

ISSUE NO. 1506
JANUARY 6, 2016

FREE
BEAT.COM.AU
EVERYTHING
MELBOURNE

PRETTY LIGHTS

Rainbow Serpent's Chameleonic Composer

INSIDE



THE CHILLS

New Zealand's musical legends have returned with their first long-player in almost two decades.



STURGILL SIMPSON

Leading the charge in the country music renaissance.



RIGHT THERE ON MY TV

A sweeping cast of musicians celebrate 40 years of music on TV and the director behind it.



DEAD CITY RUINS

Melbourne's hard rock heroes are back in the country after an enormous European jaunt.



FIDDLER ON THE ROOF

One of the greatest musicals in history returns to Melbourne.

FANTASTIC GUITAR DEALS

UNBELIEVABLE VALUE



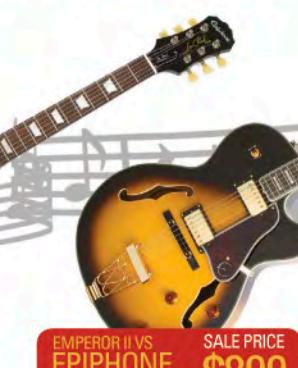
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**ABBE
MAY**

SATURDAY, JAN 23

**NATHAN
HAWES**

SUNDAY, JAN 24

WOODLOCK

SATURDAY, JAN 30

CHAPEL SUMMER SESSIONS

INTIMATE, LIVE MUSIC
ONE NIGHTERS

**DARREN MIDDLETON
(POWDERFINGER)
AND
JON TOOGOOD
(SHIHAD)**

THURSDAY, JAN 21

**ASH
GRUNWALD**

FRIDAY, JAN 22

THANDO

FRIDAY, JAN 29

JANUARY 21-30

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beat



**chapel
offchapel**

Presented in partnership by Maribyrnong City Council and FCAC

WOMINJEKA FESTIVAL 2016

Friday 15 – Sunday 17
January

Footscray Community
Arts Centre
45 Moreland Street
Footscray
03 9362 8888

Follow us on
  
#Wominjeka16
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HEADLINE

MUSIC



Image Credit: Courtesy of Silk Music

The Pigram Brothers in Concert

The Pigram Brothers are one of Australia's most loved Aboriginal bands, a six-piece folk/rock saltwater country band hailing from the pearling town of Broome, Western Australia.

Their music captures Broome's and the Kimberley's Saltwater Spirit and Country. Songs from the albums *Saltwater Country* and *Jiir* have become hometown anthems and have also attracted critical acclaim across Australia.

WHERE Sunday 17 January

WHEN 8pm – 9pm

VENUE FCAC Riverside Lawn

WORKSHOP

Image Credit: James Henry, courtesy of the Artist

Be the Loudest Drummer in the World with Bart Willoughby & Selwyn Burns

Learn to be deadly like **Bart Willoughby** and **Selwyn Burns** with drumming lessons in styles from across the world, percussion and wood skin and rhythms in Reggae, Rock, Pacifica, African & Jazz.

Bring your own percussion instrument of choice or learn on instruments provided. All ages welcome.

WORKSHOPS 11:30pm – 1pm

ONE-ON-ONE MASTERCLASS 2:30pm – 4pm

WHEN Monday 11, Tuesday 12 &

Wednesday 13 January

VENUE FCAC Basement Theatre

& Recording Studio

COST \$60 full / \$40 concession

MASTERCLASS \$200

PROMO CODE DEADLYDRUMMER for discount on Masterclass bookings



MAIN DAY

INSTALLATION



Image Credit: Image courtesy of Fed Square

Star Stories

WHEN Sunday 17 January, 2pm – 6pm

VENUE FCAC Performance Space

Star Stories was supported by City of Melbourne through the Arts Grants Program & Fed Square as part of the Light in Winter program 2015.

WORKSHOP



Image Credit: Paola Balla

Homelands with Paola Balla

WHEN Sunday 17 January, 2pm – 6pm

VENUE FCAC Amphitheatre

CEREMONY



Image Credit: Sarah Rhodes, 2011

Welcome the World

WHEN Sunday 17 January, 3pm – 5pm

VENUE FCAC Riverside Lawn

TERRAIN

MUSIC

Presented in partnership by
Laneway Festival, Maribyrnong City Council and FCAC



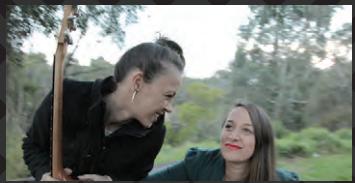
Presenting a spark of experimental and dynamic Aboriginal creativity, TERRAIN, is a chance for music fans to experience some of the most exciting and innovative Aboriginal musicians on the cusp of their ascension into the heart of the music industry. Challenging, inspiring and cultivating new perceptions of what Aboriginal music is all about, TERRAIN 2016 highlights three new talents in indie rock, folk and hip hop – Brett Lee, TigerLilly, and Briggs.

WHEN Sunday 17 January, 5pm **VENUE** FCAC Riverside Lawn



Brett Lee

Brett Lee's story telling matched with the natural and earthy tone of his voice makes you feel like a Rainbow Lorikeet in a Wattle Tree. His sound comes from listening to folk and acoustic surf music with hints of country hidden between the lines.



TigerLilly

TigerLilly are a folk/pop storytelling outfit made up of two vivacious ladies; singer/songwriters Lydia Fairhall and Kali Blunt. TigerLilly released their first EP in 2014 through QLD's only Indigenous owned and managed record label, Impossible Odds Records. Their first single *Fractions*, was warmly received, sitting at number one on the AMRAP community radio charts for three weeks. Tigerlilly's songs are gentle, earth loving songs with grit and a tiny bit of grunt.



Briggs

Briggs is a Yorta Yorta man and wears it proudly tattooed on his sleeve. Since the 2009 release of his self-made, self-funded, EP *Homemade Bombs*, Briggs has been on the hustle. In a good way. He released critically acclaimed LP, *The Blacklist*, and toured Europe with Hilltop Hoods, Briggs has more recently toured Australia with the likes of Ice Cube, Yelawolf, MF DOOM, Ghostface Killah and Pharoah Monch.

MUSIC



Image Credit: Courtesy of Frances Loriente

We Still Live On Bart Willoughby and Friends

WHEN Friday 15 January, 7:30pm – 8:30pm
VENUE FCAC Amphitheatre

LISTEN N YARN

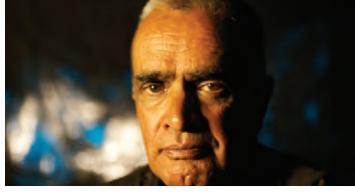


Image courtesy of the National Film and Sound Archive

WHEN Saturday 16 January

Wominjeka Forum

WHEN 2pm – 4pm
VENUE FCAC Performance Space

Blak n Bright

WHEN 4pm – 4:30pm
VENUE FCAC Performance Space

Curating Passage

WHEN 4:30pm – 5pm
VENUE FCAC Performance Space

PERFORMANCE



Image Credit: Image courtesy of the Artist

HART

WHEN Saturday 16 January, 6:30pm – 8pm
VENUE FCAC Performance Space

FILM



Image Credit: James Henry, Courtesy of the Artist

FCAC and Moondani Balluk at VU present FILM REAL: Black Screen We Still Live On Concert

WHEN Tuesday 19 January,
6pm for a 6:30pm start
VENUE FCAC Basement Theatre

LIVE AT THE ELEPHANT, ST KILDA

DESTROY SHE SAID

SMIRNOFF + THE ELEPHANT & WHEELBARROW - ST KILDA PRESENT

WITH SPECIAL GUESTS

VOODOOCAIN + **WARBIRDS** + **I AM MINE**

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\$7 PINTS OF GUINNESS & MAGNERS ALL DAY EVERY DAY

SATURDAY JAN 9: COVER BAND SNACK ATTACK & DJ JOEL TILL 3AM
SUNDAY JAN 10: ACOUSTIC SESSIONS: MATT BRADSHAW & PAUL SHIRLEY 8.30PM, FOLLOWED BY JOHN KENDALL & SAMMY V TILL 3AM

FREE ENTRY

\$10 SMIRNOFF DOUBLE BLACKS!

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No.109

UH-B

BRUNSWICK

Sat 9 January 4pm

DEEP DOWN SOUTH

A travelling revue led by The Age Music Victoria Award winner Lachlan Bryan and starring Mat Alford, Tom Dockray, Jemma Nicole, Brooke Russell, Emilee South, Andrew Swift and Gretta Ziller, an eclectic group ranging from gothic country troubadours to Americana sweethearts.

Sat 9 January 9pm

THE PRAYERBABIES

Oh my gosh! It's the Pbabs last Union gig cos one of them is moving to Berlin and the other to Queensland. End of an era!!! Come and cheers this highly entertaining mash-up of folk, pop, gospel and country.

Sundays in January 5pm

LOST RAGAS

Rockin' alt-country outfit led by Aria Award winner Matt Walker, playing tunes from brand new record Trans Atlantic Highway. Dashville.com.au calls it: "Broken hearted alt-country that flies off into amazing dual slide guitar meets lap steel, all centred around Matt Walker's beautifully dark voice."

THE UNION HOTEL

BRUNSWICK

109 UNION ST, BRUNSWICK

LAUNDRY

Thursday 7th January

GUNN MUSIC ARTIST SHOWCASE

FT. FATSPARROW / STONE DJSER / ARIZON / MATT LENEHAN / DESIREE CAMERON / JAKE GEORGE
 7:30PM - \$15 ENTRY

Friday 8th January

PARTY & BULLSHIT

JADE ZOE / SONIC VIBES
 EARLY RESIDENCY FT. SWEET T / PETE SUMMIT / SANTI / TALI
 9PM, FREE ENTRY

Saturday 9th January

BIG DANCING SATURDAYS 2 LEVELS

GETBUSY / BOOTY QUEST / YO! MAFIA / LARRIE
 ASAHI ARTIST SHOWCASE: MAYSIE
 8:30PM - FREE ENTRY

Coming Up

FRIDAY 15TH JANUARY

THE POST-HOP PREQUEL

FT. TALI / BOOTY CLAP / DJ SANTI / JEWEL THIEVES / DZ / KHAMIS MAMUR
 10:00PM

SUNDAY 31ST JANUARY

GUILTY SIMPSON / KATALYST

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THUR JAN 7, 8PM
 ERITHERIUM
 W/Intercranial Tremors, Annihilist & Amaros.

FRI JAN 8, 8PM
 ACOLYTE (ALBUM LAUNCH) W/The Soulenikoes, Arakye & Lung.

SAT JAN 9, 8PM
 ESPIONAGE
 W/Elm St, Mason (ALBUM LAUNCH), Harlott & Wild Violet.

SUN JAN 10, 6:30PM
 THE GREAT EMU WAR
 W/Alex Pizzol & The Mackinaw Peaches, Manorism & Miller.

TUE JAN 12, 4PM
 Tuesdays are Fridays
 W/6:50 Pints - Skull, \$7.50 Spirits, DJs & Free Pool.

WED JAN 13, 8PM
 ROBOT CHILD
 W/Bear Kick & Eleven.

THUR JAN 14, 8PM
 FALLEN ENDS / Lionhouse W/Vulture Culture, Fight The Sun & The Archaic.

WHOLE LOTTA LOVE

WEDNESDAY **FREE**

OPENOMIC

HOSTED by MARK GARDNER

THURSDAY **\$8**

CHARLIE LANE

THE ELLIOTS + WHO'S THIS?

FRIDAY **\$10**

AUSTRALIAN KINGSWOOD FACTORY

RED LIGHT RIOT + THE BALLS + UDDER ABDUCTEES

SATURDAY **\$15**

1PM-6PM

BELLUSIRA

JAYNE LILFORD + RENEGADE ARMADA

8PM

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TEN TONNE FEATHER + THE LAST DREG

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(For Those Needing Liquid Courage...)

THURSDAY 7 JANUARY

8PM:

HURLIN' UP LIMBS

WITH GUESTS

COSMOS, ALISON AINSWORTH, HUGH FUSCHEN

\$3 SCHOONERS OF BOAGS DRAUGHT \$5 BASIC SPIRITS

FRIDAY 8 JANUARY OPEN TIL 5AM!

9PM:

VICIOUS CIRCLE

WITH GUESTS

PARTY VIBEZ, WOLFPACK, COSMIC KAHUNA, JERK BEAST

SATURDAY 9 JANUARY OPEN TIL 5AM!

