

# Musicology

The Artistry Of Sonic Psychology

SEP / OCT 2025

**SCOTT LAVENE**

THE ORIGINAL EAST ENDER

TROPICAL FUCK STORM  
SPEEDBOATS, SNAKES, AND BEETHOVEN

**OSEES**

FOR THE LOVE OF ART

**JOHN MAUS**

2.4m

LATER THAN YOU THINK



BILLIEANNE - CATE LE BON - MAMA KIN SPENDER -  
OWEN KENNEDY - SPIN CYCLE - SUDDEN DEBT



Musicology





*An Evening With*  
**FAYE WEBSTER**

**LIVE**

*IN CONCERTO*

*with full symphony*

*accompaniment*



<i>Atlanta Symphony Hall</i>	<b>OCT. 28<sup>th</sup></b>	<i>Atlanta, GA</i>
<i>Walt Disney Concert Hall</i>	<b>NOV. 1<sup>st</sup></b>	<i>Los Angeles, CA</i>
<i>Paramount Theatre</i>	<b>NOV. 5<sup>th</sup></b>	<i>Oakland, CA</i>

# MUSICOLOGY

SEP / OCT 2025

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**Franz Ferdinand**

with Special Guests  
**TEENAGE DADS** NOT PLAYING  
**+ Delivery**

**Australia 2025**

<b>WED 26 NOV</b>	<b>PERTH</b>	<b>RED HILL AUDITORIUM</b>
<b>FRI 28 NOV</b>	<b>MELBOURNE</b>	<b>LIVE AT THE GARDENS</b>
<b>SAT 29 NOV</b>	<b>BRISBANE</b>	<b>RIVERSTAGE</b>
<b>TUE 2 DEC</b>	<b>THIRROUL*</b>	<b>ANITA'S THEATRE</b>
<b>WED 3 DEC</b>	<b>SYDNEY</b>	<b>OPERA HOUSE FORECOURT</b>

**FRONTIERTOURING.COM** PRESALE: **MON 12 MAY**  
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## FROM THE EDITOR



As an independent media outlet, we appreciate the grit and dogged determination it takes pull together a collective work. The tireless hours poured into a project, behind the scenes coordination, resources, and ingenuity. These are just some of the elements required to get that passion project out there. This is why we recognise and support artists whose own passions and pure will sees them release music they have worked so hard to produce. Their perseverance and iron will motivate us to share their amazing creations and to continue the approach of DIY, and paying it forward by showcasing their incredible sonic art.

In this issue, we have some of the finest examples of the indie ethos. Our cover artist, OSEES, a band who refuse to follow record label regimes and whose fondest memories include performing atop a pile of rubble at LA's The Smell. Through to Mama Kin Spender burning the midnight candle as they juggle the demands of touring, or the outsider art of John Maus, a man who criss-crosses genres as much as he converses with technology and theology.

Living on the fringe provides the closest proximity to the edge and the best perspective for the outsider to look in. A prime position for a thorough inspection of the truth. Something that can certainly be said for the original East Ender Scott Lavene. His honest and gritty assessments of society and those who straddle its boundaries are matched by the volume of musings he pens. Finally turning a dollar, and for that matter, a corner, his life and times are forever entwined in the music he makes as his latest record attests.

Each artist has a voice and each deserves to be given their dues. We share those voices in this (and every) issue, and the aforementioned are but just some of the amazing artists we have to share with you throughout these pages.

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Our handpicked collection of curios to tantalize and tempt.

# OoLaLee

## CONCERTS AT PIER 62

**SOLD OUT!** 6/1 HERMANOS GUTIÉRREZ

**JUST ANNOUNCED!** 6/29 QUEER PIER PRIDE FT: THE KNOCKS & DRAGONETTE

**JUST ANNOUNCED!** 7/5 P-LO W/ REXX LIFE RAJ

7/13 SILVERSUN PICKUPS

7/16 WATCHHOUSE

7/19 DELTRON 3030 25TH ANNIVERSARY

7/22 COSMO SHELDRAKE

7/24 BLIND PILOT / JOHN CRAIGIE

**JUST ANNOUNCED!** 7/29 MAOLI

8/1 FRUIT BATS

**JUST ANNOUNCED!** 8/2 GREENSKY BLUEGRASS

8/3 OTOBOKE BEAVER

9/13 GIMME GIMME DISCO FEST

**JUST ANNOUNCED!** 9/21 BIG GIGANTIC

**JUST ANNOUNCED!** 9/26 ALLEN STONE

**JUST ANNOUNCED!** 9/27 PRINCESS NOKIA & BIG FREEDIA

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MUSIC

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Park



TICKETS & INFO:  
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## 66. John Maus

A philosophising experimentalist, whose compositions embrace the full width and breadth of the musical spectrum. His latest release, a digital degustation of death, grief, and spirituality.



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Reflecting upon where Welsh musician, songwriter and producer Cate Le Bon was in her life during the making of album entitled Record, we look back at how that period has gone on to influence the direction of her new album Michelangelo Dying.

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Emerging Canadian Sad Girl pop artist Billianne shares with us the songs that make up her new record Modes of Transport.

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

Mistletoe

# SHARON VAN & The Attach



Australian

Thu Nov 20 - E

with special gue

e presents

# AN ETTEN

## ment Theory



**Tour 2025**

# nnmore Theatre

est Cash Savage

**WHITE**

**LABEL**

A white compact disc (CD) is centered against a black background. The CD has a central hole and a faint circular groove. The text 'SUDDEN DEBT' is printed in a bold, black, sans-serif font at the top, and ''TXT'' is printed in the same font at the bottom.

# SUDDEN DEBT

'TXT'

In a series that takes new releases and conceptualizes their inner meaning through the distillation of sound and vision, we channel that essence to deliver stunning visualizers to accompany the incredible sounds being produced by artists from around the world.



Watch 'TXT' Exclusively On Musicology

Exploring the space between bleak pop, minimalist post-punk and dissonant noise-rock, Naarm/Melbourne trio Sudden Debt have released their self-titled debut album, out now on New Weird Australia. The project creates something hypnotically abstract, yet strangely danceable. Sudden Debt strip music back to a form a sound that is raw, unflinching, and intimate.

The record is the product of instinct, limitation, and with that, total freedom. There was no blueprint, no fixed roles, no prior agenda, just three people creating their music. With vocals improvised in a single take or built from fragments of stream-of-consciousness, and instrumentation twisted through tremolo, delay, drum pads and vocal effects, 'Sudden Debt' is both immediate and elusive.

After returning from extensive touring with previous band Heart Beach (Spunk! Records / Rough Skies / Kingfisher Bluez), bandleader Jonathon McCarthy reached out to nearly 50 old friends with the aim of creating a new project — with no assumptions about who would play what, or what it would sound like. Enlisting members of Ivy St (Wireless) and others, the band that emerged took shape organically and instinctively, driven more by chemistry and experimentation than any fixed vision.

The album was recorded at Head Gap just before it tragically burnt down. It was recorded, mixed, mastered and produced by Finn Keane. To celebrate the release and exotic approach to the album, Musicology produced a visualiser for their single 'TXT' which carries forward the notion of distance, and solitude. A point echoed by the monochromatic filming of the piece.



# MIX TAPES

with

*OWEN KENNEDY*





London native Owen Kennedy, now based in Berlin, grew up immersed in a wide net of musical influences. Known for his adventurous sound - fusing witty jazz, indie rock and art-pop sensibilities - Kennedy crafts music that feels both deeply personal and surreal.

His second full-length album, *Avalanche \*(Step-by-Step)*, was recorded between London and Berlin over six months and mixed by Nick Hatzakos (The Slims, Eunuchs) in Sydney, Australia.

Written during a period of upheaval, the album dwells on emotional immediacy and the illusion of certainty in a world where truth often feels slippery. Here, Kennedy takes the time to detail the inspiration, process, and lyrical threads behind several tracks - revealing a body of work as restless as it is reflective.

Sharing a number of tracks from the album, how they were made, and where they came from, they map a period of chaos, freedom and confusion.

*It's difficult to make any kind of art, without being shaped by what is happening around you. I feel bombarded with a world where truth has totally melted away. Everybody seems to struggle to rely on any thought; I feel a lack of knowledge and like I'm constantly reinterpreting things that rattle through daily life. I hoped this opening track would simply leave the listener asking:*

*By September 2023, I'd found some flow with music production. I was working out of a studio, I was about to go full-time, and working just enough to support the music. With that many ideas, many which remain unresolved - but this led to the culmination of this album, which is a collection of songs in different directions.*

*The earliest memory for this specific concept came whilst sunbathing in France, I had a lot of ideas for style songs that would serve each other as opposites and equals. By the time I got to the end of the album, it was clear that the only way this would work without clogging up the tracklist would be to make the whole album. It's bold - an easy way to lose a casual listener from the rest of the album. If you listen to this and you're curious, you're in for a world of joy.*



*I was in a very happy place when I wrote this, it fits into the album's more experimental side, sitting so comfortably inside the space between the rough structures of KORG, a keyboard, all running together. When I had an idea, I'd usually take a friend to a studio.*

*My UK band and I had been working on this for a while. I was most confident in - but I finally felt ready to record it. The album seemed limitless. I invited my friend to the studio. I'm always impressed how the album is so shoegazey 'I Was the Disco Bunny' is so visibly fallen asleep around you. It's a frustration - the kind that comes from a lack of control.*



ou. As far as I'm concerned,  
ve in their own reality. I  
reting fragments of facts that  
"what the fuck?"

f a studio in Woolwich which  
t freedom came many ideas -  
h to my mind shoots in many

d the idea for two sideshow-  
to the end of the process, it  
be by having them bookend  
the album - but vice versa, if



when I wrote this song in 2021, which is why it's interesting how naturally  
e confusing, unsettled themes. It's great how a song born from joy ended up  
this more unanchored landscape. At home in North London, I was crafting  
tunes I had in my head on my minimal setup - just an Apple Mac, a tiny  
g into Pro Tools - my real canvas. I don't play guitar, so anytime I would have  
end out for breakfast and rope them in to experiment on some ideas with me.

performing 'Disco Bunny' live since I first wrote it, so it was probably the one  
th structurally and in terms of how people responded to it. By Summer 2024,  
properly. With a new workflow and access to a studio space, opportunity  
any musicians to join me, recording over the scrappy demos I'd produced.  
ey manage to create something real from those sketches - but they do. The  
'unny' captures a narrator stuck in the pangs of nighttime: when the world has  
ou, yet you're still waiting for some kind of dopamine hit. It spirals into anxious  
only shows up once everything else has gone quiet.

The defiant pop-rock 'Names for Books' ("Steam. Train./Before me let me  
take you down to the promised land,/Where no-one knows what they're  
promised and,/With all the eventualities.") lets you buy a ticket for the  
adventure, that no matter how special, the nostalgic curse has you looking back  
at where you were before. This song feels like the genetic link between 'Kiss  
Me But Make It Beautiful' and this new album. I'm still keen to experiment  
with my sound, but I understand there are emotional threads that resonate  
most with me.

I was planning a move to Berlin in early 2025, and the goal was always to  
finish the album in the studio before I would leave. But, as the best-laid plans  
go, things changed. I had to finish parts of the project in Berlin - knowing  
no-one, with no connections, and no money. Ultimately, it meant recording  
remotely, which was an adjustment for me. I've always preferred to work with  
live musicians in a treated space, and this new process challenged my ear - and  
my patience. Listening back, I now notice themes I hadn't even realised I was  
exploring at the time. Whether that says more about me six months ago or  
me now, who knows.

*My philosophy has always been: what'll happen, will happen - and there is often very little you can do to change these occurrences. But they do provide opportunity for guidance, inspiration and redirection.*

*This album represents an unconventional time and space in my life. I feel like I can hear that in the sound. But I also thrive on the prospect that this is a chapter - and I can start all over again from scratch, whenever I choose. 'I Fear My Pain Interests You' draws on the nostalgic dizziness; that inability to return to that place where we didn't yet know what we know now. ("The words complain, / Shatter my last thought. / Birds fly home, know your nest is gone. / Know your nest is gone.") Nostalgia is a great mover for me - I assume as a longing for some kind of constant. There are certain patterns in my songwriting which I and I assume an avid listener could recognise - and I don't think that's necessarily a bad thing. This track belongs to what I'd call the in Owen Kennedy canon: the dizzying, instrumental, solo-section-bridge-build kind of song that's starting to feel like my signature.*



*During my first few years performing in London, there were three Owen Kennedy's who might've shown up at your venue. Engineers often expected a Maine-born fiddle player with an active YouTube following. Another has many Spotify streams, and more likely since they had been on the scene for a little while longer. And then me. In time the engineers and promoters began to learn the lore - but ever since I got confused for the fiddle player in Norwich, I knew I had to reach out. We connected online, and he now plays violin across the album. That's my namesake from Maine you can hear. I hadn't recorded a very reflective song in a while, so being able to record 'Still What You Need' felt like a toe dipped back into uncomfortable water. A bassline from as far back as 2023 - originally experimented with by my bass guru during sessions for Kiss Me But Make It*

*Beautiful - became the starting point. I was keen to experiment rhythmically from the get-go - not aiming to create a Baxter Dury-esque groove, but something unusual. I also collaborated with a very close friend of mine who writes as a theatre critic in London. I've always admired their writing - not just editorially - so I thought it'd be nice if they wanted to contribute something. I shared a few thoughts, without ever hearing the track, they sent back a set of lyrics. I think it works brilliantly - a little vignette - an outside character's perspective arriving halfway through the album.*



WHEN EVERYDAY LIFE  
CONSISTS OF LIVING WITH A  
CRACK HEAD LAWYER FROM  
FINCHLEY AND AN MOROCCAN  
ARMED ROBBER, IT CAN TAKE A  
STRANGE TURN OF EVENTS AND  
A CARRY BAG FULL OF CUSTARD  
TO ALTER THAT COURSE.



SCOTT  
LAVENE



SOME THINGS DON'T EVER STOP AND FOR EAST  
ENDER SCOTT LAVENE, THE URGE TO WRITE IS  
UNRELENTING

A CEASELESS BUT ENDLESSLY ENTERTAINING  
ELEMENT OF LIFE AND SUPREME CREATIVE  
OUTLET CHANNELLED BY MUSIC AND DISTILLED  
INTO ALBUMS.

HIS RAZOR SHARP WORKING CLASS MUSINGS  
HAVE COME TO EMBODY NOT ONLY A FACET OF  
BRITISH SOCIETY, BUT A SHRINE TO HIS LIFE  
EXPERIENCES IN A PART OF ENGLAND THAT HOLDS  
A MIRROR TO SOCIETY

RIDDLED WITH HUMOUR AND HUMANITY. HIS LATEST  
OFFERING CARS, BUSES, BEDSITS AND 6 SHOPS  
LOOKS TO CONTINUE THE SELF EFFACING AND  
HONEST MUSIC THAT HAS LED TO HIS CULT STATUS

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

My pleasure. Thanks for having me.

**Known extensively for your biting wit, caustic humour, and devilish cynicism, can you elaborate on the Scott Lavene writing process and your methodology towards distilling your astute social observations through a poetic filter and translating it into a solid sonic state?**

Hey up there. There's no magic to it. I write everywhere I can, on my sofa, on trains, at work, on my phone, cycling one

handed. Sometimes with an instrument, sometimes not. My poetic filter is a strong one. I write until it's not shit and makes me interested in it, removing clichés and anything too ordinary.

**With your world viewed through an Essex prism, what aspects of your work do you feel directly relate to your East End origins, and which aspects from further afield inform your perceptions and social assessments?**

I guess the towns I mention but I feel it's mostly a working class prism I'm looking through, which applies to everywhere and, I guess, is

why the music is travelling quite well. It's also quite a nostalgic prism, 80's/90's when everywhere had crappy pubs, boy racers, falling in love on buses, when you get away without car insurance and minor crimes. Now I live in quite a nice area and, especially on my school run, I see the other side, a bourgeois sense of smugness and it gives me another angle and also makes me grateful I grew up how I did and when I did.

**In picking up with Cars, Buses, Bedsits & Shops from where you left off with Disneyland in Dagenham, were you looking for a departure, a new direction of**

**sorts, or simply to continue the tale that began as Big Top Heartbreak?**

I mean, I can't help but me and write the kind of lyrics I do but I wanted Cars, Buses, Bedsits and Shops to be more song based, traditional kind of songs. I love Disneyland In Dagenham but there's a lot of talking on it so on this one I wanted to use the old pipes and belt out a few numbers. And sonically I wanted it to feel more polished and friendly, a little less punky and eccentric.

There is a great deal of reflection throughout the record, and in recalling all the events that went into the writing of the album, what extra details did the clarity of hindsight and 20/20 vision from those times pick up? That I'm a sappy fucker, an eternal romantic. And that pain is useful.

**Offering a tender insight,**

**'A Bus In July' provides an illuminating reflection upon how you met your wife. Was there a strong sense of looking at the rear vision mirror on this album due to the aging world around you?**

Well I've been with my wife for 11 years now, 3 kids. It's easy to let life get in the way of what's important. So my way of looking back is often just to kickstart a feeling, to see how far we've come and remember the people we were at the time. I'm so nostalgic by nature and I'm not sure if it's always healthy but I sure get a lot of songs about it.

**Would you say that there is a single overarching theme to Cars, Buses, Bedsits & Shops, or is it still very much a collective storyboard complete with idiosyncratic characters whose voices come to life through your pen?**

I didn't start out with a theme but it turns out all the songs

suit the title, which is why I named it that. But the theme is the same as usual, love and mischief. Which isn't a bad name for an album either, maybe.

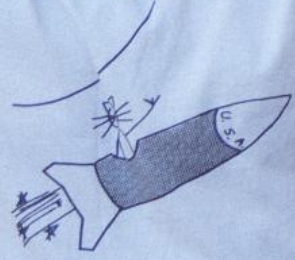
**The poetry through which you detail your world is as universal as it is unique, and when penning your insights, reflections, lament, and awe, do you at the time of writing, consider the musical landscape to which the words will settle within and how they take root?**

Most of the time, yeah. I'd say eighty percent of the time the lyrics come either formed in my head as a melody or as I'm sitting with an instrument so I can feel where they want to go straight away. But sometimes I'll just write, Cars, for example was a much longer written piece that had no ties to music at all at first, but some things are too good to leave on a page. At the moment I've got pretty much a whole





BIT HAPPENING



album of lyrics written without any music attached to them. I want to write the music in my studio instinctively, which I've never done before as I always have to go into studios with everything ready as I'm always under time restraints. But I've got a studio in the garden now so I'm gonna get all wacky over the winter.

**The musicality in pairing your vocal narratives and that of suitably apt instrumentation is a harmonious and sommelier like in its matching, so in working with Ryan Rogers of Mumble Tide and producer Stew Jackson of Massive Attack, Black Crowes, Tom Waits and Nick Cave fame, how did the two take your essence and embellish Cars, Buses, Bedsits & Shops with their deft touch?**

Well Stew definitely has a more American feel to his playing, a more classic sound which I really wanted. And he's just so good at everything. Drumming, bass, guitar, slide, harmonica. It's so natural to him. Since the previous two albums had been mostly my playing, I was really happy

to just put down a guide to the songs and let them build around it. And Ryan has a really unique style of melody, always playing something me or Stew probably wouldn't. It was a perfect team.

**Is there an off switch, a divide between life and music, and life without music, or are the two mutually inclusive and inseparable when processing daily events and how they relate to each other?**

I'm never really switched off. I don't want to be. I have periods when I don't pick up an instrument for months, like now, but I'm always writing. I love it. The only time I don't write much is on tour, though I've tried and there's often quite a bit of free time. But that's more a time for musical ideas. I've got to know myself now and it's important not to force anything, ever.

**Being a creative is difficult, being a musician is harder still. How have you navigated your way through the industry, and in what ways has your trajectory altered its course to avoid the pitfalls and strains of an artistic life?**

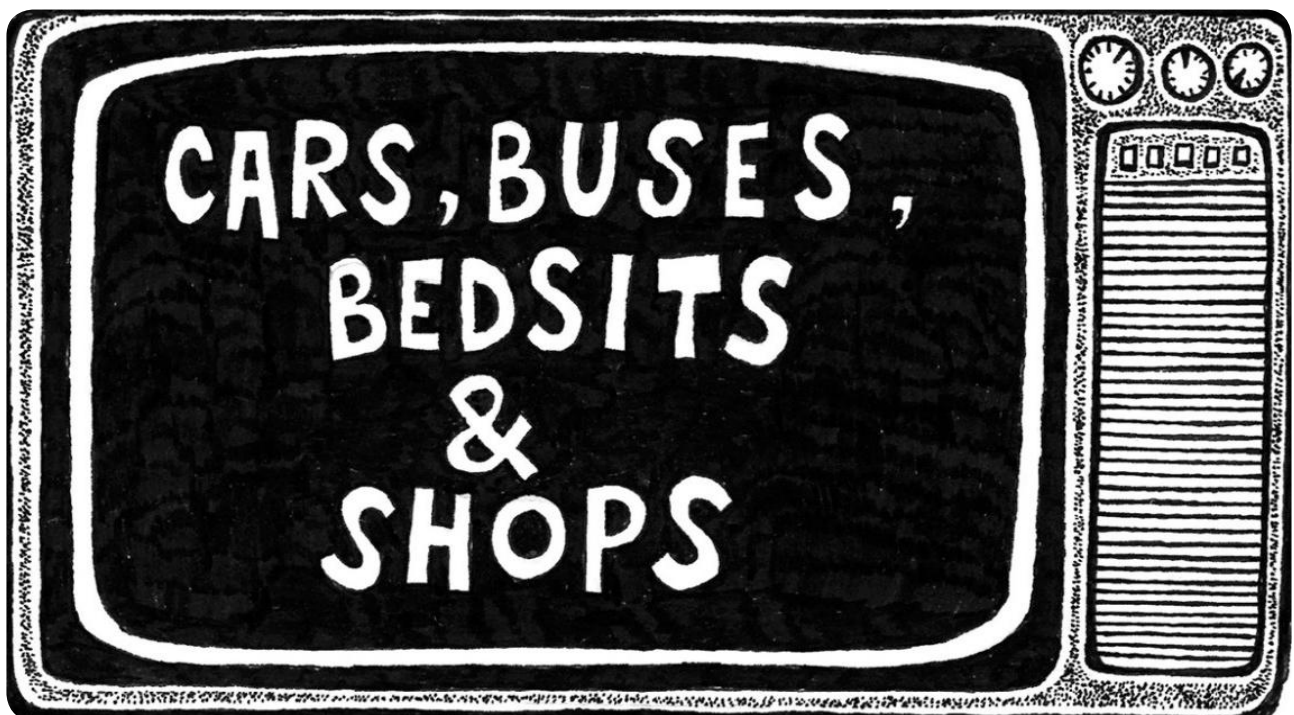
To be honest I don't really feel too involved in the 'industry'. My team is small. The hardest thing sometimes is time. Finding a good time to tour when my wife and I work. I make money on tour these days so it's worth doing so I feel lucky as it's not that long ago that I didn't.

**Having released multiple albums and working with so many different artists and musicians, during that time, were there any words of wisdom spoken to you that really resonated with you, which in turn altered the way you approach your craft?**

Be nice. Be on time. You don't need expensive studios and gear. The vibe of a song is better than a perfect recording. And no one really gives a fuck apart from you so get over yourself.

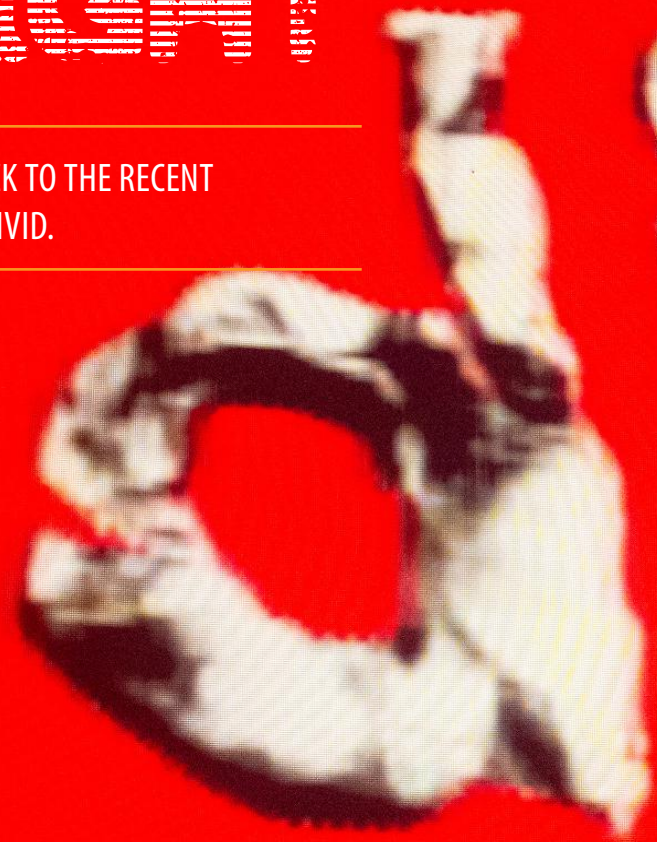
**On something of a philosophical note, what does music give you that nothing else does?**

Belief that humanity is worthwhile.



# IN HANDSIGHT

IN THIS FESTIVAL FLASHBACK, WE LOOK BACK TO THE RECENT MUSICAL JAMBOREE THAT IS VIVID.



