

Musicology

The Artistry Of Sonic Psychology

MAY / JUNE 2025

**WORLD
MUSIC
EDITION**

SALIN

WORDLESS

**JENNY
HVAL**

LOOSE THREADS

**RIA
HALL**

WAIKUA

**DEAD
PIONEERS**

**FIGHTING THE
GOOD FIGHT**



JONBER WINS IN THE END

**VAPORS OF
MORPHINE**

ECHOES OF FUTURE PAST

**MARY
KOUYOUNDJIAN**

BOMBS OVER BEIRUT

**AFROPUNK - AYSANABEE - CHARLES MAIMAROSIA -
KNOTFEST - PARTY CRASHERS - THE PRETTY LITTLES**



Musicology







"THE RARE ROCK DOC THAT'S A MUST-SEE."

VARIETY

"AN UNBELIEVABLE CACHE OF
PRIVATE CONVERSATIONS."

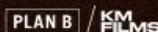
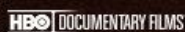
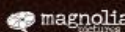
MOVEABLE FEAST

ONE TO ENO

JOHN & YOKO

MAGNOLIA PICTURES HBO DOCUMENTARY FILMS MERCURY STUDIOS PRESENTS A PLAN B/KM FILMS & MERCURY STUDIOS PRODUCTION
WRITTEN BY KEVIN MACDONALD "ONE TO ONE: JOHN & YOKO"
PRODUCED BY PETER WORSLEY CO-PRODUCED BY SAM RICE-EDWARDS DIRECTED BY KEVIN MACDONALD ALICE WEBB
EXECUTIVE PRODUCERS SEAN ONO LENNON MARC ROBINSON DAVID JOSEPH STEVE CONDIE BRAD PITT DEDE GARDNER JEREMY KLEINER
LINE PRODUCER MELISSA MORTON HICKS COORDINATOR SIMON HILTON SUPERVISING SOUND GLENN FREEMANTLE DIRECTOR OF PHOTOGRAPHY DAVID KATZNELSON
PRODUCED BY SEAN ONO LENNON MUSIC FROM THE FILM JOHN LENNON & YOKO ONO / PLASTIC ONO BAND WITH ELEPHANT'S MEMORY

© 2024 Mercury Studios Media Limited / Yoko Ono Lennon



EXPERIENCE IT IN IMAX®

IMAX® is a registered trademark of IMAX Corporation.

MUSICOLOGY

MAY / JUNE 2025

EDITOR IN CHIEF

Courtis D

CONTRIBUTORS

Aki Fujita Taguchi

Ashley Christenson

Courtney Ware

Dan Turner

Darlene Sanzon

James O'Connor

Josh Groom

Lorraine Mills

Nocturna Photography

Rob Mezzatesta

William Helms

MML Published by Musicology.xyz

Sydney, New South Wales, Australia

Musicology Magazine Limited 2025

No part of this magazine including all contents, images and features may be used or reproduced without the permission of the publisher. All rights reserved.

Copyright © 2025 Musicology Magazine Ltd



For all enquiries, submissions and comments please email the editor info@musicology.xyz



BETH GIBBONS

LIVES OUTGROWN-TOUR

AUSTRALIA 2025

Friday 30 May 2025 on sale now
VIVID, Sydney Opera House, Sydney

Sunday 1 June 2025 on sale now
RISING, Hamer Hall, Melbourne

Tuesday 3 June 2025
Fortitude Music Hall, Brisbane

Brisbane show on sale details:

Frontiertouring.com presale: Monday 31 March
 Tickets on sale: Wednesday 2 April



FROM THE EDITOR



This issue is a special edition as we bring indigenous and world music into focus. The wealth and diversity of cultural music is staggering, and we are honoured to share with you some artists and individuals who are incredible musicians and exemplary mouthpieces for their communities and people.

Divided by seas but united by music, their inherent expressionism through specific, regional and unique sounds as well the global, interchangeable and universal language of music is echoed again and again throughout these pages. Irrespective of instrument, origin or persuasion, the common denominator is music and how it is the vehicle of change, reason, and understanding.

From the traumatic and horrific recollections of war and genocide by Lebanese composer Mary Kouyoumdjian and the Kronos Quartet, to sharing the extraordinary and localised instrumentation used in the Solomon Islands by Charles Maimarosia, to the fjords of Norwegian creative Jenny Hval, and the impacts on localised music from Martial law of South Korean artist CIFIKA, to stories of colonisation from Pyramid Lake Paiute Gregg Deal of outfit Dead Pioneers and Maori musician Ria Hall, who each describe and how music heals wounds, speaks for those who can't talk and crosses borders that physicality alone cannot manage.

It's music for the people. The world's people.

Contents

May / June 2025

12. Salin

Communicating through non-verbal, instrumental music may seem like a difficult task, but Thai born percussionist Salin Cheewapansri challenges that notion and places sentiment into sound.

18. Mixed Tapes

With their quintessential style and unmistakable approach, The Pretty Littles carve out a sound that is wholly their own. Founding member Jack Parson joins us to share the origins of five highlight tracks taken off their latest record Force.

24. Aysanabee

Exploring the nature of change and its impact on his life, relationships and perspective, Ontario First Nation member of the Sucker Clan Sandy Lake, Aysanabee discusses his sophomore record Edge of the Earth.



32. Around The World

In 80 Festivals

From its grass roots beginnings to internationally recognized festival, Afropunk is a celebration of black culture, music, fashion, art and activism. We learn its origins and look ahead to this year's event as we continue our pursuit for festival greatness.

40. CIFIKA

Taking the never die attitude to the fullest, this South Korean artist explains how her musical origins paved the way to a career in music despite a number of challenges.

48. In Hindsight

Our Knotfest wrap up with all the highlights featuring; A Day To Remember, Baby Metal, Enter Shikari and more.

56. Charles Maimarosia

From the Solomon Islands, comes the sounds and traditional instrumentation that makes this proud nation one that is full of beautiful music.

60. Its Here, Its Here!

Our handpicked collection of curios to tantalize and tempt.

66. Mary Kouyoumdjian

The healing qualities of music and its expressive properties know no greater example than the work by Mary Kouyoumdjian and Kronos Quartet as they address the horrors of warfare and the stories of victims.



74. Spin Cycle

So much music so little time. We have selected some choice cuts to share because they are just too good to keep to ourselves.

AUG 8-10 • 2025

OUTSIDE LANDS

SAN FRANCISCO • GOLDEN GATE PARK

BLEACHERS

JORJA SMITH • STILL WOODY

THUNDERCAT

MARINA • ROYEL OTIS

FINNEAS

ARTEMAS | CLAUDE VONSTROKE

FLOATING POINTS

BAKAR • 2HOLLIS

LEVITY • BUNT.

DJ KOZE • MARK AMBOR

JESSICA PRATT

CLAPTONE • REBECCA BLACK

MAYER HAWTHORNE • NOTION

CA7RIEL & PACO AMOROSO

BIG FREEDIA WITH SF GAY MEN'S CHORUS

VANSIRE • LUNA LI

&FRIENDS • NAOMI SHARON

NIMINO • NEAL FRANCIS

WUNDERHORSE | LEXA GATES | TXC

ARGY DRIVE • THE ARMY, THE NAVY

MIDRIFT • ALMOST MONDAY

NOURISHED BY TIME • BLACK PARTY

ALEXANDRA SAVIOR • ALEMEDA

ALEX AMEN • INFINITE JESS • AVATARI

TYLER ^{THE} CREATOR

HOZIER

DOJA CAT

JOHN SUMMIT

ANDERSON .PAAK
& THE FREE NATIONALS

VAMP:RE WEEKEND

GLOSS ANIMALS

GRACIE ABRAMS

JAMIE XX

DOECHII

GESAFFELSTEIN

LUDACRIS

BLACK | SAMMY COFFEE | VIRJI

WALLOWS

ARMNHMR • ROLE MODEL

BIGXTHAPLUG

FLIPTURN

WALKER & ROYCE

JULIEN BAKER | FUJII

& TORRES | KAZE

BLOND:ISH • DOMBRESKY

MANNEQUIN PUSSY

DJ PEE .WEE • WASIA PROJECT

JULIE • LARUSSELL

FCUKERS • KLANGPHONICS

GIRL MATH (VNSSA B2B NALA)

KATE BOLLINGER • HOPE TALA

DESTROY BOYS

INJI • SARAH KINSLEY

MATT CHAMPION • ATRIP

AMELIA | PACO

MOORE | VERSAILLES

ORLA GARTLAND • GOOD NEIGHBOURS

BAALI • BAY LEDGES • DJ MANDY

NEWDAD • VINCENT LIMA

MIDNIGHT GENERATION • BANKSIA

VAMPIRE WEEKEND ☀️/🌙

DOLORES' RETURNS!



78. Dead Pioneers

Proud Pyramid Lake Paiute man, Gregg Deal discusses some of the biggest issues facing his people, including land grabs for resources, sovereignty, self-determination, and cultural preservation. Topics that are set against the backdrop of the powerful new record *PO\$T AMERICAN*. A scathing album that focuses on current social and environmental issues as much as it does systematic and institutionalised problems.



86. Video Killed The Radio Star

The artform that is the music video clip has a power all unto itself. Some clips are mesmerising, holding us transfixed, others are capturing due to their or sheer inventiveness and then there are some that are downright bizarre. We bring you a selection of some of the finest currently going around.

90. Vapors of Morphine

Founding member Dana Colley of Massachusetts outfit Morphine joins us to discuss how his original band in the absence of frontman Mark Sandman has continued to produce pioneering music and honour their roots.

98. Jenny Hval

From fiords to fiction, and mood making to music, the Norwegian songstress and creative dynamo shares with us her story and artistic endeavours.



104. Where Were You?

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

120. To The Bookstore

With so many memoirs, autobiography's, tell-all books and music related stories constantly being released, it is easy for a few good ones to slip through the cracks but we have saved you the trouble and selected some of the most fascinating books currently out for your viewing pleasure.

126. From The Archives

Cultural cuts caused by colonialism run deep but through community and music, Aotearoa artist Ria Hall speaks loudly and with pride about her music and her people.

132. Making Tracks

Rising from the ashes of his previous outfit Peachfield, Australian songwriter Robert F Cranny shares with us his insights to each track off his latest album.

138. Catch and Release

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

142. On Tour

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



PRIMA 25

VERA

SOUND

PORTO

2022 12-15 JUNE

PARQUE DA CIDADE

2022

PORTO

PARQUE DA CIDADE

12-15 JUNE

12 JUNE
12/06/2025

CHARLI XCX

ANOINI AND THE JOHNSONS / CARIBOU / FONTAINES D.C.

ALAN SPARHAWK / THE DARE / GLASS BEAMS

THE JESUS LIZARD / MAGDALENA BAY / MOMMA

ANGÉLICA GARCIA / CHRISTIAN LEE HUTSON / DEHD

HIGH VIS / SURMA / THIS IS LORELEI / TULIPA RUIZ

13 JUNE
13/06/2025

CENTRAL CEE

BEACH HOUSE / DEFTONES / MICHAEL KIWANUKA

AMINÉ / DENZEL CURRY / LINIKER / LOS CAMPEÑINOS!

TV ON THE RADIO / WAXAHATCHEE

A GAROTA NÃO / ANAVITÓRIA / BEEN STELLAR / THE BLKBRDS

CHAT PILE / FCUKERS / KLIN KLOP LIVE

14 JUNE
14/06/2025

JAMIE XX

HAIM / PARCELS / TURNSTILE / WET LEG

CAP'N JAZZ / DESTROYER / FLOATING POINTS LIVE

KIM DEAL / SQUID

CAPITÃO FAUSTO / CAROLINA DURANTE / DAVID BRUNO / EU.CLIDES

HORSEGIRL / MARIA REIS / NUNCA MATE O MANDARIM

15 JUNE
15/06/2025

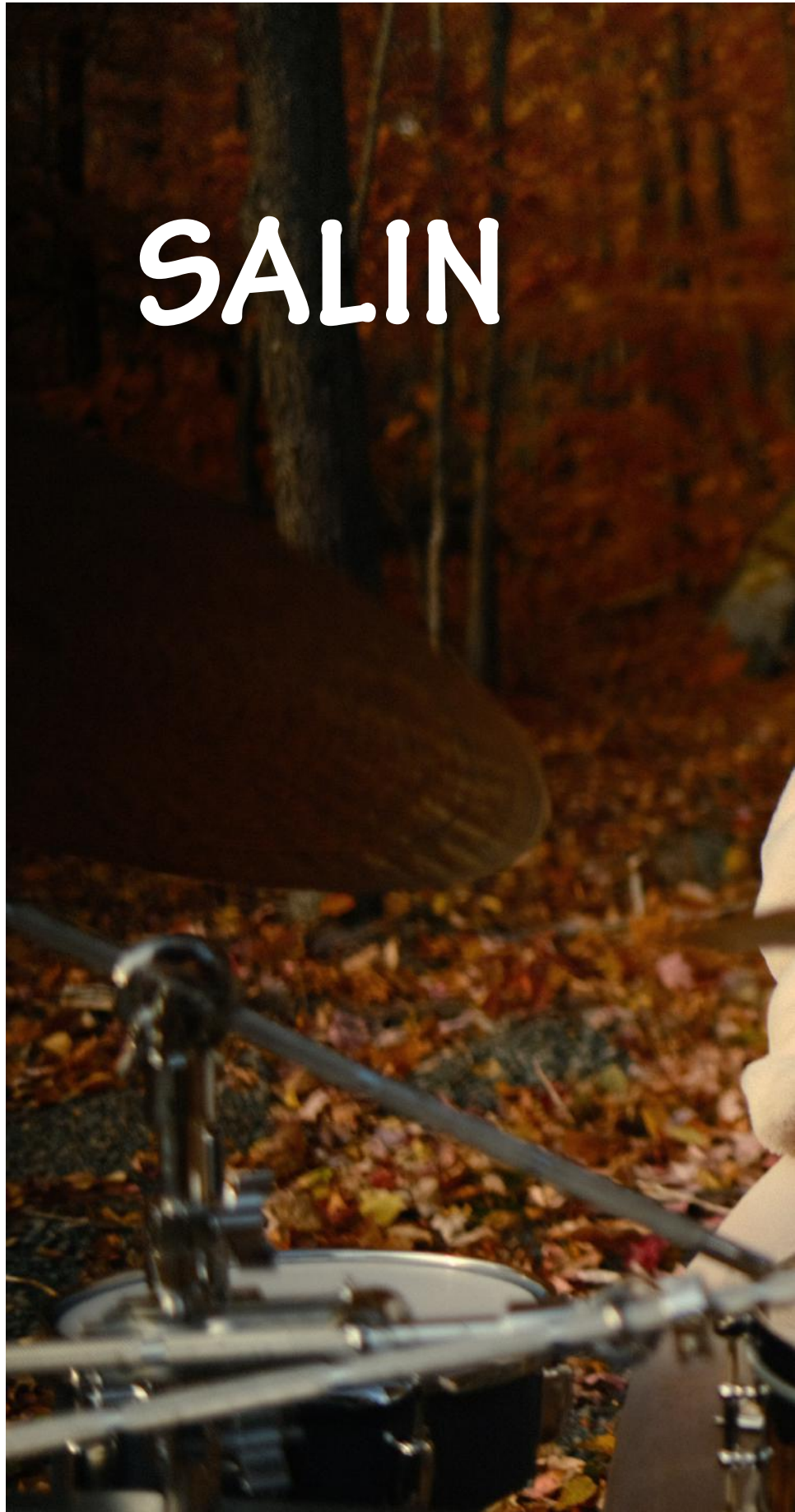
PAUL KALKBRENNER / MURA MASA DJ SET / HAAI / CATARINA SILVA

THE THAI-BORN,
CANADA-BASED
JUNO-NOMINATED
DRUMMER,
PRODUCER,
AND COMPOSER
DELIVERS HER
LATEST LP.

HER CURRENT
MUSIC EXPLORES
THE ENCHANTING
SOUNDS OF
NORTHEAST
THAILAND AND
MARRIES IT
WITH THE 70'S
PSYCHEDELIA OF
WEST AFRICA,
ALL THROUGH
THE LENS OF
MODERN SOULFUL
PRODUCTION.

THROUGH HER
MUSIC, SHE
PONDERES THEMES
OF IDENTITY,
SPIRITUALITY,
AND HUMANITY,
ALL PAIRED WITH
A DOSE OF FUN
TO CREATE A
UNIQUE SONIC
JOURNEY FOR HER
LISTENERS.

SALIN





Percussion is such an ancient and elemental form of music that it connects as many different epochs of music as it does cultural foundations. Where along the continuum does your percussive story fall?

Honestly, I just love playing drums. Of course, historically, the drum is the first instrument that ever existed to help communicate from a distance, but in today's world, I just play it cause I love it.

In what ways has your Thai heritage and Canadian home melded together that has influenced your new record?

Montreal, Canada, is where I grew up for almost half of my life. It's where I discovered Soul, Funk, Jazz, and Afrobeat music because we also have so many French-African immigrants who have migrated here. This is also the city where I've perfected my 'western' musical skills in jazz and funk, but had also learned about Kompa, Afro-beat, and many other afro-diaspora rhythms.

Thailand is where I was born and grew up, and I have done quite a bit of research about Thai indigenous culture and music. That's how I was able to find a link between Thai indigenous music, Afro-diaspora music, and jazz. It's fascinating, and I'm passionate about all genres. This is why I decided to blend all of the genres.

You explore a great many spiritual and existential questions through your music and ponder some of the deep concepts of the humanities. Doing so is a challenge under any condition, yet you do so through instrumentalism. How do you translate those deep questions in the absence of lyricism?

Thank you for this question. I truly believe our emotions can be expressed without words, and the same is true in music. Music can paint a picture, a soundscape that tells a story. For example, in "Egungun," I wanted to express how it feels to revisit our past and make peace with it. In the first section, the Trumpetist tells a story, then in the B section, lies confusion between our emotions, our thoughts, and our memories when we have to face our past. And when all the instruments are in unison, or when we truly accept what has happened, that is the only way that we can be free.

Sometimes, I also feel like words cannot express all of our emotions; that's why I love music so much in how we can express these ideologies.

You have a strong message toward environmentalism as highlighted in your track "Painted Lady." Where do you feel the main disconnect between society and the environment is given that it is such a chasm that only appears to be widening?

I think our capitalistic life is preventing us from connecting with nature. We live in a concrete jungle, with four walls, and a screen, and a bunch of tasks, feeds and notifications that distract us all the time. Burnout, anxiety, and depression are becoming more and more common because we tend to focus on things based on our ways to survive in the capitalist world. We want what we want and not necessarily what we need.

If we were to go back to being hunter-gatherers, our lives would be very different. Not saying that it is a solution, but when you're hunter-gatherers, or when you grow your food, you only live off your land and what nature provides, so you're a lot more connected to nature.


Right now, we're just letting nature decay around us while we speed up into an unforeseeable future. We know the solutions to solve many issues, but we're too comfortable, some too poor, some too greedy to change the world, and that's why we're in this state right now.

Often a debut record is the embodiment of years worth of experiences, and thoughts condensed and consolidated into one album. A sophomore record takes on a different feel - if for no other reason than the time between concept and creation is much shorter - for you, how do the two albums differ and what commonalities run through the pair?

I think I'm still the same person; the fact that I still work with real musicians and my process of recording organic music is still the same. I think my sound and my way of producing have changed quite a bit. In the first album *Cosmic Island*, I wanted to make the music that I love to listen to, like soul, funk, R&B, and created a movement of a concept album. It was as if I had to study how that was made to make soul music album to be able to make *Rammanna*.

Rammanna is almost entirely instrumental, and I remember when I started to make this record, I wondered how I was going to do it because my main instrument is drums; it has no melodies, no chords, just rhythms. But then, through studying harmony and counterpoint, collaboration and trial and error, I have found a way to make it work.

I also didn't know how to merge the two genres because no one else was doing it before me, I was practically a pioneer, and I'm extremely proud of this album and the way it sounds now. They are both concept albums because I truly believe music



can create a movement.

As a composer and producer, do you look at your work with a critical eye and how it stylistically and technically sounds or do you try not to follow an orthodox approach so as to pry yourself away from formality?

Yes, I do, hahaha. I wish I wasn't like that. I wanted to make something that hasn't been done before, but I'm slowly trying to find a middle ground where I just want to express myself through music but still keep the aesthetic of this genre.

What Thai musical fundamentals do you adhere to in producing your music, and where do you look when seeking new sounds and types of music to absorb?

I love indigenous music and Isaan sounds at the moment. I went to Isaan, which is the northeastern part of Thailand, for a couple of weeks to research and also to the south of Thailand to research about Urak Lawoi in 2023 and 2024.

I recorded all the indigenous sounds and music I heard, and then I later sampled it in my music. For "Rammana," it was more special, where I couldn't record the local singing it, so I had to transcribe the words from a YouTube video and sing them myself.

Having performed at the Montreal International Jazz Festival and Channel festivals, were there moments when you realized the reach of your music and the impact it was having?

Oh yes, I mean, the Montreal International Jazz Festival is one of the most renowned Jazz Festivals in Canada, and to have two fully packed shows outdoors, even though my shows happened at the same time as Cory Wong and Cory

Henry, was truly an honor.

I also used to think that my music would not resonate with Thai people because it's too weird and nobody has done it. But to be invited to the Chanel Summer Tour last year, surrounded by top celebrities of Thailand, and playing alongside Milli and Valentina Ploy is like a confirmation that I'm up to something, I guess.

During your career, have there been any words of wisdom spoken to you that really resonated with you which in turn altered the way you approach your craft?

Yes, just release it, even though it's not perfect. You can never reach perfection. I was scared of what people were going to think about my playing on those Kouta in Siam nature video, but then I let it go. It can always be better, but it can never be perfect. The more you do, the better you get.

What does music give you that nothing else does?

It transcends me to another universe, another plane of consciousness, the musical universe.

Cover Image - Lucas Zafiris



MUSIC TRANSCENDS ME TO ANOTHER UNIVERSE, ANOTHER PLANE OF
CONSCIOUSNESS, THE MUSICAL UNIVERSE.





MIX TAPES

with

THE PRETTY LITTLES





Off the back of a year filled with relentless touring and multiple sold-out headliners, Naarm/Melbourne favourites, The Pretty Little Things return with their seventh studio album, 'Force' as founding band member Jack Parson explains, "Man it's funny to reflect on the songs on this record. There are some really really really old songs and some written weeks before recording - days even. That's the case with most records I reckon, but this one is a little different because of the space between it and our last record Weekend Away (2020). Releasing Weekend Away was incredibly unceremonious; more like something being pushed off a boat. It was the start of the pandemic, and the wind (to use another ocean-based metaphor) was well and truly out of the sails at that point. To remember that time is to be completely shocked that there is a new record to talk about. I'm not reaching for emotion here ha - I can't fucking believe it. The songs on Force are spread across the five years between albums. I just never thought they'd end up on another TPL album, albeit with a completely new lineup. Also, I don't really like talking about lyrics, so I hope you're ready for some general band misadventure type gear.

The oldest song might be Teenagers and we cheated a bit with that one. When it felt like TPL was breaking the next thing. I'd always loved and respected the fellas in Neighbourhood Youth so much and our band was the same time. After much deliberation we started a band called Dolmades. I remember being nervous when I'd moved down the coast by that stage and Liam, JP and Sam came down to work on some tunes in my room. I was very excited. They got here, put their instruments in the studio and we had a beer to acknowledge another beer. Then more. Then some pizza. Then some mushrooms. Then talked about fracking the universe and went to bed. The fracking stuff still comes up from time to time, it was a great bit. The next day the boys got in the car without one case having been opened. Liam looked at me and said: "this is a good omen, brother" and I stayed up on Dolmades until I spoke with Greg Rietwyk a few months later. He plays in Press Club and recorded the most recent album. I told him the story and explained that it won't work and he told me not to give up on recording with him and told the fellas. As the day approached we hadn't jammed or made any meaningful progress before recording when we caught up and wrote 2 songs, Cord In The Wall and Teenagers. I loved watching them write and communicate and try shit - it was epic to watch them fuck with the songs. I also felt a bit strange that I'd done very little collaboration besides the Littles. We recorded and released those songs to very little fanfare. I liked Cord In The Wall better but the boys were big on Teenagers. When they joined the Littles we thought those tunes on the record - it fits pretty good. Maybe Liam was right about that omen.



Booza played a couple of shows before JP left a bit, the first song Liam, Sam, and JP recorded took a long time and really had no intention of finishing to abandon a song. But I kept coming back with a lot of love stuff like that, and I knew there was a studio time with Greg and hoping it would be looking good though, JP was getting back into locking Greg and it was too late for another song. It became less of an exercise and more of a chorus and an arrangement and a structure. fuck it, it was a miracle. Liam, Sam trickled in. Sam - he is a bit of a structure savant. Liam point and wasn't going to play bass but ended up back. We never reopened the file. Everything in my mind. I dunno, it's all very mysterious. It's



king up, I was desperate to find
nds were slowing down around
s and wanting it to work so badly.
ny little studio. It was a whole
nowledge the occasion. Then
niverse for a few hours and then
ys loaded the guitars back into the
haha. Broke my heart. I'd given
rds lots of Littles stuff including
e up. I booked in two days of
ngful progress until the night
ching them work - they way they
range doing it with new people -
e fanfare, but we loved 'em. I kinda
ought we could sneak one of the



joined. JP sung in Neighbourhood Youth and now drums in Littles. Though they'd been in the band for
orded was Australian Dream. This song was a total accident. From go to whoa. I had been writing it for a
nishing it - it was so long and the structure kept changing, and there wasn't a chorus. All great reasons
k to it and fucking around. It started becoming more like mindfulness in a way - just an exercise. I kind
as something there for sure so it wasn't totally aimless. Anyway, I tried the Dolmades trick of just booking
d work out with another song in mind (Nothing To Do, which would be recorded much later). It wasn't
from America and the fellas had a wedding the day before and weren't keen on recording. I felt bad for
er band to take the spot, so I told him we'd do an acoustic song I was working on. Once I committed,
a finish-this-fucking-song-before-you-record-it kind of thing - a deadline I think they call it. I got the
re which I was happy with. The day of recording everyone showed up - I don't want to say miracle.. Nah
ed in, and eventually JP straight from the plane. I'm not sure who heard band parts in the song - maybe
m recorded all the guitars and JP recorded the drums having never heard it. Sam was deeply hung by this
ded up reluctantly doing it, I think under the trojan horse of it being just a necessary guide track to listen
ing happened in a few hours. It's a special song for a million reasons, but the way it came to be blows my
s beautiful. I don't reckon I ever would've finished it otherwise.