5PM:

KRUNCHY OM-LET EXPERIENCE

RESIDENCY WITH GUESTS

LINDSEY BUSH (AUSTRALIAN KINGWOOD FACTORY)

SIMON WILSON (ALL WE NEED)

9PM:

NO BROADCAST (NZ)

WITH GUESTS

PALE TRIP, AVENUES

SUNDAY 10 JANUARY

9PM:

RADIOHEAD TRIBUTE SHOW: SIBERIAN BANANA CO

PERFORMING

'OK COMPUTER'

+ LIVE IN THE SADDLE

PERFORMING

'THE BENDS'

MONDAY 11 JANUARY

7.30PM:

PASSIONATE TONGUES POETRY

Open Stage Readings & Spoken word

\$10 JUGS OF BOAGS DRAUGHT

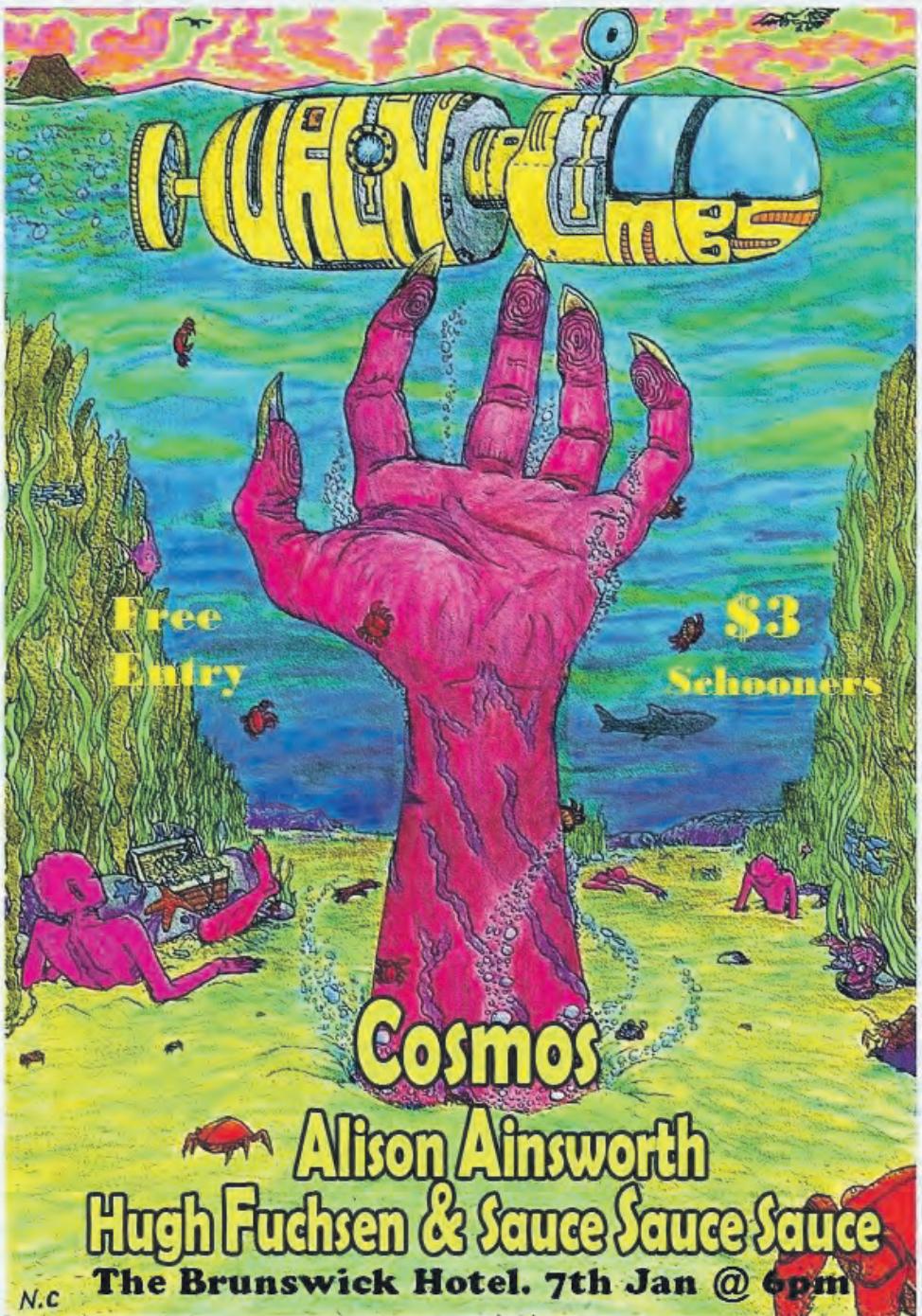
TUESDAY 12 JANUARY

8.00PM:

YOSSARIAN (UK)

WITH GUESTS

THE HADRON, KALEIDOSCOPES, CRANES AGAINST CLOUDS



THE KRUNCHY OM-LET EXPERIENCE

January Residency

5PM FREE ENTRY

BRUNSWICK HOTEL

JAN 09 w/- LINDSEY BUSH & SIMON WILSON (AUSTRALIAN KINGWOOD FACTORY)

JAN 16 w/- TOMMY WALKER & MORE TO BE ANNOUNCED (EX - HALF PINTS)

JAN 23 w/- PAUL CONROY & STINKY GIRL DALE (12FU) (LIQUOR SNATCH)

JAN 30 w/- JOE GUITON & CRAIG COBURN (SUICIDE TUESDAYS) (SHADOW LEAGUE)

THE BRUNSWICK HOTEL PRESENTS FRIDAY JAN 8TH

THE WOLFPACK BIRTHDAY BASH

VICIOUS CIRCLE

PARTY VIBEZ

WOLFPACK

COSMIC KAHUNA

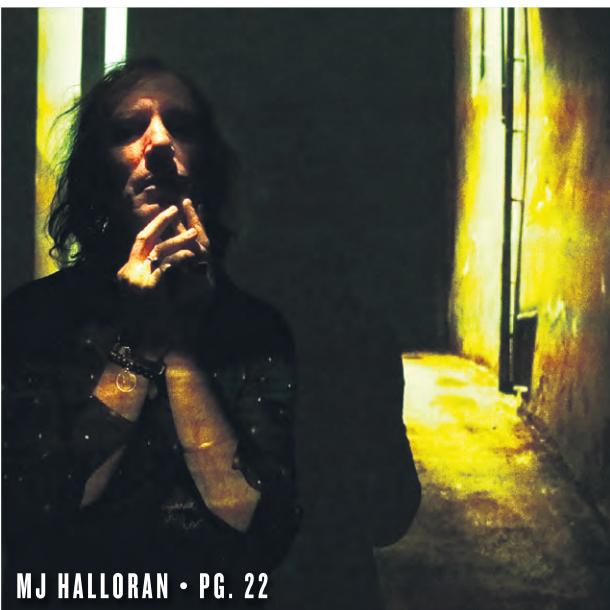
JERK BEAST

FREE ENTRY 8PM

beat

#1506 • JANUARY 6

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14	& GIG OF THE WEEK
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17	ART OF THE CITY
17	THE COMIC STRIP
17	CALENDAR
17	FIDDLER ON THE ROOF
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Editorial copy accepted no later than 5pm Thursday

before publication for club listings, arts, gig guide

etc. Advertising copy accepted no later than 12pm

Monday before publication. Print ready by 2pm

Monday. Deadlines are strictly adhered to.

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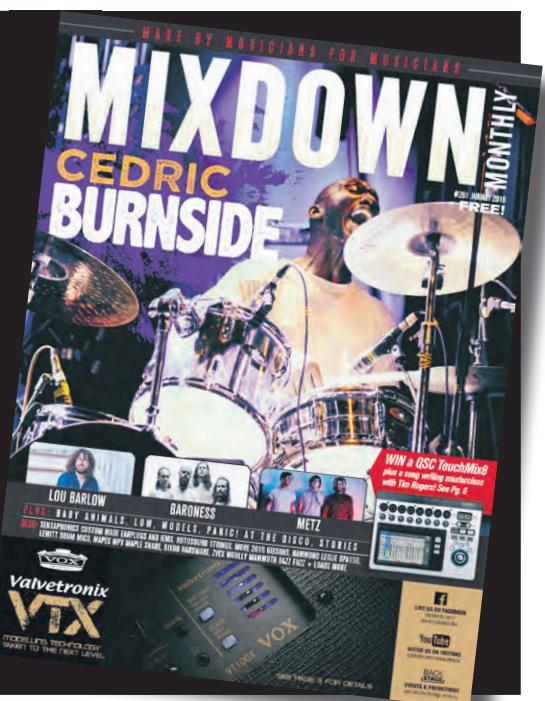
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FULTON STREET
9PM

SAT 9 JAN
CUMBIA MASSIVE
PRESENTS
TROPICAL CLUB
9PM

SUN 10 JAN
SUMMER SESSIONS
AMERICANA
W/ STEWART KOHINGA
1PM

THUR 14 JAN
TROPHY EYES
WITH GUESTS COLUMBUS
8PM



FRI 15 JAN
8EYEZ
8PM



THUR 21 JAN
ASH GRUNWALD
8PM



FRI 29 JAN
THE MEANIES
WITH GUESTS CLOWNS
8PM



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WOMINJEKA FESTIVAL RETURNS THIS MONTH

Wominjeka Festival, presented in partnership with Maribyrnong City Council, returns to the Footscray Community Arts Centre for their sixth iteration this month. The vibrant three day celebration of Aboriginal and Torres Strait Islander culture will feature a stellar line up of indigenous artists from around the country, including The Pigram Brothers, Bart Willoughby, Briggs, TigerLilly, and Brett Lee. Wominjeka Festival aims to positively assert the sovereignty of Australia's indigenous people before national celebrations later in January. The free entry event runs from Friday January 15 to Sunday January 17 at the Footscray Community Arts Centre. Head to the venue's website for more details.

CRATE DIGGER RECORD FAIR AT ARTS CENTRE MELBOURNE

The Crate Digger Record Fair are upping their record boxes and heading into town for a special pop-up event on the Arts Centre lawn on Sunday January 24. Running in association with *The Making of Midnight Oil* exhibition, the Crate Digger Record Fair is Melbourne's longest running and only regular inner-suburban record fair, held bi-monthly at Fitzroy music venue Bar Open, in addition to various pop-ups locations around Victoria. If you're addicted to vinyl or looking to start a collection, head to the Crate Digger Record Fair on Sunday January 24 at the Arts Centre.



SUNSET SERIES BRINGING FREE MUSIC TO THE CBD

Fitzroy Gardens will play host to food trucks, free live music and family entertainment when the annual Sunset Series returns this summer. Hosted by the City of Melbourne, the entertainment will run across four evenings in January, with live music provided by singer/songwriter Gena Rose Bruce, The Zebras, Frankie Wants Out, Mighty Duke & The Lords, Eliza Hull, Fraser A Gorman, Swim Season, The Cactus Channel, Anna Go-Go, Talei Wolfgramm, the Terry McCarthy Special and DJ Emma Peel. The free all ages event goes down at Fitzroy Gardens over two weekends; Saturday January 16 to Sunday January 17, and Saturday January 23 to Sunday January 24. Visit melbourne.vic.gov.au/sunsetseries for a day by day rundown of events.



ICECREAM HANDS TO PLAY THE CURTIN

After celebrating the 20th anniversary of the ARIA nominated *Sweeter than the Radio* with a succession of sold out shows, Melbourne's adored Icecream Hands are kicking off 2016 with a rare live performance, that'll feature highlights from five great albums. Special guest Davey Lane will return to stage, rounding out the team of old hands Charles Jenkins, Derek G Smiley and Douglas Lee Robertson. Icecream Hands will play the John Curtin Hotel on Friday January 22. Hit up the venue's website for tickets.



GL ANNOUNCES FIRST SHOW OF 2016

After getting hearts racing and hips quaking at Meredith last year, GL has just announced a 2016 hometown show at the John Curtin Hotel. For the uninitiated, GL is the winning combination of Graeme Pogson and one of the country's most prolific vocalists, Ella Thompson. This show will showcase a bundle of glittering synth pop numbers from GL's forthcoming album, along with some much loved tracks. GL will hit up the John Curtin on Wednesday January 13. Visit the venue's website for more info.



GOOD MANNERS ANNOUNCE JANUARY LINEUP

Following on from the success of their weekly December shows, the Good Manners party keeps on pumping this January to help you kick start the new year. Previously featuring music from the likes of Oscar Key Sung, World's End Press and LUCIANBLOMAMP, Good Manners in January will include live sets from Collarbones, Charles Murdoch, Alba, Broadway Sounds, Knightlife, Hoodlum, and Bobby Boomerang, with Planete, Edd Fisher and Thomas Touché taking on the resident DJ slots. Good Manners goes down at Boney every Friday in January. Check out their Facebook event for all the deets.

AT LAST – THE ETTA JAMES STORY RETURNS TO MELBOURNE

At Last – The Etta James Story premiered in Melbourne two years ago and audiences fell in love. Since then, the show has toured every capital city in Australia (twice), completed two sold-out seasons at The Sydney Opera House and rocked an enthralled Kiwi crowd at the prestigious Aotea Centre in Auckland, New Zealand. The smash-hit narrative concert tells the story of soul legend Etta James' turbulent life and features some of her most beloved songs, including *Tell Mama*, *Something's Got A Hold On Me*, her iconic signature song *At Last* and many more. *At Last – The Etta James Story* returns to Melbourne next month for a series of shows at the Arts Centre, running from Tuesday February 16 to Sunday February 21. Tickets are available now through atlasttheettajamesstory.com.au



CHAPTERFEST 24 ANNOUNCES LINEUP

Independent record label Chapter Music is turning 24-years-old and to celebrate they have revived their annual showcase, ChapterFest. The first round of artists announced for the event include Crayon Fields, The Stevens, The Goon Sax and Little Ugly Girls, with the lineup set to expand in the coming weeks. The Goon Sax will preview their debut album, *Up To Anything*, while Tasmanian punk stalwarts Little Ugly Girls will give a live glimpse of their fabled "lost album", due for release through Chapter Music next year. ChapterFest will also see Crayon Fields return to the stage, fresh from a six year hiatus with their latest album *No One Deserves You*. Get down to celebrate for ChapterFest 24 at the Gasometer Hotel on Saturday March 5.

Free Shit

MELBOURNE ZOO TWILIGHTS

Melbourne Zoo's now iconic Twilights series is just around the corner, and the lineup is kicking. In 2016, Zoo Twilights will feature 14 all ages shows from the end of January until the middle of March. All proceeds from the series will go towards fighting the extinction of the Eastern Barred Bandicoot, and tickets to all shows include full access to Melbourne Zoo before the shows commence, so you have the chance to hang with some animal friends before getting into the music. Beat has a bundle of passes to give away to some fabulous Zoo Twilights shows. Feel like leaving home and watching Jebediah on Friday February 19 on us? Or maybe a little bit of Colin Hay action on Friday March 4 is more up your alley. Hit up beat.com.au/freeshit for your chance to win a pass to one of these shows.

DAN POTTHAST HEADING TO TOWN ON SKA LIVES TOUR

Living legend Dan Potthast has announced his return to our shores with the Australia wide Ska Lives tour. Best known as a founding member of ska punk band MU330, Potthast will be playing tracks from his various projects such as The Stitch Up and Sharkanoid, along with the solo material he has focussed on in recent years. For his fourth time touring Australia, Dan will be joined by old ska friends The Resignators and Sweettime. The Ska Lives tour comes to the Northcote Social Club on February 18. Tickets are on sale now through Ticketscout.

