Musicology

The Artistry Of Sonic Psychology

JULY / AUG 2025

DEATH VALLEY GIRLS

THE DEVIL IS IN THE DETAIL

THE ELECTORATE

BACK TO WHERE IT BEGAN

DEAR, SOUTHERN BELLE

BROKEN MELODIES

TAN COLOGNE

BEYOND UNKNOWN

CLARA JOY

CITY KID

CIVIC

CHROME DIPPED

Tyler

DrAdLEy

WALKEr



AFTER OURS - BUSCABULLA - DOUBLE HAPPINESS - PHOEBE RINGS - POP MONTRÉAL - SPIN CYCLE





KENDRICK LAMAR DOECHII SARA LANDRY DOMINIC FIKE SCHOOLBOY Q

(A-Z)

D4VD • NESSA BARRETT • SKIN ON SKIN • SOMBR

(A-Z)

BABY J • CHANCE PEÑA • CLUB ANGEL • DON WEST

ENNARIA • ESHA TEWARI = LYRIC = MIA WRAY

NINAJIRACHI • REBECCA BLACK • RUM JUNGLE

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MUSICOLOGY

JULY / AUGUST 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

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FROM THE EDITOR



From wide and far, the Musicological exploration is always looking to unearth new and emerging talent and highlight some old hands with much to say and much to teach. In this issue, we discover some amazing talent coming from opposite ends of the globe. Starting with our southernmost friends, the kiwis, the Auckland collective Phoebe Rings joins us to share the background and inception of the debut album. Continuing with debuts but from the other side of the world, Clara Joy from New York details how inner-city life is ever present, but a force when channelled successfully, bears endless fruit.

Crisscrossing the planet and for that matter, genres, we find out more from Kayla Janowitz of After Ours in Mix Tapes and explore the heavens with the incredible New Mexican duo Tan Cologne as we discuss with Lauren Green and Marissa Macias the notion of cosmic life and the intangible. Following on from their recent tour with the Sex Pistols, Sydneysiders Civic explain how working with maverick artist Kirin J Callinan influenced their sophomore album Chrome Dipped. Flicking from hard rock to alt-country, the beautiful and heartfelt work of Aysha Banos and her husband collectively comes together as Dear, Southern Belle.

Coming full circle, the different styles of The Electorate and Tyler Bradely Walker both share the commonality of artists who are key members within bands, but each who have produced solo works. The interplay between singular and collective overlap in differing tales of music creation and navigating the ever-changing landscape of the music industry, as each demonstrates what it takes to remain tethered to creativity and not lose touch with production.

With all this and much more, it is time to climb aboard and jump into the world of Musicology.

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6/1 HERMANOS GUTIÉRREZ OUNCED! 6/29 QUEER PIER PRIDE FT: THE KNOCKS & DRAGONETTE

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

7/13 SILVERSUN PICKUPS

7/16 WATCHHOUSE

7/19 DELTRON 3030 25TH ANNIVERSARY

7/22 COSMO SHELDRAKE

27/24 BLIND PILOT / JOHN CRAIGIE

ANNOUNCED! 7/29 MAOLI

8/1 FRUIT BATS

ANNOUNCED! 8/2 GREENSKY BLUEGRASS

8/3 OTOBOKE BEAVER

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• **2026** •

• TOUR •

• AUCKLAND, NZ • SPARK ARENA •

SAT 17 JAN

• BRISBANE, OLD • BRISBANE ENT. CENTRE •

WED 21 JAN

• SYDNEY, NSW • ICC SYDNEY THEATRE •

THU 22 JAN

MELBOURNE, VIC • SIDNEY MYER MUSIC BOWL •

SAT 24 JAN

• ADELAIDE, SA • ADELAIDE ENT. CENTRE •

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FRONTIER



THE ELECTORATE

SYDNEY TRIO THE ELECTORATE (ELIOT FISH, JOSH MORRIS & NICK KENNEDY) RETURN WITH THEIR LATEST RECORD. A CLOSING OF THE LOOP AS THEY COME BACK TO WHERE IT ALL BEGAN. STARTING THE OUTFIT MANY MOONS AGO, EACH MEMBER WENT ON TO SUCCESSFULLY PERFORM IN VARIOUS OTHER ACTS BUT NOW ARE BACK FROM THEIR EXTENSIVE SONIC EXCURSION. ARMED WITH YEARS OF EXPERIENCE AND A CLARITY THAT ONLY HINDSIGHT CAN AFFORD, THE NEW ALBUM CELEBRATES THE OLD AND THE NEW.



ach cutting your teeth in previous (and much loved) outfits, how did that time serve you, and how does The Electorate creative dynamism operate compared to your previous bands?

Nick - The Electorate actually pre-dates all of our previous bands, so we had the great fortune of playing together when we were young then went on to learn a whole stack of stuff from the many people we played with in various bands throughout the 90's and noughties. When we reconvened a couple of decades later we took all that knowledge and finally made our very first album together. Half of that record is songs from our youth, and we have the receipts. We can actually compare the versions we did then to what we are basically doing now and maturity reigns supreme. Ha!

Eliot: The Electorate is the most honest band I've been in. And what I mean by that is, we have known each other the longest (as people) and share a deep trust on both a personal and musical level. That makes it easy to speak your mind and push things to be better, or be convinced to stick with a song until it blossoms. Ultimately, it's a deep respect for the uniqueness, skill and creativity that your bandmates bring to the music - I think we truly feel that in this band.

Josh - I've only really been in two bands - The Templebears, which was the three of us in our teens and early 20s, and then Atticus, which ran for about 7 years. Both bands had great players, great songwriters and great ideas. I think the biggest shift between the 'bears of old and The Electorate has been our ability to jam, which I thank Atticus for. Maybe that's just my memory being glitchy, but that shift has allowed The Electorate to explore ideas in a much more robust way - to really dig into every idea if we wanted to, and to harness something from those. There's three songs on By Design that came from collective jams, and they created something that neither Eliot or I would have thought to create as single songwriters. It's a wonderful, mercurial process, and one I really love exploring with my bandmates.

In what ways did your previous outfits inform your style toward your two records, and in what ways were you attempting to challenge yourselves musically?

Eliot: I don't think our previous outfits (Atticus, Big Heavy Stuff, Knievel, The Apartments) have informed The Electorate's approach to songwriting or arrangements, because we were actually a three piece - The Templebears - before we were in any of those other bands.

In some ways, it's a return to the chemistry we had right at the beginning, which musically probably has a lot of shared influences as our other bands, but it's a return to our true musical selves. We challenge ourselves musically with every song we write - which I think is why our music is quite eclectic and not easy to stick in one genre - so that effort is an ongoing process, record to record, song to song!

Nick - The first record, as previously mentioned, had material from the early 90's that we very much still thought relevant, so when writing the second half we were pushing ourselves with all that aforementioned knowledge. The new album is us being in the now and stripping stuff back to what's essential for the song.

Josh - In my mind, By Design is actually our first LP as The Electorate. We had changed

names late in recording You Don't Have Time To Get Lost when we realised that record was no longer tethered to the past, and we no longer needed to be, and to my ears there's an ambition in that first LP to throw everything at it, in case we never got to make another

By Design is a lot more relaxed and assured, and a lot more exploratory than anything else I've been involved in. I'm really proud of it. The debut You Don't Have Time To Stay Lost received some high from high places, and rightly so. The sophomore release always has a different set of challenges, and for you guys what proved to be the biggest hurdle in getting this record made?

Nick - Just time! Creative juices are never in short supply with us but life can have other plans, so being mindful of our impatience whilst conscious of our collective anxiety to do stuff is a constant challenge.

Eliot: For me it was simply the process of lining up schedules; to ensure we worked on the material enough and could find a likeminded soul to help us render them in the studio. It can feel like spinning plates just to get things to happen. The music is the easy part.

Josh - Aside from the logistics, I think the biggest challenge was to keep things stripped back and simple, so that the songs, and the parts in them really breathe. The studio is a wonderful tool that allows you to indulge, but showing restraint was really liberating.

Having spent time out of the musical world before assembling The Electorate, was there one eye on the past and one on the future in terms of the overall sonic nature you were hoping the album would capture?

Nick - In a way, yes. I wouldn't

say we bring stuff from our other bands to the table but our love of music and the thousands of songs cycling around our collective head so make appearances here and there.

Eliot: I'm not sure there was an intention to sound any particular way other than what sounded good and natural to us, which probably means it would always be a bit of both (past and future). We certainly wanted this one to sound pure, honest and true to us as a three-piece.

Josh - The aim with By Design was to do more with less, and to work with people who would do a great job in making that happen. I was a lot more relaxed in exploring ideas and sounds this time round, and in being open to the input of the people we were working with. I was also really happy to lean into things that I would have previously shied away from out of fear of association. I'm not talking about anything more than the use of a Chorus pedal here.....

Is there a quantifiable layer between your lyricism and writing for this record that is completely different to how you have written in the past?

Eliot: One change for me, at least with my songs, is that the lyrics for 'Face of a Giant' and 'Unfamiliar' sort of arrived by a weird brain radio while we were jamming out the riffs in a live rehearsal. As I'm searching for a melody, words tends to shape themselves to the intonation and rhythm and then I correct a few to have it make sense to me later. The idea or message of the song tends to reveal itself to me as I mentally chain thoughts and words together.

Josh - I actively worked to be both more specific and more ambiguous this time round. It's an analogue metaphor,

but I keep thinking about the different grades of pencil, or the size of paint brushes and textas. I feel like some lyrics on By Design have been written with a big fuck off sharpie - probably 'Peace Love and Kindness', whereas others are a little more HB pencil nuanced - like 'The Great Divide'. It's probably my most honest and personal batch of lyrics, which has felt a little terrifying to share, but I've realised how much I appreciate other writers that show that brutal honesty and bravery, and wanted to dive back in to that space.

The album consists of a great many personal tales. Are they ones that have resided within you for a number of years or were they relatively recent outpourings that were bottled in a quick burst of creativity?

Josh - 'Don't Go Out' has hung in there for a long time, patiently waiting to get picked for the team. It taps into an anxiety I was probably starting to comprehend then that I have a much better understanding of now.

Everything else has been written for By Design, over a period of probably close to two years, and deals with all the various things that motivate, enchant and inspire you to put pen to paper. There were a few last minute changes that were made in the studio, and working under that pressure is always a real buzz.

Can you share with us some of the specifics that you canvased throughout the album and the subject matter you explored?

Josh - Overall, I tried to be honest and direct, but also allow the room for other people to connect to the songs in a way I hoped would be specific to them, rather than just to me. Ultimately, we're writing to keep ourselves happy, and growing in what we do, and anything else is really just cream on top.

'End' is a celebration of the creative and friendship bonds we share in The Electorate. I have been incredibly fortunate in my life, and feel like the very least you can do is acknowledge that, and the little bit of magic we make together. 'Peace Love and Kindness' is a reaction to the US led embracing of ignorance and intolerance, and an advocation for positive change through affirmative action against the ongoing bastardly that the world has been allowed to embrace again. Fuck that shit up, but do it my nice, polite middle class way.

'The Great Divide' is the realisation that you have to be honest about how you feel, share that with those you love, and embrace all that entails. 'No Turning Back' was inspired by real events, but takes on a life of its own bitterness and recrimination. 'Don't Go Out' spawned its character from the space between wanting to go out, and accepting that you're just not able to. Any fans of our first record will find the person in 'Don't Go Out' living on the same street as the couple in 'Number One' and the person in 'Peanut Butter Jars'. 'Summer of Cicadas' is all about the complicated relationship I have with my home city of Sydney. Part love letter, part break up letter, part history, part now, and part nostalgia for the long walks and empty shop of lockdowns.

Having performed countless shows and playing live, did any hard lessons learned and road-tested techniques find their way into the making of this album that went beyond just experience which were a little more profound or weirdly influential?

Eliot: I think we've always cared a lot about dynamics, and making sure a song takes you somewhere. There has to be ebb and flow, and emotion. That all



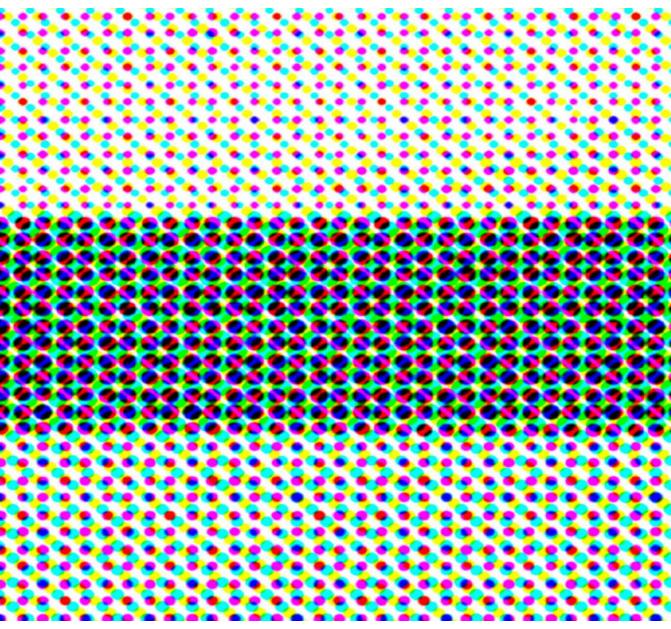


comes through in playing live, and hopefully we captured that well on this album. It was less a technical exercise, and more about feel, feel, feel.

Josh - I think the trust we have in each other played a big role in ensuring we were able to find the right piece for the right puzzle. That comes with time, but his ideas, his taste and his experience provided a really great place for us to trust him and his process. It was a really rewarding experience.

What elements of the industry do you see as the same now as they were many years ago and what areas are a brave new world that make operating in to somehow justify their existence. Social media has ruined the industry to a large degree, because it once again puts the emphasis on the wrong things: how you look, how you promote, how you merchandise. It's exhausting.

All the effort should go into the writing, recording and



and age, and the confidence to let go and accept that someone else's ideas will probably work as well if not better than your own. Having Wayne Connolly produce was also a really big deal. I didn't know Wayne like Eliot and especially Nick did,

the musical sphere a difficult one?

Eliot: Personally, I think it's crazy that musicians and songwriters now have to be "content creators" and pump out endless videos and posts

performance and surely people can be happy with just the music?

Josh - I think the game has always been rigged, and especially so in a country where art has always had less value on it than other pursuits.

That hasn't changed at all. Thankfully, we're stubborn, and or stupid, and or driven enough to keep answering the call to create, and so we'll do that regardless. What I do find really galling, and really sad, is this. We pay to record, mix and master to a standard

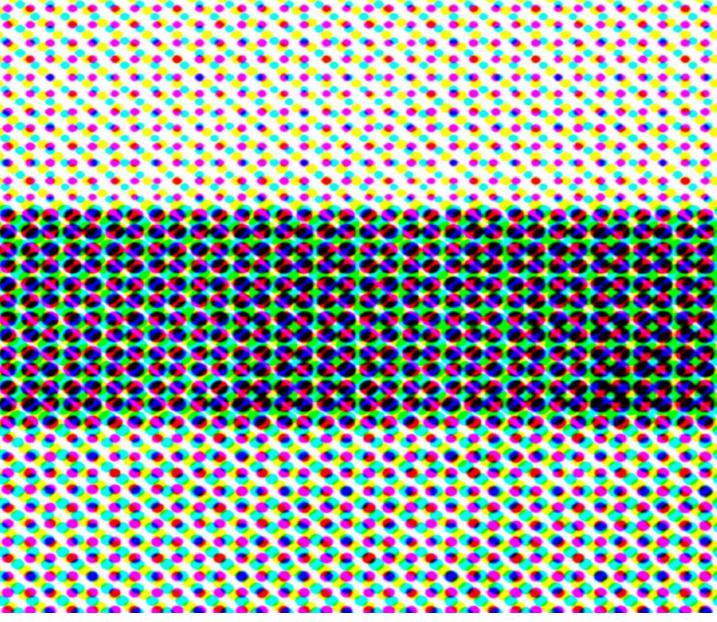
more money at to publicise via paid advertising the content we've created for them to profit off, all at our expense.

Financially, and somewhat morally, it is a lose / lose situation for us. It's obviously not about the money - that's a choice that we are lucky enough to be able to make, it's about

which is strong and brilliant. I'm keen to explore any alternatives, epically those that allow us to connect to fans directly, and will continue to do so.

What does music give you that nothing else does?

Eliot: Relief, escapism,



that is really just the base line get played on the radio and or loaded onto the streaming services. We then either create for free or pay to create more content for the Meta platforms, which is a company we despise, which we then have to throw the value of art and crushing weight of late stage capitalism, in which we are all seemingly serving and servicing a morally bankrupt set of billionaires...... The kinder flip side of all that is Bandcamp, and the community radio network in this country,

connection.

Josh - The shared experience of creating something from nothing and levitating out of the room and out, into the ether.



with

AFTER OURS





New Jersey native Kayla Janowitz, known musically as After Ours, grew up immersed in a wide spectrum of musical influences. Her mother, a classically trained opera singer, performed internationally in Hong Kong, while her brother—whom she describes as "a wizard on guitar"—introduced her to an eclectic mix of punk, jazz, alternative, and classic rock.

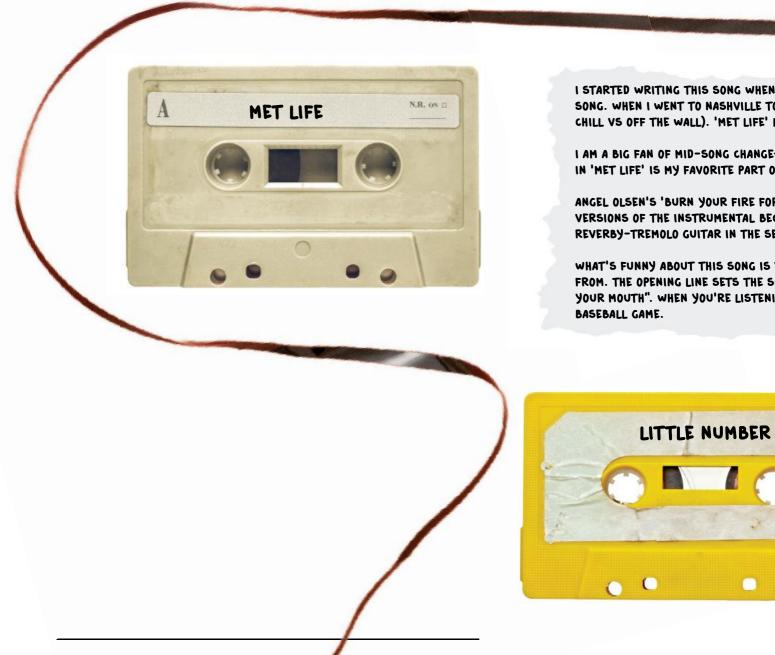
Now, stepping out into her artistry, the introspective and promising talent has released her sophomore record, Imaginary Friend. Written between New York and Los Angeles, the album was recorded over ten days with Josef Kuhn in his Nashville studio and mixed by Al Carlson (Jessica Pratt, Weyes Blood, Arthur) in New York. Drawing from her wide-ranging influences, Imaginary Friend explores the intensity of lived experience—layering moments of humor and self-awareness into its emotional core.

Taking the time out to detail the inner meaning and internal workings of some of those tracks, Janowitz shares her insights and elaborates on their inception.

THIS WAS ONE OF THE FIRST SONGS I'VE EVER WRITTEN. I BELIEVE I WAS 23. IT'S THE FIRST TRACK OF THE RECORD BECCHRONOLOGICAL ORDER OF WHEN I WROTE THE SONGS.I ALWAYS THOUGHT THIS ONE WOULD STAY IN MY VOICE MEMOS FOR START RECORDING 'IMAGINARY FRIEND', I KNEW IT HAD TO BE ON THERE.

WHEN I BROUGHT IT TO MY PRODUCER JOS, THE ENDING STILL WASN'T WRITTEN. IT WAS JUST A SLOW, SUPER SIMPLE ACT TO KEEP THAT SPIRIT INTACT, SO WE KEPT THE RECORDING MINIMAL. THE ACOUSTIC SOUND WE GOT FELT REALLY FULL AN

WE ADDED THE INSTRUMENTAL INTERLUDE THAT I STILL GEEK OUT OVER. THERE ARE LITTLE SECRETS HIDDEN IN THERE! RIGHT THEN AND THERE: "WE WERE KIDS TOGETHER, I LOVE YOU." IN HARMONIES ON THAT SECTION, WE USED A HARMONY ENGINE VOCODER. IT GAVE THIS SORT OF GHOSTLY, HAUNTING FEEL BEFORE. IT ALL FELT SUPER FULL CIRCLE- STARTING THE SONG AT 23, AND FINISHING IT AT 27. CHERRY EARS IS ABOUT WRITTEN IN A KIND OF PERSONAL FOLKLORE.



CAUSE I ARRANGED THE TRACKLIST IN REVER- BUT WHEN IT CAME TIME TO

OUSTIC VOICE MEMO. I REALLY WANTED ID BASSY, SO IT FELT RICH OFF RIP.

ENDED UP WRITING THE FINAL LINES
ISTEAD OF STACKING TRADITIONAL
THAT ECHOED THE INTERLUDE RIGHT
EVERY PERSON I'VE EVER LOVED,



I WAS 26, AND FINISHED IT WHEN I TURNED 27. IT WAS ACTUALLY INTENDED TO BE A TWANGY, COUNTRY-ISH DECORD THE ALBUM WITH JOS, WE SPLIT MY LITTLE DEMOS INTO TWO FOLDERS: XANAX AND ADDERALL (AKA LANDED IN THE ADDERALL FOLDER, AND THEN WE WENT ON TO MAKE THE HEAVIEST ROCK SONG ON THE RECORD.