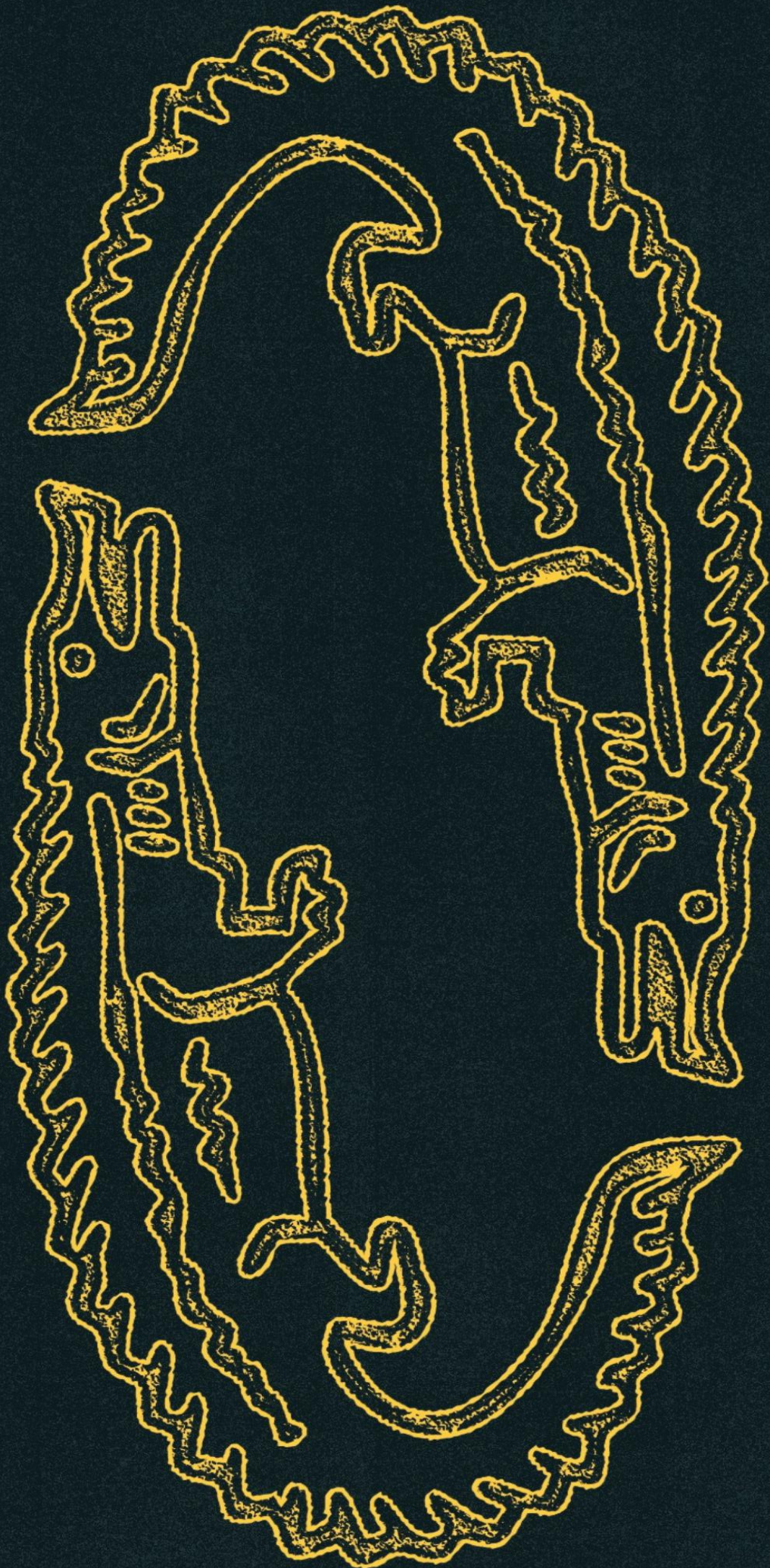
Songs kept arriving despite there not really being a vehicle for them. After Dolmades, I made a solo EP under Old El Parso and then put some songs out under Numbnuts. Around 2022 I decided The Pretty Littles would be my hill to die on and Force was the reason for that; It felt like a Littles song. It was written quickly after I read an article in The Monthly about Kumanji Walker's murder. With that song I found a process for demoing songs thanks to the AI drummer in Logic. So many great moments, particularly rock and roll moments happened for me with others in a room rehearsing - so I was missing that. The Logic AI drummer let me hear the songs better and in a sad way, felt like I was jamming again. You can manipulate and make the drums yours which is great fun. The band had already broken up but I convinced Booza (Will Batrouney, Old Drummer and current mastermind behind Clearings) to come play drums in the studio on it - I think he felt sorry for me. He came, did the drums and then I did the rest. I was eager not to rely on anyone anymore to make music, so it felt reassuring to record something that way, but again - a little sad. We did Full Hearts in the same session. I was and am very grateful to Booza for helping me out during that period. That song was finally released in July 2023. That's how unconventional this record is - that song came out literal years ago.

Possum is another oldie. How old I don't know. I have a million old note books lying around from the pre phone notes era and occasionally I'll pick one up and have a peek through. I found some words starting with "It takes some balls to be tender" and burst out laughing. In a good way. Sometimes it's funny connecting with some version of yourself from the past. This line threw me - it's sorta jarring. Like earnest but kind of butchered. The Earnest Butcher. Funny imagery. Anyway, I'm talking like I didn't write it, but it was just a younger me. How young, I don't know. Props to that guy though, I like him and it. It came together with the band pretty quick too - I kind of love the triumphant half time drum bits. It's a real leap of faith committing to a half time bit in a rock band I reckon - you wanna get it right. Part of me wants a half time bit on every song and I need to curtail that urge everytime ha.



Big Fuck Small was another total accident. I got a new guitar. Completely unnecessary, of course. It's practically the same guitar I've already got. This happens from time to time - thinking maybe I need to buy something to get out of a funk. But this one took the cake. Honestly the most stupid impulsive purchase of all time. It's a tele like mine, but I used humbuckers so that's the big difference, it's got that full tele single coil sound. Which I hated. Couldn't stand it. Buyers remorse immediately. I decided to fuck around in Logic as a last ditch attempt to find some chemistry. It ended up sounding really good when it was cranked. I started playing a riff which was accidentally in a funny time signature and then the good old Logic drums shat themselves trying to work it out, which sounded fucking sick too. Often Logic drums will be a long way from right but you can hear something - what they could be like - it's a sick tool like that. That's the sad jamming I was talking about. A reality of being in my mid 30s and living down the coast and trying to make music. I'm at peace with it... I think. Anyway we tried it at a rehearsal and it took shape really quickly. It felt different and exciting. I still don't understand the time signature and need to take a cue from Sam when we play it live so I start singing in the right place. That guitar has been epic too - heaps of new songs have been shaped by its sound. Impulses, eh? Probably not helpful to have one pay off.





THE PRETTY LITTLES

AYSANABEE

AYSANABEE (ACE-IN-ABBEY) IS A TWO-TIME JUNO AWARD-WINNING ALTERNATIVE INDIE ARTIST, MULTI-INSTRUMENTALIST, PRODUCER, AND SINGER-SONGWRITER. HE IS OJI-CREE FROM THE SUCKER CLAN OF SANDY LAKE FIRST NATION, A REMOTE FLY-IN COMMUNITY IN NORTHWESTERN ONTARIO, CANADA. NOW BASED IN TORONTO, HE BEGAN CREATING MUSIC UNDER HIS FAMILY NAME WHEN MOMENTS OF STILLNESS ALLOWED HIM TO SLOW DOWN AND CREATE MUSIC THAT MORE ACCURATELY REPRESENTS HIMSELF AS AN ARTIST.





IN MARCH 2024, AYSANABEE MADE HISTORY AS THE FIRST INDIGENOUS ARTIST TO WIN JUNO AWARDS FOR BOTH ALTERNATIVE ALBUM OF THE YEAR AND SONGWRITER OF THE YEAR FOR HIS EP HERE AND NOW. THE EP'S HIT SINGLE, "SOMEBODY ELSE," PEAKED AT #3 ON THE MEDIABASE ALTERNATIVE CHART. THE HERE AND NOW TOUR SAW HIM EMBARKING ON TWO CROSS-CANADA TOURS ALONGSIDE DAN MANGAN AND ALLISON RUSSELL.

Hi, and thank you for taking the time to speak with us at Musicology. Congratulations on your latest record Edge of the Earth.

What are some of your earliest musical memories, and how have they guided your career as a musician?

My earliest musical memory was playing my brother's old guitar in the wilderness of northern Canada. I grew up in a home without electricity, so I would say that left little to distract me from progressing at guitar, spending time in nature, and writing about the world around me and within me. Music became a teacher, music became a friend out there.

Living amidst such a powerful landscape as you do, in what ways do you find yourself connected to it, and how does it speak to you, which is commuted through the music you make?

I live in a big city now so the landscape is a busy one, where everyone is trying to get by, but if by landscape you mean the community I surround myself in, my surroundings as a touring musician or the

landscape within then, as I'm sure as is with any emerging musician, it is chaotic. We are shaped by our experiences physical and emotional. Travelling the world and performing on one hand can be the most rewarding when your standing in the audience seeing the connection between formed in real time and sharing in human experience, sometimes it feels like a travelling circus, so there are extremes, and I don't mean that in a bad way, the life of a travelling musician is wild to say the least and functions on little sleep, a lot of drive and a deep love for those special moments of sharing art. I think those shared spaces make this whole thing worth it.

On an interpersonal level, the album is interwoven with commentary between loved ones and shared experiences. Can you elaborate on some of the instances that went into the formation of the songs and how the lyrics were shaped around those moments?

I think since being in this space of making music for a living, it's a wild place I have never thought I would be, and leaves me little time for a personal life and with that less patience I suppose for certain aspects of it. I wrote a song called the Way We're Born which was around the ending of a long friendship to someone who had wildly different ideals than me. I suppose I was tired in that moment of trying to explain systemic inequalities or personal experience and it became a breakdown of communication, two opposing forces unable to stop each other and I just left it at that. Releasing the song has made me reflect on this and reevaluate how I approach important conversations moving forward in life, because change or at least

perspective only comes from patience and dialogue.

Having recently lost your grandfather Watin, did this squarely bring into focus the multigenerational importance of your music and how it speaks to the past and the future?

There is always the grieving process of losing someone you love, which I wrote about in the new record, but also in writing a record that immortalized the story of his life definitely lifted a burden from my shoulders, a lot of our stories are oral, so when an elder passes it is like losing 1,000 chapters forever. My debut record, Watin, named after him, to me, felt like this, his story is safe, his memory is safe, and it touched so many people's lives, including his own and my own. The power of being heard, of being seen, and of being understood.

Filming in the Naotkamegwanning First Nation as you did, what localised elements did you want to highlight, and how do you think they translate to a wider and more global audience?

The song Without You is about feeling his loss. The music video has some hidden elements, even though it's not where I grew up, it's very similar.

My grandfather loved to ride snowmobiles, but after his son, my uncle, perished going through the ice on one, he never rode one again. Me riding through the icy blue horizon is a breaking of cycles, it represents healing and going forth into the unknown with all the teachings he gave me.

Using your music to champion the cause of fighting against identity erasure, discrimination,



and that of privilege and systemic injustice. Where do you see the greatest injustices in the current socio-political environment, and what do you feel is the best way in which to shine a light into the dark corners of the world?

That's a tough question because they're pretty much everywhere, sometimes unintentionally. I don't feel like it's my job to change everything in the world, I just write what I see and write what I feel, and I only see so much. I am just adding to a greater body of storytellers and of perspective, in this case my own perspective, and I am grateful when it impacts people to want to do better. I am also grateful when people simply enjoy it for what it is.

It has been an enduring push in order for you to make it to where you are today, and specifically in regard to the music industry, what would you say has been the most difficult challenge?

I think the hardest part about being an artist is that an artist has to be more than that now. You have to keep up with social media, algorithms, streaming, making art isn't about just being in a live setting an organic setting, it's very much about being digitized and online just as much. If you play a show and didn't film it didn't it really happen? In ways it did haha but we have to capture so much of ourselves now, and how much do you keep for yourself and how much do you give to everyone else. It's a fine line of finding time to fill your cup and giving it

away.

For those looking to follow in your footsteps and the subsequent generation to follow, what advice would you give to musicians and indigenous artists that would help them break through the barriers which exist between the individual, their culture, societal norms, and big business?

I would say just make art that is true to you. The most important thing is to be so very proud of what you do, and you will find others that appreciate you for it, and that is where you will build a sustainable career, with the fans, always, because if you're miserable trying to do something you don't want to, what's the point?

How has your family and the wider area of Ontario helped you in your pursuit of music and in carving out a style that is wholly your own?

Growing up under a rock helped me. I had nothing else to do, so I played, I wrote and I practiced. I was terrible at music when I started. As cliché as it sounds, you can do anything you want to, it really comes down to how much insanity you have. Insanity is just doing the same thing over and over and hoping for a different result. Obviously, try different techniques, but just keep trying to best yourself. I just try to stay curious, always.

What does music give you that nothing else does?

Peace.



ACT3 
PRESENTS

GREGOR PORTER

AUSTRALIA 2025

20 OCT 2025

SYDNEY OPERA HOUSE CONCERT HALL

22 OCT 2025

QUEENSLAND PERFORMING ARTS CENTRE

24 OCT 2025

MELBOURNE HAMER HALL

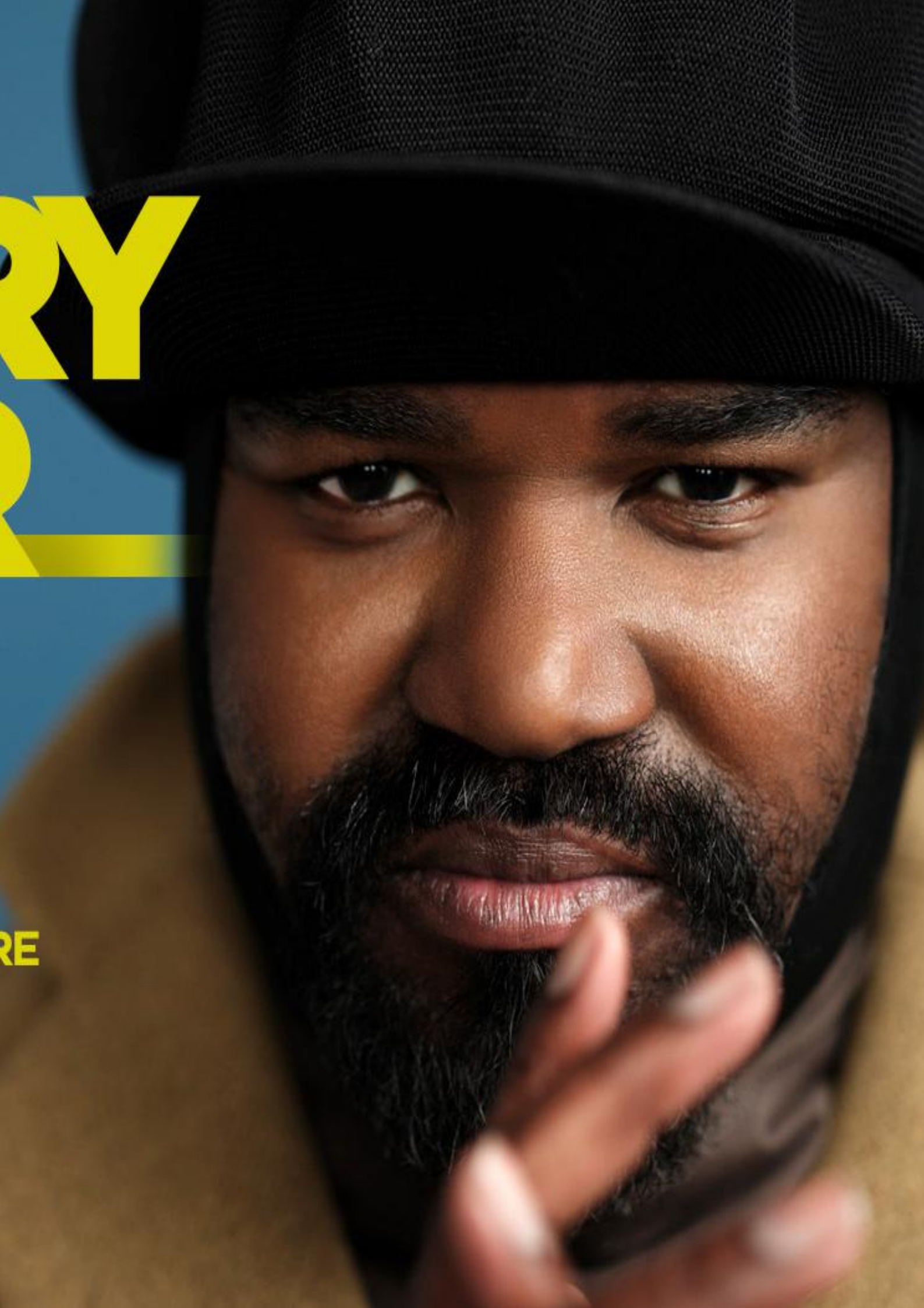
25 OCT 2025

PERTH REGAL THEATRE

RY

R

RE



AROUND THE WORLD IN 80 FESTIVALS

15 AFROPUNK

Afropunk has become synonymous with music, art, film, activism, performance, and fashion, bringing together every corner of the event spectrum and a full range of artistic mediums. For over two decades, the Brooklyn Academy of Music and Afropunk co-founder

James Spooner championed the celebration of black culture. Yet, it is so much more than just a festival.

Finding its feet in 2005, the festival first began as an event for black punks to engage with like-minded fans and to create an immersive sub-genre experience. In true punk fashion, it was not for profit

and purely a musical showcase of artists bringing black punk up from the underground and into the musical forefront. Its impact was immediate, and its interest widespread. Garnering support from a range of enthusiasts, the free event amassed a faithful following and proved hugely successful for several years.



Above: Summoning her inner Afropunk, Iniko delivers a knockout set. Just one of many across the multiday festival



Just across the way, the iconic Brooklyn bridge. An ever-present icon that features across the New York skyline and remains in constant view from the festival grounds.



ds.

Below: The unmistakable Sudan Archives and her characteristically feisty performances



Opposite: Fashion and ultimately, expression, is such a large component of Afropunk and Dawa x Damper are no exception.

The changing of the guard occurred in 2009 when co-founder Spooner abandoned the project based on a policy change requiring the event to be ticketed. As the new director, Jocelyn A. Cooper took over the helm, the festival exploded into a full-spectrum arts event. Understanding the appetite for black culture and the need for a serious platform for expression across the multifaceted dynamics of black culture, whilst balancing the fundamental need for event sustainability and profitability, the festival charted a new

course and has remained on that path to this day.

Held in Brooklyn, New York, the festival has since expanded into other cities, including Atlanta, as well as international cities such as Paris, London, and Johannesburg. Occurring during the height of summer, the festival typically takes place in August and has a range of attendance options. Despite some recent objections about pricing and losing touch with those it was designed to support, affordability aside, the connection with the local

community and the artistic community has remained strong.

The plethora of artists the festival caters to is equalled only by the variety of expressive modes the festival promotes. Across every imaginable art form, the voice of the black community and support of black culture are evident. The four pillars of the festival, music, art, activism, and fashion are all on full display. From innovative projects taking shape in the fashion world that focus on





Above: Singer-songwriter and producer Durand Bernarr bringing his style and grace to the stage.



Above: Tobechukwu Dubem “Tobe” Nwagwe ably supported by his backing vocals as the rapper performs his lively set.

environmental sustainability, industry access, and ethical products. To activism and building awareness around voting, decolonisation, and self-care, to support for the visual medium. With powerful imagery and thought-provoking exhibitions, the rich tapestry of the Afropunk festival experience is blindingly obvious. Amplified both literally and metaphorically by the music acts that adorn the stages, Afropunk is an exemplary festival with the highest of ideals.

Past performers include Living Colour, Mos Def, Reggie Watts, Sharon Jones & the

Dap Kings, Bad Brains, Lenny Kravitz, Grace Jones, Tyler, The Creator, Flying Lotus, and Public Enemy, to name but a few. This year’s event will only add to the esteemed history of musicians bringing their unique and proud voices to the eardrums of thousands of eager attendees.

A not-to-be-missed experience, Afropunk remains as important today as ever, particularly in an ever-polarising political climate. The bonds that keep society connected are becoming less enmeshed, more strained, and it can be through the power of art, fashion, activism, and of

course, music that can bridge the gap. Reducing the societal fraying and uniting one and all for causes that are far grander than any individual aspirations or agenda. Show your pride and show your support.

NOW DEPARTING

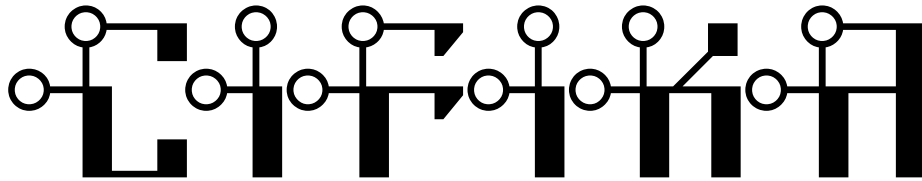
AFROPUNK FESTIVAL

ARRIVING

NEXT ISSUE

PARADISO FESTIVAL





FROM HER EARLIEST MUSICAL MEMORIES AND UNDERSTANDING THE COUNTERPOINT OF CHORAL HARMONIES, SOUTH KOREAN ELECTRONIC ARTISTS YOUSUN CHO - A.K.A CIFIKA - HAS HARNESSED THE FORTIFIED ATTITUDE OF JONBER WINS IN THE END BY PUSHING THROUGH CULTURAL AND PERSONAL BARRIERS. CONSTANTLY SEEKING NEW MUSICAL FRONTIERS AND NAVIGATING HER WAY THROUGH THE INDUSTRIAL COMPLEX OF THE MUSICAL BUSINESS, A COMMITMENT TO HER PERSONAL ASPIRATIONS AND DECADE LONG PERSEVERANCE HAS RESULTED IN HER RIGHTFUL PLACE ON THE WORLD STAGE.



What are your earliest musical memories, and how did they go on to shape your career as a musician?

My earliest musical memory goes back to when I was six years old, singing in a church

choir for a Christmas event. I performed a gospel song using sign language, standing on stage with about 15 other kids—all of us dressed as characters from the Bible. I'm not Christian anymore, but that early experience with the church choir had a lasting impact on me. I still love

choral music to this day.

When I write harmonies, I naturally gravitate toward counterpoint—something deeply rooted in choral tradition. I was part of a choir in every school I attended, from elementary to high school, and I've always

enjoyed the feeling of layered harmonies blending together.

Now, I'm actually planning to write my next album as a fusion of choral music and electronic sound. In many ways, those early choir experiences laid the foundation for how I think about voice, texture, and emotional connection in music.

How would you describe the current South Korean scene and how it is playing out on the global scene right now?

The South Korean music scene is incredibly dynamic—beyond the global spotlight on K-pop, there's a quiet but powerful underground shaping a more experimental and emotionally honest sound. The international fascination with K-pop has also led to broader curiosity about Korean artists in general, sometimes giving us visibility simply by being based in Korea.

In the aftermath of the martial law crisis, many small and mid-sized shows were canceled or scaled back, but artists have shown remarkable resilience, finding new ways to create and connect. Musicians like mount XLR, Haepari, Kimdoeon, Kirra and Hwi and many more continue to push forward, offering deeply personal and culturally rooted work that's slowly gaining global attention.

When it comes to seeking out sounds and stylistic points that you touch upon, are there local artists you are referencing in your work?

I'd love to get to know Hwi in person these days. I just haven't found the right time since the Martial law situation has a very heavy impact on me and her personal mood. She is an electronic musician based in Seoul, offering a very unique sound that's avant-garde and pop. I recently listened to

her latest album, "Humanly possible", and was inspired by her style, especially the fun dynamic of each song and cool swing to its beats. Want to meet her in person and get to know about her music world.

Blending traditional music with modernity, what idiosyncratic South Korean elements do you channel and what Western approaches do you incorporate to produce your signature style?

To be honest, the music we're all creating and listening to today is already deeply rooted in Western traditions. From the DAWs I use to the synthesizers I record with, the scales, the structure of mixing and mastering—almost everything comes from a Western framework. But what gives my work its own identity is the particular kind of emotional texture I carry as a Korean. I like to describe it as my version of "Han"—a deeply rooted, complex feeling that's somewhat analogous to "soul" in Black music. I feel that it lives in my voice. I also often mix Korean and English lyrics in my writing, and when it comes to scale and harmony, I sometimes borrow from various musical cultures, not just Korean. It's less about replicating a tradition and more about letting all those elements shape something personal.