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SAMMY DEE • RAMPUE
OLIVER SCHORIES
MATT RADOVICH • MIKE CALLANDER • JPS • JACK LOVE
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TORO Y MOI USA**FRI 15 JAN**
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TONIGHT ALIVE**FRI 22 JAN**
DJ KRUSH JAP**FRI 29 JAN**
JAH PRAYZAH & THE
THIRD GENERATION
BAND ZIM**FRI 05 FEB**
AREA 7**WED 10 FEB - SELLING FAST**
VINCE STAPLES USA**THU 11 FEB**
THUNDERCAT USA**FRI 12 FEB - SELLING FAST**
BATTLES USA**SUN 14 FEB**
STEEL PULSE UK**MON 15 FEB**
GURRUMUL
YUNUPINGU**FRI 19 FEB**
HIGH ON FIRE USA**SAT 20 FEB**
ZELJKO BEBEK
& BAND**MON 22 FEB**
THE SWORD USA**TUE 23 FEB - SELLING FAST**
OCEAN COLOUR
SCENE UK**SAT 27 FEB**
1349 NOR**TUE 01 MAR**
G-EAZY USA**WED 09 MAR**
THE MUMMIES USA**THU 10 MAR**
IBEYI FRA/CUB**SAT 12 MAR**
FREDDIE GIBBS USA**WED 16 MAR - SELLING FAST**
SUNN O))) USA**FRI 18 MAR - SELLING FAST**
DIED PRETTY**SUN 20 MAR**
WILEY UK**SAT 21 MAY**
ELUVEITIE SUI**SUN 12 JUN**
DEATH DEALER USA**SAT 10 SEP**
FROM THE JAM UK**SUN 09 OCT**
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**RICHIE RAMONE LEADS**
CHERRYROCK016

Cherry Bar have revealed their plans for the 2016 edition of Australia's only dedicated rock'n'roll street festival, which takes place across two stages in AC/DC Lane and the venue itself. Headlining the event will be the legendary drummer of The Ramones, Richie Ramone, playing drums and singing Ramones' favourites in his only Victorian appearance for the year. The 2016 incarnation will feature a total of 13 bands, all with no clashes, and also marks the tenth year of the festival. The full lineup will be revealed soon. CherryRock016 goes down Sunday May 1. Tickets are on sale now through Cherry's website.

**THE PEEP TEMPEL**
ANNOUNCE SHOW AT
ESTONIAN HOUSE

Following their standout performance at Meredith last year, The Peep Tempel have announced a special show at the Estonian House. This will be their only Melbourne performance before they head back into the studio to record the follow up to their sophomore release, *Tales*. In 2016 the crew behind Shadow Electric will host over 50 shows at Brunswick's Estonian House, including already announced acts Alpine and Kate Miller-Heidke. Catch them on Thursday February 18. Tickets are on sale now through Shadow Electric.

**ALPINE REVEAL 2016**
MELBOURNE SHOW

Shadow Electric and Estonian House are teaming up once more, following on from last year's widely lauded *Visions* series to program over 50 shows for 2016. Kicking it all off comes a set from Melbourne pop sextet Alpine. Coming off sold out shows at the Corner Hotel, a triple j album of the year nomination and a string of summer festival appearances, Alpine have been moving from strength to strength in the last year off the back of their watershed album *Yuck*. Check out Alpine when they take over Estonian House on Friday February 19. Tickets through Shadow Electric.

**2016 SUMMER TONES**
LINEUP REVEALED

Local indie label and touring company Mistletoe have announced the 2016 lineup for their Summer Tones festival. The 2016 Summer Tones will be headlined by Kurt Vile, and also features Vic Simms, Michael Hurley, Meg Baird, Ryley Walker, Montero, Totally Mild, The Orbweavers, Terry and Wintercoats, plus courtyard DJs Jonny (HTRK) and Kate Reid, with a few surprises to be announced. It's all going down at The Shadow Electric on Tuesday January 26. Book your tickets now through the venue's website.

**WU-TANG CLAN**
CONFIRMED FOR
MELBOURNE

Wu-Tang Clan are bringing the motherfuckin' ruckus to our shores. One of the most revolutionary rap groups of the mid-'90s, the NY-based Wu-Tang Clan emerged from the underground in 1993 from Staten Island. Since then, amongst various successful solo endeavours, the Clan have gone on to release seven studio albums, including their ground-breaking debut *Enter the Wu-Tang* (36 Chambers) through to their latest single copy record *The Wu - Once Upon A Time In Shaolin*, which was apparently purchased by some pharmaceutical dickhead for two million dollar doos. Catch them on Tuesday February 23 at Margaret Court Arena. Tickets via Ticketek.

**D'ANGELO ALL SET FOR**
MELBOURNE SIDESHOW

Last year, Grammy award winning neo-soul legend D'Angelo locked in a one-off Melbourne show in the lead up to his highly anticipated set at Bluesfest. Marking his first Australian performance since the release of his long awaited comeback album *Black Messiah*, the *Brown Sugar* artist has been garnering rave reviews since returning from his ten year hiatus. His critically acclaimed latest album took D'Angelo years to complete and features contributions from an all-star cast of players including Questlove, Pino Palladino, Isaiah Sharkey, Chris Dave and Roy Hargrove. D'Angelo will perform an intimate show at the Palais Theatre on Saturday March 19. Tickets through Ticketmaster.

**BRUNSWICK MUSIC**
FESTIVAL REVEALS
MORE ACTS ON THE
LINELUP

The 2016 Brunswick Music Festival is set to be their biggest incarnation yet, confirming a crop of tremendous local talent to perform over three special shows. Mia Dyson and Jess Ribeiro will play Estonian House on Friday March 18, Kylie Auldist will perform at Howler on Saturday March 19 and Emma Donovan, Shane Howard and Yirrmal will perform at CERES on Sunday March 20. It all kicks off with the Sydney Road Street Party on Sunday March 6, while the festival itself will take place from Tuesday, March 15 'till Sunday March 20. Hit their website for more details.

**URBAN SPREAD**
ANNOUNCES LINEUP
FOR FEBRUARY EDITION

Urban Spread is continuing its tradition of bringing quality music into the 'burbs by chucking a rootsy little hootenanny for the pleasure of any Frankston or Lilydale dwellers in February. Virtuoso troubadour Kim Churchill will be leading the charge with guitar in hand, backed by the likes of comedic crooner Jordie Lane and travelling tunesters Woodlock rounding out the bill. The February edition of Urban Spread kicks off on Friday February 19 at Pelly Bar in Frankston, followed by another show on Saturday February 20 in Lilydale. Tickets via Moshtix.

**GAYTIMES FESTIVAL**
ANNOUNCE INAUGURAL
LINELUP

Gaytimes, Australia's first queer camping music festival, have announced their lineup for 2016. Over three days and two nights next March, Gaytimes will offer a weekend of music, art, community, sexuality and self-expression for the LGBTIQ community. The event will be held just an hour north of Melbourne, in a picturesquely purpose-built campground site in Kinglake. This boutique camping festival, holding less than 500 punters, will feature an eclectic lineup of more than 25 live music artists and DJs alongside performance and visual art. The first announcement is led by Paul Mac, he will be joined by Oscar Key Sung, Kylie Auldist, Yo Mafia, Salvador Darling, CC: Disco and a heap more. Gaytimes will take place from Saturday March 12 until Monday March 14.

**HILLTOP HOODS**
ANNOUNCE SHOW
WITH MELBOURNE
SYMPHONY ORCHESTRA

Last year, the Hoods announced that their special recording project, *Drinking From The Sun, Walking Under Stars Restrun*, will be released early this year. Recorded two years apart, but as companion pieces, the project ties together the band's two previous albums *Walking Under Stars* and *Drinking From The Sun*. Featuring a selection of tracks from each album, the project sees them restructured with the 32-piece Adelaide Symphony Orchestra, plus the 20-piece Adelaide Chamber Singers Choir. To celebrate, they'll take it on the road with a series of orchestra shows in April. Catch them on Saturday, April 23 at Rod Laver Arena with the Melbourne Symphony Orchestra. Tickets via Ticketek.

**ECCA VANDAL**
ANNOUNCES SINGLE
TOUR

Following the release of the video for her new single, *End Of Time*, Ecca Vandal has announced a seven-date headline tour for next February and March. The tour will follow a summer that sees Ecca Vandal supporting Young Fathers as well as playing slots at Port Macquarie's Festival Of The Sun and Tasmania's Party In The Paddock. *End Of Time* is the first single that does not feature a distorted guitar, instead it's injected with gritty, pulsing danceable beats, showcasing her anti-genre persona. Joining Ecca Vandal on the road are Brisbane punk-infused rockers Waax. Ecca Vandal will play Howler on Saturday February 27. Tickets are on sale through Moshtix.

**HOMESHAKE DEBUT**
AUSTRALIAN TOUR
COMING IN FEBRUARY

Canada's Homeshake burst into view back in 2014 as the side-project for Mac DeMarco's guitarist Peter Sagar with the release of his debut album *In The Shower*, but as Homeshake began to take off, he broke away from those slack motherfuckers to work away on his own beautifully tape-warped take on indie-pop. Off the back of his sophomore album *Midnight Snack*, released back in September, the slacker-jazz virtuoso has finally announced his debut visit to Australia, hitting our shores next February with a full band in tow. Homeshake play The Curtin on Saturday February 27. Stay tuned to the venue's website for tickets and supports to be announced soon.

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JAN SAT 9 LIVE MUSIC @8PM:
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EVERY MONDAY	EVERY TUESDAY	EVERY FRIDAY	EVERY SATURDAY
NIEUW MONDAYS \$2 POTS, \$4 PINTS, \$8 JUGS, \$6 SPIRITS, \$10 MEALS 4PM TO LATE	PUB QUIZ WITH PETER 'DR. PUMP' LAWLER (RRR) \$5 G+Ts / \$5 SAILOR JERRYS	DJ CASSETTE WALKMAN (FRONT BAR) 6PM-1AM	LOVE SPREAD BEATS / HIP HOP / BROKEN / HOUSE / JAZZ. 9PM - 1AM
WEDNESDAY 6 JANUARY - 7.30PM / \$8 WE TIGERS RESIDENCY with guests Forever Sun, Caia		Coming Soon	
THURSDAY 7 JANUARY - 7.30PM / \$13 THE HUNTED CROWS with guests Verticoli, Morris Green		SATURDAY 16TH JANUARY DIAMONDS OF NEPTUNE (SINGLE LAUNCH)	
FRIDAY 8 JANUARY - 7.30PM / \$10 LACE & WHISKY SINGLE LAUNCH with guests Arcane Saints, One Kingdom, Shewolf		SUNDAY 17TH JANUARY NEONLIKE	
SATURDAY 9 JANUARY - 1PM / \$10 PRESSURE DROP with guests Now & Zen		SUNDAY 31ST JANUARY TOM WEST (LIVE ALBUM RECORDING)	
SOUNDGUY PRODUCTIONS PRESENTS MOSE + THE FMLY with guests Kwasi (w/ Band), S.Q. Crates, Anthony Young And The Next Dead Man		FRIDAY 12TH FEBRUARY BUCHANAN (SINGLE LAUNCH)	
SUNDAY 10 JANUARY - 1PM / \$5 BIRDSHIT BROTHERS with guests Slim Belly, Jimmy Phoenix		FRIDAY 26TH FEBRUARY SAVIOUR (WA)	
MONDAY 11 JANUARY - 8PM / \$3 RENEGADE JOE with guests I Know The Chief, Ed Hawke		PRESALE TICKETS available from THEWORKERSCLUB.OZTIX.COM.AU	
TUESDAY 12 JANUARY - 7.30PM / \$7 A BROTHER SCRATCH TAPE LAUNCH DJs All night			
FRIDAY 12 JANUARY - 8PM / \$3 FRANK SOCIETY with guests PIIE, Gummi Venus			
MON-THURS: 4PM-1AM, FRI-SUN: 12PM-1AM. THEWORKERSCLUB.COM.AU ~ FACEBOOK.COM/THEWORKERSCLUB		MON - WED 4PM - 9:30PM THU - FRI LUNCH 12 - 3PM DINNER 4 - 9:30PM SAT + SUN ALL DAY FROM 12PM	



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PIE OF THE DAY \$10
PIZZA OF THE DAY \$10
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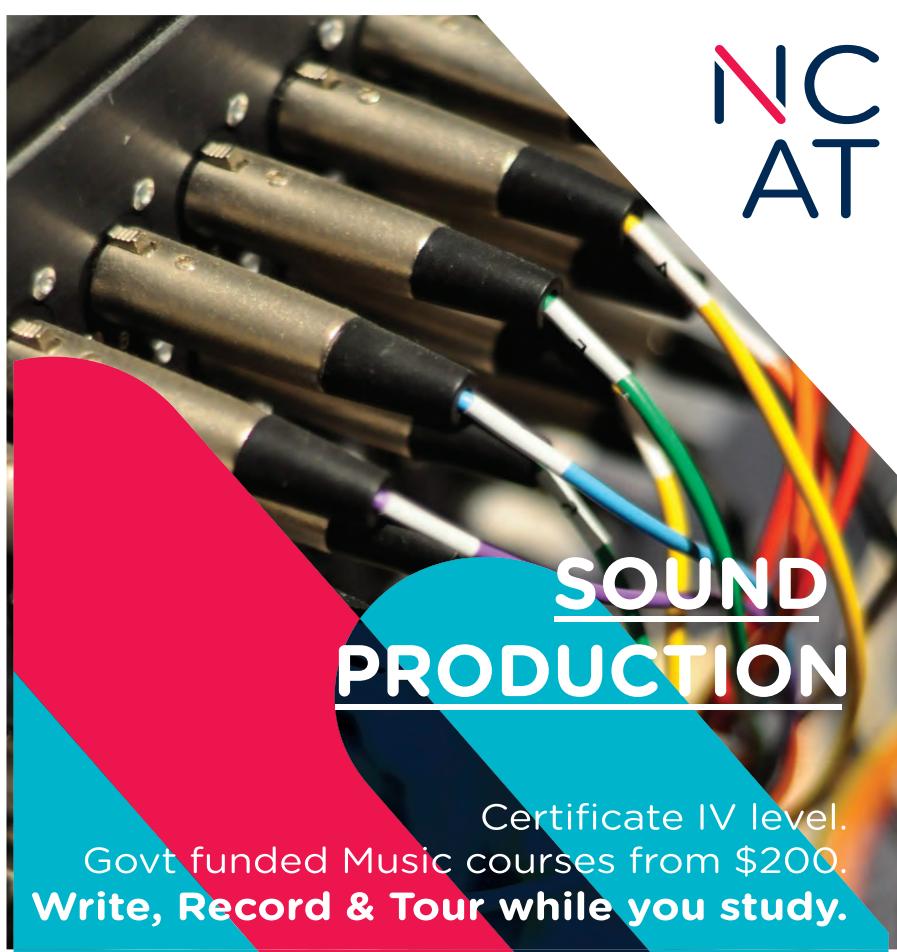
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UPCOMING

LOCAL & INTERNATIONAL ARTISTS HEADING TO MELBOURNE

CHECK BEAT.COM.AU FOR THE LATEST

- beat** DISCLOSURE Festival Hall January 6
THE BEAUTIFUL GIRLS Westernport Hotel January 6, Torquay Hotel January 7, The Grand January 8
TORO Y MOI Max Watt's January 6
SOAK Northcote Social Club January 6
HALSEY The Forum January 6
PUSHA T Prince Bandroom January 6
YOUNG FATHERS The Corner January 7

