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ISSUE 1365 | 3 APR 2013 | BEAT.COM.AU

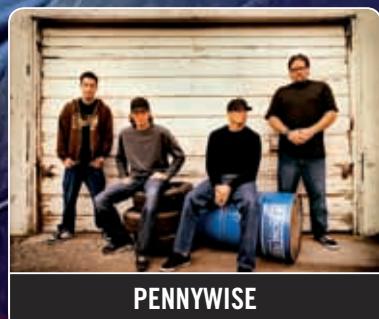
beat

WIL ANDERSON GOODWIL HUNTING

BEAT'S
COMEDY FESTIVAL
COVERAGE
CONTINUES



NANTES



PENNYWISE



ROSE MCGOWAN



THE XX



BEATS: FLUME

THIS WEEK: COLD WAR KIDS, RICH HALL, SIMON MUNNERY, DAUGHTER, BLACKCHORDS, THE MENZINGERS, SOJA, CIRCA SURVIVE, LEEZ LIDO

CIRCULATIONS AUDIT BOARD



SOUND EMPIRE

Saturday 6 April

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JAMES SAX SPY (LIVE)
PHIL ROSS. SARAH ROSS

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pop culture expo

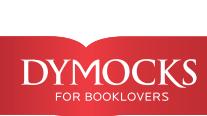


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TICKETS ARE \$20 + BF IN ADVANCE OR \$25 ON THE DOOR

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MAC'S HOTEL, MELTON

TICKETMASTER: 136 100, WWW.TICKETMASTER.COM.AU
TICKETS ARE \$28 + BF IN ADVANCE OR \$30 ON THE DOOR

SATURDAY 20TH APRIL
FERNTREE GULLY HOTEL

TICKETMASTER: 136 100, WWW.TICKETMASTER.COM.AU
TICKETS ARE \$28 + BF IN ADVANCE OR \$30 ON THE DOOR

SUNDAY 21ST APRIL
THORNBURY THEATRE

OZTIX: 1300 762 545, WWW.OZTIX.COM.AU AND VIA VENUE 03 9484 9831
TICKETS ARE \$25 + BF IN ADVANCE OR \$28 ON THE DOOR

WEDNESDAY 24TH APRIL
KAROVA LOUNGE, BALLARAT

OZTIX: 1300 762 545, WWW.OZTIX.COM.AU
TICKETS ARE \$25 + BF IN ADVANCE OR \$28 ON THE DOOR

THURSDAY 25TH APRIL
YARRA HOTEL, GEELONG

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TICKETS CAN BE PURCHASED AT WWW.EVERMOREBAND.COM

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CENTRE



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MIRA CALIX



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#METROPOLISFEST



MELBOURNE SYMPHONY
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*TRANSACTION FEE MAY APPLY

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Beat Magazine Page 5

Brunswick Hotel

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BRUNSWICKHOTEL.NET NO COVER CHARGE

WEDNESDAY THE 3RD OF APRIL - FROM 8PM
BRUNSWICK HOTEL'S OPEN MIC
WITH YOUR HOST BRODIE
GET IN AND REGISTER FROM 7PM ONWARDS
\$10 JUGS OF BRUNSWICK BITTER

THURSDAY THE 4TH OF APRIL - FROM 8PM TILL 1AM
\$3 SCHOONERS OF CARLTON DRAUGHT - \$5 BASIC SPIRITS
FROM 8PM

LEEZ LIDO

PINEAPPLE APOCALYPSE (UK)
WE DO THIS (SA)
ROYAL PARADE ACOUSTIC

FRIDAY THE 5TH OF APRIL - FROM 8PM
DICK THREATS

WUNDERLUST
EASY DADA
EM VECUE AQUIEU

SATURDAY THE 6TH OF APRIL - FROM 9PM
TRIBUTE TO SONNY LEWIS

FEATURING PERFORMANCES BY:
VERY HANDSOME MEN

ALL STAR JAM
LAST CHILL
SONIA BRICKLAYING
FROM 5PM
THE SUPER SALOON
SALT LAKE CITY

SUNDAY THE 7TH OF APRIL - FROM 8PM

BIG SISTA

THE DUFRANES

VERY HANDSOME MEN

MONDAY THE 8TH OF APRIL - FROM 8PM

PASSIONATE TONGUES POETRY

HOSTED BY MICHAEL REYNOLDS
OPEN STAGE READINGS AND SPOKEN WORD WELCOME
WITH FEATURE PERFORMERS EVERY FORTNIGHT
\$10 JUGS OF CARLTON DRAUGHT

TUESDAY THE 9TH OF APRIL - FROM 8PM
BRUNSWICK DISCOVERY NIGHT

GIVING CHANCES TO UP AND COMING LOCAL TALENT!

THIS WEEK:

MOONSHINE

THE CORNISH ARMS

- KITCHEN SPECIALS -

MONDAY - \$12 Burger and \$12 Parma + Open Mic Night

TUESDAY - \$12 Mexican Food

WEDNESDAY - \$14 Porterhouse Steak

THURSDAY - Trivia Night

FULL VEGAN MENU

- THURSDAY MAR 28TH - KING OF THE NORTH

THE FEEL GOODS

* FREE ENTRY *

- SATURDAY MAR 30TH -

THE NEST ITSELF

BEAR THE MAMMOTH

LITHIUM ROSE

* FREE ENTRY *

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No. 109



SATURDAY 6 APRIL - 5PM THE CARTRIDGE FAMILY

THIS HOOTENANNY-STYLE FAMILY IS BACK:
SUZANNAH ESPIE, SARAH CARROLL, RUSTY BERTHER
AND GREG FIELD.

THEN FROM 9PM



THE PRAYERBABIES

GOSPEL, BLUES AND COUNTRY. THEY'RE VERY GOOD.

SUNDAY 7 APRIL - 5PM

DR DUPREE

EARLY 70S ENGLISH R&B ... IS IT DR FEELGOOD?
NO, IT'S DR DUPREE.

THE UNION HOTEL BRUNSWICK

109 UNION ST, BRUNSWICK

1925

VICTORIA HOTEL BRUNSWICK

MONDAY

\$12 STEAK NIGHT & FREE POOL

TUESDAY

\$12 VEGETARIAN & VEGAN MEALS

WEDNESDAY

TRIVIA NIGHT. 7:30PM. FREE ENTRY

THURSDAY

ANNA'S GOGO ACADEMY BACK NEXT WEEK

\$15 PARMA & POT

FRIDAY

\$12 BURGERS BEFORE 7PM

WACO SOCIAL CLUB THE FALLING STANDARDS

9:30PM

SATURDAY

OLD TIMEY MUSIC JAM SESSION 5PM. BEER GARDEN

THE MOONEE VALLEY DRIFTERS

3 SETS - 8PM

SUNDAY

JAMES R BUTT

AND THE CRUEL WORLD POETS
5PM IN THE BEER GARDEN

\$12 JUGS OF CARLTON AND GYPSY ALL DAY

THE KING OF PONG NEXT SUNDAY!!!

KITCHEN OPEN MON-WED DINNER.
THURS-FRI LUNCH & DINNER.
SAT-SUN ALL DAY.

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THE PENNY BLACK

THU 4th Apr

8.30-9.15PM ALEX McMILLAN
9.30-10.15PM THE GREEN CANS

10.30-11.15PM THE BLACK ACES

FRI 5th Apr

THAT GOLD STREET SOUND

SAT 6th Apr

9.30-10.30PM LIONESS EYE
10.45-11.45PM THE GRAND RAPIDS

SUN 7th Apr

5.00-5.45PM MATT GLASS
6.00-7.00PM ALEXIS NICOLE &
THE MISSING PIECES

OPENING HOURS
MON-THURS FROM 3PM - LATE
FRI-SUN FROM 12PM - LATE
NOW OPEN FOR LUNCH ON FRIDAY!!

FOOD SPECIALS
MONDAY \$12 PARMA
TUESDAY ALL PIZZAS \$6
WEDNESDAY \$12 STEAK

THURSDAY \$12 BEEF OR HALLOUMI BURGER
SUNDAY \$12 ROAST ALL DAY

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SPOTTED MALLARD

TUESDAY'S IN APRIL
LET'S GET TRIVICAL

HOSTED BY LAURA IMBRUGLIA + SPECIAL MUSICAL GUESTS

WEDNESDAY'S IN APRIL

THE ALAN LADDS

+ SPECIAL GUESTS

THURS 4TH APRIL

AMY VEE + WHITAKER

FRI 5TH APRIL

THE DEATH RATTLES
-CRYING MOON SINGLE LAUNCH-

+ MAGIC BONES + ALYSIA MANCEAU

SAT 6TH APRIL

CLAYMORE

+ GLENBRAE CELTIC DANCERS

SUNDAY'S IN APRIL

STAX ON SOUL REVUE: SIDE STACKS
(playing classic songs from the much loved STAX record label)

UPCOMING EVENTS:

TUES - LET'S GET TRIVICAL

WED - THE ALAN LADDS

11/4 - PUGSLEY BUZZARD + GUY KABLE

12/4 - THE DAMES + EMILY MAE & THE ALARM BELLES

+ WAM + DAZ

13/4 - JUDE PINO & THE RULING MOTIONS

VS. MIGHTY DUKE & THE LORDS

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PUGG MAHONES IRISH PUB

DAILY FOOD SPECIALS

- Monday \$15 -

Homemade Beef Burger w/
Chips & a Pot

- Tuesday \$15 -

200gm Grain-fed Porterhouse w/ Chips,
Salad & a Pot

- Wednesday \$15 -

1/2 kg Crispy Chicken Wings
(hot or not) w/ Ranch Dressing & a Pot

- Thursday \$15 -

Parma-Fest! Traditional, Mexican or
Outback w/ Chips, Salad & a Pot

- Friday \$15 -

Pugg's Seafood Basket w/ Lemon Dill Sauce
& a Pot

- Saturday \$15 -

Homemade Pie of the Day w/ Chips, Salad
& a Pot

- Sunday \$19.50 -

Roast of the Day w/ Chat Potatoes,
Seasonal Veg & a Pint

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COMFY BEER, WHISKY & COCKTAIL BAR AT THE END OF LYON STREET

WEDNESDAY

HIP-HOP OPEN-MIC

Hosted by Hit the Fan from 8pm

THURSDAY

Brad & Jarrad

FROM MELBOURNE ROCKERS "MASSIVE"
Performing live from 8pm

FRIDAY

STRAIGHT UP

SPINNING THE BEST ROCK, GOTH, PUNK & GLAM

with DJ ASH LIGHTNING

SATURDAY

POUNCE

MELBOURNE'S PREMIER BBW NIGHT

with DJ ROB WOG

SUNDAYS

Alfi Rocker

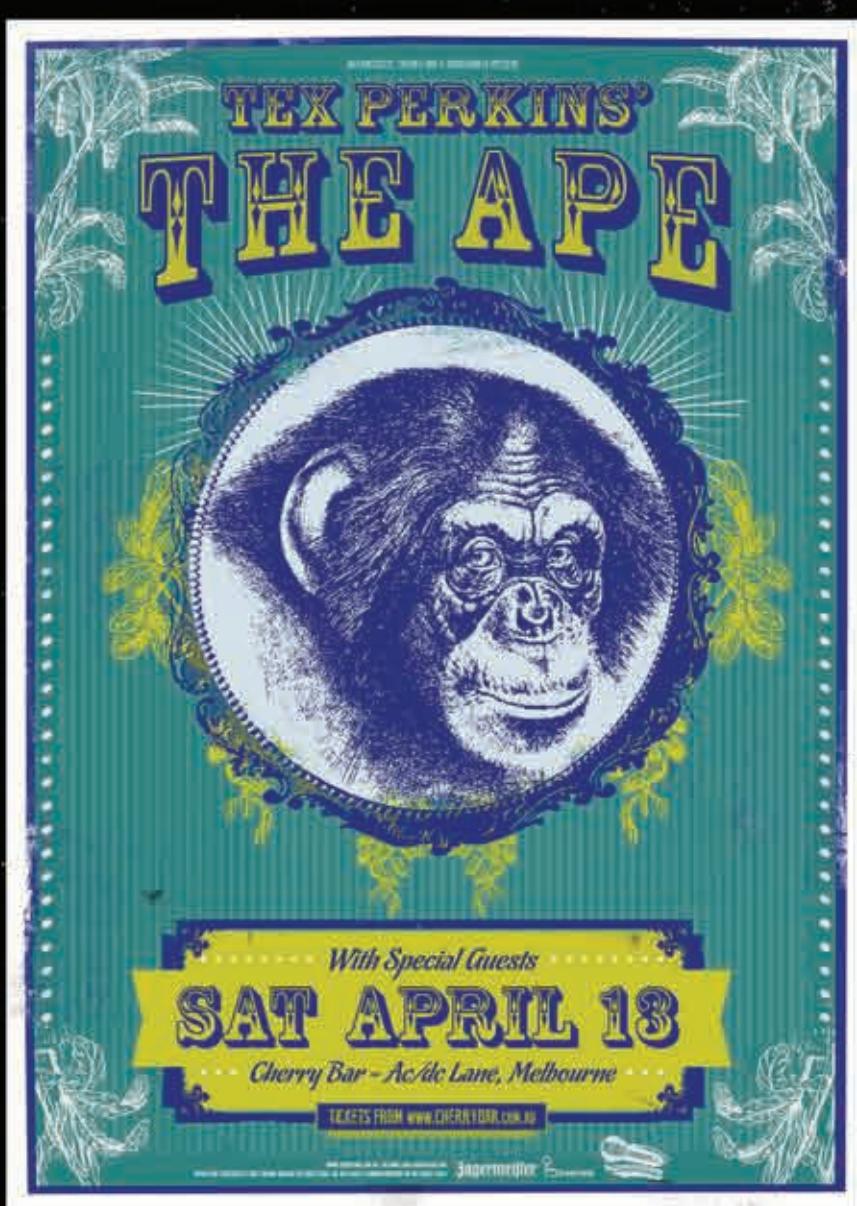
ACOUSTIC SET WITH MELBOURNE'S

ROCK'N'ROLL OUTLAW LEAD SINGER

FROM 4PM

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www.cherrybar.com.au

Jägermeister

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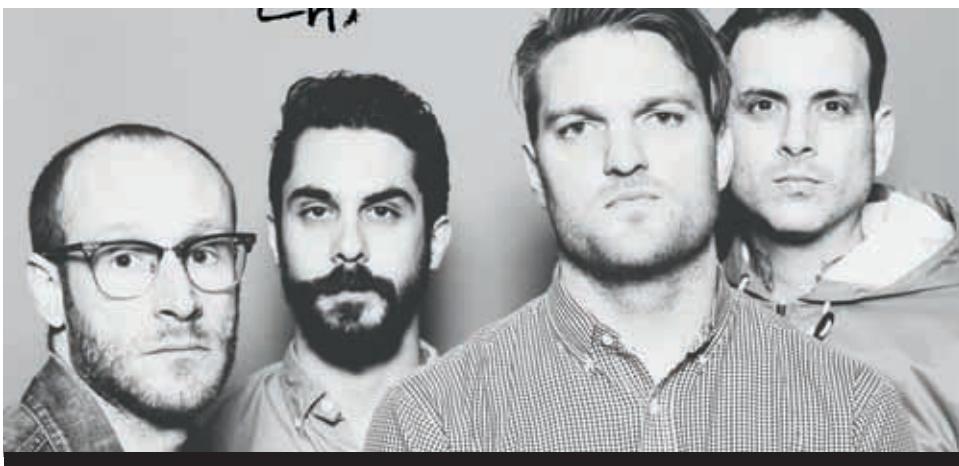
www.facebook.com/cherryacdlane Cherry Bar is Australia's first carbon-neutral live music venue.
No-one leaves a carbon footprint on the Cherry stage



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COLD WAR KIDS PG 42



THIS WEEK IN BEATS
FLUME



GLENN HUGHES PG 44



NANTES PG 43

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BONJAH

EVOLUTION Single Launch

CORNER HOTEL

APRIL 13TH

plus special guests
Ghost Orkid & Old Medicine

TICKETS FROM CORNER HOTEL BOX OFFICE
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Leez Lido

LEEZ LIDO
SINGLE LAUNCH
WITH
SPECIAL GUESTS

SUNDAY APRIL 7
THE EVELYN HOTEL
BANDS FROM 1:30PM
LEEZ LIDO FROM 3:00PM
FACEBOOK.COM/LEEZLIDO



EVOLVE ARTISTS PRESENTS
SELF IS A SEED

THE SIREN ALBUM TOUR

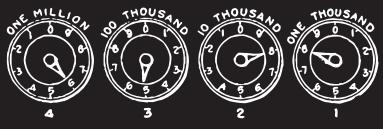
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THE CORNER HOTEL, RICHMOND

SUPPORTING DEAD LETTER CIRCUS

SATURDAY 13TH APRIL 2013
THE BARWON CLUB, GEELONG

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WHAT'S ON THIS WEEK

WEDNESDAY APRIL 3

THE FINKS APRIL RESIDENCY

WITH DORKUS MALORKUS

THURSDAY APRIL 4

STREET FANGS

WITH MASTER BETA
DIRTY CHAPTERS

THURSDAY APRIL 4 UPSTAIRS

THE GALAXY FOLK

WITH STRAW KINGS
THE OCEAN PARTY

FRIDAY APRIL 5

**NO BIRTH PRESENTS:
HALF HIGH (SYD)**

WITH BUM CREEK
PEOPLE PERSON
FLAT FIX

FRIDAY APRIL 5 UPSTAIRS

**LIVIN TILL I DIE 001
(LABEL LAUNCH)**

WITH SOCCER LEGENDS
DEER!
FRIENDSHIPS
PLANETE

SATURDAY APRIL 6

**KING TEARS MORTUARY
7" LAUNCH**

WITH CHOOK RACE
PENCIL
FULL UGLY

SATURDAY APRIL 6 UPSTAIRS

DIVORCED

WITH OLD MATE
SCHOOL OF RADIANT LIVING

SUNDAY APRIL 7

JEP AND DEP (SYD)

WITH LAURA IMBRUGLIA
DARREN CROSS (GERLING)

SUNDAY APRIL 7 FRONT BAR

**MOUNTAIN AND
SWAMP SESSIONS**

WITH OLD TIME/CAJUN MUSIC
AND RELATED STYLES
EVERY SUNDAY 3PM - 5PM

OPENING HOURS

Tue - Fri: 4pm til Late
Sat - Sun: 2pm til Late

KITCHEN HOURS

Tue - Fri: 6pm til 10pm
Sat - Sun: 2pm til 10pm

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HOT TALK

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THE BIGGEST IN
INTERNATIONAL &
NATIONAL NEWS



THE BLACK ANGELS

After rapturous acclaim for their Harvest Festival 2012 performances, The Black Angels are returning to our shores armed with their powerful fourth album *Indigo Meadow*. Having formed their fearsome reputation in the live realm, The Black Angels will once again deliver their visionary psychedelic sermons when they play The Palace on Friday June 14. Tickets are on sale from noon on Thursday April 4 from handsometours.com.

THE STEVENS

Centred around guitarists Alex MacFarlane and Travis MacDonald, The Stevens caused a ripple when they released a six song EP in 2012 that was without doubt one of the catchiest releases of the year. Originally on CD-R and cassette, Chapter is now reissuing the self-titled EP as a handsome 7" vinyl affair on Friday April 5 and the scratchy pop foursome will play a show to launch it at The Tote on Friday May 17 with guests to be announced. Tickets are \$10 on the door.

THE WHITLAMS

After a three year absence, The Whitlams will return to the live stage in a massive way. Adding an aural air of sophistication to lead singer-songwriter Tim Freedman's pop smarts, The Whitlams will join forces with Melbourne Pops Orchestra to perform their much-adored back catalogue. The Whitlams and Melbourne Pops Orchestra perform at Hamer Hall on Friday June 28. Ticket information through The Arts Centre website.

FIRST FLOOR 393

FRIDAY 5TH

AL-FLEX AUDACIOUS
DOUBLE ALBUM LAUNCH \$10 ENTRY

HIT FAN

SATURDAY 6TH

FIRST FLOOR BAND ROOM

FEATURING MELBOURNE'S BEST UNSIGNED ARTISTS

FROM 7PM TILL LATE

MONDAYS RHYTHM & POETRY
HIP HOP OPEN MIC

WEDNESDAYS SWING NIGHT
6pm

THURSDAYS Our Latin love

LA 45
doors open 7pm till late

UPCOMING EVENTS...

12/04 - CLOSET PARTY
13/04 - BAND ROOM
19/04 - WORD OF MOUTH
20/04 - BAND ROOM

393 BRUNSWICK ST, FITZROY

KINDRED front space

212A WHITEHALL ST YARRAVILLE
PH: 9687 0233

SATURDAY 06 APRIL

9.00PM
\$12 ENTRY FEE



...FROM THE RANGES WITH
3 GREAT ACTS
ALL ON THE SAME BILL.

BEN KELLY & BAND, LILY & KING AND
FATS WAH WAH!

SUNDAY 28 APRIL

1.30 - 5.00PM
\$10 FULL / \$5 CON (KIDS FEE)

RAY PEREIRA & MILTON

GROOVES
AND DANCE
RHYTHMS OF
SRI LANKA,
AFRICA, CUBA
JAZZ & AFRO BEAT
EVERY MONTH!



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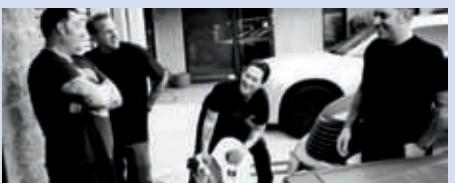
SMOKESCREEN MUSIC FESTIVAL PRIZE PACK

The Smokescreen Music Festival is the hot topic on most people's lips! Set to hit Australia later this year, it is being touted as "the most dangerous festival with all the killer acts you've been dying to see." We've got three Smokescreen Music Festival t-shirt and trucker cap packs for give away.

THE GO-DEVILS

The Go-Devils are a fiesty bad-girl good-time garage band. They're also set to receive the Girl Manga Wrestling Championships title, which they'll be accepting from the whip-wielding Mistress Yu Nami and her accompanying GoGo Boys 'The Mod Gods' when they play at The LuWow this Friday April 5. We have some double passes to giveaway. Clickety-clack to beat.com.au/freeshit to win.

60 SECONDS WITH... FACE TO FACE



Name:

Trevor Keith.

Define your genre in five words or less:

Self-righteous, indignant, self-loathing.

What do you love about making music?

The pure form of expression and the immediacy of it.

What do you hate about the music industry?

Everything.

How long have you been gigging and writing?

Twenty-two years.

What do you think a band has to do these days to succeed?

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CLAVIANS

Melbourne record label upstarts Dream Vessels are proud to present their first signing, electrifying jungle-punk duo Clavians, who are set to launch their blistering new four track *Cosmic Hood*. Playing their favourite Melbourne hang out The Old Bar on Friday April 12, the night will also play host to the instrumental brutality of On Sierra, the rocking synchronicity of The Sinking Teeth and the sci-fi, electro beats of synth maestro Solaires. DJ Nth Wheel will be spinning the best garage and local tunes to make for one howling showcase you won't want to miss. Doors open at 8.30pm.

ENDLESS BOOGIE

Endless Boogie's 'spiritual homecoming' Good Friday show at The Tote was one of the gigs of the year. The electrostatic energy uniting audience and performers saw the motorik maestros of riffage mesmerise and enthrall those present in waves of near orgasmic delight. It is with great pleasure that Endless Boogie announce their Farewell Australia show, also at the Tote, this Friday April 5. New Yorkers by birth but Melburnians in their hearts, the guitar drenched energy of Endless Boogie is raw rock bliss. Tickets at tombowler.com.au and The Tote website.

HOT TALK

For all the latest news check out beat.com.au

THE BIGGEST IN
INTERNATIONAL &
NATIONAL NEWS



GOLD FIELDS

Firmly establishing themselves as one of our nation's hottest musical properties, Gold Fields have announced a run of homecoming shows. Smashing it overseas at SXSW and on *Jimmy Kimmel*, the Ballarat boys made good will return to Australia after the successful release of debut album *Black Sun*. Gold Fields perform at The Corner on Saturday July 13.

KYLIE AULDIST

Lead singer from The Bamboos and side project Cooking On 3 Burners, Kylie Auldist has been taking her solo album *Still Life* on tour around Japan, Europe and The US. The soul sensation is performing live with her seven-piece band at The Caravan Club on Saturday April 13.



KIRIN J CALLINAN

Experimental maverick Kirin J Callinan has announced a pair of special Melbourne shows, returning to The Grace Darling in solo mode in the lead-up to his much-anticipated debut album. After a series of shows with an amorphous backing band in the past year, Kirin returns to solo mode for two nights at Grace Darling – the first venue Callinan sold out. These shows mark Kirin's first Melbourne headline appearances since a controversial collaboration with Kris Moyes at Sugar Mountain Festival. Kirin J Callinan performs at Grace Darling on Saturday April 13 and Sunday April 14. Tickets on sale now through Moshtix.

60 SECONDS WITH... JOE FORRESTER



Define your genre in five words or less:
Original acoustic indie-folk.

Bearing the terrible clichéd nature of this question, what do you reckon people will say you sound like?

I've either likened myself or been likened to Bonnie Prince Billy, Daniel Johnston, Leonard Cohen, Smog, Ani Difranco, Joanna Newsom, Neutral Milk Hotel and rather unfortunately Mumford And Sons and Frank Turner (now an occasional hookup of an ex).

If you could assassinate one person or band from popular music, who would it be and why?

Myself, because I'm that depressed. Nah jokes, my music isn't popular.

What've you got to sell CD-wise?

Very little, my latest release was titled *Free EP* for one very obvious reason (and the slightly lesser double-meaning of having just come back from a liberating adventure on my own). But yeah, it was and is still free through joeforrester.bandcamp.com. After my next few shows I'll be going into hiding to record my debut studio album from May.

When's the gig and with who?

My last few shows before recording are a residency at the Great Britain Hotel, Sunday evenings in April from 7.30pm. I could seriously die at how lucky I've been with choosing my own support acts. They're four of my absolute favourite local acts, and four acts that you really should check out. I'm sure every week I'll be upstaged by my supports! Sunday 7 is Gabriel Lynch, 14 is Bernie Carson, 21 is Big Seal and the Slippery Few, 28 is Beautiful Change.

Tell us about the last song you wrote.

Well, I was having sex with this girl who had a boyfriend. It didn't last, I went crazy and I think there's an intervention order pending. The day after we first hooked up however, I felt a youthful sense of joy at the total lack of responsibility, the senseless disregard for anything that 'matters'. Obviously I've had to wrestle with a few demons about it since, but I was due to write a happy song (sometimes with my repertoire I really need one). So I wrote one about just that, how fun it all was, but only for that moment. That way I could still write a happy song about a happy event, but overall still secretly know it was a sad song, as it only lasted for that small window of a few weeks, before the shit really hit the fan!

Name an interview question you wish someone would ask you, and answer it.

Q) Well Joe, what makes you happy?

A) *Storms off and leaves*

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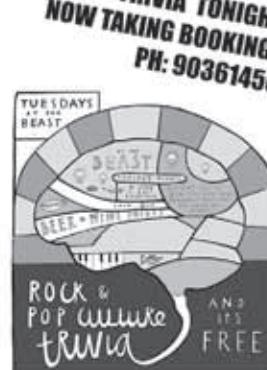
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PACIFIC/UP AND ATOM.
26/04: 50 LIONS (BYRON)/VIGILANTE/OUTSIDERS
CODE/THORNS/ THE OTHERS.
27/04: KILAMAINÉ/OMNIVIUM/IN FOR THE
KILL/EDGES EDGE/CURsing TOMORROW.
28/04: ADELAIDE CROWS/DAIMARU/CARP.
02/05: LOST CAUSE (QLD)/SPEW N GUTS/CLOWNS/
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	Otep (USA) Fri 26 Apr
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	Bilal (USA) Fri 3 May
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	Unida (USA) Sun 12 May
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THE BIGGEST IN
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Graveyard Train



THE HEART OF ST KILDA

The Heart Of St Kilda concert has announced a stellar lineup of Australian music and comedy for their sixth annual fundraiser to benefit St Kilda's Sacred Heart Mission. The first acts to be announced are country horror juggernauts Graveyard Train, Melbourne's first lady of soul Kate Ceberano, ventriloquist Darren Carr, young indie-folk trio Wishful, singer songwriter Lisa Miller, comedians Russell Gilbert and Rachel Berger and master of ceremonies Brian Nankervis. The hardest working band in Melbourne and all-round good guys, Even, will be the house band for the third year running. Sacred Heart Mission provides the basic life necessities to the homeless. The Heart Of St Kilda takes place at The Palais Theatre on Tuesday May 14. Tickets are on sale from Ticketmaster from Monday April 8.



EXPERIENCE JIMI HENDRIX

Australia's hottest guitarists are once again banding together on one stage for one night only to pay tribute to Jimi Hendrix. For the third year, the tribute concert brings together an all-star lineup of Australia's musical guitar greats, each performing two songs. The Friday June 14 show, taking place at The Palms at Crown Casino, features Kevin Borich, Geoff Wells (Daryl Braithwaite), Brett Garsed (Nelson), Jimi Hocking (The Screaming Jets), Jak Housden (The Whitlams & The Badloves), Phil Ceberano, Simon Hosford (Tommy Emmanuel), Stuart Fraser (Noiseworks) and James Christowski (Voodoo Sons) performing all of the Hendrix classics. There will also be two almighty jam sessions at the end of each set. Tickets are \$85+bf via Ticketek..

Q&A

LEEZ LIDO

What's your genre?
Indie-rock.

What's your sound?
A Leez Lido set engulfs you with a barrage of distorted and melodic rock sounds. Addictive.

Who are your musical influences?
Soundgarden, Magic Dirt and The Chilliies.

Tell us about some gigs you've played:
Leez Lido have been gigging regularly across Melbourne for 18 months including The Gershwin Room, The Brunswick Hotel, The Reverence Hotel, The John Curtin, outer metro venues like Ruby's and also coastal Victoria.

Worst habits?
Too many to mention.

Latest band adventures?
We filmed the clip to our *Sunrising* single at an Elwood beach car park in a beautiful green (unregistered) '71 VG Safari stick-shift Valiant. Model Helena Vestergaard was driving, although she doesn't have a manual license and has never driven stick shift. The photographer/producer was an unreal, eccentric German guy, who at one point was hanging off the bonnet of the moving car



to get the right shot. Anyhow, on our break, one of the band members (unlicensed and who shall remain nameless) decided to give the old girl a few good laps around the car park. To no surprise, ten minutes later, not one, but two police vehicles arrive on the scene, with Helena at the wheel. Needless to say, we did a quick switcheroo and got Justin, our bass player, into the driver's seat. The police asked us to wind down the window and, very sternly, informed us that our car was unregistered. Luckily we had been to Vic Roads and gotten a temporary rego. They asked us what we were up to, so we told them we were filming



FLAMIN' GROOVIES

Already announced for the sophomore Dig It Up! Hoodoo Gurus invitational, San Francisco's legendary Flamin' Groovies will also perform a sideshow in Melbourne. The 2013 incarnation of the band will feature original and founding members Cyril Jordan on guitar and George Alexander (on bass, plus singer/guitarist Chris Wilson, the vocalist for the band's second era of 1972 'til 1982 (Roy Loney having been the frontman in the first incarnation of 1965 'til 1971). Wilson is the singer of such classics as *Slow Death*, *Yes It's True*, and the all-time power-pop anthem from the album of the same name *Shake Some Action*. Flamin' Groovies will play Caravan Music Club with special guests Even on Saturday April 27, as well as Dig It Up! (taking place at The Palace Theatre and surrounds on Thursday April 25). Tickets for the Caravan show are on sale Friday April 5 from Oztix.

BETWEEN THE WARS

Locals Between The Wars are releasing a new album *Won't Go Quietly* and have announced a launch show to accompany the release. They've moved away from the traditional Celtic sounds of their previous recordings and taken on a more folk-punk sound. Special guests on the night will be ska kings Area 7. Also playing on the night will be Ribbon Patterns, the latest offering from singer/songwriter Donnie Dureau and folk-punk two-piece The Shadow League. It takes place in The Espy front bar on Saturday April 27. Free entry.

OH MERCY

Melbourne favourites Oh Mercy have announced their last drinks in Melbourne for the year with two special shows at The Northcote Social Club on Thursday May 16 and Friday May 17. Alexander Gow will also be performing a solo set and support comes from Slow Dancer. Tickets are on sale now from the venue website. You'd want to get in quick, hey.

THY ART IS MURDER

The previously announced Freeza gig at Moonee Valley Racing Club for this Sunday April 7 with Thy Art Is Murder and Boris The Blade has had to be postponed due to licensing complications. They're working to secure another date before the end of June subject to availability of the acts. Keep your eyes peeled for the new event date to be announced. Head to facebook.com/mooneevalleyfreeza for all updates.

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TOURING

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WHO'S ON TOUR,
WHERE AND WHEN

INTERNATIONAL

BLIND BOYS OF ALABAMA Hamer Hall April 3

ROBERT PLANT Rod Laver Arena April 3

ENDLESS BOOGIE The Tote April 5

THE XX Festival Hall April 4, 5

PENNYWISE The Palace April 4

THE SCRIPT Rod Laver Arena April 6

DEAP VALLY Northcote Social Club April 6

SOJA Prince Bandroom April 6

BEN HOWARD Corner Hotel April 6, 7

BIRDY The Palais April 8

PUBLIC IMAGE LTD The Palace April 11

DIRT FARMER Ding Dong Lounge April 12

ZUCCHERO Palais Theatre April 12

MICK TAYLOR Ferntree Gully Hotel April 19,

Corner Hotel April 20, 21

EXTREME The Palace April 19

JOSH GROBAN The Palais April 20

BRYAN ADAMS Rod Laver Arena April 20

JOSH GROBAN The Palais April 20, 21

COHEED AND CAMBRIA/CIRCA SURVIVE The Palace April 21

BLUE OYSTER CULT Prince Bandroom April 24

DIG IT UP! The Palace April 25

TOOL Rod Laver Arena April 27

THE BLACK SEEDS The Hi-Fi April 27

FLAMIN' GROOVIES Caravan Music Club April 27

BLACK SABBATH Rod Laver Arena April 29, May 1

THE BRONX The Corner April 30, May 1

THEY MIGHT BE GIANTS The Corner Hotel

April 23, May 2, 3

TEGAN & SARA The Palais May 2

MATT & KIM Northcote Social Club May 3

YACHT Ding Dong Lounge May 3

EXAMPLE The Palace May 3

THE KOOKS The Palais May 1, 3

GROOVIN THE MOO Prince Of Wales Showground

Bendigo, May 4

AEROSMITH Rod Laver Arena May 4

BILAL The Hi-Fi May 4

HAPPY MONDAYS The Palace May 5

FRIGHTENED RABBIT The Corner Hotel May 7, 8

BETH ORTON Mt Michael's Church May 8

JULIAN MARLEY Corner Hotel May 9

OM The Hi-Fi May 10

CRADLE OF FILTH The Palace May 10

TRUCKFIGHTERS Ding Dong Lounge May 11

JELLO BIAFRA Corner Hotel May 11, 12

UNIDA The Hi-Fi May 12

FUNERAL FOR A FRIEND The Corner Hotel May 14,

Pier Live Frankston May 15

THE GASLIGHT ANTHEM The Palace May 14, 15

TENACIOUS D The Palais May 17, 18

DEFTONES The Palace May 17, 18

LOCAL NATIVES The Forum May 18

STAN RIDGWAY Corner Hotel May 18, The Caravan

Club May 19

BOBBY WOMACK Hamer Hall May 21

KAKI KING Corner Hotel May 30

THE REVEREND HORTON HEAT Billboard May 31, Caravan Club May 23

beat ALT-J Festival Hall July 30

AMANDA PALMER & THE GRAND THEFT

ORCHESTRA The Forum September 20

FOALS Palace Theatre September 27

RIHANNA Rod Laver Arena September 30

ATP: RELEASE THE BATS Westgate Entertainment Centre October 26

NATIONAL

DEAD LETTER CIRCUS The Corner Hotel April 12

DZ DEATHRAYS Ding Dong Lounge April 13

KYLIE AULDIST Caravan Club April 13

THE TIGER & ME Northcote Social Club April 13

BONJAH Corner Hotel April 13

KIRIN J CALLINAN Grace Darling Hotel, April 13, 14

beat NANTES Northcote Social Club April 19

SASKWATCH Prince Bandroom April 19

BRITISH INDIA Corner Hotel April 19

UNDERGROUNDOLOVERS Corner Hotel April 20

EVERMORE, Thornbury Theatre April 21

MIDNIGHT JUGGERNAUTS Corner Hotel April 24

THE TEMPER TRAP Festival Hall April 24

TAME IMPALA Festival Hall April 26

THE DRONES The Forum April 26

CHANCE WATERS Northcote Social Club April 26

HUNGRY KIDS OF HUNGARY Corner Hotel April 26

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NANTES

Northcote Social Club, April 19

beat BIG SCARY The Corner April 27

VANCE JOY The Northcote Social Club April 27, 28

FLUME Festival Hall May 2, 3

MELBOURNE SKA ORCHESTRA Forum Theatre May 4

THE RUBENS The Forum May 10, 11

EMMA LOUISE Corner Hotel May 10

DRAGON The Palms at Crown May 11

THE SEEKERS Hamer Hall May 14

THE HEART OF ST KILDA The Palais May 14

JINJA SAFARI The Toff May 15, 16

OH MERCY Northcote Social Club May 16, 17

THE STEVENS The Tote May 17

SAN CISCO Corner Hotel May 25

OWL EYES Corner Hotel June 1

THE SUPERJESUS The Espy June 7, 8

SOMETHING FOR KATE The Forum June 14

EXPERIENCE JIMI HENDRIX The Palms At Crown June 14

THE BEARDS The Hi-Fi June 15

WAGONS Corner Hotel June 22

THE WHITLAMS Hamer Hall June 28

BALL PARK MUSIC The Forum July 5

GOLD FIELDS The Corner July 13

RUMOURS

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60 SECONDS WITH...

ELI WOLFE



Define your genre in five words or less:
Fractal folk-rock.

What can a punter expect from your live show?
Theta brain wave activity and a lucid, good time.

When's the gig and with who?

The Wesley Anne, Thursday April 11, Harvester Moon in Bellarine, Friday April 12 and The Carolyn Theatre in Cororooke on Saturday April 13.

Do you have any record releases to date? What are they? Where can I get them?

I have released an album and two EPs, the most recent of which is titled *Perfect Moment*. I'm currently touring this EP and it is out now through MGM and available online.

Tell us about the last song you wrote.

We All Started Something - the riff is a light wave and a light particle and touches on the Indian Indra mythological story and unfolding geometric forms, lotuses - the heart of the matter so to speak. Our fascination and curiosity amongst the stars. Our personal motivations to create and the collective sum of our residue viewed in hindsight.

If your music was a chocolate bar, which one would it be, and why?

Dark Chocolate 85% cacao, goes well with whiskey and wine, it's an acquired taste and good for you.

How do you balance making and playing music with your other commitments?

By not having any other commitments.

Q&A SYSTEM OF VENUS VS THE DIVINE FLUXUS



System Of Venus



The Divine Fluxus

Name seven bands/artist that have influenced the band's songwriting.

Kyuss, ISIS, Melvins, Magic Dirt, Mark Of Cain, Smashing Pumpkins, Electric Wizard, Shihad.

SYSTEM OF VENUS ASK THE DIVINE FLUXUS...

What's on the horizon for The Divine Fluxus this year? 2013 is shaping up to be a really creative year for us. We're spending the next few months in the studio and looking at releasing an EP by summer 2013/2014.

Rumour has it that humans with RH negative blood type are spawn from alien life form. Do any of the band members have RH neg blood?

I think every now and then every band member shows signs of possessing RH neg blood.

What are The Divine Fluxus' top five influences?

We are all so diverse in our own musical tastes. If we all could agree on five influences as a whole band they would be Incubus, Jack White, Jimi Hendrix, Radiohead and Muse.

When's your next gig, where and who with?

Our next gig and our last show for a while will be on the Friday May 24 at Bar 303, Northcote.

If you were mayor of Hell-town, what would you do to enhance Melbourne's music scene?

I'd set a budget specially for venues in Melbourne to make their premises soundproof so there wouldn't be residential complaints. Set a national day to burn all pokies machines at TABs and finally push even more campaigns to keep supporting Australian talent and live music all around Melbourne.

SYSTEM OF VENUS and THE DIVINE FLUXUS play Yah Yah's this Friday April 5.



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SASKWATCH

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FRIDAY 26/4

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FRIDAY 10/5

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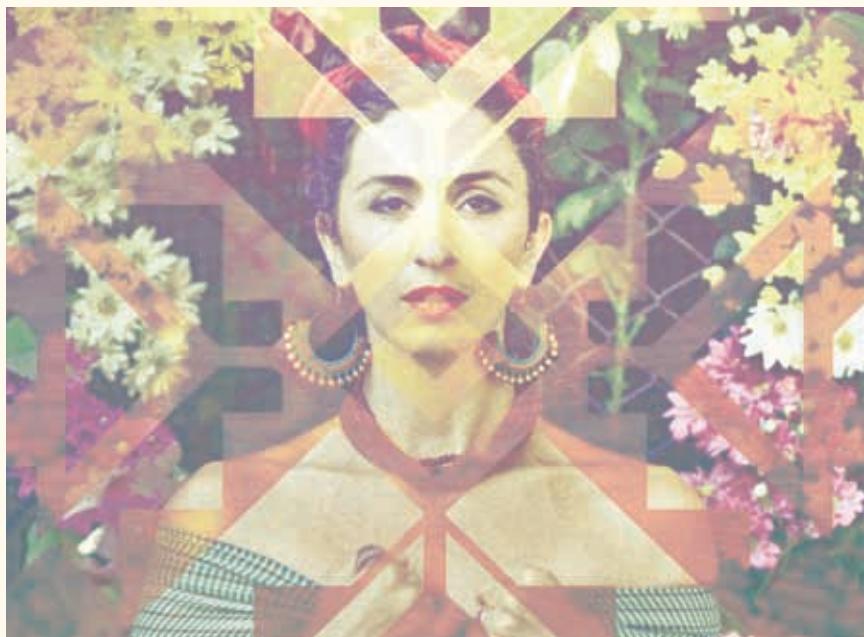
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WIL ANDERSON

BY NICK TARAS

"In my shows the last couple of years, I talk about changing my mind about things. It's that sort of thing like Julia Gillard and what she did as a lawyer and what Tony Abbott said 20 years ago. Fuck, 20 years ago I thought Wham! was the best band in the world," laughs Wil Anderson, **in what would become such an absorbing conversation that in writing about Anderson rather than quoting him I am actually disgracing journalism (once again).**

Seriously, this article will be quote-heavy, because I think you all know enough about Wil Anderson by now that reading any bio or useless accounts like "oh he's so busy with all these shows" is really wasting your time. Anderson is a bright thinker and an extraordinarily fascinating interview subject, and while the interview was scheduled for 10-15 minutes, nekminnit it had run over half an hour. *Goodwil* is Anderson's 18th show at MICF, and as per usual, it's completely new material. His show last year evolved over the 178 shows he performed around the world, so *Goodwil* is still a work in progress.