- WHETHER ITS DROPPING INSTRUMENTS AND BRINGING THEM BACK IN OR SHIFTING THE TEMPO. THE DROP OUT F THE SONG. IT'S THE EASIEST HACK FOR SPOTLIGHTING LYRICS YOU WANT PEOPLE TO REALLY HEAR.

R NO WITNESS' WAS A BIG INSPIRATION PRODUCTION-WISE. JOS AND I ACTUALLY WENT THROUGH A FEW LAUSE IT WASN'T QUITE RIGHT, BUT EVENTUALLY IT MADE SENSE. SOMETHING AS SIMPLE AS ADDING IN THAT ECOND HALF MADE A WORLD OF A DIFFERENCE.

THAT METLIFE STADIUM ISN'T EVEN AFFILIATED WITH BASEBALL- BUT IT'S IN JERSEY AND THAT'S WHERE I'M CENE: "I SWING, I SWING, I SWING AND I STILL STRIKE OUT/ BUT THE CROWD, THEY GO WILD/ YOUR FINGERS IN NG TO THIS SONG, JUST PRETEND METLIFE STADIUM MADE A ONCE IN A LIFETIME EXCEPTION AND IS HOSTING A



MAN, I REALLY LOVE THIS SONG. IT'S MY PERSONAL FAVORITE. I'VE ALWAYS WANTED TO MAKE A SONG LIKE THIS: SOMETHING SIMPLE, A BORDERLINE HONKY-TONK, FOOT TAPPER THAT LIVES IN A CHARMING, FOLKY WORLD. WRITING THIS ONE STRAIGHT UP FELT LIKE A DIARY ENTRY. I HADN'T WRITTEN THE LAST VERSE UNTIL THE INSTRUMENTAL TRACK WAS LAID DOWN- IT WAS THE EASIEST VERSE I'VE EVER WRITTEN. FOR A LOT OF MY SONGS, WRITING THE LYRICS IS EASILY MY FAVORITE PART, BUT IT'S NEVER ACTUALLY EASY. THIS ONE FELT EFFORTLESS.

THE INSPIRATION BEHIND THE FEEL OF THIS TRACK WAS 'CLAY PIGEONS' BY BLAZE FOLEY BUT MORE SPECIFICALLY MICHAEL CERA'S COVER. (SUE ME!) A DOUBLE DOSE OF ACOUSTIC GUITARS, SPONTANEOUS KEYS AND A PEDALBOARD TAP TO GET THE "KICK" ALL GAVE IT THIS COZY, BUZZY, WARM FEELING. THE WHOLE TRACK FEELS LIKE A VERY REAL- BUT ALSO STRANGELY LOGICAL- JOURNEY OF BEING SET FREE BY SOMEONE, WHILE ALSO FREEING YOURSELF IN THE PROCESS.

THE SENTIMENT BEHIND IT ALL HOLDS VERY NEAR AND DEAR TO ME. I ORIGINALLY CALLED IT 'LITTLE NUMBER' AS A DEMO, AND IT STAYED 'LITTLE NUMBER' AS A FINISHED PRODUCT. THOUGH THOSE WORDS NEVER APPEAR IN THE LYRICS, IT IS WHAT IT IS A LITTLE NUMBER.. IN THE LAST VERSE I SING "MY IMAGINARY FRIEND, YOU ARE SET FREE". IT'S A NOD TO COMING TO TERMS WITH THE FACT THAT YOU COULD LOVE SOMEONE SO MUCH, ONLY TO REALIZE YOU NEVER ACTUALLY MET THEM. YOU CAN PUT SOMEONE ON SUCH A HIGH PEDESTAL THAT EVENTUALLY, THEY STOP BEING A PERSON- THEY'RE JUST A FIGMENT OF YOUR IMAGINATION. I NAMED THE ALBUM IMAGINARY FRIEND BECAUSE OF THIS VERSE.

MUSICOLOGY

JUST LIKE CHERRY
EARS, THIS WAS
ANOTHER SONG THAT
WAS WRITTEN WHEN
I WAS 23. IT ALSO LIVED
IN MY VOICE MEMOS FOR A
WHILE, BUT I ALWAYS KNEW
I WANTED TO INCLUDE IT IN
MY SOPHOMORE RECORD. I
JUST REMEMBERED BEING
SOOOOO STOKED ON IT.

AT THE TIME, I WAS LEARNING HOW TO PLAY ONE OF MY FAVORITE SONGS- 'DONT WATCH ME DANCING' BY LITTLE JOY- AND I LOVED THE FIRST TWO CHORDS: F# TO BBM. SO I RAN WITH IT. I HADNT REALLY WRITTEN A FULL SONG YET AT THAT POINT, SO LEARNING HOW TO PLAY MY FAVORITE SONGS BECAME THE WAY I TAUGHT MYSELF NEW CHORDS.. I NEVER STUDIED MUSIC THEORY NEVER KNEW WHY ONE CHORD LED TO ANOTHER OR WHY SOME JUST SOUNDED GOOD TOGETHER- THIS WAS MY WAY OF LEARNING. I KNEW I WANTED TO WRITE A CLASSICALLY GOOD POST-BREAKUP SONG WITH SPUNK AND ATTITUDE- ALVVAYS WAS A BIG INSPIRATION BEHIND THE FEEL OF THIS TRACK. WHEN I BROUGHT THIS SONG TO JOS, HE CAME UP WITH THE MOST INCREDIBLE OPENING GUITAR RIFF I IMMEDIATELY KNEW THAT WE WERE LOCKED IN.





THE FINAL BOSS. THIS WAS THE LAST SONG I WROTE BEFORE FLYING TO NASHVILLE THE SECOND TIME. (A 4-DAY TRIP IN FEBRUARY AND A 5-DAY TRIP IN APRIL.) I'D SAY IT'S THE MOST ME SONG ON THE ALBUM, WHICH MAKES SENSE BECAUSE IT WAS THE LAST ONE I WROTE.

I ONLY HAD ABOUT HALF OF THE SONG WRITTEN WHEN I WENT BACK TO FINISH THE PROJECT, BUT I KNEW I NOT ONLY WANTED IT TO BE INCLUDED- I WANTED IT TO BE A STAND OUT. I'VE NEVER MADE A SONG LIKE THIS BEFORE. THERE'S AN INTENTIONAL BUILD THAT EVENTUALLY BURSTS INTO THIS LIMITLESS FEEL. I MENTIONED EARLIER THAT JOS AND I SPLIT THE DEMOS BETWEEN TWO FOLDERS: XANAX AND ADDERALL. BUT THIS SONG COULDN'T BE PLACED INTO ONE- IT HAD TO BE BOTH.

WHEN I HEARD LUCY DACUS' SONG 'NIGHT SHIFT', I WAS SINCERELY TAKEN ABACK. I KNEW I WANTED TO MAKE A SONG THAT TOOK PEOPLE BY SURPRISE, YET STILL HELD THE KIND OF ANTICIPATION THAT SOMETHING MAJOR WAS COMING. I WANTED TO MOVE LISTENERS NOT JUST THROUGH MY LYRICS, BUT THROUGH THE MELODY AND THE FEELING OF THE SONG. I AM FAMOUSLY VERY LYRIC-DRIVEN, BUT I REALLY TRIED MY BEST TO EQUALLY FOCUS ON THE INSTRUMENTAL- TO CAPTURE THE PHYSICAL FEELING OF RELEASE.AS THE LAST SONG ON THE RECORD (AND TIMELINE), IT SERVES A HUGE PURPOSE: BEING THE INVISIBLE STRING THAT TIES UP ALL THE LOOSE ENDS, ANSWERS THE QUESTIONS, VALIDATES THE EXPERIENCES AND FINALIZES ANY LINGERING FEELINGS. IT'S THE GRAND FINALE.









ou have been with DVG from day one and are a true mainstay of the band. It must be fair to say that your vision has remained steadfast and unwavering. An invaluable trait for weathering the lineup changes and challenges any band faces but specifically what core values have you held onto that have guided you through the past decade?

Oh wow, thanks! Actually, the vision has completely changed! At first we were just a rock and roll band trying to play shows. As we grew as humans it became obvious we had a greater message to share! When began to heal we became obsessed with helping others in the community heal, feel seen, heard, and know that they are inherently important!

We are all connected, and being guided, that core value /message has remained the same over the last five years, and is only becoming more important to share as time goes by!

What characteristics and creative forces did those who have fallen by the wayside bring to your records that you feel were utterly unique and shaped the course of the DVG trajectory?

Everyone has brought an important sound to the band that is uniquely their own. Almost all our records are improvised, so no one else in the world could have played what they played!

In what ways would you say your sound evolved from Street Venom through to Islands in the Sky (and everything in between) that is etched into each album?

It may sound funny, but I wrote Street Venom, Glow in the Dark, and Darkness Rains. We recorded those

albums as a rock and roll band. The rest of our music starting with Under the Spell of Joy was all channeled from my guides! And maybe it all was channeled, but I wasn't conscious or consciously channeling their messages until 2020!

Lyrically, have these changes been equally reflected in terms of the subject matter you explore and the ways it is expressed?

Yes! I no longer write the words, they are all channeled from elsewhere :)

Can you share with us some of the pivotal moments in your career that in hindsight were massively influential and have allowed the DVG project to stay the course?

Yes! When we shifted our consciousness from thinking success was something to be attained in the future, to knowing success is actually







how far you have come in your life!

Being honest, virtuous, considerate, mindful, thoughtful, authentic, and creatively compassionate, helps you become a little more successful each day! I am a way better person now - more successful in every way, than I was before I cared about these things.

What does Islands in the Sky say about your life right now and what do you want it to say to the world?

We are all connected and being guided. When we truly see ourselves, we can truly see each other, we have limitless infinite potential to do good!

Renowned for your live performances, it is not a feat all acts can pull off. In developing your own on stage approach, was it shaped by what you weren't seeing in other acts which informed your own riotous style? Live performance is a ritual, a ceremony, an invocation. The goal for me is for each and every person to feel seen, and touched by a joyous electricity that can only be achieved if we are all together in one place it must be once in a lifetime, and electric. It must be fun for all, or you might as well be listening to the record in your car:)

Having performed countless shows and having played with so many amazing acts, what are some stand out shows that are particularly noteworthy and what made them so memorable?

Charles Bradley was one of the best shows I've ever seen in my whole life. Ronnie Spector made me feel something no one else will ever do. Shannon Shaw - Shannon and the Clams, there are tons of fantastic singers, I love unique voices!

During this time, 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?

I once read in an obituary of a gentleman that passed that all his friends knew he loved them, because he told them all the time. Those words changed my life. I want we shone to know I love them:) I love you!

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

Perhaps it's not the only thing that gives me an opportunity to express gratitude, joy, love, and devotion, but music is a damn fine way to express those things out loud, honestly and authentically everyday!

Above - The venerated Charles Bradley may his blessed soul rest in peace. Image Isaac Sterling.

Band images. Live from The Lexington, London.

AROUND THE WORLDIN

80

FESTIVALS

E POP Montréal

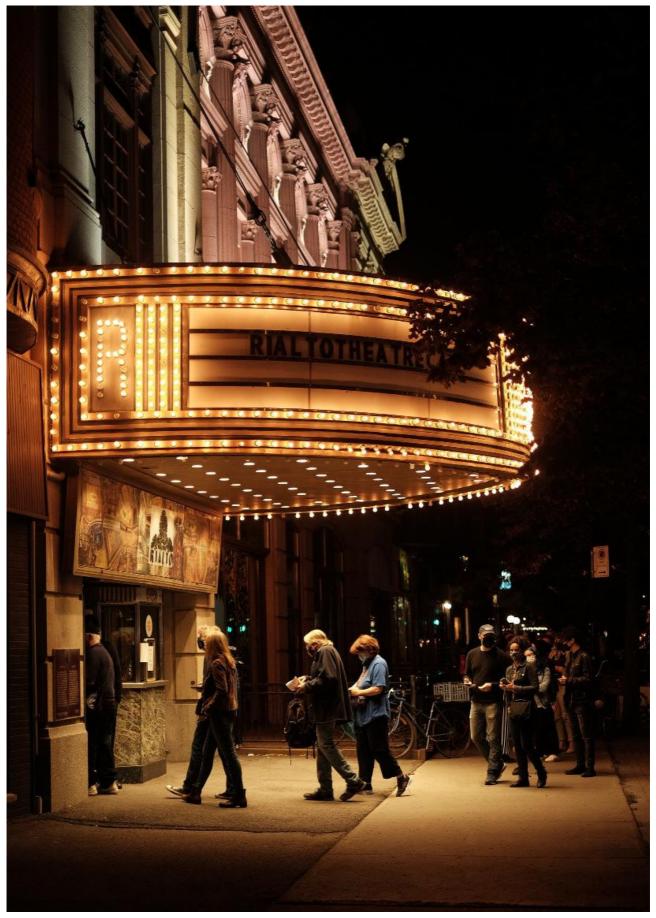
he iconic Canadian music festival has come to embody the city's soul as Quebec plays host to the annual event. A showcase of the country's best music, the festival celebrates the open and creative culture that Canada holds so dear and is so well known for.

What started in 2002 as

purely a musical event has since that time ballooned into what is a broad creative spectrum covering a number of side festivals. As is typical in the modern era of hugely successful music festivals and their subsequent expansion, the spin off festivals have in their own right become an institution, all of which are colloquially referred to as POP. Each festival encompasses a

niche field within the artistic realm and caters to both young and old. The festival's success over the past twenty-four years has birthed an impressive selection of accompanying events, which now include: Art POP, Film POP, POP Symposium, POP Kids, and POP Puces.

Held around Saint Laurent Boulevard and spread



Spread across so many venues throughout Quebec, The Rialto Theatre is but one such beauty. Image POP Montréal.



Flanked by the beautiful mountain ranges, a sunset rooftop performance at POP Montréal is the perfect way to draw the day to a close and usher in the evening performances. Image Vivien Gaumand



Below: Bringing it to the people. Image Sarah O'Driscoll.



Opposite: Art POP has become a key drawcard with an endless fascinating display of mixed media as can be seen here with Exposition. Image Coralie Daigneault.

across over forty different venues, the sprawling music event has venues of all scales accommodating the smallest indie act through to the headline stadium stars. Attracting well over fifty thousand festival goers annually, it has become a must-attend event, and based on some of the former acts who have graced the many stages across Quebec, it is easy to see why the festival attendance continues to grow. Previous outfits include: The Walkmen, Interpol, Amon Tobin, Martha Wainwright, Patti Smith, Kool

Keith, Franz Ferdinand, and The Arcade Fire.

Taking place in September each year, the festival runs over four days and prides itself on providing an avenue for emerging artists to perform on the international stage as well as acting as a magnet for established acts to perform to tens of thousands of fans.

Yet the broader scope of the POP universe includes tours and performances year-round in varying capacities. Adding to its success and its attraction,

POP Montréal is a registered not-for-profit organisation, which means the focus is always on the event, artists, and attendees rather than the bottom line, appeasing sponsors, and adhering to overly strict guidelines. Having operated successfully for over two decades, the model is a sound one, and the festival has cemented itself firmly into the event calendar and the collective Canadian consciousness.

Continuing to improve the festival experience, not





Above: Now permanently residing in Montréal, the Alaskan born Gus Englehorn delivers his wonderful brand of indie lo-fi. Image Coralie Daigneault



It isn't just about the music. Puces POP focuses on all things handmade with vendors offering all manner of crafted magic. Image - Stacey Lee.

just for fans but also for the environment, the POP Montréal team has announced that there will be no plastic bottles or straws in venues operated by the festival. A significant step when considering the scale of the event and the number of attendees across the festival period, as it continues to tread lightly on the environment.

Montréal is a thriving, vibrant, and diverse city, so it is no small wonder that a festival of this type would not only survive as it has done for over two decades but thrive and spawn a variety of spin-off events that operate

throughout the year. It is a city that fosters creativity with a cultural richness that begs to be explored. With so much to take in, POP Montréal is often just the beginning. Falling in love with this city is easy, and it offers so much more to the travelling festival goer. A week on either side of the festival never goes astray and is a rewarding add-on for those who can spare the time.

Getting to Montréal could not be easier, and once in town, every mode of transport is available to chauffer you from venue to venue. With only weeks till POP 2025, there is still plenty of time to get tickets and make plans. This year's festival will be another incredible show with the line-up consisting of Circuit des Yeux, Hand Habits, Annie-Claude Deschênes, and Chanel Beads to name but a few.

NOW DEPARTING
POP MONTREAL

ARRIVING
NEXT ISSUE
PUKKELPOP



TAN

HAVING PREVIOUSLY FOCUSED ON THE TOPIC OF ANCIENT LIFE AND IMPACT FROM THE COLOSSAL LAND SHAPING FORCES OF WATER UPON THE PLANET ON THEIR LAST RECORD, 'EARTH VISIONS OF WATER SPACES', NEW MEXICO DUO LAUREN GREEN AND MARISSA MACIAS - ALSO KNOWN AS TAN COLOGNE - THIS TIME ROUND CAST THEIR GAZE TOWARDS THE HEAVENS ON 'UNKNOWN BEYOND'.







n album that reveals in the existential haze of astronomy, spirituality and connection.

Undaunted by the prospect of tackling such deep notions, the vastness and peaceful surrounds of their rural location afforded the pair the perfect place and the sufficient time to grapple with such monumental concepts. A winding down of time and open space allowed them to process titanic concepts, consolidate those thought processes, and distil those experiences into solid sonic embodiments.

It was the Northern New Mexico surroundings in which the pair felt so conducive in capturing the sentiments they were exploring as well as absorbing all of the healing

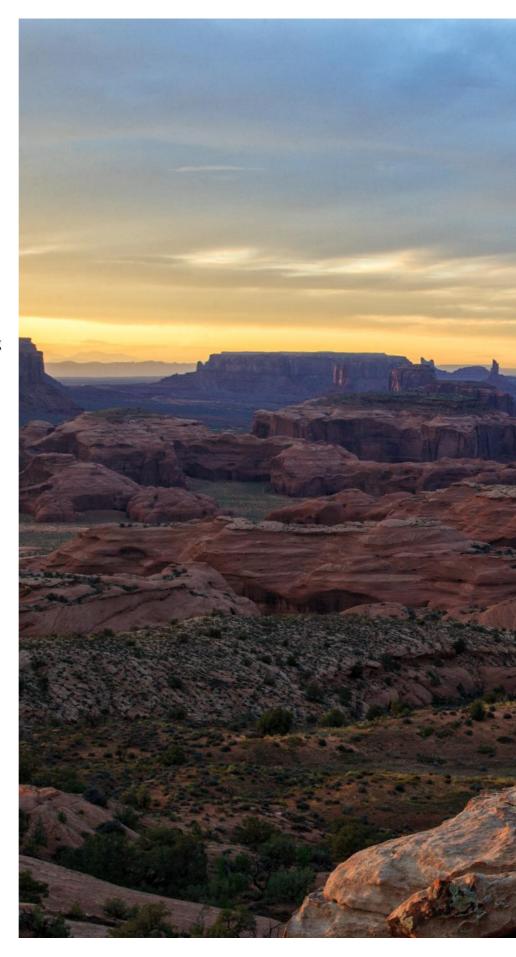
properties their environment offered. Creating a world within a world, complete with its own sense of safety and personal refuge, a private space the pair could delve into to build their new record was established as they explain. 'Many of our surroundings and life familiarities completely changed during the writing and recording of Unknown Beyond. Recording this new album was an alternate dimension to drop into. It became a healer of sorts, an escape from our human life cycle. The process unfolded and broke forms of what we felt day by day. It was a stream of consciousness approach to recording, we did what we felt and went with that. Personal loss of family, friends, and childhood homes all within the same timeline contributed to creating this

album to be centered on "what we do not understand or comprehend." Creating this album felt like a therapeutic outlet for grieving, dealing, shifting, and understanding new horizons of life and ways of being. Far into the spiritual realm."

Consisting of nine sprawling songs, each track off the Unknown Beyond is incredibly immersive and textural. The slow-moving pace of tracks such as 'Cool Star', 'You Are The Dreamer', and 'Cloud of Mirrors' allow for the mesmerizing and intoxicating sonics of Tan Cologne's luscious soundscapes to deeply soak into one's consciousness. If the question as to whether it was an intentional desire for the record to be something of a conduit that transports the listener to the space the pair

occupied when making the album was something the duo took into consideration upon the inception of the Unknown Beyond, is answered with assuredness. "Yes, definitely. We live a fairly solo and remote life in a remote space, and we write and record ourselves in that space. We take long drives to listen to our demos and mixes, so we've sort of created an insular bubble, and in a way, we could see our music being part of someone's personal entryway to ours. With Unknown Beyond we focused on greater existence - the infinite and unexplainable. We would like people to feel that as they listen." The connectivity the pair strove toward in designing an album that both speaks to the listener as much as it does to the cosmos was a highwire tightrope balancing act they managed to succeed in through innovation and reflection.

Integrating new techniques and methodologies into their existing repertoire proved to be a key factor in canvassing new material and successfully broaching new topics to explore. In order to achieve their depth-defying sonics that were harnessed throughout Unknown Beyond, a technical shift in the way they approached the record compared to their previous works was required. Chiefly, that took the form of reinvention as the pair elaborates on by saying, "We found ourselves bending the concepts and familiar instrumentation of previous albums. Unknown Beyond utilizes hints of drum machine, fuzzy textures, abstract livé drums, and sounds of searching for signals of comfort and communication from the invisible web. For example, 'Cloud of Mirrors' and 'Spiral Path' both lean on a drum machine as the percussive foundation for the songs. We





When you are in the middle of nowhere, you are halfway to somewhere.





have not ever incorporated a drum machine before and thought it would be an interesting shift in our sound. We decided to move away from any intentional or unintentional "western" styles and let what sounds present themselves happen. Our song 'Angels' has a lot of feeling about the angels that protect and guide us through life, and includes fuzzy guitars to elevate the emotion coming through, 'Open to Communication' was written lyrically about a mound on fire while simultaneously being communicated with through a radio receiver. We decided to put a heavy warble effect on the vocals to convey this feeling. We wrote, performed, and recorded everything at our home in Northern New Mexico by ourselves. It wasn't a thought to record anywhere else. We feel this is an integral part of our writing process as well as "sound" and find solitude in recording ourselves." And when processing such fundamental and philosophical questions about life and other dimensions, solitude is an integral element to process them adequately and weave the resulting thoughts into music.

