

FREE

ISSUE: 1385

WEDNESDAY 6TH AUG '08



TRIAL KENNEDY



MICAH P HINSON



SETH ROGEN



LYRICS BORN

ALSO INSIDE: DAVID BRIDIE CALIBAN DAVID BAZAN THE FUMES GUY J THE KILL DEVIL HILLS HOOK N SLING

Time Off



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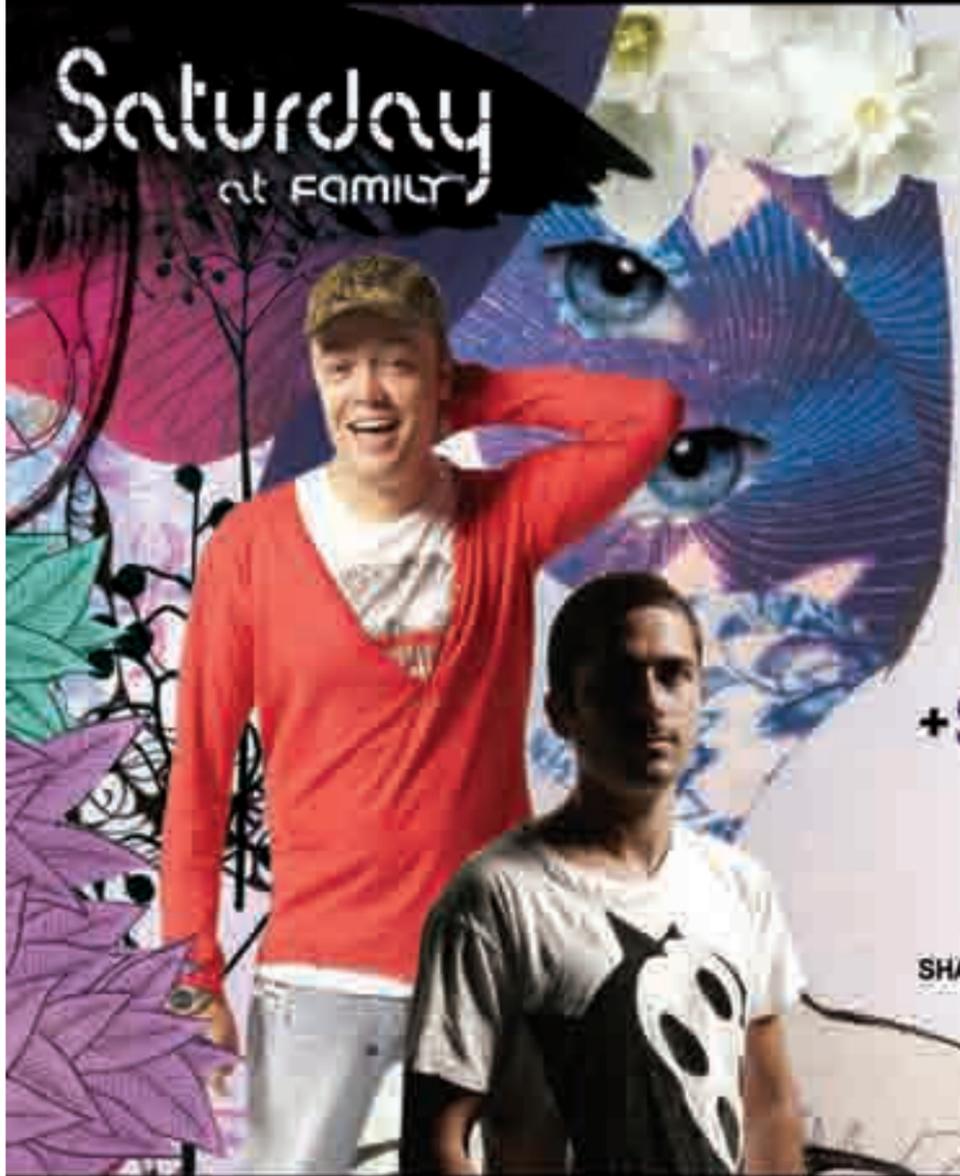
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GIVEAWAYS

Two feisty free-spirited women are connected by a charismatic poet who loves them both in **The Edge of Love**, in cinemas from Aug 21. The passion and pathos of legendary poet Dylan Thomas is told through the lives of two women – his childhood sweetheart and his wife – who form a surprising friendship. Thanks to Hoyts Distribution we have ten double passes to an advance screening at the Regent on Monday Aug 18 at 6.30pm. Subject Line: POETIC ROMANCE



Inspired by the infamous 1971 robbery that took place at the Lloyds Bank in Marylebone London, **The Bank Job** is based on the true story of a heist gone wrong – in all the right ways. Roger Donaldson's highly-charged heist thriller tautly interweaves high-level corruption, murder and sexual scandal in 1970s England. Thanks to Paramount Pictures we have ten in-season double passes to giveaway! Only at the movies from July 31. www.thebankjob.com.au. Subject Line: BANK ROBBERS

Normie Rowe has long been regarded as one of Australia's most recognisable and successful singers in a long and illustrious career that spans back to his teens in the early 60s. In that era, there was no singer with a bigger following than Normie. Today, Normie is still performing countless shows nationally every year to packed houses, a testament to one of Australia's true talents. We've got four doubles to his gig at the Broncos Leagues Club on Saturday Aug 16 up for grabs! Subject Line: NORMIE @ BRONCOS

Seattle's legendary **Sub Pop** label – responsible for introducing bands such as Nirvana, The Shins,

Soundgarden, Band Of Horses and Flight Of The Conchords – turns 20 this year and to celebrate Stomp have a bumper pack of Sub Pop goodies to give away! The pack includes two Sub Pop T-shirts and CDs, stickers galore, and a handful of badges to pin on your new T-shirts! Subject Line: SUB POP+



Pete Murray's latest album *Summer At Eureka* has been another massive success on the charts, and tickets to his Eureka Tour are being swept up quickly by eager fans around Australia. He'll be playing two nights at The Tivoli – his Sep 6 gig has sold out but you can still catch him on Sunday Sep 7. Thanks to Chrissie Vincent Publicity & Management we have five doubles to the Sep 7 gig to giveaway! Entrants must be 18+. Subject Line: PETE @ TIVOLI



It's been almost a year since the rambling, six-piece swamp rock darlings of the wild west – **The Kill Devil Hills** – played Brisbane. In that time, they toured to Canada and the US, won a handful more WAMI awards, released their second album to rave reviews in Europe and most recently released a new single. Their rickety, dirty, intense take on rock, folk, gospel, country and blues makes for a brooding and volatile live show. They play The Troubadour this Friday Aug 8 and we've got three doubles up for grabs – get in quick! Entrants must be 18+. Subject Line: DEVILISH MUSIC

Don't forget to check out Beats and Interval for more giveaways!

HOW TO ENTER

Email: give@timeoff.com.au with the designated Subject Line and include your name, address and contact phone number in Body of Text. Please note our Giveaways policy: Email before Friday 3pm unless stated otherwise. If you have won a prize you will be notified by email or phone. One entry per person/per competition. Prizes must be collected within 10 working days from email notification. Tickets must be collected at least 2 days before concert/event. Deadlines for entering and collection must be strictly adhered to.

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SAT 16 AUG: THE SUNPILOTS
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LOWDOWN

NEWS FROM THE FRONT



STINGING SENSATION

He must have had a relatively pleasant time when he was out here with The Police earlier in the year, because **Sting** has decided to jump back on the plane and head back to Australia, this time for a run of shows in support of a special edition of the critically-acclaimed album, *Songs from the Labyrinth* – a personal tribute to late 16th-century Elizabethan composer, John Dowland. On the tour Sting will be joined by esteemed lutenist Edin Karamazov and a cappella group Stile Antico who will assist in fleshing out the compositions in a style European audiences have been raving about. Classical concert trio **ZBG**, featuring Allan Zavod, David Berlin and Slava Grigoryan, will support. This special concert event takes place at Brisbane City Hall Monday Dec 1 and tickets are available through Qtix as of Monday Aug 18.

JOEL IS SOLD

Billy Joel, the one and only piano man, smashed venue capacity records on his last Australian tour in 2006. Now Joel's forthcoming Australian tour looks to be heading in the same direction, with news that he's sold out the Brisbane Entertainment Centre on Thursday Dec 4. But fear not fans, for Joel has expanded his tour to include one final local date at the same venue on Saturday Dec 6. Hurry though, because tickets are selling now through Ticketek.



BRISBANE SHOW NOT OUT OF THE QUESTION

ROOT! is the new project from DC – a man with a past he's not prepared to admit, though we can tell you he is rumoured to be the brains behind Australia's favourite songs TISM and arguably Australia's most literate, funny, charismatic frontman. **ROOT!** sees him backed by a rootsy, funky combo who literally sizzle with musical chops, bringing catchy, funny, dark songs of the suburban underbelly in a riveting show that's part rock band, part poetry reading, part performance art. You'll be able to catch it for yourself when the band make their first trip up north with a show at the Troubadour Saturday Sep 6 in support of their new single 'Get Up Yourself'.

DEPOT REUNION

The **Depot** was a vital part of our city's alternative club night scene for a couple of years earlier in the decade and more than a few tears were shed and headaches saved when it shut its doors. But if you're stuck for something to do this Tuesday Aug 12 then perhaps you'd like to relive some of those gloriously messy Friday and Saturday evenings of a couple of years back when the Depot reopens for one very special Ekka holiday Eve edition. Club 299 is the venue once again and it surely promises to be sentimental, debauchorous and a hell of a lot of fun.

VIBES ON A SPRING DAY

If soul, roots, reggae and island culture are the things that get you through a good weekend then you won't want to miss this year's **Island Vibe** festival taking place at Point Lookout, Minjerrabah on Stradbroke Island from Friday Oct 24 til Sunday Oct 26. The festival will feature over 40 bands as well as a bunch of art exhibitions, craft and music workshops, film space, stalls and food markets – something for everyone! The first announcement of bands has just come through with Kiwis **Katchafire**, **Olmecha Supreme** and **Little Bushman** and Sydney's **The Bird** the first cabs off the rank. 500 Early bird tickets are available from now until Sep 1 for \$137.50 from Rocking Horse, Moshitx and Butterbeats.



COLBIE AND KATE BUBBLE THROUGH OCTOBER

Colbie Caillat is quickly becoming the superstar of 2008. Coming from a fine musical pedigree (her old man co-produced Fleetwood Mac's legendary *Rumours*), Caillat is the latest artist to shoot to prominence courtesy of her MySpace page. Her single 'Bubbly' went absolutely nuts everywhere around the world, including Australia where it hit the number one spot and has reached platinum sales status. It only makes sense then that the singer comes and pays us a visit this October, stopping in at The Tivoli Saturday Oct 4. If that's not enough to get you excited, then perhaps news that kooky local chanteuse **Kate Miller-Heidke** has been announced as the very special guest for the show will seal the deal? Tickets are available from Ticketek from Friday Aug 15.

BLINK THE PAIN AWAY

Club Blink, the biggest and longest-running nightclub in Sydney is expanding to Brisbane, so get ready to experience the awesome power of this amazing alternative nightclub. Opening night is this Friday at its new home away from home, Club 299 in The Valley. Every Friday some of the hottest alternative DJs in Australia come together to play you the best in Industrial, Metal, Hardcore, Rock, Indie and Punk tunes. Club Blink promises to deliver cutting edge parties every week, hosting all the coolest album launches, official after parties and tour parties, and plans to be known as the place that everyone wants to be at right from its beginnings this week.

BACKLASH



THE DAY AFTER

How much fun was Splendour In The Grass? How suckful was the next day at work? Strangely it's hard to put a paper together when you've effectively forgotten how to read and write....

COP THAT

Having to run the gauntlet of police drug dogs as one approached the gates at Splendour In The Grass was apparently a fairly heavy downer for many punters, as was the heavy police presence in the festival itself. Still didn't seem to stop most people from having a wild, wild time...

FIVE RING CIRCUS

The Olympic motto is "*Citius, Altius, Fortius*", which is Latin for "Swifter, Higher, Stronger". With the amount of doping and drug allegations being thrown around in the lead up to the Games clearly the middle term seems the most appropriate. Maybe the athletes should have to run the gauntlet like at Splendour as they enter the Olympic Village, that should sort 'em out....

FRONTLASH

LITHIUM NO DOWNER

Not many Splendour patrons were old enough to have seen Nirvana play live before their sad demise, so when The Polyphonic Spree unexpectedly launched into a rousing cover of 'Lithium' towards the end of their awesome Saturday night set the crowd's chaotic reaction had to be seen to be believed. Amazing stuff....

NORTHERN FALLS EXPOSURE

While many Queenslanders have made the trek down to Lorne or Tasmania in the past to enjoy the Falls Festival at the end of each year, it's now coming to us in the form of the revamped Byron Bay Arts And Music Festival which will take place in early January at Belongil Fields in Byron Bay. If early rumours of headlining acts turn out to be correct it's going to be a corker....

IN A CITY NOT THAT FAR AWAY...

It's exciting enough that there's a new *Star Wars* spin-off TV show, but the fact that it's possibly going to be made in FOX Studios in Sydney is even cooler still. I've always wanted to be a Stormtrooper, even though my aim is probably a bit too good and I doubt I'd be able to keep my white armour very clean...

HIT+MIX
PRESENTS
LOOPCHASER, STICKYFINGERS VS KLEENKUTT, BLYNK, TSULI
AUG 9

miguel
LIVE 8 PIECE JAZZ BAND
AUGUST 7

adam swain
gemma
nat monaghan
adrian matyear
shannon marshall
therapy
AUG 8

BAND OF FREQUENCIES
TUESDAY
AUG 12

future classic.
trikki newton guy locke
steve tamsitt kieron c
aeroplane
AUG 15

barramundi
scott walker
flam hannah
AUG 16

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tues to sat
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THUR SEP 25

ASH GRUNWALD

SUN SEP 28

KORA

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LOWDOWN

NEWS FROM THE FRONT

NO OTHER RADIO LIKE THIS - 4ZZZ RADIOTHON

IT'S THAT TIME OF YEAR ONCE AGAIN WHERE LOCAL COMMUNITY RADIO STATION 4ZZZ ASKS PEOPLE TO DIG DEEP AND SUBSCRIBE TO THE STATION. STATION MANAGER TRACEY NEWMAN EXPLAINS TO STEVE BELL THE IMPORTANCE OF SUBSCRIBING, AND WHY IT'S BEST TO DO SO DURING RADIOTHON.

Community radio plays an incredibly important role in Australian society, offering a cultural diversity in music and opinion that would be sorely missed if it were suddenly to be taken away. Stations such as Brisbane institution 4ZZZ have been filling this vacuum for years, and they rely on the generosity of listeners to subscribe to the station to make all of their work possible. Once a year 4ZZZ holds a subscription drive called Radiothon, and as *Time Off* found out it's an extremely important part of keeping the station viable.

"Radiothon is our annual subscriber drive, and for 4ZZZ it's our biggest sole source of income into the station," Newman explains. "Each little person's subscription - combined as a whole - makes our largest amount of income that comes into the station. So each individual person is a really, really, really important part of the station when they subscribe. As with other community radio stations we don't get funded by the Government, so every bit of money is extremely important to facilitate the running of the station: from paying licences, electricity, computers, specialised equipment, recording devices, phones - we have to pay for all of that. So a lot of subscription money goes towards these day-to-day operations, and allows us to afford to maintain the business as a going concern."

"I think a lot of people assume that 4ZZZ has a large number of paid workers here, but we actually only have two paid workers - everyone else here is a volunteer. They put in



some absolutely amazing work. In the past we've had some dead-set legends putting in time here, and we've got some dead-set legends here right now. It's not just having DJs playing great music, it's the information that they have in their head and the skills that they have that they share with other people at the station. So our volunteers here are pretty damn important in making things work, and without them we really wouldn't have a station."

Community radio is an integral part of our cultural fabric, especially in the area of music and the arts.

"It is, particularly for small independent bands and ones starting off, because that's where they're going to start getting airplay," Newman continues. "Commercial stations or national youth stations usually won't touch any bands

until they've got a good local following, and that means that they're getting local community radio support. It's so important in getting a few more people to your gigs, and even just raising awareness of who you are."

"A lot of bands don't have the music business skills that they need to start developing if they want to get bigger than just a local band, so it's actually a good place for them to learn by trial and error. Within the organisation we have people developing their skills as well, so they can also go on to bigger and better things."

Community radio is also a vital source of non-mainstream music.

"That's right," Newman agrees. "There's such a diversity of music on offer - there's plenty of shows that play music that you just don't hear anywhere else. And in the very near future we're also going to be doing webcasting, so also with this Radiothon some of the money will go towards making sure that we can get online. People all around the world will be able to tune in and listen to Zeds, which is amazing. We've got plenty of Brisbane people who are overseas who send emails in asking when we're going to be webcasting, so that's one of the really exciting things that will be coming up in the next couple of months."

For more information on Radiothon and the benefits of subscribing head to www.4ZZZfm.org.au.

TOUR GUIDE



PIG DESTROYER

INTERNATIONAL

JASON MRAZ: The Tivoli Aug 14
UNWRITTEN LAW: Coolangatta Hotel Aug 14, Arena Aug 15
PANIC AT THE DISCO: BEC Aug 20
DEATH CAB FOR CUTIE: Aug 22
BEACH HOUSE: The Troubadour Aug 23
PAUL WELLER: The Tivoli Aug 23 & 24
MONDO GENERATOR: Arena Aug 24
THE BRIAN JONESTOWN MASSACRE: Arena Aug 27
THE KOOKS: The Zoo Aug 30
DISTURBED: BEC Sep 2
SHAPESHIFTER: Great Northern Sep 6, The Zoo Sep 7
BRETT DENNEN: The Troubadour Sep 9
JUDAS PRIEST, CAVALERA CONSPIRACY: BEC Sep 10
NEWTON FAULKNER: The Tivoli Sep 10
THE FAINT: The Zoo Sep 24
WILLARD GRANT CONSPIRACY: Troubadour Sep 24
LADYTRON: The Tivoli Oct 1
SUPERGRASS: The Tivoli Oct 2
UNDEROATH: Arena Oct 2
CONOR OBERST AND THE MYSTIC VALLEY BAND: The Tivoli Oct 3

THE NEW PORNOGRAPHERS: The Zoo Oct 7
WE ARE SCIENTISTS: The Zoo Oct 8
DOWN: Arena Oct 10
CARCASS: Arena Oct 11
THE WARLOCKS: The Troubadour Oct 11
SLIPKNOT: Riverstage Oct 24
STEVE WONDER: BEC Oct 25
PIG DESTROYER: Rosie's Oct 26
HOWE GELB: The Troubadour Oct 28
BRIAN MCFADDEN: Kedron-Wavell Services Club Oct 30, Twin Towns Oct 31, Caloundra RSL Nov 1
DEF LEPPARD: BEC Nov 8
JOHN MELLENCAMP, SHERYL CROW: BEC Nov 25
STING: City Hall Dec 1
ANDRE RIEU: Suncorp Stadium Dec 4
BILLY JOEL: BEC Dec 4 & 6

NATIONAL

PNAU: The Tivoli Aug 7
LUKE STEELE: Globe Theatre Aug 9
GYROSCOPE, SHIHAD, SUGAR ARMY: Arena Aug 12
BRITISH INDIA: Sands Tavern Aug 14, The Tivoli Aug 15, Coolangatta Hotel Aug 16
TEENAGERSINTOKYO: Wolfgang Aug 14
THE SUNPILOTS: Beach Hotel Aug 14, Hard Rock Cafe Aug 15, Globe Theatre Aug 16
KID CONFUCIOUS: QUT Campus Club Aug 15, Sol Bar Aug 16, Fisherman's Wharf Aug 17
ROBERT FORSTER: Brisbane Powerhouse Aug 15
THE MESS HALL: Great Northern Aug 15, The Zoo Aug 16
HOODOO GURUS: The Zoo Aug 21, Coolangatta Hotel Aug 23, Sands Tavern Aug 24
MAGIC DIRT: Great Northern Aug 21, Coolangatta Hotel Aug 22, The Zoo Aug 23
THE BOAT PEOPLE: The Zoo Aug 22
HOODOO GURUS: Coolangatta Aug 23
PETE MURRAY: Ipswich Civic Centre Sep 2, Empire Theatre Sep 3, Seagulls Sep 5, The Tivoli Sep 6 & 7

BIRDS OF TOKYO: Arena Sep 4, Sands Tavern Sep 5, Coolangatta Hotel Sep 6, Great Northern Sep 7, Hoey Moey Sep 9
JEDEDIAH: The Zoo Sep 6
END OF FASHION: Great Northern Sep 10, Soundlounge Sep 11, Sol Bar Sep 12
JOSH PYKE: The Zoo Sep 12
WOMEN IN DOCS: Neurum Creek Festival Sep 12 - 14, Judith Wright Centre Oct 18
THE LIVING END: Southport RSL Sep 16, Powerhouse Toowoomba Sep 17, Caloundra RSL Sep 18, Arena Sep 19
DAMIEN LEITH: Kedron-Wavell Services Club Sep 18, Redcliffe Cultural Centre Sep 19, Gilhooley's Strathpine Sep 20, Caloundra RSL Sep 21
FAKER, SPARKADIA: The Tivoli Sep 18, Coolangatta Hotel Sep 19
LAURA: Globe Theatre Sep 20
SHANNON NOLL: Caloundra RSL Sep 20, The Tivoli Oct 30, Seagulls Oct 31
DAVE GRANAY & HENRY (WAGONS): Hoey Moey Sep 24, Bon Amici's Sep 26, The Troubadour Sep 27, Sol Bar Sep 28
ASH GRUNWALD: Great Northern Sep 25, The Tivoli Sep 26, Coolangatta Hotel Sep 27, Sands Tavern Sep 28
THE GRATES: Sands Tavern Oct 2, Arena Oct 3, Coolangatta Hotel Oct 4, Great Northern Oct 5

FESTIVALS

VALLEY FIESTA: Valley Entertainment Precinct Sep 12 - 14
SOUNDS OF SPRING: RNA Showgrounds Oct 11
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A MIND FOREVER VOYAGING

A SOMEWHAT APPREHENSIVE TOM HAWKING IS DELIGHTED TO FIND THAT BRIAN JONESTOWN MASSACRE MAINMAN ANTON NEWCOMBE IS A) FRIENDLY, B) TALKATIVE AND C) A TISM FAN.

So, if you're anything like the majority of the music world, you've seen *DIG!*, and you've thereby formed the opinion that Anton Newcombe is at best an eccentric genius, and at worst a dangerous lunatic. The world's image of Newcombe has largely been shaped by one (admittedly excellent) 107-minute documentary, so perhaps it shouldn't come as any surprise that actually speaking to him reveals that there's a lot more to The Brian Jonestown Massacre's founder and driving force than the head-kicking, drug-snorting megalomaniac of celluloid fame.

Still, the man's reputation precedes him, so it's not without some trepidation that *Time Off* dials his number. First call: voicemail. Second call: a distinctly rough-sounding Newcombe picks up and explains that he just woke up.

"I'll just grab last night's beer," he says, "and we'll talk."

So far, so stereotypical. But as our conversation progresses, another side to Newcombe emerges. He's certainly the loosest of loose units, intimidatingly and fiercely intelligent – he has an opinion on just about everything, and his mind skips from topic to topic by virtue of intuitive leaps that can be downright bewildering – but also a painstakingly polite conversationalist.

Legendarily prolific, Newcombe has been uncharacteristically silent over the last couple of years. Why? Simple, he says.

"I have a wife. I have a son. I just create music because I can. Not because I'm the goose that laid the golden egg or something." He pauses for a moment, then adds, "Although I *am* working on five albums at the moment."

Since 2001, Newcombe has been putting his work out on his own label, The Conspiracy To Keep Music Evil.

"I really don't have any intentions of going for some big deal," he says. "I've never really known anyone to have a good experience with that. People like Nick Cave will stay with Mute, y'know, his whole career, but he's also... projects like his are, like, a flagship for the label. I'm sure some of my records have sold as many copies as his."

He also placed his entire back catalogue on the web for free download several years back. Mention of this decision brings a dig at his old sparring partner, Courtney Taylor of The Dandy Warhols.

"Courtney Taylor... you know I've been friends with him for years, right?" Right. "Okay, he's like, 'Anton, you're a fucking idiot!', and he'd tell all the other people, 'He's a fucking idiot, he put all of his music for free on the internet'. Well, last year, or the year before, maybe – that was the first time Courtney ever made any money playing a concert, and it was playing with us. He walked away with ten grand in his pocket. So I don't think I was necessarily an idiot. With 90 million downloads, we can go into the weirdest small town and people know about us."

Speaking of the internet, Newcombe has some interesting theories on it.

"I've been using [the internet] since it's been around," he says. "I just think that people who are intelligent can find ways to use [the internet] as a tool, and I think that threatens the people who really don't understand. I do know they're going to change all that."

Er – how?

"There's going to be a private, ah, you know, a scientific government-style internet, there's going to be a business level, there's even gonna be a talk local level. Because there's no way they can stop all the file trading unless they change the whole thing."

Despite Newcombe's fondness for cutting edge technology in distribution, his music often favours vintage sounds and



instrumentation. Asking for his thoughts on this contrast brings a fascinating insight into his approach to music, albeit one not entirely related to the question asked.

"I look at [music] as performance art, almost, or conceptual art. It's almost like sculpture to me, and I work in a medium: sound. In my head I'll have something that's atonal, or Indian style, or acoustic guitar. It's just who I am. I really don't care to, like, define it. I want people to look into it and see what they get out of it. That's why it's a magic form. I can be depressed, or ecstatic, or horny, or whatever, and create one of these... I call them immersive environments. That's why everything is falling-apart sounding, because I don't need to make it perfect-sounding. All I need to do is have that suspension of disbelief. Then I can daydream for a second, then pow! I'm onto the next idea. I get it. I can see that thing materialising out of nothingness, you know?" He pauses. "I don't know if you're following me?"

Um – well, to be honest...

"I don't believe in fashion, in this *style* thing. As I express myself, I don't really care what people's reactions are to it, so I just tell them to go to hell. Basically because I'm not doing it for them. I can choose to work in these mediums or define what my ideas are to any degree, but I can't choose who chooses to comment on it."

How, then, does Newcombe approach live performance?

"Well, I get nervous, I get drunk and I go play and see what happens. I very much like to play, but it's always the same thing. If you throw a fucking bottle at me I'm gonna have you arrested or you're gonna get your ass kicked. One way or another, you're not getting away with that shit, because I don't deserve it. So if people pull any shit in Australia – certainly, if I pull any shit, I expect to get deported. But any fucker that does anything – they're getting it. Because I'm just not interested in any bullshit. I'm not flying for 16 hours for people to fuck off."

But despite these fighting words, Newcombe is at pains to emphasise how much he's looking forward to his upcoming Australian tour. Perhaps he's just on his best behaviour, but he seems both interested and well-informed – earlier in our discussion, in one of his characteristic conversational left turns, he suddenly asks, "What do you think of the new Prime Minister down there in Australia?" Somewhat taken aback, *Time Off* ventures that in its opinion, Rudd is a change for the better, although a cheese sandwich as Prime Minister would be an improvement over L'il Johnny Howard. Newcombe says, "I'm hoping that John Safran runs next time."

Again kinda taken by surprise, *Time Off* asks if Newcombe knows Safran. "No," he says, "but I'd like to meet him. I think he's funny. I have for a while. I like TISM and all that junk. I like to laugh. My friends Down Under are funny people too and they like to laugh."

"I really, really am excited about coming," he continues. "Although the first show is on my birthday, so that makes me kind of nervous because my birthday has been notorious for some very bad things happening. My mum bought me a bike, I took it up the street to show my friends, walked in the house and it was stolen. [Hurricane] Katrina hit on my birthday. And also my dad jumped off a cliff on my birthday. It always really sucks. But this tour is going to be the charm."

WHO: The Brian Jonestown Massacre

WHAT: *My Bloody Underground* (A Records)

WHERE & WHEN: Arena Wednesday Aug 27

THE BOOK OF MICAH

YOUNG TROUBADOUR MICAH P HINSON HAS ALREADY SQUEEZED AS MUCH, IF NOT MORE, ADVENTURE INTO HIS LIFE AS MOST PEOPLE TWICE HIS AGE. HE SHARES SOME OF HIS ACQUIRED WISDOM WITH STEVE BELL.

American indie singer, songwriter and guitarist Micah P Hinson has sure lived an interesting life. Growing up in the relatively small confines of Abilene, Texas, the young Hinson found solace in skating, drugs and women, ending up fighting addiction, serving jail time, being declared bankrupt and even being homeless – all by the time he was at an age where most guys are still trying to work out how to properly talk to girls.

But then he was saved by music. Having got his shit together to some degree and moved away from Abilene, Hinson recorded his first demo around 2000, was quickly snapped up by a label, and the rest is history. His music broaches his life experiences with an honesty and intensity that's extremely disarming and completely captivating at the same time, which partly explains why it's been so widely acclaimed.

"I guess it's not particularly hard [to be so honest]," the affable Hinson offers from the comfort of his home's front porch. "I guess if you read any of the press they've done about me I basically look like a complete and total loser



who was lucky enough to find a guitar. It just seems to be the purpose for me. If I'm not singing about my life and I'm not putting that out there for people to see, then what's the point? It's kind of the purpose of music. For me growing up it was important to see the experiences of other people in their songs, and to have some empathy for them and not feel so alone."

Despite his unorthodox upbringing, music has always been an important part of Hinson's life.

"Yeah man, I've always been into music," he continues. "I grew up listening to John Denver and Neil Diamond and this sort of stuff that my folks played, and then when I was probably in fifth grade my brother started bringing home Cure albums and Depeche Mode, and like the Pixies and Skinny Puppy. So music has been like a big part of my life since I was very young. I guess in my later teenage years is when I started finding stuff like Centro-matic and started finding things on my own. It has been a huge part of my life and I clearly wouldn't be the same person without it. I guess I don't take music very lightly, it's always been quite serious for me and a big influence on my life."

Hinson has just released his third studio album, the sterling *Micah P Hinson And The Red Empire Orchestra*, and it finds him in a particularly good frame of mind. The music may still be dark and brooding, but there's an optimism beginning to shine through that wasn't quite as obvious on his earlier recordings.

"Oh yes, I would agree with that wholeheartedly," he laughs. "A lot of that's just to do with where I'm at in my life. For instance, I've been married for three months and a day now. Clearly we weren't married yet when the record was being made, but we were together and living in Austin, and we were just going through life together, so I think that a lot of the influence and the person that [my wife] is plays a big role in this album. And I think from that you get songs like 'Tell Me It Ain't So', which is clearly a song about letting go and kind of overcoming things, and realising how pointless the things in your past and the decisions that you made kind of were. And other songs like 'Sunrise Over The Olympus Mons' is clearly a love song, as is 'Come Home Quickly'."

"I HAD A REALLY DRUNK FRIEND PUNCH ME IN THE BACK ONE NIGHT, AND MY DISC SWELLED UP. I WENT ON TOUR AND THE DISC EXPLODED, AND ALL OF THIS STUFF ON THE INSIDE WAS SORT OF PUSHING AGAINST MY NERVES SO MY LEGS WERE GOING NUMB AND I WAS IN MASSIVE AMOUNTS OF PAIN. SO I HAD SURGERY AND IT WAS A FAILURE. NOW THEY JUST KEEP ME MEDICATED, AND I HURT LIKE HELL... BUT THE DOCTORS AREN'T REALLY INTERESTED IN MAKING YOU A MORPHINE ADDICT AT 27 – MAYBE IF I'M 40 AND STILL HURTING, MAYBE THEY'LL GIVE ME THE JUNK."

"It's much more of a positive record. People have been asking me a lot if I'm happy and stuff, and I find that pretty odd. I think life is as much about being happy as it is about being sad, and so you will find both I think in any of my records. I don't think any of the records I've made are proper soul-crushing albums – I think there's a sense of light in all of them. But on this one it seems like the things I talk about – like the music itself – have a bit more focus, and I try to implement that in all areas of my life, whether it be music, or personally or touring or any of this stuff – it's time to take shit seriously and not kind of ride on the wings of fate or any of that bullshit. Just kind of taking life by the horns and doing with it what you will."

Which is easier said than done for Hinson, who despite being in a good position with his career has been fighting a debilitating and painful back injury suffered while touring his first album.

"Yeah, it's gone on and on, man," he admits. "I'll give you the abridged version – I had a really drunk friend punch me in the back one night, and my disc swelled up. I went on tour and the disc exploded, and all of this stuff on the inside was sort of pushing against my nerves so my legs were going numb and I was in massive amounts of pain. So I had surgery and it was a failure. Now they just keep me medicated, and I hurt like hell. I'm hurting like hell right now. Just morning noon and night, man, it never really goes away, though the medicine dulls it to a certain degree."

"But the doctors aren't really interested in making you a morphine addict at 27 – maybe if I'm 40 and still hurting, maybe they'll give me the junk. It's been a hard time, man, but in the end I'd rather this happen than to lose a leg or something. Life is going to give you the cards it's going to, so you've kind of got to take what you get and do the best with it."

"It's an odd thing to think that it's always there. When it first happened I always thought that there'll come a day when it won't hurt as bad and I'll get used to it, but three years after it happened I'm still sitting here and if anything it's probably worse than it was. It's a bit of a nightmare, you know? Luckily it hasn't affected my career too much. As far as touring goes it's definitely in the back of my head that at any time something could slip and something could happen again with my back, and they'll have to ship me home in a fucking box. But the people that I work with – like the touring people and my booking agent – we work well together with giving me enough time off, and not scheduling any ridiculously long drives. So it costs a little bit of time when I'm out on the road to take these days off, but in the end it's needed for the health. You've got to look after number one, man."

WHO: Micah P Hinson

WHAT: *Micah P Hinson And The Red Empire Orchestra* (Pod/Inertia)

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BRIDIE AND PREJUDICE

LIVING LEGEND DAVID BRIDIE TAKES TIME OUT OF HIS BAD-BOY ROCKSTAR LIFE TO TALK TONY MACMAHON THROUGH HIS FIRST SOLO ALBUM IN FIVE YEARS, *SUCCUMB*.



After 25 years making music, with 35 albums behind him, David Bridie thoroughly deserves the status of legend. From his epoch-defining work with ambient pioneers Not Drowning, Waving, to his two previous solo albums, numerous film soundtracks and as frontman of national treasures My Friend the Chocolate Cake, Bridie's work not only stands the test of time but also continues unabated – and the Australian and world music scene is infinitely richer for this fact. His latest solo effort, *Succumb*, is more rock-sounding and guitar-based than perhaps anything that has preceded it, but still has moments of trademark passion and beauty.

Bridie is nearly half an hour late ringing *Time Off*, and he apologises profusely. Don't worry about it, we assure him – now that he's a rock'n'roll star, he was probably busy throwing a television set into a hotel swimming pool or something?

"That's right," he says, laughing. "And I was having some trouble with the cucumber wrapped in tinfoil down the front of my pants."

Okay, *Spinal Tap* immortality aside, what was it that inspired Bridie to make such a seemingly radical departure with this record?

"When I was writing it," he says, "it was what was satisfying me. The first thing you really want to do is be happy with yourself about what you're writing and I just felt like I was going down a path I'd been on before, so it wasn't doing it for me. I don't think they were bad songs. In fact, there's a whole bunch of stuff that might see the light of day in another guise at some point, but I just threw all the stuff that I'd written out and started all over again."

"It was an important record and it's hard enough as it is without people anticipating what it is before they even hear it. I'm glad I did because it ended up being a really enjoyable record to make, and it went from what would have been just a piano and vocal record into something that was a band approach. You know, the songs are still all about the stuff I'm into. It was just kind of a 180-degree switch."

Of the many highlights on *Succumb*, track 9, 'First Chapter (Hearts Are Heavy)', stands out for me. On it, Bridie enlists the help of The Spensley Street Primary School Choir and his own daughter.

"It was cool," he says. "All the kids walking from school along Merri Creek to the studio. We probably broke some rules in the occupational health and safety area, but it was good. The music teacher there was kind of interested because it would have been a good experience for the kids when they came down and I think they really enjoyed it. I'm also very conscious of the fact that I get sick of my voice after a while. For me, you need to sing in a different kind of style from the way backing vocals are used. And vocals need to be varied over the course of the record. And it's also the device for which you're singing the words, so I want to have that flavour."

"The delivery and the backing vocals help that. And having the kids' choir in one song or Albert singing the chorus, or Nicole singing the backing vocals on *Succumb*, or myself whispering but, yeah, different backing vocals."

It's hard to imagine interviewing Bridie without the subject of politics coming up. Given that 'First Chapter (Hearts Are Heavy)' is concerned with black/white relations in this country, I wonder how much of it was influenced by the apology.

"That song was a bit about the History Wars. Even though the evidence is overwhelming, we've been in this debate denying that the Stolen Generation happened. Heaps of people are denying that this stuff has even happened and it was a fairly major position for the previous government to take. It was a symbolic gesture for the new government on behalf of the people of Australia to come out and say 'Yes this did happen' and 'Yes it was a bad thing, however well-intentioned some of the people may have been'. That apology, I think, was quite special in that regard."

Which brings us quite nicely to the song 'This Year Is Better Than Last Year'. Bridie adjusted some of the lyrics after last year's federal election.

"There is not a lot about politics in that one," he says. "It's about the things, for whatever reason, that made last year strange in a lot of ways for me. So it's saying I'm going to do a few things differently this year. It's a bit of a party song, that one, and I

imagined it being picked up by a football program. You know how they use songs for footy during a commercial break? I could imagine it being used for a couple of particular football players. That was in the back of my mind as well."

One imagines the album, as a whole, would make for a really fun live show. Are Bridie and his band going to taking it on the road?

"We will. We've already done a show at The Northcote Social Club and one in Sydney. It's a great record to play live. It transcribes quite differently. Only a couple of songs are slightly problematic. It has been working really well live. It's great fun and it's a really good band to play with. The rhythm section is totally new and they really add something to the sound."

Given Bridie's enormous contribution to the Australian musical landscape, where does he see *Succumb* fitting in with the rest of his body of work?

"It brings together a whole lot of aspects of myself as a musician in the one record. Songs like 'Raskol Dusty' sit next to a song like 'Succumb'. It's part of what I do. It's another record along the way, but what it does is it makes the solo records as important as the non-solo records. The three albums and one EP now constitute a body of work in their own right. To me, that stuff is as important as the other two bands' stuff. But at the moment it's the most important thing I've got going. The other musical things that I do are important, but this is the thing that excites me the most and it's what I want people to listen to. The thing that I'm really proud of. As artistic expression, this is me."

WHO: David Bridie

WHAT: *Succumb* (Liberation)

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WORDS ON TRIAL

BEING TOUTED AS ONE OF THE NEXT BIG THINGS IN AUSTRALIAN ROCK IS ALWAYS A CROSS TO BEAR, BUT MELBOURNE ROCK OUTFIT TRIAL KENNEDY DON'T INDULGE IN SUCH HYPERBOLE. BASSIST AARON MALCOLMSON TELLS BEN PREECE ABOUT HOW JUST DOING YOUR THING PAYS OFF.

Trial Kennedy began like so many bands: just two friends jamming together until a meeting was arranged by their guitar teacher. Before you know it, they're a four-piece. The quartet wasted no time putting together a mission statement – "to write songs that brought out the best in each member, while being uniquely us" – and they were soon sharing the stage with such luminaries as Bodyjar, The Butterfly Effect, Machine Gun Fellatio and 28 Days.

"Three of us went to the same high school and were taught guitar by a guy called Mark Kennedy," Malcolmson explains. "After a couple of years of being together, we found out our drummer, who went to a different school, got casual lessons once after school by the same guy. We were all shocked to realise this same guy had taught all of us. So we named the band after him."

Fast forward to 2008, the band has played umpteen shows, are now signed to Sony BMG and have quite recently released their debut album, *New Manic Art*.



"We've done three EPs before and a split with a band called Horsell Common," Malcolmson says. "We've been around for a long time and done a hell of a lot of touring so finally got to the stage where we needed an album. We picked up a bit of interest from record companies and were lucky enough that Sony BMG jumped on board to help us get to Atlanta to record this record."

