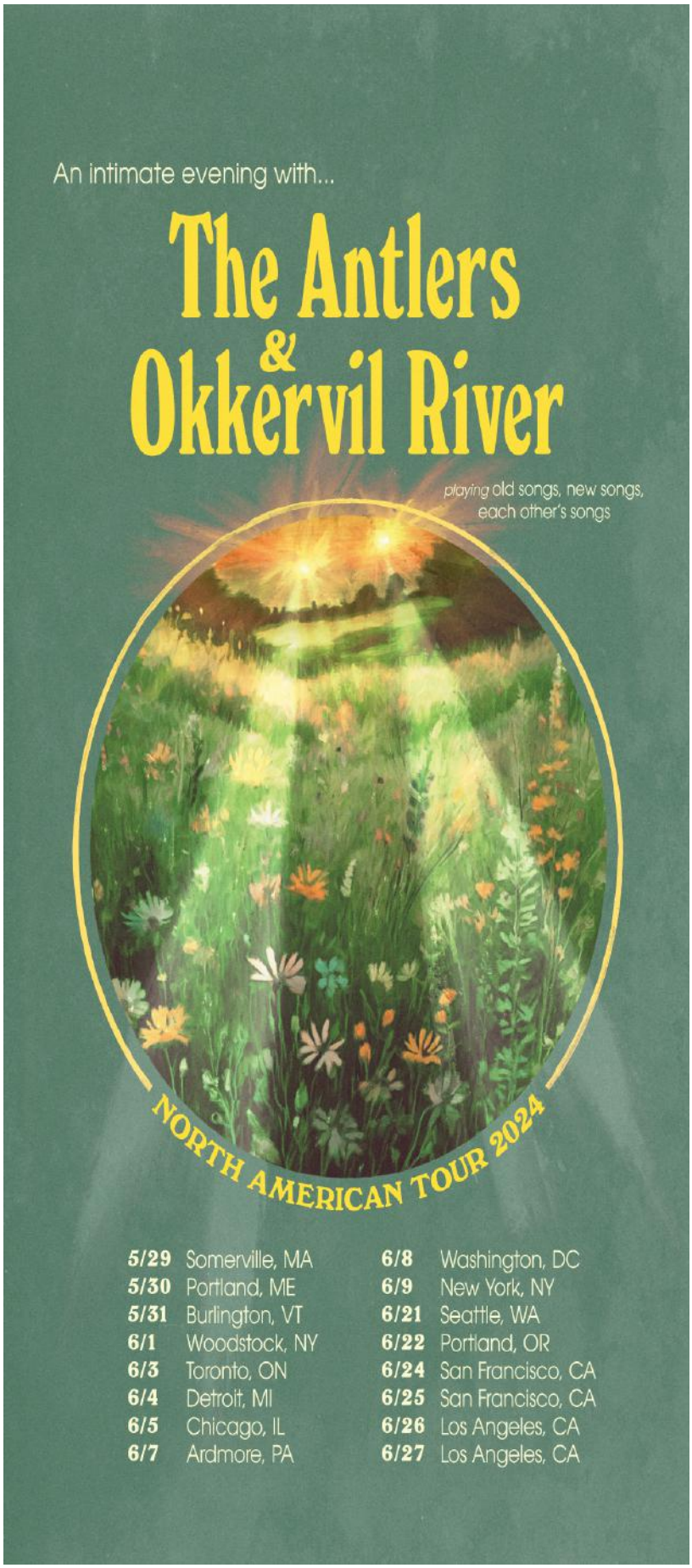
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# FROM THE EDITOR



As we near the midpoint of the year it is time we take stock of the hits and misses, winners and losers so far and to see if it is any gauge for the remainder of the year. A prime example is that of our regular showcase, Around The World In Eighty Festivals, and as we preview the next instalment of the long-running Governors Ball in New York, the three-day event is set for another amazing year with high attendance and a diverse lineup. On the other hand, and on the other side of the world for that matter, the equally long-standing and multi-day festival in Australia, Splendour In the Grass recently announced its shock withdrawal despite its impressive lineup and electric range of artists from across the generations. Its departure from the events calendar is not an isolated affair as its precursor festival, Goovin The Moo similarly announced its absence this year after poor ticket sales.

An area that knows no bounds right now is that of album releases and the staggering number of superb records that are coming out this year from around the globe. We highlight some exceptional albums that are out now in Catch and Release as we review works by St Vincent, Bnny, and The Jesus and Mary Chain and Wine Lips.
Talking music, we have the delight of speaking with emerging English artist Ella Smoker who goes by the moniker of Gglum as she discusses her debut record and how one event leads to another. Also joining us is Maya Bon, one half of the duo Babehoven, who from their Hudson Valley residence, produced arguably one of the finest albums to have come out this year so far. From a little further north in Ontario, we chat with Ellis about her record No Place That Feels Like and how her childhood in the prairies shaped her life and signature sound.

Also throughout the pages of this issue, we have deep insights from Schande and the work she is producing alongside the innovative project by Sonic Youth frontman Thurston Moore. As well as the instrumentation and recording processes used throughout the new album by Dr Sure's Unusual Practice in our Making Tracks segment. All this plus loads more so time to start turning those pages.

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# NEWPORT JAZZ




ANDRÉ 3000 • NILE RODGERS & CHIC • KAMASI WASHINGTON • ELVIS COSTELLO
LAUFEY • ROBERT GLASPER • BRITTANY HOWARD • CORY WONG
DINNER PARTY FEAT. TERRACE MARTIN, ROBERT GLASPER, KAMASI WASHINGTON • THIEVERY CORPORATION
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TERRACE MARTIN & CALVIN KEYS • CIMAFUNK • GHOST-NOTE • SHABAKA
CHRISTIAN MCBRIDE'S JAM JAWN (SPECIAL GUESTS TBA) • MESHELL NDEGEOCELLO
ARTEMIS • CHIEF ADJUAH • AJA MONET • SUN RA ARKESTRA • JULIUS RODRIGUEZ
MAKAYA MCCRAVEN + JEFF PARKER • STANLEY CLARKE N•4EVER • LIANNE LA HAVAS
BILL FRISELL FOUR FEATURING JOHNATHAN BLAKE, GERALD CLAYTON, & GREGORY TARDY
ACID JAZZ IS DEAD W/ DJS ADRIAN YOUNGE, ALI SHAHEED MUHAMMAD (A TRIBE CALLED QUEST), & SPECIAL GUESTS
ALEX ISLEY • ANAT COHEN QUARTETINHO • KENNY BARRON TRIO • JALEEL SHAW
LEGACY OF WAYNE SHORTER DANILO PÉREZ, JOHN PATITUCCI, TERRI LYNE CARRINGTON, & RAVI COLTRANE
KASSA OVERALL • THEO CROKER • ANEESA STRINGS • JOHNATHAN BLAKE PENTAD
CISCO SWANK • THE MESSTHETICS & JAMES BRANDON LEWIS • AMARO FREITAS
NICOLE ZURAITIS • RILEY MULHERKAR • SUNDAY JAZZ • AND MORE TO BE ANNOUNCED!

CELEBRATE OUR 70TH ANNIVERSARY • VISIT NEWPORTJAZZ.ORG FOR DETAILS

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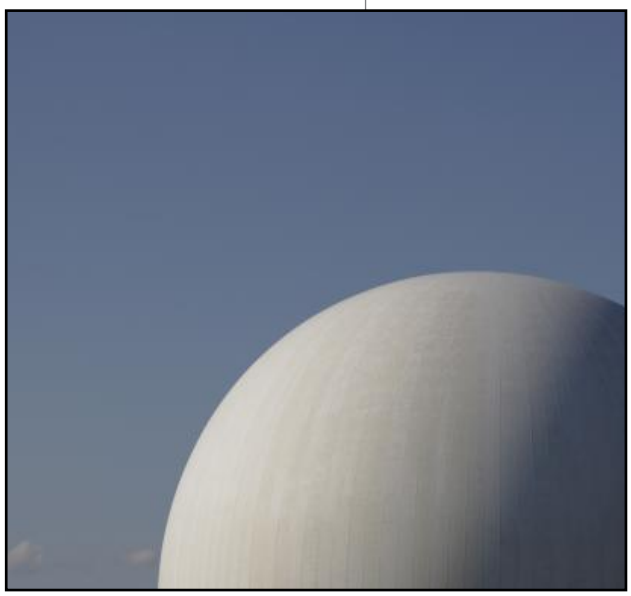
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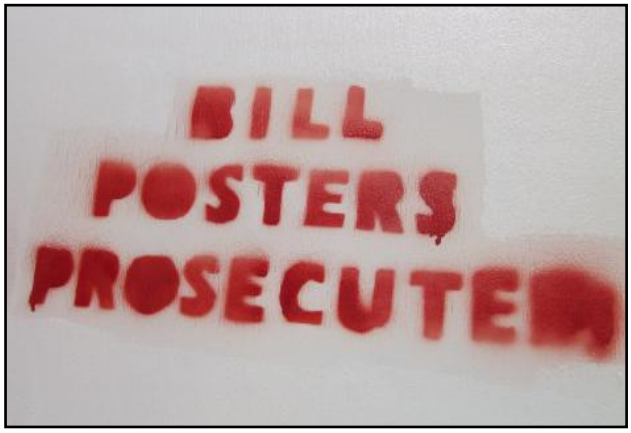
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Searching for early signs of greatness, we detect some new and emerging acts.

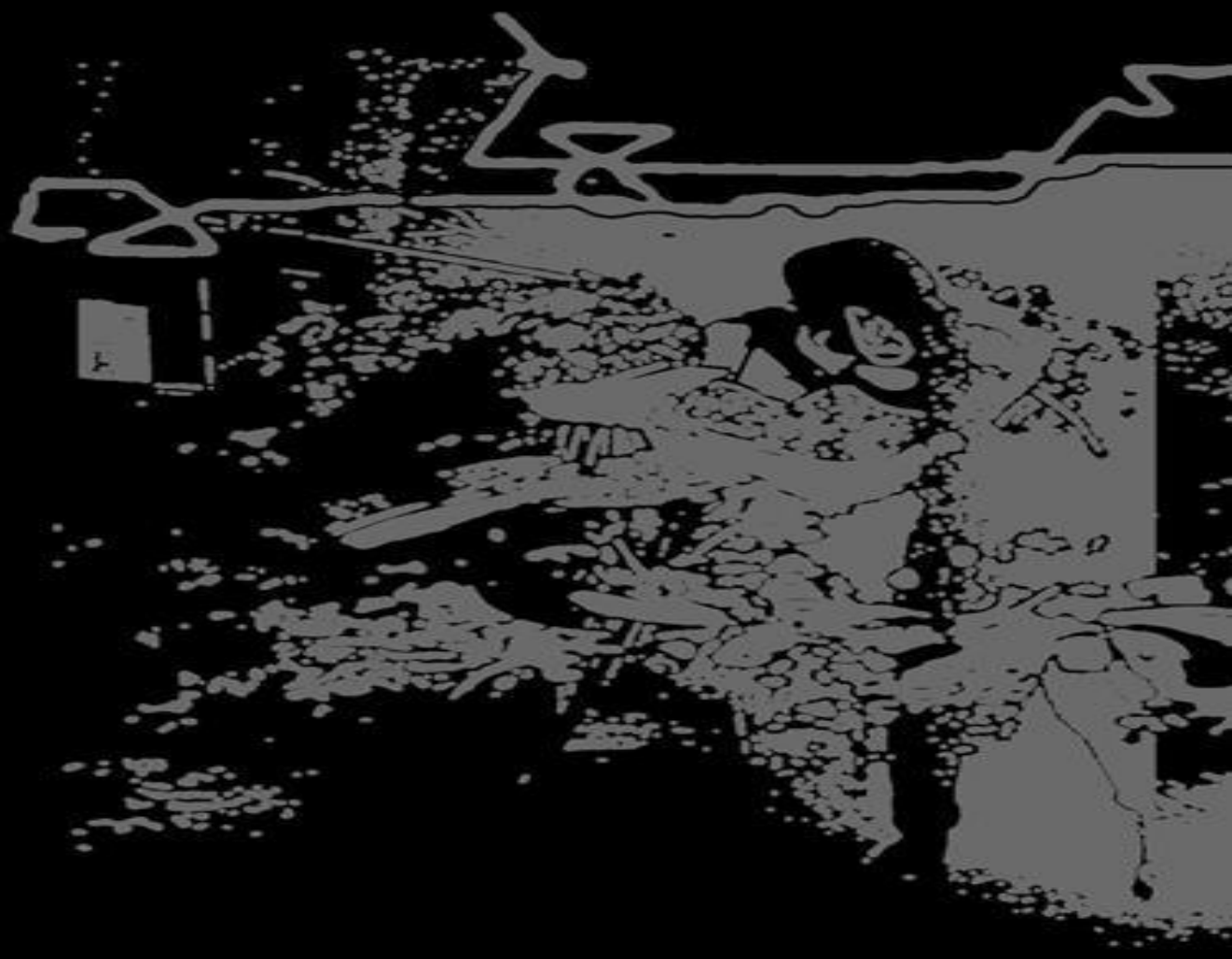


130. On Tour

Musicology's gig guide from all the best upcoming tours across Europe, North America and the Asia Pacific.



# TOPOGR



## interior spring tour eu/uk

| | | | | |
|---|---|---|---|---|
| 03 /05 | SEREGNO | IT | TAMBOURINE | 15 |
| 04 /05 | LYON | FR | SONIC LYON | 16 |
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# RAPHIES



## spring 2024

| | | | |
|---|---|---|---|
| 5 /05 | LIVERPOOL | UK | KAZIMIER STOCKROOM |
| 6 /05 | MILTON KEYNES | UK | THE CRAUFURD ARMS |
| 7 /05 | EXETER | UK | THE CAVERN |
| 8 /05 | CHELMSFORD | UK | HOT BOX LIVE |
| 0 /05 | LEIPZIG | DE | WAVE GOTHIC TREFFEN |
| 1 /05 | TBA | TBA | TBA |
| 2 /05 | WARSAW | PL | CHMURY |
| 3 /05 | KRAKOW | PL | KLUB RE |
| 4 /05 | BUDAPEST | HU | SZIMPLA KERT |
| 5 /05 | TBA | TBA | TBA |
| 6 /05 | VERONA | IT | FINE DI MONDO |

ANNIBALE

DARK ENTRIES


ELLIS
NO PLACE THAT FEELS LIKE



AFTER A TUMULTUOUS BEGINNING, CANADIAN ARTIST LINNEA SIGGELKOW HAS OVERCOME MANY ADVERSITIES TO ARRIVE AT A PLACE THAT FEELS LIKE HOME. HAVING GROWN UP IN THE PRAIRIES AND SURROUNDED BY THE CHURCH, MOVING TO ONTARIO AS A TEENAGER BROUGHT WITH IT MORE THAN JUST A GEOGRAPHICAL CHANGE. QUESTIONING HER FAITH AND CHANNELLING HER THOUGHTS AND EXPERIENCES THROUGH THE CATHARTIC FILTER OF SONG WRITING, HER EP RECEIVED HIGH PRAISE FROM HIGH PLACES. THINGS LOOKED SET TO SKYROCKET FOR THE BURGEONING MUSICIAN UNTIL THE WALLS CLOSED IN. NOW IN A POST LOCK DOWN WORLD, SIGGELKOW HAS EMERGED TRIUMPHANT AND WITH ADDED RESOLVE TO PUSH THROUGH ALL BARRIERS AS HER DEBUT ALBUM ATTESTS TO.

**Hi Linnea and thank you for taking the time out to speak with us at Musicology.**

Thanks for having me!

**You were making quite the ascent with your meteoric rise on the back of The Fuzz EP and Born Again LP before everything was abruptly curtailed due to the pandemic. Did this force you to take stock, consider what you already achieved, and reevaluate your approach toward the rest of your career post-Covid?**

Oh man, definitely. I think I was sort of in shock for a while. It felt like all of these doors that had opened it front of me suddenly slammed shut and it was very disorienting trying to figure out how to move forward again. I was really reevaluating everything - I even applied to go back to school! I didn't get in and I sort of took that as a sign to keep writing, and I'm glad that I did.

**What lessons from these two records have you carried forward into your latest long-player No Place That Feels Like?**

I have learned so much about myself along the way, but I think the biggest thing is how important it is for me to feel safe throughout the entire process. that's the way this project started - making The Fuzz with my friends was such a special, positive experience. This record was a return to that process. I am lucky to have so many creative friends that I trust wholeheartedly. I feel very cared for by every single person involved in this record, and I'm grateful!

**Is there an overarching theme throughout the new record or a varied assortment of ideas, concepts, and sentiments all coalescing across the eleven tracks?**

I didn't write this record with any particular theme in mind, but as the songs started coming together I noticed some very obvious ties between them. I wrote them over the last four years while I was feeling very unsettled and confused about what I'm supposed to be doing and where I'm supposed to be. I write songs to process my feelings and make sense of the world around me, and at the heart of this record is this real yearning to find some sense of belonging - to feel at home, inside myself, with others, somewhere.

**In what ways has your native Ontario informed your music and shaped your given style?**

I actually spent most of my childhood in the Canadian prairies and moved to Ontario as a teenager, but in Ontario, I've been lucky to be in such close proximity to so many other talented artists who have inspired me in so many different ways. Charlie Spencer, who co-produced this record with me, is in the band Dizzy - one of my very favourite bands from Ontario! There are also a lot of geographical references throughout this record - I moved a lot growing up and I feel like there are pieces of all of those places in these songs.

**You have openly acknowledged the struggle with your religious upbringing and subsequent outlook on life. It most certainly is something many artists grapple with and can be both a source of confusion and inspiration. For you, how have you reconciled the two notions of your life, your perception of the world and that of instilled views and the rigidity of faith?**

I really love this question - it's something I've spent a lot of time thinking about! I did really struggle for a few years after leaving the church. It was a sort of identity crisis, and I had to wade through some confusion and resentment and hurt, but I've come to such a place of peace about it all now. There are so many beautiful parts of all religions, and i have tried to rediscover and bring those parts with me, even as I've moved further away from the parts that I no longer accept. A lot of my love for music came from being surrounded by it at church - the feeling of a bunch of people in a room singing together is still such a sacred thing to me, and I am grateful to still experience that when I go to shows. I think it is part of the human experience to seek community and find belonging, and I think those things are inherently spiritual.

**A notable difference in your new work is that of the collaborative approach and having worked with several artists on multiple tracks across the album, did you feel like something was unlocked inside of you that previously would not have been a musical option for you?**
Definitely! I have had a tendency to be very guarded and insular in my writing process but I was also getting stuck in ruts while writing this record, so I decided to step out of my usual comfort zone and open some of these songs up for collaboration and I'm so glad I did! I still feel very protective of these songs, especially of the lyrics, but bringing in a fresh set of ears and a different perspective really brought new life into some of these songs. I'm learning a lot about which boundaries are important to me, and which ones I'd like to be brave enough to push. I'm so thankful for the artists who poured their care and creativity into these







WHEN EVERYTHING ELSE AROUND ME IS ALWAYS CHANGING, IT'S BEEN THE ONE THING I CAN ALWAYS TURN TO



songs.

**During this time, were there any words of wisdom spoken to you that really resonated with you and in turn altered the way you will forever approach your craft?**

My good friend Jeremy Greenspan (of Junior Boys) said to me, "Do me a favour and do something kind of weird on this record." I think I have a tendency to sort of play it safe, but I did constantly hear his voice in the back of my head as we were working on the songs, and it led to some of my favourite parts of the album. I hope to continue to push myself out of the box when it comes to writing music!

**Taking such deeply personal and intimate experiences that your songwriting encapsulates and projecting these to a global audience must be both daunting and liberating at the same time. Is this especially the case when performing live?**

For sure! I have always been a pretty emotionally open person, but there is something particularly vulnerable about performing live. I already suffer from pretty debilitating stage fright, and there are certain songs I'm even more nervous to perform. but also, like you said, there IS something very liberating about getting to experience those particular songs in that sort of setting. It comes back to what we were talking about earlier - this sacred thing of being in a room together. sometimes I feel like the songs haven't served their entire purpose until they've been performed live.

**Can you share with us one of the best shows you have played and what made it so special for you?**

The show that comes most immediately to mind was opening up for Mannequin Pussy in Denver, Colorado in 2019. It was my first time ever playing there, and I don't know if there's like, something in the Denver tap water, but the place was just buzzing with this really exciting energy and there were some kids in the front row singing all of the words to all of my songs!

What does music give you that nothing else does?

**Oof, it feels sort of corny to say, but this record explores the idea of home, and I think that's what music is and has always given me - a familiar comfort, a safe place to belong. When everything else around me is always changing, it's been the one thing I can always turn to, and I'm grateful.**

Image: Stephanie Montani

# GOTH BABE

## AUSTRALIA 2024



| | | |
|---|---|---|
| Tue 29 Oct | Perth | The Rechabite |
| Thu 31 Oct | Sydney | Enmore Theatre |
| Fri 1 Nov | Melbourne | The Forum |
| Sun 3 Nov | Brisbane | The Tivoli |

Tickets at handsometours.com

handsome 2024

# CARD

## UK



9 May
**BIRMINGHAM**
Hare & Hounds

11 May
**MANCHESTER**
Yes (Basement)

12 May
**GLASGOW**
McChuills

14 May
**LONDON**
The Windmill

15 May
**SOUTHAMPTON**
The Joiners

16 May
**BRIGHTON**
The Great Escape Festival

## Ir

24
**GA**
Rói

25
**LIN**
Kas

26
**CO**
Cyp

# INALS



## eland

May
**ALWAY**
sín Dubh

May
**MERICK**
sbah Social Club

May
**ORK**
orus Avenue



# MIXTAPES

## with

# SCHANDE





Jen Chochinov is Schande and the UK-based noise artist has released her new record Once Around via The Daydream Library Series, the house record label of Ecstatic Peace Library operated by Thurston & Eva Moore. Delving into some select tracks off the album, Chochinov joins us to share the inner meaning and creative directions behind of them.

While I was on tour with Thurston Moore's Guitar Ensemble we stopped in Brussels to record a track for 'Spirit Counsel'. Normally, I despise when anyone takes it upon themselves to noodle while others are either setting up or not playing. Despise it. But, here I was, sitting with a set-up of a 12-string guitar and pedals that I never use and couldn't help but start piddling and exploring with "What happens if I play these notes? What does this do?" Unbeknownst to me, Eva was filming while I was fiddling around and much time later asked if I would record the song for a Daydream Library release (obviously, and a non-spoiler alert, my answer was an emphatic yes). Watching the video she recorded, I couldn't 100% recreate the original which on one hand is a shame because there were some dissonant notes that I do miss. But on the other hand, and thanks to the sound production / mixing by my friend Nopse, I couldn't be happier with how it turned out. Plus, the opportunity to recreate it came when I was dealing with my mother's terminal illness and it provided much needed reprieve to get lost in sound and express something loving. I'm not sure the moral of the story should be to become the thing you hate as it will result in your favorite people offering to release your music, as well as in you writing one of the best songs you ever have or ever will, but it seemed to work out in this case.







The song connects to the way that we respond to each other's experiences. There was a great story on This American Life called "Distant Replay" that talks about the harm in trying to make each other feel better rather than address uncomfortable realities. I had listened to it just before writing Gregor Macgregor and that theme came out in the lyrics. Originally, this song was going to be called "Poyais" (don't ask me how to pronounce it... it's partially why the song title changed….), which is the name of a fake country made up by Scottish soldier/scam artiste Gregor MacGregor. MacGregor pocketed loads of money from the false promise of offering residence on the made-up island country of "Poyais". The title is less about the contents of the song itself, although the realities we do and don't subscribe to are connecting themes, but is more that Poyais and Gregor MacGregor make us laugh. At the end of the day, I think we can all agree that the main takeaway here is that should you choose to have children do not get lazy with their names. You're basically asking to produce a scammer if you do. No offense to the John Johnsons, Jack Jacksons, Bill Williams, Rob Roberts, Tom Thomases, and Doug Douglasses of the world. We see you, we love you,






This song emerged from a listless writing block and playing it on a 12 string was great in that not only could we make more noise but also give the song more dimensions than with 6 strings. Perfect antidote for shaking off the "meh" dust. I like to think this song answers the question of "what if we were a '70s jam band?" which, to be fair, *may* be a bit of a stretch. Either way, I'm really drawn to this song as its sound and feel, thanks mainly to Gio and Ryan, feel like new ground for us. The song title was inspired by our new favorite road trip game that Ryan taught us, which we'd tell you about here but think instead you should come to our gigs and ask us in person. Ahem….