In discussing some of the subject matter and existential concepts the pair approached in those quiet moments and ultimately throughout the album, they go on to say that the direction this record took was about "Focusing on greater existence, this album is about the infinite and unexplainable. We would like people to feel that as they listen. The album was very present-oriented, dealing with new versions of ourselves and our current world. It became a way to work out our past concepts of reality. Comfort in the infinite and unexplainable. The feeling of trust and surrender. Healing and escape. Coolness." A point echoed when questioning those moments where there is

a complete absence of lyricism and vocals, and the ways they attempted to commune between the ethereal sonic states they were exploring and the tangible outcomes they captured. "I guess we believed there is something subliminal happening. We had a lot of intention as we wrote these songs, but powerfully it's up to what is perceived by the listener." Such epic notions and deeply personal feelings towards life and the great unknown will forever remain in the eye of the beholder but it is always commendable when artists try to address such powerful and existential thoughts through their art.

Reiterating the outward concept to the album - having explored many other topics on previous records - the vastness, grandeur and unimaginable complexity of life and the universe, are notions that until now the pair hadn't felt right in tackling but explain by saying, "Together we're connected through a living conversation exploring origin stories, ufo's, and ideas of existence - before us, after us, the beyond. We have touched on all of these topics in both macro and micro ways...the moon, the earth, water, ancient and modern building materials, and now, the intangible."

It has been an underlying principle of Green and Macias' relationship that has remained most consistent throughout their careers. A force that has continually illuminated their creative paths. "I think we both have to say our personal relationship, our dialogue, what we feel deeply, and what comes through that - as well as producing and recording ourselves and the freedom that allows." And without that, the possibility of creating such exquisite music would be as elusive as the existential concepts they explore.

Images - Marissa Macias





WE DECIDED TO MOVE AWAY FROM ANY INTENTIONAL OR UNINTENTIONAL "WESTERN" STYLES AND LET WHAT SOUNDS PRESENT THEMSELVES HAPPEN







KORG MONOLOUGE

Keeping with our philosophy of simplicity, the Monologue will give you 16 steps of full sounding bass with very intuitive controls. Switching between the key trigger arpeggio and the fully automated sequence playback is not something I'd recommend doing live, but it worked great for the bass in December Curse.



KORG MIMILOGUE

This is a fantastic synth if you want to do a bit of everything quickly. I've always been a big believer in creative limitations, and the Minilogue strikes the balance perfectly - the sequencer gives you just enough room to create a hypnotic loop in the style of Suicide or Throbbing Gristle, but makes it pretty much impossible to over arrange things.

The delay controls are absolute magic as well. Nothing is more important than the freedom to push parameters past what anyone could consider reasonable, and stacking up the feedback creates a great wash, which we used for the drones in December Curse.

Most of our string leads are just slight modifications to pre-set number 1. Dark Matters, Electric Sheep, and Sleep Paralysis all used slight variations of it.

ROLAN TR-8

A modern classic from the EDM era. It has such a great interface that really feels like playing an instrument more than dialling in a pre-programed arrangement. Like the Minilogue, you're quite limited in terms of how long your loops can be, and how many sounds you can use. This gives you no choice but to think about music and choose your patterns deliberately.

The reverb on it sounds wonderful, and the ability to sidechain an external input has given us a lot of joy. For a while, the whole project was going to be focused on the effect you get from sidechaining a guitar through the TR-8, but by the time we'd worked out how to separate the drum and guitar outputs, we'd already put a whole live set together.





LAPTOP

Sometimes you want to experiment, push against limits, and open yourself up to inspiration. Other times you know exactly where everything needs to be, and you want to get it down without hassle.

I'd be dishonest if I didn't include the laptop running Ableton as a keystone of the songwriting workflow.

I've written arrangements on planes, at work, and during a wide array of unfolding crises happening in the room around me. Pair it with a simple MIDI controller and a voice note app and you have everything you need to get something going before the magic is gone.







ROLAND TR6S



While a bit too complicated for creative inspiration, the 6S is perfect for when the Tr-8 can't quite cut it. We mostly used it for a Taiko drum sample pack that some kid uploaded to YouTube in 2012 or so, which has been a mainstay of Double Happiness ever since.

It can also be perfect for punching in a few fills, which the TR-8 isn't great at.

I can't say I really enjoy using it, or that I really know how to use it for that matter, but when you know where the gaps are, this will always be able to fill them in.

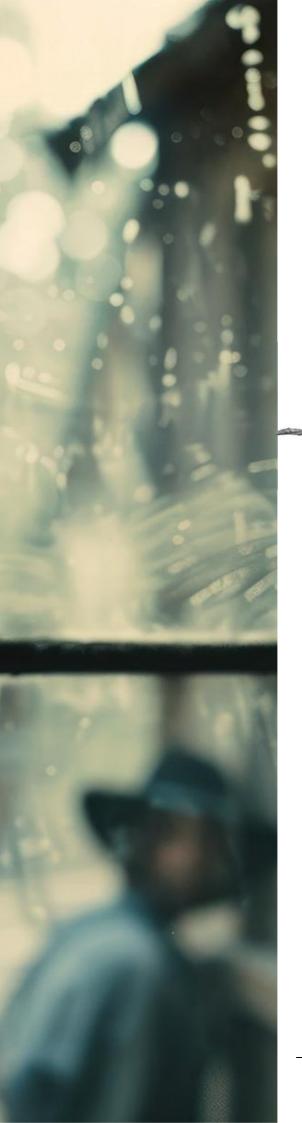
SP404-MK2

Not the most common addition to a post punk project, but really useful. The main reason we have it is to free up the songwriting process. If you want a 20-synth drone in a band of 4 people, just record, import, and trigger the sample.

Of course it sounds nothing like actually playing that live, but that's half the charm. I don't know what it is, but something in the sample playback sounds crushed and lo-fi. Playing a sequence of drum hits has this chopped quality better suited to hip hop than the rolling sequenced synth bass we use, but the effect is really intriguing.

Every time I play it, I want to dial in Machine Gun by Portishead, because the way the samples cut each other off is perfect for that brutal sound. I'll get around to it someday.





DEAR, SOUTHERN BELLE

THE RUSTIC SOUTHERN ROOTS OF AYSHA BANOS RUN DEEP AS HER CONNECTION TO TEXAS AND SOUTH CAROLINA WILL FOREVER REMAIN AN UNSHAKABLE PART OF HER LIFE. STEMMING FROM THOSE FOUNDATIONS AND BRANCHING OUT INTO THE WILDS OF LOS ANGELES BANOS AND PARTNER KYLE SARVAS HAVE COME TO PRODUCE THEIR UNIQUE BLEND OF HONEST INDIE FOLK. DETAILING HER ORIGINS, INSPIRATIONS, AND CREATIVE PROCESSES, BANOS SHARES WITH US SOME INSIGHTS TO THE MUSIC SHE MAKES AND DEMONSTRATES THE SHEER POWER OF MUSICALITY AND ITS AFFIRMING ABILITIES.

i Aysha and thank you for taking the time out to speak with us at Musicology. Can you elaborate on your musical journey and how your stray individual paths converged to bring Dear, Southern Belle to life?

I had been writing songs for years, as a way of processing emotions and staying grounded. For our wedding, we decided to co-write and perform a song together. That collaboration sparked something, and that's when things started to unfold. My husband, Kyle Sarvas, who was just beginning to explore composing and production, offered to help record and arrange some of my demos. What started as a way to preserve the songs organically evolved into a creative partnership. Dear, Southern Belle was born out of that, a blend of my songwriting roots and his emerging passion for sonic storytelling.

As a creative duo there is always a tight knit approach when creating but as a married couple, in what ways does that partnership aid the developmental process and where does its limitations in producing music lie?

Being married adds a layer of emotional depth within the collaboration which helps when we're sharing vulnerable ideas or pushing creative boundaries. There's a deep seeded layer of knowing, which helps us to recognize each other's strengths, triggers and blind spots. We're both perfectionists, which really pushes the work to a deeper level, we're constantly refining things and trying to

make sure every song feels whole. There's so much heart and tender care in what we create, and I hope listeners can feel that in the final result.

Producing your own signature blend of folk and indie pop, where have you drawn influence from and is there a style you wish to emulate in so much as to join the illustrious company you admire?

We've always drawn inspiration from artists like The Ballroom Thieves, Noah Kahan, and Billie Eilish, musicians who blend emotion with atmosphere in such unique ways. But interestingly, even when we set out with a clear reference in mind, the song often takes on a life of its own. It morphs into something a little different than what we expected, like it's guiding us instead of the other way around. We try to stay open to that process and let the song become what it needs to be, rather than forcing it into a specific mold. So while we definitely have artists we admire and sounds we gravitate toward, we're not necessarily trying to emulate anyone, we're more trying to follow the thread of what feels honest in the moment. As for artists we'd love to work with someday, there are so many incredible songwriters who inspire me, Ben Gibbard, Patrick Watson, Finneas, Shakey Graves, Colter Wall, each bringing something unique and authentic to their music.

There is always a special element of folk music that holds storytelling in high esteem and for very good reason but for your own particular stories that are woven into the fabric of your debut record, can you share with us the specifics which

shaped the lyrical course of the album and how you chose to distill those particular tales out of a lifetime's worth of events and experiences?

My songs have always been a form of a diary, an extension of my truth pulled from behind the curtains of myself. The most heartfelt songs I write usually come when I'm feeling something very deeply, and the words just spill out of me before I can even process them. I've always loved literature and writing, and songwriting feels like a natural extension of that, it allows for my experiences to have meaning. I aim for that balance of being vague enough for people to project their own perception, but specific enough that it feels real, raw and relatable. Writing allows me to let people in, to see parts of myself that no one would know otherwise but to also free myself from the words that live silently inside of me.

Fusing sentiment with sound, what is your process in selecting the right sound, style and application to adequately accompany and portray the emotive state you are attempting to canvas?

We always start with the intention behind the song. What are we trying to portray emotionally? What was I feeling when I wrote it? From there, we form an idea of how it should be sung, listening back to our ghost tracks and finetuning both the vocal performance to feel raw and captivating, and the instrumental arrangement to support the overall mood. Once we move into production, after the recording stage, we dive into the details, the small elements that help evoke the overall feeling we're aiming for. Usually, the song ends





up telling us what it needs. I tend to lead with emotion, focusing on how the sound makes me feel, while Kyle brings in a more technical perspective, applying his deep understanding of music theory to support and structure that feeling. It's a balance between heart and mind, instinct and intention.

It what ways has your native Los Angeles shaped your style, albeit subtly and in a passive manner?

Ironically, while I'm a native to Los Angeles and have enjoyed growing up here, my musical style has been more deeply influenced by the South. Growing up, I spent a lot of time in Texas, as I have some family there, and my grandmother, with her thick southern accent, used to tell me stories about her life on a farm in South Carolina riding horses, living close to the land, and embracing a simpler way of life. These stories imprinted on me in a way that truly shaped my being. They gave me a vision of what felt like heaven on earth, and I slowly



began to gravitate towards that lifestyle. In many ways, that rustic, southern world shaped who I am and how I express myself musically. So while L.A. is home and has given me so much, it's that southern spirit that's really shaped the heart of my music.

When it came to recording, were there any unique

challenges you encountered and conversely were there any nice surprises that arose when laying down your tracks?

In recording, setting a good and healthy foundation for my voice is something I focus on quite a bit. I dive deep into vocal health and work with vocal coaches to understand how to use my body to work

with me, and not against me. We've been discovering how to get people to hear the emotion in the track, not only vocally but also through the instrumental performance. We know how important it is to show the heart in everything, rather than just trying to be perfect every time. Nowadays, I've found, that people are craving something real and

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relatable, and that's exactly what we're trying to create.

On a technical level, what instruments are in your kit bag and are there particular reasons why you gravitate toward them?

I've always gravitated towards guitar, it's been my main instrument from the beginning and still is. I added the suitcase kick drum to our kit just to spice up our performances and add a little grit. I like when there's a darker, rawer edge to the sound, it helps strip away some of the polish and make things feel more textured. Kyle spends a lot of time on bass and piano, but we're both always looking to expand our range. Lately, we've been interested in incorporating more instruments like banjo and pedal steel to deepen and diversify our sound.

When it comes to your live performances, do you tend to be more guided by what you are feeling from the room, or do you try take a bit more of a commanding role and bring the crowd into your world?

I think I try to do a little bit of both. But especially when I can't really see the crowd, I focus on becoming my truest self. There's always that moment, once the nerves settle, where I just let go and put it all out there. So yes, inviting people into my world is definitely something I try to do. More than anything, I want people to feel something. Whether it's joy, truth, sadness, whatever it may be, I want them to walk away thinking, "Wow. That was powerful." After our last full performance, a friend came up to me with tears in their eyes, talking about how deeply the performance

moved them and It's moments like that which make me feel so full, it's the reason why we do this, and it makes it all so worth it.

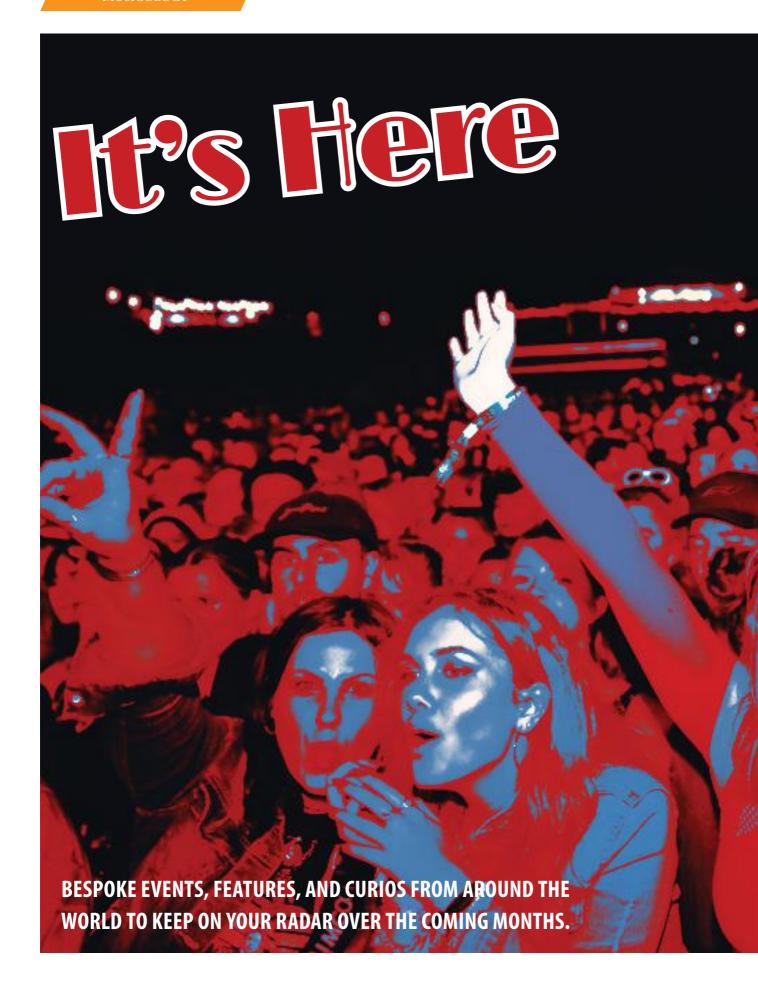
Something of a philosophical question, what does music give you that nothing else does?

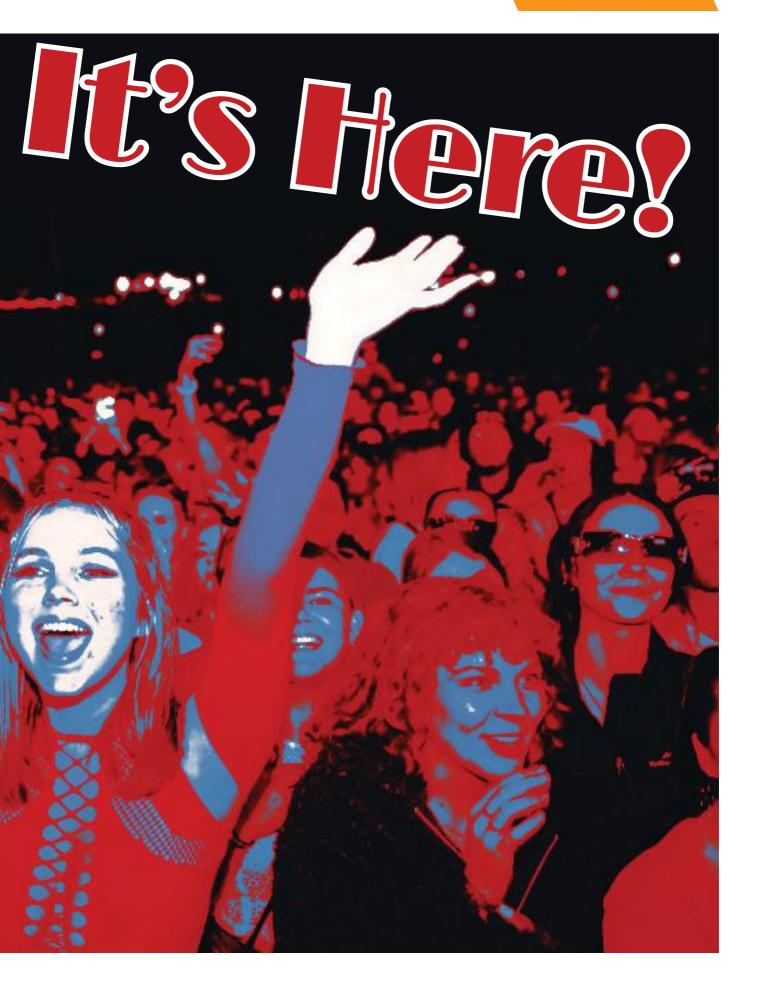
This is such a loaded question, but I'm so grateful to answer it. Music gives me something nothing else ever has: a voice. Growing up, I was quiet and kept to myself. I often felt like my words didn't matter, so I rarely spoke up. But I loved to sing, singing became a way to keep myself company. When I eventually learned to play guitar, I was terrified to sing in front of people. But once I got over that fear, I never stopped. Music has become woven into every part of my journey. Every song marks a moment in the timeline of my experience. Music was something I could laugh to, dance to, cry to. It gave me a deep sense of being understood, like someone else out there felt what I was feeling. It gave me ways to connect with others, myself and strangers. Singing in the car, with friends, the windows down, wind in my hair. At a bar belting a sad song with someone I just met.

In short, if art is how we decorate space, music is how we decorate time.







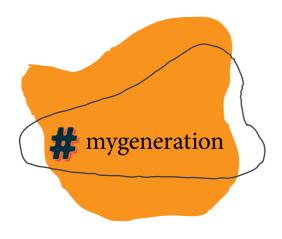






What - AUCTION - Exploring the Arts (ETA), is a nonprofit organization founded by Tony Bennett and Susan Benedetto to increase equitable access to arts education in public schools. The Music Never Ends photography

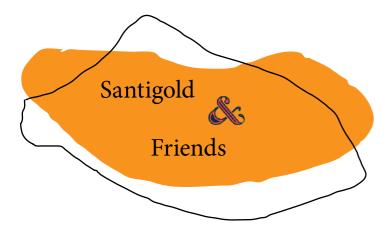
auction is curated in part by Kelsey alongside music writer Julie Panebianco and creative producer Liz Vap. The auction features limited-edition, museum-quality prints by some of the world's most celebrated music photographers, including Mark Seliger, Danielle Levitt, Maripol, Steven Sebring, Enid Farber, Mick Rock, and more. - Where - Artsy.net. - When - Bids now open.



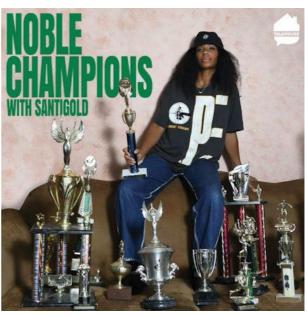


What - STAMP COLLECTION - The Who, one of England's most recognisable bands have been honoured with their own set of stamps by the national postal service. The iconic act have a variety of items available, all of which will appeal to the avid collector and non-collector alike. The half stamp sheet contains 24 stamps with legendary albums covers and imagery.

- Where - Royal Mail U.K. - When - Out Now.



What - PODCAST - Hosted by the multiplatform visionary artist, Santigold. In each episode, she sits down with some of today's leading artists, authors, activists, and progressive thinkers who stand up, stick up and speak up for important causes. - Where-Talk House - When - Available now.





What - FILM - Twenty years in the making CYHSY are continuing to commemorate the 20th anniversary of their landmark self-titled debut with the premiere of the album's first-ever official music video, "The Skin of My Yellow Country Teeth," co-directed by award winning filmmaker David M. Helman (IDLES, Vince Staples, American Football) and Daniel Henry (Julien Baker, Foster the People, Kurt Vile). - Where - Worldwide release - When - Out Now.







THE RIGHT CHANNELS

FROM FOLDERS CONTAINING HUNDREDS OF SCRIBBLED NOTES THERE LIES WITHIN THE ENDLESS WRITINGS THE INTERNAL WORKINGS OF A CITY KID.