When it came to selecting a producer to help shape the record, the band experienced a disheartening time trying to select someone local. They made a top five list and when they were turned down by the top two, they began to fear the record's future. Eventually they caught the attention of American producer Nick Didia who had an impressive resume, to say the least.

"In the past, he'd done some Powderfinger, some Korn, Rage Against The Machine, Audioslave, Pearl Jam, Incubus, Bruce Springsteen and shit," Malcolmson laughs. "We thought it might've been quite a hard thing to get him but it was really easy, surprisingly. He's such a lovely, cruisy dude who made us feel all at home and was just an absolute legend to get along with. He did add some special little touches to the songs themselves and had some really great ideas – not all of them worked. We had some ideas – not all of them worked. It was really a great collaboration and he's a very flexible guy and it's probably one of the most important things you need in a producer."

The 11 tracks on *New Manic Art* make up a very solid piece of work. First killer single 'Neighbours' secured high rotation on Triple J while the band have toured consistently with good mates Gyroscope. But as Malcolmson tells it, the songwriting process is very much a collaborative effort.

"We have a great way of writing as each person gets to get their own particular music tastes through into the music," he explains. "We're really happy with the collection of songs we have put together; they've really got a style as such that we've got. I think a lot of people find it hard to name what style of band we are, but I think Trial Kennedy fans will be a little bit surprised with some of the songs on there. I think they will also be comfortable to know that there is enough similar sounding stuff that they can relate to straight away."

"THERE'S ALWAYS MORE THAN MEETS THE EYE TO TRIAL KENNEDY. OUR MUSIC HAS A LOT MORE IN DEPTH THAN YOUR FIRST LISTEN."

"We got to explore the sound of Trial Kennedy more in the studio with Nick and because we were given the freedom to record an entire album. We didn't have to settle for a short EP with as many fast, upbeat tracks as we could manage – we got to explore a bit with our songwriting as well. There are few things that stray left of the norm and we're really happy with that. We've been writing those for a long time but until now haven't been able to show you."

One thing the lads in Trial Kennedy pride themselves on is their complexity. They're intent on not being disposable and creating music that reward repeated listens.

"There's always more than meets the eye to Trial Kennedy," Malcolmson says. "Our music is a lot more in depth than your first listen. With Tim's [Morrison, vocals] writing, he's usually a great person to get involved in his lyrics and confuse. 'Neighbours', as an example, is actually about Global Warming and everyone getting together to make a difference. He was inspired after seeing Live Aid where a lot of bands came together and made a lot of noise about environmental issues and took that to the world stage."

"'Waking Up The Neighbour's House' is a metaphor for trying to get all your countrymen and waking up your next door neighbour to say 'The time is now to make a difference on this, and let's make a little bit of effort'. We don't want to shove it down people's throats but if you want to look, then you can share that passion with us but you can also enjoy it on a flat scale level if you want to, too."

With a new album under their belts and endless touring booked including a coveted slot at the Sounds Of Spring Festival, the band really don't have time to process much else, let alone think about the future. But Malcolmson and the lads remain positive and optimistic of what Trial Kennedy can achieve.

"I think the most important part of the psyche behind Trial Kennedy is that we don't have any expectations and we take every day as it comes," he enthuses. "We never thought we'd do the stuff we've done up to this point. Basically, go out there, tour the album and promote it around the country. If the opportunity to play overseas does arise and release the album, then we're happy to do so. The only thing I can say for certain is a lot of hard work is next for Trial Kennedy. We're more than ready to do that."

WHO: Trial Kennedy

WHAT: *New Manic Art* (Sony BMG)

WHEN & WHERE: Sounds Of Spring, RNA Showgrounds, Saturday Oct 11

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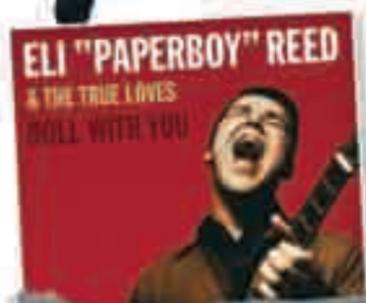
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KITTY DAISY & LEWIS

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www.shock.com.au



DAVID McCORMACK

Cassingle
(Catdog/MGM)

The only thing I don't like about David going solo is that unlike his bands The 'Tard, The 'Tits and The 'Roids, there are very few puns to be made by shortening his name. The 'Mack? Don't reckon. Anyways, *Cassingle* is an EP on CD which has very detailed instructions about how to make it into a cassette, like in the olden days. 'I Don't Even Know Where To Start With This Kind Of Music', 'Hey Lord' and 'I Won't Let You Down' are well-produced yet understated exercises in McCormack's trademark lazy country pop. 'Text Book' and 'AVO' are a little less hi-fi and a little more pop, and 'Rockstar' sounds like it's straight out of the very early Custard back catalogue. It all adds up to six more worthy additions to Dave's songbook, already the home of countless treasures.

JET & IGGY POP

The Wild One – A Tribute To Johnny O'Keefe
(Warner)

The indisputable fact that there is no perceptible difference between the intros of 'Are You Gonna Be My Girl' and 'Lust For Life' mean Jet already owe Sir Iggy a huge debt. I know it's a pretty standard rock beat, but come on – it's exactly the same. In repayment, they have convinced him to contribute to what is easily one of the low points of his career. This "tribute" to Johnny O'Keefe was surely done with good intentions, even if it is the aural equivalent of digging up his decayed corpse and pissing in his skull holes. They cram in so much unnecessary extra instrumentation it hurts, and throw in a little spazz out bridge after each verse that is just horrible. At least it's less than two minutes long and JO'K's original version is also included on the disc. If this gets used as one of those little joiner bits on *Rage* it will be more evidence than Global Warming that the world is completely fucked.

LINKIN PARK

Leave Out All The Rest
(Warner)

Linkin Park are six very serious looking dudes with different degrees of facial hair, ranging from pornstar mo to all-in-one afro beard. At the risk of sounding like I'm just taking the piss, it has to be noted that this song borrows heavily from Madonna's 'Rain', which is one of any number of Madonna songs with more balls than this weepy meander through the forest of sad. The shit being served up to kids these days as alternative music is enough to make me resort to using phrases like "kids these days" and yearn for a bygone era when The Offspring and Green Day was as bad as it got.

JONAS BROTHERS

When You Look Me In The Eyes
(Hollywood/EMI)

The Chinese cop a lot of flak from do-gooders for their dubious ideas about human rights, but at least their one-child policy has prevented atrocities like Hanson and the Jonas Brothers. I'm probably not the target audience for a Disney-funded 'my-first-rock-band' venture, but I'm still entitled to call bullshit when I see it. Wikipedia promises such future projects as a TV show featuring the boys as a group of government spies (Junior Operatives Networking As Spies) as well as noting that they all wear purity rings to symbolize that they are saving themselves for marriage. It's revolting.

KID ROCK

All Summer Long
(Warner)

"What do you mean no one's ever sampled 'Werewolves Of London'?" Kid Rock asked his manager in disbelief. "How about 'Sweet Home Alabama', surely that's been done right?" Once again his manager shook his head, with a Cheshire Cat grin plastered to his face and dollar signs clicking over in his eye sockets like an old cash register. "How about I combine the two and sing a Southern anthem for a new generation about drinking whiskey with some unforgotten conquest from my earlier carefree days. Will that work?" His manager nodded in agreement this time, although he had already forgotten the question due to his frequent cocaine abuse and general disinterest.



DR DOG

Fate
(Dew Process/Universal)

This new album from Philadelphia's Dr Dog is not quite as sinister as its promo material and artwork suggests, with its embroidered scene of a shotgun wielding woman disarming a pistol packin' man. With a vast array of instrumentation worming its way onto the disc, it's no wonder that the band are calling this the album they were destined to make. With its abundance of three-part harmonies, and a plethora of retro keyboard sounds jammed in with the occasional horn and string section, there's a lot of Beach Boys and Beatles references that could be made, but that's boring. And this album isn't.

From the lo-fi intro of opener 'The Breeze', a light little piece that's heavy on the woodblock sounds and culminates in a hypnotic flute/clarinet loop, to the piano driven gospel of 'Hang On', through to the harmonised "ooohs" of 'From', *Fate* is something both you and your folks can get into; in a good way. There is a little darkness to be found amongst the sunniness, however. 'The Ark' is gloomier musically, with stabbing guitar and keys and heartbeat palpating bass: I'd call it the highlight of the album, but it sure ain't a unit shifter. Singer Taxi (aka Scott McMicken) has a decent tortured howl on him when the mood sets in. Then there's the haunting *Rain Dogs/Black Books* Theme guitar of 'The Beach' poking its filthy little face out near the end of the track list, making sure you don't forget Dr Dog's dark side before the album ends.

The sounds and production on *Fate* aren't ones that you often find in music these days, but the record doesn't get bogged down in trying to recreate classic tones. All up it's a wonderfully crafted album.

★★★★½ Tal Wallace



SLOAN

Parallel Play
(High Spot/Fuse)

Canadian power-poppers Sloan are a force to be reckoned with. Their last album, released in late 2006, was a 30-track monster aptly titled *Never Hear The End Of It*. Now, a mere two years later, they've released a brand new (though shorter) record, the ninth in their catalogue. Prolific, yes – but what do you expect from a band made up of songwriters? The four members of Sloan contribute more or less an equal number of songs each record, switching instruments and sharing vocal duties in the process. Their style is pure-power pop – catchy melodies, hand claps, choppy guitar and nice touches of piano – but this basic formula leaves a lot of room for diversity.

Opening track 'Believe In Me' is a classic rock number with a killer guitar riff and sunny lyrics. 'Cheap Champagne' is radio-friendly, Beatle-esque and cheerful. 'Emergency 911' is a short, sharp burst of punky energy. 'Burn For It' mixes a drum beat you can dance to with hard-rockin' guitar and passionate vocals. 'Witches Wand' uses metaphors about dragons to describe a rocky relationship without sinking into cheesiness. 'The Basement' is a tale about Sloan's musical history with drummer Scott performing an almost spoken-word Bob Dylan impersonation, while 'I'm Not A Kid Anymore' is a fun look at the burdens of adult responsibility, much like The Pursuit Of Happiness's 'I'm An Adult Now'. Despite a few forays into more serious territory (see 'The Dogs'), the bulk of this album is simply damn enjoyable; bouncy rock music that perks you up and brightens your day.

With band member Patrick Pentland claiming Sloan still have enough songs for a whole new record, it's hard to imagine anyone silencing these musical juggernauts. And really, who would want to?

★★★★ Daniel Wynne



PATTI SMITH & KEVIN SHEILDS

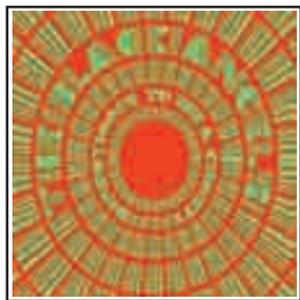
The Coral Sea
(Pask/Inertia)

The Coral Sea is a double disc of two live performances from 2005 and 2006. Essentially it's Smith's monologue elegy to a lost friend with an accompaniment of shimmering guitar ambience provided by My Blood Valentine's Kevin Shields.

The story behind this release is a harrowing one – after watching her close friend, photographer Robert Mapplethorpe, suffer and eventually pass away from AIDS, Patti Smith wrote what became the book *The Coral Sea*. What is strongest throughout these 65 and 55-minute tracks is the sermon-styled delivery to the pieces, Smith's beat-poet styling embellished as she swings from rant to whisper to the occasional sung refrain of verse. Unless you already bow down at the altar of Patti Smith, *The Coral Sea* is actually a difficult piece to absorb and appreciate, Smith's mono-tonal delivery without pause, constant like waves that continuously eat away at the shore. These words would be easily blunted were it not for Shields. He doesn't do anything even remotely remarkable here, but what he does do is soften Smith's coarse voice – the ambient and abstract textures actualise the moods that Smith's words attempt to create. It's Shields' contribution that humanises these pieces – it doesn't make these pieces but it certainly aids the consumption of the torrents of words that thrash about.

Ultimately, two legends do not a legendary release make! No commentary is needed about the subject of this narrative – it's a personal and poignant topic that deserves attention. But as for what bringing it to CD has added? I dare say... absolutely nothing. What this is, is a very personal trauma made public and a story of immense strength purged in public... for better or worse.

★★★★ Alex Gillies



THE BLACK ANGELS

Directions To See A Ghost
(Light In The Attic/Inertia)

The musical world first furnished by the Thirteenth Floor Elevators and more recently by bands such as B.R.M.C. and The Brian Jonestown Massacre is alive and well and sprawled out amongst its décor are The Black Angels. *Directions To See A Ghost* is the band's second album and it perfectly builds upon the sounds established in 2006's debut *Passover*.

There's an expansiveness to these 11 songs that's as vast as the desert around them, the sunburned sounds effortlessly time-warp you back to the psychedelic experiments of early rock'n'roll. The tempo stays languid for the whole 70-minute journey and songs such as 'You On The Run', 'Science Killer' and in particular 'Deer-Ree-Shee' ooze out of the stereo, dense layers of reverb sweep in echo through the room and ebb away as the songs groove, shimmer and burn. The sitar that engulfs 'Never/Ever' is but one of many elements that give this band an air of authenticity that is lacking in many contemporaries. There's a lot going on here, but never once does the band deviate from their core psyched-out sound, the dense mood aided by the ghosts, Indians and prophecies depicted within the album's lyrics.

With this album, these five Texans have further solidified their droning hypnotic rock, thickening the smoke haze and strengthening the quality of psych around today – the deep hues that make up the setting sun on the horizon are all that stand between The Black Angels and the endless spirits of the night.

★★★★½ Richard Alvarez



ALICE COOPER

Along Came A Spider
(SPV/Riot)

In spite of his position as the original shock-rock, Alice Cooper has somehow managed to avoid seeming as ridiculous as his shtick would suggest (on record, at least) for much longer than he deserves. This can be attributed to a variety of factors, but largely to the man's exceptional affinity for stadium-sized hooks and the seemingly inexhaustible energy of his songs, two factors which could have (and have had) even the most straight-faced puritan humming lines about devouring his comely spouse.

Along Came A Spider, Cooper's 25th studio album overall, doesn't entirely desert these two mainstays, but they sound somewhat as if they've been dragged kicking and screaming to the party and are unwilling to join in festivities. Opener 'I Know Where You Live' sports the kind of unremarkable sounds that unfortunately typify the album; snarled vocals, slightly energetic garage-rock riffs and lethargic rhythms that aspire to Stooogie-ian grooves. It's not incompetent or embarrassing (definite prospects on any artist's 25th album), but it is decidedly unexceptional and contains nothing that Cooper hasn't done to greater effect on previous releases. Which is *Along Came A Spider* in a nutshell, really. The whole album sounds surprisingly inoffensive and while it's not entirely bad, per se – later tracks like 'The One That Got Away' inject some life into proceedings – only token ballads 'Killed By Love' and 'Salvation' even try to stand up to any of Cooper's previous work. It would be satisfying to dub this as a disappointing or bad release, but in actuality, it doesn't enter into realms of good or bad; it just sits there, indifferently taking up space. Strangely, this is significantly more disappointing than if it had just been outright terrible. The sound of someone going gently into that good night.

★★½ Matt O'Neill



JOHN MELLENCAMP

Life, Death, Love And Freedom
(Hear Music/Universal)

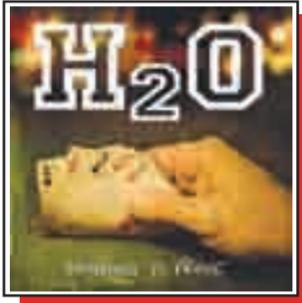
Whether you remember him as John Cougar, John Cougar Mellencamp, or just John Mellencamp, it seems as if all of his previous works have been building up to this point. His latest effort *Life, Death, Love And Freedom* is a superb showing of expert songwriting, catchy simple melodies and thought-provoking lyrics combining to make a brilliant journey featuring tales of lost love, the current political climate and even images of death through a filter of stripped-back, dirty acoustic blues.

Opening in perfect fashion, 'Longest Days' sets the album's tone with just an acoustic guitar filling out the song which is complete with the powerful lyrics that Mellencamp is famous for but which have only gotten better with age. Lead single 'My Sweet Love' – which also features Little Big Town's Karen Fairchild – has an instant familiarity, the vocal melody streaming the feeling of finding that first love whilst holding a country-pop beat over a simple guitar riff. It's probably the most joyous point the record reaches and is in direct contrast to the preceding track 'If I Die Sudden' which deals with facing mortality in a gritty blues manner that makes you want to press repeat. *Death* features heavily throughout the record – 'Without A Shot', 'A Ride Back Home' also both reference the topic – but when matched with the simplistic nature of the production it is very effective.

Life, Death, Love And Freedom is a wonderful album, touching on all aspects of Mellencamp's life experiences. Forget the John Mellencamp you remember from 'Jack And Diane' and 'Hurts So Good' – this is the new Mellencamp, the best Mellencamp.

★★★★ Mark Beresford

ON THE RECORD



H2O

Nothing to Prove
(Bridge Nine/Stomp)

There are no real surprises on *Nothing To Prove* – H2O's fifth album and first for Boston hardcore label Bridge Nine – which is probably a good thing, with the band's melodically infused hardcore, frenetic drumming, catchy riffs and gang vocals still right where they should be.

The best thing about H2O is that you know what they are doing is not contrived, with the band eschewing any political subject matter to simply sing about what they know. As such, lead track '1995' looks back wistfully at the band's inception, and while the lyrics may be somewhat rudimentary ("So fresh, so green/Back then there was a scene/That's when the music meant the most to me") they're delivered with such sincerity it hardly matters. The title track traverses similar terrain, while 'Still Here' finds frontman Toby Morse issuing a big "fuck you" to his naysayers, proudly defending his enduring straight-edge ethos in the process. Elsewhere on the album, the band examine subject matter including decaying relationships on 'Unconditional', opportunistic friends on 'Fairweather Friend', the increasingly fashion oriented nature of hardcore on 'What Happened' and one's place in the social hierarchy on 'Heart On My Sleeve'.

Guest vocalists/gang back-ups on the album come courtesy of a variety of punk and hardcore luminaries – including Roger Miret, Lou Koller, Danny Diablo and Civ – and while *Nothing To Prove* is instantly infectious, the one pity is that at only 10 tracks and less than 25 minutes (not including the various ramblings following the last track) it's over all too quickly.

★ ★ ★ Daniel Johnson



ARMS

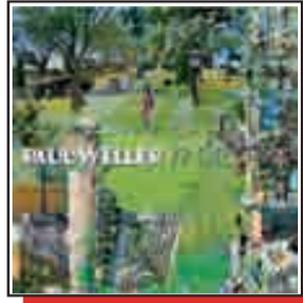
Kids Aflame
(Melodic/Inertia)

The lo-fi sounds of a newly-settled resident in New York, one man soaking up the sounds of a city – this is the blood that runs through the veins of these 13 indie-pop gems that comprise the debut album of one 20-something, Todd Goldstein.

Kids Aflame is the accumulation of a year holed up in an apartment and, for such an impenetrable city as New York, there are certainly as many joyous hooks here as there are cabs bustling through the streets below. Firstly though, let's not confuse lo-fi with 13 repeat episodes of a Sebadoh/GBV blockbuster, the songs here echo other NY inhabitants such as Stephen Merritt or David Byrne more than anything else. The song 'Jon The Escalator' and the ukulele throughout the title track are as eloquent as any Magnetic Fields song, while 'Tiger Tamer' sounds like a Yo La Tengo audition in verse and melody that would surely land him a prized job. 'Shitty Little Disco' and 'The Frozen Lake' are raw and rattled numbers that are scruffy with fuzzed-out guitars – like uncleaned streets, but still brimming with colour for that same reason.

With such broad brushstrokes cast through these songs, it's quite marvellous and surprising to find *Kids Aflame* to be such a cohesive and undulating ride. The personal tone and delivery that comes from Goldstein draws you in from the cold with promises of warmth and comfort that don't disappoint. With Goldstein playing (what seems to be) all of the instruments, there's a singular sense of vision to everything that makes this an all but flawless whole. Now we keep our fingers crossed that these songs can be somehow brought to life live – where they would surely take flight and soar even higher.

★ ★ ★ Jo Hill



PAUL WELLER

22 Dreams
(Shock)

From the outset, it sounds like Paul Weller is auditioning to write the theme tune to the cancelled seasons of *Deadwood* with 'Light Nights'. Well yeah, but he's doing pretty much everything else here too. As soon as the violins of that tune drop out, the title track's mega-power arrives like a swift kick in the pants. 'All I Wanna Do (Is Be With You)' is a little pedestrian, but it's not bad.

And now I'm going to stop describing track by track, because it's a long album, and there's *sooo* much going on here. Conceived as a double album, but managing to squeeze onto a single CD, the 21 tracks (representing all but one of the *22 Dreams*, the final one appearing as a short story in the liner notes) run the gamut of styles from Marvin Gaye soul to piano ballads, to jazz fusion instrumental shuffle, to Latin lounge – and that's all before the halfway mark. Really, when you're Paul Weller you can pretty much make whatever you want and it's going to be sweet, and this album proves it, but more than that, it's going to still be inventive. Given the album title and number of tracks, this reviewer extrapolates that there's a bit of a concept going on here... though one that dictates that the songs have no necessary association to each other, in content or style. Which kind of makes it a regular album, but also not really. Perhaps the summery-yet-deserted Hieronymus Bosch-style artwork is a clue. Or not.

The point is: everything on this record, disjointed though some of it may be, is masterfully done, and will not disappoint Paul Weller fans. Actually, given the diversity on show here, even Peter Weller fans will be able to find something they enjoy.

★ ★ ★ Tal Wallace



ENVY ON THE COAST

Lucy Gray
(Blueprint/Shock)

Christian youth in a screamo (sorry, post-hardcore) band? Most musicians, even the greats, would probably be mortified if recordings of their early attempts at songwriting were released and promoted worldwide. This being the second album that they've released at their tender age, Envy On The Coast are caught up in the trend of record companies recording musicians long before they have matured, in the rush to be the ones to release the "next big thing".

All of this aside, *Lucy Gray* is an okay album. The screaming/singing with its harmonies and interruptions is done well and the screeching guitars are played with talent. The lyrics aren't too horrific and will probably resonate with other Christians. The opening track 'Sugar Skulls' is a good indication of the next seven tracks – it's standard, catchy screamo music with some interesting chord changes. This means in essence that it sounds like pop punk, or indeed just pop, but with screechier guitars, a harder drumbeat and more screaming. There's an interesting regular tone running through the song that sounds a bit like a phone after someone's hung up on you, and Envy On The Coast employ similar devices throughout their songs. It's all very reminiscent of Ted Leo And The Pharmacists.

From track nine 'Starving Your Friends' onwards things take a turn and we get to experience the quieter side of Envy On The Coast's pain. From here on in they do without the screaming and screeching guitars, making the songs essentially pop ballads, which is a legitimate form of music enjoyed by many. This album is a must for all fans of Christian screamo.

★ ★ ★ Roberta Maguire

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LOSING MY RELIGION

PAUL DONOUGHUE WRANGLES THE UNRULY EX-PEDRO THE LION FRONTMAN DAVID BAZAN FOR A CHAT ABOUT THE BIG TOPICS – POLITICS, RELIGION AND HIS ARTISTIC VISION.



Were he a disruptive young pupil, David Bazan might have been earmarked for Ritalin. 'Does not play well with others', they would have branded on his forehead – he's insular, solemn, ultimately controlling and principally dogmatic. For the concerned parent, it's a worrying prognosis. Luckily, Bazan is a songwriter. For his breed, it's a winning scenario.

His first solo record, the 2006 EP *Fewer Moving Parts* was a trophy piece for the class of the control-hungry musicians – an exercise in how not to collaborate. Bazan admits this, and is frank on the reasons for his self-determination.

"Above all else, the EP is just me trying not to cause trouble with people," he says.

Fewer Moving Parts is a collection of fairly simple pop compositions buried in a warm, lo-fi hum that helps to amplify the tenderness and insecurity in Bazan's slacker vocal delivery.

"I basically just sat alone and made that record," he says of making *Fewer Moving Parts* in his home studio in suburban Washington state. "I suppose I could have somebody come in, replay the part and add a little bit of their thing too, but the whole reason why I stopped using the band in Pedro The Lion was because I was a bad manager of other folks in creative situations, or a bad leader."

Bazan's retreat from the band scenario seemed to mirror his disengagement with and subsequent retreat from his Christian faith, an aspect of his life that seeped into early Pedro records and at times earned Bazan an unwanted stylistic classification – Christian. He says *Fewer Moving Parts* documented his final

faltering associations with the church. The son of a pastor, Bazan finds the tag inaccurate these days.

"For the last few years of Pedro The Lion it seemed to me not to fit. And now it's easier to know if it fits or not because I am pretty squarely agnostic."

Bazan says his songwriting is personal by default, and so topics like religion and politics often attract a passing reference.

"Usually the writing process will reveal what your subconscious is obsessing about," he says.

His long-tailored craft – Bazan has been playing since the mid-90s – has been his sole income since 1997. It's been no easy accomplishment. Since making music his profession, he's spent consecutive years below the poverty line. Though his budget's now seeing better days, Bazan is adamant on the effect paying the rent or feeding a family, can have on your creative devices. Particularly since starting his own family, with the birth of a daughter three years ago.

"If you're allowed to wait until the record is right, then you might make exactly the record you want," he says. "But if you have to turn it in before you're finished just because if it doesn't come out in the fall then 'What am I going to do about money?' and those kinds of concerns, you realistically may end up compromising your vision for a thing because of financial pressures, which is the worst thing ever. In 2002, my wife quit working and just came out on the road with us and did merch, because the band was going well enough. I did have concerns then about being the sole bread winner."

Unfortunately for Bazan, his family won't be in tow when he heads south this month for his first Australian tour. Instead he'll have just an acoustic guitar for company. With Bazan's style of equal parts brazenly charismatic and charmingly despondent, you get the feeling he might not need anyone else on stage. Maybe he'll be most comfortable alone on stage as in the studio. According to accounts of his recent solo tours, he accepts questions and discussion during his live show. Topics of politics and religion are positively encouraged.

WHO: David Bazan

WHERE & WHEN: The Troubadour Saturday Aug 9

THIS THING OF DARKNESS

CALIBAN DRUMMER PATRICK GRÜN TALKS TO GAVIN KING ABOUT HIS BAND'S EVENTFUL PATH THROUGH A MINEFIELD OF RECORD COMPANY RED TAPE.



Blasting out of the Ruhr region of Western Germany back in 1997, Caliban have been among the innovators of hardcore and metal crossover music, ever since releasing their self-titled EP in 1998. In more than a decade together, they have managed to push the boundaries of metalcore with each of their 11 releases and can safely be classed as pioneers of the genre.

And now the quintet have delivered their most successful release to date – sixth studio album *The Awakening*, which peaked at No.36 on the German album charts. Which is not bad, considering the metalcore genre has survived on a largely underground following until about five years ago, when American bands such as Killswitch Engage started to turn a few more mainstream heads, helping to popularise the genre.

But despite *The Awakening* being well received in their homeland and throughout Europe, the record hit a major hurdle after the US release was delayed some eight months after the album's initial European release.

"*The Awakening* didn't do that well in the US mainly because our record label was going through a merger at the time," explains Caliban drummer Patrick Grün. "At the moment, we are on Roadrunner worldwide, except for the States where we are on Abacus Records. When it came time to release *The Awakening* in the States, Abacus was in the process of being bought by Century Media, and because of financial and logistical issues with the merger, it took another eight months after the European release before people could buy the record in America."

"It was a real shame because by the time it was made available, most of our fans in America had probably already got the record through the internet, either via downloading or purchasing from overseas record stores. But even after all that has happened, for a German band trying to capture an American audience, which is a difficult thing to do at the best of times, the response the album got was still okay. Even though it wasn't an ideal situation, we figured that we've just got to keep doing our best and see how things go, no matter what."

The band are about to embark on their second Australian tour in their ten-year stint in the music biz; Caliban hitched a ride on Dave Mustaine's travelling metal sideshow *Gigantour* alongside Megadeth, Soulfly and Arch Enemy back in 2006, a tour which saw them playing to some of the biggest crowds of their career to date.

"That was our first time in Australia, and getting on a massive tour like that was pretty intense for us. Before we left for the tour, we were a little bit scared that not many people would have heard much of Caliban over in Australia, but the response ended up being pretty good – at most of the shows we were playing to around 5000 kids, which was amazing."

Whilst Grün is keen to entice Australian audiences to their upcoming headline shows by promising a great mix of old and new Caliban songs, he is more excited about testing the Aussie audience's ability when it comes to the 'Wall Of Death', which he assures *Time Off* will be in full effect on this tour.

"Caliban is known for the Wall Of Death. This is a very old tradition for us and all of our fans who come out to see our live shows. If you have a look on YouTube you will see some videos showing just how insane the Wall Of Death can get, and how much fun the kids are having doing it. I hope the people of Australia are aware that we are going to be doing this at every show, and they should all get involved."

WHO: Caliban

WHERE & WHEN: Princess Theatre (AA) Wednesday Aug 13, Club 299 (18+) Thursday Aug 14.

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**I get enough free
time to do the
things I love.
A fitness trainer? No.**

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BEHIND THE 8 BALL

AFTER SOME EXTENSIVE OVERSEAS TRAVEL, BRISBANE'S KING OF COUNTRY 8 BALL AITKEN IS BACK ON HOME SOIL TO PROMOTE HIS THIRD ALBUM. HE TELLS BEN PREECE ALL ABOUT MAKING OF THE RECORD AND JUST WHAT MAKES HIM SO DARN LUCKY.



Sitting comfortably at that crossroads where country meets blues and roots, 8 Ball Aitken has forged himself a remarkable career to date that will only rise to whole new levels with his newly released album *Rebel With A Cause*. Having just returned from a successful international jaunt, Aitken says the record – his third – is his best by far.

"Each time we've been stepping it up," Aitken opines. "We were stoked to get to work with Garth Porter from Sherbet – he produced it and we've got an all-star band playing on it also. Garth's an awesome and talented producer. He's got a studio in Sydney where we spent about four weeks. We recorded it to tape with a lot of old analogue gear – it's like a museum his studio. Making roots music, it was just awesome to get stuck into it with the analogue gear. He had a rack of all the classic vintage amps – like '61 Marshall, '63 Vox – and these aren't replicas, they're the real thing. For me being into that stuff, it was like a car person driving an original Porsche or something.

"*Rebel With A Cause* is the theme to the record," he continues thoughtfully. "I really encourage young people, well all people really, to believe in themselves and follow their dream. Every single person in the world has a special talent and I think we'd lead happier lives and be a better world for it if we just followed our dreams. My core message on this record is treat people how you want to be treated yourself and live your life just how you want to live it – and have a good one."

Aitken has just returned from his first world tour having played to audiences in Singapore, England, Poland, Finland

and Japan. Having toured Japan four times previously, this trip saw him headline the mountaintop music festival, Rokko Sun Music 2008.

"It's a young person's festival," he explains. "It's a bit like Big Day Out style. We've been working with different promoters and agents over there for a while now so things are really moving forward for us. We tour over there every summer now and the Japanese are so polite and friendly. They eventually reach this critical point where they just go wild. We just love it over there."

"EVERY SINGLE PERSON IN THE WORLD HAS A SPECIAL TALENT AND I THINK WE'D LEAD HAPPIER LIVES AND BE A BETTER WORLD FOR IT IF WE JUST FOLLOWED OUR DREAM."

A former banana picker from Mareeba, Aitken might travel the world, get recognised by fans on Liverpool's Penny Lane and perform live on the BBC but at the end of the day the man still calls Australia home and it never leaves his heart when making music.

"My inspiration is coming from Queensland," he enthuses. "I love a hot Aussie swamp sound. I learnt a good work ethic working with the bananas; I treat rock'n'roll the same way. I love to get out there and tour and meet people. I've watched over the years how alt-country and blues and roots has become more and more popular and reaching out to younger people. It's a really exciting time to be making this kind of music."

WHO: 8 Ball Aitken

WHAT: *Rebel With A Cause* (MGM)

WHEN & WHERE: The Globe Friday Aug 8, Upfront Club (Maleny) Saturday Aug 9, Metro Cafe (Toowoomba) Friday Aug 15, Coolangatta Hotel (Gold Coast) Sunday Aug 17, Beach Hotel (Byron Bay) Saturday Aug 30

ENGLISH SPEAKING

AS A CRITIC, COMPOSER AND LABEL-OWNER, BRISBANE'S LAWRENCE ENGLISH HAS BEEN FIGHTING THE GOOD FIGHT FOR AUSTRALIAN SOUND ART FOR OVER A DECADE. MATT O'NEILL PENETRATED THE FOG OF WAR TO DISCUSS HIS LATEST RELEASE.



In the wake of the global bastardisation of culture by the multifariously crowned hydra that has become the internet, not to mention the ongoing pop-culture infestation of various other world-shrinking multimedia devices, it's easy to believe that we're living in an interconnected world. The notion of various, unrelated social and cultural realms existing almost independently of one another within this world of hyper association and cyber-networking seems almost like a thing of the past. The life and career of Brisbane composer and sound artist Lawrence English, however, stands in direct contrast to this misapprehension.

A profoundly prolific artist, English has laboured across a plethora of mediums in a variety of capacities throughout Brisbane culture for over a decade. As the owner of the Room40 imprint, English has introduced sound art to the people of Brisbane via a number of acclaimed releases, as well as a number of events such as the annual Liquid Architecture festival or last year's Syncretism concert series. He also sits on the board of contemporary performance collective Circa and has had artworks installed in places as respected as the State Library, all without distinguishing himself to the music-loving public at large.

English's latest release, the gorgeous *Kiri No Oto* ('Sound of Fog'), serves as a fittingly esoteric metaphor for the composer's work at large. An attempt by English to represent visual distortion phenomena (such as fog) in a sonic environment, *Kiri No Oto*'s music is ephemeral, fluid and gorgeously indistinct. Similar to the composer's public profile, it's easy to determine highlights of the music's

general architecture, but nigh-on impossible to fully glimpse the amount of work invested in the project.

"Last year, I was riding on a train to play at a festival and I couldn't sleep on the train," English explains of the album's inception. "I woke up really early in the morning and opened the blind and I hadn't seen anything of Poland before, and basically I was looking out the window and there was this amazing kind of fog... it was just completely dense, this mist. If you focussed on particular elements, they would allow themselves to be seen, but you would lose everything else, whereas if you tried to take in the whole landscape, you'd lose all clarity and that got me really interested in proportion and visual distortion. I started to think, there's got to be a way to transcribe this into sound and that's really where *Kiri No Oto* came from."

Kiri No Oto is, however, just another instalment in a long list of conceptual projects and albums for English, who has previously explored early Australian settlements and the chemical melatonin in his projects.

"For me, the idea is probably the driving part of it. It's not so much that I need it, but I really enjoy it," the composer says. "It lends a focus. A lot of my favourite records are thematically based, almost, or there's some kind of aesthetic quality that links the songs. I probably spent two years thinking about the idea of perception and when it actually came time to make the record, it really only took like, a month, to make the record. It felt really natural to make because there was this guiding idea."

English is currently concerned with translating *Kiri No Oto*'s densely layered ephemera to an immediate live environment, a process he finds fascinating.

"The whole thing that is so interesting about making a record is that the minute you release it, you lose all control over how it's heard. In a live performance situation, it's almost like you create a space in which you want people to experience sound," English muses. "It should be a good show."

WHO: Lawrence English

WHAT: *Kiri No Oto* (Touch)

WHEN & WHERE: Lofly Hangar, Red Hill Friday Aug 8

OLD AS THE HILLS

IT'S BEEN OVER A YEAR SINCE PERTH'S THE KILL DEVIL HILLS HAVE TREATED BRISBANE TOWN TO A COUNTRY BLUES SESSION. BRENDON HUMPHRIES TELLS CHRIS YATES EXPANDING THEIR HORIZONS WAS EXCITING, BUT HAS TAKEN ITS TOLL.



"We haven't toured extensively for a long time because we went over to America and Canada early last year and that was great, but it left us pretty broke and penniless so it's taken us a bit of time to recoup," he explains. "We're trying to spread our wings again. Brisbane's always been a great place to play, we've pretty much always played at the Troubadour; it's just sort of worked out that way. They're extremely hospitable and it's hard not to enjoy it. It's like stepping back into the 1950s up there."

The recent overseas offshore jaunt for the band was a bonding experience that Humphries says has made them a more efficient touring unit.

"Going overseas together was a good thing to do because you get really used to being in each other's company," Humphries says. "I really enjoy it and I think it's getting to the point where it's become fairly easy to handle, rather than running around like crazed teenagers. We're all 30-plus so it catches up with you," he laughs.

The band have spent a lot of time off from touring over the past 12 months, writing and rehearsing material for a new record.

"We're in the process of working on our third album and I think we have all the songs we're going to need," Humphries says. "We haven't started recording them yet but that will happen within the next two months or so, hopefully it will all be done by the end of the year."

To bridge the gap between album releases, Kill Devil Hills have released a 7-inch single that the band have used as an opportunity to indulge their blues leanings.

"We had this song 'Hungry And Down' which we've been playing live for a long time and we just thought it would be good to release it between recordings," Humphries explains. "It was done in the spirit of fun more than anything else and it was far from a commercial venture or artistic journey. We only did 500 of them to sell at shows. It just felt like it was the right time to record it, and we always wanted to do a 7-inch at some point. The B-side ('Down To The River') was left over from our second album *The Drought*, because it didn't really fit on there with the sound of that album. Both of the songs have a similar blues sound and I think it came out pretty well."

Kill Devil Hills draw influences from traditional American blues, country and rock while maintaining a sound and identity that is distinctly Australian.

"I think it's always been a rare thing in the past because we [Australians] have always battled with the idea of an identity," Humphries theorises. "If you look at the history of traditional Australian music the majority of it would have been Irish folk tunes and stuff like that. I think people are very cynical about Australian bands sounding like American or British people these days, and a number of bands are boldly stepping out of that. The Triffids may have been one of the early ones, who seemed to be comfortable singing about Australia and being Australian without singing 'Click Go The Shears'. I suppose hip hop has had an influence on that too; being comfortable with looking at the world immediately around you and your experiences instead of looking across the ocean. I think we're sick of being a vicarious nation," he laughs.

WHO: The Kill Devil Hills

WHAT: 7-inch 'Hungry And Down' (available only at shows)

WHERE & WHEN: The Troubadour Friday Aug 8

BLUES FOR GODZILLA

THE FUMES' FRONTMAN STEVE MERRY TELLS JUSTIN GREY ABOUT THEIR STORMING OF JAPAN AND THEIR SOMEWHAT HAZY PLANS TO GET BACK INTO THE STUDIO.



Fresh from serving it up to a capacity crowd at one of the biggest festivals in the world, exciting Sydney-based garage blues duo The Fumes have returned home to play an event at the other end of the scale. Late last month the duo of vocalist/guitarist Steve Merry and drummer Joel Battersby swung by Naeba Ski Resort in northern Japan for the three-day Fuji Rock Festival. On a massive line-up The Fumes joined the likes of My Bloody Valentine, Primal Scream, Lee 'Scratch' Perry, The Breeders, The Gossip, Michael Franti, Paul Van Dyk and many more.

Their first show back on home soil after Japan is a headlining slot at Brisbane's brand new mini-festival Dirty From Dusk. The event features a stellar cast of garage and blues rockers and joining The Fumes on the day will be Little Vegas & The Fuzz Parade, The Blackwater Fever, Black Mustang, Hits, The Fuss and Numbers Radio. While Merry is excited about returning to play for the vocal Queensland fan base the band have cultivated over the last two years, he's still glowing from Fuji Rock.

"It was unreal!" Merry says. "It was a smoker. The stage we were on had a capacity of about 5000 and it was probably pretty much that for the whole show, so it was pretty awesome. We were doing a lot of press before and after the show so I didn't get to see a lot of [bands], but it was still pretty awesome."

The Fumes' first show in Japan came on the back of signing a distribution deal late last year for the release of their brilliant debut album *Guns Of Gold*. Originally

released in mid-2006, *Guns Of Gold* has enjoyed a stellar longevity, keeping the band on the road almost constantly since its release. In between all the touring the duo have been slowly but surely piecing together songs for their follow-up album.