Fun recording fact, Ryan plays glockenspiel on this song. We really wish we had more occasion to say the word glockenspiel in our day to day lives, so thank you for this opportunity. Other than the fact that this song has one of my favorite of Gio's basslines in it, what else to say… Have you ever seen the movie Splash? If not, stop what you're doing, including reading this, and watch it. We'll wait... We're trusting in good faith that you have now seen the movie and recognize the quote "We're not twins". We like to quote it when we're having dufus moments, which for me is very, very, very, very, very, very often. Very often. The song is not about Splash yet is about owning and repairing your habits that make you act like a dufus, a dingus, or somewhere dufus/dingus adjacent. That being said, my lifelong goal is to become the secretary from Splash, so there just may be room for more Splash related content. Watch this space…




One of my favorite approaches to creating sound is to just get lost in the moment to see what happens – not to overthink what to play, not to start thinking about "oh I like that part but where should it fit in a song" or "how am I going to be able to sing while playing this?", but just to hit play and record and run with it. Last Horse is one of those happy accidents where I was absentmindedly playing some notes and really liked how they sounded together. I'm a huge fan of Ricky Wilson and Mia Clarke's use of repetition in guitar playing and just thought "what would happen if I made a loop and kept building on it?" I think the whole song was written and recorded in less than an hour, everything just fell into place that easily. The song is basically an experiment with repetition and to see what kind of narrative can emerge within competing cycles. Thanks to the way Nopse mixed the track, there's a really compelling urgency and yearning in there.

# LES SA

MAY 16 BROOKLYN, NY MU
MAY 24 DUBLIN, IRE WHEL
MAY 25 LEEDS, UK BRUDEN
MAY 28 BARCELONA, ESP,
JUN 28 WASHINGTON DC
JUN 29 PHILADELPHIA, P
JUN 30 SOMERVILLE, MA
JUL 12 PORTLAND, OR RE
JUL 13 SEATTLE, WA DAY



# OUI, SHO

# VY FAV

USIC HALL OF WILLIAMSBURG
LANS
NELL SOCIAL CLUB
PRIMAVERA SOUND
BLACK CAT
**A** UNION TRANSFER
ARTS AT THE ARMORY
VOLUTION HALL
IN DAY OUT

OUT MAY 10



WS

# AROUND THE WORLD IN 80 FESTIVALS

## GOVERNORS BALL

In the city that never sleeps, where the world's gaze is permanently affixed, it takes something special in order to stand out above the rest. Where events are daily and festivals are aplenty, establishing a noteworthy and regular showcase takes a mix of inventiveness and talent. Blending art, music, food, exhibition, and entertainment into one collective spectacular, is only undertaken, and more importantly, executed successfully, by those at the top of their game. Enter, New York's Governor's Ball.

Started in 2011 as a single-day festival before expanding to a two-day event the following year, the now standard three-day epic is a fixture in the events calendar. Held at Randalls Island in New York County (borough of Manhattan), the location served as the festival's base for many years before moving from its ancestral home in 2021 to its current residency at Citi Field in the New York City borough of Queens. Often blighted by unfortunate weather events, most years featured some elemental chaos resulting in a drenching at best or show day cancellation at worst. Undeterred, the festival has delivered each and every year (barring 2020 due to Covid 19), much to the delight

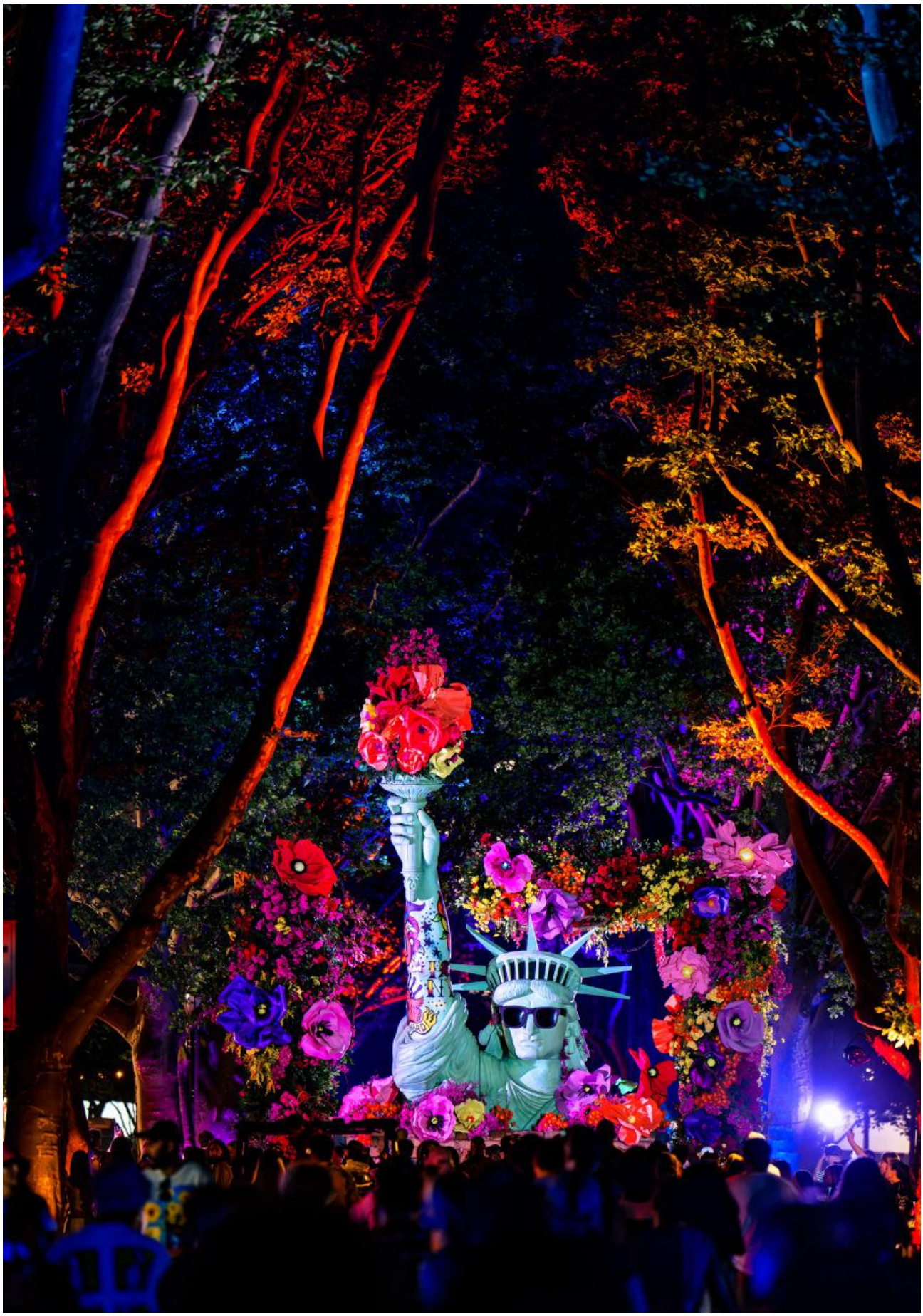


Image - Roger Ho

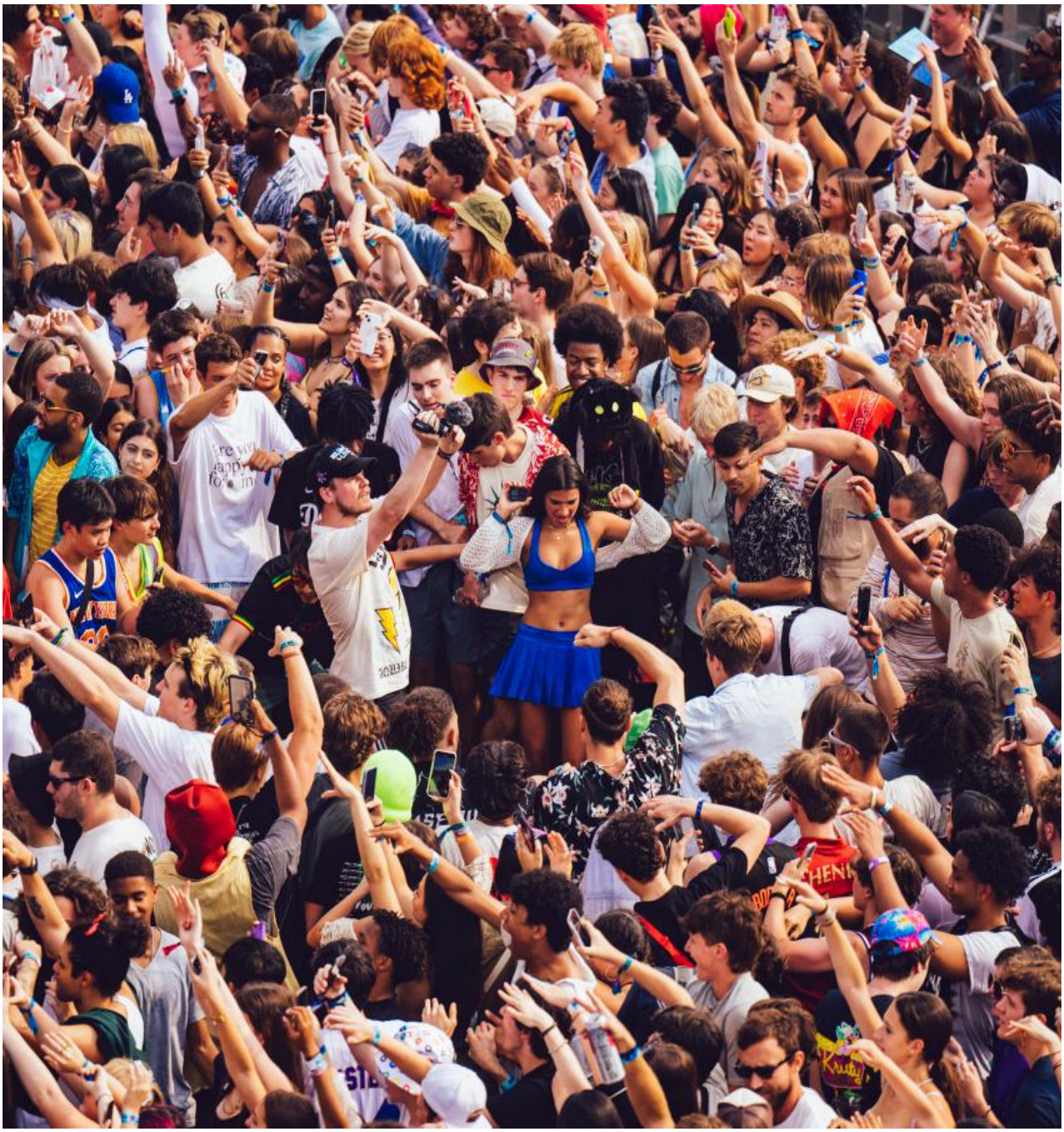



Image - Charles Reagan



Images - Anna Downs





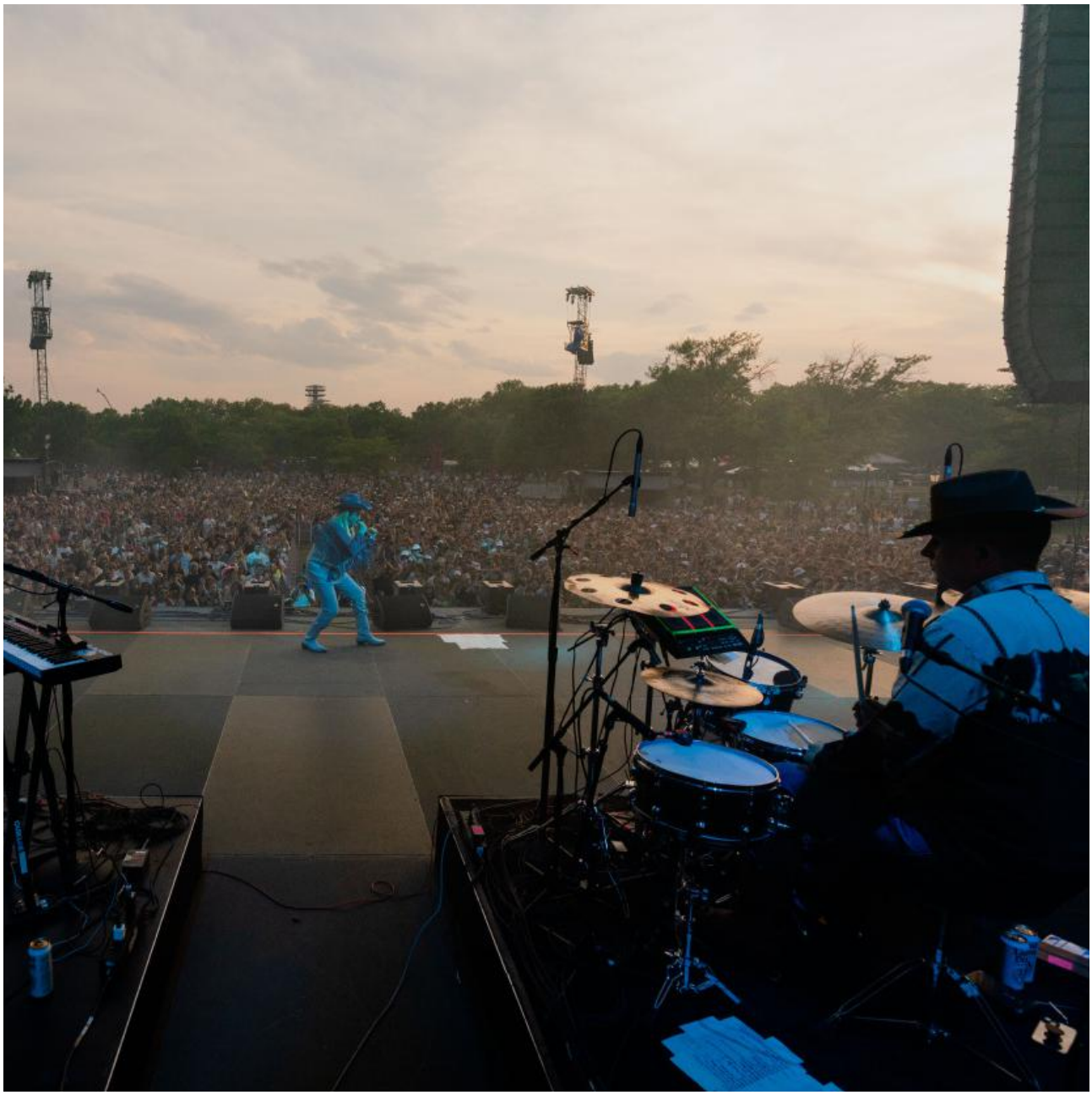
Opposite. The leafy surrounds make for a relaxing festival. Image by Anna Downs. This page. Get ya party on. Imge by Charles Reagan.

of fans and annual returnees to the event.

Traditionally held in June each year during the start of the summer months, the actual event dates generally only differ by a number of days. Heralding the start of the summer festivities, Governor's Ball has over its decade-plus existence seen some incredible acts perform across its many stages. Notable bands include Beck, Modest Mouse, The Strokes, Jack White, Outkast, Vampire Weekend, Kendrick Lamar and the Yeah, Yeah, Yeah's to name but a few. A draw for fans and artists alike the idea of a summer festival is always a tempting one and its lure isn't just for the locals. International acts seeking to escape the cold clutches of the Southern Hemisphere eagerly await their invite to attend the festival and revel in the party vibes of sun, sounds, and shared moments.

Those attending this year's festival include The Killers, Post Malone, SZA, Alex G, Goth Babe, TV Girl, and Faye Webster, spread across three huge days. Known for its varied line-up, this year is no exception and is set to create another memorable chapter as the thirteenth installment to its rich


GOVBALLNYC



Left, Going off with a bang, the evening celebrations image by Henry Hwu. Above, the always entertaining Oliver Tree, image by Dane Isaac.

and now well-established history.

With over 3,000 commercial flights passing through New York City airports every single day, getting there isn't a problem. It's what else there is to do that creates a problem. One of the world's leading capitals of art, culture, entertainment, design, and fashion, only stopping by for the festival seems like a travesty. Adding Governor's Ball to the festival bucket list is a must but sneaking in a few days on either side of June 7-9 at Corona Park in Flushing Meadows is almost mandatory to make use of your time and a city with all the trimmings.

NOW DEPARTING

GOVERNORS BALL

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# GGLUM

## ROOM TO MOVE

JUST AS THE CEASELESS AND UNILATERAL MARCH OF TIME MOVES EVER FORWARD, SO IS THE SEQUENCE OF TRACKS ON THE DEBUT ALBUM BY ELLA SMOKER. ALSO KNOWN AS GGLUM, THE ENGLISH ARTIST TAKES THE METAPHORICAL APPROACH OF MOVING THROUGH A HOUSE, CLOSING ONE DOOR AT A TIME AS THE NEXT IS OPENED, TO EXPLAIN THE PROCESS OF MOVEMENT, CATHARTIC RELEASE, AND DIRECTION.

There is no greater example of the passage of time than starting in one place and finishing in another. This is the embodiment of The Garden Dream in so much as Smoker's current position in life is different compared to where she was some years ago.

As echoes of the past fade into glimpses of the future, the thread that stitches the continuum together is that of understanding how the twenty-one-year-old Smoker considers herself from the time she first put pen to paper as a lyrist exploring her world and expressing it through music and who she is now, many miles down the road.

The debut record has been a long time coming in a way and by virtue of that extended period of time, Smoker's life has changed in significant ways as she explains. "I started making the album in 2022 which is quite a while ago now so it would be silly to say I haven't changed. I think writing the album was a very healing experience and allowed me to process many things that I hadn't previously which means I left the writing process a little happier and more put together than before I wrote it." Having grown during the process, it would be impossible to remain untethered to those personal explorations but does the sentiment remain unchanged? "It definitely still feels like me but just a slightly younger version", which is an honest if not accurate assessment given that the period from inception to completion is measured in years, not decades.

There is always a mix of introspection and external events in the wider world when it comes to creating any work and understanding where the lines between personal experiences and that of the general human condition intersect and where those lines diverge is something that Smoker describes as a world within the world. "I definitely pull from personal experiences. I realised I tend to imagine the location of a memory when I write music. So I'm really putting myself inside the memory. I mostly write from personal experience but sometimes I like to emphasise situations or talk about situations I see others going through."



"

THE FEELING I WANTED TO GIVE WHEN YOU LISTEN TO THE ALBUM IS LIKE OPENING A DOOR TO A SERIES OF ROOMS







The conduit through which all transformative processes occurred in the creation and production of The Garden Dream is via Smoker's imaginative power. To explain the overarching theme of the album and how she extrapolated the metaphorical into the literal, it was by using the notion of place to convert and convey deep thoughts and feelings into a tangible sonic state as she goes on to explain. "The feeling I wanted to give when you listen to the album is like opening a door to a series of rooms, each room being a different song. At the end of the last song I wanted it to feel like you're closing the door behind you, knowing that that world still exists, you're just not there anymore. It's all about how your dreams are reflections of your unconscious and you're true feelings about things and how unprocessed feelings can manifest in bizarre and fantastical ways. Using stories from my dreams felt like a safe way to write about very personal things that felt a bit difficult to outwardly say." An approach that has served Smoker well and shows insight into the methodology she employs to create her work. Shifting from the abstract to the practical, Smoker shares how she goes about crafting her songs and the ways in which she fleshes them out. "I tend to start on the nylon string guitar just feeling out chords and then it all seems to follow from there. I think it's good to take a holistic approach so you can find what would best serve the song. The lyrics and vocals tend to be one of the later things I do. I only start writing the vocal parts when I've created a good base to the track." With work in hand, it wasn't long before friend and producer Kid Karma joined the ranks.

As Smoker explains, the working relationship with Kid Karma was an easy one as their synchronicity greatly enhanced the overall result. "Karma Kid and I have always really locked in with each other musically and that's why I asked him to make the album with me. He's always seemed to really understand the Gglum project and encourage me to stick to my guns. I think it surprised me how quickly it all came together. We barely made any songs that didn't make it onto the album. It was a really magical process." And of the musicality throughout the record, Smoker and Kid Karma already had a preconceived idea as to what would be the perfect fit for the lyrical subjects that were being addressed on The Garden Dream as Smoker elaborates. "Karma Kid and I knew before we started making the album that we wanted loads of distorted nylon string guitars, blown-out percussion a mixture of really jarring and really beautiful sounds. I wanted it to feel really raw and conflicting and rough around the edges. I think it's a more interesting way to carry the dream themes than floaty, heavenly sounding songs." And the expressed notion of dreaming extends beyond the sounds and into the visual realm as it was serendipity and a cultural anchor that helped provide the artwork for album as well.

Although the initial idea for the album art was not intended to be the end result, it did however as Smokers details, prove to be a happy accident. "The cover art was originally just a placeholder in the Soundcloud playlist I was building the album on. It's a painting by my favourite artist Hugo Simberg and a lot of his art is based in Finnish folklore (my mum's from Finland). Because it was there from the start of me making the project, it kind of got intertwined in the writing process so when the time came to find the 'actual cover art' nothing else seemed to fit. The art and the music sit in the same world I like to think." The macabre and supernatural topics Simberg is famously known for, notably The Wounded Angel, is an apt artist to choose when capturing on canvas the imagined, dream world states, that he and twenty-first century Smoker both draw upon in the attempt to express

ethereal ideas that are conjured up and set it a solid state.

Throughout the process of releasing her debut record and working alongside a number of different artists, musicians, and industry insiders, it was during this time that insights were gleamed that had never been at the forefront of the project but did come to light as it unfolded. At times in some small way (and other times in a major way), whereby certain incidents occurred, and words of wisdom were uttered that resonated deeply and in turn altered the way she applied herself to her craft. For Smoker, it was self-assuredness and self-awareness that bridged a gap between meek and mild and certainly and conviction. "I'm historically really bad at standing my ground and advocating for what I want to do. I don't like to feel like I'm making things difficult for anybody. The best advice I got was "be a dick". Not in the way of 'be horrible to people' but in the way that if pushing my creative vision makes me feel guilty then I just need to get comfortable with that feeling in that situation. Standing up for yourself doesn't make you nasty unless you do it in a nasty way."