**O**NCE A YEAR, DURING THE DEPTHS OF WINTER, SYDNEY OPENS ITS ARMS WITH A WARM EMBRACE AND OFFERS A HOSPITABLE WELCOME TO THE INTERNATIONAL ARTS COLLECTIVE FOR VIVID FESTIVAL. SPREAD ACROSS ICONIC LOCATIONS AND UNUSUAL VENUES, MUSICOLOGY CAPTURED SOME OF THE FINEST ACTS IN TOWN.





VIVID FESTIVAL



KAMASI WASHINGTON



KAMASI WASHINGTON



KAMASI WASHINGTON



KAMASI WASHINGTON



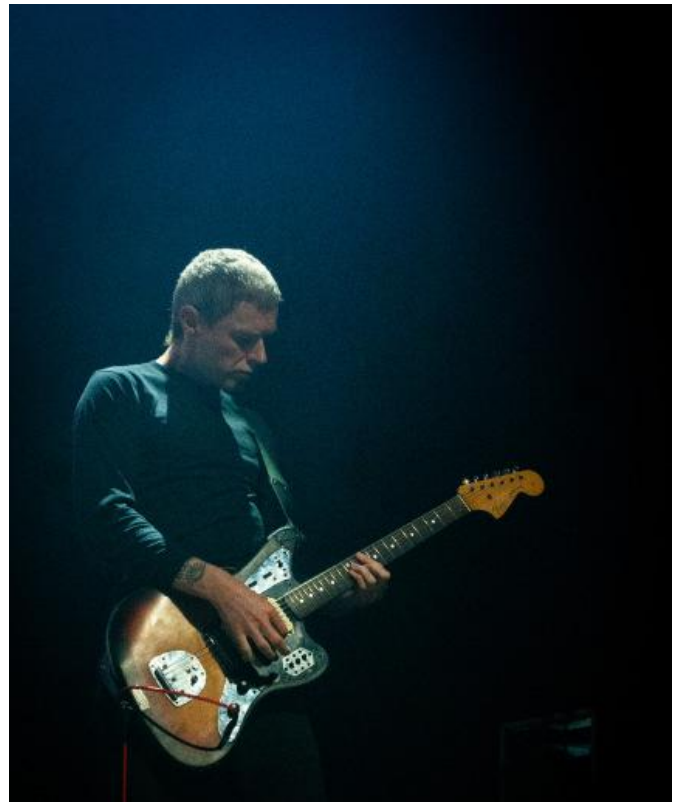
KAMASI WASHINGTON



VIVID FESTIVAL



NEGATIVE GEARS



NEGATIVE GEARS



**BETH GIBBONS**



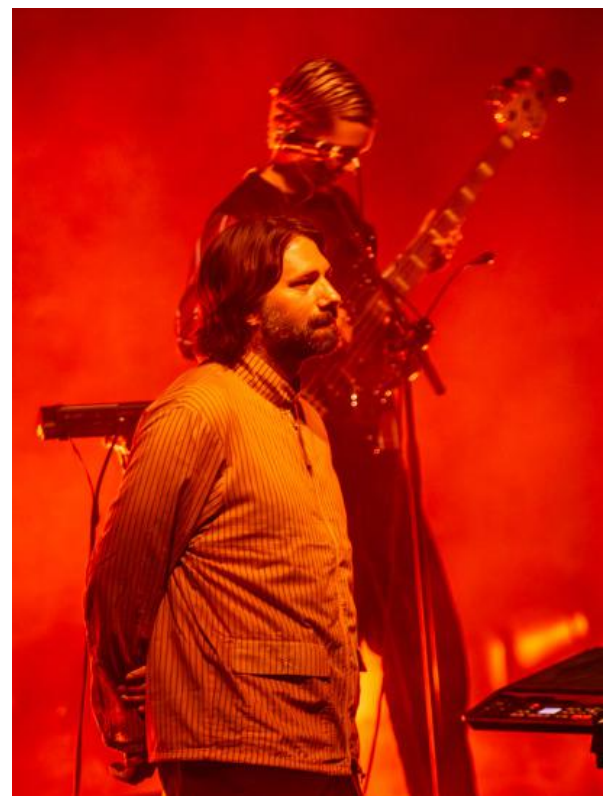
**BETH GIBBONS**



**BETH GIBBONS**



**MOUNT KIMBIE**



**MOUNT KIMBIE**



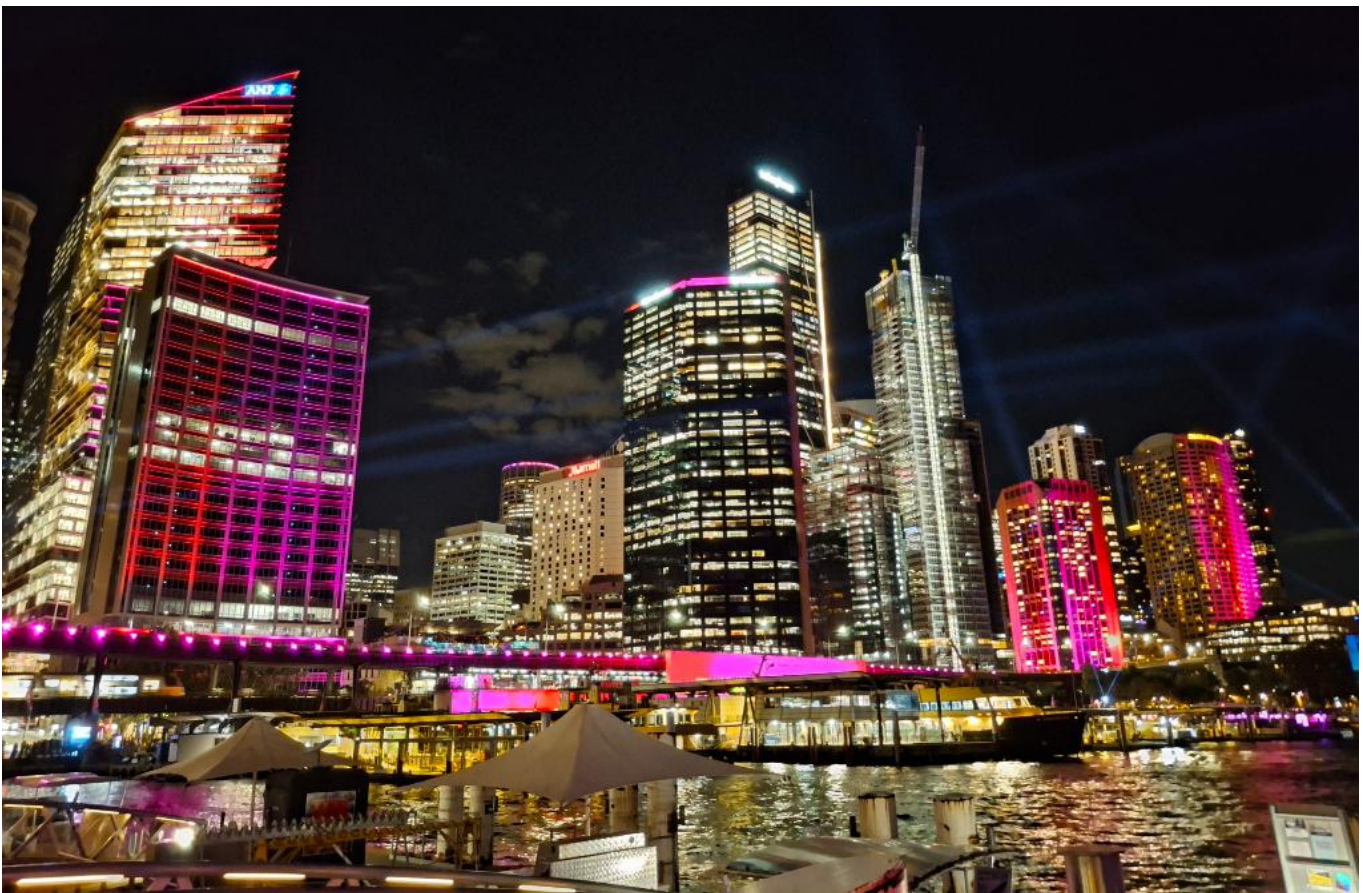
JAPANESE BREAKFAST



JAPANESE BREAKFAST



JAPANESE BREAKFAST



VIVID FESTIVAL



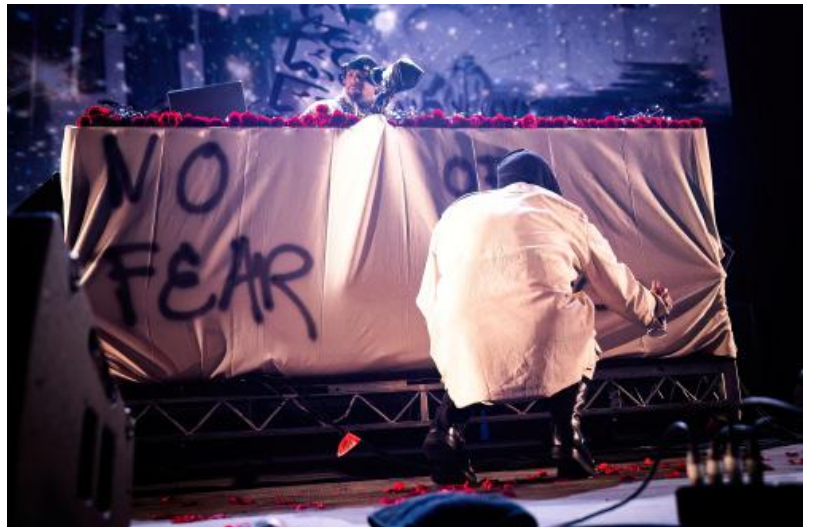
BLACK STAR



BLACK STAR



BLACK STAR



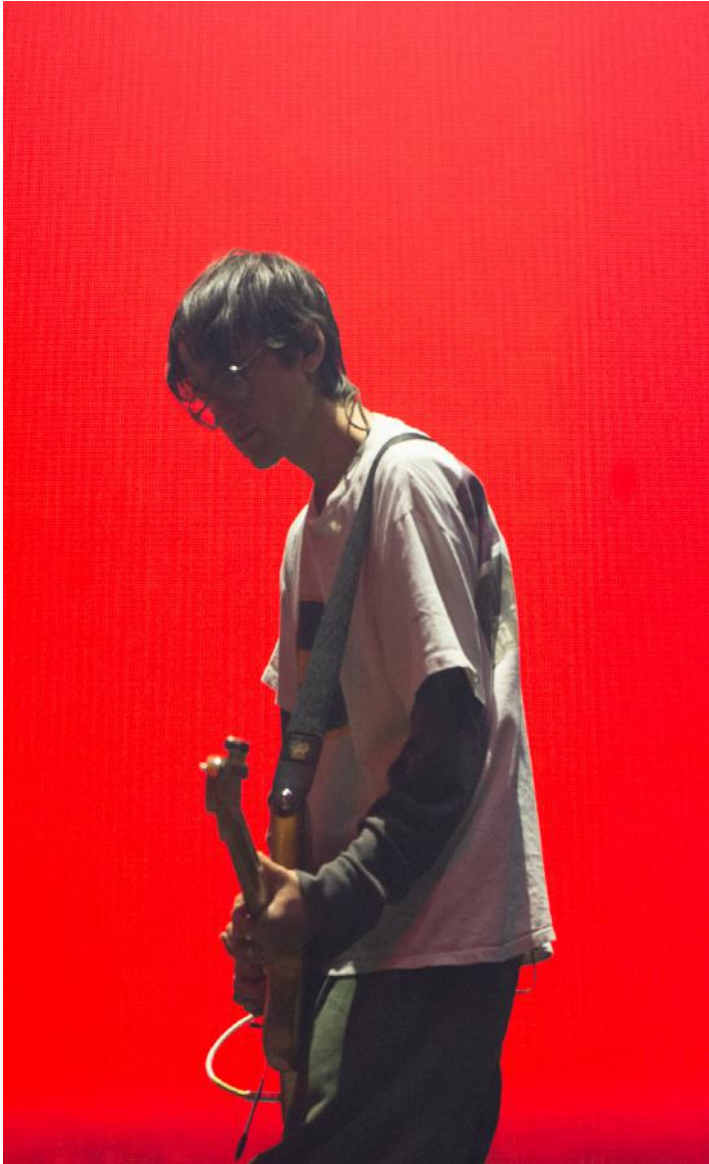
BLACK STAR



ANOHNI AND THE JOHNSONS



ANOHNI AND THE JOHNSONS



DIIV



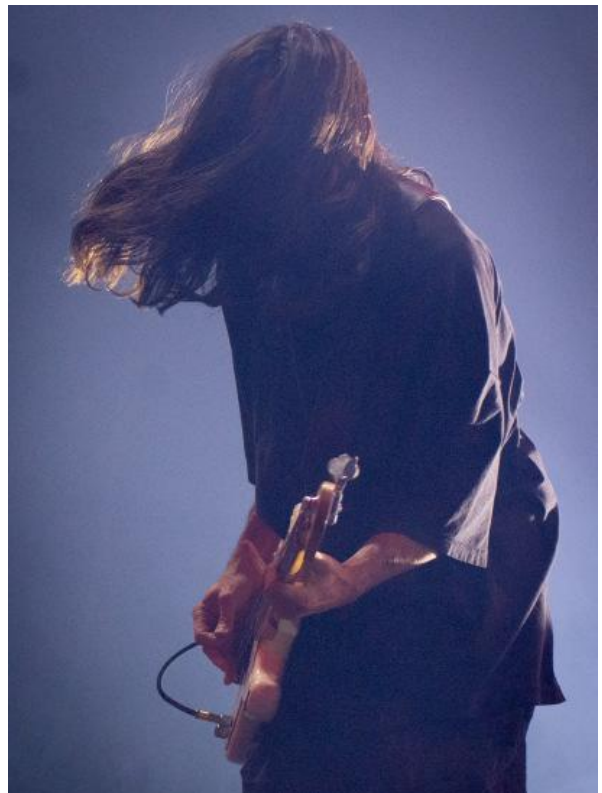
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DIIV

# AROUND THE WORLD IN 80 FESTIVALS

## # 17 PUKKELPOP

**T**he Belgium super festival – now in its fortieth year – is like all good music festivals, one that started small, moved around a few times, settled into a familiar home, and since that time, has lined its halls with a staggeringly large number of impressive festival bills.

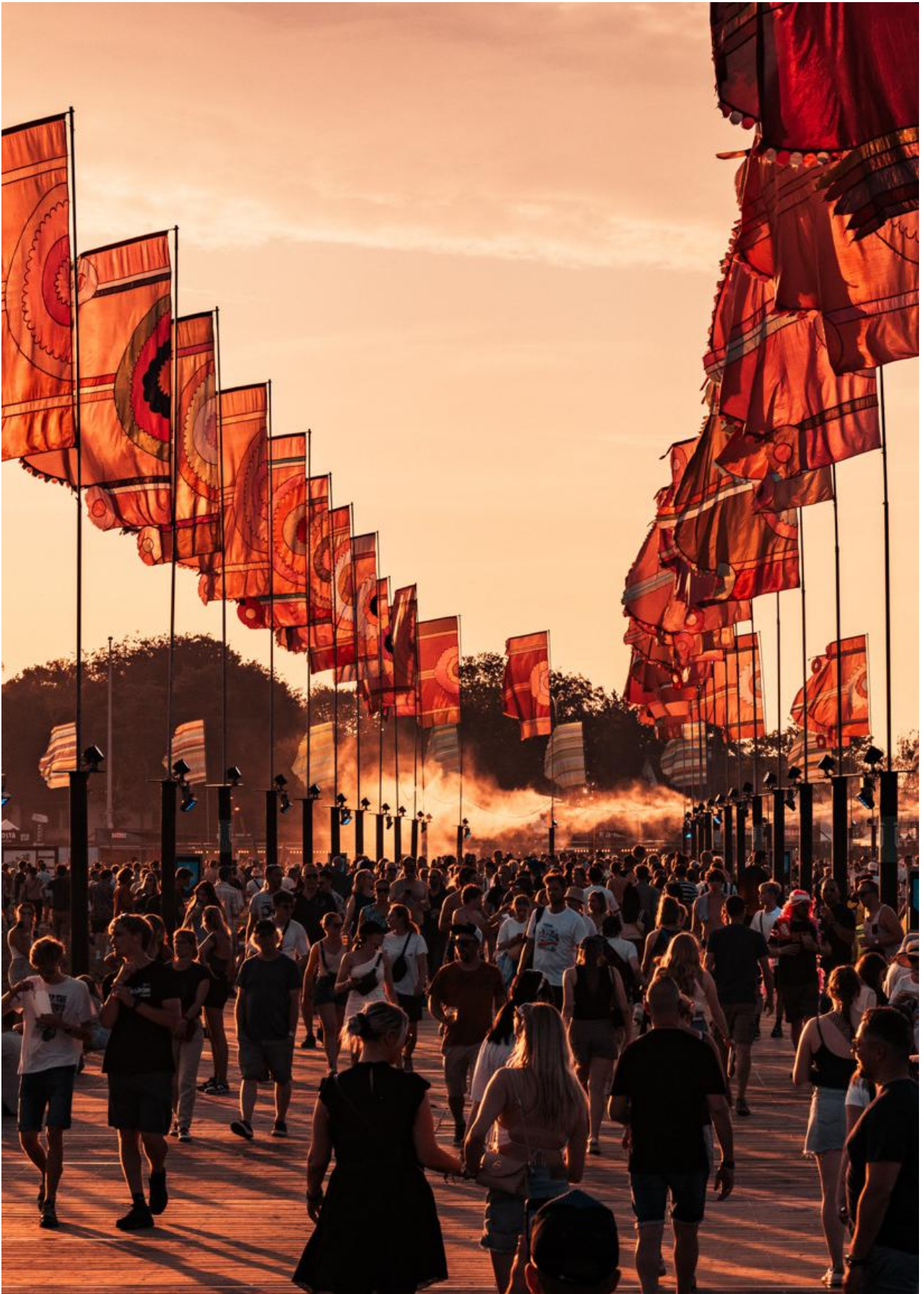
Founded in the mid-eighties by youth organisation Humanistic Youth of Leopoldsbuurg, the single-day event took place in July

during the Belgium national holiday in the small village of Leopoldsbuurg. Three years later, the festival moved to the village of Hechtel-Eksel where it was held at Sanicole Airfield with a new commencement date of August.

Incrementally building its notoriety, the number of attendees had tripled over the years, and the festival became a lucrative appearance slot for artists to feature in, as the 1990 event, headlined by Nick Cave and the Bad Seeds, attested to.

One year on, the festival moved location again before settling into its current home of Kiewit, a small village near the city of Hasselt. With Ramones headlining a bill that also included Nirvana (before the release of Nevermind), the festival site was again moved to the fields of Kempische Steenweg motorway, where it now resides and has been held ever since.

As the festival's attendance continued to grow and its fluid reflection of evolving musical



The moment of anticipation as the festival gates open. Image courtesy of Pukkelpop by Behangmotief



Day and night, the party never stops. Image courtesy Pukkelpop by sdinneweth.be



Below - Just one of the many packed tents that dot the festival site. Image by Julie Rommelaere.



Opposite - At home in Kiewit by Jokko. Images courtesy of Pukkelpop.

tastes catered to the increasing interest in different genres, new stages were included. The addition of The Marquee stage, Dance Hall, Boiler Room, and Hip-Hop Stage played host to a diverse array of musical acts who featured across the following years. This included the likes of The Smashing Pumpkins, Neil Young, Jurassic 5, and The Pharcyde. Demonstrating the ends of the musical spectrum the festival attempted to cover in order to support the burgeoning alternative music scene and the eclectic mix of artists music goers wanted to see. The mushrooming event needed to expand in order to cover such ground, which it did so

by turning into a two-day festival. As the ground swell of dance music swept over the new millennium, the former Experimental Stage, was renamed to ChateauXCrapule, and shortly after, the festival became a permanent fixture as a three-day festival.

The rise and rise of Pukkelpop certainly hasn't been without incident. The festival has been marred by several tragedies, some preventable and some by acts of God. During the 2010 festival, two musicians died. Michael Been, lead singer and guitarist of The Call, died of a heart attack after performing duties as sound engineer for

Black Rebel Motorcycle Club, and Ou Est Le Swimming Pool singer Charles Haddon committed suicide by jumping from a telecommunications mast in the backstage parking area, shortly after the group's performance at the festival. Haddon, apparently upset by an injury sustained from a fan after stage-diving into the crowd, was unable to move beyond the incident and subsequently took his own life.

A year on, and another tragedy befell the festival. This time, by a natural disaster as the festival was struck by a severe thunderstorm with torrential rain and strong winds toppling several concert





Above: Every night finishes in the same way the day starts. With a bang. Image courtesy of Pukkelpop by Daria.



Bending the golden hour. Image courtesy of Pukkelpop by Behangmotief.

tents, uprooting trees, and knocking down festival light towers and video screens. Four people were killed, and at least 140 were injured. An incident that was clearly outside the control of the organizers' hands, however, it didn't stop questions about outdoor festival safety and their sensibility coming into sharp focus by critics from around the world.

Free from incidents ever since, the festival has continued to grow and weather every storm. Literal and figurative. As Covid 19 put a stop to the festival for two years, it simply followed the same course of events that every public gathering around the world was forced to wade

through. Back and celebrating a milestone year in 2025, the festival continues to deliver incredible music lineups and record-breaking attendance levels.

With its easy European access, getting to and from the event is a simple affair. A free shuttle bus, which runs regularly during the festival period, is also provided to-and-from Hasselt train station and the festival site. And once situated in the Kiewit village, the option of camping is an attractive one. During the height of summer and with long daylight hours, the campsite lies on one side of Kempische Steenweg -with the main event grounds located directly on the other. an

outward return trip within Belgium to Hasselt or Kiewit on the NMBS/SNCB train network or on the De Lijn bus network is included with all ticket types. The option to attend the full three days, or selectively choose a single day, ensures that regardless of the lineup and time one can dedicate to the festival, there is a suitable option waiting.

**NOW DEPARTING**

**PUKKELOPP**

**ARRIVING**

**NEXT ISSUE**

**OSHEAGA**



# DAG

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**AS THEY DELICATELY STRADDLE THE BOUNDARY BETWEEN  
DIAMETRICALLY OPPOSING FORCES, THIS SWEDISH QUARTET DANCE  
UPON THE TIGHTROPE THAT TETHERS THE ENDS OF THE SPECTRUM  
AS THEY DELIVER THEIR DEBUT ALBUM.**

**FROM STOCKHOLM, ELIA MÅRTENSSON ALMEGÅRD, SARA  
ENGSTRÖM AND MAJA ZETTERBERG JOIN US TO DISCUSS THE  
ORIGINS AND EXPECTATIONS OF THEIR RECORD YEARS AND YEARS**

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

**It's no secret that Dag och Natt implies day and night and that the nature of your work seeks to explore dichotomies. In that precarious zone that lies between extremes and between irreconcilable differences, how do you attempt to extrapolate and crystallize in the sound, the interplay between spaces?**

We're not sure we really work with extremes in any deliberate way. The idea of day and night might be more present to us than it is to the listener. Sometimes the dualities we seem to explore in the music come from a vague starting point – a feeling or a fragment – that slowly grows into something more coherent over time. We often find ourselves drawn to a kind of balance, though – trying to let light seep into the dark, and maybe allowing the dark to shadow the light a little too.

**In what ways has the distinct seasonality and the contrasting quarters played in eliciting the mood and atmosphere you were attempting to extract and lay down on wax?**

As a Swede, it might come naturally to be inspired by the changing seasons, simply because they're so pronounced here. The winters are so long and so dark, and it can feel like you spend your whole life longing for the short, fleeting, bright summer. That constant contrast between light and dark – and the emotional shifts that come with it – slips into the music. Maybe not in a literal way, but it shapes the atmosphere somehow.

**How has the triple pronged approach of shared vocal duties between Sara, Elia, and Maja enhanced the dynamic**







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ISOLATING OURSELVES AND FULLY FOCUSING ON WRITING MUSIC TOGETHER IS NOT ONLY THE BEST WAY FOR US TO MAKE IT WORK, BUT ALSO ABSOLUTELY NECESSARY THEMSELVES HAPPEN

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**of the band and aided in creating the extra depth and isn't always available to outfits who have just one vocalist?**

Both the lyrics and the vocals become more of a dialogue when we share them. We can strengthen and expand on ideas by letting the different voices represent different perspectives or emotions within a song. We write our own parts but tune in to each other's words – trying to create contrast while still staying in the same universe. Sometimes writing in English, which isn't our first language, actually makes things easier. It gives us a bit of distance – a way to not get too personal – while still trying to stay honest and true in what we say.

Having just one lead singer often means that person ends up being the face, the voice, the spokesperson. We prefer to share the load. We like to keep things democratic. Also, none of us would remember all the lyrics.

**The aptly named album *Years and Years* is the summation of evolving lives and the unfurling of time and experience. Once collated, how did you view the tracks, their narrative, and where each of you now stand in relation to when they were first written and the sentiments they captured?**

The songs, in many ways, mirror who we are as people. We aim to convey both a sense of intimacy and, at times, a subtle dark humor. Although some of the tracks were written years ago, they still hold reflections of how we view life and our personal philosophies. The experiences we've lived through have been woven into the music—sometimes ongoing, other times as memories.

**How much of the record did**

**you want to be just your own expression that will forever be enshrined by the experiences you all contributed to in the recording of the album and how much was deliberately left open for interpretation that the listener could make of it what they will?**

We want to leave it very open for the listener to make their own interpretations. That we ourselves might have a clear idea of what a song is about or how we crafted it shouldn't matter to the listener — that's the best thing about music: people can bring their own experiences to it and maybe find meanings that fit their lives right at that moment.