EXHUMED, ORDERED, AND DELICATELY STITCHED TOGETHER, THE CONSOLIDATED THOUGHTS OF A LIFE BECOME THE FOUNDATION OF 'WHAT WE HAVE NOW'. THE DEBUT ALBUM BY NEW YORK MUSICIAN, PERFORMANCE ARTIST AND EVENT ORGANISER WHO HAS CHANNELLED HER COLLECTIVE STRENGTHS INTO A BEAUTIFUL AND QUESTIONING BODY OF WORK THAT IS A SUMMARY OF SENTIMENT AND STATEMENT OF INTENT.

hank you for taking the time out to speak with us at Musicology. Firstly, congratulations on the new record. A beautiful album and one that has a lot to say. Your views on society, the city spaces you occupy, mental health, and consumerism all feature throughout. Is there an overarching message or theme to What We Have Now?

Thank you so much! I'd say the title speaks for itself... I was trying to reflect the times, what I was experiencing and what I could feel the rest of the world was experiencing as best I could at that time. Of course, it's only one perspective.

A big theme was highlighting realities around us that we are generally convinced to ignore.

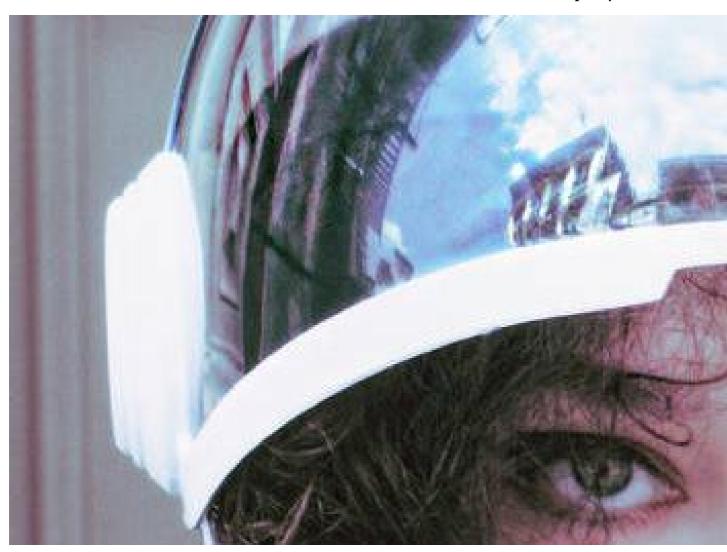
In your opener 'A Break From The Breakdown', you reflect upon youthful vigour and the determined inner focus that comes from exuberant passion and certainty. A feeling that now in hindsight, is tempered by reality and disaffection, yet your hope is to experience it again someday. Is that (without oversimplifying it) the true essence of your work in so much that your creative drive started with a blazing fire and that still flickers within but the realization of time, its endless march forward, and a dissipating purity of those original ideals, makes reattaining that feeling ever harder?

The point was not to make people feel like I am hopeless, but more address reality. These songs were mostly written during Covid and that one especially was written in quarantine.

Reality can change and my way of processing that in my life was to highlight the parts of life that I felt were being smooth over by the technocracy and capitalism.

There is a strong sense of symbolism in your work and both your film clips 'You Just Liked My Item' and 'Find Things Beautiful' echo that point – be it the voyeuristic nature of technology, or an idealised life free from dirt and dilemma

- is it a sense of disparity that



stands out to you or perhaps the notion of something, which connects your sound to sight?

Being a performer and making music videos etc is voyeuristic in itself- actually in 2025 it can feel like everything is voyeuristic. The song you just liked my item is about neoliberalism, algorithms, and was inspired by an app called Depop, where they give you a daily algorithm of clothes that you would like. I wouldn't consider whatever clothes that show up on there to be a real reflection of me, but of the apps interpretation of what I'm tapping on. The song has an antisocial personality to it and I think this stuff does create an antisocial society.

The 'Find Things Beautiful'

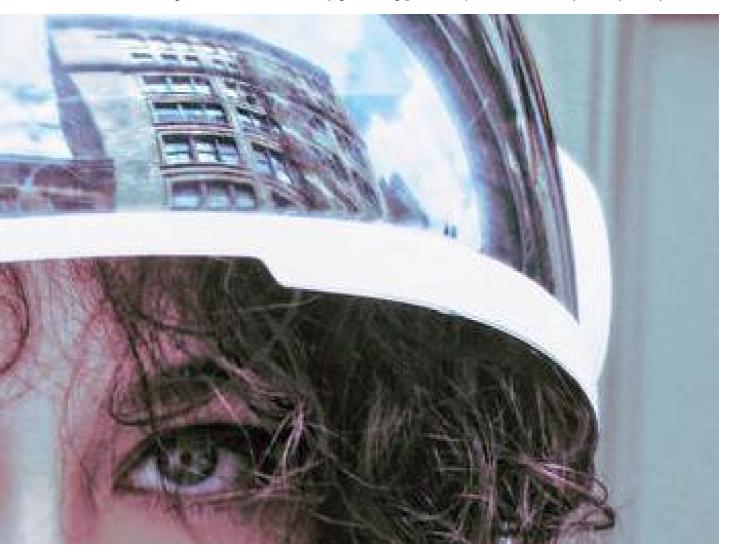
music video used a vacuum to intervene the social and physical architecture of Dimes Sq and the Brooklyn Bridge. I did this as a performance piece. Both the Brooklyn Bridge and Dimes Square are examples of a kind of tourism. One is very old (bridge) and one is very new (Dimes). There are plenty of other differences and similarities between the two.

In a similar vein, the imagery you conjure lyrically is so skilful. Is it a conceptualised approach you take toward songwriting and canvasing ideas?

These songs took so long to make and produce. With this album, it would take me sometimes a few months to really get a song perfect. I just wrote literally so many drafts before accepting a song as done.

I used to start my songs with a truth statement at the top, defining the overarching message of what I wanted to write about. This album was more about taking chances poetically and textually as I'm very inspired by artist who do that

Basically, I was sort of studying while making these songs: the idea of intervening a song with things that are not necessarily supposed to be in songs or writing lyrics in a way that is using the concept of "Songs" for my ideas or seeing a song as an object. Sometimes seeing a song as an object helps provide the freedom to take more risks, musically, and lyrically and



sound wise.

Not all of the songs were done this way: I also just write a lot of songs because I love to write songs, sing, and release emotions through voice and music. But it is always cool to be able to do something unexpected or take a risk with myself as an artist.

When you say on 'Don't Wanna Go Home', "Don't stop me from dancing, I don't want to go home and be forced to slip my secrets under strangers' doors", can you share with us one of those secrets?

Well, that song was pointing to a very sad time in my life in which I was battling a lot of manic depression, relationship issues and an unstable home life. Being from New York City I live with my parents still. The song is about meeting my best friend Carlo, also known as the prolific musician K. Porcelain, for beer at this spot between his job and my house. He also lives at home with his parents. Both being city kids, I was reflecting on wanting to escape my home life, and how he understood that feeling as a city kid himself, and how much joy and understanding I had with him when we would meet at this spot between us, that I just didn't want to go home. I just wanted to drink Guinness and laugh forever with him lol. Basically the song is about seeking refuge as a native New Yorker and also: hanging out with Carlo being a refuge for me. By the way, I love my family -but you know, things are not always easy.

Your vocal style is a wonderful mix of poetic narrative. Is this something you consciously strive for as a part of your signature sound or an inadvertent approach that simply best captures the sentiment you are trying to express?

I do a lot of different exercises with my voice when recording and I'm still working on developing this.

I am very inspired by people who work with their voice in interesting ways such as Shelley Hirsch, who is probably my favorite artist. I do happen to have a sort of easily identifiable voice, I guess, but when I do record my songs, I will take on characters or situations in order to communicate certain feelings.

For a certain kind of song, before singing a line into a microphone in a recording, I will think in my head something like: "the line I'm about to sing into the mic is going to be performed as me confessing a secret to my friend Su." It can help.

Musically, the refined pairing of acoustic and keys work so wonderfully in crystallizing the emotive states you are conveying. What is it that you seek and try and coax out of your instrumentation to articulate the intangible into solid sonic states?

Well, it's kind of simple actually: I basically just find chords that emote what I'm trying to say lyrically and I try to put certain chords on certain words to bring out the meaning of a word.

An ode to New York City, the album is like an insider's guide to the locations and moments that make up life in the city that never sleeps. 'Is It Even Gonna Snow' feels like one of those very personal tracks that alludes to a great many experiences, all amalgamated into one piece. Can you elaborate on the track's inception and what NYC means to you?

That song is about a relationship I had with somebody. It was my attempt at making a love song meets

diary confession. I guess there was a kind of suicidality that I projected onto New York City and I used this relationship as that story/idea. It feels like a time capsule song.

Working with Shimmy-Disc founder Kramer who also co-produced the record, what did he bring to the table that you feel helped assemble or elevate the album?

Kramer has a very sophisticated approach to bringing out the color and meaning of songs. He also helped me grow as a songwriter as he had me rewrite "You just liked my item" because it was very fast when I showed it to him and he wanted it to be very slow. When I first heard him say this, I was a bit nervous because I didn't understand how I would be able to make it slow. But then when I did recompose the song, I found a creepy persona in the lyrics that I had previously skipped over with the fast version. The creepy aspect of these lyrics has a sort of echoing quality to the song and I feel a lot of what Kramer's tracks have is an echoing sentiment/sound, like a lingering feeling.

He expanded the beauty of the recordings in an emotional way, I feel a lot of emotion in his playing.

Having worked with so many different artists and musicians across your immediate work as an artist and wider, peripheral work in the festival and management space, has there been any words of wisdom spoken to you or defining moments you experienced that really resonated with you, which in turn altered the way you approach your craft?

I would consider myself to be an organizer.

The shows that I organize have



a strategy and the strategy is to make the evening itself a work of art. With each bill, I am hoping to disrupt the notion that shows must all be one genre with all musicians. I am very interested in disrupting an assumed sound in a show with another one: essentially genre diffusion is something I've been interested in for years and organizing is a place where I often do it very largely. After one act performs sweet soft indie songs , another artist follows with ear bleeding saxophone. You would think that this could be offensive, but I have noticed it makes the artist appreciate each other's work even more and highlights the differences and also is a statement about artists being categorized and labeled when we're all just artists. A huge part of what I am doing is producing a certain soundscape that changes over the evening in an unexpected and eclectic way. Of course it's not just art but it's also community work and supporting other artists

and connecting artists to other artists, and people to other people.

Of course, there have been so many moments to the question. I have to say that organizing shows is probably one of the biggest things that has expanded me as an artist and person.

Just being around so many different types of artists helps you not get stuck in an echo chamber of ideas, of certain ways to behave artistically and of certain ways to think artistically. It provides me so much freedom artistically to be around different types of artists.

I remember it impacted me very much when I had booked Yoshiko Chuma & the school of hard knocks, (Yoshiko) an original and extremely talented movement artist. The space that I booked them at was big, but when filled with people, you could barely move in the space without bumping

into people.

Their performance was so impactful and so up close and intimate and cutting with the audience and they went into the audience and into the back room and used the space in really interesting ways. The whole time I was quite nervous that they were upset about the size of the space: but afterwards, Yoshiko told me that she absolutely loved performing at the show because of the situation, (being the other performers, the DIY nature of the space the concept for the events I'm doing) And it was a huge confirmation that what I am doing is exciting and resonates with other artists and people.

Lastly, on something of a philosophical note, what does music give you that nothing else does?

Music gives us a channel to process our experience in the world that is like no other channel.





DEEP THRILLS

How deep Is Your Thrill

Self Release





CIEWIRDAYE

A WONDER DAY

ELENI DRAKE

Dolores

MNRK





GHOSTWOMAN

Welcome To The Civilized World

Full Time Hobby



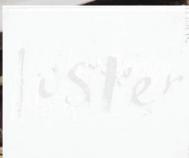


GWENNO

Utopia

Heavenly Recordings





MARIA SOMERVILLE

Luster

Remote Control



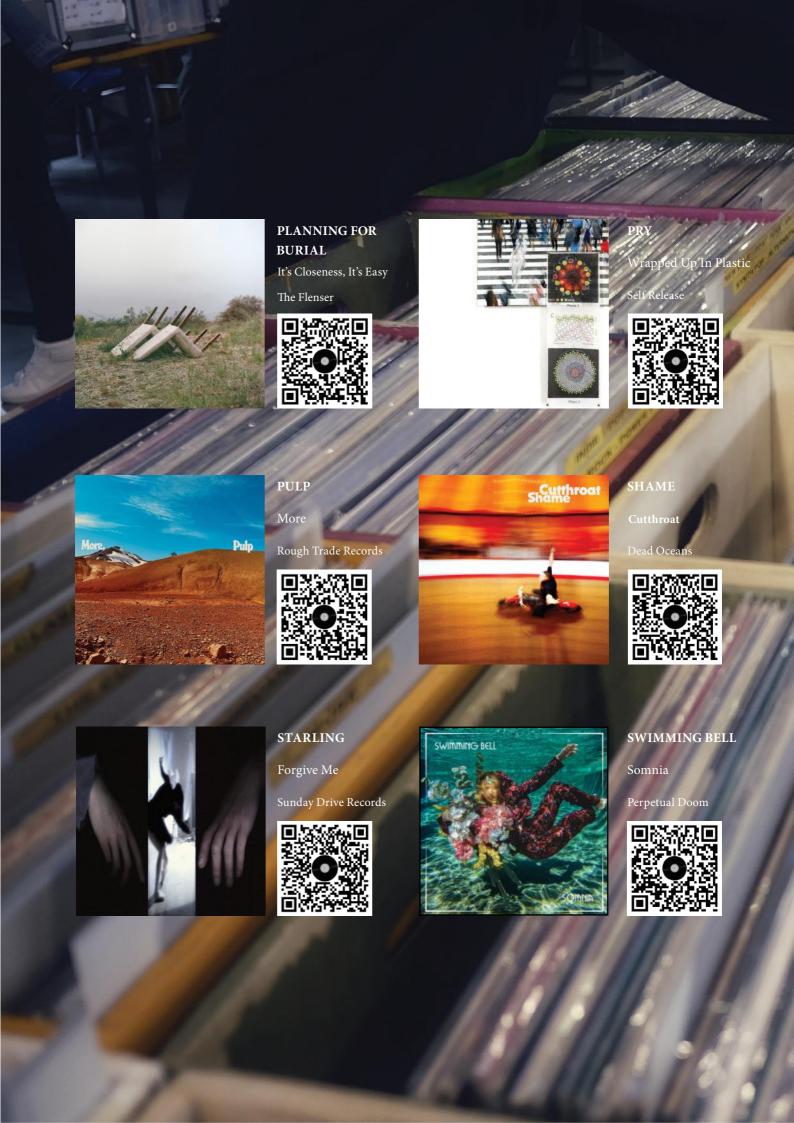


MAXO

Mars Is Electric

Smileforme





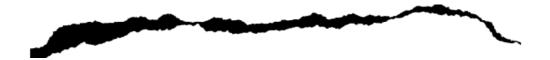






OUTSIDER ART

THE ENDLESS CHURNING OF CREATIVE ENERGY AND PERCOLATION OF IDEAS OFTEN BRINGS ARTISTS INTO THE ORBITS OF OTHERS, WHERE A FUSION OF MINDS AND STYLES PRODUCES WORK THAT IS THE SUM OF ITS PARTS. AN INTERACTION THAT CAN RESULT IN THE CREATION OF REMARKABLE BODIES OF WORK, YET BY THE SAME TOKEN, CAN BE RESTRICTIVE TO ONE'S PERSONAL PURSUITS. HAVING AN UNFETTERED APPROACH FREE FROM CONVENTION WITH COMPLETE OPENNESS TO EXPLORE ANY INVENTIVE WHIMS, IS A FERTILE GROUND FROM WHICH SOME AMAZING MUSICAL SPROUTS CAN SHOOT.



or Tyler Bradley Walker, the time to step out from his collective work and bring his own signature blend of compositions and electronica to the fore is now. The solo work of Walker has produced the incredible debut The Sun The Moon The Earth and Me. Originating from his extensive time within the music industry and time spent in one of his most notable outfits Gone to Color with compatriot Matt Heim, the pair have produced some startling records. Filled with exquisite tracks and complete with a long and enviable list of collaborations. The Gone to Color project, as Walker reiterates, is a partnership that wouldn't exist in isolation and whose duality has carved out some incredible work. "Gone to Color is a vehicle for collaboration and achieving artistic goals that aren't possible on my own. Matt Heim, my bandmate, and I have a very

fluid way of working, and we aren't afraid to aim as high as possible to achieve desired results. As I speak, Gone to Color is working on material, and for my money, these are some of the best songs I've ever been involved with. It's great to have a counterpoint as a bandmate to your creative goals as you navigate the compositional process." A point that Walker makes when considering the value of working with others and the extra level of creative energy they can draw out is echoed when Walker describes Brian Deck and his contribution to The Sun The Moon The Earth and Me. "For this album, I worked closely with Brian who served as that counterpoint and brought his classically trained percussion background and of course, production skills to the table. I had a lot of lyrics written and dozens of tracks in their early stages that were made mostly with a hardware sequencer and a boatload of

analog synths. I wanted to take a group of these tracks, that were cohesive and develop the materials, which ultimately took a few years and resulted in this LP."

Further detailing the influence that long-standing artist and friend Deck brought to the album, Walker elaborates, "Brian and I have been working together for over a decade. He is a well-known producer in the indie-rock world and has left his sonic mark on collaborations with Modest Mouse, Counting Crows, Iron and Wine, and dozens of other bands. I think Stereogum described his work as "hallucinogenic hi-fi" at one point, and I couldn't agree more. He is a master at infusing recordings that may or may not be live studio recordings with surreal elements that expand the sonic scope of the arrangement. But the recordings could be perceived as a live band where the sense



Above - The dynamic duo of Tyler Bradley Walker and Matt Heim who make up Gone to Color.

of urgency is present, and the music is illuminated by these sonic inflections that are welldesigned. He brings nuance, texture, sometimes unique takes on form, and ultimately a sense of depth. He can impart all these things onto a record." Suffice to say that Deck brought a considerable wealth of experience and insight to The Sun The Moon The Earth and Me, however, Walker's own knowledge and time spent in the industry as a musician cannot be underestimated.

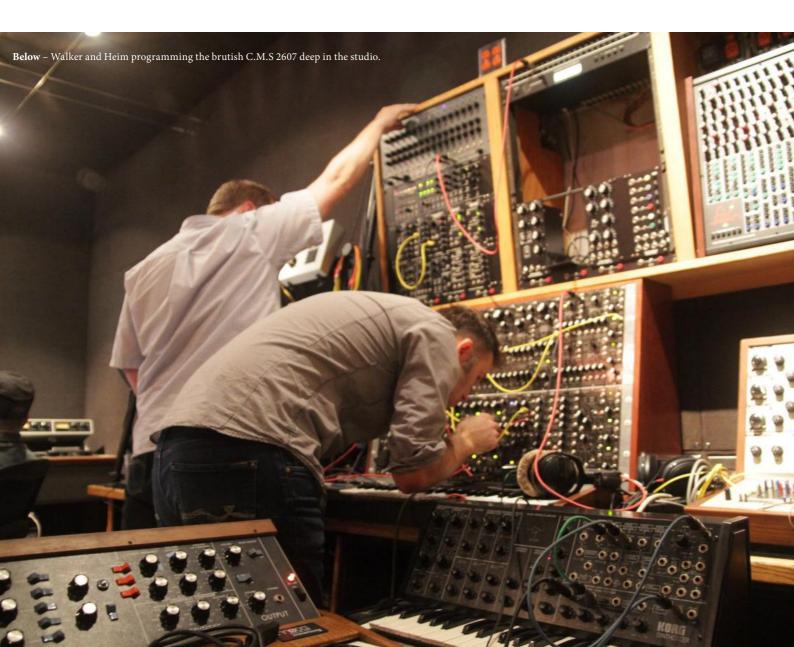
A point repeated when considering how Walker - as musically and technically proficient as he is - wanted to push himself on this, his debut record. "I've been writing music for over 20 years, but this was the first time I decided to conceptualize and present an album under my name instead of individual concert works,

most of which aren't published. I wanted to continue to explore the intersection of rock instrumentation, contemporary composition, and technology, which has a long history but also continues to capture our imagination in the 21st century. I was thinking about a whole host of inspirations seemingly unrelated to the aesthetic of this record. But when I look closely, I see Robert Ashley or Laurie Anderson in a song like "Stowaway". And it's not important to me that others find it -but I'm happy it is in there conceptually. There is an aesthetic responsibility to make things sound a certain way, and this is sacred to the listener familiar with the history of rock music. This is also an impasse because recording technologies and access to those recording spaces, producers, performers, instruments, and so on is

governed by a plutocracy. But it doesn't mean we can't challenge ourselves to rebuild rock in new ways. I still feel like there are things to say with this instrumentation, and I pushed myself to explore them." A balancing act which Walker describes when contemplating how some albums are heavily weighted by the past, and others attempt to ride the crest of the avant-garde, and that for him, is one that he errs on the side of liberalism rather than conservatism. "Art is heavily weighted by the past, and there is nothing wrong with that—it's inevitable and present down to the molecular, fine details. The problem can be, by my eye, that artists are desperate for innovation especially in academia. The status quo. Innovation is a process of discovery—of revealing. It seems disingenuous and counterintuitive to blindly



THE PROCESS OF CREATING IS THE REWARD—AND THAT'S IT. THERE IS NOTHING BEYOND THAT.



attempt to feature it or put it first in the list of virtues, whatever IT is. In the pop/ rock world it manifests as pseudo-intellectualism—does Matty Healy of the band The 1975 really listen to Xenakis? Did one of my favorite labels really need to publish an album where their artists sat in silence on each track for 4'33"? Is a new album that releases on the same day as mine "innovative" because it is "made entirely of sounds from metal objects" and so on. Don't be boring? Prioritize whatever musical virtue you want as a creator (your preference is subjective), but I don't think formalism works the same way in the sonic arts as it does in a painting. I adore Pollock. You can have the Boulez, but I know you aren't listening to it and ignoring the expressive potentialities of art is, again, counter intuitive.