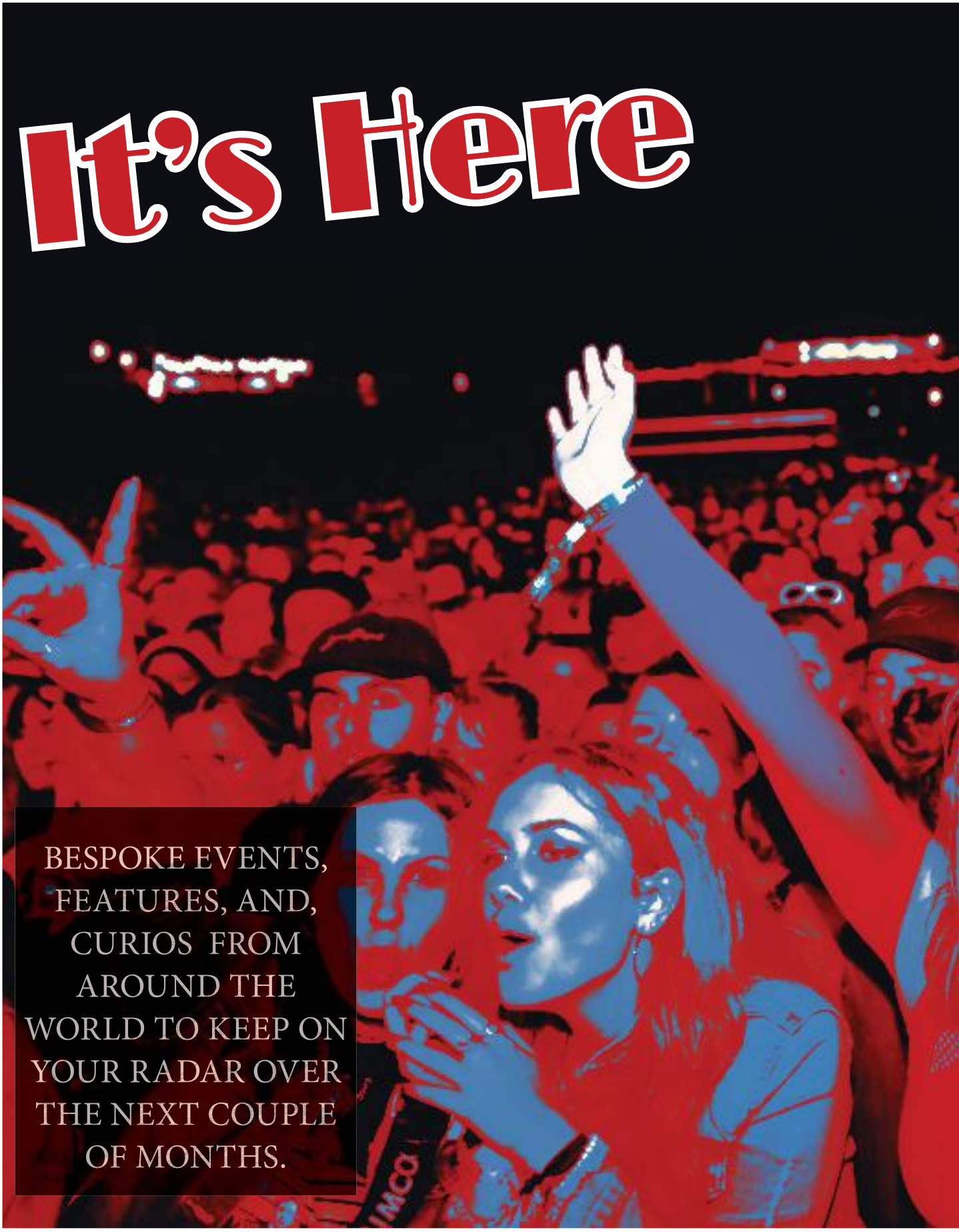
Coming full circle and on a little more of a philosophical note, it is what music gives Smoker that nothing else does that really counts and is evident when she says, "It gives me a space to really work through feelings without that trouble spilling into my real life. It's a moment in time where you can indulge all that self-pity or joy or embarrassment or anger to the full extent and then leave it behind. That goes for writing music and listening to it. I think it's important to let yourself really feel things sometimes." And nothing else could be asked for from music when it provides an outlet, comfort, a channel, and a unique expression.



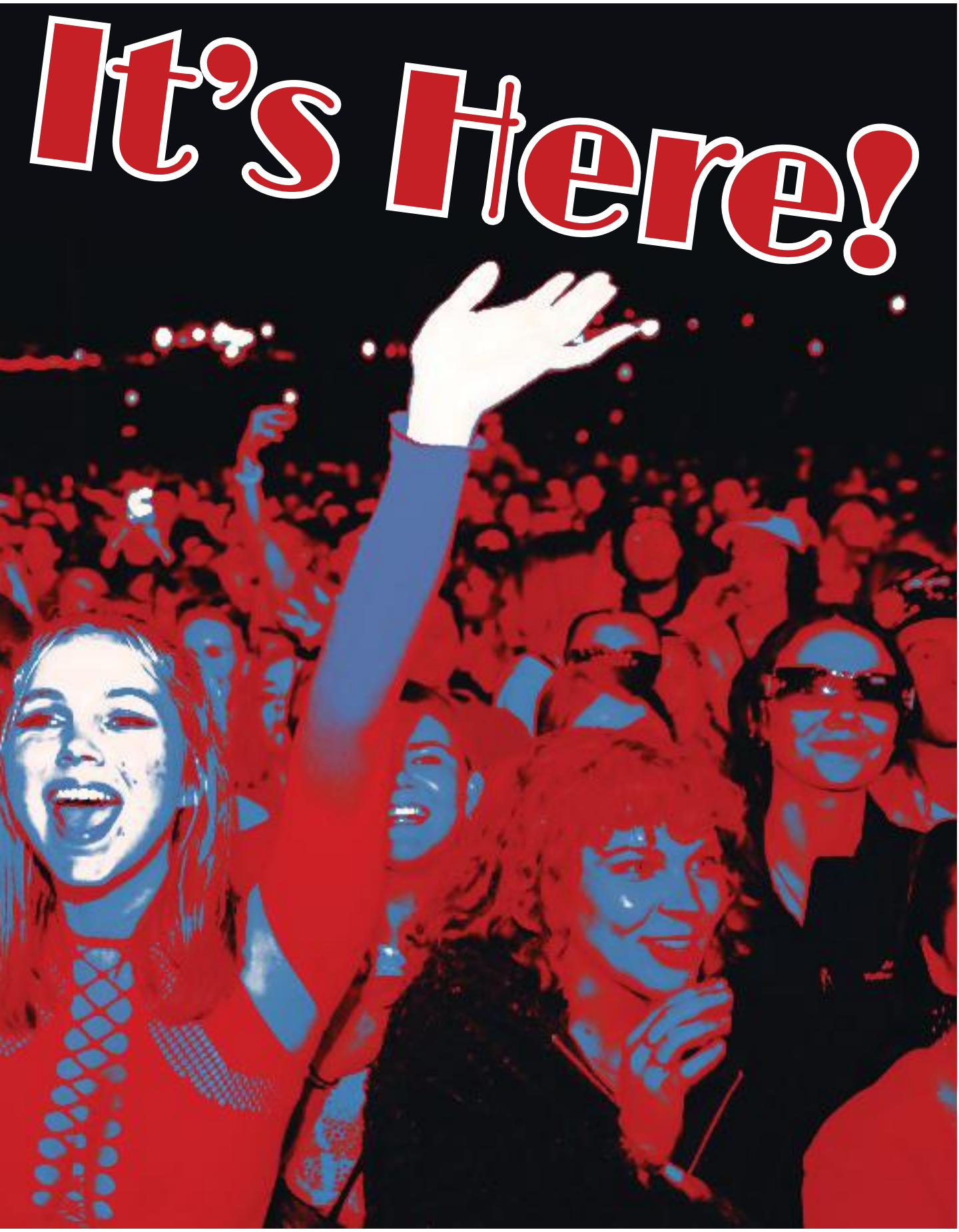
Images: Sam Smoker



# It's Here



BESPOKE EVENTS, FEATURES, AND, CURIOS FROM AROUND THE WORLD TO KEEP ON YOUR RADAR OVER THE NEXT COUPLE OF MONTHS.


It's Here!




## # Indigo Girls

What - **Documentary** - Oscilloscope Laboratories announce the theatrical release of Indigo Girls: It's Only Life After All. Alexandria Bombach's latest documentary on the iconic duo that will be in cinemas for one night only followed by an upcoming global digital release. - Where - North American Cinemas and online - When - May 7.

## Repress

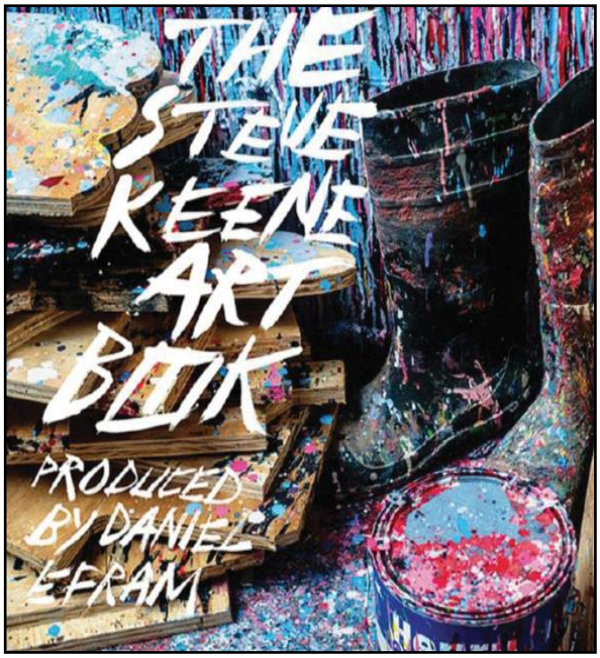


What - **LP** -Animal Collective will celebrate the 15-year anniversary of their seminal album *Merriweather Post Pavilion* with a deluxe vinyl repress. - Where - Globally via Domino - When - June 28th.

## Zine & Flexi




What - **Zine** - Cola (a project from former Ought members Tim Darcy and Ben Stidworthy and US Girls/ The Weather Station drummer Evan Cartwright) deliver their single 'Bitter Melon' as a flexi disc, and is accompanied by a beautiful zine - Where - Independent record stores world wide - When - Available now.




> A churning
>
> waterfall of creation
>
> - Steve Malkmus

What - **Book** - Producing works for Pavement, Silver Jews, and The Apples in Stereo, prolific artist Steve Keene has created over 300,000 pieces to date - Where - Hat & Bear Press - When - Available in all good stores or online.

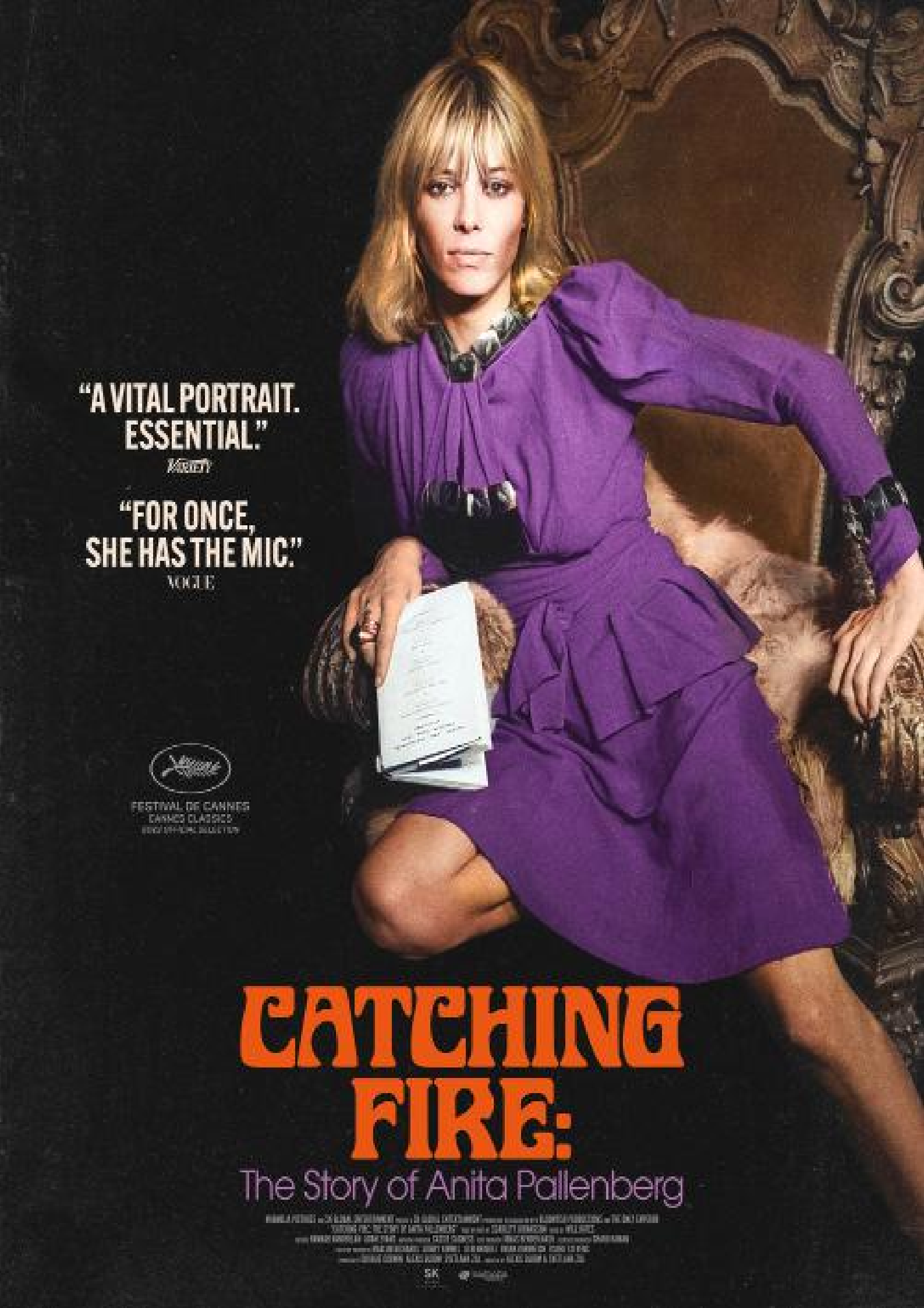
# PORCHES



## EU & UK TOUR

18 SEP **MUNICH** KRANHALLE
19 SEP **BERLIN** FRANNZ CLUB
20 SEP **HAMBURG** REEPERBAHN FESTIVAL
22 SEP **AMSTERDAM** BITTERZOET
23 SEP **BRUSSELS** BOTANIQUE
24 SEP **PARIS** POINT ÉPHÉMÈRE
26 SEP **BRIGHTON** CHALK
27 SEP **BRISTOL** THEKLA
28 SEP **MANCHESTER** BAND ON THE WALL
30 SEP **GLASGOW** STEREO
01 OCT **BIRMINGHAM** MAMA ROUX'S
02 OCT **LONDON** HEAVEN

**PORCHESMUSIC.COM**


"A VITAL PORTRAIT. ESSENTIAL."
VARIETY
"FOR ONCE, SHE HAS THE MIC."
VOGUE
FESTIVAL DE CANNES
CANNES CLASSICS
CATCHING FIRE:
The Story of Anita Pallenberg
5K

# PHOTO DIARY



Sharing some behind the scene snaps, drummer of The Murlocs and frontman for Geelong garage-psych band Matt Blach of Beans lets us peek through the creative curtain for 'Dreaming Daisy' off their latest record Boots N Cats.





Matt Blach puts percussion at centre-stage of the music. The result of this drum-fronted approach is a body of work which so expertly walks the line between sunshine and gloom.

In one moment, it captures the most vibrant, synesthetic movements of sound and rhythm in a way which oozes warmth and brightness; in the next, it is gentle, almost eerie, and characterised by trickling melodies which creep thoughtfully into the back of the listener's mind. Throughout, however, it buzzes with heavy guitar riffs and basslines, reminiscent of so many of the 1960s and 70s psychedelic and power-pop greats. Recorded by Blach with mixing and mastering by John Lee (The Murlocs, Sunfruits, Mod Con, The Stroppies), Boots N Cats serves up nothing but a healthy dose of fuzzy psych-rock goodness.

'Dreaming Daisy' is a tune rich with echoing vocals which intertwine seamlessly with the track's fuzzy guitar riffs, creating a colourful yet lulling, dream-like soundscape. Upon each verse, the song leans more towards a gentle 70s psych-pop style, bringing synthy keys and Blach's soothing voice to centre-stage. When each chorus hits, however, it is the gritty yet warm guitar distortion that becomes the heart of the tune, tying together each layer of instrumental to an exceptionally grand and harmonious effect.

'Dreaming Daisy' arrives accompanied by a suitably whimsical yet haunting music video, featuring two figures (Matt Blach and Kelli Blackmore)





in traditional mime costume, frolicking, dancing about, and generally causing a little chaos. Shot in black & white, the clip makes for a striking visual attached to a similarly remarkable track, amplifying and perfectly complementing everything that the song itself brings to the table. Themeatically Dreaming Daisy is as Blach openly explains, "being an airhead/alcoholism, and the way addiction can work," as well as being "about people wanting to live their life to prove right to others or their parents rather than themselves." It is, at its core, a song for "the devil on ya shoulder."

**Watch 'Dreaming Daisy'**



WME and Look Here! Records Presents:

# A. SWAYZE & THE GHOSTS



# COOL CUCUMBER

## SINGLE LAUNCH

FRI 10/5 **Eora/SYDNEY**
VIC ON THE PARK

THU 16/5 **Naarm/MELBOURNE**
OLD BAR

FRI 17/5 **nipaluna/HOBART**
THE GRAND POOBAH (party)



**RAPIDLY BECOMING THE GO-TO FESTIVAL FOR METAL FANS AROUND THE WORLD, THE COLLECTIVE MIGHT OF KNOTFEST AND THE CALIBRE OF ARTISTS THE TOUR PULLS TOGETHER IS ASTOUNDING. PIONEERING ACTS, EMERGING ARTISTS, LOCAL AND INTERNATIONAL, THE DIVERSE LINEUP SAW A STAGGERING NUMBER OF BANDS PERFORM ACROSS AND HUGE DAY AND NIGHT AT SYDNEY'S CENTENNIAL PARK.**

SPEED

# IN HINDSIGHT

IN THIS FESTIVAL FLASHBACK, WE LOOK BACK TO LAST MONTHS SYDNEY LEG OF THE GLOBAL METAL BONANZA THAT IS KNOTFEST.





LAMB OF GOD



LAMB OF GOD



LAMB OF GOD



HALESTORM



HALESTORM



HALESTORM




**PANTERA**




**PANTERA**




**PANTERA**



KING PARROT



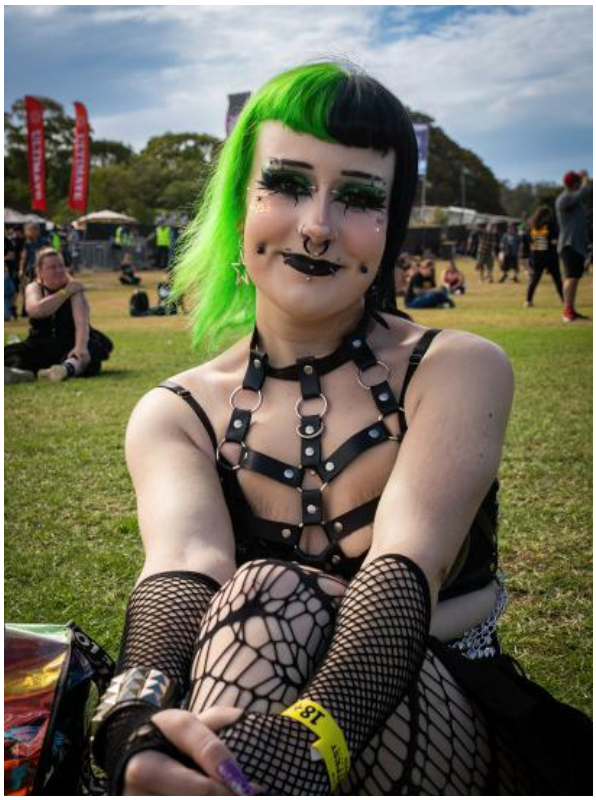
KING PARROT



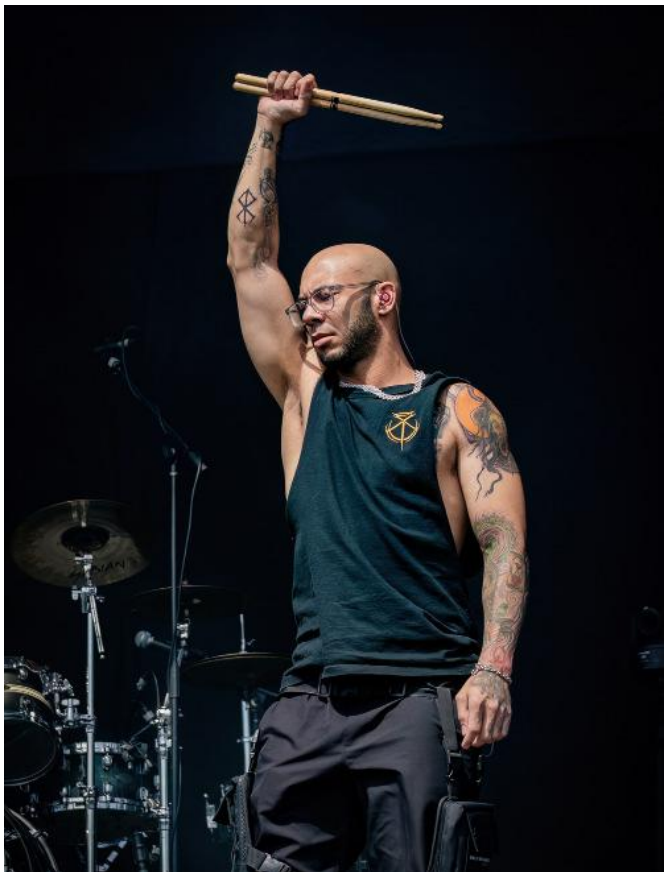
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**FRI 28 JUNE**
**LLANGOLLEN**
**INTERNATIONAL**
**MUSICAL**
**EISTEDDFOD**

**TUE 2 JULY**
**DUBLIN**
**TRINITY COLLEGE**

**FRI 5**
**CARDIFF**

**WED 1**
**EDINBURG**

**FRI 12**
**MANCH**
**CASTLEFI**

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0 JULY
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2 JULY
HESTER
ELD BOWL

SAT 13 JULY
LEEDS
MILLENNIUM
SQUARE

THU 18 JULY
LONDON
ALEXANDRA PALACE
PARK



SOME RECORDS YOU PLAY ONCE, OTHERS HERE AND THERE AND CERTAIN ONES THAT ARE CONSTANTLY ON REPEAT. THESE LITTLE EAR WORMS HAVE BURROWED THEIR WAY DEEP INTO OUR BRAINS AND WE JUST HAD TO SHARE THEM WITH YOU...

# SPIN CYCLE




**AMY O**

Mirror, Reflect

Winspear



**BEANS**

Zwaard

Tygr Rawwk



**CORRIDOR**

Mini

Sub Pop



**DAN RICON**

Spotlight City

Castle Face Records




**HOT JOY**

Small Favor

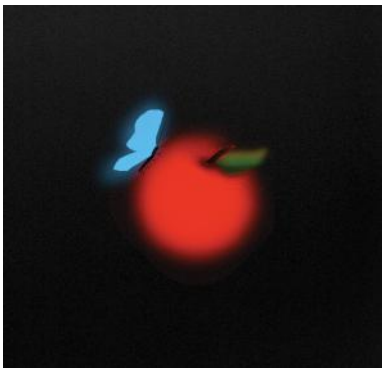
Bandcamp




**JOHN CARPENTER**

Lost Themes IV: Noir

Sacred Bones



**LIGHTING BUG**

No Paradise

Bandcamp



**M WAGNER**

We Could Stay

Extremely Pure




**MIRRORBALL**

Take A Shot

Bandcamp



**NO WINDOW**

New Point Nemo

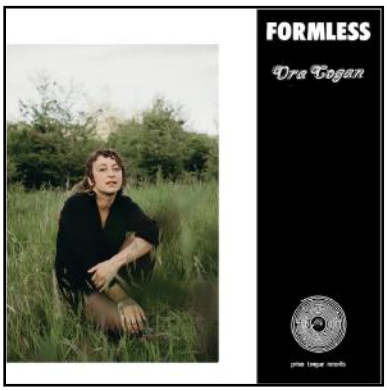
Fat Possum




**OLYMPIA**

Creep

Reach Arounds Records




**ORA COGAN**

Formless

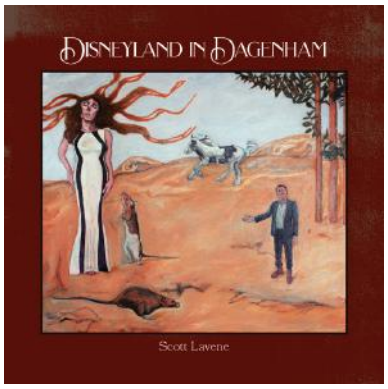
Prism Tongue




**PEM**

Awe

Fascination Street




**SCOTT LAVENE**

Disneyland In Dagenham

Nothing Fancy




**SUI ZHEN**

Sleepless

Remote Control




**VICTORIA BIGELOW**

Songs For No One Vol. 2

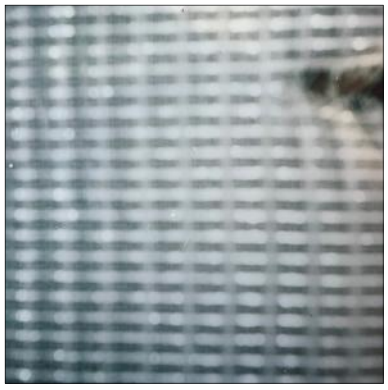
Immortal Records




**WASHER**

You're Also A Jerk

Exploding In Sound



**WILD PINK**

Air Drumming Fix You

Fire Talk

# LEVITATE music AND arts FESTIVAL

JULY 5-7 2024 MARSHFIELD MA

# SUBLIME

W / THE ORIGINAL BAND MEMBERS ERIC WILSON + BUD GAUGH FT JAKOB NOWELL

# LAKE STREET DIVE

# MT. JOY

TASH SULTANA * DIRTY HEADS

CHARLEY CROCKETT * CORY WONG

IRATION * THE ELOVATERS * OREBOLO

ZIGGY ALBERTS * RICHY MITCH & THE COAL MINERS

NEAL FRANCIS * G.LOVE & SPECIAL SAUCE

DANIEL DONATO'S COSMIC COUNTRY

THE HIP ABDUCTION * LITTLE STRANGER

THE MOSS * KARINA RYKMAN

JOE SAMBA * GRACE BOWERS * JON MUQ

STOLEN GIN * MARK KING BAND * THE RINS * LEE ROSS

AND THE DEBUT NEW ENGLAND PERFORMANCE BY

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# DANDY WARHOLS

## EUROPEAN/UK TOUR AUTUMN 2024

SEPT. 21.....PARIS, FR.....L'OLYMPIA
SEPT. 22.....BRUSSELS, BE.....LA MADELEINE
SEPT. 23.....DEN HAAG, NL.....PAARD
SEPT. 24.....UTRECHT, NL.....TIVOLIVREDENBURG
SEPT. 26.....BERLIN, DE.....HUXLEYS
SEPT. 27.....COPENHAGEN, DK....CANNONBALL FESTIVAL
SEPT. 29.....DUBLIN, IR.....ACADEMY DUBLIN
OCT. 1.....GLASGOW, UK.....$O_2$ ACADEMY
OCT. 2.....MANCHESTER, UK.....$O_2$ RITZ
OCT. 3.....LONDON, UK.....$O_2$ FORUM
OCT. 6.....BRISTOL, UK.....$O_2$ ACADEMY

# BLACK ANGELS

# RADIO WAVES

Inspiring and inspired by, we dial into what artists are releasing and what tunes they are listening to. As we close the loop between what performers are putting out there and what they are taking from the wider world that is stoking their creative fires.