"Justin Hamilton put it really well. He said by the time you get to the end of the tour, it's like the greatest island ever invented. It's got housing, luxuries resorts, parasailing and skydiving - whatever you want to do. It's the most beautiful place in the world and you know how every part of it works, and then for some reason you decide to swim to a completely deserted island and start again from scratch," he laughs. "What you've got to remember, is that the really cool island you were on, it was originally a deserted island too and you had to build it up from scratch. But going from the end of the tour, where your show is at its absolute best, to the start of the tour where obviously by the nature of the fact that you're trying it for the first time, it's at its most underdeveloped."

"But there's a couple of main themes that seem to be developing through [Goodwil]. One is the idea about a lot of the shitty things that happened to me last year and I kind of run through those things but from the perspective of - my approach to life is pretty optimistic - and so I found it very interesting to talk about that idea of how hard it is to be positive when actual shitty things are going wrong and how you deal with that. I sort of transition from that idea into that idea of: 'But really? In the grand scheme of shitty things?' These are very much first world shitty things. 'We can't let gay people get married because it'll devalue our marriage.' I'm quite passionate about talking about why people are so angry about things that will cost them nothing. It's fascinating to me. The thing that I'm really obsessed with: everything is feedback and outrage now."

"As soon as something happens, everyone's outraged. We're all on our fucking phones all the time, and I'm a part of the opinion business - I make my living doing that - I guess what I'm trying to reconcile is, I don't

want to be one of those people that says, 'I'm allowed to have opinions and no one else is' but there's a part of me that says, 'They should all be spend more time thinking about these things rather than reacting to things'. In the old days, if you wanted to complain there was a process...in the old days you had to be genuinely outraged about something because you were like, 'Alright I'm gonna write a letter, and I'm

"AS YOU GET OLDER, HERE'S WHAT YOU REALISE - NOTHING IS BLACK AND WHITE. NOTHING. EVERYTHING IS GREY."

gonna find the address to send it to, and I've got an envelope, and I'm gonna buy a stamp', and by the time [you go to send it] you're like, 'Ah fuck I'm not that offended'. I'll just move on and life will be fine. "It's so easy for people to complain these days and I feel like we've gotten into this cycle of complaint and apology. All those issues are things that run through the show...the thing I'm really passionate about in this stage in my life - and it's a bit harder to do [as a comedian] - because comedy is really easy to be black and white: 'women are like this, men are like this' but as you get older, here's what you realise - nothing is black and white. Nothing. Everything is grey."

Considering Anderson's vast experience, I asked him what the most important quality is when crafting a new show.

"The most important thing, from my point of view anyway, is that I have to find something that I'm as interesting in talking about nine months from now as I am on the first night I'm talking about it. Because if I'm not interested in talking about it, then the audience is gonna see that. I'll give you an example of what I mean by that. There's a piece in my show at the moment that kills. It gets a round of applause every night. I've done it for two-and-a-half weeks and I'm already

bored of it. And it kills. As soon as I have a piece that's more interesting to me that I can replace that with, it won't be in the show anymore. I know I can make people laugh, I've been making people laugh for a long time. The difference between someone doing RAW Comedy is, someone doing RAW Comedy doesn't know they can make people laugh. They want to know they can make people laugh. So they're going out there going, 'All I want is laughter'. Well I've heard people laugh before. I want to hear them to laugh for the right reasons or I want them to laugh at something they didn't expect to laugh at, or I want them to laugh at a concept that they didn't know it was a concept you could talk about in comedy or if I am talking about something that I haven't talked about before.

"I want them to be laughing at it for a different reason 'cause I have a different perspective on it. For me the most important thing is finding out what it is that I actually want to talk about. I consider my shows essentially a nine-month conversation with myself: where my life's at, where the world's at, and what I'm thinking about the world. And then I try to make that funny. So I never think, 'Here's a funny story or this will be a funny thing'. I trust that once I find out exactly what it is that I want to be saying, that I have built up the skills over 18 years to be able to make that funny. The funny is almost like the icing on the cake - you've gotta work out what the cake is first before you can add the icing or it's not gonna match properly. When you first start out, all you want to know is, 'Am I funny? Can I do this?' After a while something works, then the challenge is, 'How can I do something that is better or more complex or more advanced than I did last year?'"

While Anderson elucidated the importance of finding his own material interesting, with such a curious mind, almost any topic can be transformed into a routine.

"What I've been trying to talk about is that everyone has the right to express their opinion and I think it's great that people believe different things. However, we've got to a point that we think every opinion is equal and in some things that's a dangerous thing to believe, particularly in the area of science. To use an example, if 95% of climate scientists in the world believe that climate change is an issue, maybe I don't know more than them because I've read a blog," he laughs. "I'm not saying it's true even, I'm just saying areas like that we should trust experts. In the US there's been big stories because people aren't getting their kids vaccinated because Jenny McCarthy and fucking Rob Schneider are telling them not to. I'm getting medical information from Deuce Bigalow Male Gigolo. That's the sort of stuff I'm interested in talking about in the show."

WIL ANDERSON is currently performing his show **Goodwil** as part of the Melbourne International Comedy Festival at the Princess Theatre until Sunday April 21 (except Mondays) at 8:45pm (5:15pm on Sundays). Tickets range from \$45 - \$35 and are available from Ticketmaster and on the door.

A dark, atmospheric poster for Blackchords' album launch. The top half features the band's name 'BLACKCHORDS' in large, bold, orange letters, with the subtitle 'A THIN LINE' in smaller orange letters below it. The bottom half shows a landscape with a dense forest of tall evergreen trees under a dark sky. Overlaid text includes 'ALBUM LAUNCH' in orange, 'SATURDAY 6TH APRIL' in large grey letters, 'TOFF IN TOWN' in large grey letters, 'WITH SPECIAL GUESTS' in small grey text, 'LITTLE CASINO & SANS GRAS' in grey text, and 'ALBUM OUT APRIL 5TH' in orange text.

A large-scale poster for the VIVID Sydney festival. The background features a close-up portrait of a woman's face, with vibrant, swirling energy fields of red, orange, and blue emanating from her head and hair against a dark, star-filled space. The word "LIVE" is written vertically along the right edge in white, with "SYDNEY OPERA HOUSE" above it. In the center, the word "VIVID" is written in large, bold, white letters. Below it, the dates "24 MAY - 2 JUNE" are displayed. The lower half of the poster contains a grid of performance details, including acts like Kraftwerk, Empire of the Sun, and Vangelis. Logos for strategic partners like NSW and Destination NSW are at the bottom left, and the Sydney Opera House logo is at the bottom right.

THIS WEEK:

ON SCREEN

As Melbourne's weather begins to cool down, it's outdoor cinema contingent begin to pack it all up and go into hibernation, and so with Federation Square's Outdoor Cinema scheduling coming to an end this weekend, pull up a deck chair and catch a couple of free screenings. From 2pm tomorrow Thursday April 4, catch the cute adaptation of Dr. Seuss' *The Thorax*, and the final film on Wednesday April 10, *Brave*, all happening for free on the big screen at Federation Square.

ON STAGE

The 5th Melbourne Latin Festival is happening this weekend with three evenings of Latin dance shows and parties, over 150 Latin dancers, six Latin DJs and 40 dance workshops ranging from the complete novice to the professional Latin dancer including salsa, bachata, zouk, samba, cha cha and argentine tango. This year's festival theme is 'Arabian Nights' and Features dancers from Italy, Dominican Republic, USA, New Zealand and all over Australia. This is happening from this Friday April 5 to Sunday April 7 at the Darebin Arts & Entertainment Centre in Preston. Last year's event was a complete sell out, so head to melbournelatinfestival.com.au for bookings.

ON DISPLAY

A 'stolen glance' occurs when a person looks at someone, hoping that no one will see their true intentions or feelings. In Peter Quarry's portrait work, he seeks to capture these looks, as he believes them to be far more interesting than the classic portrait pose. Depicting a subject's 'stolen glance' can reveal hidden emotions or motivations that appeal to a viewer, regardless of whether they know the subject or not. But is there another type of stolen glance? Is it the glance of someone who has had something of theirs stolen? Their home or possessions perhaps? Or something less tangible but crucially important like their dignity, freedom, rights or future? Peter Quarry's exhibition *Glances Stolen* will be at the 69 Smith Street Gallery until this Sunday April 7.

BEAT'S PICK OF THE WEEK:



Gavin Brown's latest body of work takes the viewer on an exploration of the ever changing and ever energetic urban environments that the artist calls his home town. The famous graffiti street art landscapes of Melbourne provide the inspiration for *Urban Scrawl*. The exhibition provides a reflection of the beautiful and at times brash abstract layering of disparate artworks that haunt Melbourne's laneways and alleys to create the evolving patina that is the backdrop to our inner-city lives. Gavin's figurative characters and fanciful collages of spirit creations live in a world of reassembled paint, paste and paper. In these works, the fleeting fragility of graffiti street art is afforded a permanent record in oil and canvas. A scrawl of tags, paste ups and spray work are re-imagined into the artist's own demi-monde, in which he invites his audience to cohabit. *Urban Scrawl* will be on display at fortyfivedownstairs until this Saturday April 6.

ART OF THE CITY

WITH TYSON WRAY. GOT THOUGHTS, NEWS, GOSSIP, COMPLAINTS OR CAT PHOTOS? EMAIL TYSON@BEAT.COM.AU OR SEND BY CARRIER PIGEON BEFORE FRIDAY 12PM.



HYDE PARK ON HUDSON

BY ALICIA MALONE

Over the past few years, Bill Murray has become something of an urban legend. There have been numerous stories in the media about the 62-year-old actor turning up at house parties full of university students, singing karaoke in a small booth with strangers, or reading poetry to construction workers (Google that one). The night before this interview, the actor was spotted dancing up a storm at a local nightclub.

This kind of cheekiness was exactly why director Roger Michell wanted Murray to play Franklin D Roosevelt in his movie, which centres on the President's scandalous relationship with his sixth cousin, Daisy Suckley (Laura Linney). "I couldn't think of any other actor who would make the story forgivable," says Michell. "There's something very sweet about Bill, he's mischievous and charming like FDR. Plus he worked hard. He was aware that this was a difficult thing for him. A lot of his roles are just

versions of himself; this is something else."

"I think he felt the weight of the importance of this role," adds Olivia Williams, who portrays FDR's wife Eleanor. "He's not the stand-up guy from *Saturday Night Live* anymore, he's a serious actor. He was perfect for the role; he's someone who is comfortable in his skin and charismatic, but you're also not quite sure what's going to happen next."

Despite taking his role seriously, Murray made sure the set was still fun – entertaining with music,

- FREE SHIT -

A CLOCKWORK ORANGE

Action To The Word will bring Droogs and the dystopian future to Australian shores announcing a national tour of their critically acclaimed theatrical adaptation Anthony Burgess's *A Clockwork Orange*. The all male production is coming direct from the UK, where it garnered rave reviews in the 50th anniversary year of the book's original release. Both the book and Stanley Kubrick's 1971 film adaptation are seminal icons of popular culture,

which unapologetically explore the darkest parts of the human psyche. Accompanied by a contemporary soundtrack and Nadsat narration, Martin McCreadie will star as Alex to lead a gang of Droogs and an ensemble cast on an ultraviolent path to redemption. The Melbourne season will run from Saturday April 6 until Sunday April 21 at The Malthouse Theatre. We have a few double passes to giveaway.

WARM BODIES

A genre bending twist on a classic love story, *Warm Bodies* is a tale about the power of human connection; told from point of view of a zombie. After a zombie

doughnuts... "Every once in a while Bill would just take off in the car, and leave the set behind!" Linney adds, laughing. "Everybody would be like, 'Wait where are you...?' And Bill would drive for a while and then we'd come back, it was really fun."

Linney was Michell's only choice to play Daisy. It's a tricky role – and there's the sexual relationship between Daisy and FDR, an uncomfortable subject because of their distant family ties. "I saw Daisy very much like a Jane Austen heroine," says the director, "somebody who is on the shelf, sexually inert; somebody whose life is over, brought to life by this magician. I needed somebody of a certain age. If [Laura] had been 10 years younger it would have thrown the film into a totally different, Clinton-esque feel, which would have been horrible. The film will shock a lot of people, but it's gentle and not distasteful."

"THERE'S SOMETHING VERY SWEET ABOUT BILL, HE'S MISCHIEVOUS AND CHARMING LIKE FDR. PLUS HE WORKED HARD. HE WAS AWARE THAT THIS WAS A DIFFICULT THING FOR HIM. A LOT OF HIS ROLES ARE JUST VERSIONS OF HIMSELF; THIS IS SOMETHING ELSE."

Besides revealing Daisy's relationship with FDR, *Hyde Park On Hudson* deals in passing with an historic moment when England's King George VI and Queen Elizabeth travelled to the President's New York country home to strengthen ties between their countries. After the Academy Award-winning *The King's Speech* brought King George VI back into the spotlight, the cast and crew of *Hyde Park On Hudson* admit to being concerned about audiences comparing the two.

"[*The Guardian*] made an entire article out of the fact that we're travelling on the shirttails of *The King's Speech*," Williams complains, "when our project preceded [that film] by many years. I heard the radio play that [our film] is based on years before *The King's Speech* was even a twinkle in anyone's eye. I so love and respect [that film], but this is an utterly separate project. I feel they couldn't be more different in their style and their scope."

But Michell admits that the popularity of *The King's Speech* helped his movie; he could use the audience's familiarity to his advantage. "It's like a prequel to our film. It lays the ground for the work that we've done. [...] so we didn't retread any of the same ground. We prefer to think of it as a pleasant development and not a cynical exercise in jumping on a royal bandwagon."

Hyde Park On Hudson is screening in cinemas now.

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ART OF THE CITY

FRIDAY ON MY MIND

Friday on My Mind is a weekly hourly discussion hosted at ACMI. Presented by Sandra Sdraulig, the event interviews film industry professionals including the acclaimed Andrew Mason. Andrew Mason is a revered producer and is currently the director of the Melbourne International Film Festival. This week at *Friday on My Mind* the film aficionado will discuss his work on *The Matrix* trilogy and his post-production work in *I, Frankenstein* starring Aaron Eckhart. Sure to be insightful, *Friday on My Mind* with Andrew Mason will be hosted at the ACMI theatre this Friday at 5pm. Admission is free.

SEA SHEPARD

Recently making headlines with their clashes with the Japanese whaling fleet in the Southern Ocean Whale Sanctuary, the Sea Shepherd fleet are now docked at their new permanent home in Williamstown. The Steve Irwin, Bob Barker and Sam Simon ships were all rammed in the confrontations and the damage is on display for the public to see for themselves. You can meet crew members and have a look through all three ships up until April 11, as free daily tours are now happening. Tours run from 10am to 4.30pm everyday at Seaworks, 82 Nelson Place, Williamstown.

OPERA AUSTRALIA

Giuseppe Verdi is one of opera's most revered composers, and to celebrate the 200th anniversary of his birth, Opera Australia will be hosting a selection of opera masterpieces this autumn. Opening the tribute will be *A Masked Ball*, Verdi's stunning composition of power-play, lust and ambition. Following this will be *Aida*, Verdi's version of *Romeo & Juliet*. Considered a romantic masterpiece of opera, director Graeme Murphy breathes an Egyptian motif into the play, opting for gold instead of elephants and giraffes. Concluding the season will be Handel's classic *Partenope*. Set in Paris, Opera Australia creates a surrealistic approach to the tale of three suitors battling for one hand of love. Opera Australia's Autumn season will run from Friday April 12 - Saturday May 11, with *A Masked Ball* opening the season from Friday April 12 - Friday May 3. *Aida* will be performed from Monday April 22 - Saturday May 11, and *Partenope* will be performed from Thursday May 2 - Wednesday May 8. All shows will be performed at the Arts Centre.



THE NEVER ENDING STORY

This April the Astor Theatre will be hosting *The NeverEnding Story*. Considered a cult classic, *The NeverEnding Story* is Wolfgang Peterson's tale about Young Bastian and his discovery of *The NeverEnding Story* in his attic. Through this, the boy is transported to the world of Fantasia where he encounters a Luck Dragon called Atreju and becomes an unlikely hero. Akin to other cult classics like *Labyrinth* and *The Dark Crystal*, this movie pioneered the fantasy, fairytale genre within the film industry. *The NeverEnding Story* will be screening at the Astor Theatre from Sunday April 7 - Sunday April 11.

BOOKS ON A WHITE BACKGROUND

Edmund Pearce Gallery will be exhibiting a unique anthology of work entitled *Books on a White Background*. Created by South African artist Aliza Levi, the exhibition includes photographs of over 250 books that Levi has taken. The 19th century books, which are part of the collection, unconsciously entangle with topics of discrimination and social inequality present within South Africa today. Levi accomplishes this inter-textuality through stark imagery and a focus on the book's titles. *Books on a White Background* will be on display at the Edmund Pearce Gallery from Wednesday April 10 - Saturday April 4. Admission is free.

FOR MORE ARTS NEWS,
REVIEWS AND INTERVIEWS
VISIT BEAT.COM.AU

TW(IN)SIDE

Culture and tradition spans generations, and *tw(in)side* hosted at the Kendra Gallery this month is an acute example of this. Hosting a collection of Balinese art by Ketut Teja Astawa and Dawa Putu Mokoh, *tw(in)side* captures the tradition of using art to narrate stories. Despite the generational gap of over 40 years between the two men, both artists employ linear style and atmospheric colour to depict adventure, sorrow and happiness. Considered insightful and reminiscent of Persian folklore in its imagery, *tw(in)side* is currently being exhibited at Kendra Gallery until Monday April 29. Admission is free.

DEAR CHRIS

Dear Chris is photographer's Katrin Koenning dedication to her deceased cousin. Hosted at Edmund Pearce Gallery this April, the exhibition is a poignant narrative of the fragility of life and how Chris will be remembered. At 29 years of age, in August 2010, Chris committed suicide. Despite being her cousin's husband, Koenning considered him family and created this exhibition to hallmark the life of a significant family member. *Dear Chris* will be exhibited at the Edmund Pearce Gallery from Wednesday April 10 - Saturday April 4. Free.



EYES FOR YOU.

Tinning Street Gallery will be hosting Abigail Varney's first solo exhibition this month. Entitled *eyes for you*, the exhibition explores the nonchalant moments of life. Abigail Varney recently completed her internship with New York photographer Mary Ellen Mark last year. This taught Varney how to refine her lens and create more portraiture-like images. Varney has had images featured in multiple *Frankie* editions and helped with the photographer for The Blue Diamond Society in Nepal. *eyes for you* will be exhibited at Tinning Street from Thursday April 11 - Tuesday April 21. Free.

THE COMIC STRIP

CHECKPOINT CHARLIE COMEDY: EUROTROASH

So last week featured free shots and a mangina. You're probably not going to want to miss tonight. Expect big-name drop-ins alongside Daniel Townes, Daniel Connell, Damian Power and Tien Tran as the best of the fest spit funnies into the business end of a mic. For just \$5. Plus cheap piss. Show kicks off 8.30pm, upstairs from Eurotrash Bar, CBD. Get down early for a seat.

FELIX BAR COMEDY

On Wednesday, it's business as usual down at Felix Bar Comedy in St Kilda. Heaps more great comedy, but this week, they've got interstate and international guests too! It's happening this Wednesday April 3 at 8.30pm for only \$12, at Felix Bar, St Kilda.

COMMEDIA DELL PARTE

Commedia Dell Parte continues to bring you some of the best acts from the Melbourne International Comedy Festival. With regular favourites and special guests all dropping in you will need to get in early. The room runs on a 'pay as you like' basis, so come along and have a great laugh, then pay what you believe the show is worth on the way out. Commedia Dell Parte runs every Thursday at 8.30pm at George Lane Bar, St Kilda.

COMEDY AT SPLEEN

During the comedy festival, Comedy at Spleen does what it does all year round: provide super sweet comics for two hours, for bugger all! They're bound to have bonus international and interstate acts that you don't see the rest of the year too! It's this Monday April 8, 41 Bourke St, in the city, at 8.30pm. It may be free, but they appreciate a good gold coin donation at the door.



MICF DAILY

The Comedy Festival has taken over the city, and MICF Daily will tell you all about it - our audio guide to the Melbourne International Comedy Festival. Every day beat.com.au will have a new podcast full of festival news, reviews, and commentary from the Town Hall and beyond. Not enough? How about interviews with festival acts? This week's guests include Girls Uninterrupted, Angus Brown, Slutmonster & Friends, Anne Edmonds, Sullivan & Bok, Aunty Donna, and Jason Chatfield. Check it out right now at beat.com.au!



AUDI FESTIVAL OF GERMAN FILMS

The Audi Festival of German Films returns with an exciting collection of vivid German cinematography. Presented by the Goethe-Institut Australia, the festival will include acclaimed German directors Christian Petzold, Dominik Graf and Christoph Hochhäusler's newest film *Dreileben Trilogie*; German Sons a documentary of the meeting of a Holocaust descendent and a German Nazi officer son; Karl Markovics' *Breathing*; *Bliss*, *Break-Up Man*, and many other German-Austrian films. The Audi Festival of German Films will be at the Palace Cinema Como from Wednesday May 1 - Wednesday May 15. A full program will soon be available online.

TRUE LOVE TRAVELS ON A GRAVEL ROAD

Following two years of development, Theatre Company 15 Minutes From Anywhere return with their newest production *True Love Travels on a Gravel Road*. Written by acclaimed playwright Jane Miller, *True Love* illustrates the tale of Jake who falls in love with Maggie. Determined to earn her love Jake will go to any extreme, even if it includes fulfilling unrealistic ambitions of escaping to Graceland. Witty, poignant and truly Australian, *True Love Travels on a Gravel Road* will premiere at fortyfivedownstairs from Wednesday May 15 - Sunday June 2.

BLAK

Bangarra Dance Theatre are returning with *Blak*, an exploration of spirituality in the modern day. Directed Stephen Page and choreographed by Daniel Riley McKinley, *Blak* juxtaposes the spiritual importance of the old with the business decorum of the modern. *Blak* will also see the debut of Bangarra Dance Theatre's latest additions, Nicola Sabtino, Beau Dean Riley Smith, and guest performer Hunter Page-Lochard. *Blak* will premiere at the Arts Centre from Friday May 3 - Saturday May 11. Tickets, including more information, are available through the Arts Centre.

PIRATES OF THE CARIBBEAN

This month will see the Melbourne Symphony Orchestra perform their rendition of Disney's *Pirates of the Caribbean: The Curse of the Black Pearl* soundtrack. Joined by the Concordis Chamber Choir the Melbourne Symphony Orchestra will re-create the adventures of Captain Jack Sparrow and his maverick crew. The only thing missing is Johnny Depp himself. *Pirates of the Caribbean: The Curse of the Black Pearl* will be performed at Hamer hall on Saturday April 6 at 7pm, and Sunday April 7 at 2pm.



TOTALLY WEIRD SHIT!



THE POLITICS OF CONSCIOUSNESS : A PRACTICAL GUIDE TO PERSONAL FREEDOM \$29.95

Are you concerned about ecology? Read this book. Worried about religious jackboots trampling you for being female/gay/atheist/communist/whatever-they-don't-like-this-month? Read this book. Think you should decide what you read, and what substances you can put in your body—not the government? Read this book. This book is a delightful slap-in-the-head wake-up call to people lulled by political rhetoric and paternalizing "Just Say No" anti-drug ads predating fear and ignorance.



UNCONDITIONAL FREEDOM: SOCIAL REVOLUTION THROUGH INDIVIDUAL EMPOWERMENT \$24.95

This work devastates the crumbling institution of government, law, school, medicine, science, religion, work – even time, space and matter! "We're going to knock down the walls and rip up the floorboards that keep us imprisoned in the hellish box of 'normal life' and consensus reality" says the author. That's something worth reading don't you think?



SECRETS OF A SUPER HACKER \$24.95

This is an extraordinary manual on the methods of hacking. It covers brute force attacks, social engineering and reverse social engineering, spoofing, superuser abuser, screen stealing, data delivery, start stepping, and more. The Super Hacker reveals all his secrets: Trojan horses, viruses, worms, trap doors, and dummy accounts. No system can withstand the assaults of The Knightmare. And no person concerned with computer security should miss this amazing manual of mayhem.



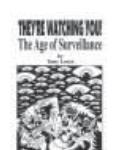
INVISIBLE MARIJUANA \$24.95

Growers who want to stick around to enjoy the fruits of their labor find everything they need in this complete guide. Robert Bunch shares his patented, unstabable growing system -- what lights to use so cops won't come knocking, which open land is safe to plant on (and safe from hunters), how to get primo plants without pricy designer seeds and grow systems, and other essential advice. Also included are tips on how to safely move product, advice for growing psychedelic mushrooms, and 27 munchies-tested dope and 'shroom recipes.



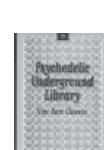
\$19.95

This 1987 book is a response to L.A. Rollins' book, *The Myth of Natural Rights*. Wilson writes, "I shall endeavor to show...that the Natural Law metaphysics can accurately be described as a verbal construct that...appear to be a map that does not correspond to any real territory, but...should be considered statistically 'normal' because most people most of the time are similarly entranced..." He raises the "suspicion" that what is called Natural Law may consist only of "personal prejudice with an inflated metaphysical label pinned on it" "Their case is logically possible...but they...certainly haven't produced any evidence to justify the pontifical certitude that they always seem to profess." Although sometimes confounding, Wilson's book is an intellectually-stimulating consideration of the matter.



\$22.95

The hills have eyes...and so does just about every governmental security agency you can imagine! We live in an increasingly transparent world, where practically all of our movements and activities are monitored, and in his sometimes frightening They're Watching You!: The Age of Surveillance, author and security expert Tony Lescle reveals the technology and prevailing philosophy that makes this state of affairs possible.



TECHNIQUES OF SAFECRACKING \$24.95

Every safe is vulnerable, and once you know how to drill, punch, and peel a safe, it's only a matter of time and determination before those vulnerabilities can be exploited. No safe is secure, because locksmiths must be able to get inside if the lock breaks.

This book illustrates every known method for breaking into safes, vaults and safety-deposit boxes.

Combination Guessing, Combination Theft, Drilling, Punching, Peeling, Torches and Explosives. For all those fortunate enough to have something worth keeping safe, Techniques of Safe-cracking is eye opening reading.

SECRET

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ROSE MCGOWAN

BY ALASDAIR DUNCAN

From sadistic teen queen Courtney in the '90s flick *Jawbreaker*, through to her recent turn in the TV show *Enchanted*, Rose McGowan often seems to play characters who are a little bit dark, and a little bit, well...evil. McGowan is consistently drawn to parts like these – not because she likes to play mean, but because she sees the potential for comedy in the most evil of characters.

"When you play evil, you often have the exact same beats as you would play in a comedy," she says. "Take my character in *Conan The Barbarian*, for instance. I have these long, claw things, and I'm trying to find a virgin so I can slit her throat or something with these crazy nails. When I'm doing a very over-the-top, evil character, I will often start laughing as soon as the director says 'cut', just laughing at myself, because the whole thing's just so ridiculous!" In a career that spans close to two decades, McGowan has played numerous iconic roles. She was murdered by a garage door in *Scream*, and had her leg replaced by a machine gun in *Planet Terror*, but her very first role was in Gregg Araki's road trip movie *The Doom Generation*. A film about a trio of teens who go on an inadvertent killing spree across the sleazier parts of the US, it's dark and gory and hilarious. For the young McGowan, it was a learning experience. "The funny thing is, I'd never acted before," she says. "So I had no frame of reference for what was normal or abnormal on a movie set, or even what I was supposed to be doing. I knew it was abnormal in the sense that I lived my life at night for the month we were filming – it was a very bizarre universe we stepped into."

McGowan based her character, Amy Blue, on herself at the age of 15 – which is to say she was sullen, surly and extremely snarky. She was not, however, all that worldly, and says that many of the film's more colourful sexual references flew over her head. "People would come up to me and tell me that I'd played a brave role, and I'd say, 'Oh, thanks!' without really understanding why," she says with a laugh. "It wasn't until about a year ago, when I was doing the DVD commentary with the director Gregg Araki and some of the other actors, that I watched it again, and I was shocked by some of the things I said! I literally didn't understand what was happening or what I was saying in the sexual arena. All these people had said I was brave, but the truth is, it came out of ignorance and idiocy, because I had no idea what was going on!"

In the grindhouse tribute *Planet Terror*, McGowan plays Cherry Darling, a stripper who loses her leg during a zombie apocalypse, only to have it replaced with a table leg, and then a machine gun. Practically speaking, this was one of the most bizarre acting challenges of her career – mainly because she had to learn how to move in an entirely new way, while lugging a ridiculously heavy piece of plaster around.

"I had a five-pound cast, with LED lights, strapped to me, and my toe was taped up so it was just my heel resting on the ground," she says. "On the other side, I was wearing a four-inch high-heeled boot. I had to always keep in mind that my character was walking on a tiny gun barrel. I had to run faster and jump higher than everyone else, and do so while I was wearing this ridiculous, heavy cast! I've done a few bizarre things in my career, but I don't know how you top that."

"WHEN I'M DOING A VERY OVER-THE-TOP, EVIL CHARACTER, I WILL OFTEN START LAUGHING AS SOON AS THE DIRECTOR SAYS 'CUT', JUST LAUGHING AT MYSELF, BECAUSE THE WHOLE THING'S JUST SO RIDICULOUS!"

Though McGowan's characters often find themselves in ridiculous scenarios, at heart, they are recognisable and weirdly relatable. "There are a lot of people who were sullen and angry as teens," she says with a laugh, "and I think they can see themselves in the characters I played. I have a friend whose 14-year-old daughter has just shaved her head – they're all clucking about it, and I'm like, 'Fuck, I shaved my head when I was 14. That's what kids that age are supposed to do!'" she laughs. "They're supposed to be pissed off! One of the reasons *The Doom Generation* works is that there are so many people who've been where Amy Blue was – where this friend's daughter is currently. Not everything has to be sunshine all the time – it's nice to see something relatable."

Right now, McGowan is at a bit of a turning point in her career. No longer particularly interested in acting, she tells me that her next big passion is to direct – she has already made a short film, in collaboration with Ridley Scott's production company, and her next aim is for something feature-length.

"My taste is a bit ..." she pauses. "I don't want to say 'twisted', because that's such a cliché, but I like things that are tongue-in-cheek, things that don't go where you expect them to. My short is all about a perfect world in which things gradually start to derail – I've found a feature film project that I'd really like to start in the next six to nine months, and the story for that is the same way. I might be setting myself up for a pattern, I don't know..."

Rose McGowan will be appearing at Supanova, which runs at the Melbourne Showgrounds from Saturday April 13 to Sunday April 14.



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RICH HALL

With his weather-beaten face, furrowed brow and deadpan delivery, Rich Hall could only have ever been a comedian – or maybe, you wonder, just another a troubled guy just itching to bear arms at the first hapless schmuck stupid enough to earn his ire. But when I put it to Hall that – paraphrasing a superficial observation I'd read some years ago about the average comedian's prevailing mental stability – comedians tend to be a troubled bunch, Hall bites back with a scathing response. "What does the term 'troubled soul' even mean? Stop generalising," Hall replies with a venomous tone. "Seriously – it's been claimed...?" That's what you're leading the question with?" The next two questions are dealt with short shrift, as Hall channels the crabby old man in a bar, pissed off with the world, and happy to share his disdain with anyone foolish enough to draw him into conversation. "I'm so pissed off at that previous question, you can shove this one up your ass," Hall snarls, when I ask him whether he's come across any more sniglets (a sniglet being a term Hall conceived to describe an everyday phenomenon, which deserves a place in the dictionary) in recent times. Another question – this time trying to draw a link between Hall's series of sniglets and turgid

corporate discourse – is also dealt with summarily. "I'm still not letting it go," he remarks, still gathering steam for another rhetorical blast. "DOES THAT MAKE ME TROUBLED!!?" Born in Virginia on the northern cusp of the American south, Hall's first appearance in Australia came on *Not Necessarily the News*, the American sketch comedy show broadcast originally on Channel 7, and based on the English sketch comedy *Not the Nine O'Clock News*. Hall was originally inspired to get into comedy by Harry Anderson, who held court in the patchy, but occasionally brilliant *Night Court* comedy series in the early '80s, as well as, apparently, "Tom Waits circa Nighthawks at the Diner". Hall went on to become a highly successful comedian, appearing in comedy festivals in the United States, Europe and Australia. Like any comedian, Hall has had his share of difficult stage moments; Hall cites a gig opening for the late drummer of The Band, Levon Helm in a town by the name of Islip, in New York state, as a particularly difficult event. "I lasted 12 minutes in front of a braying pack of Long Island assholes," Hall recalls. "Then the owner pulled a gun on me and told me he wasn't paying me but 'could I come back in two weeks and open for James Taylor?'"

By now Hall has recovered his diplomatic tongue, and we're onto the subject of his current residence, the state of Montana in the north-west of the United States. It's been said that Montana has the highest number of armed militia outfits in the United States – despite not having an original source to justify the statement, I put the imprecise faux statistic to Hall for his assessment. "I don't know any militiamen," Hall replies. "What you say may be true, but as a rule, seditionists, uber-patriots and nutcases don't offer themselves up to statistical analysis do they?" Yep, fair call. Onto the next piece of specious cultural analysis: as a Southerner by birth, is the American South still another country, or have the historical cultural divisions been eroded by the forces of economic progress? This time, Hall isn't offended – not obviously, at least. "The South, where I grew up ... will always be eroded," Hall muses. "And corroded. That's why it's given us the most gothic writers and darkest musicians." After a brief discussion of English attitudes to Australians – "who gives a fuck what the UK thinks of you? The UK is a lost cause. It's circling the bowl" – I ask Hall to list his seven habits of highly effective comedians. "Be troubled, thrive on rejection, hit the road, don't be surprised when the road hits back, be cocky enough to think the audience wants to laugh at what you say, be humble when they do and enjoy it now – it's a dying art form."

BY PATRICK EMERY



Venues: RMIT Capitol Theatre, 113 Swanston St, CBD

Dates: Currently showing until April 7

Times: 9pm (Sunday 8pm)

Tickets: Full Friday & Saturday \$37, Full Wednesday - Thursday & Sunday \$35, Group, Laugh Pack (N/A Saturday) \$33, Conc. \$30 (N/A Saturday) and Tightarse Tuesday \$30

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SIMON MUNNERY FYLM-MAKKER



Simon Munnery, aka Alan Parker: Urban Warrior, aka. The League Against Tedium, is coming to Melbourne. He's been continually lauded for his comedic genius and laden with accolades in his native United Kingdom, and now he's bringing his brand of experimental, surreal, harmonica-laden comedy to his home away from home.

Munnery is Cambridge educated, and a former vice-president of Footlights, the theatrical club which claims alumni including Douglas Adams, Bill Oddie, Miriam Margolyes, Hugh Laurie, Stephen Fry and half of Monty Python.

Twenty-six years on, Munnery sums up his feelings towards his work. "Excited. This project, *Fyln-Makker*, in particular fills me with glee. I keep thinking of new things to do with it, and tiny improvements to make. These will turn out to be mistakes mostly but that's how you learn." This year's festival show *Fyln-Makker*, which received rave reviews and won comedy website Chortle's Innovation Award last year in the United Kingdom, sees Munnery employ a combination of lo-fi special effects and high-tech gadgetry to complement his wit. "(It went) far better than I expected. I thought it would take me a year at least to get the hang of it," he says. "(I) was quite prepared to suffer diminished crowds and poor reviews. To be honest, I still haven't got the hang of it, but I continue to grope blindly forward. Or perhaps backwards; it's hard to tell when you're blindly groping. When it's great it's great, when it's not it's alright. (I'm) still feeling my way."

Asked if he has adjusted the show for Australian audiences, Munnery asserts that he will "strive to remove all traces of subtlety and references to the distant past. I just hope that will be enough." Despite these words of war, Munnery has recruited former Gadflys guitarist and Australian comedian Mick Moriarty to assist on his show. Moriarty, who regularly appears with Paul McDermott in their comedy trio GUD, devised the soundtrack for *Fyln-Makker*. The show features Munnery experimenting with a tiny camera and a huge screen, creating and performing sketches, animation, music and stand-up live, all backed by Moriarty's soundtrack.

"For me a show develops like this," Munnery explains. "An idea pops into my head. I ignore it. It goes away. It pops back again, and so on and so on until somehow eventually I become its servant." This particular show has been a demanding master, with *The Times* in the United Kingdom proclaiming that there were more brilliant ideas here than most comics manage in a lifetime. When questioned about what other projects he has on the boil Munnery quips about "a luxury eco shower, and a machine to irritate Muslims", but for now one gets the sense that *Fyln-Makker* is an evolving concept.

BY JOSH FERGEUS

Venue: Victoria Hotel – Vic's Bar, 215 Lt Collins St, CBD

Dates: Currently showing until April 21 (except Mondays)

Times: 8.30pm (Sundays 7.30pm)

Tickets: Full Friday & Saturday \$33, Full Wednesday - Thursday & Sunday \$30, Group, Laugh Pack (N/A Saturday) \$29, Conc. (N/A Saturday) and Tightarse Tuesday \$28

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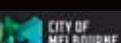


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SAM SIMMONS

SHITTY TRIVIA

When I'm put through to Sam Simmons, I hear strange beeping sounds in the background along with the rustling of packets. "I can't find Conti rice! It's really annoying. I fucking love my Conti rice. Conti's great man. It's a very healthy way to start your day. It's beautiful. I can't find any. It's a savoury way to start your day, I'm not into your cereal, so it's perfect, but I can't fucking find any. I'm at a massive Asian grocer and I can't find the rice. WHAT, THE FUCK." Simmons' career is soaring, especially following the first season of acclaimed TV show *Problems* last year.

"I'm really proud of it. It was made in such an incredibly short amount of time as well. The turn around was unbelievable. And I think what we did was – and I'm not saying it's ground-breaking telly – but we did something pretty uniquely Australian and really absurd. So it was right up my alley in a whole lot of ways 'cause it was adventurous and I'm really proud of it. It's got a real soul. The UK love it, they're about to sell it over there. I've shown it in the States 'cause I've been in LA a lot and they adore it.

"The US is really interesting they are receptive to really different heads...They're willing to explore more. Only because we have a tiny market here that we can't make that many weird things, but the weird market over in the States is huge, it's like the population

of Australia of people who are into alternative comedy...They actively go, 'Gee you're pretty weird and unique, how can we do something with you?' instead of 'You're weird and unique, you're too weird to work with,'" he laughs.

While *Problems* gained much critical acclaim and popularity, word of mouth also spread about his engaging talk at the TEDx conference in Sydney last year when he walked onstage in a space suit and spoke on a topic that Simmons is an expert on – the importance of being silly.

"I've always liked 'silly'. It's really interesting – silly's the purest form of being funny. It's a basic level of being funny. It's weird, in this country, people can equate being silly to being effeminate or something like that. I'll do shows, especially in the early days, I'm lucky now that people know what I do, but I know there's weird, young comics coming up that copped the same as what I copped. You get up on stage, start being silly, and someone goes, 'You're a faggot' and they're just so threatened by that nature. Simmons' new show at MICF, *Shitty Trivia*, is based on his famous triple j segment of the same name. However, his onstage persona in the show is largely influenced by a character in *Problems*.

"The character I did in the show, the trivia guy, I'm kinda playing

with that form a little bit so it's me doing trivia but the jokes are destined to fail. It's about me having to deal with that. I'm not saying I'm not me onstage being Sam Simmons, and I'm not saying I'm playing a character, I'm just letting it be, which I kinda like as well. Simmons' stand-up is often labelled 'absurd', 'random' and 'alternative', and I wondered if he intentionally tried to push boundaries with it or whether or not it's just a consequence of his humour.

"A couple of years ago, definitely. I did a show called *Fail* and that was hugely me trying to push things consciously which I don't think is a great thing. And then the next year I unconsciously went in and that's the show that broke me overseas and it was a lack of trying. Last year I tried too hard, there was a narrative, and I liked it, but I thought there was a narrative caught up in a whole lot of, 'Ooh it's sad' which I kind of didn't feel completely natural for me to do. This year, I've got that thing back where it's naturally coming. I've not had that for a couple of years so that's pretty exciting; I'm not forcing anything. It's coming naturally, and it's hugely absurd, but there's something nice at the core of this new show, with this character, just falling over himself to win the affection of the audience, which is pretty much the comic struggle.

"I've just lucked onto it, it was just the other night in Adelaide trying to do a show, and I was like, 'Oh! The beauty in how I fall over'. I think that's comedy in a way, it's not how great your material is – it's very important to write – but I think it's how you fall on stage. Moments that don't go well, are you still able to shine through

those bits? This whole show is about that. It's about shining through the failure, which is fucking exciting, and I do feel it's really new. I'm really excited. If you can't tell."

BY NICK TARAS



Venue: The Hi-Fi, 125 Swanston St, CBD

Dates: Currently showing until April 21 (except Mondays)

Times: April 3 - April 7 7pm (Sunday 6pm), April 9 - April 21 9:45pm (Sunday 8:45pm)

Tickets: Full Saturday \$34, Full Wednesday - Friday & Sunday \$28, Conc., Laugh Pack and Group \$26 (N/A Friday & Saturday) and Tightarse Tuesday \$24

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There are particular adjectives that are commonly used to describe human physiques: short, lean, fat, broad, weird-hunchback-guy-that-tried-to-be-a-Spartan-in-300 (in my case). Dave Thornton's body, however, is apparently something else.

"The show itself is called *Tall & Pointy* which comes from a review I had last year. A woman described me as 'tall and pointy' which is nice. I'm 6'2", size 13 feet so I kinda look like a giant Allen key. I just walk into pool halls and I look like I'm really prepared – every extremity looks like a pool cue."

A comedian, actor and according to his bio also a 'breathing enthusiast', Thornton performed his first solo show at MICF in 2007, and has since returned every year. Some label him a 'rising star in Australian comedy', but his popularity in the comedy circuit, in conjunction with appearances on *Talkin' Bout Your Generation*, *The Project* and more suggest Thornton is already well established. Just don't tell him he reached it by the right age. "I just think people feel they should achieve things at certain ages. It's a nebulous idea that you should be something at a certain age. The example I always have is if you're 45 and you own your own business, people think that's fine, but if you 20 and you own your own business, all of a sudden you're Young Australian of the Year. There's this thing that you should do something at a certain age because that's what you're supposed to do."

"I think I had ridiculous expectations as a child. Anytime I'd watch an environmental documentary I'd be like, 'Yeah I wanna be a wildebeest somewhere in the Congolese forest! I think [my parents] saw my ever sliding grades from high school [and their] expectations slid with it."

My first exposure to Thornton was when he was hosting Channel 3's live talk show Studio A. Dave's friendly nature and handsome presentation (I hope my girlfriend doesn't read this! [or Dave {three brackets whoa *Inception*}]) made him an excellent host, and I put it to him that he should become Australia's next late night host.

"I think Australia would love to have a late night chat show, I think it's certainly possible, but at the moment there's just not a lot of money. I think the only late night thing we're punching out at the moment is infomercials, and don't get me wrong, there is always room for vacuums that can pick up ten-pin bowling balls, but I still think we could do late night shows."

There are already good whispers of *Tall & Pointy* at the comedy fest so far, and I asked Thornton what his favourite part about the show is.

"I gotta be honest, at the end of it there is a duel, a challenge, and every night I enjoy doing this challenge. People are just gonna have to turn up and find out what this challenge is. OOH the mystery! It is shrouded in mystery, but it's fun, let's say it's a cliff hanger."

Thornton undoubtedly has a bright future ahead, although he doesn't particularly want to achieve anything specific. He has his priorities straight.