"We're finishing the writing process and we hope to go in and record it in the next couple of months," Merry reveals. "We've done it in a few different blocks over the last year and a half, but the last lot I think has nailed it home for me [and] I'm pretty chuffed. I'm pretty ready to go. It's just further along I guess for me – I'm not trying to write songs like *Guns Of Gold*, but it's still written by us so it's not that different."

"We're incorporating a bit of piano and some different types of sounds. I've just always wanted to play piano, my Dad used to have one in the house when I was a kid. To get a general hand on it is not that tricky if you know guitar and stuff like that. I just picked up a couple of chord books and locked myself in a room for a while and played along."

Earlier this year the band released their new rockabilly-tinged single 'Shake Them Bones' as a taster for their new album, but with Fuji Rock and support tours with Queens Of The Stone Age and The Cruel Sea they had to put their album plans on hold. Now Merry says they're itching to make the album.

"I'm hanging for it," he enthuses. "I've been bitching and moaning and carrying on to everyone involved and really just making a lot of noise about it and I think it's finally starting to work. I'm hoping to be recording in October; we're looking at doing it on tape with this fella from Detroit. That's all I'll say about that."

"Hopefully we'll get a single out late this year and the album early next year – these are my time lines, but they don't always work. We'll see what happens."

WHO: The Fumes

WHERE & WHEN: Dirty From Dusk at The Step Inn Saturday Aug 9.

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GUY J

GUY J IS AT THE FOREFRONT OF A NEW MOVEMENT OF PRODUCERS PUTTING ISRAELI PROG HOUSE BACK ON THE MAP. KRIS SWALES TRIES TO HOLD BACK THE HYPERBOLE.

The distance between progressive house and techno has lessened considerably over the past couple of years, with the current dark and dirty direction of progressive as championed by its figureheads Sasha and Digweed allowing acts like Israeli production gun Guy J and his compatriots Guy Gerber, Shlomi Aber, Gel Abril and Chaim to come to the fore.

Guy's twisted yet melodic amalgamation of the two disparate sounds over a series of early releases via labels like Azuli, Audio Therapy and Proton Music piqued the interest of Diggers, who promptly snapped him up to release the two-headed beast that was 'Save Me' and 'Night Loss' on his Bedrock Records label in October 2007.

Now that relationship is set to continue with the release of Guy J's debut long-player *Esperanza* in September, a release which should only enhance his reputation as one of the most talented of the new breed of producers currently making their mark on the progressive house scene.

"John noticed me when my agent gave him my tune 'Save Me' and decided to release it," Guy says of the Bedrock connection. "It was one of my first releases on Bedrock after a while, and I've sent John three other tunes - 'Under Pressure', 'Geko' and 'Mikro'. He wanted to release three of them, and I asked him about having an artist album on his label and he gave me the OK."

Having the support of the Digweed and Bedrock brands behind him obviously instilled a fair dose of confidence in the young Israeli early on in his career, and he's turned out some smashing 12-inches in the form of 'Skin' on Turbo Recordings and 'Agent Blue' on Azuli alongside recent Bedrock efforts such as the 'Under Pressure' club storming behemoth and his forthcoming remix of Pryda's track of the year contender 'Pjanoo'.

But it's his willingness to cross genre divides in his 12-inch releases that have fans anticipating an artist album which could go far beyond strictly dancefloor fare - a suspicion that the man himself is only too happy to confirm.

"I've been working for a while on different tunes that are not house music," Guy reveals. "And when we decided to make an album I collected the best and made new ones and built a story out of it that will fit to my album *Esperanza*. There are different genres of music in the album and some of the tunes can fit in DJ sets at the right point."

With such a wide range of musical palettes in his own production work, it's not surprising that Guy's DJ sets are also wide-ranging affairs. Although it's unfortunate his rumoured live PA isn't yet a reality, his most recent promo mix is top-heavy with his own production work, like-minded melodic gems and constructed with the attention to detail of a story-teller.

"I don't know about other artists, but I always find mixing a few genres of house music in one tune more useful," Guy says. "It can fit to more ears and more DJs, and regarding of existing from making one style it depends if what you do is good."

"My sets are inspired by warm sounds and different tastes from all genres of house music. I always try to build it like a story so whenever you join the set you won't feel you missed something, it's very mixed."

One thing that hasn't been mixed of late is the reception afforded to Guy and his Israeli peers, who've taken up the baton dropped by their homeland's progressive pioneer Moshic to ensure the progressive scene there is now rivaling psy-trance heavyweights like Infected Mushroom.

"There is a big scene of electronic music in Israel," Guy says. "It's very mixed, each genre can find his own corner and crowd. I think lately house music is finding more place in the scene in Israel and getting closer to the psy-trance scene."

Guy J plays DROP's 5th Birthday at Empire Hotel Moon Bar, Friday Aug 8

NEWS BEAT

TOURING DATES

AUGUST

MUPH & PLUTONIC
- Aug 15, Uber

MIND ELECTRIC
- Aug 15, GPO

AEROPLANE
- Aug 15, Barsoma

ZOO BRAZIL
- Aug 15, Platinum

JESSE GARCIA
- Aug 15, The Bedroom

DAVE ROBERTSON, ZOO BRAZIL
- Aug 16, Family

TIMBALAND
- Aug 16, Riverstage

SNEAKY SOUND SYSTEM
- Aug 16-17, The Tivoli

DMC QLD FINALS
- Aug 21, The Met

PASE ROCK
- Aug 22, Empire Hotel

SWEN WEBER
- Aug 22, Monastery

LADYHAWKE
- Aug 22, Berlin Lounge

BODYROX & LUCIANA
- Aug 24, The Bedroom

VAN SHE
- Aug 28, The Met

LÜTZENKIRCHEN
- Aug 28, Platinum

THE HERD
- Aug 29, Arena

DRAPHT, MDUSU & DAMEZA, BEATS WORKING
- Aug 29, Uber

BODYROX & LUCIANA
- Aug 29, The Met

MEAT KATIE
- Aug 30, Barsoma

SEPTEMBER

BART B MORE
- Sep 6, Family

OVERLOAD - ROB GEE, HAZE, FENIX, MAKI, COOPER
- Sep 6, Arena

SHAPESHIFTER
- Sep 7, The Zoo

TIGERSKIN
- Sep 12, Barsoma

THOMAS SCHUMACHER
- Sep 13, Family

ZED BIAS
- Sep 13, The Step Inn

SPIT SYNDICATE
- Sep 19, Uber

TRANSMISSION - TATANKA, BLUTONIUM BOY, NEO
- Sep 20, Arena

KOMYTEA
- Sep 20, Family

MYAGI
- Sep 20, Empire Hotel

KOBRA KAI
- Sep 26, Uber

PHARMACY - SCOT PROJECT, MARCEL WOODS
- Sep 26, Family

OCTOBER

LADYTRON, FAMILIEN
- Oct 1, The Tivoli



LESS THAN THREE YOUR HARDSTYLE?

After bringing some of the biggest names in hardstyle and hardcore through Brisbane for their *The Magic City* event in June, **Mystique Promotions** have gathered together a more streamlined line-up of musical goodness for the next instalment of the legendary **Transmission** party. Topping the bill is Italian **Tatanka**, one of his country's top hardstyle producers and the frontman for the very highly regarded Zanzatraxx label, which has stormed its way into the consciousness of the hardstyle massive. Germany's **Blutonium Boy**, pictured, makes a long-awaited return to his happy Brisbane hunting ground, while his compatriot **Neo** completes the international contingent. With a local support cast including **Deeplex**, **DeFeKt**, **Torne**, **Rio**, **[Clone]**, **Parto**, **Grounded** and **DJ Duff**, it'll be a slightly more intimate than usual **Transmission** party at the Arena Saturday Sep 20.

PASE IN THE PLACE, BRISBANE!

Brooklyn-based scratch DJ **Pase Rock** certainly knows how to knock out a tastefully named club banger when he wants to - his most recent 12-inch 'Lindsay Lohan's Revenge' has been causing a frenzy in clubland since it was leaked on the internet right before the New Year in 2006, since featuring in the DJ sets of Steve Aoki, Stretch Armstrong and even Ms Lohan herself! Now the DJ to the stars brings his party-starting sound to the glitterati of Queensland, playing **Grillz** at Empire Hotel Friday Aug 22 and **Elsewhere** Thursday Aug 28. **Anna Lunoe**, **Sleater Brockman**, **J.Underpants** and **Dan Marbles** support for both dates.

BIGGER THAN TOMKAT

At last, the full line-up for **AMPT Productions'** upcoming **Phunk You** party featuring UK tech-funk DJ/producer **Meat Katie** has been revealed. Brisbane's own breakbeat supremos **Hyperion** and **Bitrok** will be unleashing decks 'n' fix sets chock full of fresh tracks, with Byron Bay's **Si Clone**, **Baax**, **Mike Redfern & Fergus Alexander**, **Fuzion**, **School Yard Dope Fiends** and **Kieron C** rocking two different areas at Barsoma for the first time - the outdoor area will be kitted out as a deep/tech house room for one night only. When you bear in mind that tickets are on sale now, and that Meat Katie's two previous Brisbane shows have packed the much bigger Step Inn to the rafters, you better get your tickets now if you want to be on the dancefloor Saturday Aug 30.

FLYING HIGH

Sydney's **Future Classic** label continues to live up its name by pushing the most futuristic in classic house sounds, presenting Belgian production sensations **Aeroplane** at their next label showcase night in Brisbane. This duo have turned out some of the finest cosmic disco fare *not* to come out of Oslo - check their tripped out majesty of 'Caramellas' and 'Pacific Air Race' on the **SOS Balance 014** compilation of earlier this year for a taste of the musical magic they create. With DJ support from Laurent Garnier, Prins Thomas, Mylo and Tiga, these guys are the real deal - catch them in action at Barsoma for the **Future Classic Label Night** Friday Aug 15, with local disco boffins **Rikki Newton**, **Steve Tamsitt**, **Guy Locke** and **Kieron C** in support.

THANK GOD IT'S FRIDAY

They might have successfully launched **Fidget Fridays** with Audiojack a little over a week ago, but **Samsara Music** obviously don't believe in resting on their laurels

as they've already announced German DJ/producer **Swen Weber**, pictured, to headline their second party. One of the strongest warriors in the Great Stuff label's army, Weber made an immediate impact on clubs internationally with his storming electro-tech monster 'First Stroke' in 2006, subsequently releasing tunes on Ministry of Sound Australia, CR2, Craft, Opaque and more. He hits Monastery Friday Aug 22, ably supported by **Matt Smith** and residents **Jason Morley**, **Habebe**, **Danny T**, **Brad Smede** and **Nick T**.



I GOT THE POWER!

Baltimore mofo **Oh Snap!!** has recently been, umm, snapped up by Sydney's Ajax for his burgeoning Sweat It Out label, with his killer single release 'Falling Out' slated to hit the usual outlets and portals Saturday Aug 23. And the man described as having a sound somewhere between Slim Shady and LCD Soundsystem will be heading down under to celebrate, playing **Elsewhere** on Cavill Ave in downtown Surfers Paradise Thursday Aug 28.

OPEN YOUR MIND

Perth DJ/producer **Mind Electric** has certainly been impressing the right people with his studio skills since being discovered by Melbourne's Vicious label, recently turning in remixes for such big international production guns as Kaskadee and Deadmau5 (on their 'Move With Me' collaboration). Now the man known as Kristian Jackson to his Mum (or so we assume!) is heading our way to show off the contents of his CD wallet courtesy of **Ritual Events**, hitting GPO Friday Aug 15 alongside **Dingostyle**, **Rich Curtis** and **Brett J**, and Caloundra's Tonic Lounge Saturday Aug 16.

PHAT BEAT THREE-PEAT

If free hip hop triple-headers are your thing, here's a line-up you'll want to scribble into your diary pronto. It's going to be real state against state, mate against mate stuff when WA's **Drapht**, NSW's **Beats Working** and Tassie's **mdusu & dameza** lock horns at Uber Friday Aug 29.

IT'S A SHAME ABOUT RAYE

Well it's not actually, as we can reveal that Gold Coaster and Platinum resident **Raye Antonelli** will be mixing one disc of Ministry Of Sound's **Clubbers Guide To Spring 2008** which lands in stores this Sunday. The other disc is mixed by Australian club scene veteran Groove Terminator. But we just wanted to say - nice one Raye!

WEEKEND WARRIORS

Saturday Sessions returns to Birdee Num Num Saturday Aug 16 with a bumper lineup that will see the crew behind **The Sunday Roast** take on Saturday Sessions residents in a versus set extravaganza! SS vs TSR sees the following DJ tag-teams battle for afternoons-oriented event supremacy - **Nick T vs Steve Tamsitt** (hang on, aren't these guys on the same team?), **Brad Smede vs Ian Nearhos**, **SyFi vs Jason Morley**, and **Cosmo Cater vs Chappo**. Who will triumph? We're tipping all-consuming looseness to be the real winner on the day.

TOTO, WE ACTUALLY ARE IN KANSAS

Sneaky Sound System are undoubtedly one of Australia's biggest ever dance music crossover success stories, with their self-titled debut selling two times platinum and seeing them snap up two ARIA awards as they sold out shows across the country on its coattails. With their second album - imaginatively titled (wait for it!) 2 - in the can and lead single 'Kansas City' already hitting radio and clubland, it's hardly surprising that Miss Connie, Black Angus and MC Double D are getting the band back together for a nationwide jaunt. They have a double-header planned for The Tivoli Saturday Aug 16 and Sunday Aug 17, but if their last sold-out trip to Brisbane is any indication you'll still want to be snapping your tickets up as early as possible. Especially with the Saturday show already sold out!

Get those tour/club/event listings, local release updates and any beats-related press releases in to beats@timeoff.com.au by noon every Monday.

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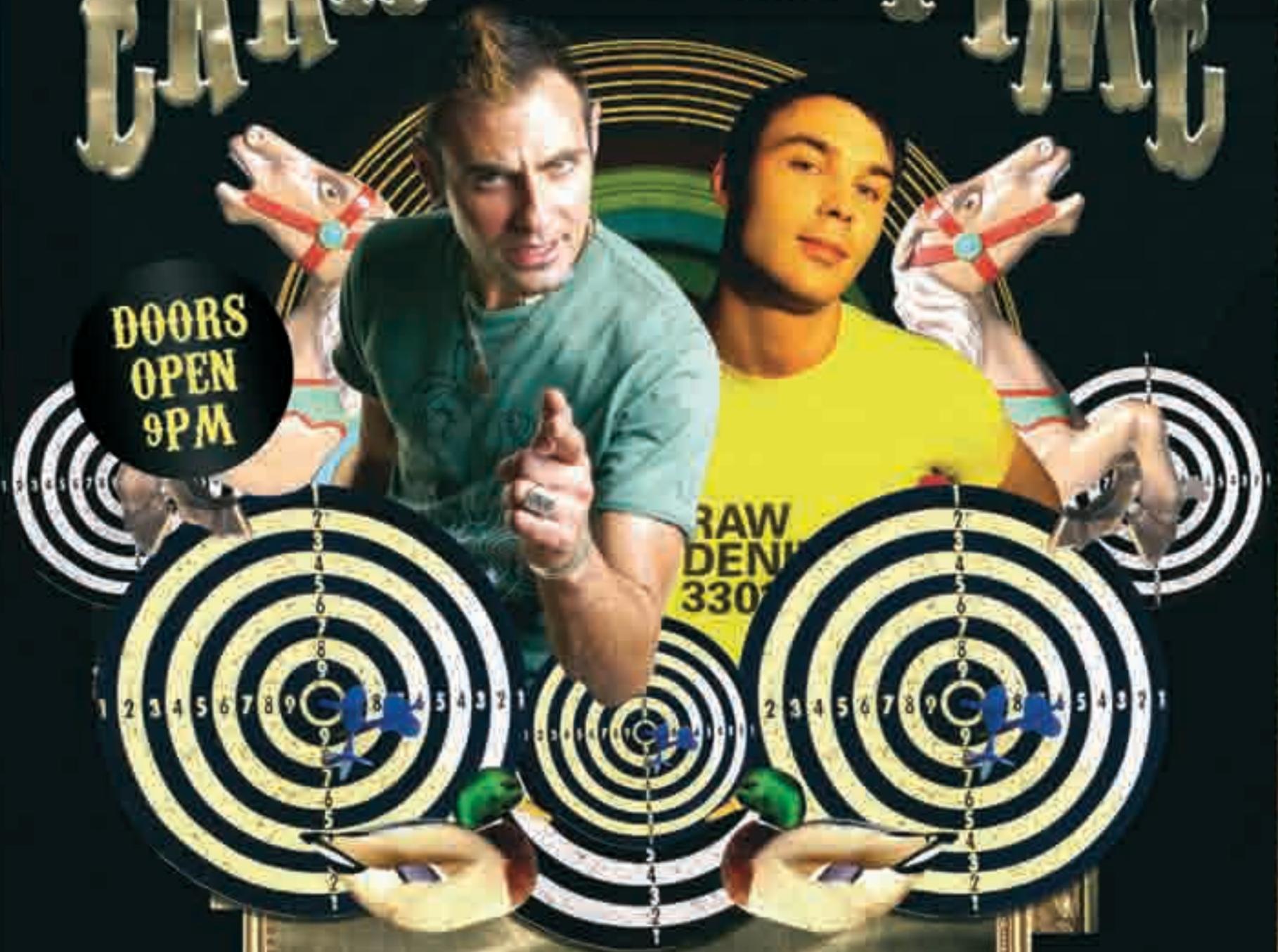
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THE VOCAL BOOTH

DAMAE (FRAGMA)

The Inpetto remix of 'Toca's Miracle' obviously got a massive official release earlier this year, is it even bigger now than it was first time round?

It's massive all around the world! When the first beats are starting, people go mad and enjoy singing my live version of the song! The response has been great, but also on our old tunes like 'You Are Alive' or 'Man In The Moon' and new tunes like 'Deeper'.

What has it been like working with the Duderstadt brothers and Ramon Zenker over the years?

The Duderstadt brothers are great, but I work always with Ramon. He is a magician and an awesome producer! I truly love and admire him as a musician. Ramon is brilliant and talented. He knows how to put everything in the right order and he is always using unique sounds.

What other musical projects do you have other than Fragma?

I just signed a track called 'Not Over You' under my solo name Damae with Ministry of Sound in the UK. I am on Schiller's No 1 album *Desire* with a song called 'Lonely' and wrote and performed the track 'Try And Try' on the latest 4Clubbers release. I've worked with Kyau & Albert in the past, Londonbeat, Distant Soundz etc.

Do they have any releases coming up soon?

The brand new Fragma release will be in autumn, I'll be surprising people with it on this tour!

Damae from Fragma plays The Met Tuesday Aug 12.



WEDNESDAY

CALABASH @ PRESS CLUB

It's a live African/Latin/Caribbean/Gypsy Tribal Ritual at Press Club every Wednesday with the launch of the brand new Calabash night. This week's special guest is Dale Cana.

JELLY WRESTLING @ THE BEAT

That's right, there's actually jelly wrestling in the Cockatoo Club upstairs tonight while DJs Jason and Will provide the tunes. You also get a second room of mayhem, with DJs Byron Booth, Rudemood and Mr Mac slamming it down in the main room.

WHATEVER WEDNESDAYS @ UBER

DJ comp winner Kaardon joins regular DJs Habebe and Dlux for Brisbane's wildest Wednesday club action. Get there early, these shindigs tend to pack out pretty quickly!

THURSDAY

PNAU @ THE TIVOLI

Australian dance music's favourite comeback kids Pnau bring their smile-generating live machine to The Tivoli tonight, with support from Gold Coasters Operator Please and DJ extraordinaire (not to mention brother to Pnau's Nick Littlemore and the producer of their recent album) Sam La More.

BACK 2 PRESS @ PRESS CLUB

Chris Wilson and his guests serve up fine funky house with a twist of electro for any punters keen on some Thursday night antics.

BUTTERZ & SLYNK @ EMPIRE CORNER BAR

Butterz and Slynk crowd into the Corner Bar DJ Booth this Thursday to spin the best of hip hop, funk and soul from 9pm til late. If you feel a pressing need to get your weekend party started early, this is a good place to start. Trust us, we were getting loose in the 90s.

BIRDS & BEES @ BIRDEE NUM NUM

Akay47 and Mastar K provide their usual blend of house, hip hop and party tunes for Birdee's regular student night. They don't teach this shit in no classrooms kids, this is real school of life stuff.

DIRTY THURSDAYS @ MONASTERY

It's a local slamfest featuring DJs Baby Gee, Luki, Danny T and Dominic James tonight - expect house music with a side order of hedonism.

YOUNG BLOOD @ GPO HOTEL

Get your weekly indie electro hit every Thursday for Young Blood with special guests JCEDIT, Charlie Why, Andy K, Noy and How Rich setting up camp in the DJ booth this week.

RESIDENTS @ THE BEAT

DJs Byron Booth, Rudemood and Mr Mac pump out the harder side of dance with your favourite chart and classic dance tunes in the main room, while DJs Jason and Will keep it tight upstairs in the Cockatoo Club.

CLUB FABULOUS @ THE WICKHAM

DJs Neroli and Les Smith spin the latest and greatest in dance and Top 40, with live shows from Miss Synthetique, Alexei Page and Crystal Dior throughout the night.

101 @ UBER

For each of the eight weeks of 101, Uber will be giving away 101 prizes to the first 101 clubbers through the door every Thursday night. Kind of like a mix of *Pokemon* and footy trading cards, except with a soundtrack laid down by DJs Verner, Rhythm Division and Stickyfingers with rhymes by KNO and Disco Daz on trumpet. And this brings us to week five - man, it'll be over way, way too soon...

SOUL LIVE @ MYBAR

Lucas Black, Andy Fine and Gunz B provide a soundtrack of soul, funk, jazz, breaks and house in the sumptuous surrounds of Surfers Hideaway Mybar.

RYAN RUSHTON @ LA LA LAND

All the R's, Ryan Rushton (we're hoping his middle name is Rodney for some bizarre reason known only to ourselves) takes up his rightful position in the booth at La La Land. Expect exceptional music to ensue.

FRIDAY

TYDI @ FAMILY

tyDi takes the feature

resident slot with a four hour journey through progressive, trance and hard dance sounds alongside fellow regular Syke and the Family dancers. Gavin Boyd drops smooth R&B joints in the Lounge alongside vocalist Jesse, while Harry K, Chris Wilson and Karma dish up the big room house anthems in Uncle.

RESIDENTS @ THE MET

Expect to see The Met regulars Andee Priddle, Pete Smith and Reekay unleash their arsenal of big-room bombs in the main room tonight. Jason Rouse, Nick Galea, and Murray Brown take things in a techier direction downstairs in Coco, while Mr Sparkles delivers his usual musical grab bag in Bamboo.

DROP FIFTH BIRTHDAY FEATURING GUY J @ EMPIRE HOTEL MOON BAR

It's had to believe five years have passed since the DROP crew first started pushing the finest sounds of underground house and techno. But time flies when you're having fun - lots of it - and we now find ourselves celebrating DROP's fifth birthday at its home of two years now in the Empire hotel Moon Bar.

Headlining festivities is Israel's progressive house DJ/producer Guy J, supported by the DROP cronies themselves Scott Walker & Mag00, and local prog-bomber extraordinaire Cosmo Cater.

BRAND SPANK'D FEATURING NIGHTMOVES @ EMPIRE HOTEL MIDDLE BAR

Nightmoves - he of the remix of Klaxons' 'Gravity's Rainbow' on the too cool for school Kitsuné label - plays Empire Hotel for the Brand Spank'd tonight. Local tactical support comes from Christopher Robin, Steve Tamsitt, and Chop Shop DJs. We assume they'll also be playing tunes when not tactically supporting.

EMPIRE BLOCK PARTY! @ EMPIRE CORNER BAR

Old-skool Brisbane hip hop pusher Seany takes the reins of the Corner Bar's Block Party(!) tonight with a mix of classics and modern bump'n'grind dancefloor specials. Holler!

CHAKA, STUART 'GOODFELLA' STAPLES & TROY DE LA ROCHE @ PRESS CLUB

DJs Chaka, Stuart 'Goodfella' Staples and Troy De La Roche spin the greatest in funk, old school house and disco at the Press Club from 5pm Friday afternoon. Get your weekend started in style with some of Brisbane's finest, and try not to sink too deeply into those couches!

DEPARTURE @ BIRDEE NUM NUM

Birdee's goes off from 7pm this Friday with veterans Victor James and Haydn Butler in the DJ Booth, while Brooks fills things out on Sax throughout the night. When will Brooks get his own club night?

RESIDENTS @ MONASTERY

Aniki, Dominic James and Danny T deliver the latest electro bombs to the newly re-furbished Mono.

DJ KATCH & SAMPOLOGY @ ALHAMBRA LOUNGE

Resin Dogs' driving force Katch and Vinyl Slinger Sampology join forces at the request of the Zero Hour Collective to journey through boogie, funk, hip hop and jazz.

THERAPY @ BARSOMA

This week Therapy again heads underground to seek out Brisbane's freshest premium house DJs, uncovering the basement cache sound and early hours sensibility of dancefloor hero in Adam Swain. Regular therapists Nat Monaghan, Gemma and Adrian Matyear join him on the couch. Or in the booth to be precise.

DISCOTEK @ GPO HOTEL

DJs Brett J, Jimmy Vegas, Jeremy Ilev and Trav White bring the latest house and electro bombs to the GPO dancefloor tonight.

RESIDENTS @ FRINGE BAR

DJs Christophe, David Abell and Enzo start your weekend in fine form with commercial electro house sounds at the lush Fringe Bar.

FRIDAYS @ THE BEAT

Five rooms, ten DJs, one massive night! Across the main room, Wreckers Bar, Crystals and Cockatoo Club tonight you can expect to hear everything

from hard dance and uplifting trance to booty beat and electro house from DJs Oli Fernandez, Byron Booth, Ben Eazy, Rudemood, Akajic, Mr Mac, DJ Dan, Guru Dave, Jason and Will.

SCUBA D @ GLASS BAR

Rare groove is DJ Scuba D's bag, blending Jazz and Funk to enhance an evening of splendid cocktail sipping. Which in turn enhances the music.

BRISBANE DANCEHALL QUEEN CONTEST 2008 @ UBER

With music from Rhythm Collision Sound, Ras George (Zimbabwe) and Surgeon General Sound (aka K-Note & Nick Toth from Sydney), the ladies of Brisbane are urged to sign up and show off their skills - be they classic Afro-Caribbean styles or the latest moves from Jamaica. Winner proceeds to the Australian finals in November, with return flight to Sydney for the big shakedown and DHQ goodie bag for the Brisbane winner. Tonight doubles as the launch of the *Dancehall Queen 2008* CD mixed by Surgeon General Sound.

DJ HUTCH @ FOX ROOFTOP

Kick back and relax your way into the weekend with Hutch's finest blend of old and new school beats, jazz and funk.

ELECTRONIC BOOGIE SHOW @ ELSEWHERE

Elsewhere lets the chemistry between old friends and DJ compatriots Audun and Chef ignite the room with a party atmosphere of stripped back discotech, upbeat house and even a littering of broken beats.

MR TIMOTHY @ THE BEDROOM

Melbourne production legend Mr Timothy makes another trip up to The Bedroom for a night of electro house madness. Resident DJs on rotation include Joey Mojo, Gerry Morales, Ash Tobia, Brent and MC Mike. What we'd like to know is what they're rotating on?

LUCAS BLACK @ MYBAR

Expect a delicious platter of funky house sounds when resident Lucas Black once again steps up to the Mybar turntables.

HOOK & SLING @ PLATINUM NIGHTCLUB

Hook N Sling returns to Plats to launch his remix of Boom Crash Opera's 'The Best Thing', ably supported by Ministry Of Sound's new signing Raye Antonelli and Gold Coast veteran Craig Roberts.

LIVE ELECTRO @ LIQUID

The name of the night says it all really - and the DJs dishing it out in Byron's newest club (formerly known as C-Moog and Play amongst other things) tonight are DJ Ego and Captain Kaine.

RYAN RUSHTON & DANIEL WEBBER @ LA LA LAND

The Sheiks of Tweak, The Earls Of Twirl, The Masters Of Disaster, The Spin Twins - call them what you will, but electro fiends Ryan Rushton and Daniel Webber team up again to demolish the La La Land dancefloor. Don't say we didn't warn you, it could get dangerous!

SATURDAY

HOOK N SLING & GOODWILL @ FAMILY

Some of Ministry Of Sound's finest hit Family tonight, with none other than production gun Hook N Sling and flagship DJ Goodwill joining residents Chris Wilson and Habebe in the main room. DJs Shannon, L. Marshall, Rikki Newton, and Jason Morley head the line-up in Uncle, where deep and tech house are the flavour of the night, while in the Lounge you'll be served a selection of 70s and 80s funk by DJs Funkbeatsjazz, Tokolosh, Damage and Freestyle

RESIDENTS @ THE MET

Rocking The Met main room with the big room electro tonight are residents Andrew Priddle, Pete Smith and local production team Dope & Dusted. Jason Rouse, Nick Galea, and Murray Brown bring a more underground sound to the underground Coco room, while Mr Sparkles continues the anything-goes music policy in the Bamboo lounge.

HEY! HEY! FEATURING RIVA STARR @ EMPIRE MIDDLE BAR

Expect a sneaky bastard party mash-up with a twist of electro, breaks, pop



BRAND SPANK'D

INDIE ROCKIN' ELECTRO POPPIN'

FRIDAY 8TH AUGUST

MIDDLE NIGHT MOVES

(KITSUNE/UK)

STEVE TAMSITT
CHOP SHOP DJs
CHRISTOPHER ROBIN (DJ SET)

MOON DROP'S 5TH B'DAY

GUY J

(ISRAEL/BEDROCK)

SCOTT WALKER
COSMO CATER
MAG00



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and rock when Hey! Hey! residents Seany, Baby Gee and Danny T take the controls in the Empire's Middle Bar with extra special guest Wongo. Cool name, eh?

SHIFTY CREW @ EMPIRE HOTEL MOON BAR

There'll be more broken beats and dirty basslines than you can poke a whole tree full of sticks at courtesy of the Shifty crew tonight, with your deckicians including Athol, Sampology, Charlie Hustle, Butterz, Woody and Tony Lee.

EMPIRE BLOCK PARTY! @ EMPIRE CORNER BAR

DJ Akay47 rocks the Corner Bar with his party-fuelling blend of hip hop, R&B and house. You know the score - A to the mother-fucking K.

FREESTYLE, CHANTAL & COOL HAND LUKE @ PRESS CLUB

Brisbane's own deep house international DJ Freestyle continues to serve up quality music week-in, week-out for the discerning house music lover, with guests Chantal and Cool Hand Luke sure to provide a tasty side order of funk and disco for your listening pleasure.

ONELOVE FEATURING JOHN COURSE @ MONASTERY

Melbourne's John Course needs no introduction, so we won't give him on here. Alright, we will - he's been smashing it across Australia forever, he helps run the Vicious label, he discovered Dirty South, and he's got his fingers so deep in the electro house pie he's up to his wrist. Impressive pedigree, no? Local DJs Aniki, Luki and Dominic James show him how we roll in Brisbane.

REAL DEAL MUSIC @ ALHAMBRA LOUNGE

Brisbane's finest Soulful & Deep house selections tonight come from Gavin Boyd, special guest Cool Hand Luke and DJ Freestyle.

SATURDAYS @ BIRDEE NUM NUM

Birdee's regular Saturday night ambience controllers Victor James and Haydn Butler serve up the biggest pop and house tracks from 9pm.

SATURDAYS @ GPO HOTEL

It's two rooms of electronic goodness at GPO tonight, with Hey Now DJs, Brett J, Jimmy Vegas and Trav White in Code Bar while Seven40 features Andy Hanson and Jeremy Iliev.

RESIDENTS @ FRINGE BAR

DJs Christophe, Bure and Malcolm keep the funky electro house vibes flowing as freely as the bubbly at Fringe's regular Saturday shindig.

FAITH NIGHTCLUB @ JUBILEE HOTEL

The long-running Faith night continues to pump out the quality Goth and New Wave tuneage at its new home on the top level of the Jubilee Hotel. Doors open at 9pm, and a \$10 note gets you inside them.

SATURDAYS @ THE BEAT

Downstairs in The Wreckers room DJs Oli Fernandez, Byron Booth and Ben Eazy serve up delicious doses of electro booty beats and house while DJs Rudemood, Akajic and Mr Mac crank hard and uplifting hard dance in the main room. Upstairs DJ Dan and Guru Dave come at you with the best in commercial house, whilst DJs Jason and Will make you sweat in the Cockatoo Club.

DJ HUTCH @ GLASS BAR

Hutch puts some soul in ya bowl and some soap on your rope as he blends the finest of nu-jazz, funky breaks and classic party beats.

DUB SESSIONS & RECLOOSE @ UBER

The Dub Sessions continues its rebirth this Saturday afternoon from 2pm, with DJ NoMC and his regular partner in crime Mirador joined by special guest Wolvie Trash for this week's instalment. After dark The Funk Shop takes over, headed by Detroit born kiwi production legend Recloose with support from Dreadknowledge, Charlie Hustle, Erther, Danny Cool, Sol Doubt and Surocut Kids.

MOTION:THEORY @ ELSEWHERE

Following the MTV Kickstart Gold Coast band finals between The Moderns, Elke, The Gallery Kiss,

Panther DLX and The Murderettes, you can see the twisted acid house with your ears as motion:theory master Ben Abrahams and ex-Sydney boy Matt Crawford (Chinese Laundry) paint the night a quality shade of underground house from 11pm.

JAMES ASH @ THE BEDROOM

Rogue Trader James Ash gets his house on at The Bedroom with support from residents Ash Tobia, Gerry Morales, Joey Mojo, DJ Brent and MC Mike.

HIGH FASHION @ MYBAR

Gunz B promises to deliver nothing but the finest in house music tonight. We're going to hold you to that Gunz - our spies are out there, and they'll be reporting back if even one track doesn't meet the criteria.

CARL KENNEDY @ PLATINUM

New Yorker Carl Kennedy shows off his smooth electro sound alongside Platinum mainstays Raye Antonelli and Craig Roberts.

LUCAS BLACK @ Q BAR

The afore-mentioned DJ drops soul, funk and jazz 77 floors above Surfers Paradise in the Q1 Building. And if the music's not enough to move you, the view probably will be!

HOUSE OF NOW @ LIQUID

The weekend has well and truly landed, with Jet More and Sean Candy the jockeys responsible for wrapping it up in fine style at Liquid tonight.

SUNDAY

LYRICS BORN @ THE STEP INN

In an encore performance from last week's Splendour In The Grass festival, Californian hip hop artist Lyrics Born brings his full live band to Step Inn on to launch his new album *Everywhere At Once*. Along for the ride are Brisbane turntablists 2 Dogs with extra support from live acts Grassroots Street Orchestra & Kryptamistik.

FLUFFY @ FAMILY

Brisbane's loosest Sunday session continues with resident DJs Harry K and Karma at the helm and shows from Alexei

Paige, Velvet Motion and Allure Dance Troupe across the night.

BUTTERZ & ATHOL @ EMPIRE CORNER BAR

Butterz and Athol round out the weekend with a selection of hip hop and funky breaks at the Corner Bar. It's a Sunday night, so anything can, will, and probably already has happened.

OFF THE KUFF @ PRESS CLUB

This week's Boxylucha-hosted shindig sees DJs Brazen & Mr. Gaunt, Sampology and Slynk serve up a four-way tag-team selection of funk, soul, rare groove, jazzy beats, hip hop, down-tempo, breaks, Latin, reggae, broken beats and a little bit of house for good measure.

NUM NUM SUNDAYS FEATURING THE HUMP DAY PROJECT @ BIRDEE NUM NUM

As it does every Sunday, the looseness continues at Num Numb Sundays courtesy of local antic co-ordinators and music providers akay47, Andrew Lynch, Murray Brown, Matthew Smith, Aydan and Jordan Naumov.

SUNDAY FUNDAY @ THE BEAT

While DJs Ben Eazy and Mr Mac keep the beats going in the main room, the real action happens in Cockatoo upstairs with lucky door prizes, BBQ and other nibblies accompanied by the tunes you like to hear. Cos these DJs are onto some seriously next-level psychi shit. They know what you want without even asking.

THE REALNESS FEATURING PHAT TAPE CREW @ KALIBER

The Phat Tape Hip Hop Show DJs Chubb Rokka & DCE drop the underground hip hop and original funk breaks from 4pm, with guest MCs rumoured to be joining the party this week!

ROYALE @ ELSEWHERE

Elsewhere merges the minimal tech and quality underground tunes of Gareth D with Royale resident Giv's party-tested hands-in-the-air weekend closing set! Now wave them around like you just don't care! Aww yeah!

DIRTY LAUNDRY @ THE BEDROOM

Melbourne's live/DJ electro

house troupe Dirty Laundry hit The Bedroom in all their glory tonight, joining Gerry Morales and Joey Mojo for another Sunday night of madness.

JAMES CANNING AND ANDY FINE @ MYBAR

DJs Canning and Fine join forces to bring you their own take on Latin-influenced house music.

CAPTAIN KAINE @ LA LA LAND

La La Land's regular Sunday night dancefloor commander Captain Kaine is back in his home away from home, leading the La La faithful to a divine future. Or more likely a very hungover one.

MONDAY

LOUNGING MONDAYS @ PRESS CLUB

If your weekend is still going, just started, or has given way to the Monday from hell at work, The Press Club's Lounging Mondays might be just the way to soothe the soul or perhaps encourage it some more.

DJ GURU DAVE AND OLI @ THE BEAT

DJs Guru Dave and Oli give you all the commercial dance you need to get the week going.

TUESDAY

FRAGMA @ THE MET

A string of releases through the Noughties kept the Fragma dream alive, but it's the I-can't-believe-it's-not-Deadmau5 Inpetto remix of 'Toca's Miracle' which first surfaced in 2007 that has put them back on the radar - you can find out why for yourself when vocalist Dame fronts up at The Met tonight alongside the usual residents.

THE UPBEATS @ EMPIRE HOTEL MOON BAR

The Shaky Isles certainly punches above its weight division when it comes to producing quality drum'n'bass artists, with The Upbeats yet another act to make an impact on the world from across the Tasman. They're stopping over in Brisbane for an Ekka Holiday Eve show at Empire's Moon Bar for Junglettes and Wax Assassins tonight, with support from local dubstep queen Delstar, de la Haye, Lincoln and Illicit.

TWIST, OLIVER TWIST @ THE ZOO

Twist, Oliver Twist made their first splash on Brisbane when they were plucked from obscurity to play Parklife in 2007 through Triple J's Unearthed competition, and have gone on to establish themselves as one of Brisbane's most exciting indie-electro acts from there. The three boys and a man whose day jobs include film producer, radiographer, design student and social work student have somehow found the time to mint their debut EP *Ebb & Flow*, and will celebrate it's journey into the mad, bad world with a launch party at The Zoo tonight! Hunz, Blue Carousel and The Repetition support.

BACK TO THE OLD SCHOOL PARTY PT 3 @ THE STEP INN

The Step Inn will be rocking to the sounds of the old-skool tonight, as DJs Katch, OG Seany B and DCE celebrate an era of hip hop which is gone but definitely not forgotten. They'll be dropping tunes from a time before mobile ringtones, which ironically have production more basic than what comes out of your phone these days. But they've got soul kids - these tunes actually mean something. Back in our day...umm, we'll leave that for another time. But entry's free, drinks are cheap, all the tunes will be played off vinyl, there are prizes for best outfit, and the soundsystem will be massive!

NIC ZANYAT @ PRESS CLUB

Nic Zanyat continues to cement his stranglehold on the Tuesday night slot at the Press Club, taking up where former resident Miro left off with his evening long journey through hip hop, funk and the rarest of rare groove.

DISCO BINGO @ THE BEAT

Guru Dave and Oli back up for their second night of commercial dance in a row at the Legendary Beat. These guys are hard nuts, no doubt about it.

URBAN GROOVE VIP PARTY @ THE BEDROOM

Sydney's Ticklez and Brisbane's Master D bring the smooth and sexy sounds of hip hop and R&B to the GC's biggest urban night.

CLUB CLASSICS

GUESTLIST ASKS LOCAL DJS WHICH TIMELESS MEGA-BOMBS STILL BLOW THEIR MINDS...