TRIPLE INDICATOR
NORMAL
TAPE
LOUDNESS
AC/BATT

# BAD WEATHER

'The Man or The Boy' by Perth, WA duo tackles mental health issues and marks an evolution in the outfits musical approach.



1. **Mkgee** – "Dream Police"
2. **Jackson Browne** – "These Days"
3. **Tendai** – "Why Can't I"
4. **The Blue Nile** – "Stay"
5. **Fabiana Palladino** – "Stay With Me Through The Night"
6. **Radiohead** – "15 Step"
7. **Sam Gellaitry** – "Gullible"



# PERMANENT MOVES

Brooklyn, NY indie-electro-folk-rock duo creates eclectic orchestrations and soaring, emotional harmonies. Their concept album Don't Forget Us: A Chekhovian Song Cycle is out now.



1. **More Eaze**- "Gentle Pets"
2. **Karl Blau** - "How I Got To Memphis"
3. **World Party** - "Is It Like Today?"
4. **Zoë Keating** - "Legions"
5. **Shovels and Rope** - "C'mon Utah"
6. **Starr Busby** - "Red Wire"
7. **David Byrne** - "Strange Overtones"



## BILLY TIBBALS

British rocker melds glam, retro and rock on his sophomore release Nightlife Stories. Tales from the underbelly with a saccharine coating. Image - Miranda Penn Turin.



1. **The Dave Pell Singers** – "Oh Calcutta!"
2. **Earth & Fire** – "Weekend"
3. **Chris Ryder** – "I'm Alive"
4. **Jackpots** – "Jack In The Box"
5. **Billy Tibbals** – "Dream Away"
6. **The Divine Comedy** – "Lady Of A Certain Age"
7. **Eddie Howell** – "Waiting In The Wings"



## VONN

Fresh from her collaboration with Ziggy Ramo, Vonn announces her single Myself which is out now.



1. **Joy Crookes** - "No Hands"
2. **Chappell Roan** - "Good Luck, Babe!"
3. **Bronski Beat** - "Smalltown Boy"
4. **Mazzy Star** - "Fade Into You"
5. **Beyonce** - "Bodyguard"
6. **Amber Mark**- "Comin' Around Again"
7. **Mac The Knife** - "Blood Of My Blood - Barley Passable Remix"



SELECT MUSIC PRESENTS

# undergroundLOVER

## 30TH ANNIVERSARY CELEBRATI

WITH VERY SPECIAL GUESTS

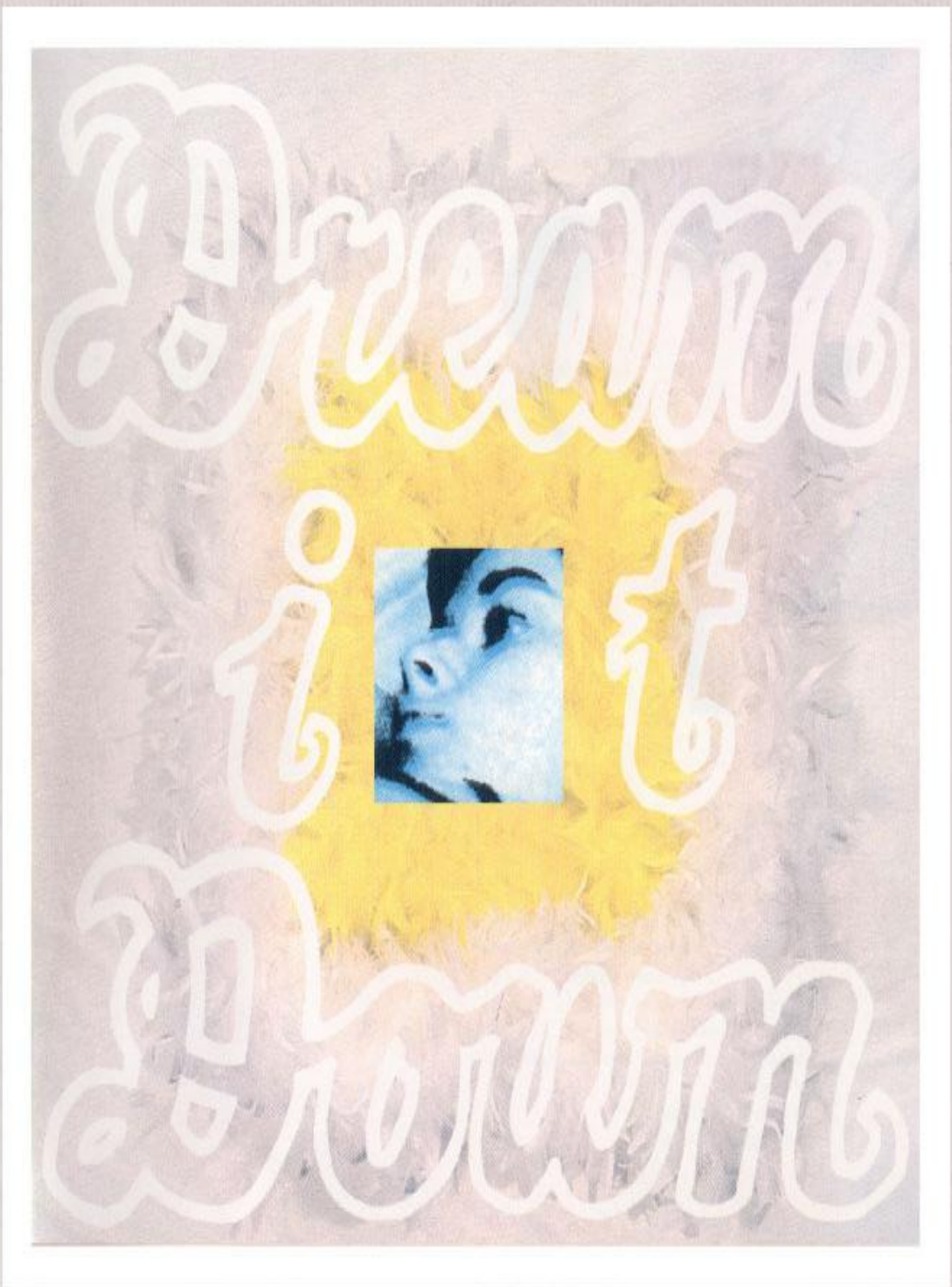
# YOUTH GROUP

MELBOURNE · SYDNEY · BRISBAN

RS

ON

NE




BABEHOVEN
Worlds Within Worlds



**EXPLORING THE TERRESTRIAL AND THE EXISTENTIAL, WATER'S HERE IN YOU IS AN ALBUM OF THIS EARTH. THE SOPHOMORE RELEASE BY NEW YORK DUO DELIVERS FAR MORE THAN JUST A COLLECTION OF BEAUTIFUL TRACKS.**

It's t It's the journey and not the destination as the saying goes but what happens when you do reach your destination? Is it met with relief, is it anti-climatic, or perhaps not the true place in which to reside after all? For New York duo Babehoven (Maya Bon and Ryan Albert) the destination is home. Figuratively and literally as their latest record 'Water's Here In You' extols.

An album that is deeply and harmoniously rooted in its location. The home is where the heart is and this is true in more ways than one. Their up-state residence was the epicentre of the entire piece and the driving force behind the shape and feel of their sophomore record. Birthed in the winter months and fostered by an enriching, peaceful solace, the album marks a line between where the pair were and where they are now. A stepping stone path that led to this point with original band member Bon who previously lived in Portland and L.A. along with a full band, has now whittled it down to herself and (former) producer Ryan Albert whilst taking up an abode in Hudson Valley New York.

Dating back to 2017, a collection of short releases paved the way for their first album 'Light Moving Time'. A record that received high praise from high places. Still in developmental phase, the direction Babehoven moved towards was a reduced and consolidated approach which 'Water's Here In You' embodies perfectly. Most notably with Albert who, having previously worked behind the scenes as an instrumentalist, producer, and engineer, stepping forward into the limelight along with Bon to jointly pilot the ship.

The change in creative dynamic wasn't a particularly hard transition as Bon points out. "Working together collaboratively on the songwriting for this album happened fluidly. Ryan had been playing some guitar chords around the house that I really liked. I asked if I could write some vocal parts over them and he was excited by the prospect. We'd then figure out a chorus together; I'd tweak his guitar part a bit so it would fit with my lyric flow/melody." The output and volume of work produced were almost instantaneous in that their shared history and open-minded approach facilitated the new working model as Bon reiterates. "We're used to collaborating on all other musical fronts so it felt like an exciting and easeful transition. Once we wrote one collaborative song, more and more kept bubbling out. We worked through the inevitable challenges that arose from writing together, exploring this new terrain with an open heart." Tackling anything with a mindset such as this only ever pays dividends and the twelve gorgeous tracks on 'Water's Here In You' is a sonic testament to that fact.

As Bon emphasizes, "Between releases, we continue to write, perform, explore, and enjoy music. Each album feels like a deep dive of one very particular part of the musical journey. The rest comes to light when we're not in the studio." Reinforcing the notion of progression, experience, and learning, the momentary snapshot in time that is enshrined in each body of work also highlights a constant state of flux in the eternal pursuit to arrive at new and grander terminuses in life.

One of those monumental events was that of the pair purchasing their first home and the feelings surrounding that milestone moment in life. The significance of which was exquisitely written and eloquently delivered in the track 'Dizzy Spin' as Bon goes on to explain. "I wrote 'Dizzy Spin' after Ryan and I purchased a home upstate. It was a moment of dizzying complexity. We were immensely grateful, excited, and eager to settle into our home. And also, I was surprised to find that the most prevalent feeling I sat with was that I didn't deserve it, that I couldn't take it in, that the gratitude felt twinged by a feeling of overarching unworthiness. I envisioned myself sinking my feet into the earth after a rainfall, settling the spin as I ground myself as literally as I could. This lyric was a nod to Squirrel Flower's

lyric in Desert Wildflowers "I'm not scared of the flood, I'll be there with open arms and my feet in the mud." I recall hearing Ella perform this song in my yard, the first time I'd ever heard it and I literally had to lay down onto the grass because it completely knocked me over with its poignancy. In these moments of transition, of turmoil, and change, I try to remember this stanza and try to root my feet in the mud alongside her." Such moments in life often are surreal and never quite what one expects. Having journeyed long and far, the endless strive towards a goal, and its ultimate attainment, can be shrouded in doubt and feelings of the unreal. It was however for Bon and Albert a time, connection, embedding, and place, all of which echoed throughout the entire album and indeed their lives.

Of course, the album isn't exclusively about home and one's surroundings. Much of the subject matter is as varied as one's life is varied. Incidents (and accidents) occur just as frequently as the serene and sedate moments do. Such events for example are expressed on the track "My Best Friend Needs" centres around one of Bon's friends who was involved in a motor vehicle crash and the effect that had on Bon influenced not just the track itself, but the album cover art as well. Processing life events deeply and symbolically, Bon describes the event. "I pictured the blue veins of the human body; how in some ways, they mimic the blue veins of water flowing across the earth. No matter how ferociously the fires of life may burn, we carry the water within us." An example of the profound ways in which Bon passes events through a filter of innate emotions and translates those through earthy constructs which are ultimately distilled in song.

Amongst many of the themes on the album, those that feature heavily throughout include; the world, the cosmos, and all that resides within it. Which begs the question, do such epic constructs speak of Bon and Albert's general outlook, or were there more minute and localised forces at play that precipitated the more elemental and philosophical leanings of 'Water's Here In You'? As Bon Clarifies, "A number of the songs on the album have lyrics that were inspired by the book series The Three Body Problem by Cixin Liu, which Ryan and I read while on tour with Skullcrusher last Fall. We were blown away by Liu's depictions of alternate dimensions, of universal rules, and of waves of technological development. I was thinking a lot about the cosmos at this time and those thoughts definitely permeated out into the songwriting." Yet what is even more revealing, is what the pair were exploring and tapping into on an interpersonal level at the time of writing.

What was being captured and laid down on tape were essences. Bon succinctly covers it by describing the overarching topics on the record as, "Themes of darkness, the cold, candles, glimmering light are present. A motif of familial, romantic, and friendship love is present in the songs. I sing about roots, forgiveness, water, death, and the wish that I could give something to him to carry through the passage. Life is fragile and fleeting. I think about the thinness of this realm and the mysterious other, that one breaks open to the mystery, leaving this form of skin and flesh behind. I sing about capitalist detritus and the fractalized nature of life in the 2020s." Blending post-modernity with the ancient and elemental, thoughts and experiences range from the most simple and basic as watching a naked flame to notions of greed, excessive wealth, the saturation of material belongings, and what may lay on the other side when this world passes over into the next. Whimsical observations and contemplative constructs when given the time and space to ponder, enter the mind's playground.

Thoughts which are amplified when the world is quiet, and one is holed up in a snow-encrusted landscape. Written and recorded in the depths of winter, those ruminations and sensations are now forever enshrined in 'Water's Here In You'. A record that is firmly rooted in its environment. The emotional and spiritual connection Bon and Albert have to the land and the album has settled whereby the combination of the two will forever hold a special sense of place and purpose as Bon surmises. "This album feels very distinctly placed in last winter in my mind." Yet on a broader scope, it is how Bon feels about the future of the album and its contents that really shines a light on what it means to create and share, as she goes on to say, "I am always open to the shifting perspectives that ensue as an album takes shape outside of its writing/recording period. As we listen to the songs, play the songs, share the songs, they take on a new life and a new meaning. I look forward to finding those meanings." Interestingly the permanence



> I AM VERY INSPIRED BY VISUAL ART, BY BOOKS, BY FOOD, BY HUMAN CONNECTION, AND CRAFT.



of created works from a fixed location also allows the material to have no fixed address and will from here on in, grow, evolve, and take on whole new meanings.

Taking on a life of its own, the work produced by Bon and Albert is like that of so many other artists as Bon mentions when discussing her interaction with fellow creatives and the universal experience of being a musician. "I'm always having conversations with musician friends about songwriting, about performing and sharing. I feel a general gratitude for the conversations I get to have with so many friends who are following a similar path." Equally, it can be a similar feeling for any artist, as it indeed is for Bon, when taking such deeply intimate feelings that had been previously locked away in the mind's recesses and exposing one's personal experiences in a live setting. As Bon honestly shares, "It can feel very expository at times, but I am often met with openness and gratitude from listeners which makes me feel more safe and held in the process."

It is this acceptance and overwhelming embrace that clearly sparks joy and immense gratitude when contemplating the philosophical and incomparable gift music gives to her. "Music brings life, community, love, and connection into my life!" Indeed, what else could one possibly ask for when looking out upon the world, accessing its riches, taking only what is needed, creating something from it, and returning that handmade object that takes the form of music to reciprocate to the collective and the cosmos?





# m

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# lb3

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Chicago, IL

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Webster Hall
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# Where were you?

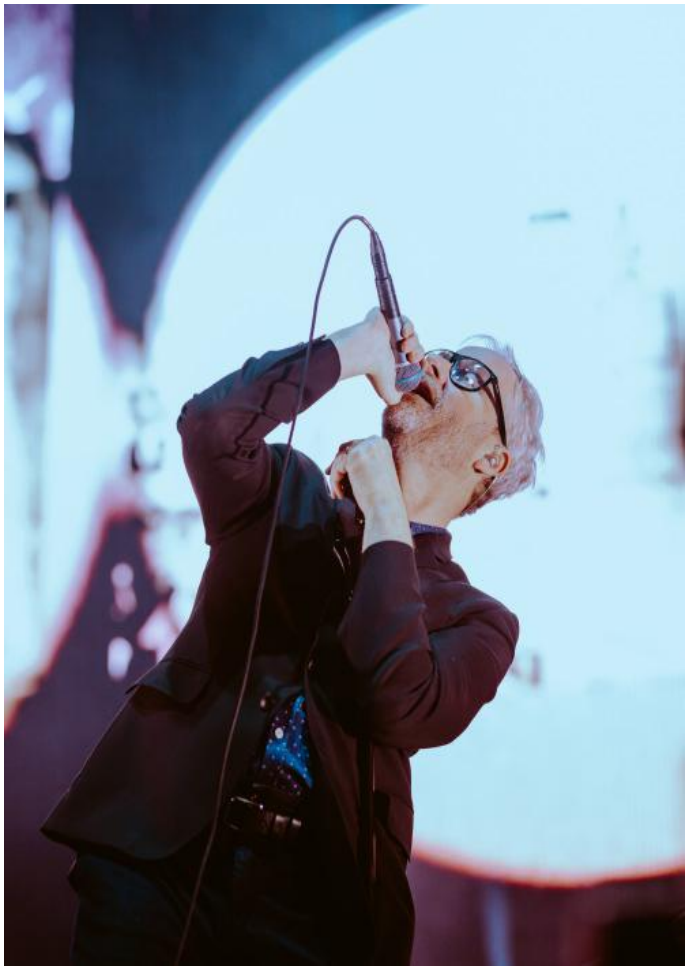


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# THE NATIONAL

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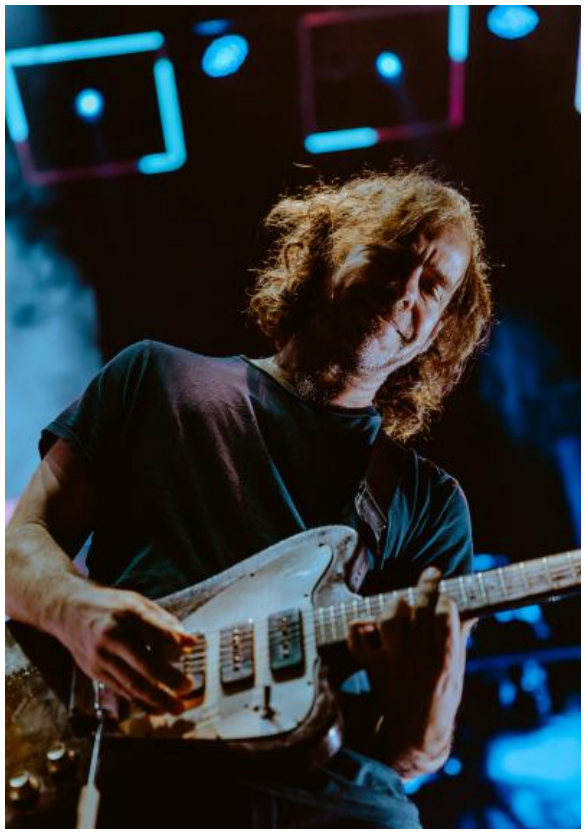
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## MORCHEEBA

### Enmore Theatre, Sydney

14/03/24











## JESS WILLIAMSON

### Troubadour, Los Angeles

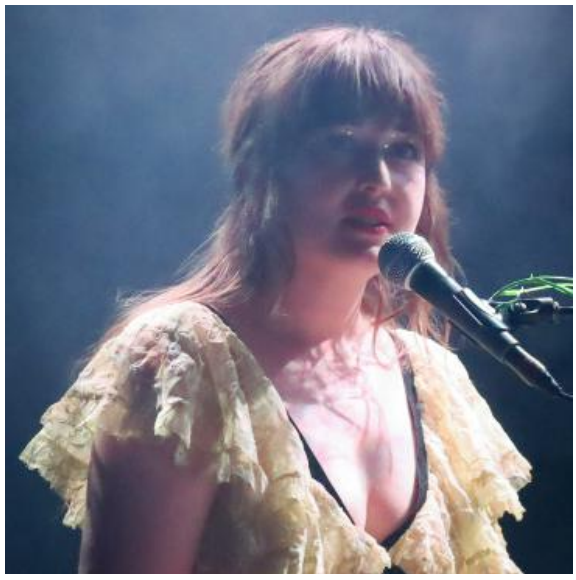
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SLOW HOLLOWS