There is a softness to which you approach the subject matter you tackle, and in doing so is there an approach you take that makes addressing it a little easier?

I think it has a lot to do with my lifestyle. Outside of music, I'm quite expressive—my emotions can be intense, and the way I speak can be pretty animated and direct. But when I'm making music, I tend to become very still. I listen inwardly, and the moments when I'm writing or using

my voice feel like the only moments where I truly exist alone in the world. Especially with this album, themes like healing and emotional holding are central. I think that softness you're sensing comes from my desire to create space—for myself and for others—to feel safe and to be heard.

That said, when I perform live, the energy of the space and the people in it completely changes the way the music moves. It often becomes more powerful, more raw—even aggressive at times. I love that contrast.

Producing all of your works in English rather than your native tongue is certainly understandable when it comes to getting your message out to a wider audience, although in doing so, do you feel that anything is diluted in the process?

I do write in English partly to reach a wider audience—but more than that, I think it's about the nature of language itself. Some things feel closer to my intent when I express them in English, and other ideas feel more honest or resonant in Korean. So, I tend to choose the language depending on the feeling or nuance I want to convey. I don't really feel like anything is being diluted in translation—though I do admire artists like Thom Yorke, who embed their cultural history or social context so naturally in their lyrics. It makes me want to reach that kind of depth, too. I've always leaned toward a more abstract, poetic approach to lyrics. And on a practical level, there are phonetic differences too—Korean has a sharper tongue position, which can sometimes limit the way notes connect, while English often flows more smoothly in vocal delivery. But beyond all of that, when I listen to music myself, I often respond more to the overall feeling than the

lyrics alone. The emotional impact, for me, comes first from the atmosphere and texture of the sound.

As a female artist, what specific pressures have you had to withstand in order to create your music, get your message across, and reach your audience?

To be honest, I haven't personally experienced overt discrimination or unfair treatment as a woman in music. Being a female artist working in electronic music has often been a strength for me—it's made people more curious about what I do. I've had moments, though, like during a rehearsal in the U.S. where I received a sexual joke from an engineer. I addressed it directly and got a public apology. Another time, a promoter crossed a boundary with me, and I chose not to work with him again. But I don't carry those incidents heavily—they're unfortunate, but I believe they can happen to anyone, regardless of gender, and the key is how we respond and move forward.

One thing I sometimes wonder, though, is whether I'd have a stronger, more loyal female fanbase if I were male. In Korea, fandom culture is incredibly powerful, and female fans often offer significant support—both emotional and financial—to the artists they admire. That kind of support system can be enviable at times.

As for appearance, I've always found it amusing that many of the electronic musicians I admire go on stage in oversized t-shirts and worn-out jeans (-maybe because they spend all their money on gear, I'm not sure). I sometimes wish I could do the same, but I studied visual art, and I genuinely love dressing up. I usually perform in pieces by contemporary designers

or wear archival looks from designer brands I admire. I'm not sure if fashion, hair, or makeup should be considered a "pressure" for female artists, but for me, it's not something I feel forced to do. I love it. It's another way I express who I am.

Your latest release *Bonfire* is your third studio album. In what ways would you say that your music has evolved, and what particular sonic boundaries were you looking to push on this record?

For *Bonfire*, I wanted the album to have more of a narrative structure, so from the very beginning, I worked closely with two collaborators—Nancy Boy and Umaka. We selected the tracks together from the demo stage and made a conscious effort to showcase diversity while maintaining sonic cohesion throughout the album. Nancy Boy is such an experienced producer when it comes to shaping an album's flow, so the process felt smooth and intentional. Umaka, although a newcomer, shares a very similar musical sensibility with me—we both come from art school backgrounds, so our conversations naturally went deep and conceptual.

Sonically, I challenged myself in new ways. In my previous albums, my vocals were heavily processed, but this time, I wanted to keep things more raw and honest—so I used minimal vocal effects to reveal my voice more truthfully. I also experimented with more "dry" mixes, which felt unfamiliar but refreshing.

Another big shift was in the composition process. For the first time, I allowed someone else to shape the structure of the songs. Nancy Boy and Umaka took the lead in that area, which was a huge leap for me—I've always written and

structured everything myself. This album also features more complex chord progressions, longer instrumental sections, and, for the first time, guitar sounds on almost every track. These may be standard elements for other musicians, but for someone like me who comes from an electronic background, moving away from loop-based structures and incorporating acoustic textures felt like a big step forward.

You have collaborated with artists such as Crush, Umaka, and Nancy Boy. When working with fellow artists, what do you try to offer of yourself, and what qualities do you absorb when working with other creatives?

It's been a while since I was featured on someone else's track, so I honestly don't remember that experience too clearly. But I can definitely talk about what collaboration means to me. I think I have a good sense of my strengths and weaknesses, and I like to be upfront about them when starting a project. For example, I might say, "I can write strong, catchy melodies and deliver a great vocal performance, but I'm not confident when it comes to drum programming—could you take the lead on that?" I believe setting that kind of tone early helps build trust and makes the process more efficient.

When a collaboration begins, I also like to plan our sessions and detailed plans in advance—both for conversation and for working. It helps keep the momentum going. I'm also a very observant person; I tend to absorb good habits from others. While working on *Bonfire*, I spent a lot of time with Nancy Boy and Umaka, and I learned so much just by watching how they approached

things. Now, even when I work alone, I sometimes ask myself, “How would Umaka structure this part?” or “Would Nancy Boy add a delay here?” It’s a fun and effective way to push through creative blocks. To me, that kind of exchange is the most valuable part of collaboration.

What has been one of the steepest learning curves you have experienced in the music industry, and how did you navigate your way through it?

One of the steepest learning curves for me was realizing that music is not just art—it’s also an industry. That reality still gives me a lot to think about, but it also drives me. When I debuted in 2016, I ended a three-year contract with my first company, and unfortunately, they responded by filing a lawsuit against me. I spent nearly three years unable to properly release or perform music while dealing with legal conflict. That wouldn’t have happened if music were just a hobby. But it’s not—it’s a business involving budgets, contracts, collaborators, and long-term consequences.

I’ve learned that if I want to live as a full-time artist, I can’t simply say, “I do this because it’s fun.” That mindset isn’t sustainable. It’s not that I believe my music has to make a lot of money, but I do believe it needs to be taken seriously as a real project—with plans, structure, and accountability. Before I start any new project now, I ask: What’s the financial plan? Who’s involved? How will it be promoted? I need that kind of clarity.

I feel incredibly lucky to make a living as a musician, but there’s so much work behind the scenes—emails, meetings, contracts, logistics. It’s not just about creating. It’s about protecting what you create and building something that can actually last.

Music itself—I can create that on my own. But the process of bringing it into the world takes a lot of people. It requires trust, collaboration, and support from others who believe in the work. That’s why I always tell younger artists or those just starting out: be humble, be grateful, and have a clear sense of purpose. Talent is important, but how you carry yourself—and how you treat the people who help you—matters just as much.

Is there a musical mantra that you go by that you channel it in times of need?

“Jonber wins in the end,”

“Jonber” is a Korean slang term, short for a phrase that roughly means “fucking endure.” It originally came from gaming communities, referring to players who grind for hours without giving up. Now, it’s used more broadly—about life, careers, art—basically, the belief that if you endure long enough, you win. So when I say “Jonber wins in the end,” it’s a reminder that staying strong and with endurance—especially in art—is often more powerful than talent or speed.

I’ve experienced many failures in the last nine years of making music—probably more failure than success. After the lawsuit, I felt like I had hit rock bottom. I seriously considered quitting music because I was so afraid of what might happen if I continued down this path. I was living in a small studio, had no money in my bank account, and most of my friends had left me, labeling me as “dangerous” because of the legal issues.

During that time, I went to Zeze, a member of the legendary band Idiotape. He generously shared his own experience dealing with legal struggles and told me, “Just

try for 10 years and see what happens.” Well, it’s my 10th year now—so I really want to blame Zeze. Just kidding.

I’m super thankful to him for encouraging me because it’s totally been worth it. I got to release my third LP, and I’m visiting Australia for the first time ever—as CIFIKA.

Life can be unfair and cruel sometimes, but if you stay strong and keep your art consistent over time, the opportunities will come—actually, not just one, but several. And when they do, you’ll be rewarded in all kinds of ways: honor, recognition, money—whatever it is you’ve been dreaming of.

What does music give you that nothing else does?

Music gives me hope—every single time. In the beginning, a demo always feels rough and incomplete, sometimes even disappointing. But if I stay with it, care for it, spend time, give it love, refine my thoughts, and stay patient—at some point, something truly beautiful starts to emerge. I’m rarely 100% satisfied with the final result, but the journey from that first messy idea to a completed piece always feels like a small personal victory.

And it’s not just about me. Throughout this process, I’ve been lucky to have producers, engineers, promoters—and most importantly, listeners—who understand and love my music without judgment. The fact that someone, somewhere finds comfort or healing in something I made... that gives me hope. It feels like a quiet miracle every time. I know it’s such a boring answer, but it’s true.



Amazing Huge Doing Amazing Things

→ **MAY • 29** ←
2025

ng oo]]
MANS •

{ reasons
to be cheerful }

azing))
☀️))
))

TOWN • Hall
☉ (NYC) ☉

IN HANDSIGHT

IN THIS FESTIVAL FLASHBACK, WE LOOK BACK TO LAST MONTHS LEG OF
KNOTFEST AUSTRALIA HELD IN CENTENNIAL PARK SYDNEY

SLAUGHTER TO PREVAIL

THE INSATIABLE APPETITE FOR METAL KNOWS NO BOUNDS AS ANOTHER KNOTFEST EDITION PROVED. DELVING DEEP INTO THE GENRE AND SUB GENRES, THE WIDE ARRAY OF ACTS FROM ACROSS THE SCENE AND FROM AROUND THE GLOBE DESCENDED UPON SYDNEY AND WE WERE THERE TO CAPTURE IT ALL.



SLAUGHTER TO PREVAIL



SLAUGHTER TO PREVAIL



POLARIS



POLARIS



POLARIS



POLARIS



KNOTFEST



WITHIN TEMPTATION



WITHIN TEMPTATION



IN HEARTS WAKE



IN HEARTS WAKE



IN HEARTS WAKE



KNOTFEST



KNOTFEST



KNOTFEST



VENDED



VENDED



BABY METAL



A DAY TO REMEMBER



A DAY TO REMEMBER



A DAY TO REMEMBER



A DAY TO REMEMBER



KNOTFEST



KNOTFEST



ENTER SHIKARI



ENTER SHIKARI



ENTER SHIKARI



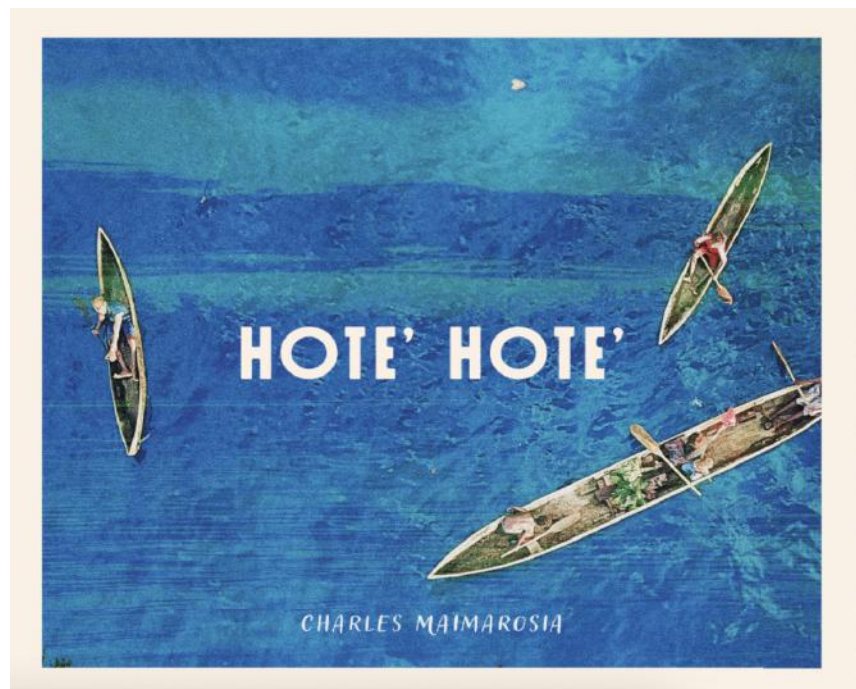
MISS MAY



MISS MAY

UNCLE

IN THE SOLOMON ISLANDS ARCHIPELAGO LIES THE SOUTH MALAITA ISLAND WHERE THE ARE'ARE LANGUAGE IS SPOKEN. LOCAL-BORN CHARLES MAIMAROSIA REMAINS DEEPLY ROOTED TO HIS HOMELAND AND HE CONTINUES TO CHAMPION THE NATIVE SOUNDS OF HIS COUNTRY AND SPREAD THE MESSAGE OF HIS HISTORY AND ANCESTORS THROUGH HIS COMPLEX AND INTOXICATING MUSIC WHICH IS EXEMPLIFIED BY HIS SOPHOMORE ALBUM, HOTE' HOTE' HOTE.





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

Your single Roropau is an adaptation of a AreAre lullaby and expands upon the notion of connection, parental, and generational love. As anyone can attest, the power of childhood songs can be deeply emotive but coupled with an indigenous aspect, it takes on an added depth. What was the guiding force behind your selection of Roropau and wanting to share it with the greater world?

Roropau holds deep emotional and cultural significance for

me and my people. This Are'are lullaby has been passed down for generations, soothing children while carrying the voices of our ancestors and the love of past generations. I chose Roropau because I wanted to share that sense of warmth, security, and belonging with the world. Childhood songs shape our earliest memories, and when they are infused with indigenous melodies, language, and storytelling, they become a bridge between the past and present.

Music, to me, is about both preservation and sharing. Beyond the bond between

parent and child, Roropau embodies the wisdom elders pass down through song. By bringing it to life again, I hope to offer it as a gift—not just to future generations of Are'are people, but to the world. Special thanks to Andrew Robinson for his beautiful chord progressions and to everyone who contributed to Roropau and my album.

Your signature sound is rooted in the traditional AreAre style, can you elaborate as to what specific practices that entails and the instruments you would typically use?

The Are'are musical tradition is centered around panpipes, which come in different types and tunings. Here are some of the key instruments in our tradition:

1. 'Auu Rerepi – One of the oldest panpipe ensembles, played at festivals and weddings by eight people, each handling a different set of pipes. The instruments are tuned in pentatonic scales, creating melodies that answer each other like the pistons of an engine.
2. 'Auu Tahana – A five-person ensemble, with pipes tuned in natural minor scales, producing sounds reminiscent of jazz and blues.
3. 'Auu Waa – A solo instrument made of 12 pipes bound together. Players rotate it to change notes, producing haunting melodies that mimic whispers.
4. 'Auu Keto – A panpipe set used during migrations in the 1600s and 1700s. It has seven different musical modes (Ionian, Dorian, Phrygian, etc.), allowing up to 70 musicians to play together.
5. 'Auu Ni Auu – Played only during nali nut harvesting season. The sound signals to the community that they are welcome to gather and collect nuts.
6. Parani O'o (Log Drums) – Large wooden drums used for communication, counting, and ceremonies. Each clan has its own rhythms and names for their drum sets.
7. 'Auu Ni Mako (Tapping Tubes) – Played mainly by women, often as they sit together after a day of work.

The melodies carry themes of love and romance.

8. Kiro Ni Kahu (Water Percussion) – A unique rhythm played by women in rivers. The sound represents the voices of minerals, crystals, and the life-giving waters that connect the mountains to the sea.

Each of these instruments has its own role in Are'are music society, carrying stories of nature and history, and daily life.

What approaches did you take when working on the album in order to honour your traditional musical heritage and fusing both modern and western sounds so as to retain the best of AreAre and that of modern recording?

To honour my traditional heritage while incorporating modern elements, I started by researching back home. I spoke with elders, listened to their stories, and learned about the deeper meanings behind our music. There's so much wisdom in these songs, stories of our people, our land, and our ancestors.

The recording process was made possible by Wantok Musik Label. David Bridie and his team arranged the studio sessions, while Andrew Robinson worked on the chord progressions. I wrote the lyrics, played the guitar and panpipes, and recorded my vocals. My mates, talented musicians joined us in the studio, adding bass, drums, guitar, and their names are on the credits list on Hote Hote album cover, raemanoha paina (thank you so much for your wonderful talents).

This was a team effort, I

couldn't have done this alone. Wantok Musik handled the recording schedule, helped refine the arrangements, and ensured everything came together smoothly. David Bridie, a true mentor, made sure Andrew Robinson and I were creating something special.

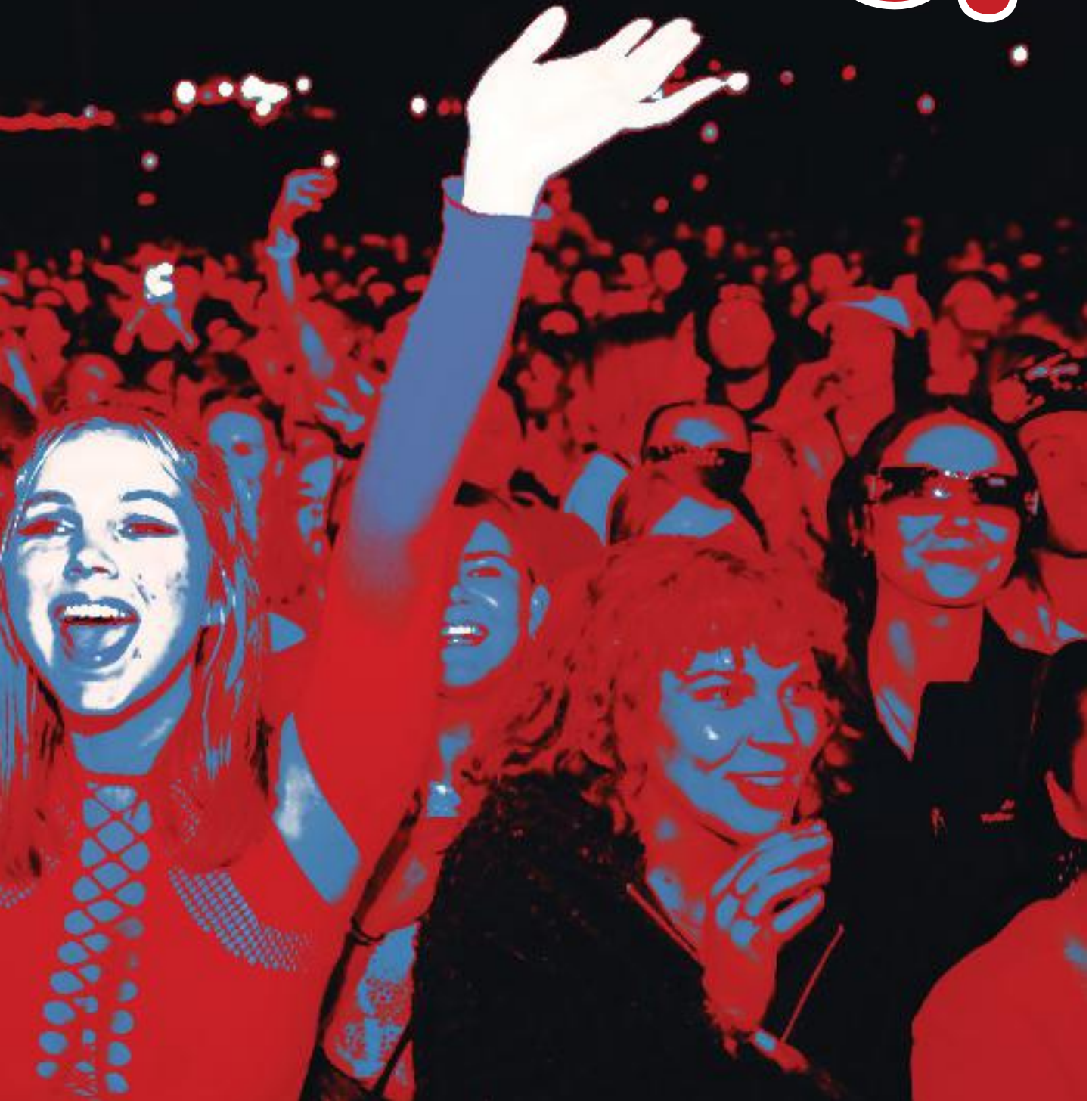
My goal was to stay true to the essence of Are'are music while making it accessible to a global audience. By blending traditional melodies with modern arrangements, and to reach that goal, I need a strong team like Wantok Musik is always there for me. I hope to connect people to our culture in a way that feels both authentic and timeless.



It's Here

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

It's Here!



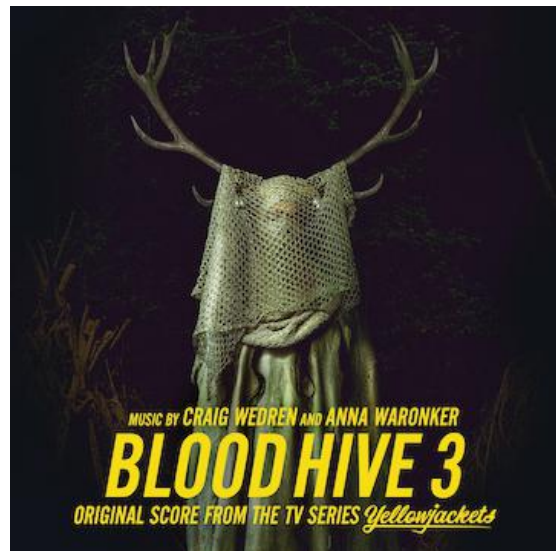


Turn It To 11

What - AMPLIFIER - The Fender® Jack White Pano Verb is influenced by Jack White's vintage Vibrasonic and Vibroverb amps and crafted in Corona, CA, the Pano Verb offers enhanced stereo reverb and tremolo effects with a unique 15" and 10" speaker combination, providing guitarists with a powerful tool for stage and studio settings.. **- Where** - Third Man Records. **- When** - Out now.



Yellowjackets



What - SCORE - Blood Hive 3: Original Score from the TV series Yellowjackets. Craig Wedren (Shudder to Think) and Anna Waronker (that dog.) have released their score from Yellowjackets Season 3, along with stunningly eerie new single "Sleepwalking." **- Where** - Lakeshore Records. **- When** - Out Now.

Some Might Say & Visualiser

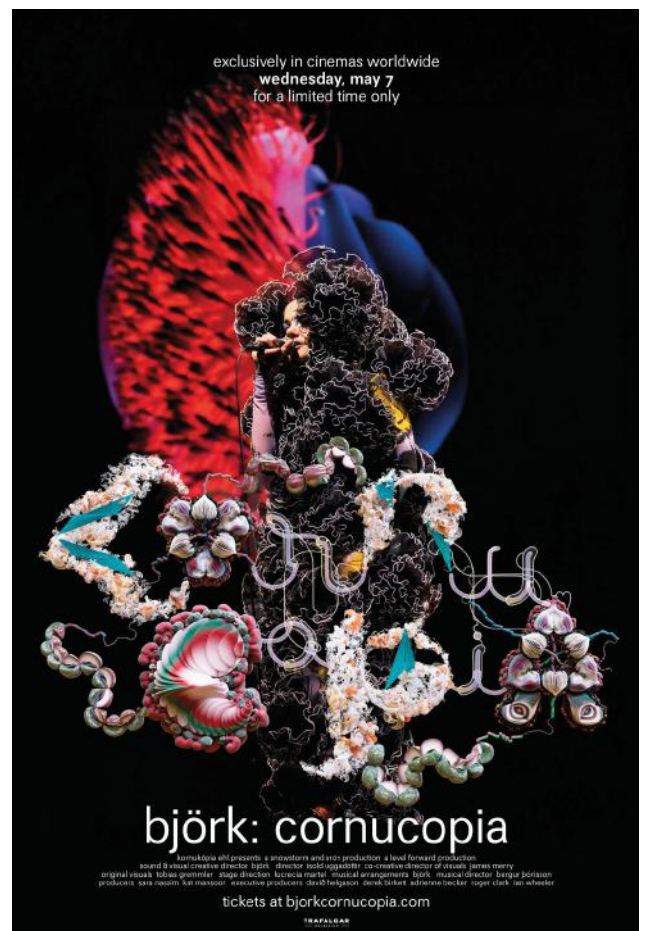
What - MUSIC - Oasis are celebrating 30 years since the single came out with a re-release on limited-edition, pearl-coloured, numbered 7" vinyl. Alongside a brand-new visualiser for the track. The single's anniversary follows the recent reissue of *Time Flies...* 1994–2009, the complete singles collection, reissued as a limited edition, 4 coloured LP, numbered, box set for this year's Record Store Day (UK) - **Where -** JB HI FI & Amazon Music - **When -** Available now.



Cornucopia



What - FILM - Mercury Studios, Universal Music Group's innovative content studio, have announced the theatrical release of the iconic new concert film alongside singer, songwriter, and producer Björk. - **Where -** Worldwide cinema release - **When -** May 7.