THIS WEEK:

OLI FERNANDEZ

BLUE MONDAY NEW ORDER

(Factory), 1983
The Stairway to Heaven of dance music, more influential than anything I can think of and still sounds good after 25 years,



LA SALSA RICK GARCIA

(Grassroots), 2003

It's always sounding so cool and deep, basically a true Latin song amalgamated with house. Coming from a Latin American family it was a natural for me

THE GHETTO BOB SINCLAR

(Mighty Bop Sessions), 1998

The perfect French house track. It's so cool and funky, like what a croissant would sound like if it was a song.

SCHOENBERG MARMION

(Hooj Tunes), 1996

Really full of energy, sounded so fresh when I was young that not all dance music sounded as horrible as M-People.

LA LA LAND GREEN VELVET

(Relief Records), 2001

The theme song of a generation of clubbers, who would have thought it was a song by a Christian commenting on the negative side of drug usage?

Oli Fernandez plays The Beat every Monday, Tuesday, Friday and Saturday.

FLOORED - EVENT REVIEW

LOGIC AND SUBTRAKT PRES. CHARLES WEBSTER BARSOMA: 01.08.08

The clean hordes left in Brisbane make their descent into the depths of Barsoma for what proves to be a surprising and beguiling night of musical adventure. Whilst tumbleweeds are seen elsewhere, this Friday night is testament to the pulling power of Barsoma, the Logic and Subtrakt crews, and man of the hour - Charles Webster.

In a surprise addition to the usual suspects behind the decks, Nick T kicks off proceedings with a lush and unexpected set of cosmic disco joints which earns kudos from the DJ fraternity in attendance, this diversion a worthy replacement to the usual compliment of dubbed out house and techno sounds he favours.

Mike Redfern gives his usual all in following up from the deep from whence the night is unlikely to stray. Redfern's appealing blend of house sounds is the perfect foil for Rikki Newton, who renders any seating apparatus redundant with a set that opens up the baying crowd perfectly for Charles Webster to capitalise.

Capitalising is a foreign thought for Webster who connects with his music deftly. Whilst 'The Sad Piano' and deep house of the like is inevitably played, it makes up less of Webster's epic set than expected as he leaps genre borders like a dance music explorer.

DANIEL SANDERS

Saturday 09th August 08

Middle-HEY!HEY!

danny t + wongo

(berlin lounge / gold coast)

+++++ we are you + seany

moon-feat

shifty + empire present feat.

charlie hustle

+++++

sampology

tony lee + woody

athol

butterz

+ VISUALS BY AILATA

Empire

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\$10 ALL NIGHT MEMBERS: \$5/FREE BEFORE 10PM

LYRICS BORN IS USED TO UPSETTING THE HIP HOP PURISTS, TELLING GLORIA LEWIS HE'S DONE IT AGAIN WITH THE BIG BAND APPROACH OF HIS LATEST ALBUM *EVERYWHERE AT ONCE* - AND COULDN'T CARE LESS.

THE BORN ULTIMATUM

"Can you hold on for just one second, I've got a little problem here," says a distracted Tom Shimura - better known to most as Lyrics Born - from somewhere in the UK. The man and his band have been on the road on and off through Europe and the USA since his third official studio album *Everywhere At Once* (he's also issued a live album) landed in April, so you can forgive him for being a little preoccupied in his limited downtime.

Shimura and band have certainly gelled as an outfit on this third Lyrics Born record - in many ways it comes across as a band project with Shimura's oh-so-distinctive gravelly voice one of a cast of major instruments rather than the primary focus. And after seeing many of these songs performed live by the band at last year's Parklife festival, you get the impression the live arena is where Shimura's music truly shines. Which is half-right.

"I love both equally," Shimura says, still distracted by something in the background. "They're both a huge part of what I do; I honestly don't think I could have one without the other. Particularly with this album, I spent a lot of time in the studio with musicians, and a lot of the time I would already have the ideas mapped out. That's what happened most of the time, but if those ideas didn't work we'd come up with something else on the spot. Including my touring band, I probably used a total of 20 or 30 musicians altogether. Everything from horn players to additional vocalists to the guys in my band, guys in other bands, etcetera, etcetera."

So while this big band approach is as far from the conventional hip hop line-up of DJ and MC, Shimura still loves the immediacy of that traditional set-up from time to time.

"I still do tour and do shows with DJs," Shimura says. "I love that part because it is so hip hop. But I think for this I just wanted to do something new. I mean I'd done records with samples and toured with DJs for years. I just wanted to develop as an artist and as a producer, and this is one way I could do that."

"I think it was a challenge, and I think that was one of the reasons why I did it. The more records you make, the harder it becomes to do new things, you know? The more you



"QUITE HONESTLY, I'VE GOT FLAK FROM THE HIP HOP PURISTS MY WHOLE CAREER. I DON'T CARE. I THINK THE THING THAT PEOPLE EXPECT FROM ME IS TO BE CONSISTENTLY UNPREDICTABLE. I DON'T THINK THERE'S ANYBODY OUT THERE, I DON'T THINK THERE ARE ANY LYRICS BORN FANS OUT THERE, THAT EXPECT ME TO DO THE SAME RECORD OVER AND OVER AND OVER AGAIN. A LOT OF PEOPLE KNOW FROM MY TRACK RECORD THAT I'M NOT ONE TO STAY IN ONE PLACE FOR A LONG TIME."

grow in your career, the more you look for more challenges which is why I did this. As a result though I found that it was easier for me to work this way than it was with samples. Because if you look at the way I make music with samples

it was so layered, and so intricate with the arrangements that it was very hard to pull off with samples. So in the end it was very easy."

Shimura's journey to his current musical headspace has

been a long and winding one. Born in Tokyo in 1972, the half Japanese-American, half Italian-American rapper ended up moving across the States as a youth before discovering hip hop at college in California. He came up on the West Coast scene along fellow indie hip hop legends Lateef, Gift of Gab and Chief Xcel of Blackalicious, and DJ Shadow, who he famously collaborated with as Quannum on the seminal 'I Changed My Mind' single on Mo'Wax in 1999.

Like Shadow, Shimura has confounded hip hop purists at every turn in his career - and like Shadow, he seems to pay little heed to the concerns of those who'd much rather stroke their chins than shake their arse.

"Quite honestly, I've got flak from the hip hop purists my whole career," Shimura deadpans. "I don't care. I think the thing that people expect from me is to be consistently unpredictable. I don't think there's anybody out there, I don't think there are any Lyrics Born fans out there, that expect me to do the same record over and over and over again. A lot of people know from my track record that I'm not one to stay in one place for a long time."

And this philosophy also crosses over to his lyrics, with Shimura admitting that *Everywhere At Once* is the first record where he's truly tapped into what's going on inside his head and heart for lyrical inspiration.

"I think in the past I never really talked about my challenges and my victories and my life experiences," Shimura confides. "That's one of the things that I love about other artists that I idolise - they talk about their challenges and their victories and take the listener on that journey. I think a lot of people from my records may know how I feel about certain things, but they might not know a lot about me personally"

WHO: Lyrics Born

WHAT: *Everywhere At Once (Anti/Shock)*

WHERE & WHEN: The Step Inn, Sunday Aug 10

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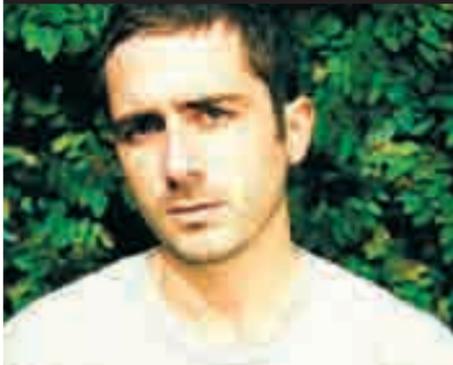
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SYDNEY HOUSE DJ HOOK N SLING EXPLAINS TO CHRIS YATES WHERE HIS LOVE AFFAIR WITH DJING - AND BOOM CRASH OPERA - BEGAN.

HE'S GOT THE HOOK



It was during his studies at University that Maniscalco's initial spark for DJing and electronic music was lit - from here, the desire to produce his own music was a natural progression.

"We used to throw quite a few house parties when I was going through Uni, and my mates bought some decks and used to bring them over. I wasn't really DJing until I had a crack on some turntables one day and I became fascinated by the process of mixing two records together. I had a shitty part time job working in a café but I saved up and bought myself some turntables, and from there I just got right into it. I worked as a graphic designer for about four or five years but I had a real love for music and was always DJing on the side, once a month maybe.

"As a DJ, you get into a position where you come in contact with a lot of different music week to week. You're not like a normal music listener where you get to listen to your favourite dozen or so records. I listen to hundreds and hundreds of records in a week and I used to listen to them and think about parts and arrangements I could change.

"It was a pretty slow process going through and learning how to use the equipment and learning how to produce. I had a friend who helped me choose my first lot of gear and show me how to work it, but he was from more of a rock background, so after that I was basically self taught I think."

Maniscalco is already onto his next project, and it's something he's obviously quite excited about.

"Now that 'The Best Thing' has been finished in the studio, it's all out my hands. I'm fine-tuning my new DJ set and working on a new single. I'm also working on a whole album of original material. I'm not sure when it will be finished but it's definitely going to happen!"

WHO: Hook N Sling
WHAT: 'The Best Thing' (Hussle/Universal)
WHERE & WHEN: Platinum Nightclub, Friday Aug 8, and Family, Saturday Aug 9.



By now you've probably heard Hook N Sling's inspired remix of Boom Crash Opera's 'The Best Thing' doing the rounds. The forgotten Aussie Rock classic may seem like an odd choice for a dancefloor filler, but Anthony Maniscalco (did you really think his name was Hook?) heard something special in the track when he was dusting off some old records last year.

"The idea came about for the track probably last December," he explains. "I suppose I was going through a stage where I was looking for inspiration by listening to a lot of old records, and out came Boom Crash Opera's *Greatest Hits*. I put on the song 'The Best Thing' and it went into the filing cabinet in the back of my head.

"I don't like to think about my ideas too much because it's possible for a good idea to lose a bit of the spark. I've always got some samples from some old records kicking around, but they don't always make it to the final version of the track. But the sample is generally how my ideas start."

Once the initial seed of an idea was sewn the whole project came together pretty quickly.

"A few days later I found myself in the studio, and I started piecing the original together with some of my own music," Maniscalco says. "I reinterpreted it quite a bit, and only used some parts of the original. I started thinking about vocalists and who could sing it, and I talked to the record label about the idea of getting Dale Ryder (Boom Crash Opera's vocalist) to see if he would do it. It tied in really nicely because he was very keen to revive the track, and it's a really hard track for someone else to try to sing."

MATT O'NEILL CATCHES UP WITH UP-AND-COMING REMIX SUPREMO NIGHTMOVES (A.K.A. MATT WAITES) - TOGETHER, THEY TRY TO FIGURE OUT WHY HE'S SO SUCCESSFUL.

THE DARK KNIGHT



"I'd been interested in DJing and production for a while, but I had an idea in my head that it would take years and years of practice before I could ever release anything, but obviously the 'Gravity's Rainbow' thing was such a success that I sort of ended up in the production thing a lot earlier than I thought I would. Now, I'm really into it and constantly learning stuff."

Simultaneously focused, exceptionally vague and drenched in humility, it's the kind of response that typifies the London DJ who, throughout everything, seems to have an idea of what it is he would like to accomplish and where he would like to go, but is never entirely sure how to get there. Discussing his hitherto successful forays into remixing and production, for example, Waites knows essentially what it is he would like to achieve, but is still slightly unsure of how he goes about achieving it.

"I like to give the song a new vibe and obviously I want something that works in a club," Waites reveals. "I like to do something that really works with the song. I don't like the idea of using much of the original song and just cutting it up. I like to totally recreate the song."

"This thing's still really random to me, sometimes it can come together quickly and sometimes it can take a while," laughs Waites. "Anywhere from three weeks to a day."

Waites is similarly ambiguous about what he has planned for his Australian tour - thrilled to be coming, he's still figuring out exactly what it is he'll do when he gets here.

"I'm there for like a week, so do you have any suggestions?" he jokes. "I'm not sure how it's going to go, really. I'll be playing my usual set I think; I'm not sure what you guys are into, but I'll bring everything and see how it goes on the day. I'm definitely looking forward to it. I've never been to Australia."

WHO: Nightmoves
WHEN & WHERE: Friday August 8, Empire Hotel Middle Bar



The position of globetrotting DJ is not without a certain number of pre-requisites. In addition to imagination, creativity and the ability to address an audience, there's an expectation of years of experience gained at dirty and undistinguished local clubs.

And above all, there's an expectation of some degree of ego. They who would be king or queen of the world party almost unquestionably require an unshakeable confidence in their own abilities to freely follow the fleeting fluting life of the fairy of funk and dominate whatever dancefloor with which they are presented.

Britain's Matt Waites, it would seem then, is somewhat of an anomaly. While possessing no shortage of imagination and creativity (as demonstrated by his acclaimed Robbie Williams and Van She remixes, among others), Waites leapt into the deep end of DJing headfirst, debuting with his world-beating remix of The Klaxons' 'Gravity's Rainbow' and becoming resident DJ at UK's famed Liars club within the early stages of his career. No one seems more surprised by these triumphs than Waites himself.

"It's quite odd actually, I'd never had any DJ gigs or anything and I just got offered to do it for a friend's band who had never had any gigs either. It's still being played now and I can't believe it," says the DJ regarding the success of his 'Gravity's Rainbow' remix. "It felt a bit like I peaked with the start. I mean, I could have quite easily followed the same formula for the next remix, because that was so successful, but I wanted to make them all different and learn all the different types of production. I wanted to get my own sound, rather than just repeating the formula because it was a bit of a success."

THE UPBEATS ARE TO KIWI DRUM'N'BASS AS TASMANIA IS TO AUSTRALIA - OFTEN OVER-LOOKED, BUT NOT FOR MUCH LONGER AS KRIS SWALES DISCOVERS.

BEAT ME UP SCOTTY



"We have always looked to do more alternative style beats," Glenn admits. "It's just hard sometimes to get them to work on the floor. 'Planet Earth' was one of those ones that came together, and I think smashes it, despite the odd programming."

The Non Vogue label venture is currently the pride and joy of The Upbeats, giving them the power to not only control the release of their material but also have free reign to explore whatever musical territory they want - which may explain the relatively experimental, even in drum'n'bass realms, rhythmic assault of 'Planet Earth'.

"Yeah, for us Non Vogue is definitely the future," Glenn says. "We are working our asses off at the moment getting the new material together. And it's really exciting for us having complete creative control, means we're writing some odd music though!"

"But we've always been into the idea of doing things ourselves, and having complete ownership of our works."

The next major work to take the attention of The Upbeats away from their globetrotting DJ exploits is their long-awaited second album, which promises to add even more notches to a d'n'b genre belt which ranges from frenetic and energetic liquid funk to intensely moody and claustrophobic drum'n'bass and soulful indulgences of elevation.

"Yeah we're starting to brainstorm concepts for the next album at the moment," Glenn confides. "It keeps things interesting, instead of just striving to write dancefloor bangers 12-inches. It means we can go off on tangents, and give us space for some of that weirder stuff."

Being a New Zealand drum'n'bass act has to be considered something of a double-edged sword these days - on one hand you're bound to attract some attention due to the potency of the music which has been produced in The Shaky Isles over the years, but on the other you'd want to be shit-hot to compare favourably with output from Concord Dawn, State Of Mind, Shapeshifter et al.

Fortunately The Upbeats - comprised of Jeremy Glenn and Dylan Jones - have got the skills in their favour to more than hold their own next to their higher profile fellow countrymen, trumpeting their arrival as a production force to be reckoned with on the back of their eponymous debut long-player in 2004. They're still yet to follow that album up, but have unleashed a series of cracking singles since, including 'Missing' on CIA, 'Trogodyte' on Subtitles, and 'Mudslide' on Visions back-to-back with Dutch production powerhouses Noisia.

"We love working with them, and they do what they do amazingly," Glenn admits of the Noisia trio. "But that's definitely not what we're about. They're Euro techno, and we're bogan grunge, and proud of it!" he laughs.

But the music of The Upbeats isn't as meat-and-potatoes as Glenn would have us believe, nor does it contain the soulful elements that their name implies. Check out the fucked-up drum programming of new single 'Planet Earth' - a co-write with the afore-mentioned State Of Mind, and the first release on their fledgling Non Vogue label - for proof positive that Glenn and Jones are starting to develop the confidence to think outside the square with their arrangements now.

WHO: The Upbeats
WHERE & WHEN: Empire Hotel Moon Bar, Tuesday Aug 12



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BY TIM FINNEY



AFRO DIZZI ACT
Welcome Speech

(Afro Dizzi Act)

As their moniker might suggest, at Chéz Afro Dizzi Act fusion is the order of the day - in fact there's so much fusin' that things get a bit confusin' (ha ha ha...oh, okay, that was pretty poor wasn't it). *Welcome Speech* contains the kind of jazz-funk workouts that the term "smokin'" was invented for - your tolerance for this stuff will depend on how much you love Herbie Hancock's *Headhunters*. To be honest that sound has never really been my bag (kinda prefer slightly earlier Herbie, or Miles from the same period) but *Welcome Speech* is pretty great nonetheless - Afro Dizzi Act manage to strike the perfect balance between deep funk grooves and undulating instrumental solos. In particular, 'Let Yourself Go' floats by with a rather charming levity and breeziness that suggests a great live performance. Meanwhile the broiling, Miles-ish claustrophobia of 'Rainbows' (check the portentous guitar solos) manages to hit all my pleasure centres - gorgeous stuff.

SALMONELLA DUB
Heal Me Tonic Re-Bottled

(Salmonella Dub Recordings/Dub Conspiracy)

How odd that dub revivalism seems so much more played out than jazz-funk revivalism these days. As usual though, the never-say-die Salmonella Dub are a bit better than I expect them to be - this remix EP is non-mindblowing but still a pretty solid outing for the whole family. The DJ Digital remix of 'That Easy' is a straightforward but nicely widescreen drum'n'bass roller. Walter Dub's remix of 'Nothing is Free' is voluptuous slow-mo dub(step), all reverbed-as-fuck beats and shimmering mirages of sound vaguely reminiscent of the releases on UK's Hotflush label, only more ostentatiously reggaefied. Meanwhile Arch Hill gives 'Love, Sunshine & Happiness' a sprightly, almost 2-step groove. Most interesting of all is a cover of The Stranglers' 'Peaches', the swirling bass grooves and laconic spoken word managing to end up sounding even more like The Fall than the original did.

YO! MAJESTY
Kryptonite Pussy

(Domino)

I'm deeply suspicious of any booty ho rap that finds its way onto an indie rock or dance label - it's hard not to conclude that this is a sneering appropriation of a street style that was perfectly fine before serious white guys got a hold of it and turned it into ironic art. In 'Kryptonite Pussy's' favour is the fact that whatever smirking is going on is kept strictly hidden, although the liberal interpolations of Salt 'n' Pepa's 'Push It' would seem to confirm my darkest preconceptions. Still this is relatively fun, unrelentingly potty-mouthed electro-bounce action should you need it - though why anyone would choose such a period piece recreation over stuff like Quad City DJs 'C'Mon N' Ride It (The Train)' (or, conversely, Too \$hort's '2 Bitches') is kinda beyond me. There's a Switch remix of this floating round that offers predictably ridiculous and enjoyable fidget-house hi-jinx also.

MARIAH CAREY
I'll Be Loving You Long Time

(Universal)

Only Mariah would use such a crudely suggestive title for one of her most wholesome sounding tracks in ages. 'I'll Be Loving You Long Time' is a pretty nice, summery effort in the vein of 'Dream Lover', with warm sitcom-intro piano chords, rumbling trombone bass and a nice vocal middle-ground between the sort of fluffy backing vocalist multi-tracking that has defined her last decade of work and the big-chested theatrics of her early material - the result ends up sounding a bit like a rootsier Kelly Rowland (ironically, perhaps). Proceedings reach a gentle peak with the outro, where gutsy Mariah improves over fluffy Mariah's endless loop "I'll be lovin', I'll be lovin'..." In isolation this just isn't enough of a statement to shake people out of Mariah-complacency, but if you're already positively disposed to her, it's heart-warming ear candy. I haven't heard $E=MC^2$ yet but I bet this works brilliantly as an album track.



A MOUNTAIN OF ONE

Collected Works
(Mountain Records/Inertia)

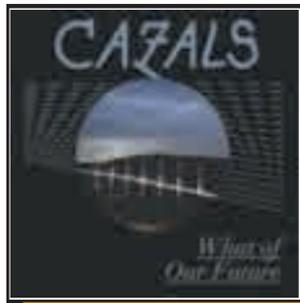
There's a commonly recycled adage regarding derivation and appropriation in art which, while somewhat flexible in its application, is not without its own wisdom - if you steal from one artist, you're a fraud, but if you steal from many, you're a genius. The level of precision contained in such advice is obviously open to serious debate, but it seems to have more than done the trick for London collective A Mountain of One on debut album *Collected Works*.

Containing all the material showcased on the group's two early EPs and one new composition, the most impressive aspect of the exceptional *Collected Works* is the level of cohesion on display. Freely referencing non-dance genres such as folk, prog and soft-rock as well as electronica, chill-out and ambient, A Mountain of One's individual songs overflow with ideas drawn from a variety of disparate influences, yet still manage to converge to create a gorgeously atmospheric and inviting album.

As such, the soulful acoustic guitars and worldly percussion of six-minute-plus opener 'Ride' manage to flow seamlessly into the pulsing, Pink Floyd-via-Aphex Twin ambience of 'Warping of the Clock' and the Fleetwood Mac-style male-female vocals of 'Can't Be Serious' somehow gel effortlessly with their digital New Order-esque backing.

It's actually quite stunning hearing the whole album gradually coalesce and explode from the speakers, rhythm after rhythm and melody after melody gently but inevitably washing over the listener before they are, to their bemused amazement, utterly swept away by the group's surreally logical hybrid sound. Thoroughly recommended.

- Matt O'Neill



CAZALS

What Of Our Future
(Kitsune/PIAS)

UK act Cazals are part of the uber-hip French Kitsuné label, responsible for the likes of electro superstars Digitalism and the trendsetting *Kitsune Maison* compilation. Before the release of *What Of Our Future*, Cazals' popularity was fuelled by a number of high quality electro remixes drawn from their early singles, feeding the scene a false perception that this band was part of it.

So you'd be forgiven for thinking that this debut long-player from the group would be teeming with electronic riffs and dominated by the kick drum. But first single 'To Cut A Long Story Short' cuts any electronic perception short, with the opening screaming distorted guitar riff bearing closer resemblance to Bloc Party's 'Helicopter'.

Second single 'Life Is Boring' has all the ingredients of an alternative hit - the verse is tightly gripped by the rhythm section, leaving the guitar with little room to interrupt as the vocals bounce off every kick with the angst of interpersonal conflicts saturating the lyrics. Each track on the album has an all-important pop element, highlighted by the chord-driven choruses of tracks like 'Poor Innocent Boys' and 'We're Just The Same'. The ironic silence at the top and tail of 'Comfortable Silence' sets the scene for Cazals' token slow melodic track featuring vocoder as back up.

Cazals might have taken their first step with the guidance of the electro scene, but this debut shows they seem destined to leave their print in the mosh pit of the indie crowd. *What Of Our Future* is an album which oozes modern day indie rock via driving guitars and pop melodies which in time will soften even the hardest of electro heads.

- James Cassidy



MUPH & PLUTONIC

...And Then Tomorrow Came
(Obese)

Muph & Plutonic's third record shows that they're willing to change things up and keep innovating. The album's got all the usual ingredients - Muph's versatile flow? Check. Plutonic Lab's slick, funky, head-nodding beats? Check. A swag of eclectic and interesting guest artists? Check. But you'll also find a few things that you'd never expect on a hip hop record.

Take 'Yesterday's Basement', a chilled-out track which features little in the way of beats but instead features warm, organic-sounding finger-picked guitar and low-key drums. And album closer 'Don't Worry About Nothin'' resounds with the lush soul vocals of Jess Harlen, backed by a sample of the Billy Taylor-penned jazz-gospel classic 'I Wish I Knew' and some handclaps. In fact, the whole track would be more at home in your local jazz club than a dirty hip hop dive. You'll even find a blues harp among the instruments on the title track, and bluesy piano and bombastic horns on 'Filthy Rich' featuring the smooth vocals of Paul Williamson.

It's this kind of willingness to play with the genre that keeps their material fresh, but old-skool heads need not panic - there's enough straight-up gear here to cover all bases. Tying the whole album together is Muph's lyricism, which trades on its brutal honesty. He's the embodiment of "write what you know", and you can hear in his voice that he's lived through every moment of the shit he's rapping about.

It's interesting to hear Aussie hip hop crews seemingly adopting different sounds - Sydney's Elephant Traks have certainly become more about the sun-soaked reggae, but a lot of the stuff coming from the Melbourne Obese stable lately has favoured jazz, funk and soul. ...*And Then Tomorrow Came* drips with all three.

- Baz McAlister



VARIOUS

Anthems 1991-2008
(Ministry Of Sound/Universal)

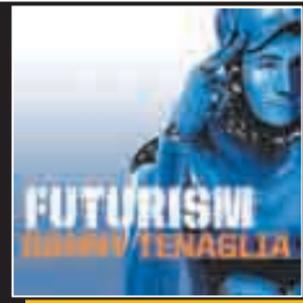
Is the world ready for another Ministry Of Sound directed three-disc journey through the finest club cuts of the past 20 years (or 17 as the case is here) so soon after the similarly-inclined and equally sizeable *Classics* collection of 2006? More to the point, does the world really need one? Of course it does, now that the previous release is deleted and the marketing boffins down at MOS HQ have a niche to fill - and fast.

But take off your jaded cap for just a second and you discover that *Anthems 1991-2008* certainly has its heart in the right place (even if its hand is in your hip-pocket), largely steering clear of the party-house fare of the afore-mentioned release to dig a little deeper and explore a wider variety of classic dance music. The emphasis is still on vocal workouts and massive tunes, so you'll find no minimal bombs or rolling techno stormers here, but there's enough of the vaguely unfamiliar sprinkled amongst the ubiquitous ("Look Mum, it's 'Born Slippy!'") to make this an enjoyable ride.

The three discs are loosely chronological, moving through early epic house (Gat Décor's 'Passion' and Jaydee's 'Plastic Dreams'), gay anthems (Robin S 'Show Me Love', M People 'One Night In Heaven'), early breakbeat-rave (Shamen 'Ebenezer Goode', The Prodigy's 'Everybody In The Place'), big room progressive (3 Drives On A Vinyl 'Greece 2000', Faithless 'God Is A DJ'), hard trance (Storm 'Time To Burn', Darude 'Sandstorm'), French fare (Alan Braxe & Fred Falke 'Intro', Laurent Garnier 'The Man With The Red Face') - you get the point.

The mixing is rudimentary rather than revolutionary, but it's a worthwhile trip down memory lane for anyone with an interest in the 4/4 beats that have fuelled the London club over the past 17 years.

- Gloria Lewis



DANNY TENAGLIA

Futurism
(Tommy Boy/Stomp)

The Danny Tenaglia phenomenon has never really taken hold in Australia, due perhaps to his alleged unwillingness to set foot on a flight to make the mammoth trek from his New York base since 9/11. Which is a shame, because those who have witnessed Tenaglia in full flight universally confirm the quality of his legendary DJ sets and accompanying theatrics - strobe lights, air raid sirens and improvised dance moves - just some of the staples of his performances.

None of which is captured on his *Futurism* mix, his first significant compilation of current club smashers since his *Back To Basics* release of 2002. But the tribal undercurrent which has always permeated his works is still there, rinsed through with lashings of minimal and techno, and occasionally sent up a notch courtesy of epic progressive stormers.

Futurism is a textbook lesson in restraint from one of the masters of the slow-building DJ set, barely dropping a beat through the opening moments of Yello's atmospheric 2003 outing 'Indigo Boy'. The age of that track is a pointer to the entire mix, as Tenaglia clearly isn't trying to deliver the world's most upfront compilation but rather a collection of tracks which grows together more than they ever would on their own.

Standouts include Italian Luca Bacchetti's warped tribal-tech of 'Rolling Brooklyn', Wighnomy Brothers' brooding 'Hankklopppe' and Tenaglia's own 'The Space Dance' on disc one, while disc two doesn't blow its load too early either, kicking into gear with Dave Angel's 'Mothership Pt 1' before storming home on Hertz's suitably massive 'Big Bang' and Peter Horrevorts' melodic tribal gem 'Birth'. While not an essential release, *Futurism* should see Tenaglia's name return to most Australian house fan's touring wishlists.

- Kris Swales



VARIOUS/MARK KNIGHT

Toolroom Knights
(Toolroom Records)

Toolroom Records is a bona fide Goliath of the dance music world, and the big room house sound for which it's so renowned is embodied in no one more than label boss Mark Knight, who is both an astute entrepreneur and forward thinking DJ/producer. His installment in the well-received *Toolroom Knights* compilation series quite comfortably blows those previous out of the water through being a timely and accurate cross section of current mainstream house music. It references the clean production ethos which has won DJ charts but not wasted creativity in the process, and Knight weave it all together with gusto.

The first disc starts off on a euphoric note with Knight's own edit of Cloud Kickers 'Bring On The Night', the soaring synth strings a perfect foil to the uplifting vocal which dominates it. Surprisingly the mix takes a turn for to the underground after bypassing Dennis Ferrer to indulge a Charles Webster remix and productions from Quaron and Terry Lee Brown Junior, before a very tasteful and gradual progression to Knight's massive remix of Lil' Mo' Yin Yang's 'Reach'. The manner in which he works the a cappella from 'Shogun' into the outro of it and then 'North Central' proves an excuse to draw the mixes out rather than make a prudent creative point though, and there is a loss of momentum that only gradually returns as result.

It's the second disc which will most appeal to fans of Toolroom though. All trademark beats and tight bass, the marriage of basic ideas to dance floor funk works right from start to finish and though slightly unimaginative it does what it sets out to do - which is have fun - exceptionally well.

- Daniel Sanders



OG FLAVAS

URBAN NEWS WITH CYCLONE

New Kids On The Block?

It's ironic that older artists should be revitalising today's hip hop - from Jay-Z, who shamed those rock dinosaurs Oasis at Glastonbury with his theatrical dig, to Nas to Common - but things are even more happening in R&B. Nas recruited few guests for his statement *Untitled*, but **Keri Hilson**, pictured, puts in a dramatic turn on 'Hero'.



Hilson will already be familiar to urban heads from her starring role on Timbaland's *Shock Value* (cue 'The Way I Are'), but she's also established as a songwriter, with credits like Omarion's compelling 'Ice Box' and, er, Britney Spears' 'Gimme More'. The Atlantan will finally premiere this year with *In A Perfect World*...

Expect input from Timbaland's camp (OK - Danja Handz), Polow Da Don and Darkchild. The glamorous Keri has the potential to be a fashion icon with her sleek style. Sample her lead single 'Energy' on MySpace.

Word is that Usher isn't happy with the performance of his comeback, *Here I Stand*, the R&B heartthrob losing ground to Ne-Yo. Could female fans be reacting to his marrying? Or did Usher cut too many ballads? Maybe dude simply waited too long to return. At any rate, Ne-Yo might soon have fresh competition of his own. *Vibe* is playfully calling **Ryan Leslie** "the Kanye of R&B". However, he didn't drop out of college - Leslie majored in Government at Harvard University.

Though best known for producing Cassie's 'Me & U', Leslie released an LP in 2005 that was lost in the industry flux. This year, amid greater buzz, he'll issue an eponymous album containing his recent 'Diamond Girl'.

Goth diva Amy Winehouse continues to 'inspire' a new wave of Brit soulsters. Listen out for Beth Rowley, who has a blues orientation. And, as the world awaits Daniel Merriweather's way overdue *Love And War*, the Aussie Gabriella Cilmi has company. Melbourne's Paris

Wells collaborated on the funk-rock *Keep It* with True Live's RHyNo - an Aussie Kanye in terms of his being a controversy magnet! Paris has the charisma - and musicality - but could do with more pop hooks.

It's not just fledgling acts mining the again fashionable soul. Texas' **Sharleen Spiteri** gets her Amy on with *Melody*. The Scottish singer - who broke through with the late 80s rockabilly blues 'I Don't Want A Lover' - self-produced the LP with Bernard Butler (Duffy) assisting. Soul devotees will be pleasantly surprised by Sharleen's solo debut, which carries a retro 60s vibe. Songs like the single 'All The Times I Cried' really soar, but the lovely Motown homage 'Stop I Don't Love You Anymore' is *OG Flavas'* pick.

If Sharleen, a Nancy Sinatra fan, doesn't possess Amy's gothicism, then she exudes a maturity not to be discerned in Duffy's music. *Melody* is a break-up record but, in Sharleen's case, she was left holding the baby. Doubtful? Spiteri has hip hop credentials! Texas teamed with RZA (and Method Man) at the height of the Wu-Tang Clan's success for a blunted soul remix of 'Say What You Want', which, while bewildering Wu-sters at the time, still sounds dope.

MC ROWAN 'ROSHAMBO' THOMPSON TELLS CHRIS YATES THAT D'OPUS & ROSHAMBO ARE READY TO BUST OUT OF THE NATIONAL CAPITAL.

THE DOPE SHOW



MC/DJ duo D'Opus and Roshambo are out to make Canberra as famous for hip hop as it is for taxes, public service and endless roundabouts. Their accomplished debut full length *The Switch* will surely cement their already solid hometown reputation, but it's also going to get ears all around the country twitching with its dark edges, hooky choruses and solid rhyming.

"It took a bit longer than what we expected," Thompson laughs, "but it was better to take the time and do something that came naturally, and to push ourselves a bit to get the sound that we wanted to have. We didn't want to follow expectations or trends, or do something that wasn't reflective of who we are. It's a relief to have it out there now, and people can make up their own minds about it and hopefully they enjoy it. We just did what comes naturally to us, and the fact that people are actually responding to it and enjoying it is a blessing in a way."

The duo has been doing what comes naturally since they first met within Canberra's burgeoning hip hop scene.

"I had a local hip hop radio show," recalls Thompson. "I'm one of those people that does so much shit, I just can't stop. I think I must have ADD or something. I'm really ambitious and I like to try my hand at something when I'm really passionate about it. I knew that Ross was making some beats and I just approached him one day, and we just clicked straight away the first night we started writing stuff."

"It helps that we've got the same sense of humour and we're both dickheads as well," he laughs again.

The album kicks off bravely with 'The Mercury Switch', one of the darker tracks on the album with its gurgling bass synth and minimal drum track courtesy of Ross 'D'Opus' Garrett's production.

"It's probably the weirdest song on the album," says Thompson, "and we were a little hesitant I think at first to start off with that. Ross wanted me to write some kind of MF Doom style cryptic stuff which I didn't really do on the rest of the record. I'm pretty straight up with what I talk about on the rest of the songs. That one was more of a cryptic look at the music scene and nepotism in the scene; how record labels work. It's a bit more of a 'fuck you' to the industry type song, without being too obvious about it I guess."

"We were going to bury that song a bit deeper into the record but we played it to a few people who said we just had to come out firing with that one, because it just sounds so different. Even if it takes a while for people to get the message behind the tune, if at all, then it's still a heavy opening and an attention capturing tune."

"When we did our first EP (*The Question*), Ross and I were still getting to know each other, and still learning our way around the studio, around the equipment, around the business and industry side of it all. I think we probably came up with a really safe sound on the EP. We learnt so much from that experience and got so much confidence from it that we just realised we don't have to do anything that people are expecting."

WHO: D'Opus & Roshambo

WHAT: *The Switch (Mercury Switch/Shogun)*

OBSESS RECORDS PRESENTS
MUPH & PLUTONIC

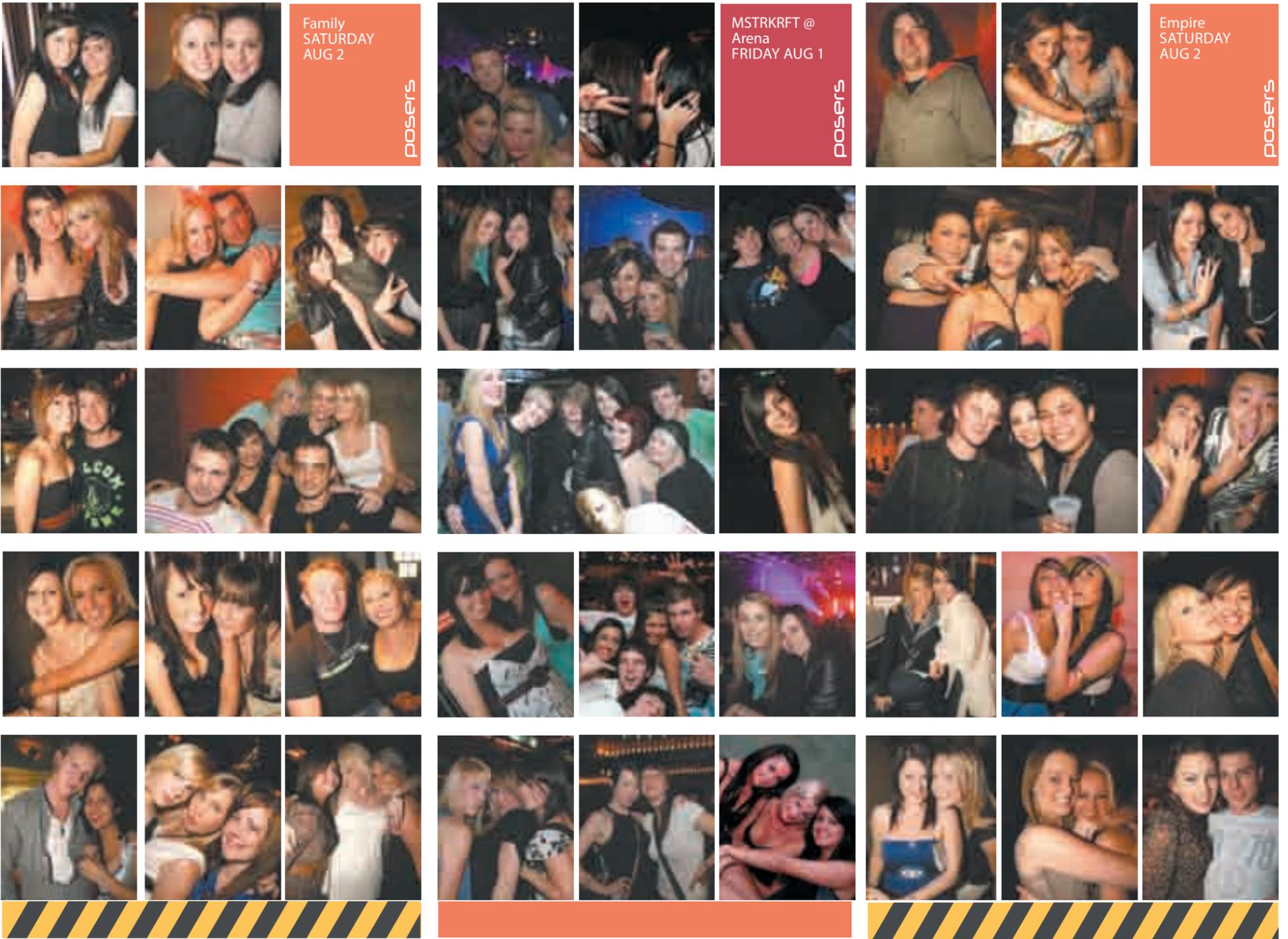
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THIS WEEK:

FRONT ROW 36
CULTURAL CRINGE
CHEAP SEATS
CATTLE CALL
THEATRE REVIEWS

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THE BANK JOB 38
MOTOR TOWN

DIRECTOR'S CUT - DVD REVIEWS 40
CULTURE SHOCK

“ INTERVAL ”

ARTS AND FILM GUIDE

LIVING THE HIGH LIFE



SETH ROGEN IS A SELF-CONFESSED DEVOTEE OF 80S ACTION BUDDY COMEDIES. THAT'S ONE OF THE REASONS THE COMEDIAN, WRITER AND ACTOR DECIDED TO PEN HIS OWN — WITH A LITTLE HELP FROM SOME WEED. ROGEN SITS DOWN WITH BAZ McALISTER FOR A CHAT ABOUT HIS LATEST... ERM... JOINT, PINEAPPLE EXPRESS.