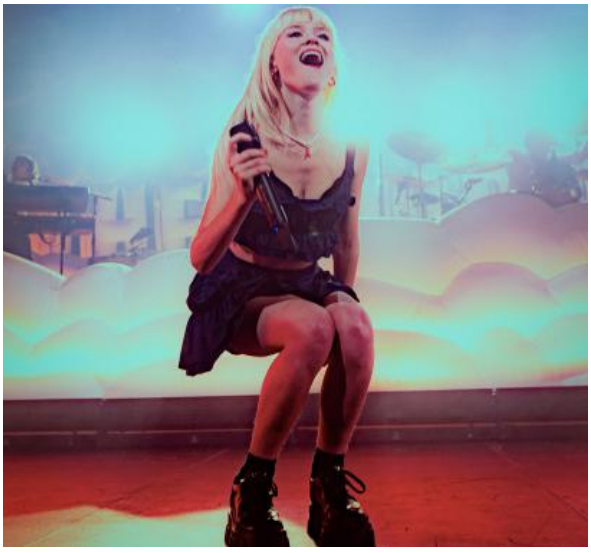
Kilby Court, Utah

19/03/24









## MAISIE PETERS

Hordern Pavilion, Sydney

21/03/24

## BRANT BJORK

### Marrickville Bowlo, Sydney

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## GIRL AND GIRL

The Lansdowne, Sydney

13/04/24

## OSEES

### Fever, Tokyo

27/04/24

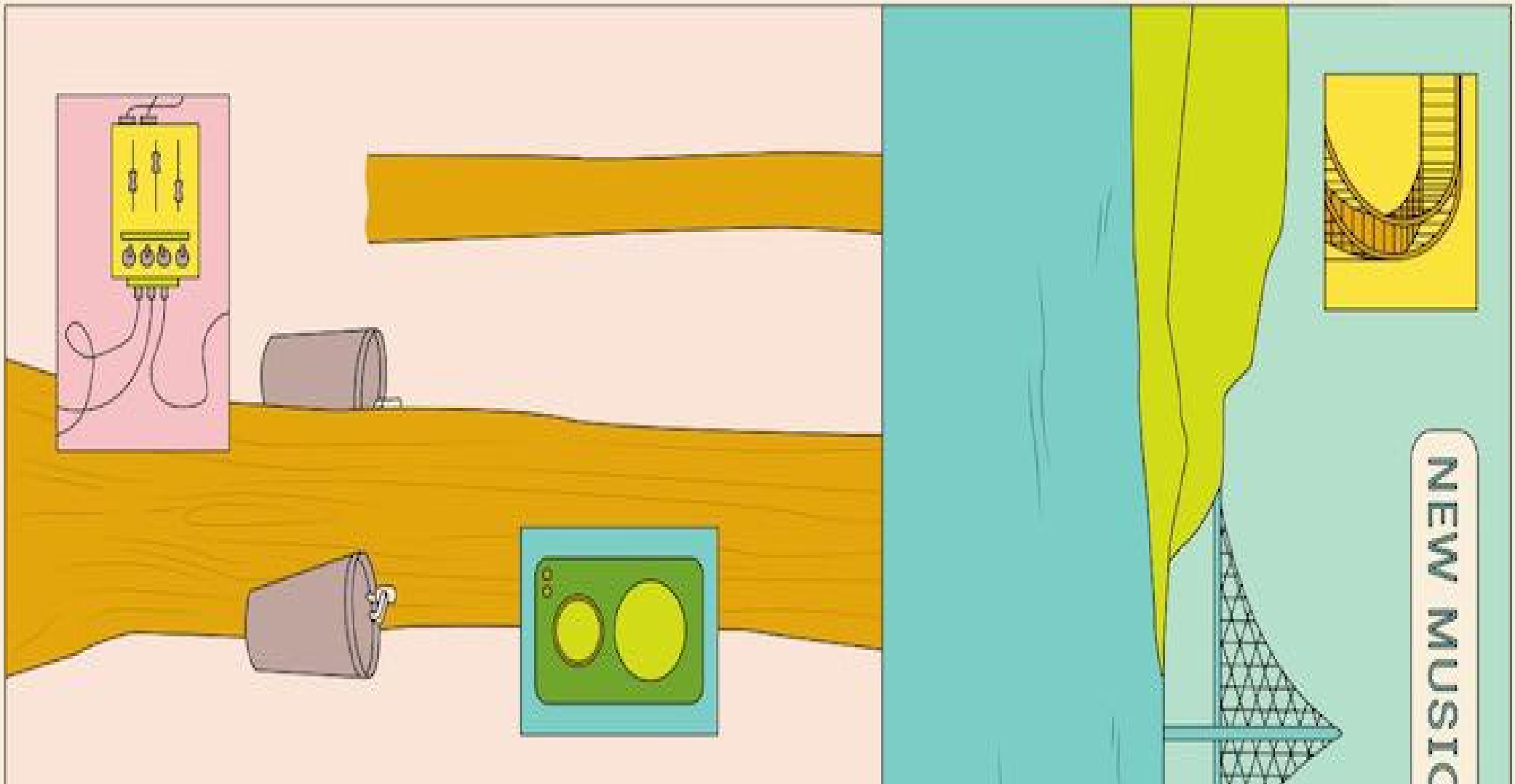


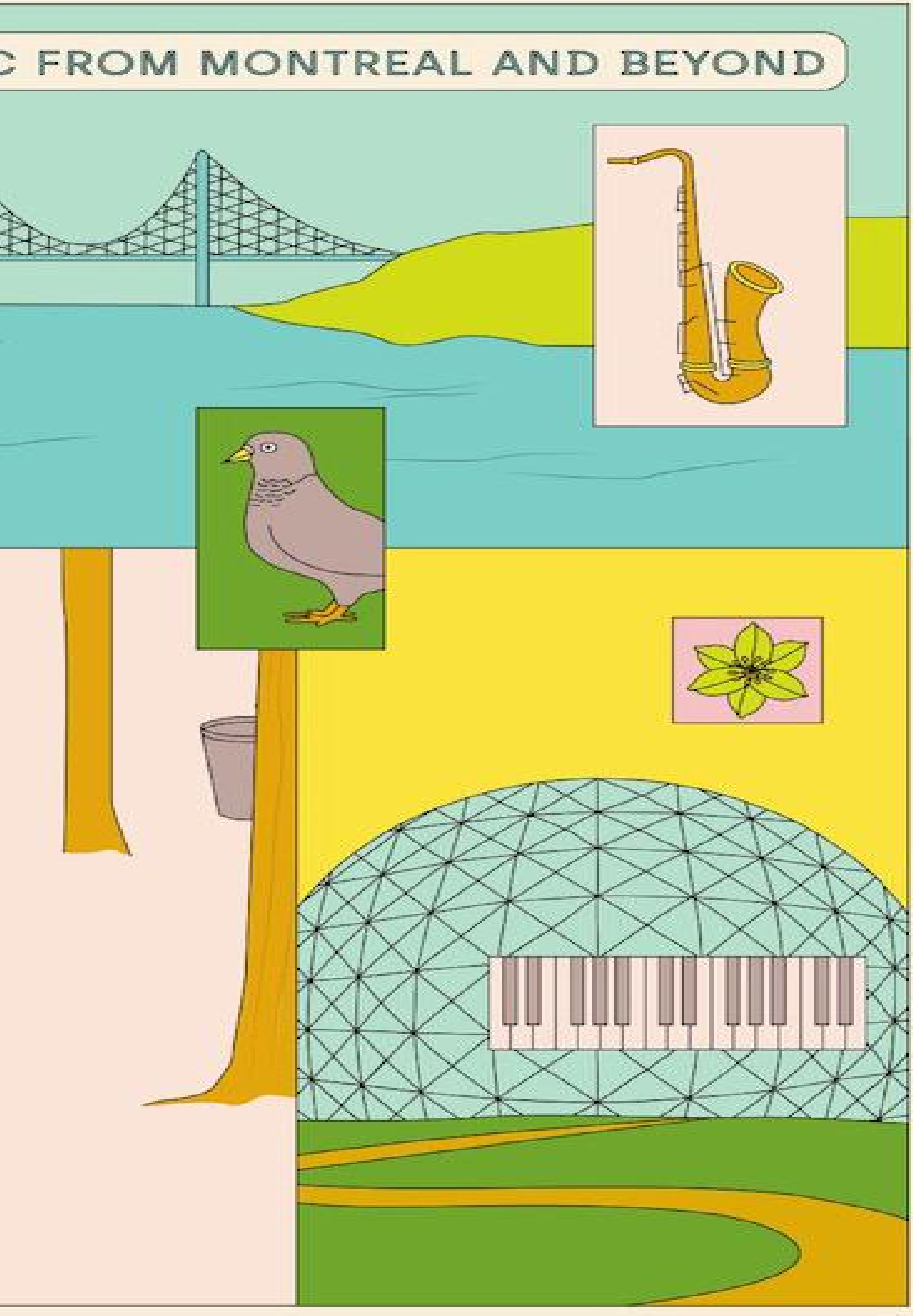






# QUÉBEC SPRING




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| *May 11* | Durham, NC |
| *May 12* | Atlanta, GA |
| *May 14* | Dallas, TX |
| *May 15* | Austin, TX |
| *May 17* | Saint Louis, MO |
| *May 18* | Milwaukee, WI |
| *May 19* | Saint Paul, MN |
| *May 21* | Chicago, IL |
| *May 22* | Royal Oak, MI |
| *May 24* | Nashville, TN |
| *July 12* | Bend, OR * |
| *July 13* | Oakland, CA |
| *July 14* | Los Angeles, CA |
| *July 18* | San Diego, CA |
| *July 19* | Tucson, AZ |
| *July 20* | Phoenix, AZ |
| *July 22* | Santa Fe, NM |
| *July 23* | Denver, CO |
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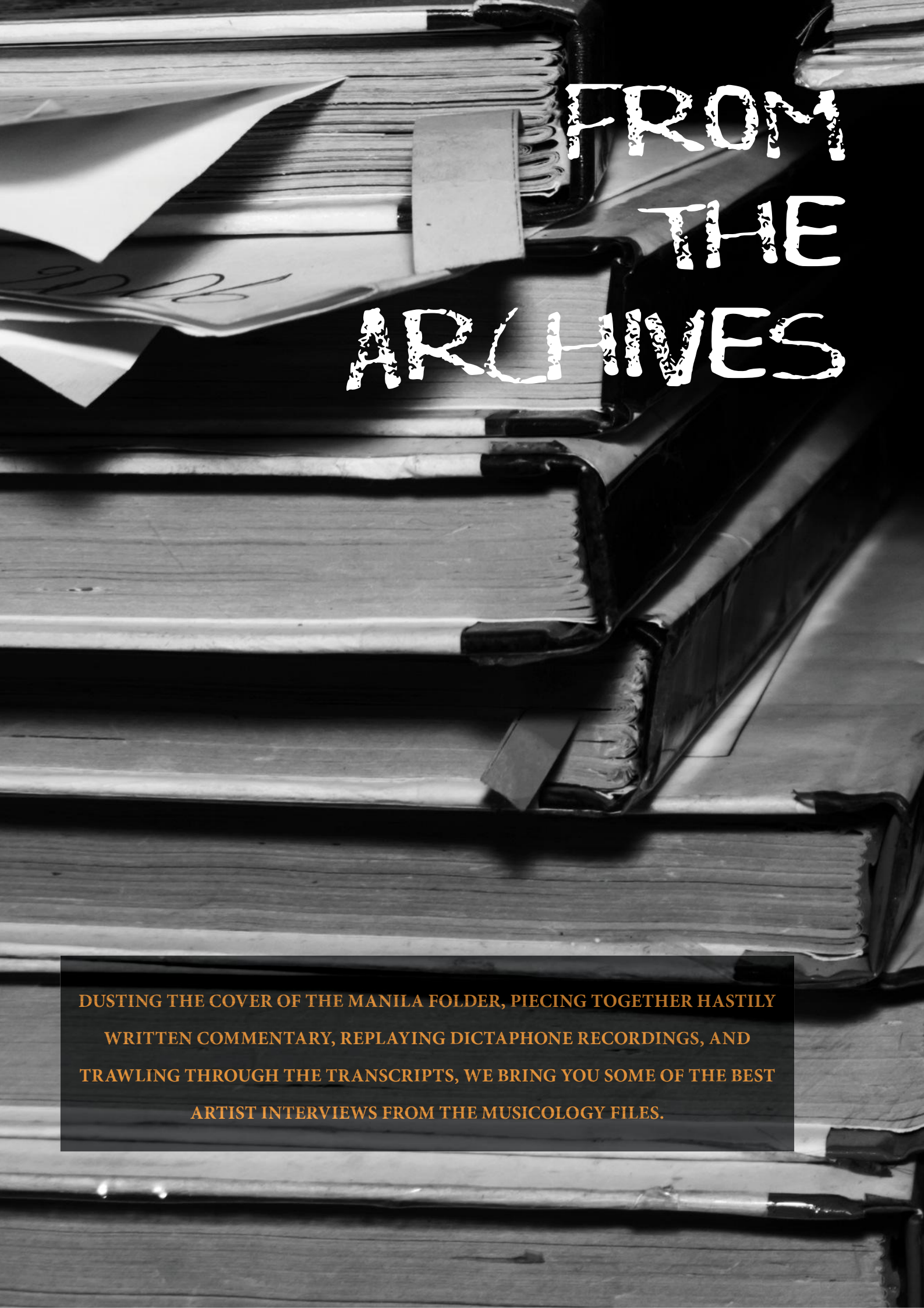
## THE GENIUS OF JUDEE SILL




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# FROM THE ARCHIVES

DUSTING THE COVER OF THE MANILA FOLDER, PIECING TOGETHER HASTILY WRITTEN COMMENTARY, REPLAYING DICTAPHONE RECORDINGS, AND TRAWLING THROUGH THE TRANSCRIPTS, WE BRING YOU SOME OF THE BEST ARTIST INTERVIEWS FROM THE MUSICOLOGY FILES.

# The Kooks

Still in the midst of their current world tour, the English outfit continue to deliver new and exciting work. We rewind to when Let's Go Sunshine was released and when we spoke with vocalist and guitarist Luke Pritchard about the album, touring, and the solitude that music affords him.



**Firstly congratulations on the new record Let's Go Sunshine. Every album tells a tale and what is this new LP saying to the world?**

It's an uplifting record. There are moments of personal reflection and a lot of fun to. I tried to get really creative with the lyrics. There are tales of falling in love with a mental patient who gets carted away or on Fractured and Dazed which is a more personal one. It is quite a dynamic record and we wanted to make a proper record that went against the grain which is hopefully the tale that it tells.

**In terms of the writing and lyrical content, was there an overarching narrative tying the album together or an assortment of topics and inspirations that zig zag throughout the record?**

I wanted it to have a moral edge and a good moral tale to each song. I wanted it to be eclectic and hopefully it has all the quirks of say a Kinks record. Some of it is fictional and some of it is personal so really it is just a collection of songs and not a concept record but it follows its own moral curve.

**So the album is part autobiographical and part fictional, where did the two lines blur and where were they quite separate?**

If you think about Four Leaf Clover, it is a fictional thing but like everything I write it is going to be part autobiographical so I guess with that song it blurs a bit but there are great moments say like with our song Honey Bee where I did a duet with my dad. That was a very special moment and is nice to share that with people, it is uplifting and was a very personal moment but also surreal because my dad passed away when I was a kid. To do that demo and bring him back to life was really cool.

**That is such an interesting concept, how did the idea present itself?**

Well it was really organic man and I didn't plan on recording it, we were just jamming it in the studio and decided to spend half a day on it to work on the version of the song. I had this moment during the session when I thought fuck yeah it can work. I had a very talented sound engineer to help do that. It was really random to be honest. Sometimes you just have to let these things happen because you often have a plan to work on a song but end up working on something else.

**You speak of the organic ways in which the record came together but what were some of the challenges you faced in creating this LP and conversely what were some of the greatest surprises you experienced through the writing / recording process for Let's Go Sunshine?**


WHEN I AM WRITING OR PLAYING ON STAGE I AM TOTALLY AT PEACE.



It was a real joy to make and flowed really well but I guess the tough bits were in the work that we had been with our previous producer because we had done two or three weeks of recording in the studio with him and it wasn't really going so well. The material was quite good but we didn't really have the songs so it was hard to say let's shelve it, move on and start again. That was a big moment but once we had the new producers, it came along really nicely and liked the direction the sound was headed. Different songs take shape differently like No Pressure, it is a very simple tune but I love it and it was recorded on the second take. The other A side, All The Time was one we really worked on and probably spent more time on that than any other, but it was still really fun.

**For this record you have mentioned that you really scrutinised and agonised over every word of every lyric but I guess it would be fair to say that you have done that for all of your records and considering that of your vast body of work, is there a particular song / lyric that you are most proud of because of its poetic beauty and personal meaning?**

That's a nice question and you have put me on the spot but I think unlike other albums where I just went with the flow, on this record particularly I really wanted to get deeper on my lyrics. Say Fractured and Dazed is more melancholy and nostalgic so I am quite proud of that one. On the whole record all the lyrics really resonate with me.

**As an artist evolving emotionally and musically from album to album, do you find it hard or even redundant performing some of your earlier material when the person you are today maybe completely different from the person you were when you first put pen to paper?**

I guess it is true as you put it but the songs do have a life of their own. Even though some of those songs I look back at as a teenager when I wrote them, they have their own life and meant a lot to a lot of people. When we play them, that feeling is really quite cool. When you sing these songs on stage you just get taken in the moment.

**Having meet and performed with so any different musicians and artists over the years, during that time, has there been any defining moments or words of wisdom that were spoken to you which really resonated with you and in turn altered the way you approach your craft?**

Yeah the one that sticks out in my mind is Ray Davies from The Kinks who is a particular hero of mine. We did a few rehearsals together and he took me to one side and said "one bit of advice I can give you, always do the promos, always to the interviews man" but as for advice it isn't something that I ask of people like oh how did you write that lyric for a song.

**I guess it is fair to say that music has been the one underlying constant in your life and the prism through which the world is viewed, analysed and reimagined. Such a heavy reliance on music and more precisely playing music can be an alienating yet liberating form of expression. As you move through your years does performing music become more or less the vehicle that drives you?**

Interesting question. I think as I have got older, it has become a job and I have had to back it up. Music is something for yourself and it should be fun and exciting. I found to remain inspired you have got to be a bit of a Peter Pan and maintain that childish wonder about it. For a band like us where we have had jabs from the press or are an anomaly of a band in the U.K, we have had a bit of a turbulent time so you have to keep strong. You also have to keep the love for it and I think that is quite evident on our new record, you can hear how fresh it is and how much energy went in to it.

**The Kooks are uniquely positioned as a band in so much as being straddled between the contemporaries you admire and artists that you inspire. Can you explain your own personal feelings towards how it feels having worked your way up through the music scene, looking up to artists you admire, to then create your own work and legion of fans which in turn has cemented your own position in the UK music scene, to now being an inspiring group for others and continuing the legacy of amazing indie outfits?**

It is a bit like that, we kind of always felt a bit like outsiders and never fully got embraced by the people that are older or our peers, who some of are now non-existent which is sad but kind of the nature of the industry. We were never fully loved by NME or anything like that but it almost put us in a kind of shielded place and we have seen a lot of acts that have been inspired by our music which is cool. I think that maybe because of our pop sensibility because we love pop music and we have never been afraid of that. We are rock n roll in a sense but we always looked to make big tunes and sometimes you open yourself up to attack for that because if you are doing something in the pop world people get a bit funny about it. I think that is where we have found our niche but it has been tough. Now there is a lot of pop stuff that has been inspired by The Kooks as well as on the alternative side that love The Kooks so being between the two has been our greatest thing and our hardest thing as well.

**Lastly Luke, what does music give you that nothing else does?**

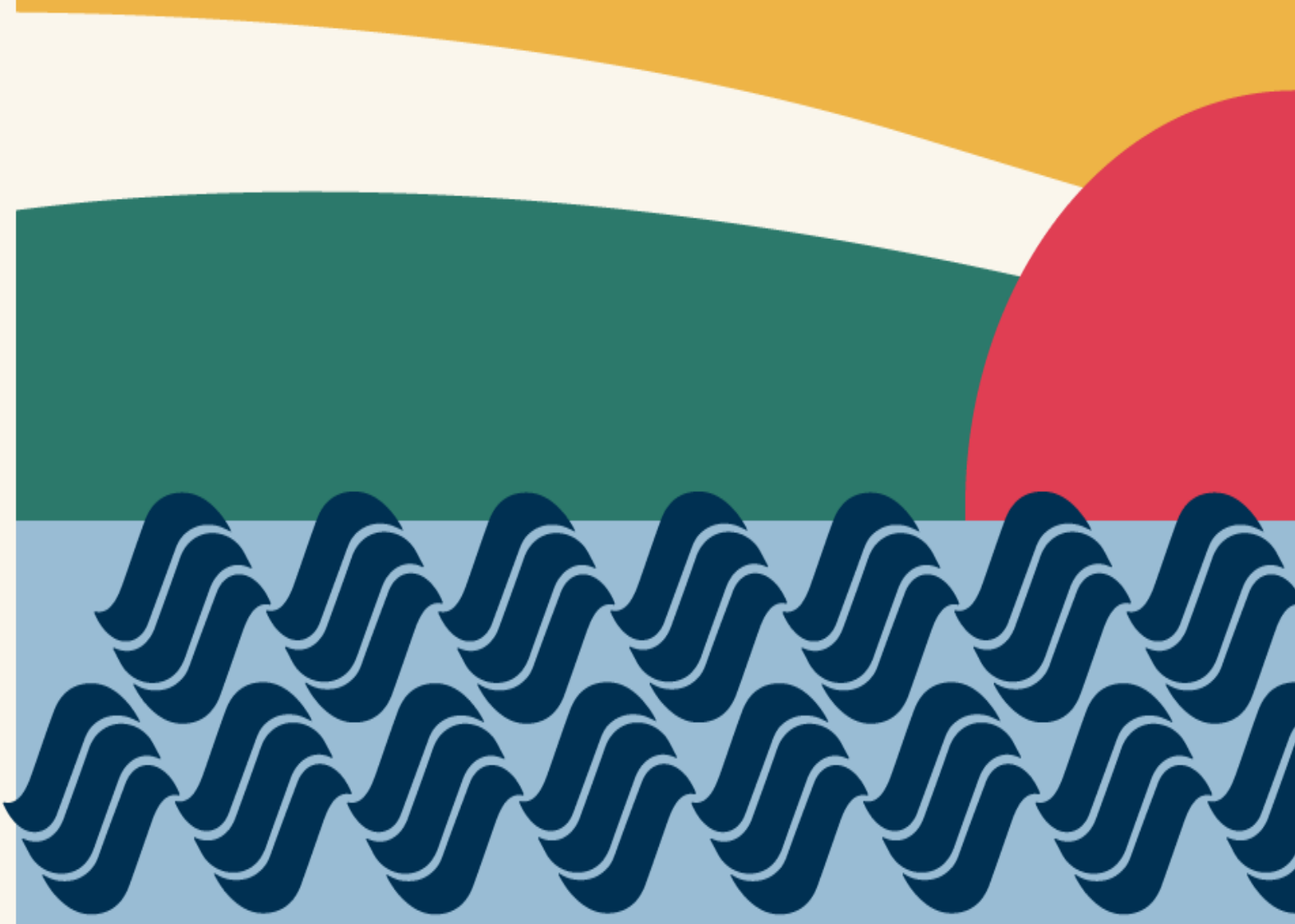
Well it is like a life force for me and kind of a therapy for me. When I am writing or playing on stage I am totally at peace.



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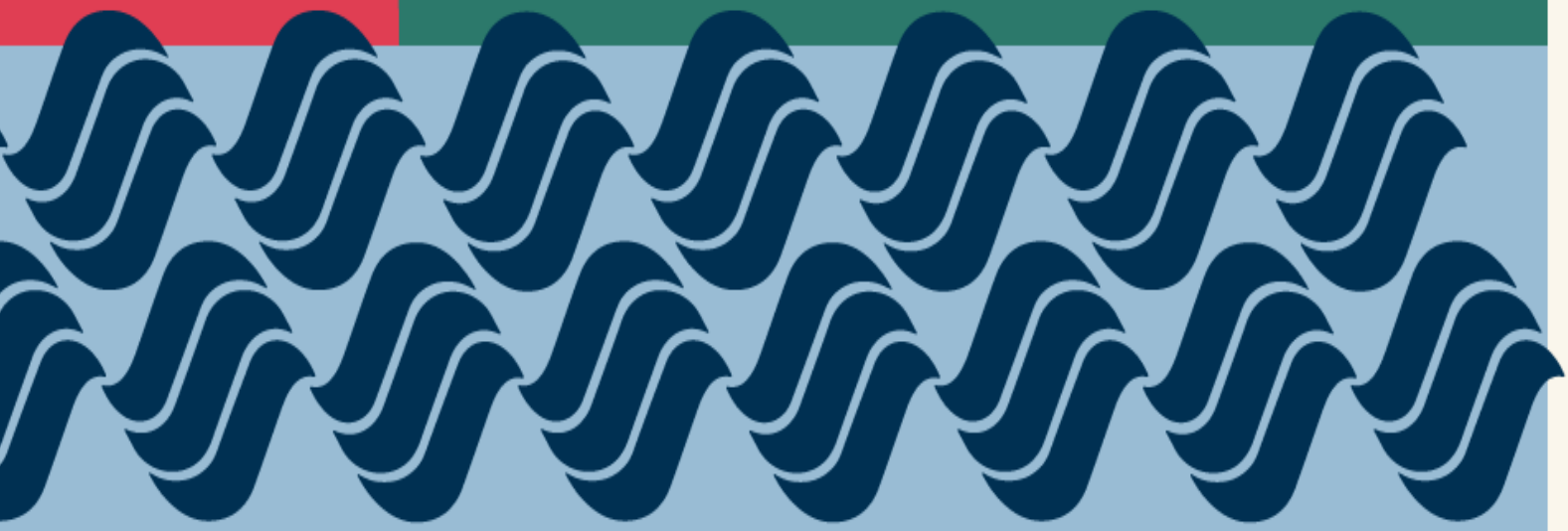
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# MAKING TRACKS

MELBOURNE FIVE PIECE DR SURE'S UNUSUAL PRACTICE CHAMPIONED BY THEIR FEARLESS LEADER DOUGAL SHAW HAVE SERVED UP THEIR THIRD LONG PLAYER TOTAL REALITY. STEPPING US THROUGH THE ALBUM SHAW DESCRIBES THE INSTRUMENTATION, STYLINGS AND APPROACHES EMPLOYED ON THE NEW RECORD. DISCUSSING EACH OF THE TEN TRACKS OFF THE NEW RELEASE, IT BECOMES CLEAR HOW THE NAARM COLLECTIVE ORCHESTRATE THEIR INFECTIOUS BRAND OF POST PUNK OUTSIDER POP.