**Can you share some of the specific details and events that went into the lyricism on the album and how being holed up in a cabin that was buried in the woods facilitated the inception and eventual final cuts?**

Isolating ourselves and fully focusing on writing music together is not only the best way for us to make it work, but also absolutely necessary since we all have family and other things demanding our attention. Dedicating time to shut out other distractions is a great way for us to write, and surprisingly, ideas born in those sessions rarely get discarded. Ideas that come from that kind of isolation tend to stick around — maybe because we're not distracted by anything except each other and occasional coffee breaks.

**Given how central the theme of love was to the record and the tender thought that went into shaping the words around the meaning, can you elaborate on some choice lyrics you were most proud of and what they represented to you?**

Thank you for the kind words! It's hard to pick just one lyric

we're especially proud of, but we can definitely say that the theme of love is a gift that keeps on giving. Hopefully, we touch on themes that resonate emotionally with others.

**There is a strong international shoegaze scene with so many iconic names, both past and present but what localised sounds in the Swedish scene have shaped your signature sound?**

Oh, there are so many amazing examples throughout the years... Sweden really does have a lively music scene. People often mention the Swedish melancholy, usually blaming it on the long winters and endless darkness—maybe there's some truth in that after all. So many great bands and artists have come out of here—The Embassy, Honey Is Cool, Franke, The Radio Dept, Bear Quartet... And honestly, have we even thanked Roxette enough for *It Must Have Been Love*?

**What external influences helped shape the direction of the album? That is to say people, places, or experiences that altered the way you approached your craft?**

Definitely the people around us, our relationships. We owe them everything!

**What does music give you that nothing else does?**

We're really fortunate to create freely, since we have other ways to support ourselves. We don't have to listen to anyone else or worry about anything other than how we want to express ourselves and what we want to say. We're completely free to do things our own way. And the wordless communication between us when we play together - when everything just feels right - is something that's hard to capture in any other context.

# ATARASHII GAKKO



## THE MARCHING OF AG! TOUR

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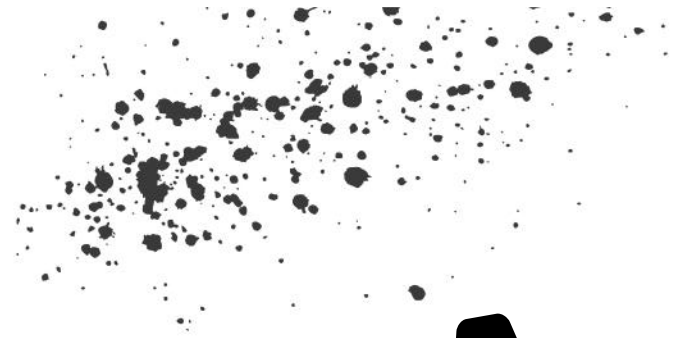
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TWIN PLANET





# O:SEE'S



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**REVEALED AT LAST**

THE FRENETIC PACE AT WHICH JOHN DWYER AND HIS BAND OF BROTHERS PERFORM IS ONLY MATCHED BY THE TORRENT OF WORK THEY PRODUCE. FOR ALMOST THIRTY YEARS, THE SAN FRANCISCAN OUTFIT HAS RELEASED NEARLY AS MANY RECORDS AS THEY HAVE HAD YEARS IN THE GAME. THE UNYIELDING DRIVE TO WORK AND WORK HARD HAS RESULTED IN A STAGGERING NUMBER OF RECORDS AND AN EQUALLY IMPRESSIVE TALLY OF FREQUENT FLYER POINTS. CIRCUMNAVIGATING THE GLOBE COUNTLESS TIMES AND BLOWING THE MINDS OF AUDIENCES FROM AROUND THE WORLD, VERY LITTLE OF THEIR MODUS OPERANDI HAS CHANGED SINCE THEIR INCEPTION. IN PART BECAUSE ART IS NEVER-ENDING AND IN PART BECAUSE THE DAILY HORRORS THAT CONFRONT THE SENSES NEVER CEASE, SO THROWING ART AT HATE BECOMES A TIRELESS OCCUPATION. AND WITH THAT PERPETUAL PURSUIT COMES A LEGION OF FANS AND ACTIVISTS WILLING TO SHARE THE SAME GOAL.

**H**i John, and thanks for taking the time out to speak with us at Musicology.

Your latest record, *Abomination Revealed At Last*, couldn't be more apt in terms of what you confront across its twelve tracks. Highlighting the unfolding genocide in Gaza, the collapse of environmental systems around the globe, abuses of governmental power, and the exponential runaway effect of unmeasured technocracy. Each facet derives from a

bloated, individualist, and self-driven greed that creates a bottomless well from which you can draw energy and channel those injustices into a suitably motivating battle cry for the world to hear. How did you set about condensing such immense and complex topics and crystallizing that in sound?

Well, I've mentioned before about these songs that this is low-hanging fruit.

I'm not on social media personally, and I'm even bombarded by all the abysmal shit happening around the

globe and in the states.

Every day you wake up and prepare yourself to take it right in the face and try not to go numb.

So I think all artists right now can empathize with these mentioned atrocities always being over your head.

Always rotating in our minds.

If you are a songwriter, this is how you expunge the darkness.

Trying to rally a call among music fans to be aware and to pay attention within their scope





Far Left and Right - Osees performing at Fever in Tokyo. Centre Top - A subtle request live at Warsaw New York. Centre Bottom - Tim Hellman at Metro Sydney earlier this year.



of reason.

I feel like we are living in a time that will be looked back on with much disdain.

So, in short, it's not hard to harness the disgust; it's harder to put it in a way that isn't just whingeing. To offer a solution that I think is just as simple as humans need to pay attention to themselves and be empathetic to others. But that feels like a dying art right now. Selfishness is peak right now.

**As you mature as individuals and evolve as artists, how has the subject matter you tackle - and your attitude towards it - changed, and what aspects have remained unchanged from the inception of the band?**

Well, I'm a grown ass man now

So it is inevitable that I stop watching cartoons and start watching "the news".

It sucks, but it is what it is.

As an adult, your plate should be more about everyone and less about me, me, me.

But not so much the case these days, I'm afraid.

**What underlying principles have you stuck to that help foster the creative propellant to keep making new music?**

Well moderation. And I say that with a pinch of salt.

I have always been and will always be an addict.

Whether that's drugs or booze or work.

I've moved fast since I was a kid.

So now it's time to try to pay attention to my brain and body and make sure I can keep it up.

Prolly not.

But worth paying attention to.

It's easy for me to make art because I still love to.

Art is a real-world representation of an emotion expelled, and I think that it is beautiful and cathartic.

It's like excessive.

The more you keep it in your life, the more you are likely to be able to deal with all the horse shit.

**With a bewildering back catalogue, your prolific output is akin to Guided By Voices or King Gizzard & the Lizard Wizard, and in producing such voluminous works at such a prodigious regularity, do you see each work as a tiny snapshot of you and your world at that given moment or more so an attempt for music to simply keep up with your racing creativity?**

It's always about the next thing for me.

So yeah, they are stills from a time.

It's always interesting to look back and think, "God I was such an idiot a week ago".

**The energy each member brings to the stage and the band as a whole is immense. How does that individual drive feed the Osees machine that makes the whole greater than the sum of its parts?**

We try to be comfortable on the road.

Not being kids anymore, no one wants to be totally hungover or sleep on a floor.

Needless to say, Holiday Inn loves me.

Every part of the band is absolutely necessary to perform this set of songs live.

If that were to change the band would have to mutate again.

**Are there other areas along the artistic and creative spectrum that you enjoy, which, although not directly related to music, stimulate you to return with new directions and apply them to the next album?**

I love it all.

Cinema, visual art, literature.

I'm a total nerd for all the things

I'm so grateful I found this out young before I became a total tool.

**Tirelessly touring and performing a staggering number of shows each year, in what ways have you noticed the micro changes in your stage craft over the years, compared to the broader approach you take in performing and touring on the back of a new release?**

It's always baby steps.

We've grown so slowly, like a tree in the breeze.

We always say "slow and steady".

I'm not tripping to make it there fast.

That always seemed like the shit




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THIS ALBUM JUST CHANNELLED OUT OF THE MIST OF ATROCITIES SWIRLING AROUND THE PLANET RIGHT NOW. AI EMPATHY, GENOCIDES, SOCIAL MEDIA DATA COLLECTION & ADDICTION, THE ALIGNMENT OF TECH BILLIONAIRES WITH THE FASCIST OVERLORDS AND THEIR ARMADA OF DOGS, CIVILIANS BEING KIDNAPPED BY BOOTLICKING THUGS, THE DEATH OF DUE PROCESS...THE LIST GOES ON AND ON. IT'S BEEN A LONG YEAR ALREADY.

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way to do things.

Fame seems like a weight to me.

So I'm happy we've managed to stay afloat in our fan base and do these shows year after year.

We're fortunate to be where we are.

**Given the number of artists and musicians you have worked with over the years, have there been any words of wisdom spoken to you during that time which really resonated with you that in turn altered the way you**

**approach your craft?**

Ha not really.

But its always good to meet someone you admire and they aren't a shit.

Happens sometimes.

No names.

**Can you share with us some of your touring highlights and performances that rank high in the all time memorable gigs you have performed and the reasons that made them so special?**

Coachwhips played a lot of whackadoo joints.

On top a pile of rubble at The Smell in LA years ago.

Bathrooms, rooftops, in vans.

I have fond memories of these shows, but glad they are over too.

**What you give to music is clear but what does music give you that nothing else does?**

Relief and a purpose when all else fails.



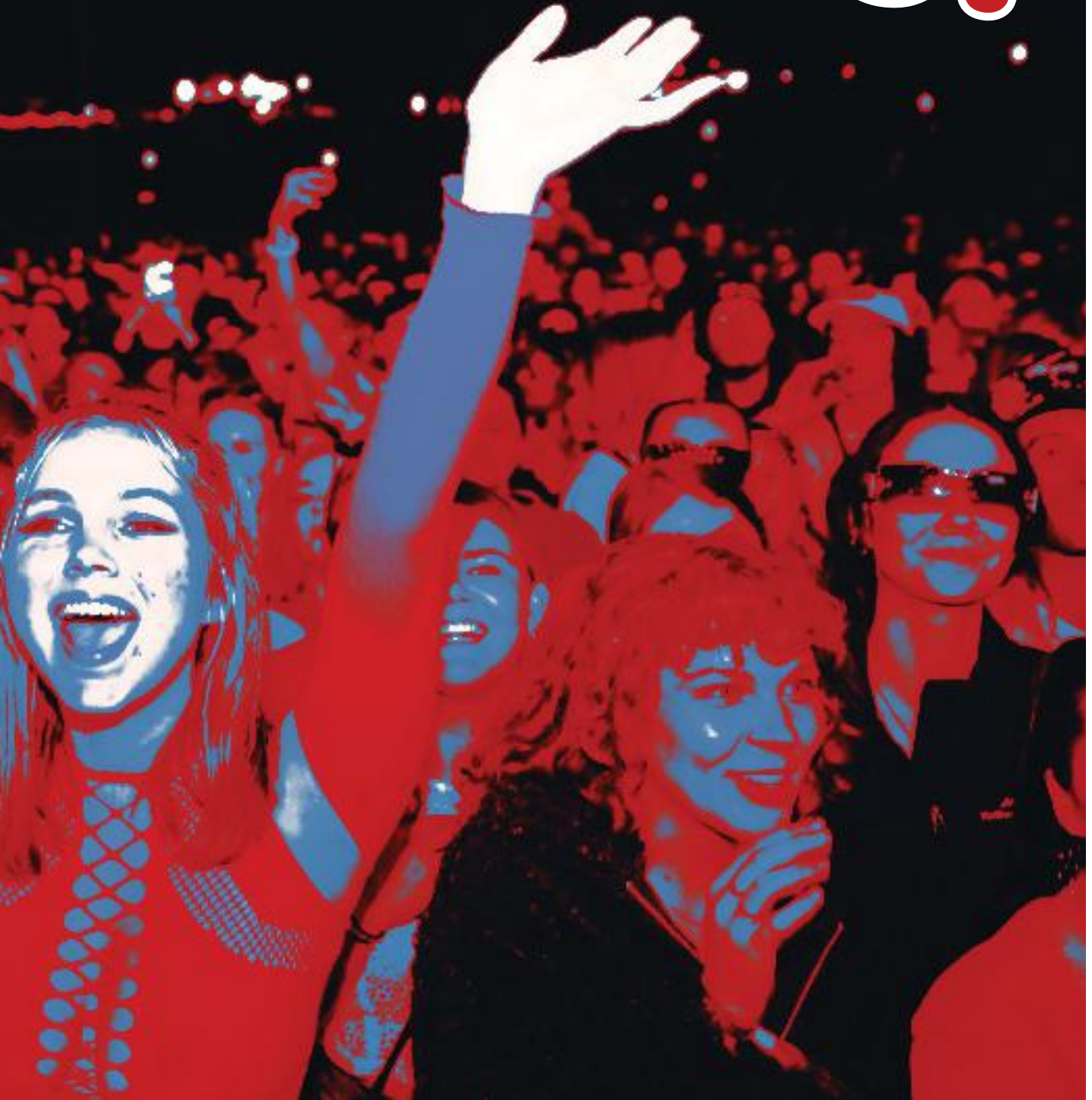


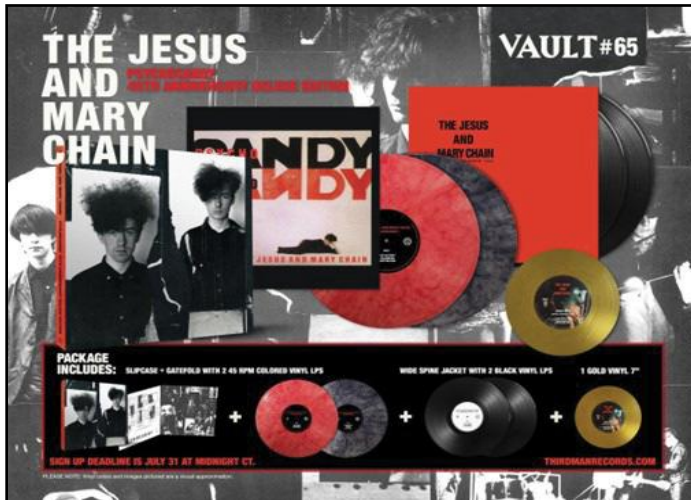
# It's Here



**BESPOKE EVENTS, FEATURES, AND CURIOS FROM AROUND THE WORLD TO KEEP ON YOUR RADAR OVER THE COMING MONTHS.**

# It's Here!





## The Jesus & Mary Chain

**What - BOX SET** - Third Man Records is proud to announce the 65th installment in their long-running quarterly vinyl subscription service The Vault, The Jesus and Mary Chain - Psychocandy 40th Anniversary Edition. Included in this set is a 2xLP version of Psychocandy cut at 45rpm, a live recording from St. Andrew's Hall in Detroit from 1987, and a metallic gold 7" featuring "Jesus Fuck" b/w an early (and previously unreleased) demo of "Just Like Honey." **Where** - Third Man Records. **When** - Available now.

## Juicy Balls



**What - JUICY BALL** - The Black Moth Super Rainbow juicy ball has arrived. These highly sort after items are hand-made and come sealed in a header bag with prism sticker. These unique pieces are one off and are offered through the label based on the musicians who appear on their roster.

**Where** - Rad Cult Records. **When** - Out Now.



## It's All One Song

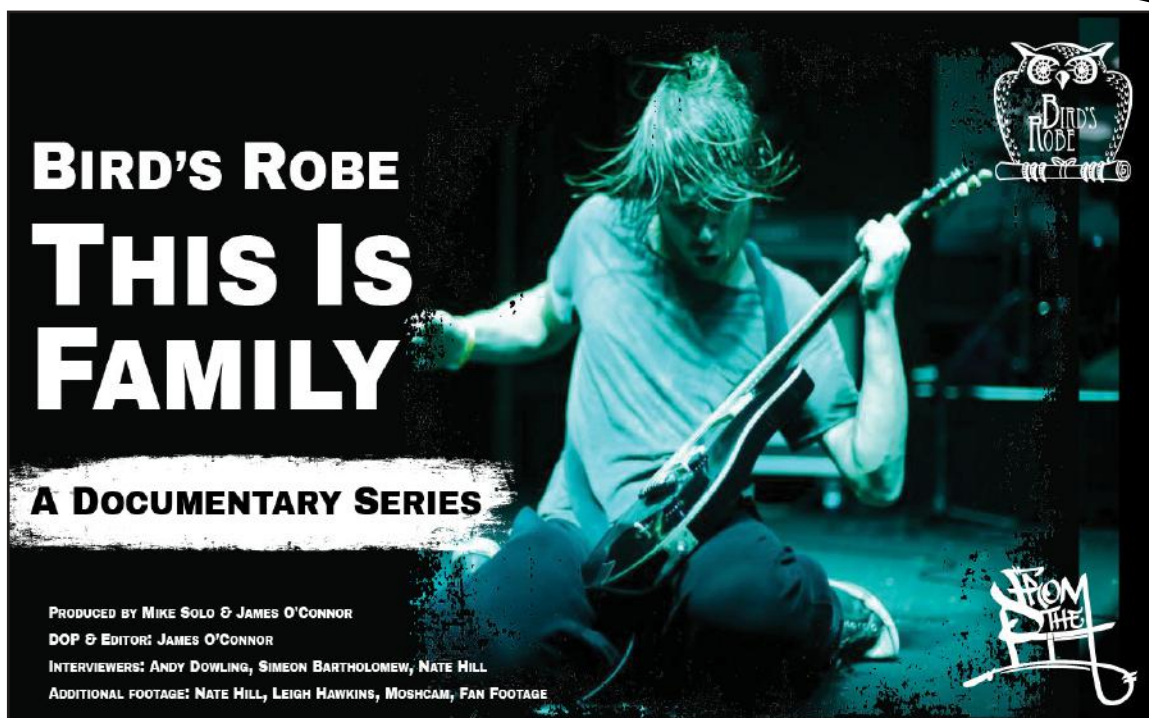
**What - PODCAST -** Like Neil Young famously decreed, “It’s all one song.” This summer, journalist, musician, and Shakey historian Tyler Wilcox takes you deep into that song with All One Song: A Neil Young Podcast. Presented by Aquarium Drunkard.

**Where -** Talk House. **When -** Out now.



**What - DOCUMENTARY -** Australian music company Bird’s Robe have released the first four episodes in their ‘Bird’s Robe: This Is Family’ documentary series. The series celebrates 15 years of the label, as well as the stories of its flagship artists. **Where -** You Tube - **When -** Out Now.

## # Birdsrobe





SONS

OF

**COMMUNICATION**

**AND**

**CONTROL**

A PHILOSOPHISING EXPERIMENTALIST, WHOSE COMPOSITIONS EMBRACE THE FULL WIDTH AND BREADTH OF THE MUSICAL SPECTRUM. HIS LATEST RELEASE, LATER THAN YOU THINK, A DIGITAL DEGUSTATION OF DEATH, GRIEF, AND SPIRITUALITY.



“Hey, listen to this!”. A simple suggestion from music-obsessed friends can often lead to thought-provoking and paradigm-shifting moments that arrive from hearing new and avant-garde sounds.

This was particularly true for musical maverick John Maus. From the moment those reverberating wavelengths made contact with the cochlea of the inner ear, transmuted along neural pathways to the brainstem and thalamus as they interpreted the intruding noise, through to the processing of those original sounds, to the eventual understanding that suddenly dawns from that cognitive puzzle-solving analysis, a conclusion is made. The answer? That was fucking awesome.

Those simple sonic gifts that illicit such excitement and energy and the ensuing uptake of such delights, spur on

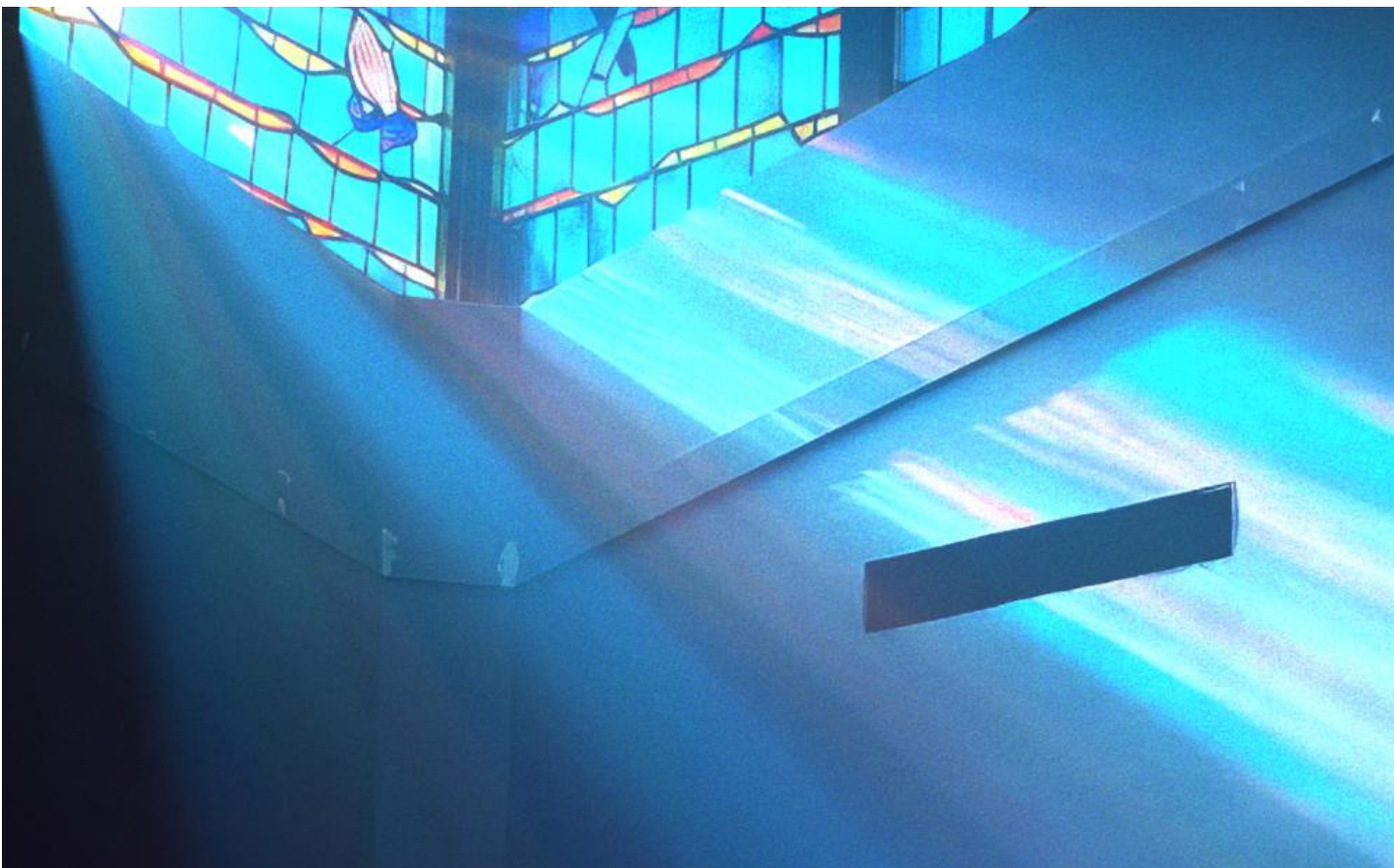
creative endeavours, courtesy of having been introduced to new sounds. This can certainly be said for Maus whose own musical journey has been shaped by the company he kept and the music he absorbed.

Igniting that wick was in part through friend, fellow college student, and musician, Ariel Marcus Rosenberg, also known as Ariel Pink. The two completed their studies together at the California Institute of the Arts and shared a mutual interest in indie, lo-fi, and outsider music. Having like-minded musical mates to fuel one’s creative fires is a sure-fire bet to explore developing sounds and expose one another to different styles and emerging techniques.

The friendly gauntlet that was thrown down spurred on a great many artistic and existential pursuits. For Maus this included being a teacher of philosophy at the University

of Hawaii, where he later went on to earn his PhD in political science. Yet for all his tertiary and experimental learning, running parallel to it was his deep yearning for music and the desire to understand it and all its sensory accompaniments on a far deeper level.

Operating on separate lines, this wasn’t to say Maus’ dual interests of academia and musicality were mutually exclusive. It was, in fact, an overlapping topic that formed the basis of his thesis, ‘Communication and Control’. A subject that tackled both sociological and technological interplays. And when commenting on the matter and its relation to music, Maus draws attention to Friedrich Kittler when he describes the relationship between media, technology, and culture. “If ‘control’ or, as engineers say, negative feedback, is the key to power in this century, then fighting that power requires



positive feedback. Create endless feedback loops until VHF or stereo, tape deck or scrambler, the whole array of world war army equipment, produce wild oscillations of the Farnborough type. Play to the powers that be their own melody.”