After the tearaway success of *Knocked Up* last year, the world realized that Seth Rogen was hot property. At the age of 26, the curly-mopped Jewish Canadian is a ten-year veteran of the comedy game, having been snapped up aged 16 for a supporting role in Judd Apatow's TV series *Freaks And Geeks*. He won laughs as stoner-turned-parent Ben in *Knocked Up*, and as Apatow's film made waves, Rogen found that doors were opening. He finally had an avenue to push a handful of screenplays that he'd been working on for years into production. The first was *Superbad*, penned with his writing partner Evan Goldberg.

"I remember after we made *Knocked Up*, and they were going to make *Superbad*, I was like 'You think they'll actually let us make *Pineapple Express*?' the affable Rogen laughs.

Pineapple Express was the film he'd always wanted to make, he says — the film he'd been sitting on (and working on) for about seven years. It's been described as a 'weed action comedy', the story of stoner Dale (Rogen) and his dealer Saul (fellow *Freaks And Geeks* alumnus James Franco) who witness something they shouldn't and are forced on the lam from a gun-happy bent cop and a murderous drug lord.

"In a few years, there will be tons of weed action-comedies — that'll be a whole section of Blockbuster," Rogen guffaws. "But this one was like our fantasy movie. We kind of assumed *Superbad* would get made one day, whether we had to direct it in 20 years — but we really did not think this movie would ever get made. So as soon as that seemed like *Superbad* could happen, that's when we realized — wow, if we can get this made we can get anything made."

Rogen says the idea for *Pineapple Express* stemmed from his and Goldberg's love of action comedies starring a mismatched pair of often-clueless goons. "I'm a big fan of *48 Hours*, and *Lethal Weapon*," Rogen says, "and a lot of Shane Black movies — up to and including *The Long Kiss Goodnight* — I'll just say it, that movie kicks fuckin' ass! And movies like *Pulp Fiction* and *Reservoir Dogs*, crime movies that were really violent but you were able to laugh at them at the same time even though horrible things were happening."

When the pair was originally writing *Pineapple Express*, they didn't really put the action ahead of the comedy or vice versa — but they found that writing the action element was the more challenging task.

"We had done comedy, so we were pretty sure we could do that, but the action is what we focused a lot of the energy on," Rogen admits. "We didn't really think of one ahead of the other, but we definitely wanted there to be a lot of action in it, man — this is pretty violent stuff, and that would slightly overtake some of the comedy in people's minds after they see the movie. But to us, it has to function on both levels."

True, it's the action that lingers in one's mind. After all, it's not every day you get to see Seth Rogen hefting an AK-47 in John Woo slo-mo or diving off a high ledge in full-on attack posture, like a somewhat cuddlier and curlier Chuck Norris.

"I'd say 90-plus per cent of the stunts you see in the movie is actually us doing it," Rogen says. "We did as much as they would let us. I think it shows; I think in a comedy it's important. I once walked by the shooting of one of the *Spider-Man* movies and I was so disappointed when Spider-Man took his mask off and it wasn't Tobey Maguire. But whatever, it doesn't need to be, as long as he moves like Spider-Man. But when it's guys like us, we don't know what the hell we're doing and we're the last guys who ought to be fighting each other, so we felt it was important to do as much as we could."

Among the knockabout fisticuffs and gunplay of *Pineapple Express*, it was inevitable that someone would get hurt. Rogen fractured a finger; Franco ran into a tree on the first week of the shoot and had to get stitches on his forehead. And Danny McBride, who plays drug dealer Red, cracked his head open on a breakway bong. This was all in a day's work for a troupe of actors who were game for anything.

"You know, they said that doing yoga would loosen us up and prepare us for injuries. It did not work," Rogen says, cracking himself up. "We just kinda threw ourselves into it. You've just gotta do it and not think about what's going to happen. There's only so many ways to make it look like you're lying on top of a door that's on top of a guy — it's way better just to put a door on top of a guy and just lie on top of it! We kind of just had to do it, and it was awkward, but that's what's funny about it!"

Making things look and feel real was critical, according to Rogen. Even though the action scenes are outrageous, he wanted audiences to be able to relate to the characters of Dale and Saul. And let's just put it this way — Rogen has no qualms about admitting he's writing from

experience. *Superbad* was certainly semi-autobiographical; and with the titular 'Pineapple Express' being a particularly potent strain of marijuana, Rogen's something of an armchair expert in that field.

"Most people at some point have bought weed in college or something like that, or they've been with their friends when they bought weed, or they know someone who sold weed... I feel like you know those people in life, so ideally we thought you would kind of get these relationships. We felt we had never really seen a movie that dealt with weed in a way that seemed honest to our experiences. There was really no movie about a guy who just wanted to smoke pot all day, but lived in the real world and had a dealer who was like the pot dealers we had had."

But despite all the crazy twists in the storyline and the antics of the characters, Rogen says the craziest idea he had during the entire process of making *Pineapple Express* was to get 80s muso Huey Lewis to record the theme song, which plays over the end credits.

"The biggest challenge was me actually building up the nerve to tell everyone about the idea I'd had," Rogen laughs. "A few of them would just look at me like I was just the biggest idiot pothead in the universe. Like 'Dudes, imagine this! Huey Lewis writes a song for our movie.' But when I said it everyone thought it was a good idea, and our music supervisor was like 'I'll call Huey Lewis, I bet he'd be into it.' And he saw the movie and I had lunch with him and explained what I was looking for and he was like 'Awesome, I'm in!' and a month later, I got emailed the song!"

Such a simple concept, and so effective — but then, that kind of describes the whole film. The whole movie really does sound like an idea the "biggest idiot pothead in the universe" would come up with, while good and smoked-up one night. Care to comment, Seth?

"I can't deny that, man," Rogen laughs.

WHAT: *Pineapple Express*

WHEN: Screening from Thursday Aug 7

KEEP YOUR EYES OPEN THIS WEEK IN ARTS

QUOTE OF THE WEEK

"I happen to be privileged enough to be in on the fact that we have been visited on this planet, and the UFO phenomenon is real. It has been covered up by governments for quite some time now... there's quite a bit of contact going on. The Roswell crash was real."

77-year-old Roswell-born Apollo 14 astronaut Edgar Mitchell came clean about the fact that NASA have known about aliens for ages on Britain's Kerrang! Radio last week. Is he right? Is he nuts? Or is he psychologically prepping us for a sinister power-grabbing plot by Dubya to convince us that aliens are as threatening as Al-Qaeda? Whatever the case, he might have picked a better time than the release week of the new *X-Files* movie to air his thoughts.

7 UP

Hits from the bong: this week, we climb aboard the *Pineapple Express* to salute the most bodacious movie stoners ever, and their finest hours:

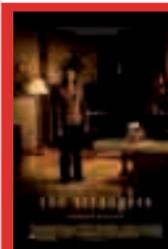
- Jeff "The Dude" Lebowski (*The Big Lebowski*, 1998)
- Cheech Marin & Tommy Chong (*Up In Smoke*, 1979)
- Jay & Silent Bob (*Clerks*, 1991)
- Harold Lee & Kumar Patel (*Harold & Kumar Go To White Castle*, 2004)
- Jeff Spicoli (*Fast Times At Ridgemont High*, 1982)
- Captain America & Billy (*Easy Rider*, 1969)
- Floyd (*True Romance*, 1993)

GIVEAWAY



It's insanely exciting to think that we're just a week away from the theatrical release of another *Star Wars* film — and a very different one at that. With its supercool CG animation and slick anime look, *Star Wars: The Clone Wars* chronicles the adventures of Obi-Wan Kenobi and Anakin Skywalker in the period between Episodes II and III with heaps of lightsaber-swinging Jedi action and banter. Our young padawans at Roadshow Films have given us 50 family passes (for 4 people each) to give away to a screening at BCC Indooroopilly on Sunday Aug 10, at 10.45am. To grab your pass to a galaxy far, far away, drop in to *Time Off* at Level 2, 354 Brunswick St (a couple of doors down from New York Slice) this Thursday and Friday from 9am.

GIVEAWAY



After returning from a wedding reception, a couple staying in an isolated vacation house receive a knock on the door in the wee small hours. What ensues is a violent invasion by three strangers, their faces hidden behind masks. The couple find themselves in a violent struggle, in which they go beyond what either of them thought capable in order to survive. Our buddies at Universal Pictures have given us 50 doubles passes to a preview screening of *The Strangers*, starring Liv Tyler and Scott Speedman and based on true events, to give away — the screening is at the Regent on Tuesday Aug 12 at 6.30pm. To lay your hands on a pass to terror, drop in to *Time Off* at Level 2, 354 Brunswick St (a couple of doors down from New York Slice) this Thursday and Friday from 9am.

CULTURAL CRINGE

WITH BAZ MCALISTER

In the wake of the double awesomeness that was *The Dark Knight* and the *Watchmen* trailer, comic-book fans have gotten too excited and the internet is awash with wish-fulfillment rumours that Christopher Nolan's Batman film is un-topple and the franchise should now pass to another director to continue the awesomeness anew. Probably a bad idea – remember what happened back in the 90s when Tim Burton passed the reins to Joel Schumacher? Exactly. But these aforesaid wish fulfillment fantasies seem to revolve around 300 director Zack Snyder taking over from Nolan to do *The Dark Knight Returns* – basically, on the strength of an admittedly amazing trailer for his forthcoming *Watchmen* that looks like it's going to do the business. Now, Snyder's a genius in his own right, but let loose on Batman, he might come up with a green-screen sausage-fest starring Gerard Butler screaming 'This! IS! GOTHAM!' at the top of his lungs before kicking the Penguin down a manhole. This week, *Cringe* idly muses over what might happen to the Batman rebooted franchise if Nolan were to step aside and another famous director were to step in.

MALLBATS - Kevin Smith

Bruce Wayne (Kevin Smith), who works as a clerk by day, tries to fight crime at night with his dope-fiend sidekick Robin (Jason Mewes). However, their love of pop culture, *Star Wars*, and dick and fart jokes keep getting in the way. The Riddler (Jason Lee), Two-Face (Ben Affleck), and Catwoman (Joey Lauren Adams) vandalise a nearby mall, causing our dynamic duo to spring into action. Unfortunately, both are too stoned to defeat them, and it takes a cameo from Stan Lee as bat-butler Alfred to restore order in the View Askewiverse.

HOW TO LOSE A BAT-GUY IN 10 DAYS - Nancy Myers

A romantic comedy in which Bruce Wayne (a shirtless Matthew McConaughey), a surfer, rock-climber and billionaire playboy, plays a dangerous cat-and-mouse game with Catwoman (Kate Hudson) as she tries to kill off the caped crusader in ten deadly ways. Aided by a soft rock soundtrack, they realise they love each other, and end up getting married. The audience is filled with 13-year-old girls.

THREE BATMEN AND A BABY - William Shatner

The studios have realized they can capitalize on the rom-com market and pump out a quick follow up entitled *Three Batman and a Baby*, as Catwoman (Kate Hudson) very sensibly does the bolt after pumping out a litter of one and leaves the little tyke to be trained as a crimefighting ninja vigilante by Batman (McConaughey, returning), Batman (Michael Keaton) and Batman (Val Kilmer).

BATMAN: BACK IN BLACK - A Spike Lee Joint

Back In Black is set in Harlem City, not Gotham City, and stars Denzel Washington as 'Bruce Wayans'. The entire cast is black and speaks jive, except for Alfred the butler (Michael Caine), who is frequently referred to as 'Honky'. The villain is The Riddler – played by Chris Rock, his real name has been subtly changed by Lee from Ed Nygma to... well, take a wild guess.

BATMAN: EXTREME - Michael Bay

Lucius Fox invents a sweet new weapon for The Dark Knight (Shia LaBeouf) – gloves that fire lasers from his fingers. And a new vehicle – the Bat-Stealth-Bomber. Lots of shit gets blown up. Teenage boys all over the world pop a collective giant boner. Toy store shelves creak and groan under the weight of the merchandise. Everyone is happy.

O BATMAN, WHERE ART THOU? - Joel & Ethan Coen

An overly-intellectual black comedy, thinly disguised as a comic book/superhero flick. Every supporting character is "funny-lookin'", Bruce Wayne (George Clooney, slipping back into the Batsuit) sports a ridiculous bowl haircut, and The Joker (Javier Bardem) feeds his victims into a wood-chipper. Oh, and Batman fights crime every day of the week – except Shabbos.

AMERICAN BATTY - Sam Mendes

An ageing, dumpy Bruce Wayne (Kevin Spacey) starts having inappropriate feelings for Commissioner Gordon's teenage niece, Barbara (Mena Suvari).

THE DARKO KNIGHT - Richard Kelly

In this twisted film, which reboots the franchise, Gotham City doesn't really exist – it's all in Batman's (Jake Gyllenhaal) head, and he is a patient in Arkham Asylum. And he time-travels back to meet himself as a little boy, pushing his dad out of the way of Joe Chill's bullet, therefore preventing his parents from dying and himself from ever becoming Batman. He promptly fades away in a puff of contradiction.



BALLET GOOD SHOW

With its mix of guest artists from around the world and at home, **Queensland Ballet's International Gala** is a truly uplifting dance experience. Continuing the gala tradition of showcasing major international talents in the dance world, Queensland Ballet welcomes acclaimed Dutch choreographer Nils Christie and guest dancers Maša Kolar, Zoran Markovic and Ilja Louwen, all favourite stars of previous galas, and new faces Zenia Tatcheva and Christian Tatchev, both from South African Ballet Theatre. To celebrate his ten years as Artistic Director of Queensland Ballet, François Klaus has crafted a program which pays homage to the well-loved classics, and rejoices in the creative process that brings fresh, new work into the repertoire. It's at QPAC Playhouse from Friday Aug 8 until Sunday Aug 10. Book on Qtix, 136 246.

THIS IS SPAA-RTA!

The Screen Producers' Association of Australia's **SPAA Fringe** is back in 2008 for yet another two-day creative hothouse in Sydney. With more than 400 delegates attending last year and a history of prestigious guest speakers, it is set to continue to inspire and provoke new and upcoming filmmakers. Based at Chauvel Cinema and Paddington Town Hall, this year's conference will feature an incredible line-up of keynote speakers from all facets of the film industry, as well as workshops, VIP round tables, one-on-ones, interactive activities, unique access to the industry's top producers and obligatory networking festivities such as opening and closing night drinks. It's over two days on October 24 and 25; 2-day early bird tickets are \$100 for members and \$180 for non-members. More info at www.spaa.com.au.

MAKING FUNNIES

Comedian "Hollywood" **Brett Sheargold** is relaunching The Dark Room (Py Hi comedy night) as **The Joke Factory** on Thursday Aug 7 at 8pm, at the bar at the corner of Hope and Montague Sts, West End. Brett, who will MC the evening, describes it as "the beginning of the production line of comedy", designed to give first-timers the opportunity to get up and do their bit. The cosy room will be rocking with laughter on the first Thursday of every month.

AUGUSTEN IN AUGUST

Author **Augusten Burroughs** will be in Brisbane soon to talk about his latest book, *A Wolf at The Table* – which delves into the murky depths of Burroughs' early childhood, a time spent moving from house to house with his sinister father, distracted mother, and largely absent older brother. Written with Augusten's trademark wit, this is a story about an eccentric suburban upbringing, the complicated relationship between father and son, but most of all, a child's longing for unconditional love. Hear Burroughs speak about the book at the Dendy Portside on Saturday Aug 30 at 6.30pm. Tickets \$15 from Brisbane's Better Bookshops.



NEW YORK STATE OF MIND

Joshua Levi Galleries, which launched in June, will be showcasing seductive images, sensual curves and elusive nudes in their next feature artist exhibition. Gallery owner Joshua Collings has selected Brisbane-based artist **Tracey Keller** for the gallery's second exhibition, which will feature more than 25 pieces that are far removed from the comforts of quirky animals and pet portraits that she is famous for. Painted while she was living in a Manhattan loft and exhibiting in SoHo, the pieces that make up *New York Naked* capture the sophisticated, seductive and chic women of New York City on linen, emphasising woman's strong sense of self. The exhibition is hanging now at Joshua Levi Galleries, Ipswich Road, Woolloongabba.

COMIC ESSAYS

David Sedaris's latest book, *When You Are Engulfed In Flames*, is "a masterpiece of comic writing from a writer worth treasuring" (*Seattle Times*). In essay after essay, Sedaris proceeds from bizarre conundrums of daily life – having a lozenge fall from your mouth into the lap of a fellow passenger on a plane, or armouring the windows with LP covers to protect the house from neurotic songbirds – to the most deeply resonant human truths. Hear Sedaris speak about the book at Queensland Irish Club on Wednesday Aug 20 at 6.30pm. Tickets \$15 from Brisbane's Better Bookshops.

EKKA MEMORIES

The Museum of Brisbane is presenting an exhibition that is set to recapture the memorable moments and behind the scenes efforts that make up Queensland's Ekka. The exhibition, **10 Days in August: Memories of the Ekka** is showing at MoB until November 16 and is a treasure of memorable moments from the show. It's on the ground floor of City Hall 10am to 4pm daily. For further information visit www.museumofbrisbane.com.au.

FOR FILM FREAKS

Fans of eerie paranormal cinema might want to check out the Brisbane premiere of young filmmaker Joel Anderson's *Lake Mungo* when it screens as part of BIFF this weekend – a flick about a family experiencing a series of paranormal events after the drowning of their 16-year-old daughter. It's at the Palace Centro at 6.20pm on Saturday Aug 9 and 12 noon Sunday Aug 10. Anderson will be hosting a Q&A after the screenings. Don't forget to have a gander at www.stgeorgebiff.com.au for news about many more exciting screenings and events happening as part of BIFF.

CHEAP SEATS



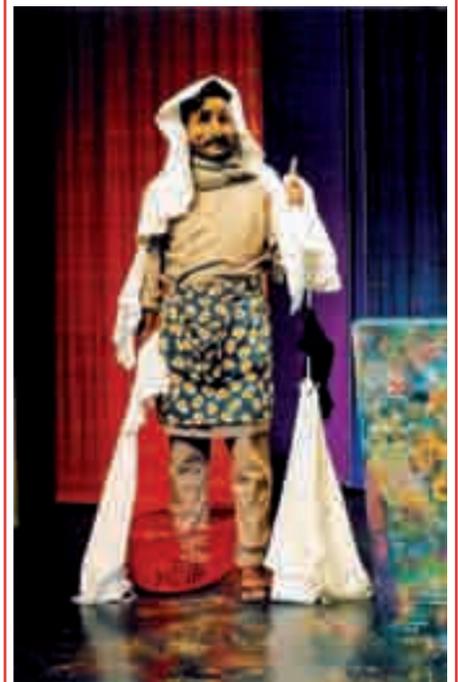
MONEY FOR NOTHING, FLICKS FOR FREE

City Hall has transformed into a free film theatre for the next three months with a collection of classic movies screening as part of Brisbane Council's city entertainment program for residents. Last weekend, *Siren Of The Tropics* screened as part of BIFF, with live piano accompaniment from Clare Hansson, but there's plenty more to come. On Thursday Aug 28, the 1925 *Phantom Of The Opera* starring Lon Chaney will be screening, accompanied by David Johnston on City Hall's magnificent Willis organ. And *The Son Of The Sheik* starring Rudolph Valentino screens on Friday Sep 26, accompanied by Ron West (of the Majestic Theatre, Pomona) on the organ. All shows start at 7pm.

REAL LIVE WIRES

Dave Grant is one of the busiest comedians in Australia. Although his stuff lives in Melbourne (he gets home to visit it as often as twice a week) he regularly travels the country blasting audiences with his rapid-fire delivery and sharp wit. With rapid energy and physicality, **Harley Breen** delivers his bizarre and absurd takes on the world. Both of these comedy veterans are performing absolutely gratis and free of charge at the Powerhouse Turbine Platform as part of **Livewired** on Sunday Aug 24 from 6.30pm.

REVIEWED!



Krishnan's Dairy is the first play in the ever-growing repertoire of New Zealand-based company Indian Ink. This one-man *tour de force* focuses on the domestic ups and downs of Gobi and Zina Krishnan, and a day in their life running a corner shop (dairy) in New Zealand. Entwined with this is the spiritual mythology of the tale of the building of the Taj Mahal, a beautiful and poetic journey through the legend of one man's love for his dying wife.

The stories are told primarily through the clever use of commedia-style masks which are swiftly switched back and forth as conversations play out. Solo performer Jacob Rajan expertly adapts physicality and vocality between his multiple characters, capturing the relationship between the middle-aged Indian couple beautifully. The sensible and hardworking character of Gobi juxtaposes nicely against his lazy and unappreciative wife Zina.

This production features some extremely precise and detailed mime work which is supported by a well-timed soundtrack of effects – the cash register malfunction scene is particularly brilliant; Rajan's physical investment in the invisible register is remarkable. He also bookends the stories with original songs accompanied by acoustic guitar, showing his talents lie not only in physical theatre but also in singing and songwriting.

Krishnan's Dairy is a visually commanding piece which only falls short on slightly dated material – it's got charm but one can't help thinking the comedy would have been more successful back when the show was first performed in the late 1990s. It's enjoyable but not overly engaging for the duration, and only achieves viewer satisfaction upon conclusion. It does however showcase the talents of an outstanding performer – for more Jacob Rajan, check out the sequel to *Krishnan's Dairy*, *The Candlestickmaker*.

PANSY POTTER

WHEN: Season ended, but Jacob Rajan's *The Candlestickmaker* plays at QPAC Cremorne Theatre until Saturday Aug 9

CATTLE CALL

CREATE AN UPROAR!

Biguproar.com is a new site that provides a place where people can showcase their talents, and a forum for undiscovered and unexpressed talent worldwide – both aspiring and professional performers. The site offers three minutes of video performance time – music, comedy, drama, whatever – and there's a searchable database where film/TV companies, record labels and casting directors will be able to scout for talent online. But it's not just for performers – the site also has a Behind The Scenes category where crew, writers, designers, makeup artists and composers can file their CVs. The site goes live soon at www.biguproar.com – bookmark it now.

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FEMALE AGENTS
EXCLUSIVE TO PALACE CENTRO

SAVAGES
NOW SHOWING
MAMMA MIA
Meryl Streep, Pierce Brosnan, Colin Firth
NOW SHOWING

THE SAVAGES (M)
WED 11:45AM, 2PM, 8:45PM
THU - FRI 10AM, 2:15PM, 6PM, 9:15PM
SAT - SUN 9:45AM, 12:15PM, 6PM, 9:15PM
MON - TUE 10:30AM, 1PM, 3:30PM, 6:30PM, 8:45PM

THE DARK KNIGHT (M) - NO FREE TICKETS
THU - SUN 9:45AM, 12:30PM, 8:30PM
MON - WED 11AM, 2PM, 5PM, 8PM

MAMMA MIA (PG)
WED 10AM, 1PM, 3:50PM, 9PM
THU 10AM, 12:15PM, 2:30PM, 4:45PM, 7PM
FRI 10AM, 12:15PM, 2:30PM, 7PM
SAT - SUN 10AM, 2:30PM, 7PM
MON - TUE 10AM, 12:15PM, 2:30PM, 4:45PM, 7PM, 9:15PM

HOW ABOUT YOU (M)
WED 10AM, 2PM
THU - FRI 10:15AM, 12:15PM, 3:30PM
SAT - SUN 10AM, 3:30PM
MON 11AM, 1:30PM, 6PM, 8:15PM
TUE 11AM, 1:30PM, 9PM

SALUTE (PG)
WED 9:45AM
THU - FRI 12:30PM, 2:30PM
MON - TUE 3:45PM

FEMALE AGENTS (MA15+) - SPECIAL ADVANCED SCREENINGS - NO FREE TICKETS
FRI - SUN 4:45PM

BIFF FINISHES SUNDAY NIGHT!!!



AND WHEN DID YOU LAST SEE YOUR FATHER?

★★★

Director: Anand Tucker

Starring: Colin Firth, Jim Broadbent, Juliet Stevenson, Matthew Beard

Review by Mandy Kohler

As a child who knows nothing, it is easy to assume that your parents know everything. Growing up seems like a journey where you learn just how fallible they are until you realise yourself how difficult it is to be a decent human being, never mind a perfect one.

Based on the autobiographical novel of the same name by Blake Morrison, *And When Did You Last See Your Father?* explores the relationship between father and son. Blake (Firth) remembers his father Arthur (Broadbent) as a robust character who can talk his way in and out of anything. However, Blake has grown estranged from his father during his adolescent years after suspecting him of having an affair.

When Arthur becomes ill, Blake returns to the family home for what is obviously expected to be his father's final days.

Told mostly in flashback, *And When Did You Last See Your Father?* pieces Blake's memories together to create a picture of his father, the purpose of which is to find something he quintessentially recognises as his dad. The scenes set in the 60s have a particularly warm quality as a teenaged Blake (played by Matthew Beard) struggles to reconcile with his father's indiscretions.

This is a film of subtle complexities that shows both the joy and heartache of family life.



HOW ABOUT YOU

★★½

Director: Anthony Byrne

Starring: Vanessa Redgrave, Joss Ackland, Hayley Atwell, Orla Brady, Imelda Staunton, Brenda Fricker

Review by Mandy Kohler

In keeping with a recent trend, *How About You* is yet another film where relatively young people care for others who are growing old and dying. Unlike *The Savages* or *And When Did You Last See Your Father?*, *How About You* doesn't really have anything poignant to say about the process and handles the subject matter with far more saccharine sensibilities.

Young spark Ellie (Atwell) shows up unexpectedly to ask her sister Kate (Brady) for a job in the old age home she runs and owns. When their mother suffers a stroke, Kate leaves to take care of her and Ellie is left to care for the four demanding residents who remain over the Christmas period. They include dysfunctional middle-aged sisters Heather (Fricker) and Hazel (Staunton), Judge Donald (Ackland) and one time cabaret singer Georgia (Redgrave).

At the film's opening, the home is financially troubled due to the miserable foursome scaring away the other residents and as such, the narrative follows a predictable path once Ellie is introduced.

The last time the song of the film's title was used so heavily onscreen, Robin Williams led a grubby chorus of homeless people in *The Fisher King*. Seeing it reverted to a sweet little oldies tune here is a good metaphor for how little *How About You* has to say. However, there are some nice moments – the acting is first-class from a cast of seasoned performers, and Atwell is charismatic as Ellie. Ultimately, though, this isn't enough to make the film stand out.



PINEAPPLE EXPRESS

★★★★★

Director: David Gordon Green

Starring: Seth Rogen, James Franco, Danny McBride

Review by Baz McAlister

To paraphrase Matthew 5.5, the geeks shall inherit the Earth – the *Freaks and Geeks*, that is. And the mild-mannered dudes in comedy svengali Judd Apatow's gang are finally banging out the funny flicks we've been waiting for all these years. The revolution began with *The 40-Year Old Virgin* and *Knocked Up*, both of which put chubby funster Seth Rogen on the map as the Next Big Thing. In Apatow-produced follow-ups *Superbad* and now *Pineapple Express*, Rogen is showing his quality offscreen as well as on, penning both with his writing partner Evan Goldberg.

The film is based around a simple premise: what if two dudes got high, and their ensuing paranoia was completely justified because one of them had witnessed a hit? Said stoners are process server Dale (Rogen) and his dealer Saul (Franco) – they don't really know each other but are forced to band together to avoid the clutches of bad cop Rosie Perez and drug lord Gary Cole.

Pineapple Express owes a lot to those classic buddy comedy-actioners of the 80s like *Midnight Run*, and there's a stronger action bias in this flick than its cousins. But they don't skimp on the comedy – right from the hilarious flashback opening sequence which recalls *Reefer Madness* and explains the origin of the strain of weed our heroes adore, you'll be busting a gut laughing.

This film has some of the funniest scenes of the year but is bolstered by the backbone of a simple yet effective plotline, sharp dialogue, marvellously choreographed action, and standout performances from Rogen (playing it a bit straighter than usual), Franco (proving he's wasted when not playing comedy) and Danny McBride. All that, and the ending is adorably perfect. A winner.



STOP-LOSS

★★★

Director: Kimberley Peirce

Starring: Ryan Phillippe, Abbie Cornish, Channing Tatum, Joseph Gordon-Levitt

Review by Lauren Dillon

Complete with marching band, baton-twirlers and tickertape, a small Texas town welcomes home decorated Iraq war hero Sgt Brandon King (Phillippe) and his comrades. With all his missions for the US Army complete, King is finally on his way to resuming a normal life. That is of course until he is stop-lossed.

Stop-loss is the involuntary extension of a service member's active duty service under the enlistment contract in order to retain them beyond their initial end of term of service date. Not willing to return to Iraq, King makes a desperate trek towards Washington with the help of his best friend's fiancée (Cornish). But as he journeys through hell, his former comrades fight their own demons in a myriad of destructive and disturbing ways.

For once, here's an American film that doesn't glorify the US's involvement in controversial combat. *Stop-Loss* examines the value of National honour and what it actually means for those who are expected to uphold it. It is as honest as possible about the atrocities that continue to occur and the black mark the war leaves on the lives of those who make it home. Think live footage of a war put to a death metal soundtrack produced by MTV.

While exposing the despicable way the US government can treat even their highest-hailed servicemen and women, Peirce has also made it possible for outsiders to empathise with those involved in a war that most don't support – and not a Hollywood ending in sight. Hoo-rah!

WHEN: Screening now

WHEN: Screening now

WHAT: Screening from Thursday Aug 7

WHAT: Screening from Thursday Aug 7



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JOB WELL DONE

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The Bank Job is based on an actual robbery that took place in London in 1971, where a group of thieves tunneled their way into the vault of a Baker Street bank and supposedly made off with millions of pounds' worth of cash and jewels. None of this loot was ever recovered. And no one was ever arrested in connection with the crime. But if you've never heard much about this audacious heist, it's because the British government of the time effectively gagged the media. The long-standing rumours that the bank's safety deposit boxes contained some fairly inflammatory material, including compromising photographs of Queen Elizabeth's sister Princess Margaret, may well have had something to do with that.

Still, that didn't stop the makers of *The Bank Job*, including Australian director Roger Donaldson, from combining painstaking research and a bit of creative licence to come up with a compelling, entertaining story built around the infamous robbery.

"I think one of the interesting questions the film raises is 'What is a true story?'" says Donaldson, whose previous experience in bringing real-life tales to the screen includes his last movie, *The World's Fastest Indian*. "Because in the cinema we often say 'Based on a true story' or 'Inspired by true events' – but how much of it is actually real?"

Dick Clement, one of *The Bank Job's* screenwriters, freely admits he has no idea how much of it he got right, and Donaldson agrees.

"It's hard to say anything about *The Bank Job* as a true story, other than that there really was a robbery, and these guys burrowed all the way into the bank vault, and that we've done a very accurate portrayal of what these buildings looked like," the director says. "We used the actual transcripts we got from newspapers of their walkie-talkie dialogue during the robbery. I've since heard the actual tapes that were made of their discussions, and our script is accurate to what was said."

When it comes to the supposedly saucy Princess Margaret photographs that were stashed in a safety deposit box by a Black Power activist named Michael X, however, a bit of conjecture comes into play.

"Michael X's files are embargoed until 2054, and what they contain is essential to knowing what really happened," Donaldson says. "The seal is obviously intended to keep the information from the public until everybody's dead. I've been told the photos are real, but I've never seen them."

Don't expect the Royal Family to give up any juicy secrets on the subject either.

"I don't know whether they've seen [*The Bank Job*] but they've not commented," Donaldson says. "I think they'd prefer to forget all about it. I did manage to find one of the bank robbers, though. I'm pretty sure he was one of them. I spoke to him three or four times, and he wasn't consistent in what he was saying. I feel like there was a lot more to his story than he was prepared to talk about."

Despite the heist milieu of *The Bank Job*, Donaldson has mixed feelings about the movie's title (it was originally called *Baker Street*).

"The title doesn't mislead you about what it is, but it does mislead you a little bit because it isn't just about a bank," he says. "That's one of the things that attracted me to it – this multi-layered, different-faceted storyline. I thought 'Hmmm, there's a lot to get into here'. And if you can pull it all together, it's both a heist movie and a political thriller."

The presence of UK tough-guy actor Jason Statham (*Crank*, *The Transporter*) as the leader of the gang of robbers would indicate that it also has its share of thrills and spills. But *The Bank Job* has Statham working in a more subdued mode, and pulling off the strong, silent role quite successfully.

"When I was given the script, it was suggested that Jason was also interested in it and he would be perfect to play this East End bank robber," Donaldson says. "When I met with him, there was just a gut feeling that this guy was the real deal, that he was really interested in his acting as well as trying to be successful, and that he was perfect for this role. After working with him, I would put him in that Steve McQueen mould of somebody who says a hell of a lot when they're saying very little."

Casting is a key element for Donaldson, who has worked more than once with the likes of Anthony Hopkins and Kevin Costner. And in putting together *The Bank Job's* rogues' gallery, he was cognisant of the need to ensure the multiple plotlines had some distinctive faces.

"I think one of the biggest things in not getting lost is to cast people who are all very different, so that you have really strong characters playing each plotline and you don't get confused about which plotline you're following," he says. "I put a lot of effort into getting great casts for all of my movies with that in mind. Personally, I can easily get confused in a movie when I think two people are similar – I'm thinking 'Wait, who are you?' If you find yourself doing that, you really are in trouble with the story because you're pulled out of the movie intellectually and emotionally. You're suddenly thinking about all the wrong things."

The underdog aspect of *The Bank Job*, which has Statham and his working-class partners in crime up against the upper crust of the British establishment, is another effective part of the movie.

"I thought that in this day and age when there are people struggling financially, things are getting more dire," Donaldson says. "At the same time, there's a large number of people who manage to skim millions and millions off the top for themselves. I think the working class into the middle class are barracking for the underdog, so I think the movie also works on an economic level for today's point in time that makes you sympathetic to the storyline the way it is presented. I think people just naturally cheer for the underdog anyway. That's common human nature. I know if I'm watching a football game, I'm always cheering for the team that's down, even if I don't know who they are. I always side with the team that's losing, hoping that they come back strong."

WHAT: *The Bank Job*

WHEN: Screening now

BACK FROM THE WAR

SIMON STEPHENS' SHARP-EDGED PLAY **MOTORTOWN** IS COMING TO METRO ARTS, AND AS LEAD ACTOR **CHRIS POWER** TELLS **PANSY POTTER**, THIS TALE OF A BRITISH SOLDIER RETURNING FROM IRAQ IS AS SHOCKINGLY RELEVANT IN AUSTRALIA AS IT IS IN THE UK.



Actor Chris Power was last seen playing an introverted nerd in last year's popular new Australian comedy *The Reunion*. He returns this week to old stomping ground Metro Arts (thankfully still standing after the devastating fire that gutted neighbouring pub The Victory) with a controversial British drama that sees him playing a hard-faced soldier returning from conflict in Basra. *Motortown* is certainly a change of direction for the young actor but he is embracing the challenge with open arms.

"It's going really well, I can't believe how quickly the last eight weeks have gone!" Power says. "From the first read it's been pretty full-on; I'm in every scene so I have to be there for every rehearsal. We just started full runs so it's nice to bring the whole cast together finally. They're all really great; everyone's just equal, there's no star."

For those out there who are not familiar with Simon Stephens' play, which was written in only four days, Power elaborates.

"Simon Stephens wrote *Motortown* at the same time as the 07/07 bombings in London so that was really the inspiration for it," he explains. "I play Danny, who has just come back from fighting in Basra, but the play isn't just about that. The war does affect Danny and everything around him and his journey but the play is also heavily culture-based; one of my favourite lines being 'I fucking hate sixth-formers and iPods'. I think Danny is saying 'I fought a war for this lot, and this is what the country is doing to itself'. He's a little unbalanced and has lots of opinions about race and religion. He comes home to find out that he doesn't really have a relationship with a girl he was involved with, and it makes him question the world around him."

Motortown is being presented by the dynamic 23rd Productions, who this year became a resident company at Metro Arts dedicated to producing evocative and challenging work for Brisbane audiences. Their offerings to date include an interesting array of British plays such as Patrick Marber's *Closer* and Anthony Minghella's *Cigarettes and Chocolate*, a seemingly natural artistic trend for 23rd Productions' Artistic Director Kathryn Fray who is originally from the UK. Power is certainly enjoying exercising his dialect prowess with this latest in the tradition.

"My accent is from Dagenham in Essex, right up the A13 – it's going alright!" he laughs. "Most of us have Dagenham regional accents, but Sam [fellow actor Clark] and Kath have a scene where they play characters from Chalk Farm and have to use more upper-class accents. Having Kath onboard is helpful because she knows the accents first-hand. Our director Shane Jones is really committed and his attention to detail is brilliant. That's backed up by Kath as a producer, as nothing goes unnoticed; we've even got cigarette packets from the UK!"

With so much reference to British culture, one might wonder at the accessibility for an Australian audience but Power believes it's extremely relevant.

"It will be a good chance to sit back and observe another culture, but at the same time I've done some research and spoken with an Aussie guy who was in Timor and has come back, and he is saying a lot of the same things as Danny. The effects of war on those returning is a global issue, and it's great timing to be discussing this with the recent return of Australian soldiers from conflict zones. The press have been saying that we need to address this issue of soldiers coming back – you can't just say 'Well done boys, back to work you go!'"

WHAT: *Motortown*

WHERE & WHEN: Sue Benner Theatre, Metro Arts Wednesday Aug 6 to Saturday Aug 16. Bookings: www.metroarts.com.au or (07) 3002 1700.



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THE DUDESONS - SEASON 2

Stomp

Despite the obligatory “these stunts are performed by trained professionals” spiel at the start of every episode, one does question what sort of “professional” would engage in such lunacy as chopping themselves out of a 30 foot tree onto nothing but disused whitegoods boxes, or spray a compatriot’s nether regions with undiluted Tabasco sauce whilst they are using an outhouse.

Nevertheless, the aforementioned lunacy, which apparently originally inspired Jackass, is compelling viewing. The four main instigators – Jukka, Jarppi, Jarno and HP, were born, raised and still reside in Finland, and on the basis of the goings on showcased on Season 2, it’s safe to assume that cold temperatures do strange things to a person’s capacity for logic and reasoning.

One stunt that particularly resonates involves the placing of one shitbox car (containing a Dudeson in the driver’s seat), facing backwards, on the roof of another, and driving it into a concrete wall, with the expectation that the car perched atop will land safely and keep driving. Needless to say, not all the Dudesons’ stunts go according to plan.

Through the course of the eight episodes, stunts include riding snowmobiles on grass and water, ransacking shopping malls, blowing up cars and cottages alike and performing countless other incredulous acts, with a paper-thin narrative to tie them all together.

Although the brand of staged insanity practiced by The Dudesons is no longer the most original of concepts, these Finnish lads have a Scandinavian charm and naivety that makes them far more endearing than the likes of Dirty Sanchez and Steve-O. With a running time of more than four and a half hours including extras, there’s plenty to keep you entertained, especially if you enjoy watching people get hurt doing things they should know better than to attempt in the first place.

Extras: 2 bonus episodes and heaps of extra stunts.

DANIEL JOHNSON



GREEN WING - SERIES 1

Hopscotch/Roadshow

Devised and produced by Victoria Pile, whose comedy roots stem from *Not The Nine O’Clock News* to the more recent female dominated hit sketch-based brilliance of *Smack The Pony*, *Green Wing* takes place in the London-located East Hampton Hospital Trust.

Seeming lack of patients notwithstanding, the laughs are provided by the wide collection of eccentric staff that are more interested in freaking each other out and making a few more notches in their perspective headboards.

Maybe playing the “weird card” a little too fiercely in its early episodes, it takes a while for *Green Wing* to settle into a more comfortable formula.

The obvious attachment to acting it up for no apparent reason doesn’t quite fit the format when you’re setting a show in such an established setting, and often comes across as purely unsure of itself.

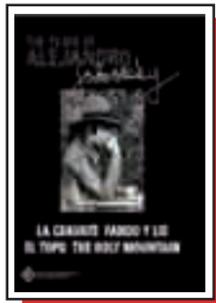
The cast/writers seem to get fixated on unfunny running gags, and flog them to the point where it seems they’re unwilling to accept the fact it died some five minutes ago – an eternity in TV land! But when the writing is spot on, *Green Wing* is pants-wettingly funny (have a catheter handy).