SHAW - I'VE BEEN CALLING TOTAL REALITY THE 'COLLAGE ALBUM'. OUR FIRST TWO LP'S THE PARTS WERE ALL WRITTEN BY ME AND THEN TAKEN TO THE BAND. FOR THE THIRD ONE I WANTED TO DO A 'BAND ALBUM' - WE'D BEEN PLAYING TOGETHER FOR ABOUT TWO YEARS AND I REALLY WANTED TO BRING THE BAND INTO THE WRITING PROCESS. I STARTED DEMO-ING SOME IDEAS, JUST SKELETONS OF SONGS, LEAVING IT REALLY BARE BONES WITH HEAPS OF SPACE FOR EVERYONE TO ADD THE MEAT AND MUSCLE. THE PANDEMIC DRAGGED ON, OUR ORIGINAL GUITARIST JACK MOVED BACK TO QLD, TALI AND MATTY JOINED THE BAND, WE TOURED UK, EU, AND AUS A FEW TIMES, STARTED WORKING ON NEW IDEAS. AT SOME POINT I REALISED IF I DON'T FINISH THESE SONGS SOON THEY'LL NEVER GET A RUN, 'CAUSE I'M PRONE TO JUST MOVING ON TO THE NEXT NEW EXCITING THING. AT THAT POINT, IT WAS MAINLY THE REMAINING ORIGINAL MEMBERS, MYSELF, MIZ (MIRANDA HOLT, DRUMS) AND SIZ (JAKE SURIANO, BASS/SAX), WHO STARTED TO WORK ON FINISHING THE RECORD.

IT WAS THIS COLLAGE-Y, CUT, PASTE, TEAR IT UP, PAINT OVER IT, THROW SOME GLITTER ON IT, KINDA PROCESS. SIZ AND I SPENT A GOOD COUPLE OF WEEKS DOING ARRANGEMENTS AND RE-ARRANGEMENTS, WHICH WAS A NEW PROCESS, JUST BEING REALLY BRUTAL AND CUTTING ALL THE FAT. REMNANTS OF THOSE EARLY SKELETONS REMAIN, SOME ARE STILL CLOSE TO THE DEMO AND OTHERS ARE UNRECOGNISABLE. WE DID A FEW SESSIONS LIVE-TRACKING THE RHYTHM SECTION, RE-RECORDING BASS PARTS AND REPLACING DRUM MACHINES WITH REAL DRUMS OR LAYERING ON TOP OF THEM, INJECTING A BIT MORE NOISE AND LIFE INTO THE SONGS. I DID A LOT OF LAYERING WITH SYNTHS, MELODICA, TRUMPET, FIELD RECORDINGS. SIZ LAID DOWN A BUNCH OF SAX. IT WAS WHEN THE SONGS WERE AT ABOUT 80% THE REST OF THE BAND, MATHIAS AND TALI, GOT INVOLVED AS WELL AS A FEW NEW COLLABORATORS, FRIENDS AND FAMILY. HERE'S A BIT OF A BREAKDOWN OF EACH TRACK:

## 1 slug

This song started as just a beat and baseline. I'd been having a pretty rough mental health time and I was using writing as a way to try and drag myself out of it, ie. "feelin' like a slug so I gotta visit the doctor". I was vibing on that relentless driving rhythm section, pogo vibes. The intro came slightly later, once we decided we wanted to open the album with this song. A bit of that woozy, sluggish energy so that it really hits when the beat drops. The sax was a late addition, Matty was in Europe for 4 months or so and we did a handful of shows with Alannah Sawyer filling in on Sax, we transposed a lot of the synth parts onto sax and did these mutant versions, it worked so well on some tracks that afterwards it felt empty without it so we got her into the studio. The cherry on top came later when Mathias was around and he busted out the spoons, his first instrument. We did a pass through the song and it was too comical not to run with it, it helps drive the track. Sounds like the hi-hats are playing double-time but yeah, it's actually spoons. Gives me a little chuckle listening back.

## 2 Celebration

Siz and I wrote this song together. Siz had the bass line and I was fucking around on the drum kit trying to find a groove and it wasn't really working… it took us a minute to realise the bass line was in 5/4. Made a lot more sense after that. The sax hook was originally recorded on bass, and then melodica. I'd been writing a few 'sax' ideas on the melodica, just as a placeholder, I found you can distort it and fuck it up a bit, bit of reverb and delay, and it sounds kinda saxxy. One day I mentioned to Siz that I wanted to get someone on board to play sax and found out he played sax all through high school, he'd been holding out on us. Got Siz to lay down the sax bits and pretty sure the melodics is still there with it in the outro. Layerrrrsss. Final touch was the applause and the gang vocals to give it that party vibe that the song is asking for.

## 3 Elephant in the Room

Before starting on this record we spoke about wanting to make a 'groove-based' album, just some big grooves you can really settle into. I think this tune gets there. It's one of the earlier tracks that made it onto the record. The demo was recorded before our original guitarist, Jack, moved back to Qld and he did the middle guitar part. All the guitar parts and synths from the demo made it through to the final version on the album but then Miz and Siz came and live-tracked the drums and bass and a bunch of percussion. I think it's still got the drum machine as well, layered up with the real drums. I borrowed my mate Toby's Moog and double tracked the bass line in the outro with some real sub-y low end. Stu Patterson (The Empty Threats) stayed at my house and ended up putting the final touch with the sax, I'd recorded a very mundane one-note trumpet part and Stu did one pass through the song and made it infinitely better. Yeah, lot's of layers on this one, it's pretty dense in the end.

## 4 Escalator Man

This is one of the few tracks on the record that we had been playing live for a while before the record was finished, so we took a lot of that live energy and tried to replicate it. The original demo was a bit more tidy and tight. Miz and Siz live tracked the rhythm section which bought that messy liveliness that I was chasing. The sax was originally a synth line but once I found out Siz could play the sax, well I put him to work didn't I. One of our favourite tracks to play live and I think we ended up getting the recording to match the energy. Definitely feels like the most classic 'Dr Sure's' track on this record.

## 5 Keeps Ya Head Up

Another big groove. It's kind of ended up with a bit more movement but I remember when I started writing this song I wanted to do this thing where it feels like it's building to something but it never really gets there, it feels like it might go big and then it just falls back into the groove. I was playing around with some odd shapes on the guitar, I don't know what you'd call the chords but they are fun to play. I often try to write parts that I can't actually play yet, new shapes and colours. Alannah did the middle sax part based off a melodica bit. Siz did the outro. Actually this was the first time I'd heard him play the sax, and I kinda didn't know if he could even play. I was like 'here's this outro, just have a wail, don't stress if it's rough or like if you need to look up the notes or something'. It was like that flute scene out of Anchorman, he just ripped this solo and left my jaw on the floor. Mathias did the synth part in the outro, which we also kinda foreshadow midway through the song for a bar or two. Just that small change, the synth going from the pad/rhodes-y sound to the lead line made it feel like the song had a bit more growth. Final touch was re-amping the vocal and drums through my 'speed tripper' pedal into an amp, distorting and dubbing it out a bit.

## KEROSENE 6

In the spirit of this 'groove based' concept I'd been playing around with some ideas in 5/4. Something about that extra beat makes me intuitively nod to the groove and try to lock in with it, it tricks my brain into paying attention. This was another one where I layered up the bass with the Moog and it gives the low end this real sustained rounded feel. I feel like the arrangement was a big thing with this one, the demo kinda dragged on and on and wasn't very dynamic but Siz and I did a lot of messing around and putting different sections in different places before we laid down the drums. The first chorus we took all the instruments out except the drums and that woozy synth. My favourite part is Miz's vocal in the first chorus, up until that day we'd never managed to get her on a microphone, she prefers to hang out the back and bash the shit out of the drums. As you can hear, she's got some pipes! She can no longer deny it, immortalised forever on vinyl.

## 7 NEVER ENOUGH

Starts off with some lovely subtle spoken-word poetry by Alivia Lester, an excellent Indigenous artist, art therapist… and also my partner. I wanted this song to feel like a train chugging along. The dissonance in the synth and guitar parts was something I worked away at, I remember making a guitar part and I was like 'it's too nice, I need to fuck it up a bit'. I wanted it to feel uncomfortable and kind of sinister, to match the themes of the song - It talks about these caked on industries that are now outdated but they won't let go. I like the way this song grows, the verse layers building as the guitar part develops and then into the 6/4 chorus. Because it drops a couple of beats it feels like it's rushing then someone slams the breaks at the end of every phrase, it's got this push and pull. Siz's sax skronk in the end of the second chorus is a highlight for me. I remember when we were recording it just doing it a few times and just being like 'yep, good, but can you fuck it up a bit more'. Sometimes it takes a bit of grinding to summon the chaos.

## REALEST 8

Grooove. Get that groove. I dig the way the bass line develops in the chorus - It's potentially a bit of a trope of my songwriting that I love and often go back to but, each phrase it adds another stroke on the root note and the rest of the line gets pushed back by a beat. I don't know if that makes sense to write down but maybe if you're listening to the song that sentence will make more sense. The sample in the middle is ripped from this vid of a real estate agent on this podcast (I'm not gonna say what it is cos I don't wana get sued) basically bragging about how he goes about rorting both renters and landlords simultaneously. I find it comical when these evil fuckers out themselves. I love the way Tali's vocal blends with mine in the chorus lines. The sax was a late addition, again one of the ones we had Alannah filling in live playing the synth lines on sax and then adding this fun chaos element in the instrumental towards the end. After doing it live it felt like it had to be there in the recording. Probably one of the final final touches we added to the record to get it over the line.

## 9 LAST GUY AT THE DISCO

Ok this is definitely the oldest song on the record, it was actually on the shortlist when we were figuring out what songs to do with the band for the previous LP. There's a lot of songs that just never make it past that demo phase and I thought this was one of them. Luckily Siz loved it and never forgot it, he kept bringing it up every so often until I was like alright let's give it a run. The arrangement is quite different now but a lot of the original elements remain. The sample in the start was semi-accidental, it was one beat of a guitar part that was selected in Pro-Tools (the recording software) when I meant to play the whole track. It just started looping and I was like damn that's sick, got the iPhone out and recorded it straight out of the monitor and chucked it back in the session. The verse synths are all new, that was one of the bits that kinda got the track over the line for me, felt a bit nude before it and I was trying all sorts of things to see what stuck. The lyrics were originally a stream of conscious rant and a lot of it made the cut, but I tidied it up and re-recorded it so the delivery was a bit more intentional. The demo was called 'dance, give love, get down' which was another thing that made me cringe. 'You are the last guy at the disco' was an ad-lib that was in the recording and once I settled on that for the title my perception of the song changed. It's a bit more visceral. Anyway thank Siz for persisting, think it's my current favourite on the record.

## ALL GOOD ENDS MUST COME TO A THING 10

A rare occasion when the song title came before the song. It was actually the running title for the record for ages but it hung around for too long, got edged out. The synth line was the first element that I recorded for this, in my head it was following the phrasing of the title. I recorded that main synth to a click and looped it and then jumped on the drums and bashed along to it for a bit. My bub walked in as he often does when he hears drums and he jumped on this mic that I have permanently set up to his height and started singing into it. I jumped up and hit record, played the song through while he sang along. Too sweet. Bit of a backwards process for this one but it got there. I intentionally wrote this as an outro to the record and I wanted the ending to be messy and chaotic and pretty and gross and sweet and uncomfortable and all the things that make up Total Reality.



Dr Sure's Unusual Practice


SURE

# Catch and Release

## Reviews

AS THE ENDLESS PARADE OF NEW AND UPCOMING RELEASES CEASELESSLY MARCH FORWARD, MUSICOLOGY SIFTS THROUGH THE PILE CHERRY PICKING SOME OF THE EXCEPTIONAL STANDOUTS. CALLING OUT THE VERY BEST AND BRINGING THEM TO TEN-HUT FOR YOUR LISTENING PLEASURE.





### ST. VINCENT

### All Born Screaming

8/10

Virgin Music

The metronome beat of 'Hell is Near' holds the tiered opener place. A multi-layered and seemingly multi-dimensional track, the parallel levitation of haunting synth, teardrop keys, and flickering electronica, are all held in Annie Clark's orbit as her delicate vox only hints at what might be possible. Unfurling in a considered and cautious way, 'Reckless' with its diametrically opposed title, masks a pending explosion. Unleashed, the caged Clark gives way to sonic disintegration and outpouring of emotion.

A clambering of pots and pans announces 'Broken Man' in all its swagger. Punctuated with electric bolts, the jarring sounds build a foundation of defiance. The confident percussion marks an assertive stance, ably attested to by Clark as she declares "whata you look'n at?". The thick and sludgy bass of 'Flea' provides the dark to Clark's light as the track bounces from one end of the spectrum to the other in an erratic manner. The narrative stride of 'Big Time Nothing' keeps in lockstep with its ragtag cacophony of fuzzed-out beats, guitar licks, and elevated backing vocals in a musical jamboree.

The villainous intro of 'Violent Times' with its blown-out sax and Clark's sassy vocals, gives it a cinematic, Bond film soundtrack feel. As the title suggests, it is indeed a piece about hard times and fighting to survive but with a sense of excitement to the challenge of it all. A running commentary, 'The Power's Out' takes an everyday scene and embellishes a subterrain tale of how the collective masses manage the hustle and bustle. Off kilter and disjointed, 'Sweetest Fruit' wobbles and staggers with its horn section and electronic pipes whilst leaning on the steady and stoic vox of Clark and she rallies the troops, signalling that the moment for an offensive push is now.

Continuing the theme of revolution, a personal revolution, 'So Many Planets' blends the Caribbean with gospel. The fusion along with Clark's characteristic guitar is a heady

## Feature Artist

# ST. VINCENT

A record that is the tale of two sides. On the one hand, the first half of the album focuses on struggle and the remainder of the album channels defiance. On the other hand, the record exemplifies the work of Annie Clark in all her formidable brilliance, yet it openly accepts the contributions from many great artists. When all elements are united, the resulting album is a thing of beauty.



brew and unites disparate elements into a swirling coalescence which, if left unattended, could continue forever as it shuffles off into the distance and ushers in the final, yet extensive, titular. 'All Born Screaming' is an epic track. Not just in duration but for the mammoth effort required in order to birth the great beast. Enlisting the help of Welsch artist Cate Le Bon, the track eventually took shape curtesy of the two minds coming together as they wrestled the song out on nonexistence. A place it wanted to remain as Clark struggled to find its place in this world prior to Le Bon's aide. The wondering track pauses for a moment before a mounting rise of choral, guitar, operatic vocals and feverish percussion as they all join forces for a cataclysmic finale.



## BNNY

## One Million Love Songs

8/10

Fire Talk

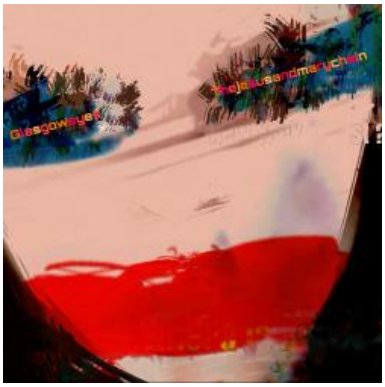
A gentle field recording on 'Missing' opens up the album as Jessica Viscius vocals float as gently as the falling snow she describes. A tender piece that stops briefly to take in a passing moment of time. One that may soon be forgotten but for the here and now, it serves as a reminder to savour and enjoy. Eloquent slow core, 'Good Stuff' is a wonderful blend of fuzzed out basslines, reverb and keys as Viscius and her tender vocals scoops up what positivity there is left in the aftermath of a breakup and the ensuing chaos. A refrained alt-country track 'Crazy, Baby' smoulders as the hefty semi-acoustic strums nonchalantly and Viscius reminds one and all who she is, and what should have been expected. One of Viscius many appealing traits is the simple yet irresistibly hypnotic arrangements she produces and 'Something Blue' is a shinning example of that. Elementally basic yet punchy as hell and a perfectly suited feisty track to a difficult sentiment of regret and legacy. The gritty and angsty 'Screaming, Dreaming' with its thick bass and chord progressions neatly encapsulates a chaotic state.

Like reflective pause plum in the middle of the record, 'Sweet' takes a sidestep into a slow burn. Drawing the pace down, Viscius ponders what is the worst thing she has done and wants to compare that with others to know where she stands but the overarching desire is to purge her guilt. With a whisper 'Nothing Lasts' sees Viscius honestly declaring her intentions no matter how contradictory or fleeting they may be in what is another facet of the multidimensional construct that is love. Tackling it from all angles and with the veil removed, it is a refreshing collection of songs and attitude that she brings to the table. No saccharine sweet love ballads here, just raw, hard fought and reflective insights into life, love and relationships.

Like a visible scar that no longer is an open wound but remains a permanent reminder, 'Rainbow' is an ode to an unshakable past. Continuing to haunt despite persistent efforts to forget, trying to focus on the good from a negative is what this track does best. Yet another remarkable quality to Viscius work is the depth and diversity that she can muster from what is at face value a relatively narrow pallet. Gentle guitar and brushed beats gives 'Changes' the feel that it should be emanating from a dark and smoky bar in back alley where the broken hearted down to drown their sorrows.

Turning the corner and being upbeat having collected herself and feeling primed for another round, 'Get It Right' is an optimistic track. The band in full flight, Viscius rides an elevated air of enthusiasm making one believe that maybe, just maybe, things might work out alright.

Threadbare and conjuring all the feelings of the morning after, 'No One' quietly stamps out the momentary lapse in realism and soon dashes any notion of the possibility she may ride off into the sunset. In many ways an absolutely fitting end to an album that focus of love, self-destruction, loss, and hopelessness. Brutal, depressing and crushing yet utterly frank and a genuine appraisal of all the things that make a love life turn sour. An unappetising subject that Viscius does with the most beautiful of ease.




## THE JESUS & MARY CHAIN

## Glasgow Eyes

8/10

Fuzz Club

Little needs to be said about TJ&MC that hasn't been said before. Their seminal works, influence on the musical community, global

recognition, and enduring fan base. What does need to be said however is how exceptional their latest release is and why it is perhaps their more important record to date.

There has been an influx of albums by artists of late who have been producing works for decades and continuing to do so but in the process are treading a fine line between simply appealing to their fan's nostalgia based on previous work and genuinely creating worthy new and interesting pieces that make fine additions to their catalog of work. The re-release of records, and performances of iconic albums, twenty, twenty-five, or thirty years on, is all well and good but on a cynical level, it is nothing more than an easy money grab and exploiting audience's romantic notions of themselves in their past lives, enjoying the chance to capture and relive moments of bygone times.

Few artists are emerging from their periods of greatness and are still producing innovative, skillful, dynamic, and touch-sensitive works that rival anything of their previous releases or that being put out by fellow musicians in the genre. This is what makes Glasgow Eyes such an important record, simply because the Scottish duo have created a record that is as good as anything they have ever made but perhaps even better. Like all advancements, it comes through the continual adoption of new technologies and putting one's own creative spin on it to produce something wholly new and unique. The pair have done just that on this album and Glasgow Eyes feels as if it was almost a collection of long-lost B-sides of a band in their prime that were lost to the sands of time only to be magically rediscovered by sheer accident and are now seeing the light of day and finally being shared with the world.

Across the twelve tracks on the album, the successful blend of rock, electronica, post-punk and goth provides the musical backbone. The songs each have their own very specific and well-crafted lyricism that is sharp, observational, witty, and poignant. Nothing is compromised on this record and the fusion is a mark of greatness as it shows all signs of a deft touch that when applied to any work, results in a quality that speaks for itself and will, like the rest of their work, stand the test of time.




## WINE LIPS

## Super Mega Ultra

7/10

Stomp Records

Originally formed in Toronto back in 2015 as a part-time project between Cam Hilborn (vox, songwriter, guitar) and drummer extraordinaire Aurora Evans, Wine Lips rapidly burst onto the scene which saw their meteoric elevate them to a full-time outfit.

Their signature psych garage punk rock is packing venues everywhere they go and go they do. Relentlessly touring and racking up the frequent flyer miles, the band has amassed an army of fans in that time and their latest record will only add members to that club.

Rack it up and ride the white lines as 'High On Your Own Supply' comes screaming out the gates with its acute and feisty guitar licks. The blistering ferocity of 'Killjoy' will have you reaching for the nearest collar to grab with both fists as you hold onto your circle pit comrades as the pogo dance and high octane energy is unleashed.

There is no question as to why 'Fried 4' is the lead single off the album as it is a rip-snorter of a track. Following up with songs like 'New Jazz', with its heady cocktail of psychedelic-soaked sounds, desert rock with a dash of blues, shows exactly why it is impossible not to lean over the record player as the LP spins and demand more from the speakers.

The sheer pace of 'Six Pack' threatens to tear itself apart with its breakneck speed and swirling guitars. One that as energizing as it is, could only be outmatched by a live rendition. The deep vortex of 'Cash Man' rides a sonic thermal updraft, reaching higher and higher in a vortex of garage psych.

One would almost expect Evans sticks to snap in two due to their inability to keep up with his feverish drumming on 'Burn The Witch'. A speedball of frenzied energy as Hilborn shreds with lightning momentum and matches the guitar playing with breakneck vox.

An inciteful record, Super Mega Ultra is a full-throttle, balls-to-the-wall album that is barely contained by its twelve tracks. In case of emergency, break glass and release this epic beast in times requiring high energy, excitement, and civil disobedience.