- beat** FOALS Festival Hall January 7
ELLIYPHANT Howler January 7
GARY CLARK JR The Forum January 7
OH WONDER Northcote Social Club January 7
LEON BRIDGES 170 Russell January 7
GOOD MANNERS Boney January 8, 15, 22, 29
ABABCD The Gasometer January 8
THE NEW SAVAGES The Reverence Hotel January 8, 15, 22, 29
DJANGO DJANGO 170 Russell January 8
THE FLAMING LIPS The Palais January 8
FRENZAL RHOMB Chelsea Heights Hotel January 8, Village Green Hotel January 9
DEAD CITY RUINS Northcote Social Club January 9
BONGEZWIE MABANDLA The Toff In Town January 10
SUNSET SOUNDS Central Park, Malvern East January 10, 17, 24, 31
JAMIE XX The Forum January 10
SO FRENCHY SO CHIC IN THE PARK Werribee Park January 11

- beat** NIGHTWISH The Forum Monday January 11
MOFO MONA January 13 - January 18
HARTS Howler January 14
MIREL WAGNER The Toff In Town January 14
PRETTY LIGHTS, OPIUO + EMANCIPATOR Forum Theatre January 14
WOMINJEKA FESTIVAL Footscray Community Arts Centre January 15 - 17
DREAM ON, DREAMER Northcote Social Club January 15
THE DELTA RIGGS Whalers Hotel, Warrnambool January 15, Torquay Hotel January 16, Lorne Hotel January 17
TOMORROW'S PEOPLE Courthouse Youth Arts, Geelong January 15, Wrangler Studios January 16, Karova Lounge January 17
THE CHILLS Max Watt's January 15
SUNSET SERIES Fitzroy Gardens January 16, 17, 23, 24
RIGHT THERE ON MY TV The Tote January 16
UNIFY South Gippsland January 16 - 17
TONIGHT ALIVE Max Watt's January 17
JULIA JACKLIN The Old Bar January 19
JOANNA NEWSOM Arts Centre January 19
THE 1975 Festival Hall January 20
TURNSTILE Northcote Social Club January 20
OKMALUMKOOLKAT Ding Dong Lounge January 21
LUCA BRASI Northcote Social Club January 21
ASH GRUNWALD Sooki Lounge January 21, Chapel off Chapel January 22
CHAPEL SUMMER SESSIONS Chapel off Chapel January 21, 22, 30

- THEE OH SEES** Howler January 22
RAINBOW SERPENT FESTIVAL Lexton January 22 - 26
THE GOOCH PALMS The Curtin January 22
COURTNEY BARNETT Palais Theatre January 22
DIE! DIE! DIE! Ding Dong Lounge January 23
ROCK'N'LOAD The Corner January 23
BEECHWORTH FESTIVAL Beechworth Asylum January 23
A DAY ON THE GREEN Michelton Wines, Nagambie January 23
BOY & BEAR Festival Hall January 23
MICHAEL HURLEY Northcote Social Club January 23
SUGAR MOUNTAIN Victorian College of the Arts/Melbourne Arts precinct January 23
M'SYNCH MPavilion January 24
RYLEY WALKER The Toff In Town January 25
URBAN SPREAD Chelsea Heights Hotel January 25, Pelly Bar February 19, York on Lilydale February 20
FATBOY SLIM St Kilda Beach January 26
SUMMER TONES Shadow Electric January 26
GIRLPOOL The Reverence Hotel January 27
NOTHING BUT THEIVES Ding Dong Lounge January 27
YOU BEAUTY The Tote January 29
HOLY HOLY Corner Hotel January 29
DERRICK MAY, JEFF MILLS & THE MSO Sidney Myer Music Bowl January 30
GUILTY SIMPSON & KATALYST Laundry Bar January 31
GRIMES 170 Russell February 3
JAMES BAY Festival Hall February 3
TOBIAS JESSE JR The Corner February 3
SHAMIR Howler February 4
X The Tote February 5
GILLIAN WELCH Palais Theatre February 5
MSO PRESENT HITCHCOCK AND HERRMANN Hamer Hall February 5, 6
ST KILDA FESTIVAL St Kilda February 6 - 14

- FAIRFIELD SUMMER SERIES** Fairfield Ampitheatre February 7, 14, 21, 28
CAT POWER Melbourne Recital Centre February 8, 9
CHVRCHES Forum Theatre February 9
THE INTERNET The Corner February 9
BEACH HOUSE 170 Russell February 10
PUNK ROCK KARAOKE The Corner February 10
SAL KIMBER & JOHN FLANAGAN The Toff In Town February 11
DIIV The Corner February 11
PURITY RING + MAJICAL CLOUDZ Forum Theatre February 11
THUNDERCAT Max Watt's February 11
HEALTH Howler February 11
SOUL FLATS MUSIC & ARTS FESTIVAL Deniliquin, NSW February 12 - 14
MAJICAL CLOUDZ The Toff In Town February 12
THIEVERY CORPORATION The Forum February 12
BATTLES Max Watt's February 12
METZ The Corner February 12
GIDEON BENSEN Shebeen February 12
JOSH PYKE Melbourne Zoo February 12
RADIO MOSCOW Cherry Bar February 13, 14
LUNATICS ON POGOSTICKS The Worker's Club February 13
COMMON KINGS The Corner February 13
LANEWAY FESTIVAL Footscray Community Arts Centre February 13
GURRUMUL Max Watt's February 15
AT LAST - THE ETTA JAMES STORY Arts Centre Melbourne February 16 - 21
SOILWORK 170 Russell February 16
A\$AP ROCKY Margaret Court Arena February 17
DAN POTTHAST Northcote Social Club February 18
THE PEEP TEMPEL Shadow Electric February 18
REGGAE ROYALTY Palais Theatre February 18
WAXAHATCHEE Howler February 18
beat **ALPINE** Estonian House February 19
COSMO'S MIDNIGHT Howler February 19
DAVE RAWLINGS MACHINE Palais Theatre February 19
TINA ARENA Hamer Hall February 19
beat **PARTY IN THE PADDOCK** Burnscreek, Tasmania February 19
RIVERBOATS MUSIC FESTIVAL Murray River, Echuca February 19 - 21
HIGH ON FIRE Max Watt's February 19
JD MCPHERSON Corner Hotel February 19
FAT FREDDY'S DROP The Forum February 19
DEKMENTAL FESTIVAL Caulfield Racecourse February 20
SECRET FESTIVAL Yarra Valley February 20, 21
DALLAS CRANE The Corner February 20
GOOD LIFE FESTIVAL Melbourne Park and Hisense Arena February 20
ROB THOMAS Rob Laver Arena February 20
KATE MILLER-HEIDKE Estonian House February 20
JEREMIH Trak February 21
LEFTFIELD Yarra Valley Estate February 21
ALBERT HAMMOND JR The Corner February 21
THE SWORD Max Watt's February 22
HORROR MY FRIEND Old Bar February 22
WU-TANG CLAN Margaret Court Arena February 23
OCEAN COLOUR SCENE Max Watt's February 23
THE GAME The Forum February 24
SPIDERBAIT 170 Russell February 26, 28
THE JEZABELS The Forum February 26
GBH The Bendigo Hotel February 26
CHI WAH WOW TOWN TBA February 26 - 28
SUFJAN STEVENS Hamer Hall February 26
HOMESHAKE The Curtin February 27
MOSES GUNN COLLECTIVE Northcote Social Club February 27
ECCA VANDAL Howler February 27
NATALIE PRASS Melbourne Recital Centre February 29
PASSENGER Palais Theatre March 1
G-EAZY Max Watt's March 1
CALEXICO Hamer Hall March 2
GLEN MATLOCK, EARL SLICK & SLIM JIM
beat **PHANTOM** Ding Dong Lounge March 4, The Flying Saucer Club March 5
SENSES FAIL Corner Hotel March 4
THE SNOWDROPPERS Howler March 4
CHAPTERFEST 24 Gasometer Hotel March 5
PALMS Shebeen March 5
CLUTCH The Forum March 5
THE NECKS Melbourne Recital Centre March 5
ALVVAYS Northcote Social Club March 6
SYDNEY RD STREET PARTY Sydney Rd March 6
GODSPEED YOU! BLACK EMPEROR Melbourne Recital Centre March 7
THE JESUS AND MARY CHAIN The Forum March 7
MICHAEL GIRA Melbourne Recital Centre March 8
THE MUMMIES Max Watt's March 9
SLEATER-KINNEY The Croxton March 9
RUBY BOOTS Northcote Social Club March 10
IBEYI Max Watt's March 10
ART VS. SCIENCE 170 Russell March 11
ASH The Gasometer March 11

LOCAL & INTERNATIONAL ARTISTS HEADING TO MELBOURNE

beat Gig Of The Week



FOALS

Some of you lucky fuckers out there were fortunate enough to catch the imitable English quintet Foals ring in the New Year at the 2015-2016 Falls Festival. Others? Well, not so lucky. That's cool. On Thursday January 7 Foals will unleash a live demolition of their hit tracks such as *Balloons*, *Cassius*, *Inhaler* and *My Number* taken from their records *Antidotes* and the Australian #1 *Holy Fire*. These lads were voted the number one live act at last year's Leeds and Reading Festivals, so you're bound to have a cracking time at their Festy Hall gig. Oh, and let's not forget the killer supports, Django Django, who'll be getting you dancing about with their array of superb indie pop numbers. There's a super limited selection of tickets left, so hit up the venue's website and get moving.