The series survived to a second season and a 90-minute special, but got the chop in 2006.

One can’t help but wonder if the show was a slicker produced half hour, rather than the often-strained hour-ish format, it might still be going today.

Extras: Deleted scenes, audio commentaries on some episodes, a behind-the-scenes featurette and cast/crew bios.

MICHAEL DANIELS



THE FILMS OF ALEJANDRO JODOROWSKY

Siren

The films of Alejandro Jodorowsky are miracles. His vision and audacity are to this day unsurpassed in cinema. Whilst some of what he did was intolerable or incomprehensible, he is also responsible for some of the most beautiful, surreal and violent scenes cinema has to offer. Everything about him is mythical. Did he personally strangle 50 rabbits for *El Topo*? Did he and his cast undergo intense LSD preparation for *Holy Mountain*? Did he make cast members drink each other’s blood? I sure as hell hope so.

His first feature, *Fando & Lis* caused riots when it was originally screened in Mexico, and whilst it’s difficult going, it’s imbued with an undeniable sense of the breadth and possibility of the cinematic art form. His movies are quests, visions, hallucinations, religious pilgrimages of earnest lunacy and unintelligible psychobabble.

Jodorowsky is simultaneously a guru and a charlatan, a spiritualist and a lunatic. This incredible four-DVD and two-CD box set consists of his first short film *La Cravate*, *Fando & Lis*, *El Topo*, possibly the most surreal Western ever, and his masterwork, the overwhelmingly extreme *Holy Mountain*.

We get a doco from 1994 where everyone from collaborator and graphic artist Moebius to Marcel Marceau wax lyrical on the Jodorowsky enigma. There’s also soundtracks to *Holy Mountain* and *El Topo*, both of which are peculiarly experimental and inspired.

Extras: Jodorowsky commentary for *Fando & Lis*, *Holy Mountain* and *El Topo*, theatrical trailers, script excerpts and scrapbook in liner notes. This is the most loving collection for one of the true cinematic oddities of our times.

BOB BAKER FISH



DOCTOR WHO: INFINITE QUEST

Roadshow/ABC

Originally produced as a series of three-minute shorts for the official *Doctor Who* website, *The Infinite Quest* DVD sees them joined together to make a feature-length animated sci-fi treat.

Happening somewhere in the third season of the regenerated show’s timeline, David Tennant and Freema Agyeman voice their cartoon counterparts of The Doctor and assistant Martha Jones. As the TARDIS drops in for an unannounced visit to supervillain Baltazar (voiced by *Buffy*’s Anthony Head), they interrupt his megalomaniacal plans to turn the Earth’s population into diamonds.

Baltazar takes revenge by seeking the mythical spaceship The Infinite, which is said to have the power to grant any heart’s desire; in Baltazar’s case that now includes The Doctor’s demise as well as wealth beyond dreams.

The animation is slightly staggered, sort of reminiscent of the style used in 2000’s *AAagh! It’s The Mr Hell Show!*, another British production that used computers to produce episodes instead of traditional methods. And with a G-rating, there are some decidedly un-G-like aspects to the storyline.

Not the greatest of *Doctor Who* adventures by a long shot, but being the first animated outing, it’s certainly not without its share of charms.

Extras: Interviews with the voice cast and director Gary Russell, making his debut after working as a script editor for sister series *Torchwood*; Anthony Head reflects on his previous *Doctor Who* villainy (the *School Reunion* episode); animatics with deleted scenes still intact and a few short but sweet behind-the-scenes featurettes.

MICHAEL DANIELS

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ART

Alex ‘Natural Selection’ Art exhibition. Jugglers Art Space Inc. Until Aug 23. Ph: 3252 2552 or www.jugglers.org.au.

BLAC Friday Exhibitions Art exhibitions. CBD Gallery. Every Friday. www.myspace.com/blacgallery.

Cherbourg Time: Young Black and Deadly Art Art exhibition. QUT Creative Industries Precinct. Aug 7 – 16. Ph: 3138 5495 or www.ciprecinct.qut.com.

Decay & Renewal Exhibition of biochrome images. Brisbane Square Library. Aug 8 – Sep 28. Ph: 0401 664 400 or renata@buziak.info.

Generation C: New Chinese Photomedia in the Age of Change Photographic works. Raw Space Galleries. Until Aug 12.

Johan Grimontprez ‘Dial H-I-S-T-O-R-Y’ Collage video exhibition. Institute of Modern Art. Until Aug 16. Ph: 3252 5750 or www.ima.org.au.

Joseph Zbukvic ‘A French Connection’ Art exhibition. Red Hill Gallery. Aug 10 – 31. www.redhillgallery.com.au.

Kirra Jamison Art exhibition. Jan Murphy Gallery. Aug 8 – 23. Ph: 3254 1855 or www.janmurphygallery.com.au.

Laser Beak Man: A Double Shot of Happiness Artworks by Time Sharp. Art Factory Gallery. Until Aug 6. Ph: 0407 965 350 or www.laserbeakman.com.

Paolo Pellegrin: As I Was Dying Photographic exhibition. Brisbane Powerhouse. Until Aug 24. Ph: 3358 8600 or www.brisbanepowerhouse.com.

Picasso and his Collection His personal art collection. Gallery of Modern Art. Until Sep 14. Ph: 136 246 or www.qtx.com.au.

Someone’s Holding Their Breath Photography exhibition. The Alibi Room. Until Aug 21.

Steven Dix Art exhibition. Joshua Levi Galleries. Ongoing. www.joshualevigalleries.com.au.

The Great Divide Art exhibition. Artisan Gallery. Until Aug 30.

Tweed Naturally Art Awards Entries now open. Tweed River Regional Art Gallery. Until Aug 10. Ph: 02 6677 9009 or andy@westnet.com.au.

COMEDY

Comedy In The Basement Comedic performance. Gold Coast Arts Centre. Ph: 5588 4000 or www.gcac.com.au.

Dave Callan Comedic performance. Sit Down Comedy Club. Aug 7 – 9. Ph: 3369 4466 or www.standup.com.au.

Freestyle Comedy Factory Improvised, sketch and stand-up comedy. Metro Arts. Monthly. www.freestylecomedyfactory.com.

Gorilla Theatre Improvised comedy. The JOYnt, South Brisbane. Aug 14 (every 2nd Thursday). Ph: 3369 5058 or www.edgeimprov.com.

Impro Gladiators Comedy performances - Final. Sit Down Comedy Club, Paddington. Aug 6. Ph: 3369 4466 or www.standup.com.au.

Jonathan Atherton Comedic performances. Docks Comedy Bar. Aug 8 – 9. Ph: 3391 1110.

Livewired Live comedy. Brisbane Powerhouse. Sundays. Ph: 3358 8600 or www.brisbanepowerhouse.org.

Open Mic Night Comedic performances. Newmarket Hotel. Aug 11. Ph: 3853 2000 or www.standup.com.au.

Open Mic Night Comedic performances. Stones Corner Hotel. Aug 7. Ph: 3397 3727 or www.standup.com.au.

The Joke Factory Australian and International acts. The JOYnt. Aug 7 (1st Thursday of the month). www.myspace.com/jokefactory.

Fashion Talks at QUT ‘How Do Designers Think’ Fashion discussion. QUT Creative Industries Precinct. Aug 7. Ph: 3138 5495 or www.ciprecinct.qut.com.

Game On: Back to Base Discussion on the Gaming Industry. QUT Creative Industries Precinct. Aug 6. Ph: 3138 5495 or www.ciprecinct.qut.com.

In Between the Calm Exhibition – plus live music on opening night. Percolator Gallery. Aug 8 – 18. Ph: 3368 3315 or www.percolatorgallery.com.au.

Ladies Only Poker League Poker just for the ladies, lessons available. Hotel LA. Every Wednesday. Ph: 3368 2560 or www.hotella.com.

Where the Stars Meet the Sea A cocktail event in celebration of the Starlight Foundation. Jellyfish

Dangerous Curves A cabaret – find your inner Nambour! Nambour Civic Centre. Aug 8 – 9. Ph: 5475 7777.

Man of Steel St. Andrews School musical. The Junction. Aug 7 – 9. Ph: 5455 4455 or www.thej.com.au.

Motortown The story of a British soldier returning from Iraq. Metro Arts. Aug 6 – 16. Ph: 3002 7100.

My Pet Human Theatre production for dog lovers. Hamilton Town Hall. Until Aug 30. Ph: 3861 0455 or bookings@frontrow.org.au.

Proof A play about maths, mystery and madness. Centre Stage Theatre. Until Aug 9. Ph: 1300 762 545 or www.oztix.com.au.

The August Moon Production about the destruction of Cyclone Larry. Bille Brown Studio. Until Aug 9. Ph: 136 246 or www.qldtheatreco.com.au.

The Candlestickmaker Masked theatre production. QPAC. Until Aug 9. Ph: 136 246 or www.qtx.com.au.

The Merchants of Bollywood An authentic Bollywood musical. Jupiters Theatre, Gold Coast. Until Oct 19. Ph: 1300 888 086.

The Mikado The hit Gilbert and Sullivan musical returns. QPAC. Until Aug 24. Ph: 136 246 or www.qtx.com.au.

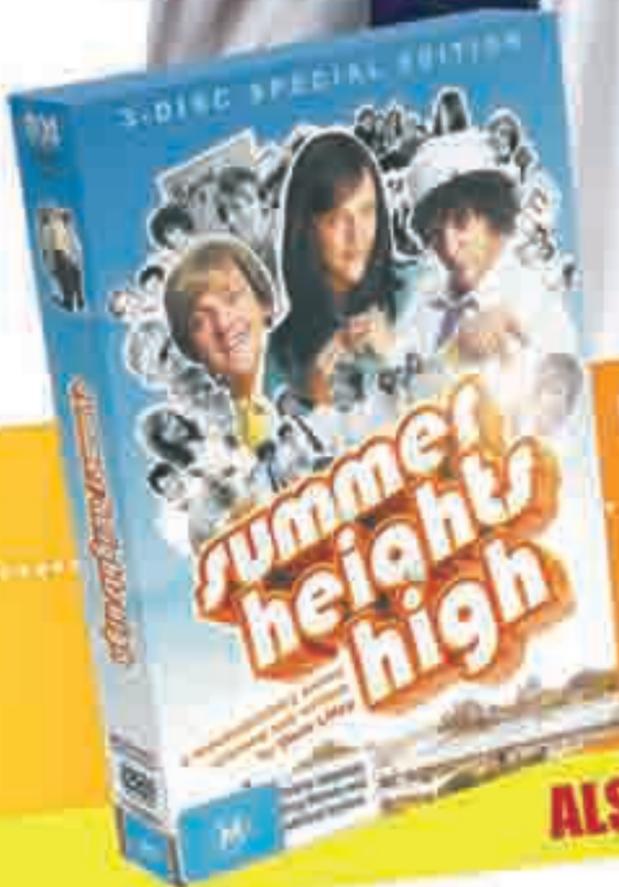
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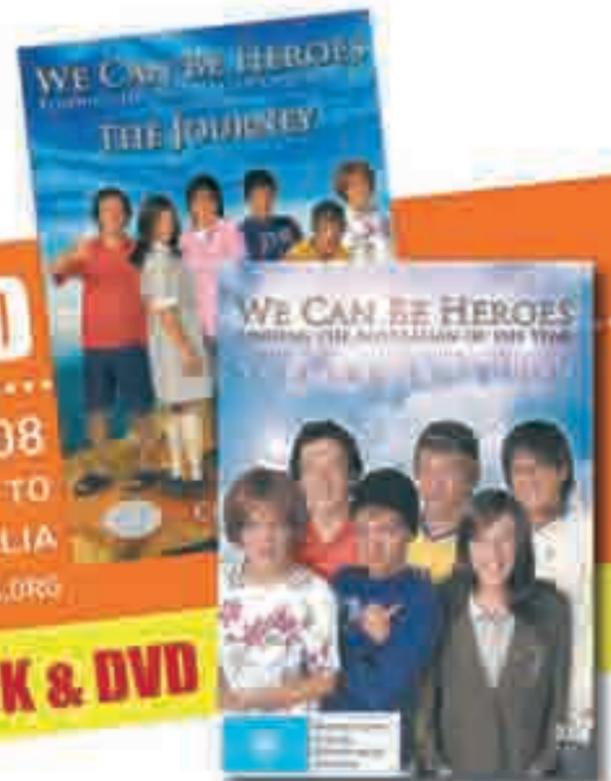
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SHORTFASTREPORT

HARDCORE AND PUNK WITH STU HARVEY SHORTFAST@TIMEOFF.COM.AU

This week, I was joking with a friend about the fact that hardcore bands were taking a leaf out of old metal bands' books by starting to make flags with their bands' logos on them to sell. Well in a move that perhaps only Kiss had tried previously, **Underoath** have lent their logo to luggage! Yep, for a lousy \$250 USD you can be one of ten people to own a Underoath suitcase. The band acquired ten vintage suitcases of all shapes and sizes and artist Justin Nelson is hand-painting/designing wraparound art based on the art from his Underoath album's layout on each suitcase. Every suitcase is 100 per cent different and 100 per cent painted by hand. Oh yeah, and don't even think about putting together a whole matching set, as they are limited to one per person. If you are a huge fan, or have your parents' Visa details head to www.audiblediversiongroup.com/Underoath/design/2095.

Daggermouth vocalist **Nick Leadlay** left the band temporarily due to depression earlier this year. Here's what happened, according to **Leadlay**: "So what the hell happened? To be honest I don't even know. I have been battling with depression/anxiety for over ten years, as I'm sure some people knew just by listening to our records. For some reason I think the pressure of touring/running a band finally caught up to me on that Comeback Kid tour. My body decided it was time to slow down. I had been in and out of hospitals quite a few times in the months leading up to that tour and received basically zero help. The last three months have been some of the toughest I've experienced in the past ten years. I left San Francisco and flew directly home to Ottawa. I haven't been to Vancouver yet and all my belongings are still there. It's been a crazy ride so far. Going from playing shows everyday and meeting so many people, then a day later being on the other side of the country with nothing is pretty fucked. I basically think about this band every single day and it's hard knowing I just can't do it right now. You can't just eat and breathe Daggermouth for three years and then flick a switch and forget about it a day later. So to kill time I've been playing a lot of guitar and have written a few acoustic songs. Not sure if they will ever see the light of day, but it's fun just to be playing music again even if it is alone in my room."

It's always good to know what's happening in the world of **Converge**, so here's a statement that band issued last week: "Converge had an LA show planned for the end of August, but it has since been cancelled by the promoter. At the moment there are no plans for shows/tours but you never know, perhaps a few will happen before the end of the year. For now, we plan on settling in at home and concentrating on writing a new album to be released sometime next year. We're also planning our next DVD project as well, as it's been in the works for quite some time. Other stuff - Nate [Newton] will be writing and touring with **Doomriders**, Ben [Koller] will be playing with **Acid Tiger** and **United Nations** (UN will be releasing a 7-inch EP

and album in the future), **Jake** [Bannon] will release his *Wear Your Wounds* solo album and work on all things **Deathwish/Malfunction**, and **Kurt** [Ballou] will continue recording/engineering great albums at his **God City Studios** facility."

The Vandals will be releasing a rarities album on August 12. *Bbc Sessions And Other Polished Turds* will be released only digitally, with the band claim to be delivering "A collection of the band's most rare tracks all sharing one thing in common, in that they were recorded when the band didn't give a crap, so they are fun, funny, and unpretentious."

Tough week for **Jim Ward** of **Sparta**, **Sleepercar** and formerly **At The Drive-In** who got mugged. Jim was approached outside of a bar by an armed burglar, who demanded Ward's wallet and cell phone. Ward did not have his wallet on him at the time, but handed over his cell phone that he had been using. The armed bandit has yet to be found by authorities. Is it sad that the first thing I thought was 'I wonder if the dude spent the rest of the day prank calling Omar and Cedric of the Mars Volta?'

Crime In Stereo have an album coming out soon that collates a bunch of unreleased tracks. Their label **Bridge 9** have pointed out though that "Selective Wreckage" isn't a B-sides collection, but a showcase of how the band evolved from 2006's melodic punk outburst *The Troubled Stateside* to 2007's opus, *Is Dead*. The album is set for release on September 30.

SHORT FAST REPORT

The Gaslight Anthem. Great dudes and an even better live band. Show of the year?

Norma Jean. The boys have been in the studio with nu-metal mastermind **Ross Robinson** and are preparing to release their new album *Anti-Mother* on August 16.

United Nations New supergroup/side project for **Geoff** of **Thursday**, **Daryl** of **Glassjaw**, **Chree** from **The Number Twelve Looks Like You** and **Ben** from **Converge**. They are dropping a self titled about Sept 9 - No one has heard any music yet, but the **Interpunk** website describes the sound as "power-violence grind-core band reminiscent of mid-90s groups such as **Orchid** and **Reversal of Man**."

Anberlin have a new album called *New Surrender* coming out September 30. You can check out a brand new song on their **MySpace** page now.

A Static Lullaby New album coming soon called *Rattlesnake*. To give you a preview they have decided to put up a medley of all ten songs from their forthcoming album on their website.

Don't forget the catch Stu presenting Short.Fast.Loud. every Wednesday night on triple j from 10pm.

ROOTSDOWN

BLUES 'N' ROOTS WITH MARTIN JONES ROOTSDOWN@TIMEOFF.COM.AU



8 BALL AITKEN

BLACK & WHITE BLUES

I had some really interesting feedback in response to the recent profile of Indigenous Australian blues artist **Buddy Knox** from **John Durr** of **Black Market Music**. It went exactly like this...

"The fact that blues gets targeted for its 'Australianness' disappoints me, as other music forms/genres do not cop this line of questioning. No-one asks classical musicians if performing the works of dead Germans lacks an Australian perspective, ditto jazz, and even reggae, and so on.

"It is not you that upsets me... it is the fact that the mainstream media pick up on such comments and run hard on them. I have been asked countless times by reporters, 'Should Australians be singing blues/American music?'. Is this because blues comes from black Americans and Broadway show tunes come from whites? Is it a class issue - blues is working class and jazz, predominantly, comes from the middle class?"

"Blues, which originated in the southern states of the USA played by the most disadvantaged race in the USA, now belongs to all mankind, in my opinion. Should Serbs play blues (Ana Popovic?) and so on. The themes of blues are universal and it is one musical form where the lyrics deal with reality, the opposite of pop. Blues draws its lyrical powers from the Psalms, the most influential poetry in the Western world, and surely that power is universal. To acknowledge the originators of the music is essential, and I would argue, that blues honours its forebears to a greater extent than the more popular contemporary musical genres. The fact that Australians, or anyone chooses the musical vehicle of blues, to express themselves, is to be lauded, not questioned."

Coincidentally, I interviewed the red-bearded, North Queensland, ex-banana-picking blues/country artist **8 Ball Aitken** in the same week I received this feedback. Aitken had just returned from a tour through Singapore, Europe and the UK, and Japan where he headlined the **Rokko Sun Festival** and received a lot of acknowledgement as to the Australianness of his music. Aitken has this to say:

"Well, some bands try to hide where they're from and like pretend they're a cool New York band or something; for me I've

always just embraced by Australianness. And even being from a regional area, that's never bothered me at all. Sometimes you do get marginalised for that, but for me being from North Queensland really influences my music and, mate, I'm not ashamed to admit it, eh."

Aitken has just released a cracking record of country blues titled *Rebel With A Cause* that, though seriously crafted, is fun and irreverent in nature.

"This is something I've been telling people," Aitken continues. "Can you imagine what it would have been like if BB King sung in a fake Aussie accent about going down to ye olde Sydney town? What would have happened to all the great music from the original blues and country era if they were just rehashing stuff from the past? Those guys were singing songs about their own experience. And that's why I encourage people who have never been to Memphis to sing songs about Toowoomba and Byron Bay because it actually comes across as a more honest experience. Hey, you can get shot if you say that in the wrong place, mate, but I don't care. I just think it's awesome if we get stuck into it and make songs and original culture, because otherwise in 50 years is everybody still going to be rehashing the same old songs about Sweet Home Chicago and Nashville or something even if they've never been there?"

8 Ball Aitken is currently touring through Queensland, kicking off this Friday at the **Globe Theatre** with his album launch featuring special guests **The Reversals**, **The Long Green Beans** and **Jackie Marshall And The Black Alles Band**. You can also catch **8 Ball** this Saturday at **Maleny's Upfront Club** and Sunday at the **Pioneer Village Country Music Club** in **Pine Rivers**, and also at the **Gympie Muster**.

ROOTS MANOEUVRES

Thursday

Tim Loydell & **The Deckchairs**, **Banawurun**, **The Rooftops**, **Pear**, **The Globe**, **Mental As Anything**, **Coolangatta Hotel**, **Liz Frencham** & **Robbie Long**, **Sunas Celtic Band**, **Muddy Farmer**, **Chris Pickering**, **Madeline Paige**, **Young Werther**, **Troubadour**

Friday

Mick Diggles with **Mark Doherty**, **The Pavilion**, **The Kill Devil Hills**, **Halfway**, **At Sea**, **The Troubadour**

Saturday

Houlette, **Gentle Ben & His Sensitive Side**, **Ric's Bar**, **The Fumes**, **Little Vegas & The Fuzz Parade**, **Black Mustang**, **The Hits**, **At Sea**, **Numbers Radio**, **Step Inn**

Sunday

Mason Rack Band, **Pavilion**

THERACKET

METAL WITH ANDREW HAUG THERACKET@TIMEOFF.COM.AU

CAN I PLAY WITH MADNESS?

Heaven and Hell featuring **Ronnie James Dio** (vocals), **Tony Iommi** (guitar), **Geezer Butler** (bass) and **Vinny Appice** (drums) - have started work on a new album, the group's first since *Dehumanizer* in 1992. Guitarist **Tony Iommi** reports that he, **Dio** and bassist **Geezer Butler** have already convened in **Los Angeles** to begin writing material for the project. "We've got about six or seven new songs," Iommi said, "and then we stopped to do this [*Metal Masters*] tour. When we finish that, we'll take a couple of weeks off, then carry on writing." The guitarist adds that he's "really pleased" with what the group has come up with so far, describing the material as "really good, pretty powerful."

This band is unstoppable, and the sole reason **Extreme** music exists today - British grindcore pioneers **Napalm Death**. They have entered the studio to record the highly anticipated follow-up to 2006's *Smear Campaign*. Says outspoken vocalist **Mark "Barney" Greenway**: "As always, when trying to decide when we should enter the studio, we threw a dart at a dartboard and, sadly, for all our sanities' sakes, it landed on a date which was sooner rather than later. It's all working out good with about 10-12 songs complete thus far. It will be intense, naturally, and like always we'll be looking to move things along a notch production-wise and stylistically. Conceptually, it will, generally speaking, be a tale of analyzing life and stripping it back to the point where I'm asking the question: why are we killing ourselves to get ahead and not appreciating the real simplistic, beautiful things around us? If that sounds hippy-ish, I don't care!"

Reunited progressive metallers **Cynic** have set *Traced In Air* as the title of their new album, due on October 27. Returning from the *Focus* era for the new eight-song, 35-minute effort are founding members **Paul Masvidal** (guitars/clean vocals) and **Sean Reinert** (drums) along with **Sean Malone** (bass), and joining the band in the studio is newcomer **Tymon Kruidenier** (guitars/growls). The band recorded the effort at a California studio with producer **Warren Riker** (**Down**).

Another band moving further from their evil roots to a more and more progressive and experimental approach are Norwegian metallers **Enslaved**; they will announced the title of their new album to be titled *Vertebrae*. According to the band the album is a travel through the history of the band, looking both back to the roots of grim black metal, and into the future of progressive melancholy ala **Tool** & **Pink Floyd** and fittingly enough the album was mixed by **Joe Baresi** (**Tool**). No release date has been set.

Former **Exodus** front man **Steve "Zetro" Souza** has joined ex **Strapping Young Lad** member **Jed Simon**'s project called **Tenet**. The band's debut album *Sovereign* will be released late 2008/early 2009 via **Century Media Records**.

As mentioned recently in **The Racket**, **Mastodon** are hard at work on their new record. I think this update from the band is a little more explanatory: "We've finished the bulk of it. All of the basic tracks are done. Then we have ten days booked in the studio to touch up things, add any bells and whistles, take away anything we don't want, mix it and then figure out the sequencing. We have until **Labor Day** to finish it. We're hoping that it comes out in **January**. It should see light at the beginning of 2009. On the one hand, we're like, "We wish it would get here quicker," and on the other, we're like, "It'll be here before we know it." It's still cool. We wanted to finish it before we left, but on the positive side, we have six weeks out here to listen to it, make sure everything is the way we want it and let it all sink in. Those six weeks give us that cushion to reflect on it, soak in the new songs and decide if there are any changes we want to make. At first we were really bummed, because we didn't finish it completely before we left, but I think it's all good".

TOURS, TOURS, TOURS:

Caliban - Princess Theatre Wednesday Aug 13, Club 299 Thursday Aug 14

Opeth - Arena Sunday Sep 7

Judas Priest - Entertainment Centre Wednesday Sep 10

Testament - Arena Thursday Sep 25

Down - Arena Friday Oct 10

Carcass - Arena Saturday Oct 11

Dragonforce - The Tivoli Monday Oct 22

Slipknot, Machine Head - The RiverStage Friday Oct 24

Andrew Haug hosts triple j's *Full Metal Racket* every Tuesday from 10:00pm - <http://triplej.abc.net.au/racket>. You can also stream the program until the following Tuesday, plus download and listen to recent interviews.

For all your metal needs, wants and asks simply e-mail theracket@timeoff.com.au. (Please submit info no later than Friday 6pm).

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SIX PACK

ADELLE

MICHAEL PARKER, VOCALIST AND GUITARIST OF BRISBANE ROCK QUARTET **ADELLE**, TELLS **LUKE HUDSON** THAT THE BAND FORMED IN LATE 2005 DURING A SOLAR ECLIPSE.

"It was exhilarating, but over much too soon," Parker says. "By late 2006 we had gathered enough intelligence and appropriate auditory material to reproduce discs in sizeable quantities. This first 'hearing' was aptly named *When Your Vices Aren't Vices* due to our large number of personal defects and an even more personal choice to disregard and ignore them. We toured compellingly on this release throughout 2007 assimilating fans in an assortment of environments and realities."

On the subject of their latest LP *Hello Sane Age Sins*, Parker says the band aimed for sincerity over popularity.

"You get the feeling a lot of bands write songs and if they don't turn out enough like their favourite songs at the time, they scrap them. In stark contrast to this we let everything fly in all areas of songwriting from pre- to post-production. We want to creep people out. Inflicting pain or humiliation on someone is likely to trigger specific predictable reactions, which is boring. When threatened or engaged in conflict our actions are designed to induce that uncomfortable sinking feeling in the pits of our rivals' stomachs. In fact, the trick to this is sexual masochism."



As for the rest of the year, Parker says the band are planning to adapt *Hello Sane Age Sins* onto film.

"When we get home from touring we will be finishing up three new motion picture projections for the album with possibilities for a fourth somewhere in the stratosphere. On the songwriting front we have started pre-production on the third album and are due to start recording later this year."

WHO: Adelle

WHAT: *Hello Sane Age Sins* LP (Independent)

WHERE & WHEN: The Zoo Thursday Aug 14

FRONT COUNTER

RHYS THOMPSON FROM MELBOURNE'S **FRONT COUNTER** TALKS TO **CHRIS YATES** ABOUT THE USUAL ROCK'N'ROLL STUFF LIKE RECORDING AN EP, HANGING OUT IN RAMSAY STREET AND CHILLING WITH BON JOVI, NATURALLY.

With the band looking forward to play in Brisbane for the first time, we can expect a polished show – they've been getting some good experience, including supporting Bon Jovi in Melbourne.

"It was mind-blowing, just so many people, and it was so much fun," says Thompson. "It was also really interesting for us to see how a major production like that comes together. Richie Sambora actually came and watched our set, which was really cool."

Rubbing shoulders with the rich and famous doesn't end there for Front Counter, who have scored a gig in Australia's most famous fictional street, with a guest spot on *Neighbours*.

"They are having us as a live band in a club or pub," Thompson laughs. "We're not exactly *Neighbours* fans, but some of our fans are, so we'd be silly not to embrace it and get pumped up about it. Plus *Neighbours* reaches a seriously large international audience."

The band have a brand new EP *A Toast To You And Me* to show off their expanding audience.



"We recorded four of the EP tracks at Sing Sing studios with Richard Stolz," Thompson says of the recording. "It was really exciting to record there, as so much good music has come out of there. Recording with Richard was great as well; he has worked on a lot of stuff that we are really into, bands like After the Fall, Bodyjar, Behind Crimson Eyes and Horsell Common. Two other tracks were recorded somewhat later at Birdland Studios."

WHO: Front Counter

WHAT: *A Toast To You And Me* EP (Independent)

WHERE & WHEN: The Red Room UQ Wednesday Aug 13, Hard Rock Cafe Friday Aug 15, Rosie's Saturday Aug 16, Great Northern Sunday Aug 17

LIGHT NOISE

NEWCASTLE ROCKERS **LIGHT NOISE** TALK TO **LUKE HUDSON** ABOUT THEIR DEBUT SELF-TITLED EP PRODUCED BY ENGINEER DAN CLINCH (GRINSPOON, BLUEJUICE, THE VINES), AND ITS UNDERLYING THEMES.

"It's kind of all over the place," singer and guitarist Lukapri says. "I don't think we've set out to only write about certain topics. We tend to shy away from themes of love or politics mainly because you can easily fall into the trap of sounding trite or clichéd. We love the idea that two people can interpret completely different themes from the one song, for that reason there's always a degree of ambiguity in what we do. Irony certainly doesn't drive everything we do, but it's something that is always lurking in the background mainly because we're such a cynical bunch of pricks."

Lukapri says the band formed just under two years ago after being heavily influenced by Newcastle's live music scene.

"We all met through going to gigs and watching other bands play. The Newcastle music scene at the moment is very healthy and fairly small when it comes down to it, so it's not hard to ask around and find someone like-minded."

As for the rest of the year, Lukapri says the band plans



to continue playing dates in Australia and writing new material before starting an extensive international tour.

"The plan is to continue doing our mini-tours north and south to promote the EP and save enough money for the next recording which we plan to release in March next year. We have just finished demos for it and will do tracking before the end of the year as we piece together the dollars. Then we will do the same mini-tours early next year and do an overseas trip shortly after that."

WHO: Light Noise

WHAT: *Light Noise* EP (Independent)

WHERE & WHEN: The Living Room Saturday Aug 9

BACHELOR OF ARTS

BILL FORSHAW FROM MELBOURNE'S **BACHELOR OF ARTS** TELLS **CHRIS YATES** THAT THE CURRENT TOUR TO SUPPORT THEIR NEW ALBUM *INFINITE JEST* IS THE LAST TIME THAT AUDIENCES WILL GET THE CHANCE TO SEE THEM LIVE UNTIL NEXT YEAR.

Forshaw is heading overseas to study, but is really looking forward to the opportunity to get his band out of Australia as well.

"The prospect of heading overseas is so exciting," he enthuses. "There are so many great venues to play and great bands to play with. Perhaps more importantly, gigging across cultural borders can only be a great thing in strengthening global understandings. A band can only go so many places in Australia before you're left wanting more. We love travelling around this land playing to people and that's why we do it, but now it is time for something more."

Infinite Jest represents the band's output over the past few years.

"The album itself was tracked at Melbourne's Headgap with Sloth on to 2-inch tape, getting that rad authentic hiss," Forshaw says. "The recordings were then refined and mixed with the masterful Finn Keane at Hothouse before being jetsetted to the US for mastering by the Chicago Mastering Service."



Brisbane fans will get a chance to pick up the album when the band plays at Ric's this week.

"We always look forward to a trip North especially at this time of year; I'll be bringing my shorts just in case," he jokes. "This will be our fourth trip which seems a bit absurd to me really, but in truth it's just awesome. Our live shows are what we are about. We focus on creating entire sets to play. A performance is more than just a collection of songs; interweaving and communication between members is just as integral as precision and a big sound, and we're all looking forward to greeting those familiar Brisbane faces once more."

WHO: Bachelor Of Arts

WHAT: *Infinite Jest* (Independent)

WHERE & WHEN: Ric's Thursday Aug 7

LETTER TO SPAIN

BRISBANE'S **LETTER TO SPAIN** HAVE BEEN REFINING THEIR INDIE SOUND AND WORKING THEIR WAY TOWARDS A RELEASE SINCE 2006. VOCALIST AND GUITARIST **DANIEL STEWART** TELLS **CHRIS YATES** WHY THEY HAVE WAITED UNTIL NOW TO FINALLY LAUNCH THEIR DEBUT EP.

"We started work on our EP in November last year," Stewart elaborates. "We spent two days in Wavelength Studios in Nundah recording seven tracks. Our good friend Damien Parrella who helped us out with some earlier demos produced it for us. It was all a relatively smooth process and we got the seven down but we had to get back in the studio for a night to add a few guitar parts. We would have loved to be able to spend more time on a few things and labour over the sound, but when you're self-funding and working to certain deadlines sometimes you have to compromise."

"We worked with Damo on the mix, trying a few things and adding/deleting parts until we were satisfied sometime around May 2008. We decided on the title *The Thing About Living Is We All End Up Stopping*, a lyric from the second track 'Sleep' after our friend Beau Hyland drew up some really crazy cover artwork and it seemed fitting. Then with the mastering by Dave Neil completed, we got a heap of discs printed and packaged and we finally had our EP!"



Stewart says the band would like to see the rest of the year pan out for them as it has begun.

"At this stage just continuing to play shows we feel to be beneficial, supporting good bands, travelling interstate a few more times, producing some quality merch, honing our live act and gauging audience response to new songs," he says. "We've written a fair few since the EP and will look into recording them later in the year. But all the focus right now is on the launch; we can't wait to play."

WHO: Letter To Spain

WHAT: *The Thing About Living Is We All End Up Stopping* EP (Independent)

WHERE & WHEN: The Zoo Friday Aug 8

THE MAPLETONS

BRISBANE MINIMALIST DUO **THE MAPLETONS'** LATEST EP *SANTA BARBARA* HAS FOUND ITS WAY INTO THE PRIVATE CD COLLECTIONS OF SOME OF TRIPLE J'S MOST PROMINENT HOSTS, AS GUITARIST **DEREK ORR** TELLS **LUKE HUDSON**.

"Yeah it's pretty weird," Orr begins. "We still can't believe our first demo brought Richard Kingsmill 'to a standstill'. We joke that we're on 'endurance' low rotation as we've been getting played for six months now, but it's an every now and then kind of thing. It's always exciting knowing that lots of people are hearing your stuff. There is so much great music around, in Brisbane especially, and we're really grateful. We've released work before that has fallen on deaf ears so we'll enjoy it while it lasts. It's great that the EP has been so well received – it makes us nervous about the follow-up."

Orr says the latest EP draws on some heavy themes like death, and the more harrowing realities of human nature.

"The first song 'Santa Barbara' is about dreaming of greener pastures. We really like that part of the world. It's about getting away and letting go. I wrote 'Plastic People' about a friend of mine who is dying of cancer. It looks at how little problems can be turned into catastrophes for no reason. Normal everyday problems, compared to life-threatening and disfiguring tumours, pale into insignificance. The last track 'Same Words' is a song about temptation, dishonesty and consequences."



After winning a nationwide song competition on MySpace, The Mapletons were allocated the main support role for Whitley on his most recent Australian tour – having impressed the Melbourne artist with their organic and euphoric blend of music.

"We like creating beauty through simplicity. We dabble with electro-acoustics which hopefully gives us a point of difference to other folk artists. We never intended these recordings to be anything more than demos so they are very honest-sounding."

WHO: The Mapletons

WHAT: *Santa Barbara* EP (Independent)

WHERE & WHEN: The Old Museum Sunday Aug 10

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The fortunate punters lucky enough to snaffle tickets to the 2008 **Splendour In The Grass** festival pour into the site to be met by glorious conditions, with barely a cloud in the sky. The presence of drug dogs at the entrance was slightly disconcerting for the more hedonistically-inclined festival attendees, but once the masses had run the gauntlet and made it into the grounds, spirits were high all around.

In what is their first ever Splendour appearance, Byron locals **The Black Stars** are also, fittingly, one of the first bands to perform on stage at this year's festival. Reminiscent of seminal 90s punk rock bands such as Grinspoon, The Black Stars deliver an explosive, albeit brief set, which has all the necessary chaotic elements to set the scene for the day.

The Galvatrons get things pumping with a set of energetic synth-driven rock. Lead singer Johnny works the crowd like a seasoned professional and their retro space-rock vibe goes down a treat, especially their more recognisable radio fare such as 'When We Were Kids'.

A broken arm and leg is not enough to stop **Bluejuice** frontman Jake Stone jumping around the crazed madman he clearly must be. With a sound that ranges from synth-driven pop to more hip hop-leaning fare, the band are as full of energy as the Mix Up Tent is full. Early set highlights include 'Unemployed' and 'The Reductionist', but when band pull out signature tune 'Vitriol' the crowd seems to instantly double, with a look on many faces that suggests "Oh, those guys!"

A small but appreciative crowd gathers to watch San Diego five-piece **Delta Spirit** go through their paces for the first time on Australian soil. The clearly talented multi-instrumentalists walk the line between Dylan-esque folk and soul, and tracks like 'Freight Train' and 'People Turn Around' are warmly received.

Rambunctious, exuberant and clearly overcome with enthusiasm, Canada's latest export **Tokyo Police Club** are perfectly positioned for the uncharacteristically summery weather Splendour has been gifted with this year. The swathes of melody and propulsive rhythms of opener 'Graves' set a standard for the band that they maintain for the duration of their set, with ballad 'Listen To The Math' ably providing a change of pace from the band's electrifyingly brief pop rushes.

As pop prodigies **Operator Please** take the Supertop stage, there's one striking difference in their line-up – that being the presence of keyboardist Chris Holland who has recently replaced Sarah Gardiner in the band. Immediately getting into the spirit of their infectious opener 'Terminal Disease' is a mixed crowd whose ages appear to be at both ends of the



THE LIVING END

Splendour spectrum. While frontwoman Amandah Wilkinson whines her way through the band's more commercial material, it's the moments when the violin and keyboard are most forthright that the band are at their best.

Lightspeed Champion light up the GW McLennan Tent with an exceptional set of the unexpected. While front man Dev Hynes has most wondering "What the fuck is he wearing?", his impeccable and incredibly charming showmanship allows him to stretch his rock godliness and shred guitar with the best of them. Highlights 'Tell Me What It's Worth' and 'Midnight Surprise' have the crowd in singalong mode, while a rocked-up 'Imperial March' delights.

British nu-rave/grind-pop group **Hadouken!** possess the kind of songs that smack of two-dimensional insincerity on record, un-self-consciously pilfering styles from pop, indie-rock and grime. When the band storm on stage and crank out the synth-stabbing euphoria of 'Get Smashed, Gate-crash', however, only a true street-cred-obsessed loser would care. The band's erratic and shifting rhythms are precisely rendered and their energy is tautly explosive and the set possesses all of the thrills one would expect of a musical one-night-stand.

Lively MCs **Bliss N Eso** bound onstage as DJ Izm kicks out 'Zion Bash', a reference to that infamous sweaty rave scene from *The Matrix Reloaded* – and looking out over the Mix Up

Tent, it's eerily similar. The guys can't believe they've drawn such a large crowd who are so clearly into it, and roll through a breathless selection from their repertoire, rounding off with a track they've never done live before – 'The Sea Is Rising'.

Returning after a protracted absence from the live scene, **The Music** seem like a band with something to prove and the moment the shimmering, sickeningly funky riff of 'Take The Long Road And Walk It' arcs over the huddled masses, their point is made. The band provide a healthy mix of classics from their three records with newer material like 'The Spike' exploding from the restraints of *Strength In Numbers'* staid production and anthems like 'The People' proving positively jubilant.