Bunna Lawrie & Family

Generations & Dynast

14 MAY





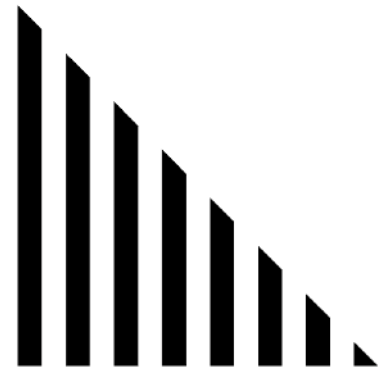
ties





MARY & KOUYOUMDJIAN KRONOS QUARTET

THE COMPOSITION OF COMPASSION



AS THE BOMBS ONCE AGAIN FALL OVER LEBANON, AND THE RECONCILIATIONS OF THE ARMENIAN GENOCIDE CAME TO LIGHT. A COLLECTION OF HARROWING STORIES ABOUT SENSELESS CARNAGE, LOSS AND PAIN BEGAN TO EMERGE.

CREATING A SOUNDSCAPE TO CUSHION THE TRAUMA OF THOSE TALES AND FINDING AN AVENUE TO AMPLIFY AND EMPOWER THE VOICES OF THOSE VICTIMS SO THEY RECEIVE THE DIGNITY AND HUMANITY THEY DESERVED BECAME THE FOUNDATION OF COMPOSER MARY KOUYOUMDJIAN AND THE KRONOS QUARTET TO CONVEY THE HORRORS OF WAR AND ITS LIFE ALTERING EFFECTS. THE RESULTS OF WHICH IS A TRULY MOVING MUSICAL EXPERIENCE.

There are some harrowing reconciliations by survivors across the album and just how does one (and the collective) go about putting music to such horrid real life tales?

Music alone can never fully encompass the horrible experiences of survivors of genocide and war. Even at its absolute ugliest, music is still beautiful, but human speech is incredibly direct and impactful. The speakers in *Bombs of Beirut* and *Silent Cranes* already speak so vulnerably and openly about their experiences, so for me, the music's purpose in these pieces is to (1) serve and support the testimonies and text through what I can only imagine the speakers' psychological trajectory to be as they share their testimonies and (2) to create the time, space, and community for listeners to not only hear these difficult stories, but to have the environment to absorb, process, and respond to these incredibly universal themes of displacement experienced by so many. If the musical language and soundscape can

have the humility to support the testimonies, then I believe it can also speak honestly and invite genuine connection between listener and speaker.

Bringing an Armenian and Lebanese voice to the forefront is a refreshing perspective and one that is less often heard and rarely given the platform it deserves. Given the opportunity, what felt like the most important points to bring forward into the light?

On one hand, simply sharing the historical events of both the Lebanese Civil War and Armenian Genocide felt incredibly important. Most people don't know that the Lebanese Civil War (1975-1990) had happened, not to mention tensions within Lebanon itself and with Israel preceding the event, and also how the collective events have resulted in Israel's attacks on Lebanon in this last year. Even fewer people seem to know that the Armenian genocide had happened in the early 20th century, with the mass extermination of 1.5 million Armenians by the Ottoman Turks, not to mention that the

U.S. was over a century late to recognizing the Armenian genocide, and that the Turkish government continues to deny that it ever happened at all. So encouraging awareness is one aspect of creating these pieces, because our history continues to repeat itself, and we often stay passive as entire communities are wiped out, lands are stolen, and culture is erased. When our governments stay silent, we need artists to shout for the repetition to stop.

And while awareness and education are part of these pieces, at its very core, I am trying to create human-to-human understanding between the listener and the speaker. I am trying, in the best way I know how, to bridge the gap between someone who has experienced war or genocide in a place and circumstance that may feel distant and someone who has not, and I'd like to give the listener the benefit of the doubt that they would like to understand these circumstances better and hopefully will act on this understanding.

Music as a medium to express



emotions and sentiments can stretch the discipline to the fullest but when used as a vehicle to capture and convey the horrors of conflict, such as the album does with the regions of the Middle East, Caucasus, and America, takes the art form to another level. How do you utilise your music to best summarise and extol the realities you are tackling through the music you make?

I'm not sure that my music could summarize such massive moments in our history and present, but perhaps a wider collection of political artistic works from myself and our larger community of artists can help create a fuller picture through our shared activism. For me, all I can do is create music that feels honest to the stories being shared, and part of that means not censoring or editing out the difficult truths they share in the audio playback. Some of the testimonies are quite graphic, and some of the field recordings are quite horrific, but I have a great deal of faith that these uncomfortable moments are constructive for our understanding. This

is why *Bombs of Beirut* has a four-minute stretch of field recordings of bombs recorded during the Lebanese Civil War and why *Silent Cranes* has a massive and extensive soundwall of simultaneous interviews and multi-tracked strings sawing away at their instruments – these sonically overwhelming moments can feel uncomfortable, and I truly believe that safe environments of discomfort, like on our headphones or in a concert hall, can be a productive tool for sparking human connection and fostering a community that pushes to have less discomfort in our world.

Now just as in the past, music has been used to protest, highlighting atrocities, and alert a wider world to what is happening in localised geopolitics. Do you see the music you are making for yourself (and your people) as protest music?

I see my music more as “human connection” music. Coming from communities that have not always had the freedom to speak up, I'm grateful that in my present

I have the privilege and freedom to express (although here in the U.S. artistic expression is currently being compromised!). I wholeheartedly will continue speaking up as best as I am able.

Instrumentally, just how was the approach toward using classical and native inspired music to encapsulate all that you are trying to convey?

I'm not sure I had an approach necessarily, so much as both Western European classical music and Armenian and Lebanese folk music have always had significant roles in my musical upbringing. These are the musical languages that I have always had circling around me, whether it was from piano lessons in my childhood or listening to my father's records that he brought with him from Beirut, so the sounds have inevitably become a part of my own musical language.

With the music you are producing, you are carrying forward the trials and tribulations of a populace on a multigenerational





SOME OF THE TESTIMONIES ARE QUITE GRAPHIC,
AND SOME OF THE FIELD RECORDINGS ARE QUITE
HORRIFIC, BUT I HAVE A GREAT DEAL OF FAITH
THAT THESE UNCOMFORTABLE MOMENTS ARE
CONSTRUCTIVE FOR OUR UNDERSTANDING.





level. Did you consult with elders on their perspectives, the commonalities they experienced, and how those experiences overlap with those of the younger members of society currently going through the same horrors of war?

I'm not sure I necessarily had to intentionally research this idea across generations, as my experience as an Armenian with family and community who experienced the events explored on the album and who *continue* to experience similar atrocities – whether they live in Beirut and are presently impacted by the Israeli attacks or have been recently been displaced from Artsakh (Nagorno-Karabakh) from the ethnic cleansing by Azerbaijan – means that these multigenerational traumas are still *living* with all of us.

I recently created a music-documentary work entitled ANDOUNI [Homeless] with photojournalist Scout Tufankjian and the New York Philharmonic around the ethnic cleansing of indigenous Armenians from Artsakh/Nagorno-Karabakh – this is an event that happened a year and a half ago that has gotten so little attention and even less aid – and it breaks my heart to hear and see individuals of all ages have to deal with loss of life and home yet again, just like those who came before them.

The resonance of what you created will reverberate for years to come, and was there ever a consideration in the way you approached some of the songs off the record?

Thank you, that really means a lot! Resonance and impact are certainly on my mind, but perhaps in an atypical way for a composer? I'm less concerned with whether or not a listener will remember the actual sounds from the album,

so much as I would love for listeners to remember how they *feel* when they listen to the album, and hopefully these feelings translate into a greater sense of connection to others and their experiences.

Were there reference points you personally touched upon in your journey to making the album and artists / ideas



Bringing Witness to life, the Kronos Quartet.

that guided your steps to making the album?

So many! Kronos Quartet and their long list of collaborators have been the most vibrant guiding lights in this whole album – whether it's conversations shared with Kronos over the last decade, their body of work that is rich with collaborations with people from around the world, and their commitment to music as activism. The sounds of their albums, from their *Nuevo* and *Caravan* albums to Reich's *Different Trains* (whom I owe a great deal of thanks to for introducing me to the idea that recorded documentary speech can exist in music making) have absolutely shaped the way I not only wrote for the string

quartet, but gave me the courage to say big things with my music. Also, working with the musicologist Ian Nagoski of Canary Records has been such an extraordinary gift. Ian restored the recording of Zabelle Panosian's *Groung* (1917), which appears on the album both as a string quartet arrangement on the opening track *Groung* [Crane] and also

as a recorded sample in the last movement "iv. you flew away" from *Silent Cranes*, and both Zabelle Panosian's singing and Ian's research on her biography and resilience as part of the Armenian diaspora have been inspiring to say the least.

What is your ultimate wish for the record and its place in the musical continuum that you would hope it achieves?

My genuine hope is that the album fosters empathy and that empathy evolves into action.

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

A more vibrant present and a future filled with promise.



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

spin

cycle



ALI SETHI

Maya

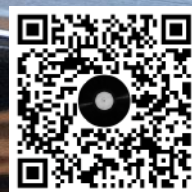
Zubberdust Media



BENÉT

Make Em Laugh

Bayonet Records



CLOTHIN

La Muerte en
Realidad no Existe

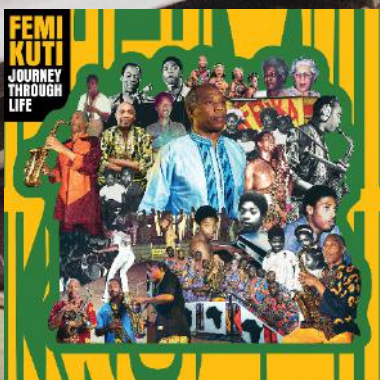
Tin Angel



DALILA KAYROS

Sakramonade

Subsound Records



FEMI KUTI

Journey Through Life

Partison Records



FLY ANAKIN

(The) Forever Dream

Lex Records





INFINITY KNIVES

A City Drowned
In God's Black Tears

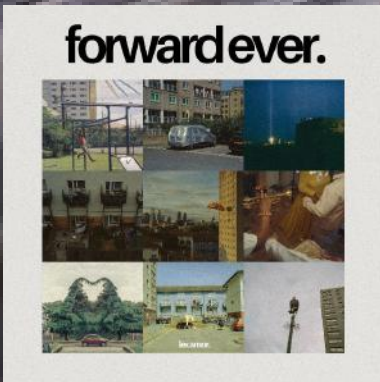
Phantom Limb Records



KILO KISH

Negotiations

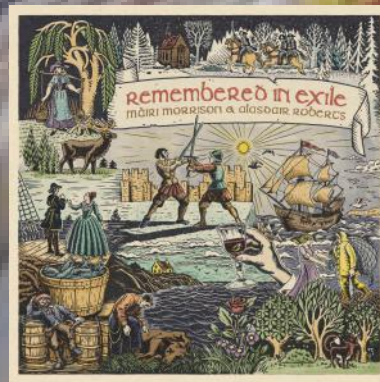
Independent Co.



LEX AMOR

Forward Ever

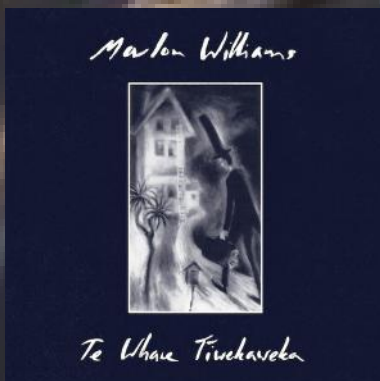
Brace Yourself Records



MÀIRI MORRISON

Remembered in Exile

Drag City Records



MARLON WILLIAMS

Te Whare Tiwekaweke

Holiday Records



QUADE

Canada Geese

4AD





SAM AKPRO

Evenfall

Anti Records



TAKURO OKADA

The Near End, The Dark
Night, The County Line

Temporal Drift



THE BLUE STONES

Metro

Thirty Tiger Records



TUOMO & MARKUS

Music For Raods

Schoolkids Records



UWADE

Florilegium

Thirty Tiger Records



YAYA BEY

Merlot & Grigio

Drink Sum Wtr



MILQUETOAST

pic

YOU ARE
ESPASSING
YOU CAN
AD THIS
ARE ON
GENOUS
NDS
EDITION CONTACT
INITIATIVE
2007

POST AMERICA



Dead Engineers



THROUGH ART, MUSIC AND ACTIVISM, PROUD PYRAMID LAKE PAIUTE TRIBE MAN GREGG DEAL REMAINS TRUE TO HIS IDEALS. A VERDANT DEFENDER OF THE TRUTH, AND WHO'S STRENGTH IS ONLY MATCHED BY HIS HUMILITY.

AS AN INDIGENOUS ARTIST, CARING FATHER, AND STANCH COMMUNITY MEMBER, THE MESSAGES HE ALONG WITH FELLOW BANDMATES JOSH RIVERA, ABE BRENNAN (GUITAR), SHANE ZWEYGARDT (DRUMS) AND LEE TESCHE (BASS) EXTOL, IS ONE OF DEFIANCE, SUPPORT, INCLUSIVITY, AND LEGACY.

THE POWER OF ART IN ALL ITS MANY FACETS IS THE DRIVING FORCE BEHIND THE AWARENESS THEY PROMOTE, THE INJUSTICES THEY RAIL AGAINST AND CHANGE IN SOCIETAL ATTITUDES THEY DEMAND, AS THEIR LATEST RECORD PO\$T AMERICAN CHAMPIONS.

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

Your latest record PO\$T AMERICAN is a scathing assessment of politics past and present. Although the record focuses on the issues within modern society and very recent events within the current political landscape, it also is anchored by long-standing ills within Western society. What was your vision for the album in terms of addressing the old and the new and the seemingly insurmountable impasse of a disjointed and disharmonious society that feels destined to repeat history?

You know, oddly, to Native people, the old and new live in the same space. Particularly when the “old” still affects you in so many ways as colonialism and Western perspective has. James Baldwin said, “History is not the past. It is the present.

We carry our history with us. We are our history. If we pretend otherwise, we are literally criminals.” From the title track, PO\$T AMERICAN, to Mythical Cowboys, to even Juicy Fruit, all taking from things that are from the past, the stories are still relevant, and in many cases, has shown itself back to the front. I mean, with Kevin Costner, we’ve got from Dances With Wolves from the early 90’s right back into his romantic nationalistic westward expansion dribble. Still relevant.

The overall vision for PO\$T AMERICAN is truth. Unfettered and unapologetic truth. Whether truth in narrative, truth in my own experiences and perspective, or truth in a collective feeling, it is here and rings throughout the record. The anger is there for many things, as is the pain and compassion needed in LGBTQ discussion. The inequity of patriarchy lorded over women and femmes, and the constant desire to

steal from Native people. The statements of fascist cults, and the solid and unapologetic statement of STFU (previously called Nice Racism). These are all things easily seen. My hope in all this is the solidarity in it. That sense of duty, truth, and shared ideas hopefully lives in a place of solidarity, community, compassion, and love.

You speak on behalf of all those who are marginalised, and as a North American indigenous man, where do you see American politics and the indigenous voice within it?

First, I don’t believe I speak on behalf of all those who are marginalized. I speak what I believe is true, from my perspective and opinion as a Numu, a member of my tribal community, Pyramid Lake Paiute Tribe, and member of the human race. I’m just saying what so many of us believe to be true.

I am of the belief that Indigenous people have the

greatest stake in what happens on these, our homelands. I am not sure anyone realizes that the Indigenous people of this continent have been here for thousands of years. These are our traditional homelands, and we care what happens on it. Half the reason we are often pushing for environmental understanding is based on our core understanding of how important Earth is to all of us. Despite colonialism, racism, westward expansion, theft, broken treaties, or federal trust obligations, we still call ourselves stewards of these lands.

At the very least, I am a citizen of the United States, good, bad, or indifferent. I am beholden to the power structures inside this country, but also have the right (at least at the moment) to speak to those things I believe are important or right. While the moral fortitude of a country like the United States of America is in question with evidence pointing towards a moral void wrapped in imperialism and colonization, I still must do what I can to fight, right? If I have a space or platform, am I not bound to use it to say the quiet things out loud? Particularly when the politics of the US has turned into the caricature it has, seeing the outward danger placed upon America's working class, along with how it affects others in the world? I can't do much, but I can say something. I can make art, write words, speak them out loud. How could I not? Indigenous voices especially must speak, fight, and do what we can to.

The single off the album and title track, "POST AMERICAN" was written after events with your son on Independence Day. Can

you elaborate as a father how you feel about the world your son is inheriting and the broader topic of generational pain that, if not healed in the preceding years, is perpetually carried forward?

Yeah, I wrote this song during White American day of Independence, during fireworks. He was listening to something that I don't much like, and I was writing sometime to show that I could do better. LOL! A little father/son row for fun. Oddly, it was also an important moment, talking to my 15 year old on why I would call it "white Independence", looking at how this country was formed, and how it always excluded other people that were not white men, as women are even excluded from so much in these so-called founding documents. This discourse is important in my own household, that my children might understand the world around them, the history, the present, hopefully preparing them for the future. Even if my kids don't get in to a position of power or speaking out, they'll have the tools to continue to survive, understanding themselves, their family, and how important it is to carry these things forward. We are responsible for the information we have, how we carry it and say it out loud. As I find places better for me and my family, I hope they find those places as well, improving things with each generation. Life is hard, pain is certain, how we deal with that is rooted in our knowledge of self, where we are (environment), finding peace in love, compassion, and community.

What cultural fundamentals form the guiding principles

in the way you approach your craft, and in what ways do you personally feel you are you championing for your people?

I own my own narrative. I would never assume to speak for anyone. This may allow for articulating a shared experience, and I recognize that, but at the end of the day, the truth is the truth, and my perspective or opinion is my own. Having the freedom to say words out loud in any format that I'm able is a privilege my forebearers didn't have when met face to face with the colonial machine. I must approach my craft deliberately, carefully, unapologetically rooted in my own understanding with a willingness to recognize my own inadequacies, promising to be better tomorrow than I am today. Truth, community, compassion, grace... I aspire to have these things always. I'm doing my best.

Was music for you the outlet that allowed you to find your voice and express all that is important to you?

I've been a visual artist for over 20 years. Within that I have been speaking publicly for 12 years both through my work, spoken word, outward activism, and public speaking. Music is this incredible love I've always had, but have never had a chance to dive into as a viable medium of expression. So much of what I'm doing in Dead Pioneers with my four guys, Abe, Shane, Lee, and Josh (who is also an Indigenous person) is fed by my years of advocating, fighting, and speaking out towards Indigenous liberation and equal rights amidst political understanding. Being able to do that in this medium specifically





I AM OF THE BELIEF THAT INDIGENOUS PEOPLE HAVE THE GREATEST STAKE IN WHAT HAPPENS ON THESE, OUR HOMELANDS. I AM NOT SURE ANYONE REALIZES THAT THE INDIGENOUS PEOPLE OF THIS CONTINENT HAVE BEEN HERE FOR THOUSANDS OF YEARS. THESE ARE OUR TRADITIONAL HOMELANDS, AND WE CARE WHAT HAPPENS ON IT.





Dead & Company is made up of guitarists Josh Rivera and Abe Brennan, drummer Shane Zwegardt and bassist Lee Tesche (who is also lead guitarist for Alcatraz), with Gregg Deal on vocals.

has been pretty incredible, to be honest, and pushes me to dig deeper in to that discussion of what's happening, what's important, and how best to articulate in a way that keeps the integrity of my voice in my work for over twenty years.

There is a certain captive power that comes from including spoken word on any musical project, and an extra level of consideration is required based on the careful choice of words selected to garner maximum impact. When you approach this as you do on POST AMERICAN, what were the driving forces that steered you toward the spoken word elements?

I can't sing. Ha, ha, ha, ha. Mostly, that's the reason, but discovering my own voice has become something that

has been exciting in this process too. Initially, we were looking for a way to do spoken word with punk riffs, as opposed to jazz or some kind of ambient music. The enunciated articulation of this type of delivery is impactful, however. I don't think anything we're writing is lost at all. What you hear is what you get. Storytelling also becomes an effective way to articulate points, opinions, ideas or messages. This has been the case for Native people for as long as we've existed, and still remains true.

As a proud Pyramid Lake Paiute man, what localised struggles are you currently facing and in what ways is this impacting your tribe?

Land grabs for resources, sovereignty, self determination

and cultural preservation which would include languages. The land grabs for resources, which includes drilling, mining, fracking, or even trying to place pipelines across treaty lands, are something most tribes are dealing with at the moment. In the area of my people, the fight over the Thacker Pass Lithium Mine has been a tough one. Overall, environmental issues, and preservation of one's culture tends to be pretty big issues.

You have used art as a powerful means to express yourself, the issues you face and as a connection to your ancestry. Can you explain the unique way in which you approach your artwork, its personal meaning and the broader context of what you hope to achieve through your art?

There are a few things here. There is a belief that artists are medicine people. To be a creator of things is important. There are a number of specific ways this translates into a number of different culture ideas. I recognize my own cultural ties, and fully recognize my responsibility to that. With that said, I also recognize my own agency in all I do and how I do it. Figuring myself out, and my place, and how I want to emote, identify, or express is part of the process, and have found a journey that is wholeheartedly mine. We all start in our own inadequacies and hopefully work up towards a place of authenticity of our voices, our process, and our work. I have found this to be a difficult, but meaningful process of open and honest conversations with myself. I am critically thinking of where I am, always, while also wanting to challenge my own ideas and perception of self. Making deliberate decisions on what goes out into the world as I genuinely do my best as an artist having a human experience. This is all of me. It's tied to my own identity as a Native person, to be sure, but it's also in a place of genuine experience as a human being. I don't believe myself to be special, but believe I can find uniqueness in my journey and hopefully articulate that visually, musically, or otherwise. Everything I do is personal to me, which may or may not mean anything to anyone. I know I stand by it and will always strive to do my best in that articulation. I hope to achieve good art. Little else.

Having moved from Washington DC to Colorado, how has the relocation helped with your art, both in terms of visual and musical?

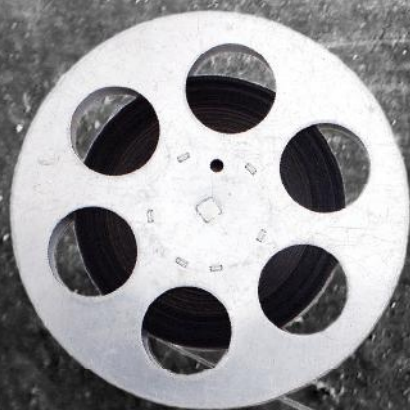
Honestly, and probably in the least sexy way, economy. DC isn't a space that has a sustainable community for art. There are pockets of people, but I found that much of our success there was built upon folks and groups of folks working together to build something. The financial resources of this ebb and flow in ways that make it hard for artists to have sustainable income. Colorado has a burgeoning art scene, particularly in Denver. I've found my ability to make a living easier here than in DC where the main industry is government. The thing that has helped me most with my work is space, freedom to do what I want or need to do, and support from those that help me along and enable me to continue to do my work. I get that here in Colorado for sure. The musical enabling has come as a result of being around creatives and facilitators of creatives, giving me access to things I might not otherwise have. Finding like-minded folks in music that want to entertain my ideas has grown into what you see here, and I'm so grateful for it. I don't think this happens without community.

If there is one message you would like to convey above all others, what would that single vision look like to you?

I'm not sure how to answer this. I suppose I don't think in ways of an agenda. Everything is related, and everything I'm doing is meant to be true. Maybe that makes a difference. Maybe it doesn't. I've thought a lot about legacy in this respect, and I'm not really interested in that. Maybe I will have a legacy, and maybe I won't. This thing I do, it's all I have. I feel compelled to do it, always. I

want to provide for my family. I want to be surrounded by people I love, and hopefully love me back. I will always create, but I also see my work as a means to express myself in as many avenues as possible. It feels more for me than anyone else. Perhaps you get to see it. Maybe it means something to you. Maybe it doesn't. It's strange having any public presence because it's never been my goal to have that. I want what I do to matter. I want what I do to have integrity for who I am as a person. If that means there is notoriety or recognition, then it's just part of the effort, but not the goal. With all of that said, I don't think I have a message, except one of love. As goofy as it sounds, I recognize that the only way I can succeed is to be loved by those that would trust my vision, trust my effort, and not just enable me in my own work, but in many ways be an accomplice to my life's work. I absolutely see where I have a charmed life to have that around me. This is not to diminish the difficulty of getting to this point and how hard I've worked to get here, but recognizing that I have privileged built over the career of my work. Being able to do Dead Pioneers is not only a cherry on top, but is representing a significant amount of my life where I have learned, strived, and done my very best to do good work. Or at least as good as I am able. Dead Pioneers is becoming everything to me as all of these things I've worked towards suddenly represents itself in the most unlikely place. I'm grateful for it.

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.



KALANDRA

I Am

Spearheaded by four Norwegian and Swedish musicians, Kalandra have captivated the world with their unique blend of melancholic Nordic folk, gritty guitars, and ethereal melodies. Weaving fragility and fortitude into an immersive sonic journey, the clip for I Am is a powerful and yet all-too-familiar tale of isolation and injury. As the beautiful stop-motion clip reveals, the black demons of abuse make themselves very comfortable at the emotional and psychological table. Banishing the dark forces takes strength, patience, and love, but given the fullness of time, wounds can be healed.



SARAH MARY CHADWICK

TAKE ME OUT TO A BAR

In a typically aching fashion, the transfixing piano of Aotearoa artist Chadwick forms the captivating foundation of this eloquently simple piece, which lures one into the mesmerizing hand drawings that accompany the tune.

Piecemeal in construction and intermixed with visual snippets of home life and personal interests, the phone portrait orientation makes the clip evermore surreal and intimate..