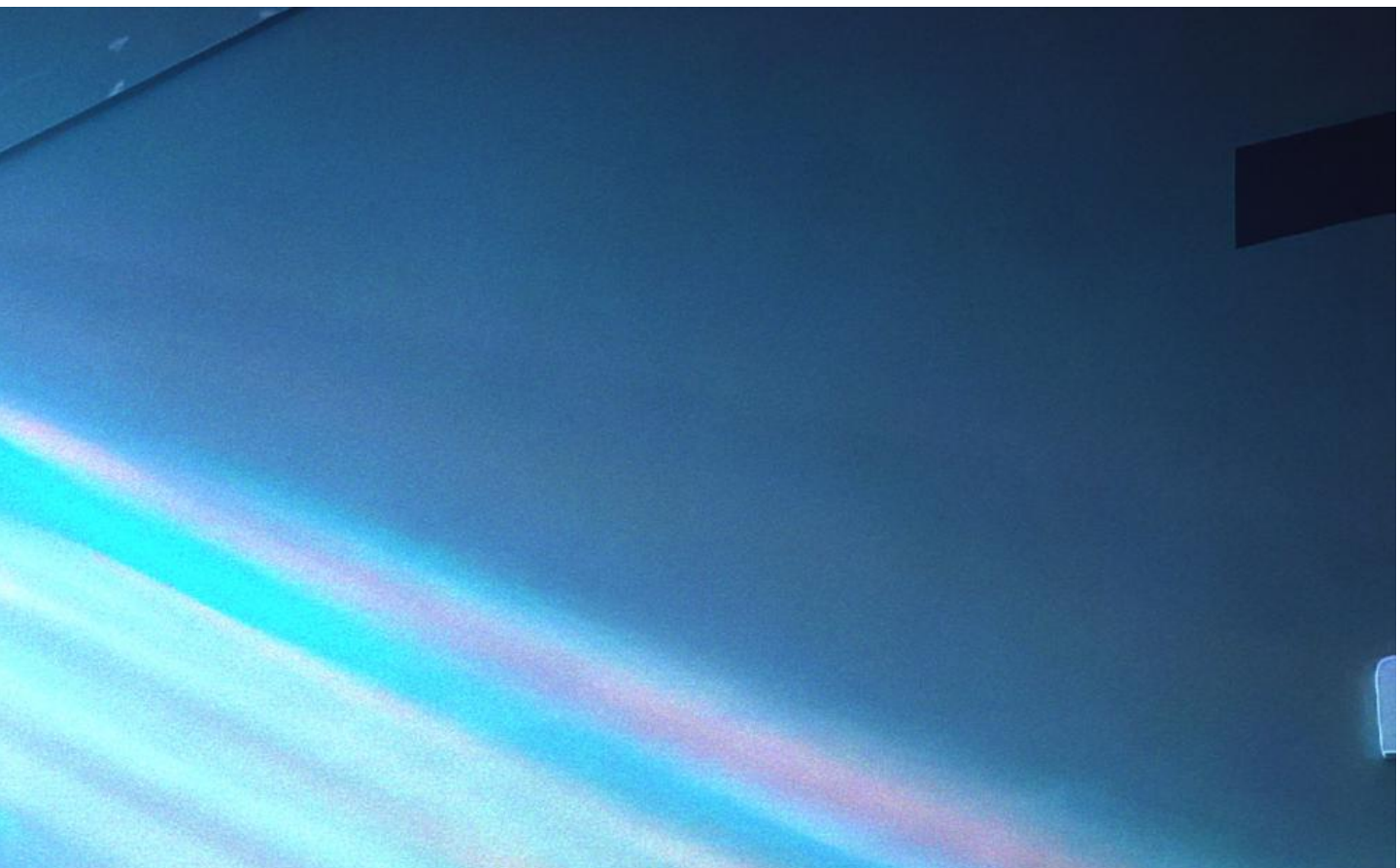
Technology and its uses (for control and expression) both come to the forefront when acknowledging how Maus has been shaped by music and, in turn, his attempts to fashion music into his own making. An engineer, a composer, and a conceptualist, Maus blends all elements and weaves them throughout his works.

There has long been a strong technical underpinning to Maus’ music. All by design and with the aim of building synthesizers and constructing them with the end goal of converting intangible qualities into sound through the physical sonic devices he

assembles. This, however, is not a linear transaction or easily achievable means, as Maus honestly admits, “I figured, incorrectly, that by building the instruments myself, I’d somehow be inscribing myself along that axis of the work — the axis of the instruments themselves. I’m not sure why I thought that, because, for example, a pulse wave is still a pulse wave whether you build the generator or not.”

The other side of the creative story is that of the assemblage of music. The side that does not require hardware. As a composer, Maus takes a broad and widely inclusive approach toward his music. Pulling from the most disparate of sounds and genres, Maus will utilise the harmonies of Medieval music, their structures and resonance, yet will also view his projects with an eye on experientialism and how to weave in pop sensibilities. When attempting to condense

the varied methodology he uses and explain the approach he takes when drawing from the aforementioned and crafting his own signature sound, he details his technique by stating, “It’s less about applying traditional foundations or even about deliberate experimentation. It’s closer to how punk approaches composition: each line is mainly concerned with its own horizontal motion, not the harmonies that accidentally result when voices collide. That’s similar to Medieval and Renaissance music, where harmony is just a byproduct of independent lines. But unlike those older musics, punk and pop today manipulate sound on the scale of electrons — distortion circuits, voltage control — so composition becomes less about cadences and more about collisions on a monstrous surface. It’s there, on the surface, where maybe a hope still flickers.” A notion that extends to the





SELF-CONSCIOUSLY MOBILIZING THOSE ASPECTS OF MY MUSIC WHICH I THOUGHT SET IT APART FROM THE WIDER SITUATION.



core of what Maus ponders as a conceptualist.

As an experimentalist and an artist who operates in both the avant-garde and pop spheres, it is a curious thought as to how Maus' Venn diagram of two overlap and interact, and where those spaces diverge. He explains the conundrum by saying, "I've always said that I think experimental music, properly speaking, is an altogether different musical truth from pop music, that there really is no overlap between, for example, Cage et al. and the Ramones. But, of course, within the idiom of pop, within the conventions of pop, one can experiment, and that's what I've tried to do."

An interesting point, and when exploring the idea of pop and its purpose as Maus sees it, he extrapolates a little further by quoting the German philosopher Theodor Adorno, who said that "kitsch only forfeits its right to exist when it enters into a parasitical relationship to history, mimics its verdicts, and finds itself forbidden to reverse them." And Maus goes on to say, "I suppose that, for want of any better way articulating it, I'd articulate it along those lines too, vis-a-vis that, in as much as it presents a determined irreconcilability with the world as it stands and bears witness to that world's untruth, the zebra stripe of pop's stupidity and banality can open up a truth of some kind."

For those unfortunate enough not to have seen a live John Maus set, they wouldn't be aware of the raw energy, fury, and sweat that a typical Maus show contains. It is a quality that cannot be captured on wax, and when considering stage technicians such as electronic experimentalist Dan Deacon and his engagement with the audience, it is a question of commitment that Maus

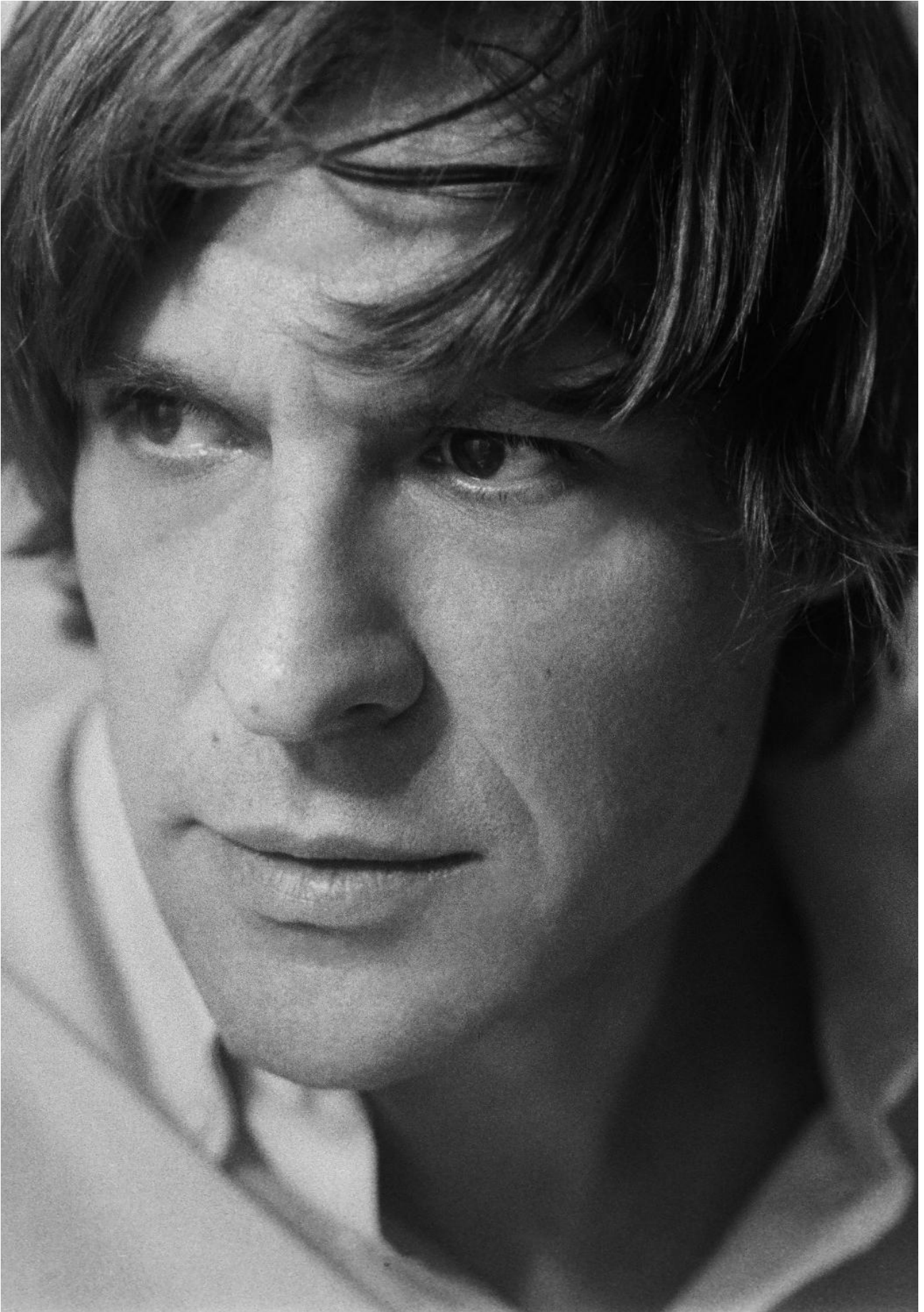
answers in his own way when describing his interaction with the crowd. "The audiences are great, very humbling. I try to give them something, I try to give them more than they give me, I try to give more than I receive." Delving a little deeper into Maus' performance craft, and what is it that he channels (and expels) on stage that requires so much force, Maus states, "I'm really just trying to give it everything I have. Jean-Luc Nancy writes about the hysterical body that reaches a limit — a kind of pure concentration in itself, so intense it implodes, becomes catatonic in its own extension. But then maybe something else opens up there, making room for a passage through that limit, instead of hardening. He calls it a kind of joyful hysteria. That's close to what I'm trying to reach on stage: something that gives itself over completely, even if it breaks down in the attempt."

That joyful hysteria runs like a continuum for Maus and his unrelenting stage craft; however, in terms of his releases, in some ways, there was John Maus before 'Screen Memories' and John Maus after 'Screen Memories'. How that trajectory — with its various musical explorations, label changes, and technological advances — has changed the way he approaches music is best summed up by Maus when he says, "The different labels didn't change the direction. The trajectory had already become one of self-consciously mobilizing the aspects I thought—rightly or wrongly—set my music apart from the wider situation: low fidelity, modal harmony, analog synths, counterpoint, unusual forms. That was twenty years ago; since then, the wider musical landscape has appropriated a lot of those aspects." The changes remain in lock-step with the content that goes into each album, and with his newest, 'Later Than

You Think', there is a heavy focus on faith, spirituality, and grief.

Sharing what drove him to tackle these concepts and how music became the conduit through which to express those experiences and thoughts, Maus humbly explains, "I'd just come to the end of my rope with a certain way of approaching the work. Learning chant with the Benedictine monks, for whom music and prayer are indistinguishable, obviously affected the way I think about music too. I don't know, there's romanticized grief and death, but real grief, real death, isn't something I think music or art can represent." At its heart, a maturity exists that would be expected as one ages and shuffles along the mortal coil. It would be only reasonable to acknowledge that the subject matter one explores mirrors the personal changes and growth that accompany a deepening connection to the world and how one navigates through it.

Something that is best left said by Maus as he declares, "As I said above, as far as I know, the maturation was about self-consciously mobilizing those aspects of my music which I thought set it apart from the wider situation. I feel like maybe I took this too far on 'Screen Memories', so maybe the maturation has been about trying to find more of a balance with that impulse." A balance that he seems to have successfully struck on 'Later Than You Think'. Melding his inherent fascination with technology and its societal impacts, with an eclectic and ecclesial musical base from which to draw upon. A burgeoning spirituality that has been set free through the recent events and experiences in his life, through which music has been the purest vessel to capture the distillation of occurrences.



SOME RECORDS YOU PLAY ONCE, OTHERS HERE  
AND THERE, AND CERTAIN ONES ARE  
CONSTANTLY ON REPEAT.

THESE LITTLE EAR WORMS HAVE BURROWED  
THEIR WAY DEEP INTO OUR BRAINS AND WE  
JUST HAD TO SHARE THEM WITH YOU...

spin

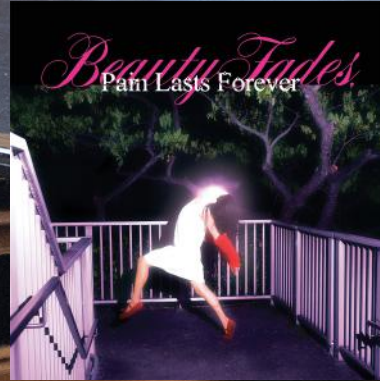
cycle



**ATMOSPHERE**

Jestures

Rhymesayers Ent



**BLUSH**

Beauty Fades  
Pain Lasts Forever

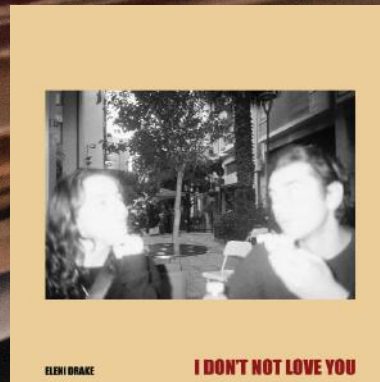
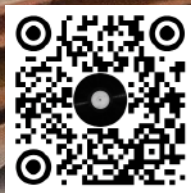
Kanine Records



**DUST**

Sky Is Falling

Virgin Music Group



**ELENI DRAKE**

I Don't Not Love You

MNRK Records



**HANNAH  
MCKITTRICK**

Crowd Scene

Self Release



**JOYER**

On The Other  
End Of The Line

Julia's War Recordings

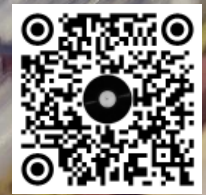




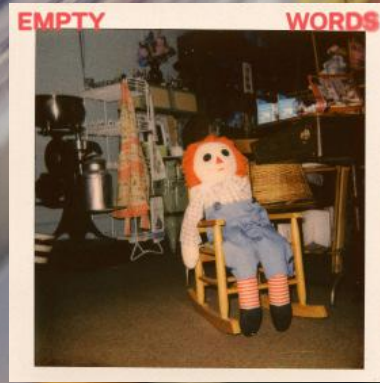
**MAE POWELL**  
Making Room  
For The Light  
Karma Chief Records



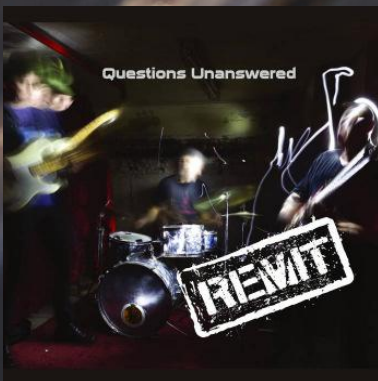
**NYXY NYX**  
Cult Classics Vol. 1  
Julia's War Recordings



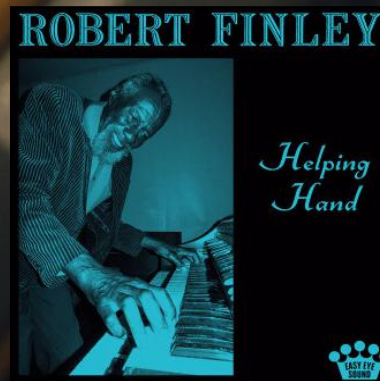
**PIGGIETALES**  
Piggietails  
Spoilsport Records



**RADIO FREE ALICE**  
Empty Words  
Bandcamp



**REMIT**  
Unanswered Questions  
Bandcamp



**ROBERT FINLEY**  
Helping Hand  
Easy Eye Sound

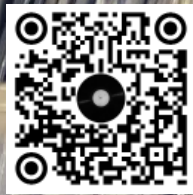




**SELVE**

Breaking Into Heaven

Self Release



**SOFT HEARTED SCIENTISTS**

Hello Hello

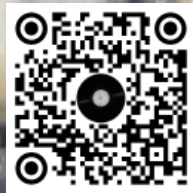
The Hip Replacement



**TYLER BALLGAME**

Got A New Car

Remote Control



**WEDNESDAY**

Bleeds

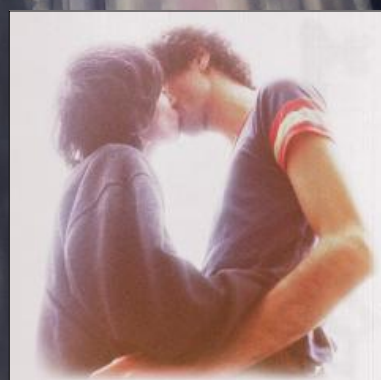
Dead Oceans



**WHITMER THOMAS**

Tilt

Saddle Creek



**WINTER**

Adult Romantix

Winspear



# T F S



**SPEEDBOATS, SNAKES AND BE  
EXPECT FROM TROPICAL FUCK  
AMERICAN TOUR OFF THE BAC  
FAIRYLAND CODEX, WE SPEAK  
GARETH LIDDIARD ABOUT THE**



**ETHOVEN. JUST WHAT YOU MAY  
STORM AND FRESH FROM THEIR NORTH  
CK OF THEIR FOURTH STUDIO RELEASE,  
K WITH FRONTMAN AND EGALITARIAN  
E NEW ALBUM AND THE NAGAMBIE HQ.**



**Hi Gareth and thanks for taking the time out to speak with us. The last time Musicology spoke with TFS it was with Lauren and amongst the many things she spoke about, she mentioned how each album is in its own right time stamped and she was referring to Braindrops and how her father passed away on the day you all were to record it and so her, it will forever contain those emotions she felt at the time which are now enshrined in the album. Fast forward to Fairyland Codex and your own personal take, what of yourself is stamped into the record and what does it say about your world?**

Well its been a wild time because Fi (Fiona Kitschin) when we started the record was going through all the cancer treatments, so it was a really fucking hard time. But at the same time it didn't mean we were going to be Debby downers about it all the time and we wanted to make a really cool record. We are living in weird times so you can't overstate that either but when we made it we had a good time as it was summer. We always record in summer because we tour in the Northern hemisphere during their summer, so we got to hang out, we have this great place in the bush where we do it all. There's always so much stuff going on when you record.

**The ultimate studio, your outback ranch of sorts is one hell of a recording and writing refuge. How conducive is the remote but wide open space of TFS HQ on your Nagambie property to extracting every drop of creation the four of you can produce?**

Well there is plenty of space, I mean, I could be working on a guitar bit or something and if Erica (Dunn) is writing lyrics, you can just go for a really long walk and think about it, so its good like that. It is beautiful but you have to be careful of snakes and stuff.

Its that thing...I remember, there is a great singer / songwriter Guy Clark and I remember reading him and he saying that when you are young you need a guitar that is all fucked up and older than you with all its battle scars, and it has it's own story and that you need that guitar to inspire the stories within you but as you get older you have been in the wars enough yourself, that in the end, any old fucking guitar will do because the stories are now within you.

So in that sense the environment in Nagambie doesn't matter at all. Its so beautiful in summer. We have this fucked up old speedboat that we take to the wineries, go and buy wine and go into Nagambie and go to the IGA and go food shopping on the boat, its really idyllic. Unless the boat breaks down and your fucking marooned.

**As you touched upon with Guy Clark and how that guitar mimics where you are in life, Fairyland Codex is a little more of a subdued album in comparison to your previous three. Was that due to reflection, maturation, or diversification?**

Well there are two acoustic

songs on there and we had done a funny little performance movie (Good Goody Gumdrops) during the pandemic which was mainly an excuse to try and all get together. Fiona and i live two hours north of melbourne and Erica and Lauren (Hammel) live two hours west of Melbourne and we couldn't get together but we found out from Amy from Amyl and the Sniffers whose boyfriend is a film maker and they found a loophole that you could get a permit to film. You couldn't get a permit to do anything else but for some reason in Victoria you could get a permit to film and you could then just do whatever the fuck you want. So we made that movie which was great and we did a bunch of acoustic stuff that was in Good Goody Gumdrops just because we could all sit around the campfire and sing some of our slower songs and we just realised we enjoyed playing acoustic songs together. Erica is a gun on the acoustic guitar which is funny because she is really wacky and crazy on the electric, she sounds like a kook but then when she picks up an acoustic (probably because she was classically trained) she is really good. So we thought we could do this on the new album. We like the slow stuff as much as we do the crazy stuff. It comes down to the fact that we are not spring chickens and we all have really broad tastes. Lauren grew up on Deep Purple and Sabbath but also Ella Fitzgerald and Coltrane, so she is like the rest of us in that she is really well schooled in music in general.

**The eclectic musical interests you each share clearly unite the band in many ways as the collective musical experience is a shared one, however is time away from the band and the side project excursions such as Springtime and The Drones important in keeping the vision and directive of TFS aligned and highly**



Heeding sage advice to tour relentlessly before taking it abroad, TFS performed endlessly. Above: playing at FBI Radio Turning 15 Festival in 2013.





NEWCASTLE  
LAND ROVER  
CLUB



### **focused?**

Yeah, I mean you can't do it to death, you have to have a break. As far as the projects are concerned, the Springtime thing was another pandemic situation where it just happened through serendipity because Jim (White - of Dirty Three) got stuck in Australia. He needed money and so did I, so I said why don't we do something together and we can make a buck touring when those lockdowns break. So it's not necessary but you need to have time off touring constantly.

TFS, we all get on really well and we have had fights and all that shit. I don't know if it's a gender thing or an age thing but we've learnt, just don't fight. Avoid it, don't go there. With The Drones, it was difficult fighting mainly because the band was full of 20 / 30 something's which was more the problem than just having a dick and balls

**As observers, is it the tears in the social fabric, its frayed edges and your fringe point of view that drives the gritty, razor sharp and caustic lyricism of your work?**

The approach is basically just jump in and swim like fuck. Generally, we'll come off a tour, have a bit of a break and

then all our agents / managers / record labels say "alright time to make another record" and then it's just a mad dash to do it. It's a necessity but you write about the things you see. In one sense that sounds noble but I mean what else are you going to do? How else are you going to make this shit up? It's easier to look at the newspaper and write a song about something you've just read rather than invent a new world.

**There is a certain Australia that TFS embody, and is something you consciously tap into and draw upon or simply an unintentional outcome of how you operate as a band?**

You grow up in a place so you can't help but be affected by it. It's where you are, you can read books and see movies about other places and you can do that all day but it's where you are that affects. We are Australians and I like Australian writers like Les Murray the poet, he is amazing.

**Having just come off the back of your North American tour and road testing the new album, was there a lot of finessing that took place and new lessons learned considering how you have been at it now?**

You can make a record in the studio where you do every song live, together, in the same space and have the song written and ready to go work on it at the time. When it's time to go on tour and you have to play those songs live on stage, you have a choice. You can make it hard for yourself or you can make it easy for yourself. The hard way is to replicate it exactly and the easy way is realising it's just a bunch of chords and lyrics much like anything else. If we are going to play a Rod Stewart song we are going to do it our way and if Rod Stewart is going to play one of our songs, he is going to do it his way. You're almost covering your own songs. Some you do exactly the same, it's easy, some songs take a lot of imagination. Ultimately you just have to roll with it and let it happen and don't try and make it exactly the way it was in the studio because the studio is an instrument and you don't have that with you when you are out on stage.

**What was it for that matter, some of the challenges and unexpected surprises, when it came to recording for the new album and touring?**

In terms of surprises, the song 'Stepping on a Rake', people really liked it. I mean I wasn't thinking they would or wouldn't like it but they really like it a lot. So when we in the states, we were playing it during the soundschecks and it was sounding good, but it was the end we couldn't get to work so we had to get together to figure it out. Usually at the end of a song you just stand on a distortion pedal and go berserk but we couldn't do it with that one.

There will always be surprises because you are making stuff up and with the end results, we are as surprised as anyone else.

**Having worked with and**

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

The first thing that comes to mind is more of a business thing. It was 2003 and the first time we were in America and (this is hilarious) but the first American I ever met outside of a venue owner or foldback engineer or something, was Keith Morris (of Black Flag and Circle Jerks) and he came to our first show in America and say "what are ya here" and I replied "trying to make it big in America". He asked if we are professional and make a living out of this in Australia and I said "no" so he said "you should go back to Australia, tour the fuck out of that to you get to a point that you make a living there and then start going everywhere else otherwise you'll be chasing your tail forever, you'll never make a living and you'll burn out". That was really good advice and we did just that.

I have stayed in touch with Keith over the years and the next time I saw him I told him we are making a living

in Australia. He was the guy I heard when I was 14 or 15 and thought wow, maybe I could be a singer too. I told him that and I don't know if that was an insult or a complement but it made him laugh.