The grandstands that encased the McLennan Tent last year have thankfully been removed this year, permitting punters to saunter in at will for **The Gin Club**. The superb Brisbane songwriting collective open their set with 'Drug Flowers' from the buoyant Ben Salter. The band, clearly on song for the big occasion, race through superb tunes from their latest opus *Junk*, including 'Already Gone', 'On A Mountain' and 'Company Kept'. 'Ten Paces Away' is superb, while the band invites The Drones' Mike Noga onstage to add tambourine to 'Abigail' and harmonica to closer 'Wylde Bitch'.

Following The Gin Club onstage, visceral Melbourne rockers **The Drones** deliver one of the standout performances of the festival, opening with 'Sittin' On The Edge Of The Bed Crying' and not relenting until the final howling shrieks ring out from frontman Gareth Liddiard's guitar. New single 'Minotaur' is a stunning new live addition to their catalogue, as is another new track, 'Nail It Down'. Liddiard contorts his body as he delivers his mangled vocals to 'Shark Fin Blues' and 'I Don't Ever Want To Change' and his physical ferocity is second to none. Set-closer 'She Had An Abortion That She Made Me Pay For' is the single most intense moment of the entire festival.

At the Supertop, **Gyroscope** skip formalities, sauntering onto stage and straight into 'All In One' and 'Beware Wolf'. By the time they launch into festival favourite 'Doctor, Doctor', the crowd has transformed into a sea of outstretched arms clutching mobile phones. Just when it seems as though they might have pulled out all of their aces too early, the band drop in a sonically accurate cover of Midnight Oil's 'Beds Are Burning', which melds into an abridged version of their own 'Fast Girl', before they close with the title track from their latest full-length *Breed Obsession*.

At the Mix Up Tent, **Scribe** could have chosen to start his set one of two ways – with 'Not Many', or with something else. By opting for the former, he instantly has the audience in the



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SPLENDOUR IN THE GRASS

FEEDBACK

palm of his hand, and keeps them there for the duration, thanks to some crowd-baiting call-and-response and some well placed "Motherfuckers". Scribe's set also features 'Dreaming', 'F.R.E.S.H', and 'Stand Up'.

The **Fratellis** keep everyone in the Supertop waiting as they're running late, but as the Glaswegian lads emerge 20 minutes behind schedule and open with rollicking new tune 'Mistress Mabel' all is forgiven. A fourth Fratelli stands on the side of stage and adds keys and second guitar throughout their set. New tunes such as the irresistible 'Look Out Sunshine!' and the barnstorming 'My Friend John' are standing up equally well live as Fratellis staples 'Flathead', 'Henrietta' and 'Chelsea Dagger'.

Beloved songstress **Clare Bowditch** is leaving Australian audiences with this performance, her last for a while as she's Berlin-bound for the foreseeable future. With her band The Feeding Set she belts out a nice mix of oldies and newies, leading off with the impossibly bouncy 'You Look So Good' before re-sculpting her hair and donning 80s shades to have a play around with a Casio keyboard. She looks like she's having heaps of fun, and we are too.

US production duo **MSTRKRFT** have an unquestionable knack for remixing and production, but the fact that both exploits are largely studio-oriented is telling. Opening with what must be the thousandth re-tooling of Carl Orff's 'O Fortuna', the pair's set is flatly unremarkable, with lazy mixing of samples and a poor grasp of dynamics that makes their transitions between rhythms and samples consistently jarring. Any number of unknown house DJs could do better.

Despite a highly annoying playing slot for many Splendour punters, those making the trek out to the festival ground's most outer frontier – The GW McLennan Tent – witness one of the more poignant and memorable sets of this year's Splendour from **Band Of Horses**. Frontman Ben Bridwell's high-pitched croons are met by southern rock guitars, as they deliver their songs with a gentle urgency. As well as performing a new swampy blues tune, standout tracks include 'The Great Salt Lake', 'Ode To LRC' and 'The General Specific', which prompts the band's pals The Drones to stumble onstage to close the set.

Cold War Kids take the stage almost 25 minutes later than scheduled, but it does little to dampen the crowd's spirits, with 'We Used to Vacation' instantly transforming the mass into a sea of smiling faces, and vocalist Nathan Willett's falsetto on 'Hospital Beds' is even more evocative live than it is on record. 'Hang Me Up to Dry' provokes a predictably enthusiastic crowd response, and the band even throw in a few new songs, including current radio hit 'Something Is Not Right With Me'.

Despite having a brand new album to showcase, **The Living End** unselfishly opt for a set full of surefire crowd pleasers, starting with a cover of The Choirboys' 'Run to Paradise', which morphs into 'Roll On' halfway through. 'All Torn Down', 'Who's Gonna Save Us', 'Raise The Alarm', 'Prisoner Of Society' and 'White Noise' all get a run, and coupled with improvised, extended jams, including an excerpt of 'Waltzing Matilda', the festival veterans rightfully earn the adulation of every punter in sight.

Tonight, **PNAU** aim to conquer a massive audience which spills as far back as the massive strobe light set amongst the food stalls. To the crowd's delight, the Australian dance duo are accompanied onstage by their renowned dancing fruit and clown-like ghost outfits. Appropriately opening the set with 'Wild Strawberries', the band's full presence is made known during the song 'Baby', at which time giant balloons fill the tent, before closing their set on a political note with 'No More Violence'.

The **Polyphonic Spree** make a grand entrance with lead singer Tim Delaughter cutting a heart-shaped hole in a red curtain stretched across the stage. They take no time launching into their joyous brand of symphonic pop, incorporating an A-Z of instruments into complex arrangements. As well as their own epic tracks, Wings' 'Live And Let Die' and Nirvana's 'Lithium' also get the Polyphonic treatment, much to the audience's delight.

The crowd eagerly awaiting **Devo** erupt into applause as the stage is plunged into darkness. Although a large portion of the audience was born after 1980, everyone seems eager to dance: whether it be because Devo are new-wave juggernauts or because they are the last band of the night at the Supertop. Fortunately neither group is disappointed. Five short men in kitsch bright yellow jumpsuits and their red signature hats spring on stage and start to play. They look old enough to be fathers to most of the crowd but they bounce around with the energy of schoolboys. They play their hit song 'Whip It' early, after which a large amount of the crowd leaves. Nevertheless, those who stayed after 'Whip It' seem to be enjoying themselves as the pump out songs such as 'Mongoloid' and 'Beautiful World', most noticeably a cop who is barely containing himself to a bob and trying to remain inconspicuous by singing along under his breath.

Knowle West MC **Tricky** ain't exactly packing them in to the Mix Up Tent as Saturday night trails off. The tent, suffused with bluish-purple light, rings with somber tones of his brand of trip-hop and Tricky himself jiggles behind the mic like one of those dashboard bobbleheads. It's a little too soporific after the high-energy offerings of earlier in the day, and the punters begin to trail off, wending their weary way out into a night full of endless shuttle-bus queues.

Day two, and a slightly more subdued sea of punters again are met with brilliant blue sky as they struggle to dispel the legacy of the previous night's action and get back into the swing of things.

Kicking things off over in the GW McLennan Tent, hot Melbourne retro rockers **Little Red** are gracing Splendour with their quintessential take on 60s melodic pop, complete with matching white dress shirts and grey slacks. 'She's Not The Only One' and closer 'Little Annie' prove the highlights of a set that can only be described as jubilant.

It's impossible for **Yves Klein Blue** to hide their blatant enthusiasm, with vocalist Michael Tomlinson's "Jesus Fucking Christ it's lovely to see you all, thanks for coming out early," making it as clear as the weather that the rising Brissie band are as pleased as punch to be there. Triple J fave 'Polka' proves to be a crowd pleaser, as does the ska-tinged 'India', which includes a couple of members of The John Steel Singers accompanying on horns. The band's set of high octane indie-pop, which also includes 'Silence Is Distance' and new song 'A-hole' is certain to increase the band's ever swelling fanbase.

Even open their set with a dedication to The Meanies' guitarist and good

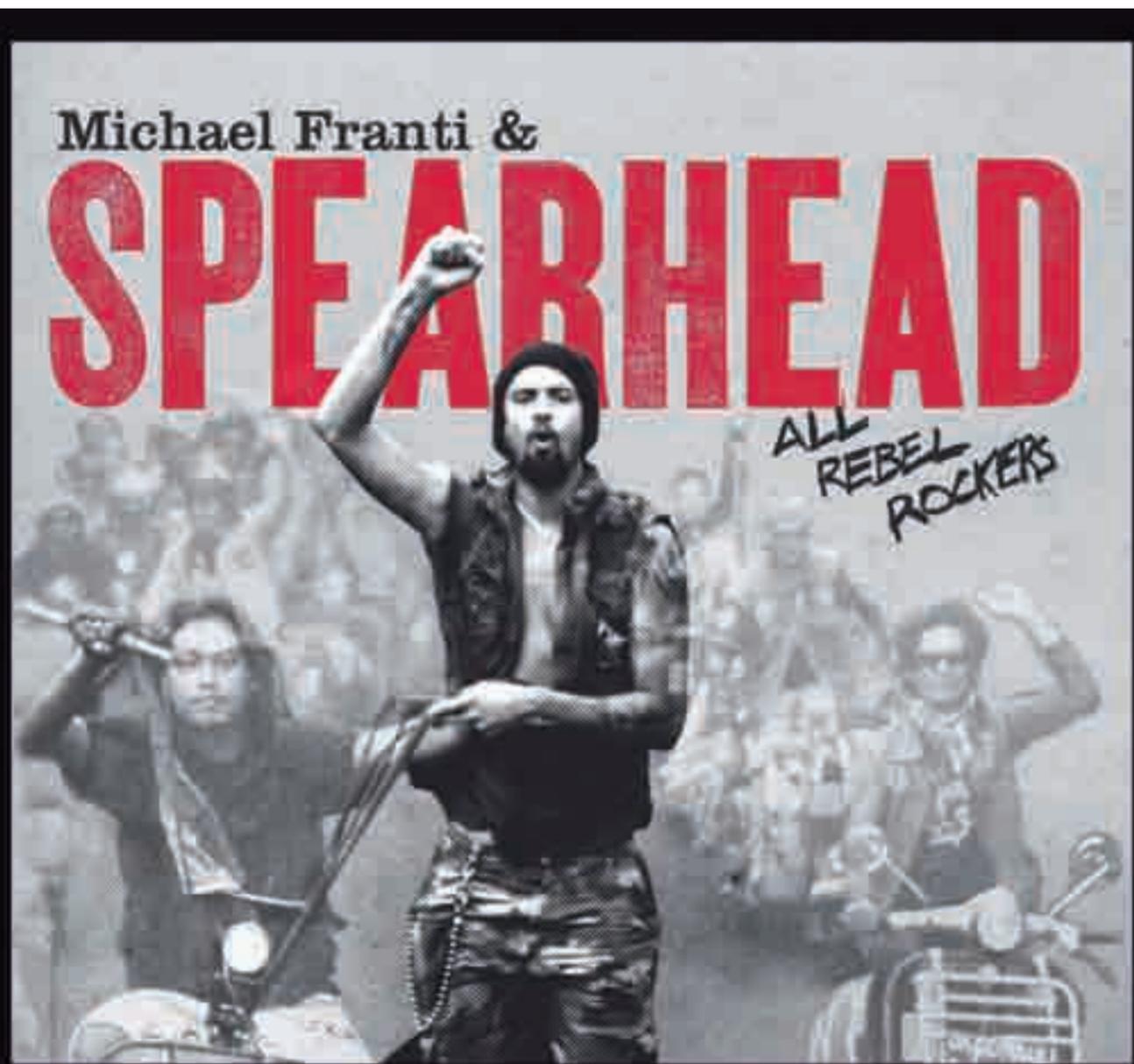


THE GRATES

friend Tasman Blizzard, who sadly passed away in a car crash near Geelong on the first day of Splendour. Frontman Ash Naylor is kicking out the jams with the best of them as he impressively solos away wildly on guitar during set highlights 'Life Gets In The Way' and the bluesy 'I Walk On'.

Despite their ubiquitous touring schedule in Australia, Sydney shoe-gazers **Van She** are greeted by several hundred screaming, young, colourfully-clothed fans as the curtain parts. Belting their way through a set list which contains both new and old material, as well as favourites such as 'Kelly', Van She perform to rapturous 'clubbing' types insistent on making the day a true 'Splendour Bender'.

Waving the Oz-rock flag at a criminally early timeslot is **British India** and it's safe to say that not much under the Supertop today will match the raw power and energy of this talented four-piece. They tear through a better than flawless set of material pulled from both their records with highlights coming in the form of current single 'I Said I'm Sorry' and the furious 'Nic The Poet' and 'This Dance Is Loaded'. Vocalist Declan Melia is the consummate frontman, leading the ecstatic audience through singalongs en masse



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and leaving us with chants of "This ain't no fucking disco!"

New York-bred, Soweto-influenced indie stars **Vampire Weekend** wake up the mid-afternoon crowd with their clean, fresh melodies. They don't use the stage much but lead singer Ezra Koenig has such an easy charm and the crowd love the tunes so much that their set seems like an effortless triumph. A catchy new track is instantly likeable and propagates a beach vibe, while 'One (Blake's Got a New Face)' inspires an energetic call-and-response dynamic with the crowd and 'Oxford Comma' sends the large crowd into dancing hysterics.

Alt-country buzz girl **Laura Marling** was probably very good. Due to the GW McLennan Tent running an hour behind schedule, her set is less well attended than it ought to have been as she is suddenly pitted against Vampire Weekend for punters. The title track from her album *Alas I Cannot Swim* is a strong finish that leaves us latecomers wanting more.

Equipped with only two turntablists, a live drummer and a slew of guest MCs from around the globe, **Katalyst's** set is essentially an ode to the glory of hip hop. The downright

funkiest group present at Splendour this year, **Katalyst's** deeply percussive grooves provide irresistible incentive for dancing to anyone in possession of a healthy pair of hips whilst concluding with a three MC freestyle session ensures attendees leave with a deep, abiding sense of community.

Opening with 'Kill The Director', **The Wombats** play to a massive crowd, before front man Matthew Murphy tells the audience in his Liverpool accent that he "does not know how the fuck he got here." While that could be taken figuratively, the trio make the most of the 50-something minutes they spend on stage, as they swing their guitars wildly in the air and hop around wildly. Other highlights include radio-friendly tracks 'Moving To New York', 'Let's Dance To Joy Division' and 'Backfire At The Disco'.

Buried within the cloistered enclave of the Tipi Forest and sound-tracking the gradual onset of night, the pulsing house of **Dave Basek** gains a resonance far beyond the traditional restraints of digital music. Hypnotic, euphoric, primal and ritualistic, Basek's two-hour set is dynamically precise and texturally adventurous, unfolding with near-cosmic majesty and engaging the most reluctant of observers. Awe-inspiring.



DEVO

If you're one of the few who thinks that you can't get any sleepier than *Something For Kate*, then put frontman **Paul Dempsey** on a stage armed with only an acoustic guitar and you'll experience new levels of slumber. Still the talented vocalist delights the small crowd with solo versions of SFK favourites and new tracks from his forthcoming solo record. 'Déjà vu' and 'Say Something' prove to be potent singalongs but otherwise, it's time for an organic doughnut!

Led by Patience Hodgson, who tonight has more bounce than a rubber ball, **The Grates** can do no wrong on the Supertop stage. Donning a purple Batgirl suit, Patience bounds onstage to the sounds of the 60s *Batman* theme and never lets up. Familiar tunes from *Gravity Won't Get You High* promote singalongs, while new tracks from *Teeth Lost, Hearts Won* go over a treat. Alana Skyring doesn't appear to break a sweat pounding the skins while guitarist John Patterson and guest player Dan Condon hold their own on the patch of stage that isn't a trampoline for the caped crusader.

Californian MC **Lyrics Born** is quite the hype-man, sounding almost evangelical as he exhorts the crowd in the Mix Up Tent to "blow the roof off this motherfucker". It's definitely 'I Like It, I Love It' that people have come to see, and when the crowd detect the opening strains of it, the roof of this motherfucker is duly blown off. His super-chilled live band drenches the tent in a shower of funk.

Australian songwriting legend and Go-Betweens' founder **Robert Forster** opens his set by expressing his deep happiness and appreciation to be playing the GW McLennan Tent, named in honour of his fallen Go-Betweens colleague Grant McLennan. Backed by a three-piece band that includes former Go-Betweens bassist Adele Pickvance and guitarist/keyboardist Glenn Thompson, the elegantly-dressed Forster treats a criminally small crowd to Go-Betweens classics including 'Head Full Of Steam', 'Surfing Magazines', 'Spring Rain' and 'Here Comes A City'. Forster's new solo track 'Did She Overtake You' is also a welcome addition, and the end a spellbinding set with the Go-Betweens' 'People Say'.

Playing one of their final shows for the year before knocking down to write and record their next album, **The Panics** cap off a solid 12 months with a stellar performance. None of the sound issues that plagued their Laneway Festival performance are present as they open with 'Creaks', quickly followed by 'Ruins'. Lead guitarist Drew Wootton is clearly enjoying the moment as he gives his whole body over to the music, swaying in time with his melodic interludes. Whitley makes a surprise appearance to add harmonica to the excellent 'Cruel Guards', while 'Feeling Is Gone', 'Don't Fight It' and 'Get Us Home' are further highlights of a well-rounded set.

You wouldn't recognise **The Vines** tonight, considering their turbulent past. Like a band fresh out of the garage and onto the Supertop stage, the four-piece whip through a frenzied set of classic festival anthems that soundtrack one of the roughest moshes today. The set is classic – 'Get Free', 'Outtathaway', 'Ride', 'Winning Days', 'He's A Rocker', 'Highly Evolved' and 'FKW' – and sees frontman Craig Nicholls in incredible form, playing up to the crowd, trashing the stage and delivering gloriously sloppy guitar solos and screamer after screamer.

Greeting the audience with a hilarious "Holy shit!", **New Young Pony Club's** charismatic frontwoman Tahita Bulmer attempts to play the nubile young band card, but the consummate live performance of her band make a different argument. Rhythmically tighter than a gnat's chuff, the group's hard-line disco-funk and Tahita's masterful stage presence enrapture the audience. Unfortunately, the bass-heavy mixing means Andy Spence's guitar always feels tacked on to proceedings, but the band's admirable exuberance still triumphs over such adversity.

Icelandic four-piece **Sigur Rós** launch right into the twin attack of 'Glósóli' and 'Hoppipolla' from *Takk...*, two absolute beltiers which visibly rock the crowd back on their heels. The black-clad musicians don't so much look like a band; more like a crew manning the bridge of a starship, with their banks of intimidating-looking instruments, five massive orbs hovering overhead, and a rank of white-uniformed brass players in the back. The hour-long set is a powerhouse of music and emotion, drawing aplenty from their new album – and when it's done, they are coaxed back onstage to take a bow.

Closing the GW McLennan Tent tonight is the affable **Ben Lee**, armed only with a guitar, a guest appearance from **Jessica Chapnik** and a handy offside who provides guitar/keys and backing vocals. Lee is quite the showman and plays a crowd-pleasing 'greatest hits' set with enthusiastic glee. A cover of The Grates' 'Rock Boys' is a highlight as well as "dance" newbie 'What's So Bad About Feeling Good'. Cigarettes Will Kill You', 'Catch My Disease' and staple closer 'We're All In This Together'.

The Presets are greeted with a seemingly-endless crowd stretching out to the horizon, but appear undaunted by the prospect as they churn into live favourite 'Talk Like That' to deafening expressions of acclaim, while the entire set feels like a vast, neo-tribal celebration of decadence and sexuality. The group appear to suffer from mixing issues, with Julian Hamilton's keys and vocals seeming weaker than usual, but the group's songs would sound good heard from under six feet of cement. Business as usual for the boys.

In what can only be described as one of this year's major Splendour In The Grass disappointments, **Wolfmother** tonight deliver a contrived and perfunctory performance to close the festival. With no new material, the band depend on a double neck guitar and some psychedelic licks to distract the crowd from the stale air wafting from their set. Despite obvious crowd pleasers 'Mind's Eye' and 'Woman', the crowd's vibes suggest they were looking for something more tonight. Perhaps not all the blame should be dealt to the band – the organisers should have closed with Sigur Rós – but it's nice to see and hear something different now and again, instead of having the same old material rammed down our throats.

And that's that. With Splendour In The Grass possibly moving to bigger and brighter surroundings next year this may be the last hurrah for the event at Belongil Fields, and luckily the 2008 version of the festival was a fitting finale.

JUSTIN GREY, LUKE HUDSON, DANIEL JOHNSON, MANDY KOHLER, BAZ McALISTER, MATT O'NEILL, BEN PREECE, CAROLINE GASTEEN, STEVE BELL



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LOGAN'S FINEST

Logan's prime grunge'n'roll purveyors **Endless Nameless** are wrapping up their three-week residency at the Springwood Hotel's Barra Bar this weekend. The four-piece kicked off the residency late last month with a packed crowd fronting up for their EP launch. The band will be (grunge)-rockin' out at the Barra Bar this Saturday Aug 9 from 8pm, and they promise not to stop until the bar is dry or the sun comes up on a car park full of drunks. That's how they roll in Logan.

RED CROSS TO THE RESCUE

The Old Museum's heritage listed rehearsal room is being transformed for a very special afternoon gig featuring six local and interstate acts as well as an exhibition of art and multimedia, all in support of a groundbreaking new project helping Brisbane's homeless youth. The line-up features Melbourne's Houlette as well as local acts **Table And Chair**, **McKisko**, **To The North**, **Mapletons** and **Chalkancheese**. All bar proceeds will go to the Red Cross Centre For Young People, which provides intensive, individualised support to vulnerable young people for up to three years. So have a heart and get down to the event; the venue is located on the corner of Gregory Tce and Bowen Bridge Rd, just down from Brunswick St Mall, and it kicks off this Sunday Aug 10 from 3pm.



ASA'S ACE

Local roots larrikin **Asa Broomhall**, has been pretty quiet of late as he contemplates the recording of his next album, but he's about to make a whole bunch of live appearances that, as always, shouldn't be missed. Broomhall's tune 'Old Ceylon Road' is a finalist at the 2008 Q Song Awards and he'll be performing at the event at The Tivoli Tuesday Aug 12 alongside **The Gin Club**, **8 Ball Aitken**, **Chris Pickering** and more. Also, Broomhall and band turn it on for free at the Palmwoods Hotel Saturday Aug 16 from 5pm with **Hat Fitz & Itchy** and **Johnny Hucker**, the Beach Hotel Thursday Aug 21 and Gympie's Toyota Music Muster at Amamoor Creek State Forest Park, Gympie Tuesday Aug 26 and Wednesday Aug 27.



WANT TO SAIL THE ATLANTIC?

Slick Brisbane indie-rockers **Grand Atlantic** are on the look out for someone new to take on duties behind their drum kit as they say goodbye to founding member Scott Mullane who has decided to move on to pursue other interests. The boys will be sending him off in style though as they headline the Bonefinger Masquerade Ball at the Zoo this Saturday night. The night will also feature performances from **Drawn From Bees**, **Skinny Jean**, **Idle Cranes** and **The Surgeons**. All proceeds from the show go towards raising funds for Médecins Sans Frontières (Doctors Without Borders). Anyone interested in auditioning for the position of beating the skins for Grand Atlantic can contact the band through their MySpace page. No serial killers need apply...

WOMEN ARE AMAZING

Amazing Women 3 is the third annual celebration of some of the world's most exciting female composers; this year's event takes place on Tuesday night at the Brisbane Powerhouse's Visy Theatre and features a line up that is bound to have the audience entirely captivated. Melbourne's **Natasha Anderson** will be there with her garklein recorder, bass recorder and hard-core electronics; percussionist **Vanessa Tomlinson** and mover **Jan Baker-Finch** present their new work combining sculpture, installation, wearable art and performance and a team of Brisbane's finest contemporary music performers take on the weighty Bang-on-a-can NY grooves of Annie Gosfield, the Dadesque theatre of Ireland's Jennifer Walshe, the focused reverence of Russian Ustvolskaya and the timbrally intriguing mellismatic style of Finland's Kaija Saariaho. Tickets are \$22 or \$15 for concessions and available from www.brisbanepowerhouse.org.

JUST DESSERTS

With a name that sounds as sweet and delicious as their music, **Chocolate Strings** are Brisbane's finest purveyors of grooved-out dub numbers. The band first formed to play a charity fundraiser for West End Community House, but they've since picked up momentum and are about to step up to the next level with the release of their debut album *Carnival*. Catch their chilled-out groove and soul-tinged tunes when they launch the album at The Globe Saturday Aug 30. Supported by **The Upsteppers** and **Kingfisha**.

BOOT POLISH AND GINZA

Singer/songwriters **Matthew Hoffman** and **Kitsunegari** will take their places onstage at the UQ Red Room this Friday night. Hoffman's set will comprise a selection of acoustic renditions from his electronic/experimental EP *Ginza*. While Kitsunegari and band will once again tantalise and delight the audience featuring songs from her debut EP *bootpolishandbabies* plus a few covers and new originals. The doors open at 7pm, show starts at 8pm and the cover charge is just \$5.

AMARTYR'S FATE IN YOUR HANDS

Up and coming heavy band **Amartyr** will again bring their flare and intensity to Rosie's Live Wednesday Aug 13 as part of the National FATE 2008 band competition. Backing up after supports slots with Daysend and Perth's Dyscord the boys of mosh take on **Fighting for Lacey**, **The Matador** and **The Black Walls**. Amartyr are on at 8:30pm entry is \$8. Support the metal lads in the belly of the emo enemy.

DICKHEADS AND STUFF

There have been a couple of changes made to the upcoming Punkfest bills which are set to take place over the next few weeks. Friday Aug 29 sees **Team Dickhead** launch their new CD at the Jubilee Hotel with help from Melbourne's **Scratch N Sniff**, **Anger In Motion**, **Plan Of Attack**, **Postal Discretion** and **Hate Fuck**. Melbourne's folk punks **The Go Set** headline the Jube Saturday Sep 6 with New South Wales' **Casino Rumlbers**, **Mouthguard**, **The Clap**, **The Black Market**, **Jack Flash** and **Ferry Road Disaster**.

SAYONARA BIG OLE' WOLF

It's been 16 months, 18 parties, 42 bands and 20 DJs, but now we've got to say a collective goodbye to Brisbane indie party night Wolfgang. The monthly event has blessed Brisbanites with everything from frenetic cross-Pacific angular post-punk to Brooklynite lovers, grunge heroes, 8-bit wonderboys and one man pop machines and has been a popular event on the local calendar throughout its tenure. Sending Wolfgang out in style, the final party will feature **Teenagersintokyo** and **Stature::Stature**, as well as DJ sets from **TimTim** (Damn Arms), **Wolfgang DJs**, **Ladyboy**, **Kieron C**, **Seany** and **Yimmy Yayo**. So be sure to come and howl at the moon one last time when the Wolfgang curtains close at Alhambra Lounge Thursday Aug 14.

IF THE HAT FITZ

The last time **Hat Fitz & Itchy** played the Palmwoods Hotel's monthly Palmwoods Got The Blues extravaganza Hat was still in recovery after the ankle crushing crash that robbed him of the chance to defend his Australian Ride On Lawnmower Championship. He's recovered now and will be back at Palmwoods with Itchy showing off their authentic pre-war blues that has had people from around the globe raving about them on Saturday Aug 16. They'll be joined by local troubadour **Asa Broomhall** with his band in full electric rocking blues mode and finger picking slide player **Johnny Hucker**. Entry is free and the blues takes hold around 5:30pm.



DOCKIN' ALL OVER THE WORLD

Australia's favourite folk gals, Queensland's own **Women In Docs**, have just touched back down in their Brisbane homes after their third consecutive tour of the US summer festival circuit. The duo of Roz Pappalardo and Chanel Lucas have achieved bucketloads of exposure in the US with their music recently being added to popular American TV series *Men In Trees* – not bad for a 100 per cent independent band from Down Under. Celebrating their tenth solid year of touring, the gals conclude their Chase The Sun tour with a homecoming show at the Judith Wright Centre Saturday Oct 18. They'll be ably supported by local singer-songwriter Dan Parsons.

MCKENNA BOURBON



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ERRONEOUS ARE US

Don't let their name fool you; there are no errors in the rhythmic ways of **Errorhythm**. The Brisbane-based electronic duo are prime purveyors of pure live electronica goodness and they'll undoubtedly have you dancing your merry way through the night until the wee hours of the morning and beyond. Take our word for it and check them out when they play Ric's Bar Wednesday Aug 20, supported by **Collapsicon**.

GUNS FOR HIRE

The garage duo format of drums and guitar is clearly in vogue these days, with everyone from The White Stripes to The Black Keys, No Age and The Raveonettes getting their groove on duo-style. Not to be outdone, local garage duo **Running Guns** are making a name for themselves with their brilliantly shambolic and stripped back ways, serving up a liberating aural concoction that'll have you spannered off just one cup. Do yourself a favour and check them out when they play Ric's Bar Monday Aug 18. Supported by **Reichelt & The Concealed Knives**.

COSTELLO MUSIC

The Reversals are two-years-old but a decade in the making, and the local indie rockers stepped up last year with their single 'Costello' receiving national airplay on Triple J. Hoping to come of age, the quartet are currently piecing together their debut album, which is due for release in March 2009. The first single from the album isn't due until October, but if you catch them live they may just give you a sneak peak at what's to be expected when they drop the album. So be sure to get in early and catch the band when they support **8 Ball Aitken's** album launch at The Globe on Friday Aug 8.

KORA THIS

Looking for a band who dabble in more musical styles than you can throw a hat at? Then try **Kora** on for size. The Kiwi quintet mash up heavy metal, dub funk, hip hop and blues and have toured with acts as varied as Spearhead, Cog and Salmonella Dub. They've crossed the Tasman to tour our shores numerous times over the last three years but have really garnered a following for themselves since releasing their self-titled debut album last year. Catch the Kiwis at The Zoo Saturday Sep 27 and the Great Northern Hotel Sunday Sep 28.

ROLL UP FOR DEAD LETTERS

Brisbane alt-rock quartet **Dead Letter Circus** are getting ready to hit the road this September. The band's latest single 'Reaction' is still in high rotation on Triple J and the band have just released their recent EP in Japan to critical acclaim. Dead Letter Circus will be continuing to road test their new material and challenge your vocal chords as you sing along to the EP tracks at the Gold Coast's Miami Tavern Thursday Sep 11 and Maroochydhore's Sands Tavern Saturday Sep 13.

WORLD WIDE WEBB

Mojo Webb is keeping his reputation as one of the busiest musos kicking around Brisbane at the moment with a whole swag of gigs and residencies ensuring people all around the city have ample opportunity to catch his bluesy crooning and exciting guitar blazing. He plays solo every Sunday evening at the Music Kafe (formerly Satchmo's) from 6:30pm and will be playing every Wednesday night at the JOYnt in South Brisbane from 7:30pm. This Friday night Mojo and his band head out to Redcliffe to play The Bayview from 9pm and Saturday Aug 16 sees them headline the Chicago Blues tribute night at the Step Inn.

GRINDER MEN

Local five piece rockers **Grinder** have been playing around town for the best part of ten years now and have recently added a new guitarist to the line up in order to thicken the sound even more. Since forming the band have played support to a number of Australian and International heavyweight music acts and have established a solid fan base of their own with their hard-edged melodic rock. If you're yet to catch them, get yourself along to see the band put on a show at the Globe Theatre Friday Aug 29.

COLLINS CLASS

Internationally renowned solo drum set performer **Grant Collins** brings his incredible new One Man Percussion Orchestra show to Brisbane Powerhouse Friday Sep 5. Collins will set up his monstrous kit, the biggest in the Southern Hemisphere and often dubbed The Beast, on the Turbine Platform and tickets are available for spots out the front of the stage as well as up on the higher viewing platforms. Throughout his career Collins has attacked the boundaries of a solo performer, as well as pushed the restrictions of his instrument to create ground breaking and completely ingenious works. Tickets are available from the venue now from \$20 up to \$36.

SIRENS BLARING

Sirens are one of the city's newest hardcore bands contributing yet another sound to a genre that seems to be going gangbusters in town at the moment. The band focuses on a theme, a narrative that links the songs it creates. There's not too much more we really know about the band yet, but if you're interested in seeing what they're all about you'd be well advised to catch them in their second show as they support German hardcore heavyweights **Caliban** and Melbourne's **Her Nightmare** with locals **Against** at Princess Theatre Wednesday Aug 13. It's all ages and tickets are available from the usual outlets now.

REAL NEW ESTATE

Melbourne indie pop/rock act **New Estate** are firing up the tour van and hitting the road on an east coast in support of their new studio album *Out Of The Ground*. The album packs a punch and serves a statement of intent that the four-piece are not afraid of the dirt but certainly capable of digging themselves out before anyone's noticed. See for yourself when they play Ric's Saturday Sep 20, supported by **Deux Garcon**.



EKKA PUNK

There's always plenty of reason to go out and party ridiculously hard on the eve of the Ekka holiday – it's a holiday in the middle of the week for fuck's sake! How good is that? Anyway there are obviously a large number of events you could attend, but if you're into local punk rock then there's a good chance you're gonna want to be at The Living Room on Tuesday night as **The Quickening**, pictured, **The Gifhorse**, **Ringpull** and **Jet Set Ready** tear up the stage in anticipation for the show holiday. Entry is \$10 and the fun gets started at 8pm.

OUT AT SEA

Local overdriven blues, alt. country and dirty rock'n'roll band **At Sea** return kicking and screaming to the live arena with a show at The Troubadour this Friday night in support of Western Australia's **Kill Devil Hills**. If you can't make it along to that show, then you'll be pleased to know that you can also catch the group play with seminal Melburnians **The Wreckery** at the Step Inn Friday Aug 29 and as part of the Valley Fiesta in September.

GET YOUR SHIT IN!

Attn: Local bands! If you have a gig or release in the pipeline that you want to promote, send the details, blurb (no longer than 100 words) and pic (no bigger than 1MB, NO SMALLER THAN 200 DPI and in .JPG or .PDF format) to downlow@timeoff.com.au. Get in quick, it's fuckin' FREE!

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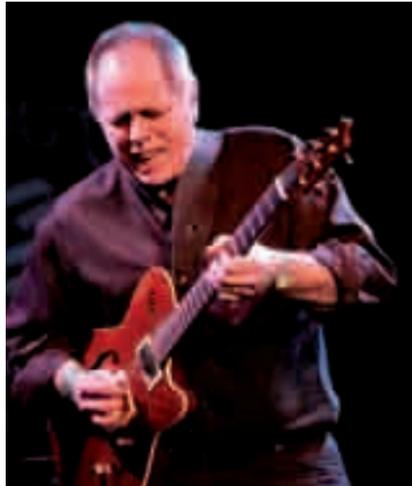
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* Tickets also available from: O2bc www.o2bc.com.au 1300 762 545 or outlets:
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TICKETS ON SALE THIS FRI AUGUST 8TH

www.thegrates.com
www.dew-process.com www.getmusic.com.au

PASSING NOTES



American jazz guitarist **Joe Beck** died of lung cancer at age 62 last week, during his lifetime he collaborated with everyone from Frank Sinatra and Miles Davis to James Brown and Gloria Gaynor. American R&B muso **Earl Lee Nelson**, one-half of soul duo Bob & Earl who wrote 'Harlem Shuffle', passed away aged 79 after suffering from Alzheimer's disease in recent years. And, Brit muso **Colin Cooper** died of cancer age 68 – he was a founding member of The Climax Blues Band who achieved their biggest hit in 1976 with the track 'Couldn't Get It Right', later revived by Fun Lovin' Criminals in 1999.

RAMONES REMADE?

Is it too soon for a remake of the 1979 Ramones-starring film **Rock N Roll High School?** Not according to Howard Stern. The notoriously loud-mouthed American radio shock jock has partnered up with film producer Larry Levinson for the remake, with Alex Winter – best known as Bill from *Bill & Ted's Excellent Adventure* – set to write the script, according to US entertainment mag *Variety*. The production partners are also reportedly working on a remake of the 1982 comedy *Porky's*. There's been no word yet on which band would take over The Ramones' role in *Rock N Roll High School* – the band that helps a group of rebel students overthrow their rock-hating principle. *Rolling Stone's* online forum users have so far suggested psych punkers Black Lips for the role, while Finish Line reckon Babyshambles would be a shoo-in. Or would that be taking the 'high school' concept a little too far? [Should Pete Doherty be allowed near white mice again? - Exploding Ed]

4ZZZ RADIOTHON

Community radio station **4ZZZ** commences its month-long subscription drive this Friday. The largest part of the 4ZZZ income comes through listener subscriptions and subscription deals are available for listeners of all ages, including two new categories this year for under-18s and community groups. Payments can be made in person or by credit card over the phone. For more Radiothon information, visit 4zzzfm.org.au.



SILVERCHAIR SWITCH LABELS

Silverchair and Missy Higgins have found new homes at Universal. An announcement made by the Universal Music Group last week confirmed a new joint venture with the major Aussie acts' label **Eleven Music** and stated that Universal will provide the label's roster with "funding, distribution, back office services and strategic oversight". The label was previously partnered with Virgin/EMI, and also houses Kisschasy, Little Birdy, Paul Mac and The Dissociatives. Marketing will be brought in house at Eleven and promotion will be outsourced. President of Eleven, John Watson, stated: "Everyone at Eleven is very excited to be entering into this partnership. We share Universal's belief that transformative times like these demand new ways of doing business. This new structure will allow our artists to make the music they want to make and to get it heard as widely as possible over the years ahead." Eleven's new distribution arrangements will take effect from Sep 1 and existing global licensing arrangements for Eleven artists will remain unaltered. And Silverchair's Daniel Johns is rumoured to be involved in a new side-project that will still go through EMI in Australia.

WHITE STRIPE TO SCORE BOND THEME

Jack White and **Alicia Keys** will record the theme song to the 22nd James Bond film, *Quantum Of Solace*, Billboard.com has reported. The song, 'Another Way To Die', will be the first time a Bond theme has been performed by a duo, and also finally confirms rumours that Amy Winehouse, who was previously set to record a different theme tune with Mark Ronson before the two fell out during recording earlier in the year, will not be involved. White wrote and will produce the track. *James Bond: Quantum Of Solace* is currently scheduled for a Nov 27 release in Australian cinemas.

ACER THAN ACE

Sydney's **Acer Arena** has been ranked number three in the world in US music magazine Billboard's Top 10 Arenas. Billboard reported that the Acer Arena grossed US\$27.9 million in the period from mid-November to mid-May, drawing 312,790 fans over 35 shows. Based on box office scores from mid-November to mid-May, AEG's O2 Arena in London was deemed the global leader with Madison Square Garden in New York at number two. Acer Arena concerts during that period included Elton John, Hi-5, Bon Jovi, Hilary Duff, Iron Maiden, Backstreet Boys, Rod Stewart, Brooks & Dunn, Ozzy Osbourne, KISS, Maroon 5, Celine Dion, Disney's *High School Musical* and the Foo Fighters. Bums on seats are set to go through the roof when Dora The Explorer hits town.

WHAT DID SEYMOUR SEE?

Infamous US A&R legend **Seymour Stein** popped down under for the Splendour In The Grass festival on the weekend. The industry icon was said to be on the prowl to sign the Next Big Thing to Warner internationally. So which local band did he greet side of stage and then hang with for the next hour? Looks like he's gonna steal one of our current faves.

SPEAK OUT IN BIG SOUND

Q Music's seventh annual **Big Sound Music Industry Summit and Showcase** just got bigger with the announcement of a second round of speakers. The Summit will be held in Brisbane's Fortitude Valley on 10th-12th September and attracts leading industry figures from around the world. The first round of speakers includes Jordan Berliant (The Collective Music Group LA), Luke Bevans (Universal Music Australia), Ted Gardner (Larrikin Management and cofounder of Lollapalooza), Paul Brown (Red Hat 22 Radio Plugging, US) and Joan Warner (Commercial Radio Australia). Added to this will be Michael Gudinski (founder and chairman of the Mushroom Group), Everett True (UK music journalist), J.W. Johnson (Senior Vice President for Razor & Tie Music Publishing), Shin Fukuzumi (A&R for Japan's P-Vine), Richard Buck (A New Beginning Promotions Company) and Iain Sheddin (music writer and critic for The Australian). Over 30 further speakers will be announced in the coming weeks.