PLANET RAMI

PINK TO BLUE

Although looking like he is has been chrome dipped, Palestinian Australian Rami Al-hanbali a.k.a Planet Rami uses literal colours to metaphorically describe the subject matter he explores on Pink to Blue. Ultimately, a tale of lost love and the sensations one experiences when going through a breakup, the colour metaphor is a recurring reference throughout the clip. Detailing those moments of fullness and optimism to despair and destitution. It may be a common topic, but one that is lusciously explored on film..

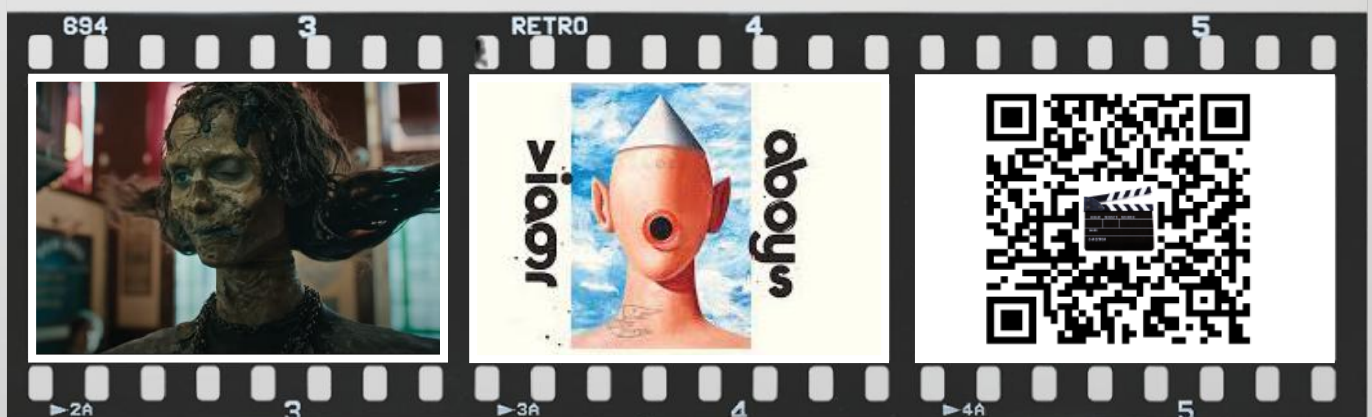


VIAGRA BOYS

THE BOG BODY

Zombies never get boring. Add Viagra Boys to the mix and buckle up and a damn funny clip. Notoriously hilarious in everything they do, the Swedish outfit consistently deliver entertaining, clever and at times, thought provoking video clips, but at all times music which is engaging and has tongue firmly in cheek.

The clip sees lead singer Sebastian Murphy fall head over heels in love with The Bog Body, only to be completely overshadowed by her famed and adoring fans.





VAPORS

OF

MORPHINE

THE PIONEERING SOUNDS OF MASSACHUSETTS TRIO MORPHINE MELDED BLUES AND JAZZ ELEMENTS WITH MORE TRADITIONAL ROCK ARRANGEMENTS THAT AT THE TIME CAME COMPLETELY OUT OF LEFTFIELD. THE BAND CHAMPIONED A NEW SOUND AND HAD TWO PHENOMENAL RELEASES UNDER THEIR BELT UNTIL THE UNTIMELY DEATH OF FRONTMAN MARK SANDMAN. VAPORS OF MORPHINE HOLDS ONE MAN'S LEGACY HELD HIGH FOR ALL PERPETUITY AS THE BAND CONTINUE TO PERFORM AND TOUR AS THEY DELIVER NEW AND INVENTIVE TUNES WHILST HONORING THEIR SEMINAL ALBUMS. FOUNDING MEMBER DANA COLLEY SPEAKS WITH US ABOUT THE PAST, PRESENT AND FUTURE AS THEIR ENDLESS WORLD TOURING RUMBLES ON.

A man with a beard and mustache, wearing a light-colored button-down shirt, red trousers, a red flat cap, and sunglasses, sits on a set of stone steps. He has his hands clasped in his lap. To his left, another person is partially visible, wearing a light-colored patterned shirt and grey trousers. The background is a dense wall of trees with vibrant red autumn foliage. In the foreground, there are more red plants and a tall, thin, red-stemmed plant with small leaves. The entire image has a strong red color cast.

HINE

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

Beginning from the top and the out of nowhere mark Morphine left on the music scene with the brilliant albums Good and Cure for Pain. Can you describe to us some of the key moments in their development and how each record flowed into the next?

Good the first album came out of the unique collaboration of Mark Sandman Jerome Deupree and myself once we realized that we had enough ideas roughly to go into the studio we did. We were just trying stuff out. Cure for Pain was more evolved which reflects where we were as a band having done a lot of touring in The US before the making of that record. As for key moments I could attribute many to the time we spent as a band playing, It showed in the progression of the two records.

Morphine created such a sensation with the left field musical pairing and instrumentation that formed the signature sound of the band. Was it your intention to approach your craft in an entirely new way so as to tap into a new sound and direction or perhaps a little more fortuitous and serendipitous that it was a product of function over form?

We stumbled onto the sound by the virtue of the instruments we played combined with our friendships and mutual respect for each others abilities as musicians. We didn't see it as new only as ourselves making

sounds with what we were used to playing. For Mark he was always looking to simplify and his one-string later two-string slide bass is a great example by taking two strings off and adding the use of a slide he allowed himself a very wide range of notes with the ease and mobility of a slide on one string. Jerome Deupree and Billy Conway took turns in the drum throne. I just tried to hang on and find a place to land.

It was 1999 that spelled doom with the tragic passing of Mark on stage. Are you able to share with us some of those terrible moments and the impact it had?

I would direct you to the movie Journey of Dreams where it is covered.



The undeniable legacy Mark left remains to this day, and what thoughts and comments from Mark continue to permeate in your mind that have sustained you throughout your career?

I often think how happy he

would be to know his songs touched so many people in so many different parts of the world. I know he experienced it while he was here, but I can't help to think he would be very happy to know his songs have endured.

Musicians first and foremost, your creative drive has never waned, and your reformation in early 2000, string of works, and recent Fear & Fantasy attests to that fact. How has music guided through the past two decades and mirrored the trajectory your personal life and musical life have taken?

It has been my ambition to try and find some balance between the demands that touring places on the home life. Having a creative outlet is what motivates me to draw breath each day.

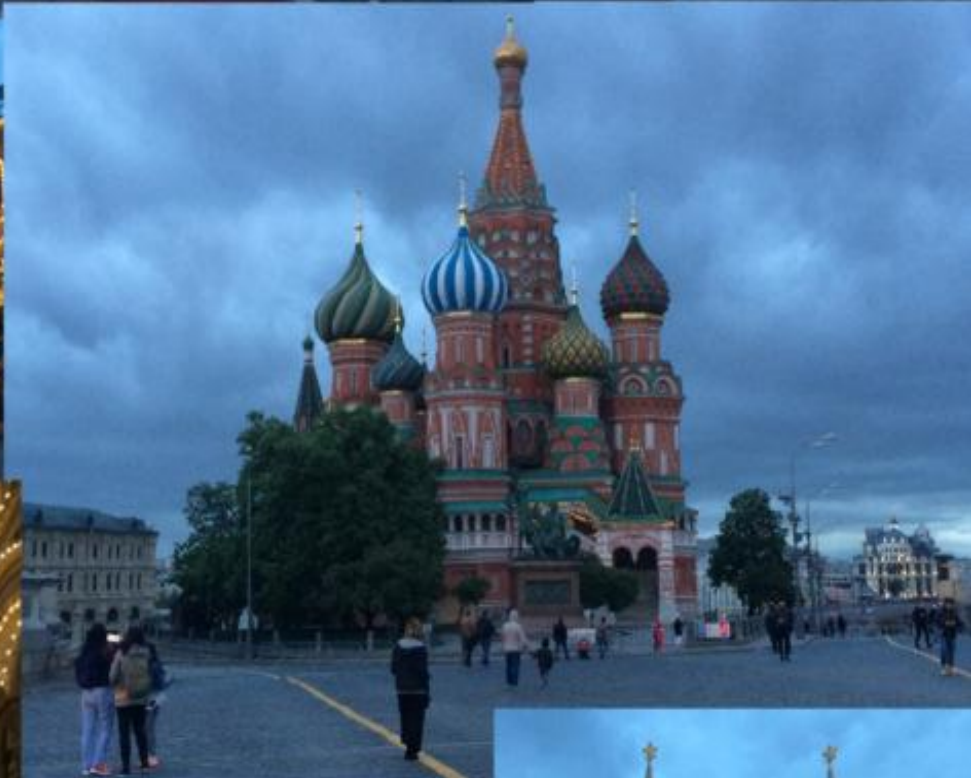
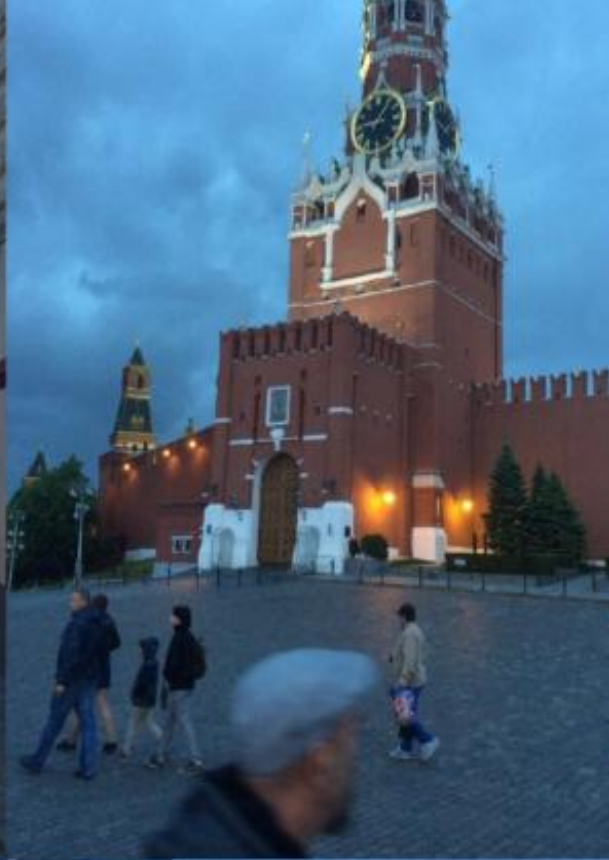
In order to survive the world it is important to have a sanctuary where expression is nurtured.

That could come in many different forms. It can be found in many different outlets. As much in chopping wood to keep warm or mixing paint to begin a new work of art or noodling on a guitar for no apparent reason.

The respect fellow musicians have for you is evident, and that carries over into the collaborative space such as Mortal Prophets with John Beckmann for example. How have you continued to challenge yourself musically through the various different projects you have taken on?

I try to say yes. Each opportunity I have to integrate with someone's song I have before me a brand new set of





challenges. How can I bring something to this without getting in the way of the idea that is there to begin with. Sometimes the best thing is for me to do nothing.

Now that can get expensive for the client if I start charging by the note I don't play.

Guiding you through some of your most difficult and trying of times, how has the music of Morphine and the subsequent influence it has produced corralled your personal and musical ambitions to a single point of interest and focus that has allowed you to not only maintain your own directive but push forward into new frontiers?

Now you sound higher than I am. eyeyeye. We are always moving forward. Even when playing a song I've played over a hundred times still has something new to peel back. Music by the nature of how it is created and performed relies on new frontiers.

Having just played

throughout Australia last month, can you share with us some of the highlight gigs you have performed over the years and what made them so memorable?

We just finished touring South America Brazil, Argentina and Chile. The last show in Santiago the power went out across the entire country. Street lights down. Every intersection was a game of chicken. People streaming home with the public transit down. The theater we played had a generator which gave it energy independence and the show went ahead.

Huge crowds in Sao Paulo and Buenas Aires chanting and singing to the songs.

As an extension to that and selecting the set list you perform. When it comes to the tracks new and old that you play, can you enlighten us to some of the tunes we can expect to hear and what your memories are surrounding them?

It depends on the venue and

how much time we have to play. In a short festival setting, we would play a more up-tempo Morphine heavy set. If we have a seated theater setting, we can lean into more nuance. A sweaty rock club, we try and combine and deliver on all cylinders.

Something we ask to all of those who join us at Musicology, what does music give you that nothing else does?

A reason not to jump off a bridge. No, but seriously, it puts me in touch with what it means to be human. Either by listening or through playing. Being in an audience or on a stage. In a car. With earbuds. In a listening room with great speakers and walls of vinyl . It just reminds us to feel.

Images courtesy of Vapors of Morphine





slow

with special

beach

AUSTRALIAN

Wednesday 30 April A

Saturday 3 May Festiv

Sunday 4 May Hindley Stre

Tuesday 6 May Enmor

Thursday 8 May Fortitude

DESTROY ALL LINES

Tickets on sale Friday 14 February



...dive

ial guests

fossils

...N TOUR 2025

stor Theatre **Perth** LIC / AA

al Hall **Melbourne** LIC / AA

et Music Hall **Adelaide** LIC / AA

e Theatre **Sydney** LIC / AA

e Music Hall **Brisbane** LIC / AA

y, 9am local • destroyalllines.com

Double J 

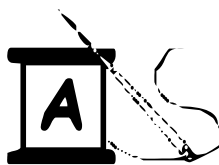


JENNY HVAL



THE SCENT
OF SOUND

**THE NORWEGIAN POLYMATH
CONTINUES TO DELIVER THOUGHT
PROVOKING MATERIAL ACROSS
A RANGE OF MEDIUMS AS HER
LATEST RECORD IRIS SILVER MIST
AFFIRMS.**



prolific artist, you have just released your 11th studio album.

A conceptual album of sorts that guided by scent as much as sentiment. The time afforded to you (pre and post pandemic) was spent in reconnecting the olfactory with a previous love. Can you elaborate on how it took shape and how you attempted to convert smell into sound?

The album was written and recorded after the pandemic, and I didn't actually get into scent until after the pandemic either. But the pandemic didn't

was a kind of medicine - I needed to discover a new kind of presence when music felt so disconnected, I couldn't write. I didn't really have lots of time to explore it, because the pandemic was over and I was actually really busy - I just took all the time I had.

Scent wasn't really converted to sound in my process, I was just writing freely, but because I was also smelling a lot of perfumes whenever I had time to go into a shop, I started thinking about the connection between notes and accords in perfumery and music together. A scent can be powdery, and to me, I found a lot of the sounds I was playing

and for the very first theatre subjects we read and had to create a performance of Hamletmachine by Heiner Müller. That play has stuck with me, and I've written about it several times. I guess for me pop music has the potential of being a more DIY form of performance art, always recontextualising what the stage is, what a human is, and what a character and story is.

In 2023/24 my band and I made an interdisciplinary performance called I want to be a machine that we toured last year. Some of the music in that performance ended up on the album, and other



MUSIC GETS ME CLOSE

really end with the lockdowns, it's still in us. Perhaps the groundwork of solitude and rebooting of my senses was laid during the lockdowns? There is pandemic imagery on the album. But the loss - the feeling of music being devalued, the obsession with cigarette smoke and childhood memories and ghosts or ghost-like imagery, was there before the pandemic too. Music streaming came many years before, as well as the feeling of people not being *present* physically has been there ever since social media scrolled itself into our lives.

The reason scent is important for my album is because it

with powdery too - airy, with a dry texture. If anything, there was a philosophical bond formed at that time.

The power of performance was critical in the development and execution of the album. Trying to wrangle the ephemeral in solid sonic states is difficult at the best of times, but for you, was the conduit for Iris Silver Mist the connection between performance art and musical construction?

I studied literature, theatre, and film for my Creative Arts degree at the University of Melbourne many years ago,

songs that were written after the show became sort of critical companion pieces to the material from the show... essays on being on stage.

In what ways does your native Norway influence your music and the way you approach your craft?

My best answer is that Norway is the reason why I'm still making music. Our substantial cultural support, funding, and welfare state makes it possible to, if you are lucky, have part of an income secured from the state when you work on a project. This is not given to all, it's absolutely not perfect

and there's work to be done on diversity etc, but I do believe that receiving financial support has been exceptionally important for my work and many others'.

Family is interwoven in the album as your mother features on 'To Be A Rose', was there an added ease in making this track or more pressure given that it was a joint piece of sorts?

I published a book here in Norway in April where my mother is featured throughout actually, so she only makes a couple of appearances on Iris Silver Mist but is a very

instrument, do you select it based on the creative challenge it poses to you which in turn brings out the best in what you are aiming to produce?

I would say the instrumentation is quite traditional - drums, bass, acoustic guitar, synths... and field recordings and strange sampled instruments. Vocals of course... I think what's less traditional would be how the instruments are played. A lot of the songs are improvised, cut together from longer pieces I imagined as "radio art", or shorter pieces I imagined as "vignettes". I'm a huge fan of Franco Battiato

the unusual or difficult into a wholly new work is something you do with great success. Is there a solid storyboard that you follow when creating the visual elements to your work, or conversely, the more fluid and unpredictable the better?

I have to admit I don't really know Dan Deacon's work so I can't compare... but I find the visual side quite difficult to work with. I many times get ideas for it very late, when I'm already on stage performing or have finished a recording. Or even later, after a tour is over and I have brilliant ideas for it in my head.

TO DEATH WITHOUT FEAR



important part of my thinking about the stage. The book deals with what it means to be a human on stage, so I think I've gone through a lot about the body and lineage as part of "who we are".

I come from a liberal, well-functional family with loving parents, so she figures more as a universal mother figure and a woman of her generation in the book and album. A woman smoking!

The instrumentation you use throughout is unorthodox and non-traditional. When selecting the type and application of each

and his early albums, where he made very short, very beautiful, and very shape-shifting songs. I wanted to do something inspired by that.

When selecting instruments, I go by pure intuition. I often start with a sound, a drum loop, and then try to surprise myself. It's like I take very uninteresting objects and put them on stage until they start shimmering.

The way you tackle the filming for some of your work is reminiscent of electronic artist Dan Deacon and how for him "the audience is the performance". Incorporating

As a multi-disciplinary artist and novelist, in what ways does being a writer help in your musical world, and in what ways does it hinder your creativity?

I think I have a place to go when I'm stuck with the music, I can spend weeks just writing words, and then eventually piece things together. I can also work with recording my voice and speaking with effects, or sing a text as editing tools.

Many people would say my focus on lyrics hinder the music - listeners many times prefer vowels over consonants. I'm not OULIPO enough for



that kind of experimentation. I like the sensuality of words.

Having produced albums for so many years and working alongside so many different artists, have there been moments that altered the course of your career, which were due to unusual experiences and encounters?

I feel like I haven't really

strayed very far from where I started out, so I don't think so. But starting to improvise more when working with the Nude on Sand project (which later became Lost Girls) with Håvard Volden opened me up to new ways of thinking and writing. Working with Lasse Marhaug taught me a lot about process and intuition and sound quality. Working with Zia Anger on stage was mind-

blowing and difficult at the same time.

Your live shows are always unique, and in terms of their inception, is what you bring to the stage in part due to what you weren't seeing on stage from other performers?

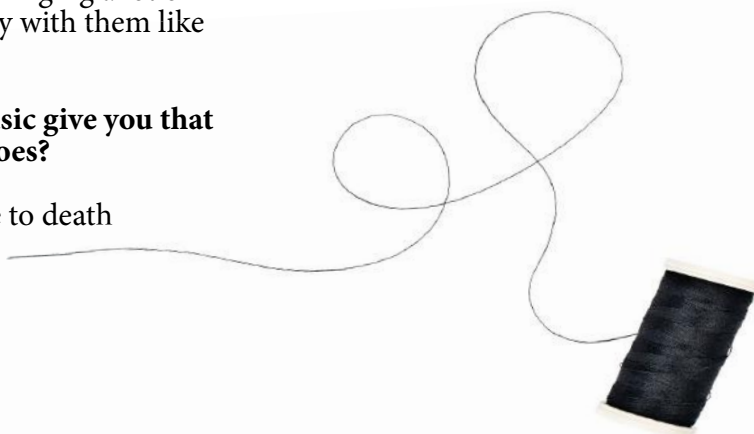
Nothing except myself, my thoughts, and the music material. I really don't think I'm



that special on stage. Perhaps, if anything, I'm bringing a lot of flaws, and I play with them like an instrument.

What does music give you that nothing else does?

It gets me close to death without fear.





Where were you?



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

THE ROOTS

Hordern pavilion, Sydney

02/01/25









RUFUS WAINWRIGHT

The Opera House, Sydney

08/01/25

MAYHEM

Metro Theatre, Sydney

10/01/25





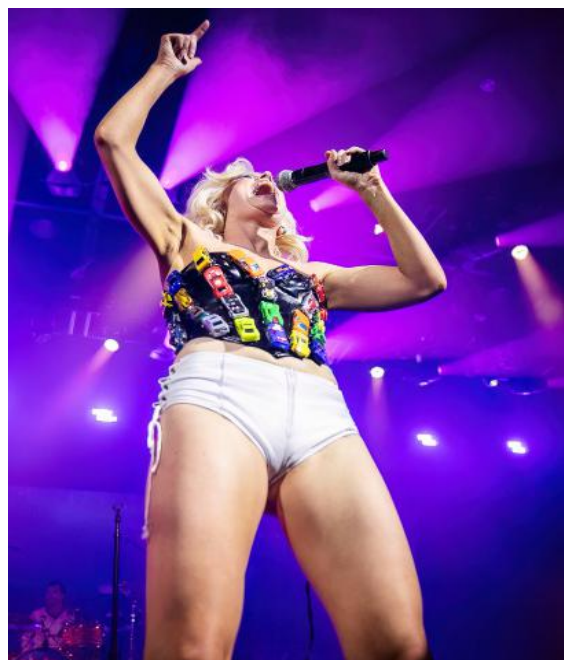
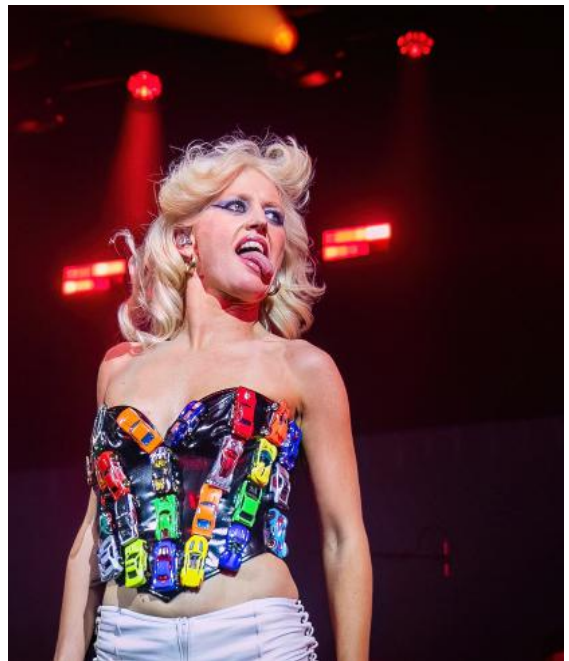


PRIMAL SCREAM

Enmore Theatre, Sydney

11/01/25





A.MYL & THE SNIFFERS

Hordern Pavilion, Sydney

25/01/25





THE FLAMING LIPS

Hordern Pavilion, Sydney

02/02/25



BENJAMIN BOOKER

Kilby Court, Utah

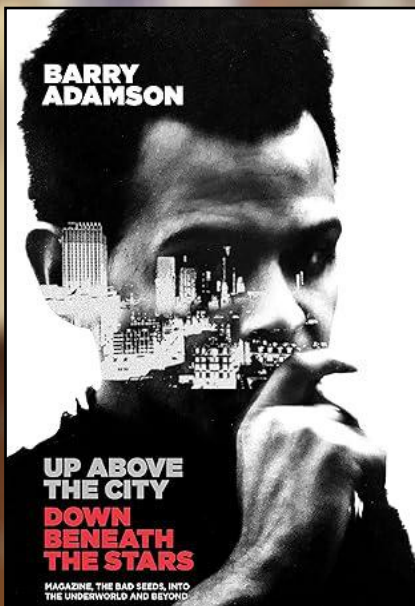
11/02/25





To**THE****BOOK****STORE !!**

From tell all memoirs filled with salacious titbits, 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.



UP ABOVE THE CITY, DOWN BENEATH THE STARS

BARRY ADAMSON

A Memoir - Born in the black and white world of post-industrial Manchester, Adamson saw music as a chance to turn his world technicolour. Propelled into punk via Magazine, he was the founding bass player in Nick Cave and the Bad Seeds. Adamson steers the reader through a mix of harrowing, tragic, funny, and often life-affirming straights. Throughout it all, music – be it bass lines, melodies, or film soundtracks – is the glue that binds a myriad of memories.

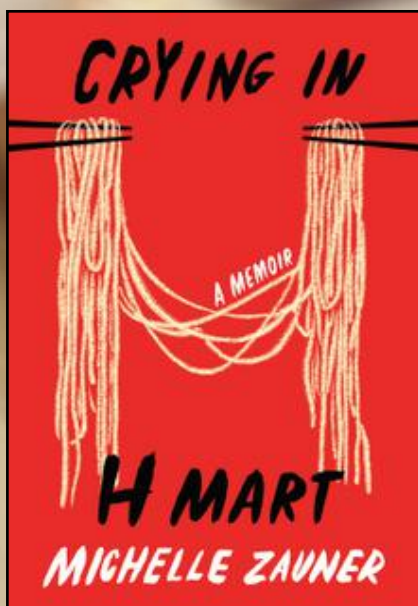
OUT VIA OMNIBUS PRESS

TORI AND THE MUSES

TORI AMOS

Tori and the Muses - A pioneer across multiple platforms, Grammy-nominated and multiplatinum singer-songwriter and New York Times bestselling author Tori Amos has delivered her debut children's book. Filled with joy, curiosity, and imagination, this debut picture book will inspire, encourage, and most importantly, remind young readers to find inspiration in the things they love.