- A FESTIVAL CALLED PANAMA** Lone Star Valley March 11 - 13

- PORT FAIRY FOLK FESTIVAL** Port Fairy March 11 - 14

- GAYTIMES FESTIVAL** Kinglake March 12 - 14

- FREDDIE GIBBS** Max Watt's March 12

- BEN HARPER AND THE INNOCENT CRIMINALS**

- Sidney Myer Music Bowl March 12

- BUILT TO SPILL** The Corner March 12

- MADONNA** Rod Laver Arena March 12, 13

- GOLDEN PLAINS** Meredith Supernatural Amphitheatre March 12 - 14

- PURE POP FOR NOW PEOPLE** Rochford Wines, Yarra Valley March 12

- JOHN GRANT** The Forum March 13

- BUZZCOCKS** The Corner March 13

- THE CHARLATONS** 170 Russell March 13

- BUCKCHERRY** 170 Russell March 14

- ST GERMAIN** The Forum March 14

- ACTION BRONSON** The Forum March 15

- BRUNSWICK MUSIC FESTIVAL** Various Venues March 15 - 20

- HIGHLY SUSPECT** The Evelyn March 16

- LUKA BLOOM** The National Theatre March 16

- DON MCLEAN** Hamer Hall March 16

- SUNN O)))** Max Watt's March 16

- SONGHOY BLUES** Melbourne Recital Centre March 16

- MARY BLACK** The Forum March 17

- DIED PRETTY** Max Watt's March 18

- THE VIOLENT FEMMES** The Corner March 17

- SEVENDUST** 170 Russell March 18

- BRYAN ADAMS** Rod Laver Arena March 18

- STEVE EARLE & THE DUKES** Melbourne Recital Centre March 18, 19

- D'ANGELO** Palais Theatre March 19

- TEDESCHI TRUCKS BAND** Forum Theatre March 19

- THE PENINSULA PICNIC** Mornington March 20

- LORD HURON** The Corner March 21

- LUCKY PETERSON** Northcote Social Club March 21

- KENDRICK LAMAR** Rod Laver Arena March 21

- TWEEDY** Melbourne Recital Centre March 21

- STURGILL SIMPSON** 170 Russell March 23

- RHIANNON GIDDENS** The Corner March 23

- THE RESIDENTS** The Croxton March 23

- YEO** Howler March 24

- HOUNDMOUTH** Northcote Social Club March 24

- ST. PAUL & THE BROKEN BONES** The Corner March 24

- BLUESFEST** Byron Bay March 24 - 28

- COLD WAR KIDS** 170 Russell March 25

- BOOGIE FESTIVAL** Bruzzy's Farm March 25 - 27

- TOM JONES** Hamer Hall March 25

- THE SELECTER** Corner Hotel March 25

- THE HILLS ARE ALIVE** South Gippsland March 25 - 27

- JANIVA MAGNESS** The Corner March 26

- NAHKO AND MEDICINE FOR THE PEOPLE** The Corner March 27

- THE WORD** The Corner March 28

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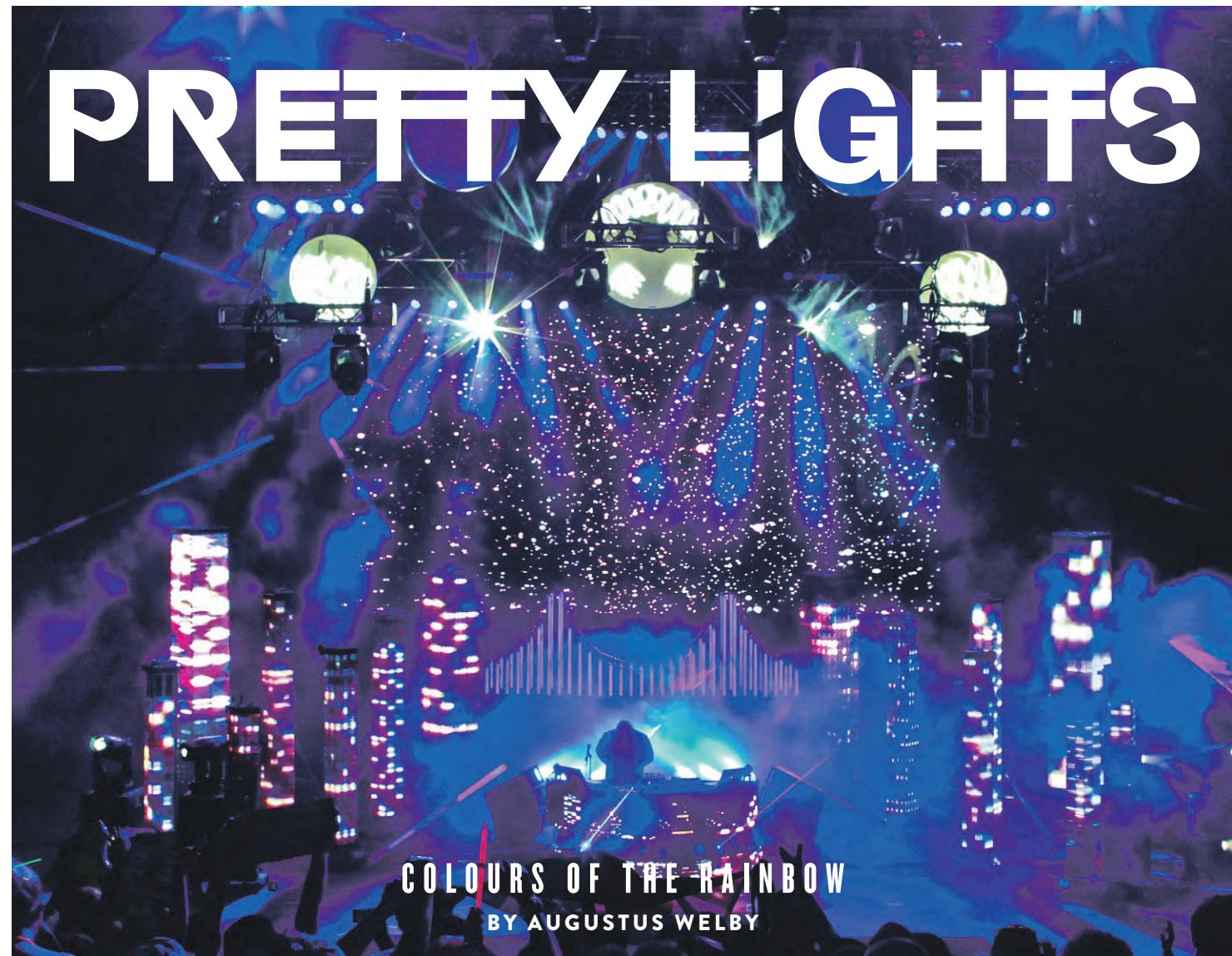
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Nowadays, it's easy enough to generate at least halfway decent sounds by working solely on a laptop. By contrast, however, Pretty Lights mastermind Derek Vincent Smith went to excessive lengths to create his fourth LP, *A Color Map of the Sun*. Having established himself as a sample-centric electronic hip hop producer, Smith ventured to create his own sample library, enlisting numerous session musicians and upholding a rigorous policy with the gear utilised. He then pressed the studio sessions to vinyl and sampled from them to build the songs as they appear on the album. *A Color Map of the Sun* is now a couple of years old, and after a mega-scale tour Smith promptly commenced work in its follow up.

"If anything it's been a bit more intensive," he says of the new album's production method. "The biggest thing I learned from *A Color Map* was how I felt about telling the story of how it was made so much. That was important to me when the project started, and it continued to be important to me, but then towards the end and a little bit after the release I felt like it had become just as much about how it was done as what it was. So with this new project I'm doing an evolution on that whole production technique and style and implementing all the things I learned and just doing it better – with some differences – but I'm not trying to talk about it as much." The effort that goes into creating Pretty Lights' music does make for a great story, but at the end of the day it's the sounds produced that are of actual significance. "After *A Color Map of the Sun* I felt like I had invested a lot of energy into telling the story," Smith says. "I don't know if I would say that the work in the music was compromised at all, but I just wanted to make this project only about what you were

final product is – as opposed to making some point about production and sampling and timbre and whatever. Just let the music completely speak for itself without having any subsidiary assets and statements about what it is and why it is." Regardless of the magnified discussion about the recording process, *A Color Map of the Sun* did indeed speak for itself, gaining near-unanimous critical applause. This filled Smith with extra confidence when moving into his next project.

"I felt like I had discovered a new element to my style and that I wanted to evolve it and expand on it," he says. "I felt like I was warming up. That record was finished and I was like, 'All right cool – now I'm ready to make the record I want to make', which is what I imagine that most artists say in a perpetual fashion. It's like you're constantly trying to catch up with your imagination – like you're trying to catch up with being able to implement your ideas and then as soon as you can implement your ideas you're trying to catch up to what you were

imagining."

Although his current process lets him competently articulate his stylistic vision, Smith hasn't reached a point of creative contentment. "I've decided that when I finish this and put it out I want to switch back to shorter cycle projects, less expansive vision – or maybe just a different sort of cycle in how I approach it. I'm working on an album and more right now, but the ecosystem has changed so massively. I don't think that 'the album' is necessarily where I want to be keeping my efforts all the time. There's different cool ways to release music that's not a full album – or just the traditional sense of an album, I should say."

Smith has always been an album-oriented producer, and Pretty Lights' four full-length releases have each been the realisation of a detailed concept. However, alternative release formats are becoming increasingly common, especially within the realm of electronic music.

"A lot of producers went to EPs – this whole idea of the EP or the short form album – and whole record labels and artists took the turn to just doing singles, one after another," says Smith.

"When I speak of shifting or changing my approach to releasing music, I'm still talking about a body of music. I think that the traditional album is just a technique and approach that artists who make albums have fallen into because that's what listeners expect. Within some parameters – it's over 35 minutes and it's under 80 minutes and it's at least *this* many songs. There's a lot of parameters that can not exist, but I still am really keen on the whole body of work as opposed to one single after another. I just want to open everything up and do whatever I want to do when I want to do it."

On the subject of abandoning standardising parameters, Smith's forthcoming release – some of which will be debuted during his headline performance at the Rainbow Serpent festival later this month – has become much more than just an album. "I have an album I'm working on that's a traditional thing and then also a lot of side assets, sort of in the way that I put out the raw recording sessions with *A Color Map of the Sun* as a B-disc. My idea on that was, 'I'll put out this record, and then I'm going to put out this second disc that opens people up to a certain part of what is to come.' This project is expansive, but in that it's got side assets and projects that are all musical, [which

are] extensions of a traditional body of work. You can just hear all the different possibilities of the music."

"I came across this idea when I was making *A Color Map of the Sun*," he continues. "I was like, 'This music I'm making could exist in so many forms. I want to take it this way or want to take it this way; should I produce this track to be super hype for my live shows or make it exactly how I would want to listen to it?' I really didn't like even asking that question. In hindsight it's obvious that I want to just make the music that I want to hear, but at the same time I am able to enjoy these other iterations or manifestations of these ideas. So I crafted this approach to producing and creating this record that would allow me to have multiple finished products that exist in different realms and just have a different idea of what a song is, or how a musical idea comes into existence."

The more time one spends dedicated to a creative pursuit, the more that questions will arise regarding one's ultimate aim and the meaning behind of all this tooling around. Smith inevitably encounters such questions, but they don't intimidate him.

"I think I at some point agreed with some philosophy that there is no end goal. Rather, it's just about the process of continually trying to create something that I think will stand the test of time or that I think is beautiful. I just try to embrace that. I create because I want to create and I want to create because I have ideas that haven't been created and I think that they should be."

"I try to be in touch with my instincts and trust them all the time. Being in charge of the vision and where it's going and how something is developing or coming into existence – it's all about little decisions and big decisions that are made along the way. I trust my taste, my instinct and I don't like to dilly-dally around trying decide if something should go left or right. I maintain a very strong direction and control over where it's going just by trusting myself and always implementing that trust in the decisiveness throughout the process."

PRETTYLIGHTS is playing at Forum Melbourne on Thursday January 14 with Opieu and Emancipator. He's also playing at Rainbow Serpent, alongside John Digweed, Hernan Cattaneo, Ace Ventura and more, which goes down from Friday January 22 – Monday January 25 in Lexton, VIC.

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This Week:



Returning to Melbourne for their third installment, *The Illusionists 1903* is back with eight brand-new, world class illusionists handpicked from across the globe for a night of reality-bending magic. The new production looks back through the history of magic, reincarnating tricks made famous by turn of the century magicians such as Houdini with extravagantly high-tech stagecraft. Backed by stellar reviews the world over, *The Illusionists 1903* will take a step back in time to unveil some of the most infamous and dangerous illusions ever created. Become spellbound up until Sunday January 10 at the Arts Centre.

Tony and Oliver Award-winning actor Alan Cumming will make his Melbourne debut with a typically eclectic one-man show. Specially tailored for Australian audiences, *Alan Cumming Sings Sappy Songs* is inspired by Cumming's year hosting the infamous Club Cumming in his dressing room during the acclaimed revival of *Cabaret* on Broadway. Moving between intimate stories and reinterpretations of both pop songs and stage classics alike, he'll be joined by Emmy Award-winning musical director Lance Horne who will be preparing an all-Australian band for the show. The coming of Cumming is upon us, and it runs at the Playhouse, Arts Centre on Wednesday January 6 and Thursday January 7.

The largest *Star Wars* exhibition to ever be presented in Australia has landed at Melbourne's Silver K Gallery. The exhibition brings together more than 150 pieces of original art and has taken more than two years to acquire and collate. It's showcasing art and designs spanning the entire saga. Curated to follow a journey through the life and times of *Star Wars* from its early inception to the prevailing Disney reincarnation, artists and illustrators have captured iconic moments from the series as well as offering up concept art and sketches. Launch into lightspeed and get down to *The Art of Star Wars and Superheroes* at Silver K Gallery until Sunday March 6.

PICK OF THE WEEK



As part of The Shadow Electric's outdoor cinema series, program highlight *The Lobster* is set to make a limited set of hotly anticipated screenings. The film is Greek director Yorgos Lanthimos' (*Dogtooth*, *Alps*, *Attenberg*) first endeavour completely in English. Ultimately, *The Lobster* is a romantic tale about two people who meet inside an institution for single people, under the caveat that they will morph into an animal of their choosing if they don't find love within a given timeframe. Starring Colin Farrell in the lead role, it's a dark and humorous look at love, loneliness and lobsters. Catch it on Tuesday January 12 at the Shadow Electric, Abbotsford Convent.

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.

Katthy Cavaliere: Loved

BY LIZA DEZFOULI



There's a grim cliché about visual artists that says when it comes to receiving the recognition they deserve, death's a good career move. Italian-born Kathy Cavaliere was already becoming a respected installation artist when she died in 2012 at the age of 39. Beat speaks to Sydney-based art curator Daniel Mudie Cunningham, a personal friend of Cavaliere, who is curating a retrospective exhibition of her work, *Kathy Cavaliere: Loved*, for MONA. It's a portrait of the artist through more than 15 major pieces spanning the period 1998–2011, on show until March.

"I met her in the mid-'90s," says Mudie Cunningham. "We were both students. Our paths intersected over the years. We worked together for a couple of years." Mudie Cunningham is probably the most suitable person to curate this exhibition, a role he sees as being weighted with a particular responsibility to remain faithful to the artist's uniquely off-kilter take on the world. "It's quite profound for me," he says. "I am still in collaborative consciousness with her as a friend and artist." Mudie Cunningham is quick to point out, however, that the exhibition isn't about his own relationship with Cavaliere. "This is not about talking to her ghost," he says. "I have to put aside my sense of personal grief and loss, even though I might be longing for that personal conversation. I have compartmentalised my feelings since this is an exhibition taking place in a professional museum context." Inevitably, though, curating *Kathy Cavaliere: Loved* has brought Mudie Cunningham closer to her. "I got a greater sense of her through this opportunity to work with her and her material posthumously, though immersing myself in her world," he says. "You don't get the full sense of someone until they've gone, sadly. She was an intriguing and bold artist. A lot of people are now discovering how extraordinary and unique she was. This is happening not so long after her death in 2012; some artists don't get that acknowledgement at all until many years later."

As an artist, and indeed as a person, Cavaliere was known for her honest presentation, and hiding nothing. "Kathy admits to everything unfortunate," says Mudie Cunningham. "She was always leaving herself bare, laying herself bare and making herself vulnerable. Artists struggle to do this. We invent a persona. Kathy had a performance range of personas. But they were all deep down herself."

This immediately brings to mind the UK superstar artist Tracey Emin, whose installation *My Bed* at The Tate Gallery became so famous in the late '90s. "It's exciting how universal ideas and themes will be in the zeitgeist," says Mudie Cunningham, who is himself a practicing artist. "Many artists do it, and many try, but it is difficult to do."

Inevitably, such intensely personal work as Cavaliere's invites comparison with Emin's oeuvre. "In the early '90s as a student Kathy was already performing her ideas in this way," Mudie Cunningham says. "Kathy was a fan of Tracey Emin; she admired *My Bed*. But Kathy was already doing something similar. It's interesting that Kathy made her *Room* in 1998, before *My Bed*. Kathy referred to Tracey Emin occasionally, and mentioned her in her journals. I remember going to her apartment and seeing Emin's book."

Cavaliere's art is singular for its deep exploration of a few themes, most prominently the loss of Italy and the

loss of her mother. "Cavaliere's obsession was with her childhood. She was born in Sarteano, Italy and always tries to recapture those early years; she was that little girl lost. We have seen that before – these are universal ideas, but she made them unique. Her work is about her own experience of migrating to Australia at the age of four, about loss and displacement. She uses objects – photos, super 8 film and toys to recover that lost forgotten dream of childhood. So many of us are strangely stuck in that dreamscape of mother country. She holds on to a journey, she kept going. Kathy had one idea and evolved it so that one work led to next."

Kathy Cavaliere: Loved will feature two significant works – *Empty Stockings: Full of Love* (2010), a performance installation comprising her mother's stockings, piles of clothes, and other mementos along with a recorded song from her family archive; and *Afterlife* (2011), a photograph of a large hourglass containing the ashes of her mother, with the artist's shadow looming above it. Cavaliere's mother and grandmother died a few years before the artist. At the time Cavaliere said, "I was dealing with mortality as a conceptual artist. But it's not conceptual anymore; it's really happening." Mudie Cunningham describes the exhibition as poignant and emotional. "It's the experience of loss, using objects that shape our existence."

Fortunately for Mudie Cunningham, Cavaliere left specific and detailed instructions as to how her works, which feature many different objects, are to be assembled. "The biggest challenge is not having the artist here to chat with. Even though it's clearly mapped out, I've had to make decisions, I have to resolve certain puzzles, but that's also kind of a positive thing. It's an interesting personal world, with a lot of stuff. Her entire life was an installation. The boundaries separating art and life dissolve."

Kathy Cavaliere: Loved is showing at MONA in Hobart, TAS until Monday March 28.