"I'm hoping in the very near future I finally get a hoverboard. It's been a long time coming. I gotta be honest. We've been promised a hoverboard for a long time mate and I can't figure out why we haven't got it."

BY NICK TARAS

Venue: Victoria Hotel – Banquet Room, 215 Little Collins St, CBD

Dates: Currently showing until April 21 (except Mondays)

Times: 9:45pm (Sundays 8:45pm)

Tickets: Full Saturday \$30, Full Wednesday - Friday & Sunday \$26, Conc., Group, and Laugh Pack (N/A Friday & Saturday) \$24 and Tightarse Tuesday \$24



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CAM KNIGHT

JUST ANOTHER MISFIT

Cam Knight is driving to Melbourne for the MICF. It's an old school road trip and when we catch up, he's in Holbrook - a halfway point between Melbourne and Sydney and famous for its submarine. Yep, a submarine hull in the middle of town - the HMAS Otway to be precise - acquired by the town to honour Lt. Holbrook the town's namesake. Knight has just driven past it and is a little perplexed.

"Where the hell is Melbourne," Knight says. "Why the hell is there a submarine here?" So road-tripping solo is going well then? "It was awesome, I tried to be kick ass at I spy for one, and yeah, now it's just lonely," Knight laughs and continues when asked if he's able to gather some material on the way. "So far all of I've seen is hillsides and I don't know how funny hillsides are. But there is the submarine."

Knight has been running around the live circuit for nearly ten years now and was lucky enough to get TV work early in his career. Appearances on The Comedy Channel's *Hit & Run* and hosting *Stand Up Australia* thrust him into the limelight but like all Australian TV productions (save for *Neighbours* and *Home & Away*) their time on the screen was short. Stand up is Knight's priority at the moment. "I'm in the process of

SIMON PALOMARES STILL CRAZY



Twenty-six years after the debut of the smash hit *Wogs Out of Work* at the Melbourne International Comedy Festival, the exceptionally talented Simon Palomares returns this year with a painstakingly crafted new show, *Still Crazy*. Palomares is a real pleasure to speak to, and seems genuinely happy to share his thoughts on life and comedy without reservation.

"I'm writing a new show which means I have to get up on stage and try new stuff which I find excruciating," he shares. "You get up on stage with a couple of hours of good solid material in your head, and then you have to try it out to see what works...it's part of a real hit and miss process. As painful as that is, it's also very exciting to be putting together a whole new show from beginning to end."

Palomares, a Spanish-Australian, came to fame as the writer and star of *Wogs Out of Work*, alongside fellow cast members and Greek-Australians Nick Giannopoulos, George Kapiniaris and Mary Coustas. They went on to create the legendary sitcom *Acropolis Now*, again centred around the trials and tribulations of Mediterranean-Australians. These days Palomares works on occasional television projects, but not on that scale.

"I do what I do, and that's all there is to it," he says. "The thing is if you look at television and go, 'Look at that guy, he's got no talent. I should be there', there's no point. I'm sure more than one person has said that about me when I was doing *Acropolis Now*. The worst thing you can actually do for yourself is to compare yourself to anyone else."

Now, Palomares' material is less centred around his cultural heritage. "The things that drive me are travel and food, and I use comedy to get me there," he says. "I do my own stuff. I work here, I work around the country, I work where I find work. I do stand-up in Spanish. I go to Spain, I go to Argentina, I do television in Spain. Most of the people in the comedy scene I've known since they started. I'm a working comic, spending all year round working on comedy, and if you want to keep doing something fresh, you just have to keep jumping off that cliff."

Palomares seems comfortable in his own skin. "It's hard when you come to a festival with 400 people all doing different things," he says, but he reminds me that he's been doing this a very long time. It's his life's work, and you can tell that he loves it.

BY JOSH FERGEUS

Venue: Three Degrees, QV Square, cnr Swanston & Lonsdale Sts, CBD
Dates: April 9 - April 21 (except Mondays)
Time: 7:15pm
Tickets: \$25

writing a new show for the Sydney Comedy Festival so I've been going around to the open mic nights again testing all the gear out. It's been humbling to start again," he says. But how nerve-wracking is testing out material? How does Knight cope with occasionally dying on stage? "You go, 'Alright, let's change that and don't melt down, it's OK,'" he laughs. "It's never gonna not happen and you never know when it's gonna happen. The beautiful thing about the open mic nights is that people are more forgiving. They know people are there to test out material so they let a lot more stuff fly."

The Australian comedy scene, like so many of our creative scenes, is overflowing with talent and starved of investment. Our little population has too many awesome comedians and not enough people to feed their hungry mouths. Everyone in the scene seems so tight-knit but when you're battling for survival, how does mateship survive the need to trip someone over to get ahead?

"I never want to trip anyone over," he says. "When I was doing *Stand Up Australia* I was really happy to lend people a hand and give people a show reel that wouldn't normally get a show reel. I understood that I was really lucky that I had a job early

in my career and I realised there weren't many avenues for people to get paid."

The show Knight has brought to Melbourne has been kicking around for a short time, enough at least for him to know he's confident in it and excited to showcase it at the MICF. "I called it *Just Another Misfit* because I feel that all comedians are misfits and it's a play on that; I'm just another one of those guys," he says. "There are some jokes, anecdotes, observations, physical stuff and quirky stuff about my life. It went really well in Sydney, I sold out there, and I had the opportunity to show it at the Sydney Comedy Store and it went really well there too. I shot it so I have it as a DVD that I'll have at the show to sell. It's basically all my best stuff; it's the best show I could make so far and I'm the happiest with it so that's why I wanted to bring it down to Melbourne."

KRISSI WEISS

Venue: Hairy Little Sista - The Upstairs Lounge, 240 Collins St, CBD
Dates: Currently showing until April 7
Time: 9:30pm
Tickets: Full \$22, Conc. & Group \$18, Tightarse Tuesday \$15



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THE FAIRYTALE COOKBOOK

There are some shows where you just want to "claw your eyes out". That's Jason Geary's lament, and he's speaking for countless parents who have sat through children's theatre shows with their kids counting down the minutes until it's all over. As Artistic Director of Impro Melbourne, and father of two daughters, Geary wanted to create a show that would inspire and stimulate children while at the same time entertaining the parents. "As a parent of two young kids I was bored going to shows where they were pandered to and 'it's behind you' kind of stuff. They really were passive audience in the storytelling...so I wanted to build a product that had the kids built into it from the ground up," he says. The result is *The Fairytale Cookbook*. Performing during the day as part of the Melbourne International Comedy Festival for the second week of the school holidays, the show will feature Geary (you might recognise him from the advertising campaign iSelect) as the 'Chef' and a rotating cast of Impro Melbourne regulars plus guests. The idea is that the kids in

the audience then get to make all the creative decisions. "So *The Fairytale Cookbook* is the kids picking the archetype they want to play in the story, so it might be the pirate king, the princess or the hairy beast, so we pick a protagonist first and then the kids pick an actor. They size up the cast and by clap-ometer they choose," he explains. Kids then get to decide other details, such as what the character wears, their voice, their traits (are they happy? Grumpy?) and then the whole process repeats when the villain enters the story. "That's why it's called cookbook," says Geary. "Essentially we bake a story together because they get to choose all of the ingredients and we cook up a story. So every choice is made by the kids...and the cast work it in seamlessly," he says. Although *The Fairytale Cookbook* has been performed in schools, this is the first time it's performing as part of the festival. Geary, who will also be familiar to TV audiences from his appearances on shows such as *Skithouse*, *Micallef* and *Thank God You're Here*, is busy this festival. In

addition to the children's show, he's also performing in his sketch show, *Sketchual Healing*, with Jimmy James Eaton every night. Impro Melbourne also have their regular shows running as well. *Late Night Theatresports* happens every Thursday, Friday and Saturday night and for the 25th year they will also be staging *Celebrity Theatresports* for one night only at the National Theatre in St Kilda on the final weekend of the festival. *The Fairytale Cookbook* will be fun show for both kids and adults, Geary promises. "I know that's kind of a catch cry for children's theatre but being the father of two kids who take them to theatre, sometimes you can want to claw your eyes out and this isn't one of those shows". He says adults will love the spontaneity and way they fold the kids ideas into the story as much as the kids do. "It's an entertaining show for parents as well as kids and was part of the agenda in creating it because I didn't want to subject parents to the same pain I've been through."

BY JOANNE BROOKFIELD

Venue: Melbourne Town Hall - Powder Room, Cnr Swanston & Collins Sts, CBD

Dates: April 9 - 14

Time: 2pm

Tickets: Full \$15, Group \$12, Tightarse Tuesday \$10



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MELBOURNE INTERNATIONAL COMEDY FESTIVAL

JON BENNETT FIRE IN THE METH LAB



Jon Bennett's new show is called *Fire in the Meth Lab*. Originally, though, he had considered calling it *How Do You Love A Cunt?* Talking with Bennett about this personal show it's clear both are equally appropriate. The existing title refers to the facts of the story he's telling - his older brother's descent into drug addiction and incarceration - while the shelved show name addresses the emotional struggles these events have brought the Bennett family. "Because he's actually a bit of an arsehole," Bennett says candidly. "But I love him because he's my brother. I kind of have to, and I do, but he's an arsehole. It's a really tough conundrum to work out".

The Bennett clan spawned four boys, performer Jon being the youngest. *Fire In the Meth Lab* is "very much a story about how my brother went from having quite a good upbringing with this religious family growing up on a farm to his downward slide into becoming a meth addict and going to jail and blowing up meth labs and his really debaucherous kind of life. So it's me trying to work out how that happened by telling stories about our childhood and things that have happened to him that would possibly make him this person," explains Bennett.

Premiering as part of the Melbourne International Comedy Festival this year, *Fire in the Meth Lab* is "all based on actual crimes and events" says Bennett. Although he says he and his brother aren't close, he still went to visit him in jail, where he served two sentences. "It's like a networking seminar for psychos" is how Bennett describes his perception of prison, and it's stories like these that make up the show. "I go through his life, so as a kid he was obsessed with Jason Donovan, so it's sort of that thing: how did he go from being that kid who loved Jason Donovan, and these innocent things, and how did his addiction grow?"

As Bennett tells it, his brother wasn't perfect as a child, often "being a little shit and putting his dick in my ear as kids and things like that". But somewhere along the line, he went from being "a bully of a brother to a bully of people," and it's this journey that has fascinated Bennett offstage and now he's tackling it onstage. "It's delving into some very dark topics and trying to somehow find the comedy in that, which there is a lot of," he says. His brother is now out of jail although Bennett is not expecting to see him sitting in the audience anytime soon, although he is aware the show is about him. "I ran it past him and he just said 'where's my money?'

For those who have seen Bennett's shows before, they'll know he's talked about this brother previously. "He features in all my shows," he says. But this time, the whole show is devoted to him. "He blew himself up in a meth lab and inadvertently cured himself of cancer and that's the crux of the show," says Bennett, but if you want to find out how, you'll have to go see the show.

BY JOANNE BROOKFIELD

Venue: Tuxedo Cat, 17-23 Wills St, CBD

Dates: Currently playing until April 21 (except Wednesdays)

Times: 8.30pm (Sundays 7.30pm)

Tickets: Full \$20, Tightarse Tuesday and Conc. \$15

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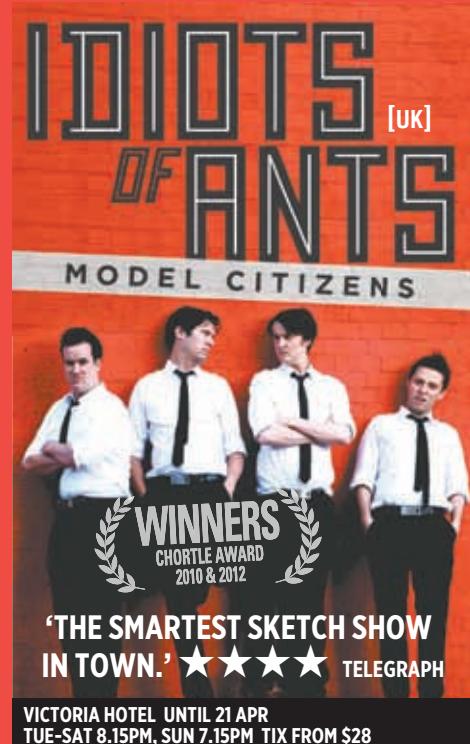


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THE COMEDY ZONE

Going onto Neel Kolhatkar's YouTube channel, I was immediately accosted by a minute-and-a-half long video of his impressions of 12-16-year-old girls (which involves a bunch of squealing, OMGs and a near-orgasmic reaction to a photo of One Direction). This is a perfect introduction to Kolhatkar (whose own pronunciation key indicates dictates is pronounced "coal-hat-kar"), a perceptive, self-confessed "high energy" 19-year-old comic and impersonations enthusiast, and one of the five newcomers who've been handpicked for 2013's *The Comedy Zone* at MICF.

"It went kinda like semi-viral. Which is kinda creepy 'cause it's just me, like, at home," says Kolhatkar of his latest YouTube upload. "But I was like, 'Whatever. I'll just do it.' ... I think my next video's going to be about gym junkie guys and macho types who get obsessed over their gains and their protein and each other's physiques. And 'miring' and things like that."

The Comedy Zone is an institution that launched stand up careers of the likes of Hannah Gadsby, Claire Hooper, Josh Thomas and Ronny Chieng back when they were still fidgety

late teens coming into their own. Along with Kolhatkar, this year will see performances by the adorably awkward Hayman Kent from Victoria, 2011 RAW Comedy-winner Tien Tran from Western Australia, Amos Gill from South Australia and Venezuelan expat Ivan Aristeguieta (who now calls Adelaide home).

Usually scouted at contests burgeoning the talents of youngsters RAW Comedy and Class Clowns, *The Comedy Zone's* performers are pretty new to the scene – but though they're barely of drinking age, they certainly know what they're doing. "I did a competition in high school called Class Clowns. That's run by the Comedy Festival – it's with comedians who're in high school – and I was lucky enough to win that, so I thought, 'Oh, I must be decent at this,'" Kolhatkar says. "And yeah, I just kept going from there. Properly I've been doing it for about a year, but otherwise I've been doing it kind of on-and-off for about four years now – just cause I wasn't 18 so I couldn't go to open mics and that, and my parents were just kinda like, 'yeah, stay in school'."

Kolhatkar's stand up is peppered with accents, from English

to Indian, inoffensively poking at stereotypes and offering a subtle cultural critique seemingly beyond his years. "It's quite high energy and observational," Kolhatkar says. "I do a whole range of characters in the stand up – voices and impressions and things like that. I have a character called the KogDog, which is kind of this Indian wannabe actor in Kogarah, which is kind of like the ghetto to him. He goes around in a wetsuit 'cause he 'makes it rain' and that sort of stuff...Russell Peters was probably the first guy that kind of got me into it. He's just hilarious. Just his accents and the way he can recreate every race of people in such a humorous and inoffensive way, I just admired that. I was like, yeah, I want to do that."

Though he's been leveled with comments like "he's only up there because he's young," and "they just want to groom him", Kolhatkar responds modestly: "Haters gon' hate. I'ma do me...I'll be an international superstar. Well, either that or I'll spiral into drugs and alcohol. Which might happen if they keep offering me free alcohol. So, one of the two."

And what does he tell his parents he'll do if the comedy thing doesn't work out? "Uh, I dunno. Prostitution, I guess? I'm studying Economics at The University of Sydney part time. So I guess I'll be like a corporate guy in a suit. So I'll hate my job but be very rich. That is my contingency plan. It's got its perks."

BY DIJANA KUMURDIAN



Venue: Trades Hall - Old Council Chambers, Corner Lygon and Victoria Sts, Carlton

Dates: Currently playing until April 21 (except Mondays)

Times: 8:15pm (Sundays 7:15pm)

Tickets: Full \$23, Group and Laugh Pack \$21, Conc. and Tightarse Tuesday \$18.50



STAND UP SIT DOWN COMICS IN CONVERSATION

Here's the thing: Dom Romeo regrets he cannot announce all his guests – they all have shows of their own to promote. However, he guarantees a rich and varied collection of fantastic local and international comics. And if you approach him while he's flyering he will happily name that night's guest in exchange for a flyer or the cost of a ticket. Furthermore, if you utter a comedian's name, he will reply 'Yes' if the comedian is the following night's guest, 'Not Yet' if they're appearing later in the season and 'Maybe Next Year' if they're not in his show in 2013. If there are MICF officials or managers standing nearby, Dom may give you a peck on the cheek instead of saying 'Yes'; a peck on the forehead instead of saying 'Not Yet'; and he may look deeply and longingly into your eyes for a disconcertingly overlong period of time instead of saying 'Maybe Next Year'. If you are slightly to extremely cute*, there will be a remarkable number of MICF Officials and artist managers about that day. If you punch Dom hard on the dick as a result, he will take that to mean you want to buy a ticket, and he will sell you one as soon as he has gotten back up again. Meanwhile, if there's a comic you really want to see featured in *Stand-Up Sit-Down* next year, tell them and Dom via Twitter and Facebook and email and in person, so it can happen. But come see who he has guesting in the show this year.

*Dom will decide degree of cuteness; correspondence will not be entered into. Except perhaps by respective legal counsel.



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JACQUES BARRETT THE CONTRARIAN



Are you a good person? Or an evil one? Jacques Barrett has asked these questions of himself. He's a good person, he believes, but it's just that he's got that evil voice inside his head. That voice that lives with him every day in the back of his mind which says "horribly awful, terrible dark things that really make me laugh a lot of the time". "A lot of people aren't sure if they're a good person or not. What I'm trying to say to a crowd of people is 'yeah you are good people as long as you try and identify that voice'. It's not you, it's just your shitty self that lives in the back of your head and you've got to control it. But you've got to let it out as well."

Sound contrary? Well Barrett's new show is called *The Contrarian*. Although born in Queensland, and now living in Sydney, Barrett's parents travelled a lot when he was growing up, which he feels shaped the career path he's chosen. "All the ingredients that were required for me to become a comedian were thrown into a pot and eventually I mixed it together when I was 23, which was exactly ten years ago in May when I first set foot on a stage. Since then it has been an addiction, an affliction and it's been pretty much the only thing I've ever wanted to do since I started doing it. Which brings me to the Melbourne International Comedy Festival, where I am here to lose money, gallantly, on the field of battle with many comrades," he says, speaking on the phone from the backyard of a fellow comedians house, where Barrett is staying on a blow up mattress in a tent.

Barrett's first foray into the Melbourne International Comedy Festival was back in 2008, as part of the festival-produced showcase of new talent, *The Comedy Zone*. He didn't return again until 2011, where he debuted his first solo show and has been back every year since. In between festivals, he likes to visit Melbourne about four or five times a year to gig.

This new stand up show, he says, will feature the type of material he couldn't do in regular spots. "The contrarian thing is like I have this deep seated suspicion of anything mainstream," he explains. "I've always been on the outside, because I'm an only child, I've always been an outsider observing what people do, that's what comedians pretty much are, but my show is me going attacking what everyone does, conventional wisdoms, cultural traditions that everyone has, people getting married and wanting to live healthy lives," he says.

In addition to a parody of prop comedy, Barrett says he will be justifying his hatred of certain things throughout the show. "I attack things that everyone accepts as being pure and nice and normal and I look for the good points of awful things. I defend smoking; I attack marriage, I just wipe the floor with it; I attack the idea of people having more than one child or any children at all. I attempt to find joy or some comedy in the darkest corners of society's ills." Such as? "Domestic violence, recreational drug use, religion. Basically, a lot of the normal stuff that comedians go at but I go directly against them and defending things that are awful and attacking things that are 'why would you bother attacking that? That's obviously correct'. For contrarian Barrett "it's just a fun way to see the world in a complete opposite direction than everyone sees it".

BY JOANNE BROOKFIELD

Venue: Tony Starr's Kitten Club, 1/267 Lt Collins Street, Melbourne

Dates: Currently playing April 20 (except Sundays and Mondays)

Time: 9:45pm

Tickets: Full \$22, Conc. \$18, Tightarse Tuesday \$15

JARED JEKYLL LOONY BIN

When Jared Jekyll was trying to come up with a name for his debut solo show he sought some inspiration from his father. "So I said to my dad, 'What is a word you think of when you think of me?' and he said, 'a lunatic,' Jekyll recalls. "I was like, 'Oh. That's lovely. Thanks,'" he deadpans down the phone. However, Jekyll was wanting to have a show poster that was "cartoony", so his father's assessment of his mental state got him thinking about the *Looney Tunes* iconography and his new show, *Loony Bin*, was born. If you're looking for a confessional monologue about mental health, you won't find it here. "No," he says, "but a lot of people think I'm crazy so as an overall theme it sort of works." Born and bred in Sydney, Jekyll has a background in musical theatre and performing arts. He began performing comedy two years ago. "For the first year I just did stand up. Then my stand up went from being pretty normal to getting a bit weird, and I had been doing loop pedalling and beat boxing for about 10 years and I was like, 'I should incorporate that and make my act a bit different!'" Jekyll, a NSW Raw Comedy Finalist this year and former beat boxing champion in the same state, says it proved a turning point, because as soon as he did that, he started getting a lot more gigs. "Then I basically became myself and I put all the things that I wanted to put into comedy into my act because at first I was scared of being judged," he admits. His act these days features a loop pedal and vocal percussion, like beat boxing. Whereas other comedians use similar techniques to create songs, Jekyll says he creates soundscapes and then does performance pieces over the top of it. "My act is sort of like a variety act, I do a little bit of magic, then there's also stand up and just general craziness. It gets a bit weird sometimes," the 24-year-old says. Jekyll performed in last year's Melbourne International Comedy Festival as part of a two-hander with fellow Sydneysider Simon Bosco, called *Elegant Heroin*. *The Herald Sun* reviewed it favourably, calling it

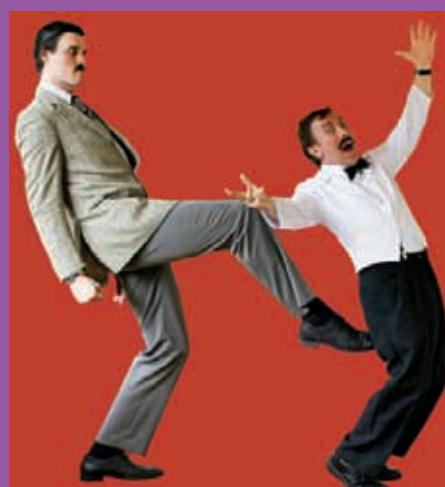


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"a non-stop, thoroughly rehearsed mixture of singing and stand-up. Their material swerves between clever word plays, pungent punchlines and straight-out dirty talk" and warned that it was "not for wowsers or the easily offended. "I'm pretty excited," he says about performing his first ever solo comedy show, which opened last night, as part of the festival. Jekyll (which is a stage name that, like his show title, has no double meaning) says he's obsessed with old school comedy and that has informed the style of *Loony Bin*. "Mel Brooks, Abbott and Costello, all the classic stuff, so I'm trying to basically bring a vaudevillian element into the new age. Because a lot of vaudevillian performers now, they think they're bringing it into the new age, but they still dress in suits and they're very suave, whereas I'm not, but I harness the traits that the old school performers used to do but I'm very much a 2013 person," he says, then pauses. "Without sounding wanky".

BY JOANNE BROOKFIELD

Venue: Word Warehouse, 14 Goldie Place, CBD
Dates: April 3, 9-10 & 16-21
Times: 9.30pm
Tickets: Full \$15, Conc., Group, \$12, Preview \$10



FAULTY TOWERS THE DINING EXPERIENCE

Basil, Sybil and Manuel return for their seventh consecutive comedy festival, serving more of their madcap mayhem and a three-course meal in this internationally-acclaimed, sell-out show. The show starts as the audience waits to be seated, then hurtles along for the next two hours. This is fully immersive, highly improvised, site-specific comedy theatre at its best. And because only a third of the show is scripted, anything can happen and everything stays fresh. Do expect all the best gags, just don't expect herds of giant wildebeest and certainly don't mention the war!

Venue: The Aegean Restaurant, 19 Brunswick Street, Fitzroy
Dates: April 3 - 21 (except Mondays)
Times: 7pm (plus 1pm lunchtime show Saturday - Sunday)
Tickets: Friday - Saturday dinner \$99, Wednesday, Thursday & Sunday dinner, Saturday - Sunday lunch \$89, Tightarse Tuesday \$79 (all tickets include 3-course meal and a two hour show).



EVIN DONOHOE GAME CHANGER: BARACK OBAMA AND MY PART IN HIS VICTORY

In October 2012, political junkie and Aussie-American comic Evin Donohoe campaigned for Barack Obama in Virginia, a key battleground state crucial to the President's re-election, where the voters are passionate, the emotions run strong, and the guns are legal (and everywhere). Have you ever wanted to know why the official White House swing set is 30 metres from The Oval Office? Why are all the sexy presidents Democrats (except Jimmy Carter)? And just how the hell did Evin end up trapped in the VIP section at a Mitt Romney rally? All this and more is answered in an uncompromising reveal of the 2012 US election. With plenty of stories fresh from the campaign trail, Evin gives a unique insider's look into how politics and campaigning actually work in America, why Obama won and what America can learn from Australia.

Venue: Trades Hall - The Evatt Room access Cnr Lygon & Victoria Sts, Carlton
Dates: April 9 - 21 (except Monday)
Times: 7.30pm (Sunday 6.30pm)
Tickets: Full \$20, Concession, Group, Laugh Pack \$15, Tightarse Tuesday and Preview \$10

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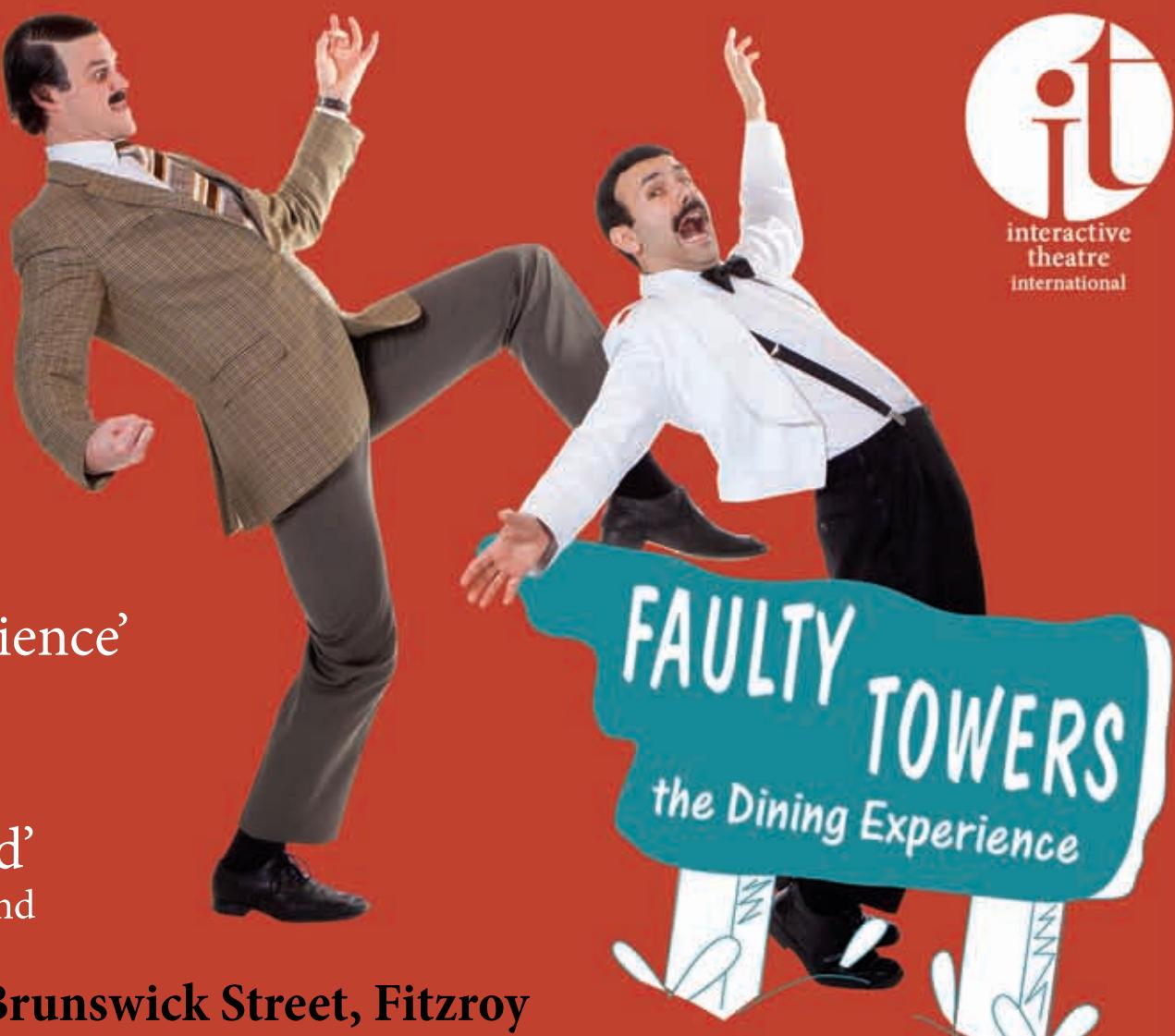
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REVIEWS:

THIS IS SIBERIAN HUSKY

THE MISERY FACTOR

The Misery Factory is a place of dystopian nightmares, a workhouse of pain, the shop floor of hell, where the products cause the pain and irritation of your day to day life and the cogs are greased by the tears of small children.

This bad dream is brought to life by This is Siberian Husky, two lovely fellows intent on turning sketch comedy into Terry Gilliam's Brazil. They jump in and out of characters like little kids jumping in and climbing out of a pool on a hot summers day, which is to say unreserved gleeful abandon, with no concern for their safety or the safety of others. It is the comedy of the absurd, advertising literal products of misery, rather than cigarettes it is the truth, and taking that logic to its eventual end. They are tight, confident, intense and likable performers in control of the room and likely to grow ever more manic throughout their run.

BY JACK FRANKLIN

This is Siberian Husky - The Misery Factory is playing the Pizza Room of the Forum Theatre through to Sunday April 7 and then The Tuxedo Cat Thursday April 11 to Saturday April 20.

JIMEOIN WHAT?

So here's the thing - I'm always nervous at the start of a comedy gig because I really feel the pressure to laugh out loud and enjoy myself. In the first few minutes of any comedy show I'm holding my breath until the first laugh comes and the audience collectively relaxes into the night.

Jimeoin caught me off guard by coaxing out that first laugh before I had time to think, capturing a receptive audience from the very beginning of his hour-long performance.

Jimeoin's show is filled with relatable, easygoing jokes and anecdotes, nailing observational humour where other comedians fall short. The bulk of his show focuses on everyday topics like supermarket shopping and trying to catch a bartender's eye in a busy crowd, and his seamless delivery brings these mundane topics to life. This aspect of his show is broken up with some slightly random and well-received jokes, like his musing on how people seem to be achieving things younger and younger these days. Jimeoin quips, "I met a 14-year-old girl in a chat room the other day and she was a detective! I'm meeting her at the train station tomorrow."

I won't do any more of his jokes a disservice by trying to write them in here and no doubt allowing them to fall short, so just take my word for it and go and see the show.

BY EMMA GREEN

Jimeoin - What?! is playing at the Athenaeum Theatre until Sunday April 7.

TRIPOD MEN OF SUBSTANCE

The members of Tripod turned 40 last year. Over the last couple of years they've been gradually adding songs to their repertoire which deal with their entry into a new phase of life...middle age. Men of Substance is the culmination of their work since their 2010 release, Tripod Versus The Dragon, which featured Scod, Yon and Gatesy still celebrating quasi-teenage nerdiness.

The show is centred around the songs featured on their brand new album Men of Substance - a series of odes to adulthood and nostalgic yearning for their youth. Chances are if you've seen Tripod over the last year or so you've heard some of these before, but they're all here in their hilarious glory. After an inspired contemporary dance opening the first song *Adult Contemporary* sets the tone for the show, firmly proclaiming that this show is about a certain time of life. Here's a hint: you spend a great deal of it at Bunnings. There's some classic Tripod in this show - *Gay Bar*, featuring Yon's trademark dance moves; the sultry, sexy, seductive paean to dads everywhere, *DILF*; the hilarious (and funky) celebration of the administrivia involved in running a small business, *BAS Time*. *Men of Substance* may require a slight gear-shift for younger Tripod fans, but it's a hughely entertaining show.

BY JUSTIN WATTS

Men of Substance is on at The Famous Spiegeltent in the Arts Centre forecourt until Sunday April 14.

MIKE BIRBIGLIA MY GIRLFRIEND'S BOYFRIEND

Mike Birbiglia is wearing his 'A' shirt, an over-sized but unassuming piece of cloth designed to gently crest his stomach, where he has the small but proud beginnings of a middle age paunch. His white sneakers have that dubious professional stand-up quality, where a yearning to be cool is thwarted by uncertainty and a resigned acceptance that 'comfortable' is probably the best he can hope for. A lot of comics don't know how sad and awkward they are, but Birbiglia knows. His comedy comes from taking stock of himself and working with what he's got.

Birbiglia is a jobbing New York stand up who came to international fame via *This American Life*, when Ira Glass broadcast a segment of Mike's comedy show. The story he told, about his REM behaviour disorder and fear of marriage, was later transformed into a film, *Sleepwalk with Me*, produced by Ira and *This American Life*. In the film, we learn about Mike's college girlfriend, his hapless errors in love and a series of escalating night time incidents that finally bring about the end of his relationship. His comedy festival show picks up where the movie drops off.

Named *My Girlfriend's Boyfriend*, the show is about Birbiglia's new girlfriend Jenny, a car accident and further thoughts about marriage. But really, it's about Birbiglia. Awkward, doleful, naive, desperate Birbiglia, who once dated a girl who was dating someone else. Stubborn Birbiglia, who sticks to his principles even in the face of abject personal failure. This is who I am, he says, and it's a little bewildering. *My Girlfriend's Boyfriend* is a surprisingly physical show, with a lovely narrative arc that descends into a tidy happy ever after and a bout of strobe-lit "fast dancing". It is gently funny, charming and low key, full of pregnant pauses and subtle punch lines. The jokes aren't all that sharp, but Birbiglia is goofy and endearing. And because it's so personal, so committed but utterly lacking in confidence, his show stands out. You want to give Mike Birbiglia a cuddle, when he's done. And you love him despite the lack of belly laughs.

BY SIMONE UBALDI

Mike Birbiglia - My Girlfriend's Boyfriend is playing at the Arts Centre, Fairfax Studio until Thursday April 4.

URZILLA CARLSON

I'M GOING TO NEED A SECOND OPINION

Urzila Carlson is an odd mix of all things peculiar and remarkably normal, simultaneously. The Kiwi slash South African, middle aged, lesbian opened to a full room on Friday in the intimate Portico Room in Melbourne Town Hall. The sound of her shrill, high pitched commanding voice impressing the audience in her debut solo MICF show - 'I'm going to need a second opinion.'

The great thing about the comedy festival is it's inclusively factor. It's an extremely accessible festival welcoming newcomers to household favourites. For me stand up comedy is such an interesting art form. It really is just a bunch of confident, but extremely ordinary people telling jokes. Urzila's show encases a unique brand of grace and poise spinning jokes about her ex-

periences in ultimately being and becoming a woman. Urzila really takes advantage of that, "oh fuck, that's so funny because it's true," type of joke. She's the perfect normal woman with a sick sense of humour on everything from shitty drivers, child bearing and taking that short cut that's begging for trouble at 3am on a Sunday morning. While funny is her game she certainly has some genuine pearls of wisdom to offer. I couldn't help but hear the voice of Carlson echo in my brain the night after her show.

BY JESSICA LAWSON

Urzila Carlson - I'm Going To Need A Second Opinion is playing at the Melbourne Town Hall, Portico Room until Sunday April 21.

TREVOR NOAH

THE RACIST

Noah's opening night had a fascinatingly mixed crowd. It's not often one gets to watch a gaggle of eastern suburbs marm's in evening frocks double over in hysterics at mention of the word 'nigger', or witness a Zimbabwean couple cross their arms in displeasure as someone sounds off a collection of their favourite Robert Mugabe death threats.

Bringing his recent Edinburgh show to town, the 29-year-old is at his best when laughing at the absurdities of his home continent - whether it's a group of Zambian schoolchildren screaming in joy upon being taken on a journey to their country's first escalator, or the tribulations of growing up in apartheid-era South Africa as the product of a white father and black mother. Here Noah is the living embodiment of that ancient comedic maxim: grotesque human rights violations equals huge LOLs.

The second half of Noah's act did him a disservice, focused mainly on his travels through America and too often lapsing into the "Black People Talk Like This" schtick that Def Comedy Jam did to death 15 years ago. Call me prejudiced, but I like my racial humour a little less vanilla.

Noah is an electrifying presence onstage, and the few moments of spontaneity in his act demonstrate his ability as a performer, but it was a shame that he let the laughs he got at the beginning of his set carry him through to such an underwhelming finish.

BY SEAN SANDY DEVOTIONAL

Trevor Noah - The Racist is on at the Trades Hall, New Ballroom until Sunday April 21.

AAMER RAHMAN

THE TRUTH HURTS

I would hate to be in Aamer Rahman's shoes. I would run from the unenviable task of presenting deeply controversial and nation dividing political issues to an audience keen for a laugh. Here's getting your comedic work cut out for you. Fortunately, as one half of award winning duo Fear of a Brown Planet, Aamer has an impressive resume padding the launch into his debut solo show *The Truth Hurts*.

At the forefront of every political comedian mind no doubt, is the concern for carefully treading the line between delivering powerful social messages and telling jokes. This delicate mix was mastered in *The Truth Hurts*. Situations ranging from accidentally stumbling into the pit of an Australian Nazi Heavy Metal party, protesting at detention centres, the concept of a brown person dislik-

ing Obama, reverse racism and Alanis Morissette's 1995 hit *Ironic* - Aamer had a pretty wide scope of topics to touch on which were expertly woven together.

In what can only be described as a laugh-out-loud hour, Aamer uses his sharp mind and wit to make compelling, yet hilarious, observations on foreign policy, the west vs. the east and racism. With a strong stage presence and an ear for comedic timing, Aamer had flashes of brilliance in even the most controversial of jokes.

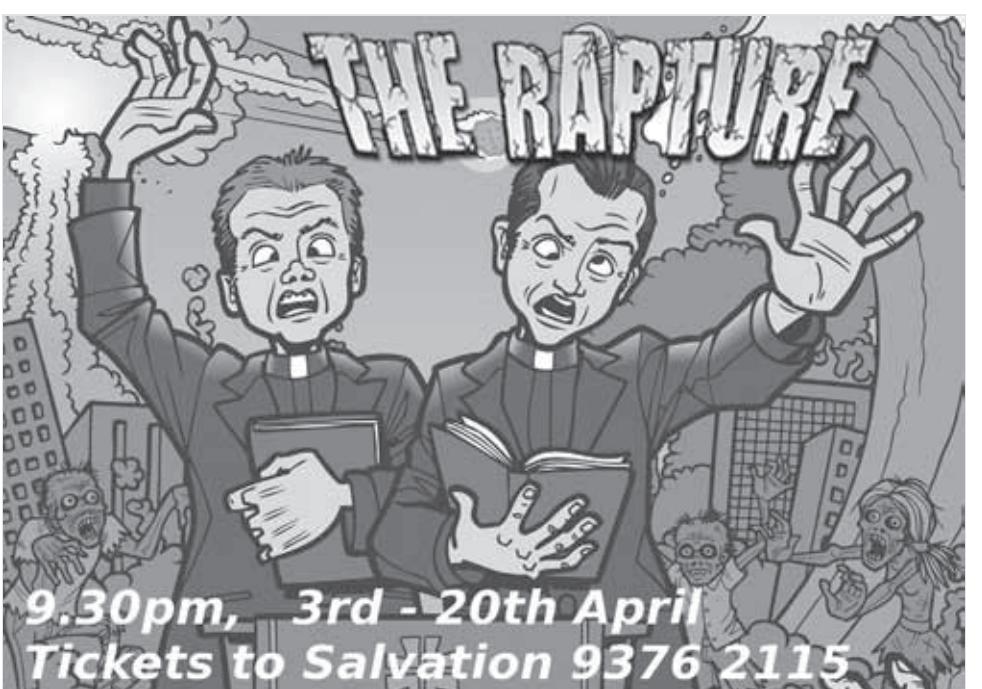
BY TAMARA VOGL

Aamer Rahman - The Truth Hurts is playing at the Melbourne Town Hall, Portico Room until Sunday April 21.

EVIN DONOHUE
IN

GAME CHANGER

BARACK OBAMA AND MY PART IN HIS VICTORY



9.30pm, 3rd - 20th April
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wednesday april 3

free

inside:



news
tours
club snaps
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BEATS

electronic + urban + club life

FLUME

BEATS

on tour

JAMIE XX [UK]
Friday April 5, Prince Bandroom
AXEL BOMAN [SCO], WBEEZA [UK]
Saturday April 6, Mercat Basement
ELLEN ALLIEN [GER], MOVE D [GER], JIMPSTER [UK],
BAREM [ARG]
Friday April 12, Brown Alley
OPTIMO [SCO]
Friday April 19, The Bottom End
JOZIF [UK]
Friday April 19, New Guernica
IAN FRIDAY [USA]
Friday April 19, Mercat Basement
ANDHIM [GER], NICE7 [ITA]
Friday April 19, Brown Alley
PHAROAE MONCH [USA]
Friday April 19, The Espy
OTTO KNOWS [SWE]
Saturday April 20, Alumbra
PLUMP DJs [UK]
Thursday April 25, RMH The Venue
EATS EVERYTHING [UK], DERRICK MAY [USA], BEN KLOCK [GER]
Thursday April 25, Brown Alley
MOVEMENT: NAS [USA], 2 CHAINZ [USA] + MORE
Saturday April 27, Sidney Myer Music Bowl
SUPAFEST: 50 CENT [USA], T.I. [USA] + AKON [USA]
MORE
Saturday April 27, Flemington Racecourse
MOSCA [UK]
Saturday April 27, Revolver Upstairs
EXAMPLE [USA]
Friday May 3, The Palace
MAX COOPER [UK]
Friday May 3, RMH The Venue
YACHT [USA]
Friday May 3, Ding Dong Lounge
YING YANG TWINS [USA]
Saturday May 4, The Espy
BAAUER [USA]
Saturday May 4, Brown Alley
ATARI TEENAGE RIOT [USA]
Friday May 17, Billboard
DELTA HEAVY [UK]
Sunday May 19, RMH The Venue
KARL HYDE [UK]
Saturday May 25, Melbourne Recital Centre
COSMIN TRG [ROM]
Friday June 7, New Guernica
CHRIS LIEBING [GER], JIMMY EDGAR [USA]
Sunday June 9, Brown Alley
JEFF MILLS [USA]
Sunday June 9, The Bottom End
SEPALCURE [USA], DJ RASHAD [USA] + MORE
Sunday June 9, TBA
ATA [GER]
Friday June 21, Mercat Basement
ASAP ROCKY [USA]
Saturday June 29, Festival Hall
EARTHCORE: ANGY KORE [ITA], PERFECT STRANGER [ISR] + MORE
Friday November 29 - Sunday December 2, TBA

APRIL

UPCOMING

tour rumours
Tensnake, dOP, HNQO, Vakula, Nina Kraviz, The Revenge, 6th Borough Project, Oxia, Andrew Weatherall

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flume

words / lachlan kanoniuk

It's ostensibly a day off for Harley Streten, the Sydney producer who, under the moniker Flume, experienced flashpoint ascension in the past year – to the point where he is one of the biggest acts in the country. Our first superstar producer? Streten is speaking from LA. He's in the midst of an extensive US tour, selling out shows in New York, San Francisco and more. When he returns from America, Flume will be taking his live show around Australia for the first time. The tour includes two sold-out performances at Festival Hall, one of Melbourne's most sizable venues.