OUT VIA PENGUIN WORKSHOP

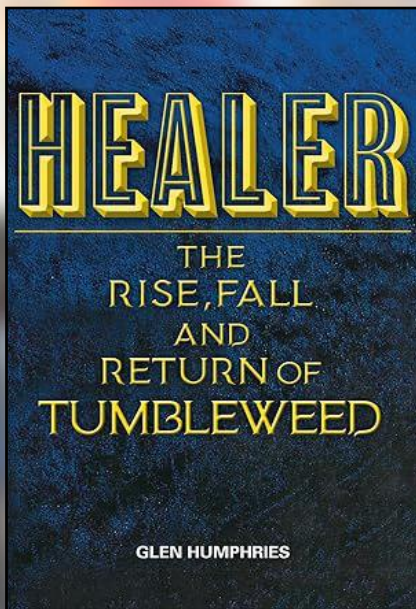


CRYING IN H MART

MICHELLE ZAUNER

A Memoir - Michelle Zauner best known as Japanese Breakfast needs no introduction as a musician. As an author, she began with an essay published in The New Yorker. The success of which led to offers to expand upon it and produce a more expansive memoir. The origins of this are rooted in Zauner's processing of her mother's death due to pancreatic cancer. Making frequent trips to H Mart, the North American supermarket chain that specializes in Korean and other Asian products, became the basis for her essay Real Life: Love, Loss and Kimchi.

OUT VIA ALFRED A. KNOFF

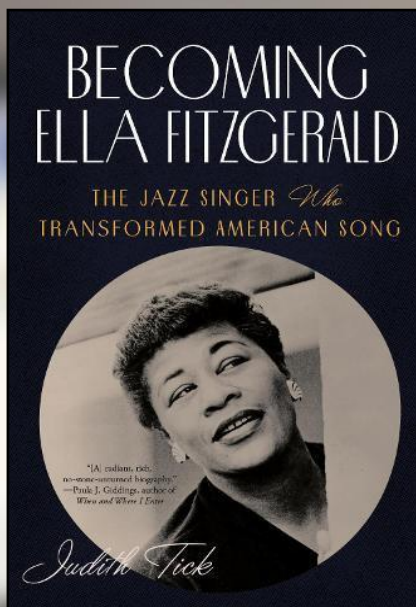


HEALER

GLEN HUMPHRIES

The Rise, Fall and Return of Tumbleweed - Journalist and music writer Glen Humphries has interviewed the members of Tumbleweed numerous times and, in *Healer*, takes the first complete look at the band's career. Tumbleweed rose out of the ashes of late-80s Indie band The Proton Energy Pills, recorded with Mudhoney's Mark Arm, scored a support slot on Nirvana's only Australian tour and signed a US record deal. The Wollogong band hit their peak of popularity in the wake of the 1995 album *Galactaphonic*, called it quits in 2001 but in 2009 they managed to heal their wounds and reunite, releasing their fifth studio album.

OUT VIA LAST DAYS OF SCHOOL



BECOMING ELLA FITZGERALD

JUDITH TICK

The Jazz Singer Who Transformed American Song - The first major biography since Fitzgerald's death, historian Judith Tick offers a sublime portrait of this ambitious risk-taker whose exceptional musical spontaneity made her a transformational artist. *Becoming Ella Fitzgerald* clears up long-enduring mysteries. Archival research and in-depth family interviews shed new light on the singer's difficult childhood in Yonkers, New York, and the tragic death of her mother. Rarely seen profiles from the Black press offer precious glimpses of Fitzgerald's tense experiences of racial discrimination and her struggles with constricting models of Black and white femininity at midcentury.

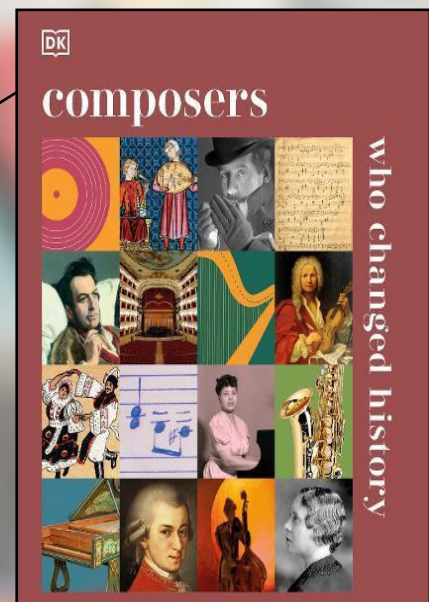
OUT VIA NORTON

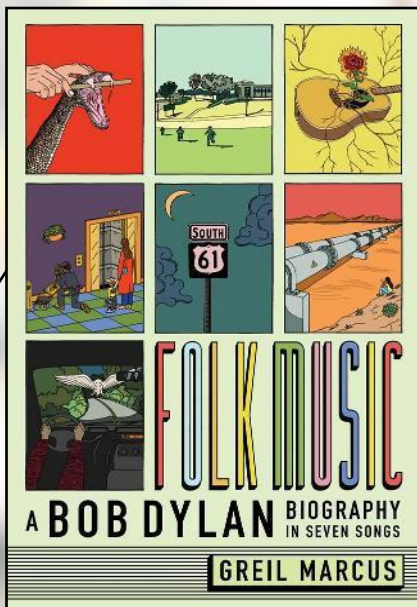
COMPOSERS

DK HISTORY CHANGERS

Who Changed History - Lavishly illustrated with portraits of each composer, alongside photographs of their homes and studios, and original musical scores and personal correspondence, *Composers Who Changed History* offers a unique window into the personalities of each individual and their key influences, themes, and working methods. This stunning visual celebration of the world's most celebrated composers tells the fascinating stories of their lives and works.

OUT VIA DORLING KINDERLSLEY





FOLK MUSIC

GREIL MARCUS

A Bob Dylan Biography in Seven Songs - Across seven decades, Bob Dylan has been the first singer of American song. As a writer and performer, he has rewritten the national songbook in a way that comes from his own vision and yet can feel as if it belongs to anyone who might listen. Acclaimed cultural critic Greil Marcus tells the story of Bob Dylan through the lens of seven penetrating songs.

OUT VIA YALE UNIVERSITY

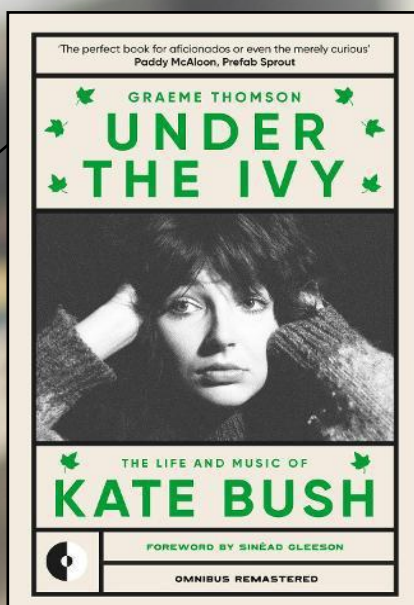


DOLLY PARTON

TRACEY E. W. LAIRD

100 Remarkable Moments in an Extraordinary Life - Explore 100 remarkable moments in the extraordinary life of Dolly Parton with this illustrated retrospective of her most amazing achievements. Everyone's favorite country music star and American icon, Dolly Parton, has accomplished incredible things in her life, from releasing the hit "I Will Always Love You" to creating a nonprofit for children. This beautiful volume will take you on a journey through Dolly's life. Look back on her star roles, hit songs, and philanthropic aspirations, all accompanied by photos from throughout the years.

OUT VIA EPIC INK BOOKS



UNDER THE IVY

GRAEME THOMSON

The Life and Music of Kate Bush - Detailing everything from Bush's upbringing to her early exposition of talent, to her subsequent evolution into a stunningly creative and endlessly fascinating visual and musical artist, Under The Ivy is the story of one woman's life in music. Written with great detail, accuracy and admiration for her work, this is in equal parts an in-depth biography and an immersive analysis of Kate Bush's art. Focusing on her unique working methods, her studio techniques, her timeless albums and inescapable influence, Under The Ivy is an eminently readable and insightful exploration of one of the world's most unique and gifted artists.

OUT VIA OMNIBUSPRESS

The Flaming Lips

SUMMER



The Good T

AUGUST

- 01 ATLANTA, GA***
- 02 RALEIGH, NC***
- 03 RICHMOND, VA**
- 05 PHILADELPHIA, PA***
- 07 PORTLAND, ME***
- 08 NEW HAVEN, CT***
- 09 PITTSBURGH, PA***

- 11 INDIANA**
- 12 CINCINNATI**
- 14 MADISON**
- 15 MINNEAPOLIS**
- 16 CHICAGO**
- 19 IRVING**
- 20 HOUSTON**

IT'S
WINTERTIME

and Modest Mouse

AMERICAN TOUR 2025

Times are Killing Me

support from ***FRIKO** and **°DEHD**

SEPTEMBER

POLIS, IN
NATI, OH
SON, WI
***POLIS, MN**
***AGO, IL**
IG, TX
TON, TX

°03 SAN DIEGO, CA°
°04 LOS ANGELES, CA°
°05 SANTA BARBARA, CA°
°07 BERKELEY, CA°
°10 TROUTDALE, OR°
°11 TROUTDALE, OR°

The sound they made was love



FF

ARCHIVE

DUSTING THE COVER OF THE
HASTILY WRITTEN COM
RECORDINGS, AND TRAWL
BRING YOU SOME OF THE
MUS



FROM THE FILES

IN THE MANILA FOLDER, PIECING TOGETHER
THE DOCUMENTARY, REPLAYING DICTAPHONE
TAPINGS, DIGGING THROUGH THE TRANSCRIPTS, WE
SELECTED THE BEST ARTIST INTERVIEWS FROM THE
PSYCHOLOGY FILES.

RIA HALL

From the crushing conflicts suffered during colonisation, comes *Rules of Engagement*, the resilient album by this inspiring Maori artist and we look back to when it was first released.



Kia ora and thanks for taking the time out to speak with us at Musicology. Congratulations on the release of your record *Rules of Engagement*. A uniquely and culturally driven album that has been five years in the making. How closely does the final cut resemble your initial concept and desires for the album?

Kia ora, thank you so much. It's been a long time coming so naturally, I'm stoked to have arrived at this point. Like anything, things develop and morph over time. The initial demos recorded in 2013 were a great base to grow from. I feel that the final cut is a reflection of that growth. The initial concept never strayed from the path. I remained resolute to my convictions with this work and it emanates through the album. Needless to say, I'm very pleased with the result.

Often, through the darkest depths of despair comes great hope and a leading light, which is greatly encapsulated by your LP. You canvas a great many constructs on this record, such as love and war, revolution and change. Is this dichotomy a fundamental source of the strength and passion of the album?

I wanted to explore these notions musically because I feel we can relate in our everyday lives through our own battles and relationships. I have referenced historical information through the *Rules of Engagement* to provide the cultural context which makes the work more earnest in my eyes. Coming from this angle gave me a true sense of purpose and responsibility. So, to answer you - yes, it was absolutely a fundamental and necessary source to create from.

The album focuses of some of the great Aotearoa wars of the

1800's including the battle of Gate Pā. It is a powerful and respectful topic that you have undertaken on this album in not only remembering such important historical moments but also bringing those facts to a wider audience. Can you elaborate a little on the battle Gate Pā and its cultural / historical significance?

The Battle of Pukehinahina (Gate Pā) was fought in my tribal area of Tauranga Moana. Our allegiance to the Kīngitanga movement meant the inevitability of war with the British once they hit the Waikato. Tauranga Moana Māori and our allies fought a successful battle and, despite the odds showed compassion to the enemy as outlined in the *Rules of Engagement*.

With direct ties to your whānau this must have been a deeply personal and inspiring experience. In delving deeper into the research for the album, such as discovering archival recordings from your great-uncle, Turirangi Te Kani, which feature on several tracks on the album. Did this bring you even closer to your family and community?

I was born and raised in Tauranga, and I currently reside there. When the idea for this album was conceived, I was living in Wellington. I move through the world with my home at the forefront of everything I do. When you are creating music, you tend not to let too many people in, until it's released for public consumption - so I wasn't engaging too frequently with my family and wider community during that process. What this work has done, however, is help me appreciate the resilience and strength of my own people.

You worked with some amazing local talent in putting together this album, including Tiki Taane, Kings,

Laughton Kora, Che-Fu and Electric Wire Hustle. What did they bring to the table that really shines through on this record?

They each brought a fresh perspective on how to approach music. The tracks are profoundly different from one another on a lyrical and musical level, but the beauty is that it works! And it's helped to really shape the album into something multi-faceted. I believe our ancestors have allowed that to happen. It's definitely spiritual.

Did you consider at the onset of the album (or perhaps now after its completion) the positive and extended consequences of the record in terms of how inspiring it is for up-and-coming Māori artists and the powerful cultural roots from which they have to draw upon?

I haven't considered that in its entirety - I have been so engrossed and focused on pulling this album together for the most part! But in hindsight, I hope that all artists, people from all walks of life - not just Māori - might draw some kind of strength and power from this work.

Where do you see the modern Māori culture in today's social and political landscape?

Māori culture is and will always remain very present in New Zealand's cultural, political, and social landscape. Moving forward, I wish to see a more inclusive Aotearoa of all things Māori - creating a collective culture and encouraging understanding.

What does music give you that nothing else does?

Freedom and liberation.



WHAT THIS WORK HAS DONE, HOWEVER, IS
HELP ME APPRECIATE THE RESILIENCE AND
STRENGTH OF MY OWN PEOPLE.



MAKING TRACKS

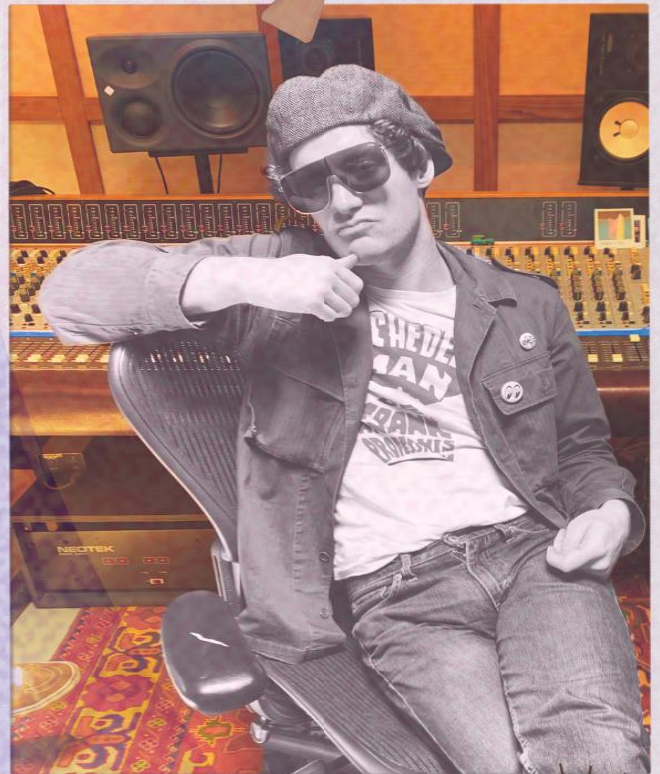
with

PARTY CRASHERS

A BAND THAT MAY HAVE FORMED FROM THE ASHES OF THE ALT-COUNTRY BAND PEACHFIELD, RINGMASTER ROBERT F CRANNY HAS AMASSED A NEW OUTFIT, DEMONSTRATING YET AGAIN THAT THIS CERTAINLY ISN'T HIS FIRST RODEO.

CRANNY'S SONGWRITING AND PRODUCTION FIRST ENTERED THE AUSTRALIAN CONSCIOUSNESS TWENTY-ONE YEARS AGO, AS ONE OF THE MAIN ARCHITECTS OF SARAH BLASKO'S DEBUT ALBUM *THE OVERTURE AND THE UNDERSCORE*, AND ITS FOLLOW-UP *WHAT THE SEA WANTS, THE SEA WILL HAVE*. CRANNY CO-WROTE AND CO-PRODUCED BOTH ALBUMS, THE LATTER WINNING THE ARIA AWARD FOR BEST POP RELEASE AND BOTH ACHIEVING PLATINUM STATUS.

NOW WITH THE ADDED DRUMMING AND PRODUCTION TALENTS OF OWEN PENGLIS (STRAIGHT ARROWS), CRANNY BRINGS HIS CONSIDERABLE MUSICAL CLOUT TO BEAR ON HIS LATEST PROJECT AND SHARES WITH US HIS INSIGHTS INTO THE LYRICS OFF THE ALBUM AND THEIR INNER MEANING.



PARTY CRASHERS

1

Ever felt like you're crashing someone else's party, 'cos it looks fantastic, but then you realise that they don't even wanna be there? Sometimes people gain confidence because they are riding a wave of newfound success, fame, or popularity. And in a moment of weakness, they turn against their oldest, loyalest friends when something suddenly doesn't go their way.

"WHENEVER I CURL AT YOUR FEET, IT'S LIKE YOU CAN'T SEE THE DOG FOR THE FLEAS"

2

HANDS ON ME

"I'M NOT PAINTING FROM MY PAST NO MORE, A PAPER ENEMY WITH ALL ITS WEAPONS DRAWN"

This song is love-positive, sex-positive and anti-pop-up-shop. Rhett Miller gets a cameo in an Easter egg here. There's also some horror film trivia in this song, and that's a stretch out of my comfort zone. The way the song starts on a bassline and builds slowly from there certainly saves us for the best of Gill Watts. Owen Penglis did a great job of layering all the parts in gradually.

STATION & BRIDGE

3

This song was written about the Lawson Street exit of Redfern station, which is in the middle of a bridge. I always loved the song 'Hotellounge' by dEUS and especially loved the Shakespearean aspect of just making two words into one. In truth, the song drifts into the CBD and out down Parramatta Road. But it's about inertia. Which is novel because a lot of my songs are about fleeing.

"TRAVEL SHOWS MAKE MY MIND WANDER TOO FAR"

STOKED WITH YOUR DIAGNOSIS

4

'WE'RE HOPING THAT THE NEW DOCTOR MIGHT BE 'THE ONE''

This song is about doctor shopping and – secondarily – the pressure from parents to settle down. But that theme just kinda appeared during the writing of it. Originally, this song was about people using the doctor's note to get out of fun, not work like in the olden days. It's one that I really thought would bite with my 20-something friends. Then it got most plays on a playlist called *Divorced Dad Rock*.

5

WHEN THE RIVER WENT BACK DOWN

I visited friends in Morpeth, NSW just after the storms and floods of June 2007. The worst of it was over, but the Pasha Bulker was still aground on Nobby's Beach and the Hinton side of the river was still a sea. I was staying at the Commercial Hotel, and the lyrics were built out of scraps of conversation I had with a barmaid and scribbled down on a yellow tourist map. All the stuff about looking out to sea and seeing the town for the first time. That was all her.

"TRAFFIC MADE FOR HIGHER GROUND, A SNAKE INTO THE TREES, BRAKE LIGHT CONSTELLATIONS FOR THE ONES WHO DIDN'T LEAVE"

6

PEACHY ROCK

A pure work of fiction. I have friends who work behind the scenes on high-end opera and ballet shows by day, then play in a punk band by night. They truck, build and deploy world-class PA equipment for the bougie arts and then play through beat-up old gear at warehouse parties. I imagined that they stole a PA or at least that's how it looked. Most of all, I just wanted to write a song with the word "retribution" in it. It's about the space between the crime and the punishment. The purgatory.

**"THERE'LL BE RECEPTION BUT WE'RE
HIDING FOUR BARS DOWN"**

SPEED STREET

7

This is the oldest song of the bunch. It's so old, I think it's set in the 90s. Myself and Gillian grew up in Liverpool, NSW, where you can find Speed Street running South along the railway line. This is a story of teen pregnancy, youth cut short, and survival. There's a Max Easton character that runs a freakish parallel to the one in this song. We got there ourselves but it would be hard to prove in one of those trials where bloody Ed Sheeran gets up and makes like he's Jive Bunny.

**"THE DOORS OPEN TO ALL WORLDS BUT YOU
DON'T WANT ONE THAT'S REAL"**

8

SNAKE GULLY

Everyone grows up and changes the way they see the place they came from and the people who brought them into the world. Set along the Hume Highway where the Southern Tablelands give way to the Riverina, this is a song about getting lost in books, waiting for someone or something to drag you out of the place you're from. It also begets the best trivia question. Name the poets.

**"I'D SIT UPON THE ROOF AT NIGHT, STARE AT THE SKIES AND PRAY
SOME OTHER PARENTS WOULD APPEAR AND TAKE ME BACK"**

9

YOUR LITTLE SISTER

SLEEPY CARRIAGES

10

This one rumbles along like the train it describes. As a closer, it's the sum of all these songs. It's about the place you grew up changing, people staying the same, and numerous modes of transportation. In the middle, there's a dream sequence

**"SEE YOUR EYES AGAINST
THE BLACK, IN THE
WINDOW LOOKING BACK,
YOU WAKE UP IN THESE
SLEEPY CARRIAGES."**

A murder ballad. Or a murderer ballad, anyway. I wrote this song for a girl I knew in another lifetime. Just out of school, she was already talking about becoming a surgeon. She seemed to have the brain - and the intestine - for it. We'd play pool. She'd sink a green and say, "this one is the colour of the gall bladder", then a purple and say, "this one is the colour of the spleen". She scared me to death. This was years ago. If I remembered her name, I could look her up and see if she achieved her dream.

**"SHE TALKS ABOUT THE
BODY LIKE SHE DOESN'T
KNOW SHE HAS ONE."**





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.



ROSA BORDALLO

Isidro

8/10

Self Released

Hailing from the island of Guam, proud Chamorro woman Rosa Bordallo has been honing her musical skills since she first picked up the guitar in high school. Living in New York since the age of nineteen, Bordallo has thrown everything at her career in order to make it stick. Working day jobs to support her aspirations, she has written, recorded, and released several albums and EPs as a solo artist and as a member of the indie rock band, Cholo.

Only fitting that the first track (following the spoken word intro) centres around 'Home'. A topic that encompasses a number of locations and involves many layered meanings for Bordallo. The echo guitar on the track is bright but a little wobbly, slightly unsteady underfoot. Falling to one's knees as the namesake becomes intensified, swirling hypnotically as the full sensory piece is sonically mesmerizing but equally pertinent in its sense of self and culture. The submerged sounds of 'Forest Honey' swish and swirl to Bordallo's command. Riding a swell of strings 'Rogue Wave' flirts with floating harmonies as Bordallo dissects the crushing influence of a disastrous and ill fated relationship. Whilst the marching drum beat of 'Crasseux' announces itself with all its certainty. Stiff in its assertive structure, fuzzed-out guitars distort and soften the edges.

A cosmic departure of irrationality is the basis of 'Leavetaking' as Bordallo consistently echoes. The electric synth and alien sounds she champions continues

unabated in 'Cycads of Micronesia' as the purely instrumental piece takes you to whatever place you want to be. Much in the same vein 'Silk Moth's Revenge' begins largely as an instrumental piece. Soon making way for Bordallo's seemingly obvious but cryptic lyrics. Less subtle but far more immersive, 'Buried Treasure' utilises the dreamy, spaced-out synth sounds to dramatic effect. A meandering soundscape gently cushions Bordallo's delicate and ethereal vocals. The two float in harmony as she oscillates between the dichotomy of her being in the sunrays and her significant other being in the tall grass. The celestial backdrop of 'I Feel Numb' with its shimmering strings and cosmic guitar belies the dark nature of the track. Processing inconsolable thoughts, Bordallo shares a deeply personal journey. A transmission that feels tangible by the frankness of her lyrics and the extended length of the piece. Anything less than the six minutes it clocks up would seem insufficient and insincere. A beautiful, mesmerizing, and epic piece that crosses time, space, culture, and gender

Feature Artist

ROSA BORDALLO

Between worlds, New Yorker Rosa Bordallo is forever linked to her homeland The Mariana Islands in the Pacific. The unifying factor between the two vastly different geographical and cultural landscapes is that of her music. Crafting mesmerizing psych indie tracks, her connectedness to home is the driving force behind the record. Separated by thousands of miles, her music traverses' space and time whilst highlighting both ancient and modern issues within society and the environment.



but shares a great unity with all that coexists. A masterful tune that shows the length and breadth of Bordallo's prowess and compositional finesse.

An overall work that is as sophisticated as it is singular. Immaculately composed, effortlessly simple, yet highly pertinent and culturally significant. Music, family, and modernity meet as one.



HOLY WAVE

Studio 22 and B-Sides

6/10

Suicide Squeeze Records

Straddling periods between pre- and post-pandemic, *Five of Cups* was the embodiment of that time for the Austin four-piece. With the benefit of hindsight and archival work, a collection of remixes and new versions of songs from that record have emerged. The wonderful assortment of tracks takes all the best of what Holy Wave does so well and sprinkles a little something extra on top.

The searing semi-acoustic and stop-start analogue angels collide with skittish drum breaks on 'Chaparral'. Producing a state of perfect harmony, held in check by the see-sawing balance

of competing sounds. The heavenly choral continues on 'Time Crisis Too'. An angelic backdrop to the light-filled synthesizer delights and sun-drenched vocals. A track originally derived from their split 7" with Chasity Belt.