I feel comfortable rejecting the status quo both in academia and in the pop/rock/electronic world. If the search for innovation has now become the status quo does that mean the avant-garde are an endangered species? A lot of artists I respect never feel comfortable. I certainly don't. But I feel right at home as an outsider in-between the two impasses of 'classical' expectation and the sacred, binding expectations of popular music.

On the flip side, there seems to be a growing aesthetic relativism. We are calling anyone in the mainstream like Taylor Swift an innovator now by virtue of their popularity, and art criticism along with art itself is homogenous. Relying on common tropes is the inevitable path of so many artists, forced by this industry and the plutocracy running it,

of pandering to an audience. And circling back to modernity where we could expect reason and evidence to hint at an objective morality - I suppose we need reason and evidence now more than ever to cut through the noise, inform our perceptions, and help familiarise ourselves with the medium of music and art."

If it was ever a question as to whether it was a change in musical direction Walker sought or whether it was a collection of tracks he had simmering under the surface for some time that precipitated the desire to go solo, it would be best framed by Walker himself when he says, "A composer composes. And I'm already thinking about the next album." A statement to which there is no firmer answer about creativity, the bottomless well from which it arises, where the only conceivable cure for such an affliction is through music. It never stops, and it is best to just process it in the only way you know how.

Capturing those swirling ideas, sentiments, halfconceived lines, and tantalising new sounds that eternally ruminate in Walker's creative mind, how he filters them through an expressive sieve and the application of the processes and methodologies he employed on The Sun The Moon The Earth and Me, Walker eloquently sums it up by saying. "Craftsmanship is directly proportional to sentiment and your ability to "express". Schoenberg would say lucidity is the goal especially when working with rich textures like the orchestra. So how do you create clarity and therefore expression through orchestration? Folks generally prioritize emotion

in the pop/rock world, but that's not always the case with composers, say the formalists of the 20th century, or academic music. Frankly, I don't care what you say in your music; it's how you say it. Expressive urgency is one of many virtues one can prioritize, and I put it at the top of my list. But to be clear, I'm not sure I'm satisfying my own standard for emotional urgency, and I see myself slowly stripping away texture/materials on future projects until I achieve it. I like to create "moments" in the music where things are salient and play with the push and pull of less vs more expressive sections that are juxtaposed. For my record many of the lyrics came first, which is unusual for me, and then they were distilled through the collaborative process. Spoken like a true composer yet tempered by the reality of music in the 21st century, and as an independent artist, when he goes on to describe the practical limitations facing most musicians. "The process of creating is the reward– and that's it. There is nothing beyond that. It's easy to bring up the capitalist system that has a stark way of reminding us it's pay to play, and the fact that the more capital you have, the more you are heard and the more your "product" satisfies those sacred and binding expectations listeners have of how things should sound. Or, that an independent release will not have as effective distribution and playlisting. Or, that there are endless fees, contracts, and that it costs \$700 simply to upload the music videos for this album. Or, that the press is only interested in the mainstream or that hell, you probably can't get an Apple Music biography up through the middleman process they





Above - Three of Chicago's leading producers in the same room. Brian Deck on drums, John McEntire of Tortoise and Stereolab fame at the console, and Sanford Parker on bass.

Previous - An Aladdin's cave of unique and rare equipment Just some of the many tools of the trade.

require as an independent artist. I've seen both sides of it, though. It's the greatest job in the world that can burn you out until you are ready for the next years long project." An honest assessment if there ever were one, but equally, Walker counters the reality check when saying "I'm usually excited or inspired at the beginning of a project" and this leads into what motivates him at the start of an album and those he would like to work with on a new record.

Collaborating with a variety of artists, the choice of who to approach came from very

careful consideration. When seeking out individuals for their specific and unique qualities for the album, decisions aren't made lightly. "Yes. Like my work with Gone to Color the evolution of the instrumentals gave me clues to how specific vocalists could be included. By the time I, or Gone to Color, reaches out to a vocalist we have done our homework, we are familiar with the artist's discography, their collaborations, or even their work as a producer. For this record, I kept coming back to established composers who were also vocalists which was a rewarding experience. Alex

Games is the moniker of an accomplished Irish composer and Mikel Rouse, one of the first post-minimalists, has been a vanguard in the avantgarde. Lydia Adelle Brown is a stunning vocalist, and I was moved by her work with composer Michael Torke. Tim Rutili brings so many dimensions to the table as a collaborator including instrumental performance, writing, and his unique vocal delivery. It was rewarding to collaborate with Merchandise's frontman Carson Cox again this time in the form of a music video for 'Because of the Many'." Yet with collaborative

research completed and selected talent acquired, comes the challenge of what equipment is most appropriate to use and how best to harness it in order to convert the ethereal into tangible tracks. A process that is postulated by Walker and those who he teaches.

"How do I go about expressing my ideas" is a no. 1 concern from undergraduate through doctoral level composition students whom I teach daily. How do I put my sentiments and emotions into the music I want to share, and what tools do I use to achieve it? There is no easy answer to this question. We learn the craft, and the craft allows us to speak fluently. For me, it feels like chasing a dream defined as both the intangible idea you want to express and the perseverance you need to achieve your ambitions. Limitation fosters creativity is useful advice. However, I took a maximalist approach when starting this record and used an esoteric hardware sequencer called the Manikin Schrittmacher in conjunction with a dozen analog synthesizers, analog filters, and a bunch of outboard effects. The idea was to have all the devices running at the same time through various effects chains and tracking it live. So, I chose to perform real-time manipulations, sometimes with the help of multiple people/ hands to change parameters and tracked all of this for future editing. The Manikin is not fun to program so there were indeed limitations which influenced the overall sound. The machine was built in the spirit of the 1970s "Berlin School" which features highly repetitive sequences and atmospheric soundscapes.

What was interesting about this technology was that the "Berlin School" style was the opposite of what I ended up with after incorporating rock instrumentation. That's an interesting and welcome dichotomy. And sometimes I programmed "classical" music, using scores, into the machine and what came out was anything but that. Overall, I'm agnostic about the type of technology I use; though, there is a throughline of analog synthesizers, analog processors, and specific recording technologies both on this record and with Gone to Color. If we look at the voice as an instrument, then that's a "technology" I keep coming back to."

The modernity Walker touches upon is clarified when discussing the general subject matter that featured throughout the record. Underpinned by inequality and inefficiencies, essential answers to problems that lay in plain sight are as blindingly obvious as they are irreconcilable given the cavernous and expanding gulf of social stratification. Providing specific areas of concern, Walker explains some of the trials and tribulations that were canvased across the album. "I suppose the politicization of our healthcare system, women's rights, and COVID were unconscious influences when I wrote the lyrics for this album. Thankfully, I didn't experience any direct loss. I reflect on ideas such as healthcare as a right and not a privilege. I reflect on how our priorities are lost. For example, as I write we have put paediatric cancer research at risk nationwide. I mean, if we could get one thing right it seems like the former would be a good start. All this

to say, the album is a way for me to digest and comment on the lack of progressive values we instil in our society. The track "Because of the Many" the first track on the record, is a moral injunction. So, the first thing you hear on the record is a Bertrand Russell quote. Though, these things aren't explicit on the album—they're referential and hopefully an audience can develop their own take. I'll take the definition of modernity as scientific and technological progress which, throughout its history, has positively shaped our collective experience as human beings. The hope is that rationality will prevail and that we continue to positively shape our future. Perhaps the slightly dystopian vibe of this album is my way of asking how we could better shape our collective society." A fluid question that Walker himself answers when thinking about the philosophical construct of what music gives him that nothing else does? Best summing it up by quoting nineteenth-century Russian realistic fiction writer Leo Tolstoy - art is "but a means of coming together in the same feelings, and indispensable for the life and progress toward the well-being of individuals and of humanity".

A grand statement but an ideal that holds true in any era and of any artist and for those on the receiving end of Walker's musical creations is a gift bequeathed to those who enjoy music is in purist form, free from restraint and for The Sun The Moon The Earth and Me to be another stone laid down on the long and never ending musical path for whom millions have already trodden and millions more will forever continue to tread.





COMPLED FOR YOUR VIEWING PLEASURE ARE A SELECTION OF HIGHLY UNIOUS AND INDOVATIVE UDDOCLIPS 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 BEWINDER WITH THEIR SUBTLE AND NOT SO SUBTLE DELIVERY.



CDSM Shuckable Rhythm

An overtly simple collection of disparate visuals with text overlay but that is also the essence of Atlanta's CDSM (Celebrity Death Slot Machine). The mashing together of genres and vocalists is what makes the project so interesting. Colliding a variety of techno, drum n bass, rock and spoken word, the resulting fusion is one that is both intense, vicious, hilarious and skilful.

Mixing sentiments of fact and fragility, the interwoven lyrics recall a near fatal car accident involving a 16-wheeler which prompts an energised awareness of being alive.





SNUGGLE SIIN TAN

The utter simplicity and pure DIY spirit is what makes Sun Tan such a watchable clip. Only consisting of the the duo Andrea Thuesen and Vilhelm Strange and a birdseye view from a poker little camera perched from a speaker stack of the audience watching them play live embodies the essence of the indie ideal.

Basic, raw and elemental, the slow speed clip is a momentary snapshot of a single show but more so of current time in a scene and all it unwittingly captures of a precise period as the subcultural and stylistic elements are enshrined within but a brief moment.



FAR CASPIAN

AN DUTSTRETCHED HAND/RAIN FROM HERE TO KERRY

The captivating slow-motion clip is as mesmerizing as it is simple. Watching what is expected to unfold becomes a fascinating and tantalising prospect that is held in a hypnotic trance by the beautiful finger picking of the lead guitar.

A puzzling piece that makes one what to question why but when the answer is left open to interpretation, why bother. Sit back and enjoy the glack falling down under the watchful eye of the orchestrator.





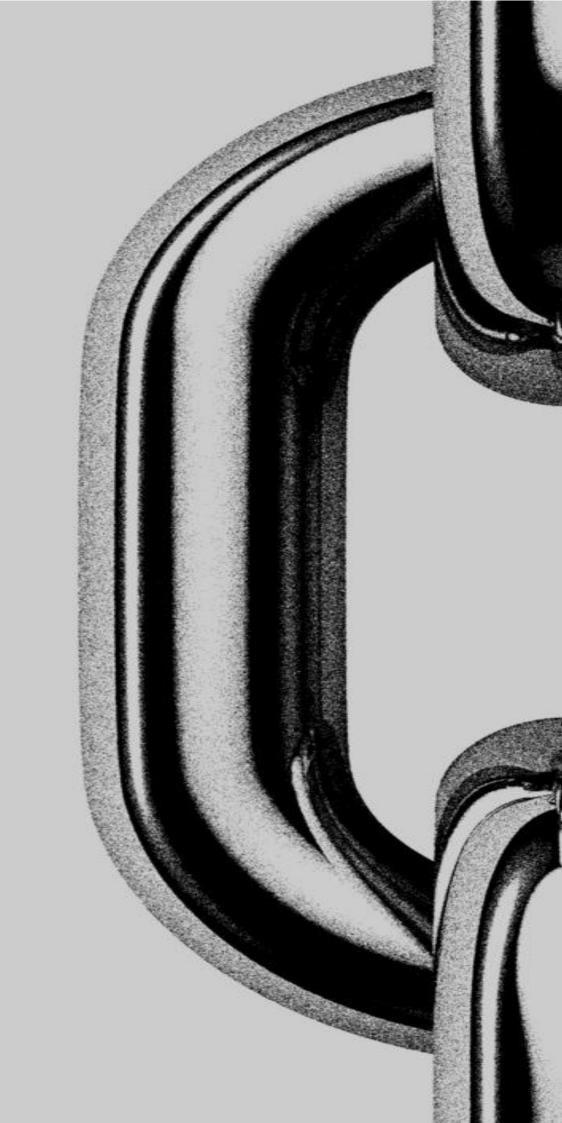
UNKNOWN MORTAL ORCHESTRA Boys With The Charactertisics Of Wolves

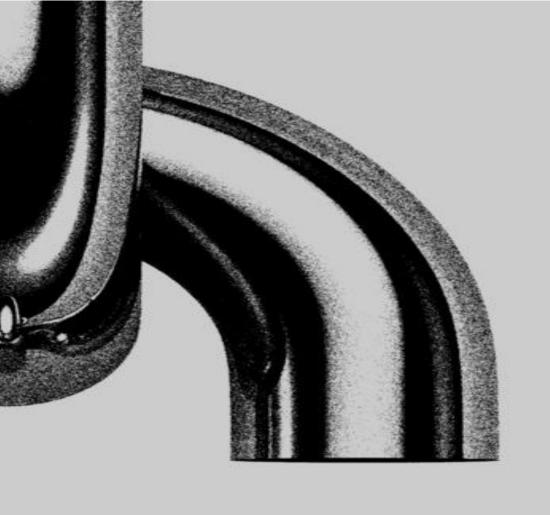
This is where we are right now. The onslaught of AI and its tactless infiltration across all artforms and mediums is upon us yet in amongst the lawless new frontier are some artists like the Ruban Nielson-directed music video demonstrating that there can be beauty within the broad, bludgeoning brushstrokes of image manipulation.

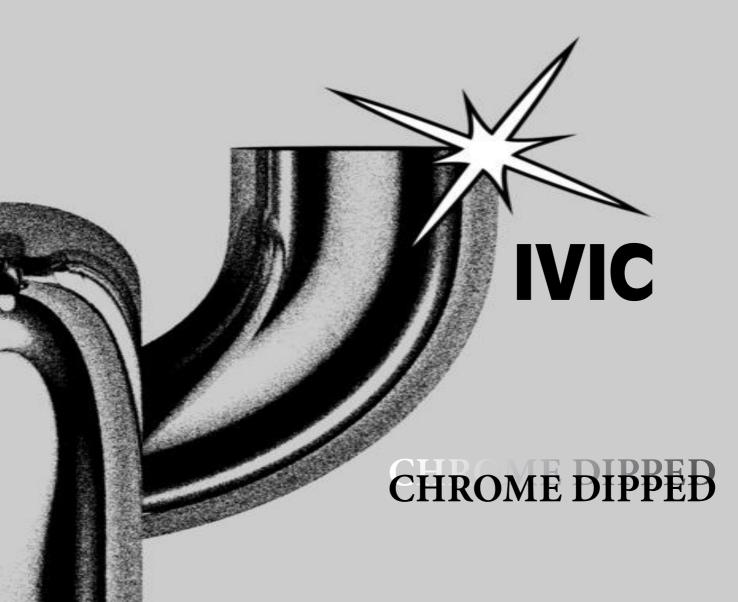
A cinematic masterpiece taking inspiration from Italian horror films of the 1970s and 1980s, the lip-synching, image pairing video is absolutely next level noir.











BUILDING UPON THEIR PREVIOUS TWO RELEASES, **FUTURE FORECAST** AND TAKEN BY FORCE, AUSSIE FOUR-PIECE CIVIC RETURN WITH THEIR LATEST RECORD CHROME **DIPPED. PIONEERING NEW SOUNDS** AND DIRECTIONS WHILST STILL RETAINING THEIR TRUE ROCK ESSENCE, **LEAD SINGER JIM** MCCULLOUGH **SHARES WITH MUSICOLOGY HIS** THOUGHTS ON THE **NEW ALBUM AND** RECENT SUPPORT **SLOT WITH THE SEX** PISTOLS.

Championing the Australian sound, what stylistic points do you draw upon when crafting your signature sound?

Traditionally, we've always leant into the 70's Australian sound. It maybe stemmed from this idea of not wanting to let it die out or slip through the fingers or something, or maybe it was an exhumation. Either way, that's what we set out to use as a launching pad. Countdown.

I think it's almost impossible to not have your own style when you create art. Maybe that's a bit romantic of all individuals, but I think that for most artists, no matter what you do, your own style will inevitably come out in your work. One of my teachers at art school taught me that in my first year. I think that there's a beauty and maybe a curse in knowing that no matter what you do creatively, you'll always inherently have your style in it. Somehow.

Our sound could be described as whatever you like, punk, rock, post punk etc etc, I'm even hearing people link the new single to 90's stuff like Nirvana or Smashing Pumpkins, which I'm not mad about; but ultimately it is just true to us because we made it. It's our style, because we were open to finding it within ourselves and spewing it out into the world, a vomituous beauty in all its guts and glory.

What is the overarching theme running throughout the record?

I don't like the idea of neatly wrapping a record in a bow with a theme, song by song you'll definitely find your own adventure. Hopefully. Although during the time of writing this record I was in quite the transitional period in my life, lots of change was washing over me, tidal wave after tidal wave. Ill family members, resulting in many deaths within my immediate family, new relationships, the juggle was almost unbearable. But I learnt to exist in the chaos as we say, and I spent hours and hours writing in the old library in the middle of the city on Elizabeth St. Sitting just above Ned Kelly's preserved armour I used memory. I was writing the same way I normally do to structure the songs, by setting up a kind of scene or landscape. Evoking Imagery,









some imaginative and some from experience. Lots of these new songs have my mother in mind, yes. But not wholly about the idea of loss; there are still notions of hope, fear, nihilism, love, addiction, trajectory, and ghost.

What lessons did you take from your previous albums that fed into the direction Chrome Dipped?

Theres always lessons you learn within any creative process, sometimes they show themselves on the spot or sometimes they come in reflection. And in music as the artist, you will most likely listen back in despair, at least at some point on the record anyway. Not to say that really ever happened for me on this new album, I walked away feeling like I was in a good place. We all did.

Preparation is always an interesting thing in recording music. I guess that's a lesson we learnt a while ago, is to keep some mystery. Don't walk in thinking you've got it all worked out, you have to allow room for free expression, fuck ups, blow ups, etc. It's all part of it and most of the time the beauty of it all is really in the process. It's like, when you record something you're ultimately trying to capture that spark that made you all prick your ears in the jam. It's a version of that initial buzz. And that's what a "Take" I is. It's pulverising yourselves into the ground as many times as you need to to get as close to that feeling as you can.

In what ways did you want to push the sonic boundaries on this, your third release?

On Chrome Dipped we wanted



Ready to pounce on any quality music project, the indelible kkirin J Callinan.

to go as big as we could. We had an amazing studio at our hands and an amazing engineer (Chris Townsend) at its command. We were all open to bringing some new sounds sonically to the band in general, so that was a great place to start sketching out ideas. For Lewis there was a big change in the way he played guitar, he'd put away his Japanese Mustang knock off and replaced it with a white Strat. He liked the idea of this kind of stock, unicorn. It was pretty exciting to see him play this thing in a whole new way. Some friends argued that in fact that's always the way he played, and he taught himself the other style that's on our earlier records. So maybe he's come home.

You brought the wildcat Kirin J. Callinan in to produce the record, and in what ways do you feel that his signature touch is imprinted on the new album?

We went into the studio down in Tasmania with a demo tape of the album that we had made from iPhone. It was raw in all the good places and was enough of a sketch for us of getting the songs to a point where we were happy to take them into the frying pan. We sent them to Kirin via emails, but he told us when he arrived he had not listened to them at all and wanted to have fresh ears. He'd got straight off the plane from LA and straight into a week with us. It was pretty special watching him and Lewis work together. They would have these pedal sessions finding all sorts of tones and making the most obscure sounds from a guitar I've ever heard. Kirin on his hands and knees mashing pedals looking up at Lewis egging him on, nudging him to the edge seeing

how would quit first and Lewis playing the guitar like some kind of dance between him someone/something.

For me, Kirin helped me vocally a lot. He pushed me into areas where I really doubted myself but I'd committed wholeheartedly in his approach so I surrendered. Some songs I felt like I was really at the limit of my capacity, which was a nice and scary place to be at.

I would say that his signature is on the record in the sense that he brought a kind of sparkle to it all, we fed off his energy and willingness to push the boat out.

Before heading to North America and Europe, you will be played a string of Australian shows, including support for The Sex Pistols. Is that something of a bookend moment in terms of where you are at in your career and playing alongside punkpioneering royalty?

You know I was talking to my father about how you manage success recently, like what's the scale look like. Is it on a monetary basis, Instagram follows, etc.

When we got asked to do this tour I imagined I was 13 and I came to myself as the now me in the mirror and said "listen up little Jimmy James, you've got a big gig with the big wigs the Sex Pistols when you're older, so don't fark it up" and thought to myself, you know what I am proud of this shit we do and where its taken us so far. Hard work and passion plays a big part in all that we do, and sharing a stage with a band who's been there since day dot, only gives me courage and a reminder to keep this thing going, coz its always going to resonate with someone out there and its always gonna piss someone off and that I like.