While the feat is by all means impressive, it shouldn't come as a surprise to anyone who has seen Flume at one, or many, of his omnipresent-level appearances at our country's biggest music festivals. Streten pinpoints last year's Splendour In The Grass as the moment where things began to get crazy. "Things have been going on the rise for so long that it's insane. The craziest part was doing my first proper festivals, encountering my first fans. That's when my mind was going, 'Holy shit. What is going on?' It was that Splendour thing. It's not so much that I've made it, because I still don't feel like I've made it. But it was Splendour when I thought that shit was getting serious, that this was something I'm going to be doing for a while," Streten beams.

Producing for a number of years under various projects, Streten struck gold with the pulsing electronica featured on Flume's debut EP. "I wrote all the *Sleepless* EP tracks in a week, just with a creative burst. I didn't know whether they were any good or not, you can never tell if your own tracks are good. I wasn't really sure if people would be into it. It wasn't until [Sydney label] Future Classic got onto it that I realised the Flume thing had potential, and I realised that this is the sound I should go for. Then I just experimented," he recalls. "The songs on the album are quite a bit different than the EP too. I think of it as Harley music, rather than Flume music – the music my brain wants to make."

Despite Flume exploding globally, Streten still manages to strike the balance with his other concurrent projects – evident at the time of our interview. "It's fucking hard man. I've actually got a What

So Not (Harley's project with fellow Sydney product Emoh Instead) remix open at the moment. Here's my situation in LA: we've got this remix for Calvin Harris and Example that they want us to do. So I've come up with this thing in the past few days, and set aside some time today, but fucking waddaya know, Skrillex wants to hang out today. I can't say no to that. So I'm going to go around to his house



after this and hang for a bit, then I've got two hours to work on the remix, then grab dinner and head to the gig. Literally all my time is either taken up by press, gigs or music. But that's cool, it will be nice to get time off to focus on both projects and be creative again." Deftly navigating trends in electronic music, Streten now finds himself as somewhat of a conduit for Australian music fans' exposure to global movements. "I do take notice of trends, and

I do like some of the trap stuff that's coming out at the moment. It's not so much Flume, but What So Not as an ambassador for trap in Australia. We just did three weeks of heavy touring around Australia, playing half trap, half 128 sets, and the kids were going nuts for the trap music," he reveals. While Flume's success has been tremendous and rapid, Streten won't be coasting off the spoils of victory anytime soon. "I don't see writing music as a work thing. I look forward to it, it's a fun thing for me. I get so much pleasure and joy out of it. I just want to keep writing music. I've got this kind of sound and people are into the music, but I don't want to write another record that caters to that sound. I feel that with the first record I tested a lot of people that wouldn't really be into the genre, and pushed the musical boundaries a little bit for a lot of people. I want to not play it safe and hopefully do it again with the next bunch of releases I do," Streten forecasts. "I feel like we've got Australia on lockdown, but now it's time to spread out to Europe and the US. Just make this thing as big and good as possible."

Flume plays Festival Hall on Thursday May 2 and Friday May 3 with Chet Faker. Both shows are sold out. His self-titled album is out now.

facebook.com/flumemusic
soundcloud.com/flume-1

news - head to beat.com.au for more

off the record

with tyson wray

Easter eggs are not well suited to treating Easter hangovers. Is there such a thing as an Easter Berocca? Someone please bring me 20.



chris liebing, jimmy edgar

Techno powerhouse Chris Liebing was already announced to grace Brown Alley with another day rave to remember, but with the addition of Jimmy Edgar and the promise of a special guest, your plans have been made. Jimmy Edgar isn't just another phenomenal Detroit export. It is his sexed-up electro funk, best listened to in front of a visual installation that sets him apart. Recently becoming a new addition to Scuba's Hotflush label it isn't hard to imagine great things coming our way very soon. As for the special guest, all we have to go on is a riddle of sorts, 'No guarantees it won't be a one-man band'. Make sure to catch this incredible day of house and techno at Brown Alley on Sunday June 9.



sepalcure, dj rashad, manny, harmonic 313, estere

The Operatives never tire in their pursuit to keep things fresh and exciting bringing together an incredible lineup with the excitement of a secret and new venue all to celebrate our Queen's Birthday. Sepalcure is a two week collaboration between Machinedrum and Braille. Their combined love for '90s house acapellas has resulted in a tribal mix of house and two step beats that can take you from introspective nights in your living room to the unpredictable realm of the club. DJ Rashad needs little introduction, famed as an ambassador for Chicago Footwork since the mid '90s. Relentlessly touring and producing Rashad never stops cementing his position as a quintessential figure in dance music. At 22, Manny is revolutionising the cookie cutter expectations of a producer. Equally impressive as a dancer and magician on the MPC, Manny is building an enviable reputation as a crafter of menacing beats that blend soul with hypnotising percussion. Joining them are an a-list of heavyweight support artists you can always rely on The Operatives to bring to the table. Make sure to keep Sunday June 9 free with more details to be released on the Espionage Facebook page.

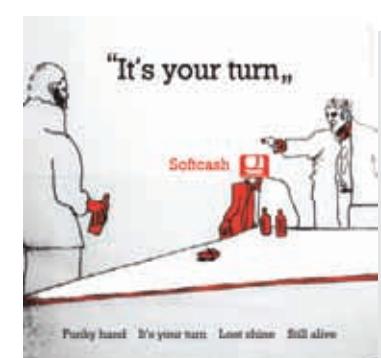
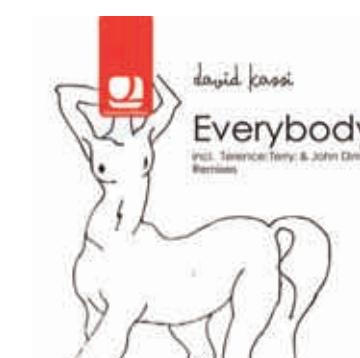
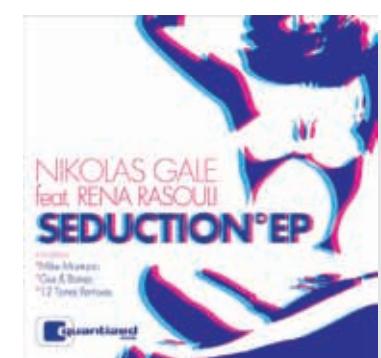
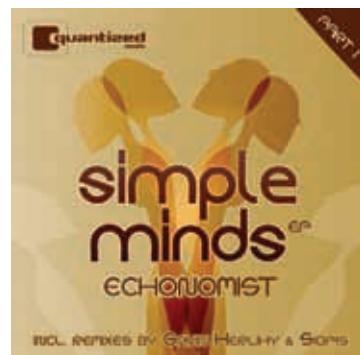
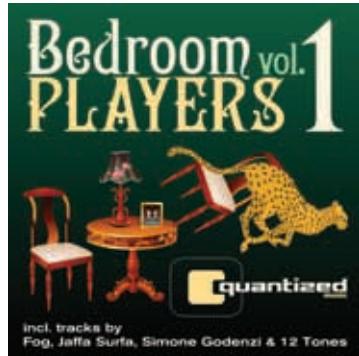


max cooper

Max Cooper is widely known for his DJ performance which seamlessly weaves in and out from delicate, reflective electronica into abrasive noise. It is a musical journey that he treats his fans to, over the span of three to four hours, sample after sample and each track unpredictable as the last. There is a private side to Cooper that marks his points of difference, a humble scientist who is influenced by modernist classical than rather than dance music trends. As experimental with his music as he is with his visuals, Cooper rarely leaves a stone unturned in his pursuit to create music that drips with every fibre of his soul and bares everything. Remixing Bodzin, Romboy and Agoria to reworks of Hot Chip and Au Revoir Simone and having eleven commissioned experimental animations for renowned filmmakers, there is no one quite like Max Cooper. Get down to Royal Melbourne Hotel on Friday May 3.



Quantized Music

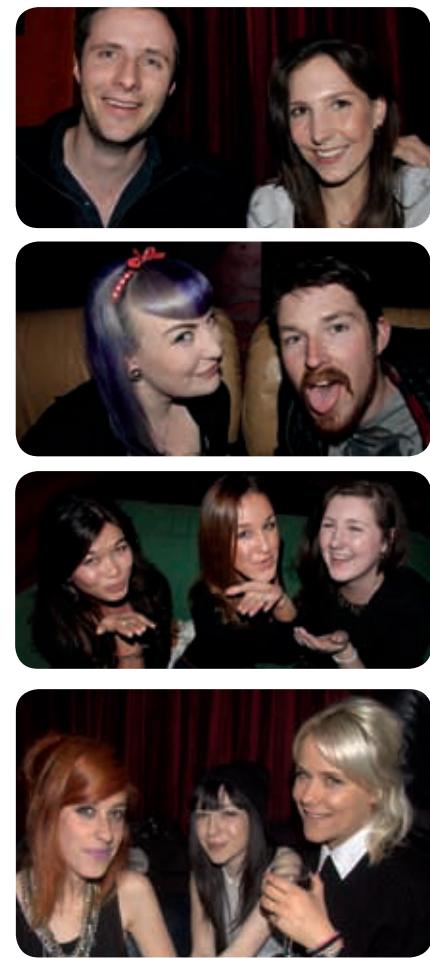


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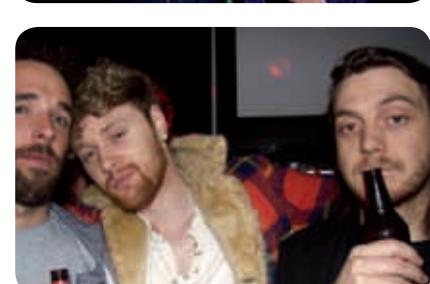
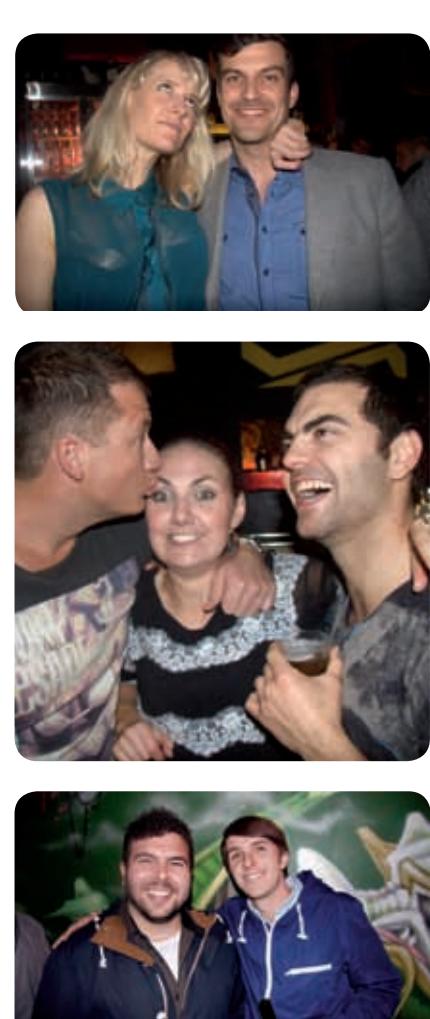
BEATS

snaps

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first floor



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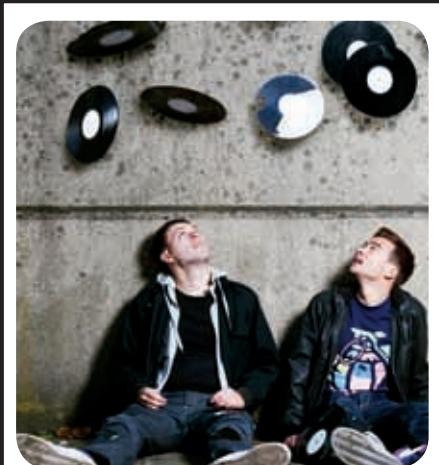
karl hyde

A few months ago, Underworld's front man, Karl Hyde, announced he was releasing his first solo album. It's set to be released on April 22 but with the release of a new album, comes the inevitable tour and it's with great excitement that he returns to Australia. Underworld needs little introduction to electronic music fans, arguably being one of the most formidable acts the scene has ever seen. From their inception in 1980, their prestige has remained unrivalled as they continue to evolve and remain relevant. Karl Hyde's solo release is undeniably a seminal moment in music history. He states he has drawn his inspiration from the more mundane features of life, "tyre marks, crude graffiti, industrial noise, overheard conversations, epidemics of coffee bars and nights on the back seat being driven through cities by drivers who never sleep". But it is how a living dance legend takes these moments and turns them into music that is the most fascinating and a chance you shouldn't miss. Catch Karl Hyde on Saturday May 25 at the Melbourne Recital Centre.



agoraphobic

After hosting parties in countless venues, the Agoraphobic team have decided that Brown Alley will be where they call home, and what better way to celebrate it than with their first birthday. With a no nonsense lineup of the best local house and techno DJs. Melbourne's own Phil K, who started his careers amidst the '80s as a mobile DJ but this was merely the humble beginnings to what would be a journey into the booming '90s house scene that was just around the corner. Now he has established himself as one of the most technically apt DJs in the world. Joining him is Jason D'Costa, a progressive house enthusiast who has become a well respected figure in the club scene being coined the prog-father by fellow DJs and fans alike. Hailing from the UK, Gav Whitehouse's roots are predominantly in the hard trance/hardstyle/techno scene running his own night, Rotation in his hometown for four years. James Winter, Sebastian Dru and DJ Dotke rounds up what is an incredible lineup full of history and knowledge. Catch the celebrations on Friday April 5 at Brown Alley. Tickets are on sale from Brown Alley.



delta heavy and fred v & grafix

Delta Heavy was born out of a pursuit for mediocre fame and fortune. Ben Hall and Si James decided this would be the path they'd take to avoid the daily grind of the 9-5. Without any production knowledge, the boys spent three years working away at their music until *Abort* was released on Viper Recordings in 2010. Since then they have received support from the likes of Zane Lowe and have become renowned for their loud fusion of house and techno while borrowing the impact from sounds of the '80s. With the release of their largely anticipated EP *Down The Rabbit Hole*, Delta Heavy have set their sights on an Australian tour, with bass-heavy support from Fred V & Grafix. It's all happening at the Royal Melbourne Hotel on Sunday May 19. Tickets are on sale from Moshtix.



dj woody

DJ Woody, the highly respected British scratch DJ, is making his way to Australian shores for the very first time for the Groovin' The Moo festival and is also bringing his new 'Big Phat 90's' AV show to The Espy. His 'Big Phat 90's' AV show is a nostalgic chronological musical ride through some of the deepest moments of the decade, taking in the likes of De La Soul, Tribe Called Quest, Naughty By Nature, Cypress Hill, Beastie Boys, Fugees, Dr Dre, Snoop Doggy Dogg and much more. DJ Woody reworks the classics with his unique blend of custom graphics, video sound bites and renowned turntable technique to rock the biggest 90's house party since Kid n Play raised the roof. Catch DJ Woody, Citizen Kay, The Hated and more on Friday 3 May in the Espy Front Bar. Free entry.



Boris

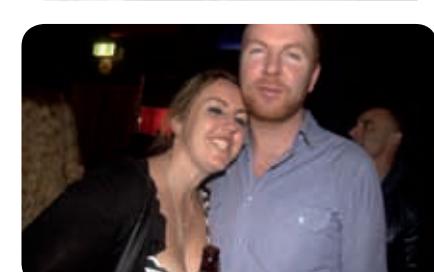
Boris is kind of a charismatic, multifunctional weapon in the Berlin club life. His musical roots reach back to the mid 80s, when he lived in New York for four years where he absorbed the unique spirit of the seminal club Paradise Garage weekend after weekend. Many years later, Boris became a resident at Panorama Bar's first incarnation in Berlin, where he was able to build a loyal following by playing long sets lasting until noon. Both as a DJ and as an A&R, he is not exactly keen on refining a certain genre, but rather to push music with a certain twist. Boris joins Optimo at The Bottom End on Friday April 19.

snaps

workshop



strike



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Ecstasy users wanted for study!

Burnet Institute researchers are conducting a study to examine the use of **ecstasy** and related drugs (**e.g. speed, crystal meth and cocaine**) among party people in Melbourne.

The study involves an interview that will take approximately one hour to complete. Interviews are strictly confidential and anonymous. Participants will be reimbursed for their time and expenses.

Please email Dani dcollins@burnet.edu.au for further info or to see if you are eligible for the study.


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FROM 10PM

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CURATED BY MZRIZK

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SHIRLEY DAVIS | MAY JOHNSTON | CANDICE MONIQUE
YOUKA (KILLBOT) | AROWE | MILLIE MOODIE

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BEATS



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bimbos



club guide

wednesday april 3

CQ ROQ - FEAT: AGENT 86 + DJS LADY NOIR + JOYBOT + KITI + MR THOM
Lucky Cq, Windsor. 8:00pm.
COSMIC PIZZA - FEAT: NHJ
Bimbo Deluxe, Fitzroy. 9:00pm.
DUBSTEP GRIME DRUM & BASS - FEAT: DJ BADDUMS + DJ CARMEX
Laundry Bar, Fitzroy. 9:00pm.
HOODRAPPZ - FEAT: WEDNESDAY
Workshop, Melbourne. 8:00pm.
LOST & FOUND - FEAT: DJ SPIDEY + DJ RUBY FROST
Revolver Upstairs, Prahran. 9:00pm.
NEW GUERNICA WEDNESDAYS
New Guernica, Melbourne Cbd. 8:00pm.
SOUL ARMY
Bimbo Deluxe, Fitzroy. 9:00pm.
THE DINNER SET
Revolver Upstairs, Prahran. 7:00pm.

thursday april 4

3181 THURSDAYS - FEAT: HANS DC + JAKE JUDD + NIKKI SARAFIAN + HEY SAM + JESSE YOUNG + JOHN DOE + SEAN RAULT
Revolver Upstairs, Prahran. 6:00pm.
.BANG N MASH
Word Events Warehouse & Lounge, Melbourne. 8:00pm.
BILLBOARD THURSDAYS - FEAT: MATT DEAN + MATTY GRANT + PHIL ROSS
Billboard, Melbourne Cbd. 11:00pm. \$10.
CHI BEATS
Chi Lounge, Melbourne Cbd. 10:00pm.
DO DROP IN - FEAT: DJ KITI + DJ LADY NOIR
The Carlton Hotel, Melbourne Cbd. 9:00pm.
DON'T THINK I'M ALIVE THURSDAYS
The Vineyard, St Kilda. 8:00pm.
FREE RANGE FUNK - FEAT: AGENT 86 + LEWIS CANCUT + WHO
Lucky Cq, Windsor. 7:00pm
.GOOD EVENING - FEAT: DJ PEOPLE
Toff In Town, Melbourne Cbd. 8:00pm.
GRAD PARTY THURSDAYS - FEAT: DJ ROWIE
European Bier Cafe, Melbourne Cbd. 6:00pm.
LE DISCO TECH
Pretty Please, St Kilda. 9:00pm.
.LOVE STORY
Toff In Town, Melbourne Cbd. 9:30pm.
MEZZANINE & THE BACK ROOM - FEAT: DJ MANNEQUIN + DJ SYTO
Abode, St Kilda. 10:00pm.
MOOD - FEAT: NUBODY
Loop, Melbourne Cbd. 10:00pm.
NEW GUERNICA THURSDAYS - FEAT: CONDUCTORS + JAMES KANE + NEGATIV MAGICK + NU BALANCE + POST PERCY
New Guernica, Melbourne Cbd. 9:00pm.
RADIONICA
Workshop, Melbourne. 4:00pm.
THE RITZ THURSDAYS - FEAT: CAUC-ASIAN DJ'S + JOSHUA GILLILAND + KEN WALKER + LUCILLE CROFT + CARRICK

nicky romero

words / jo campbell

Born Nick Rotteveel in January 1989, the now named Nicky Romero is a Dutch producer who has indelibly placed his brand of music on the map – in the most profound ways possible. And in 2013, it seems that nothing will stand in his way. "I've been doing a lot of touring – especially around the New Year period," chimes the youngster from the Netherlands. "It started on Boxing Day in England which was an awesome way to start. I did two gigs in one night – one at Gatecrasher Birmingham and the other at Cream in Liverpool! After that, it was straight off to the United States. I started out in Miami where I played the Space Terrace for the first time! Some more gigs after that we landed safely in Los Angeles where I had the pleasure of recording my label's first official video clip for my track with the Nervo twins, called *Like Home*." But it hasn't been all-roses for the youngster, who could just

as easily have headed a different path if it wasn't for his drive, commitment and determination. "It can be a very intense life in music," he admits. "Though I feel blessed to be in the position I am in today. It is every musician's dream to be successful so I have to be very thankful to be doing what I love every day. My career is everything I would have hoped it would be – and more. The people

I get to meet, the places I go, as well as the overall impressions I get every day!"

On more important matters, the lad has been rather busy in the studio since his 2012 EP *Sparks*, rattled a few feathers – in a good way. "Many things have been going on musically recently. I produced a track for Rihanna that features

on her latest album *Unapologetic*. I also released that track with the Nervo twins, that was released on my own label Protocol Recordings which was great as well." Label wise too, Romero

"Just this week I received a video put together by my hardcore fans to wish me a happy birthday. It was absolutely touching and overwhelming!"

uberjak'd

words / ryan butler

Being charged by Ministry Of Sound to mix the darker, bass-heavy side of their annual Clubbers Guide release should tell you the regard Uberjak'd holds in the Australian club scene as a beat maker and party fiend. The scene itself though is still only just establishing itself, according to Uberjak'd. "If you compare it to the scene over in Europe it's still quite young," he says. "Even compared to America there's so much controversy at the moment because it's such a young scene. People have heard of it but they'll just jump on the first thing they come across and what's popular. It takes a long time for a scene to be established, especially in the more underground genres, for people to support. "Australia's great, it's a mish-mash of everything really. There's something going down with most genres, drum and bass has its following in a couple of cities and Melbourne's really into the

house thing with some really cool underground house clubs." Uberjak'd has been exploring each city's scene on the Ministry Of Sound Clubbers Guide To 2013 Tour, a project that poses its own challenges he says.

"It's a pretty lengthy process because you've got about a month or so where you select the tracks you want on there and send them off to Ministry [Of Sound]. There's a lot of ins and outs on the legal side of things with the label and what you can actually get on the disc, what they want to get on there and what I want to get on there. Once that process is done I guess it takes only a day or two to get it done, putting the mix together. That's the easy part, getting the mix together. "There are a lot of Aussie tracks on there as well, which is wicked, like J-Tick and Reece Low, their most recent collaboration

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with some really cool underground house clubs." Uberjak'd has been exploring each city's scene on the Ministry Of Sound Clubbers Guide To 2013 Tour, a project that poses its own challenges he says.

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explains how he has signed another track on his imprint by Tony Romero called *Pandor*.

"David Guetta also asked me to do a remix for his track with Ludacris and Usher called *Rest Of My Life*, which will be released shortly too; so all in all we have some great collaborations lined up for 2013!" he says.

To be fair then, the notion of keeping busy for Romero may well be an understatement – it doesn't hurt to dream though and despite having released on some big labels already, he doesn't mind dreaming about the future. "It's my lifetime dream to work with Timbaland actually," he admits. "This is aiming for the stars but I hope that things will become reality some day! Otherwise, some of my collaborations have just come about by hooking up with artists who I had respect for. I am very happy with my collaboration with Avicii for example. My team has played a great part in my success too and we all work really hard – and the results keep coming in so that is very exciting!"

Indeed, he acknowledges the special feeling you get when as an artist you receive recognition from your peers – especially since many of them have been in the music business for considerable periods. "It is very special and I am thankful every day," he professes proudly. "But what is also really great is that I have such an enthusiastic and loyal fan base. Just this week I received a video put together by my hardcore fans to wish me a happy birthday. It was absolutely touching and overwhelming! Also, playing to crowds all over the globe and seeing people partying to your music is one of the most fulfilling things in my life next to making the actual music."

Nicky Romero's latest release *Symphonica* is out now.

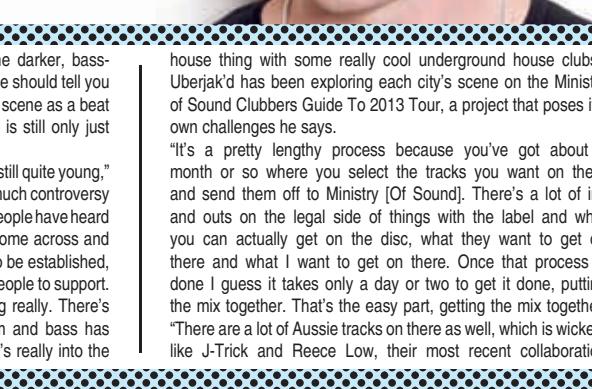
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Higher Ground. Djuro's remix of Trumpsta, which has been doing massive things in my set over the past couple of months, as well as my latest single *Gash King*, which is wicked I got that on there."

Uberjak'd isn't happy resting on his laurels either with plenty of releases on the way, including his latest EP in the past week. "I've got lots of stuff coming out over the next couple of weeks actually," he says. "The *Bomber* EP on Mixmash is going on Beatport, and that's a two track with *Bomber* and *Bump Dat*, which are two tracks that have been sitting on an SD card in my computer for way too long so I'm glad they're out there. I think I did *Bump Dat*, like the first early versions of it, a year and a half ago and pretty close to a year for *Bomber* as well."

Uberjak'd's latest release *Gash King* is out now. He also mixes the 2nd disc on Ministry of Sound's *Clubbers Guide to 2013* which is out now.

facebook.com/uberjakd
 soundcloud.com/uberjakd



TEXTILE - FEAT: DJS PACMAN + JEAN PAUL + MOONSHINE + TAHLL
Lucky Cq, Windsor. 7:00pm.
THE FOX SATURDAYS

Fox Hotel, Collingwood. 8:00pm.
THE LATE SHOW - FEAT: MAT CANT + RANSOM + TOO MUCH + BOOGS + CONGO TARDIS #1 + DANIELSAN + MR MOONSHINE Revolver Upstairs, Prahran. 7:00pm.
WHY NOT?
Pretty Please, St Kilda. 8:00pm.

SUNDAY APRIL 7
DANGER - FEAT: GEORGE HYSTERIC + ROHAN BELL-TOWERS
The Carlton Hotel, Melbourne Cbd. 9:00pm.
GOO GOO MUCK

Lounge, Melbourne Cbd. 9:00pm.
GUILTY PLEASURES
Pretty Please, St Kilda. 9:00pm.
.MOTEL SUNDAYS

The Motel, South Melbourne. 9:00pm.
NO MORE-BANG-FOR-BUCK BURLESQUE SHOW!
Red Bennies, South Yarra. 9:00pm.

REVOLVER SUNDAYS - FEAT: DJ BOOGS + DJ SPACEY SPACE + DJ RADATOR + DJ SILVERSIX + DJ T-REK
Revolver Upstairs, Prahran. 7:30pm.
SOUTH SIDE HUSTLE - FEAT: ASKEW + BOOSHANK + DISCO HARRY + JUNJI + MISS BUTT + PAZ + PETER BAKER

Lucky Cq, Windsor. 9:30pm.
SUNDAY SHAKE - FEAT: AGENT 86 + PHATO-A-MANO + TIGERFUNK
Bimbo Deluxe, Fitzroy. 5:00pm.

SURRENDER - FEAT: DJ SERGEANT SLICK + DJ ADAM TRACE + DJ ADRIAN CHESSARI + DJ CHRIS Ostrom + DJ SEF Fusion, Southbank. 9:00pm.

THE HOUSE DEFROST - FEAT: DJ ANDEE FROST
Toff In Town, Melbourne Cbd. 12:00am.

THE SUNDAY SET - FEAT: DJS ANDYBLACK + HAGGIS
Toff In Town, Melbourne Cbd. 5:00pm.

monday april 8

IBIMO - FEAT: LADY NOIR & KITI
Bimbo Deluxe, Fitzroy. 7:00pm.

KOOL AID - FEAT: DJ MU-GEN
Laundry Bar, Fitzroy. 9:00pm.

STIFF DRINK - FEAT: DJ MICHAEL KUCYK + DJ MICHAEL OZONE + DJ ROMAN WAFERS

Toff In Town, Melbourne Cbd. 9:00pm.

TWERKERS CLUB - FEAT: DJ FLETCH
Workers Club, Fitzroy. 8:00pm.

tuesday april 9

BIMBO TUESDAYS - FEAT: ADAM ASKEW
Bimbo Deluxe, Fitzroy. 9:00pm.

COSMIC PIZZA
Lucky Cq, Windsor. 9:00pm.

DJ JAGUAR
E55, Melbourne Cbd. 9:00pm.

NEVER CHEER BEFORE YOU KNOW WHO'S WINNING - FEAT: REPETER FONDA

Revolver Upstairs, Prahran. 8:00pm.

Urban BEATS

snaps

khokolat koated



rhythm-al-ism at fusion



urban club guide

wednesday april 3

COMPRESSION SESSION - FEAT: CASSAWARRIOR + DD + RICKA
E55, Melbourne Cbd. 9:00pm.
SOUL ENSEMBLE
Lounge, Melbourne Cbd. 10:00pm.

thursday april 4

PENNIES
Laundry Bar, Fitzroy. 9:30pm. \$6.
RHYTHM-AL-ISM - FEAT: DJ DAMION DE SILVA + DJ K-DEE + DJ SIMON SEZ
Fusion, Southbank. 10:00pm. \$15.

friday april 5

ARTIFACTS + DJ SARASA
Laundry Bar, Fitzroy. 8:30pm. \$35.
CHAISE FRIDAYS - FEAT: SOULCLAP + DJ CLAZ + DJ DIRX + DJ PERIL + DJ SEF
Chaise Lounge, Melbourne Cbd. 4:30pm.
CREW LOVE - FEAT: DJ TONY SUNSHINE
Sub Lounge, Melbourne Cbd. 11:00pm. \$15.
DIAFRIX
Ferntree Gully Hotel, Ferntree Gully. 8:00pm. \$20.
FAKTRY - FEAT: DJ DAMION DE SILVA + DJ DURMY + DJ K DEE + DJ YATHS
Khokolat Bar, Melbourne. 9:30pm.
GET LIT - FEAT: VARIOUS DJS
Lounge, Melbourne Cbd. 10:00pm.
LIKE FRIDAYS - FEAT: BROZ + DIR-X + DJS DINESH + NYD + SEF + SHAGGZ + SHAUN D
La Di Da, Melbourne. 8:00pm.
SWEET NOTHING FRIDAYS - FEAT: DJ MARCUS KNIGHT + DJ XANDER JAMES
Temperance Hotel, South Yarra. 9:00pm.

rnb superclub



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saturday april 6

CHAISE LOUNGE SATURDAYS - FEAT: DJ ANDY PALA + DJ KAH LUA
Chaise Lounge, Melbourne Cbd. 8:00pm.
DIAFRIX
Pier Live, Frankston. 8:00pm. \$20.
LAUNDRY SATURDAYS - FEAT: VARIOUS DJS
Laundry Bar, Fitzroy. 9:30pm.
OWAIS + DJ METAPHOR + FAZ MC + KAREN ESCO + PRIMARY SOURCE
303, Northcote. 8:00pm. \$10.
PHATURDAY - FEAT: TOM SHOWTIME + DJ AYNA
Blue Bar, Prahran. 10:00pm.
SATURDAY NIGHTS - FEAT: DJ DAMION DE SILVA + DJ JAY SIN + DJ K DEE
Khokolat Bar, Melbourne. 9:30pm.
THE DOJO - FEAT: VARIOUS DJS
Order Of Melbourne, Melbourne Cbd. 11:00pm.

sunday april 7

BE. - FEAT: DJ DAMION DE SILVA + DJ JAY J + DJ KEN WALKER
Co., Southbank. 11:00pm. \$15.

monday april 8

FREEDOM PASS - FEAT: PHIL ROSS + B-BOOGIE + CHRIS MAC + DOZZA
Co., Southbank. 10:30pm.

tuesday april 9

CAN I KICK
Lounge, Melbourne Cbd. 10:00pm.

snaps

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chaise lounge



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DURMY + K DEE + YATHS

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Alia Lvl 1, 83-87 Smith St, Fitzroy, 9486 0999
Alumbra Shed 9, Central Pier, 161 Harbour Espl, Docklands, 3023 9666
Back Bar 67 Green St, Windsor, 9529 7899
Bar Open 317 Brunswick St, Fitzroy, 9415 9601
Baroq House 9-13 Dwyery Ln, Melb, 8080 5680
Bendigo Hotel 125 Johnston St, Collingwood 9417 3415
Bertha Brown 562 Flinders Street, 9629 1207
Big Mouth 168 Acland St, St.Kilda, 9534 4611
Billboard 170 Russell St, Melb, 9639 4000
Bimbo Deluxe 376 Brunswick St, Fitzroy, 9419 8600
Birmingham Hotel Cnr Smith & Johnston St, Fitzroy
Black Cat 252 Brunswick St, Fitzroy, 9419 6230
Blue Bar 330 Chapel St, Prahran, 9529 6499
Blue Tile Lounge 95 Smith St, Fitzroy
Boutique 134 Greville St, Prahran, 9525 2322
Brown Alley King Street, Melb, 9670 8599
Brunswick Hotel 140 Sydney Rd, Brunswick, 9387 6637
Builders Arms 211 Gertrude St, Fitzroy
Cabinet Bar 11 Rainbow Alley, Melbourne, 9654 0915
Caravan Music Club 95 Drummond St, Oakleigh
Casey's Nightclub 660A Glenferrie Rd, Hawthorn, 9810 0030
Caz Reitops Dirty Secrets 80 Smith St, Collingwood, 9415 8876
CBD Club 12-14 McKillip St, Melb, 9670 3638
Chaise Lounge Basement, 105 Queen St, Melb, 9670 6120
Chandler Room 91 Cochrane Rd, Moorabbin, 9532 2288
Chelsea Heights Hotel Cnr Springvale & Wells Rd, Chelsea Heights, 9773 4453
Cherry Bar AC/DC Ln, Melb, 9639 8122
Chi Lounge 195 Lt Bourke St, Melbourne, 9662 2688
Co. Lvl 3, Crown Complex, 9292 5750
Colonial Hotel (Brown Alley) Cnr King & Lonsdale St, Melb, 9670 8599
Commercial Club Hotel 344 Nicholson St, Fitzroy, 9419 1522
Cookie Lvl 1, 252 Swanston St, Melb, 9663 7660
Corner Hotel 57 Swan St, Richmond, 9427 9198
Cornish Arms 163 Sydney Rd, Brunswick
CQ 113 Queen St, Melb, 8601 2738
Croft Institute 21 Croft Alley, Melb, 9671 4399
Cruzao Arepa Bar 365 Brunswick St, Fitzroy, 9417 7871
Cushion 99 Fitzroy St, St.Kilda, 9534 7575
Damask 1/347 Brunswick St, Fitzroy, 9417 4578
The Dancing Dog 42A Albert St, Footscray, 9687 2566
The Drunken Poet 65 Peel Street, West Melbourne, 9348 9797
Der Raum 438 Church St, Richmond, 9428 0055
Ding Dong Lounge Lvl 1, 18 Market Ln, Melb, 9662 1020
Dizzy's Jazz Club 381 Burnley St, Richmond, 9428 1233
Double Happiness 21 Liverpool St, Melb, 9650 4488
E:55 55 Elizabeth St, Melb, 9620 3899
East Brunswick Club 280 Lygon St, East Brunswick, 9388 2777
Edinburgh Castle 681 Sydney Rd, Brunswick
Electric Ladyland Lvl 1, 265 Chapel St, Prahran, 9521 5757
Elwood Lounge 49-51 Glenhuntly Rd, Elwood, 9525 6788
Empress 714 Nicholson St, Nth Fitzroy, 9489 8605
Espy 11 The Esplanade, St Kilda, 9534 0211
Eurotrash 18 Corrs Ln, Melb, 9654 4411
Eve 334 City Rd, Southbank, 9696 7388
Evelyn 351 Brunswick St, Fitzroy, 9419 5500
Ferntree Gully Hotel 1130 Burwood Hwy, Ferntree Gully, 9758 6544
Festival Hall 300 Dudley St, West Melbourne, 9329 9699
First Floor 393 Brunswick St, Fitzroy, 9419 6380
Forum Theatre 154 Flinders St, Melb, 9299 9800
The Fox Hotel 351 Wellington Street, Collingwood, 9416 4957
Fusion Lvl 3, Crown Complex, Southbank, 9292 5750
The Gallery Room 1/510 Flinders St, Melbourne, 9629 1350
Gem Bar & Dining 289 Wellington St, Collingwood, 9419 5170
George Basement, 127 Fitzroy St, 9534 8822
Gertrude's Brown Couch 30 Gertrude St, Fitzroy, 9417 6420
Grace Darling Hotel 114 Smith St, Collingwood, 9416 0055
Grandview Hotel Cnr Heidelberg Rd & Station St, Fairfield, 9489 8061
Great Britain Hotel 447 Church St, Richmond, 9429 5066
Grind N Groove 274 Maroondah Hwy, Healesville
Grumpy's Green 125 Smith St, Collingwood, 9416 1944
Gypsy Bar 334 Brunswick St, Fitzroy, 9419 0548
HiFi 125 Swanston St, Melb, 1300 843 4434
Highlander 11a Highlander Lane, Melb, 9620 2227
Hoo Haa 105 Chapel St, Windsor, 9529 6900
Horse Bazaar 397 Little Lonsdale St, Melb, 9670 2329
Iddy Biddy 47 Blessington St, St Kilda, 9534 4484
Jett Black 177 Greville St, Prahran
John Curtin Hotel 29 Lygon St, Melb, 9663 6350
Khokolat Bar 43 Hardware Lane, Melbourne, 039642 1142
La Di Da 577 Lt Bourke St, Melb, 9670 7680
Labour In Vain 197A Brunswick St, Fitzroy, 9417 5955
Lomond Hotel 225 Nicholson St, East Brunswick
Longroom 162 Collins St, Melbourne, 9663 9226
Loop 23 Meyers Pl, Melb, 9654 0500
Lounge 243 Swanston St, Melb, 9663 2916
The Lounge Pit 386-388 Brunswick St, Fitzroy 9415 6142
Love Machine Cnr Lt Chapel & Malvern Rd, Prahran, 9533 8837
Lucky Coq 179 Chapel St, Windsor, 9525 1288
The LuWOW 62-70 Johnston St, Fitzroy, 9417 5447
Mercat Cross Lvl 1, 456 Queen St, Melb, 9348 9998
Mink 2 Acland St, St Kilda, 9536 1199
Miss Libertine 34 Franklin St, Melb, 9663 6855
Misty 3-5 Hosier Ln, Melb, 9663 9202
Mockingbird Bar 129 Fitzroy St, St Kilda, 9534 0000
Musicland 1359A Sydney Rd, Fawkner, 9359 0006
Neverland 32-48 Johnston St, South Melb, 9646 5544
New Guerrilla Lvl 2, Hub Arcade, 318-322 Lt Collins St, Melb, 9650 4464
Night Cat 141 Johnston St, Fitzroy, 9417 0090
Night Cat 279 Flinders Ln, Melb, 9654 0444
Noise Bar 291 Albert St, Brunswick, 9380 1493
Northcote Social Club 301 High St, Northcote, 9489 3917
Old Bar 74 Johnston St, Fitzroy, 9417 4155
One Twenty Bar 120 Johnston St, Fitzroy
Onesixone 161 High St, Prahran, 9533 8433
Order Of Melbourne level 2, 401 Swanston St, Melb, 9663 6707
Palace Hotel 893 Burke Rd, Camberwell
Palace Theatre 20-30 Bourke St, Melb, 9650 0180
Palais 111 Main Rd, Hepburn Springs, 5348 4849
Palais Theatre Lower Esplanade, St Kilda, 9525 3240
Papa Goose 91 Flinders Ln, Melbourne, 9663 2800
Penny Black 420 Sydney Rd, Brunswick, 9380 8667
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Scarlett Lounge 174 Burnley St, Richmond, 9428 0230
Seven Nightclub 52 Albert Rd, South Melb, 9690 7877
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Station 59 59 Church St, Richmond, 9427 8797
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Sub Lounge & Restaurant 168 Elizabeth St Melb, 0411 800 198
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Temperance Hotel 426 Chapel St, South Yarra, 9827 7401
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Tiki Lounge 327 Swan St, Richmond, 9428 4336
Toff In Town Lvl 2, 252 Swanston St, Melb, 9639 8770
Tony Starr's Kitten Club 267 Lt Collins St, Melb, 9650 2448
The Tote Hotel 67 Johnston St, Collingwood, 9419 5320
Town Hall Hotel 33 Errol St, North Melbourne, 9328 1983
Trak Lounge 445 Toorak Rd, Toorak, 9826 9000
Tramp 20 King St, Melb
Transport Hotel Federation Square, Melb, 9654 8808
Trunk 275 Exhibition St, Melbourne, 9663 7994
Tyranny Of Distance 147 Union St, Windsor, 9525 1005
Two of Hearts 149 Commercial Road, Prahran
Union Hotel Brunswick 109 Union St, Brunswick, 9388 2235
Veludo 175 Acland St, St Kilda, 9534 4456
Victoria Hotel 380 Victoria St, Brunswick, 9388 0830
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Wesley Anne 250 High St, Northcote, 9482 1333
Westernport Hotel 161 Marine Pde, San Remo, 5678 5205
Willow Bar 222 High Street, Northcote, 9481 1222
Windsor Castle 89 Albert St, Windsor, 9525 0239
Workers Club 51 Brunswick St, Fitzroy, 9415 8889
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Yah Yah's 99 Smith St, Fitzroy, 9419 4920
The Vine 59 Wellington St, Collingwood, 9417 2434

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THE XX

BY ALASDAIR DUNCAN

The xx's music has a hushed and intimate quality, and it often sounds like a private conversation between two lovers in the small hours of the morning. They are best appreciated late at night, but unfortunately, that's not how festival timetables work, and when they toured Australia a few years ago, they found themselves paying shows in the scorching afternoon sun. "I remember feeling very exposed!" singer Romy Madley Croft tells me with a laugh. "I was wearing a lot of necklaces, and a lot of black, and my outfit sort of absorbed the heat, which was a bit uncomfortable. I'm very grateful that now, we've reached the point where we can play at night."

When the band return to Australia, they will be playing their own headline shows, and doing so under cover of darkness. "I'm really excited to be coming back," Madley Croft says. "We're really excited about the new show. We've spent a lot of time on getting it just right." Of particular interest is the band's new lighting setup. "It sort of reflects the artwork for Coexist – it's a very engaging part of the show, and I think it adds to the experience," Madley Croft continues. "It brings something new, and it's something that you wouldn't get just from listening to the album. We're very happy, first of all, that we get to come back and play in the dark, but also that we get to show off this cool and beautiful thing to people."