I have met James Williamson from The Stooges, my knees were wogging. Met Alan Vega from Suicide, Neil Young.. all so weird. James was one of my great guitar heroes and I said to him although it was a corny as shit, "I love your guitar playing, you were one of the greatest guitar players of all time and you were one of the guys that made me pick up the instrument". He said "oh thats very sweet of you" and I felt like I had to quantify what I said and I told him one of my other favourite guitar players is Jimi Hendrix and he was happy to be included in such esteemed company. So generally you embarrass yourself and feel humiliated afterwards.

**What does music give you that nothing else does?**

It's a job for one thing. There isn't a day that goes by that I don't feel extremely fortunate but I also feel that I have worked my ass off. But at the same time I know countless

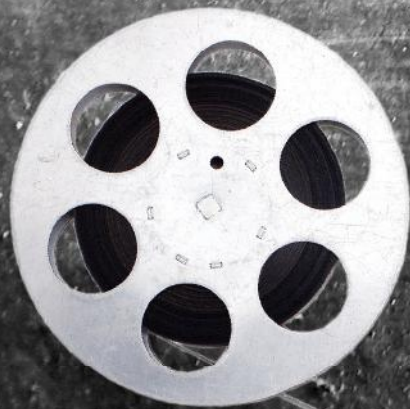
other musicians (friends and strangers) who have worked their asses off as well and never got anywhere which is such a drag.

For me it is innate. I can remember being into music before I could hardly even talk. Even before I could read and write, I remember being really affected by music and hearing it on the radio, I wasn't sure if I should be affected by it.

My great grandfather who was the family member I looked most like, talked like and was a carbon copy of, he was a massive classical music fan. To the point where he would sit me down and blast Beethoven at me and I was like fucking 10 years old thinking this is boring and he would just make me listen to it. And then by the time I was 20, I was that guy. I would be at a party and some poor girl who fancied me had to just sit there as I would say listen to the next John Bonham drumfill it'll fucking blow your mind, and I never got laid. But it's innate, it's been with me since the beginning. Everyone loves music but they don't have as deep rooted connection to it as I do or my fellow extremo, congenital, life long music nerds do.



# VIDEO THE ROAD



# KILLED DIO STAR

COMPILED FOR YOUR VIEWING PLEASURE ARE A SELECTION OF HIGHLY UNIQUE AND INNOVATIVE VIDEOCLIPS THAT NEED TO BE SEEN TO BE APPRECIATED. TAKING A FUNDAMENTAL TRACK AND ELEVATING IT TO THE HIGHEST LEVEL OF THE ART FORM, THESE VIDEOS WILL CAPTIVATE, ENGAGE AND BLOWLDER WITH THEIR SUBTLE AND NOT SO SUBTLE DELIVERY.



## DAVID BALFE

### NO SCHEME

Right out of the Irvine Welsh school of biting narrative and Choose Life monologue comes No Scheme from Dublin producer, visual artist and songwriter David Balfe. Contrasting the aliveness, hedonism, and self-destructiveness of his teenage years to the numbness of adult working life, the machine gun lyricism is spat out at a rate of knots as Balfe strides on a running machine. An object to emphasise the futility and unrelenting pace of life that will at every opportunity bring you down if you can't keep up. A rapid pace of words and stream of consciousness set to a pulsating drum n bass track. Keep up or hop off.

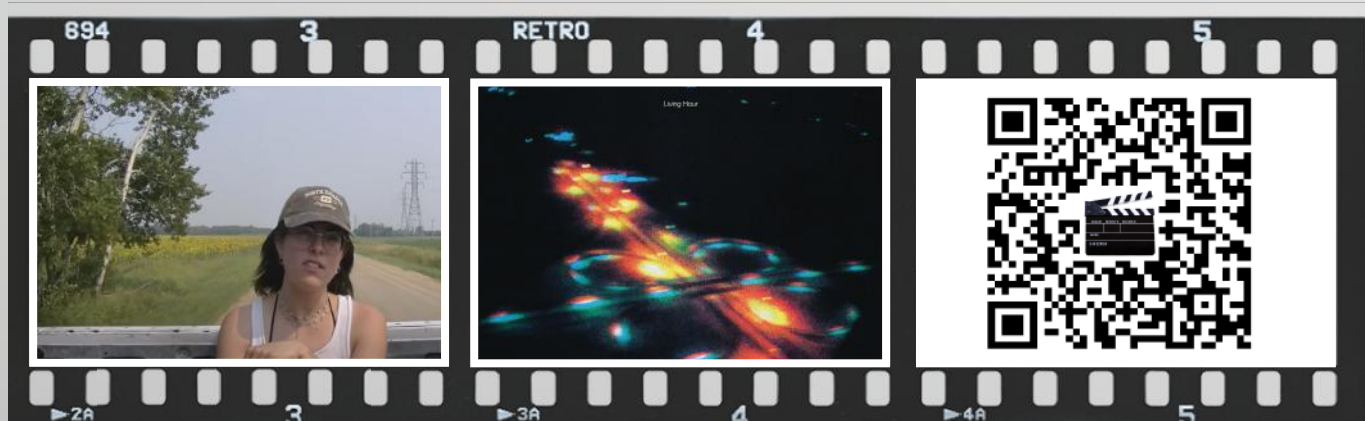


## LIVING HOUR

### WAITER

Like the swaying fields of sunflowers and the hard cement of urbanisation, there is a duality in this clip that speaks of the sound and style Living Hour employees. A video diary with its highlighted snippets is a jumbled-up juxtaposition of the hard and the soft.

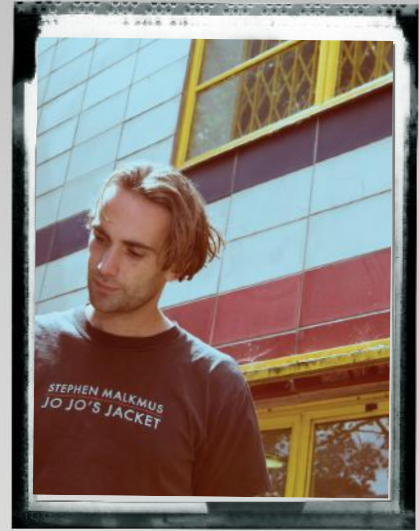
A visual metaphor for the difficult but tender moments Sam Sarty addresses through her gentle indie music about the passing of time and relationships. There is an honesty that is reinforced both lyrically and visually, as the track unfolds, and the video explores..



FLYPAPER  
OH WELL

As the third-person clip exposes, the attempt to put colour and purpose into the daily routine requires a little effort. Every day shots, drab and uninspiring, but threaded throughout is Rory Sear escorting his bright kite around town.

A song about settling into what may or may not be in one's twenties, the uplifting track is a gentle reminder that there are always gems buried in the manure of the mundane. The snapshot inadvertently captured within each snippet of film will be a time capsule of sorts and when the inevitable reflection comes, what thoughts will it trigger?



REDSPENCER  
THIS IS THE DAY

A supermarket trolley has never been so mesmerising. Following the animated shopping aid across town journey and through the cosmos, it is a metal metaphor for relief and perseverance.

Pushing through the endless barrage of challenges, the day as Redspencer declares, does come, and with it a sense of joy. The sweet indie track is an uplifting piece and a beautiful teaser from the Melbourne act. Their first release in three years.



**IT AIN'T EASY BEING INDIE. THE STRESS OF BEING SELF-FUNDED, BUMPING IN AND OUT EACH GIG BY YOURSELVES AND HAVING TO HIT THE ROAD SOON AS THE CURTAIN DROPS TO DO IT ALL OVER AGAIN. BUT WHAT IT OFFERS, IS FREEDOM. ABSOLUTE CONTROL AND A DIRECTION OF YOUR OWN CHOOSING. THAT IS THE FLIP SIDE TO THE PUNISHING GRIND AND THE UNCERTAINTY THAT CONES FROM OPERATING IN AN INDEPENDENT SPHERE AND FOR DUO DANIELLE CARUANA AND DINGO SPENDER, THEIR DETERMINATION AND HARD SLOG HAS PRODUCED TWO STUDIO ALBUMS, AN ARIA NOMINATION FOR BEST BLUES AND ROOTS ALBUM. AND NOW WITH THEIR THIRD RECORD, PROMISES, THEIR TIRELESS HARD WORK HAS PAID OFF AS THEIR UPWARD TRAJECTORY CONTINUES.**





# MAMA KIN SPENDER

**Hi Danielle, and thanks for taking the time out to speak with us at Musicology. Congratulations on the new release, and it is a wonderful record. One that traverses the treats and trappings of relationships and all their complexities. If the overarching theme is love, what are the nuanced and granular aspects of relational experiences that you explored across the ten tracks on Promises?**

That ultimately love is the source, teacher, wild, and expansive. It is not to be tamed and held hostage. It is to be revered. It is to be practiced meticulously and diligently and playfully, and most of all, fostered deeply with self as the source to all other ways we love and are loved. This is an album written from the second adolescence, the stage in life where Dingo and I had a chance to learn and take responsibility, adapt, change, accept, or get stuck and be rigid. Huge learning and growth edge for both of us in our respective lives.

**Was there a lyrical methodology you employed to capture and convert the sentiments you were trying to express throughout each track?**

We had written a few songs before we realised we were writing a concept album, a song cycle. Once we realised that we shuffled what we had into an order of the story that we saw was unfolding, and it was clear to see where the gaps in the story were and what was still left to be written to complete the cycle. As co-writers, we have adopted lots of strategies over the years, and we are a very efficient writing team. These songs are 100% co-created. We went into a five-day writing session with just a few scraps of old ideas that we had tucked away,

and both were feeling quite emotionally exhausted. We didn't know what was coming, but we had strategies to stir them up. I LOVE writing with Dingo (Spender), I really believe we are bigger than the sum of our parts as a creative team, and our friendship underpins all of it, and I feel like you can hear that in our harmonies.

**Similarly, the varied instrumentation and cross-genre musicality that features across the record, was this a direct attempt to match the right sound that felt akin to each emotion?**

We don't overthink it. We really adopt or extract elements to amplify the storytelling sentiment, sometimes that means a howling guitar and rolling drums, and sometimes that means an acoustic guitar and tinkling piano. Once the sentiment is established, we then just follow the song and experiment. It is clear when something becomes overlaid or is asking for more.

**In taking those deep and personal experiences that made up the album and extrapolating them into a broad and digestible format for general consumption, was there anything lost in the process?**

I think it was the opposite. I was found in this process. These gave me and continue to give me language to understand what a transformation I was going through, and we were all going through. Before these songs, I was not able to express the chaos of that transformation. The grief. The despair. The hope. The liberation. It all felt like a very confusing fog. As the songs started showing themselves, they became brighter and more vivid. Confessional, aspirational.

They showed us where we had been, where we might point our navigation equipment towards. Performing them still feels like we're mid-way through the alchemy that these songs have to offer us.

**After exploring your inner worlds and channelling that into the album, were there any external forces at play that went into shaping the record?**

Absolutely! These albums are plucked from our lives. From our own chests. They are anecdotal. The story of love, love's own story, shaped this album.

**Friends first and foremost, and partners in life, how does the interpersonal creativity align with the individual creativity when producing your work?**

Dingo and I are creative partners and best friends with respective life partners. We sit by each other's highs and lows with equal curiosity and compassion. We offer each other solace, and support through accountability. We strive for and hold each other to our best selves, offer comfort when needed, and a kick up the ass just as swiftly. We bring this same spirit of collaboration and accountability to our creative practice. We are a great match – different in good ways!

**In what ways did you want to push yourselves and give yourselves added musical challenges on this album compared to your 2018 debut Golden Magnetic?**

We spent 2019 writing and recording Are You Listening? We released that just as COVID hit, and that slammed the brakes on all of our activity. Two years later, we weren't sure we would continue in this collaboration, but had to mop up on all the shows we

had been contracted for pre-COVID. It was in those first shows back that we realised we had a lot more fuel in the Mama Kin Spender tank. We were in a radically different place when we wrote Promises than we were with Golden Magnetic. Our first album was a fun ride of optimism, and flow. Our new album has a different story to tell, about growing up, and expanding, and taking responsibility, and changing... and ultimately about the conditions we had placed around our access to love. We started touching on these themes with the Are you Listening? Tracks, but they really came home to roost on Promises.

**Set to go on tour shortly, as you travel across the broad spaces between regions and cities, do these moments find their way into your writing**

**and future works or is it very much strict business and eyes on the road?**

We are self-funded independent artists, so touring for us is a full-blown workout, we load in, sound check, set up merch, play the gig, sell merch, set down, load out, fall into bed, and drive. We are at full capacity, and yet we love it so so so much. It is the ultimate to finally take these songs to audiences, to our supporters, to the very hearts they were written for.

**Can you share with us one of your all-time favourite shows and the reasons behind what made it so memorable?**

The one that immediately jumps to mind is Red Rocks in Colorado in 2018. We were touring with John Butler Trio, and it was a sold-out

Red Rocks show, 9000 in this dramatic landscape. Gasping in the thin air of that altitude, playing to an audience who had never heard of us, and we gave it our absolute everything. At the end of the set the whole place rose up for a standing ovation. It was a total moment!

**What does music give you that nothing else does?**

Freedom, purpose, physical release, joy, connection. I get these things in other places, but the alchemy of music, and the role of it in my expression and healing, is second to none.





# Where were you?



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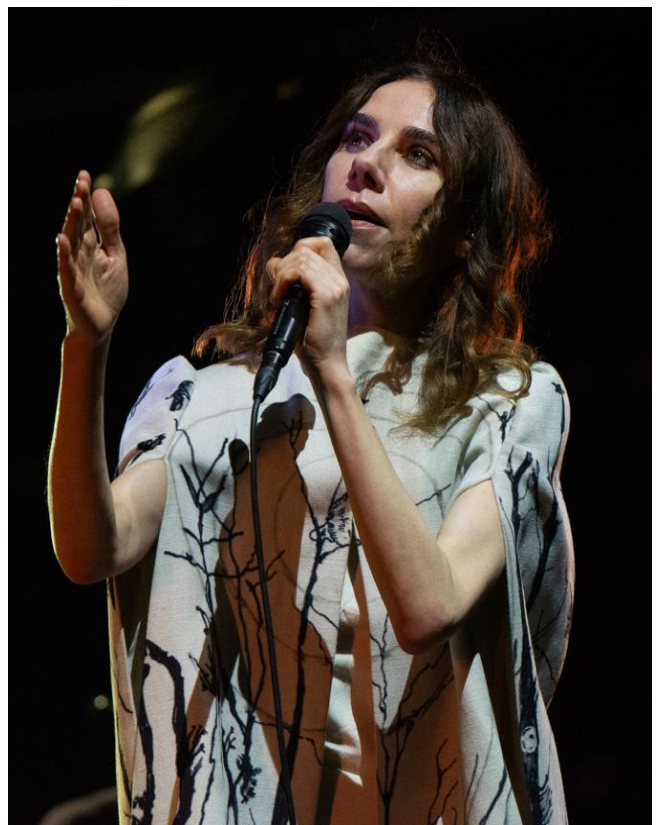
SNAPPING THE BEST OF THE BEST. MUSICOLOGY'S  
INTREPID PHOTOGRAPHERS CAPTURE THE FINEST  
TOURS FROM AROUND THE WORLD.

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PJ HARVEY

The Opera House Forecourt, Sydney

13/03/25









NEW ORDER

The Opera House Forecourt, Sydney

14/03/25

## KNEECAP

The Roundhouse, Sydney

15/03/25







## CIGARETTES AFTER SEX

International Convention Centre, Sydney

14/03/25





## KASABIAN

Enmore Theatre, Sydney

16/03/25

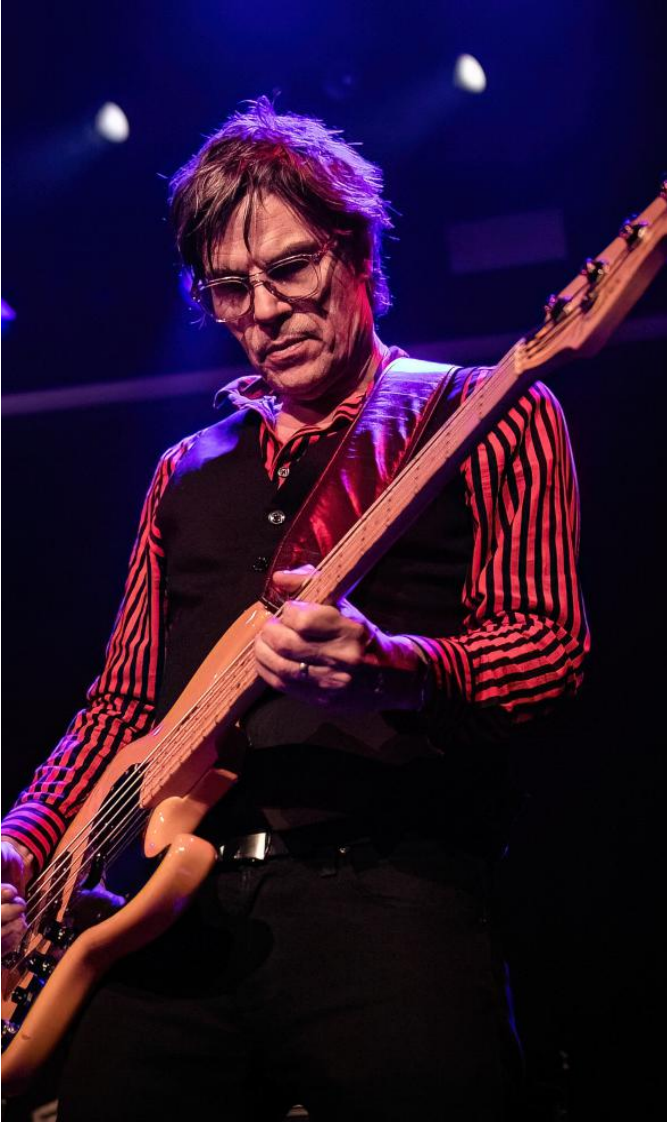




BARRY ADAMSON

The Factory, Sydney

22/03/25



## POM POKO

Kilby Court, Utah

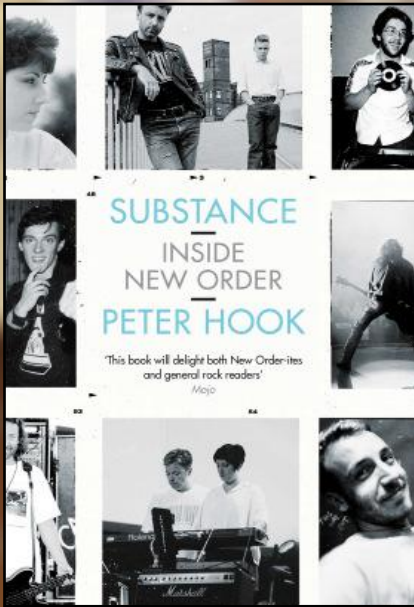
26/03/25





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From tell all memoirs filled with salacious tidbits, jammed packed autobiographies complete with intimate recollections from long and illustrious careers, photo journalism by shooters from around the globe who capture and forever enshrine those amazing musical moments, through to books highlighting famous music venues and equally famous musicians who have graced their stages, as well as posthumous releases with insights from industry insiders, friends and loved ones who recall what it was like working with artists as they discuss the musical contributions they made. We cover the width and breadth of the vast musical spectrum and all that resides within it, so grab a copy, sit back and delve into some of these musical gems.



## SUBSTANCE

PETER HOOK

**Inside New Order** - Two acclaimed albums and an upcoming US tour – Joy Division had the world at their feet. Then, on the eve of that tour, the band’s troubled lead singer, Ian Curtis, killed himself. The next time they got together, they were a new band. That band was New Order – their label was Factory Records, their club The Hacienda. Their distinctive sound paved the way for the dance music explosion that followed, earning them the reputation as one of the most influential bands of their generation, and changing the course of popular music.

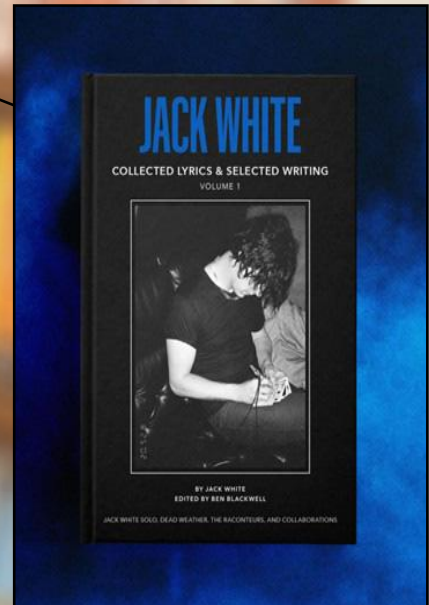
OUT VIA SIMON & SCHUSTER

## COLLECTED LYRICS & SELECTED WRITING VOL. 1

JACK WHITE

**Jack White Collected Lyrics and Selected Writing Volume 1** - The upcoming collection compiles lyrics from White’s solo recordings thus far, alongside his acclaimed work with The Raconteurs, The Dead Weather, and other collaborations. The anthology further includes selected poems and writing by White, rare and exclusive photos, and new essays

OUT VIA THIRD MAN BOOKS



## LAUGHING HYENAS

STEVE MILLER

**Chronicle** - The Laughing Hyenas left a legacy of hell-bent self-destruction in the name of making an unholy racket; a sound both original and traditional, fueled by a love of punk rock, blues and the endless highway. The Hyenas shared stages with indie rock royalty and crisscrossed the nation to deliver the gospel of the New Sounds. Led by charismatic vocalist John Brannon, the Hyenas’ Road to bigger things was blocked by drug habits and the incumbent personality problems that trail addiction. Based on new interviews and fresh source material, **Laughing Hyenas** intimately chronicles the history of one of the last outlaw rock ‘n’ roll bands of our era.

OUT VIA J-CARD PRESS

KYLE BATES  
**Overcasts**




*Selected Writings 2019-2023*

## OVERCASTS

KYLE BATES

**Selected Writings 2019-2023** - Overcasts contains four short stories and an essay written by Kyle Bates of Drowse between 2019 and 2023. The essay, initially written as a graduate thesis while Bates studied at the renowned Center for Contemporary Music at Mills College, continues the theme of being alone. It addresses works by experimental electronic composers Pauline Oliveros, Maryanne Amacher, and Éliane Radigue, examining the various forms of memory at play in self-recording. While often bleak, together these writings reveal an always curious experience of the world through slippery contours of self.

OUT VIA THE FLENSER

Ben Edmonds  
**Marvin  
Gaye:**  
  
**What's  
Going On?**  
and the Last Days of the  
Motown Sound

## WHAT'S GOING ON?

BEN EDMONDS

**And The Last Days of the Motown Sound** - With a career that exemplified the maturation of romantic Black pop into a sophisticated form spanning social and sexual politics, Marvin Gaye was one of the most consistent and enigmatic of the Motown hit makers. Gaye's determination and vision resulted not only in inspirational, pioneering grooves but in a milestone canon of songs that both challenged America and proved among soul music's most enduring bodies of work. Ben Edmonds examines in detail the making of this legendary work — initially rejected by Motown's quality-control department — interviewing many of the artists and record company employees closest to the singer, to arrive at a deeper understanding of what the album means. It is, without question, one of the greatest stories ever told.

OUT VIA THIRD MAN BOOKS

## THE ABSENCE

BUDGIE

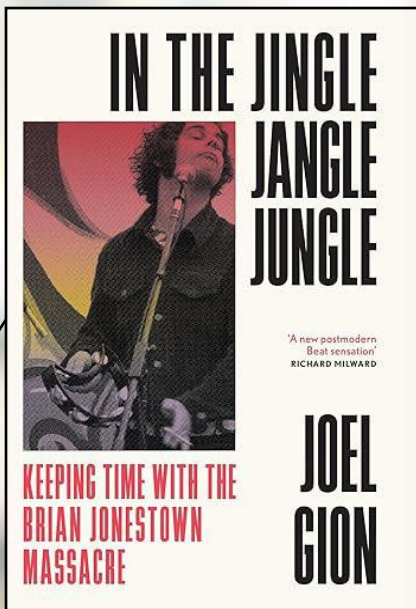
**Memoirs of a Banshee Drummer** - As a member of Big in Japan, The Slits and, most famously, Siouxsie and the Banshees and The Creatures, 'Budgie' was an era-defining drummer in the much-mythologised post punk scene of the late 1970s and early 1980s. But before he was Budgie, Peter Clarke was a boy growing up in working class St Helens in the 1960s. The loss of his mum at a young age created the absence that haunts the pages of this book.

OUT VIA HACHETTE

**THE ABSENCE**



MEMOIRS OF  
A BANSHEE  
DRUMMER | **BUDGIE**

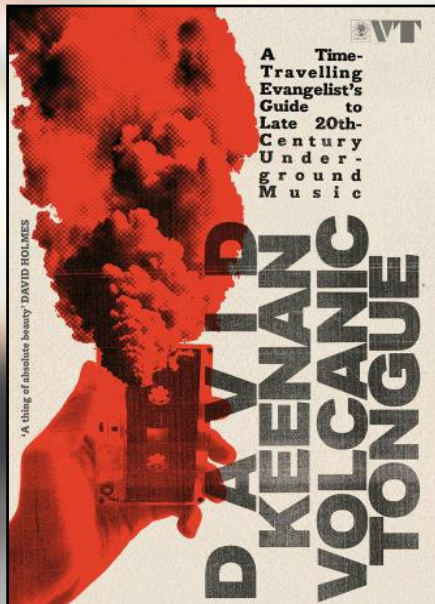


## IN THE JINGLE JANGLE JUNGLE

JOEL GION

**Keeping Time with the Brian Jonestown Massacre** - The Brian Jonestown Massacre are one of the great contemporary cult American rock 'n' roll bands. At the peak of their anarchic reign in the San Francisco underground of the mid '90s, their psychedelic output, '60s sensibility, incendiary live shows and rivalry with friends, rivals and nemeses The Dandy Warhols, were almost as infamous, prodigious and impressive as their narcotic intake. A righteous account of the hazards and pleasures of life on and off the road, *In the Jingle Jangle Jungle* lifts the curtain on life in the band.

