Musicology

The Artistry Of Sonic Pyschology

SEPTEMBER / OCTOBER 2023



REQUIEM

Crystalline Moments

HOT CHIP

From DIY To Glastonbury

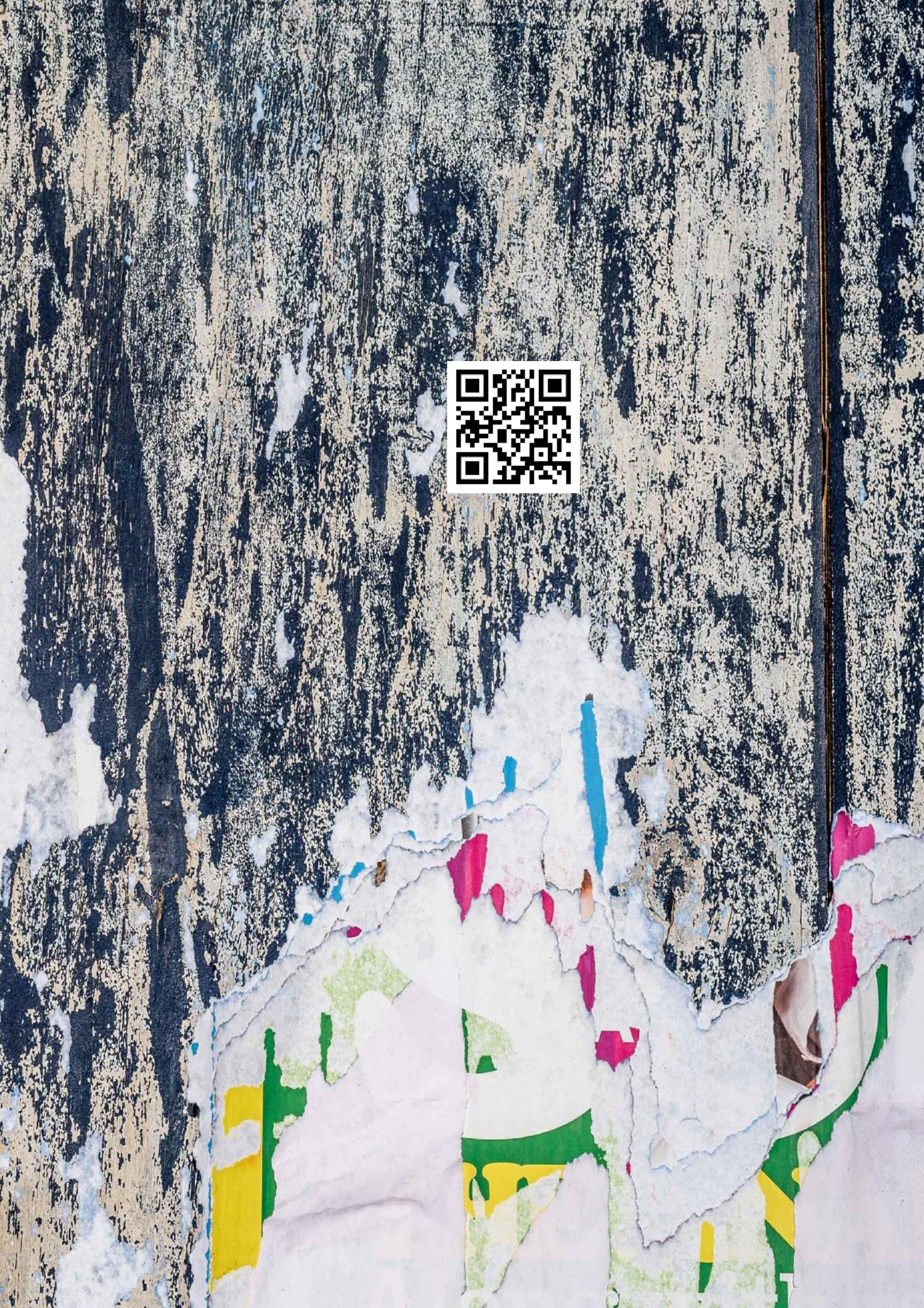
HOLY WAVE

A Musical Reverence

DOWNLOAD FESTIVAL - CURRENT JOYS - INSPIRAL CARPETS - MORTAL PROPHETS - YEAH YEAH YEAH'S

Musicology





ATMOSPHERE

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11.3.23 » The ELM » Bozeman » MT » USA
11.4.23 » Knitting Factory Spokane » Spokane » WA » USA
11.6.23 » The Showbox » Seattle » WA » USA
11.7.23 » The Commodore Ballroom » Vancouver » BC » Canada
11.9.23 » Roseland Theater » Portland » OR » USA
11.10.23 » McDonald Theatre » Eugene » OR » USA
11.13.23 » Ace of Spades » Sacramento » CA » USA
11.14.23 » The Regency Ballroom » San Francisco » CA » USA
11.15.23 » The Bellwether » Los Angeles » CA » USA
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RHYMESAYERS ENTERTAINMENT

MUSICOLOGY

SEP / OCT 2023

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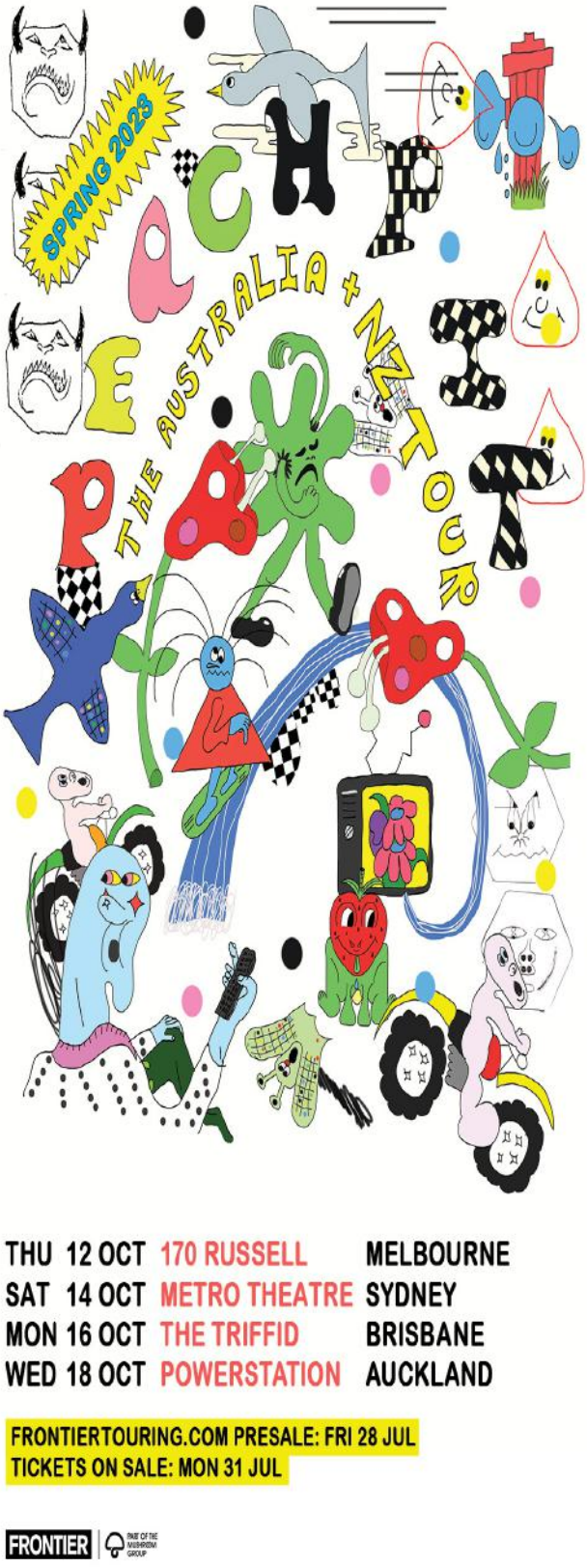
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FROM THE EDITOR



Musicology has always focused on delving into the minds of musicians. Unearthing an artist's creative processes and internal drives is endlessly fascinating and always enlightening. From concept to concert, the journey may be a long one, but we cover all aspects of the artistic voyage and in this issue, we have some particularly special interviews, insights and highlight reels.

Beginning with the iconic English outfit Inspiral Carpets, we speak with founding member Stephen Holt ahead of the band's first southern tour that has taken as many years to arrive as it is hours to fly from London to Sydney. Fellow nationals Hot Chip electrify Scorrier House in the Cornwall countryside as Alexis Taylor speaks to us pre-festival and shares his humble thoughts about their rise and rise.

Hopping across the Atlantic, D.C trio Requiem unleash their mind-altering record, and the two savants behind the musical project, Doug Kallmeyer and Tristan Welch share their intimate life stories. Showing how tragic events through the cathartic filter of musical expression can lead to exceptional highs, the pair explain every element to their staggeringly magnificent debut record.

From debut to prolific, Holy Wave released their sixth studio album. A record that almost never was, Five of Cups marks the triumphant return of the Austin quartet. Each member took the time out to share their insights into what made this record and how the dynamism between them carried the project and the band ever forward.

So many remarkable tales and without further ado, it is time to jump in and discover the inner workings of some exceptional minds.

Contents

Sep / Oct 2023



12 Inspiral Carpets

After a period of hiatus, the iconic English outfit have regrouped and returning to countries who have not seen them since the turn of the century.

18. Mixed Tapes

Digging through her latest crop of tracks off her self titled album, Emi Night of Strawberry Runners details the origins behind several songs.

25. Around The World In 80 Festivals

From Leicestershire, England to Melbourne, Australia, we trace the roots of Download Festival and its expansion.

32 Holy Wave



The Austin quartet drop their sixth studio album and arguably their finest to date. Each of the four members share with Musicology their take on the record and how they collectively produced one of the best albums of the year.



42 In Hindsight

Recapping some of the highlights from this year's Groovin The Moo Festival, we look back at all the acts including; Fatboy Slim, Denzel Curry and Slayyyter.

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10.12 • ALEX'S BAR • LONG BEACH
ACID MOTHER'S TEMPLE

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ULRIKA SPACEK • HOLY WAVE • DAIISTAR

10.13 • THE BELLWETHER • LOS ANGELES
THE BRIAN JONESTOWN MASSACRE • MELODY'S ECHO CHAMBER

10.14 • FOX PERFORMING ARTS CENTER • RIVERSIDE
BLONDE REDHEAD • MELODY'S ECHO CHAMBER

10.15 • GOLD DIGGERS • LOS ANGELES
MELTT + SPECIAL GUESTS



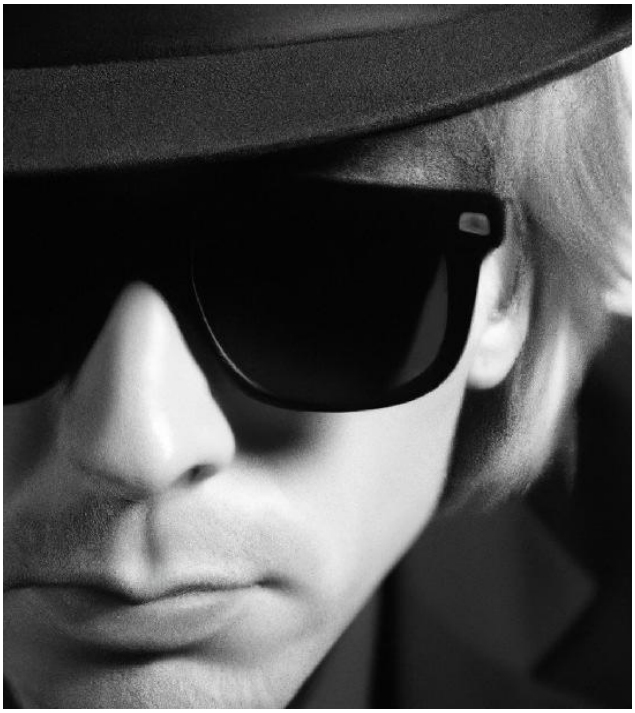
DESERT DAZE

FULL LINEUP + VISUAL ARTISTS TO BE ANNOUNCED

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50. Spin Cycle

So much music and not enough time. Some choice cuts to share because they are just too good to keep to ourselves.



56. Making Tracks

Dealey Plaza Blues is a collection of original and reimagined works by New York avant-garde outfit Mortal Prophets. John Beckmann takes us through each piece as he details every track.

60. Requiem

The depths of despair can produce works of art that without tragedy and loss, simply may not exist. The blessing of misfortune is the gift to the world through cathartic and richly emotive music that speaks from the soul and resonates with millions.

68. Where Were You?

In case you missed it, Musicology recaps some of the best live shows from around the world as our rovering photographers shoot the best of the best.

78. In Review

The endlessly entertaining and impressive Yeah Yeah Yeah's.

84

From The Archives

True artists are always on the move. Challenging themselves with creative pursuits and challenging their fans when their style makes an about-face. The newest album by Current Joy's is one such record and we step back to see how previous projects helped shape the latest.



96. Catch and Release

We grab the best records going round, slap em on the turntable and give em a damn good grill'n.

102. Hot Chip

From bedroom bangers to the bright lights, Alexis Taylor joins us to discuss the origins of the band and their set at Scorrier House Live.

110. On Tour

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


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music
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As part of The Eighty-Six
ay 29 October 2023


INSPIRAL CARPETS



AFTER THEIR RECENT REFORMATION AND HUGELY SUCCESSFUL SELL OUT SHOWS ACROSS THE U.K. THE SEMINAL OUTFIT TAKE THEIR TOUR FURTHER AFIELD. RETURNING TO AUSTRALIA FOR THE FIRST TIME IN OVER TWENTY YEARS AND TRAVELLING NEW ZEALAND FOR THE VERY FIRST TIME. WE CAUGHT UP WITH FOUNDING MEMBER STEPHEN HOLT PRIOR TO DEPARTURE AND SPOKE ABOUT THE PAST, PRESENT AND FUTURE.

Hi Stephen and thanks for taking the time out to speak with us at Musicology. Currently, on tour after your most recent reunion, how has the tour unfolded so far and the experience of playing the classics?

The tour has been amazing with every single show selling out. I think many fans thought they'd never see us play live again, and we all thought that as well at times, and the gigs have felt almost like a religious experience with everyone waving their arms in the air, as if they were worshipping the band, and so many people have been in tears of joy and love. It's also been great to see so many young people at the gigs who seem to know every word to the songs and singing along in their Inspirals T-shirts.

In terms of the lyrism throughout your records, does the original written sentiment still ring true for you all these years later, or have the tracks taken on a different meaning, be it either in a nostalgic sense or the content still feels exactly the same but simply viewed from a different perspective?

Most of our songs, if not all, are written about life, either our experiences and observations or those of other people. So, in that sense we feel they are still as relevant now as they were when we wrote them, some over 30+ years ago. We try to make everything as 'real' as possible. There's no point in us writing about gang crime or the life of the super rich etc because that's not our lives and it would be fake and contrived. I think due to recent events, Craig's death in 2016, some songs do have a different feel or resonance to them these days and I think that's true for us and our fans. The songs were written with emotion/feeling and we always hoped the fans would connect with them, so if that means something to someone personally and they want to add their own story to it that's fine by us.

Looking back at your career and with the 20/20 vision that hindsight brings, can you pinpoint precise moments that proved instrumental in shaping the trajectory of Inspiral Carpets?

I think there have been key moments throughout our career that have helped define the band from the members being brought in, to playing our first gig, releasing our first record, starting our own label, signing to Mute etc. Every decision, moment etc. has had an impact and shaped what will come next.

In a similar vein, how do you see the influence you had on Madchester (and to a greater extent music scene in general) as one of the seminal acts that helped define the sound?

I always thought we didn't fit naturally into the Manchester scene and that it was something created mainly by the media. We had a more punk/60's garage sound to the other bands who chose a more funky/trip hop kind of sound. It is nice to think though that 5 lads from Oldham/North Manchester, who by our own admission are not the best musicians around, have influenced other bands and have had such a long lasting career.

Having performed countless shows over the years and sharing the stage with a great many artists, is there a particular show that stands out and remains a highlight gig?

There are so many shows that stick in the memory going back to our very first gig, first gig in Manchester, London, abroad etc. However, I think playing Glastonbury, headlining the Reading festival, our GMEX gigs and playing at the football stadium in Buenos Aries are particular highlights and will live long in the memory.

Returning to Australia for the first



time since 1993, an age has occurred since that time and the world (both musically and figuratively) has changed enormously since then, when you board that plane and step off in Sydney is there a direct conduit between then and now for you?

We had a great time when we last toured Australia and we're really looking forward to being back and seeing our fans. We haven't been ignoring you honestly. It was just a matter of logistics. We haven't been a full time band since the mid 90's so it was difficult to take the time out to tour abroad as well as manage our other commitments. As we're now fully committed to the band again we aim to make up for lost time and get to as many countries as possible we've not been able to visit for a while.



Performing the greatest hits on this tour, can you share with us what excites you about playing these tracks, the feelings they stir up, and also instances where you have performed these tunes throughout your career that make you think of certain times and locations as you play them?

As I said before, we have always tried to write songs about real life experiences. One thing we have also always done though is write big choruses that engage/capture the audiences attention that you can sing along to and this is really important in building that vital connection with our fans.Our recent Manchester gig at the Albert Hall was a particularly memorable occasion due to many factors coming together, the venue, crowd, we were on form etc. It was such a special gig. Plus we brought Craig's son on to the stage to play one song with us and the crowd went wild.

Personally, what do you consider to be your / Inspiral Carpets finest creations considering a fan favourite isn't necessarily an artist's favourite?

I think it's really hard to pin down just a few songs. In the band we all have our own favourites to play and these differ between us. Also, when you speak to fans everyone seems to have other favourite tunes we hadn't thought of. Basically, I'd say give our new Greatest Hits album a play and decide for yourself.