A reflective 'Cowprint' with its cyclic acoustic is a lofty piece. Gently floating atop Ryan Fuson's vocals, it wafts to the rhythms of a grateful love. The daydream of 'Father's Prayer' is an innocent walk through one's mind, unhindered or weighed down by the worries of the world. A joyous excursion accompanied by sugary electric piano and wavering radio signals.

An alternative version of 'Bog Song' loses nothing in its hypnotic and intoxicating psychedelia. A contemplative and wandering track, it welcomes the listener to the woozy world of Holy Wave. A fitting track to showcase their signature sound of swirling guitar, echo loops, and peaceful piano.

A compositional 'Away Here' with heavy strings, a dystopian horn section, and a metronome beat creates an intriguing atmospheric scene. As if appearing before us like a crack into a disintegrating world, one wonders what lurks within, but the brevity of the tracks shuts the door firmly shut before its abrupt ending and bizarre, uncontrollable laughing outro.

The final track, 'String Controller' takes what sounds like idle doodling on the piano and overlays it with a shower of delicate piano. The two layers fused together by an exaggerated and wound-out guitar lick. Each element is quite simple in their own right,

but the deft touch of the Texian outfit transforms it into an intricately interwoven trio of sounds that is a cosmic wonder and shining example of why this album needed to be shared with us mortals.



JAPANESE BREAKFAST

For Melancholy Brunettes (& sad women)

7/10

Dead Ocean

Bringing light to shady places, the latest record is the first proper studio release in a number of years but the fourth in the current tally of beautiful works. The gentle finger picking and harpsichord of 'Here Is Someone' washes over Michelle Zauner's vocals as the next sliding door into her life opens. Wearing her heart on her sleeve as she so often does, the dreamlike world Zauner so famously and so effortlessly conjures returns anew.

Striding into view, 'Orlando In Love' is a saccharine sweet country and western piece. Trotting to Zauner's pace, her sweeping harmonies deliver a blissful message whispered on an air of interest and intrigue. Questioning fidelity, 'Honey Water' pairs rhythmic acoustic with an equally steady drumbeat. The accompanying

strings and piano only serve to further emphasize the bemusement Zauner attempts to detail as electric crackles of feedback distort any sense of comprehension.

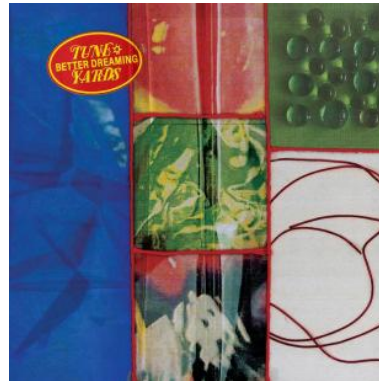
The wobbly foundations of 'Mega Circuit' are shored up by Zauner and her transfixing lines. At times highly relatable, and at other times so idiosyncratic, one isn't certain as to what belies the subject matter that is being exposed. What sounds like personal musing, 'Little Girl' speaks of simple desires, home truths, recollections, and longing.

Separated by time and space, 'Leda' laments over a long-distance relationship that could and should be better. Pondering what one is doing over the distance of many miles, the soft acoustic piece follows Zauner's wandering thoughts.

It's no secret that Zauner has traversed the concepts of grief and loss, as detailed in her recent book *Crying at H Mart*. 'Picture Window' continues upon that exploratory path as the topic of love and loss is one that is never fully over and is almost impossible to completely cover.

The duet of 'Men In Bars' would make a fitting film soundtrack single. Its steel pedal guitar sonically echoing the emotion between Zauner and her partner. A piano-driven 'Writer In L.A.' unfolds like a script bearing all the hallmarks of a Hollywood classic. A tale of unrequited love and a lonely soul wanting so much more than what is ever afforded. Drawing upon a 50's esque golden age of cinema sound, the track fades to black just as it begins to take off.

Rounding out the record 'Magic Mountain' draws a close the current chapter of Zauner's life. The metaphorical landmass she describes is like a setting sun but as we know all too well, there will always be another sunrise and another Japanese Breakfast album just around the corner.



TUNE - YARDS

Better Dreaming

6/10

4AD

Absolutely bounding out of the gates, Merrill Garbus, one half of the Oakland duo, delivers a powerful opener with 'Heartbreak'. Gutsy and full of pep, the hefty number sets a tone of what to expect on *Better Dreaming*, their sixth studio album.

Lifting elements of trip-hop, dance, and pop, 'Swarm' speaks of unity in the face of struggle. A certain defiance and sentiment that permeates the entire album. Seeking to avoid the pitfalls of ill-fated relationships and toxic individuals, 'Never Look Back'—with its softly spoken vocals and minimal electronica—is the velvet glove that covers the iron fist. In more ways than one, the metaphor is as literal as it is suggestive.

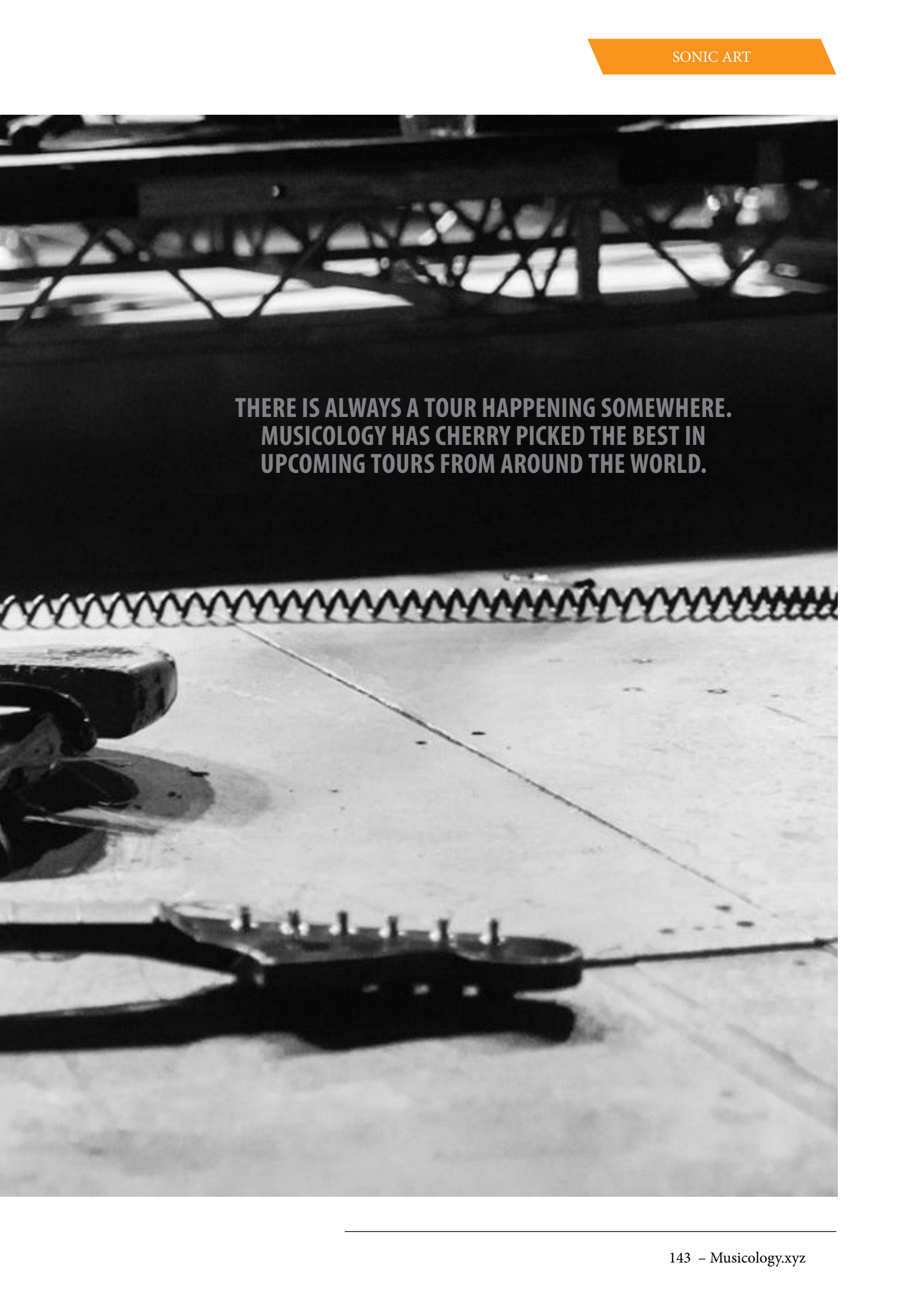
Neatly mixing Garbus wide vocal range and the percussive prowess of partner in crime Nate Brenner, 'Suspended' is a rollicking track. The certified funkadelic 'Limelight' cranks it up a notch as the chant "we all get free" is about as positive as can be. Bass slapped to within an inch of its life and cowbells rhythmically struck, Garbus guides the groovy piece all the way to funky town.

On the receiving end, 'Get Through' exponentially grows as the difficulty Garbus describes abates. Borrowing a little bit of soul and a little bit of lo-fi, the encouraging track champions an enduring spirit. Urging one and all to push on through no matter how insurmountable the challenge appears to be.

Tip-toeing its way forward, the album's namesake 'Better Dreaming' inches its way slowly along from a state of anguish to acceptance as Garbus' antagonistic vocal treatment attests. This style continues directly into 'How Big Is The Rainbow' as Garbus adopts a gospel approach and further still into 'See You There' as she digs deep to reach some powerful notes.


A masked acoustic provides a basic framework for Garbus to rest her aching vocals upon as 'Perpetual Motion' skips to its own beat. The upward trajectory concludes its journey with 'Sanctuary,' as the message of goodwill is paired with energetic beats and a positive finale.



A black and white photograph of a stage floor. In the background, there is a metal grate or scaffolding structure. In the foreground, a coiled cable lies on the floor. The text is centered in the middle of the image.

**THERE IS ALWAYS A TOUR HAPPENING SOMEWHERE.
MUSICOLOGY HAS CHERRY PICKED THE BEST IN
UPCOMING TOURS FROM AROUND THE WORLD.**

NORTH AMERICA



AUG 7 PITTSBURGH PA
AUG 8 CLEVELAND OH
AUG 9 CHICAGO IL
SEP 11 NYC
SEP 12 PHILADELPHIA PA
SEP 13 BOSTON MA
OCT 9 NASHVILLE TN
OCT 10 ASHEVILLE NC
OCT 11 ATLANTA GA

2025

BLACK
POTN
SUPERGLASS
2004





WITH SUPPORT FROM **MAX FRY** ★ WITH SUPPORT FROM **PASSION MANGO**

EINKSTACY FOREVER TOUR

MAY 17 00 SAN DIEGO, CA (WONDERFRONT FESTIVAL)
 JUL 07 00 SEATTLE, WA (THE SHOWBOX)
 JUL 08 00 VICTORIA, BC (UPSTAIRS) ★
 JUL 09 00 VANCOUVER, BC (RICKSHAW THEATRE) ★
 JUL 09 00 KELOWNA, BC (REVELRY) ★
 JUL 08 00 CALGARY, AB (TBA)
 JUL 09 00 EDMONTON, AB (THE STARLITE ROOM) ★
 JUL 10 00 SASKATOON, SK (THE VIZZY STAGE) ★
 JUL 12 00 WINNIPEG, BC (EXCHANGE EVENT CENTRE) ★
 JUL 14 00 MINNEAPOLIS, MN (7TH ST ENTRY) ★
 JUL 15 00 MILWAUKEE, WI (VIVARIUM) ★
 JUL 16 00 CHICAGO, IL (OUTSET) ★
 JUL 18 00 OKLAHOMA CITY, OK (BEER CITY MUSIC HALL) ★

JUL 19 00 DALLAS, TX (TULIPS FTW) ★
 JUL 20 00 HOUSTON, TX (WOMH - DOWNSTAIRS) ★
 JUL 22 00 AUSTIN, TX (PARISH) ★
 JUL 23 00 SAN ANTONIO, TX (PAPER TIGER) ★
 JUL 25 00 EL PASO, TX (LONGBOW PALACE) ★
 JUL 26 00 PHOENIX, AZ (VAN BUREN) ★
 JUL 27 00 LOS ANGELES, CA (THE MAYAN) ★
 JUL 30 00 SAN FRANCISCO, CA (THE INDEPENDENT) ★
 AUG 01 00 MONTREAL, QC (OSHEAGA FESTIVAL)
 AUG 08 00 BUDAPEST, HU (SZIGET FESTIVAL)
 AUG 09 00 BUCHAREST, RO (SUMMER WELL FESTIVAL)
 AUG 14 00 CALABRIA, IT (COLOR FESTIVAL)



puma blue

antichamber
STRIPPED TOUR

intimate rooms. stripped performances.

NEW SHOW ADDED 30 April - Atlanta
 LOW TICKETS 01 May - Atlanta
 03 May - Chicago
 04 May - Toronto
 NEW SHOW ADDED 06 May - LA (EARLY)
 LOW TICKETS 06 May - LA (LATE)
 09 May - Austin
 11 May - D.C.
 12 May - NY
 NEW SHOW ADDED 13 May - NY

31 May - Athens
 02 June - Berlin
 03 June - Amsterdam
 04 June - Brussels
 05 June - Paris
 07 June - ~~London~~

LOW TICKETS
 LOW TICKETS
 SOLD OUT

tickets at pumablue.com



L.A. WITCH

Spring Tour 2025

4/11 - THE STARLITE ROOM - SACRAMENTO, CA
 4/21 - MISSISSIPPI STUDIOS - PORTLAND, OR
 4/22 - THE PEARL - TACOMA, WA
 4/23 - TRACTOR TWINNERS - SEATTLE, WA
 4/25 - PUNK JUNKIE - SALT LAKE CITY, UT
 4/26 - WING - GAST JUNCTION, CO
 4/27 - B-FIVE - FORT COCK
 4/29 - TIRI CLIPS - PAUL, WA
 4/30 - SEASIDE BULL - MILWAUKEE, WI
 5/1 - INVOYER - CHICAGO, IL
 5/2 - LILLY ROSE - PIERSON, MN
 5/3 - HOSKINS - FORT COCK
 5/4 - BAD TEETH PUB - AUSTIN, TX
 5/4 - 30 TYS - TROY, NY
 5/7 - SODA - CHICAGO, IL
 5/8 - THE FIVE - BROOKLYN, NY

5/10 - JONNY BRISTON - PHILADELPHIA, PA
 5/12 - DEB - WASHINGTON, DC
 5/13 - CATS CRUEL - CARROLLTON, TX
 5/16 - THE EARL - ATLANTA, GA
 5/15 - GUS GAGA - NEW ORLEANS, LA
 5/16 - WHITE OAK MUSIC HALL - HOUSTON, TX
 5/17 - HOTEL LEGAS - JARVIS, TX
 5/18 - JAMES TIGER - SAN ANTONIO, TX
 5/20 - JESSA BARNES - ALBUQUERQUE, NM
 5/21 - VALLEY BAR - MONROE, LA
 5/23 - LONGBOW - LOS ANGELES, CA
 5/25 - NICK'S ALLEY - SANTA CRUZ, CA
 5/24 - THE CROFT - SAN FRANCISCO, CA
 5/25 - SWANKTINE - LAS VEGAS, NV
 5/26 - TAPPY'S BARBERS - PONTIAC, MI
 5/27 - THE CLUB - SAN DIEGO, CA
 5/28 - THE CLUB - SAN DIEGO, CA

*with DAUSTAR *with CHOCOLATEBERRY

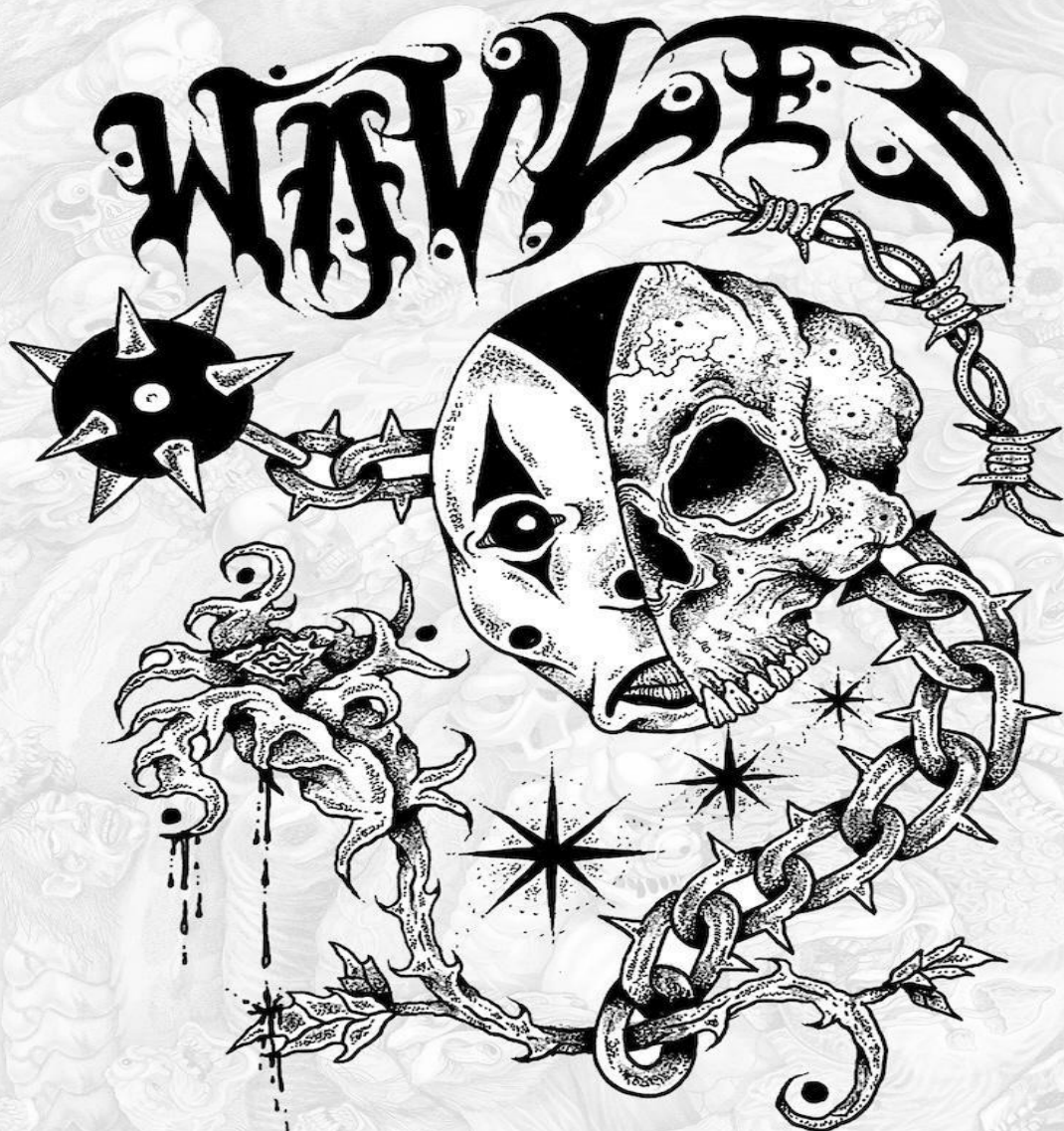


Levitation Room

4/16 - BOWERY BALLROOM - NEW YORK, NY
 4/17 - UNDERGROUND ARTS - PHILADELPHIA, PA
 4/18 - COMET PING PONG - WASHINGTON, DC
 4/22 - GREY EAGLE - ASHEVILLE, NC
 4/23 - THE EARL - ATLANTA, GA
 4/25 - WHITE WATER TAVERN - LITTLE ROCK, AR
 4/26 - NORMAN MUSIC FESTIVAL - NORMAN, OK
 4/27 - THE 13TH FLOOR - AUSTIN, TX
 5/1 - HI-DIVE - DENVER, CO
 5/3 - COPEHA - GRAND JUNCTION, CO

@UT.SALT LAKE CITY - THE STATE ROOM - 5/4
 @BC.VANCOUVER - THE PEARL - 5/7
 @WA.BELLINGHAM - THE SHAKEDOWN - 5/8
 @WA.SEATTLE - TRACTOR TAVERN - 5/9
 @OR.PORTLAND - LOLLOPOP SHOPPE - 5/10
 @CA.BERKELEY - CORNERSTONE - 5/13
 @CA.SANTA BARBARA - SOHO 58 - 5/14
 @CA.SAN DIEGO - QUARTYARD - 5/15
 @CA.POMONA - THE GLASS HOUSE - 5/16
 @CA.LOS ANGELES - LODGE ROOM - 5/17

W/ THE MYSTERY LIGHTS W/ LOS BLENDERS W/ BRAINSTORY



beach
goons

DEATH LENS
EXOCERRY

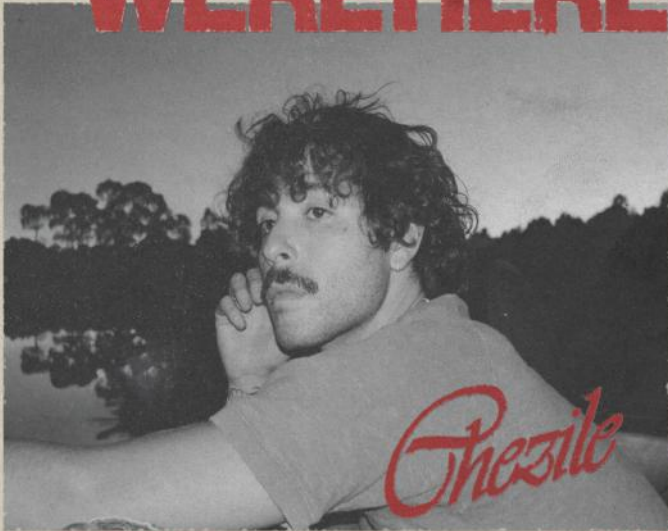
'SPUN' NORTH AMERICA SUMMER 2025

June 24 - Santa Cruz, CA | The Atrium
June 25 - San Francisco, CA | Independent
June 27 - Portland, OR | Mississippi Studios
June 28 - Vancouver, BC | The Pearl
June 29 - Seattle, WA | Neumos
July 02 - Minneapolis, MN | 7th Street Entry
July 03 - Madison, WI | High Noon Saloon
July 05 - Chicago, IL | Bottom Lounge
July 06 - Detroit, MI | El Club
July 08 - Toronto, ON | Lee's Palace
July 09 - Montreal, QC | Theatre Fairmount
July 10 - Cambridge, MA | The Sinclair
July 11 - Brooklyn, NY | Warsaw

July 12 - Washington, DC | Union Stage
July 13 - Philadelphia, PA | Underground Arts
July 15 - Atlanta, GA | The Loft
July 16 - New Orleans, LA | Tipitina's
July 17 - Houston, TX | White Oak Music Hall
July 18 - Denton, TX | Rubber Gloves
July 19 - Austin, TX | Mohawk
July 21 - Albuquerque, NM | Sister
July 22 - Tucson, AZ | 191 Toole
July 23 - Phoenix, AZ | Crescent
July 24 - San Diego, CA | Observatory
July 25 - Los Angeles, CA | The Fonda
Tickets on sale Friday April 4th.