OUT VIA WHITE RABBIT

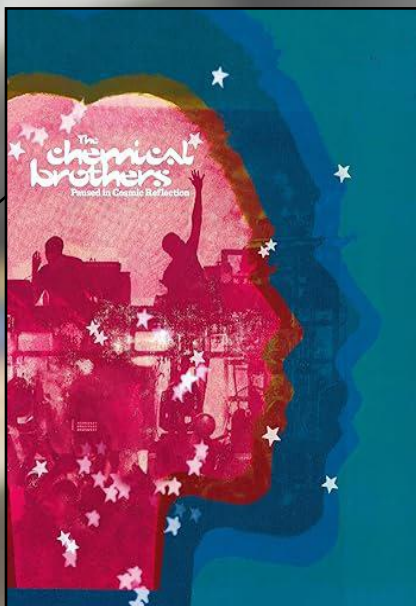


## VOLCANIC TONGUE

DAVID KEENAN

**A Time-Travelling Evangelist's Guide to Late 20th-Century Underground Music** - Featuring the best of Keenan's reviews, interviews and think pieces, with exclusive in-depth conversations between Keenan and Nick Cave, members of legendary industrial bands Coil and Throbbing Gristle, krautrock legends like Faust, Shirley Collins, the first lady of English folk, Kevin Shields of My Bloody Valentine, German auto-destructives Einstürzende Neubauten, as well as discographical analysis of the back catalogues of groups like Sonic Youth and musicians like John Fahey, extensive writings on free jazz and obsessive in-depth digs into favourites like Pere Ubu, Metal Box-era Public Image Ltd, Sun Ra, guitarist and vocalist John Martyn and many more.

OUT VIA HACHETTE



## PAUSED IN COSMIC REFLECTION

THE CHEMICAL BROTHERS

**The definitive, fully illustrated story of The Chemical Brothers** - *Paused in Cosmic Reflection* is the definitive story of The Chemical Brothers. Told in the voices of Tom Rowlands and Ed Simons, with contributions from friends and collaborators, it is fully illustrated with 30 years of mind-bending visuals.

OUT VIA WHITE RABBIT



# FROM THE ARCHIVES

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

# CATE LE BON

Ahead of her upcoming record *Michelangelo Dying*, we step back to a time Welsh musician, songwriter and record producer took some much needed time out and channelled those moments into the her album entitled *Record*.



Hi Cate and thanks for taking the time out to speak with us at Musicology.

**Firstly congratulations on the new record Reward. Its inception came from a period in your life involving significant change and spending a long time in the Lakes District, can you elaborate on what was happening during this time in your life and also how the location you were living in impacted on the style and subject matter that features throughout the album?**

I need to take some time away from music and got to the point where I think I burnt myself out a bit and wasn't sure if I still loved it so I took some time off to figure that out. I spent my days in the workshop and going to furniture school. It meant that music for the first time in years wasn't all consuming and allowed me to rediscover it and for me to find out that I still had a lot of love and joy for it.

**Focusing more heavily on personal subject matter on this record compared to previous releases, do you feel that this is an album that could only have been created later in your life and musical career due to the maturity and greater world view that comes with age and desire to explore personal matters in a deep way?**

I think the longer you do something you become more focused on why it is that you are doing it and what it is that you want to put into it and what it is you want to get out of it. It come from age I suppose and caring less about a fixed idea or an audiences expectation which gives you the freedom to make something that is a lot more authentic and honest.

**Did that give you the freedom to explore because I guess it is fair to say that music**

**has been the one underlying constant in your life and the prism through which the world is viewed, analysed and reimagined?**

Yeah I suppose the whole reason for taking time off was to adjust back a bit and it kind of worked for me but I think also to remove yourself from life almost entirely as you knew it. It was a personal reckoning of sorts, cleaning shop and getting your motives and priorities in check.

**In that period of recalibrating and personal, environmental isolation whereby it was often just you and a piano. As a musician and lyricist, when writing are there words that**

**pair themselves with a certain instrumentation that would have only come from this type of scenario?**

Absolutely. It was a very particular time and I was writing songs without realising that I was writing songs which wasn't something I had done since I was in my teens. There are some things that are very conducive to this like being on your own and there were things about writing on a piano that pair with the landscape and my frame of mind at the time which suited the type of songs I needed to write more so than on a guitar. Lyrically I think that lead to the realisation that you are not writing for a record and made for a much more



imitate experience.

**What challenges did you face in producing *Reward* that you hadn't dealt with compared to your previous albums and conversely what were some of the positive surprises that occurred during the making of *Reward*?**

To write without the awareness that you are writing which eventually becomes a record is an amazing freedom. Compare that to being in a studio and having to work with other people which creates a real sense of exposure that is quite frightening at times and can create friction at times which isn't always a bad thing but this freedom wasn't something

I had really experienced before. Previously I had a lot of continuity in the studio which I really enjoyed and excited me but this took a different turn and demanded more crafting and time, really working things out and employing patience so it was a much more laborious process which in the end was more rewarding because of it.

**From the structure of a studio setting to the looser approach of this album and back to a form of structure, of the ten tracks on the album, how considered was your approach in track order in terms of the overall narrative the record follows?**

For me it is one of the more

difficult parts of the process, putting the track listing together because it shapes and gives the album a definitive character in a way. I know people that will only listen to select songs on an album so that to me means the shape and the arch of the record is hugely important. It was something I laboured over for a really long time and you have people telling you not to labour over it because no one listens to albums anymore and others that tell you it is one of the most important things which I strongly believe. It is the last decision you make creatively which I think makes it an even harder process because once you have made that decision the album gets made and that's that which is the let go I guess. I know from the beginning that me album was going to open with 'Miami' and end with 'Meet the Man' and I just went back and forth with myself for a long time to fill the space in-between.

**The video clip for 'Daylight Matters' with its fusion of industrial landscapes and natural environments is a delicately constructed piece. Was the concept for this one that was strictly storyboarded or a much more organic process that evolved as the shoot unfolded?**

More of the later really. Casey Raymond who directed the video is trying to evoke the sense of searching for something or running away from something. Often the two hold holds.

**In the same industrial vein as 'Daylight Matters', 'Home To You' is another amazing clip as directed by Phil Collins and focuses on a subject that is close to your heart. Can you elaborate a little on the clip and your Kino Usmev's educational initiative?**

We are living in a time where the politics of division are



absolutely rife and it is really important to stand in solidarity for those who are routinely discriminated and denied basic education and medical care. It is really important to keep looking and to understand what it is like for people who are marginalised. It doesn't mean we can't care about them and so it was a really important clip for Phil to make.

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

I think anytime you work on your own music or with something on their music there is always going to be a takeaway even if it is has been a fulfilling process or an arduous process. There is always something to learn and gives something that you can use in the next project.

During the time that lead me to take a year off, for Bradford Cox to be one of the first people to work with after that, he really hammered home certain things that I had been struggling with. He is such a force and his integrity for art and music is unfailable. So I feel very lucky to have worked with certain people and met from phases in my career.

**From that feeling to more of a philosophical extension to that, what does music give you that nothing else does?**

A feeling I've had ever since my dad played me Pavement records which is this wanting, desire to make (what I find in ceramics and furniture making now). It is a feeling that you can't put into words which I think is a great thing and why you make music.





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CARING LESS ABOUT A FIXED IDEA OR AN AUDIENCES  
EXPECTATION GIVES YOU THE FREEDOM TO MAKE  
SOMETHING THAT IS A LOT MORE AUTHENTIC AND HONEST

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# MAKING TRACKS

with

BILLIEANNE

Billianne's album, *Modes of Transportation*, is a raw examination of growing, longing, and navigating all the relationships that form the building blocks of personhood.

In the new wave of Sad Girl pop, Billianne follows in the footsteps of introspective, diaristic singer-songwriters like Gracie Abrams, Lizzy McAlpine, and Holly Humberstone. In *Modes of Transportation*, Billianne uses the metaphor of movement – buses, trains, shifting cities, and life stages – as a way to ask: how do we become who we are? From breakup anthems like 'Baby Blue' to dusky folk gems like 'Jessie's Comet' (a moving ode to her sister leaving home), she explores self-growth with rare clarity.

Lacing melancholic daydreams and romantic voyeurism with an eagerness to overflow into the big city, on *Modes of Transportation*, Billianne meditates on the different ways you can arrive at being yourself. *Modes of Transportation* was written and produced by Billianne, Nick Ferraro and Duncan Hood. Joining us to share the inception and construction of each track, Billianne shares her insights about every song off her new record.



Modes I was written in Nick's apartment, and as soon as we heard it, we all said to each other, "This feels like Billianne," like album mode, as we called it. But the lyrics actually started on a plane ride home from a festival in British Columbia. That line "New modes of transportation, moments of realization" was written on that flight, which also marked my first time touring away from home.

I'd just gotten my first tattoo at the festival, and when I got back, I surprised my parents with the news. My mom immediately started crying — not out of sadness, but something else. Something I think I'll only fully understand if I have kids of my own someday. Still, I understood part of it: when I left, I was different. Everything was changing, and she could see it. Not in a good or bad way, just... in a real way. I think she was suddenly feeling all the years of my childhood pass in that moment, looking at me standing in the doorway with this new thing etched on my skin.

This song sets the tone for the album and introduces the theme of modes of transportation — how we get from one place to another, how we evolve from one version of ourselves to the next. And how I've been living with this hyper-awareness of constant change throughout young adulthood.

Originally, Modes I and Modes II were one song, but we decided to split them in two. They're directly connected to the album title and to that feeling of movement and transformation. Modes II picks up with the same melodies and acoustic sound, but now there are two versions of me singing. You can hear more vocal fry and imperfection, all of which was intentional. We wanted to create a

JESSIE'S COMET

"Wish I could turn it around, ride in loops like the subway cars"

No one told me it would be this hard when my sister moved out. When it happened, it was one of the first times I realized that our childhood was really ending. Jessie's Comet is named after my sister, and it's about the feeling of having someone constantly around, and then suddenly, they're not just down the hall anymore. It's about grieving what used to be.

The chorus is from the perspective of me lying under the August sky, looking up at the comets and knowing that she's looking at them too. I'm saying to her, and to myself: "You're not so far." At the core of the song is this deep longing to relive the past over and over again, because of how precious and magical it was.

It's about how hard it is to let go of something good, even when you understand that change is a natural part of life. There's a strange comfort in realizing that everyone around me has gone through this too, that even though it's painful, it's completely universal. And the beautiful part is that, with enough remembering, reminiscing, even pretending, it can still feel like it's all right there, exactly as we left it. Us, doubled over in laughter in that little playroom that I now call my bedroom.

BABY BLUE

'Baby Blue' was written in the cold months in the city. We were channelling the warmth of the summer and west-end Toronto. I have fond memories of us singing the vocal loop you hear in the intro over and over in the living room as we figured out what this song was.

As I continue in this pop vein of music, I realize more and more that I love writing in this style. For me, the vocal booth becomes a playground, and it feels like my mind can branch off in many different melodic directions. We added gang vocals to this song, which was a goal of mine for the album - I wanted Duncan and Nick's voices on it like they're my "girl gang". I think I'm making it a mission of mine to shine more light on alto voices singing classic pop music. This is the second experience for my alto voice, and although it can be a challenge to record, it's a blast.

This song, like my last pop song, is about longing but also about realizing how you did nothing wrong in a relationship, and did nothing but try to be there, but they just couldn't reciprocate. The taunting lines "I'll be looking back just to study it baby, you'll be looking back like whoopsie daisy" are a light-hearted way of saying "you're gonna look back and realize you messed all this up". I also enjoyed getting "was gonna be your west-end girl" in there because I hope to one day be a west-end girl living in Toronto. Since I've still yet to be in a relationship, this is me predicting my future break-up, living in the west end, and riding the subway, all wrapped up in a story called 'Baby Blue'.

Greek mythology song! Cassiopeia is told from the perspective of Andromeda, the daughter who's been chained to the shore after being sacrificed by her own mother for personal gain. It's about the pain of being cast aside by family, and what it means to be neglected by the very person who's meant to protect you.

We imagined Andromeda alone, waiting. What goes through her mind as she's chained up and left for dead? She watches ships pass by, watches stars shift overhead, and becomes an observer in her own life — still, silent, seeing everything. That image became a metaphor: the people who are forced to watch from the sidelines often end up seeing the world more clearly than anyone else. They understand things from all angles. Their insight runs deep.

At its core, this song is also about the longing to be seen. The lyric “breathe in, I'm pouring out” is that desperate cry: I'm here, if you'd only notice me. If you'd hear me. If you'd love me like you should.

Cassiopeia is a special one because it holds so many feelings of being an outsider, and how those cast aside often carry the most wisdom. They become the guiding light, like a lighthouse that illuminates the shadows on the shore. You may never see the lighthouse itself, but you always see its light.

In summary:

Future Emma is named “Future Emma” because the song's bed is based on looking towards the future for light and hope. It is the hope that someday soon your topmost worry won't be life-altering, it will be whether or not you make the bus on time or if that boy will finally text you back.

Larger Picture:

Future Emma is a song about dealing with problems and life-altering situations/realizations that most people your age aren't dealing with. It was inspired by talking to my friend who's going through a lot of big life decisions and adversities. The sort of things that are more impactful on your life than the universal worries of a boy not texting you back or street cars running late and buses never showing up. This is actually exactly what the entire chorus is about.

I'll imagine in the spring it's better

And the only problems

Are the ones you always asked for

Like the rent that we can't make

And this city's transportation

Some guy you met down at the Ivy Arms

Who won't text back

When life feels so unfair it's common to long for “regular” everyday issues to feel as consuming as they used to. Future Emma is the hope that someday soon the topmost worry in life will once again be whether or not you'll make the bus on time. And knowing that eventually, the spring comes around again, the sun comes out and the tulips start popping out of the ground to tell you that — change is coming and “before you know, you're gonna know.”

The song is from the point of view of me, looking at my friend and being filled with confidence that she'll be okay, and in wonderment as to how “okay” she seems on the outside. “almost bled out hoping for more, you don't show it.”

6

CRUSH

Crush was mostly written on a boat near the end of summer in northern Ontario, Canada. It sparked from a line I had in my phone “I wanna bathe in you” paired with a synth line we had on loop. I was thinking about a crush I had a while ago and how consuming it feels. Crush is a plea for more as much as it is a confession of feelings!

Crush is also unique in my catalogue—this is my first pop song! This is the type of music I enjoy listening to the most lately and I had the time of my life discovering what a pop song sounds like in my own voice. We paired a banjo and synthesizers with my alto vocals which I think creates a style of pop song I haven’t heard recently and allows this song to sit within my music comfortably. So many laughs went into the creation of this song; recording the pre-chorus bass line/vocal doubling is one of my favourite memories in making music so far. I’m excited for the world to hear this side of me—it represents a large part of myself that I don’t get to indulge in often.

7

WISHLIST

Wishlist was primarily written in June 2022, making it—along with Cassiopeia—one of the eldest daughters on the album. It came from a place of frustration, of asking, “Why can’t we find any sort of compromise here?”

At the time, I was with a label and felt like we weren’t seeing eye to eye: I wanted to release original music, they wanted me to release covers. Behind the scenes, it was a difficult time. I brought all of this up to Nick and Duncan during maybe our third writing session together. Wishlist was written while I was still working on my EP, but its pop/rock energy didn’t really have a place there. I’m so glad it’s found a home on this record instead.

Now that I’m 22, I’ve had many more moments where I’ve wanted to scream some of these lyrics - like “I’ve been hesitating, so you put words in my mouth.” As a former wallflower and shy high schooler, that feeling hits especially hard. It’s become one of my biggest pet peeves: being misunderstood, or worse, being spoken for.

Wishlist is probably the only song on the record where I really let my anger show. Recording vocals was a blast. We tried to stay true to the original demo vocal from 2022 (19-year-old Billi) so we could really capture how I felt at the time. I remember Nick and Duncan prompting me between takes: “Picture someone you hate and do another.” That pretty much sums up the energy of the final version.

MEMORIES

8

‘Memories’ is about holding on to the negative and positive things that happen in life and using them as lessons and examples. To break it down: the opening verse is about people I look up to in life, the second half/second verse is about someone I wouldn’t want to be like, and the third verse is about my current life creating memories on stage and speaking to other people, encouraging them to continue “dream chasing” while embracing the maze of it all. It’s a reflection on how everything moves so incredibly fast, and the chorus is me reminding myself to hold on to everything that made me who I am and to do so every single day. Next thing I know, I’ll be 80 sitting in a rocking chair, and all I’ll have from this time of still living with my parents, performing on stage, and the conflicts I face will be memories.

The recording process of this song was the most challenging because there are so many moving parts happening, and many elements that aren’t conventional to a lot of recordings I hear today, like the vocal loop that’s most prominent at the beginning of the track and the pitched-down and slowed-down versions of my voice at the end. Although it took a while to finish this song, it has stayed one of my favourites on the record. I’m really proud of this, and when I think of the process of the album and how I’ve grown in decision-making and collaboration skills, I think of this song. Many memories were made and lessons were learned while making this one, and now that’s all I have - only memories.

## 9

## LET ME RUN

Let Me Run is about living in the in-between, not feeling at home anywhere I go. It's about feeling boring, like I'm the opposite of the "life of the party," and putting pressure on myself to figure out how to become that person.

I wasn't always quiet. I used to be the most outgoing kid in class. But something shifted in high school. I became the one sitting on the floor, watching everyone else grow and change while I stayed in place, eating lunch alone in the safety of the hallway. All my life, I've wondered how to get that spark back, the spark that brought me connection and friendship.

When I turned 20, I was met with more loneliness. I didn't know who I was, and I didn't feel connected to anyone in my life. Let Me Run came out of that state of mind. I'm speaking to myself, my parents, and my old friends when I say: "Let me down, what's the trouble? I'm no fun. Let me run." It's a plea for something more than who I've been, or who I am. A longing for someone or something to pull me forward and show me how to do the thing we're all trying to do: become who we're meant to be.

Let Me Run comes just before Modes II because it represents both the leaving and the coming home in one song. It clearly states what I need to do: leave, drive down Highway 25, and come back changed.

## 10

## MODES II

Modes II adds lyrics to the melody we already know from Modes I: "Can we close this book right now, after all this time... it's time to open mine."

As I've explained, I've felt like a wallflower or "the quiet kid" for about half my life. With that comes a tendency to live for other people, to become an observer, watching others experience milestones you feel like you should be experiencing too. That feeling runs through so many of the songs on this album.

This song, and those lines in particular, are about being tired of living just to hear the stories. I'm ready to go out and experience it all for myself.

The line that summarizes this album best for me is: "Everything is changing except for you." Every time I leave, I come back changed. You can see it in a new tattoo, in the way my mom looks at me when I walk through the front door, in the friendships I'm still building day by day. It's there in how I know I like iced Americanos now, and how - at 22 years old - I've suddenly and inexplicably developed a liking for cottage cheese.

Change sneaks up on us.

Right now, I'm sitting in my little bedroom, my parents asleep in the room next door, my sister fully moved out. Every moment and memory feels precious, fragile, and fleeting. I cherish it all until I feel the pull to board another plane and go learn some more.

# CATCH AND RELEASE

## Reviews

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



### SYDNEY MINSKY SARGEANT

#### Lunga

9/10

#### Domino Records

Of the many key qualities that make up a truly great record - originality, flow, and sincerity are often the most crucial. These are attributes Working Men's Club's Sydney Minsky Sargeant has in spades. His debut solo album contains inventiveness in its musical construction, a fluidity that makes every track as pleasurable as the last, and an unquestionable honesty. All this from a twenty-three-year-old who has delivered a labour of love with a collection

of songs spanning numerous years and phases throughout his life.

Arriving on a wave of harpsichord electronica and oscillating back masking, the suitably titled 'Intro' floats in on a serenade of birdsong. Disappearing as quickly and effortlessly as it entered. The fingerpicking 'For Your Hand' sits atop of meandering keys and selective strings. An ode to commitment and pledge of dedication, the piece is a showcase of refinement and sweet pairings. The pitter-patter percussion of 'I Don't Wanna' mimics the lyricism defining an experience in a shower as the droplets of sound mirror the sentiment Sargeant recalls, and what was a trickle turns into a torrent as waves of warmth from cascading synthesizers coat each word he spills about being wrong or right.

There is an ache to a lot of what Sargeant creates, and that comes in part because every detail is personal and an exposed intimacy that can only come from a level of vulnerability, and in part because he plays most of the

instruments himself. The synchronicity between these two is on full display with 'Lisboa'. Finding the right balance of apt instrumentation to suitably express the behavioural depths Sargeant plunges, can be found right here in this one, beautiful and frank track.

Looking in the rear vision mirror, 'Long Roads' is about the journey as much as it is the destination. The clarity hindsight provides makes an easy tale for Sargeant to tell. As the piece slowly builds, its incremental pace accretes deeper levels of acoustic and alt-country guitar. Layering over a repeating and rhythmic echo of the title, it is one to accompany the slow journey from the middle of nowhere into a place that is halfway to somewhere.

Melding but without overstepping the mark, 'Summer Song' blends Sargeant's fondness for acoustic, vocal treatments and electronica. Delivered in small doses, the outcome is a delightful brew rather than an overcooked and lopsided mix. The same could be said

## Feature Artist

### SYDNEY MINSKY-SARGEANT

The mind behind the band – Working Men's Club - Yorkshire based singer-songwriter, composer and producer, Sydney Minsky Sargeant - steps out on his own for his solo debut. A collection of tracks spanning numerous years and phases in this young mans life. Yet don't be fooled by his youth as the old head that sits a top of those wiser than his years shoulders, effortlessly weaves a variety of styles into the highly relatable subject matter he addresses on this fine record.



for 'Chicken Wire' and 'Hazel Eyes', albeit with a clearer division between elements.

The expansive 'Lunga (Interlude)' bleeds out from the preceding 'Hazel Eyes' as its ghostly echo continues to reverberate. Reinforcing the deep lament Sargeant experienced, and the agonisingly slow speed at which time can move when in the grips of grief. A digitalised cough loops over a rhythmic backmasking as the track attempts to right itself. A brightness finally begins to emerge, and an awakening commences as light-filled strings take flight and soars to a height that previously seemed impossible.

The outward facing 'A Million Flowers' is a piece that conspicuously speaks of others. Still with an acoustic heart at its centre, the piece takes the form of a more traditional track, but the difference is its position. A seemingly more optimistic track which feeds into 'How It Once Was'. Breathing in and out, heavy waves of synth wash over and over as Sargeant brings a charged burst of electronica to the fore, holding it loudly and proudly for all to witness.

As the progression towards a brighter future marches on, 'New Day' couldn't be more of a fitting finale. As the entire body of work summarises significant years in life, including a multitude of highs and lows, it is a telling tune to pick as the outgoing song, for what it says as much as the statement it declares.



## AUTOMATIC

### Is It Now?

6/10

#### Stones Throw

The sneaky little way 'Black Box' rounds the corner and suddenly appears in the rear view mirror is analogous to how all of Automatic's work sidles up close and catches you with their infectious sound. The alarm raised, and the police siren wail of 'mq9' announces the reemergence of the partners in crime as Halle Saxon's fevered bass and scatter drums of Lola Dompé accompany Izzy Glaudini to join forces for an all-out synth spree.

Getting deep, down and dirty, the drum n bass stylings of 'Mercury' are ensnared by a netting of synth that results in an uneasy truce. The cosmic 'Lazy' takes a lighter approach and sets course for an optimistic excursion with a destination set to land on 'Country Song'.

Title track 'Is It Now?' with its crisp cymbals and tight snares fuses synth lines that would Gary Numan blush. The fizzy pop 'Don't Wanna Dance' with its downbeat drums is an ode to the shy. The melancholic harmonica pays

tribute to self-reflection and social introversion as Glaudini declares her desire to hide in the shadows.

The pulsating 'Smog Summer' picks up the pace. Its metronome rhythm and electric slaps make for a disciplined and unarguable statement. As 'The Prize' enters the fray with its shimmering synth and bongo percussion, the darker underside of the track is allowed to swirl in a haze of disorienting keys. Both 'PlayBoi' and 'Terminal' extract the last digital drops out of a saturated no wave deluge whilst retaining the pop kitsch that keeps the L.A. trio firmly on the map.



## MICHAEL BEACH

### Big Black Plume

8/10

#### Goner Records

Beginning with a slow walk, the spacious and pastoral sounds of 'The Sea', unfurls as to let one into the world of Melbourne-based and Californian-born musician Michael Beach. A location that he shares with many contemporary and heralded peers, all of whom donate their unique talents to Beach's most worthy cause. Now onto his fifth studio album, Beach's

considerable skills are yet again on full display as his musical, production, and curating expertise come to the fore.