As an artist, that initial creative passion that birthed your career must still ceaselessly churn within and how is it these days that you express that same creativity and what pursuits are you currently honing your skills on?

Our full attention/focus is on the band. As we're a full time band again I think it's only natural that at some point, when we stop touring, we will start to write some new material. We're totally loving being back together again and we want this to continue as long as possible.We'd also started demo'ing some new songs before Craig sadly died so we'd also like to re-visit these at some point and possibly release them.

Considering the illustrious and extensive career you have had, and on something of a philosophical note, what does music give you that nothing else does?

Music has always been our passion.There's no better feeling than creating something that forms a mutual/loving connection with other people and then being able to share those experiences on a regular basis.

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YOURS AND OWLS 2023 FESTIVAL

OCT 14TH-15TH

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GOLDEN FEATURES • HILLTOP HOODS
HOBO JOHNSON (USA) • LIL TJAY (USA) • MASEGO (USA)
MEG MAC • OCEAN ALLEY • OLIVER TREE (USA)
PEACH PIT (CA) • SAFIA • VERA BLUE • SECRET ACT

JOINED BY

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FOREST CLAUDETTE • JAMES MARRIOTT (UK) • KING MALA (USA) • OLD MERVS
PACIFIC AVENUE • PHONY PPL (USA) • REDHOOK • ROYEL OTIS • RVG
SHAG ROCK • SORRY (UK) • TEEN JESUS AND THE JEAN TEASERS
TEENAGE DADS • THE GROGANS • THE RIONS • THE TERRYS
THE VANNS • TIA GOSTELOW • WALLICE (USA)

BABYFACE MAL • BILLY OTTO • FULL FLOWER MOON BAND • GIRL AND GIRL • GO-JO
LAZYWAX • PHOEBE GO • POSSESHOT • RUM JUNGLE • STEVAN • STUMPS
THESE NEW SOUTH WHALES • TOWNS • YB. • WIIGZ

ARCHIE • BLUE VEDDER • DUST • FLOWERTRUCK • GARAGE SALE • GREATEST HITS
GUT HEALTH • HALLIE • LUCY SUGERMAN • NERVE DAMAGE • OUR CARLSON • PIRRA
SESAME GIRL • TERMINAL SLEEP • THE EMPTY THREATS

BRONTE ALVA • BUSTY • CHARBEL • CHIMERS • CHLOE DADD • CIRCADIA • DRIFT • J.RUMZ
KID PHARAOH • KLOKER • LIZZIE JACK AND THE BEANSTALKS • MAJOR ARCANA • MFV
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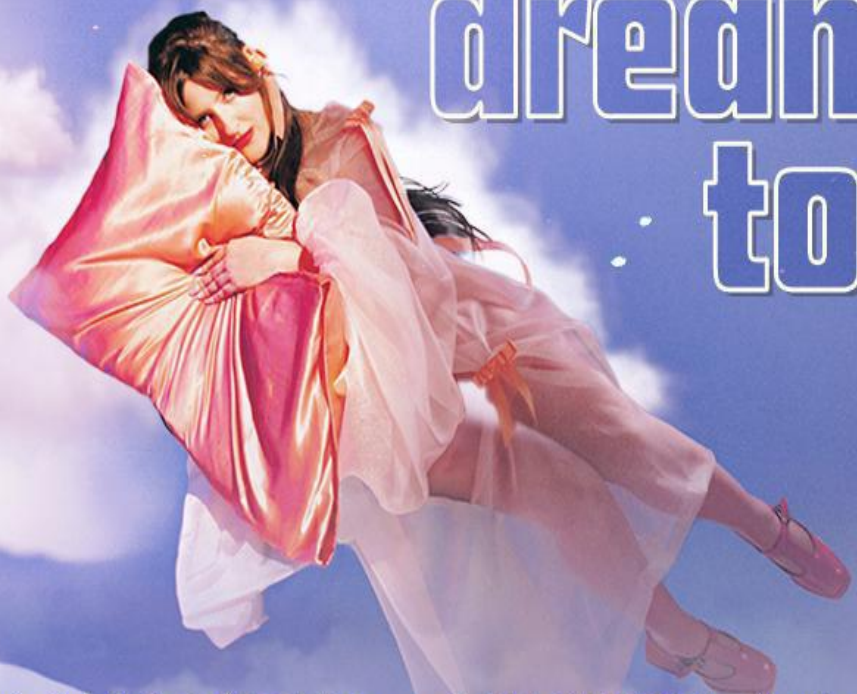
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LAUREN HANSOM B2B MIKE WHO • LUCA LOZANO (UNDR) • OBJECT BLUE (UNDR) B2B TSVI (UNDR)
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molly burch

the day dreamer tour



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Sep 30 **HOUSTON, TX** – *White Oak Music Hall - Upstairs*
Oct 01 **DALLAS, TX** – *Club Dada*
Oct 03 **ATLANTA, GA** – *Masquerade Purgatory*
Oct 04 **NASHVILLE, TN** – *The Basement*
Oct 06 **WASHINGTON, DC** – *Songbyrd*
Oct 07 **PHILADELPHIA, PA** – *Johnny Brenda's*
Oct 09 **NEW YORK, NY** – *Bowery Ballroom*
Oct 11 **FERNDALE, MI** – *The Loving Touch*
Oct 13 **CHICAGO, IL** – *Sleeping Village*
Oct 14 **MINNEAPOLIS, MN** – *Turf Club*
Oct 15 **OMAHA, NE** - *Slowdown*
Oct 17 **DENVER, CO** – *Lost Lake Lounge*
Oct 18 **SALT LAKE CITY, UT** – *Kilby Court*
Oct 20 **SEATTLE, WA** – *Tractor Tavern*
Oct 21 **PORTLAND, OR** – *Mississippi Studios*
Oct 23 **SAN FRANCISCO, CA** – *Cafe Du Nord*
Oct 25 **LOS ANGELES, CA** – *Highland Park Ebell*

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MIXTAPES

with

STRAWBERRY RUNNERS





Weaving the aching torment of grief, loss and trauma with exquisite arrangements and beautiful lyricism, Emi Night delivers her stunning new self-titled album.A new visionary adventure that stands on the shoulders of her Hatcher Creek and In the Garden, In the Night works. Night bequeaths to the world, a deeply personal yet highly relatable record. Sharing her insights to several tracks, Night reveals the inner sanctum behind five tracks off the album.



This is actually a re-worked song from the original, original Strawberry Runners setlist back in 2013. I changed the lyrics a bit, added another verse/bridge thing at the end. In the outro, you can hear a little ghost vocal "oh" coming through the drum mics, which comes from the original "choruses" where we'd sing a lot of triumphant "ohs" lol I took the 2013 recording down, but the original Strawberry Runners listeners know the true roots of this track.



These are a couple of post-breakup songs and they're siblings. They were almost part of the same song, but I split them up to tell the story in two different ways. I think it's interesting to hear them back-to-back - you can hear they come from the same place, but one moved to a college town and the other moved to Nashville.



This song came to me one sleepless night, a few hours after I found out my partner at the time had been cheating throughout our relationship. I was mourning everything I'd believed about that relationship while I was writing it. I recorded it at my friend/bandmate Heather Jones home studio, (So Big Auditory) along with my friend Galen Passen who plays sitar on the track. I think sitar is such a beautiful, melancholic instrument, with sympathetic strings echoing every note like ripples in a pool of tears. As with most of my songs, I recorded the vocals in my home studio. I like to be alone when I record vocals - it's an intimate process.

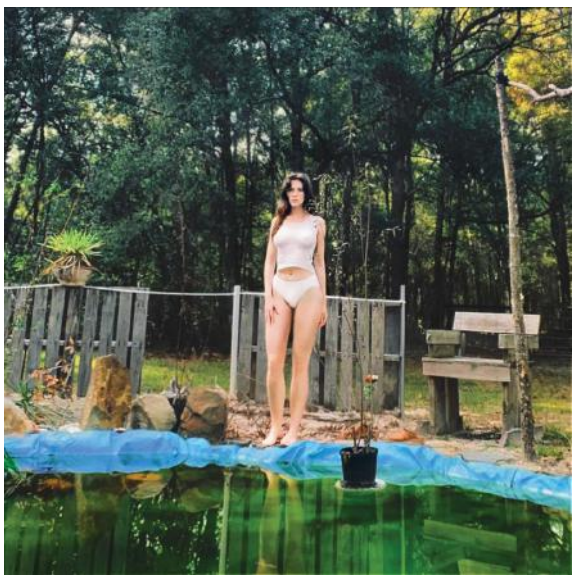
Through: I wrote and recorded this song at home. I originally shared the first demo with a songwriting group I was hosting at my place in Philly when I first moved there. I loved that group - it was the best kind of pressure to finish songs. We'd meet up once a month and have some food together and each share a song, then after hearing everyone's feedback and their amazing new songs, I'd be inspired to go work more on my music. The version that made it onto the album is the second demo that I made, plus a few extra layers. I actually tried recording it in the studio with the band a couple of times and realized that the intimacy of the early solo demo captured the song better than the energy of the full-band did. So when we went into Big Nice to finish up the album I brought the original demo with me, Benedict Kupstas added some mellotron parts, Erika Nininger added Rhodes, Michael Cormier-O'Leary threw in a little extra acoustic guitar for texture, we messed with the choruses a bit, and voila! The song had been there all along.



STRAWBERRY RUNNERS

Strawberry Runners

Duper Moon Records



beach



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SPRING 2023

12.2	BRIGHTON,	UK	CHALK
13.2	LONDON,	UK	ELECTRIC BALLLROOM
15.2	BRISTOL,	UK	FLEECE
16.2	MANCHESTER,	UK	YES
17.2	LEEDS,	UK	BRUDENELL SOCIAL CLUB
19.2	DUBLIN,	IE	BUTTON FACTORY
21.2	GLASGOW,	UK	ST LUKES
22.2	BIRMINGHAM,	UK	CASTLE & FALCON
24.2	PARIS,	FR	TRABENDO
25.2	LILLE,	FR	GRAND MIX
27.2	HAMBURG,	DE	KNUST
28.2	COPENHAGEN,	DK	LILLE VEGA
01.3	BERLIN,	DE	FESTSAAL KREUZBERG
02.3	COLOGNE,	DE	GEBAUDE 9
03.3	BRUSSELS,	BE	GRAND SALON
05.3	AMSTERDAM,	NL	PARADISO TH

bunny


Rebel
MY LIFE
AS A
FEMINIST
PUNK
Girl
KATHLEEN HANNA

AROUND THE WORLD IN 80 FESTIVALS

DOWNLOAD FESTIVAL

A festival genre in and of itself, the highly specific field of metal and heavy rock has gone from burgeoning to blow out in no time at all. Tapping into the insatiable appetite for hard rock and heavy metal, the emergence of festivals catering for the high demand has been growing in numbers for years but there is one that epitomises the festival scene more than any other.

Rising from the ashes of Monsters of Rock Festival in Donington Park, Leicestershire, England, Download Festival took the musical baton and began running its own race in 2003. Marking twenty years since its inception, the festival continues to draw huge crowds and whet the appetite of heavy rock music lovers. From its ancestral home to further a field the festival has evolved and grown like all good things should.

After several moves around the race circuit it inhabits, a happy medium between suitable camping grounds, accessibility and festival stage positions had been found. Teething problems sorted, the festival has continued its expansion as have so many festivals which have gone on to become a brand.

Somewhat ironic considering the nature of the festival and its namesake. As it implies, there is a downloadable notion as a digital-age version of bootlegging. A modern form of sticking it to the man. What seems minor in today's current climate of streaming

Always keeping a commitment to supporting local acts as well as huge headliners. Frenzal Rhomb performing at Parramatta Park, Australia.





Despite the inherit tragedy within the musical world, there is triumph and second comings as with Alice In Chains and current frontman William DuVall.

services and the truly global and infinitely attainable world of music, goods, and services, downloading and Download Festival was born out of a tangible world.

A sentiment reflected in the kinds of artists that featured on its bills. Acts like Iron Maiden, Iggy and the Stooges and Metallica, are all bands from a hard copy age where albums were kings and status was measured in record sales and the platinum LP's that donned the walls of label executives. As downloads and torrents become the new way to source music and expose fans to an otherwise financially inaccessible plethora of music, so did the nature of festivals and the proliferation of music festivals. An acceleration in the number of festivals and diversity of festivals began to take hold and service a need that had always existed but now, one with a far greater hunger, and one fuelled by a broader appreciation of music.

The symbiotic relationship between access to music, albeit illegally, and the digestion of live music courtesy of the music industry overlords who safeguarded the cheap and easy means to it, developed a relationship of convenience. On the one hand, fans now knew of more artists thanks to the amount of music they could get their hands on and appreciate. On the other hand, promoters and label managers now had an educated audience in numbers far greater than they had ever had previously and a bigger slice of the market pie they could pitch to. Thusly ensuring that bands large and small would have crowds attend their shows because of the huge numbers of people who now had access to their works.

A brand that had always relied on the heavier side of the musical spectrum, Download Festival routinely brought in bands that catered to the hard rock, metal, punk and grunge side of the

fence. And as it would prove to the world by its first successful festival and all its subsequent festivals, the demand for artists of that ilk was insatiable.

Balancing a ratio of current and emerging acts who were (and remain) popular in any given year, and the stalwarts of the heavy scene, the line-ups have always been strong. A special skill when considering that over the course of a multi-day festival, line-ups can be diluted and only have a couple of drawcard acts. Not Download Festival and not across its (originally two) three-day bills. Heavy hitters have always featured consistently, and previous line-ups speak for themselves. Highlights include Tool and Guns N' Roses in 2006, Slayer and Korn in 2007, KISS, Motörhead and The Subways in 2008 as well as Faith No More, Mötley Crüe, The Prodigy, Chris Cornell, AC/DC and Rage Against The Machine, over the following years. Always able to draw the biggest names in the business, the festival has cemented itself as one of the all-time greatest festivals. Even those who are not avid fans of heavy rock must acknowledge how successful the festival has been in the way it has pulled so many artists to one location for the sole purpose of celebrating rock, punk and metal.

That single location and sole origin for any successful festival remains so for a limited time only and Download Festival is no exception. Entering the fray in 2016 at Hippodrome de Longchamp, Paris, the French addition was the first outside of the U.K. Consisting of a similar but not identical lineup, the sibling festival included many of the industry's popular acts such as System Of A Down, Blink 182 and Dinosaur Jr. A year on and European compatriots Spain enjoyed their own leg of the festival. A country with a eclectic taste in music and an endless thirst for festivals, the Spanish edition made total sense when considering an expansive model.





The enduring appeal and pioneering works of metal mainstays. Left - Joey Belladonna of Anthrax and Above – Rob Halford of Judas Priest.

On the other hand, and the other side of the world for that matter, Australia became the next endeavour for the festival brand. It was in 2019 and before the world went a little wild, which saw sister cities Sydney and Melbourne play host to the Download Festival circus. Hugely successful and tapping into a market with a pension for rock, the late summer time slot proved to be an ideal temptation for European and American acts looking to escape the cold and commence their own respective tours which often start or end in the Asia-Pacific for logistical reasons.

From the smouldering ashes of a previous festival icon, the Phoenix rising that is Download Festival has not only taken flight but is now a permanent fixture in the events calendar around the world. Its ability to unite all corners of the heavy rock world with the geographical corners of the globe has been its true success and will also ensure its longevity for fans for artists alike.

DEPARTED

DOWNLOAD

FESTIVAL

ARRIVING

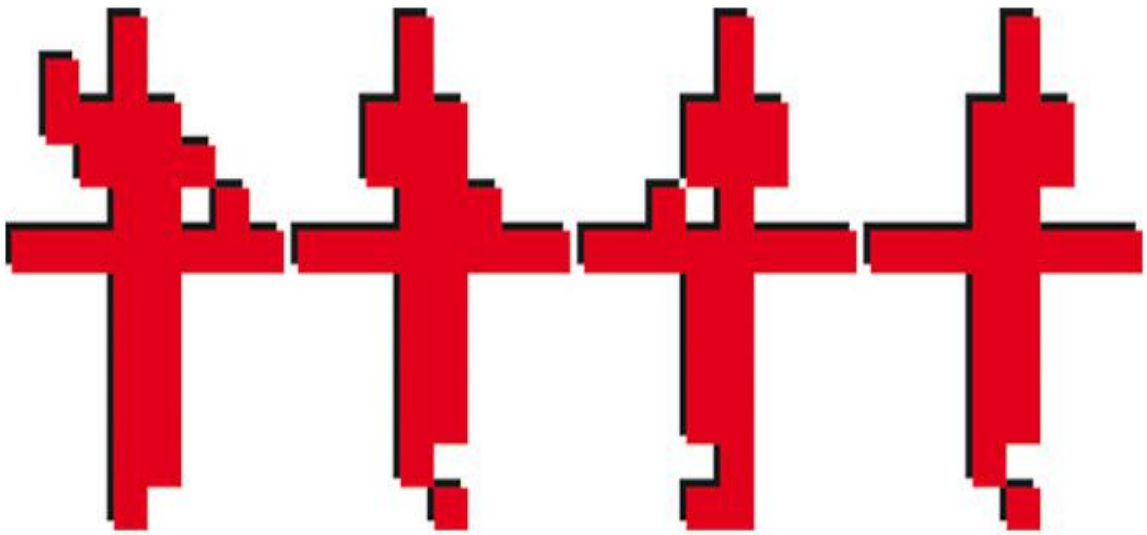
NEXT ISSUE

CRUEL WORLD

FESTIVAL

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EALAND TOUR 2023

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THE SHEER VOLUME OF AMAZING ACTS COMING OUT OF AUSTIN IS STAGGERING YET SOME ARE SIMPLY OUT OF THIS WORLD. DELIVERING ONE OF THE FINEST ALBUMS OF THE YEAR, THE TEXAN QUARTET SHARE THEIR INSIGHTS INTO THE ORIGINS AND OUTCOMES OF THEIR SIXTH STUDIO RECORD.