Giveaway: *The Hateful Eight*

Three years on from the Academy Award winning *Django Unchained*, Quentin Tarantino returns with *The Hateful Eight*. An ensemble cast, including Samuel L. Jackson, Kurt Russell, Jennifer Jason Leigh, Tim Roth and Michael Madsen, play eight strangers who meet on a stagecoach during an

almighty blizzard not long after the American Civil War. Given Tarantino's track record, expect plenty of bloody violence and levity to unravel. The fine folks at The Astor Theatre will be showing a 70mm run of *The Hateful Eight* from Thursday January 14 – Wednesday January 20, which is one whole week

before the general theatrical season begins. We have five double passes to give away.

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THE COMIC STRIP

THURSDAY COMEDY

Lawrence Mooney headlines the comedy at the European Bier Café this Thursday night. Plus there's another cracking support lineup, with Xavier Michelides, Ben Knight, a surprise guest and more. There's been massive audiences the last few weeks, so get down early to get a good seat. It's all happening this Thursday January 7 at 8.30pm, at the European Bier Café, 120 Exhibition Street, CBD, all for only \$12.

CLUB VOLTAIRE COMEDY

This Sunday January 10 at Club Voltaire there's a huge lineup, featuring Timothy Clark as MC alongside RAW Comedy 2015 winner Angus Gordon, Michael Williams, Jack Druce, Nellie White and more. It's totally free (they'll accept donations, however) and kicks off at 7.30pm.

COMEDY AT SPLEEN

Monday Comedy at Spleen is always full, and this week will be no exception. The place to be on Mondays will be chock full of laughs and it's the place where big names drop in. This Monday, there's a load of talent including Tom Ballard, Rhys Nicholson, Lehmo, Kate Dehnert, Ben Russell, special guests and more. It's this Monday January 11 at 41 Bourke Street in the CBD at 8.30pm. It's free to get in, but they appreciate a cheeky gold coin donation at the door.

COMEDY AT THE WILDE

Tuesdays at The Wilde showcase some of Melbourne's best young comedians. Sign up on the night for the open mic to kick off one of the loosest nights in town. Sonia Di Iorio joins Liam Ryan, Angus Gordon and more this week for another big, fun night of comedy. It's this Tuesday January 12 at 153 Gertrude St, Fitzroy at 8pm. Best of all? It's totally free.

ACMI to Present Jeremy Scott: The People's Designer

The Australian Centre for the Moving Image will be hosting limited screenings of *Jeremy Scott: The People's Designer*, a film that traces the renowned fashion designer's trajectory from his small-town childhood to international success. After numerous knockbacks from fashion houses across Paris, Scott ventured out on his own. Combining the imagery of Middle America with a garish and identifiable aesthetic, the designer went on to become the creative director of Moschino, arriving as the first American designer to ever helm a major Italian brand. *Jeremy Scott: The People's Designer* will screen at ACMI from Friday January 22 – Sunday January 31.



Bart Willoughby and Deline Briscoe

Wominjeka Festival All Set For 2016 Event

Reflecting and celebrating the Indigenous culture of Melbourne's west and across the nation, Wominjeka Festival is kicking off the New Year with a diverse program of art, music and activities. Opening with a Welcome to Country ceremony overseen by Elders in Residence Arweet Carolyn Briggs and Uncle Larry Walsh, the pair will be extending a special invitation to members of refugee and asylum seeker communities alongside city dwellers. After the traditional proceedings, Wominjeka unfolds with an array of events that connect the past with the present. Call from the West: The Continuing Legacy of Mr William Cooper is as an exhibition honouring the human rights efforts of the influential Yorta Yorta leader, while Moving House from acclaimed dancer Carly Sheppard explores environment and culture through contemporary movement and installation. Rounding out the arts comes Paste Up, delving into the importance of mural painting to indigenous identity and community. Briggs, TigerLilly and Brett Lee will take to the stage for TERRAIN before special performances from The Pigram Brothers and Bart Willoughby. Willoughby will be helming We Still Live On, a collaborative performance that builds from his work with Deline Briscoe. Wominjeka Festival 2016 will run from Friday January 15 – Sunday January 17 at the Footscray Community Arts Centre.

Lawrence Leung to Host

Secular Sermon

If New Year's has left you in an existential rut, comedian Lawrence Leung is here to sort you out. As part of The School of Life's Secular Sermon series, Leung will be philosophising on the importance of not knowing. Leung will argue that the unknown is one of life's strongest catalysts for both creativity and fear – driving the human spirit to seek answers, but snaring the road with psychological traps that mar reason along the way. The sermon comes off the back of his successful documentary series, *Unbelievable*. Naturally, no sermon is complete without music. Providing the secular hymns will be award winning musical guest Dan Kelly, hot off the heels of his latest album *Leisure Panic!* The School of Life has been hosting their Secular Sermon series since 2008, inviting cultural figureheads and artists to explore ideas and values relevant to contemporary society. Lawrence Leung will tackle the big questions on Sunday January 17 at Deakin Edge, Federation Square.

Festival of Half Baked Ideas Lines Up Comedic Heavyweights

The Festival of Half Baked Ideas are offering a rare insight into the fledgling stages of joke-crafting, with some of the industry's leading comics trialling their new shows and material in front of an intimate audience. Set across four nights, comedians include Harley Breen, Demi Lardner, the award-winning Adrienne Truscott, Heath Franklin's Chopper (whose preparing for a world tour), Nath Valvo, Breen and Franklin's Captain Fumpants show, Ivan Aristeguieta, David Quirk and more. Catch The Festival of Half Baked Ideas at Howler from Wednesday January 13 – Sunday January 17. Check out h-w-l-r.com for more details.

Coming Up

Ladies In Black

Saturday January 16 – Wednesday February 27 Southbank Theatre, The Sumner

Midsumma Festival

Sunday January 17 – Sunday February 7 Various Venues

La Verita

Thursday January 21 – Saturday January 23 Arts Centre Melbourne

200 Years of Australian Fashion

National Gallery of Victoria Saturday March 5 – Sunday July 31

Jurassic World: The Exhibition

Saturday March 19 – Sunday October 9 Melbourne Museum

Degas: A New Vision

Friday June 24 – Sunday September 18 National Gallery of Victoria

Movies By The Bay Lock In Free Outdoor Cinema Program

The generous cinephiles behind Movies by the Bay are bringing their under the stars and free of charge outdoor cinema back for 2016, with two locations and a fresh program. It all goes down every Friday in January at Logan Reserve, Altona and Commonwealth Reserve, Williamstown. It kicks off on Friday January 8 with *Minions* at Altona, and the following week they'll be showing *Big Hero 6*. The action then moves to Williamstown on Friday January 22 with Australian comedy *Oddball*, and wraps up on Friday January 29 with *Avengers: Age of Ultron*. Head to hobsonsbay.vic.gov.au for more details.

The Wheeler Centre to Present For Thought: Hope for the Planet

Three of the world's most insightful and well researched minds in climate change will come together when *For Thought: Hope for the Planet* arrives to delve into the unprecedented stress the Earth is currently enduring. Featuring eminent environmentalist and author David Suzuki, scientist and activist Tim Flannery and Harvard Professor Naomi Oreskes, the trio will discuss the problems that endanger the planet alongside the challenges and solutions that can be taken to address them. *For Thought: Hope for the Planet* will run at the Melbourne Town Hall on Monday March 7.



Fiddler on the Roof

BY LIZA DEZFOULI

ARIA winning singer/songwriter Lior Attar is about to play Motel in what might be the world's best-loved musical, *Fiddler on the Roof*. Beat speaks to the Israeli born performer, usually known simply as Lior, about shifting to musical theatre. "The invitation came out of nowhere," he says. "I hadn't grown up in music theatre, but *Fiddler on the Roof* is the one musical I knew well. It's timeless and universal and it's a real theatre piece. I've seen the movie, seen several live productions. I have a cultural link to the story. My mum's side of the family came from the shtetls – they were like these people. So in a way it's very familiar."

Being asked to play Motel was a timely offer for Lior, coinciding as it did with the beginning of his second decade as a professional entertainer. "I've just finished a ten year cycle," he says. "And this came at the end. I've released five albums, and so I decided to challenge myself with a different art form and see how I go." Lior will appear onstage alongside Anthony Warlow, Sigrid Thornton and Mark Mitchell; impressive company for someone who isn't a trained actor. However, despite his inexperience, singing someone else's songs and taking direction hasn't been too difficult.

"Roger Henderson is a brilliant director," Lior says. "He lets you find your way. He's not didactic. It's challenging, I'm exploring new processes. Roger had faith in my potential. He could see the direction I needed to go in and let me discover and learn a lot; not deliver by rote. With my character he said, 'Bring the Yiddish inflections into it. Do all the Jewish trills. Decorate it in a way that you see fit.' I much prefer to find my own way. This is an actor-driven show, which is a big part of the reason I wanted to do it. He's found a lot to like about the character of Motel. 'He goes on a real journey,' Lior says. "He's a gentle subservient character to begin with, and he becomes strong and centred. He's torn between respect for

tradition, but he opens the gates to bigger increments of change."

Preparing for the role has also been a personally instructive experience for Lior. "I've learnt I can be less inhibited and a bit braver than I would have given myself credit for before," he says. "I've been stepping outside my comfort zone, far from my own comfortable life as a singer/songwriter. You're stepping into another art form where you're not the man, not leading or directing. You have to become vulnerable and a little bit brave as well. It's a great learning curve. You can't do that without the risk of failure."

The songs from *Fiddler on the Roof* are among the most famous show tunes ever written. It's hard to imagine anyone anywhere who hasn't heard *If I Were a Rich Man*. Lior sings one solo song, *Miracle of Miracles*, and says he loves the simplicity of the songs from *Fiddler* – an observation that could just as easily be made about his own music. He says he would definitely like to compose for a musical, should the prospect present itself.

"I never thought about writing musicals, but now I could become a lyricist if I had the opportunity to write songs for a story as beautifully told as this one is. They are really beautiful songs. The simplicity and beauty of them is so powerful. They're inspiring. My lyric writing has a similar

simplicity. I can see myself writing lyrics like that. These songs contain the real power of simple lyrics, they have a universal simple lyrical power."

In contrast to a big Broadway style extravaganza, the musical arrangements in this production of *Fiddler on the Roof* are fairly simple and low-key. For a start, instead of an orchestra, a klezmer ensemble performs the music. "They are more contemporary arrangements. It's really beautiful, that bitter sweetness of klezmer."

Amazingly, *Fiddler on the Roof* is the most popular western musical in Japan, which shows how universal it is. "It's one of the most popular musicals ever. This story exists in so many cultures, amongst so many different nationalities. It connects with other cultures. People in Japan have said, 'It's written about us'. They totally relate to this story. It speaks to Japan's own history of change versus tradition and progress. It's popular in Korea too. It's popular far and wide; it has universal appeal."

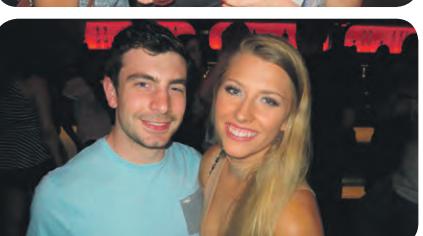
Directed by Roger Hodgman and starring Anthony Warlow and Lior, *Fiddler on the Roof* is showing at the Princess Theatre until Friday February 26.

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faktory



wednesday january 6

- COQ ROQ WEDNESDAY - FEAT: JENS BEAMIN + AGENT 86 + MR THOM + JOYBOT + BLABERUNNER Lucky Coq, Windsor. 8:30pm.
- CURIOUS TALES - FEAT: DJ WHO + TIGERFUNK + TOM SHOWTIME + FLAGRANT Bimbo Deluxe, Fitzroy. 7:00pm.
- DISCLOSURE + HAYDEN JAMES Festival Hall, West Melbourne. 8:00pm. \$79.90.
- HAIRY MEN Ferdydurke, Melbourne Cbd. 7:00pm.
- REVOLVER WEDNESDAYS - FEAT: DEXTER + DANIELSAN Revolver Upstairs, Prahran. 7:00pm.

thursday january 7

- 3181 THURSDAYS - FEAT: HANS DC + DYLAN BATELIC + JAMES STEETH + MORE Revolver Upstairs, Prahran. 6:00pm.
- DISCO VOLANTE - FEAT: FABRIS + TIM KOREN + SAMMY SWAYN + ALEX CRAM + JACK NELSON + PETER FOTOP + RYAN KEARY + MITCH BAIN + MANNY BUBOS + DAN BENTLEY + YASKI + RHYS BYNON + KHANH ONG + GEORGE KARA Onesexine, Prahran. 8:00pm.
- LOCAL MOTION - FEAT: SENPOLO + LIFEWORLD Toft In Town, Melbourne Cbd. 11:00pm.
- UPTOWN Trak Lounge Bar, Toorak. 10:00pm.
- VARSITY - FEAT: PAZ + MATT RAD + PYZ Bimbo Deluxe, Fitzroy. 6:00pm.
- WE ARE YOUR FRIENDS Carlton Club, Melbourne Cbd. 8:00pm.

friday january 8

- #MASHTAG - FEAT: NUGEN + MALPRACTICE + FLAGRANT Bimbo Deluxe, Fitzroy. 8:00pm.
- CAN'T SAY La Di Da, Melbourne Cbd. 10:00pm.
- CIROQ FRIDAYS Cq, Melbourne Cbd. 8:00pm.
- CLUK EPIK - FEAT: DJ DEAN The Croxton, Thornbury. 9:00pm. \$5.00.
- DJ KEZBOT Retreat Hotel, Brunswick. 11:30pm.
- FABULOUS FRIDAYS - FEAT: VARIOUS DJS Co., Southbank. 9:30pm. \$20.00.
- FAKE TITS - FEAT: BOOGS + SPACEY SPACE + SUNSHINE + SAMMY LA MARCA + BUTTERS + ADAM BARTAS + JUNGLE JIM Tramp, Melbourne Cbd. 10:00pm. \$15.00.

club guide

st kilda. 9:00pm.