# DEHD

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10.17 Toronto, ON - Lee's Palace
10.18 Montreal, QC - Les Foufounes Électriques
10.19 Boston, MA - Brighton Music Hall
10.22 Philadelphia, PA - The Foundry
10.23 Washington, D.C. - The Howard Theatre
10.25 Atlanta, GA - Terminal West
10.26 New Orleans, LA - Chickie Wah Wahs
10.27 Houston, TX - White Oak Music Hall
10.31 Phoenix, AZ - Crescent Ballroom
11.01 Los Angeles, CA - The Belasco
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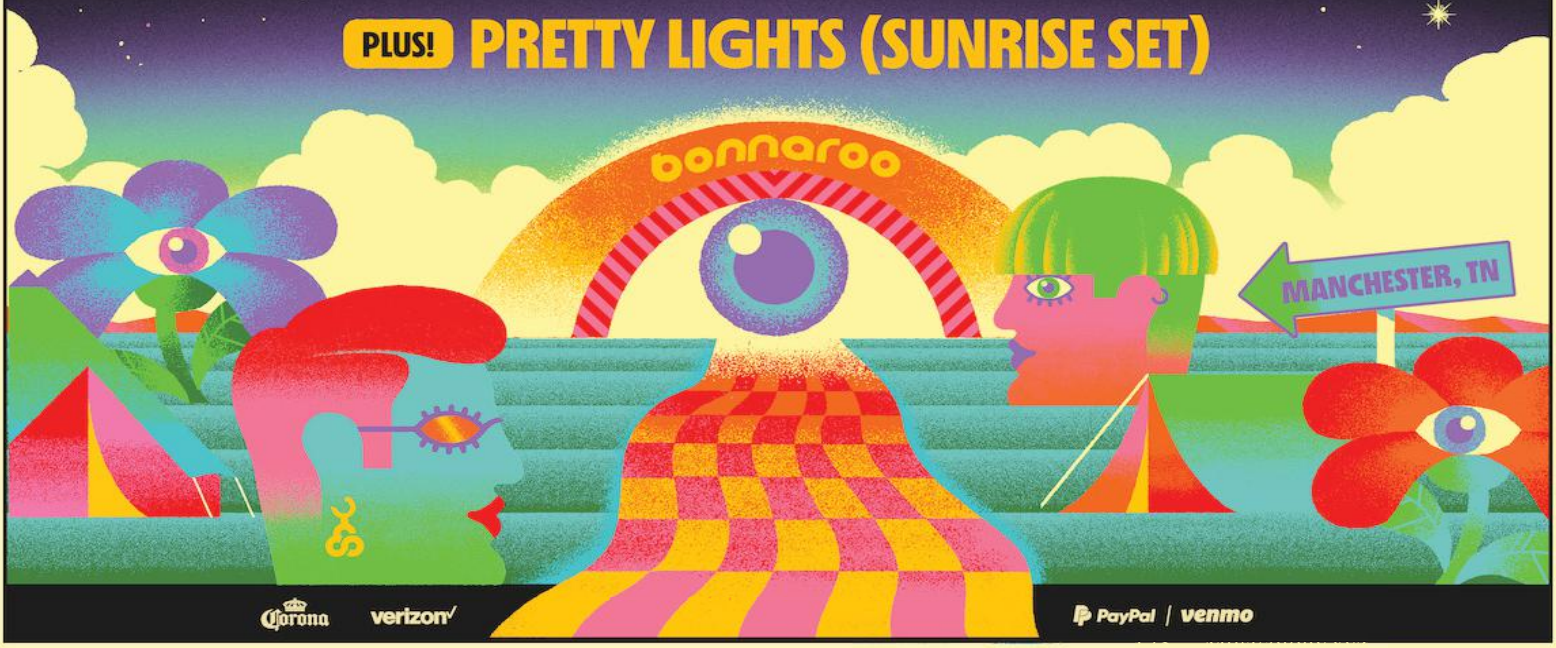
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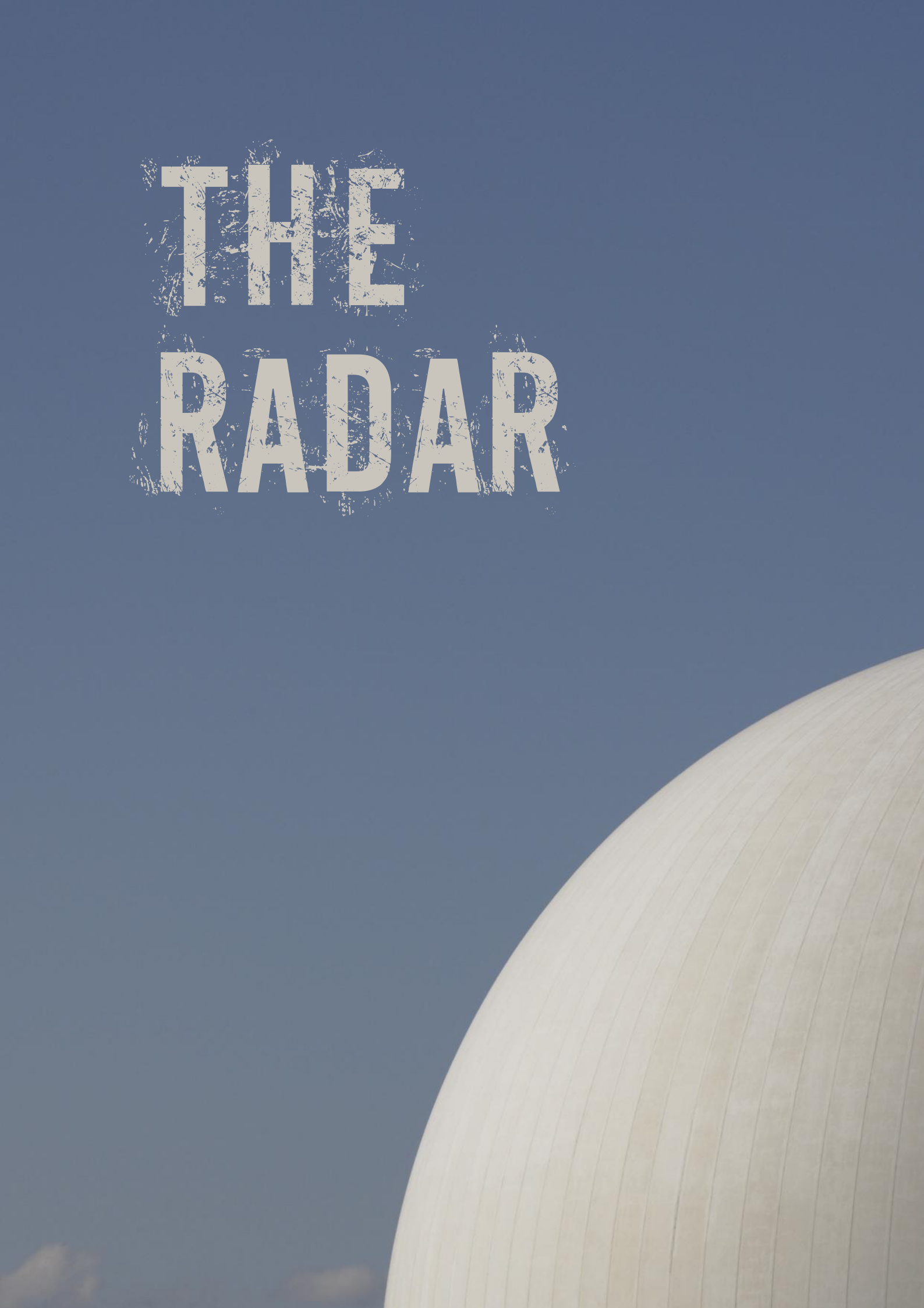
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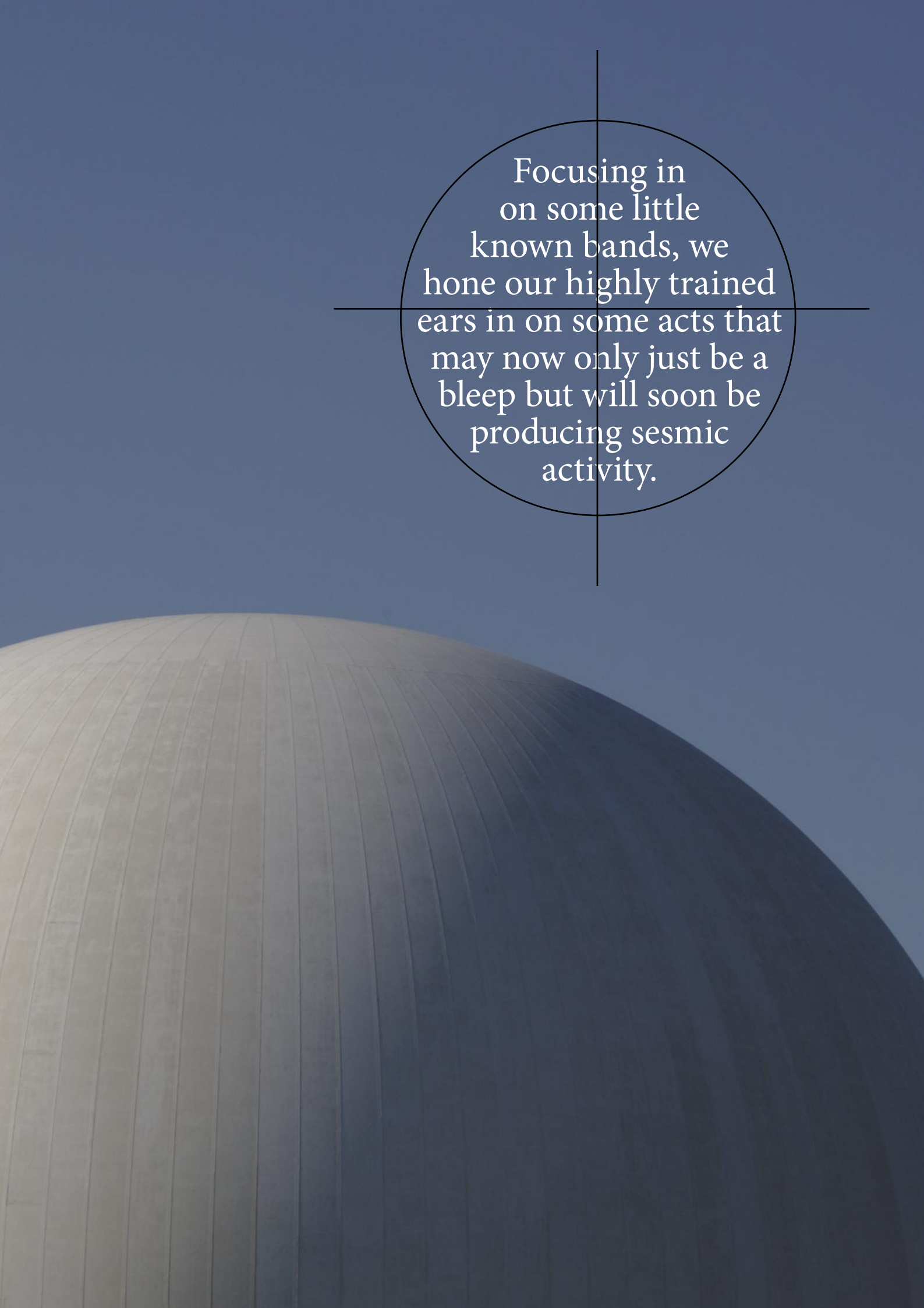



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## CULT HERO

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## ELSIE LANGE

The first taste of a forthcoming album, "Sally" is one of a suite of songs Elsie has written and performed with her band. It was an attempt at learning how to love making music again - and it worked. Sally is a new one in the line up, written while completing a challenge she set herself to write one song a day using tips from Jeff Tweedy's renowned songwriting bible 'How To Write One Song'.








## DOG UNIT




Rife with evocative instrumentals and frantic bangers, earworms and riffs, grooves and atmosphere, 'At Home' is out now via Brace Yourself Records. Written and recorded over the course of 2023 alongside the band's year-long residency at Servant Jazz Quarters, the album brings together the four Londoners' musical idiosyncrasies, meshing for just the right recipe





## LOUISA STANCIOFF

Maine-based artist-to-watch Louisa Stancioff shared her dreamy, flirtatious new single "Cigarette," off her forthcoming debut album When We Were Looking, out now via Yep Roc Records. Arriving with a winking video directed by Matt Gaillet. It follows follows previous singles "Nobody's Watching" and "Gold," which have earned high praise from high places.



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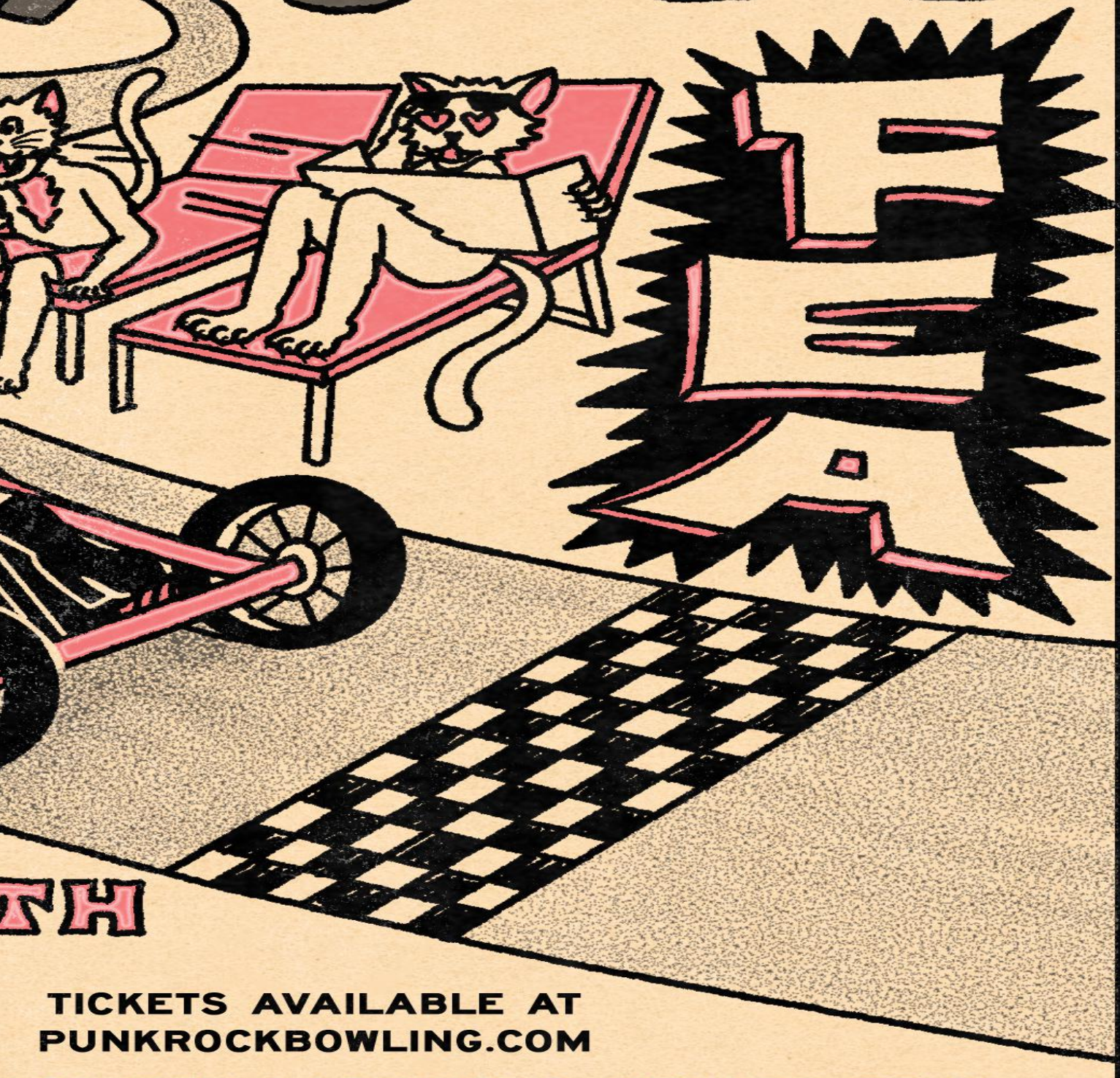
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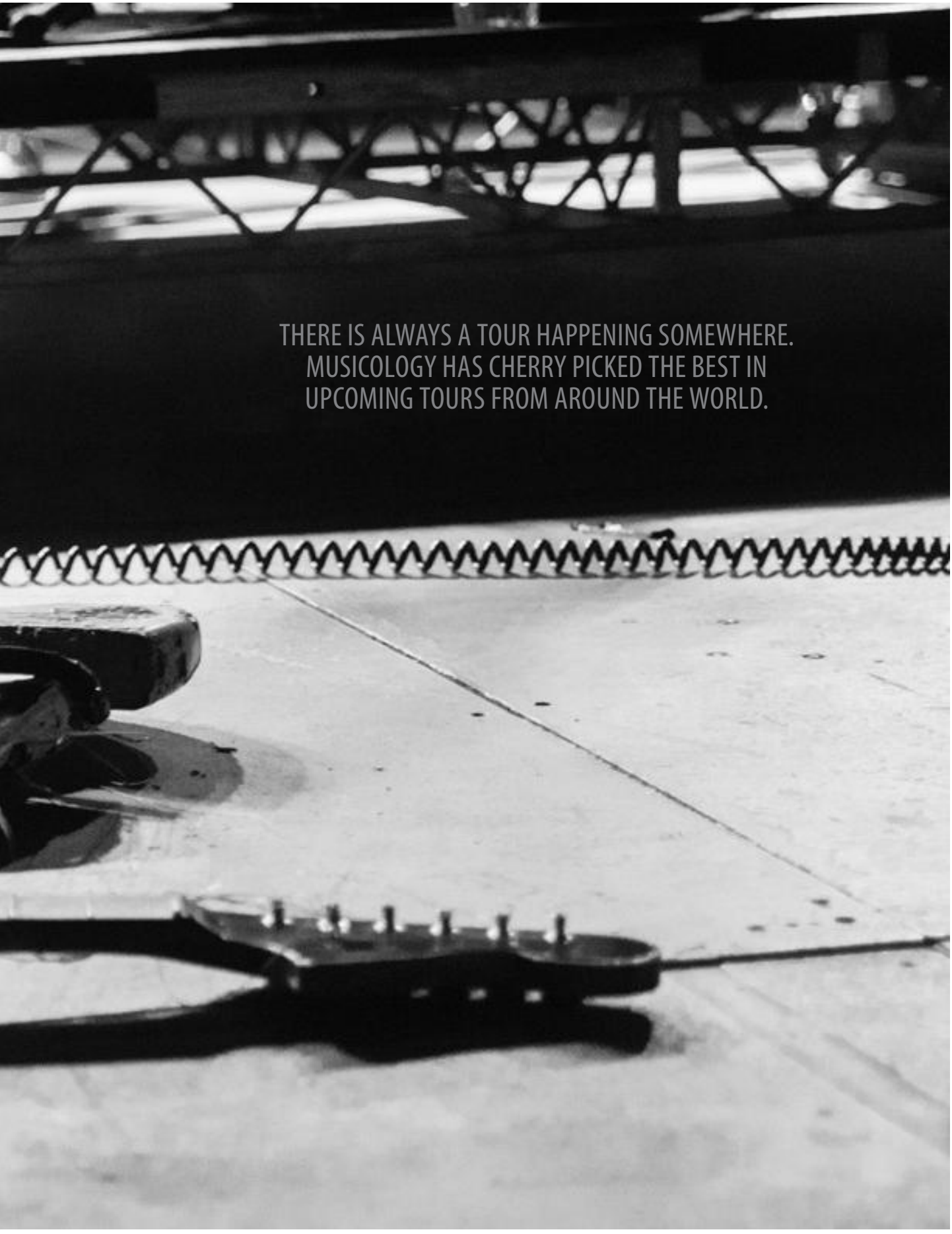


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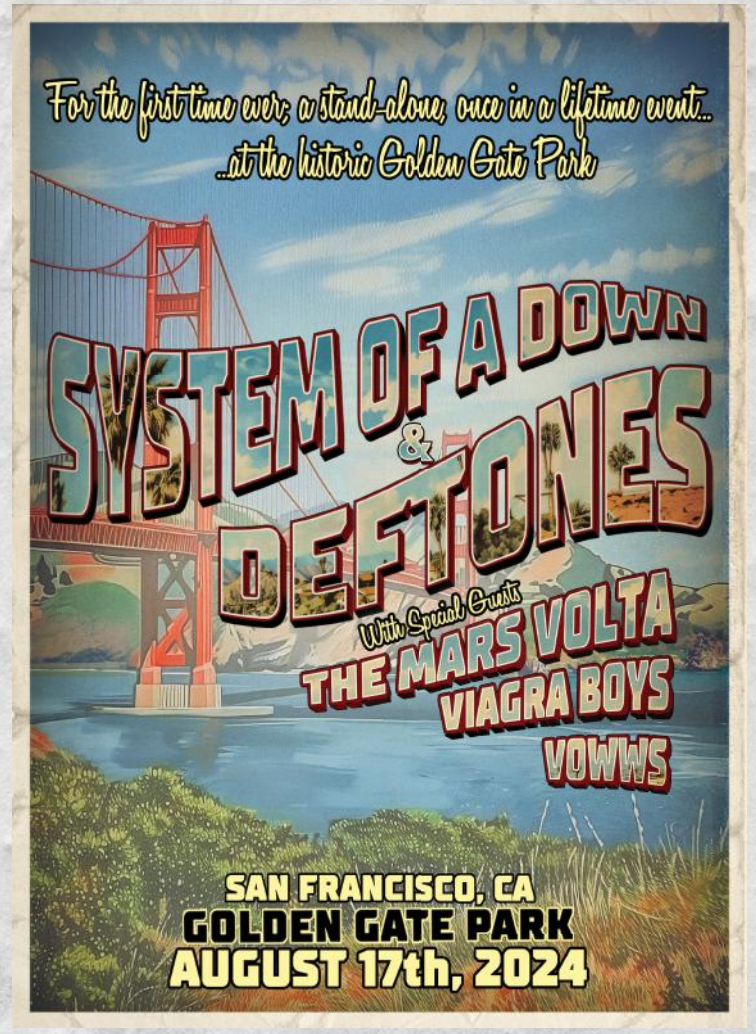

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3.15 ST. CHARLES, MO J. SCHEIDEGGER CENTER FOR THE ARTS AT LINDENWOOD UNIVERSITY
3.20 WILMINGTON, NC WILSON CENTER AT CAPE FEAR COMMUNITY COLLEGE
3.21 NEWPORT NEWS, VA FERGUSON CENTER FOR THE ARTS CONCERT HALL
4.04 CARMEL, CA SUNSET CENTER THEATER
4.05 SAN FRANCISCO, CA HERBST THEATER
4.07 SANTA ROSA, CA LUTHER BURBANK CENTER FOR THE ARTS
4.09 SAN LUIS OBISPO, CA CAL POLY PERFORMING ARTS CENTER
4.10 THOUSAND OAKS, CA THE BANK OF AMERICA PERFORMING ARTS CENTER
4.21 SEATTLE, WA BENAROYA HALL
4.23 DENVER, CO PARAMOUNT THEATRE


MILDLIFE
NORTH AMERICA
SANTA CRUZ, CA OCT 2 MOE'S ALLEY
LOS ANGELES, CA OCT 3 EL REY
SAN FRANCISCO, CA OCT 4 INDEPENDENT
SAN DIEGO, CA OCT 5 MUSIC BOX
PIONEERTOWN, CA OCT 6 PAPPY + HARRIETS
DENVER, CO OCT 9 MEOW WOLF
CHICAGO, IL OCT 11 CHOP SHOP
TORONTO, ON OCT 12 LEE'S PLACE
MONTREAL, QC OCT 14 BAR LE RITZ
PORTLAND, ME OCT 16 HOUSE OF MUSIC
BOSTON, MA OCT 17 CRYSTAL BALLROOM
WASHINGTON, DC OCT 18 SONGBYRD
NEW YORK, NY OCT 19 BROOKLYN BOWL
ASHEVILLE, NC OCT 21 GREY EAGLE
NASHVILLE, TN OCT 23 BASEMENT EAST
ATLANTA, GA OCT 24 PURGATORY
LIVE OAK, FL OCT 25 HULAWEEN FEST
CHORUS ALBUM TOUR 2024
OCTOBER '24
TICKETS FROM MILDLIFE.COM.AU




# ALVVAYS

## WITH SPECIAL GUESTS: THE BETHS



| | | | |
|---|---|---|---|
| AUGUST | 15 | SAN LUIS OBISBO, CA | MADONNA INN |
| AUGUST | 16 | OAKLAND, CA | FOX THEATER |
| AUGUST | 18 | PORTLAND, OR | PDX LIVE @ PIONEER SQUARE |
| AUGUST | 19 | SEATTLE, WA | SEATTLE ZOO |
| AUGUST | 21 | SPOKANE, WA | KNITTING FACTORY |
| AUGUST | 22 | BOISE, ID | TREEFORT MUSIC HALL |
| AUGUST | 24 | DENVER, CO | MISSION BALLROOM |

# MARIKA HACKMAN



| | | |
|---|---|---|
| 09.05.24 | TORONTO, ON | THE DRAKE |
| 09.06.24 | MONTREAL, QC | BAR LE RITZ |
| 09.07.24 | BOSTON, MA | SINCLAIR |
| 09.09.24 | BROOKLYN, NY | ELSEWHERE |
| 09.11.24 | PHILADELPHIA, PA | JOHNNY BRENDA'S |
| 09.12.24 | WASHINGTON, DC | ATLANTIS |
| 09.13.24 | DURHAM, NC | PINHOOK |
| 09.14.24 | ATLANTA, GA | THE EARL |
| 09.16.24 | HOUSTON, TX | WHITE OAK MUSIC HALL |
| 09.17.24 | AUSTIN, TX | BALLROOM |
| 09.18.24 | FT WORTH, TX | TULIPS |
| 09.20.24 | ALBUQUERQUE, NM | SISTER |
| 09.21.24 | TUCSON, AZ | CLUB CONGRESS |
| 09.24.24 | LOS ANGELES, CA | LODGE ROOM |
| 09.25.24 | SAN FRANCISCO, CA | THE INDEPENDENT |
| 09.27.24 | PORTLAND, OR | MISSISSIPPI STUDIOS |
| 09.28.24 | SEATTLE, WA | MADAME LOU'S |
| 09.29.24 | VANCOUVER, BC | BILTMORE CABARET |
| 10.03.24 | MINNEAPOLIS, MN | 7TH ST ENTRY |
| 10.04.24 | MILWAUKEE, WI | VIVARIUM |
| 10.05.24 | CHICAGO, IL | SLEEPING VILLAGE |