HOLY WAVE



HOLY WAVE IS RYAN FUSON, KYLE HAGER, JOSEPH COOK, AND JULIAN RUIZ. TAKING TIME OUT DURING THEIR EUROPEAN TOUR TO SPEAK WITH US, THE FOUR-PIECE REVEAL THEIR INNER WORKINGS AND HOW FIVE OF CUPS CAME TO BE.

Your sixth studio album and a truly amazing piece of work yet there was a reckoning on sorts that had to be faced before the album could even be conceived. Almost walking away from music and the band, what were the conditions surrounding the dilemma to continue or abandon Holy Wave and conversely, what were the immutable bonds that kept you tethered not only to the band but to music as an artform?

Ryan : I think I was really the only one who was considering calling it quits as far as trying to be a professional musician. I think during the pandemic I had lost sight of the whole thing. It seemed like we might of lost live music and touring for good. So I was rethinking what I wanted to do with my future. We had just signed up on an Asian booking agency before the pandemic and we were gearing up to release Interloper and everything felt really good and then it just kinda all came crashing down. When I was probably at my lowest, a friend read my tarot cards and I got the five of cups card. It really kinda made me realize that I was only thinking of the worst possible scenario and that I had to really think things through before I made any real decisions. So as we always do, we started to write songs together again and it just felt perfect. I think I just decided that no matter what I gotta stay with these guys and we would figure it all out. At the end of the day we have all been more than band mates to each other for a long time and to get to play music together is just icing on the cake.

By throwing yourselves into making this record, can you elaborate on your mindset in terms of how different it was in comparison to your previous albums and how a blinkered and highly focused approach tapped into your creative well?

Julian: Our mindsets were definitely different in that a new beginning was kinda thematic. We had just started working with Suicide Squeeze and also felt like our music had evolved a bit from previous albums. It was the first time we wrote and recorded as a four-piece so bass duties were kinda shared among us. In general, things just felt like they were looking up for the first time in a while and we really wanted to latch onto that, like the clouds were finally parting after a while.

On a technical level can you share with us the instruments and fx that you used across the record which gave it its unique touch but also was in keeping with your signature sound?

Ryan: We normally like to use the things that we are going to use live so it's easier to transition to playing these songs live but saying that we definitely also added a bunch of new things. We really wanted to only use analog synths and keys on this one so we stuck to a prophet 5, a Juno 60, a Yamaha cs10 , s Yamaha sk-10, and a Hohner string performer. We used a Teisco Teischord for a lot of the organ stuff and we used a Rhodes, Yamaha cp80 for the pianos. We had originally gone in with our Tascam 388 to use on the drums but the day we started recording drums it stopped working. We had just spent a whole day getting it all ready. Other than that, we used our guitars and bass and our drum kit, all the stuff we use live.

What themes would you say consistently run throughout the record and in what ways did you attempt to capture and distil them across the nine tracks on Five of Cups?

Kyle: I'd say there is a theme of reverence that permeates all the songs. Some songs may be more symbolic/story-like and others may be more personal experiences/emotions, but I think we tried to respect each topic brought forward and view them as something we could embrace as a whole. It does a great deal for the feeling of a song if everyone in the songwriting process cares deeply for the theme. There are definitely moments of levity and humor, but I think we tried to place these songs and topics in a more reverential realm than we have on previous records.

There is an honesty and purity of thought in your lyricism. 'Nothing In The Dark' is a prime example and of the track you explained it by saying "Nothing in the Dark is about how easy it is to let fear take over and control what you do and don't do, how distractions can keep you from the things you want or disguise themselves as what you want. But when the light disappears from your life, like shadows, the distractions fade away, and you're left with just yourself and the darkness. So I guess the song is about moving past the fear of the shadows; you can see in the light so that you don't end up sitting alone in the dark." Specifically, what were you referring to in this track and musically what approach did you take that you thought would best capture its essential meaning?

Joey: 'Nothing in the Dark', more specifically, is about a time in my life that I was struggling to be mentally healthy. The things that I thought were vital to my survival were all suddenly gone, and I didn't see the possibility of being happy again or the value in living life without the things I had lost. Obviously, none of that shit was important at all. I changed my focus back to sex drugs and rock n roll, and everything has been much better ever since.

Of exceptional note, tracks including 'Hypervigilance', 'The Darkest Timeline', and 'Happier' are musical perfection with the dynamic of the group in harmonious unity. Stylistically, was there a certain something that you were striving for in these tracks and were they an instant


Planned Parenthood



> WE TRIED TO PLACE THESE SONGS AND TOPICS IN A MORE REVERENTIAL REALM THAN WE HAVE ON PREVIOUS RECORDS.





connection within the band or tracks that took a great deal of time to flesh out?

Ryan: It's hard to know exactly what separates some songs from others because we, I believe, genuinely try and give each song the same TLC but I think it's one of those things where maybe some songs are easier to grasp as a whole. These songs really came together as a whole, specifically "The Darkest Timeline" that song we wrote all together with our friend Dillion Fernandez who was playing bass with us at the time. We started just working on the main riff and it happened really organically. Once we had the music we passed it along to our friends in Lorelle Meets The Obsolete and they literally sent us their parts in a day or two. I think the song is just a really inviting song. 'Hypervigilance' was a little riff I was working on for a couple of weeks mainly just the chords and lyrics and as soon as I showed it to the band we had a song within a couple hours. Everyone just kind of knew exactly what it needed. It kind of revealed itself to us as a whole. 'Happier' in contrast was a slow burner. Julian wrote the two main riffs and I was actually playing drums on it originally singing it. They were at the time two different songs and right before we went into the studio we joined them together and it just felt perfect. We didn't have any idea what to do on the end so we sent it to Estrella and she went off and sent this vocal masterpiece to us a week later.

In some ways, is this a record you couldn't have only made up until now? That is to say, given your previous works, experiences, maturity, and life journey, that it truly embodies where you are all at emotionally, spiritually, and musically in 2023?

Julian: Absolutely. Just like most people, there's aspects of ourselves that are constantly evolving. We're always getting into new music and trying to discover new stuff, that inevitably has somewhat of an effect on our taste and perception. This record feels so different, but I know that it also sounds like a Holy Wave record in a way I can't really describe. I think it's safe to say that we all feel a bit more mature in general in life and as songwriters. We are constantly trying to do things we didn't quite nail on previous albums and trying to push boundaries that we know we will have to perfect on future albums.

Having worked with so many amazing artists over the years, during that time have any words of wisdom been spoken to you that really resonated with you and in turn altered the way you approach your craft?

Kyle: Our good friend Lorena from Lorelle Meets the Obsolete once told us that she often uses a song as a prayer. Almost like a spell or an incantation, each song represents an opportunity to manifest hopes, dreams, desires, curses, etc. It's something that's helped make us aware of the power that can be wielded as an artist. Not only is this helpful in the creative process, but it's a reminder to realize the impact and influence that a piece of art can have. It's not something to be taken lightly, and we have a



responsibility to use this power wisely.

Ryan: One other experience I wanted to add was a conversation we had with Jason Pierce in France. It was after Levitation France and we were fortunate enough to run into him after their show and as we were all leaving the fest he kinda just told us to really embrace these times on the road because it's where a musician reaches his fullest potential. Playing shows every night makes you the best version of yourself, it's tough and it's hard but it makes you strong and capable of anything you encounter on the road and stage. He went as far as to say it's even more beneficial than recording. His words were definitely sweet that night, as we were all knee deep into tour and needing such words.

Currently on tour across North America and Europe, can you share with us a performance during your career that really stands out as being particularly special and the reasons why it was so memorable?

Ryan: This is a tough one because we have been fortunate enough to play many wonderful shows in many wonderful places with many wonderful people and bands but the first one that comes to mind is a show we played in Lille France in 2016. The show itself wasn't really too unusual (besides the fact that it was on a boat) but the thing that sticks out to me is the turn it took. We had had a really long drive the day of the show and we were all pretty tired and starting to kinda feel the tour at that point and also still not quite in sync with each other, the way you eventually become on tour. I remember we had started off a bit sloppy and were struggling to connect with the audience, I think we had probably had a beverage or two too much, maybe trying to grease the wheels with a little too much effort, and I think there was starting to be a little bit of tension growing between us because we couldn't figure it out. The whole set pretty much went this way, we still kept trying though, what else can you do? I remember starting the last song a little defeated but still ready to try and give it my all, we were playing Buddhist Pete and it was actually going pretty well I could feel the audience starting to really latch on to this one and I remember at one point before a change in the song I looked at everyone and I could tell we just clicked, it had finally happened, I couldn't explain how much it meant at that moment and it's like as soon as we did I could feel the crowd right there with us, like they had been patiently waiting for us to make it work and as soon as we did we all just let it out and really went for it for that last song. It was really special; it changed the rest of that tour for me. It was beautiful to realize how the audience was there to help us along the whole time and they were routing for us lifting us the whole way and how much they also wanted us to connect and experience the beauty of a show with them.

Images: James Oswaldw


field
NEW YEAR'S
THE DOMAIN


day
DAY, 2024
, SYDNEY

IN HINDSIGHT

GROOVIN THE MOO DELIVERS ANOTHER HUGE FESTIVAL LINEUP BRINGING SOME OF THE WORLD'S BIGGEST NAMES TO THE RURAL FRINGES



Genesis Owusu



Renowned for its regional inclusion, the traveling circus that is Groovin the Moo completed another lap of the nation earlier in the year. Joining the madness from countries capital, Musicology was there to take in all the sights and sounds. Featuring local 'goon' Genesis Owusu, hip hop compatriot Denzel Curry, English star Alt-J, plus the unmistakable beats of Fatboy Slim.



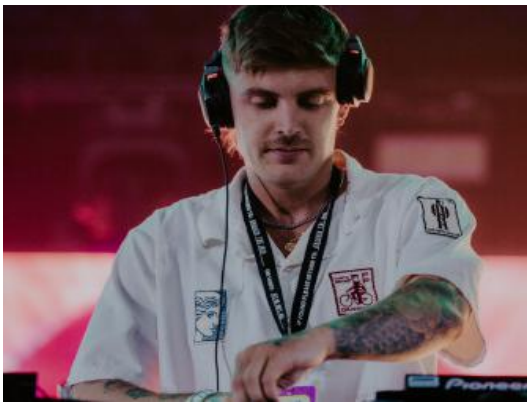
Alt-J



Alt-J



Luude



Luude



Ball Park Music



Ball Park Music



Fatboy Slim



Fatboy Slim



Groovin in Moo



Genesis Owusu



Genesis Owusu



Amy Shark



Amy Shark



Groovin in Moo



Denzel Curry



Groovin in Moo



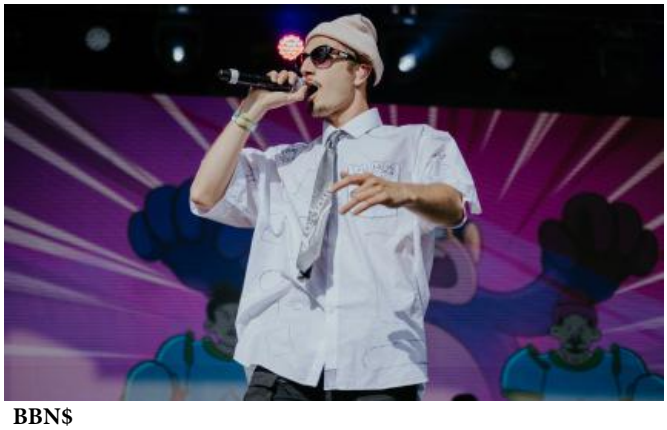
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Some records you play once, others here and there and certain ones that are constantly on repeat. These little ear worms have burrowed their way deep into our brains and we just had to share them with you...

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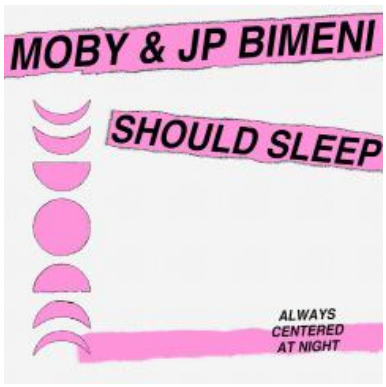
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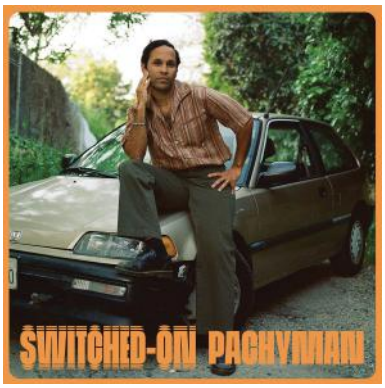
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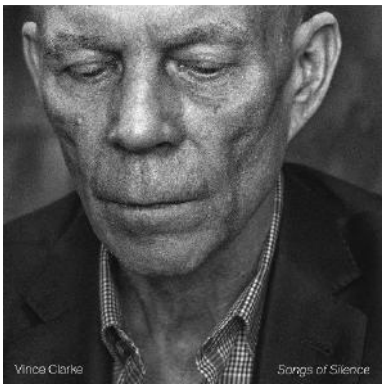
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Mute



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9/2	Eternal now Oakland, CA *+
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9/8	Hôtel Café Los Angeles, CA ^~
9/9	Hôtel Café Los Angeles, CA #:
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MAKING TRACKS

NEW WAVE/EXPERIMENTAL AVANT-GARDE PUNK BLUES ARTIST, JOHN BECKMANN, DELIVERS HIS LATEST RECORD DEALEY PLAZA BLUES. A MIX OF ORIGINAL RECORDINGS AND REWORKINGS OF ORIGINALS. PUTTING HIS IDIOSYNCRATIC MUSICAL SPIN ON ALL THE TRACKS AS ONLY MORTAL PROPHETS CAN, JOHN EXPANDS ON THE ORIGINS OF EACH TUNE BY TAKING US THROUGH THE RECORD, TRACK BY TRACK.

1 Mississippi Saxophones

A brief intro of harmonica outtakes that I mixed into a swampy minimalist haze of psychotronica.

2 Born Under A Bad Sign

A blues classic by Albert King transformed into a floating dreamscape of despair.

3 I'll Get A Break

Originally recorded by Tampa Red in 1934. Harmonica master Joe Filisko, rises like the 'Creature from the Black Lagoon,' turning this song into a dark and sinister ballad of desperate love.

4 Hey Joe

Fun fact - Jimi Hendrix did not write 'Hey Joe.' It was credited to Billy Roberts in the early '60s. We all took more acid than Jimi Hendrix doing this version of the song. I was blessed by the reclusive Dylan Day on guitar.

5 Please Don't Go

A classic, by Joe Williams and the Washboard Blues Singers from 1935, reimagined as an industrial blues infused trippy 2-step shuffle.

Dealey Plaza Blues — 6

A spontaneous burst of inspiration and stream of consciousness about the assignation of John F. Kennedy, the words and vocals were done in one take, after an alcohol-infused evening of heavy drinking. It's true, it's also my first original song (maybe I should drink more).

7 — Down on Me

'Down on Me' is a traditional freedom song from the 1920s or earlier that became popular following its remake by Janis Joplin and Big Brother and the Holding Company. But the version I first heard was a very early recording by Eddie Head and His Family (1930), on the John Fahey compilation called American Primitive Vol 1: Raw Pre-war Gospel (Revenant 206). My version reimagines the song and turns it into an over-the-top electro-gospel stomper.

God's Going Away — 8

This is about God waking up early one morning, taking a train and going away for the weekend, and basically throwing in the towel, and leaving everything up to you and me, never to return." (3rd original song on the album).

9 — Mean Things on My Mind (Rambling)

A Robert Johnson masterpiece from his first recording session which took place in an impromptu set up in a hotel room in 1936. This version is spookier and more frightening perhaps, with some magical mixing and musical gymnastics courtesy of the brilliant producer Alexander Krispin.

Don't Be Cruel — 10

Originally written by Otis Blackwell and recorded by Elvis Presley in 1956. What can I say, everyone has to take a crack at it - here reinterpreted as a trip-hop blues blur with Dylan Day adding some especially weird Hawaiian steel pedal.

REQUIEM

WHEN YOU ARE IN THE MIDDLE OF NOWHERE, YOU ARE HALFWAY TO SOMEWHERE. FOR TRISTAN WELCH THIS IS WHERE HE FOUND HIMSELF WHEN FACING A PAINFUL PERIOD IN HIS LIFE. DEALING WITH FEELINGS OF DEVASTATION AND GRIEF, THE CATHARTIC PORTAL OUT OF SUCH AN AWFUL TIME WAS THROUGH MUSIC. THROUGH TOTAL MUSICAL IMMERSION AND CHANNELING FEELINGS OF LOSS, LONELINESS, AND SADNESS THROUGH A CREATIVE FILTER, WELCH WAS ABLE TO MANAGE HIS TRAUMA IN WHAT EVENTUALLY BECOME THE TRACK DEADWOOD FROM REQUIEM'S DEBUT RECORD POPULIST AGENDA'S.