- DAVEYS SATURDAYS - FEAT: HURLEY + CRAIG MOORE + ASTERIX Daveys Bar & Restaurant, Frankston. 9:00pm.
- DJ FEE Retreat Hotel, Brunswick. 11:30pm.
- DMU (DAY & NIGHT) - FEAT: MATT RADOVICH Railway Hotel, Brunswick. 4:00pm.
- DNM SATURDAYS - FEAT: LUCIE M + BEC & SEBASTIAN + KIARA & KELLY + MORE Trak Lounge Bar, Toorak. 10:00pm.
- ELECTRIC DREAMS - FEAT: VARIOUS DJS Co., Southbank. 9:00pm. \$20.00.
- FROM THE CORE - FEAT: SENSIENT + WHITEBEAR + ZIBELL Rubix Warehouse, Brunswick. 6:00pm.
- HOT STEP - FEAT: 99 PROBLEMS + TIGER FUNK + SILVER FOX + ASKEW Bimbo Deluxe, Fitzroy. 6:00pm.
- JANK FACQUES Carlton Club, Melbourne Cbd. 12:05am.
- OBLIVNEUS + D'FRO + NAM Penny Black, Brunswick. 9:00pm.
- PLATFORM ONE SATURDAY NIGHTS Platform One, Melbourne. 9:00pm.
- PONY SATURDAYS La Di Da, Melbourne Cbd. 10:00pm.
- SEVEN SATURDAY DISCOTHEQUE Seven Nightclub, South Melbourne. 10:00pm. \$20.00.
- TEXTILE SATURDAYS - FEAT: KODIAK KID + D'FRO + JENS BEAMIN Lucky Coq, Windsor. 9:00pm.
- THE EMERSON CLUB SATURDAYS - FEAT: FAMILIAR STRANGERS + KIN + ANDY MURPHY The Emerson, South Yarra. 9:00pm.
- THE HOUSE DEFROST - FEAT: ANDEE FROST Toft In Town, Melbourne Cbd. 11:30pm.
- THE LATE SHOW - FEAT: RANSOM + DANIELSAN + NICK THAYER + TEE DUBYA + MORE Revolver Upstairs, Prahran. 10:00pm.
- THE MONDAY BONE MACHINE - FEAT: T-REK Boney, Melbourne Cbd. 9:00pm.

saturday january 9

- 10 YEARS OF SMALLVILLE - FEAT: SMALLPEOPLE The Shadow Electric, Abbotsford. 4:00pm. \$30.00.
- ANDY PADULA Railway Hotel, Brunswick. 10:00pm.
- ANYWAY - FEAT: VARIOUS ARTISTS Bottom End, Melbourne Cbd. 8:00pm. \$25.00.
- AUDIOPORN SATURDAYS - FEAT: LE ZOK + JAMES WARE + GREG SARA + JACOB MALMO + TOM EVANS + ROWIE Onesexine, Prahran. 8:00pm.
- COM TRUISE Corner Hotel, Richmond. 8:30pm. \$35.00.
- CQ SATURDAYS Cq, Melbourne Cbd. 8:00pm.
- CUSHION SATURDAYS - FEAT: COURTNEY MILLS + JESSE JAMES + J HEASY + MITCH COEN + BIG MAC + TOP DECK + MORE Cushion, Prahran. 8:00pm.

urban club guide

wednesday january 6

- MELLOWDIASTHUMP - FEAT: GEEZY + CAZEAOX O.S.L.O + SKOMES Boney, Melbourne Cbd. 9:00pm.
- PUSHA T Prince Bandroom, St Kilda. 8:00pm. \$66.30.

thursday january 7

- DJ PREMIER Brown Alley, Melbourne Cbd. 8:00pm. \$49.00.
- HIP HOP KARAOKE Boney, Melbourne Cbd. 9:00pm. \$10.00.
- HOUSE OF BEIGE - FEAT: MIZRIZK Railway Hotel, Brunswick. 6:00pm.
- YOUNG FATHERS + ECCA VANDAL + BLACK VANILLA Corner Hotel, Richmond. 8:00pm. \$41.00.

friday january 8

- BRIGHT LIGHTS BIG CITY - FEAT: DJ RCEE + KAHLUA + DJ SHOOK + DJ ANGEL JAY Chaise Lounge, Melbourne Cbd. 8:00pm.
- DJ ROB C & ERNIE D Littlefoot Bar, Footscray. 8:00pm.
- FAKEY FRIDAYS - FEAT: DAMION DE SILVA + K DEE + DURMY Khokolat Bar, Melbourne Cbd. 9:30pm.
- PARTY & BULLSHIT - FEAT: JADE ZOE + SONIC VIBES Laundry Bar, Fitzroy. 9:00pm.
- SKEPTA Corner Hotel, Richmond. 8:30pm.

saturday january 9

- BIG DANCING - FEAT: LARRIE + MAFIA + GET BUSY Laundry Bar, Fitzroy. 9:00pm.

- KHOKOLAT KOATED SATURDAYS - FEAT: DAMION DE SILVA + K DEE + DURMY + TIMOS Khokolat Bar, Melbourne Cbd. 9:30pm.
- RHYTHM NATION SATURDAYS - FEAT: DJ TIMOS + DJ KAHLUA + DJ ANGE M & ANDY PALA Chaise Lounge, Melbourne Cbd. 9:00pm. \$10.00.

- THE BEAT REACTOR - FEAT: CARD HOUSES + FRANCOIS + WALLA C + SADIVA + ENTRÒ Horse Bazaar, Melbourne Cbd. 8:00pm.
- YOLANDA INGLE II Lomond Hotel, Brunswick East. 9:30pm.

sunday january 10

- PAULFACTOR + KINGZ + BWIZZI + MORE Musicland, Fawkner. 6:30pm. \$5.00.

BEATS

off the record

with augustus welby

The other day I watched I magpie eat a rat. Pretty good I guess.

catz n dogz

European house heavyweights Catz N Dogz are returning to our shores for the first time in four years, landing with their latest critically acclaimed record *Basic Colour Theory*. Catz N Dogz is spearheaded by Polish producers Grzegorz and Wojciech, and the pair have risen meteorically since their inception in 2003. Their latest effort was released through their own label, Pets Recordings, and led the duo onto a world tour of festivals including Detroit's Movement and Serbia's EXIT. You can catch them on Friday February 5 at Brown Alley.

dj krush

Back with his first album in 11 years, *Butterfly Effect*, Japanese hip hop pioneer DJ Krush is returning to the stage. An industry veteran, DJ Krush is one of the leading voices in turntable artistry, having performed for 5 million audiences in 313 cities in over 50 countries. His latest album features contributions from across the globe including Yasmine Hamdan, Crosby "Cross" Bolani, Divine Styler, tha BOSS, Takashi Niigaki and Free the Robots. DJ Krush will be taking over Max Watt's on Friday January 22.



motor city drum ensemble

Fresh from a set at this year's Let Them Eat Cake festival, Motor City Drum Ensemble will play one last headlining show before jetting back home. Since landing on the scene in 2008, Danilo Plessow's venture as Motor City Drum Ensemble has garnered international acclaim and a legion of followers the world over. The show will be hosted across two stages, with Plessow taking an outdoor slot for a three hour set. Catch Motor City Drum Ensemble at The Shadow Electric on January 10.

khokolat koated

faktory fridays
r&b at work...

RNB & OLD SKOOL
EVERY FRIDAY

WEEKLY DRINK SPECIALS 9:30PM - 11PM
2 FOR 1 BASIC SPIRITS · \$5 WET PUSSY SHOTS

FRIDAY SATURDAY

khokolat koated
SATURDAYS
RNB & OLD SKOOL
EVERY SATURDAY

RNB & OLD SKOOL
EVERY FRIDAY

WEEKLY DRINK SPECIALS 9:30PM - 11PM
2 FOR 1 BASIC SPIRITS · \$5 WET PUSSY SHOTS

kbar

43 HARDWARE LANE CBD

khokolat koated
SATURDAYS
RNB & OLD SKOOL
EVERY SATURDAY



GIRLPOOL

LITTLE BIG PLANET

BY DAVID JAMES YOUNG

Sometimes, the medium of interviewing allows one to see a different side of someone, occasionally contradicting what the subject is best known for. People that play bright, sunny music can sometimes be unfriendly or curt. People that play loud and aggressive music, conversely, can be some of the politest and most considerate folk you're likely to encounter. What, then, of those that make simple, sweet and yearning sounds – for instance, Girlpool; the Los Angeles-based two-piece that became one of the indie world's most talked-about acts of 2015? Truth be told, they're an accurate reflection of their music – simple, sweet and yearning, but also a little shy and reluctant to give too much away.

Although Girlpool only formed in 2013, the two young women – both of whom are scarcely out of their teens – have expressed great interest in making music since a very early age. "I played guitar for the first time when I was seven," says guitarist/co-vocalist Cleo Tucker. "I knew from that point on that I had found something that was going to be a huge part of my life. I never wanted to do anything else. Playing music and writing words for it was all that interested me."

"My dad was a bass player," says bassist/co-vocalist Harmony Tividad. "When he realised I was interested in playing music, he showed me how to play and really encouraged me. I sang in choir all through school and I got my first guitar when I was 13. I had piano lessons too, but they never really stuck when I was a kid."

Girlpool's debut album, *Before the World Was Big*, was released back in June. Clocking in at just 24 minutes, it's an album that makes great use of its running time; Tucker and Tividad filling its brief stay with inventive lyricism and warm, layered vocals atop lush, intertwining guitars. For a band still in relative infancy, there's a considerable degree of certainty to the sound of the album. This, according to Tividad, was a reaction to the band's debut release. "The start of Girlpool is interesting," she says. "The first EP that we put out [2014's *Girlpool*] was kind of rushed – it was strung together really quickly within two months. We just wanted something to sell at shows, because we'd just started touring. When it came to the first song we wrote for *When the World Was Big*, which ended up being *Ideal World*, we actually decided to sit down and properly explore what our sound could be. We had a lot of lengthy conversations about it, and then see how we could reflect our love of melody and counter-melodies in both the music that we were playing and the harmonies that we were singing. There's been a real change in the way that we make music together, and I think this album reflects that."

Everything you hear on *Before the World Was Big* was performed by Girlpool's two constituents. They refrained from bringing in additional studio musicians, and they don't even use a drummer. It's

this stripped-back and almost primitive approach to making music that has fascinated audiences across the world – including Australia, where the band will soon visit for the first time. Although some publications have made quite a point of their minimal setup, the duo insists they were never interested in pleasing outsiders. "It was a really organic collaboration," says Tucker. "I think we were drawn to one another purely because we could both see that we really felt passionate and serious about making things, even though we were young. We both believed in the fluidity of creativity, so I think we were attracted to that in one another. It's blossomed into this partnership, which has become really revealing and eye-opening for us."

Before the World Was Big received some of the most positive critical feedback of the year, with Tucker and Tividad earning a lot of kudos for their rapid growth as songwriters and vocalists. As far as their critical standing is concerned, however, the duo have not read a great deal into it. Instead, Girlpool have focused on a bigger picture, which is everyday people directly expressing what their music means to them – something that neither take for granted. "It's funny... I don't think that I could feel any less detached from the public perception of our music," says Tividad. "It's hard to fully understand from the outside. From where we stand, it's so hard to tell. It feels really nice that people enjoy it and connect with it, but we only really find out about things like that when people come up to us at shows and tell us things like that. We've had a lot of great stories and nice things said directly to us, and they're always so thankful – I mean, so are we, of course. We had no expectations when we were writing these songs. We were writing with an end-goal of catharsis. We just wanted something out there in the world that we were proud of and meant something to us."

GIRLPOOL are playing at the Reverence Hotel on Wednesday January 27. *Before the World Was Big* is out now via Wichita Recordings.

THE CHILLS

WARMING WAVEFORMS

BY AUGUSTUS WELBY

In folktales, silver bullets are the only weapon capable of combating werewolves and other such sinister creatures. For New Zealand band The Chills, it took a silver bullet to end a near 20-year dearth of recorded material. The band's fifth album *Silver Bullets* arrived in late October – the long awaited follow-up to 1996's *Sunburnt* (which was credited to Martin Phillipps and the Chills).

The Chills have never been the biggest band in the world, but they were key contributors to the iconic Dunedin Sound of the 1980s. The influence of the Dunedin Sound has rubbed off on such contemporary indie rock linchpins as Real Estate, Twerps and Blank Realm. As a result, plenty of listeners are only just discovering The Chills. As the band's leader and sole remaining original member, Phillipps kept this in mind when working on *Silver Bullets*. "It fits with the old Chills stuff, but at the same time it sounds like it was recorded now, not back in the '80s," he says. "And that seems to have worked. This is a really good album to play to show younger people what we do that doesn't sound like it was recorded on four track back in the '80s." While the improved recording scenario gives the album a more accessible sonic quality, Phillipps didn't greatly alter his songwriting practice. "I actually just did what I normally do, which is write the songs and not try and calculate how people will respond to it," he says. "But it's kind of opened the way for the next album. I do intend to push the boundaries a bit more about what my music and Chills music can be. There's so much that's gone on in music and I would like to just do a bit more

experimenting with what we can actually do as well."

The Chills' catalogue dates back over 30 years, and much reverence surrounds their output between 1984–1992. While Phillipps isn't oblivious to his past achievements, he didn't let them become a distraction.

"Once you've done a song or a certain style, you've covered that ground so it makes it harder to come up with something that you really do want to say or a musical direction that you want to follow that you haven't already done," he says. "But that wasn't really a problem with *Silver Bullets*, because there are handful of riffs that have been kicking around for a long time. The bulk of the

record was completed in about a year once we had the go ahead to do the recording.

"Pretty much all the lyrics that had been tried over the years got chucked out and it was mostly all new lyrics. So it really did reflect what I'm thinking about now as opposed to worrying too much about the old stuff."

Silver Bullets is one of the loveliest sounding releases of 2015, replete with deceptively simply chord progressions, weaving guitar melodies, crisp sounding guitars and keyboards, and a reassuring vocal delivery. Lyrically, however, it's not blasé or carefree. A number of songs address fairly solemn themes – the title track is a statement of strength against adversity, while *Pyramid/When the Poor Can Reach the Moon* is an account of inequality and associated ignorance. A similar compositional juxtaposition has typified much of the band's career output.

"It's something I've always done, right back to *I Love My Leather Jacket* [1986]," Phillipps says. "That's about the death of our drummer from leukaemia, but I didn't want to make a sombre song about it so I stuck that lyric with a very rock kind of riff. And I'm still doing things like that – trying to find, if not opposites then things that shouldn't go together but do go together and create a third sensation or atmosphere."

THE CHILLS are playing at Max Watt's on Friday January 15 with *Totally Mild* and *The Stevens*. *Silver Bullets* is available now via Fire Records



STURGILL SIMPSON

OLD TRADITIONS, NEW TRICKS

BY JAMES DI FABRIZIO

There's a country music renaissance happening right now, and if the rumours are to be believed, Kentucky native Sturgill Simpson is leading the charge. However, you won't find any of Nashville's tackier tropes tucked away in his songwriting. Exemplified by his latest effort *Metamodern Sounds In Country Music*, Simpson is more concerned with existentialist ideas than sinking cans in the back of a pickup truck. With one foot rooted in tradition and the other stretching far out into the cosmos, traditional bluegrass and country sounds collide with a psychedelic palette of warbling tape echo and dizzying ambience. In a genre often accused of rehashing itself, Simpson's work defies expectation and convention.