GHOST RAMP

WISH YOU WERE HERE



US TOUR 2025

MAY 4	SAN LUIS OBISPO, CA	SLO BREW ROCK
MAY 5	SANTA ANA, CA	CONSTELLATION ROOM
MAY 7	SACRAMENTO, CA	GOLDFIELD TRADING POST
MAY 8	SAN FRANCISCO, CA	CAFE DU NORD
MAY 9	SANTA BARBARA, CA	SOHO
MAY 12	LOS ANGELES, CA	ECHOPLEX
MAY 14	BROOKLYN, NY	BABYS ALLRIGHT



07.16 austin, tx
 07.18 san antonio, tx
 07.19 houston, tx
 07.20 dallas, tx
 07.22 atlanta, ga
 07.23 durham, nc
 07.25 washington, dc
 07.26 new york, ny
 07.27 boston, ma
 07.29 detroit, mi
 07.30 milwaukee, wi
 08.02 denver, co
 08.03 salt lake city, ut
 08.05 seattle, wa
 08.06 portland, or
 08.08 santa cruz, ca
 08.09 los angeles, ca
 08.10 san diego, ca
 08.12 las vegas, nv
 08.13 phoenix, az
 08.14 albuquerque, nm
 08.16 el paso, tx



LATENIGHTDRIVEHOME

U.S._2025
 "as_i_watch_my_life_online"
 "tour"

antone's
 paper tiger
 bronze peacock
 cambridge room
 masquerade hell
 motorco
 pearl street
 bowery ballroom
 brighton music hall
 el club
 vivarium
 bluebird theater
 soundwell
 neumos
 hawthorne theatre
 the catalyst
 the fonda
 quartyard
 24 oxford
 crescent ballroom
 backstage at revel
 lowbrow palace

support from **ALEXSUCKS**

BRIDGEPORT, CT • SEASIDE PARK

SOUNDSIDE MUSIC FESTIVAL

SEPTEMBER 27 & 28, 2025



SATURDAY, SEPT. 27

THE KILLERS • WEEZER

DJO • JAPANESE BREAKFAST • THE LAST DINNER PARTY
 INHALER • RACHEL CHINOURIRI • WILD RIVERS
 HOLLOW COVES • DIPSEA FLOWER

SUNDAY, SEPT. 28

HOZIER • VAMPIRE WEEKEND

THE BACKSEAT LOVERS • REMI WOLF • CHELSEA CUTLER
 ALEX WARREN • GIGI PEREZ • BRENN!
 VUNDABAR • HAPPY LANDING

••• GET YOUR TICKETS AT [SOUNDSIDEMUSICFESTIVAL.COM](https://soundsidemusicfestival.com) •••

FITZ AND THE TANTRUMS

MAN ON THE MOON TOUR

07/24 SAN DIEGO, CA	08/14 NEW YORK, NY*
07/25 COSTA MESA, CA*	08/15 HARRISBURG, PA
07/26 PHOENIX, AZ	08/16 ELORA, ON
07/28 SALT LAKE CITY, UT	08/18 BOSTON, MA
07/29 DENVER, CO	08/19 WASHINGTON, DC
07/31 KANSAS CITY, MO	08/20 RICHMOND, VA
08/01 SIOUX CITY, IA	08/22 MILLS RIVER, NC
08/02 MINNEAPOLIS, MN	08/23 NEWPORT, RI
08/03 FARGO, ND	08/24 ATLANTA, GA
08/05 MADISON, WI	08/25 NASHVILLE, TN
08/06 INDIANAPOLIS, IN	08/26 ST LOUIS, MO
08/07 CHICAGO, IL	08/28 TULSA, OK
08/08 COLUMBUS, OH	08/29 DALLAS, TX
08/09 DETROIT, MI	08/30 SAN ANTONIO, TX*
08/11 CLEVELAND, OH	08/31 AUSTIN, TX
08/12 BUFFALO, NY*	

SPECIAL GUESTS

ALOE BLACC

Neal Francis*

TOUR SUPPORT

GABLE PRICE AND FRIENDS

AX AND THE HAKKHEMEN

SNACKTIME

[FITZANDTHETANTRUMS.COM](https://fitzandthetantrums.com)



EUROPE

STEREOLAB

PLAY LIVE IN 2025

EU



MAY

- 25 BOTANIQUE [LES NUITS BOTANIQUE] - BRUSSELS, BELGIUM
- 26 GLORIA - KÖLN, GERMANY
- 28 GRÜNSPAN - HAMBURG, GERMANY
- 29 HUXLEYS NEUE WELT - BERLIN, GERMANY
- 30 ZOOM - FRANKFURT, GERMANY
- 31 PARADISO - AMSTERDAM, THE NETHERLANDS

JUNE

- 1 DOORNROOSJE - NIJMEGEN, THE NETHERLANDS
- 3 STEREO LUX - NANTES, FRANCE
- 4 LE TRIANON - PARIS, FRANCE
- 5 ROCK SCHOOL BARBEY - BORDEAUX, FRANCE
- 6 PRIMAVERA SOUND - BARCELONA, SPAIN
- 7 TEATRO ESLAVA - MADRID, SPAIN
- 9 LA BELLE ELECTRIQUE - GRENOBLE, FRANCE
- 10 FERRARA SOTTO LE STELLE [CORTILE DEL CASTELLO] - FERRARA, ITALY
- 11 VOLKSHAUS - ZÜRICH, SWITZERLAND
- 12 HANSA 36 - MUNICH, GERMANY
- 14 TVORNICA KULTURE - ZAGREB, CROATIA
- 15 A38 SHIP - BUDAPEST, HUNGARY
- 16 WUK - VIENNA, AUSTRIA
- 17 MEET FACTORY - PRAGUE, CZECH REPUBLIC
- 19 MANUFAKTUR - SCHORNDORF, GERMANY
- 20 DEN ATELIER - LUXEMBOURG, LUXEMBOURG

**SUPPORTS
TBA**

**ALL TICKETS ON-SALE
28TH FEBRUARY
AT 10AM LOCAL TIME
EXCEPT FOR
SARDINIA - TBC**

JULY

- 11 SIREN FESTIVAL [ARENA IN FIERA]
- CAGLIARI, SARDINIA, ITALY

PARADISE NOW

EU & UK TOUR

BRUSSELS
NOV 17TH
Routage

COLOGNE
NOV 16TH
CRE

BERLIN
NOV 14TH
Columbia Theater

AMSTERDAM
NOV 13TH
Paradiso

PARIS
NOV 20TH
Tribuna

LONDON
NOV 26TH
O2 Forum Kentish Town

BRISTOL
NOV 22ND
SWX

MANCHESTER
NOV 24TH
Gorilla

LEEDS
NOV 23RD
Project House



BONGJAYAR



MEFEWA

BREEZE GREW A FIRE TOUR

NORTH AMERICA
SPECIAL GUEST *anais*

EUROPE

01.04.25	SACRAMENTO, CA	01.09.25	GLASGOW, UK	01.04.25	OKAN MUR
01.04.25	SEATTLE, WA	01.09.25	LEEDS, UK	01.04.25	THE KARIBORI
01.04.25	DENVER, CO	01.09.25	MANCHESTER, UK	01.04.25	RAND ON THE RAIL
01.04.25	LAWRENCE, KS	01.09.25	BIRMINGHAM, UK	01.04.25	R2 INSTITUTE
01.04.25	DETROIT, MI	01.09.25	BRISTOL, UK	01.04.25	THE LA
01.04.25	CHICAGO, IL	01.09.25	LONDON, UK	01.04.25	KOKO
01.04.25	TORONTO, ON	01.09.25	PARIS, FRANCE	01.04.25	LA MARQUINIE
01.04.25	MONTREAL, QC	01.09.25	BRUSSELS, BELGIUM	01.04.25	ROTAQUE - ORANGERIE
01.04.25	PHILADELPHIA, PA	01.09.25	AMSTERDAM, NETHERLANDS	01.04.25	TURKISHISH
01.04.25	NEW YORK, NY	01.09.25	ROTTERDAM, NETHERLANDS	01.04.25	BIRD
01.04.25	ROSTON, MA	01.09.25	COLOGNE, GERMANY	01.04.25	CRE
01.04.25	WASHINGTON, DC	01.09.25	BERLIN, GERMANY	01.04.25	LEED
01.04.25	LOS ANGELES, CA				

ADDITIONAL TOUR DATES COMING SOON

ATLANTA, GA
HOUSTON, TX
DALLAS, TX
AUSTIN, TX
SARASOTA, FL
PHOENIX, AZ
SAN DIEGO, CA

MEREBAMUSIC.COM

Bob Junior



LIVE IN CONCERT!

OPENING FOR KAKKIMADATACKA

30.01 - MAASTRICHT, MUZIEKGIETERIJ	13.11 - NÜRNBERG, KÜNSTLERHAUS
31.10 - GHENT, WINTERCIRCUS	14.11 - AARAU, KIFF
01.11 - UTRECHT, TIVOLIVREDENBURG	15.11 - TÜBINGEN, SUDHAUS
05.11 - WIEN, FLEX	18.11 - HEIDELBERG, HALLE 02
06.11 - LINZ, POSTHOF	19.11 - DÜSSELDORF, ZACK
07.11 - DORNBIERN, CONRAD SOHM	20.11 - OSNABRÜCK, BOTSCHAFT
08.11 - INNSBRUCK, DIE BÄCKEREI	21.11 - BERLIN, ASTRA KULTURHAUS
11.11 - LEIPZIG, WERK 2	22.11 - HAMBURG, GROSSE FREIHEIT 36
12.11 - MÜNCHEN, BACKSTAGE	

DICE



UK & EUROPE 2025 TOUR

MAY 8	GLASGOW	GARAGE @ ATTIC	MAY 18	HAMBURG	BAHNHOF PAULI
MAY 9	MANCHESTER	THE LODGE	MAY 19	BERLIN	BADE HAUS
MAY 11	LEEDS	OPORTO	MAY 21	ROTTERDAM	ROTTOWN
MAY 12	LONDON	THE GARAGE			

ATC

TWENTYFOUR

ANNA SASHA

0.4 New Orleans
0.5 Atlanta
0.9 Toronto
0.11 Montreal
0.13 Brooklyn
0.18 Washington D.C.
0.20 Chicago
0.21 Seattle
0.22 Portland
0.26 San Francisco
0.28 Los Angeles

Tickets at Annasasha.com

WATTY'S WORLD

SOUPS SALADS SANDWICHES UK/EU TOUR 2025

MAY 27 COPENHAGEN, DENMARK • AMAGER BIO
MAY 30 AMSTERDAM, NETHERLANDS • MEERVAART
MAY 31 EDINBURGH, SCOTLAND • VENUE TBD
JUNE 1 GLASGOW, UK • GLEE

JUNE 3 LONDON, UK • HACKNEY EMPIRE
JUNE 4 MANCHESTER, UK • ACADEMY
JUNE 5 DUBLIN, IRELAND • VICAR ST.
JUNE 6 BELFAST, UK • ULSTER HALL

BATTLE SNAKE

THE YEAR OF THE SNAKE

EU/UK TOUR

8 JUNE - MARKTHALLE - HAMBURG, DE **
10 JUNE - KESSELHAUS - BERLIN, DE **
11 JUNE - TAUCHERTHAL - LEIPZIG, DE **
12-13 JUNE - DOWNLOAD, UK
14 JUNE - ROCK FOR PEOPLE, CZ
16 JUNE - ESSIGFABRIK - COLOGNE, DE **
17 JUNE - SPEICHER - HUSUM, DE *
18 JUNE - COPENHILL - DK
19 JUNE - DEN ATYELIER - LUXEMBOURG, LU **
20 JUNE - FREAK VALLEY, DE
21 JUNE - PINKPOP, NL
1 JULY - LABOURET - LILLE, FR -
2 JULY - ROOTLEG SOCIAL - BLACKPOOL, UK *
4 JULY - THE GRAND SOCIAL - DUBLIN, UK *
7 JULY - BODEGA - NOTTINGHAM, UK
8 JULY - CHALK - BRIGHTON, UK -
9 JULY - CLWD IFOR BACH - CARDIFF, UK -
10 JULY - ZOOETREES, UK
11 JULY - MADCOOL, ES

15 JULY - DR'S - UTRECHT, NL *
16 JULY - ALTSTADT - EINDHOVEN, NL
17 JULY - ZWARTE CROSS, NL
18 JULY - ROCKLAND FESTIVAL, ES
20 JULY - ILOSAARIROCK, FIN
25 JULY - ROCK IN WALD, DE
28 JULY - FREE & EASY - MUNICH, DE
1 AUGUST - OPEN AIR GRAENICHEN, CH
3 AUGUST - MULTITUDE FESTIVAL, UK
5 AUGUST - VODOO DADDY'S - NORWICH, UK
6 AUGUST - UNDERWORLD - LONDON, UK
8 AUGUST - BOGTOWN, UK
9 AUGUST - REBELLION - MANCHESTER, UK
11 AUGUST - CLUMY 2 - NEWCASTLE, UK
12 AUGUST - HUG & PINT - GLASGOW, UK
13 AUGUST - LENDING ROOM - LEEDS, UK
14 AUGUST - ARCTANGENT, UK
16 AUGUST - HOFARM - MARIENTHAL, DE

* HEADLINE SOUNDS ** CO-HEADLINE W/ DR. DEATHWAYS
*** LARGES OF DEATH METAL SUPPORT

ATC & LITTLE GIANT AGENCY PRESENT

PRESS CLUB

TO ALL THE ONES THAT I LOVE

ALBUM TOUR

UK/EU 2025

JUNE 14 VERA GRONINGEN, NL
JUNE 15 NOT SORRY FESTIVAL HAMBURG, DE
JUNE 18 NEUE ZUKUNFT BERLIN, DE
JUNE 19 BEI CHEZ HEINZ HANNOVER, DE
JUNE 20 LUXOR KÖLN, DE
JUNE 21 MOLOTOW HAMBURG, DE
JUNE 22 FAREWELL YOUTH FESTIVAL DRESDEN, DE
JUNE 24 INMUSIC FESTIVAL ZAGREB, CR
JUNE 26 TRIX ANTWERPEN, BE
JUNE 27 JERA ON AIR FESTIVAL YSELTEYN, NL

JUNE 28 GLEIS 22 JUNE 30 STROM JULY 1 MUK GIEREN JULY 3 ROTOWN JULY 5 FALLIG OPEN AIR FESTIVAL JULY 8 ESQUIRES JULY 9 YES JULY 10 NEW CROSS INN

MÜNSTER, DE
STUTTGART, DE
MÜNCHEN, DE
GIEBEN, DE
ROTTERDAM, NL
ENKIRCH, DE
BEDFORD, UK
MANCHESTER, UK
LONDON, UK

TICKETS VIA PRESSCLUBMUSIC.COM

PRIMAVERA SOUND 25

2019 BARCELONA 2020 BARCELONA 2021 BARCELONA 2022 BARCELONA 2023 BARCELONA 2024 BARCELONA 2025 4-8 JUNE

BARCELONA
PARC DEL FÒRUM

STRATEGIC
PARTNERS



Revolut



4 JUNE FREE ACCESS *
04/06/2025

CARIBOU / LA CASA AZUL / HINDS / LLUM

5 JUNE
05/06/2025

CHARLI XCX & TROYE SIVAN PRESENT SWEAT
FKA TWIGS / JAMIE XX / IDLES / BEABADOOBEE

PARCELS / STURGILL SIMPSON / BRUTALISMUS 3000 / DENZEL CURRY
SPIRITUALIZED PERFORMING PURE PHASE / ARMAND VAN HELDEN

CASSANDRA JENKINS / CMAT / CRYSTALLMESS LIVE / THE DARE / JOHN TALABOT B2B DJ DUSTIN
JULIE / KALI MALONE / KELLY LEE OWENS / DJ KOZE / MAGDALENA BAY / NOURISHED BY TIME
MOMMA / MÚSICA ESPORÁDICA / DJ PYTHON / THE SABRES OF PARADISE

AMORE / AUNTY RAYZOR & DJ TOBZY / BARKER / BEEN STELLAR / CIUTAT / DAME AREA / DJRUM
HEINALI & ANDRIANA-YAROSLAVA SATENKO / JANE FITZ / KATE BOLLINGER / KIA / LUMIERE / MIDNIGHT
SISTEMA DE ENTRETENIMIENTO / SUGAR FREE / THIS IS LORELEI / TOUMBA LIVE / TRAMHAUS / ULTRALÁGRIMA / YAWNERS

6 JUNE
06/06/2025

SABRINA CARPENTER

CLAIRO / HAIM / BEACH HOUSE / AMELIE LENS / ANOTR

WET LEG / FLOATING POINTS LIVE / TV ON THE RADIO / THE JESUS LIZARD

STEREOLAB / ZAHO DE SAGAZAN / CAROLINA DURANTE / SALEM

CAT POWER SINGS DYLAN / DANNY L HARLE LIVE / FCUKERS / FEEBLE LITTLE HORSE / FRENTE ABIERTO FEAT. ISRAEL FERNÁNDEZ & LELA SOTO
THE HARD QUARTET / JULIE BYRNE / KITTIN / SHABJDEED & AL NATHER / WAXAHATCHEE / YOASOBI

4AM KRU / AMOR LÍQUIDO / CHANEL BEADS / CINNA PEYGHAMY / EKUKA MORRIS SIRIKITI / FLORENCE SINCLAIR / GOUGE AWAY
HEAL / HIGH VIS / JEHIA / KINETIC / MALA JUNTA: D.DAN & DJ TOOL & HYPERAKTIVIST & YAZZUS / MISS BASHFUL X DBBD LIVE
MOR ELIAN B2B ALARICO / RED STAMP / OGAZÓN / SHED LIVE / SIDEPROJECT / SIMO CELL LIVE
SOLUNA / STILL HOUSE PLANTS / TETAS FRIAS / YASMIN WILLIAMS

7 JUNE
07/06/2025

CHAPPELL ROAN

CENTRAL CEE / LCD SOUNDSYSTEM / FONTAINES D.C. / TURNSTILE

AMINÉ / AMAIA / ANOHNI AND THE JOHNSONS / BLACK COUNTRY, NEW ROAD / NICOLA CRUZ LIVE
GLASS BEAMS / KIM DEAL / YUNG BEEF / CONFIDENCE MAN / JUDELINÉ

ALAN SPARHAWK / CAP'N JAZZ / DANNY L HARLE DJ SET / DESTROYER / ISABELLA LOVESTORY / JOHN TALABOT B2B MAD MIRAN
JOY ORBISON / LOS CAMPEÑINOS! / MACHINE GIRL / NJ LENDERMAN / MORITZ VON OSWALD: SILENCIO / SALIF KEITA / SQUID

BEATRICE DILLON / CHAT PILE / CHRISTIAN LEE HUTSON / D'ARCANGELO / DEHD / DIAMIN / EUSKOPRINCESS
FROST CHILDREN / HORSEGIRL / INVT / JONATHAN FITOUSSI / KOKOSHCA / LANAV / MARIA SOMERVILLE / DJ MASDA / RESTINGA
RHR / SANDWELL DISTRICT / SHERELLE / XENIA

8 JUNE
08/06/2025 *

MICHAEL BIBI / PAUL KALKBRENNER / CARLITA / BUNT / ONA

NOBODY
NORMAL



ORGANIZED BY

PRIMAVERA
SOUND

PARTNERS



INSTITUTIONAL COLLABORATORS



FOLLOW US

@PRIMAVERA_SOUND

RADIO PRIMAVERA
SOUND Rockdelux

TICKETING PARTNER

fever

* AFORO LIMITADO / RESERVA LIMITADA / SUJETO A CONDICIONES

ASIA PACIFIC

DESTROY ALL LINES PRESENTS

PARLIAMENT FUNKADELIC

FEAT. **GEORGE CLINTON**



WEDNESDAY 17 SEPTEMBER **MIAMI MARKETTA** GOLD COAST
THURSDAY 18 SEPTEMBER **FORTITUDE MUSIC HALL** BRISBANE
SATURDAY 20 SEPTEMBER **PALAIS THEATRE** MELBOURNE
SUNDAY 21 SEPTEMBER **ENMORE THEATRE** SYDNEY

TICKETS ON SALE THURSDAY 3 APRIL, 9AM LOCAL • DESTROYALLLINES.COM

DESTROY ALL LINES



Faye Webster

AUSTRALIA 2025

JULY 12 MELBOURNE FORUM
JULY 15 SYDNEY ENMORE THEATRE

FRONTIERTOURING.COM PRESALE: MON 31 MAR
TICKETS ON SALE: WED 2 APR



FRONTIER Penny Drop. triple j



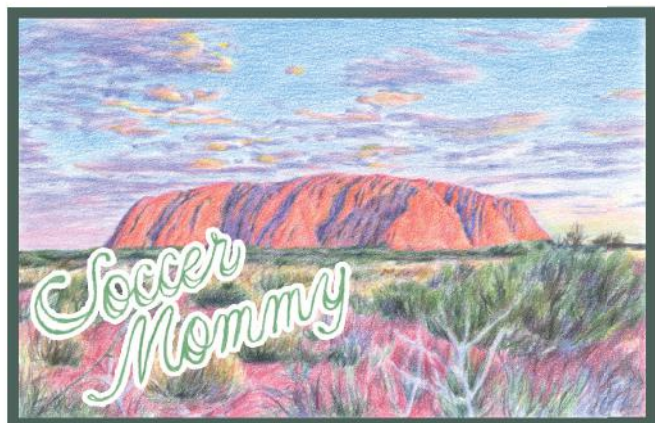
DOPE LEMON

GOLDEN WOLF

AUS/NZ TOUR

22ND JULY METROPOLIS TREMANTLE, WA
25TH JULY FORUM MELBOURNE, VIC
26TH JULY BARWON HEADS HOTEL BARWON HEADS, VIC
27TH JULY HINDLEY STREET MUSIC HALL ADELAIDE, SA
31ST JULY ENMORE THEATRE SYDNEY, NSW
2ND AUGUST FORTITUDE MUSIC HALL BRISBANE, QLD
7TH AUGUST SHED 6 WELLINGTON, NZ
8TH AUGUST AUCKLAND TOWN HALL AUCKLAND, NZ

LIVENATION WME



AUSTRALIA 2025

12/6 SYDNEY, NSW CITY RECITAL HALL
PRESENTED BY VIVID SYDNEY
13/6 MELBOURNE, VIC FORUM
PRESENTED BY RISING MELBOURNE
14/6 TORQUAY, VIC * TORQUAY HOTEL
15/6 CASTLE MAINE, VIC * THEATRE ROYAL
18/6 BRISBANE, QLD PRINCESS THEATRE
PRESENTED BY OPEN SEASON
20/6 PERTH, WA * ROSE MOUNT HOTEL



* FrontierTouring.com presale: Mon 7 Apr
Tickets on sale: Wed 9 Apr

MGLIVE | JAY | FRONTIER |



TUE 1 MAY EDGE HILL TAVERN LAUNGS QLD
FRI 2 MAY OTHERWISE BAR TOWNSVILLE QLD
SAT 3 MAY SEABREEZE HOTEL MATHAY QLD
SUN 4 MAY HARVEY ROAD TAVERN OLDESTONE QLD
THU 8 MAY THE STATION SUNSHINE COAST QLD
FRI 9 MAY POWERHOUSE TOWNSWOOD QLD
SAT 10 MAY HONEY MOEY COFFS HARBOUR NSW
SUN 11 MAY COULANDATTA HOTEL GOLD COAST QLD
WED 14 MAY BLAZES SHOWROOM TAMWORTH NSW
THU 15 MAY CARINGBACH HOTEL CARRINGBACH NSW
FRI 16 MAY DRIFTERS WHARF CENTRAL COAST NSW
SAT 17 MAY WAVES WOLLONGONG NSW
SUN 18 MAY THE BASEMENT CANGERRA ACT
FRI 23 MAY THE WHALERS WARRAMBOOL VIC
SAT 24 MAY FORTY PUB FORTY TAS
SUN 25 MAY ALTAR BAR ROBERT TAS
THU 28 MAY WOOL EXCHANGE DEEPOLO VIC
FRI 30 MAY BEER DELUXE ALBURY NSW
SAT 31 MAY THEATRE ROYAL CASTLEMAINE VIC
SUN 1 JUNE DISTRICTA WARREN VIC

BEST VALL LINES GREYSCALE TICKETS ON SALE FRI JAN 31 - 10AM DESTROYALLINES.COM

Dead Kennedys



GIVE ME DYSTOPIA OR GIVE ME DEATH AUSTRALIA & NEW ZEALAND TOUR 2025

TUE 16 SEPT **AUCKLAND** POWERSTATION

WED 17 SEPT **WELLINGTON** MEOW NUI

FRI 19 SEPT **MELBOURNE** NORTHCOTE THEATRE

SAT 20 SEPT **BRISBANE** THE TIVOLI

WED 24 SEPT **PERTH** ASTOR THEATRE

FRI 26 SEPT **ADELAIDE** THE GOV

SAT 27 SEPT **SYDNEY** METRO THEATRE

DEADKENNEDYS.COM

SBM
PRESENTS

SBMPRESENTS.COM

PUP

NEW ZEALAND + AUSTRALIA DO IT 2025



AUGUST 5	AUCKLAND NZ	TUNING FORK
AUGUST 6	WELLINGTON NZ	SAN FRAN
AUGUST 8	BRISBANE QLD	PRINCESS THEATRE
AUGUST 9	SYDNEY NSW	METRO THEATRE
AUGUST 10	MELBOURNE VIC	NORHCOTE THEATRE
AUGUST 12	ADELAIDE SA	HINDLEY ST MUSIC HALL
AUGUST 14	PERTH WA	MAGNET HOUSE

THE HIVES



WORLD TOUR 2025

THU 17 JUL
SAT 19 JUL
WED 23 JUL
THU 24 JUL

FREMANTLE
MELBOURNE
SYDNEY
BRISBANE

METROPOLIS
FORUM
ENMORE THEATRE
FORTITUDE MUSIC HALL

ALBUM - AUGUST 29TH

PRESALES: TUE 8 APR
TICKETS ON SALE: THU 10 APR

THEHIVES.COM
FRONTIERTOURING.COM

Magnum TWC FRONTIER Q&A WME

MAYHEM GIRL
hand some fc.

14.8.25 HOBART ODEON THEATRE (DARK MOJO)
16.8.25 MELBOURNE NORTHCOTE THEATRE
18.8.25 SYDNEY METRO THEATRE
19.8.25 BRISBANE TRIFFID
21.8.25 AUCKLAND POWERSTATION

AUS/NZ TOUR 2025

DESTROY ALL LINES PRESENTS
KALANDRA
2025 AUSTRALIAN TOUR

WEDNESDAY 19 NOVEMBER **AMPLIFIER BAR** PERTH
FRIDAY 21 NOVEMBER **STAY GOLD** MELBOURNE
SATURDAY 22 NOVEMBER **OXFORD ART FACTORY** SYDNEY
SUNDAY 23 NOVEMBER **THE BRIGHTSIDE** BRISBANE

TICKETS AT **DESTROYALLLINES.COM**

DESTROY ALL LINES | BY HORSE TVSIC | LIVE | A&P MUSIC

THE DEBUT COLLABORATIVE ALBUM & VISUAL EXPERIENCE
MARK PRITCHARD THOM YORKE JONATHAN ZAWADA
TALL TALES



ONLY IN THEATRES THURSDAY MAY 8

WARP RECORDS PRESENTS TALL TALES A FILM BY JONATHAN ZAWADA MUSIC BY MARK PRITCHARD & THOM YORKE
DIRECTED, ANIMATED & EDITED BY JONATHAN ZAWADA EXECUTIVE PRODUCERS: MARK PRITCHARD, THOM YORKE, LOUISA BALLETTI

TALL-TALES.INFO

OSCILLATION
LABORATORIES