As Welch so openly and honestly explains, Deadwood is the first track that started the album. "The mood that created the song is fairly simple – my mom died about two months or so before I got married. I have a somewhat strange family dynamic and my mom and I were the two left living in the northern Virginia area. I spent years doing my best to alienate anyone close to me when I was addicted to drugs, and I spent years rekindling our relationship after I got clean. After she passed my dad sold the house to myself and my ex-wife. Fast forward five years I was getting divorced, sitting in the basement alone in what was my mother's house that had turned into "my family's" house. I had released a solo record that started to sound more "song like" which had different sounds and was in a groove with making little guitar lines that I like and I found one that was easy to play that occupied my brain. I've always had a thing for repetition. One of my favorite activities growing up was throwing a baseball – over and over again. I liked to shoot a basketball from the same spot over and over again. I like martial arts and repeating a certain form over and over again. Something my mom and I did was play Rummy over and over again. A simple game that repeats itself but is slightly different every time. So in times of turmoil I sometimes think about things that brought me comfort – and playing that game with her was one of them. So, I repeated the line as if we were playing multiple hands until the end when one of us was holding the deadwood. I feel like I lost the hand ultimately." An achingly philosophical take on what precipitated the emotional reconciliation between deeply personal matters and the universally open world of music.

One of the most fascinating things about instrumental music is how emotion can be conveyed purely through sound. The fundamental way emotive forces are injected into a track is through its technical underpinnings which are overtly expressed without even uttering a word. This is most certainly the case with Deadwood as fellow band member Doug Kallmeyer explains when discussing how one knits together the practical with the ethereal. "Deadwood is the track that birthed the approach to completing the entire album, from a mixing and arranging standpoint. There is a common thread between all these pieces, encapsulated in Deadwood- a central theme that is introduced, then developed and built upon, hypnotically. Keeping this introduction and envelopment in longer form, building the momentum and bringing the listener to the point of the crescendo- then, catharsis- a responsive theme, once again built on hypnotically, to a final release." And it is the catharsis that Kallmeyer speaks of that unites Requiem's entire body of work.

The inception of POPulist Agendas may have derived from the track Deadwood but a whole album can be a great many things. Sometimes it is simply instrumental experimentation, sometimes a creative playground, perhaps a crystallization of a moment in time, maybe a political expression, or an expressive and cathartic outlet. Individually for Kallmeyer and Welch POPulist Agendas falls differently across that spectrum. As Kallmeyer states, "I feel POPulist Agendas easily falls into every category, excluding the tedium of politics. The creation of the album actually had multiple unintended paths. It began as a cathartic release for Tristan, who instigated the process by creating the initial movements during

“

THE PRESSURE OF ENDLESS POSSIBILITIES IS EASIER TO BEAR THAN THE SAFETY OF THE KNOWN LIMITATIONS.





an emotionally challenging period. For Andrew Toy, (percussionist) and I, there was no defined agenda for the pieces so we were allowed to do as we pleased- all performances were captured separately, so there was no feedback and we were left to our own experiments. For mixing and arrangements, after a brief period of trial, there was an epiphany moment, and the album then came into focus very quickly." However, for Welch, the record was broader in its gestation period and the number of niches it filled. "This album was put together so long ago on my end. Roughly three years at this point. Instrumental experimentation does ring true for myself and I believe as a collective. I'm not a guitar player. I'm hardly a musician. The guitar is simply the sound source I'm most comfortable with, albeit limited. That leads to a tremendous amount of experimentation. I only use my guitar to try to create an expression of feeling. I've never learned a song written by someone else. Which leads to the points of records being a moment of time or a cathartic process. Both of those are true. At the point where I was laying down the foundation of the songs, I was spiritually bankrupt and in a search for something greater than me. I had demons I was fighting, losing a long-term marriage, financial despair – and of course, torture can lead to creativity to process such things. POPulist Agendas is a practice of putting sounds together in a digestive manner to bring common emotions into something that we can't run away from." That inescapable feeling is a prime example of how Requiem sonically express intangible emotions and converts that into a solid state of sound.



In explaining how he sees the conduit between concept and creation, sensation and sound, Kallmeyer describes how that is achieved. "The act of doing, uninhibited, allows one to explore the tangible possibilities. But no matter how much you prepare, the intangible is always at least half of the equation. You have to be open to the idea that intent is just preparation, and to be willing to let it go in the moment of inception." Welch on the other hand takes a different approach and summarises it



in more of an unorthodox way. "I'm not really a person who watches movies or TV – but I can use that form of media as an example. I can watch a show or a movie – all the way through and 100% committed. At the end of it, I won't be able to tell you what happened, who said what, or anything specific. I will know how I felt watching it though and if that feeling was strong enough to warrant it taking up space in my brain. I'll know "that movie was really funny" and want to laugh again – but I couldn't repeat the punch line – nor do I want too… I just know the mission was accomplished by the creator and me the audience member. Songs – I can only repeat a few lines from certain songs I've heard a million times. But I don't see a tangible value for karaoke. Did they express their lyrics in a way to make me feel? I know what sadness is – I don't need you to explain that to me – make me be in your gut while it's turning, and the empathy may take over me – then I'll come back wanting more. Nothing is worth explaining in the art." This, however inexplicable, must take a form that can be processed. Individually this has no limits but commercially there are always restraints.

Going from the luxurious sonic excursions and limitless timeframes of Requiem's earlier works such as 'The Smell of Burning Plastics' and 'Growth;Mold' to the relative confines of 'Accelerated Dreaming' and 'Tired, Hot and Bothered' on POPulist Agendas. Condensing such expansive soundscapes into tight radio-friendly tracks whilst maintaining the same level of intensity in heavily reduced timelines is a balancing act. An artistic tightrope that Requiem walks with skillful precision as Kallmeyer notes. "Requiem has always been a very performance-based group. Every mix on POPulist Agendas was a dub- style approach, implementing negative mixing techniques (muting of tracks to create space and to allow focus), movement, and reactive audio paths- for example, effects chains of brutal distortion or a wall of reverb that is then side- chained dynamically giving you the ability to feed the occurrence with one instrument as you mix, but the result is

governed by what another instrument in the mix is doing. This kept the process true to the aesthetic of reaction and improvisation- the mix is alive, unto itself. It can't be repeated exactly. The sonics were guided through the full expression of each piece, based on gut reaction. I believe this made it possible to reduce each piece to its' core movements but retain those complete experiences in a condensed time span. There was no plan, this was what benefited the music the most." Elaborating a little further Welch states, "The previous tracks mentioned were practices in immediacy. And those are sounds we enjoy and will forever investigate. With the sounds of POPulist Agendas the biggest difference is they were written in separation – while the prior music was written and performed together with a loose blueprint. What creates the amazement of these new tunes is that a foundation was laid down, with time and care but still a little abandonment to let the feeling sit. The drums were tracked without much perfection – they are live and processed in real-time. So once again the lack of perfect hit creates the same feeling that we had before. The post-production and deep bass was done on feel – it took a long time to finish – not because we needed the right sound but because we needed the right emotional environment to create. And once it hit, 'Tired, Hot & Bothered' had the glorious feel that I intended from the start." It is with such insights that it becomes clearer as to not only how Requiem produces their work but how as band members, they work together.

In some instances, working separately or remotely can stymie creativity considering how in a group dynamic each member feeds off one another's live energy but for Requiem, it is not a concern, and each play to their respective strengths. To understand the technical side of their production Kallmeyer begins by detailing the kit used to create sonic spaces. "Reverend guitars, lots and lots of pedals by makers like Capitalist Death Cult, Arturia VSTI, Ableton Live software, UAD plug-ins have been key (Thermionic Culture Vulture and Raw), Arturia controllers, Novation Launch control in place of an analog desk. Tama drums. Nothing that is not easily obtainable. While technology has allowed a universe of possibilities to be achieved through the simplest equipment setups. The methods explained previously, using the equipment in a way that it becomes reactive and not corrective, provides the results that elevate the music. Chance. Mistakes. Using it "wrong"." On the other side of the instrument fence Welch explains his contribution. "As of now what I use for guitar is what I have and what I've found to work – there's more things I could use to get the sounds I hear in my head but they cost money. Simply I have a fairly large pedal board of effects pedals and loopers. Over the years I have stopped using amplifiers and like to run things directly into a PA system or the recording device to get the clearest version of the sound I'm creating possible. I don't like the amplifier changing what I've done. It's controlled chaos in a way. When it comes to actual guitars I like the brand Reverend – for the cost they are the most comfortable guitars for me. I've gone through phases where I've watched videos of every possible music device – at this point I don't care. I just want to create and it needs to be efficient for me to hit my end goal. Whatever that may be." Such experiences have been garnered through understanding both sides of the artistic coin. Kallmeyer as a touring sound engineer for acts including Blonde Redhead and Phantogram and Welch a mainstay of the D.C. underground music scene. Valuable lessons were learned during their time in the creative wilds and living on the musical fringes. Principally, as Kallmeyer declares, "What not to do. And that is something that usually involves the extremes of ego- it is very hard to temper individual creativity when put into the situation of relying on just that to survive. Artists are always poor at that, which uninhibited, of course fuels great works. But the idea of longevity often gets lost- there should be a development, an arc to improvement, not just a populist agenda of the next big thing." Sharing his own thoughts Welch says, "I simply feel music alone is not enough of an artistic statement. I'm not saying I'm reaching that goal but I'm trying. Sound is just one aspect of everything – and the proof of that is the labor involved with a production. All labor is valuable. We have spent our lives providing labor for other artistic goals - only now are we doing something for ourselves. This is a collection of our experience and attempt to create an environment rather just a recording or a concert."

That being said, Requiem is after all a trio, and what visual artist Monika Stroik brings to the outfit is absolutely integral to the sound, aesthetic, and stimulation for the band. The visual artistry Stroik produces is both action and reaction to the music Requiem produce as Kallmeyer articulates when describing Stroik's visuals for the two of their videoclips. "Like all sonic aspects, Monica develops her content just as we all develop our individual parts. We all use our intuition, based in the moment, and react to each other. The video for 'Tired, Hot, and Bothered' was a departure as it was an experiment developed more as a post- audio production. However, the video for 'Immaculate Inning' is a pure performance on her part, and is as solid an arrangement and as important as any sonic attribute. It is obvious. This is very important, and as we develop the two aspects continue to intertwine further. Drilling a little deeper into Stroik's methodology, Welch mentions, "Just by chance currently the visuals are put to the music and reactive to the music. Monica has programs that react to the soundwaves while she is building her shapes, colours, and images. I'm sure we'll try the opposite at some point. While she does add vocals for us which has only been done in a live setting – the visual element is the voice of the music. Without it – the voice wouldn't be as strong." Uniting the technical forces of Welch and Kallmeyer and the visual medium Stroik provides, the trio delivers exceptional live performances and this is attested to by their live shows and attendee responses.

The multi-sensory and multimedia live shows are a legendary experience. By blending mediums, elevating a performance to the next level can be

achieved as Kallmeyer goes on to explain. "With combined visuals and sonics, there is an opportunity to gain and maintain an attention span that is beyond the individual mediums. It allows for an increased development of each sensory aspect, as well as heightening the impact of each. It enables total immersion, and the forgetting of oneself in the process." Welch goes even further by saying,

"It's pure artistic expression. I don't want to dismiss someone or a group of people showing up and playing their songs and letting that be it – but that isn't an interest of ours. We want an immersive experience. The music and the visual aspect are together. They are one. Sometimes the colours may not exactly match the sound – but with happiness there is sadness – and they are one. I want the full spectrum of existence to be felt in all senses." And that is particularly true for how Requiem have touched fans in ways that only music and multi-sensory experiences can. Sharing some of the feedback encountered Kallmeyer recalls some of the powerful ways their music has influenced people. "The best reactions are always the ones where people express being transported out of self-awareness, and into complete immersion. We have been approached after performances by people describing a healing experience- specifically, those suffering PTSD, and anxiety disorder. We believe this is due to the nature of this multi-sensory immersion, and the synch of theta and alpha waves due to use of frequency, duration, and cadence. We are currently studying these phenomena in order to expand on this phenomenon. For Welch, however, "I admit I'm a difficult person. I don't want what I have and when I get what I want – I don't want it. I'm in a constant state of discontent. I never really want to be alive but I'm not suicidal. When talking to me I seem fairly well adjusted but when talking I find it extremely draining and try to avoid it. When people hear my music after knowing me slightly they always seem to say "well now I understand what's going on inside your head". I guess what's difficult is letting people to get know you through the music alone. We have found people relate to the music in other ways which is nice, they say it's beautiful, they say it helps them focus, and they say it helps with their mental health. Maybe they hear the journey of spiritual growth which also comes with failure." Proving that live performance is as much about the band as it is about the fan, the cyclic nature of performance art and sonic experiences are powerful indeed. Heightened by its absence, the live experience for Kallmeyer and Welch recently culminated in a post-Covid show that served to reignite that burning desire to perform live and to share the collective experience with others. "Rhizome in DC, our first live performance since covid lockdowns, stands out. It was held outside. There was a surround sound audio system, and the full building was used as a projection surface. Just being in a large group again was cathartic unto itself, but the spatialization and scale of the event, after so much time in more confined spaces, served to heighten the experience. It was nice to have a sense of hope." Says Kallmeyer. Adding to the experience at Rhizome Welch states, "We have been able to most capture our essence there by performing outside and using the venue itself as a backdrop for our images. We're also able to run our own PA system to run the music in surround sound so every audience member gets a taste of the twilling experience that we are creating." An experience that is easily accessible and broadly appealing. Not being anchored to one type of musical genre is creatively liberating but can come with the pitfall of opening a multiverse of options whereby the seemingly endless possibilities can produce an immutable inventive weight. In reconciling the two dichotomies, Kallmeyer keeps it simple. "I believe we make "honest music". We all have different influences and motivations, and skills levels. We make what feels best- that is the only intent. If we share that feeling, that is what is important. The pressure of endless possibilities is easier to bear than the safety of the known limitations." A simple yet profound assessment, particularly when considering the challenges of creating. A point that is echoed by Welch. "I think we are just being who we are. Lots of my favourite musical artists have created things that fall into different categories and it still sounds like them. Some bands start one way and evolve into another. I don't like being called an "ambient musician" or "experimental artist". Not that I think those are wrong really and I understand putting things into a category because I do it too – But I know the feelings my music encompasses. I know that the things I make can sound anxious and nervous – which I feel doesn't fit the ambient "wallpaper" mode. I know our crescendo's are not like those of the post-rock power house bands and I know my "riffs" are not heavy and our electronic elements are not typical of bigger names people think of. I'm not going to sit here and say our sound is so unique but really – especially on this record – I don't know who else sounds like us. I'm already bored with it and want to move on to something that sounds better and more expansive. There are many times in my life and even currently where I think "I want to start a hard-core punk band" but here's the thing – I can't. I can only use art as expressiveness and fitting into a mold doesn't accomplish that goal." Yet ultimately it is what the music does for both Kallmeyer and Welch. What music gives them that nothing else does. For Kallmeyer it is a physical release. "The only time I'm not experiencing chronic pain issues are when immersed in musical performance. Music gives me actual pain relief. From a worldview, music brings people together in a way nothing else does, and provides respite in pure emotion. It provides a connection within the performing group to act as a conduit for transcendent experiences." And for Welch, "Music is simply the only art form I personally feel relatable. It's the most personal form of expression someone can give and that's why I enjoy listening to it so much." Both deeply personal but relatable aspects of pleasure that the musical world can offer and the joys that a life lived within the musical sphere can afford. These aficionados of sound both give and take from the music but based on POPulist Agendas it is safe to say they have given far more than they have ever taken.



Where were you?



SNAPPING THE BEST OF THE BEST. MUSICOLOGY'S INTREPED PHOTOGRAPHERS CAPTURE THE FINEST TOURS FROM AROUND THE WORLD.

SIGUR RÓS

Kings Theatre, New York

18/08/23



















MEIJA

Genghis Cohen, Los Angeles

10/08/23

BIG SPECIAL

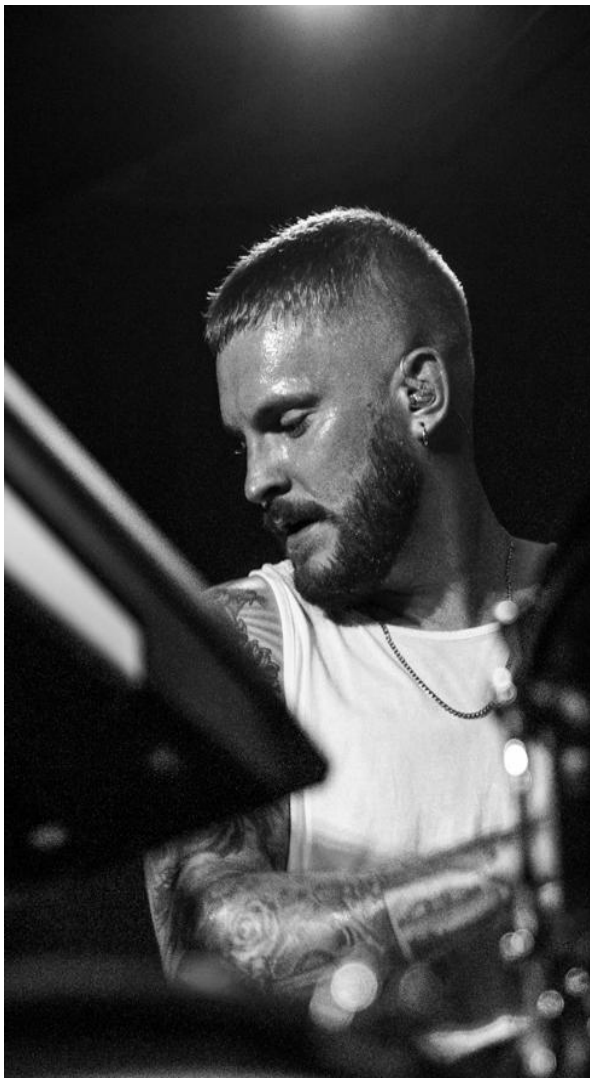
The Dublin Castle, London

09/08/23



















EAGLES OF DEATH METAL

Enmore Theatre, Sydney

27/07/23











WAND

Lodge Room, Los Angeles

23/07/23

SLOWDIVE

Enmore Theatre, Sydney

21/07/23









POWERPLANT

Moth Club, London

18/07/23









WALLICE

Kilby Court, Utah

15/07/23













Live Review

Yeah Yeah Yeah's



Words - Adrianne Armida

Photos - Josh Groom

24/07/23

A palpable sense of anticipation filled the air outside of Sydney's Hordern Pavilion. Eager fans, their hearts pounding with excitement, lined up patiently, their faces lit up with that pre-show exhilaration. Conversations buzzed with enthusiasm as I could overhear fans sharing their favorite Yeah Yeah Yeahs songs and concert memories, building a sense of camaraderie among strangers. Joyful anticipation created an electric



An electric performance at this year's Splendour In Grass saw nothing short of a flawless show.

atmosphere that crackled with energy, foreboding of the performance that was to come. The air was charged with fervent longing, an insatiable thirst to witness the magic and emotion that only the Yeah Yeah Yeahs could deliver. The Yeah Yeah Yeahs stormed the Hordern Pavilion in Sydney with a concert that can only be described as an explosion of cool and crazy in the best way. The band, known for their dynamic performances, did not disappoint their fans, delivering one hell of a show. Drawing from their distinctive blend of garage rock, indie, and post-punk, Karen O, Nick Zinner, and Brian Chase left an indelible mark on every person in the crowd.