NORTH AMERICAN TOUR
2024

# BRUCE HORNSBY & THE NOISEMAKERS

## *Spirit Trail* 25TH Anniversary Tour



| | | | |
|---|---|---|---|
| Jun. 27th | Plymouth, MA | Aug. 10th | Fort Collins, CO |
| Jun. 29th | Kingston, NY | Aug. 11th | Boulder, CO |
| Jun. 30th | Westhampton Beach, NY | Aug. 13th | Jackson, WY |
| Jul. 2nd | Bethlehem, PA | Aug. 15th | Livingston, MT |
| Jul. 6th | Hammondsport, NY | Aug. 17th | Portland, OR |
| Jul. 8th | North Tonawanda, NY | Sep. 18th | Germantown, TN |
| Jul. 9th | Akron, OH | Sep. 20th | Louisville, KY |
| Jul. 12th | Madison, WI | Sep. 22nd | Charlotte, NC |
| Jul. 14th | Interlochen, MI | Sep. 24th | Rocky Mount, VA |
| Jul. 26th | Reno, NV | Sep. 25th | Durham, NC |
| Jul. 28th | Ojai, CA | Sep. 28th | Washington, D.C. |
| Jul. 31st | West Hollywood, CA | Oct. 1st | Red Bank, NJ |
| Aug. 1st | West Hollywood, CA | Oct. 2nd | Collingswood, NJ |
| Aug. 4th | Flagstaff, AZ | Oct. 4th | Burlington, VT |
| Aug. 7th | Albuquerque, NM | Oct. 5th | Portsmouth, NH |
| Aug. 8th | Santa Fe, NM | | |

*Tickets & info at brucehornsby.com/tour*

# EUROPE


«READING LEEDS» 24
MAIN STAGE HEADLINERS
BLINK-182 FRED AGAIN.. LANA DEL REY LIAM GALLAGHER
CATFISH AND THE BOTTLEMEN GERRY CINNAMON
PLUS SPECIAL GUEST 21 SAVAGE FRIDAY LEEDS SUNDAY READING
FRIDAY READING SATURDAY LEEDS
TWO DOOR CINEMA CLUB
SPIRITBOX
NECK DEEP
THE K'S
KNEECAP
SATURDAY READING SUNDAY LEEDS
RAYE
FONTAINES D.C.
BLEACHERS
THE LAST DINNER PARTY
COURTING
SUNDAY READING FRIDAY LEEDS
PENDULUM
RENEÉ RAPP
BRU-C
CRAWLERS
CORELLA
CHEVRON STAGE
THE PRODIGY
BOU
DENZEL CURRY
KENYA GRACE
SOTA · KILLOWEN · SIMONE
SONNY FODERA
BARRY CAN'T SWIM
DIGGA D
GODDARD. · 4AM KRU
A LITTLE SOUND · DJ JACKUM
SKRILLEX
NIA ARCHIVES
DOM DOLLA
KENNY BEATS
DANNY HOWARD
RADIO 1 STAGE
JORJA SMITH
DAVID KUSHNER
CONFIDENCE MAN
G FLIP · CHINCHILLA
KID BRUNSWICK
THE WOMBATS
SKRAPZ
OVERMONO
THE BEACHES · WUNDERHORSE
ZACH TEMPLAR
BEABADOOBEE
ASHNIKKO
JESSE®
JAMES MARRIOTT
DESTROY BOYS
FESTIVAL REPUBLIC STAGE
NECK DEEP
THE AMITY AFFLICTION
LOVELESS · MANNEQUIN PUSSY
BAD NERVES · LAMBRINI GIRLS
SPIRITUAL CRAMP
BIG SPECIAL
VIAGRA BOYS
LOATHE
DREAM WIFE · MILITARIE GUN
DEIJUVHS · YOURS TRULY
THE SCRATCH · THUS LOVE
DEAD PONY
THE JAPANESE HOUSE
HAK BAKER
RACHEL CHINOURIRI
MATT MALTESE · ONLY THE POETS
ARTHUR HILL · MACKENZY MACKAY
KINGFISHR · PARIS PALOMA
MORE ARTISTS AND STAGES TO BE ANNOUNCED
23 - 25 AUGUST 2024
TICKETS ON SALE AT READINGANDLEEDSFESTIVAL.COM
#RandL24

# Katy Kirby

# EU/UK '24



Tue Jun 4 ..... Hamburg DE @ Bahnhof Pauli
Wed Jun 5 ..... Berlin DE @ Kantine am Berghain
Fri Jun 7 ..... Hilvarenbeek NL @ Best Kept Secret
Sat Jun 8 ..... Brussels BE @ Botanique
Sun Jun 9 ..... Paris FR @ Badaboum
Tue Jun 11 ..... London UK @ Moth Club
Wed Jun 12 ..... Manchester UK @ YES (Basement)
Thu Jun 13 ..... Glasgow UK @ Broadcast
Fri Jun 14 ..... Leeds UK @ Brudenell Social Club
Sat Jun 15 ..... Brighton UK @ DUST

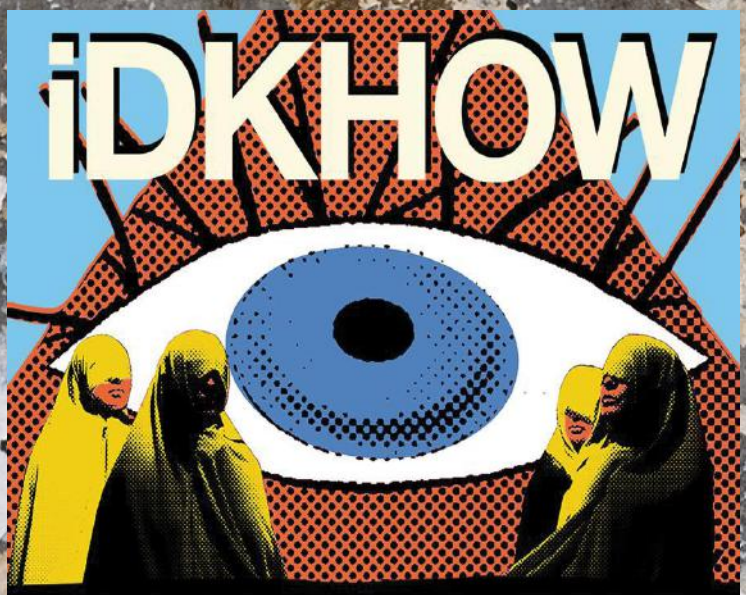








# iDKHOW



## GLOOMTOWN TOUR

**June 15, 2024**
Prague, CZ
Rock for People

**June 16, 2024**
Berlin, DE
Hole 44

**June 18, 2024**
Cologne, DE
Luxor

**June 19, 2024**
Brussels, BE
AB

**June 21, 2024**
Neuhausen, DE
Southside Festival

**June 22, 2024**
Wiesbaden, DE
Kesselhaus

**June 23, 2024**
Scheessel, DE
Hurricane Festival

**June 25, 2024**
Amsterdam, NL
Melkweg Max

**June 26, 2024**
Paris, FR
Les Etoiles

**June 28, 2024**
Bristol, UK
SWX

**June 29, 2024**
Manchester, UK
O2 Ritz

**June 30, 2024**
Glasgow, UK
SWG3

**July 2, 2024**
Birmingham, UK
O2 Institute

**July 3, 2024**
London, UK
Shepherd's Bush Empire

iDKHOW.COM

# DAIISTAR

## GOOD TIME TOUR 2024 EU/UK




| | | | | |
|---|---|---|---|---|
| 4/9 | IT | TORINO | BLAH BLAH | |
| 4/10 | FR | MARSEILLE | INTERMEDIAIRE | |
| 4/11 | FR | ARTHEZ DE BEARN | LE PINGOUIN ALTERNATIF | |
| 4/12 | ES | BILBAO | GROOVE | |
| 4/13 | ES | PAMPLONA | ZENTRAL 2 | |
| 4/14 | ES | ALCALA DE HENARES | DIABLO CLUB | |
| 4/14 | ES | MADRID | FUN HOUSE | |
| 4/16 | ES | GRANADA | SALA PLANTA BAJA | |
| 4/17 | ES | VALENCIA | LOCO CLUB | |
| 4/18 | ES | TERUEL | LEBOWSKI ROCK & PUB | |
| 4/19 | ES | BARCELONA | PSYCH FEST | |
| 4/20 | ES | ZARAGOZA | LATA DE BOMBILLAS | |
| 4/21 | ES | SAN SEBASTIAN | DABADABA | |
| 4/23 | CH | BERN | CAFE KAIRO | |
| 4/24 | IT | BOLOGNA | COVO CLUB | |
| 4/25 | IT | ROMA | GLITCH | |
| 4/26 | IT | FIRENZE | THE CAVE | |
| 4/27 | IT | LENO | PRIMO MAGGIO ROCK! | |
| 4/28 | IT | TBA | TBA | |
| 4/30 | DE | BERLIN | LOOPHOLE | |
| 5/1 | DE | VIECHTACH | ALTES SPITAL | |
| 5/2 | DE | STUTTGART | DIE WAGENHALLEN | |
| 5/3 | DE | FRANKFURT | | THE UP CLUB |
| 5/4 | NL | EINDHOVEN | | FUZZ CLUB |
| 5/5 | DE | GIESSEN | | PITS PINTE |
| 5/6 | NL | AMSTERDAM | | TBA |
| 5/7 | NL | WAGENINGEN | | LOBURG LIVE |
| 5/8 | NL | THE HAGUE | | MUSICON |
| 5/9 | FR | ROUEN | | LE 3 PIECES |
| 5/10 | UK | LONDON | | STRONGROOM |
| 5/11 | UK | HULL | | ALOFT AT THE HAWORTH |
| 5/12 | UK | GLASGOW | | THE OLD HAIRDESSERS |
| 5/13 | UK | TBA | | TBA |
| 5/14 | UK | TBA | | TBA |
| 5/15 | UK | BRISTOL | | CROFTERS RIGHTS |
| 5/16 | UK | FOLKESTONE | | THE CHAMBERS |
| 5/17 | FR | PARIS | | LE TRUSKEL CLUB |
| 5/18 | FR | TBA | | TBA |
| 5/19 | FR | TBA | | TBA |
| 5/21 | FR | LYON | | LE SONIC |
| 5/22 | FR | BORDEAUX | | I-BOAT |
| 5/23 | FR | TBA | | TBA |
| 5/24 | FR | PORTSALL | | O'DONNEIL IRISH PUB |
| 5/25 | FR | ANGERS | | LEVITATION |

# CHELSEA WOLFE



## UK & IRELAND TOUR

| | | | | |
|---|---|---|---|---|
| FRI | 25 | OCTOBER | DUBLIN | BUTTON FACTORY |
| SAT | 26 | OCTOBER | BELFAST | LIMELIGHT 2 |
| SUN | 27 | OCTOBER | GLASGOW | SAINT LUKE'S |
| MON | 28 | OCTOBER | MANCHESTER | ACADEMY2 |
| TUE | 29 | OCTOBER | LONDON | KOKO |
| THU | 31 | OCTOBER | LEEDS | IRISH CENTRE |
| FRI | 1 | NOVEMBER | BRIGHTON | CHALK |
| SAT | 2 | NOVEMBER | BRISTOL | MARBLE FACTORY |

# POOLSIDE

## BLAME IT ALL ON LOVE TOUR



| | | |
|---|---|---|
| 18 JUNE | GLASGOW | STEREO |
| 19 JUNE | LONDON | KOKO |
| 20 JUNE | MANCHESTER | YES |

COMMUNION ONE

# MOBY



# LIVE

| | | | |
|---|---|---|---|
| September | 19 | London | The O2 |
| | 21 | Antwerp | Sportpaleis |
| | 22 | Berlin | Velodrome |
| | 23 | Düsseldorf | Mitsubishi Electric Hall |
| | 24 | Paris | Le Zenith |

▶PLAY 25
1999 - 2024

www.moby.com

# ASIA PACIFIC



# PETER HOOK & THE LIGHT

PLAYING BOTH THE JOY DIVISION & NEW ORDER 'SUBSTANCE' ALBUMS IN FULL

AUSTRALIAN TOUR MAY 2024

TUESDAY 21ST
**ADELAIDE // HINDLEY ST MUSIC HALL**

WEDNESDAY 22ND
**BRISBANE // THE TIVOLI**

FRIDAY 24TH
**SYDNEY // ENMORE THEATRE**

SATURDAY 25TH
**MELBOURNE // THE FORUM**

TUESDAY 28TH
**PERTH // ASTOR THEATRE**

A METROPOLIS TOURING PRESENTATION BY ARRANGEMENT WITH SPIDER TOURING

# THE PAPER KITES
## & THE ROADHOUSE BAND
### AUSTRALIAN TOUR '24



PART FOUR

| | | |
|---|---|---|
| Sat 8 Jun | Freo.Social | Fremantle |
| Fri 14 Jun | The Tivoli | Brisbane |
| Sat 15 Jun | Enmore Theatre | Sydney |
| Fri 21 Jun | The Forum | Melbourne |
| Sat 22 Jun | Theatre Royal | Castlemaine |

FRONTIERTOURING.COM PRESALE: TUE 26 MAR
TICKETS ON SALE: WED 27 MAR

FRONTIER

# TOY Tinariwen



## AUSTRALIA & NEW ZEALAND TOUR 2024

| | | |
|---|---|---|
| WED 29 MAY | POWERSTATION | AUCKLAND NZ |
| THUR 30 MAY | THE OPERA HOUSE | WELLINGTON NZ |
| SAT 1 JUNE | VIVID LIVE @ SYDNEY OPERA HOUSE | SYDNEY NSW |
| SUN 2 JUNE | THE GOV | ADELAIDE SA |
| TUE 4 JUNE | FREO SOCIAL | FREMANTLE WA |
| THU 6 JUNE | THE TRIFFID | BRISBANE QLD |
| FRI 7 JUNE | RISING @ THE FORUM | MELBOURNE VIC |
| SAT 8 JUNE | ODEON THEATRE | HOBART TAS |

WWW.TINARIWEN.COM

# LANY

## a beautiful blur: the world tour



### australia / new zealand

| | | |
|---|---|---|
| wed 19 jun | brisbane, australia | fortitude music hall |
| fri 21 jun | perth, australia | hbf stadium |
| sun 23 jun | adelaide, australia | hindley street music hall |
| wed 26 jun | sydney, australia | hordern pavilion |
| fri 28 jun | melbourne, australia | mca |
| sun 30 jun | auckland, new zealand | auckland town hall |

tickets secretsounds.com

new album a beautiful blur out now

Secret Sounds

# ディアフーフ

# DEERHOOF

## MIRACLE-LEVEL TOUR

### AUSTRALIA - JUNE 2024



**We kindly ask everyone to...**




*Thank you*

12 - Brunswick Ballroom, MELBOURNE
13 - Vivid, SYDNEY
14 - The Zoo, BRISBANE
15 - Jive Bar, ADELAIDE
16 - Milk Bar, PERTH

PRESSPLAY

COMING THIS APRIL

# PANDEMONIUM 2024

ALICE COOPER

BLONDIE

PSYCHEDELIC FURS

WHEATUS

WOLFMOTHER

PALAYE ROYALE

COSMIC PSYCHOS

SAT 20 APRIL • CARIBBEAN GARDENS • MELBOURNE
ANZAC DAY THU 25 APRIL • CATHY FREEMAN PARK SYDNEY OLYMPIC PARK PRECINCT • SYDNEY
SAT 27 APRIL • BROADWATER PARKLANDS • GOLD COAST
SUN 28 APRIL • EATONS HILL HOTEL • BRISBANE # BLONDIE NOT APPEARING

PANDEMONIUM.ROCKS

oztix

ECAP

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TRIPLE J, HANDSOME TOURS, WME & LOOK OUT KID PRESENTS

# MIDDLE KIDS

## FAITH CRISIS PT 1 AUS TOUR



| | | | | |
|---|---|---|---|---|
| FRI | 10 | MAY | FORUM | MELBOURNE |
| SAT | 11 | MAY | THEATRE ROYAL | CASTLEMAINE |
| SAT | 18 | MAY | BASS IN THE GRASS | DARWIN |
| THU | 23 | MAY | ASTOR THEATRE | PERTH |
| SAT | 25 | MAY | THE GOV | ADELAIDE |
| THU | 30 | MAY | ODEON THEATRE | HOBART |
| SAT | 01 | JUN | THE TIVOLI | BRISBANE |
| FRI | 07 | JUN | ENMORE THEATRE | SYDNEY |

TICKETS: HANDSOMETOURS.COM

triple j handsome WME

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# THE KOOKS



| AUSTRALIA | TOUR | 2024 |
|---|---|---|
| 30 APR 24 | PALAIS THEATRE | MELBOURNE, VIC |
| 3 MAY 24 | FORTITUDE MUSIC HALL | BRISBANE, QLD |
| 7 MAY 24 | ENMORE THEATRE | SYDNEY, NSW |
| 12 MAY 24 | METROPOLIS | FREMANTLE, WA |
| ALSO APPEARING AT | GROOVIN THE MOO 2024 | |

PRESENTED BY UNTITLED. XIII THEKOOKS.COM

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Yung Gravy & bbno$ are...

# Baby Gravy

## AUS + NZ JULY

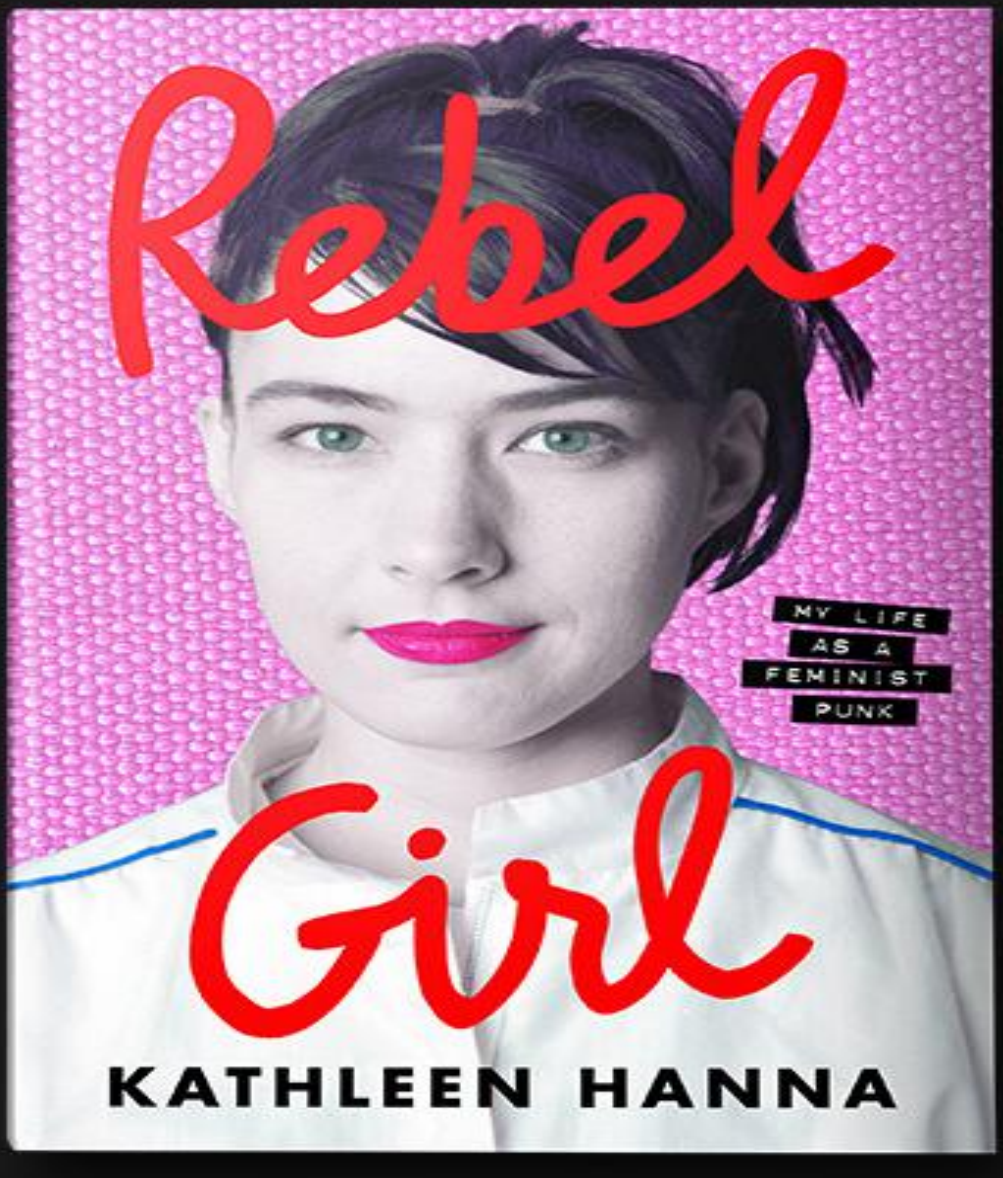
15.07 Auckland
17.07 Brisbane
20.07 Melbourne
21.07 Sydney
23.07 Perth



Secret Sounds LIVE NATION triple j

# KATHLEEN HANNA

# BOOK TOUR




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TICKETS AND MORE: KATH

**AY 14 I BROOKLYN, NY**
EENLIGHT BOOKSTORE @ KINGS THEATRE

**AY 15 I WASHINGTON, D.C.**
YALTY BOOKSTORE @ LINCOLN THEATRE

**AY 16 I CINCINNATI, OH**
SEPH-BETH BOOKSELLERS @ MASON HIGH SCHOOL

**AY 18 I CHICAGO, IL**
OMEN AND CHILDREN FIRST @ HERMANN HALL
TH CHICAGO HUMANITIES FESTIVAL

**AY 20 I LOS ANGELES, CA**
OK SOUP @ FIRST CONGREGATIONAL CHURCH

**AY 21 I SAN FRANCISCO, CA**
Y ARTS & LECTURES @ THE SYDNEY GOLDSTEIN THEATER
TH KQED AND MARCUS BOOKS

**AY 22 I SEATTLE, WA**
ATTLE ARTS & LECTURES @ TOWN HALL SEATTLE
TH KEXP AND PAPER BOAT BOOKSELLERS
E-STREAM TICKETS AVAILABLE!

**AY 23 I PORTLAND, OR**
WELL'S BOOKS @ REVOLUTION HALL

**AY 28 I BOSTON, MA**
OOKLINE BOOKSMITH @ THE WILBUR THEATRE

**AY 29 I PHILADELPHIA, PA**
ICLE BOBBIE'S @ WHYY STUDIO

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**LEENHANNAOFFICIAL.COM**



# MANNEQUIN PUSSY



## *I Got Heaven UK & Europe Tour*

30.05.24 Barcelona, ES • Primavera Festival
01.06.24 Linz, AU • SBAM Festival
02.06.24 Mannheim, DE • Maifeld Derby Festival
04.06.24 Paris, FR • Le Petit Bain
05.06.24 Lille, FR • L'Aeronef
06.06.24 Brussels, BE • TRIX
07.06.24 Hilvarenbeek, NL • Best Kept Secret Festival

08.06.24 Porto, PT • Primavera Festival
11.06.24 Berlin, DE • Cassiopeia
12.06.24 Hamburg, DE • Molotow Club
13.06.24 Cologne, DE • MTC
15.06.24 Brighton, UK • Chalk
16.06.24 Bristol, UK • Strange Brew

18.06.24 Glasgow, UK • King Tuts
19.06.24 Nottingham, UK • Rescue Rooms
20.06.24 London, UK • Scala
21.06.24 Southampton, UK • Joiners
30.06.24 Manchester, UK • Outbreak Festival
23.08.24 • Reading Festival
24.08.24 • Leeds Festival