As far as their live show is concerned, The xx are very conscious of the need to constantly evolve and change. Anyone who's seen them more than once will know that the songs are ever-shifting and changing beasts, with new and surprising elements coming out in every performance. "That's one of the things we really try to do," Madley Croft says. "We were rehearsing today, working on various different versions of the songs, working on connecting passages to blend them all together. We always want to put on a different show to what people would have seen the last time we came. We want to keep evolving, and to keep it interesting for ourselves as well as the people who come to see us."

The xx's second album, Coexist, was released last year to great acclaim, and Madley Croft tells me that the inspiration behind its title came from a very peculiar place. "What happened is that one day, we saw a puddle of oil and water on the ground," she explains. "It was really beautiful, and I spent a long time staring at it, because I was really fascinated by the rainbow on the surface. I wondered why it was that way, so I researched it, and found that oil and water don't mix, they coexist – that's where the name of the album came from. The artwork for the album reflects that effect, that iridescence. I love the idea that these two things that don't mix can still create something very beautiful."

"JAMIE SPENT A LOT OF THAT TIME DJING, AND HE GOT REALLY INTO HOUSE MUSIC AT THAT POINT, AND I GUESS I DID TOO."

Madley Croft shares vocal duties in The xx with her friend Oliver Sim, their voices intertwining to haunting effect on the band's gossamer-fine songs. One particularly striking thing about their songs is the ambiguity of the lyrics – they sing about love and loss and heartbreak, but do so without ever mentioning gender. This does not happen by accident. "We don't like the lyrics to be too specific," she explains. "We like the idea that the songs are about 'you and I'. Whether you're a boy or a girl, and whether you like boys or girls, you can fit yourself into the songs. We never mention places or times for that reason. We like to keep it quite open to interpretation."

While The xx could generally be considered a shy bunch, Coexist sees them coming out of their shells a little – some of its tracks, like Sunset and Reunion, even hint at a love of clubbing and house music. "I've always loved those things," Madley Croft explains, "but we were on tour so much between the ages of 19 and 22 that I never got to do them. When we came back from touring and had our time off, we caught up with our friends and went out a lot and did normal stuff. Jamie spent a lot of that time DJing, and he got really into house music at that point, and I guess I did too. It just felt very natural to start putting those sorts of sounds into our music. It's fun for us. Our live show has developed into something much more upbeat, which is also a lot of fun for us."

A short while ago, a sample of The xx's song Intro showed up on the Rihanna track Drunk On Love. While you wouldn't make any immediate connection between the two artists, The xx were thrilled to hear their music in this new context. "We're such fans of Rihanna's," Madley Croft says, "and when it came out, we were really excited. She's one of the artists who inspired us when we were younger – she and Beyoncé. It's such a different way of making music, when you get to that massive pop star level – it's very different from what we know – and it felt very interesting to be a part of that. We'd love to write for pop stars like that one day."

THE XX play at Festival Hall on Thursday April 4 and Friday April 5. Coexist is out through Remote Control.



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MUSIC INDUSTRY NEWS & GOSSIP

with Christie Eliezer * Stuff for this column to be emailed to celiezer@netspace.net.au by Friday 5pm

RECORD LABELS TO BE QUIZZED ON UNFAIR PRICING

The Parliamentary inquiry into why Australian consumers pay up to 50% more for digital music and software than Americans is calling the heads of the local arms of multi-national record companies to testify. This came after testimony from Apple blamed the labels and content providers for the high prices on the local iTunes store. Tony King, its Vice President for Australia, NZ and South Asia said "The pricing of this digital content is based on the wholesale prices which are set through negotiated contracts with the record labels. In Australia they [often] set a higher wholesale price than the price of similar content in the United States." Last week, the music industry raised its collective eyebrow over this claim that retailers have little control over the price of a product. It was also miffed that King told the inquiry, "We would love to see lower content prices available for Australian consumers - we urge the committee to discuss this with the folks who own the content." Sydney Labor MP Ed Husic, who's been on a mission to solve pricing disparity, confirmed that Universal, Sony and Warner will be called. He said the committee was perplexed at how none of the IT companies or ARIA chief executive Dan Rosen seemed unclear on how a price for a digital track or software is set and suggested the committee ask retailers.

US: STREAMING, SUBSCRIPTION UP

The growth of digital music in the US to \$2.8 billion has seen it represent 59% of total recorded music revenue from 51% last year. Streaming and subscription services alone rose 59% to \$571 million from \$360 million and account for 15% of total recorded music revenue. The number of paid subscribers grew 86% to 3.4 million from 1.8 million. The new business models still haven't replaced revenues from the old format - physical revenue slipped \$587 million and digital revenue gained just \$497 million. The slight difference of \$90 million represented less than a 1% decline in total revenue.

MUSHROOM LAUNCHING SMOKESCREEN FESTIVAL

The Mushroom Group is taking the name of its new Smokescreen Festival too literally. Very little is being revealed about the bill or its style of music. A 17-second teaser video was launched on YouTube. The promoter Michael Mike Michaels (hmm? Michael Gudinski?) promises it will feature "all the killer acts you've been dying to see to take your breath away," and Ella Hooper of Killing Heidi and Verses fame, tweeted that she's involved in the festival.

APPLICATIONS FOR SEED FUND

The music industry's Seed Fund is calling for applications from emerging musicians and arts workers for four grant categories and three initiatives. This year, the artists running the Seed - John Butler, Mama Kin and Blue King Brown - all have releases out. So the popular Management Workshop won't run this year but is back in 2014. Two new categories are introduced. One of these grants of up to \$5,000 for three emerging managers who need some income during a period of heavy workload and little commission (ie, setting up for an album or tour) or needs to hire an assistant. The Seed has also now been granted DGR status, which means it can receive direct, tax deductible, donations from the public. To apply or donate, go to theseedfund.org.

CULTURAL POLICY STILL ON

Simon Crean's National Cultural Policy will be carried on ahead by the new Federal Arts Minister Tony Burke. The guitar playing Burke is a fan of the Policy and last week held forums in three cities to meet with the creative community. "Simon Crean produced an inspiring cultural policy in Creative Australia," he said. "It's an honour to implement it as Arts Minister."

THINGS WE HEAR

* Two stunning Bruce Springsteen shows before 17,500 each night at Hanging Rock have intensified Frontier Touring head honcho Michael Gudinski's plan to turn it into a picturesque venue to attract major names, akin to Red Rocks in America where the likes of U2, John Butler and Mumford & Sons shot videos.

* Black Eyed Peas denied US blogger Perez Hilton's claim that the newly pregnant Fergie is about to be replaced by a female singer (unspecified) because she's told friends she's taking a few years off to bring up the kid.

* No confusion about the departure of Bluejuice's keyboardist Jerry Craib who is leaving after 12 years. The band posted an entertaining farewell, calling him "the most talented keyboard player we've ever met (not to mention a shit-hot drummer, bass player, guitarist, and presumably sensual lover and efficient masturbator)" and "the only member of Bluejuice who knows how all our equipment works, and where it's supposed to plug into."

* No confusion either after My Chemical Romance announced their split after 12 years although a petition has been set up demanding they do a farewell tour.

* 30 Seconds To Mars' Jared Leto reveals that the strangest gift he received from a fan was... a severed ear lobe, attached to a note "Are you listening?"

* The Happy Mondays tour will have New Order's Peter Hook doing a DJ set.

* Despite rumours, the six-storey development of Prahran's iconic music venue Station Hotel won't have an entertainment room on the ground floor.

* Tamworth venue operator Joan Douglas was given life membership of the Capital Country Music Association (CCMA) for her contributions to the Tamworth country music festival and the Golden Guitars music awards.

* Yannis Philippakis of Foals is "bored" with seeing "the same old '90s bands" headlining UK festivals, citing the Stone Roses as an example.

* One Direction's Louis Tomlinson isn't in a hurry to reconcile with his dad Troy Austin, who left his mother Johanna when he was two. Austin was burling in a paper about how he was the "proudest dad in the world" because his kid was in the "biggest band in the world." Tomlinson wrote "Fuck you" on Twitter. Austin had gone to see One Direction at a show with Tomlinson's half sister but was refused entry when he tried to get backstage.

* Nova 100 extended its partnership with the Melbourne International Comedy Festival for another three years, with daily interviews, giveaways, stand-up sets and Nova's Comedy Festival Side Show with Nath Valvo.

I'LLS LAND RECORD DEAL

Melbourne trio I'Lls signed with Yes Please, and release their EP A Warm Reception on May 21. In Yes Please tradition it will be available as a 'name your price' download from Bandcamp, plus digital outlets. First single off the EP is Plans Only Drawn. They self-released their 2011 EP Thread which got them a slot on Parklife after just one gig.

DEEZ NUTS HEAD TO SE ASIA

Melbourne/New York City hardcorists Deez Nuts head off for SE Asia this week, playing in Bangkok, Kuala Lumpur, Jakarta, Malang and Bali. Their new album Bout It, with guests including Madball, Hatebreed and Architects, was issued through UNFD last week. A new lyric video was released for controversial track Shot After Shot which aroused mixed comments on YouTube for its confronting lyrics about drugs and alcohol. Another track Unfuckwithable, addressing whatever people may think about what they have to say, and is a free download from Destroy All Lines Facebook page.

GOOD WORKS #1: MORE NAMES FOR 'RAZOR WIRE'

The bill has expanded for These Machines Cut Razor Wire, the annual roots music fundraiser for the Asylum Seeker Resource Centre. It's at the Thornbury Theatre from 2pm on Sunday April 14. Chris Wilson, Jeff Lang, Charles Jenkins, Suzannah Espie, Fraser A. Gorman, The Stillsons, Nigel Wearne, Bill Jackson, Alison Ferrier, Mandy Connell, Beautiful Change, Ruth Lindsey and Les Thomas do their own songs, as well as uplifting songs by Woody Guthrie, Mavis Staples, Bob Dylan and The Band. Says benefit fundraiser Les Thomas, "So many of Woody's songs - Dustbowl Refugee, Do Re Mi, This Land Is Your Land, Deportees - are relevant to the asylum seeker situation. In a way playing them paints a damning picture of how little the world has learned about basic compassion. On the other hand, there's still a good number of people who are willing to stand up for asylum seekers and take positive inspiration from these songs."

Last year's event raised \$3,252.65, according to Thomas. He adds, "Unlike the huge expense of 'offshore processing' and mandatory detention policies which we strongly oppose, the ASRC is capable of giving care, support and training to people at a fraction of the cost. They're an outstanding example of community leadership and the kind of generous Australia I'd like to live in. I think that's why so many incredible musicians are willing to lend their support." The event's name was inspired by the inscription on Guthrie's guitar: "This machine kills fascists". See thesemachines.org.au.

GOOD WORKS #2: MCG HOSTS BENEFIT FOR HOMELESS

Melbourne City Mission is holding Sleep At The G at the MCG on Thursday April 18 to help end homelessness in Melbourne. An expected 1,500 people will be sleeping at the G that night to show their support for disadvantaged. The Hillbilly Killers featuring Tim Rogers and Money for Rope will be playing. Full details are at sleepatthegofundraise.com.au. Established in 1854, the Mission supports 5,000 people a week with 80 programs.

NEW BLUES NIGHT

TD's in Dandenong (145 Foster St) began a Thursday folk, blues and rock night through Peanuts Promotions (peanutspromotions.com.au). Names coming are The Wizard, Doc White, Tabasco Tom & the Swinging Johnsons and Keith Hall & Pat Dow Band.

BOOGIE SOLD OUT

For the fourth year straight, the Boogie festival sold out a few days ahead of kick off. There were a few dramas. V/Line decided to do some work on the Seymour line, so buses had to be hastily arranged. UK singer Benjamin Francis Leftwich had to cancel his visit due to family illness and replaced by Boxwars. Meantime, the Castlemaine Festival drew 15,000 over ten days, with festival director Martin Paten announcing that almost 70% of events sold out well before. Ballarat's Harmony Festival drew a crowd of 5,000.

SYN LAUNCHES FESTIVAL OF SYN

SYN Media holds Festival of SYN (Monday April 8 - Sunday April 14) at its studios in Carlton. Funded by City Of Melbourne, it offers free radio, TV and online media workshops. Topics include planning and producing a radio show, creating TV and screen content and in-studio sessions with SYN broadcasters. SYN General Manager Tahlia Azaria said, "SYN offers incredible opportunities for young Melburnians to make the media instead of simply absorbing it. Now teachers, youth workers and young people alike all have the chance to learn together." Book on their website.

"The reason reggae is limiting is Bob Marley. Though it's also the reason it exists," says Hemphill. "He's the biggest fish in the smallest pond that ever existed. He could've been the biggest rockstar in the world. It makes reggae musicians have to follow him."

"But reggae musicians believe they have to say the things he said, believe what he believed and portray themselves the way he portrayed himself," he continues. "It's as if in hip hop, Biggie Smalls died but then there was no Jay-Z, Eminem, that sort of thing. But reggae was such a small genre, they didn't have another Bob Marley. He's just too big. It just forces people out of reggae."

One of the more vocal and socially conscious singers in a genre that's chock-full of them, SOJA's newest full-length, Strength To Survive showcases their ability to do just that. There's a very clear message on the record, one of unity with every person on earth. Hemphill cracks wise throughout our interview, refraining at times from taking his voice too seriously. Or at the very least, he understands that Soja's message shouldn't be put on a pedestal. He recognises that certain artists take the responsibility of speaking out against certain social issues much too far.

"You definitely don't want to exploit anybody. You don't want to say 'I'm right and you're wrong.' My stuff is more about questions. I don't have all the answers, but I do believe I have the strength to survive, and I ask people within my songs if they too have the strength to survive." Hemphill's honesty knows no boundaries, and if he

LIFELINES

Engaged: British rapper Professor Green and Made In Chelsea star (and Quality Street heiress) Millie Mackintosh. They began dating in November 2011 after The Prof saw her on the cover of FHM magazine.

Dating: reborn blonde Britney Spears' latest is LA lawyer David Lucado.

In Court: Rihanna was granted a three year extension to a restraining order against an alleged stalker. She took it out against Steveland Barrow, 31, who broke into a neighbour's Los Angeles home thinking it was hers and slept in what he thought was her bed.

Died: British trumpet player Derek Watkins, 68, who played on every James Bond movie soundtrack.

Died: Deke Richards, leader of Motown's famed songwriting/production team The Corporation, 68 from esophageal cancer. He produced the Jackson 5's first three #1s I Want You Back, ABC and The Love You Save. He also co-wrote number one pop hit Love Child for Diana Ross & The Supremes.

Died: Grammy-winning producer Phil Ramone, 72, the man behind classics by Ray Charles, Billy Joel, Paul Simon, Frank Sinatra, Aretha Franklin and worked with Stevie Wonder, Paul McCartney, Elton John and Tony Bennett. He was a pioneer of digital recording and popularised the duets concept.

LOCAL ARTISTS TO GET VIP TREATMENT

Arts Centre Melbourne launched its Arts Card, which will give artists and arts workers access to discounted tickets and hospitality as well as to a series of artist-only events including talks, masterclasses and industry forums. "Arts Centre Melbourne is dedicated to nurturing and supporting our local talent," said Artistic Development program manager Simon Abrahams. "The Arts Card is one of the many new initiatives in our 2013 Artistic Development Program and we hope to encourage our local arts community into our buildings like never before. With discounted tickets and hospitality, and exclusive cardholder events among the many benefits, we hope to see Arts Card holders continuing robust discussions in our foyers and bars long after the curtain has fallen." Go to artscentremelbourne.com.au/discover/artists.

YOUR SHOT: SEARCH FOR THE NEXT BIG DJ
Your Shot is the search for the next big DJ. In its first year, it drew 1,000 entries in the first week from around NSW. 72 performed over two nights to get prizes including a set at a summer festival. Since then, it's gone national, and last year saw crowds of over 10,000 attend the state events. It received 4,300 entrants - hey, more than that of The X-Factor - apply in less than three weeks. Registration is Saturday May 18 at Greenwood Hotel, North Sydney.

RIHANNA MOST STREAMED

Rihanna was Spotify's most streamed female artist in the last six months. Britney Spears and Taylor Swift were two and three, followed by Ke\$ha, Carly Rae Jepsen, Florence Welch, Nicki Minaj, Pink, Loretta and Alicia Keys.

SYDNEY SEEKS FEEDBACK ON NEW CULTURAL POLICY

Soundproofed music rooms in residential apartments? New creative spaces to practice in? Extended opening hours for childcare centres so young couples can go out to concerts and theatre? Libraries where musos can borrow their gear and micro-loans to purchase them? Relaxed parking restrictions around venues? A new 15,000-capacity Broadway style theatre? Unsold theatre seats sold to low income students for \$1? These are some of the ideas suggested in the new Creative City Cultural Policy to invigorate Sydney's cultural landscape and get people out to venues. Asking for feedback, Lord Mayor Clover Moore said, "This paper aims to start a conversation." Sydney's cultural industries pumped \$8.2 billion into the city's economy last year. But its spend on its creative industries is 9.4%. A live music taskforce to sort out issues facing live music venues includes Sounds Australia's National Live Music Coordinator Dr Lanto Ware and jazz musician and live music activist John Wardle. It will make its report in July.



continues this approach, it's doubtful the music of SOJA will either. "I never tell people the right way to live, which hairstyle will get you into heaven or which shoes will help you live an extra ten years. And that's what a lot of people do, they become very self-righteous. All I'm asking people to do is look inside themselves and I tell people that they might be surprised if they look inside and find that they're being very honest with themselves."

SOJA play The Prince Bandroom on Saturday April 6. Strength To Survive is out now.

SOJA

BY JOSHUA KLOKE

It's the day before Jacob Hemphill leaves for his band's debut Australian tour. Finishing up a sandwich from a local pizzeria, Hemphill sounds cool and collected from his New York home, even somewhat philosophical when describing his upcoming trip.

"We'll hit Brazil sometimes, go over to Argentina then Hawaii then head over to Europe, so the actual flight doesn't bother me," he says. "Everyone in an airport has somewhere else they'd rather be. It reminds me a lot of a hospital actually."

Hemphill bears an unabashedly honest approach, one that is evident not only in SOJA, the socially conscious eight-piece reggae act he fronts, but also in the manner he answers questions regarding his band. His honesty, so refreshing at times that you can't help wondering if it's an act, seemingly knows no bounds. The idea of artistic inspiration may be one thing, but full on imitation is another level of adoration altogether. But when Hemphill presents a timeline on when his music became socially conscious, he doesn't hold back.

"I think when I heard Bob Marley," he says of when his

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PENNYWISE

BY AUGUSTUS WELBY

In 2009, Pennywise's original vocalist Jim Lindberg departed from the seminal punk-rock four-piece after 20 years of service. Instead of giving up, the remaining three members recruited Zoli Teglas (frontman of melodic hardcore act Ignite) and released their tenth LP *All Or Nothing* in 2012. However, Teglas' tenure was short-lived and the band have just wrapped up their first American tour since announcing Lindberg's return earlier this year. Despite the period of separation, guitarist Fletcher Dragge confirms reassembling the definitive Pennywise lineup has been hugely successful.

"The shows have been sold out and the crowds have been going absolutely crazy," he states. "Obviously we missed Jim, so we're definitely stoked and the vibe onstage is awesome. It hasn't been this fun for a long time." Due to the central role vocals play in shaping a rock band's identity, the departure of a singer often leads bands to call it quits. However, Dragge claims that for himself, bassist Randy Bradbury and drummer Byron McMackin, Lindberg's departure didn't signal the end of Pennywise.

"We definitely knew we were going to try something, we didn't know who it was going to be, we didn't know how it was going to be. I know he [Lindberg] wasn't stoked about that, but he knew we were probably going to do that."

Hearsay at the time of the Lindberg-Teglas changeover suggested Lindberg amicably approved of the other three persevering without him, but Dragge reveals much irresolution surrounded the split.

"Twenty years of being in a relationship, shit gets pretty crazy and he needed a break and we weren't really willing to give him a break. We moved forward and he did his thing. The minute he quit I didn't speak with him so I never really got his side of the story, there was no closure," Dragge says.

Dragge, Bradbury and McMackin were determined to prove that Pennywise's defiant strength could counter any setback. However, Dragge admits that recording *All Or Nothing* "didn't feel like a Pennywise session" and alludes to how deeply the in-studio contrast affected them.

"We had a guy in the band that had only been in the band for a year and you've got a guy, Jim, who you grew up with in the same town, hung out with, went to school with and spent your early years in a garage writing songs and playing backyard parties [with] and that's what Pennywise was built on."

It's easy to perceive how pairing Teglas' individual habits with Pennywise's well-established mode of practice would have posed obstacles for the modified incarnation of the band. Dragge explains that it became increasingly apparent someone else couldn't easily be inserted into the band.

"Being on stage it was the same thing. Zoli's up there doing his job, he's very mechanical and by the book, and militant almost. Jim's very loose, having a couple of beers and just having a good time. Not trying to knock Zoli, he did his thing and did his part the best he could, but at the end of the day it was no secret that everybody wanted Jim to be on that stage," he says.

The enforced intimacy that comes with being a full-time touring and recording band can certainly put a strain on inter-band relationships. Dragge honestly relates that in order to re-establish the band's optimum format some thorough personal reflection was required.

"I spent a lot of time trying to blame Jim for a lot of stuff when in reality it was everybody's fault. I had just as big a role. I was a drunken nightmare running around terrorising people for 20 years and that takes its toll."

Swallowing personal pride was crucial for Pennywise to rationally sort out their differences and Dragge explains the repair process also reminded them of the band's original ethos.

"We were able to say, 'Let's figure out how we can continue and let's make sure everybody's having a good time,' because in the end that's what Pennywise is all about: making sure everyone's having a good time and being positive, and we've attained that once again remarkably enough."

Ever since their breakthrough in the early '90s Pennywise have imprinted a furious mark on punk music, subsequently injecting enriching importance into the lives of their many devoted followers. Dragge speaks proudly about the extent of subjective influence they continue to wield.

"It's an honour that our music has moved people enough to make a difference in their lives and make them be like, 'Hey you're a real inspiration to me.' There's not a lot of jobs out there where you can inspire people. Actors inspire people, musicians inspire people, politicians, teachers, but, you know, there's a lot people that just work in a deli making sandwiches. They might make a damn good pastrami sandwich but they're not really inspiring people," he asserts.

Dragge is candidly aware of Pennywise's inspiring impact but he doesn't speak with arrogance and stresses they have an easy-going relationship with their fans.

"We've always been very approachable, we're just normal guys who play some instruments. We don't consider ourselves celebrities or rockstars; we're no better than anybody else and no worse than anybody else. We never wanted to be hugely popular, we just wanted to be some guys that wrote good music and connected with their fans and to do what we love and make a living doing it."

PENNYWISE play The Palace on Thursday April 4 with support from Face To Face and The Menzingers. *All Or Nothing* is out on Epitaph.



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DAUGHTER

BY SIMONE UBALDI

Elena Tonra is understandably wound up. The day we speak is the day her band's debut album is being released in the UK - a one-time only event in the life of a professional musician. "It's kind of a weird day for us," she giggles. "It's quite exciting. We should probably be celebrating but it's too early to start drinking."

Elena has a gushing and unrehearsed interview style, which is partly because of nerves and partly because her band is quite new. Daughter has rocketed onto the international music scene seemingly overnight, and Elena is still trying to catch up. She and bandmates Igor Haefeli and Remi Aguilera met just a few years ago at the Institute of Contemporary Music Performance in North London. Little did they imagine their tentative creative partnership would launch them on the world stage.

"Me and Igor didn't start working together until after we'd finished the course, but I'd always admired him from afar. I was really interested in the way he went about creating music. He's very inventive and interested in more of the production side of things and he'd come into class with full tracks as opposed to other people, like myself, who would come in with a guitar and just play a song," Elena explains.

Igor (originally from Sweden) and Elena made the first Daughter EP without Remy. Called *His Young Heart*, it was released early in 2011. "It all started for fun, really, and we didn't think it would

go anywhere - we just wanted to make stuff. It was all a bit thrown together. I have really good memories of those first stumbling," Elena laughs. Remy joined the band after returning from a trip to France, his home country. By this stage, the first Daughter EP was garnering positive attention in the UK media and the group was gigging regularly around London. With Remy on board as a drummer, they set about recording their second EP, *The Wild Youth*. Released in late 2011, the release caught the attention of BBC1 presenter Huw Stephens, who invited the band to record a live performance for his show at the legendary Maida Vale studio. "The second EP was the one that gained quite a lot of interest," Elena says. "In terms of people showing up to our shows, that was a turning point. That's how we could gauge how things were going - we were progressively playing bigger venues." Daughter was feted at the 2012 SXSW music conference and naturally the music labels came calling. After a long and gentle negotiation, the band signed to leading indie label 4AD, joining the roster



alongside bands like Bon Iver, Deerhunter, Iron and Wine and Tune-Yards.

"What I really like about 4AD is that they have such a vast range of very different artist, which is interesting. It shows that they really appreciate creativity in people who are slightly different from each other. It's also kind of daunting, in a way, because we're surrounded by some insanely good bands. As a new signing, it's a bit crazy. There's no pressure from them, but there is a pressure internally to produce something that is good," Elena says, admitting it took a long time for the relationship to bear fruit. "It wasn't rushed when we signed - they got to know us, and we got to know them, and they were very vocal about the fact that they wanted to take their time with us. We wouldn't have to have an album out in a month or anything like that; you know those crazy things that you hear. We spent a lot of time writing and demo-ing the material. We demo everything so that we have an arrangement that is quite spontaneous," Elena explains. "I think that's a good way of working, just to

get your first thoughts out. Then even if you want to amend things, later, at least you've still got the first impression of the song you wanted to write." And with that, almost a whole year passed before Daughter had a debut record. But it seems it was worth the wait. *If You Leave* is an album of lush, dreamy heartache, led by the hypnotic singles *Smother* and *Still*. When we talk, Elena - full of beans and anxiety - still doesn't know what to expect. "It's quite nerve wracking," she admits. "I'm really happy with it and I'm really proud of it; it does sum up the past year very well. The experience of making it was great, I think we did well. I don't know if people will like it or hate it, but we made it for ourselves really. It's strange for it to be out in the world now, but it's also quite nice. If people like it, that's a massive bonus."

DAUGHTER's *If You Leave* is out now through 4AD/Remote Control

COLD WAR KIDS

BY CALLUM FITZPATRICK

It seems like only yesterday that Cold War Kids were flung onto our radar with 2006's debut album *Robbers & Cowards*, but already they're on the verge of launching fourth LP *Dear Miss Lonelyhearts*. A band that benefitted early on from internet hype and influential blogosphere buzz, their acclaimed introductory SXSW appearance also contributed to their takeoff - they met their current lawyer, booking agent and record label all on the first outing. Now, hot off the back of another typically ruthless SXSW schedule, lead singer, guitarist and pianist Nathan Willett says he feels the band still had something to prove at the festival.

"We knew that this record was going to sound different to anything that we'd done before because we had a new guitar player, new producer and a new studio - it was like we were becoming a new band in some ways," he says. "The difference for us now is that we're a bit older and wiser - you start to realise that all the frenzy that surrounds brand new bands at SXSW is happening to a lot of bands. At the time it feels like it's just you. I'm glad to be past all that now. These days, you start to look at bands and wonder which ones will realistically make it out to the other side, successfully release records and have a fan base. It's not easy."

Nathan thinks the current climate of the music industry makes this harder as bands are being pushed to become a 'radio-friendly band' or a 'live band'. "We were kind of unique because we had a lot of attention through the internet and radio. We've had a little bit of love from so many different places, whereas a lot of new bands seem to rely so much on one aspect such as purely on radio, on promotion

through their label or from live shows. We've been fortunate to not have to rely exclusively on any one of those things."

For their latest long-player, *Dear Miss Lonelyhearts*, the band enlisted the guitar playing and production services of former Modest Mouse and Murder City Devils guitarist Dann Gallucci - something which Nathan says was a natural introduction, given his involvement with the band over the last few years. "After leaving Modest Mouse Dann got into recording and doing live sound for us. We had this long relationship with him, we loved his guitar playing and we knew that he would really work out as a producer. The whole thing happened very organically over time. "We did a few projects with him just to make sure it felt right within the band and make sure it was good for everybody, but after we realised we liked his taste and playing style, we were just really excited to get started and get playing."

Confident that the new lineup worked, the band retreated to their own private studio in San Pedro,



California, along with co-producer Lars Stalfors.

"We tried a couple of different things at first, but in the end we decided that we wanted to do it in our own space so that instead of taking the record budget and spending it on some big-shot studio, we could invest in our own place, buy some nice gear and do things our way."

The album's title, *Little Miss Lonelyhearts*, takes its name from a Nathanael West novel entitled *Miss Lonelyhearts & The Day Of The Locust*. Set in New York during the Depression, the book follows the life of a nameless man who writes a newspaper advice column, but as time passes, he begins to crack under the grief of those who write in.

"This book really inspired me think about how I write music and it really posed some questions about how sometimes you write for other people, whereas sometimes it's for yourself. It's usually either when you need to encourage yourself out of bad things or help other people out."

"That's what really struck a chord - the idea that songwriting can be like an advice column where you're taking other people's problems and trying to answer them in some way. I think that was really appealing to me."

Sonically speaking, the record sees Cold War Kids

focusing on more complex arrangements and as Nathan puts it, "caring more about the finished product and less about how we got there".

"It's more of a modern record," he adds. "It has more layers from synthesisers and keyboards."

There is something that is kind of New Order and Depeche Mode about it, as well as maybe some later David Bowie records. It's just building on the raw, minimalist piano, guitar, bass and drum sound that we've always had."

This steady evolution is something that has always been evident in the band's work - from the raw *Robbers & Cowards*, through to the darker *Loyalty To Loyalty* and the more anthemic qualities of 2011's *Mine Is Yours*.

"I think we've tried to do a lot of different things over the years," Nathan explains. "We've tried to keep the original parts of what we've been from the beginning, but I think we've also never been shy about trying new things and evolving in all shapes of songwriting. In some ways I think we have a long way to go...we're definitely still learning."

Dear Miss Lonelyhearts is out on Friday April 5 via Downtown/Cooperative Records.

BLACKCHORDS

BY KRISSI WEISS

Joining the mass of Australian musicians, re-entering the atmosphere of local life after a heady and hazy few weeks in North America for SXSW and CMW are Melbourne's indie-dance band Blackchords. Singer/guitarist Nick Milwright and co. are literally hitting the ground running with the release of their sophomore album, *A Thin Line*, and a national tour all taking place just a short time after arriving home. While Milwright has done the odd solo tour in America, the industry soiree has been the first time Blackchords have been able to tour the north and solidify the growing audience they're building. Their self-titled debut album spawned a host of TV syncs with Blackchords featuring on MTV's *Teen Mom*, NBC's *Being Human*, *Cops L.A.C* as well as appearances on local shows *Offspring* and *Rescue Special Ops*.

Hopes can be high (and quickly dashed) when a band makes the trek over to SXSW but things came together well for Blackchords. "I guess over the last 12 months we've been getting a lot more TV syncs and we knew we were building a bit of a fan base that way so with the new record coming out we wanted to get over to America and touch base with some of the fans we've made already," Milwright says. "We also wanted to build on the TV sync stuff and try and get different licenses and get more and more TV placement going. From that, we hoped that we'd get a booking agent over in the States and be able to get over there more often than never. Things are slowly coming together for all that."

Balancing the business side of industry conferences with the feeling of SXSW and CMW being a musician's

Spring Break can be hard but Blackchords did it well. "For us we've been heads down and really focused on business things after recording the record and everything that comes hand in hand with that so we hadn't had a good, solid tour for a while," he says. "We felt like we needed to reconnect with each other and get on the road again. It was great to be in another world and actually be a part of something so different to what we see and do in Melbourne, Sydney, and Brisbane. It's nice to put yourself out of the norm and get inspired again. It was everything - we didn't stop ourselves from having a good time and maybe we should've - but we also got a whole lot of business done."

A Thin Line was recorded in 2012 in a converted barn in the Yarra valley. Red Room's Mark Stanley



came in as co-producer joined by the expertise of David Odlum of The Frames, Luka Bloom and Josh Ritter fame. "Having a seasoned producer on board and having a band that have such a strong working relationship really helped us find our own sound and voice," he explains. "We had tossed up the idea of producing the record ourselves along the way but the reality is when you're new to this you can't just go in and capture what you imagine. You just don't have the knowledge for that. We couldn't figure out a lot of ways of getting certain sounds. Having David on board was like having an alchemist on board who could take all of these ideas that we'd verbalised and also all of these half ideas and he'd have an answer straight away. He was able to realise everything we were trying to verbalise and turn it into a solid, recorded moment."

Record label contracts, licensing contracts and all other manner of music business deeds have preventing the album from being released until now but Milwright feels like everything is in its right place.

Far from falling victim to the pattern of long album cycles, Milwright is excited about touring this album and even more excited about getting back into the studio and writing the next album. "We really created a lot of these songs for the album so it's been great to play them live over the last few months - it's brought a great life to them and to Blackchords," he says. "We always thought we'd have it out a lot earlier but a lot of little things came in the way, more opportunities really. But now the band feels amazing and we really feel ready to head out into the country and tour it and get the response we're hoping for. After that, we'll get back into the writing and creating, we feel like this album is a reflection of where we were and we're now coming into a new era of Blackchords after this record."

BLACKCHORDS will be at The Toff In Town on Saturday April 6. *A Thin Line* is out on Friday April 5 through Universal.

NANTES

BY JOSHUA KLOKE

Parklife, Peats Ridge, Pyramid and Big Day Out. It's an impressive list of festivals for any act to conquer. And Nantes, the Sydney-based hypnotic synth-heavy outfit, have done just that as of late. It's the kind of festival swing that allowed the five-piece exposure to a larger fanbase, especially with the upcoming release of their debut full-length, *BeingsBeing*.

Yet as frontman Dave Rogers says from his Sydney home, these festivals didn't necessarily allow the band a chance to test out tracks from *BeingsBeing*. Instead, the band had to perfect their approach in the studio. It's all part of the methodical and meticulous delivery Nantes favours.

"Most of [the new songs] didn't even get tested out live. Most of them were recorded before we even had a chance to try them out," says Rogers, reached on the line from his home. "It was kind of hard to try the new songs because of different issues we had with a backing band or scheduling conflicts."

Rogers maintains a firm grip as the head songwriter in the band. He's crafted an intense package of tracks, which rarely yield to complacency. It's a textured sound and subtle nuances abound. *BeingsBeing* requires a certain amount of dedication from the listener.

"None of us in the band really wanted to have a black and white sound. We relied on what felt right instead of relying on what we thought we perhaps should do on the record," he says, speaking about his inspiration for the record, sonically. "We merely just tried to maintain a sound throughout the record."

BeingsBeing has been a long time coming for Nantes, who first made waves with their debut single and EP *Fly* in 2011. Propulsive and engaging, *Fly* introduced a band that deftly combined classic, post-punk influences with soaring rhythms. Yet Rogers was cautious when it came to capitalising on the success of *Fly*. There was an effort on the part of Rogers to let the ideas he had for *BeingsBeing* develop naturally. He wasn't afraid of the directions the songs would take, which established a faith in the process itself. Rushing the band's debut was something Rogers was keen on avoiding.

"The songs would begin with very small ideas and transform into something more," he says. "Sometimes we'd come away with a song that we wouldn't have imagined sounding like it did in the beginning."

While Rogers allowed the songs time to develop naturally, the subject matter on *BeingsBeing* was another issue altogether. During the writing process, Rogers suffered traumatic setbacks which would, albeit unfortunately, provide a theme for *BeingsBeing*. Rogers devoted himself to songwriting throughout 2012, diving deep into a well of emotions. "With this album, I wanted to have a consistent theme. Many of the tracks were written during an unsatisfying time in my life, early 2012. I wrote these songs but then put them on the backburner. When it came time to put the album together, these songs really emerged and I felt a connection with them."

I pressed Rogers on the "unsatisfying" time in his life, and somewhat reluctantly, he detailed the true subject matter on *BeingsBeing*. And as expected, what Rogers says gives the record that much more emotional resonance.

"NONE OF US IN THE BAND REALLY WANTED TO HAVE A BLACK AND WHITE SOUND. WITH THIS ALBUM, I WANTED TO HAVE A CONSISTENT THEME."

"When I was writing them," he continues in a sombre, serious tone, "I was going through a really difficult time. I lost both my parents late last year. All the songs were written during that time. The songs naturally became more atmospheric and maybe a bit more chilled out. That was just where I was at, at the time."

There is all too often a fear of allowing intensely personal songs out into the critical wild. Why Rogers truly took his time with *BeingsBeing* now becomes that much more obvious. Though for him, bringing these songs to light was just another step.

"It was incredibly hard," he concedes. "There were a few songs that were just way too close to me, but for me, to just speak about my parents helped the process. These songs weren't just black and white, but I had to get them out."

Thankfully, with Nantes, it's a process that Rogers has not had to endure alone. With the songs finished, the finishing touches were soon to be put on. Most notably, the visual element to the band, which Rogers asserts is "incredibly important."

Cue Jos Eastwood, who doubles as a multi-instrumentalist and the band's visual director. The retro looking clip for the first single *Avid* showcases Eastwood's ability to marry a barrage of potent images with Rogers' driving rhythms.

"It's incredibly reassuring to have someone in the band that takes the visual element of the band so seriously. He does that for a living and it's become so important that he's onboard now," admits Rogers. Ultimately though, it is the creative partnership that Rogers and Eastwood have which fuels Nantes. It may have been difficult for Rogers to bring the tracks on *BeingsBeing* to life, but he understands how much better off he is because of it.

"He'll take some of the songs the ideas and come up with something out of nowhere, often very freaky. But always very visually stimulating. That relationship we have, that friendship is important too."

NANTES hit up the Northcote Social Club on Friday April 19 for a co-headline tour with Battleships. *BeingsBeing* is out now.



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CIRCA SURVIVE

BY ROD WHITFIELD

"It is a long flight, but it's one of those things where if it wasn't worth it, you wouldn't see so many bands trying to get there so often." Overseas bands seem to love coming to tour Down Under, despite the epic length of the flight from just about anywhere else in the world, and Colin Frangicetto from Philadelphia-based-alternative rock band Circa Survive is no exception.

"Everyone knows that the flight is a little brutal," he continues, "but once you get off that flight, it's worth it. It's such a beautiful place, it's an amazing culture with people that just love music, and that's the kind of place we like to be."

Forming almost ten years ago, Circa Survive have released four full-length albums, and have visited our shores on three separate occasions previously. Unsurprisingly, one of those trips stands out in Colin's memory the most.

"You know, there's almost always something special about every show," he recalls. "But I think Soundwave as a whole, the experience was pretty amazing, and pretty eye opening as far as how open the crowds were. We felt we kinda stood out on the bill like a sore thumb, but we seemed to have a great response. There were so many crazy musicians that we've looked up to over the years in the heavier music scene, and never really imagined us being paired up with. That whole experience was pretty surreal."

Now he gets to live that dream again, as his band are

touring Australia in April. This time it's supporting the long running, legendary New York progressive-rock outfit Coheed and Cambria, and for Colin and the band this makes the journey very special once again. "They're long time friends of ours, in fact we've probably toured with them more than any other band. And we've done multiple countries with them too, so that's even more interesting. It's kind of like, that band have just done so much for us as a band, and their fans are just so open to us and seem to always take to us. The fact that they always ask us to come back to new places with them is just—they must like us too!" he laughs.

This writer interviewed Coheed and Cambria main man Claudio Sanchez a few weeks ago who confirmed this, stating what a big fan of Circa Survive he is. The admiration is very much mutual. In fact, according to Colin, things have actually come "full circle" for some of the members of the two bands, in a strange sort of way.

"It's so cool," he says. "We love those guys, and ironically



the band that I used to be in, This Day Forward that I was in with Brendan the other guitar player, we actually took Coheed out for their first tour, ever! So they were opening for our little shitty hardcore band. It was their first shows as Coheed.

"That's crazy, to remember those days when they were just getting their feet wet and becoming a touring band, and now they're one of the biggest bands in the world, as far as people who play this kind of music – progressive music. So seeing them come so far, and knowing them from their inception is pretty wild!"

Circa Survive have become well known for their intense, wild and spontaneous live shows, and Colin confirms that that is pretty much exactly what Australian audiences will get when they tour here again.

"It is," he agrees, humbly. "I think it's one of those things where it's a little different every night, no matter what. 'Cause we're a band that is always just feeling out the crowd's energy and feeding off that energy. And Anthony is a very conscious singer in that, he's

not just doing his thing and getting off the stage, he's interacting pretty highly with most crowds. It's pretty rare that something happens in the crowd and he's not interacting; it kind of just evolves in an interesting way every night. Which is why if I wasn't in the band I would be interested to watch us from the crowd as much as possible!"

Colin likens their live show to a tribal gathering, where people can just let their hair down and forget their troubles of the day. "So we basically just go for a visceral and raw and primal reaction," he continues his description. "We're looking to give people an escape from their normal day to day stress and emotional wear and tear. Kind of all get together and dance in a circle with some drums, metaphorically. Give people a reason to just let go and feel the music in a way that isn't so self conscious and forget about the bullshit in your life."

CIRCA SURVIVE support Coheed And Cambria at the Palace Theatre on Sunday April 21.

THE MENZINGERS

BY ROD WHITFIELD

This punk band from Pennsylvania in the States has only visited our shores on one previous occasion, and that was for Soundwave in early 2012. Guitarist and singer Greg Barnett, speaking from his home in Philadelphia, has some pretty fond and funny memories of that tour. "It was huge. It was actually quite surreal, hanging out backstage, and it was like, 'Hey Fred Durst, how are ya?'" he laughs. "We bumped into some crazy musicians, man. And yeah, we saw a lot of good bands, it was great!"

Now, more than a year later, the band are returning to Australia, and it promises to be just as memorable a tour for the band, although for a very different reason. This time they are supporting the mighty Californian punk band Pennywise, on what is quite a momentous tour for them. Not only is it the band's 25th anniversary, but it is also their first trip back to Australia since the return of their original singer Jim Lindberg, who left the band for around three years between '09 and last year. Greg agrees that this makes the coming tour even more special.

"It's a big deal for them, and it's great that Jim's back in the band, I've never actually met them before. But we've only heard the best things about the guys, so it sounds like it going to be a really fun tour," he says. On top of all of that, he is very much looking forward to playing the smaller, sweatier, more intimate clubs and pubs to a specific punk-rock audience, as opposed to the massive, impersonal 40,000 strong festival crowds

that they played to at Soundwave. "Oh yeah, we're even more excited for that," he enthuses. "The people that are there won't be like, 'Oh I'm going to check out blah blah band' and they're walking by and they might hear us. They'll be there for punk rock, and it's going to be a lot more fun."

Having said that, since it's only their second ever trip to Australia, and they're playing to a rabid Pennywise crowd, many people at the shows won't know much about The Menzingers. But Greg is confident that they will win people over with the exuberance of their delivery, and the amount of material they will pack into a short set.

"It's kinda spontaneous, it's full of energy," he describes. "We only play for a half hour, so we play as many songs as we can in that time. It usually turns out to be between nine and eleven songs. We just don't stop, pretty much, we just pound it all together."

It's been a year since the release of their last album, All



Or Nothing, and by all accounts reactions to the album have been almost unanimously positive, from critics, fans and in a live sense. So much so that the band still has massive demand for their live show around the world. From Australia, the band head back to the States for a few dates and then head to Europe and the UK for a very extensive tour, on some very eclectic bills.