Karen O, the enigmatic frontwoman, immediately captivated the audience

Nick Zinner lighting up the show with his characteristic guitar stylings.



with her fearless and charismatic stage presence. As she moved across the stage, she exuded raw passion, and her unique vocal delivery had myself and those around me completely captivated. From the opening notes of "Spitting Off the Edge of the World" to the explosive finale of "Date With the Night," Karen O owned the stage, connecting with the crowd on a level that only true rock icons can achieve.

Nick Zinner's guitar skills were nothing short of exceptional, complementing Karen O's performance with his virtuosity and edgy riffs. His distinctive style added an extra layer of excitement and intensity to the band's live renditions. Meanwhile, Brian Chase's drumming was a driving force, providing the powerful heartbeat that fueled the band's cool and frenetic energy throughout the show.

The setlist was a masterful blend of Yeah Yeah Yeahs' timeless classics and some surprises to keep the audience on their toes. The crowd went wild when the band played hits like "Cheated Hearts," "Black Tongue," and "Zero.".

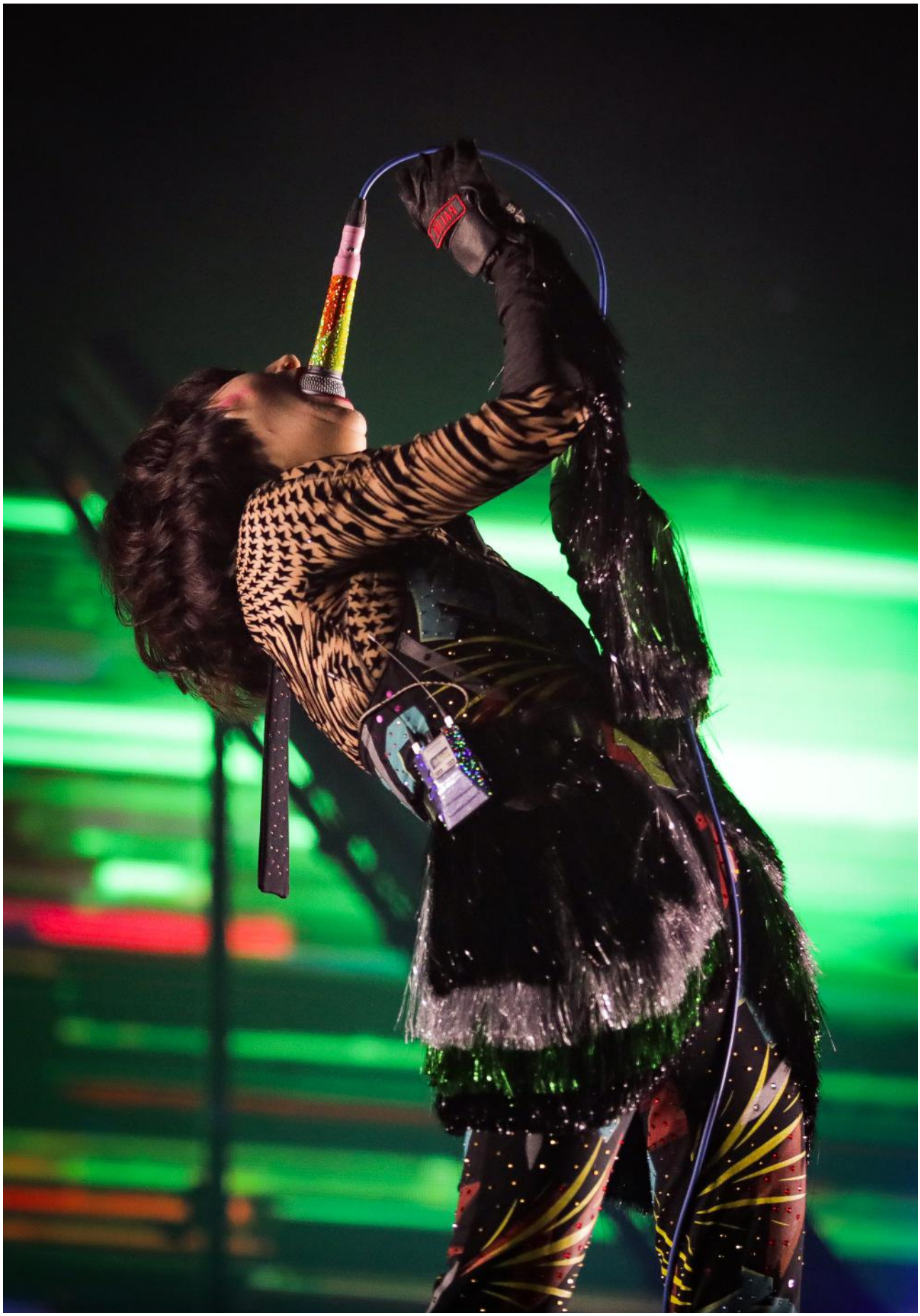
One of the highlights of the night was their performance of "Maps," a song that has become an anthem for love and longing. As Karen O poured her heart into the lyrics, the entire venue sang along in unison, creating an unforgettable moment of unity and connection.

Throughout the show, the band's chemistry was evident, and their passion for the music they created was contagious. They embraced the wildness of their sound, and the audience responded in kind, dancing and jumping with boundless enthusiasm. With giant bouncy eyeballs being passed over the crowd, confetti cannons showering the venue amongst the incredible array of colours that constantly lit up the stage, it was a visual feast from beginning to end. Karen O also didn't disappoint with her eclectic and oh-so rock-chic outfits. First in a shiny, red and endlessly layered dress which later came off to reveal beneath it a black bodysuit with golden tassels all over.

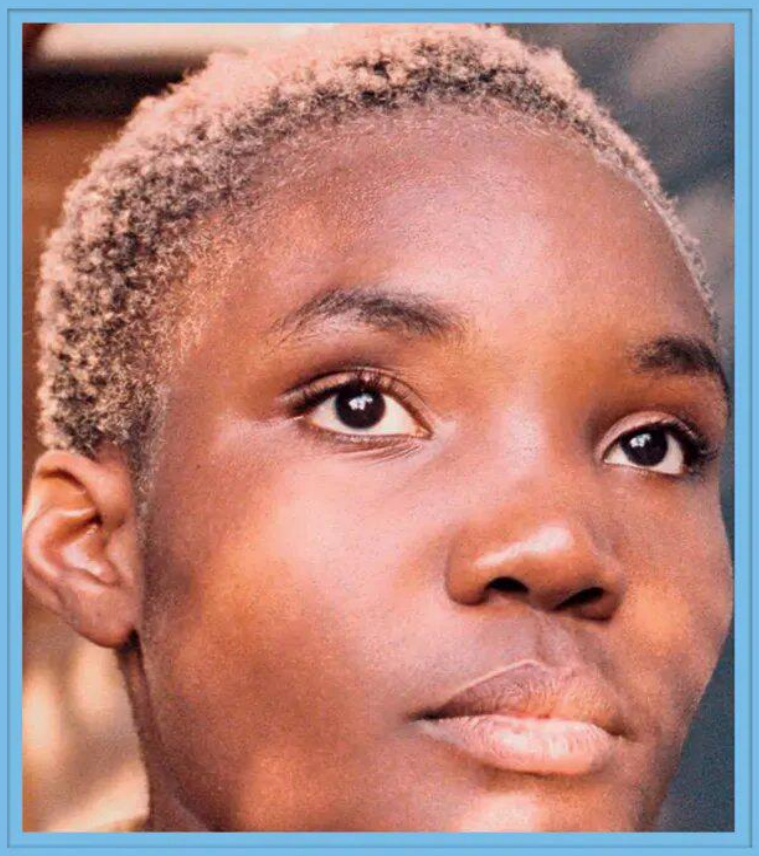


The encore was the perfect climax to an already explosive evening. First with "Y Control" then closing with "Date With the Night" served as a high-octane conclusion that left everyone craving more.

The Yeah Yeah Yeahs' live performance at Hordern Pavilion was an electrifying experience. The potent fusion of raw sensuality, punk rock energy, artistic expression catapulted Sydney's consciousness into uncharted realms! They proved once again why they are considered one of the most influential bands of their generation.



ARLO PARKS

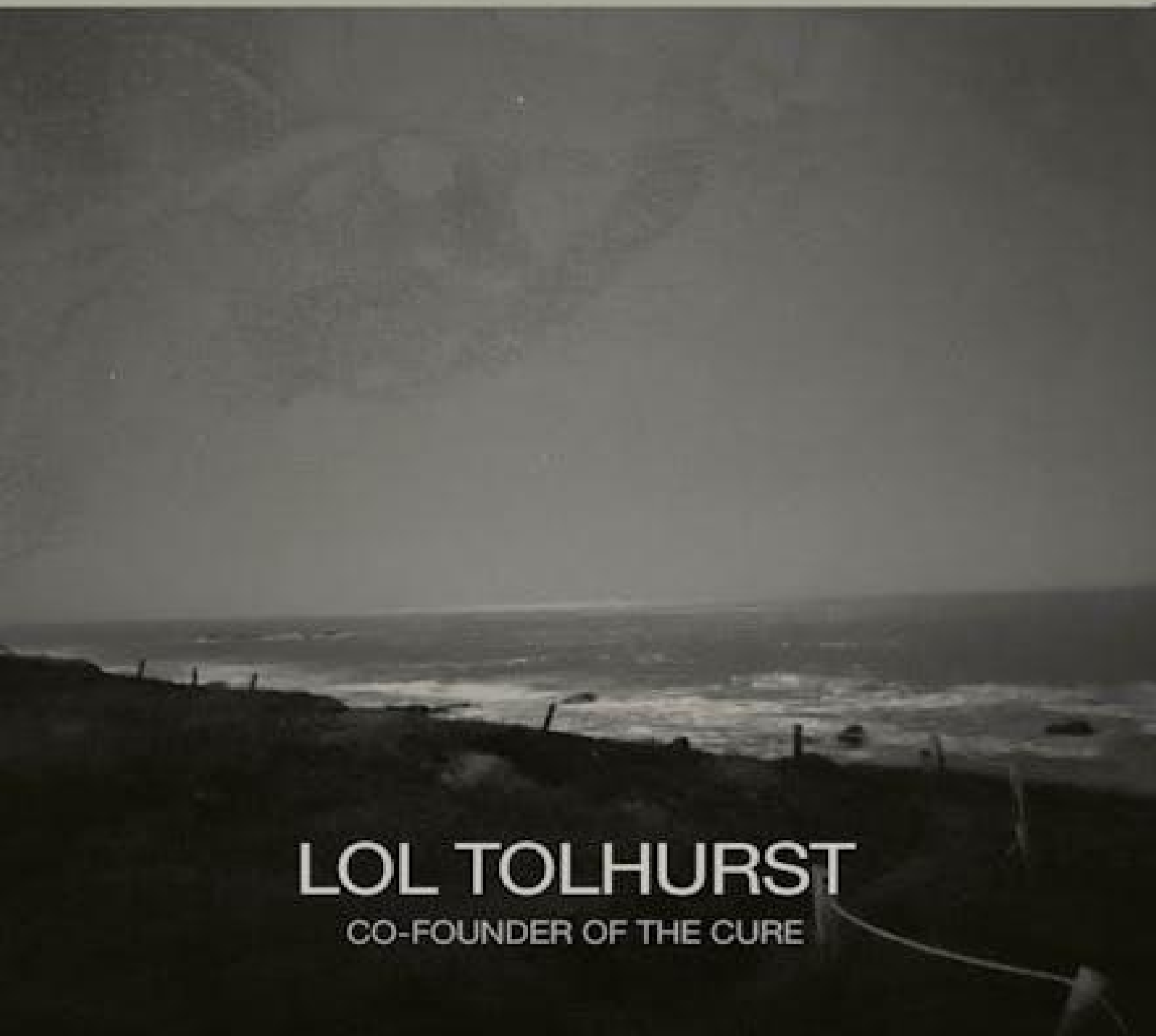


THE MAGIC BORDER

Poetry and Fragments from *My Soft Machine*

GOTH

A HISTORY



LOL TOLHURST

CO-FOUNDER OF THE CURE



FROM THE ARCHIVES

NEW ALBUM IN TOW AND A RADICAL DEPARTURE FROM HIS PREVIOUS WORKS, NICK RATTIGAN A.K.A CURRENT JOYS IS A PURE ARTIST. OPERATING IN A CREATIVE MULTIVERSE, WE TAKE A LOOK BACK TO SEE HOW VARIOUS ARTISTIC ELEMENTS HAVE SHAPED HIS STYLE AND HOW THE MARRIAGE BETWEEN FILM AND MUSIC WORKED SO HARMONIOUSLY ON VOYAGER.


Current Joys



"

I THINK THERE IS SOMETHING IMPORTANT ABOUT THE EGO DEATH OF AN ARTIST. IT IS INTERESTING TO SEE WHAT HAPPENS WHEN IT IS DESTROYED.



It is hard not to overstate the critical role film plays in Nick Rattigan's life. A production assistant who cut his teeth working on film and television in New York, he is an avid fan of the genre and is in his own right an accomplished director. But don't be fooled into thinking that this is where the story ends because Nick is an extremely talented musician having released the album Wild Heart in 2013, Me Oh My Mirror in 2015, A Different Age in 2018, Live at Kilby Court in 2020 and now in 2021 with his latest offering Voyager.

In understanding Nick the filmmaker and Nick the musician, it is best explained by the man himself in reference to those whom he admires "I've always appreciated artists who stay very true to themselves. Go against the grain of their own work. Like Scott Walker for example, who completely turned his own music and creative style on its head or Lou Reed, Nick Cave. I think there is something important about the ego death of an artist. Especially when music in our culture creates such a flaunting of the ego. It is interesting to see what happens when it is destroyed." This notion of ego is one that runs throughout his work and understandably so when considered from the viewpoint of a filmmaker and the concepts of self, character, performance, and artistic vision.

In that artistic realm and when working across multiple mediums it is worth pondering the thought, is the input to output equal across the disciplines of film, visual media, and music considering the areas that each overlap? Although as Nick defiantly points out "Not at all. Film and music are so radically different creative zones. I can write a song so effortlessly, but bringing something into the video realm is an incredibly taxing and exhausting effort. The end results definitely play in influence with each other - but the process couldn't be more different in my opinion." A shining example of this is the film clip for the lead single off Voyager, the entrancing Amateur. Shots of a desolate desert eventually give way to a panicked and demonic character emerging from the shrubs before jumping into a car and driving off at break-neck speed. "Filming this was a mix of high concept and chaotic improv. Because of the pandemic I was trying to limit my crew to an absolute bare minimum - so I had this idea to just literally strap a camera to the window of a car and film this video of me driving recklessly through the desert in devil makeup. All I really had was the idea. So when we went to film it, I slowly realized how dangerous the stunt actually was. We only did two takes and on the second one, the car spun out. Absolute Loony Tunes. I think we captured something very interesting though."

The cinematic way in which Amateur was filmed begs the question if Nick approaches his musical creations from the perspective of a film score? The reality however is very different. "I approach the individual songwriting in a very "rock n roll" fashion. Making sure each song has a good hook and structure. But when constructing the whole album I try to tie a nice cinematic bow around it. Making sure the songs are in conversation with each other and follow a sonic theme." This theme clarifies any doubt as to whether Voyager has a distinct narrative running throughout the record or more of an assortment of ideas that zig zag throughout the sixteen tracks on the album. "I like to think of it as different adventures in the same story. Kind of like the Odyssey" yet stylistically and thematically if there was a common thread tying Voyager together it is "themes of internal struggle, anxiety and battling one's self. All very human experiences. But stylistically I wanted the oppressing force to feel more mystical-cinematic."

With that said, it was the achingly beautiful follow-up single American Honey that fuses all of these ideas, styles, concepts, and notions together. As Nick astutely puts it, "American Honey is an idea. An idea that can inspire, but also destroy. There is a duality to the song which I myself cannot really make sense of. It can only be felt in the moments in between the lyrics." From the opening scene of the accompanying video clip which sees a drunk and hysterical Nick arrive home with drink in hand, laughing and making his way indoors before a steady decline. This decline is the destruction that Nick speaks of but making that visual concept particularly impactful is the string section which features within the track. "The original version of the song had an extremely simple version of the strings. It was more of a drone sound that would come over the chorus. However, when we were recording I started messing around on the Mellotron and creating a ton of different melodies to layer over the drone. Then Eliza Bagg, who played the strings on the record, added some 3rd and 5ths on top of that. So the final arrangement is a mixture of Mellotron and real strings." The closing scene is of Nick, drink in hand, staring off into the distance from a room atop of a cityscape which as it turns out is "actually my house which I moved into right as the pandemic in LA was getting pretty scary. The music video itself is a play on the movie Love Streams - but actually draws a lot of the parallels to the isolation and madness I was ensuing in this my wood panelled prison."