Contributions from Dirty Three guitarist Mick Turner, The Necks bassist Lloyd Swanton, Tropical Fuck Storm members Gareth Liddiard and Fiona Kitschin, folk artist Leah Senior, Oren Ambarchi collaborator Joe Talia, and Comets on Fire's Utrillo Kushner, all appear to fly in formation according to Beach's lead. What trickles through the album is a tangible sentiment of a collective in unison with Beach's vision. Kicking into gear, 'Poison Dart' brings the big semi-acoustic to the fore as the heftier side of Beach announces itself with assuredness. A sonic example of how his diverse accompaniments resonate so well with his own. And as if to turn it off as quickly as it was switched on, 'Glimmering Beetle' is a barely audible instrumental assortment of jangling sounds as if to reorientate and centre the ensuing performance. Settling into a more familiar middle ground, 'No One Knows Any Better' is a beautiful piece. With its elemental percussion, gentle backing vocals, and Beach's quivering narrative running parallel to the heartbreaking piano and organ, which guides the piece, the simple question it asks remains unanswered. The rock ballad of 'Sick Century' strides firmly into the Neil Young territory of waging heavy peace. Big, ballsy, and bellowing, it unashamedly highlights the ills of greed as it decries the landed gentry.

For a moment, one has to check that the dial hasn't been accidentally bumped, and we have suddenly tuned

into the title sequence of The Hitchhiker's Guide to the Galaxy as the pioneering and monstrous organs of the 70's signal the beginning of Saturday night Sci-Fi. But no, it is simply the intro to 'Next To You' and Beach makes a reassuring claim that he is still here, still with us. Emboldened by the organ, 'I'm Gunna Need Ya' uses that foundation to set Beach's voice free. A loose alt-country piece, it makes a simple statement, and one that is echoed by the pace of the track as if to emphasize the importance of the single thing Beach is asking for. Further down the spiral and 'Deep Blue Eden' marks another instrumental pause in proceedings as the haunting bugle ties together the loose musical ends of the track.

The title track, 'Big Black Plume' is indeed worthy of its designation. Solemn and reflective, the emotive piano and gentle harmonies speak of the natural world and the quiet hope that remains for it. The deliberate choice to allow a protracted closure to the track with just a slight hiss of static to be heard is the thoughtfulness and contemplation that Beach canvases across the album, left for the listener to experience and do the same, well after the record ceases.



PREWN

## System

7/10

### Exploding In Sound

There is a deep ache that permeates throughout this record. Embedded in Hagerup's brutally honest and self-effacing lyrics, and the antagonised strings that often accompany them, the pain she transmutes is palpable. Nothing typifies this more than the title track 'System' as Hagerup pours over the monotony of ceaseless misery and its inescapable grip.

A sentiment that Hagerup explores repeatedly and with increasing complexity. Her quivering vocals on 'It's Only You' echo a fear and fragility that seems to haunt Hagerup at every turn. The torment that shadows her is exposed on 'Dirty Dog' as the prowling beast of depression comes to the fore for its regular feast, which Hagerup acknowledges with a bitter disdain. There is a fight that Hagerup wages, and in 'Cavity' it is one that she wins with determination as the rising resistance in her voice gathers strength. After that battle has finished and the haze of war subsides, comes the blinding awareness of reality. Taking stock of it all, 'Don't Be Scared' is a reflective piece that summons the residual stamina to carry on regardless of the carnage.



## BAXTER JURY

### Allbarone

7/10

#### Heavenly

When approaching double-digit records, it isn't inconceivable that the well of inspiration may begin to become a little dry. What then ignites the creative fire that goes on to produce a lightning-fast record and one that, albeit the newest in the pantheon of works, stands out taller than some of its predecessors? Enter fabled music producer Paul Epworth. A list of names that any producer would be envious to drop, Epworth took a shine to Dury, having seen his performance at Glastonbury the year prior. From there, the rest is history and the rest is Allbarone.

Taking Dury's lyrical craft and melding with his fine skills, the resulting nine tracks is a thing of wonder. A harmonious blend between musical deftness and biting insightfulness, the devilish brew is a dangerously good combination. A seemingly impossible congruence between Dury's dreary and Epworth's infectious dance floor beats collide with a frequency that begs the question as to why this relationship has taken so long to emerge.



## DAFFO

### Where The Earth Bends

6/10

#### Concord Records

The cacophony of beats, organs, fx, pedals and distorted vocals is what we have come to expect from the Pittsburgh, Pennsylvania outfit. Rounding out two decades of mind-altering electronic psychedelia, founder Thomas Fec continues to produce batch after batch of his intoxicating brews.

The discombobulating pop dystopia Fec creates is a sonic state he (along with The Seven Fields of Aphelion and Pony Diver, drummer Iffernaut, and bassist STV SLV) conjure with disturbing ease. Upon throwing every technique and musical instrument and into a blender with total disregard for the potential shredded mess that would ensue, what in fact occurs is a complex soup of sound that deserves the highest compliment and worthy acknowledgement of the compositional prowess Fec dispatches through his mystical wizardry.



## NYXY NYX

### Cult Classics Vol. 1

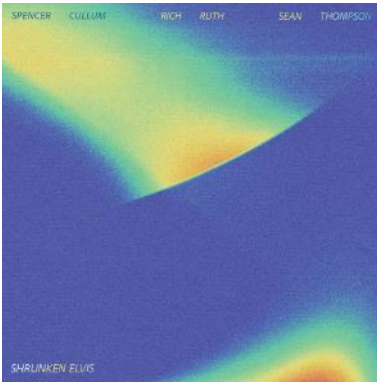
8/10

#### Julia's War Recordings

What began in 2014 as a performance art project between Brian Riechert and Drew Saracco as they played small underground clubs, mushroomed into a transient collective. A revolving door of artists, contributors, and collaborators solidified what was the Nyxy Nyx sound.

Embracing the true DIY ethos and art for art's sake mentality, their works were often only available at the merch desk from whichever grimy little venue they were playing at the time. Now the collection of works has been amassed, assembled, and with the aid of some fellow musical travellers, collated into a tangible offering available to all.

Bringing all of their quintessential grit, sludge, and shoegaze to bear, the addition of Tim Jordan (Sun Organ), Benjamin Schurr (Luna Honey), and Alex Ha (ex-Knifeplay) Madeline Johnston (Midwife), and Josh Meakim (A Sunny Day in Glasgow) come together for Nyxy Nyx's first full-band studio record.



## SHRUNKEN ELVIS

### Shrunken Elvis

6/10

#### Western Vinyl

One to savour for those quieter, introspective moments. The instrumental works by Shrunken Elvis are well-suited for early hours (of the night before) or when bunkered down. The escapism provided by each track is expansive enough in its own right that one doesn't need to leave their confines. The absence of lyricism only adds to its appeal. A freedom to psychologically wander and roam as the subsequent tracks unfold, allows for a spacious and exploratory listening experience.

Its makers, each a seasoned musician, bring their individual strengths to the collaborative and open-ended jamboree. Spencer Cullum (a pedal steel guitarist originally from East London, who has recorded with artists like Angel Olsen), Sean Thompson (a Nashville native, emerging out of the city's DIY scene), and Rich Ruth (who blends spiritual jazz, ambient, and synth-infused post-rock into meditative and expansive compositions). The sum greater than its parts and a true sonic excursion.



## THE VASCO ERA

### I Don't Mind

8/10

#### Marthouse Records

It's been a long time between drinks for the Aussie outfit but none of the vigour and fever paced indie rock has been lost during that time. From the torn opening 'I Don't Need A Warning' the stretched vocals of Sid O'Neil tears strips off any naysayers who may have cast doubt on the divinity of this holy rock trio. Not just stepping into mixed genres but rather stomping on them to their own tune. Tracks like 'It Wasn't Supposed To Be Like This' merge industrial and metal and 'In Another Place' enters a meditative drumming circle that is a hypnotic as it is guttural. Nothing however can compare to the lead single and title track 'I Don't Mind'. From the opening line, "one, two, fuck off!", its sludgy bass and uncompromising vocals of O'Neil punches the one-way ticket to ride. Tempering the young blood and fire power is 'You Were Going To Look'. A deep, heartfelt and lamenting piece. Its strings an emotive masterstroke and a perfect demonstration as to why the Apollo Bay three piece are an eclectic dynamo.



## WORTHITPURCHASE

### Worthitpurchase

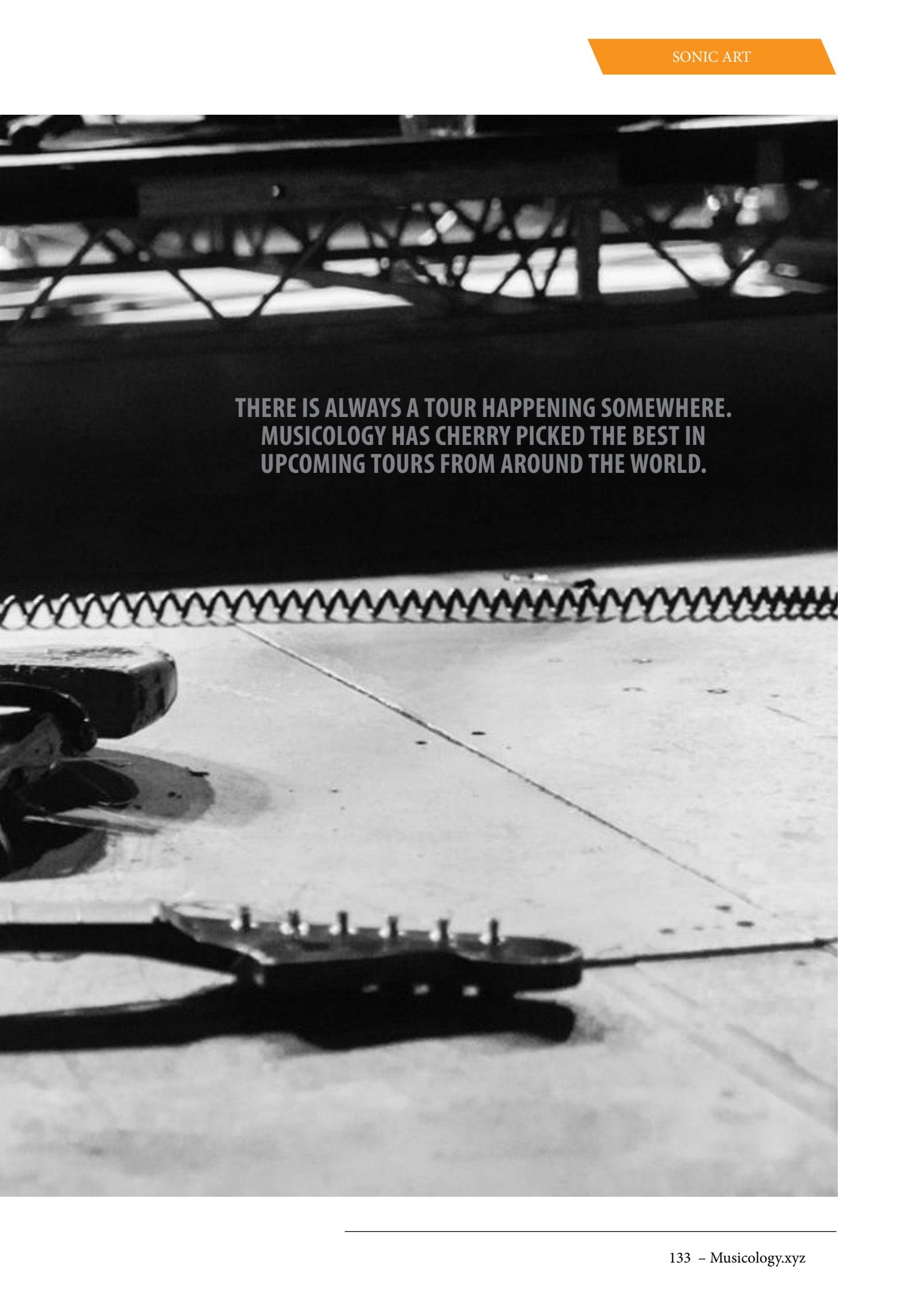
7/10

#### Bandcamp

There is a fluidity that swishes back and forth between L.A. duo Omar Akrouche & Nicole Rowe, which is translated through the beautiful indie dream pop they create in an effortless synchronicity. Ably demonstrated by the opener 'Something New' as it details the prospect of love opportunities originating in the most unlikely of places.

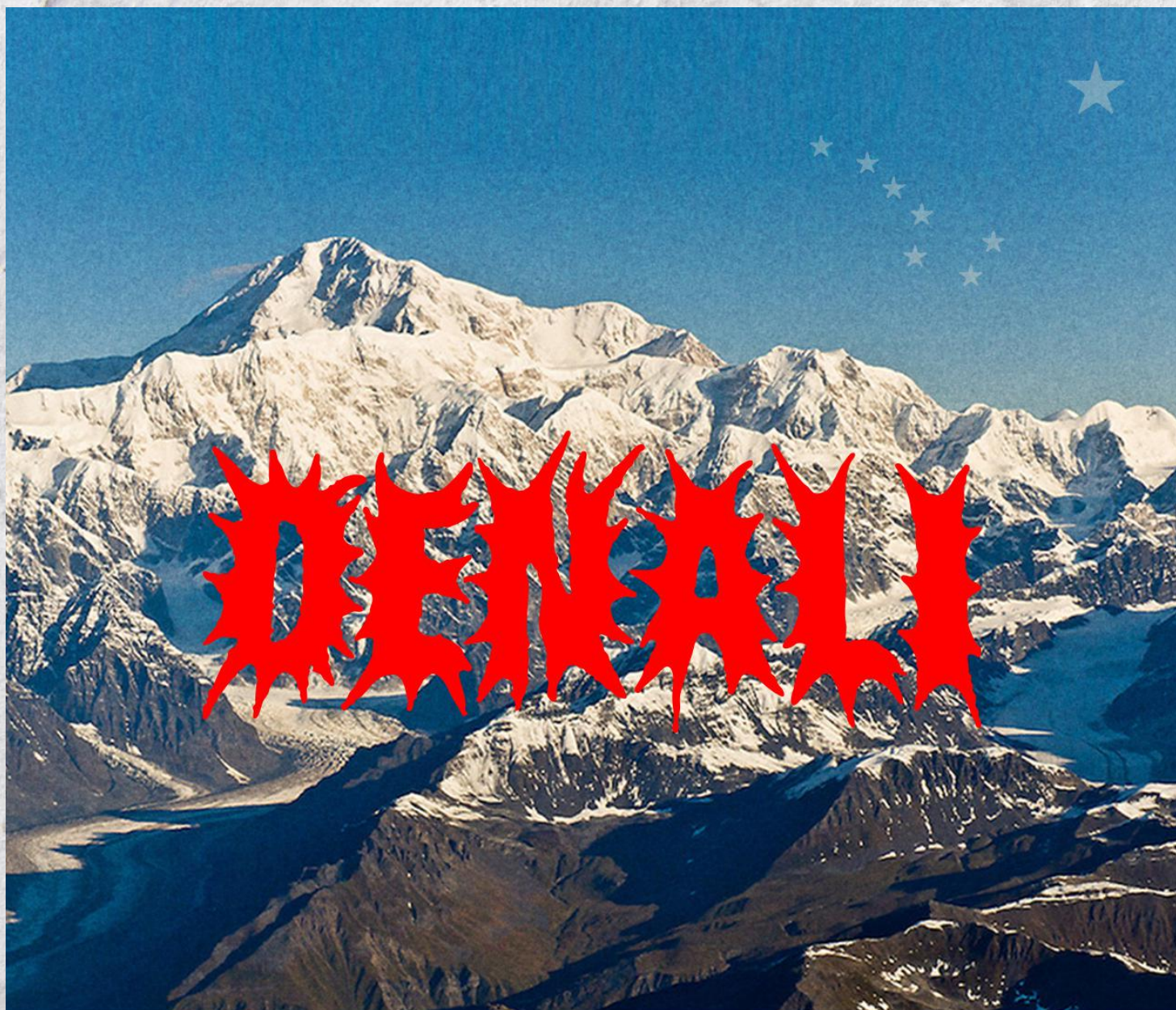
The amalgamation of stylistic points and technical underpinnings that are integrated into each track stems from their time working as staff engineers at Bay Area recording studio, Tiny Telephone. A base loaded with instrumentation, and as they sifted through the array of equipment and explored its potential, the resulting experiences accrued to help carve out their sound, allowing for the deft touches one hears throughout the album. With a heavy emphasis on acoustic, tracks like 'Sideways' and 'From The Inside' take that elemental structure, apply a delicate layering of fx, and weave a beautiful tapestry from a patchwork of sounds.





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# NORTH AMERICA



## PORTUGAL. THE MAN

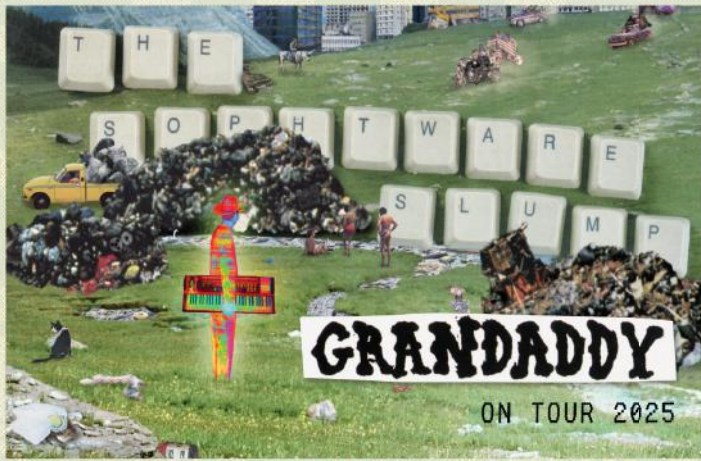
SUPPORT YOUR LOCAL CREWS AND WORKERS

NOVEMBER 6 - PORTLAND, OR  
NOVEMBER 7 - PORTLAND, OR  
NOVEMBER 9 - SEATTLE, WA  
NOVEMBER 11 - OAKLAND, CA  
NOVEMBER 15 - POMONA, CA  
NOVEMBER 16 - LOS ANGELES, CA  
NOVEMBER 19 - DENVER, CO

NOVEMBER 21 - MINNEAPOLIS, MN  
NOVEMBER 22 - CHICAGO, IL  
NOVEMBER 25 - ROYAL OAK, MI  
NOVEMBER 27 - TORONTO, ON  
NOVEMBER 29 - BOSTON, MA  
DECEMBER 3 - NEW YORK, NY  
DECEMBER 4 - PHILADELPHIA, PA

DECEMBER 5 - WASHINGTON, DC  
DECEMBER 7 - GRUNDY COUNTY, TN  
DECEMBER 8 - ASHEVILLE, NC  
DECEMBER 9 - ATLANTA, GA  
DECEMBER 11 - DALLAS, TX  
DECEMBER 12 - AUSTIN, TX





# GRANDDADDY

ON TOUR 2025

CELEBRATING THE 25TH ANNIVERSARY OF  
The Sophtware Slump

- # 9.11 SAN DIEGO, CA  
THE OBSERVATORY NORTH PARK
- # 9.12 LOS ANGELES, CA  
THE FONDA THEATRE
- # 9.13 POMONA, CA  
THE GLASS HOUSE
- # 9.14 PIONEERTOWN, CA  
PAPPY + HARRIET'S
- # 9.16 SAN FRANCISCO, CA  
THE REGENCY BALLROOM
- 9.18 SEATTLE, WA  
NEPTUNE THEATRE
- # 9.20 PORTLAND, OR  
REVOLUTION HALL
- 10.8 MINNEAPOLIS, MN ★  
FIRST AVENUE
- 10.9 CHICAGO, IL ★  
THALIA HALL
- 10.10 DETROIT, MI ★  
ST. ANDREW'S HALL
- 10.11 TORONTO, ON ★  
THE DANFORTH MUSIC HALL
- 10.13 MONTREAL, QC ★  
LE STUDIO TD
- 10.14 BOSTON, MA ★  
ROYALE
- 10.15 BROOKLYN, NY ★  
BROOKLYN STEEL
- 10.17 WASHINGTON, DC □  
THE HOWARD THEATRE
- 10.18 PHILADELPHIA, PA ★  
UNION TRANSFER



WITH SUPPORT FROM  
 □ TBD # PEDRO THE LION ★ GREG FREEMAN

# AFI

## FALL TOUR 2025

WITH SPECIAL GUESTS: TR/ST

<ul style="list-style-type: none"> <li>9/30 - MADISON, WI - The Sylvee</li> <li>10/02 - DETROIT, MI - The Fillmore Detroit</li> <li>10/03 - CHICAGO, IL - Salt Shed</li> <li>10/04 - COLUMBUS, OH - The Bluestone</li> <li>10/06 - BUFFALO, NY - Buffalo RiverWorks</li> <li>10/07 - CLEVELAND, OH - House of Blues Cleveland</li> <li>10/08 - WASHINGTON, DC - The Anthem</li> <li>10/10 - BOSTON, MA - House of Blues Boston</li> <li>10/12 - WALLINGFORD, CT - Dome at Toyota (Dahdale Theatre)</li> <li>10/14 - PHILADELPHIA, PA - The Fillmore Philadelphia</li> <li>10/15 - BROOKLYN, NY - Brooklyn Paramount</li> <li>10/17 - ATLANTA, GA - Masquerade</li> </ul>	<ul style="list-style-type: none"> <li>10/18 - NASHVILLE, TN - Marathon Music Works</li> <li>10/20 - ASHEVILLE, NC - The Orange Peel</li> <li>10/21 - NORTH MYRTLE BEACH, SC - House of Blues Myrtle Beach</li> <li>10/23 - ORLANDO, FL - Hard Rock Live</li> <li>10/24 - FORT LAUDERDALE, FL - War Memorial Auditorium</li> <li>10/25 - TAMPA, FL - The Ritz Ybor</li> <li>10/26 - DALLAS, TX - South Side Ballroom</li> <li>10/28 - AUSTIN, TX - Moody Theater</li> <li>10/31 - DENVER, CO - Fillmore Auditorium</li> <li>11/01 - SALT LAKE CITY, UT - Rockwell at the Complex</li> <li>11/04 - DANIEL, CA - The Fox</li> <li>11/05 - SAN DIEGO, CA - SOMA</li> </ul>
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# Samia

## Bloodless

USA & CANADA TOUR

"BLOODLESS" OUT APRIL 25TH

SUPPORTED BY  
*Raffaella* [LEG 1] *Thank Heaven* [9/8-9/19] *Renny Conti* [9/19-10/1]

USA & CANADA [142] [-] NO SUPPORT [+] RAFF & HANK [X] HANK & REMMY

PORTLAND, ME (MAY, 28) PORTLAND HOUSE OF MUSIC [-] // BOSTON, MA (MAY, 21) HOUSE OF BLUES  
 NORTHAMPTON, MA (MAY, 23) ACADEMY OF MUSIC // FORTLAUDERDALE, FL (MAY, 23) THE OPERA HOUSE // MONTREAL, QC  
 (MAY, 25) LE STUDIO TD // BURLINGTON, VT (MAY, 26) HIGHER GROUND BALLROOM // PHILADELPHIA, PA (MAY, 28)  
 THEATRE OF LIVING ARTS // BROOKLYN, NY (MAY, 30) BROOKLYN STEEL [-] // WASHINGTON, DC (MAY, 31)  
 9.30 CLUB // CHICAGO, IL (JUNE, 02-03) THALIA HALL // MILWAUKEE, WI (JUNE, 05) TURNER HALL BALLROOM  
 MINNEAPOLIS, MN (JUNE, 08) FIRST AVENUE // KANSAS CITY, MO (JUNE, 07) THE TRUMAN

ATLANTA, GA (SEPT, 08) TERMINAL WEST // BIRMINGHAM, AL (SEPT, 09) SATURN // DALLAS, TX (SEPT, 11)  
 THE ECHO LUNGE & MUSIC HALL // AUSTIN, TX (SEPT, 12) SCOTTS INN // HOUSTON, TX (SEPT, 13) THE HEIGHTS  
 THEATRE // PHOENIX, AZ (SEPT, 18) CRESCENT BALLROOM // SAN DIEGO, CA (SEPT, 17) MUSIC BOX  
 LOS ANGELES, CA (SEPT, 19) THE FONDA THEATRE [X] // SAN FRANCISCO, CA (SEPT, 26) THE FILLMORE  
 PORTLAND, OR (SEPT, 22) WONDER BALLROOM // VANCOUVER, BC (SEPT, 23) HOLLYWOOD THEATRE // SEATTLE, WA  
 (SEPT, 24) NEPTUNE THEATRE // SALT LAKE CITY, UT (SEPT, 25) SOUNDWELL // ENGLEWOOD, CO (SEPT, 27)  
 GOTHIC THEATRE // OMAHA, NE (SEPT, 28) THE WAITING ROOM // ST. LOUIS, MO (SEPT, 30) DELMAR HALL  
 NASHVILLE, TN (OCT, 01) BROOKLYN BOWL