"It's been great," he says, regarding the response the latest album has received. "It's been amazing. We've had some really, really flattering reviews. We noticed from the first time we played the new songs live, people went off more for the new songs than the old songs! That's kind of a good feeling, you know? It's like, 'Okay, they're into this, we don't have to be worried!'

Referring to the lengthy European jaunt, he says he's really looking forward to heading over there.

"We're playing some massive festivals, with everyone from Eminem to Nine Inch Nails – we're playing in the middle of a field in Slovenia. It's gonna be a lot of fun, we've been over a couple of times, and some of our absolute best friends live in Germany, the UK and

Austria, so it's just gonna be a great summer vacation." It's at that point the band will actually get a little time off, and then start recording their fourth album, tentatively pencilled in for a 2014 release. In fact, serious work has already commenced on their next record.

"We're going to take a month off (after the European tour)," he informs us, "and hopefully around October/November is when we're going to record. Just today we finished up demoing five new songs for the record. "So that pretty much rounds us out for the rest of the year. We might do a couple of smaller things around the States, maybe a week or two, but nothing too crazy. And then just plan for the next year."

THE MENZINGERS play the Palace with the mighty Pennywise on Thursday April 4, along with Californian punk act Face To Face.

GLENN HUGHES

BY ROD WHITFIELD

Glenn Hughes is an absolute legend of rock music and yet his legend is arguably a little underappreciated in rock music history. He is often not mentioned in the same breathe as some of the other great legends of rock vocalising, such as Plant, Tyler, Gillan, Dio, Dickinson, Mercury and so on. Even this long time rock fan had to do a little research into the history of the man's career, and it soon became clear that it is quite illustrious.

The man has released no less than 15 solo studio albums, and another ten live albums on his own. He has also recorded and toured extensively with the likes of funk/rock pioneers Trapeze, and truly legendary acts such as Deep Purple, Gary Moore, Tony Iommi, Black Sabbath and many, many more, right up to his more recent work with rock supergroup Black Country Communion. It's a back catalogue longer than both of the average AFL ruckman's arms and one to be extremely proud of. Whereas most of the other great rock vocalists have been best known for their work in one or two great bands (and possibly three in Dio's case), maybe it is that 'journeyman's' path that he has always followed that has kept his career in a somewhat underrated state. He discussed that, and much more, recently from his home in Los Angeles.

"Yes, I've been a journeyman, but there was a period where I didn't do anything because I was in one of the bedrooms in my house, looking through the window doing crack. But that's all been spoken about many

times in many documentaries on HBO and so forth. For me, the greatest part of my career was that I was able to pick myself up from death valley and move on with my life," he says.

"We talk about the longevity of singers, how can one sing at 61 like they were doing at 25? I don't know man, am I a freak? There's a few of us from my generation and peer group that can still deliver, because we take care of ourselves. My exercises for my voice are very important, and I don't drink and carry on and smoke cigarettes."

He is bringing that legendary voice to Australia very shortly, both as part of the incredible Kings Of Chaos tour with several of the greats of rock music of the last four decades, and for a solo tour of his own. Surprisingly, the man has only visited our shores on four previous occasions in his four-and-a-half decade long career, and he plans of making it very special for his many fans in this country. "I love it!" he enthuses. "Kings Of Chaos are coming

April 20. I was going to hang out in Australia for a little while, Steven Tyler invited me to go hang out on his boat on the Great Barrier Reef at the end of April. So I said, 'Shit, if I'm going to stay in Australia, I should really think about doing some shows.' And because of the time frame, we thought it appropriate to play a few of the big cities and then we can do more shows later in the year when we have more time to promote. Hence we're doing more intimate places where fans can come in, and I'll do a retrospective of my career.

"Australia, for me, is a great market because it's young and fresh, and the canvas is bare for me. I've always worked one fan at a time, that's the way I've worked my whole career. So coming to Australia again and playing these intimate venues after playing Kings Of Chaos in that huge stadium will be wonderful! Because I love getting up close and personal with the fans, so they can see the toil and trouble that I go through."

And with such a long and illustrious back catalogue behind him, it must be rather difficult to write a career retrospective setlist.

"I've got 380 songs published in my life," he reveals. "People are going to hear a bit of everything, and hopefully they're going to hear something that they want to hear. I'll come onstage and do a few acoustic songs, and I might do a cover song. Then I'm going to hit them with some of my classic songs and a few songs that I really think are important to me as a person, spiritually, to talk about and sing about. And of course there'll be some huge classics that people want to hear."

GLENN HUGHES brings his career retrospective show to Melbourne on Monday April 22 when he plays the Corner Hotel for one night only.



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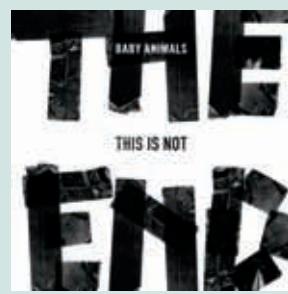
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NEW BABY ANIMALS

Baby Animals are back! They've been playing around for a little while now but they've just announced *This Is Not The End*, their third album. There are various pre-order packages available: the \$25 Simple Pleasures package which includes a signed copy of the album, signed poster, digital download of the album, instant download of the new single *Email*, automatic entry into the Baby Animals Experience competition (which includes a **Gibson** acoustic guitar, three guitar lessons with **Dave Leslie** and a pre-show dinner with the band). The \$79 Loaded Up package includes all that stuff plus a limited edition t-shirt, stubby cooler, signed Baby Animals remastered physical album (featuring the multi-platinum debut and sophomore albums), secret link to a making-of documentary, and a fortnightly email from **Suze DeMarchi** with advance notice of tour dates and exclusive updates. The \$150 Fully Loaded package gives you all of that stuff plus a signed and numbered limited edition vinyl of *This Is Not The End*, two VIP tickets to an intimate listening party and acoustic show in your closest capital city in late May, a AAA lanyard giving you exclusive backstage access to hang with the band at any Baby Animals headline shows in Australia, and a personal thankyou email directly from Suze.



GEOFF TATE'S QUEENSRYCHE... UH...

Here's one that seemed to fly in under the radar last week. First, it was announced that **Billy Sherwood** (formerly of **Yes**) would be re-mixing **Geoff Tate's** soon-to-be-released **Queensryche** album, *Frequency Unknown*. That's no big surprise after hearing the iTunes samples, which sounded pretty bad from an audio perspective. Now Deadline Music/Cleopatra has released statement which, well, just read for yourself. "Since previews of the new Queensryche album were made available to the general public on iTunes and other digital retailers, some of the response has been less than positive. Some complained about the overall quality of the recordings, and in particular the mix. We here at Deadline Music have the utmost confidence in the powerful songwriting and outstanding performances from Geoff Tate and crew on this album, but we also want the fans to know that we are listening to them as well! So, in the interest of democratic free choice, Deadline Music has commissioned the superbly talented musician/producer Billy Sherwood (formerly of YES) to remix the album. Now fans will be able to decide which mix they feel best represents the album: the original mix, which will be released on April 23rd, or the new mix by Billy Sherwood that will be made available at a future date to be announced.... WE REMIX, YOU DECIDE!" So, they're going to release the self-admitted sub-par version, then later they'll put out the Billy Sherwood one instead. Seriously.



DEF LEPPARD BRINGS OUT THE RARITIES

Def Leppard are currently playing a residency at The Joint in the Hard Rock Hotel in Las Vegas, and they're doing this thing right. They're playing the entirety of the *Hysteria* album in the second set, which is kind of the point of the residency, but perhaps more interestingly for folks who might read this, the first set sees the band performing as **Ded Flatbed** on a small, stripped down stage as they play obscure cuts - the kind of stuff that die-hard fans have been begging for for years, but which they've never been able to play because, let's face it, a big percentage of the average Def Leppard concert audience may know a few songs on the radio or even own a greatest hits disc, but not necessarily know *Slang* or *Good Morning Freedom* or *Rock Brigade* or *Another Hit And Run*.

CORE

PUNK, SKA, HARDCORE

NEWS, REVIEWS AND GOSSIP
BY EMILY KELLY: EK1984@GMAIL.COM

It appears the live music is a little light on this week, which comes as somewhat of a relief considering I positively overdosed on live entertainment over Easter. Hits and Pits and Melbourne International Comedy Festival combined totally shattered me. The very concept of leaving the couch prompts extreme mental anguish at this point. Like some hungover, pathetic version of a war veteran, I'm sporting a gnarly hangover with tinnitus to boot. Thankfully I handed over my health in exchange for the following year-defining moments: Seeing the immensely talented Mike Birbiglia slay at an intimate Arts Centre stand-up show. We laughed, we cried, I tweeted him afterwards because I thought maybe we could be best mates. Watching Mad Caddies revive my long lost love for ska music, with a marathon set of posh jams. Squealing as Canada's Flatliners bashed out a pitch perfect rendition of one of my favourite albums of all time. Staring in utter bewilderment as Wilhelm Scream blew minds into tiny pieces with their techie punk rock proficiency. Pick any member of that band and watch their mastery of their instrument and the pure joy with which they explore it. Sensational. Would do it all over again.

Welsh band **Attack! Attack!** (not the crabcore dudes) have split following the departure of two keys members of the band. "To be honest we couldn't imagine continuing the band without [them and so] if it can't be that way then Will and I feel it is better for the band to finish".

City and Colour have set a release date for their new album, *The Hurry And The Harm*. Dallas Green's fourth studio album will be released in Australia on May 31.

CORE GIG GUIDE

THURSDAY APRIL 4:

Pennywise, Face To Face, The Menzingers at The Palace
Old Violet, Scalar Fields, The Stray Melodics, Nick Roebuck at The Reverence
I AM Mine, Kung Fu Monday, Errant Venture, Travis Addison at The Tote
Irrelevant, Outsiders Code, Strickland, Kissing Booth at Next

FRIDAY APRIL 5:

Endless Boogie, Iowa at The Tote

Sydney's **Northlane** have added their name to the staggering list of local heavy music bands to stomp their way through pop acts to arrive at the top of the ARIA charts. *Singularity* was released just over a week ago, and tickets for their national album launch tour go on sale this Friday.

Baroness have released a heartbreaking statement saying farewell to their bassist and drummer who are unable to tour due to the mental and physical scars left by the band's bus crash last year. "Matt Maggioni and Allen Bickle will not continue touring with Baroness. The details of their departure are not sensational; they do not come with hard feelings, nor are the details going to be public..." wrote John Baizley on behalf of the remaining band members.

SATURDAY APRIL 6:

Deep Heat, Terrible Truths, Spite House at Old Bar
Deep Valley, Pilerats, Gung Ho at Northcote Social Club
Divorced, Old Mate, School Of Radiant Living at The Gaso
King Tears Mortuary, Chook Race, Pencil, Full Ugly upstairs at The Gaso
ExtinctExist, Faspeedelay, Pretty City, Pope's Assassins, Go
Genre Everything at The Reverence
In Trenches, Free World, Fractures at Bang

SUNDAY APRIL 7:

Sons Of Thunder, Casey Dean, Simon Astley at The Reverence
Leez Lido, Bullets In Berlin, Plastic Spaceman at The Evelyn



DENOUNCEMENT PYRE AT THE BENDIGO

Getteth thee to the Bendigo Hotel in Collingwood on Saturday April 6. **Denouncement Pyre** marks its tenth year with the launch of the second full-length, *Almighty Arcanum*, along with **Erebos Enthroned**, **Convent Guilt** (featuring members of the old Australian classic **Shackles** (RIP) and **Black Jesus**.

METAL DADS UNITE

Remember the other week when I had a rant about the shit you have to put up with from other parents when you're a 'metal dad'? Well I got this great reply from fellow Metal Dad Ross Niven. Take it away, Ross...

"Hey Peter,

I just read your 'Metal Dad Rant' in Beat. I can relate to it tenfold. You see, not only am I a dad to an eight week old girl, I'm also a straight, married flight attendant. I don't smoke, do drugs or drink. I don't have any tattoos (though I'd love to get some, and I will one day soon). I have a degree in Music (Management and Performance). I am pretty much everything a metalhead isn't supposed to be.

I've played in bands that shared the bill with **Killswitch Engage**, **The Used**, **Story Of The Year** and **Funeral For A Friend**. I been in bands with members of **Twelve Foot Ninja** and **Bronson**. I record my own stuff and release it on iTunes. Metal/hard rock is in my blood stream.

You can imagine how 'dude', 'bro' and 'cool' are busted out when I mention my background. Patronising and condescending little jibes at my musical background from people I work with, or passengers. Oddly enough, this is usually from people who have no real 'footing' in music at all. The kind of people who download music illegally and think **Lady Gaga** is original or Adam Levine from Maroon 5 is 'the business'. Oh, you can also bet that

these are the same people that buy their **Def Leppard/Motley Crue/Metallica/Ramones/GNR** t-shirts at Myer or Supre. Fucking trendite hypocrites. There is nothing quite like being told by a **Skrillex** fan that metal is 'just too noisy'.

I love our heavy metal subculture. I love that I can see someone with a **Slayer** t-shirt onboard and ask them what their favourite song off *Season In The Abyss*, is. I love that my daughter screams in tears when **Taylor Swift** is on MTV, but will sit quietly while I throw on a **Rammstein** DVD. I love that **Dustie Waring** from **Between The Buried And Me** was stunned when I told him I was a huge fan, when he was onboard, and I can tell you ten out of ten times, the metal bands/fans are the most respectful, articulate and friendly people to have onboard.

Anyway, the stuffy 'normal' people comments roll off my back these days. They don't get it. They never will. They will assume that our knuckles drag the ground. They will never know that people like Sam Dunn make amazing documentaries not just about metal, but about anthropology. They will never know that Duff McKagan holds several business degrees or that Maynard from Tool owns a vineyard. We are one-dimensional people to them and that's ok. We are under-estimated. Fuck them. Who wants to be normal anyway? Love your work, mate.

Ross."

PENNYWISE
THIS WEEK!

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face to face
THE MENZINGERS

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FIREBALLS

Melbourne's Fireballs have been invited to the inaugural Club Sin 13 party in Tampare, Finland for the Mavericks Rock'n'Roll Association, and out of pure excitement they're throwing another one of their infamously wild parties. They've announced their own weekender of shows at The Bendigo Hotel on Friday May 3 and Saturday May 4, fighting through the jetlag to play more loud and sweaty gigs on their home soil. On the Friday they perform with Murder Rats and Royal Cut Throat Co, and on the Saturday they're joined by The Yard Apes and La Bastard. Tickets are \$20+bf and can be purchased through Ozitix.

SYSTEM OF VENUS

System Of Venus, The Divine Fluxus, The General and Boy Red will be belting out their sets on Friday April 5 at Yah Yah's for what will be a sonic spectrum of music ranging from riff-tastic hard rock, metal and grunge to deliciously dark folk. Doors open at 8.30pm with a \$10 entry fee. All bands performing are currently in the midst of recording an album or EP so keep an ear out for coming releases.

MOUNTAIN AND SWAMP

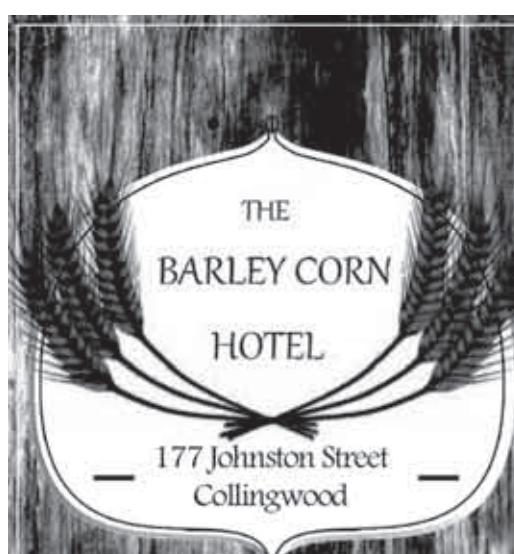
Featuring live old time, stringband and Cajun Music from Craig Woodward and friends every Sunday at The Gasometer. 3pm 'til 5pm, free entry. It's happening every Sunday with the band lineups changing from week to week. A great regular Sunday of old time Cajun music and related styles. 3pm, free entry.

THE KUJO KINGS

The Kujo Kings are back again. Cross-promotional, jargon, synergy, dynamism, Miami, vertical integration. Yeah, cop that! The personality-packed Melbourne ska sextet have spent 2012 touring the country after the release of their second sensual, sexual, and modestly priced EP *Kujo Kuddles*, and have since been developing their unique mix of sounds as well as their explosive stage performance. In a career spanning only two years, these youngsters have developed a strong loyal following and a reputation as lively entertainers with their infectiously catchy songs and stupidly energetic live show. They don't play an eclectic mix of styles - they play ska. And it's awesome. So catch The Kujo Kings at Bar Open for free on Friday April 5 for two sets of extreme fun as they entertain, shock, mock, and arouse you. Music starts at 10.30pm.

CITRUS JAM

Joined by his Epic Sea Monster Orchestra, Citrus brings his shred-tacular chaotic live show to the Great Britain this Thursday April 4. Imagine, if you will, an aquatic oasis where the flamenco octopus and metal king fish live with reckless abandon and welcome all to join in their frivolous jam, their Citrus Jam. Special guests Sammy Owen Blues Band will be supplying a smooth descent to the murky depths. Breathing apparatus not supplied. Free entry from 9pm.



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RAYON MOON LIVE MIXTAPE

On Saturday April 6, the Great Britain Hotel will host the very first Rayon Moon live mixtape. Two sets of karaoke guests, spring reverbs, '60s garage standards, '70s punk classics and top 40 hits from the '80s will echo off the platforms of East Richmond station before barrelling down the Belgrave line like the ghost of Connex. Expect to hear the blood curdling guitar howl of the Sonics, the creepy crawlly weirdness of the Who and the angular guitar chop of Trio (to name a few). Karaoke by Batpiss and The Spinning Rooms members. Free entry from 9pm.



WUNDERLUST

Friday April 5 sees The Brunswick Hotel host a night of music that invites you to indulge your inner playfulness, imagination and curiosity to the left of the centre. Join Melbourne's rhythm and noise outfit Dick Threats, experimental-rock-radicals Wunderlust, electro-synth beat duo Easy Dada and the practitioner of textural songs for melancholy moods and seekers of a calm state of mind, Em Vecue Aquieu. Expect a night of strange but thrilling sensations, uplifting moments diametrically opposed by gut-wrenching happenings, surprise, choice aural aesthetics, uncertainty and shameless abandon.

HETTY KATE TRIO

Described in the US music press as being "like Peggy Lee on a Vespa," Hetty Kate brings her sweet voice and swinging phrasing to The Drunken Poet this Sunday April 7 to deliver some of her favorite standards and a swag of originals. Having spent much of the past three years traversing the globe and releasing records, Hetty Kate has the game to disarm and impress. The day kicks off with Don Hillman's Secret Beach at 4pm, with the Hetty Kate Trio to bring it home from 6.30pm.



CLAYMORE

Forget everything you've ever thought you knew about Celtic rock bands, because Melbourne-based outfit Claymore, defies all expectations. This enigmatic band of multi-instrumentalists not only manages to combine traditional elements of Celtic music, but they take that passion and soul and rock it right into the 21st century. Claymore perform at The Spotted Mallard on Saturday April 6 with Glenbrae Celtic Dancers. Presales avail at spottedmallard.com. \$20 entry from 8.30pm.

SONS OF THUNDER

Local Footscray rockers (in the vein of Tenacious D) Sons Of Thunder are throwing out the electrics and strapping on some acoustics this Sunday April 7 at the Reverence Hotel. Joining them for the party will be Casey Dean and Simon Astley. The show starts at 3pm and it's free. Come and enjoy some great tunes, great mexican food and great beers.

I KNOW THE CHIEF

I Know The Chief is the lovechild of former indie band Passport. Describing their euphoric sound as jungle disco, these five young men have already undergone a rollercoaster in their music journey. Drawing upon influences such as Two Door Cinema Club, Twinsy and Phoenix; they set out to move the needle on the Australian music culture. They play The Evelyn Hotel tonight.

SIDE STACKS

Side Stacks is a stripped down version of the Stax On Soul Revue featuring Grant Cummerford, Tim Burhnam, Matt Green and Brendan McMahon. With a focus on Instrumentals from artists such as Booker T and the MG's and The Meters each week also will see a different guest vocalist come into the fold to sing some of that sweet southern soul. And what a place to bring it to, that is The Spotted Mallard every Sunday in April from 5pm.



AMY VEE

Ethereal indie-folk songstress Amy Vee has solidified her reputation as a fierce Australian music presence; performing tirelessly in her home country and overseas for nearly a decade. Amy has opened for Aussie and international acts including Newton Faulkner, Hawksley Workman, An Horse, Passenger, Jeff Martin, Lior, Diesel, Mark Seymour, James Reyne, Vika & Linda Bull, Renee Geyer and many more. Amy performs with Whitaker at The Spotted Mallard on Thursday April 4 from 8.30pm. Free entry.

THE GO-DEVILS

The Go-Devils are a fiesty rad bad girl good time garage band. They're playing at The LuWow on Friday April 5. They're getting an award - their Girl Manga Wrestling Championships title which they'll be accepting at The LuWow from the whip-wielding Mistress Yu Nami and her accompanying GoGo Boys The Mod Gods. It gives you a bit of an idea about their full-tilt no holds barred style.

CHRIS RUSSELL'S CHICKEN WALK

Having received the famed Golden Boot at Golden Plains this year, toured the country with Tony Joe White as well as two slots at the Deni Blues Fest, Chris Russell's Chicken Walk are being touted all over town as Melbourne's best kept secret becoming a lot more public. Get down to The Retreat this Saturday April 6 to see the Chicken Walk do two sets in the back bar. And it's free. Might be one of your last chances for a while.

THURSDAY

7:30PM KARAOKE!!! GREAT DRINK SPECIALS ALL NIGHT ~ \$25 ROUNDS!!

FRIDAY

TO BE CONFIRMED

SATURDAY

3CR RADIO FUNDRAISER!! 4PM-LATE
STRAWBERRY FIST CAKE, DIXON CIDER, WOT ROT, LIQUOR
SNATCH, FLYING RATS, SCARY FISH, ADMIRAL ACKBARS
DISHONORABLE DISCHARGE, SPEW 'N' GUTS, GARDEN OF EIDA,
BATSHIT INSANITY. BY DONATION!

SUNDAY

MUSES, MUSOS & THE BARLEY CORN WITH STEVE SMART AND
AN EVENING OF AMAZING ACOUSTIC ACTS AND POETS

LEEZ LIDO

Melbourne indie rock band Leez Lido are releasing their latest single *Sunrising*. A Leez Lido set engulfs you in a barrage of distorted and melodic rock sounds. Support from Bullets in Berlin and Plastic Spaceman. It's at The Evelyn this Sunday April 7 at 2pm.

OLD VIOLET

Bendigo five-piece alternative folk outfit Old Violet will be playing The Reverence Hotel on Thursday April 4. The band have been getting a bunch of attention lately for their debut EP *Secret To The Myth*. They will be joined by Scalar Fields, The Stray Melodics and Nick Roebuck. All this for only \$5. Doors from 8pm.



MARIE WILSON

The combination of a great attitude and undeniable talent helped launch twice ARIA nominated Aussie Rock Chick Marie Wilson's first single *Next Time* to great success. Since the release of *Real Life* in 1998, Studio Sessions in 2001 and *Heartbreak* in 2005 Wilson took a well-earned break from music. Whilst the break proved to be refreshing, it also lead to moments of self-doubt where she questioned whether she would write again. Her song *Extraordinary* changed all that. She launched her new single at The Empress on Saturday April 13.

ROCINATE BENEFIT AT THE REV

The Reverence Hotel is hosting a Benefit Show for anti-fascist group Rocinate. ExtinctExist, Faspeedelay, Pope's Assassins and Go Genre Everything are joining forces to raise money this Saturday April 6. If you don't know what it's all about, on September 30 2012, 15 members of the group Rocinate were arrested at an anti-fascist action in Athens and now have legal costs to cover along with their usual running costs for publishing their newspaper, running their website, printing posters and so on. Funds raised from this concert will go towards paying for their legal defence against the politically motivated charges brought against them. This show is \$10 on the door.



THE GRAND RAPIDS

Dr. Sound and the Swedish Jesus have spent all Easter locked away in the cave building a new fuzz pedal. So simple in operation yet destructive in nature, it will roll back the rock as The Grand Rapids descend upon The Penny Black in Brunswick for the first time this Saturday April 6. The projector will be set, the smoke machine warmed and the sonic sounds unleashed. Joining in for this one-pub pub crawl will be rad new cosmic psych rockers and tambourine jamsters, Lioness Eye. The psych freakout kicks off from 9pm and it's free.



DIVORCED

Divorced are fast songs from some Melbourne slackers and superstars. Craig Dermody on vocals (Scott And Charlene's Wedding, Spider Vomit, Lindsey Low Hand), Gill Tucker on guitar (Beaches, Dirtbag, Spider Vomit, YPs), Justin Fuller on guitar (ZOND, TAX, Justin Fuller), Ally Spazzy on drums (The Spazzys, Ally Oop) and Jack Farley on bass (dirtbag and everyone's favourite recording engineer). Support is from Old Mate and School Of Radiant Living this Saturday April 6 at The Gasometer. Doors at 8pm, \$10 entry.

THE POST OFFICE HOTEL 229-231 SYDNEY RD, COBURG

THURSDAY

THURSDAY 4TH

XYLOURIS ENSEMBLE

FROM 8:30pm

FRIDAY

FRIDAY 5TH

SAFFRON AVENUE AND SCRIMSHAW FOUR

FROM 10pm

SATURDAY

SATURDAY 6TH

SPOONFUL

FROM 10pm

SUNDAY

SUNDAY 7TH

JVG GUITAR METHOD

FROM 4:30pm

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YOUR
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LOCAL GUIDE

GLADSTONE

With throwbacks to early 2000s punk to modern day post-hardcore, Gladstone combine everything from driving riffs and aggressive screams to three-part harmonies and catchy melodies. The Melbourne five-piece are far from predictable, assisted by the bands many influences, ranging from Canadian post-hardcore outfit Alexisonfire, to vendors of Australian alternative metal Karnivool. Thursday April 4 will see Gladstone launch their debut EP *Bear Bones* at Melbourne's Ding Dong Lounge with supports from I Am the Riot and The Jacks.



BEN KELLY

Accompanying the release of his brand new EP *Times Not Waiting*, Ben Kelly is proud to announce a slew of shows around Melbourne with further dates yet to be announced. Kelly has a reputation for his soulful heartfelt performances and unique improvisations oozing his passion for his art. Ben Kelly's tour of Melbourne kicks off on Friday March 22 at Oscars Ale House in Belgrave, and runs through until Sunday May 26 at Burrinja Cafe/Gallery in Upway. For the full list of tour dates, including shows in Brunswick, St Kilda and Northcote, head to facebook.com/benkellyaustralia.

THE BEEGLES

The Beegles are a seven-piece local pop band made up of members from Whipped Cream Chargers, Euphorias, Warmth Crashes In, and Alkan Zeybek & The Lessermen. This April brings the long awaited release of their debut EP, and to celebrate they're playing at The Evelyn every Monday in April at 8pm. Support will be provided from The Infants, Rogue Wavs and Preston Skate Massive, so don't miss this weekly party.

JAMES R BUTT AND THE CRUEL WORLD POETS

James R Butt & The Cruel World Poets are a strong three-piece founded in November 2012. James has written many excellent songs and is quite the wordsmith, an awesome voice and a noteworthy harmonica player, not strictly country-pop nor folk-rock, just well written catchy tunes. James performs at The Vic Hotel Sunday April 7 from 5pm. Free entry.

DUNE RATS

Rumour has it that tickets to Dune Rats' first shows in Melbourne and Sydney sold out in record time, hailed as one of the fastest selling shows ever at both venues. The band are set to return from the USA with a new EP and their first headline tour in over nine months. The forthcoming *Smile* EP is perhaps the most mature release from the band to date, with hints of fuller production and a more defined sound it's definitely a glimpse into the direction of their debut album, set for release later in 2013. Dune Rats will be giving fans a chance to hear their new material, so don't miss out. They play The Grace Darling on Friday April 5 and Saturday April 6.

WACO SOCIAL CLUB

Waco Social Club, a cult of music and mayhem. This band is really worth checking out, if you have not availed yourself already here's the opportunity. Waco Social Club is a haven for several talented misfits from the wrong side of the tracks. Due to their diverse backgrounds (Gammarays, The Models, Olympic Sideburns, Lustrum) their music is refreshingly their own. Waco perform at The Vic Hotel on Friday April 5 with support from The Falling Standards from 10pm. Free entry.

HARMONY

After a stellar showing at the return All Tomorrow's Parties, Harmony have announced a headline Melbourne show. The performance marks the launch their a brand-new limited-edition 7" single *Do Me A Favour*. Also performing on the night will be The Stevens, Mere Women, and more. Harmony perform at The Curtin on Friday April 5.

RETREAT HOTEL

280 SYDNEY ROAD BRUNSWICK 9380 4090

WEDNESDAY 3RD
JOE OPPENHEIMER + CHRISTOPHER COLEMAN (SOLO)
BOTH IN THE FRONT BAR FROM 8:30PM

THURSDAY 4TH
THURSDAY NIGHT SOUL SESSIONS
CHRISTINE ARNOLD
(THE PERFECTIONS) 8:30PM
CHELSEA WILSON
AND DJ TRAFFIC JAM 10:30PM

FRIDAY 5TH
MACONDO BLOWOUT 8PM
DOUBLEBLACK 10PM
DJ SHAKY MEMORIAL TILL 3AM!



SUNDAY 7TH
LITTLE SISTERS 4PM BEER GARDEN
GATOR QUEEN 8:30PM
CORAL LEE &
THE SILVER SCREAM
(ALBUM LAUNCH) 9:30PM

TUESDAYS IN APRIL...!
CHARLES JENKINS 8:30PM FRONT BAR

SOUL SESSIONS
AT THE RETREAT HOTEL
FEATURING CHELSEA WILSON
AND VERY SPECIAL GUESTS
4.4 CHRISTINE ARNOLD (THE PERFECTIONS)
11.4 FLORELINE ESCANO
18.4 LISA FAITHFUL (Soul Safari)
25.4 CANCIE MONIQUE AND THE OPTICS
THURSDAY NIGHTS IN APRIL

SATURDAY 6TH
RORY ELLIS 4PM BEER GARDEN
MCALPINE'S FUSILIERS 7:30PM FRONT BAR
CHRIS RUSSELL'S CHICKEN WALK 10PM
AND DJ DAVE THE SCOT TILL 3AM!

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JOEL'S BIRTHDAY DRINKING HOOTENANNY ARVO GIG

It's that time of year when co-owner/bandbooker/town drunk/village idiot Joel Morrison of The Public Bar and The Old Bar turns another older. To celebrate this milestone he's gathered together some of his favourite bands to play his big Sunday Arvo Drinking Hootenanny at The Public Bar this Sunday April 7. With Cherrywood, The Spoils, BJ Morriszombie, Matt Bailey, TTTDC, plus two very special guests, The Old Bar & Port Albert Choir and Guantanamo Bay 1st Inland City Faggots, it all kicks off at 2pm. Gumbo Kitchen serving dinner into your wordholes and \$15 jugs all day too. \$10 to get in and you can stay all bloody day and then head off to The Oldie to see La Bastard. Bonza.

LA BASTARD

Fresh from a sold out, over-capacity album launch at The Spotted Mallard and national tour in support of their new release *Tales From The Beyond*, Melbourne's surf-rockabilly '60s extravaganza La Bastard are back. Hosting a much anticipated Beer Soaked Sundays in April at the Old Bar, they are being joined by a musical pick and mix of local and interstate guests each week. This Sunday April 7 has support from The Reprobettes and Gunslingers. Doors at 8pm and it's \$6 entry. This is one surf-'60s-go go-extravaganza well worth catching a severe case of Monday morning blues for.

THE EMPRESS

The plight of live music in Melbourne has been well documented. Despite studies revealing the massive benefits it gives to the city's economy, the industry continues to live under the threat of noise restrictions, draconian liquor licensing laws and the insatiable appetites of greedy developers wanting to swallow up the city's culture for profit. It has been in this less than ideal climate that Fitzroy North's magnificent Empress Hotel has survived and ultimately flourished. Now, as Melbourne winter approaches, there's never been a better time to get back to the cosy confines of this classic, world-renowned venue. New band booker Dima Shafro promises a highly diverse and enjoyable lineup of artists across winter, and the rich, warming aromas and tastes of the venue's extensive wine list awaits. April's lineup includes Marie Wilson, the Wakefield Acoustic Festival, The Foovana Foo Fighters and Nirvana show and plenty more. See the venue's website for details.

JACKSON FIREBIRD

Jackson Firebird are a roots and rock band from Mildura. You might remember them as the band that bumped the Lady Gaga afterparty out of Cherry Bar last year. This Saturday April 6 they play Cherry again with friends Eagle And The Worm. It's \$13 with doors at 8pm.

HOLY MOSES HEARTACHE

Holy Moses Heartache bring their varying degrees of facial hair, intelligence and musical ability - not to mention their intoxicating brand of what could only be called folk music - to The Tote each Wednesday in April. With songs about sex, death and a man's genuine love of his horse, there's bound to be something that strikes a chord in even the shallowest of hipster hearts. There'll be awesome support acts too from Beloved Elk, Colourwheel, The Promises, Jules Sheldon, Noriko and Monkeys Pirate just to name a few. So take the following morning off, get down to the Tote early, get settled and make a night of it.

SHAUN KIRK

Capturing the energy of a killer live show and laying it down in the studio is no easy feat, however in the case of blues and soul multi-instrumentalist Shaun Kirk, the transference was surprisingly seamless. His latest album and accompanying DVD *The Wick Sessions* is out now and Kirk is touring to promote it, stopping in at Ruby's Lounge in Belgrave on Saturday April 13, The Westernport Hotel in San Remo on Sunday April 14 and the Northcote Social Club on Thursday April 18.

NIGEL WEARNE

Nigel Wearne returns to The Standard Hotel for a couple of intimate solo sets tonight. Having just received a four-star review in *Rolling Stone Magazine*, this month Wearne launches the second single and title track from his new album *Black Crow*. Equipped with personally handcrafted guitars, his music melds country twang, honky-tonk and honest storytelling. Head along for some toe-tappin', soul stirring rants and finger-style guitar. Music kicks off at 8.30pm, and it's free.

MACONDO BLOWOUT

Macondo Blowout live on the Surf Coast and are punks who surf and who play surf punk. They play loud and hard but are diverse in their sound and have a broad influence musically, drawing inspiration lyrically from life as they see it with a twist of humour and perhaps some sarcasm. Catch Macondo Blowout when they play the Retreat Hotel this Friday April 5, followed by Doubleblack who always turn The Retreat into a rockin' cesspit of crazed riffs, greased hair, and enough off-stage energy to fill anyone's good night out prescription. Music kicks off at 9pm in the Retreat back bar, free entry.

CORAL LEE & THE SILVER SCREAM ALBUM LAUNCH (SUN 7TH APRIL)

Coral Lee & The Silver Scream bring their up-tempo swing-tinged, late '40s jump blues and R&B influenced sounds to The Retreat Hotel this Sunday April 7 to launch their brand new album *Rocky Road To 10*. Steam-train rhythms, vintage seductive vocals and gritty guitar picking - you couldn't sit still if you tried. Opening for the Silver Scream and serving up a spicy melange of creole and blues zydeco will be Gator Queen. Playing the infectious rhythms of the Louisiana bayous and inspired by legends such as Clifton Chenier and Boozoo Chavis, Gator Queen play a stripped back raw gritty groove that gets dancers moving and Matilda's sassy smoking voice and piano accordion driven songs, in Creole French and English, are melded with the brilliance of Mike St Clair's extemporised double bass and Steve Phillip's inspired washboard and drums, bringing the southern world of la la and bals de maison to Melbourne's front porch. Music kicks off at 8.30pm in The Retreat back bar. Free entry.

Soccer Legends



LIVIN' TILL I DIE LABEL LAUNCH

Livin' Till I Die, is a concept no one can disagree with. Digging up the deepest parts of the Melbourne music scene, LTID is a growing community of amazing artists and cutting edge producers, celebrating their music through a series of wild parties and special releases. The first of which will feature a seizure exploiting set from dark electronic three-piece Soccer Legends in their last show prior to recording their debut release. Joining them is the deeply majestic bass/post-dubstep sounds from LTID labelmate Deer! along with the ever pleasing audio/visual masterpiece friendships and to kick everything off is the exclusive and unexplored sounds of Planète. Make sure you don't miss LTID's launch party on Friday April 5 at The Gasometer. Tickets are \$8 available at the door.

SPENCER P. JONES AND KIM SALMON

As you may (should) by now have heard, Beasts Of Bourbon alumnus Spencer P. Jones and Kim Salmon have recently released their first collaboration as a duo, and it kicks arse. After a month long residency, a record seemed only logical. It's a record that both pays homage to their influences and shows where they may be headed, the song selection makes sense, and it kicks arse. It's a collaboration that seems only natural, two giants of the local scene and masters of their art. Who knows how long it will last, so take your chances. This Saturday April 6 at The Drunken Poet from 9pm.

WE ALL WANT TO

We All Want To release their new single *No Signs* on Friday April 5, taken from their forthcoming sophomore album *Come Up Invisible*. To celebrate, We All Want To will be touring their '90s-tinged set shining with audacious ambition and genuine conviction to a stage near you. See it all come to life in Melbourne on Saturday May 11 at The Public Bar in North Melbourne.

SWOOPING DUCK

Swooping Duck is the rhythm section from Hiatus Kaiyote, also featuring regular guest musicians. These internationally-acclaimed musicians fresh from a US tour will be jamming unfiltered, uncut in their element and back in their hometown appearing at The B.East under the pseudonym Swooping Duck on Sunday April 7.



THE PRETTY LITTLES

Spruked as their last show for ages, The Pretty Littles will be tearing off the roff of The Tote this Saturday April 6 with The Harlots and Knitting For Gran. This will be their last show 'til summer. They've had a good run but it's time for them to try some other shit before they realise that their shit is the good shit and no doubt probably recommend this said shit. \$10 will get you through the door. Don't be shit.

ANNA'S GO-GO ACADEMY

Anna's go-go classes are great fun, an excellent cardio workout, and have been described as 'inspiring', 'a retro hit parade...everything from Elvis's Jailhouse Rock to AC/DC's Jailbreak, and a "high energy dance party with the hostess with the mostest. Every Thursday night at The Vic Hotel from 6pm and at The Gasometer Hotel on Tuesdays at 7pm and 8.30pm.

ROCK AND POP CULTURE TRIVIA

Melbourne's best trivia night has found a new home at The B.East. Triple R's Jess McGuire and Shock Record's George H. will present their iconic rock and pop culture trivia nights every Tuesday at The B.East from 8pm, a wicked celebration of all that useless information gathered from film, TV and music delivered in a relaxed three round format with loads of alcohol prizes to give away.

SUNSET BLUSH

The purple ghost of the local scene, Sunset Blush has been slammin' and scannin' it for a while now. For their show at 303 in Northcote on Sunday April 7, Sunset Blush team up with The Antoinettes, who've also been stylishly blowing the roof off garages around town, Eva McGowan, and Jimmy Daniels, who croons the way Ray Charles taught him to.

SLACQUER

Slacquer are excited to be teaming up with Muscle Mary to bring you a punk-pop trash-rock sensory feast. Brining you their own brands of Brunswick born punk, both bands were born to rock their home turf at The B.East on Thursday April 4. Muscle Mary will greet you their explosive punk trash-sleaze rock, cultivated in the sweaty gusset of Brunswick's grass stained pantyhose.

RORY ELLIS

Rory Ellis puts the alt back into alternative country music. The highly charismatic songwriter has six internationally acclaimed albums and a voice that will command the hair on your arms to stand up. Rory performs songs that are honed in hard miles, often upbeat, heartfelt, humorous, and always with a great story behind them. Performing songs from his new album *Twisted Willow* and some oldies you will leave knowing that you just made a very important visit. The Rory Ellis duo is performing at The Retreat Hotel this Saturday April 6 on the beer garden stage from 4pm. Free entry.

HEARTLESS VENDETTA

Heartless Vendetta return to the stage this April, presented by Greenman Alliance. With their last show in September alongside Electric Mary, the boys are keen to hit up the live scene again. They will be playing at Ha'Penny Bridge in Frankston on Saturday April 6 with a solid lineup of local rock bands, including The Diecasts.

ROCKET TO MEMPHIS

Touting a distinctive, off-kilter take on rockabilly, swamp and garage rock'n'roll, Rocket To Memphis have been leaving audiences in a state of dishevelment since 2006, with knee-trembling live performances that have had hips shaking in cities as far-flung as London and Tokyo. Their fourth album *Do The Crawl* is out on Monday April 22 through Off The Hip and they're launching it at The LuWow on Friday April 26 and at The Spotted Mallard on Saturday April 27.

THE SEVEN UPS

Deep funk and bad Afro! Drawing inspiration from legends such as Sly Stone, James Brown, The Funkees and of course Fela Kuti; The Seven Ups have become Melbourne's favourite support band, playing a slot at pretty much every funk show over the past few months. This all-instrumental, all-original eight-piece will be playing every Tuesday in April at their home-away-from-home, The Evelyn Hotel. Each week hosting two new funky supports. Go down and get down.



www.systemofvenus.com | www.thedivinefluxus.com | www.reverbnation.com/nowaytoday | www.myspace.com/boyredmusic

SYSTEM OF VENUS THE DIVINE FLUXUS THE GENERAL BOYRED

FRIDAY APRIL 5 2013
YAH YAH'S | 99 SMITH ST FITZROY | \$10 | 8.30PM



JEP AND DEP

Jep and Dep play their first Melbourne show at The Gasometer, in support of the release of their *Through The Night* debut EP with guests Laura Imbruglia and Darren Cross. Laura is just putting the finishing touches on her third album ready for a June release. Darren Cross, also of Jep and Dep, Gerling, E.L.F and Betty Airs is going to kick off proceedings with his Townes Van Zandt inspired folk-country solo act. His debut EP *Freak Out Inn III* will be released in April. Sunday April 7 at The Gasometer. \$8 entry.

DEEP HEAT

Featuring member's of Boomgates and Infinite Void, Melbourne's Deep Heat trade off the energy and melody of early Wipers with the angsty ardor of mid '90s bands, creating an urgent wiring of raging post-punk, garage and dark indie-rock. Recorded recently while on tour in the US by Steve Roche (Off Minor, Saetia) at Philadelphia's Permanent Hearing Damage Studio, New Design is the follow up to the band's 2011 *Low Lights* EP and is set for release Thursday March 11 via Poison City Records. They launch the new release this Saturday April 6 at The Old Bar.

ENDLESS BOOGIE

American jamming giants Endless Boogie are on Australian soil after their legendary performance at Golden Plains. 'The upcoming tour will be like coming home', says guitarist Paul Major, sighting their major influences as bands like The Aztecs, God, Masters Apprentices, The Saints, Buffalo, and of course Lobby Loyde. "Those Australian bands had more of the original rock'n'roll spirit in them. It's something more wild and heavy. Everyone's really on the same crazy spaceship - that's the groove we're looking for when we play," he says. Don't miss Endless Boogie at The Northcote Social Club tonight and The Tote on Friday April 5.