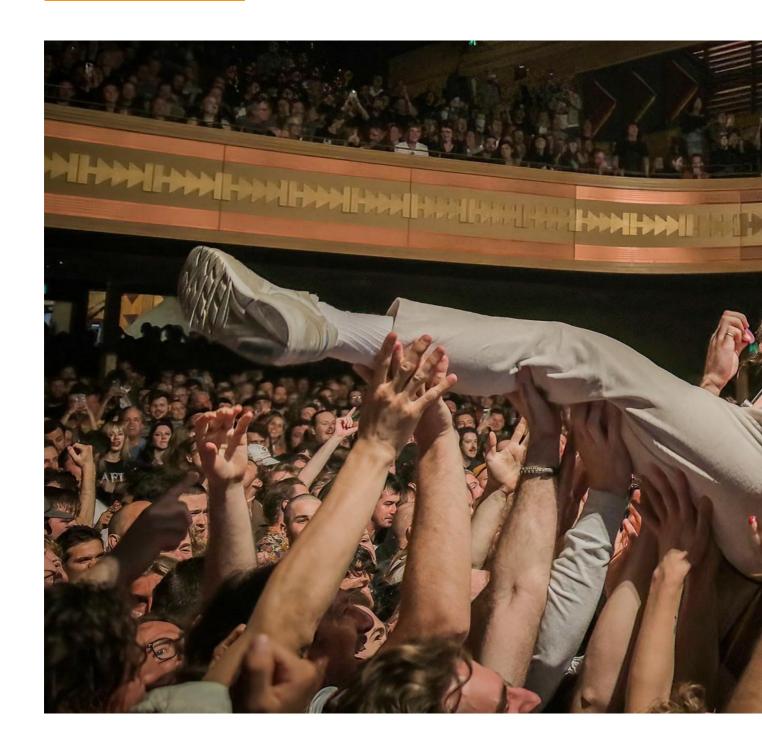
In terms of your stagecraft, what is it that you try to bring that pays homage to artists you have been inspired by and also adds to your own flare, which makes your live performances unique?

For me, the stage is a place where you can put yourself on hold. It's a place where I can get into an almost automated mindset. Some shows are more intense than others, and sometimes, if I really get swept up in it all when I get off, it can take me a moment to come back to reality. Rob Younger (Radio Birdman) said to me once that he never wore earplugs because he liked to be amongst the chaos, and try and sing above it. I like this idea, existing in chaos. I apply this madness to a few aspects of my life, like traffic jams or being in a busy airport.

I've always looked up to performers who have an almost animalistic approach to their craft. Like watching a ragged animal that's chained to the mic chord, antagonising the crowd but at the same time showing a kind of submission or tenderness.

But it's also the battleground, it's a place where you can face some of your biggest demons sometimes. And every time I get up there, it's the same feeling, its "ok this is it". Not that's its even "your big moment" it's more militant than that. You're committed and you're gonna give it your all.

Band Images - Marcus Coblyn



Where were year?



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

MOLCHAT DOMA

Knockdown Center, New York 25/02/25















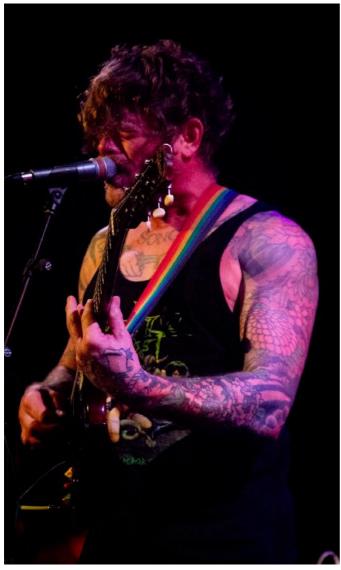






ANNA B SAVAGE
The Union Chapel, London
20/02/25

OSEES
Metro Theatre, Sydney
28/02/25













GLIXEN

Kilby Court, Utah

03/03/25

















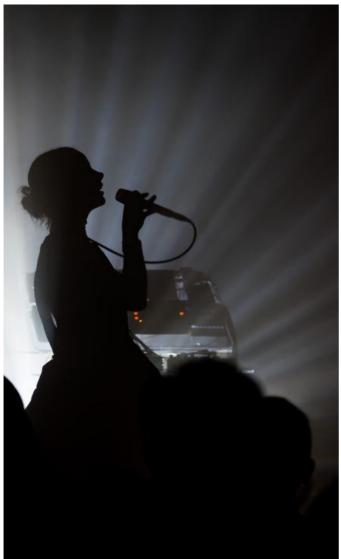
GOGO PENGUIN Billboard Live, Tokyo 05/03/25

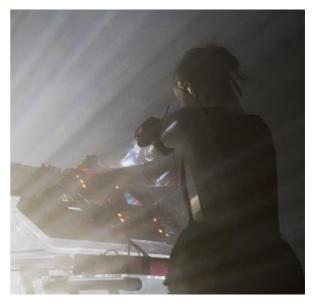




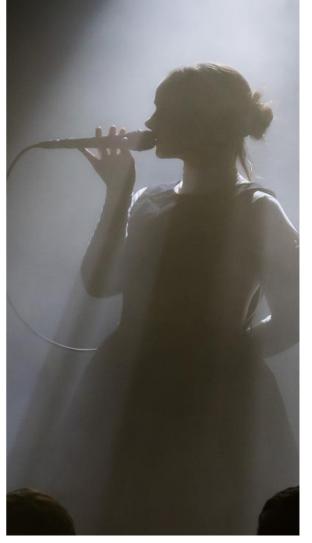
ELLA MINUS

Oxford Art Factory, Sydney 11/03/25









RÓISÍN MURPHY

Enmore Theatre, Sydney

14/03/25



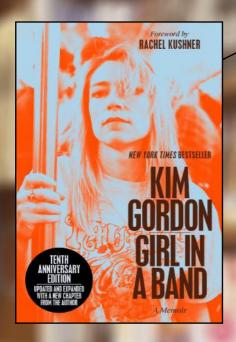












GIRL IN A BAND

KIM GORDON

A Memoir - The multifaceted life of Kim Gordon—musician, songwriter, singer for the iconic Sonic Youth, fashion icon whose influence has resonated with women across generations, celebrated visual artist, and now Grammynominated solo musician for her sophomore release The Collective. Gordon takes the reader through the realms of art, music, marriage, and motherhood. Not just a memoir; it's a vivid exploration of New York's transformative music scene in the late 1980s and '90s, a period that launched Sonic Youth and paved the way for a generation of women who looked to Kim Gordon for inspiration and strength.

OUT VIA DEY STREET BOOKS

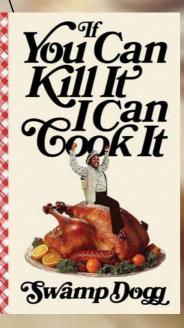
TEARING DOWN THE ORANGE CURTAIN

NATE JACKSON & DANIEL KOHN

How Punk Rock Brought Orange County to the World - Delveing deep into the personal and professional lives of bands like Social Distortion, The Adolescents, The Offspring, and their ska counterparts No Doubt, Sublime, Reel Big Fish, Save Ferris, and more, and gives readers a deeper look into the very human stories of these musicians, many of whom struggled with acceptance, addiction, and brutal teenage years in suburbia.

OUT VIA DA CAPO



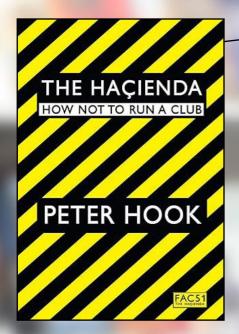


IF YOU CAN KILL IT I CAN COOK IT

SWAMP DOG

Cookbook - An idea 50 years in the making, this entertaining cookbook from a cult music legend is chock-full of stories and soul foodBefore there was Snoop Dogg, there was Swamp Dogg. Born Jerry Williams Jr., he first rose to fame as a 12-year-old soul singer called Little Jerry. As an adult, he went on to reintroduce himself as "Swamp Dogg"--a legendary singer, songwriter and record producer whose singular voice and ideas have shaped the history of soul, country, hip-hop and R&B.An avid foodie, Swamp Dogg once proclaimed in 1972 that he would write a cookbook so transformative that the legacies of culinary giants such as Julia Child, Betty Crocker and even Colonel Sanders would pale in comparison. Now, more than 50 years later, that work is finally here.

OUT VIA PIONEER WORKS

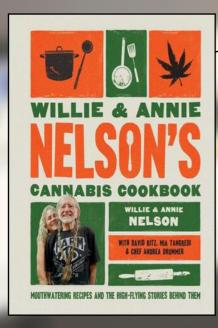


THE HACIENDA

PETER HOOK

How Not To Run A Club - As co-founder of Joy Division and New Order, Hook has been shaping the course of popular music for thirty years. He provided the propulsive bass guitar melodies of 'Love Will Tear Us Apart' and the bestselling 12-inch single ever, 'Blue Monday' among many other songs. As co-owner of Manchester's Hacienda club, Hook propelled the rise of acid house in the late 1980s, then suffered through its violent fall in the 1990s as gangs, drugs, greed and a hostile police force destroyed everything he and his friends had created. This is his memory of that era and 'it's far sadder, funnier, scarier and stranger' than anyone has imagined.

OUT VIA SIMON & SCHUSTER



WILLIE & ANNIE NELSON'S CANNIBIS COOKBOOK

WILLIE NELSON & ANNIE NELSON

Cookbook - Country icon, bestselling author, and living legend Willie Nelson pairs his gift for storytelling and herbal remedies with his wife Annie's passion for home cooked meals in this cookbook of cannabisinfused delicacies. In the Nelson family's first ever cookbook, we're cooking with good vibes only. Drawn from their favorite meals on nationwide tours, at the ranch, at home, and in their favorite cities along the way, these recipes have stories to tell—and what better way to enjoy a good meal than with a high-flying tale and a relaxing buzz?

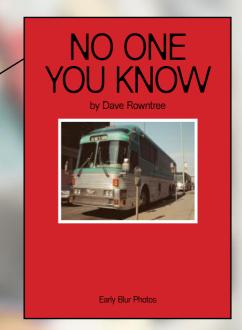
OUT VIA SIMON & SCHUSTER

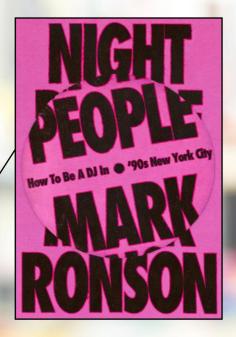
NO ONE YOU KNOW

DAVE ROUNTREE

Dave Rowntree's Early Blur Photos - The 200+ page hardback book is a fly-on-the-wall glimpse into the earliest years of Blur from a man who saw it all, heard it all, and lived out every moment of it. The book captures the excitement of a young band in their infancy, becoming a global concern. No pressures, no expectations, just four men having the time of their lives as the road opens out before them, all seen behind the eyes of their drummer, and the lens of his Olympus OM-10.

OUT VIA HERO



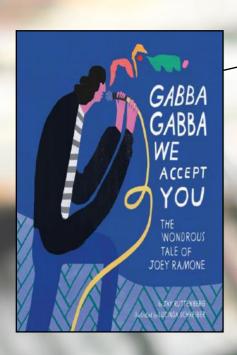


NIGHT PEOPLE

MARK RONSON

How to Be a DJ in '90s New York City - Lady Gaga, Adele, Amy Winehouse, Dua Lipa, Bruno Mars, Miley Cyrus, the Barbie soundtrack—behind some of the biggest musical moments in the past two decades is one man: Mark Ronson. Now comes his memoir, which captures the music, characters, escapades, and energy of his DJ days in '90s New York.

OUT VIA GRAND CENTRAL PUBLISHING

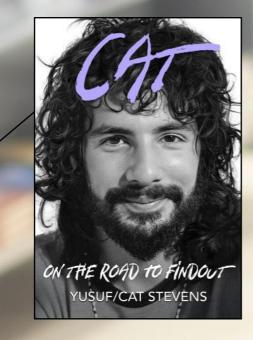


GABBA GABBA WE ACCEPT YOU

JAY RUTTENBERY & LUCINDA SCHREIBER

The Wondrous Tale Of Joey Ramone - A children's picture book telling the story of a misfit kid who grew up to be a punk rock hero - that is, Joey Ramone. A collaboration between visual artist Lucinda Schreiber and author/writer/parent Jay Ruttenberg, it's a story that speaks to one of the greatest silent majorities in the world: all the kids who feel a little different. The splendor of the kid who grew up to become Joey Ramone is that, despite his hardships, Gabba Gabba We Accept You offers valuable punk lessons for young folks navigating the the increasing complexities of growing up.

OUT VIA DRAG CITY



CAT ON THE ROAD TO FINDOUT

YUSUF / CAT STEVENS

Memoir - The Yusuf/Cat Stevens story is a backstage pass to the mind of a man who has lived a thousand lives. From his folk troubadour beginnings, to the glamorous chaos of '60s pop stardom, to his '70s reign as a generational voice, his songs formed a musical odyssey that intricately recorded the journey to self-discovery. Then came his unexpected departure from superstardom, embracing Islam and leaving fans heartbroken. Missing from the public narrative has been the intimate story of his deeply emotive transformation – until now.

OUT VIA GENESIS PUBLICATIONS



BUSCABULLA

The acclaimed Puerto Rican indie duo have announced the release of their long-awaited second studio album, Se Amaba Asi, and we step back to see how their debut Regresa shaped their signature sound.



Kes-Lah-Keh Racquel and thanks for taking the time out to speak with us at Musicology. Firstly congratulations on your debut record Regresa. Every album tells a tale, and what it is that Regresa is saying to the world?

Regresa is the story of our bittersweet journey back home to Puerto Rico. The Island has changed a lot, an economic crisis, hurricanes, Earthquakes, and now a pandemic has made its future quite uncertain, but it is the only place we want to be right now.

There is a wide array of instrumentation, cultures, and genres throughout your work, featuring both modern, traditional, and fusion. Is there a definitive point where your use of electronic equipment, New York / Puerto Rican backgrounds, and traditional music overlap or do you tend to see them as very distinct and each represented accordingly in your work?

Indeed its all one big chaotic overlap, I always see it as one foot in digital the other in analog. The same goes for endemic musical influences vs outside influences in our work, there is definitely a wild balance in our sound.

Recorded in its entirety from your home studio, what challenges did you experience in creating Regresa and conversely what were some of the greatest liberties you have enjoyed by taking such an autocratic approach?

The biggest challenge of recording at home was doing it in isolation. It can warp your perspective of what you are doing because of the proximity to the work, sometimes its nice to have a third party weigh on the work from a distant perspective. And the greatest liberty is the time flexibility and being incredibly

comfortable and not self conscious when recording and trying new things.

As a duo where does the interplay and dynamism between you and Luis lie in terms of the writing and the subject matter that you explore in your pieces?

I usually plant the conceptual seed and do initial writing and composition on piano or with raw demos using GarageBand and sampling. Then Luis surveys the songs and picks his favorites and we start perfecting the writing and then go into the studio to track and produce. Luis then does a lot of premixing and mixing.

You have teased us with a film trailer of Regresa which features snippets of your story and ultimate return to your home land. It is a powerful experience to return to ones roots and it must have been an extremely moving experience to leave what you know and return to a place that embodies mind, soul and spirit?

Yes it is. It has been a very meaningful journey for us but also very complex. It took sometime to adjust to our new life. Bu ultimately it is important for us to tell this story considering what our home Puerto Rico has gone through after the hurricanes, earthquakes, protests and now



a pandemic.

The feature mentions how your mother was born in Brooklyn and seeing your own daughter in the feature immersed in the making of the album triggers the question of how you felt of your own mother and what she went through raising you in the two worlds of New York / Puerto Rico and to that of yourself doing it in reverse and how this contributed in (small or large) part to the album or tracks within the album?

My mom was born in the Bronx and came to Puerto Rico at 13 so she was here in Puerto Rico for my upbringing. But my family's history goes way back and lies between both places so yes there is some of that in the record. Mostly there is a lot of duality and complexity of emotions because of that.

As co-founders of the nonprofit PRIMA (Puerto Rican Independent Musician and Artists) Fund, whose ongoing mission it is to sustain the independent music community in Puerto Rico through micro grants, showcases and opportunities, what have been some of the inspiring and surprising recipients of PRIMA that you have witnessed and subsequently what have they gone on to do in terms of adding to the musical tapestry

of Puerto Rico and the community?

We have helped a gamut of artists from well known to unknown because after the hurricane everyone needed help. Some of them used grant money to pay rent or buy food, while other were able to finish their records or videos. Each artist that keeps making music becomes a contribution in our minds.

Having worked with some amazing musicians, producers and artists during your time, has there been any words of wisdom spoken to you that really resonated with you and in turn altered the way you approach your craft?

I think Roberto Lange of Helado Negro told us once to not make anything too precious, otherwise you take the fun out of it, its better to have a healthy distance to the work, I really think it makes it better that way.

With a sound that is bigger than what it appears and the fullness of each piece, on a technical level, how do you approach live performance and replicating on stage what has been skillfully crafted in the studio?

I think the trick is in not trying to do the same thing, its actually cool to make it slightly different live. It makes it more fun for us and gives the song new life. We like to put an extra dose of energy in our live sessions.

Lastly, given the music that you make, the origins of this album and the transition you have undertaken, what does music give you that nothing else does?

Well, its incredibly fun and therapeutic I guess. I like what it brings out in me, its very cathartic and eye opening, like being on a psychedelic drug.







MAGNG TRACES with

PHOEBE RINGS

Phoebe Rings originally began as a solo project of vocalist Crystal Choi, having written all of the songs on the debut EP by herself before the rest of the band. Alex Freer (drums), Simeon Kavanagh-Vincent (Guitar/synthesist), and Ben Locke (bass) came on board, all of whom had their own musical projects at the time (Princess Chelsea, Fazerdaze, Tiny Ruins, AC Freazy, Sea Views, and Lucky Boy). Through a period of rehearsing, recording, touring, and generally getting to know one another better, they all found a lot of similar musical ground. Crystal twisted their collective arms and wanted to open up the project into a more egalitarian band.

It was hard for the band to know where to start with this album, but it was a song that Choi had written in Korean, her mother tongue, after the EP was released, and the titular song on the album that brought us them ass together. "Aseurai" is a poetic term meaning 'faintly' / 'distant, but lingering in the atmosphere.' Choi played this first solo as an addition to the set of EP songs and working on the arrangement together helped solidify some of the processes for writing and recording the album.

They all wrote and workshopped the songs with each other over months of weekly Sunday rehearsals which turned into weekend recording sessions split over Simeon, Jonathan from The Beths, and Jeremy Toy's studios in Tāmaki Makaurau / Auckland, New Zealand. They engineered drums, strings, guitars, and vibraphones, with some assistance from Toy with bass and synths, including his vintage ARP odyssey. Kavanagh-Vincent's studio had an endless supply of 'special sauce' touches such as omnichord, casiotone, lap steel, a guitar with a rubber bridge, and synths we would all crowd around to make space-blip tones.

Although Phoebe Rings are a 'galactic band', lots of the experiences they are singing about on the album relate to experiences in our own lives, and that's what they feel ties the whole thing together. A point proven by the collective and interwoven approach they take to making music, as the four-piece demonstrate as they detail the origins of each track from the record.



1

Initially inspired by '90s Korean pop band Light and Salt, I set out to write something lighthearted. But as the lyrics unfolded, it became more personal—a quiet reflection on people I can't see anymore, like my grandmother, and a hope that they're at peace, wherever they are.

The title Aseurai is a Korean word that doesn't quite translate. It describes something distant and delicate—like a feeling or a sound that drifts in from far away, soft and indistinct, but still leaves a deep emotional impression. That kind of sad, but still hopeful atmosphere ended up shaping the whole song.

As a lifelong Cardcaptor Sakura fan, I drew from the sparkly, soaring feel of its soundtrack when arranging the strings—there will always be a place in my heart for magical-girl core! I think I've always wanted to sneak a bit of disco into my music, and the bridge of Aseurai felt like the perfect place to do it. Alex really helped me lean into the vibe by suggesting a solo synth line and finding the right patch to bring it to life.

A lot of the twinkly, dreamy textures came from Simeon's extensive Casiotone collection—we had fun layering those sounds until it started to feel like stardust. And I'm pretty sure this was the early journey of Ben's "sock bass," where he put a sock on the bridge to get that warm, muted tone.

-Crystal

NOT A NECESSITY —

A '60s-style soft pop track inspired by Margo Guryan, featuring electrokey, analog synths, and vibraphone. Lyrically, it's about the small oases in everyday life—fleeting, sparkling moments that make things more bearable and beautiful.

While finishing the song on tour with Bic Runga, I was struck by how her music shone in its purest form when played solo. That inspired me to write something honest and unembellished—something that could stand on its own.

I think production wise, I was inspired by Melody's Echo Chamber, a band I absolutely love. For the intro, I wanted to add autoharp without it being too obvious and the band suggested layering Simeon's omnichord. Also Jeremy's Maestro Rhythm King got used and it's the cuddliest, warmest sounding drum machine. To add to the psychedelic 60s vibe, we had some over-the-top monosynth solos happening towards the end of the song, but turned right down in the mix and also had vibraphones which were so much fun to play.

Vocally, I think it's the softest—and maybe even the sweetest?—I've ever sung. The song felt so gentle and '60s, and I found myself wanting to sing in a more old-school way, almost like I was borrowing a voice from that era.

-Crystal

3 MANDARIN TREE

Based on the experience of wanting to put down roots somewhere but only being able to afford to rent in a city where there's a lot of land banking i.e. empty houses owned but not occupied. I was walking around my neighbourhood in autumn after finding out the house I had been renting for 2 or 3 months was being sold, feeling very frustrated. The "Mandarin Tree" is about clinging on to some sense of hope or optimism.

I, wrote this song for Crystal because I feel like I can get away with writing in a more optimistic way as she is much less of a pessimist than I am, to her credit. I love writing songs for Crystal to sing - at the time I was listening to lots of Sade, Margo Guryan, and Nite Jewel, and also when you write your own lyrics for yourself to sing, you can get a bit sick of yourself, so it was like having a new instrument to experiment with. I've been thinking about making a chart of Crystal's vocal range - because it's very different to my own - and although it's in the slightly lower register for her I love her performance on the recording.

Musically it started around the Fleetwood Mac style drum groove and the little piano chord pattern in the verse. Simeon had the idea to shorten the chorus to 3 bar phrases rather than 4, and now we've played it so much I don't know how it could be any other way. Other parts I love are all the guitar textures - acoustic, clean solo, lap steel swells, fuzzy leads in the outro, I love when the bass starts to chop up the rhythm and get bubbly after the last chorus, and the congas.