Another film reference and a small wonder why film is at the heart of Nick's work but it by no means starts and ends with film. Enquiring as to how Nick arrived at the various cover art for his numerous albums reveals that across the eclectic mix of visual covers, there is an evolving approach to his artistry as Nick states. "I feel like ten years ago, I just threw something together to upload to Bandcamp and quickly as possible. Wild Heart was just an Instagram photo I posted of my grandparents. Now that I have a lot more time, it is fun and interesting to put more thought into the visual aspect of the record. Much like the last Surf Curse record - I wanted the album art to "set the scene" of the album. In this case, the photographer, Julien Sage, and I went to the beach and LA and tried to capture "something is very wrong." Although rooted in film, the ever-evolving Nick Rattigan constantly showcases his creative prowess in his multi-disciplined approach to crafting his unique blend of mixed media and deft touch to everything he throws himself at. All of which is beautifully surmised on his latest record in the ways he has fashioned the album and imbued it with his passion for film and love affair with music by uniting the two fields in such a stunning way.

PHONY PPL

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Reviews This Month

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



From sludge to cinema, we sail across the musical spectrum in this issue taking in the sights of Saunder Jurriaans and his film scores, stop off for some drive by pop with Girl Scout and settle in for some long and deep rounds of heavy experimentation courtesy of Prison.



SAUNDER JURRIAANS

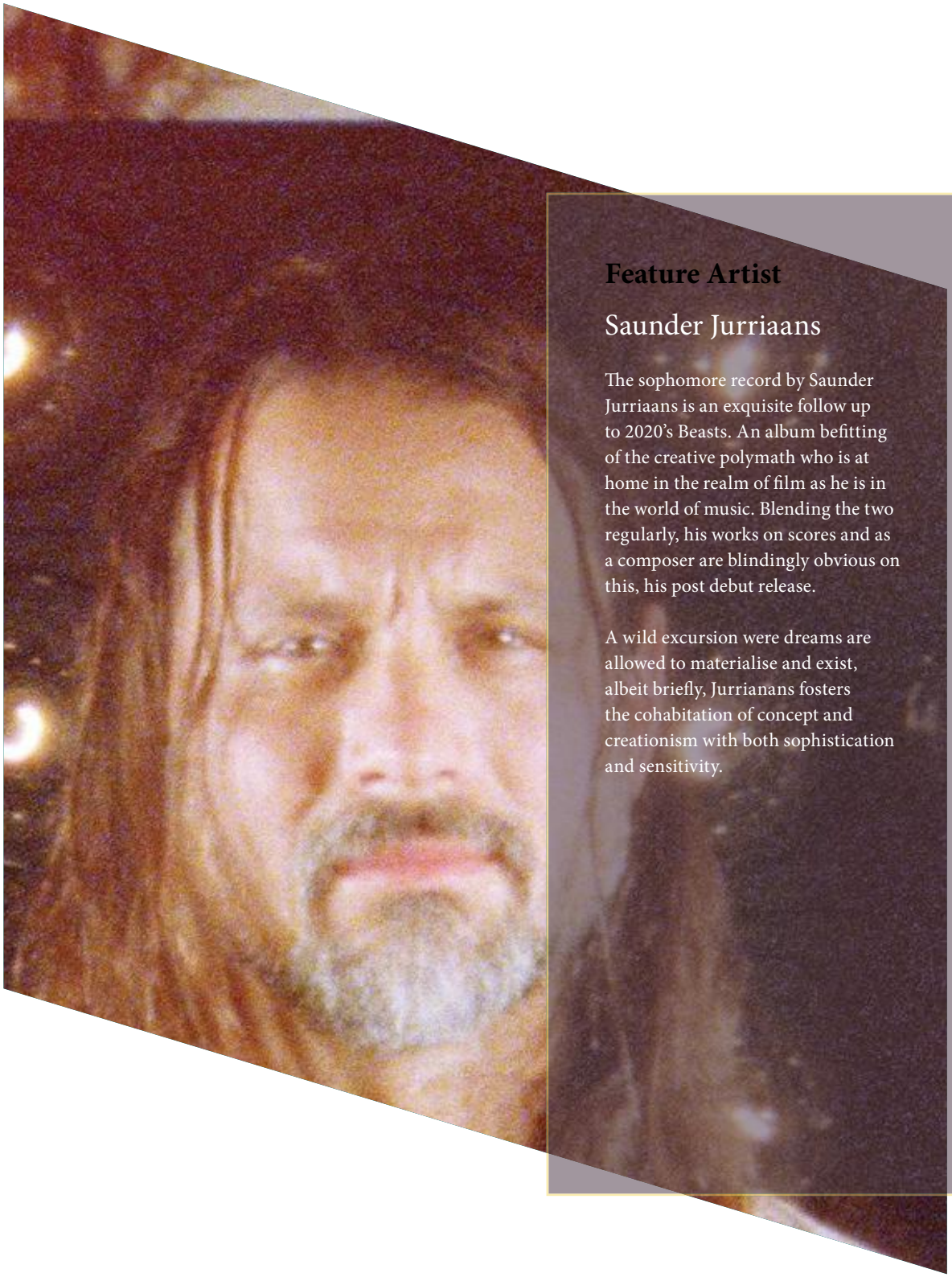
Phantom Limb

8/10

Ghost Talk Records

Like a true master craftsman, the bag of tools from which works of art are created is an extensive and well honed one. Expansive, rich and wonderfully eclectic, Phantom Limb is an album that can not simply be enjoyed in one sitting but requires many, many nights of appreciation and repeat listens. The depth of musicality and fullness of the record only becomes apparent after digesting the many different facets of each track and putting them in context with the entirety of the album. A truly magnificent piece and that commands attention.

The compositional prowess of Saunder Jurriaans is immediately on display with the opener 'A Little Lie'. A complex of percussive arrangements, meld harmoniously with cascading bass lines, tiered vocals, delicate piano and swaths of guitar licks. There are worlds within worlds and each intricate element, an entity in its own right, is in and of itself, a wholly united and magical piece. The opening creak of the piano stool chair that comes from being sat on in an old studio floor, hints at the unashamedly honest and raw sentiment that Jurriaans is desperately trying to express on 'An Idea'. A most exquisitely simple but achingly beautiful piano piece accompanies Jurriaans desperate pleas to seek out and find a loved one. A longing to genuinely reach someone who can not be gotten and who is tantalizingly just beyond the proximal zone of touch. Not afraid to include purely instrumental works into the fabric of an album, Jurriaans 'Afternoon Rain' is a light sonic shower. An audible mirror to the pattern of rain, it takes the natural peaks and troughs of a downpour and captures that movement in sound. Crystallizing a moment in time enshrined through keys, the simple peace doesn't just embody a time and place but also shows a tender boldness of Jurriaans inclusion of the song as the third track in on the album and fundamentally that it was included at all.



Feature Artist

Saunder Jurriaans

The sophomore record by Saunder Jurriaans is an exquisite follow up to 2020's Beasts. An album befitting of the creative polymath who is at home in the realm of film as he is in the world of music. Blending the two regularly, his works on scores and as a composer are blindingly obvious on this, his post debut release.

A wild excursion were dreams are allowed to materialise and exist, albeit briefly, Jurrianans fosters the cohabitation of concept and creationism with both sophistication and sensitivity.

Shifting gear, the inhalation, exhalation, percussive heartbeat and rhythmic clapping on 'Everything Shines' forms a comparable background to the dichotomies Jurriaans speaks of throughout the track. A sense of wild and captive, introvert and extrovert, the irony and frustrations that exist in an irreconcilable space are evident both musically and lyrically. The attention-grabbing intro on 'Los Angeles' is grand and as Jurriaans begins his commentary on the high-end brands and glamorous lifestyle of the City of Angles, the disconcerting off-key piano suggests that lurking just below the shimmering surface lies a black underbelly. The cinematic quality and grandiose delivery of the track is apt in the way its inflated and triumphant sound is overblown and vacuous, much in the way Jurriaans is describing a sunny place for shady people. A finger picking acoustic number, 'Little Song Of Death' is a simple ode to humanity and the often overstated but under executed practice of treating fellow man right. Swiftly moving on, 'Ovulos' departs earthly concerns in a spiritual updraft of orchestral delights. Composed of eloquent piano, violins, violas, and cello, the soaring strings reach emotive highs with most gracious ease. Too much to say and too little time in which to say it, 'Eyes Of Fire' arrives with a sense of urgency and impulse. Rapid fire guitar and short-circuit drums give way to a period of clarity. A moment of respite amid the digital chaos as wistful piano takes over and anchors the confusion to something familiar. All the while, there still feels like an internal struggle Jurriaans is wrestling with and eventually this to can not hold back the tide as explosive guitar returns, as it rips through the barricade to again steal control, a decent back into madness and disarray. An interlude to the final end, 'Her Ghost' is a brief segue between all that has preceded and for what is to follow. The short piano peace is unnerving and a little disjointed as it farewells a troubled time and sets sail for sunnier shores. Destination España. A warmth and hopefulness positivity radiates from 'What You Have' with an acceptance of all things.



PRISON

Upstate

7/10

Drag City

The sheer unadulterated free for all that is Prison is only tempered by their mastery of controlled chaos. Upstate, their latest release is another delivery in long-form, expressive, and wild sonic ramblings. Straight out of the gates 'Hold the Building Up / The Prison Within' sees Sarim Al-Rawi (Liquor Store), Mike Fellows (The Mighty Flashlight), Sam Jayne (who sadly passed in 2020, R.I.P.), Matt Lilly and Paul Major (Endless Boogie) bolt in seemingly random directions yet the tether binding them, and for that matter the album, is how each of the disparate contributions layer so carefully over one another. Hypnotic bass, far-flung guitar licks, howls, and groans, all meld together in a hot mess across this sprawling fifteen-minute free for all. From depths comes 'Hold 'Em Up / Comin' Down on Me' with its clanging and banging. A guttural and tribal beat marches defiantly ever forward. Picking up momentum, the pace quickens and an upwelling rises to the fore with a steady fuzz holding the line ensuring the vision isn't lost and no deviation from the cause at hand is possible. Relatively speaking, 'Low Hangin' Disco Ball / So Alone' takes the form of a more traditional track with its rhythmic guitar and comprehensible vocals. A slow burn, the smouldering track gently sways back and forth as it lurches from washed-out reverb to sludgy bassline whilst remaining propped up by vox before it awakens from its stupor. It begins with a cough and a splatter but by song's end, 'I Always Get What I Want / Playin' Pool With the Planets' is nothing short of a sonic excursion. By far the longest track on the album, which is no small feat considering the extensive range of Prison's musical wanderings, it feels like a true journey. Marching off into the distance 'Destroy / Cookin' With Heat' with its thick basslines and swirling guitars threatens to disband itself. The four horsemen of the apocalypse each galloping into an unknown brutalized wilderness as only Prison can.



TAYLAH CARROLL

The After Party

6/10

PIAS

Twin to Carroll's 2022 debut EP, Have A Party On Me, The After Party is her wonderful follow-up. The slightly bewildering brief intro of 'Intentions (Reprise)' quietly emerges from nowhere, faintly announcing itself with its stretched horn, funky organ, and slinky bass. The opening pitter-patter of drums on 'Sometimes Good People Do Bad Things' makes way for the suave semi-acoustic as the glittering sonic curtains part for Carroll's commanding vocals to take centre stage. With a quick step in tempo, the pace picks up as the unfolding tale is delivered in distinctive and characteristic Carroll fashion. Breathing in with slide guitar and breathing out with restrained drums, 'Monogamy' bemoans an aftermath as time, money, and spirit are all left in

short supply. Showcasing all of Caroll's prowess, 'Shower Song' is a haunting and revealing piece. The lock and key between her lyricism and the beguiling guitar work produce nothing less than a hypnotising track. Filled with everyday items and less-than-ordinary experiences, Carroll's threadbare vocals cox and tease before delivering the knock-out punch. The organ on 'Sleep On My Side' tip-toes around Carroll's flinty vocals, as a percussive hush falls over the track. It speaks in a clear autobiographical manner yet there is a mystique to the subject matter that is aided by the achingly slow pace it is pronounced. Strumming empathically for a damaged soul, 'Novelty Seeker' gently broaches the topic of self and weaves a narrative into the fabric of this beautiful tune. On the cusp of exploding, it never does as it yields and copulates with the utmost respect, showing delicate restraint in the process.



GIRL SCOUT

Granny Music

6/10

Made Records

The Swedish four-piece kick the door open with 'Monster' on their debut EP. Gritty and melodic, the punchy number announces the act it a defiant way. Light and spacious, 'Millionaire' is a sweet track. Gentle horns delicately interwoven with Emma Jansson's vocals; it is the sounds of a Sunday come down. Supremely soft and ultimately alluring, the beguiling tune is an audible cuddle. The pop-punk 'Boy In Blue' takes its simple guitar chords and smashes them into some glockenspiel. The disjointed and incompatible blend echoes the lyrical sentiment of the tune, making for an uncomfortable marriage. The stripped-back 'Bruises' is a simple acoustic piece with minimal accompaniment. Perfectly suited to the tender subject matter of separation and heartache. A sprightly track 'Mothers & Fathers' harnesses recessive synth while an overt and up-tempo facade so enthusiastically fills the space. A musical mirror to the sentiment of the tune and about changing faces. An interesting and eclectic offering, the promise of more to come on a full length album is an attractive one.



GUM

Saturnia

7/10

Spinning Top Records

A musical Sharman and conjuror of Marking his sixth studio album, musician extraordinaire Jay Watson returns with Saturnia. Tracks like 'Music Is Bigger Than Hair', 'In A Glasshouse (With No Light)' and 'It Lies A Lifetime' show a real maturity in Watson's music. A blend of acoustic, fuzzed out, psych free-for-all's, a total embrace of his native tongue, and delicate string accompaniments, all culminating in a skillful and masterful orchestration. Unsurprising in that Watson had more time on his hands than on previous records. Extended bouts at home due to the global pandemic and arrival of a new child; events that each led to a lengthy timeframe and uninterrupted headspace that resulted in greater track detail and complexity. No slouch when it comes to creating, Watson has always been a tireless worker but even by his own admission, the arrangements had always been lacking somewhat. A focus that become a driving force on this record and it shows. Carefully interwoven tracks, thoughtful cohesion throughout, Saturnia is an album stands tall on the shoulders of his previous five works and indicates that yet so much more is to come as his orchestration and intuitive instrumentation skills meld together harmoniously and continue to develop in unison.



GEORGIA GETS BY

Fish Bird Baby Boy

6/10

Luminelle Records

The aquatic opener 'Oh Lana' wafts up from the depths in a slow and reflective manner. Georgia Nott having branched out from her familiar zone in Broods, releases a solo EP which really accentuates her songwriting and production skills. Echoes of New Wave can be found in 'Easier To Run', both with its distant guitar and steady basslines. A gentle pop number that is guided by Nott's soft but commanding vocals. A nod by Nott to shoegaze, there are some wonderfully restrained guitars on 'Happiness Is An 8 Ball'. Shifting styles, 'So Free So Loney' enters country Americana ably accompanied by a string section which ties the track together beautifully. Rounding off the EP 'Fish Bird Baby Boy' is a peaceful exit. Songbirds in the background, delicate piano, the track is perhaps the finest on the record and has a sense of exposure that is Nott as her rawest and most honest.