JD PEES ON SIA

Former Le Tigre keys player and member of Peaches' touring band Herms **JD Samson** has revealed she's co-written a song for LA-based Aussie songstress Sia's next album – and the title might give a little insight into what the two, who've been the subjects of dating gossip since Sia outed herself on the website AfterEllen.com in February, get up to at home. "I co-wrote a song for her upcoming record called 'Pee On You'," Samson told Street Press Australia's Adam Curley. "We'll see how her audiences take the change."

BILL WANTS BEATLES GONE FOREVER

The KLF co-founder and general UK music industry quote-machine **Bill Drummond** has released his latest book, *17*, which documents his latest project, Derby 17 – a one-off performance by groups of 17 people, who record a choral piece of music, give it a listen and then delete it. The book, and project, has Drummond calling for recorded music to be a thing of the past: "What I wanted to do then was completely rid the world of 'Strawberry Fields Forever', actually completely take it so none of us could ever, ever hear it again," Drummond told UK radio station BBC6. "Now, I know that's impossible, but I just love the concept that to hear it you have to somehow build it up from your imagination or memory..." Of course, with the remaining Beatles members nearing the retirement home, they'd be relying on the memories of their younger wives and girlfriends to hear their own tune.

THE RED BULL MUSIC ACADEMY IS...

The Australian participants in this year's tenth **Red Bull Music Academy**, to be held in Barcelona from 21st September – 24th October, have been announced. Australia is representing via Dizz 1 (aka Dave Norris from Sydney), NHJ (aka, Not Happy Jan, aka Jan Michalewicz) and Ta-ku (aka Regan Mathews from WA). This year there were 2,276 applicants from over 83 countries to gain one of the 60 places at the Red Bull Music Academy.

CHEECH & CHONG LIGHT UP

Live Nation are making up for inflicting years of further Madonna and Nickelback atrocities on the world. The US company, who primarily look after touring but have recently ventured into '360' unified rights deals with Madonna, Jay-Z, Shakira and Nickelback, have announced the first American tour of blazing 70s comedy duo Cheech & Chong in 25 years. The duo's *Light Up America Tour* will kick off in Philadelphia on Sep 12, with over 20 dates scheduled up to the end of December. Chong's wife and comedian, Shelby Chong, will open all shows. Tommy Chong turned 70 in May, while Cheech Marin is 62. Will they make it to Australia? No word just yet, though no doubt customs officials would have something to add to a planned trip our way.

SOUTH BY SOUTHWEST MUSIC FESTIVAL AND CONFERENCE



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It begins with 6pm drinks, followed by a DVD of highlights of SxSW as well as feedback from bands and attendees at 6:30. At 7 a panel of SxSW veterans will discuss all you need to know. They include:

Simon Homer – Owner of Plus 1 Records and SxSW veteran
Nick Croker – Business Manager, Musicadium; SxSW attendee 2007
Leigh Treweek – Street Press Australia, Publisher of The Australian Music Guide at SxSW
Phil Tripp – IMMEDIA! SxSW representative & six-time delegate

Attendance is free. Pre-register your interest with Qmusic roxy@qmusic.com.au (07) 3257 0013. For further info visit www.themusic.com.au/sxsw, phone: (02) 9557 7766 or email: tripp@sxsw.com

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GIG GUIDE GIGS

GIG OF THE WEEK



PNAU

Fresh from their kick-ass set at Splendour In The Grass, Aussie dance comeback kings **Pnau** will be ripping the roof off The Tivoli this week. There may or may not be dancing fruit involved, and Elton John may or not be present. Probably not, come to think of it. Local darlings **Operator Please**, however, will definitely be in the house, as will DJ/producer **Sam La More**. Catch this eclectic line-up at The Tivoli this Thursday.

WED 06

Avalon Drive, The Paper and The Plane, A Year To Remember The Zoo

BJ Little, Matthew McDowell Algester Sports

Blues Jam Palmwoods Hotel

Casual Acoustics, Nik Phillips Chalk Hotel

Chris Ramsay Fibber Magee's, Toowoomba

David Lynch Jubilee Hotel

Dean Watkin Royal Exchange Hotel

Dear April Red Room, UQ

Don Whitaker Seagulls

Hummers and Strummers Manly Hotel

Imo, Gerald Keaney Ric's

Kym Campbell Rails, Byron Bay

Mayan Fox Kitty O'Shea's

Mojo Webb The Joynt

Ret Romantics and Robbie Blarney's Irish Tavern

Steve & Odin Mick O'Malley's

Mark Chomyn Carindale Hotel

Matthew McDowell Algester Sports

Mayan Fox Red Room, UQ

Miguel Barsoma

Musicians Jam Night, Adam Thomas Band Swingin Safari

Pnau, Operator Please, Sam La More The Tivoli

Remedy Fibber Magee's, Toowoomba

Robbie James, Mark Bono Chalk Hotel

Terrorust Niecon Plaza

The Emma Hanley Band Glass Bar & Restaurant

The Underground, Light Noise Gilhooley's Brisbane

Tim Loydell and The Deckchairs, The Rooftops, Banawurun, Pear Globe Theatre

Town Hall Steps Rosie's

Vegas Legends Show Arundel Tavern

Venus Envy Orient Hotel

Vibe Mooloolaba SLSC

FRI 08

8 Ball Aitken, The Reversals, The Long Green Beans, Jackie Marshall and The Black Alles Band Globe Theatre

Aardvark Club Brook Hotel

Akasa Currumbin RSL

Andrew Campbell Richlands Tavern

Berst Elephant & Wheelbarrow

Biff Co, The Telltale Hearts Kitty O'Shea's

Blind Lemon The Joynt

Brenden Schick Criterion Dalby

Brett Hitchcock Jacobs Well Tavern

CC The Cat Pacific Hotel Yamba

Chester Parkwood Tavern

Clare Reynolds Glass Bar & Restaurant

Coal Bucket Salt Bar Kingscliff South

Cooljas Garuva Cocktail Bar

Dan Smith, Concrete Cowboys, Berst, Sonic Porno, The Shrewms, The Pretty Boys, Dementia 13, Group Therapy, Dirty Boys Of The Jungle, Brixton Rockers Jubilee Hotel

Darryn Burleigh Heads Hotel

Dean Watkin Kallangur Tavern

Dice Buderim Tavern

Ekka, Butterfingers, Avalon Drive RNA Showgrounds

Gayle M Moreton Bay Trailer Boat Club

Generator Mick O'Malley's

Hard Yakka Northlakes Tavern

Hearsay Caloundra SLSC

High Noon Algester Sports

In Between The Calm, Sam Simon, Brigitte Jean Allen, Alice Jones Percolator Gallery

Ingrid James, John Reeves Conrad Treasury Casino

Jason Johnson Eleven 17

Jungle Vibe Seagulls

Kill Devil Hills, Halfway, At Sea The Troubadour

Kitsunegari, Matthew Hoffmann Red Room, UQ

Letter To Spain, Emporium, Dream The Chase The Zoo

Little Brisbane Bar 388, Lasseters Valley Hotel

Luke Steele Roadshow Solbar Cooloom

Majesty Palmwoods Hotel

Michelle and Wendy Noosa Yacht Club

Mick & Kenny Brunswick Hotel

Mojo Webb & Band The Bayview Hotel

Monkey Business Caxton Hotel

Mr Perkins Fibber Magee's, Toowoomba

Nik Phillips Stones Corner Hotel

No Anchor, Lawrence English, Secret Birds The Hanger

Picasso Up Late, Mardi Lumsden, Houlette Gallery Of Modern Art

Pulp Friction O'Malley's Irish Bar, Mooloolaba

Pulse - World Music Dance Party, Georgia Potter, Zormiwasa, Spankinhide Ahimsa House

Quantum Waxy's Irish Pub

Red Hot Strippers Del Plaza Hotel

River City Dicky Beach SLSC

Simon Watson, Angry Dwarf, Ruby Blue Chalk Hotel

Simone Cutting Southport Yacht Club

Stairway Fiddlers Green

Tchaikovsky Violin Concerto Gold Coast Arts Centre

Ten 80 Creek Bar

Terrorust Rosie's

The Darren J. Ray Band Feat The Love Bugs Redcliffe RSL

The Febs Gilhooley's Strathpine

The Frets Fringe Bar

The Noise Boys Ferny Grove Tavern

The Scouts Alderley Arms Hotel

The Sparks Gilhooley's Loganholme

The Usual Suspects Gilhooley's Chermide

Thereafter Gilhooley's Brisbane

Timbah Irish Murphy's Noosa

Town Hall Steps Hard Rock Café

Treva Scobie Royal Hotel Toowoomba

Trilogy Arana Leagues Club

Venus Envy Royal Exchange Hotel

Very Early - Elly Hoyt and Robert Schultz QPAC Cascade Court

Wilde Thyme Lasseters Meadowbrook

SAT 09

4-Play, Remedy Fibber Magee's, Toowoomba

8 Ball Aitken Upfront Club Maleny

Against, Provoke, Values Here, A Cause To Unite, Reclaim Noosa Bicentennial Hall

Alexis Maroochydore SLSC

Andrew Campbell Spring Lake Hotel

Ashu Babu Memorial Tabla School Concert Sunnybank Community Hall

Bonefinger Masked Ball, Grand Atlantic, Idle Cranes, Skinny Jean, Drawn From Bees, The Surgeons The Zoo

Charisma Story Bridge Hotel

Chris Stewart, Smart Artists Manly Hotel

Citizens Arrest Ipswich Jets

Concrete Cowboys, Plagiarythm Jubilee Hotel

Cooljas Garuva Cocktail Bar

Crue Bash 5 - Motely Crue Tribute, Mourning Tide, Devilution, A Secret Death, Neokin, Kill The Apprentice, Bark At The Moon Coolangatta Hotel

Darren J. Ray Deception Bay Bowls Club

Dash Royal Hotel Goondiwindi

David Bazan, Clemente The Troubadour

Dirty From Dusk: The Fumes, Little Vegas and The Fuzz Parade, Black Mustang, The Hits, At Sea, Numbers Radio, The Blackwater Fever, The Fuss Step Inn

Drift Gilhooley's Chermide

Eleanor Angel, Matt Nelson, Gentle Ben & His Sensitive Side, Houlette, Sad Hour With Island Geoff Ric's

Good Men Gone O'Malley's Irish Bar, Mooloolaba

Harriets Room Alderley Arms Hotel

Hemi & 2 Stroke Queen Street Mall

Jade Irish Murphy's Noosa

John Macnally Seagulls Stardust Room

Jus Gordon, Ramjet Mick O'Malley's

Kaffene Seagulls

Key Element Caloundra SLSC

Light Noise, Dirty Diamonds Swell Tavern

Light Noise The Living Room

Luke Steele Roadshow, An Horse Globe Theatre

Mantra Mooloolaba SLSC

Matt Newnham Kawana Waters Hotel

Monkey Business Bar 388, Lasseters Valley Hotel

My Fiction The Valley Studios

Ricky The Rockstar Sunshine Plaza

Ronwyn Stones Corner Hotel

Round Mountain Girls Salt Bar Kingscliff South

Rum N Roses Caloundra Power Boat Club

Shouting At Mary, Five Harlots and Jack, One Man Down, Highway Blonde, Escaping Vaudeville, Sleepers Fat Louie's

Sida Narangba Valley Tavern

Tchaikovsky Violin Concerto QPAC Concert Hall

Terrorust Sands Tavern Maroochydore

The Barleysakes Solbar Cooloom

The Conservatives, Jason Fader Chalk Hotel

The Idea Of North, Up Close and Personal Brisbane Powerhouse Theatre

The Idea Of North, Up Close and Personal Brisbane Powerhouse Theatre

The Usual Suspects Elephant & Wheelbarrow

Thereafter Cleveland Sands Hotel

Undercover Gilhooley's Strathpine

Vegas Legends Show Mooloolaba Bowls Club

Venus Envy Surfers Paradise Beer Garden

We Want More Acacia Ridge Hotel

Winterglow, Arun Sol, Lauren Lucille, Francis Kneebone, Clare Cowley, Peter B Café Checocho, West End

SUN 10

Barry Bickel Sunshine Plaza

Bazza Caloundra SLSC

Bon-Fire Manly Hotel

Buick Six, Turtle Creek Ric's

CC The Cat, Anarchist Duck Mermaid Beach Tavern

Chris Webbe Palmwoods Hotel

Dave Ritter Lasseters Meadowbrook

Dean Watkin Centenary Tavern

Firefly Caxton Hotel

Ger Fennelly Mick O'Malley's

Guest Music Southport Yacht Club

Hemi & 2 Stroke Jumbo's Bar and Grill Redbank

Houlette, Table & Chair, To The North, Dan Van Zutphen, Mckisko, Mapletons Old Qld Museum

Innocent Bystanders Salt Bar Kingscliff South

John Malcolm Kedron Park Hotel

Kristy London The Joynt

Liam Campbell, Booster Chalk Hotel

Lonestar Blues Band Booroodabin Bowls Club

Lyrics Born, 2 Dogs, Kryptamistik, Grassroots Street Orchestra, VNV Nation Step Inn

Mark Bono Fibber Magee's, Toowoomba

Mayhem Miami Tavern

Michael Geeves Jindalee Hotel

Mike Stuart Dog and Parrot Tavern

Mojo Webb The Music Cafe

Nik Phillips Hotel LA

Plagiarythm Jubilee Hotel

Pop Culture Mooloolaba SLSC

Rastafarian Stage Divers Elephant & Wheelbarrow

Ricky The Rockstar Commercial Hotel

Shag Duo Sunshine Beach SLSC

Stewart Fairhurst Ashmore Tavern

Ten East The Troubadour

The Bell Divers, Carry Nation Brisbane Powerhouse Turbine Platform

The Idea Of North, Up Close and Personal Brisbane Powerhouse Theatre

The Shuttle Wreckers Showcase The Zoo

TLD Royal Exchange Hotel

Tracey Vaughn The Breakfast Creek Hotel

MON 11

Ben Stewart Rails, Byron Bay

Jimmy Z Hotel LA

Matt Newnham Irish Murphy's, Brisbane City

Simone Cutting Waxy's Irish Pub

Stratton, Blame Ringo Ric's

The Zookeepers Redland Bay Hotel

TUE 12

Amazing Women 3, Natasha Anderson, Galina Ustvolkskaya, Unsub Chin, Kaija Saariaho, Annie Gosfield Brisbane Powerhouse Visy Theatre

Venus Envy Royal Exchange Hotel

Wind & Brackets, Deux Garcon Ric's

HAVE YOU HEARD...



Autumn Sun play Kitty O'Shea's this Thursday.

What do you think is your band's greatest strength?

Jana Penschorn (vocals): "Our ability to make everything seem smooth and calm even if we have completely screwed up a song and are dying on the inside."

What movie do you think your music would best accompany and why?

"Garden State - our music has that kind of dark, brooding, thinking vibe so I'd say we'd slot in quite nicely."

What are your plans for the immediate future? And the rest of the year?

"We've just started playing with drums and bass so we want to get that as tight as possible and gig it around wherever anyone will have us. Then we'd like to record - we've got some new works in the pipelines so I'm hoping we'll have them down by the end of the year."

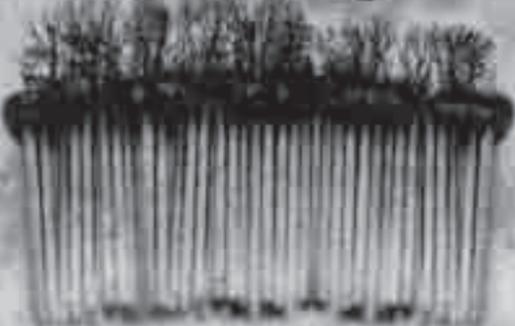
What is your favourite song lyric and why?

"It's from a tune called 'Saigon Battle Children 1972'. The music was written and performed by Elixir but the lyrics are by Martin Challis. There isn't one particular line that I like but the track really highlights the difference between our little petty inconveniences in a country as peaceful and lucky as Australia and the real heartaches and struggles that people go through in war torn nations."

Favourite hangover cure?

"Food so greasy that it probably should be illegal - hot chips, bakery goods, hash browns etc - preferably smothered in cheese and butter."

The Kill Devil Hills



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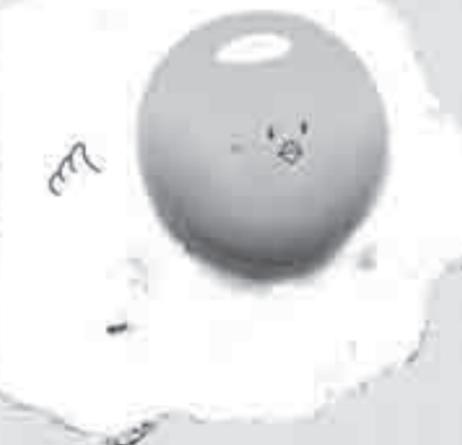
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Fri 8th AUGUST The Pints, The Black Market
 Dementia13, Brixton Rockers
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- The Faze (August 29)

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GIG GUIDE VENUE

WHERE ITS AT

Albion Hotel 300 Sandgate Rd Albion 3262 2733
Albany Creek Tavern Cnr Old Northern & Albany Creek Rds Albany Creek 3264 1477
Alderley Hotel 2 Samford Rd Alderley 3356 3215
Arena 210 Brunswick St Fortitude Valley 3252 5690
Ashmore Tavern Cotlew St Ashmore 5539 6844
Bar 388 Lassetter's Valley Hotel 394 Brunswick St Fortitude Valley 3252 4344
Barsoma 4/22 Constance St Fortitude Valley 3252 9550
Beach Hotel Jonson St Byron Bay 02 6685 6402
Brannigan's Tavern Niecon Tower Broadbeach 55275377
Bribie Island Hotel 29 Sylvan Beach Esp Bellara 3408 7477
Brisbane Jazz Club 1 Annie St Kangaroo Point 3391 2006
Broadbeach Tavern Cnr Old Burleigh Rd & Charles Ave Broadbeach 5538 4111
Brothers Leagues Club Wildey St Raceview 38172999
Brunswick Hotel Brunswick Hotel New Farm 3358 1181
Butter Bistro Cnr Rotherham & Goodwin St Kangaroo Pt 38917005
Calypso Bar 22 Caxton St Brisbane 3369 7822
Carindale Hotel Carindale St Carindale 3395 0122
Casablanca Cnr Petrie Tce & Caxton St Paddington 33696969
Chalk 735 Stanley St Woolloongabba 3896 6565
Chibar 383 Adelaide St Brisbane 3831 7529
Clarence Corner Hotel 601 Stanley St 38911011
Coolangatta Hotel Cnr Marine & Warner Sts 55986888
Crown Hotel 446 Lutwyche Rd Lutwyche 3357 8111
Dacey Reilly's Garden City Upper Mt Gravatt 32194333
Dacey Reilly's Cleveland 22-28 Shore St Cleveland 38213944
Edinburgh Castle Hotel 421 Gympie Rd Kedron 3350 3100
Fat Louie's Level 1, 124 Albert St Brisbane 3229 7031
Ferny Grove Tavern 1348 Samford Rd Ferny Grove 33512390
Fisherman's Wharf Tavern 60-70 Seaworld Drive Shop 40 Mariners Cove Main Beach 5571 0566
Fitzy's Fibber Magee 153 Margaret St Toowoomba 4639 2702
Fitzy's Loganholme Bryants Rd Loganholme 3209 8022
Fitzy's Waterford Kingston-Beenleigh Rd Waterford 32005301
Forest Lake Hotel Forest Lake Blv Forest Lake 3278 7444
Fox Hotel Cnr Hope & Melbourne Sts South Brisbane 38442883
Friday's Riverside 123 Eagle St Brisbane 3832 2122
Fringe Bar Cnr Ann & Constance Sts Fortitude Valley 32529833
Gilhooley's Brisbane Cnr Albert & Charlotte Sts 32290672
Gilhooley's Chermiside Westfield Chermiside 3630 5322
Gilhooley's Loganholme Bryants Rd Loganholme 3209 7188
Gilhooley's Strathpine 295 Gympie Rd Strathpine 3205 4366
Glass Bar Corner of Berwick St & Brunswick St 3252 0533
Globe Theatre 220 Brunswick St Fortitude Valley 1300762545
GPO Hotel 740 Ann St Fortitude Valley 3252 1322
Great Northern Hotel Jonson St Byron Bay 02 6685 6454
Gravesend Cnr George and Ann streets Brisbane 3236 2288
Hard Rock Cafe Cnr Cavill Ave & Surfers Blvd Surfers Paradise 55399377
Hotel L.A. Cnr Caxton St & Petrie Tce Brisbane 3368 2560
Indooroopilly Hotel 3 Station Rd Indooroopilly 3878 0111
Irish Murphy's Cnr George & Elizabeth Sts 32214377
Irish Murphy's Noosa Junction Plaza, Sunshine Beach Rd Noosa Heads 5455 3344
Joe's Waterhole Hotel 85 Memorial Drv Eumundi 5442 8144
Jorge Restaurant & Bar 183 George St Brisbane 3012 9121
Jubilee Hotel 470 St Pauls Tce Spring Hill 3252 4508
Kenmore Tavern 841 Moggill Rd Kenmore 3378 0777
Lands Office Tavern 85 George St Brisbane 3221 6511
Lock'n'load 142 Boundary St West End 3844 0142
Logan City Tavern Wembley Rd Woodridge 3208 3666
Lord Stanley Hotel 994 Stanley St East Brisbane 3435 1900
Muddy Farmer Hotel Cnr Ipswich and Annerley Rds 38443558
Miami Tavern 2043- 2047 Gold Coast Hwy Miami 5535 1644
Mybar 3 Orchid Ave Surfers Paradise 5592 4111
Normanby Hotel 1 Musgrave Rd Red Hill 3831 3353
O'Malley's Brisbane Queen Street Mall Brisbane 3211 9881
O'Malley's Mooloolaba 1 Venning St Mooloolaba 5452 6344
O'Malley's Surfers Paradise Lvl 1/1 Cavill Ave 55704075
Oxley Hotel Cnr Ipswich & Oxley Rds Oxley 3379 6544
Palmwoods Hotel Main St Palmwoods 5445 9003
Pineapple Hotel 706 Main St Kangaroo Point 3393 1111
Prince Alfred Hotel 170 Brisbane Rd Booval 3282 1577
Prince Of Wales Hotel 243 Brisbane St Ipswich 3281 1091
Princess Theatre 8 Annerley Rd Woolloongabba 3891 3900
Railway Friendly Bar Jonson St Byron Bay 02 6685 7662
Redcliffe Hotel Marine Pde Redcliffe 3284 2281
Ric's Cafe Bar 321 Brunswick St Fortitude Valley 3854 1772
Rosie's On Edward 235 Edward St Brisbane 3220 1477
Royal Albert Cnr Albert & Elizabeth Sts Brisbane 3291 8888
Royal Exchange Hotel 10 High St Toowoong 3371 2555
Royal George Hotel 327 Brunswick St Fortitude Vly 32522524
Samford Hotel Main St Samford 3289 1212
Sands Tavern Plaza Pde Maroochydore 5443 7944
Satchmo's 185 Boundary Rd West End 3846 7746
Seagulls Club Collan Drive Tweed Heads West 5536 3433
Sol Bar 1776 David Low Way Coolool Beach 5446 2333
Southport RSL 36 Scarborough St Southport 5552 4200
Spring Hill Hotel 100 Leichhardt St Spring Hill 3831 0102
Stones Corner Hotel 346 Logan Rd Stones Corner 3397 3727
Story Bridge Hotel 200 Main St Kangaroo Point 3896 2555
Sunbar 1/367 Brunswick St Fortitude Valley 3257 4999
The Caxton Hotel 38 Caxton St Petrie Terrace 3369 5544
The Elephant & Wheelbarrow 230 Wickham St 32524136
The Glen Hotel Eight Mile Plains Logan Rd 3341 9222
The Joynr 48 Montague Rd South Brisbane 3255 1579
The Junction 60 Noose Drv Noosa Heads 5455 4455
The Manly Hotel 54 Cambridge Pde Manly 3249 5999
The Mustang Bar 633 Ann St Fortitude Valley 3257 4439
The Red Room UO, St Lucia Campus Brisbane 3377 2288
The SoundLounge Currumbin Creek Rd Gold Coast 55347999
The Step Inn 186 Brunswick St Fortitude Valley 3252 2421
The Tivoli 52 Costin Street, Fortitude Valley 3852 1711
The Troubadour 322 Brunswick St Fortitude Valley 3252 2626
The Victory Hotel Cnr Edward & Charlotte Sts 32210444
The Zoo 711 Ann St Fortitude Valley 3854 1381
Tongue & Groove 63 Hardgrave Rd West End 3846 0334
Transcontinental Hotel 482 George St Brisbane 3236 1366
Waterfront Hotel 46 David Low Way Maroochydore 54484488

ARENA

Tuesday
Gyroscope, Shihad, Sugar Army

BAR 388 LASSETERS VALLEY HOTEL

Friday
Little Brisbane

Saturday
Monkey Business

BARSOMA

Thursday
Miguel

BRISBANE POWERHOUSE THEATRE

Saturday
The Idea Of North, Up Close and Personal

Sunday
The Idea Of North, Up Close and Personal

BRISBANE POWERHOUSE TURBINE PLATFORM

Sunday
The Bell Divers, Carry Nation

BRISBANE POWERHOUSE VISY

Tuesday
Amazing Women 3, Natasha Anderson, Galina Ustvol'skaya, Unsk, Chin, Kaija Saariaho, Annie Gosfield

BRUNSWICK HOTEL

Friday
Mick & Kenny

CAXTON HOTEL

Friday
Monkey Business

Sunday
Firefly

Tuesday
Little Brisbane

COOLANGATTA HOTEL

Saturday
Crue Bash 5 - Motely Crue Tribute, Mourning Tide, Deviltion, A Secret Death, Neokin, Kill The Apprentice, Bark At The Moon

ELEPHANT & WHEELBARROW

Thursday
Jabba

Friday
Berst

Saturday
The Usual Suspects

Sunday
Rastafarian Stage Divers

FAT LOUIE'S

Saturday
Shouting At Mary, Five Harlots and Jack, One Man Down, Highway Blonde, Escaping Vaudeville, Sleepers

GALLERY OF MODERN ART

Friday
Picasso Up Late, Mardi Lumsden, Houlette

GLASS BAR & RESTAURANT

Thursday
The Emma Hanley Band

Friday
Clare Reynolds

GLOBE THEATRE

Thursday
Tim Loydell and The Deckchairs, The Rooftops, Banawurun, Pear

Friday
8 Ball Aitken, The Reversals, The Long Green Beans, Jackie Marshall and The Black Alles Band

Saturday
Luke Steele Roadshow, An Horse

GOLD COAST ARTS CENTRE

Friday
Tchaikovsky Violin Concerto

HARD ROCK CAFE

Friday
Town Hall Steps

JAZZWORX

Thursday
David Kemp Quartet

JUBILEE HOTEL

Wednesday
David Lynch

Thursday
Concrete Cowboys

Friday
Dan Smith, Concrete Cowboys, Berst, Sonic Porno, The Shrewms, The Pretty Boys, Dementia 13, Group Therapy, Dirty Boys Of The Jungle, Brixton Rockers

Saturday
Concrete Cowboys, Plagiarythm

Sunday
Plagiarythm

Tuesday
Dan Smith, David Lynch, Jabba, The Smokestack Orchestra, J-Panfran, Jungle Traffic, Diana Anaid

LOGAN DIGGERS CLUB

Thursday
Dave Ritter

MIAMI TAVERN

Sunday
Mayhem

MICK O'MALLEY'S

Wednesday
Steve & Odin

Thursday
Knoxville

Friday
Generator

Saturday
Jus Gordon, Ramjet

Sunday
Ger Fennelly

OPAC CASCADE COURT

Friday
Very Early - Ely Hoyt and Robert Schultz

OPAC CONCERT HALL

Saturday
Tchaikovsky Violin Concerto

QUEEN STREET MALL

Saturday
Hemi & 2 Stroke

RAILS BYRON BAY

Wednesday
Kym Campbell

Monday
Ben Stewart

RED ROOM. UO

Wednesday
Dear April

Thursday
Mayan Fox

Friday
Kitsunegari, Matthew Hoffman

RIC'S

Wednesday
Imo, Gerald Keaney

Thursday
Bachelor Of Arts, Z Rays

Saturday
Eleanor Angel, Matt Nelson, Gentle Ben & His Sensitive Side, Houlette, Sad Hour With Island Geoff

Sunday
Buick Six, Turtle Creek

Monday
Stratton, Blame Ringo

Tuesday
Wind & Brackets, Deux Garcon

ROSIE'S

Thursday
Town Hall Steps

Friday
Terrorist

SANDS TAVERN MAROOCHYDORE

Saturday
Terrorist

SEAGULLS

Wednesday
Don Whitaker

Thursday
Faithfully Yours

Friday
Jungle Vibe

Saturday
Kaffene

Tuesday
Davo

SEAGULLS STARDUST ROOM

Saturday
John Macnally

SOLBAR COOLUM

Friday
Luke Steele Roadshow

Saturday
The Barleyshakes

STEP INN

Saturday
Dirty From Dusk, The Fumes, Little Vegas and The Fuzz Parade, Black Mustang, The Hits, At Sea, Numbers Radio, The Blackwater Fever, The Fuss

Sunday
Lyrics Bom, 2 Dogs, Kryptamistik, Grassroots Street Orchestra, VNV Nation

THE LIVING ROOM

Saturday
Light Noise

THE TIVOLI

Thursday
Pnau, Operator Please, Sam La More

Tuesday
Q Song Awards, The Gin Club, 8 Ball Aitken, The John Steel Singers, Asa Broomhall

THE TROUBADOUR

Thursday
Chris Pickering, Madeleine Paige, Young Werther

Friday
Kill Devil Hills, Halfway, At Sea

Saturday
David Bazan, Clemente

Sunday
Ten East

THE VALLEY STUDIOS

Saturday
My Fiction

THE ZOO

Wednesday
Avalon Drive, The Paper and The Plane, A Year To Remember

Friday
Letter To Spain, Emporium, Dream The Chase

Saturday
Bonefinger Masked Ball, Grand Atlantic, Idle Cranes, Skinny Jean, Drawn From Bees, The Surgeons

Sunday
The Shuttle Wreckers Showcase

Tuesday
Twist Oliver Twist, Hunz, Blue Carousel, The Repetition

CHARTS



ON THE TIME OFF STEREO
Let It Be THE REPLACEMENTS
Brighter Than Creation's Dark DRIVE-BY TRUCKERS
Esperanza GUY J
Teeth Lost, Hearts Won THE GRATES
Q: Are We Not Men? A: We Are Devo! DEVO
Snow Patrol ALPINE STARS
Ride The Lightning METALLICA
Futurism DANNY TENAGLIA
Back To Mine FAITHLESS
Random Acts Of Kindness SKOOL OF THOUGHT

4ZZZ TOP TEN NOW PLAYING

1. *Death To The Weird* THE NEW JACK RUBYS
2. *The Pretty Boys* THE PRETTY BOYS
3. *Passing Notes EP* THE DANGER BUNNIES
4. *The Shiralee* THE REDSUNBAND
5. *We Don't Belong Here* VIOLENT SOHO
6. *Girl* MAGIC DIRT
7. *Demo Sessions '08* THE OYSTER MURDERS
8. *Welcome Speech* AFRO DIZZI ACT
9. *Best Beware* SUE RAY
10. *Money or Your Life EP* THE BLACK STARS

ROCKINGHORSE RECORDS TOP SELLERS

1. *Earth To The Dandy Warhols* DANDY WARHOLS
2. *White Noise* THE LIVING END
3. *Oracular Spectacular* MGMT
4. *Med Sud I Eyrum Vid Spilum Endalaust* SIGUR ROS
5. *We Don't Belong Here* VIOLENT SOHO
6. *Slip* NINE INCH NAILS
7. *Third* PORTISHEAD
8. *Universes* BIRDS OF TOKYO
9. *Thieves* BRITISH INDIA
10. *Apocalypse* PRESETS

AIR SINGLES

1. *Kansas City* SNEAKY SOUND SYSTEM
2. *Where The City Meets The Sea* THE GETAWAY PLAN
3. *Persona* KARNIVOOL
4. *A Curse, A Calling* THE MISSION IN MOTION
5. *Relativity* GRAFTON PRIMARY
6. *Morning Sun* THE BEAUTIFUL GIRLS
7. *Mammal EP* MAMMAL
8. *One To The Other* WOLF & CUB
9. *Better Than* THE JOHN BUTLER TRIO
10. *Collidescope* STEALING O'NEAL

AIR ALBUMS (INDIE LABEL)

1. *White Noise* THE LIVING END
2. *This Is Our God* HILLSONG
3. *Apocalypse* THE PRESETS
4. *Universes* BIRDS OF TOKYO
5. *Thieves* BRITISH INDIA
6. *Melodia* THE VINES
7. *Gurrumul* GEOFFREY GURRUMUL YUNUPINGU
8. *Rattlin' Bones* KASEY CHAMBERS & SHANE NICHOLSON
9. *And Then Tomorrow Came* MUPH & PLUTONIC
10. *Flight 1974* ROBERTSON BROTHERS

CMJ NEW MUSIC FIRST

1. *At Mount Zoomer* WOLF PARADE
2. *Fleet Foxes* FLEET FOXES
3. *Med Sud I Eyrum Vid Spilum Endalaust* SIGUR ROS
4. *Evil Urges* MY MORNING JACKET
5. *Modern Guilt* BECK
6. *Hercules and Love Affair* HERCULES AND LOVE AFFAIR
7. *Fate* DR. DOG
8. *The Supreme Genius Of King Khan And The Shrines* KING KHAN AND THE SHRINES
9. *The Devil, You And Me* NOTWIST
10. *Stay Positive* HOLD STEADY

DENMARK TOP 10 ALBUMS

1. *Mamma Mia! The Movie* OST
2. *Best Of* CREEDENCE CLEARWATER REVIVAL
3. *Dreaming Out Loud* ONEREPUBLIC
4. *Good Girl Gone Bad* RIHANNA
5. *Saforklaringer* DE GLADE SOM/END
6. *Backwoods Barbie* DOLLY PARTON
7. *Rockferry* DUFFY
8. *Let's Dance Complete* PÅ SLAGET 12
9. *Viva La Vida* COLDPLAY
10. *Hard Candy* MADONNA

HAVE YOU HEARD...



Tim Loydell And The Deckchairs play The Globe on Thursday.

What do you think is your band's greatest strength?

Tim Loydell (acoustic guitar/vocals): "Our youth, cause it's better to be a wannabe than a has-been!"

What movie do you think your music would best accompany and why?

"Anything with Tom Cruise, cause apparently you have to be a Scientologist to make it these days."

What are your plans for the immediate future? And the rest of the year?

"Playing to a packed house at The Globe on Thursday Aug 7 and then an east coast tour. I can't say anything yet but there will be a special announcement very soon about the headlining act for the tour."

What is your favourite song lyric and why?

"I'm the Hiphoppopotamus my lyrics are bottomless..." Coz."

Favourite hangover cure?

"My normal morning breakfast of two nurofen, a cup of coffee and a joint - tried and tested."



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ALSO AVAILABLE

BRISBANE - Globe Theatre, Friday 8 August, 8pm
Special guests: The Reversals, The Long Green Beans, Jackie Marshall & the Black Altes Band
Tickets \$12 from Oztk 1300 762 545, N'Worse, Butterbeats & www.globetheatre.com.au

TOOWOOMBA - Metro Cafe, Friday 15 August, 7:30pm
With special guests: The Jimmy Watts Band, Greg Charles. Tickets \$10 at the door.

GOLD COAST - Coolangatta Hotel, Sunday 17 August, 6pm

BYRON BAY - Beach Hotel, Saturday 30 August, 9pm

Living Room

2 Caxton St, Petrie Terrace

COMING UP...

14th August
Damsels in Distress
Screech
+ Guests

DOORS OPEN 8PM
FREE POOL

Thursday 7th August
FREDRO
(Honest Prophets)
+ Guests

Friday 8th August
HALLOWS END
Beckon
Malevolence
Perpektiv
(Free Pass to CLUB BLINK after party)

Saturday 9th August
THE GROVE
The Cairos
Stratton
Lightnoise (NSW)

Tuesday 12th August
THE QUICKENING
The Gifhorse
Ringpull
Jet Set Ready

check out myspace.com/livevenue for further lineups

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BEHIND THE LINES

Compiled by MICHAEL SMITH

THE EPIPHONE PERFORMER ACOUSTIC/ELECTRIC SERIES

• **Epiphone** has added two new acoustic/electric guitars to their range. The **Performer ME** features a highly-figured Flame Maple top, back and sides trimmed in real hand-inlaid abalone and accented with gold hardware and Grover tuners, and comes with the revolutionary new Epiphone eSonic2 stereo preamp system. The **Performer SE** meanwhile is a solid Sitka Spruce top version of the ME, with stereo output from two unique, low-impedance pickups for amazing acoustic tone.

SHURE MICRO-BODYPACK TRANSMITTER

• **Shure** has come up with the smallest, lightest and most durable wireless transmitter in their range so far, the **UR1M Micro-Bodypack Transmitter**, half the size of most standard bodypacks and weighing approximately 85 grams, and operating on the premium Shure UHF-R® Wireless platform. Crystal-clear audio, industry-leading tuning range, and compatibility with Wireless Workbench® 5 software for networkability and remote monitoring, the UR1M is tuneable in 25 kHz increments and provides a sum total of up to 3,000 selectable frequencies as well as featuring selectable 10mW or 50mW RF power, up to nine hours of battery life, audio level metering and a backlit LCD display.

SOUND BYTES

• Sydney-based singer/songwriter **Melanie Horsnell**, currently on tour opening for US singer/songwriter Jason Mraz, called on **Paul Mc Kercher** (Augie March, Magic Dirt, Eskimo Joe), to producer her forthcoming second album, **Complicated Sweetheart** (Inflatable Girlfriend/MGM), at **Electric Avenue** and **Niki Nali Studios** in Sydney, mixing the results at **Studio 301** with **Oscar Goana** mastering.

• **Andrew Beck** has been busy mastering material by, among others, 80s synth popsters **The Vitabeats** ('Beat Box', 'Audrey Hepburn') and **Paul Kelly**, at his **Red Stairs Room** in inner Sydney suburb Balmain.

• Veteran American singer, songwriter and guitarist **Glen Campbell** went into **The Recording Studio** and **Jim Henson Studios** in Los Angeles with producer **Julian Raymond** (Rosanne Cash, Fastball, Shawn Mullins, Wallflowers) and engineer/co-producer **Howard Willing** in March and April to record his latest album, **Meet Glen Campbell** (EMI).

• Manager **Jordan Verser** took three of his charges – guitarist **Jeff Lang**, Malian kora (African harp) player **Mamadou Diabate** and percussion trio **Circle Of Rhythm** (Greg Sheehan, Ben Walsh and tabla player Bobby Singh) – into **Thirty Mill Studios** in Brunswick, Melbourne, a couple of weeks ago, and, with Lang also producing, captured the cross-cultural results.

• Stepping out of **The Beautiful Girls** for a more acoustically-based and introspective stroll through his songwriting, **Mat McHugh** went into Sydney's **Noisegate Studios** to record an album, **Seperatista!**, with his other band, **The Black Bird**. He co-produced with **Ian Pritchett**, who also contributed bass, piano and percussion, the results mastered at **Benchmark** by **Don Bartley**.

• One of the fastest saxophonists in jazz, Chicago-born **Johnny "Little Giant" Griffin** has died aged 80, having played his last concert on Jul 21 and released his final album, **Smokin' Sax**, the next day. Described as a "flying-trapeze showmanship of the swing era" Griffin would hurtle through solos, one of the few saxophonists who could negotiate the harmonic traps set by performing alongside **Thelonious Monk**.

AUDIO-TECHNICA IN-EAR MONITORS

• **Audio-Technica** has released two new wireless in-ear monitoring systems, the **ATW-M2** and **ATW-M3**, both featuring Audio-Technica's "Personal Mix Control", which offer the performer independent control of volume and L/R mix at the lightweight body-pack receiver. The rack mountable stereo transmitters, M3 with back-lit LCD screen and M2 with LED indicators, come equipped with two 1/4" XLR combo input connectors for direct connection to a mixing console. A 6.5mm jack meanwhile provides an engineer's monitor listen with level.

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