This was written in a period where I was listening to a lot of disco, particularly Nile Rodgers productions (Chic, Sister Sledge). I'd become quite interested in his guitar style, the way that he prioritises the rhythm, working the harmony around it, oriented me towards smaller chord voicings that were easier to move between quickly. Once I had the chorus chords, as often happens, I had to sit with it for a while, trying out different vocal melodies.

Around a similar time I rewatched The Matrix. In the opening scene, Trinity is being chased by agents and says to herself "Get up Trinity, just get up". I thought the notion of willing yourself to get up could be interesting to play around with and that scene stuck with me for a bit. I applied that idea to my experiences with depression, willing yourself to get up and keep moving while trying to also imply a scene of someone trying to convince themselves to dance. In disco tracks there is often this imperative language ("Everybody Dance!", "Leave your cares behind") – "Get up, just get up". That's more of an observation in retrospect, but kind of nice how that lined up.

Originally, I had written it thinking Crystal would sing lead, but hadn't really considered the key. We started practising it with me singing, though it did take me a while to get the bass and vocals.

From memory, I'd arranged some very average strings for my original demo. Crystal saved me and came up with the gorgeous, silky lines that you hear on the final recording. They are so evocative and something that I absolutely love about the song.

-Ben

5 PLAYGROWN SONG

Written in early 2020, just after the band came together, this lullaby-like, looping track reflects on childhood friendships and soft, blurry nostalgia. It features stereo acoustic guitars, a gentle drum machine, warm synth textures, and wave-like ambient sounds that drift in and out like a memory. The heart of the song is a flute solo, beautifully played by our dear friend Lukas Fritsch.

This track was originally inspired by Ravel. I was improvising chords on my piano one day and thought, "What would Ravel do?"—and that led me to come up with a series of very impressionistic-sounding chords. But it sounded... Too impressionistic, so I decided to change it to a guitar voicing and added a bit of a pattern.

To be honest, this was one of those murmur-turns-into-lyrics kind of songs. I started with just an impression—standing in front of the playground outside my childhood apartment. I wasn't trying to say anything in particular at first; I just hummed whatever words felt nice in my mouth. It was more about capturing a feeling than telling a story.

My favourite sound in this song is the wobbly juno organ. It's so warm, and cute, and suits the song so well. Also the wave sound was the minilogue's white noise oscillating. That was all the band's idea, not mine!

-Crystal





6

- FADING STAR

Disco not disco, maybe? I love the jazz pop harmony of city pop songs like "Plastic Love", "Say Goodbye", and soul disco classics like "What You Won't Do For Love", so I started with the chords and lyrics for the chorus. At the same time I don't think we have the chops to be, or want to be, a full jazz disco shredder band, so I wanted it to be a little more like Talking Heads or Orange Juice, a bit more rudimentary.

It's got some tongue in cheek-ness to the lyrics, mentioning a mirror ball in a disco song, but it's based around the experience of seeing bands or musicians come to tour New Zealand and play to small crowds. It's like the size of the crowd is not equal to the impact that the music has on people's lives; there's lots of artists that I feel are like that, and I know that is a hard thing to deal with or explain. And there's a little bit of an imaginary story in it too, like the chorus from the perspective of a loved one saying "you don't have a thing to prove to me" like, I get it.

Listen for: chorused Rhodes piano, real piano, fuzz guitar with a crazy speeding up-slowing down tremolo, clavinet synth.

-Alex

STATIE-

7

Initially, this was intended to be a higher energy song, to compliment the live set. I was looking towards something like Stereolab's "French Disco" for inspiration which pointed me towards more "angular" chords and harmony. As it developed, the verse brought a more sombre, reflective tone and the whole track eased back a bit, into something that was more introspective and cruising – like walking in the rain.

A little stuck for lyrics and melody, Crystal came around to my flat in Grey Lynn one afternoon to work on this and some of the other demos we were working on at the time. I think it must have been raining, likely sunshowers, which are very common in Auckland, as I remember trying to write the lyrics in a very observational way at first so the lyrics describe someone looking out the window, as the rain falls on the glass. The song had both a tense melancholy and easy-going feel to it, so we came up with this narrative that tried to reflect that, a person who feels stuck inside, watching the world go by, then accepting the weather, walking in the rain ("soak in the static").

Having the dual vocals was quite fun, a bit of an experiment but the song had a playful feel to it and I think our approach matched that.

-Ben

8 PRIFTING

This song came as the direct result of listening to the Helado Negro album that had just come out ("Far In" 2021). I was really captured by the organic combination of acoustic and electronic instruments, something he is very masterful at. I thought that was something that we were also really leaning towards with the album as a whole and I wanted to dig into what the most upbeat pop version of that might look like, whilst still maintaining the threads created with the other album tracks.

The Roland Juno really felt like a hero across Aseurai and I think it was the first or second thing I put down on the original demo for Drifting. The core of the song revolved around the chord stabs on the Juno and the mono synth lead line (doubled with a vibraphone). I spent a lot of time really building up the arrangement of the very opening of the song and getting the feel where I wanted it to be. At least where I thought I wanted it to be before Alex and Ben laid down an infinitely groovier rhythm section (I think the percussion is the secret sauce on this one).

I had a lot of fun developing ideas for this song with the other band members as it was still in early writing stages. The melody came with the introduction of a b-section and the lyrics were the last part of the song to be written.

There is also a very amusing session on my computer of the entire band each playing a different synthesiser, mostly making what we called "bleeps and sweeps", many of which you can hear around the middle of the song.

-Simeon

SLUE SUTTERFLY

Ghibli-inspired, with wind chimes, strings, piano, and harp, this piece blends childhood memory and fantasy while quietly contemplating the afterlife.

When I was six, at my grandmother's (different grandmother to the one from Aseurai) 49th-day funeral—a significant day in Korean Buddhist tradition marking the soul's reincarnation—I saw a blue butterfly while walking with my older cousin. At the time, I didn't think much of it, but strangely, that memory returned to me as I grew older—probably because I started to think more deeply about death and the afterlife. I like to think it was her—finally free, after a life full of sacrifice and quiet endurance. This song is my way of honouring that moment.

To express the overwhelming emotion I felt, I used string glissandos throughout the piece. For the same reason, Alex suggested having the bass provide a pulsing foundation to add a driving, almost desperate feeling. I think I wanted it to feel like a sudden gust of wind—sweeping in all at once, then vanishing, leaving behind a sense of loneliness.

-Crystal

Goodnight — (10)

This song began as an ambient synth idea I had hiding in a dusty poorly organised "song ideas" folder on my laptop (I looked it up and it was literally labelled "idea 10"). I was in the studio with Crystal one day working on something else and just as we were finishing up I brought out the idea to see if she could help me make sense of it and we managed to get some structure and rhythm to the chords. I was very adamant about this song being in 6/8 (I cannot now recall why but I think it worked out for the best).

I was also dead set on writing the final song on the album because I have a great fondness for closing songs on albums. It's such a great joy to get to the end of a body of work and feel the bittersweetness of knowing the journey is over, like finishing a book. For "Goodnight" I wanted to finish the album with a deep exhale. The lyrical story is one that I think a lot of people can resonate with, spending quiet time with a loved animal, in this particular case a cat. I think there is definitely a common interest amongst the Phoebe Rings crew in that regard and I hope the message carries true for others!

With that in mind I built the song around the keys loop and I think it shares a similar meditative sway as "Playground Song". The overall arc definitely developed as we played the song together and got more comfortable with it. I have developed a habit of writing songs that don't necessarily have clear parts for myself so it was a new experience to be able to listen in and observe what was happening as we rehearsed the song.

The most labour intensive part of the process I think ended up being the arranging. Towards the end there is a dynamic shift and huge increase in layers. Everyone in the band absolutely nailed creating a very natural sounding sonic explosion of sorts (including Crystal's fantastic string arrangement), and I got very stuck on adding more and more synth layers! I am amazed with what we managed to cram into this song.

-Simeon

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.





SARAH MARY CHADWICK

Take Me Out To A Bar / What Am I, Gatsby?

8/10

Kill Rock Stars

Across her eleven studio albums, very little has changed in Chadwick's approach, but the depth and quality she continues to extract from the duality of just vocals and keys is staggering. Perhaps it is the wealth of misfortune and the seemingly endless array of life's disasters and tribulations that keep the meter running, or

perhaps it is the self-reflection and continual use of music as a tool of psychological reflection that makes her voluminous work swirl and churn with endless regularity. Whatever the real approximation might be, what is certainly clear is that this album tackles some internal and deeply troubling subject matter. Putting the usual ill fated love tales to one side, the matters of family and parental abuse are pushed to the forefront and feature throughout the album as a kind of cathartic exodus, a purge of pent up feelings that are overdue, or at very least, taking an opportune moment to expel aged trauma that has been granted permission to pass because a level of maturity and sufficient healing time has been reached. Chadwick deals with it all in the best way she knows how, which is to stroke the ebony and ivy as though the keys themselves represent the agony and memories she is processing as it filters through her fingertips.

The nursery rhyme delicacy of Chadwick's gentle piano on

'What Am I, Gatsby?' is paired with her quivering voice as she moves in and out of metaphor and reality. The birthday scenario is one that typifies a great many of Chadwick's quintessential attributes. Radiating pain, melted reflection, and a synchronicity of the two which is echoed by her most elemental music.

Chadwick's voice can be heard breaking as she painfully depresses individual keys on 'She Never Leant On A Bar'. Recalling youthful times that were thought to be important but in hindsight mean very little.

There is an ache to every word Chadwick utters and a truth that outlines every sentence. On the lead single 'Take Me Out To A Bar' Chadwick recants a relationship built on the shifting sands of inequality as she describes pivotal moments and enacts vivid imagery through subliminally soaked lines such as "drop me home undercover, shining smile in the dark".



Brushing off the relations of the general public and focusing squarely on the most immediate relationships of all, the stoic 'I'm Not Clinging To Life' takes aim at the parental affiliations Chadwick experienced firsthand. The brutally frank and painfully true account is one of distance and a bond between father and daughter that was as cold as it was hard. Completely exposed and delivered with an honesty that can only come from deep searching and a hindsight that only comes into view many years after the fact.

The level of intimacy and openness through which Chadwick details her life and relations is an approach that marks her style as much as her musicality does. The simplicity of 'Not Cool Like NY / Not Cool Like L.A' demonstrates the point perfectly. The lightest sprinkling of keys is the only accompaniment to Chadwick's quivering vocals and authentic lyrics as she speaks about panning for gold both literally and metaphorically in her rural hometown of Taumarunui, New Zealand whilst the promised riches of the Northern Hemisphere remain elusive yet redundant compared the inner wealth of a decent life and the happiness derived from a good day.

The same reflective and pared-back style carries over into 'Fade Like Rain' and 'Big Business' as Chadwick continues to summon an emotive force that is as captivating as it is rudimentary.

Compared to the previous tracks and the dark places they explored, Chadwick in all her style and sensibility, winds Take Me Out To a Bar / What

Am I, Gatsby? down with 'The Show Mustn't Go On' which defies its predecessors with an optimistic and upwardly mobile closing track. A swan song acknowledging that it's ok to take time out, apply some self-care, and move ever forward.



CORAL GRIEF Air Between Us

8/10

Anxiety Blanket Records

Riding the recurrent crest of shoegaze, Seattle trio Coral Grief are some of the finest purveyors of the resurgent style. The light-filled guitar of Sam Fason is balanced harmoniously with heavy, swirling, and intoxicating interplays. All the while, steadied by the dreamy vocals of singer and bassist Lena Farr-Morrissey. Her breathy and warm approach is reflected by the nostalgic and fond memories of childhood and teenage years she draws upon in crafting her easily accessible lyrics. The drumming of Cam Hancock bends accordingly to the sonic demands of Fason / Farr Morrissey dynamic as the varied tracks of 'Starboard', 'Air Between Us', and 'Almost Everyday' attest.

The tempered nature of the

record oscillates so effortlessly between complete sonic excursions like 'The Landfall' as it traverses every facet of deft vocalism, exquisite guitar delivered with pinpoint finesse, and crutch-like percussion that walks the piece mile after enjoyable mile. Suitably set against the likes of 'Paint By Number' where the trio show their teeth, offering glimpses of their feisty side.

The weight of a first release can be a heavy one, given that it is the summation of individual creative forces pushed to their limits and the distillation of a lifetime's worth of experiences. All laid bare and all up for public scrutiny, but this is a beautifully paired album and one hell of a debut.



REBECCA SCHIFFMAN Before The Future

7/10

Lost Sound Tapes

Absolutely bounding out of The life and times of Rebecca Schiffman are laid out bare for all to see. Like an engrossing film that twists and turns, unfolds, and informs, the eight tracks across the album provide an almost subliminal backdrop to the enthralling life story that is developing before

your eyes. The devil is in the detail and the exquisite imagery and simplistic storytelling that Schiffman delivers in her lengthy and encompassing lyricism are indeed one of her finest qualities which makes it a must watch.

Recollections of unrequited love, childhood memories, youthful excursions, and the reminiscence of innocence, feature throughout the record. Told in a highly relatable manner, the engagement and openness through which Schiffman tells her tales is a true testament to just how adept she is at songwriting and musical craft. As the lyrics lean against the warm instrumentation like a picture frame resting on a cabinet, the two work harmoniously as each track is in lockstep with the idiosyncratic sentiment of each, paired perfectly to handcrafted sound that makes for an indepth and frank understanding all everything Schiffman is attempting to convey.



STEREOLAB

Instant Holograms On Metal Film

8/10

Warp Records

The slow build-up and gentle unfurling of 'Mystical Plosives' much like the delivery of the iconic London five-piece fourteenth studio album, is one that has been eagerly awaited and now in all its motorik glory, is finally upon us. The welcome re-entry of Laetitia Sadier's conspicuous vocals hit the fore on 'Aerial Troubles' as the spritely piece fills up with a familiar warmth. The analogue concoction and cyclic repetitions of 'Melodie Is A Wound' bear the hallmarks of the Anglo-French avant-pop they have championed for so long and with the deft touch that only they can master.

The sprinkling of keys and percussion rain down on 'Immortal Hands' as Sadier gently ties together a vast musical plain that is destined to roam endlessly if it weren't for her restraining vocals corralling the piece together. The stout marching beat of 'Vermona F Transistor' strides confidently in lockstep with the fuzzed-out guitar of Tim Gane's, nodding to the neighbouring keys as it continues on its certain path with Sadier stating "I' am the creator of this reality".

The electronica of 'Le Coeur Et La Force' marries effortlessly with the sultry horns and Sadier's French lyricism, as does the lightspeed astro pop of 'Electrified Teenybop!'. Consisting of all the characteristic hallmarks that define their signature sound, 'Transmuted Matter' is a typically hypotonic and intoxicating cocktail of xylophone, glockenspiel, angelic harmonies and gooey organs positively dripping with sass and seduction.

Equally known for their

meandering sonic excursions, 'Esemplastic Creeping
Eruption' is a stroll through fields of sound. Littered across the land are overlapping harmonies, swirling
Rickenbacker and fuzzed-out organs. And as if to remind us of the charms and sophisticated syncopation that Stereolab are so renowned for, 'If You Remember I Forgot How To Dream Pt.1' drops with Sadier's accentuated pronunciation.

The slow intro on 'Flashes From Everywhere' gathers pace with a cinematic expression. A quality Stereolab has in spades. An imaginary film set with Wes Anderson colouring and cute pop sensibilities is an easy one to conjure. Only fitting that 'Colour Television' follows on as Sadier details a storyline that twists and turns as much as the accompanying array of organs and lo-fi beats.

Returning for one last ride, 'If You Remember I Forgot How To Dream Pt.2' is a departure song - that after such a long wait between records - is a bittersweet moment in that it marks the end of the album but celebrates a joyous experience because there is now another glorious sundrenched, texturally dense, and compositionally exquisite Stereolab record added to the pantheon of stellar releases from the avant-pop maestros.



AUNT KATRINA
This Heat Is
Slowly Killing Me

8/10

Bandcamp

When things unravel, the best way to stitch it back together again is through writing, and where possible, recording. This realignment is the foundation of the album as founder, frontman and stoker of the creative boiler that powers the Baltimore sextet, Ryan Walchonski took when the pieces of one band and the life lived in one city transformed into something anew. Once a member of noise pop group Feeble Little Horse, when that project drew to a close, so did his time in Pittsburgh-but moving to Washington D.C and sharing his work with Alex Bass (production for Snail Mail), the new outfit took shape and was fully formed with the addition of his five bandmates. Walchonski's hazy vocals coat infectious synth, while the barely contained percussion oozes out of every sonic pore as tracks like 'How Are You?' and 'Ran Out Of Time' are awash with swirling guitar. An intersection of light and dark, the record navigates troubled waters with a maturity and cohesion.



BLACK MOTH
SUPER RAINBOW
Soft New Magic Dream

6/10

Rad Cult

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

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



EVE ADAMS

American Dust

6/10

Basin Rock

The title of this record couldn't be more apt. it is the literal and metaphorical thread that ties the entire album together.

The high desert of California, to which Adams relocated, is shrouded in dust, the same dust that has blown over generations of her family's homes, which tethers Adams' present to her past. Tales lost to the wind but ones that still carry a voice echo and swirl within the ten tracks across American Dust. Finding strength in places where it is least often celebrated and embracing the solace of solitude, tracks such as 'Nowhere' and 'Rather Be Here' come from quiet places but speak so loudly.

As would be expected, there is quite a country flavour to this album with the rural 'Amen!' and the saloon style 'Get Your Hopes Up' but ultimately a slow burn and heartfelt collection of tracks reflecting upon faded lives and the beauty that lives within the mundane.



JOHN ALSO BENNETT

Ston Elaióna

8/10

Shelter Press

The calmness that this record brings is astounding. Reductive, elemental, and organic, the simplest ways in which woodwind instruments are utilized to the fullest makes this a startling piece. Nothing played to within an inch of its life but rather sound are coxed gently and enticed out of a place from which they live but are rarely heard. Bringing the background to the fore is one of the inherent strengths of this album. Nothing is forced but the masterful way in which everything is allowed to unfold and float to its own accord is wonderful. Deeply meditative but not exclusive. 'Hailstorm' and 'A Handful of Olives' are fine examples of the Bennett's deft touch. Largely recorded in the early morning, it is something that translates fluidly throughout the record. Capturing that golden hour and crystalizing those moments that in sound. There is an embodiment in many of the tracks such as 'Oracle' with its bird song field recordings and 'Easter Daydream' with its rhythmic church bell, that make Bennett's work transcendent.



LIGHTHEADED

Thinking, Dreaming, Scheming!

7/10

Skep Wax Records

Formed on the Jersey Shore in 2017 by Cynthia Rittenbach and Stephen Stec, Lightheaded took time to hone their sound with a rotating crew of drummers, guitarists, and backup vocalists. This settled into their debut Combustible Gems last year and now the four-piece return with a bag more of doo wop, indie, sweeties. Bitter life tales wrapped up in saccharinecoated jangly pop treats that melt the heart courtesy of their instant relatability and impeccable delivery.

The continued refinement sees some sparkling tracks like 'Same Drop', 'Crash Landing of the Clod', and 'Mercury Girl'. The buttonhole line-up appears to now be attracting the attention of some of the scene's heavy hitters, including members of Starcleaner Reunion and Trinket who feature on the record.

With its inherent warmth Thinking, Dreaming, Scheming! is a sunny place for shady people.



MOUNT KIMBIE

The Sunset Violent -Live In Heidelberg

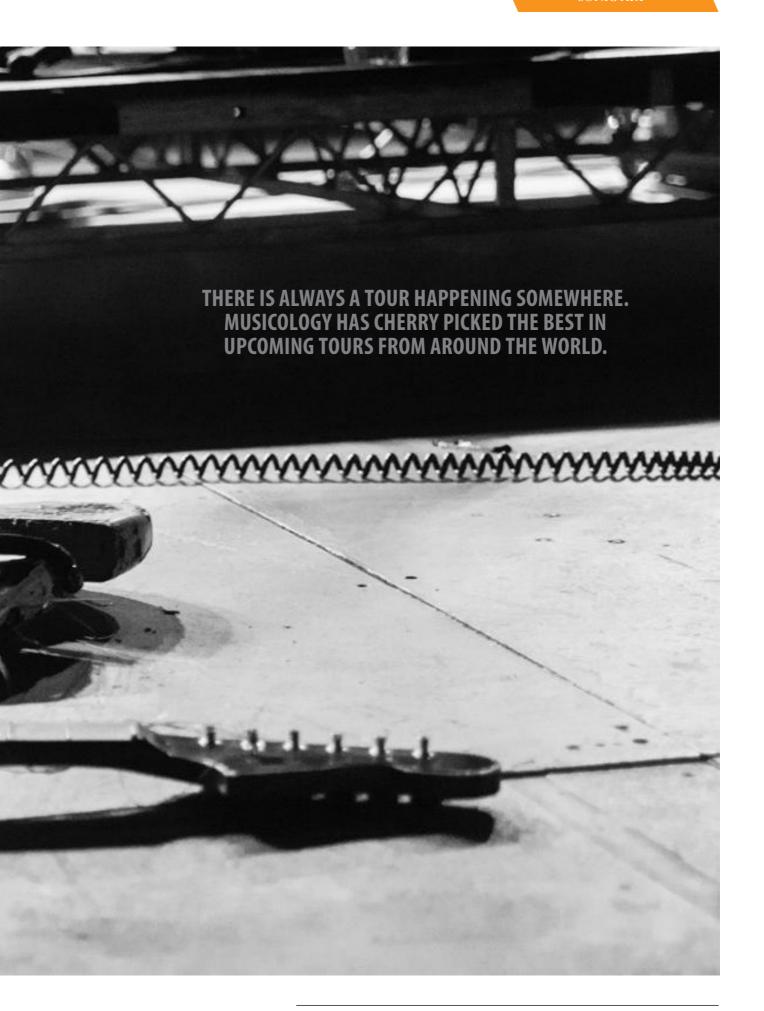
8/10

Warp Records

Captured at Metropolink Festival in Germany, one year on from the release of their acclaimed fourth album, The Sunset Violent. The album documents the sold-out European and US tour that followed their 2024 studio release—an era that saw the duo expand to five-piece live band, joined by Andrea Balency-Béarn, Marc Pell, and Tyra Örnberg. The rock electronica Mount Kimbie have been developing over several years is beginning to hit the peaks of uber sophistication.