TROUSER PRESS BOOKS

BACKSTAGE & BEYOND

VOLUME 1

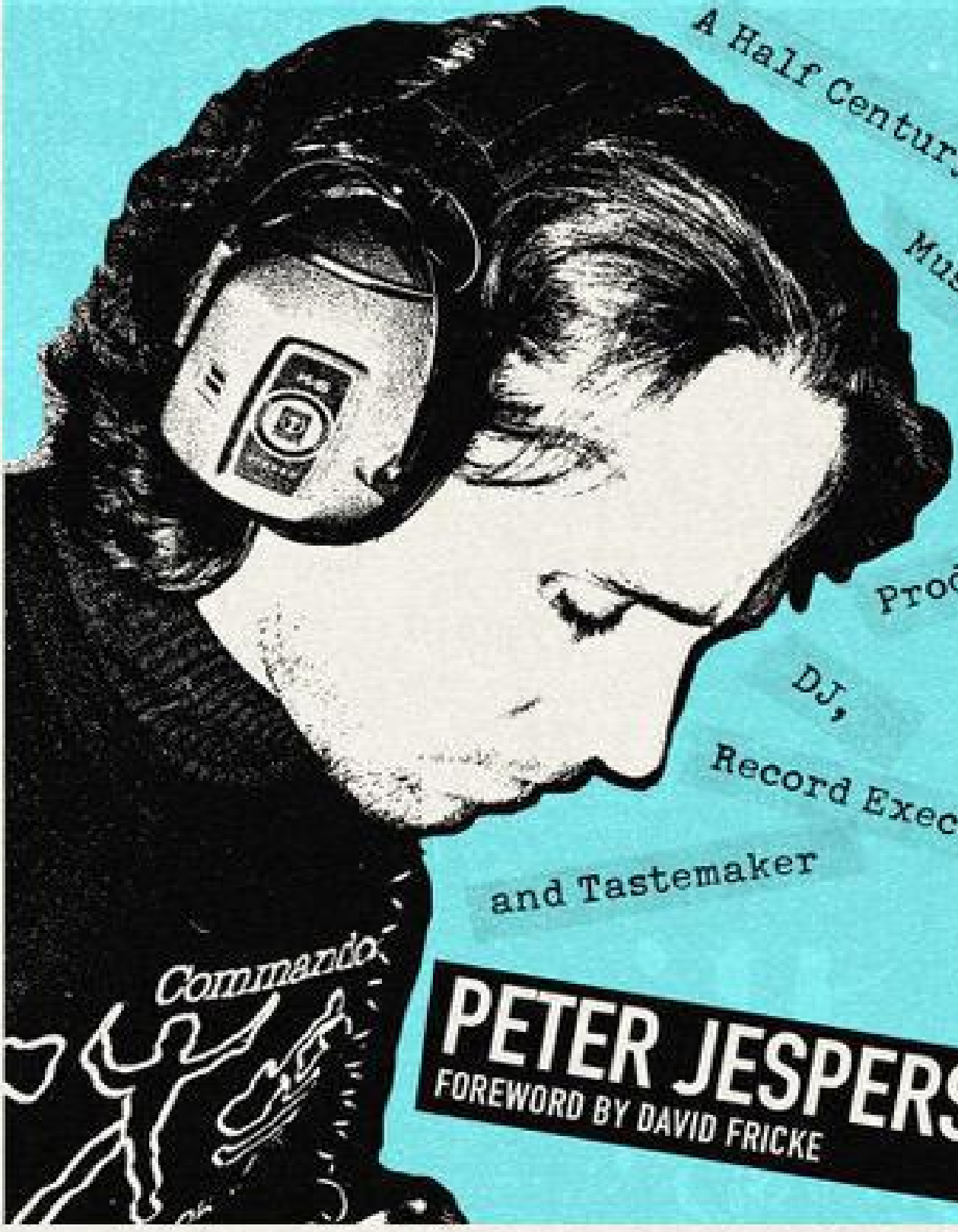
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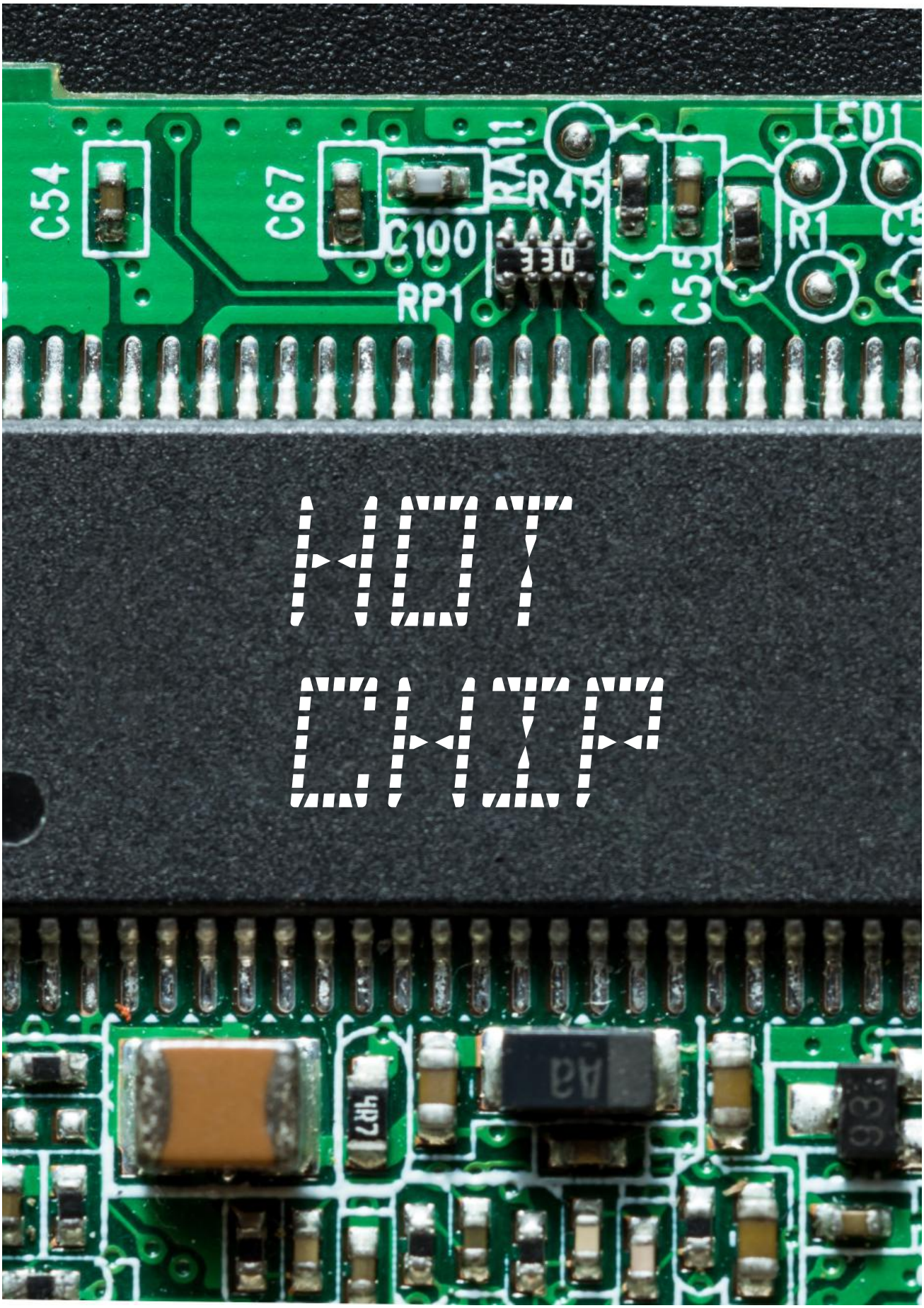
JIM SULLIVAN

EUPHORIC RECALL

A Half Century as a Music Fan, Producer, DJ, Record Executive, and Tastemaker



PETER JESPERSON
FOREWORD BY DAVID FRICKE


C54
C67
C100
RA11
R45
RP1
330
C59
R1
ED1
HOT
CHIP

Five hours drive from London lies the rolling hills of Cornwall. Set amongst the picturesque countryside in Redruth, Scorrier House becomes the backdrop for an epic day of music.

The moment an act arrives on the scene is never quite a burst and sudden existence but rather a slow burn and gradual development that involves incremental steps. That is true of most artists and as Alexis Taylor of seminal U.K. outfit Hot Chip explains, it was a culmination of events that led to the emergence of Hot Chip. "We broke into the music scene with some quite lo-fi bedroom recorded music via a nice review in the NME and some sparsely attended gigs for which we hadn't done adequate rehearsal. But I think we made our own sound, for better or for worse!".

In those early days, it was a unique blend of stylistic points that Hot Chip were exploring and seeking to expand upon. As Taylor elaborates, "Mixing together influences from Timbaland, Destiny's Child, UK garage, Will Oldham, Ween, Devo and Antipop Consortium, we were sort of out on a limb." It was this cocktail of influences and genres that amalgamated what they were hearing at the time but also what they weren't hearing. Humbly recalling those early shows Taylor remembers the simplicity of it all and the signature style they were championing. "What was most striking was as that we only needed 5 DIs for our instruments at gigs, no amps, no drum kit etc. We must have seemed quite odd to have only keyboards and a drum machine." Only adding to the challenge of creating and sharing their emerging music was the brackish musical period between traditional formats, the hard copy approach, and the fluid, global streaming of modern music.

Experiencing both sides of the musical divide, Taylor speaks of his own encounter with the music industry at the time and how rapidly it was evolving between labels, streaming, consumer uptake, and technological advances. "It was mainly a time of compact discs and CDRs and major labels vs independent labels. Naptser and file sharing was pretty new. There wasn't streaming as such yet. Our experiences were good on the whole. Stephen Bass and Michael McClatchey ran a small label called Moshi Moshi which signed us for our first album and they were very supportive and creative with limited funding. They helped us get lots of remixes which paid for us to be able to do shows and small tours. DFA and EMI came next and also were very supportive but on a much bigger scale." Despite the uptick in exposure and distribution, the fundamentals remained the same. Especially so when considering how Hot Chip set about crafting their own signature sound as Taylor confesses. "We didn't have many instruments at the start and just used what we had access to. Combining such things probably made for a fairly unique sound. I think the instrumentation has changed mostly from record to record but it's always involved synthesizers, electric pianos, guitar, percussion, and programmed drums and using Cubase to craft and manipulate the sounds." Harnessing the instrumentation in the way they have, Hot Chip carved out their distinctive style but merging sound with meaning, their methodology towards writing was a little more rustic.

Fusing the topics they enjoy canvasing the most with the music they make is a free-form approach as Taylor simply states when describing how they approach lyricism. "Just to try stuff out really. Be bold and try singing about what you're feeling or whatever you have on your mind and not thinking it needs to "fit" too perfectly. Leave room for being human and for things to sit alongside other things, even if they seem at odds at first." Taking concepts, refining them, and laying them down on tape is one thing but translating that into a live show is another thing altogether. The considerations Hot Chip takes into account when thinking about performing their work live and unleashing what was bottled in the studio onto a live audience is of primary importance. "We tend to try to put as much energy into the live shows as possible and it's an entirely different beast on stage I would say. The studio is a place to craft things and live things have to be more raw or robust on the whole."

Having played countless shows over the years, Taylor shares some particularly special performances and why they were so personally memorable. "The one where Joe and Owen overslept at Lovebox festival was memorable. The gig we played with Chaka Khan in New York was also memorable, as we seemed to be in different keys from each other and various things broke and people walked off stage midway through. It was like a nightmare. In a more positive way, playing with a huge steel band at Glastonbury was very memorable and euphoric." Tempering the good with the bad, each performance adds a little something to the collective experience and pursuit to play another. Case in point, their next summer festival performance of 2023 is set for Live at Scorrier House, in the picturesque countryside of Cornwall.

There is a real electronica continuum on the bill as it includes the pioneering sounds of the late 80's outfit 808 State, the seminal influence throughout the 90's and 00's of Leftfield, and of course Hot Chip with their own highly inventive works from the past two decades. Asked as to whether refractions of these artists have shaped their own work, Taylor affirms "I don't think we have directly taken inspiration from them as we came at our "electronic music" from a different angle initially but then probably have crossed over into a similar area as them over time as we explored more acid and techno influences rather than the more R n B and lo-fi stuff we liked right at the start."

Acknowledging the role they have played in the music scene and each in their respective fields and sub-genres, Taylor enthusiastically declares, "They're both very influential and important bands in their own ways,



"

LEAVE ROOM FOR BEING HUMAN AND FOR THINGS TO SIT ALONGSIDE OTHER THINGS, EVEN IF THEY SEEM AT ODDS AT FIRST





and it's an honour to play on the same festival them." The performance will undoubtedly provide new experiences and tales to tell, as plenty of previous shows have done. Taylor recalls two certain instances where events occurred, and conversations echoed long after the words were first uttered. "Bernard Sumner was VERY particular about what his tea should look like and told a story about New Order essentially falling apart due to the way people ate their crisps. Some words of warning in there I guess. Philippe Zdar inspired us to enjoy playing simultaneously and to try to make our audience (in the studio, ie him) dance to the music - we knew it was going well if he started dancing. He also told us each song on an album needs a fellow song, a sibling, or a brother or sister track. To group songs together in this way so the album works better as a whole." Industry insiders and memorable events aside, the impact of music on Taylor, its legacy, and his connection to it is best summarised by the man himself. Describing what music gives him that nothing else does, he goes on to say. "It can lift my mood massively, inspire me, make me feel very alive, make me moved to tears, propose intellectual ideas, lead political change, and it can bring you together with strangers either in the crowd in the moment of performing, or with other musicians in a room. For me, it



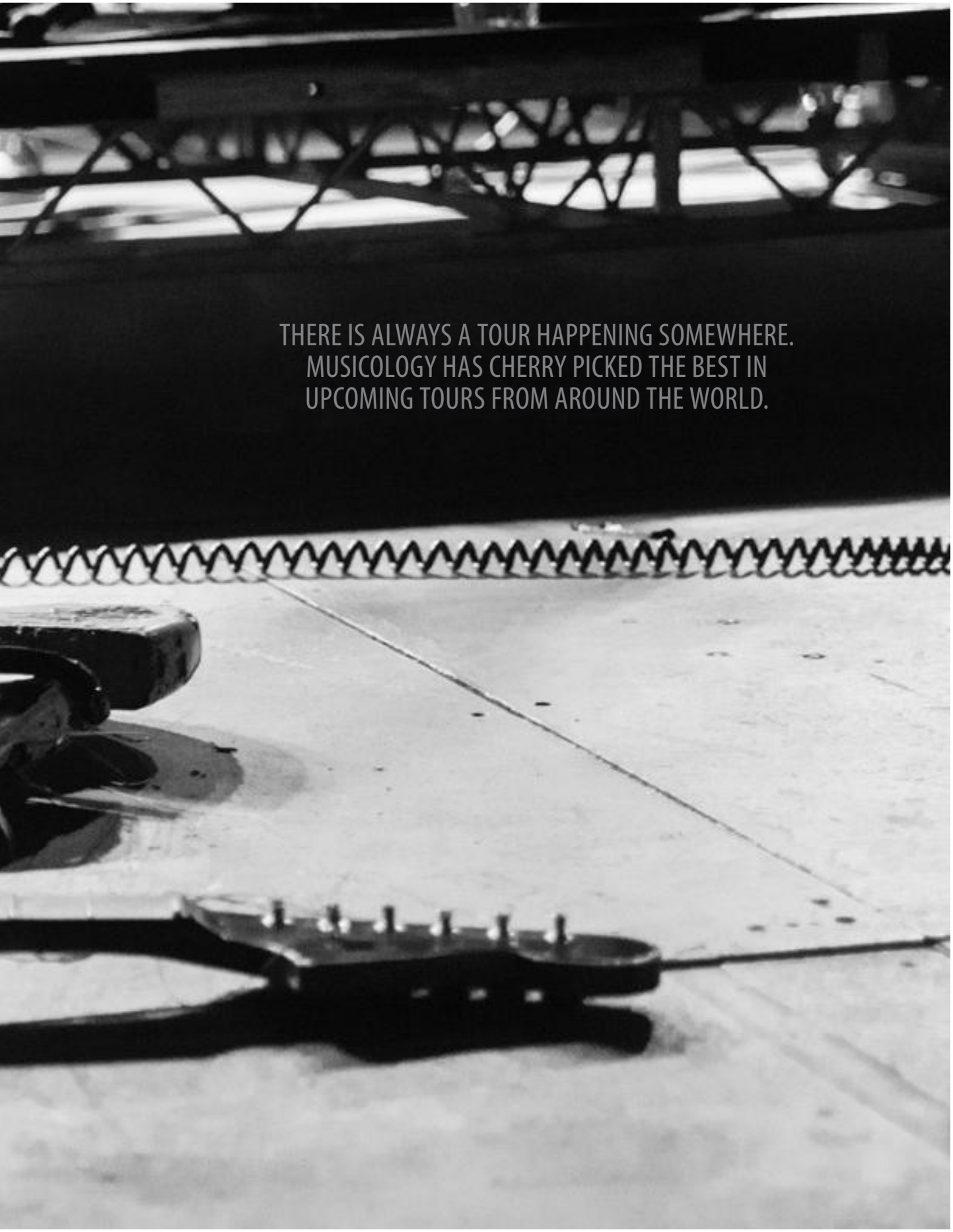
is the most important thing in my life other than love, family, and friendship." Understanding that there are two sides to a coin, Taylor understands that it isn't always enjoyable. "Of course, it can also be infuriating and unavoidable (music you're exposed to that you don't like, for instance, sometimes continually going round your head) - so it's not automatically all of the above all of the time." Yet at the end of the day and philosophically speaking, "Music is this other language beyond something exclusively verbal, and it seems to say things which cannot be said in words alone, and so for me, it acts like a sort of metaphorical language - music is its own symbolism for something else that is hard to articulate." What isn't hard to understand however is the pioneering and constantly inventive work that Hot Chip has created and continues to produce. Continuing to release work and constantly adding to their substantial back catalogue, their sphere of influence and magnitude of it may not be expressly felt by Taylor and the band but as Taylor admits. "The idea of having some influence or being inspirational is a very nice one, as I know how influential others have been for us." A modest and honest assessment of their continuing contribution to the U.K. and global music scenes.


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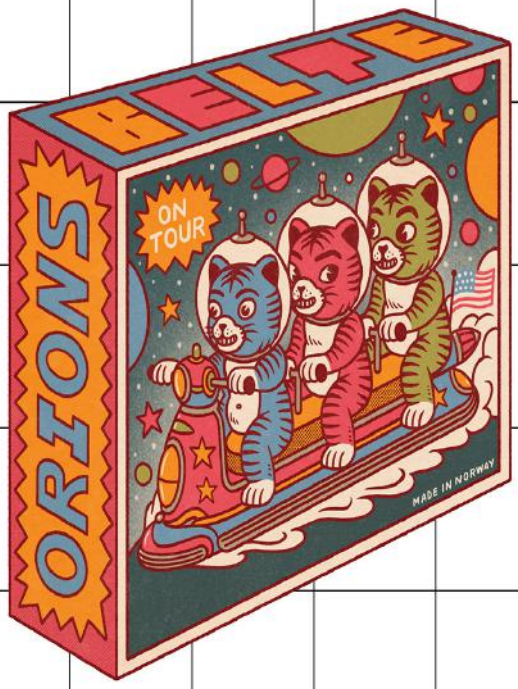


Orions Belte US Tour Oct 2023

10.04* SANTA CRUZ, CA The Catalyst	10.05* SAN LUIS OBISPO, CA Fremont Theatre	10.06* VENTURA, CA Ventura Music Hall	10.07* POMONA, CA Glasshouse	10.08* PHOENIX, AZ Crescent Ballroom
10.10 SAN DIEGO, CA Casbah	10.11 VENICE, CA Venice West	10.12 BERKELEY, CA Cornerstone	10.13 PORTLAND, OR Jack London Revue	10.14 BELLINGHAM, WA The Shakedown
10.15 CHICAGO, IL Empty Bottle	10.16 BALTIMORE, MD Metro Gallery	10.17 PHILADELPHIA, PA Johnny Brenda's	10.18 BOSTON, MA Deep Cuts	*supporting Psychedelic Porn Crumpets

Ja.