SCOTT & CHARLENE'S WEDDING

This year, Melbourne wonderkid Craig Dermody returns from his new home in NYC to road test some material on the Australian public. With the successes of both *Para Vista Social Club* and the Scott & Charlene's Wedding/Peak Twins split LP (sold out, again) under his belt, Dermody brings his Scott & Charlene's Wedding project back for another round. This time the band will be toting a whole album's worth of gems, due for release later this year through BSR/Fire Records. Back by popular demand, Scott & Charlene's Wedding play the Liberty Social on Friday April 5, supported by Terrible Truths & Early Woman - \$10, doors at 8pm.



ATOLLS

Melbourne fuzz-pop trio, Atolls burst onto the scene late last year with their infectious single and B-side *Mumble/Water*. The band, featuring Lucas Skinner (King Gizzard), Oli Grinter and Sam Ingles are following it up with and the catchy-as-fuzz new single *Worn*, taken from the forthcoming *Hair Machine* EP. The EP, recorded at Lucas' house in Geelong and mixed and mastered by Michael Badger (The Demon Parade), will be released the day of the launch. Catch Atolls launching the *Hair Machine* EP at The Workers Club on Friday April 5 with Hollow Everdaze and Mallee Songs.

THE ALAN LADS

Tuesday April 2 marks the first night of The Alan Lads Tuesday residency for April. The Alan Lads are a rocking country band that will be playing some original songs plus some old school country covers. Head down to Cherry Bar for a beer or two and some good tunes every Tuesday this April.



MUSIC NEWS

For all the latest news check out beat.com.au

TIN LION

In a perfect synergy of that which drives Melbourne, burgers and bands are thrust together in a decadent feast for the senses. Tin Lion hit The B.East this Friday April 5 and are bringing local keys and loops upstart Kikuyu with them.

JOE FORRESTER

Sunday evenings in April boast Joe Forrester's residency at the Great Britain Hotel in Richmond. Forrester's blend of emotional, hard-driven original acoustic indie-folk has the ability to crush souls and lift sunken spirits. A big fan of the GB, Forrester's been lucky enough to hand-pick four of his absolute favourite local acts to support him, one per show. This Sunday April 7 sees the support slot filled by Gabriel Lynch. Making these shows even more special is that they will be Forrester's last before settling down to record his debut studio album from May. Catch some of it live before it's even recorded (plus a few golden oldies, of course). All free with music from 7.30pm.

THE MOONEE VALLEY DRIFTERS

We're talking crucial country and roots music and The Drifters have been mixing styles and originals for 27 years. They come from The Ultrasounds, Rhythm Rustlers, Jump N' Jive, Slim Dusty and Texicali Rose, and The Helldoradoes. The Moonee Valley Drifters perform two sets at The Victoria Hotel on Saturday April 6 from 8pm. Free entry.



THE DEATH RATTLES

The Death Rattles is a collective project which sees the diverse musical tastes of the band collide, from a love of the delta blues and swamp rock through to metal and pop. It makes for some strange and unusual sounds. Lurking somewhere on the road to nowhere are haunted guitars, train tracking drums and bass and crooning vocals. Death Rattles launch their new single *Crying Moon* with Magic Bones and Alycia Manceau at The Spotted Mallard on Friday April 5.

CHARLES JENKINS

In celebration of his April residency at The Retreat Hotel, Charles Jenkins will be performing songs both new and old in the front bar. You can catch him every Tuesday night in April alongside up-and-coming songwriters from his mentoring program, run in conjunction with The Push, APRA, Arts Victoria and the Australia Council.



LIMITS

Everybody has limits. Life has a lot of limits. Speed limits. BAL limits. Mathematical limits. Dosage limits. Noise limits. There are a couple more. New band Limits don't have many limits so, um, irony. The main thing about them is they have limitless genre. Perhaps because the band is comprised of dudes from bands that are kinda diametrically opposed to each other musically - Tom Jenkins ex-Palisades, Kim Wall of Fear Like Us, James Meese of Big Smoke and Jess Shulman ex-Eli Cash/Jerry Falwell Destroyed Earth. So think Lucero and Sleater-Kinney having a bastard lovechild raised by Charles Manson and you'll get it. Sort of. They're joined by Foxtrot and Sweet Teens at Bar Open this Sunday April 7. They also play The Public Bar tonight with Popolice and Loose Tooth.

Sunset blush

the Antoinettes

Eva McGowan

Jimmy Daniels

8pm Sun 7th April

303, Northcote

Lifeblood Presents

JOE FORRESTER

GREAT BRITAIN HOTEL RESIDENCY

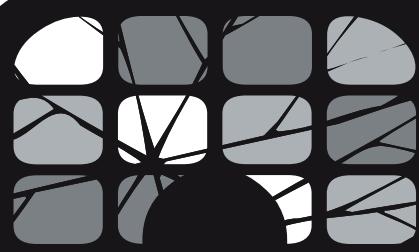
Sunday Evenings in April

With very special hand-picked guests:

- Sun 07: w/ Gabriel Lynch
- Sun 14: w/ Bernie Carson
- Sun 21: w/ Big Seal & the Slippery Few
- Sun 28: w/ Beautiful Change

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WEDNESDAY 3 APRIL

RESIDENCY – OPENING NIGHT

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I KNOW THE CHIEF

THE BLACK ALLEYS

ENTRY \$5, 8.30PM

THURSDAY 4 APRIL

CASSIUS CLAY

RIDERS OF SIN

SPORTSMEN

ENTRY \$2, 8.30PM

\$2.50 POTS, \$5 VODKAS!

FRIDAY 5 APRIL

SINGLE LAUNCH

PANDORUM

SHADOWS OF HYENAS

THE EVIDENCE

ENTRY \$20, 8PM

SATURDAY 6 APRIL

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(FINAL SHOW)**

QVSQ

VISIONS

THE HUMAN ELECTRIC

PRETTY LITTLE LIARS

+ 4 MORE

ENTRY \$15 OR \$12 THRU MOSHTIX, 7.15PM

SUNDAY 7 APRIL

SINGLE LAUNCH

LEEZ LIDO

THE STAFFORDS

PLASTIC SPACEMEN

BULLETS IN BERLIN

ENTRY \$10, 1.30PM

ALBUM LAUNCH

OSCAR GALT

YORQUE

ISABELLE NOBLE

MICHAEL ROBINSON

ENTRY \$5, 8PM

MONDAY 8 APRIL

RESIDENCY

THE BEEGLES

CAPTCHA

ELEPHANT

PHOEBE & SCHINA

ENTRY \$3, 8PM

TUESDAY 9 APRIL

RESIDENCY

THE SEVEN UPS

ANIMAUX

CROOKS & THIEVES

ENTRY \$2, 8.30PM

COMING UP

TIX AVAILABLE THRU MOSHTIX:

ANIMAUX (WEDNESDAY IN MARCH)

THE BEEGLES (MONDAYS IN MARCH)

THE SEVEN UPS (TUESDAYS IN MARCH)

NEBRASKATAK (WEDNESDAYS IN MARCH)

IN YOUR HANDS - EP LAUNCH (APR 12)

LANEOUS & THE FAMILY YAH (APR 13)

DYING FETUS + PUTRID PILE – USA (APR 20)

SLEEP DECADE – MATINEE (APR 25)

HOWARD (APR 25)

TRUE LIVE – EP LAUNCH (APR 26)

SEATTLE – SINGLE LAUNCH (MAY 10)

LORD – ALBUM LAUNCH (MAY 11)



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ALBUM OF THE WEEK

SUPER WILD HORSES

Crosswords (Dot Dash/Remote Control)

Instead of a lyric sheet, the inside front cover of the new Super Wild Horses album reinterprets the song titles as cryptic crossword clues, but there's little that's cryptic about the music on this satisfying follow-up to *Fifteen*. Recorded in an abandoned butter factory with Jack Farley (Twerps, Beaches, St Helens), *Crosswords* is a sparse, thrilling dive into unfettered, upfront country-soul-pop-rock.

Amy Franz and Hayley McKee flesh things out a fraction from their 26-minute debut and the 13 compositions captured here reveal a greater range. They also develop on from the teen-angst stories of *Fifteen* to tackle, well, adult-angst, as the songs address the complications of growing up and the imperfections of serious ongoing relationships. But, thankfully, it all still sounds exactly like Super Wild Horses.

Outside forces make suitably minimal contributions to the threadbare compositions. Twerps' Rick Milovanovic drops in for bass duties on *Meant For Two*, adding a timely bounce to the song's step at its halfway mark. Liam Kenny from Bitch Prefect offers a repeated single line as backing vocals for *West Ghost*, perversely making the duo of vocalists sound more distanced than united. The strength of Franz and McKee's sound ensures there is cohesive feel to the album, no matter what tempo or mood the songs are set to. In between the album's poppiest numbers, the Throwing Muses-like opener *Alligator* and the almost jaunty *Heavy Step*, we are dropped into the murkier, more discordant worlds of *Memphis* and *Don't Gamble*. The soft centre-point of *Dragging The Fog* is a disquieting picture of wandering around lost and lonely; the contrast with the tropical-bird squawks and rocked-up *Rock Lobster* shimmy of the following track, *Ono In A Space Bubble*, couldn't be greater. Despite the roller-coaster ride of emotions



throughout the album, it finishes on a lighter note with the escapist surf-pop of *Waikiki Romance* and a warm, gentle closer that's aptly named *Setting Sun*.

The same intense energy that's applied to *Crossword's* raw, rocky tracks also drives the slower, more introspective tracks. Whether there's an unnerving darkness and directness, or a soulful vulnerability (or both at once), this is the sound of a band stretching themselves but also staying true to what makes them special. The album is worth it for their dreamy reinterpretation of Smokey Robinson's *You've Really Got A Hold On Me* alone.

CHRIS GIRDLER

Best Track: You've Really Got A Hold On Me
If You Like These, You'll Like This: Those Darlins
THOSE DARLINS, Only In Dreams DUM DUM GIRLS

In A Word: Howled-surprises

SINGLES BY SIMONE

Stand-up comedy is profession in which you prepare a whole lot of material in advance in order to sound incredibly funny in casual conversation.

CLAVIANS

Body Grip (Independent)

These psych-punk monsters released a debut EP in 2010 and then cooled their heels for a good long while, blowing the roof off an occasional north side house party but otherwise doing fuck all with their considerable musical talent. Things are getting serious in house Clavian, however. The Melbourne duo are set to launch their sophomore EP at The Old Bar on Friday April 12, and it sounds like they mean business this time around. The lead single is a barking, pounding pound of sweat called *Body Grip*; two minutes of mean, dirty noise, full of brutal angles and unrelenting, semen-fuelled hysteria. They make DZ Deathrays look like mushy little kittens.

I'LLS

Plans Only Drawn (Independent)

A moody little glitch-pop tune with dulcet, boyish vocals from frontman Simon Lam. Slight but sweet, with beautifully layered sounds and a thick, thumping heart beat of bass drum line.

WINTERCOATS

Everyone Seems To Be In On Something (Yes Please Records)

Wintercoats' new single has a lush multi-tracked vocal reminiscent of The Mamas And The Papas and a ticking synth line to make Cyndi Lauper proud. The dynamic is nice; warm and soft, braced by glassy instrumental notes.

I AM DUCKEYE

Punching Dicks (Independent)

This song is about punching dicks. "Punching dicks, punching all the dicks/Dee dee doo, dee dee doo doo doo." For a song about dick punching, it's pretty catchy. As an added bonus, the music video is quite literal, so the band is self-sterilising.

LITTLE GREEN CARS

Harper Lee (Glassnote/Liberator)

Irish quintet Little Green Cars have signed to uber-tasteful US label Glassnote, alongside Phoenix, Chvrches, Two Door Cinema Club and a bunch of other very good bands. From their debut album *Absolute Zero*, Harper Lee is a radiant indie-rock track built up out of lilting folk roots. The pummelling beat, soaring all-in chorus and bolshy-but-earnest vibe is strongly reminiscent of Mumford And Sons, but they sound a lot younger. Very sweet.

ADAM EATON

Wait Out (Independent)

Wait Out is lifted from the debut album by Adam Eaton, a singer-songwriter recently returned to Melbourne from Norway. On this lead single, his airy, Elliot Smith-like voice is double-tracked and fronting a big, robust pop rock instrumental. The juxtaposition is nice, honey sweet but bullish and rough, with an easy-to-follow hook.

THE PEEP TEMP

Dark Beach (Wing Sing Records)

Lifted from *Modern Professional*, a new EP by Melbourne's The Peep Tempel, *Dark Beach* is a muscular pub rock tune with serious grunge overtones. The stalking, agitated singing by Blake Scott is the only thing that rescues this song from death by mid-'90s retro.

LAURA IMBRUGLIA

Awoooh! (Ready Freddy/MGM)

Laura Imbruglia's new single is a mixture of country and doowop, sung in a pretty ordinary voice over tinny, Wurlitzer-sounding keys and bouncing R&B guitars. The lyrics are goofy and grating; light-hearted romantic guff about getting "love in your eyes" and then something being "no surprise". On the positive side, Laura is made up as Teen Wolf for the promo shot which is cute in any language.

KURT VILE

Air Bud (Matador/Remote Control)

From *Wakin On A Pretty Daze*, the fifth Kurt Vile record, *Air Bud* is indie rock in dappled sunlight, a mellow, blissful melody and warped, snaking refrain that falls easy on the ears. It stops just short of being psychedelic, but conjures up ghosts of '70s folk and country music. Lovely.

ALT-J

Dissolve Me (Infectious/Liberator)

Alt-J release another single from *An Awesome Wave* to support their July tour announcement. *Dissolve Me* is carnivalesque folk, full of popping synth notes and sharp beats but also strange, circular vocal parts. Doesn't really work on an emotional level, but it's super crafty.

SINGLE OF THE WEEK

SIGUR RÓS

Brennisteinn (XL Recordings/Remote Control)

No more pixie nice guys! The first single from *Kveikur* is near eight minutes of big, dark business – thunderous, constantly exploding sounds heavy with reverb and shimmering, dirge-like string parts. This is a song to ring in the end of the world, with a video inspired by *Melancholia*, *The Tree Of Life*, Aphex Twin and death metal. I cannot wait to hear it live. Cannot. Fucking. Wait. These are strange angels.

TOP TENS

COLLECTORS CORNER

MISSING LINK

1. Until The Light Takes Us DVD
2. Runaways CD Kim Salmon/Spencer P. Jones
3. Split 12" THEE OH SEES/TOTAL CONTROL
4. Dance To A Dangerous Beat LP
5. INFORMATICS
6. Bish Bosh LP SCOTT WALKER
7. Lace Curtain 12" LACE CURTAIN
8. BEASTS OF BOURBON
9. Couldnt Be Better CD/LP CAMPERDOWN & OUT
10. Underground Resistance CD/LP DARKTHRONE
11. Split CD UNIDA/DOZER

OFF THE HIP

1. Boom LP THE SONICS
2. Cut Sleeves LP BITS OF SHIT
3. Picture Book Boxset THE KINKS
4. Do The Crawl CD ROCKET TO MEMPHIS
5. Kill City LP IGGY POP
6. Exhaustion LP EXHAUSTION
7. Invisible Girl LP KING KHAN & BBQ
8. Mr. Cocking's Descent CD GREEN CIRCLES
9. Highs Of The Mid 60's LP VARIOUS
10. Go-Go 7" ROCKET TO MEMPHIS

JAGERMEISTER AIR INDEPENDENT SINGLES

1. Holdin' On FLUME
2. House Of Dreams BILL N ESO
3. On Top FLUME FT. T-SHIRT
4. Saved In A Bottle THE POTBELLEZ
5. Hyperparadise (Flume Remix) HERMITUDE
6. Sleepless FLUME FT. JESSABELL DORAN
7. Somebody That I Used To Know GOTYE FT. KIMBRA
8. Brighter Than Gold THE CAT EMPIRE
9. Party Bass BOMBS AWAY FT. THE TWINS
10. (Just Stop) Telling Me Not To NATASHA DUARTE

JAGERMEISTER AIR INDEPENDENT ALBUMS

1. Flume FLUME
2. Zion HILLSONG UNITED
3. Push The Sky Away NICK CAVE & THE BAD SEEDS
4. The Rubens THE RUBENS
5. The Temper Trap THE TEMPER TRAP
6. I See Seaweed THE DRONES
7. Triple J's Like A Version Anthology VARIOUS
8. This Was Tomorrow SETH SENTRY
9. Thinking In Textures CHET FAKER
10. Aftermath HILLSONG UNITED

BEAT'S TOP 10 SONGS ABOUT BEING GOOD

1. For The Good Times AL GREEN
2. Good Lovin Outside ANIMAL COLLECTIVE
3. Your Fake Name Is Good Enough For

ALBUMS

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BEAT.COM.AU/REVIEWS



BLACK REBEL MOTORCYCLE CLUB

Specter At The Feast (Abstract Dragon/Cooperative Music)

The uncharacteristic and painfully long intro on BRMC's sixth studio album *Specter At The Feast* lulls the listener into a kind of static hypnosis – which does little to kick start the album but does paint a picture of the bands headspace. Many of the songs on the album are derived from a place of loss, inspired by the unexpected passing of Michael Been, the 'fourth' member and father of bass player Robert Levon Been. Not a completely morose affair, *Specter At The Feast* presents as a confused piece of work, emotionally erratic but not completely void of excellence.

With the six minute saga of *Fire Walker* a somewhat burden to consume, second track *Let The Day Begin* is a suitable follow up. The toms abound with a searing guitar riff that is repetitive but raring in its execution and the song sits comfortably in BRMC territory even though it's a cover, original penned by Michael Been's band *The Call*. *Returning* is characterised by haunting organ and reverb heavy guitars, with Levon Been lamenting over the top as the soundscapes build and break apart. *Lullaby* follows much the same trajectory with more focus on prettier acoustic guitar wanderings, then all a sudden the album swings into vintage BRMC mode with *Hate The Taste* recalling the same cynical snarl as *Took Out A Loan* on the bands 2007 album *Baby 8!*. *Rival* and *Teenage Disease* continue with the injection of cool-angst laden rock'n'roll, making the middle section of *Specter At The Feast* a force to be reckoned with. Unfortunately the two divergent personalities on the album are alienating to the listener, the earnest sincerity jarring against the juvenility of the more obvious rock'n'roll numbers. While BRMC have often tackled content from both camps in previous works, the distinction seems particularly highlighted on *Specter At The Feast* resulting in an album that while featuring many exceptional songs feels ultimately fragmented.

Best Track: *Hate The Taste*
If You Like These, You'll Like This: THE MORNING AFTER GIRLS, THE BLACK RYDER
In A Word: Fragmented

KRYSTAL MAYNARD

THE STROKES

Comedown Machine (RCA/Sony)

I give this album three out of five stars. Three stars accorded to a fifth album of a band that you loved when you were 17 is basically the easiest way to say 'Meh' without actually writing a one-word synopsis. *Comedown Machine* is good. It does all the right things, Julian hits all the right notes and the band still play tight and fast like they've only discovered two key signatures – 'C' for cool and 'D' for debonair. But in 2013, good isn't good enough. Particularly when your last album was pretty much a write-off, and the one before that was your attempt at being a stadium rock band, The Strokes seem to be burning through their nine lives pretty damn fast.

The big issue here is that for every glorious, Spoon-esque guitar bomb like *Welcome To Japan* there's a hangover from Casablancas' weird synth phase (80s *Comedown Machine*) or songs that are only entertaining because they sound like dead ringers for *Is This It*. If you tell me that *Partners In Crime* is not New York City Cops plus a Casio, you're clearly not a real fan.

It's totally reductionist to say that we only liked The Strokes when they were five dudes with guitars and white Cons, but they did much better at expanding their palette when they went production-crazy on *First Impressions Of Earth* than they do here. There's still that obvious disconnect between singer and band, and it's only getting wider as time goes on. The Strokes' average songs used to be cause for fascination.

Now they're on the way to writing albums full of them. Probably the most apt title for a record ever.

Best Track: *All The Time*
If You Like These, You'll Like This: Phrases For The Young JULIAN CASBLANCAS, Interpol INTERPOL
In A Word: Sharp

JONNO SEIDLER

DEVENDRA BANHART

Mala (Nonesuch/Warner)

No longer so freaky or folksy, Devendra Banhart returns to our ears with his eighth album, the somewhat low-key *Mala*. Perhaps losing the wackiness that once brought Banhart to our attention, these days it seems that the man has evolved into a complete and utter charmer. Much of *Mala* feels like slow and easy jams that have been crafted into '60s styled pop songs about love and romance. There's a focus on sweet and simple melodies that drift through verse and chorus with playful whimsy. In the fluid groove of *Für Hildegard Von Bingen*, for instance, we see the fabled saint leaving the church behind to become a VJ on TV. Even when Banhart hits those love song romantic notes he's not giving us odes of unfettered love. It is tempered with sly and sarcastic humour. When his girlfriend begs him to come back on the droll *Your Fine Petting Duck* he reminds her of just how much more philandering he always was in his ways. Eclectic as all hell, the tune evolves from '50s doo wops to stomping synth pop sung in German in just five short minutes. In this context *Mala* works a dualism that is at once the feminine form of bad in Spanish and an affectionate appellation for a significant other in Serbian. From the cosmic dreaminess of *Won't You Come Home* to the contemplation of temptation and evil on *Taurobolium*, this album is a smooth dreamy trip through the hyperactive imagination of Banhart.

Best Track: *Won't You Come Home*
If You Like These, You'll Like This: VETIVER, OS MUTANTES, COCOROSIE, CAETANO VELOSO
In A Word: Surreal

THE SIDE MAN

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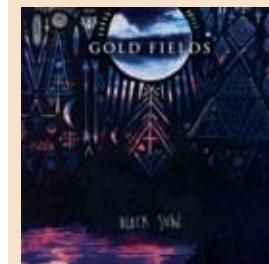
THIS WEEK

WED 3RD
ADAM KNOX "CATACLYSMOS" (MICF SHOW) 7PM
 THURS 4TH
ADAM KNOX "CATACLYSMOS" (MICF SHOW) 7PM
THE COUNCIL
 W EYE FOR COLOUR + VAGEDDAGAR 8:30PM

FRI 5TH
HARMONY
 W THE STEVENS, MERE WOMEN
 TIX FROM WWW.JOHNCURTINHOTEL.COM

SAT 6TH
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GOLD FIELDS

Black Sun (Astralwerks/EMI)

In an interview with NME earlier this year, front-man for Foals, Yannis Philippakis proclaimed, "that four-on-the-floor, hi-hat, indie-disco stuff is dead and buried, with a chain of garlic around its neck." Unfortunately, it takes a bit of time for news to travel from the precipice of hype that is the English glossy music tabloid all the way to the heartland of the Victorian countryside. Ballarat born and raised quintet Gold Fields have released their debut album *Black Sun*, picking up from where La Roux left off, and herein lies the biggest problem.

The product of four separate recording sessions, beginning in Los Angeles – the home of their label – and ending in their bedrooms, the band's first full-length record is swathed in hi-fi shimmer and gloss. Unnervingly, the production is more noticeable than the songwriting, so whilst not a note is out of place, the synths sound like they have been gilded with Mr. Sheen and that faux-shine that makes the record feel that little less human and makes it that little bit harder to connect with.

Vin Andanar's vocals are left high in the mix and are left to compete with the constant explosions of sound. The opening track of the album, *Meet My Friends*, attests to this. Elsewhere on the album, *Dark Again*, *The Woods*, *Treehouse* and *Thunder* all provide potential airplay fodder but their progenitors have all been there and already left the party. Unsurprisingly, the band supported The Naked & Famous in the UK and god bless the punters, they must have thought they were experiencing déjà vu, as Gold Fields are so similar to their Trans-Tasman friends in sound that it must have seemed like a parody. Their songs are by no means terrible, they only commit the crime of being unnecessary in 2013.

Australian music should strive for sonic innovation, not follow a global trend that has already lingered on too long.

CHRISTOPHER LEWIS



THE MEN

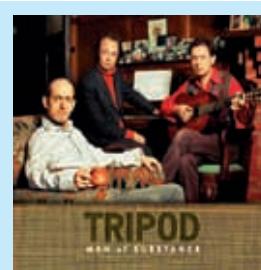
New Moon (Spunk)

In the mid '90s David Williamson embraced middle-age with a series of self-indulgent plays that lamented the decline of the white male – once the subliminally revered dominant political and economic influence in western society, Williamson's white male was lost in a sea of special interest groups and culturally sensitive government programs. It was, sadly, a pitiful and pathetic cry for help. There's nothing pitiful and pathetic about The Men – in fact, *New Moon*, The Men's new record, is every bit as brilliant and powerful as Williamson's contemporary social commentary is cheap and dull. It's eclectic – *Open The Door* is a whimsical piano track

for a Sunday night sing-along. *Half Angel Half Light* is a country rock track worth of Drive By Truckers' salutation and *Without A Face* has got Rob Younger's cathartic anger written all over it. *The Seeds* dances around the edge of George Harrison's *My Sweet Lord* – or should that be Ronnie Mack's *He's So Fine* – and has everyone in the aisle kicking up a storm, *I Saw Her Face* takes the romantic passion of the average obsessed adolescent and shoves it in a pile of Talking Heads records and *High And Lonesome* is just that. If it's rock'n'roll that you've come to hear, then get thee straight away to *The Brass* and lie back and think of Detroit, New York and Geelong. *Electric* channels the '70s rock goodness of *Baptism Of Uzi*; *I See No One* is the best New Christs song never written and *Bird Song* does for the memory of Bob Dylan's nascent electric period what *Freaky* does for Husker Du's pop-perfect take on punk rock.

But the best comes last: *Supermoon* delves deep into the rock'n'roll canon and finds itself centre stage at the Grande Ballroom in front of a room full of spiced and pinned Detroit kids waiting for the call to revolution. Eight minutes later, and you're a convert, waiting to scoff all the dope you can, and procreate with anything on the street. This is rock'n'roll in all its glory.

PATRICK EMERY



TRIPOD

Men Of Substance (Independent)

Tripod have been a staple of my musical life since the release of their early album *Open Slather* in the year 2000. *Men Of Substance* definitely represents a very different Tripod from those early days. The humour is similar, the singing is more polished, and the themes are more adult, but somehow the brand is unmistakable. If you've been to a Tripod gig in the last two years chances are you're familiar with some of the material on this album. *Adult Contemporary* kicks off the album, featuring the boys eulogising their youthful past and embracing their new-found adult selves – picking up sausages from Bunnings and only attending live music gigs if they take

place at wineries.

The album continues much in this vein – comedy songs featuring themes drawn straight from the lives of 30 to 50 somethings around Australia. Unfortunately a lot of the tracks don't relate quite as well on the album as they do live, but there are still some excellent offerings. Yon's anxious self-analysis contained in *Climate Change* is simply charming – "I'm not much good at fighting marauders off/I learnt this at my Year 12 formal," and he takes the lead again in *Gay Bar*, where he plays the role of a father explaining to his young child how he met their mother in a gay bar where he went trying to "pick up a fag hag".

Overall though this album leaves a feeling of nostalgia. It will remind you of being 15-years-old, cavorting around your bedroom with your friends mouthing the words to *Second Drawer Down*. Tripod have grown up, and we've grown up with them. Their live shows are funnier than ever, but somehow it doesn't quite translate to CD.

Best Track: *Climate Change*
If You Like These, You'll Like This: CORKY & THE JUICE PIGS, TENACIOUS D
In A Word: Nostalgic

JOSH FERGEUS

COMING SOON

LOWTIDE
 ANSAC DAY EVE - IMMIGRANT UNION
 CAPTAIN MOONLITE
 DEAFWISH + TERRIBLE TRUTHS

FRONT BAR

FREE EVERY MONDAY
DO YOU KNOW WHAT I MEAN?
 POP CULTURE TRIVIA

TUESDAYS FREE IN THE FRONT BAR - 8PM
 9/4 SIMON WINDLEY
 16/4 STAFFAN GUIANANE (FRANCOLIN)

SLOW COOKED CHILLI CON CARNE WITH
 SOUR CREAM & GUACAMOLE - \$8.50

GIG GUIDE

GIG
OF THE
WEEK

WEDNESDAY APR 3

JAZZ, SOUL, FUNK, LATIN & WORLD MUSIC

DIZZY'S BIG BAND Dizzy's Jazz Club, Richmond. 9:00pm. \$14.

JOHNNY LONGSHOT Open Studio, Northcote. 8:30pm.

JULIARNA Paris Cat Jazz Club, Melbourne Cbd. 9:00pm. \$15.

JULIEN WILSON'S B FOR CHICKEN QUARTET 303, Northcote. 8:00pm. \$5.

OMELETTE Bennetts Lane Jazz Club, Melbourne. 8:30pm.

ZULUFLOW Idgaff Bar & Venue, Abbotsford. 8:00pm.

INDIE, ROCK, POP, METAL, PUNK & COVERS

BLIND BOYS OF ALABAMA Hamer Hall, The Arts Centre, Melbourne. 8:00pm.

DEAD CITY RUINS Cherry Bar, Melbourne Cbd. 7:00pm.

ENDLESS BOOGIE + X Northcote Social Club, Northcote. 8:00pm. \$42.

SEAN KIRKWOOD + JESS PORTER & EVA MCGOWAN Grace Darling Hotel, Collingwood. 8:30pm. \$10.

SIB + JUNK HORSES + MIGHTIEST OF GUNS Old Bar, Fitzroy. 8:30pm. \$6.

STATUS QUO (QUID PRO QUO AUSTRALIAN TOUR 2013) + MARCO GOLDSMITH BAND Palais Theatre, St Kilda. 8:00pm.

THE FINKS + DORKUS MALORKUS Gasometer Hotel, Collingwood. 8:00pm.

THE SIMON KERR BAND + BROOKE TAYLOR + POCKET PERSPECTIVE + THE LIKELY SUSPECTS Bendigo Hotel, Collingwood. 8:00pm. \$8.

TRASH FAIRYS + CENTRE & THE SOUTH + COW-GIRL CAVIAR + ROYAL ACE Bar Open, Fitzroy. 8:00pm.

WAKEFIELD Dogs Bar, St Kilda. 9:00pm.

ACOUSTIC, COUNTRY, BLUES & FOLK

ANDRAEO + RIGHTEOUS BURN Bar Oussou, Brunswick. 7:00pm.

CHRISTOPHER COLEMAN + JOE OPPENHEIMER Retreat Hotel, Brunswick. 8:30pm.

COMMUNITY SHOWCASE Empress Hotel, North Fitzroy. 7:00pm.

HOLY MOSES HEARTACHE + BELOVED ELK + COURWHEEL Tote Hotel, Collingwood. 8:00pm.

LIMITS + LOOSETOOTH + POPOLICE The Public Bar, Melbourne. 8:30pm. \$7.

LUCY WISE & THE B'GOLLIES + ALUKA Toff In Town, Melbourne Cbd. 8:00pm. \$18.

NIGEL WEARNE Standard Hotel, Fitzroy. 8:30pm.

OPEN MIC Grind N Groove, Healesville. 7:30pm.

OPEN MIC Ontop In Ormond, Ormond. 8:30pm.

OPEN MIC Musicland, Fawkner. 7:00pm.

SIMONE FELICE + JESS RIBEIRO DUO + THE IDLE HOES Workers Club, Fitzroy. 8:00pm.

SIMPLY ACOUSTIC Wesley Anne, Northcote. 7:00pm.

THE ALAN LADDS Spotted Mallard, Brunswick. 8:30pm.

WINE WHISKEY WOMEN - FEAT: THE TAYLOR PROJECT + FEE BROWN Drunken Poet, West Melbourne. 8:00pm.

THURSDAY APR 4

JAZZ, SOUL, FUNK, LATIN & WORLD MUSIC

ADRIAN PERGER Open Studio, Northcote. 6:30pm.

BIG SEAL & THE SLIPPERY FEW Open Studio, Northcote. 8:30pm.

JOE CHINDAMO TRIO Bennetts Lane Jazz Club, Melbourne. 8:30pm.

KIM KELAART TRIO 303, Northcote. 8:00pm. \$10.

MAE COLLARD TRIO Dizzy's Jazz Club, Richmond. 8:00pm. \$14.

MIETTA Paris Cat Jazz Club, Melbourne Cbd. 9:00pm. \$20.

SWEETHEARTS + DJS VINCE PEACH & PIERRE BARONI Cherry Bar, Melbourne Cbd. 8:00pm. \$10.

THE OVEREASYS Claypots Evening Star, Melbourne. 7:30pm.

VIRUS Uptown Jazz Cafe, Fitzroy. 8:00pm.

XYLOURIS ENSEMBLE Post Office Hotel, Coburg. 8:30pm.

INDIE, ROCK, POP, METAL, PUNK & COVERS

ATOLLS + HOLLOW EVERDAZE + MALLEE SONGS Workers Club, Fitzroy. 9:00pm. \$10.

BOATFRIENDS + BALLADS + DJ LORI LONGDONG + SUI ZHEN The Public Bar, Melbourne. 8:30pm. \$8.

ENDLESS BOOGIE + X Barwon Club Hotel, Geelong. 8:00pm.

EZEKIEL SNEEZED + COLUMBIA + THE SOLICATORS Idgaff Bar & Venue, Abbotsford. 8:00pm.

GLADSTONE (EP LAUNCH) + I AM RIOT + THE JACKS Ding Dong Lounge, Melbourne Cbd. 8:00pm.

I AM MINE + ERRANT VENTURE + KUNG-FU MONDAY + TRAVIS ADDISON Tote Hotel, Collingwood. 8:00pm.

JOSH OWEN Prince Public Bar, St Kilda. 8:00pm.

KATY STEELE + ALI BARTER Toff In Town, Melbourne Cbd. 8:00pm. \$25.

LEEZ LIDO + PINEAPPLE APOCALYPSE + ROYAL PARADE ACOUTIC + WE DO THIS Brunswick Hotel, Brunswick. 8:00pm.

LUNAIRE + ANDALUCIA + BELOVED ELK + LEHMANN B SMITH Bar Open, Fitzroy. 8:00pm.

MURDENA Gertrudes Brown Couch, Fitzroy. 8:00pm. \$5.

MY DARK FAIR + FLOYD THURSBY + TWENTY SEVEN WINTERS Old Bar, Fitzroy. 8:30pm. \$7.

OLD VIOLET + NICK ROEBUCK + SCALAR FIELDS + THE STRAY MELODICS Reverence Hotel, Footscray. 8:00pm. \$5.

OPEN SWIMMER + DAVE FRAZER Wesley Anne, Northcote. 8:00pm. \$10.

PAPER PLANE + JULIO & THE STEVIES Grace Darling Hotel, Collingwood. 8:30pm. \$15.

PENNYWISE + FACE TO FACE + THE MENZINGERS Palace Theatre, Melbourne Cbd. 8:00pm.

ROSCOE JAMES IRWIN + DAVE HAVEA + SAM BUCKINGHAM Empress Hotel, North Fitzroy. 7:30pm.

SALAD DAYS + HENRY BROOKS + TIM CROSSER Bendigo Hotel, Collingwood. 8:00pm. \$5.

SLACQUER + MUSLE MARY The B.east, Brunswick East. 9:00pm.

THE XX Dogs Bar, St Kilda. 9:00pm.



PENNYWISE

Twenty-five years is a long time to do anything. Believe me, I've been doing it for 25 years now and it's, by far, the longest thing I've ever done and it probably will be until May when I turn 26. Punk rock legends Pennywise are also celebrating their 25th year as a band. They've been through all sorts of stuff separately and together and now, with their original vocalism Jim Lindberg, they're returning to Australia with their collective middle finger raised high in the air. They play The Palace on Thursday April 4 with The Menzingers and Face To Face.

STREET FANGS + DIRTY CHAPTERS + MASTER BETA

Gasometer Hotel, Collingwood. 8:00pm. \$5.

THE COUNCIL + EYE FOR COLOUR + VADGEDAG-GAR John Curtin Hotel, Carlton. 8:45pm.

THE DARK FAIR + FLOYD THURSBY + TWENTY

SEVEN WINTERS Old Bar, Fitzroy. 8:00pm. \$7.

THE GALAXY FOLK + STRAW KINGS + THE OCEAN

PARTY Gasometer Hotel, Collingwood. 8:00pm. \$5.

THE MIGRATIONS + HOWL & CROW + SUMMON

THE BIRDS Yah Yah's, Fitzroy. 8:00pm.

THE SLEEPY DREAMERS + BRIGHTLY + RUN RABBIT

RUN Workers Club, Fitzroy. 8:00pm.

THE XX Festival Hall, West Melbourne. 8:00pm. \$90.

ACOUSTIC, COUNTRY, BLUES & FOLK

BEN CAPLAN + LACHLAN BRYAN Northcote Social Club, Northcote. 8:00pm. \$33.

BETTYE LAVETTE + TEXTURE LIKE SUN Corner Hotel, Richmond. 8:00pm. \$55.

CHELSEA WILSON + CHRISTINE ARNOLD + DJ

TRAFFIC JAM Retreat Hotel, Brunswick. 8:30pm.

FIRESTONE & HONEY Red Bennies, South Yarra. 8:00pm.

GUY KABLE Labour In Vain, Fitzroy. 8:30pm.

LOUNGE THURSDAYS Lounge, Melbourne Cbd. 10:00pm.

NICE BOY TOM Lomond Hotel, Brunswick East. 8:30pm.

OPEN MIC Acoustic Cafe, Collingwood. 7:30pm.

OPEN MIC Balaclava Hotel, Balaclava. 7:00pm.

REBECCA BARNARD + BILL MEYERS SINGALONG

Caravan Music Club, Oakleigh. 7:00pm. \$15.

SAMMY OWEN BLUES BAND + CITRUS JAM Great Britain Hotel, Richmond. 8:00pm.

SOMETHING LIKE LADYBIRD + MITTHEW CHARLES Bar Oussou, Brunswick. 7:00pm.

THE BLACK ACES + ALEX MCMILLAN + THE GREEN

CANS Penny Black, Brunswick. 8:30pm.

WHITAKER + AMY VEE Spotted Mallard, Brunswick. 8:30pm.

FRIDAY APR 5

JAZZ, SOUL, FUNK, LATIN & WORLD MUSIC

8 FOOT FELIX Open Studio, Northcote. 9:00pm.

CRAIG SCHNEIDER TRIO Dizzy's Jazz Club, Richmond. 9:00pm. \$20.

FLAP! Caravan Music Club, Oakleigh. 8:00pm. \$20.

LA MAUVAISE REPUTATION Paris Cat Jazz Club, Melbourne Cbd. 9:30pm. \$25.

MELISSA MAIN Open Studio, Northcote. 5:00pm.

SUITABLY LACED Paris Cat Jazz Club, Melbourne Cbd. 7:30pm. \$15.

THE ANOMALIES 303, Northcote. 8:00pm.

THE STEVE MAGNUSSON TRIO Uptown Jazz Cafe, Fitzroy. 8:00pm.

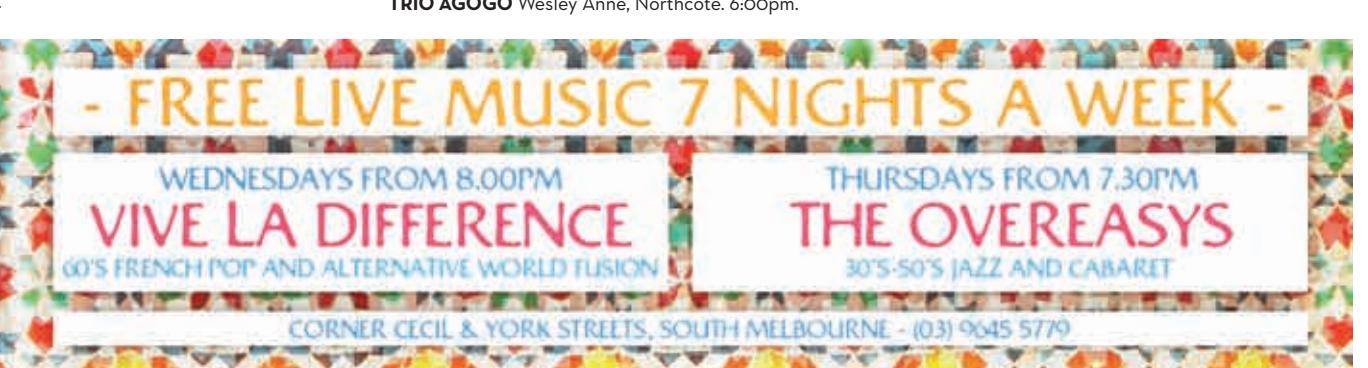
TRIO AGOGO Wesley Anne, Northcote. 6:00pm.



THE XX

More like the sex sex, am I right? You know, 'cause they make super sexy slow songs. Now with added house music since their 2012 *Coexist* release. The UK super trio play two Festival Halls shows this week on Thursday April 4 and Friday April 5. Friday is sold out but there's a couple of tickets to snap up for Thursday.


Claypots Evening Star
 MELBOURNE'S FINEST SEAFOOD BAR



- FREE LIVE MUSIC 7 NIGHTS A WEEK -

WEDNESDAYS FROM 8.00PM
VIVE LA DIFFERENCE
 60's FRENCH POP AND ALTERNATIVE WORLD FUSION

THURSDAYS FROM 7.30PM
THE OVEREASYS
 30's-50's JAZZ AND CABARET

CORNER CECIL & YORK STREETS, SOUTH MELBOURNE - (03) 9645 5779

ACOUSTIC, COUNTRY, BLUES & FOLK

DEBORAH CONWAY & WILLY ZYGIER Basement Discs, Melbourne Cbd. 12:45pm.
HARMONY + MERE WOMEN + THE STEVENS John Curtin Hotel, Carlton. 8:00pm.
JAKE SHIMABUKURO + DANIEL CHAMPAGNE Corner Hotel, Richmond. 8:00pm. \$55.
JIMI HOCKING DUO Wheelers Hill Hotel, Wheelers Hill. 9:00pm.
LAUREN GLEZER Elsternwick Hotel, Elwood. 9:00pm.
SAFFRON AVENUE + SCRIMSHAW FOUR Post Office Hotel, Coburg. 10:00pm.
SHAMBELLES Lomond Hotel, Brunswick East. 9:30pm.
SOIREE MUSIQUE Bar Oussou, Brunswick. 8:00pm.
SONGWRITERS IN THE ROUND Wesley Anne, Northcote. 8:00pm.
THE 4-PEACE BAND Beaumaris Rsl, Beaumaris. 8:00pm.
THE DEATH RATTLES + ALYSIA MANCEAU + THE MAGIC BONES Spotted Mallard, Brunswick. 8:30pm. \$15.
THE MANDY CONNELL BAND Post Office Hotel, Coburg. 9:00pm.
THE SNOWDROPPERS + LITTLE BASTARD + THE STIFFYS Northcote Social Club, Northcote. 8:30pm. \$20.
TRADITIONAL IRISH MUSIC SESSION - FEAT: DAN BOURKE Drunken Poet, West Melbourne. 6:00pm.



THE NYMPHS

The Nymphs are minor deities represented as beautiful maidens inhabiting and sometimes personifying features of nature like mountains, forests, trees and oddly, velvet rooms, like that of The Thornbury Theatre where they will be launching their new single Shake on Friday April 5, supported by Mikelangelo and Idle Hoes. Get your elf.um, self, down there.



THE PRETTY LITTLES

A band that personifies neither element of their name, the big old mess that is The Pretty Littles, are taking to The Tote this Saturday April 6 - their last gig in ages. Joining them is The Harlots. Double whammy. The whole gig will pretty much look like this promo pic. Wear plastic.