TICKETS // SAMIABAND.COM LIVE AND IN-CONCERT

# Home Is Where

## Hunting Season Tour Fall 2025

FORESTERS\* MICHAEL CERA PALIN\*  
 Short Fictions\* RUGH\* Young Jesus\*

<p>September</p> <ul style="list-style-type: none"> <li>9/26 Grand Rapids, MI Pyramid Scheme</li> <li>9/27 Lakewood, OH Mahalls</li> <li>9/28 Pittsburgh, PA Spirit Hall</li> <li>9/30 Richmond, VA The Broadberry</li> </ul> <p>October</p> <ul style="list-style-type: none"> <li>10/2 Baltimore, MD Soundstage</li> <li>10/3 Boston, MA The Sinclair</li> <li>10/4 Asbury Park, NJ Astory Lanes</li> <li>10/5 New York City, NY Bowery Ballroom</li> <li>10/7 Durham, NC Motown</li> <li>10/8 Greenville, SC Radio Room</li> <li>10/10 Atlanta, GA The Masquerade (Hell)</li> <li>10/11 Orlando, FL The Abbey</li> </ul>	<p>10/13 Austin, TX Antones**</p> <p>10/14 Dallas, TX Club Dada**</p> <p>10/16 St. Louis, MO Duck Room at Blueberry Hill**</p> <p>10/17 Chicago, IL Subterranean**</p> <p>10/18 Minneapolis, MN 7th Street Entry**</p> <p>November</p> <ul style="list-style-type: none"> <li>11/7 Portland, OR Mission Ballroom*</li> <li>11/8 Seattle, WA El Corazon**</li> <li>11/11 San Francisco, CA The Independent*</li> <li>11/12 Los Angeles, CA The Echoplex*</li> <li>11/14 Anaheim, CA Parish at House of Blues*</li> <li>11/15 Mesa, AZ The Nile*</li> <li>11/17 Denver, CO Marquis Theatre*</li> <li>11/19 Salt Lake City, UT Kilby Court**</li> </ul>
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Forests & Short Fictions 9/26-10/7 Forests & Rugh 10/8-10/18 Michael Cera Palin & Young Jesus 11/7-11/19

\$1 from every ticket sold will be donated to the Campaign for Southern Equality

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**FLAMING LIPS - COURTNEY BARNETT**  
**BUILT TO SPILL - THE VAUDEVILLIAN - MATTRESS**

SUNDAY **MODEST MOUSE**

THE  
**FLAMING LIPS - SLEATER-KINNEY**

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STG STYLING & GRAPHICS

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AND THE ADJACENT POSSIBLE TOUR 2025



KANSAS CITY, MO	SEP 11	NOV 8	AUSTIN, TX
OMAHA, NE	SEP 12	NOV 9	OKLAHOMA CITY, OK
DENVER, CO	SEP 13	DEC 5	ASHEVILLE, NC
SALT LAKE CITY, UT	SEP 14	DEC 6	RALEIGH, NC
DALLAS, TX	NOV 6	DEC 7	ATLANTA, GA
HOUSTON, TX	NOV 7	DEC 8	NASHVILLE, TN

# TURNSTILE

THE NEVER ENOUGH TOUR

AMYL AND  
THE SNIFFERS

BLOOD  
ORANGE

MANNEQUIN  
PUSSY

SPEED

JANE REMOVER

8/15	NASHVILLE	TN	THE PINNACLE
9/17	ASHEVILLE	NC	ASHEVILLE YARDS
9/19	PHILADELPHIA	PA	HIGHMARK SKYLINE STAGE AT THE MANN
9/20	BOSTON	MA	THE STAGE AT SUFFOLK DOWNS
9/21	BUFFALO	NY	OUTER HARBOR LIVE AT TERMINAL 8
9/23	COLUMBUS	OH	KEMBA LIVE!
9/24	RICHMOND	VA	BROWN'S ISLAND
9/26	CHICAGO	IL	HUNTINGTON BANK PAVILION AT NORTHERLY ISLAND
9/27	MINNEAPOLIS	MN	ARMORY
9/28	DES MOINES	IA	LAURIDSEN AMPHITHEATER AT WATER WORKS PARK
9/30	DENVER	CO	PROJECT 70 UNDER THE BRIDGE
10/03	SACRAMENTO	CA	AFTERSHOCK FESTIVAL
10/04	LOS ANGELES	CA	EXPOSITION PARK
10/05	SAN FRANCISCO	CA	BILL GRAHAM CIVIC AUDITORIUM
10/07	SEATTLE	WA	WAMU THEATRE
10/09	PORTLAND	OR	MCMENAMINS EDGEFIELD
10/10	SAN DIEGO	CA	GALLAGHER SQUARE AT PETCO PARK
10/11	PHOENIX	AZ	MESA AMPHITHEATRE
10/14	AUSTIN	TX	MCCOY AMPHITHEATER AT WATERLOO PARK
10/15	HOUSTON	TX	THE LAWN AT WHITE OAK
10/16	FORT WORTH	TX	PANTHER ISLAND PAVILION
10/18	MIAMI	FL	ILL POINTS MUSIC FESTIVAL
10/19	ORLANDO	FL	ORLANDO AMPHITHEATER



# Vlad Holiday

8/5 Nashville, TN	*Hubba Hubba	10/26 New York, NY	*Baby's All Right
10/14 Waukegan, IA	^Vibrant Music Hall	11/5 Seattle, WA	*The Sunset
10/15 Davenport, IA	*Raccoon Motel	11/6 Olympia, WA	*Wild Child
10/16 Minneapolis, MN	^The Armory	11/7 Portland, OR	*Swan Dive
10/17 Madison, WI	^The Sylvee	11/9 Salt Lake City, UT	*The DLC
10/19 Grand Rapids, MI	^GLC Live	11/12 San Francisco, CA	*Cafe Du Nord
10/20 Detroit, MI	^The Fox Theatre	11/13 Los Angeles, CA	*The Echo
10/21 Cleveland, OH	^Temple Live	11/14 Yucca Valley, CA	*Mojave Gold
10/24 Atlantic City, NJ	^Ovation Hall	11/16 San Diego, CA	*Soda Bar
10/25 Washington, DC	*Comet Ping Pong	11/19 Winnipeg, MB	*Handsome Daughter

^supporting Cage The Elephant     \*headline w/support TBA

# THE LEMONHEADS

## LOVE CHANT USA TOUR 2025

NOVEMBER			DECEMBER		
TUE 11	BIRMINGHAM, AL	WORKPLAY	TUE 2	MILLVALE, PA	MIR SMALLS THEATRE
WED 12	ATLANTA, GA	THE MASQUERADE	WED 3	COLUMBUS, OH	SKULLY'S MUSIC DINER
THU 13	ASHEVILLE, NC	GREY EAGLE	THU 4	KALAMAZOO, MI	BELL'S ECCENTRIC CAFE
FRI 14	NORFOLK, VA	THE ANNEX	FRI 5	MADISON, WI	MAJESTIC
SAT 15	BALTIMORE, MD	OTTOBAR	SAT 6	MINNEAPOLIS, MN	FINE LINE
SUN 16	RICHMOND, VA	THE BROADBERRY	MON 8	LAWRENCE, KS	THE BOTTLENECK
TUE 18	LITITZ, PA	MICKEY'S BLACK BOX	WED 10	DALLAS, TX	ECHO
WED 19	NEW YORK, NY	RACKET	THU 11	HOUSTON, TX	BAD ASTRONAUT
THU 20	FAIRFIELD, CT	THE WAREHOUSE AT FTC	FRI 12	AUSTIN, TX	MOHAWK
FRI 21	WOODSTOCK, NY	BEARSVILLE THEATRE	SAT 13	SAN ANTONIO, TX	PAPER TIGER
SAT 22	JERSEY CITY, NJ	WHITE EAGLE HALL	SUN 14	FORT WORTH, TX	TANNAHILL'S
SUN 23	PORTSMOUTH, NH	3S ARTSPACE	TUE 16	ST LOUIS, MO	DELMAR HALL
TUE 25	AMHERST, MA	THE DRAKE	WED 17	CHICAGO, IL	THALIA HALL
WED 26	BOSTON, MA	THE WILBUR	THU 18	INDIANAPOLIS, IN	HI-FI
WED 28	SYRACUSE, NY	WESTCOTT THEATRE	FRI 19	LOUISVILLE, KY	HEADLINERS MUSIC HALL
SAT 29	BUFFALO, NY	TOWN BALLROOM	SAT 20	NASHVILLE, TN	BASEMENT EAST
SUN 30	TORONTO, ON	PHOENIX CONCERT THEATRE			

# EUROPE



## scaler

6 nov london  
7 nov bristol  
8 nov brighton  
11 nov glasgow  
12 nov newcastle  
13 nov manchester  
14 nov sheffield  
17 nov birmingham

18 nov leeds  
19 nov cardiff  
30 nov paris  
02 dec dunkirk  
03 dec brussels  
05 dec utrecht  
06 dec groningen  
08 dec berlin

new album 'endlessly' released 26 september

Rory Conti, Luvuk Star

RO

NOV 1 Amsterdam, NL  
London Calling  
NOV 5 Antwerp, BE  
HiFive@TrixSafe  
NOV 6 Paris, FR  
Pitchfork Paris



NOV 8 London, UK  
Pitchfork London  
NOV 9 Manchester UK  
YES BASEMENT  
NOV 10 London UK  
Windmill Brixton

u.k. & europe tour '25

# Basement

With **anxious, dynamite & midrift**

September

15.09 Dublin, Ireland	- Academy*
17.09 Glasgow, United Kingdom	- SWG3*
18.09 Manchester, United Kingdom	- New Century Hall*
19.09 London, United Kingdom	- 02 Forum Kentish Town*
21.09 Bristol, United Kingdom	- SWX*
23.09 Antwerp, Belgium	- Trix
24.09 Hamburg, Germany	- Markthalle
25.09 Berlin, Germany	- Columbia Theater
26.09 Cologne, Germany	- Die Kantine
28.09 Netherlands, Amsterdam	- Melweg 02

basementuk.com

## For Those I Love UK & Ireland Tour

UK		
23 Sep	Fleece	Bristol
25 Sep	Islington Assembly Hall	London
28 Sep	Gorilla	Manchester
29 Sep	Room2	Glasgow
IRELAND		
01 Oct	Mike The Pies	Listowel
02 Oct	Cyprus Avenue	Cork
03 Oct	Limelight 2	Belfast
05 Oct	Black Box	Galway
06 Oct	3Olympia Theatre	Dublin

## Carving The Stone

# WILL PAQUIN

9/25 Philadelphia, PA World Cafe Live	10/8 San Francisco, CA Bottom of the Hill	10/23 Brooklyn, NY Baby's All Right
9/26 Richmond, VA Banditos	10/10 Portland, OR Mission Theater	10/24 Providence, RI Tete Lounge
9/27 Washington, DC Songbyrd	10/11 Seattle, WA Vera Project	10/25 Boston, MA Cafe 939
9/28 Durham, NC The Pinhook	10/14 Denver, CO Larimer Lounge	
9/30 Atlanta, GA Masquerade (Purgatory)	10/16 Milwaukee, WI Falcon Egg	
10/1 Nashville, TN DEKMTTR	10/17 Minneapolis, MN Icehouse	
10/3 Denton, TX Rubber Gloves	10/19 Chicago, IL Schubas	
10/4 Austin, TX Mabawk	10/21 Toronto, ON Sound Garage	
10/7 Los Angeles, CA Scribble		

USA EU/UK

04/11 Utrecht, Netherlands EKKO
5/11 Paris, France Pitchfork Festival
8/11 London, UK Pitchfork Festival
9/11 Southampton, UK The Joiners
10/11 Bristol, UK Rough Trade
12/11 Dublin, Ireland The Academy 2

EU/UK

14/11 Glasgow, UK Audio
15/11 Leeds, UK Leeds In The City
17/11 Stockholm, Sweden Hus 7
18/11 Oslo, Norway Blå
19/11 Berlin, Germany Studio dB
21/11 Milan, Italy Arca Bellezza
22/11 Bologna, Italy Covo

hahaha '25

NEW YORK CITY SYNTH BAND

# PUBLIC CIRCUIT

ALBUM.02 — MODERN CHURCH  
WORLD TOUR 2025

## NORTH AMERICA —

- 08.03 CLEVELAND, OH — CROBAR
- 08.05 CINCINNATI, OH — THE COMET
- 08.08 CHICAGO, IL — ADVANTAGE
- 08.09 AUSTIN, TX — CRESSID
- 08.11 NEW ORLEANS, LA — SIBELLE
- 08.12 BIRMINGHAM, AL — FIREHOUSE
- 08.13 GREER, SC — MELON BARN
- 08.15 ATLANTA, GA — THE EAR
- 08.17 NASHVILLE, TN — THE COBRA
- 08.18 ASHEVILLE, NC — STATICA RECORDS
- 08.19 HARRISONBURG, VA — CITY
- 08.20 PHILADELPHIA, PA — NIKKI BENTON
- 08.25 BROOKLYN, NY — TURVE
- 08.28 PROVIDENCE, RI — ALCHER



## EUROPE & UK —

- |                                     |   |
|-------------------------------------|---|
| 10.02 VALENCE, FR — MISTRAL PALACE  | 10.17 LONDON, UK — WISHER BLENCH ARMS     |
| 10.04 BOLOGNA, IT — COVO CLUB       | 10.18 BIRMINGHAM, UK — WISHER BLENCH ARMS |
| 10.05 RIMINI, IT — ESPERANTO BISTRO | 10.19 READING, UK — WISHER BLENCH ARMS    |
| 10.07 ZAGREB, HR — MOČVARA          | 10.20 BRIGHTON, UK — WISHER BLENCH ARMS   |
| 10.08 SALZBURG, AU — ROCK HOUSE     | 10.21 ROUEN, FR — WISHER BLENCH ARMS      |
| 10.09 WIEN, AU — DAS LOT            | 10.22 PARIS, FR — WISHER BLENCH ARMS      |
| 10.10 BERLIN, DE — 8MM FESTIVAL     | 10.23 ROTTERDAM, NL — LEFT OF THE DIAL    |
| 10.11 BERLIN, DE — LOGE             | 10.24 ROTTERDAM, NL — LEFT OF THE DIAL    |
| 10.12 COPENHAGEN, DK — RÅHUSET      | 10.25 LAVAL, FR — LA FOSSE                |
| 10.15 TRIER, DE — MERGNER-HOF       | 10.26 ANGERS, FR — JOKER PUB              |
| 10.16 AMSTERDAM, NL — OEDIPIUS      | 10.27 LAUSANNE, CH — LA BRÈCHE            |

PUBLIC CIRCUIT'S "MODERN CHURCH" - SEPTEMBER 12TH ON A LA CARTE RECORDS

# PERTURBATOR

european & uk tour 2025



WITH SPECIAL GUESTS



- |  |                                       |
|--|---------------------------------------|
| 05.11 FR — NANTES Stereolux              | 23.11 NO — OSLO Rockefeller           |
| 06.11 FR — LILLE Aeronaf                 | 25.11 DE — HAMBURG Gruenspan          |
| 07.11 UK — LONDON O2 Forum Kentish Town  | 26.11 NL — NIJMEGEN Doomroosje        |
| 08.11 UK — MANCHESTER Damnation Festival | 27.11 BE — BRUSSELS Ancienne Belgique |
| 11.11 AT — VIENNA Arena                  | 28.11 DE — KÖLN Live Music Hall       |
| 12.11 HU — BUDAPEST Dürer Kert           | 29.11 FR — MEISSENTHAL La Boite Noire |
| 13.11 OZ — PRAGUE SaSaZu                 | 01.12 DE — MUNICH Muffthalle          |
| 14.11 DE — BERLIN Huxleys                | 02.12 SO — LJUBLJANA Kino Siska       |
| 17.11 LT — VILNIUS Loftas                | 03.12 IT — MILAN Live Club            |
| 19.11 FI — HELSINKI Kulttuuritalo        | 04.12 CH — LAUSANNE Les Docks         |
| 21.11 SE — STOCKHOLM Fallan              | 05.12 FR — PARIS Le Bataclan          |
| 22.11 DK — COPENHAGEN The Grey Hall      | 06.12 FR — PARIS Le Bataclan          |



A WAMBA BULUBA | 27 SEP. SAB.

# JODIE CASH

*Rising Wild*



MY SENSES TOUR '25  
SALA UPLOAD. BCN

Opening  
**SERGI ESTELLA**

ARTISTAS INVITADOS:  
VIRGINIA MAESTRO  
ANGELA HOODOO  
JOHN REVELL (SWAMP PREACHERS)  
SUSANA COLT (MONTANA STOMP)

*Y más Sorpresas!*

APERTURA DE PUERTAS 20:00H. | 15€ ANTICIPADA. 18€ TAQUILLA

Entradas en awambabuluba.es

THE THINGS YOU DON'T KNOW YET. THE THINGS YOU DON'T KNOW YET. THE THINGS YOU DON'T KNOW YET.

# Adult Leisure



DEBUT ALBUM  
'THE THINGS YOU DON'T KNOW YET'  
OUT OCTOBER 3RD



## UK TOUR

- |                               |             |
|-------------------------------|-------------|
| OCT 9TH — SEBRIGHT ARMS       | LONDON      |
| OCT 10TH — THEKLA             | BRISTOL     |
| OCT 17TH — CAFE INDIE         | SCUNTHORPE  |
| OCT 18TH — SIDNEY AND MATILDA | SHEFFIELD   |
| OCT 23RD — HEARTBREAKERS      | SOUTHAMPTON |
| OCT 24TH — THE CORNISH BANK   | FALMOUTH    |
| OCT 26TH — THE BUNKHOUSE      | SWANSEA     |
| OCT 30TH — HOPE & RUIN        | BRIGHTON    |
| NOV 1ST — ZEROX               | NEWCASTLE   |
| NOV 2ND — NIGHT & DAY CAFE    | MANCHESTER  |
| NOV 6TH — BEAR CAVE           | BOURNEMOUTH |
| NOV 8TH — KAZIMIER STOCKROOM  | LIVERPOOL   |

TICKETS: LINKTR.EE/ADULTLEISURE

THE THINGS YOU DON'T KNOW YET. THE THINGS YOU DON'T KNOW YET. THE THINGS YOU DON'T KNOW YET.

# MARK WILLIAM LEWIS

# LIVE EU

# OCT 25

06/10 Brugge, BE .....	Cactus Muziekcentrum
07/10 Utrecht, NL .....	Ekko
08/10 Düsseldorf, DE .....	Salon des Amateurs
09/10 Berlin, DE .....	Neue Zukunft
10/10 Warsaw, PL .....	Chmury
11/10 Prague, CZ .....	Bike Jesus
12/10 Vienna, AT .....	Rhiz
14/10 Paris, FR .....	Le Petit Bain *
15/10 Lyon, FR .....	Périscope *
16/10 Torino, IT .....	Magazzino Sul Po *
17/10 Düringen, CH .....	Bad Bonn *
20/10 Porto, PT .....	RCA ~
21/10 Lisbon, PT .....	ZDB ~
22/10 Madrid, ES .....	Moby Dick ~
23/10 Barcelona, ES .....	Sala Upload ~
25/10 Brussels, BE .....	Botanique ^
28/10 London, UK .....	Village Underground ^
29/10 Bristol, UK .....	Strange Brew ^
30/10 Dublin, IE .....	BelloBar ^

with support from

\* Jordan Playfair

~ Ashley Plomer

^ Tony Bontana



# ASIA PACIFIC

- A CELEBRATION... 20 YEARS! -

PERFORMING EMPLOYMENT IN FULL & THEIR GREATEST HITS

## KAISER CHIEFS

*Employment*

A BOX OF TRICKS

THRILLS FOR ALL

### EMPLOYMENT 2025 LIVE IN AUSTRALIA

SUN 23 NOV	<b>RAC ARENA</b> PERTH
TUE 25 NOV	<b>FESTIVAL HALL</b> MELBOURNE
THU 27 NOV	<b>HORDERN PAVILION</b> SYDNEY
FRI 28 NOV	<b>FORTITUDE MUSIC HALL</b> BRISBANE

Secret  
Sounds

Double J

IT'S PRONOUNCED **BABY NO MONEY**

**AUS/NZ TOUR 2025**

OCTOBER 31..... SYDNEY, AUS	NOVEMBER 6..... ADELAIDE, AUS
NOVEMBER 1..... PERTH, AUS	NOVEMBER 8..... AUCKLAND, NZ
NOVEMBER 3..... MELBOURNE, AUS	NOVEMBER 9..... WELLINGTON, NZ
NOVEMBER 5..... BRISBANE, AUS	

TICKETS AT [HANDSOMETOURS.COM](http://HANDSOMETOURS.COM) **handsome** *Laneway* PRESENTS

**Don Broco**  
**Australia '25**

4 Sep	Brisbane	Princess Theatre
5 Sep	Sydney	Manning Bar
6 Sep	Melbourne	The Croxton
8 Sep	Adelaide	Lion Arts Factory
9 Sep	Perth	Magnet House

**with Redhook**

Tickets & info: [thephoenix.au](http://thephoenix.au)

**WALL OF SOUND** [ThePhoenix.au](http://ThePhoenix.au)

CYCOSTRALIA PRESENTS

**SUICIDAL TENDENCIES**

AUSTRALIA & NEW ZEALAND **2025**  
WITH SPECIAL GUESTS **BIG NOTER**

**LIGHTS, CAMERA, SIDE SHOWS**

FRIDAY 31 OCTOBER	PERTH	MAGNET HOUSE
FRIDAY 7 NOVEMBER	MELBOURNE	THE FORUM
SUNDAY 9 NOVEMBER	FRANKSTON	PIER BANDROOM
TUESDAY 11 NOVEMBER	BRISBANE	THE TIVOLI
FRIDAY 14 NOVEMBER	SYDNEY	THE ROUNDHOUSE
TUESDAY 18 NOVEMBER	AUCKLAND	THE POWERSTATION

Tickets and Info: [suicidaltendenciesofficial.com](http://suicidaltendenciesofficial.com)

FRONTIER TOURING & SELECT MUSIC PRESENT

**Josh Pyke**

feeding the wolves  
and other stories

**20th Anniversary Australian Tour**

Nov 01	Sydney	City Recital Hall
Nov 06	Brisbane	Princess Theatre
Nov 07	Melbourne	Recital Centre
Nov 14	Adelaide	The Gov
Nov 15	Perth	The Rechabite

PRESALE: MON 23 JUN | ON SALE: WED 25 JUN  
[JOSHPYKE.COM](http://JOSHPYKE.COM) | [FRONTIERTOURING.COM](http://FRONTIERTOURING.COM)

# TV ON THE RADIO

**SYDNEY  
BRISBANE  
MELBOURNE**

**ENMORE THEATRE DEC 2 | THE TIVOLI DEC 4 | THE FORUM DEC 8**  
PRESALE AUG 25 | TICKETS ON SALE AUG 27 | [FRONTIERTOURING.COM](http://FRONTIERTOURING.COM)

**FRONTIER**



**Penny  
Drop.**

# freak slug

BIG CANDLES TOUR  
AUSTRALIA & NEW ZEALAND



Oct 14, 2025  
Oct 15, 2025  
Oct 16-18  
Oct 17, 2025

Night Cat  
Crowbar  
SXSW Sydney  
Metro Social

Melbourne, AUS  
Brisbane, AUS  
Sydney, AUS  
Sydney, AUS

handsome future classic.



## infinite anxiety: au & nz

Jan 15 NZ, Auckland, Powerstation  
Jan 17 AU, Brisbane, Fortitude Music Hall  
Jan 18 AU, Sydney, Hordern Pavilion  
Jan 20 AU, Melbourne, Festival Hall  
Jan 21 AU, Adelaide, Hindley Street Music Hall  
Jan 23 AU, Fremantle, Fremantle Prison\*

presales from May 15  
tickets on sale May 16

new album out now

FRONTIER

THE GREAT ESCAPE

Penny Drop.

fi

viagr-aboys.com  
frontiertouring.com

\*Not a Frontier Touring show

©

"It's a masterful display by this Brisbane legend and his  
new musical compatriot, long may Ed's local reign  
over us continue." - RHYTHMS

# ED KUEPPER JIM WHITE

October 2025

Thu 2 **ADELAIDE** The Gov + ALANA JAGT

Fri 3 **MELBOURNE** Recital Centre + MESS ESQUE

Thu 9 **BRISBANE** Princess Theatre + ANDREW TUTTLE

Sat 11 **SYDNEY** City Recital Hall

SPECIAL GUESTS **BLEAK SQUAD**

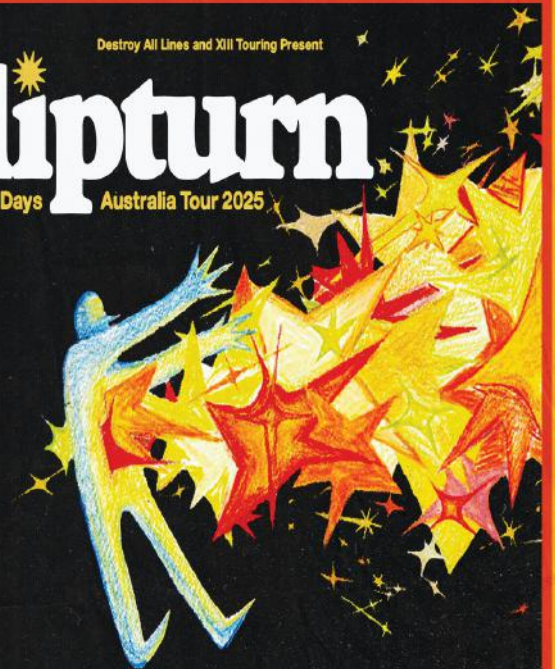
TICKETS VIA FEELPRESENTS.COM

Ed Kuepper Jim White **AFTER THE FLOOD** Out Now Via Remote Control

Destroy All Lines and XIII Touring Present

# flipturn

Burnout Days Australia Tour 2025



Saturday 29 November - Rolling Sets Festival, Tweed Heads Dbah, NSW  
Wednesday 3 December ..... The Brightside, Brisbane, QLD  
Thursday 4 December ..... Corner Hotel, Melbourne, VIC  
Friday 5 December ..... Metro Theatre, Sydney, NSW  
Saturday 6 December ..... Rolling Sets Festival, Central Coast, NSW

DESTROY  
ALL LINES

Tickets On Sale Friday 8 August - 9am local time  
[www.destroyalllines.com](http://www.destroyalllines.com)

XIII