A kaleidoscope of sound, tracks like 'SP12 Beat', 'You Look Certain (I'm Not So Sure)' and 'Empty and Silent' blend a cacophony of percussion, crunchy guitar licks, warm synth and entrancing vocals. Showing the added benefits of the outfit's newest members, the dynamism is clear to see and clearer to hear. instrumentation like a picture and one more little line here





NORTH AMERICA



NORTH AMERICAN TOUR '25



SEP 21 - LOS ANGELES, CA - HOLLYWOOD BOWL with orchestra SEP 24 - SAN DIEGO, CA - CAL COAST CREDIT UNION OPEN AIR THEATRE SEP 26 - PHOENIX, AZ - ARIZONA FINANCIAL THEATRE

SEP 28 - SAN FRANCISCO, CA - THE MASONIC

SEP 30 - SALT LAKE CITY, UT - SANDY AMPHITHEATER

OCT 02 - MORISSON, CO - RED ROCKS AMPHITHEATRE

OCT 05 - CHICAGO, IL - THE AUDITORIUM

OCT 06 - CLEVELAND, OH - MGM NORTHFIELD PARK

OCT 07 - WASHINGTON, DC - THE THEATER AT MGM NATIONAL HARBOR

OCT 09 - TORONTO, CAN - MASSEY HALL

OCT 10 - NEW YORK, NY - BROOKLYN PARAMOUNT

OCT 11 - NEW YORK, NY - BROOKLYN PARAMOUNT







07/23 Minneapolis, MN @ Bryant Lake Theater

07/26 Teulon, Canada @ Real Love Summer Fest

11/23 Chicago, IL @ The Salt Shed - Indoors <

07/24 Fargo, ND @ The Aquarium*

08/02 Orca's Island, WA @ Dylanfest



dec 09 paris, fr





% w/ Free Range

*w/ Dear Nora

< w/ The Beths

the man the myth the meatslab

palmyra



Fri 31 Oct* Sat 1 Nov* Mon 3 Nov* Tue 4 Nov* Thur 6 Nov* Fri 7 Nov* Sat 8 Nov* Sun 9 Nov+ Wed 12 Nov* Fri 14 Nov* Sat 15 Nov* Sun 16 Nov* Tue 18 Nov* Wed 19 Nov* Fri 21 Nov* Sat 22 Nov* Sun 23 Nov* Mon 24 Nov Tue 25 Nov* Ved 26 Nov* Fri 28 Nov* Sat 29 Nov* Sun 30 Nov* Tue 2 Dec* Ved 3 Dec* Thu 4 Dec Fri 5 Dec* Sat 6 Dec* Mon 8 Dec Tue 9 Dec* Wed 10 Dec* Thurs 11 Dec Seattle, WA

Asheville, NC Atlanta, GA Nashville, TN Dallas, TX Austin, TX Phoenix, AZ Los Angeles, CA San Francisco, CA San Francisco, CA Sacramento, CA Portland, OR Seattle, WA Vancouver, BC Salt Lake City, UT Denver, CO Kansas City, MO Saint Paul, MN Chicago, IL Chicago, IL Cleveland, OH Pittsburgh, PA Toronto, ON Montreal, OC Boston, MA Boston, MA Providence, RI New York, NY Brooklyn, NY Philadelphia, PA Philadelphia, PA Washington DC Washington DC Washington DC

Orange Peel Variety Playhouse Brooklyn Bowl The Studio At The Bomb Factory Emo s The Van Buren The Wiltern The Fillmore The Fillmore Ace of Spades Crystal Ballroom The Moore Theatre Commodore Ballroom Metro Music Hall Ogden Theatre The Truman Palace Theatre The Salt Shed (Indoor) Empty Bottle Globe Iron Roxian Theatre Danforth Music Hall Beanfield Theatre Deep Cuts Royale Fete Music Hall Night Club 101 Brooklyn Paramou Union Transfer Johnny Brenda's 9:30 Club 9:30 Club Songbyrd Vera Project

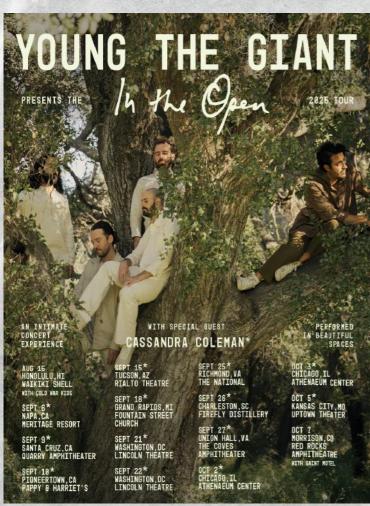
Lollipop Shoppe

Portland, OR









lola young North America Tour 2025

SAT NOV 01	TORONTO, ON	HISTORY
TUE NOV 04	BOSTON, MA	HISTORY ROADRUNNER
WED NOV 05	NEW YORK, NY	TERMINAL 5
SAT NOV 08	PHILADELPHIA, PA	THE MET PHILADELPHIA
TUE NOV 11	NASHVILLE, TN	THE PINNACLE
WED NOV 12	ATLANTA, GA	THE PINNACLE TABERNACLE
WED NOV 19	AUSTIN, TX	STUBB'S WALLER CREEK AMPHITHEATER
FRI NOV 21	DALLAS, TX	THE BOMB FACTORY
MON NOV 24	CHICAGO, IL	THE SALT SHED
TUE NOV 25	ST. PAUL, MN	PALACE THEATRE
FRI NOV 28	DENVER, CO	THE FILLMORE AUDITORIUM
SAT NOV 29	SALT LAKE CITY, UT	THE UNION EVENT CENTER
MON DEC 01	VANCOUVER, BCDOL	JG MITCHELL THUNDERBIRD SPORTS CENTRE
TUE DEC 02	SEATTLE, WA	WAMU THEATER AT LUMEN FIELD
THU DEC 04	SAN FRANCISCO, CA	BILL GRAHAM CIVIC AUDITORIUM
SAT DEC 06	LOS ANGELES, CA	HOLLYWOOD PALLADIUM





BIG SPECIAL

EUROPE 2025

October 8th: Cactus Cafe, Bruges, BE
October 9th: Trix Bar, Antwerp, BE
October 10th: Rotown, Rotterdam, NL
October 11th: Bitterzoet, Amsterdam, NL
October 12th: Hall of Fame, Tilburg, NL
October 14th: Loppen, Copenhagen, DK

October 15th: Lux, Hannover, DE
October 16th: Kantine, Berlin, DE
October 17th: Chmury, Warsaw, PL
October 18th: Café V Iese, Prague, CZ
October 22nd: Arena, Vienna, AUT
October 23rd: Santeria, Milan, IT
October 24th: Exil, Zurich, CH

October 25th: Orangehouse, Munich, DE

October 28th: MTC, Cologne, DE October 29th: La Boule Noire, Paris, FR October 31st: Razzmatazz 3, Barcelona, ESP

November 1st: El Sol, Madrid, ESP

UK & IRELAND 2026

February 13th: Waterfront, Norwich, UK +
February 14th: Rescue Rooms, Nottingham, UK +
February 15th: Digital, Newcastle, UK +
February 18th: University Stylus, Leeds, UK +
February 19th: SWG3 Warehouse, Glasgow, UK +
February 20th: New Century Hall, Manchester, UK +
February 21st: 02 Institute, Birmingham, UK +
February 24th: Electric Bristol, Bristol, UK +
February 25th: The 1865, Southampton, UK +
February 27th: Roundhouse, London, UK ↑ +
March 6th: The Workman's Club, Dublin, IE
March 7th: Ulster Sports Club, Belfast, UK

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10.06. MONTREAL, QC (CAN), Blue Dog 12.06. LONDON, ON (CAN), Palasad Social Bowl 13.06. TORONTO, ON (CAN), NXNE

HAMILTON, ON (CAN), Vertagogo

28.08. DÜSSELDORF (DE), Vier Linden Open-Air

09.09. PARIS (FR), Le Klub 11.09. NANTES (FR), Poum Poum T'chak

12.09. CHAMBERY (FR), Brin de Cinc 27.09. NAMUR (BE). Petit Bita

DEN BOSCH (NL), Willem Twee

XX.XX LONDON (UK), xxx xxx xxx

22.11. FREIBURG (DE), Waldsee

25.11. HAMBURG (DE), Molotow

26.11. BREMEN (DE), Tower 27.11. OSNABRÜCK (DE), Kleine Freihelt

28.11. MOERS (DE), Bollwerk 01.12. WIESBADEN (DE), Kreativfabrik

O2.12. MUNICH (DE), Feierwerk

03.12. VIENNA (AT), Kramladen

04.12. PRAGUE (CZ), XXX XXX XXX

05.12. KASSEL (DE), Goldgrube

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PILE

SUNSHINE AND BALANCE BEAMS EU/UK TOUR

27.10 Legend Club - Milan IT
28.10 Freakout club - Bologna IT
29.10 Channel Zero - Ljubljana SI
30.10 Močvara club - Zagreb HR
31.10 Lucia - Vienna AT
02.11 Meetfactory - Prague CZ
03.11 Scheune @ Blechschloss Dresden DE
04.11 Frannz Club - Berlin DE
05.11 HeadCRASH - Hamburg DE
08.11 Franzis - Wetzlar DE
09.11 Sonic City - Kortrijk BE
10.11 Paradiso - Amsterdam NL

11.11 Hall of Fame - Tilburg NL
12.11 The Dome - London UK
13.11 Dust - Brighton UK
14.11 Strange Brew - Bristol UK
16.11 The Sound House - Dublin IR
17.11 Mono - Glasgow UK
18.11 Lending Room - Leeds UK
19.11 Hare and Hounds Birmingham UK
21.11 La Zone - Liege BE
23.11 Botanique @ Witloof Bar Brussels BE



williejhealey



TOUR DATES

MON NOV10TH CONCORDE 2. BRIGHTON
WED NOV12TH ELECTRIC BALLROOM, LONDON
THU NOV13TH PROJECT HOUSE, LEEDS
FRI NOV14TH NEW CENTURY, MANCHESTER
SAT NOV15TH ST LUKE'S, GLASGOW





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16/17/18 HYD/OCT CAERDYDD/CARDIFF



3L3D3P • ADULT DVD **ANGHARAD ANGRY BLACKMEN** ANIGLASS • BRAMWELL **BREICHIAU HIR BROWNHORSE • BUDDUG CTURTLE • CASUAL SMART CLARA MANN • CUBZOA DEADLETTER • DOGRACE GEORGIA RUTH GETDOWN SERVICES GRAYWAVE • GURRIERS JESSICA WINTER** JOHN MYRTLE **KATHRYN JOSEPH KEO • LIME GARDEN** MAN/WOMAN/CHAINSAW MARSY • MARTHA O'BRIEN MÊNANTOL **MF TOMLINSON • MIDDING**

MOONCHILD SANELLY MORN • MYKKIBLANCO NANCY WILLIAMS . NEVE CARIAD NO WINDOWS . OPAL MAG OREGLO • PALE BLUE EYES PAPAYA NOON • PEIRIANT PRIMA QUEEN . QUIET MAN **RABBITFOOT • SAINT CLAIR** SAMANA SCUSTIN SHALE . SLATE . SYWELNYW TAIHAF HEB DRIGOLYN TALULAH • THE GENTLE GOOD THE NEW CUT THEORCHESTRA (FOR NOW) **THESICKMANOFEUROPE TOKOMOLOLO** TWO BLINKS, ILOVEYOU WHITE FLOWERS WHITELANDS **ZAC LAWRENCE**

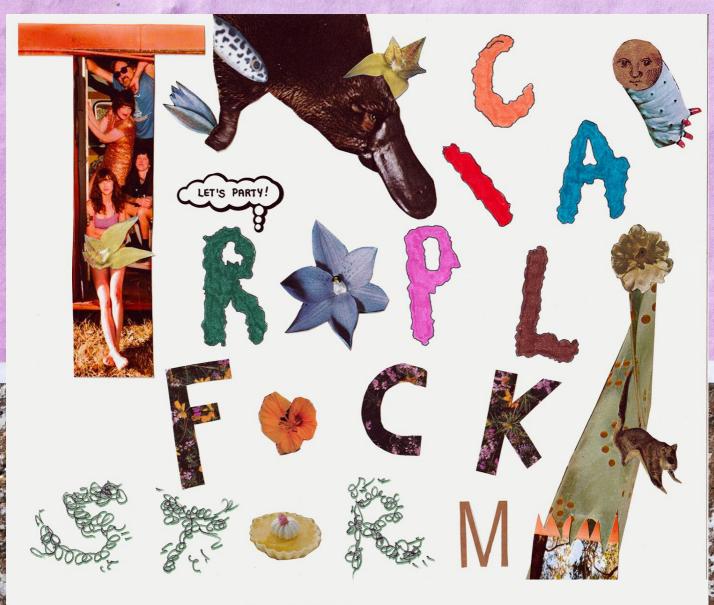








ASIA PACIFIC



FRI 7 NOV - TORQUAY

SAT 8 NOV - ARCHIES CREEK

SUN 9 NOV - CASTLEMAINE

THURS 13 NOV - ADELAIDE

FRI 14 NOV - PERTH

FRI 21 NOV - SYDNEY

SUN 23 NOV - NEWCASTLE





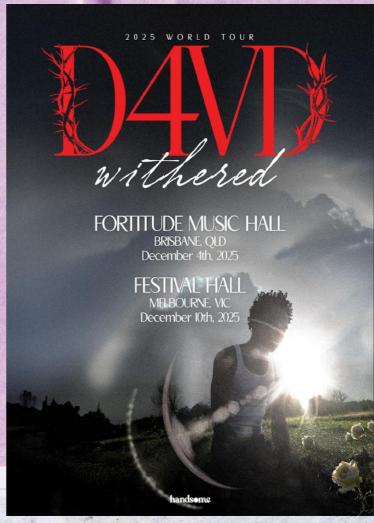
















DAKOSTEREOPHONICS VIE HANDBAGS AND GLADRAGS WANNA GET LOST

AUSTRALIA SPRING TOUR 2025

FRIDAY 17 OCTOBER
SYDNEY
HORDERN PAVILION

SATURDAY 18 OCTOBER
BRISBANE
FORTITUDE MUSIC HALL

MONDAY 20 OCTOBER
MELBOURNE
PALAIS THEATRE

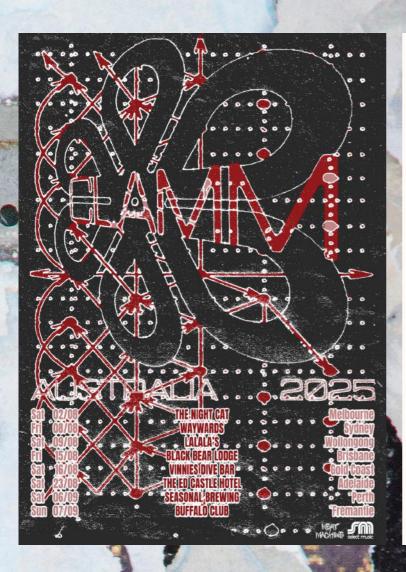
SATURDAY 25 OCTOBER
FREMANTLE
FREMANTLE PRISON



NEW ALBUM OUT NOW

NO HIT LEFT BEHIND

LIVE NATION





MINAL ALBUM AWAKE IS THE NEW SLEEP



THU 25 FRI 26 SAT 27 THU 2 FRI 3 SAT 4 THU 9 FRI 10 SAT 11 FRI 17 SAT 18

CANBERRA, UC REFECTORY
NEWCASTLE, KING STREET BANDROOM
SYDNEY, LIBERTY HALL
BYRON BAY, THE BEACH HOTEL
BRISBANE, THE PRINCESS THEATRE
GOLD COAST, MIAMI MARKETTA
CASTLEMAINE, THEATRE ROYAL
TORQUAY HOTEL
MELBOURNE, NORTHCOTE THEATRE
ADELAIDE, THE GOV
FREMANTLE ARTS CENTRE

FRONTIERTOURING.COM PRESALE: TUE 20 MAY

TICKETS ON SALE

FRONTIER |

CRAFT

THE CRUEL SEA

FANNY LUMSDEN . CORDOVAS OSA . NIKKI LANE & HER BAND OSA MAMA KIN SPENDER . LOST RAGAS . CLAIRE ANNE TAYLOR . SWIMMING BELL (SSA) VINCENT NEIL EMERSON (ISA) • CHARLIE COLLINS • LAID BACK COUNTRY PICKER (ISA) EMILY LUBITZ * MINOR GOLD * CJ STRANGER * MELODY POOL * JAMEY FOXTON TALL SHAUN & THE RESOLUTION • COL RAY PRICE • MAGPIE DIARIES • THE SLIMS KINGSLEY JAMES & THE FOREST KEEPERS * HUCKLEBERRY & THE DEVILS DANDRUFF WILLIAM ALEXANDER • MIDNIGHT CHICKEN • DASHVILLE PROGRESS SOCIETY + more to come

++ Outta This World Country Music!+, J +HUNTER VALLEY N.S.W. + WONNARI

SNOW MACHINE

APRÈS. ALL. DAY.



THURSDAY 11TH **HOT DUB TIME** MACHINE

AMYL AND THE

NETSKY LUUDE

SPECIAL GUEST: CYRIL AUST

JOINED BY (A-Z)

ARGONAUT • BABY J • BEN SILVER • BEVERLY KILLS BODY OCEAN • BOOGS • BRAD SASSMAN 🚜 • BRIAN FANTANA • CASEY LEAVER DANNIKA PEACH - DJ PIERO 856 - HENRY WHO 856 - HNTR 1856 JIMI THE KWEEN • KRISSY JAMAN 👫 • LENNI VIBE • MELL HALL MONTELL2099 • ODD MOB • OSLO 🔐 • RIBERA • SASKIA 🔐 • SAVAGE

SINCLAIR Mis- SLIMBERLEY Mis- SPACEY SPACE - THE JOURNEY Mis- WHAT SO NOT

STAGE TAKEOVERS FROM









QUEENSTOWN • NEW ZEALAND

9-14 SEPTEMBER 2025

George edge Salomo

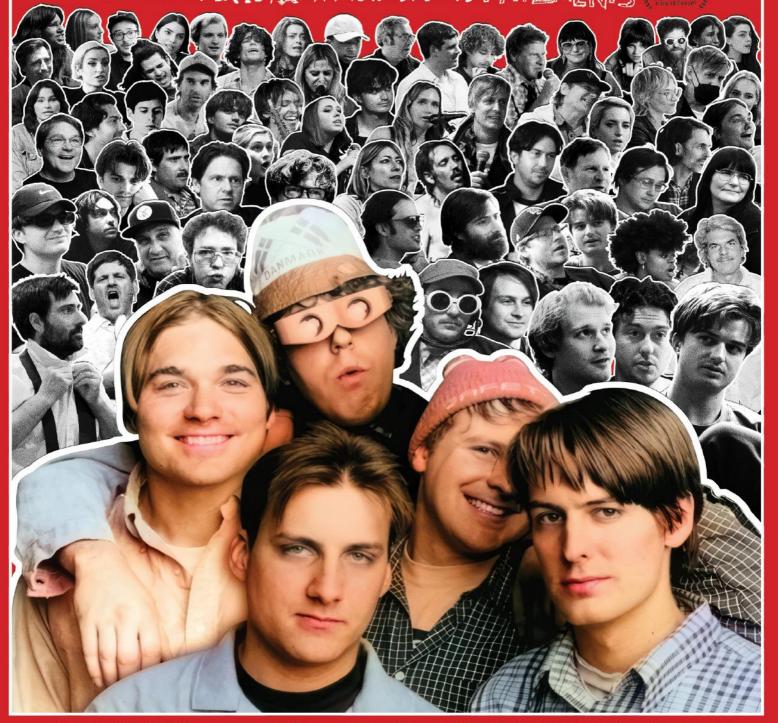


ON SALE NOW!

SNOW-MACHINE.COM



PAVEMENTS-PAVEMENTS PAVEMENTS PAVEME



AN ALLDAYEVERYDAY VICE STUDIOS Production in association with MATADOR RECORDS FIELD RECORDINGS LBI ENTERTAINMENT MONOTONE, INC. HIPGNOSIS and WW7 ENTERTAINMENT
Featuring the Rock Band PAVEMENT STEPHEN MALKMUS SCOTT "SPIRAL STAIRS" KANNBERG BOB NASTANOVICH MARK IBOLD STEVE WEST with REBECCA CLAY COLE and GARY YOUNG "PAVEMENTS"
Starring JOE KEERY NAT WOLFF FRED HECHINGER LOGAN MILLER GRIFFIN NEWMAN with TIM HEIDECKER and JASON SCHWARTZMAN MICHAEL ESPER ZOE LISTER-JONES KATHRY BALLAGHER
Director of Protography ROBERT KOLODINY "Production Designer JOHN ARNOS Costume Designer AMANDA FORD Original Score and Arrangements for the Stage KEEGAN DEWITT and DABNEY MORRIS

Associate Producer DEB PASTOR Executive Producers IAN MONTONE RICK YORN HARPER SIMON DAVE AYERS SARA LORD MERCK MERCURIADIS NICK QUESTED BETSY HERSHEY MICHAEL KARBELNIKOFF



