SATURDAY APR 6

INDIE, ROCK, POP, METAL, PUNK & COVERS

3CR RADIO FUNDRAISER - FEAT: STRAWBERRY FISTCAKE + ADMIRAL ACKBARS DISHONORABLE DISCHARGE + BATSHIT INSANITY + DIXON CIDER + FLYING RATS + GARDEN OF EIDA + LIQUOR SNATCH + SCARY FISH + SPEW 'N' GUTS + WOT ROT Barleycorn Hotel, Collingwood. 4:00pm.
BANG - FEAT: IN TRENCHES + FRACTURES + FREE WORLD Royal Melbourne Hotel, Melbourne Cbd. 9:00pm.
BEN HOWARD + WILLY MASON Corner Hotel, Richmond. 8:30pm.
BLACKCHRODS (A THIN LINE LAUNCH) + LITTLE CASINO + SAN GRAS Toff In Town, Melbourne Cbd. 8:00pm. \$15.
BUTTIFEST 2013 - FEAT: QVSQ + CASSIE O'GRADY + JARED ROYCE PRICE + MEET ME IN COGNITO + PRETTY LITTLE LIAR + THE HUMAN ELECTRIC + THE SKELETON CLUB + VISIONS Evelyn Hotel, Fitzroy. 7:30pm.

CHRIS RUSSELL'S CHICKEN WALK + DJ DAVE THE SCOT + MCALPINES FUSILIERS Retreat Hotel, Brunswick. 7:30pm.
DEAP VALLY + GUNG HO Northcote Social Club, Northcote. 8:30pm. \$35.

DEEP HEAT + DJ WHISKEY CREAM + RATSAK + SPITEHOUSE + TERRIBLE TRUTHS Old Bar, Fitzroy. 8:30pm. \$10.

DENOUNCEMENT PYRE + BLACK JESUS + CONVENT GUILT + EREBUS ENTHRONED Bendigo Hotel, Collingwood. 8:00pm. \$12.

DIVORCED + OLD MATE + SCHOOL OF RADIANT LIVING Gasometer Hotel, Collingwood. 8:00pm. \$10.
DUNE RATS + DRUNK MUMS + SCOTDRAKULA

Grace Darling Hotel, Collingwood. 9:00pm. \$12.
EXTINCTEXIST + FASPEEDELAY + GO GENRE EVERYTHING + POPE'S ASSASSINS Reverence Hotel, Footscray. 8:00pm. \$10.

JACKSON FIREBIRD + EAGLE & THE WORM Cherry Bar, Melbourne Cbd. 8:00pm. \$13.

JASON MCNEAR + DEAR STALKER + NICK RISTOVSKI + THE VAS Edwards Place, Reservoir. 8:00pm.

KING TEARS MORTUARY + CHOOK RACE + FULL UGLY + PENCIL Gasometer Hotel, Collingwood. 8:00pm. \$10.

KINGS & QUEENS - FEAT: THE SOULENIKODES + ARABELA + BRICKS + DJ IGNITE + FOREVER + INVOLUME + LOW SPEED BUS CHASE + MIDNITE ALIBI Espy, St Kilda. 7:00pm.

KOYOEH Prince Public Bar, St Kilda. 8:00pm.
MORNING OF THE EARTH Ruby's Lounge, Belgrave. 8:00pm. \$10.

NAKED BODIES + THE JIVE TALKIN' TWO TIMERS Tote Hotel, Collingwood. 5:00pm.

PRIESTESSA & DASH + MELODY MOON Empress Hotel, North Fitzroy. 4:00pm.

SUN GOD REPLICA + DJ KEZBOT + DUCK DUCK CHOP + MERE WOMEN The Public Bar, Melbourne. 8:30pm.

THE DEMON PARADE + NAKED BODIES + WINTER MOON Espy, St Kilda. 9:00pm.

THE GRAND RAPIDS + LIONESS EYE Penny Black, Brunswick. 9:30pm.

THE MESSENGERS Ding Dong Lounge, Melbourne Cbd. 8:00pm.

THE PRETTY LITTLES + KNITTING FOR GRAN + THE HARLOTS Tote Hotel, Collingwood. 8:00pm. \$10.

THE SCRIPT Rod Laver Arena, Melbourne. 8:00pm.

THE SUPER SALOON + SALT LAKE CITY Brunswick Hotel, Brunswick. 5:00pm.

TIARYN Empress Hotel, North Fitzroy. 8:00pm.

TRIBUTE TO SONNY LEWIS + ALL STAR JAM + LAST CHILL + SONIA BRICKLAYING + VERY HANDSOME MEN Brunswick Hotel, Brunswick. 8:00pm.

JAZZ, SOUL, FUNK, LATIN & WORLD MUSIC

BOB SEDERGREEN TRIO Paris Cat Jazz Club, Melbourne Cbd. 7:30pm. \$20.
CANNONBALL Bennetts Lane Jazz Club, Melbourne. 8:30pm.
DAVID OLNEY & SERGIO WEBB Caravan Music Club, Oakleigh. 8:00pm. \$25.
FITZROY FUNK COLLECTIVE Bar Open, Fitzroy. 10:00pm.
JOE CHINDAMO TRIO Uptown Jazz Cafe, Fitzroy. 8:00pm.
SOJA Prince Bandroom, St Kilda. 7:00pm. \$33.
SPOONFUL Post Office Hotel, Coburg. 10:00pm.
SUMIYOSHI Open Studio, Northcote. 5:00pm.
THE ELLIS COLLECTIVE & FINGAL CAPALDI WITH JOE OPPENHEIMER Open Studio, Northcote. 9:00pm.
THE SPONGE GANG Paris Cat Jazz Club, Melbourne Cbd. 9:30pm. \$20.
TRACY BARTRAM BAND Dizzy's Jazz Club, Richmond. 9:00pm. \$20.
TWO WORLDS - FEAT: THE ARCKO SYMPHONIC ENSEMBLE + A LONELY CROWD + GLASFROSCH + SILO STRING QUARTET Thornbury Theatre, Thornbury. 8:00pm.

ACOUSTIC, COUNTRY, BLUES & FOLK

BEN KELLY Kindred Street Front Space, Yarraville. 8:30pm.

THE PUBLIC BAR

238 VICTORIA ST, NORTH MELBOURNE
NOW OPEN 7 DAYS A WEEK

WEDNESDAY 3RD APRIL
LIMITS
LOOSETOOTH, POPOLICE
8:30PM \$7

THURSDAY 4TH APRIL
BOATFRIENDS
BALLADS, SUI ZEN
8:30PM \$8
DJ LORI LONGDONG

FRIDAY 5TH APRIL
BASTARD SQUAD
THE LUNGS, THE WORST
8:30PM \$8
DJ LEOPARD HEAD UNTIL 7AM!!
GUMBO KITCHEN LUNCH AND DINNER

SATURDAY 6TH APRIL
SUN GOD REPLICA
MERE WOMEN (SYD)
DUCK DUCK CHOP
8:30PM
DJ KEZBOT UNTIL 7AM!!
GUMBO KITCHEN DINNER

SUNDAY 7TH APRIL
JOEL'S BIRTHDAY DRINKING HOOTENANNY ARVO GIG!!
THE PORT ALBERT & OLD BAR CHOIR
CHERRYWOOD
THE SPOOLS
PLAQUE DOCTOR
GUANTANAMO BAY 1ST INLAND CITY FAGGOTS

TTDC
MATT BAILEY
BJ MORRISON KLE
2PM \$10
GUMBO KITCHEN DINNER
\$15 JUGS ALL DAY

MONDAY 8TH APRIL
TBC
7PM \$FREE
\$15 JUGS ALL DAY

TUESDAY 9TH APRIL
CHINESE HANDCUFFS, LOPAKO, FORMAT WARS
7PM FREE
FREE POOL ALL DAY AND NIGHT
CHEAP JUGS TIL 8PM

for bookings: handbookings@theoldbar.com.au

CHRIS WILSON BAND

Elsternwick Hotel, Elwood. 8:29pm.
CLAYMORE + THE GLENBRAE CELTIC DANCERS

Spotted Mallard, Brunswick. 8:30pm. \$20.

DAVE COOMA Rainbird, Akte, Nitro. 9:00pm.

HOWLIN' STEAM TRAIN Ferntree Gully Hotel, Ferntree Gully. 9:00pm.

LISA MILLER TRIO Labour In Vain, Fitzroy. 5:00pm.

LOWRIDERS Lomond Hotel, Brunswick East. 9:30pm.

MELANIE HORSNELL Wesley Anne, Northcote. 8:00pm. \$25.

MOONEE VALLEY DRIFTERS Victoria Hotel, Brunswick. 8:00pm.

PROJECT INSPERADO Wesley Anne, Northcote. 5:30pm.

RAYON MOON Great Britain Hotel, Richmond. 9:00pm.

RORY ELLIS Retreat Hotel, Brunswick. 4:00pm.

SHORT ORDER SCHEFS Bar Oussou, Brunswick. 4:30pm.

SPENCER P JONES & KIM SALMON Drunken Poet, West Melbourne. 9:00pm.

THE BROKEN SWEETHEARTS + ALKALI FLY + ROD FRITZ Chandelier Room, Moorabbin. 8:00pm. \$10.

THE CARTRIDGE FAMILY Union Hotel, Brunswick. 5:00pm.

THE Fi100s Gasolina, South Wharf Promenade. 9:00pm.

THE GOOD CHINA (YOU LOOK BETTER AS A BRUNETTE LAUNCH) + EDEN MULHOLLAND + THE MARIONETTES John Curtin Hotel, Carlton. 8:00pm.

THE LATE NIGHT MYSTERY SPOT Open Studio, Northcote. 11:00pm.

The Old Bar
74 JOHNSTON ST FITZROY 9417 4155
www.theoldbar.com.au
OPEN EVERY DAY 2PM - 3AM
FREE WI FI

Wednesday 3rd April

SIB
MIGHTEST OF GUNS
JUNK HORSES
8:30PM \$6

Thursday 4th April

MY DARK FAIR
TWENTY SEVEN WINTERS
FLOYD THURSBY
8:30PM \$7

Friday 5th April

RON S. PENO & THE SUPERSTITIONS
PLAQUE DOCTOR
DUET - HARRY HOWARD & EDWINA PRESTON
DJ MATT STABS
8:30PM \$10

Saturday 6th April

DEEP HEAT - LAUNCH

TERRIBLE TRUTHS
RATS
SPIEHOUSE
DJ WHISKEY CREAM

8:30PM \$10

Sunday 7th April

BEERSOAKED SUNDAYS

LA BASTARD
THE REPROBETTES
GUNSLINGERS
DJ DRAW 4

8:30PM \$6

Monday 8th April

UNPAVED PRESENTS: SONGWRITER SESSIONS
\$15 JUGS ALL NIGHT
8:00PM \$5

Tuesday 9th April

LEROY LEE
GUY KABLE
BEN WRIGHT SMITH
8:00PM FREE

band bookings: bandbookings@theoldbar.com.au

Cherry

AC/DC LANE, MELBOURNE

WEDNESDAY

DEAD CITY RUINS

Wednesday Residency w/ Seven Days Falling FREE. \$4 Jagers. 8pm

WED 3 APRIL

SOUL THURSDAYS

SWEETHEARTS

(Soul In The Basement) Plus original soul DJs Vince Peach & Pierre Baroni, 8pm. \$10

THU 4 APRIL

FRIDAY

SPENCER P. JONES

(Early Friday Residency) Spence plays 2 solo sets 5pm - 7:30pm. FREE

- then -

WEENED

(Ween tribute) Three big sets of your favourite Ween songs Doors 9pm. \$13

FRI 5 APRIL

SATURDAY

JACKSON FIREBIRD + EAGLE & THE WORM

Double Headline Show! Doors 8pm.. \$13

SAT 6 APRIL

SUNDAY



DIVORCED

Fast songs with a Melbourne slacker supergroup. Doing awesome things always. Support from Old Mate and School Of Radiant Living. The Gaso. Saturday April 6. 8pm. Ten bucks. Divorced. Bringing people together. Oh, the irony.

THE PRAYERBABIES Union Hotel, Brunswick. 9:00pm.
THE SEABELLIES + DAN PARSONS + RUN RABBIT RUN Yah Yah's, Fitzroy. 8:00pm.
THE THREE TONES Thornbury Theatre, Thornbury. 8:00pm.

SUNDAY APR 7

JAZZ, SOUL, FUNK, LATIN & WORLD MUSIC

BLACK JESUS EXPERIENCE The Horn African Music Lounge, Collingwood. 7:00pm.
BOB STARKIE Caravan Music Club, Oakleigh. 4:00pm.
ENTHROPY QUARTET Open Studio, Northcote. 6:00pm.
GRAND WAZOO Thornbury Theatre, Thornbury. 9:00pm.
JORDAN SCOTNEY & HANNAH CAMERON Uptown Jazz Cafe, Fitzroy. 7:30pm.
KAVISHA Open Studio, Northcote. 9:00pm.
MELBOURNE COMPOSERS BIG BAND Gertrude Brown Couch, Fitzroy. 3:00pm. \$5.
MOUNTAINS & SWAMPS Gasometer Hotel, Collingwood. 4:00pm.
STAX ON SOUL REVUE - FEAT: SIDE STACKS Spotted Mallard, Brunswick. 6:00pm.
SWOOPING DUCK The B.east, Brunswick East. 10:00pm.

PRESENTED BY MAGIC JOURNEY RECORDINGS AND MGM

THE STEVE GRANT QUARTET Bennetts Lane Jazz Club, Melbourne. 9:30pm.
ZULUFLOW Idgaff Bar & Venue, Abbotsford. 9:00pm.

INDIE, ROCK, POP, METAL, PUNK & COVERS

BEN HOWARD + WILLY MASON Corner Hotel, Richmond. 9:00pm.
BIG SISTA + THE DUFRANES + VERY HANDSOME MEN Brunswick Hotel, Brunswick. 9:00pm.
BIRDS & THE BEES SHOWCASE Empress Hotel, North Fitzroy. 8:30pm.
BLINDMUNKEE & ZELORAGE Cherry Bar, Melbourne Cbd. 3:00pm.
CANARY + LISA SALVO + RICHARD JEFFREY Workers Club, Fitzroy. 2:30pm. \$10.
COMMUNION + JORDIE LANE + WILLY MASON Toff In Town, Melbourne Cbd. 7:30pm. \$18.
DR DUPREE Union Hotel, Brunswick. 6:00pm.
FOXTROT + LIMITS + SWEET TEENS Bar Open, Fitzroy. 8:30pm.
GUY SEBASTIAN + DAVID RYAN HARRIS Palais Theatre, St Kilda. 3:30pm.
IVANHOE SCHOOL OF MUSIC 303, Northcote. 3:00pm.
JACK HOWARD Prince Public Bar, St Kilda. 9:00pm.
JOEL'S BIRTHDAY DRINKING HOOTENANNY ARVO GIG - FEAT: THE PORT ALBERT & OLD BAR CHOIR + BJ MORRISON KLE + CHERRYWOOD + GUANTANAMO BAY 1ST INLAND CITY FAGGOTS + MATT BAILEY + THE SPOILS + TTDTC The Public Bar, Melbourne. 3:00pm. \$10.
JVG GUITAR METHOD Post Office Hotel, Coburg. 5:30pm.
LEEZ LIDO + BULLETS IN BERLIN + PLASTIC SPACE-MAN Evelyn Hotel, Fitzroy. 9:00pm.
LITTLE WISE + BEAUTIFUL CHANGE + MIGUEL RIOS Bendigo Hotel, Collingwood. 4:00pm. \$10.
NOBU + BALBOA + K-ROCK + MATTHEW JAMES DIVERS Tote Hotel, Collingwood. 9:00pm.
OSCAR GALT (GUILT FACTORY LAUNCH) + ISABELLE NOBLE + MICHAEL ROBINSON + YORQUE Evelyn Hotel, Fitzroy. 9:00pm. \$5.
SONS OF THUNDER + CASEY DEAN + SIMON ASTLEY Reverence Hotel, Footscray. 4:00pm.
SUNSET BLUSH + EVA MCGOWAN + JIMMY DANIELS + THE ANTOINETTES 303, Northcote. 9:00pm.
THE KILLJOYS Carrington Hotel, Abbotsford. 5:00pm.
VELCRO + A MAN CALLED SON + CIGGLE WITCH + KING TEARS MORTUARY Workers Club, Fitzroy. 9:30pm. \$6.
VIRTUE + KILL APPEAL + RIOT IN TOY TOWN + SUDEN STATE John Curtin Hotel, Carlton. 9:00pm.

ACOUSTIC, COUNTRY, BLUES & FOLK

ALEXIS NICOLE & THE MISSING PIECES + MATT GLASS Penny Black, Brunswick. 6:30pm.
CHERRY ARVO BLUES - FEAT: THREE KINGS Cherry Bar, Melbourne Cbd. 4:00pm.
COOP DEVINE St Kilda Bowling Club, St Kilda. 7:30pm.
CORAL LEE & THE SILVER SCREAM + GATOR QUEEN Retreat Hotel, Brunswick. 9:30pm.
DAVID ANDREW MILNE + VAN WALKER Northcote Social Club, Northcote. 3:00pm. \$15.
HETTY KATE TRIO + DON HILLMAN'S SECRET BEACH Drunken Poet, West Melbourne. 5:00pm.
JEP & DEP + DARREN CROSS + LAURA IMBRUGLIA Gasometer Hotel, Collingwood. 9:00pm. \$8.
JIMI HOCKING Mentone Hotel, Mentone. 4:00pm.
JOE FORRESTER + GABRIEL LYNCH Great Britain Hotel, Richmond. 8:30pm.
LA BASTARD + DJ DRAW 4 + GUNSLINGERS + THE REPROBETTES Old Bar, Fitzroy. 9:30pm. \$6.
LITTLE SISTERS Retreat Hotel, Brunswick. 5:00pm.
LOUIS KINGS' LIARS CLUB + KEN MAHER & TONY HARGREAVES Lomond Hotel, Brunswick East. 6:30pm.
MUSES MUSOS & THE BARLEY CORN Barleycorn Hotel, Collingwood. 9:00pm.
OPEN MIC Rose Hotel (williamstown), Williamstown. 4:00pm.
PENY BOHAN (EP LAUNCH) + KERRYN FIELDS Wesley Anne, Northcote. 8:30pm. \$5.
RISING TIDE Wesley Anne, Northcote. 5:00pm.
SENEGAL INDEPENDANCE DAY Bar Oussou, Brunswick. 9:00pm.
SUNDAY FUNDAY - FEAT: ROWIE + NACKERS Big Mouth, St Kilda. 7:00pm.
THE IDLE HOES Standard Hotel, Fitzroy. 8:30pm.
THE NUDGELS Rainbow Hotel, Fitzroy. 9:00pm.
WAZ E JAMES BAND Labour In Vain, Fitzroy. 6:00pm.

MONDAY APR 8

JAZZ, SOUL, FUNK, LATIN & WORLD MUSIC

LOS COUGARMEN + JC JAZZ COLLECTIVE 303, Northcote. 10:00pm. \$8.
THE ALLAN BROWNE TRIO Bennetts Lane Jazz Club, Melbourne. 9:30pm.

INDIE, ROCK, POP, METAL, PUNK & COVERS

BIRDY + LAKYN + LEWIS Palais Theatre, St Kilda. 8:00pm.
CHERRY JAM Cherry Bar, Melbourne Cbd. 7:30pm.
LILY & KING + BROOKE TAYLOR + TIM WALKER Chandelier Room, Moorabbin. 9:00pm. \$10.
MONDAY NIGHT MASS - FEAT: BOOMGATES + PEARLS Northcote Social Club, Northcote. 9:00pm.
THE BEEGLES Evelyn Hotel, Fitzroy. 9:00pm.

ACOUSTIC, COUNTRY, BLUES & FOLK

ACOUSTIC SESSION Lounge, Melbourne Cbd. 10:00pm.
LILY & KING + BROOKE TAYLOR + TIM WALKER + BROOKE TAYLOR + TIM WALKER Chandelier Room, Moorabbin. 9:00am. \$10.
LLOYD SPIEGEL Bay Hotel, Mornington. 4:00pm.
SONGWRITER SESSIONS Old Bar, Fitzroy. 9:00pm. \$5.

TUESDAY APR 9

JAZZ, SOUL, FUNK, LATIN & WORLD MUSIC

DAN & AMY + ROB MUINOS 303, Northcote. 9:00pm.
LEIGH BARKER Open Studio, Northcote. 9:30pm.
MORDIALLOC JAZZ ORCHESTRA Dizzy's Jazz Club, Richmond. 9:00pm. \$14.
THE CHRISTOPHER YOUNG QUARTET Bennetts Lane Jazz Club, Melbourne. 9:30pm.
THE SEVEN UPS + ANIMAUX + CROOKS & QUEENS Evelyn Hotel, Fitzroy. 9:00pm.

INDIE, ROCK, POP, METAL, PUNK & COVERS

CHINESE HANDCUFFS + FORMAT WARS + LOPAKO The Public Bar, Melbourne. 8:00pm.
MELBOURNE FRESH INDUSTRY SHOWCASE Revolver Upstairs, Prahran. 7:00pm. \$15.
SANDCASTLE + A ART + HEX ON THE BEACH + STRANGERS FROM NOW ON Toff In Town, Melbourne Cbd. 8:00pm. \$5.
THE ALAN LADDS Cherry Bar, Melbourne Cbd. 10:00pm.
THE BRUNSWICK HOTEL DISCOVERY NIGHT - FEAT: MOONSHINE Brunswick Hotel, Brunswick. 9:00pm.

ACOUSTIC, COUNTRY, BLUES & FOLK

CHARLES JENKINS Retreat Hotel, Brunswick. 9:30pm.
LEROY LEE + BEN WRIGHT SMITH + GUY KABLE Old Bar, Fitzroy. 9:00pm.
OPEN MIC Wesley Anne, Northcote. 7:00pm.
OPEN MIC Bar Oussou, Brunswick. 8:00pm.



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ACCESS ALL AGES

Wednesday April 3rd, 2013

With Ruth Mihelic

Happy **National Youth Week!!!!** Its kicks off this Friday and goes until next Sunday on April 14. And as you can tell from the gig guide below, there are A LOT of fantastic events happening around, including some in your area that you should totally check out!

Probably one of the coolest this week is the **Big Sleep Out** being hosted by Monash Youth Services, which aims to raise awareness about youth homelessness. It starts at 6pm and you can either choose to leave after all the fun activities at 11pm, or the more adventurous can stay overnight. Bring your friends and your sleeping bag for this one.

I know you've spent the better part of a year admiring the writings in this column and you're probably wondering to yourself "how can I get a cool gig like this?" Well now's your chance because we're currently on the lookout for a new **Gig Guide Intern**. It's a commitment of one day a week hanging out at **The Push** office in Brunswick. Jump onto our website to get the position description and for how to apply by April 10. Or shoot me an email at whatson@thepush.com.au and I'll send you the info.

That **Nexus photo comp** with prizes of \$250 and \$150 ends this Friday, check out their facebook page for more info or email nexus.horsham@gmail.com for details.

ALL AGES TIMETABLE

Wednesday April 3

Fluid Underage w/ Will Sparks, Reece Low, Joel Fletcher and Heath Renata, Kalus, Keesh, Azmac, Jungle Jim and more, Glenferrie Social, 660A Glenferrie Rd, Hawthorn, 4pm - 10pm, \$30, underage.com.au or moshtix.com.au, U18

Friday April 6 - Sunday April 7

Melbourne Latin Festival w/ workshops and performances by over 30 artists, Darebin Arts Centre, Cnr Bell and St George's Rd, Preston, \$45, www.melbournelatinfestival.com.au, AA

Friday April 5

Monash Big Sleep Out w/ New Savages and Scott Boyd, Clayton Community Centre, Cooke St, Clayton, 6pm - 8pm, Free, Catherine Andrews on 9518 3900 or www.myfs.org.au, AA
Bear Witness w/ Perspectives, Jurassic Penguin, Right Mind, Headcheck, Feverteeth, and Love Alone, Wyndham Youth Resource Centre, 86 Derrimut Rd, Hoppers Crossing, 6pm - 10pm, \$8, Nunzio Giunta on 8734 1355 or http://youth.wyndham.vic.gov.au, AA

Guy Sebastian, Palais Theatre, Lower Esplanade, St Kilda, 8pm, \$89, ticketmaster.com.au or 136 100, AA
The xx, Festival Hall, 300 Dudley Street, West Melbourne, 8pm, \$89.50, ticketmaster.com.au or 136 100, AA

Saturday April 6

SplashDown! Battle of the Bands w/ Bear Sign, Avalerion, Black Mayday, Little League, Caitlyn Can Wait, Swim Through Seasons, Ambrosia, Fly You Fools, and Five Stories High, Greensborough Walk and Watermark, between Main St and Flintoff St, Greensborough, 4pm - 9pm, Free, Caitlin McKimm on (03) 9467 7152 or www.banyuleyouth.com/festival, AA

National Youth Week - Skateboarding Workshops and Solo Artists w/ Aaron McGowan, and skateboarding workshops, Cohuna Skate Park, Cohuna, 10am - 3pm, Free, Cindy Taylor on 5451 0200, AA

National Youth Week - Music and Pizza Night w/ Aaron McGowan, Cameron Oates, and DJ, Cohuna Hall, Cohuna, 6:30pm - 10:30pm, Free, Cindy Taylor on 5451 0200, AA

National Youth Week - Beatz on the Streetz w/ The City at Night, Melton Amphitheatre, Cnr High and Palmers Sts, Melton, 11am - 6pm, Gold coin donation, Rochelle le Pere on 9747 5426 or 0412 165 960 or www.melton.vic.gov.au, U18

Guy Sebastian, Palais Theatre, Lower Esplanade, St Kilda, 8pm, \$89, ticketmaster.com.au or 136 100, AA

Sunday April 7

Guy Sebastian, Palais Theatre, Lower Esplanade, St Kilda, 8pm, \$89, ticketmaster.com.au or 136 100, AA

Monday April 8

Birdy w/ Lakyn and Lewis Watson, Palais Theatre, Lower Esplanade, St Kilda, 8pm, \$91, ticketmaster.com.au or 136 100, AA

Tuesday April 9

Will Sparks and Teddy w/ Will K and Trifo, The Pier, 10 Western Beach Foreshore Road, Geelong, 7pm, \$23.50, contact (03) 5222 6444, U18



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COURSE PROFILE

COLLARTS - MUSIC PERFORMANCE

Backstage caught up with Mr. Ian Harvey, the Chief Operating Officer of leading music and entertainment college Collarts. Providing courses in Audio Production and Creative Industries Management, we delve deeper into their acclaimed Contemporary Music Performance degree and see why this course and why Collarts is revered nation wide.

Firstly, where is your campus located?

Collarts is located at 55 Brady Street, South Melbourne, right on the edge of Melbourne's creative industries and entertainment precinct.

Why should prospective students around the country consider studying at Collarts?

We're located in Melbourne which is fast becoming the heart of the Australian entertainment and music industry, where the opportunities for exposure are boundless. Collarts prides itself on producing industry ready graduates, young musicians, producers and managers who have the skills, experience and confidence to join the music or entertainment industries and create a career. Our students learn through a practical approach that combines the use of state-of-the-art equipment and access to teachers and trainers who have themselves maintained their industry connections. At Collarts it's really important for us to encourage students to creatively express themselves and create the ideal learning environment to help them pursue what they love.

What skills can students hope to acquire from the Contemporary Music Performance degree?

There are four things that a Collarts student can expect to gain from their studies. Firstly, Collarts trains its students to be musicians and musical. A Collarts student should be able to perform in any style or genre when asked. While all students have their favourite style or genre, the secret to establishing a career in the industry is being competent, flexible and willing to work when work is offered.

The second aspect, is their skills as a vocalist or instrumentalist. Our students are confident performers on their instrument. Some will also develop skills in songwriting, composition and music production.

The third aspect is less obvious but as important as being able to play. A career as a musician is far more complicated than just being able to play an instrument or sing. Most musicians also need to be able to run a business - the business of themselves. So along with the musicianship and the performance skills come a range of skills in time and personal management, financial management and law, marketing, promotions and publicity. These are core skills no less important than being able to play well if they are to be successful.

Finally, Collarts students will benefit from meeting a range of music industry professionals during their course. This exposes them to the true depth and breadth of the industry and helps them begin to form a range of industry contacts.

What kind of positions or roles will graduates be qualified to work in?

Many students use their studies as a foundation to the career they dream of as performers, songwriters and producers. Developing these aspects of an individual's career will take some time following graduation. In the meantime our graduates will be working with a variety of bands or as a soloist. Some graduates will join organisations in the industry working in production or management, while others will look to develop a teaching practice or continue on with further musical studies.

How is the music performance course structured?

The Contemporary Music Performance degree is a two year course. It combines academic studies with solo and ensemble performance activities. Fundamentally it is a practical hands-on course, where students have the ability to select from a range of electives that can provide either increasing specialisation or added industry awareness.



Who are the teachers for this course and are there any guest lecturers involved?

The Collarts team is led by Dr Raf Marcellino, an award-winning composer and musician. The program leaders include Dr Paul Doornbusch and Gene Shill, who are noted specialists in their respective fields and are internationally renowned. Supporting these three College leaders are a range of specialist trainers in a variety of instruments and vocal training, songwriting, composition and music production, including Mark Amato, Jonathan Zion, Duncan Kinnell amongst notable others.

Any specific projects or productions students will have the opportunity to participate in throughout the duration of the course?

Students will be involved in a series of live performance showcases, the creation of video clips and other activities that bring together performance, production and management.

Studio gear and facilities available for learning and production?

The heart of the Collarts production facility lies in its DigiDesign Icon equipped studios. Ableton, ProTools and Logic DAWs are used. The sound labs are Mac equipped and the production and backline are from leading manufacturers

including Fender, Yamaha, Kawai, Soundcraft, Mackie, Ampeg, Roland, Shure, Sennheiser and Neumann.

Points of difference between other music performance course providers and Collarts?

The Collarts Industry Placement unit commences during the second year of the degree program and is especially valuable to students. During this unit students get to spend real time working in the industry alongside professionals or being mentored by leading players and performers. Preparing industry-ready graduates requires students to spend some meaningful time working in and not just on the industry.

Payment options:

Collarts is a FEE Help approved institution meaning that some or all of your fees can be deferred until your course is complete.

Intake Periods:

Open House Wednesday April 24 5-8pm.

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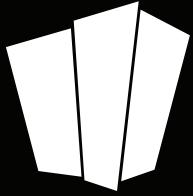
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LIVE

IGGY AND THE STOOGES Wednesday March 27, Festival Hall

Many have tried to follow in Iggy Pop's footsteps, and many have perished trying. Forty years ago bookies would have given you even money for Iggy's early death; 40 years later, the guy is still here, still playing, still laying waste to everything in his path. Tonight he's at Festering Hall with his merry band of Stooges.

After the reunion of its original recorded lineup at ATP the previous month, the Beasts of Bourbon is back to its most recent formation. Tex seems more content in hard-rock Beasts guise, and thrives on the nihilism, misogyny and narcotic celebration of *I Don't Care About Nothing*, *Hard For You* and *Chase The Dragon*, and hams Cocksucker Blues for all its worth. The set is as subtle as a blunt cudgel over the back of the head, but that's what the modern-era Beasts is about.

Iggy is a remarkable physical specimen. His weathered body has borne witness to just about every illicit chemical concoction known to rock'n'roll and across his face are etched the lines of his infamous lifestyle. Like a stutterer who can sing without hesitation, Iggy walks with a pronounced limp, but dances like a motherfucker. He's waving, skipping, flouncing and rocking, and he'll be Iggy til the day he dies.

James Williamson, the fiendishly talented guitarist said to have cast a black across the Stooges upon his arrival in 1971, has morphed from junkie to corporate high-flyer to punk rock elder statesmen. Williamson stands and delivers with barely a grimace; Steve McKay, another near-victim of the heroin curse that struck the Stooges, augments Williamson's freakish guitar attack with a jazz edge. The setlist is riddled with classic Stooges (*Raw Power*, *Search And Destroy*, *I Wanna Be Your Dog*),

and some *Kill City* material (*Johanna*, *Kill City*, *Beyond The Law*). There's material many of in the crowd have never heard live - *Penetration*, *Gimme Danger*, *Your Pretty Face Is Going To Hell*, *Cock In My Pocket* - and the band just keeps getting tighter and tougher. During *Funkhouse* Iggy invites the crowd onto the stage to share the moment; Williamson and bass player Mike Watt retreat behind the crowd and lock in a groove that's brimming with raw sexuality. Iggy taunts the security staff with his impish grin and child-like protestations; when you've faced down a Michigan motorcycle gang and a storm of glass projectiles, a couple of overzealous Festival Hall staff barely even register. The new songs are tolerated, if not widely celebrated; Iggy acknowledges the gulf between the old and new, and thanks the crowd for its indulgence. *No Fun* ends the first part of the show; after a short break Iggy and his modern day Stooges are back. The band saves the best 'til last, with *Open Up And Bleed*. It's dark and threatening and fucking tight. Iggy makes his departure first, followed by the enigmatic Williamson. Mike Watt thrashes his bass for a couple more minutes, before discarding it theatrically behind him. The lights come on, and it's all over. Iggy and the motherfucking Stooges, man. You can't make this shit up.

PATRICK EMERY

LOVED: *Open Up And Bleed*.
HATED: The mangled sound on the side of the stage.
DRANK: Cooper's Lager.



Photos by Charles Newbury

PAUL SIMON Thursday March 28, Rod Laver Arena

Listening to Paul Simon croon over the arena last Thursday in that unassuming, sweet voice of his, I realised that it wasn't exactly youth you could hear within it - the guy is 71 now for God's sake - but the essence of its point of difference is definitely still there, the way you'd recognise a face you haven't seen for years.

The adored songwriter was accompanied by an entourage which swapped shiny instruments throughout the set, particularly of the kind that you shake or bang. On stage left was an augmented rock kit and stage right was the domain of the auxiliary percussionist, filled with multiple toms, cymbals, woodblocks, and did I see some timpani? Every sound was didactic.

Hearts And Bones featured a very tenderly played sax and a wicked triangle solo, after which the band moved into full locomotion mode with harmonica mimicking the chugging brass section.

The lead guitarist was a Sasquatch next to the diminutive Simon, with a grey wreath of hair floating around up there. He provided back-up harmonies on *Slip Slidin' Away* and was an all-round baller. After a frenzied chromatic piano solo from keys guy the set began to move toward Simon's more saliently South African-inspired tracks, with all of the percussive elements preserved and then

some. There were plenty of rim shots on unfamiliar-sounding floor toms; rich, beautiful horn harmonies plus more woodblock and tambo. The auxiliary guy's snare brushes were as big as yard brooms.

During *Crazy Love Vol II* Simon showed how present he still is; he plays the role of the narrator like a boss, not just reiterating the tale but calmly owning it. So *Beautiful Or So What* was awesome; the keys player picked up these big fat plastic maracas with twine and bead doilies sewn around them and sassed the shit out of the track.

Towards the end we were treated to *Diamonds On The Soles Of Her Shoes*, *The Sound Of Silence* and *Late In The Evening*, and *Here Comes The Sun* and *You Can Call Me Al* were busted out during the encores. It was a great mix of stuff and a bloody great time was had by all, except maybe the uptight guy sitting next to me.

ZOE RADAS

LOVED: The show was mixed particularly well.
HATED: Security not letting us dance in the aisle.
DRANK: Some chocolate Van Gogh concoction my housemate made, out of a metal canteen.

RODRIGUEZ Thursday March 21, Hamer Hall

The life of Sixto Rodriguez is made for modern-day mythology. Raised in Detroit - the American city that has given the world everything from Motown to garage punk - Rodriguez's folk songs recounted the brutal images of the dysfunctional underside of the American dream: drugs, violence, sociological breakdown and economic decay. By the mid '70s Rodriguez had all but disappeared from sight and sound - apart from some hardcore fans the other side of the world, including in Australia, who craved his records - worse still, it was rumoured strongly that Rodriguez was dead, maybe even having taken his life on stage.

But Rodriguez is alive and, despite the obvious frailty that comes with age, reasonably well. On his second tour of Australia in the last few years, Rodriguez took to the stage at Hamer Hall to a rapturous applause. With his straight, jet black hair, black leather jacket and eyes obscured by a battered black wide-brimmed hat, Rodriguez could have been any seedy character patrolling the streets of his native Detroit; his gracious and humble demeanour located him a million miles from the average pretentious and precious successful contemporary. The commendations and protestations of love come thick and fast from the crowd - so lavish, in fact, that Rodriguez blushes, reminds his would-be lover that he's already 70. Rodriguez starts haltingly, muttering disappointment with his guitar monitor, and gesturing to no-one in particular to address the issue. The sound problem resolved, the backing band - being The Break, the surf-space-psych combo featuring the talented core of Midnight Oil, Violent Femmes bass player Brian Ritchie and Hunters and Collectors trumpeter Jack Howard - follows Rodriguez carefully, occasionally dropping out of

temporal alignment as Rodriguez dances to his own tune, before the perennial brilliant Rob Hirst recaptures his band leader's idiosyncratic timing.

Rodriguez pays tribute to his backing band by donning an Aboriginal flag-coloured beanie, and opening the set with Midnight Oil's *Redneck Wonderland*. From there it's a journey through Rodriguez's two studio albums, *Cold Fact* and *Coming From Reality*. *Only Good For Conversation* is as dirty as a grease-coloured shop rat; *The Establishment Blues* is as painfully true today as it was 40 years ago. *Sugar Man* generates the strongest reaction; *I Wonder* captures an adolescent moment in time that many of the mature-aged, well-heeled audience members can still remember.

Rodriguez drops in a couple of covers: the first, Carl Perkins' *Blue Suede Shoes*, is initially a surprise choice, though upon deeper consideration reflects the time at which Rodriguez would have come of age; the second, Bob Dylan's *Like A Rolling Stone* is a nod to the songwriter many regard as the greatest folk singer of all time. But by the end of the evening, with the audience on its feet and clambering at the front of the stage, it's Rodriguez who is wearing that crown tonight.

PATRICK EMERY

LOVED: *Establishment Blues*.
HATED: The sycophantic catcalls from certain members of the audience.
DRANK: I think it was a Tim Knappstein beer, but can't be sure.

THE CAT EMPIRE

Wednesday March 20, The Prince Bandroom

Watching The Cat Empire play a live gig in Melbourne is like watching your mates play at a house party. There is a mutual love between the crowd and the band - we know all the members and the words to their songs, and they know what songs we want to hear and are happy to provide. We walked in as Flap! were just finishing up. I regret not coming in earlier as the response from the crowd was overwhelming. The four-piece have a great chemistry and the musical talent to match. Chants for The Cat Empire began immediately, and the boys didn't keep us waiting long.

They opened with *How To Explain*, which had everyone screaming, "Music is the language of us all!" before fading out with a much jazzier end.

The tour was launching the band's latest single, *Brighter Than Gold*, so it was no surprise that a lot of the songs were also new. We got a sneak peak at tracks *Steal The Light* and the African-inspired *Wild Animals*. However, the crowd still got to hear a long list of old favourites, including *Sly*, *Call Me Home*, *Fishes* and *The Wine Song*, which could have induced seasickness from the crowd swaying side to side.

Solo instrumentals are fundamental to a Cat Empire gig, and there was no shortage here. Ollie provided a nice keyboard intro before *'Til the Ocean Takes Us All* and wowed us all again during *Sly*. Will provided a lengthy percussion solo during *In My Pocket*, and the brass section supplied regular big-band moments during the set.

They finished off with *The Chariot* and said "It's great to be back in Melbourne" before leaving the stage. For encore, they played new track *Still Young*, and Felix explained "This is a song that you won't know, but just pretend that you do".

The track was catchy but hard to get excited for when we didn't know the words. Luckily the boys ended it with *Two Shoes* and the crowd rejoiced while shouting along word for word.

CHRIS BRIGHT

LOVED: The epic solos (particularly Will's percussion).
HATED: It was pretty hot in there.
DRANK: Coopers.

THE MARK OF CAIN Friday March 15, The Hi-Fi

The Mark Of Cain's victory lap tour in Melbourne was surreal and loud. The Adelaide three-piece's first tour after an album that has been ten years in the making is always going to be a huge deal, and The Hi-Fi show lived up to expectations. The heavy cerebral riffs came crashing into everybody's ears as soon as they boys stepped on stage, and it was clear that TMOC were seasoned professionals. Each member's effortless execution of every part was awe-inspiring.

A particularly impressive display occurred when one of the drummer's sticks flew into the air mid-song. He panicked for a brief second while continuing to hit the hi-hat with the other hand, then regained composure, deftly snatched it out of the sky and continued drumming. The bassist and guitarist/vocalist were none the wiser, but the crowd, myself included, went absolutely bat-shit over it. The set was well crafted, taking the audience on a train ride through tempo and intensity, while slowly getting faster and more energetic. The deep, ominous bass lines were punctuated by the bassist standing in the 'legs apart power stance' for the entire set. The drummer's strong technical ability shone through, his booming kick drums setting the up-tempo pace for

the show. The guitar bound everything together with its driving riffs and its truly poetic alt-rock melodies. Every single audience member was barking each and every chorus, getting louder and more raucous as the night progressed. The energy was simply amazing. Even for a relative newcomer to The Mark Of Cain's music, I found myself singing along and banging my head like a boss. Even the security guards were enjoying themselves, but they didn't even need to be there. The refreshing lack of aggressive wankers at the show provided a happy atmosphere that I was delighted to be a part of. To be fair, I didn't set foot in the mosh pit, so I can't speak for the wanker ratio down there. I did get the feeling that it was just a show with a few hundred music fans enjoying themselves. Beautiful.

REI BARKER

LOVED: The entire vibe.
HATED: Nothing.
DRANK: H2O.

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A black and white photograph of a person from behind, playing a double bass. The person is wearing a dark t-shirt and jeans. The instrument has a large soundboard and two bass bows. The setting appears to be a music room or rehearsal space.

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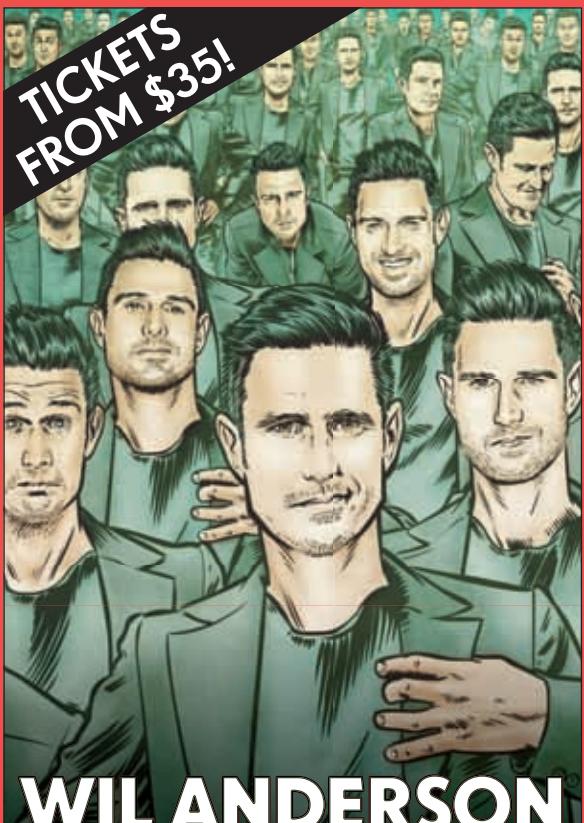
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