

LUCIE THORNE

Lauded for her unique voice, poetic lyricism, and tender-to-gutsy electric guitar playing, Lucie Thorne has earned her place as one of the most striking lyricists and voices of Australian contemporary song.

Lucie's most recent release, **'Bonfires In Silver City'** (2011) was produced in close collaboration with legendary drummer **Hamish Stuart**, with whom Thorne tours extensively in a sensational duo show. Hailed by many as her best work yet, 'Bonfires' sees Thorne further hone her spacious, gritty, **"exquisite miniatures of distilled emotion"** (*The Canberra Times*), with that signature warmth and intimacy for which their live shows have become so renowned.

After the release of her first four albums, things really shifted for Thorne with her 2009 album **'Black Across The Field'**, which was shortlisted for the prestigious **Australian Music Prize**; awarded **'Best Roots Album of 2009'** by the Sydney Morning Herald, and brought her to the attention of a much broader audience.

Along with her remarkably constant touring schedule across Australia, Thorne also tours regularly across much of the European continent, with both **'Bonfires In Silver City'** and **'Black Across The Field'** having been released to wide acclaim on boutique Dutch label *Smoked Recordings*.

"Australia's PJ Harvey... possessing the punch of Cat Power and the wise words of Joni Mitchell"
(*The Courier Mail*)



Lucie Thorne grew up in northern Tasmania, the daughter of a poet father and music loving mother. After relocating to Melbourne for several years, she is now based in the tiny locality of Bimbaya (pop: 4) on the edge of the emerald Bega Valley on the far south coast of NSW. It's here in an old wooden cottage by the Tantawangalo Creek that Lucie writes, records, and tends a garden, when she's not on tour.

"Thorne writes some of the most simple and beautiful songs you will hear" (*****The Age*)

DISCOGRAPHY

- Bonfires In Silver City – 2011
- Black Across The Field – 2009
- Where Night Birds Call – 2007
- The Bud – 2004
- Botticelli Blue Eyes – 2002
- Little Secret Rockstars – 1998 (*out of print*)

BONFIRES IN SILVER CITY:

"Bonfires In Silver City reveals a subtlety and craft that eclipses Thorne's prior work"
(*Rhythms Magazine*)

"I've been listening to three great female artists in the last month; the first two, Gillian Welch and Emmylou Harris require little introduction to most, their bodies of work substantial, their standing already verging on legendary. The third is a name lesser known, but her album *Bonfires in Silver City* is undoubtedly the best of all three. Lucie Thorne is one of our own, and with this album she makes a firm statement that she is one of our finest. World-class." (*Chris Peken, Alternative Media Group*)

"Mitchell fans will sense a resonance of 1976's *Hejira*, for many her masterpiece, in *Bonfires In Silver City*...., the records are strikingly similar; poetic, introspective works that have a solidity and wholeness."
(*Ian Cuthbertson, The Australian*)

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"Not long ago, I was driving through the Wimmera at night, back roads beyond Horsham. No towns and no lights except the moon and stars. Lucie Thorne was singing in the car; I loved 2009's AMP-nominated *Black Across the Field* but this year's album is sensational. The songs are small and finely formed in the same way that Gillian Welch's are, the attention to microscopic folk/rock/country detail immense. That night way out west the songs shone out of the dark; it was religious. Great music will do that for you and I give thanks."
(Chris Johnston, *The Melbourne Magazine*)

"Lucie Thorne's 2009 album, *Black Across The Field*, was my album of the year; it was shortlisted for the prestigious Australian Music Prize and helped her find a new, larger audience. She has a lot to live up to with the follow-up *Bonfires in Silver City*, but has yet again proven that her songwriting, arranging, guitar playing and singing are, dare I say it - world class. Think an amalgam of Joni Mitchell, Emmylou Harris and The Cowboy Junkies. She is an artist well worth discovering and I can't think of another Australian artist I would recommend more highly right now." (Dave Clark, *Readings Monthly*)

"Somehow both restrained and edgy, Thorne retains her seemingly effortless ability to weave spaciousness into her songs, which makes them all the more enthralling. *Bonfires In Silver City* is further proof Thorne deserves to be mentioned in the same breath as Australia's first ladies of indie singer/songwriter fare" (*Drum Magazine*)

"Thorne's powerful intimacy [is] embedded in each song. At times stylistically similar to the late Chris Whitley... Thorne has breathed in love and life and returns both as art. Hers is a poetic gift; *Bonfires* is a river of sound, its currents best revealed the more deeply you listen." (*The Age*)

BLACK ACROSS THE FIELD:

"Without exaggeration *Black Across The Field* is as good as anything I've heard this year. Growling with warm tube overdrive, stinging like Neil Young... this is a diverse, profound album, with nuances subtle and breathtaking" (Martin Jones, *Rhythms Magazine*)

"Thorne's songs are exquisite miniatures of distilled emotion, her melodies and harmonies are sublime, and the way she pits grinding guitars against that ethereal, sensual voice is like watching a thunderstorm in the distance. By turns dark and tender, *Black Across The Field* is a beautiful album."
(David Curry, *The Canberra Times*)

"This gentle chanteuse has delivered quiet perfection. There is such an intensity of feeling here ...moody folk, country noir... a collection of stories that speaks small but resonates much bigger. One of the finer albums of the year so far...Thorne marks out her space with some fabulous sensuality."
(Bernard Zuel, *Sydney Morning Herald*)

"This is music that can be tender and taut, full of the subtle nuances of real life as opposed to the black-and-white world of simple pop. There's tough guitar and autumnal shades, haunting slow-mo rock, Neil Young-esque guitar lines... And right up front is a voice with a quality that keeps drawing the listener in."
(Noel Mengel, *Courier Mail*)