MINT







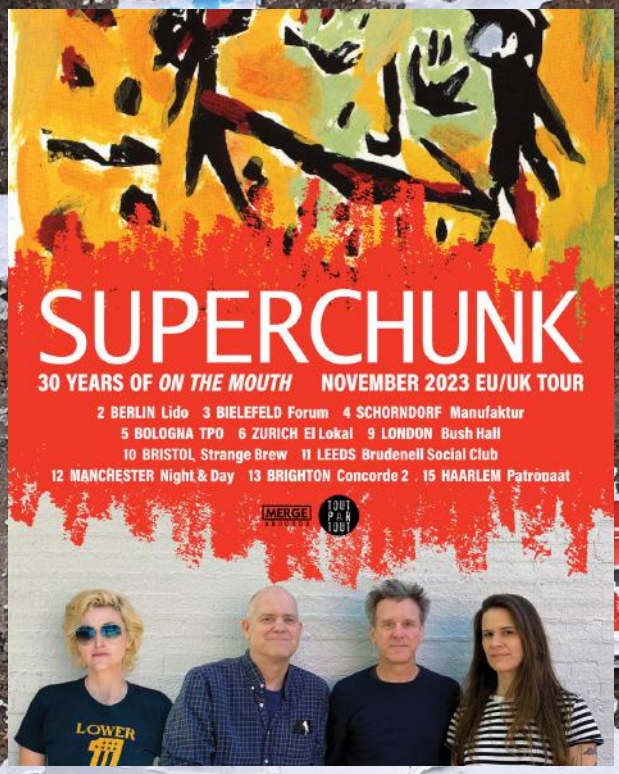
EUROPE



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LIFE UNDER THE GUN
EURO TOUR 2023

11 Nov	Paris, France — Pitchfork Festival
12 Nov	Leffinge, Belgium — De Zwerver
14 Nov	Nijmegen, Netherlands — Merleyn
15 Nov	Eindhoven, Netherlands — Stroomhuis
17 Nov	Brussels, Belgium — Botanique
18 Nov	Rotterdam, Netherlands — Rotown
19 Nov	Utrecht, Netherlands — Ekko
20 Nov	Wiesbaden, Germany — Kesselhaus
21 Nov	München, Germany — Kranhalle
24 Nov	Sweden, Stockholm — Södra Teatern
25 Nov	Olso, Norway — Blå
26 Nov	Copenhagen, Denmark — Loppen
27 Nov	Berlin, Germany — Cassiopeia
29 Nov	Cologne, Germany — Gebäude 9
30 Nov	Hamburg, Germany — Headcrash
01 Dec	Lille, France — Aeronef
03 Dec	Bristol, UK — Thekla*
04 Dec	Manchester, UK — YES*
05 Dec	London, UK — Tufnell Park Dome*
08 Dec	Leeds, UK — Brudenell Social Club*
09 Dec	Glasgow, UK — Mono*
10 Dec	Dublin, Ireland — The Workmans Club*

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2 BERLIN Lido 3 BIELEFELD Forum 4 SCHORNDORF Manufaktur
5 BOLOGNA TPO 6 ZURICH El Lokal 9 LONDON Bush Hall
10 BRISTOL Strange Brew 11 LEEDS Brudenell Social Club
12 MANCHESTER Night & Day 13 BRIGHTON Concorde 2 15 HAARLEM Patronaat

MERGE TOUT PAR TOUT

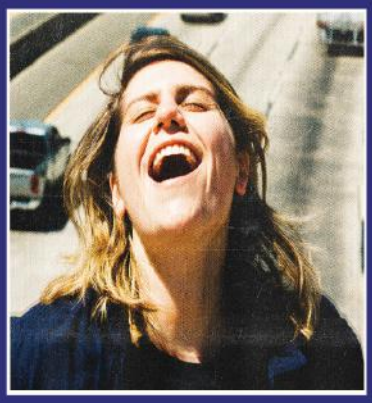


OCTOBER 2023
THU 26 NOTTINGHAM ROCK CITY
FRI 27 MANCHESTER O2 VICTORIA WAREHOUSE
SAT 28 SHEFFIELD O2 ACADEMY
NOVEMBER 2023
THU 02 GLASGOW O2 ACADEMY
FRI 03 NEWCASTLE O2 CITY HALL
SAT 04 LEEDS O2 ACADEMY
THU 09 LIVERPOOL UNI THE MOUNTFORD HALL
FRI 10 BIRMINGHAM O2 ACADEMY
MON 13 NORWICH THE NICK RAYNS LCR, UEA
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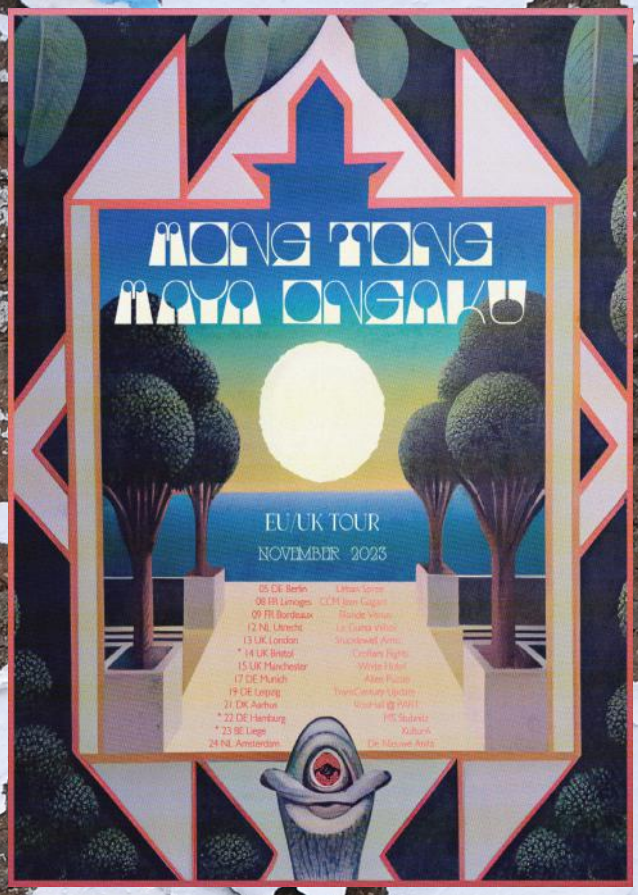
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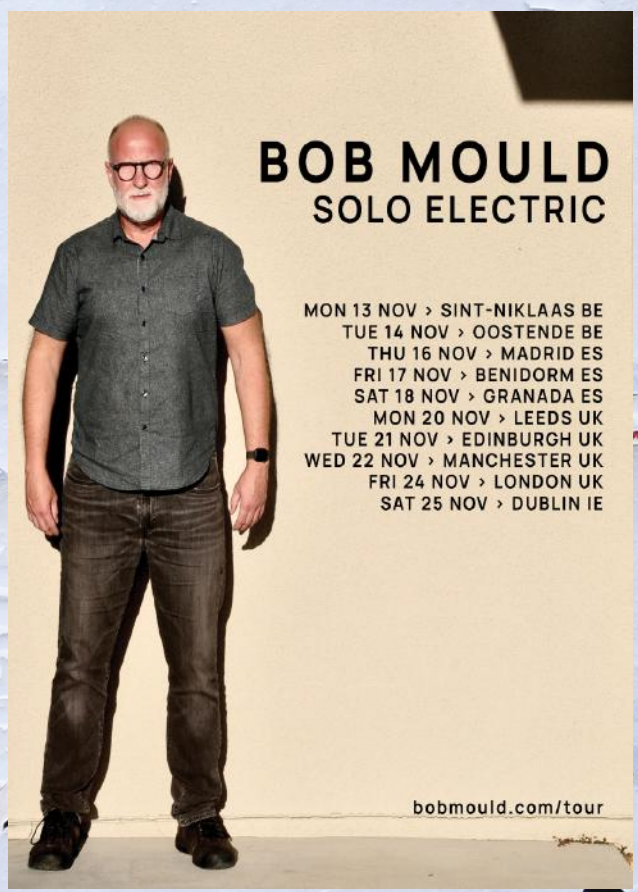
2 OCT - VIENNA, AT	10 OCT - BRIGHTON, UK
4 OCT - HAMBURG, DE	11 OCT - LONDON, UK
5 OCT- BERLIN, DE	12 OCT - MANCHESTER,UK
6 OCT - COLOGNE, DE	14 OCT - LEEDS, UK
8 OCT - AMSTERDAM, NL	15 OCT - GLASGOW, UK
	16 OCT - BIRMINGHAM,UK

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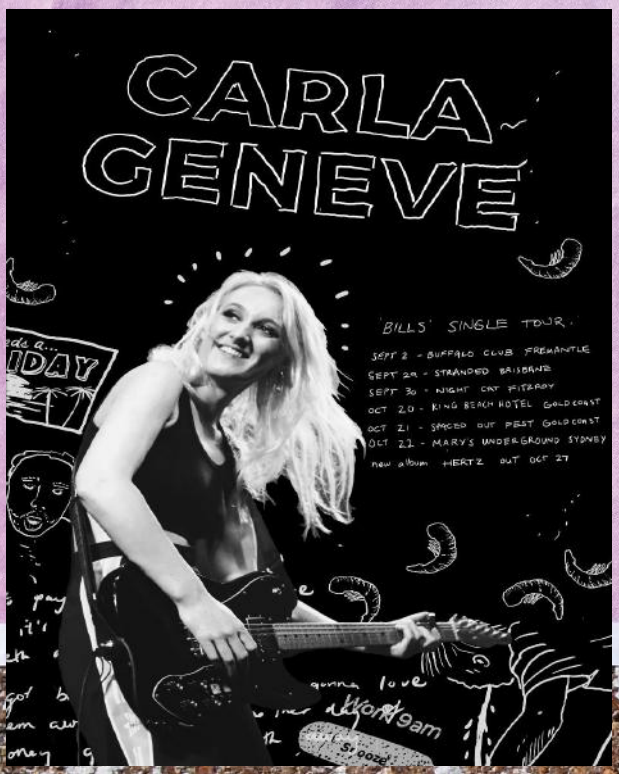

MONG TONG
MAYA ONGAKU
EU/UK TOUR
NOVEMBER 2023

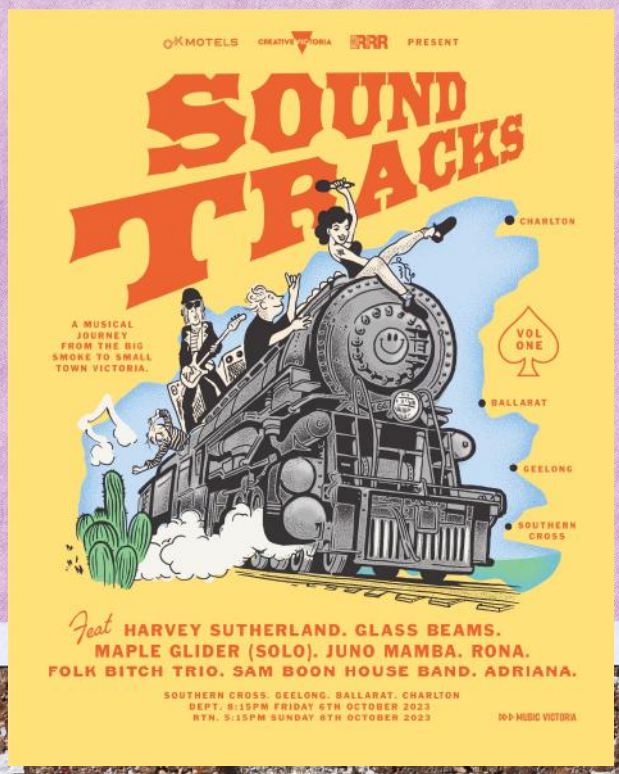

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9th London Sebright Arms
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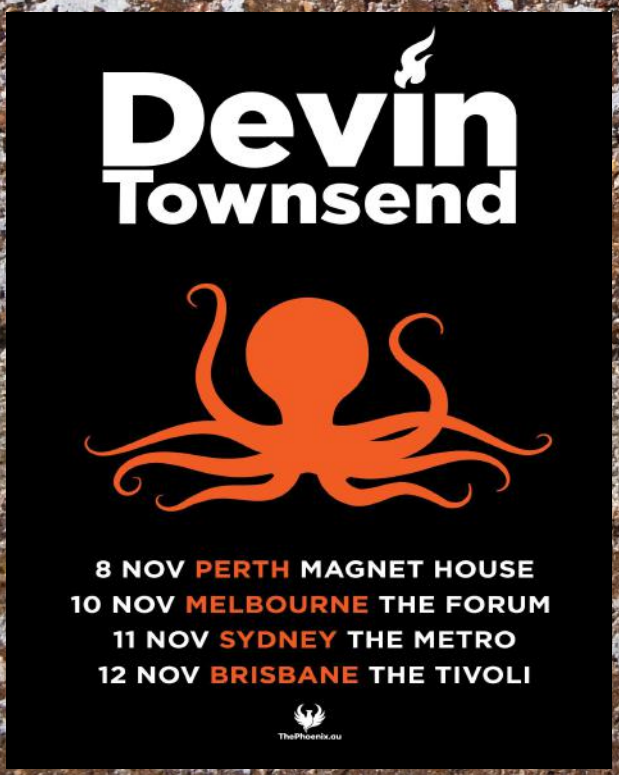

PJ Harvey
Tour 2023
22 & 23 September
3Olympia Theatre, Dublin, IE
25 & 26 September
Barrowland, Glasgow, UK
28 & 29 September
Roundhouse, London, UK
2 & 3 October
Albert Hall, Manchester, UK
6 & 7 October
Paradiso, Amsterdam, NL
9 & 10 October
Cirque Royal, Brussels, BE
12 & 13 October
Olympia, Paris, FR
15 & 16 October
Volkshaus, Zurich, CH
18 & 19 October
Velký sál Lucerna, Prague, CZ
21 & 22 October
Admiralspalast, Berlin, DE
24 & 25 October
Palladium, Warsaw, PL
27 & 28 October
Falkonersalen, Copenhagen, DK
30 & 31 October
Sentrum Scene, Oslo, NO
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SAT 18 NOV › GRANADA ES
MON 20 NOV › LEEDS UK
TUE 21 NOV › EDINBURGH UK
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SAT 23 SEP	RED BANDROOM	FRANKSTON FINAL TICKETS	SUN 15 OCT	EMMORE THEATRE	SYDNEY SELLING FAST
MON 25 SEP	THEATRE ROYAL	CASTLEMAINE FINAL TICKETS	FRI 20 OCT	BAR ON THE HILL	NEWCASTLE
WED 27 DEP	THE FORUM	MELBOURNE SELLING FAST	SAT 21 OCT	HOEY MOEY	COFFS HARBOUR
THU 28 SEP	THE FORUM	MELBOURNE SOLD OUT	SUN 22 OCT	BEACH HOTEL	KINGSCLIFF SOLD OUT
FRI 29 SEP	TORQUAY HOTEL	TORQUAY SOLD OUT	TUE 24 OCT	THE TIVOLI	BRISBANE SHOW ADDED
SUN 1 OCT	HINDLEY ST MUSIC HALL	ADELAIDE	WED 25 OCT	THE TIVOLI	BRISBANE SOLD OUT
TUE 10 OCT	THE CURE	WODONGA	THU 26 OCT	VENUE 114	SUNSHINE COAST
WED 11 OCT	KAMBRI - ABU	CANBERRA FINAL TICKETS	SAT 28 OCT	TANKS ARTS CENTRE	CAIRNS SOLD OUT
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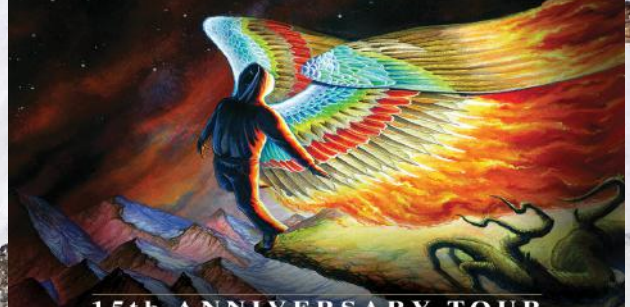
FRI 17 NOV • MEENIYAN TOWN HALL
SAT 18 NOV • BRUNSWICK BALLROOM (MATINEE)
SAT 18 NOV • BRUNSWICK BALLROOM (EVENING)

SAT 25 NOV • HEPBURN SPRINGS PALAIS
SUN 26 NOV • QUEENSCLIFF MUSIC FESTIVAL

WED 29 NOV • CANBERRA – THE STREET
FRI 01 DEC • WOLLONGONG – MUSIC LOUNGE
SAT 02 DEC • SYDNEY – THE GREAT CLUB
SUN 03 DEC • SYDNEY – THE GREAT CLUB (ARVO)

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FRI 6 OCT	FREMANTLE	METROPOLIS
SAT 7 OCT	ADELAIDE	HINDLEY ST MUSIC HALL
WED 10 OCT	MELBOURNE	170 RUSSELL SHOW ADDED
FRI 13 OCT	MELBOURNE	170 RUSSELL
SAT 14 OCT	HOBART	UNI BAR
THU 19 OCT	SYDNEY	METRO THEATRE SHOW ADDED
FRI 20 OCT	SYDNEY	METRO THEATRE
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