"I think the most meaningful art is trying to show people something they have never seen or heard before," says Simpson. "I think that's what any real artist is chasing. Whether you get there or not is the ultimate goal."

Released in mid-2014, *Metamodern Sounds In Country Music* followed Simpson's 2013 debut, *High Top Mountain*. Recorded in a whirlwind five-day session with kingpin producer Dave Cobb, the album's garnered huge acclaim from music critics and fans

alike. 18 months down the line, Simpson's widely regarded as a saviour of country music, liberating it from over-produced commercialised shackles.

"Country, more than any other music style in America, just stagnated at a certain point," says Simpson. "Sonically speaking, I love country music but I love all kinds of music. I've listened to everything you can possibly imagine throughout my life at various stages. Aside from a writing

perspective, I'm equally as interested in exploring sonic possibilities as much as anything else. I think it's necessary. I'm not chasing a commercial career, so there's really no reason not to pursue new sounds." Simpson is the first to admit he's not a laborious songwriter. He doesn't feel the need to lock himself away for hours on end, polishing and refining arrangements until all of the ragged edges are smoothed over. There is something profoundly beautiful in human imperfection, and Simpson writes music in the same way he tries to live his life – in the moment and to the point.

"If I have an idea for a song it tends to come very quickly, in 20 or 30 minutes," he says. "I find if I end up working any longer, I'm just overthinking it until it's less than what I'd hoped. Once I get started on a song, I hear how I want it to sound in my head, because I know what I'd be trying to say musically to emphasise the lyrics."

"I'm always writing, whether I want to or not," he adds. "When it happens, it kind of has to happen. I wish I could be lazier."

Simpson talks about music with a sense of gravitas that's indicative of how seriously he takes his craft. "I'm very introverted and I don't go out a lot, so when I'm home off the road I tend to live in the studio to get rid of nervous energy. I could probably put out two records right now if I wanted to."

The buzz surrounding *Metamodern Sounds* has catapulted Simpson from a relative unknown to an internationally respected, Grammy-nominated songwriter, complete with a freshly inked deal through major label Atlantic Records. However, the album's success has been a blessing and a curse for the artist, who's never accepted the iconoclastic title often ascribed to him.

"I was just trying to push the envelope in terms of my own my own expectations," Simpson says. "It was all about personal growth and personal challenge – trying to express other influences or experiences from my life that I'd yet to capture or touch on."

STURGILL SIMPSON is playing at Bluesfest 2016, alongside Brian Wilson, D'Angelo, Kendrick Lamar and more, which runs from Thursday March 24 – Monday March 28 at the Tyagarah Tea Tree Farm, NSW. He's also playing 170 Russell on Wednesday March 23.

RIGHT THERE ON MY TV



40 YEARS OF MUSIC ON TV
DIRECTED BY PAUL DRANE
BY PATRICK EMERY

On location at a quarry in Sunshine in 1975 to film the video for AC/DC's *Jailbreak*, Paul Drane knew he didn't have a lot of margin for error. Like the overwhelming majority of the musicians he's worked in his 40-plus year career, it wasn't the band members who were a potential problem – the members of AC/DC were a professional delight to work with. However, the unpredictability of the explosives that would feature in the clip caused some headaches.

Having convinced the ABC's explosives department that the film clip would provide them with the opportunity to refine their skills, Drane wasn't sure just how it would all pan out. "When it came to blowing the door of the gaol open, we didn't know quite how much explosives to use. We thought it was just going to blow it open, not blow the whole door off," Drane says. "So I'm behind the door cueing the guys to run out with guns – and then I had to quickly hide so I didn't appear in the shot."

In 1974, Drane had been directing a fashion program at the ABC when the opportunity to become involved in *Countdown* arose. Drane, who'd moved to the UK in the late '60s to work at the BBC before returning to Australia, jumped at the chance to become a part of the fledgling project. "[*Countdown* producer] Robbie Weeks was going to do a special with Sherbet, so they asked me to start directing it, and it just went from there," Drane says.

Serendipitously, *Countdown* came on air just as colour television appeared in Australian living rooms. The transition to colour provided the perfect medium for bands such as Skyhooks and Sherbet. More than just an exciting new technology, colour television allowed artists to explore and develop their artistic and popular image.

"Colour television was essential for the *Countdown* aesthetic," Drane says. "The planning that went into *Countdown* when we broadcast in colour, the set design – which was a major part of the show – was an influence on bands, in terms of how they directed themselves."

For their initial appearances, Skyhooks would come into the wardrobe department for assistance in finding outrageous costumes. Later on, the wardrobe department employed a young fashion designer who would design Skyhooks' costumes. "So you had Shirley and Red with that make-up and the fantastic red capes – it was just phenomenal," Drane says. "If that was in black and white, you'd have got at best 20 per cent."

With Molly Meldrum's tongue-tied interviews, and occasionally shambolic studio appearances, *Countdown* seemed at the time to be something of a runaway train, always on the verge of crashing in a blaze of satin, pills and screaming teenage fans. But Drane says there was an underlying order to the superficial chaos.

"It was very carefully planned. Because it was live, and we didn't stop, so we had to know what we were doing, and who was going to be on the show – it can be pretty hard to get a lot of

rock'n'roll artists at the right place at the right time," he laughs. "But because we'd done a lot of planning beforehand, and we just didn't stop and we went for it, it had a sense of urgency about it, a sense of excitement."

It was during his tenure at *Countdown* that Drane began to direct music video clips, initially as a way of breaking the monotony of showing the same footage of the number one song featured at the end of the show. The now iconic film clip to AC/DC's *Long Way to the Top* came out of a brainstorming session with Meldrum and Bon Scott: "We just rang up the council and two days later we had an ABC truck driving down Swanston Street – in those days you could just do that," Drane says.

Drane later went on to direct videos for Midnight Oil, Dragon, Cold Chisel, Little River Band and Crowded House. He left *Countdown* in 1977 and eventually landed at *Nightmoves*, the Melbourne-based music television show hosted by 3XY's Lee Simon. "Because of Lee Simon, there was a calmness about *Nightmoves*," Drane says. Drane directed many of the live concerts at the Melbourne showgrounds organised under the *Nightmoves* production umbrella, as well as gigs at Bombay Rock in Brunswick.

In some ways, it was only natural that in the early part of this century Drane would be asked to direct *RocKwiz*, SBS's successful Saturday night music trivia and live performance program. Over the course of the show's ten years on television, Drane has had the opportunity to work with artists from his *Countdown* days such as John Paul Young, as well as younger performers like Courtney Barnett.

Next weekend, the likes of Graveyard Train, Little Desert and Cash Savage & The Last Drinks – as well as an 'all star supergroup' – will come together over three stages at the Tote to pay tribute to Drane's extensive career in music video, concert and broadcast production.

"Each band will do a half hour set of their own music, and then they'll do one song that's a favourite of theirs that's from a band that I recorded, either live or a film clip, and they'll put their spin on that song. It's all about, 'I love that song, and I'd love to hear it.'

RIGHT THERE ON MY TV, featuring Graveyard Train, Little Desert and Cash Savage & The Last Drinks, will celebrate 40 years of music on TV directed by Paul Drane on Saturday January 16 at the Tote.

JENNIFER KINGWELL

SLEEPING LESSONS

BY ADAM NORRIS

Not only is Jennifer Kingwell a delight to chat with – a voice full of character and quick to laugh – but her music is outstanding. The Melbourne-based songwriter's debut EP *The Lotus Eaters* elevated her status amongst local music aficionados, and fans are now primed for a rather pleasant sense of déjà vu. Teaming up with fellow songstress Plum Green for a string of performances across Australia and New Zealand, the Night Terrors tour will see Kingwell unveil an updated release. First though, they're making sure they both hit the road in style.

"It's pretty crazy," Kingwell laughs. "I've done my fair share of foetal-position-curling over the last couple of weeks, what with the tour, getting the EP ready to go as well as all of these other projects starting to creep forward. But it is very exciting, I'm just trying to keep focused on when Plum and I actually hit the road. That will be a great feeling."

Theirs is a partnership that has been some years in the making. Although their backgrounds are quite different, in other ways the two have evolved into each other's musical counterpart, and something like the Night Terrors tour has been at the back of their minds for an age. The real surprise is that the pair haven't already set out to conquer their respective countries. "Plum moved here [from New Zealand] about three years ago and we met very soon after," says Kingwell. "So we've been very good friends ever since. Prior to heading off on tour, we just finished a residency at the Wesley Anne to kind of test out the material, see what works, what wouldn't work. Try and shape the show into a really beautiful evening of sharing stories and songs, working on covers, gradually incorporating more of each other into our work. It ended up being a really beautiful

run of shows, so we're looking forward to taking that energy with us around Australia."

Of course, this wonderful friendship could yet go the way of the Hindenburg. One aspect of this tour is the chance for fans to see Kingwell and Green reinterpret each other's material, taking a song and completely reworking it into an entirely new beast. Thus far, there has been a happy absence of flames and despair.

"When the other person is sitting there right opposite you on stage while you interpret their music, it can be kind of nerve-wracking. But luckily so far we've both really loved each other's interpretations. I think that's why this has

already resonated with people who came to the residency, and why we're so excited to be taking on this project with each other. I love and admire Plum so much as a songwriter and a performer, and it's such an honour to kind of get inside her head and work on her material in a completely different way. We're very complementary I think, and so far our interpretations have been very different from the original. Mostly Plum is guitar based, and I'm piano based, so they've been quite strong departures from the original, while keeping the same intent and intensity."

Both Kingwell and Green also had the enviable pleasure of supporting the imitable Amanda Palmer during her Australian tour (and if this wasn't enough, Palmer's husband Neil Gaiman also cameos on *The Lotus Eaters*). Such a support is a remarkable step in each of their careers, but observing Palmer in action was perhaps the most beneficial facet.

"I learned a lot from supporting Amanda. In some ways, it was like a really fantastic apprenticeship. Seeing her incredible work ethic, seeing her incredible connection to her fans, which is 100 per cent authentic. She really taught me about valuing the people who support you and support your music, because that's a relationship like any other. Like your family, or with your lover or best friends. It's an incredibly important one to nurture, and that's probably the main thing I've taken away from that."

JENNIFER KINGWELL and Plum Green will play at the Grace Darling Hotel on Friday January 22. *The Lotus Eaters* (*The Night Terrors Tour Edition*) will be available on Friday January 15.



Tour Diary: MIGHTY DUKE & THE LORDS



By now everyone has heard the story of the Lorne Falls Festival being relocated at the very last minute due to the Christmas Day fires the claimed 116 houses in neighbouring Wye River and Separation Creek. Beat Magazine enlisted the trop-pop pioneers Mighty Duke & The Lords to give us the low down on what is was like on the ground.

FRIDAY DECEMBER 25

It was late afternoon when the news broke about the fires. The band were spread out across the country nursing ham and turkey hangovers at various family homes and beachside retreats. A flurry of text messages volleyed back and forth between band members and management trying to determine whether or not there would be a festival at all. No word from the festival on the email, just a Facebook status saying they are liaising with the local authorities.

SATURDAY DECEMBER 26

Still no news. Just waiting for the word. With all the shit the festival organisers must've been going through there was no way that we were going to hassle them to ask whether or not the festival was going ahead. With the way things were looking on the news, none of us were keen to drive headfirst into that fire anyway. By late afternoon after a few posts from Falls the word was out – the festival would move to the A Day On The Green site at Mount Duneed Estate on the outskirts of Torquay. Relieved, we got ourselves ready to regroup in Melbourne.

MONDAY DECEMBER 28

A morning rendezvous had been set and we all gathered at Bamboo HQ to begin packing the cars. Luckily everything was pretty much ready from playing Meredith a few weeks earlier (hopefully the new tropical sailor suits have been washed?). We arrived just over an hour later amazed to find an almost completely teleported Falls Festival in the middle of a vineyard. There was an understandable level of

confusion as to where we needed to go as nobody had a map of the site. We weaved our way up the hill through food stalls and toilet cubicles towards the Grand Theatre tent. The fact that it was standing there is a testament to the phenomenal effort that had been made over the last 30 hours.

We found the backstage area of the Grand Theatre and made enquires as to the location of the dressing rooms. "Give us three minutes" was the response of the artist liaison as she guided a reversing truck into position. Three minutes later a demountable slid off the back of a truck and slammed into position. Dressing room ready.



MJ HALLORAN

PROCESS OF DISCOVERY

BY PATRICK EMERY

Having previously worked with Steve Albini, Michael Halloran knew just how pernickety the renowned sound engineer could be about the instruments and acoustic setup in his Chicago recording studio. So when Halloran's multi-instrumentalist band member Steve Boyle quietly suggested they get another piano rather than use Albini's 25 year-old Steinway on Halloran's new album, *Phantom*, Halloran knew he'd have to approach the matter carefully.

"When we did [2014 album] *The General Project* we used Albini's Steinway, but the problem with it is that because it's old, you have to service it or replace it," Halloran says. The classically trained Boyle wasn't comfortable with the sound of Albini's aging piano, so Halloran arranged through Albini's studio manager for the delivery of a new piano. Albini initially displayed no emotion at the sight of the new piano, but during the producer's recent visit to Australia he made a surprise announcement to Boyle.

"He said to Steve, 'You'll be pleased to know I got rid of that piano and I've got two new ones,'" Halloran laughs. "So that was a real note of confirmation." Halloran started 2015 living in New York, where he'd been based for the past few years, dividing his time between writing and playing music, exploring his literary interests and occasionally indulging his academic pursuits. The latter involved a particular focus on the long-time impact of slavery on the African American population.

But despite having endured the New York cold previously, this winter hit Halloran particularly hard, causing him to break out in cold hives that covered his stomach and thighs. Realising he needed a warmer climate, Halloran packed his bags for Mexico, spending three months in a Mayan village on the Yucatán Peninsula down in

the south east corner of the country. "It was really great down there," he says. "Just hanging out on the beach, practising my pretty limited Spanish."

In May Halloran returned to the States, heading to Chicago to put the finishing touches on *Phantom*. He says he felt an affinity with the precision and discipline at the heart of Albini's style.

"What he does is old, old school, and if you're prepared to follow his lead, which we were, it works out perfectly," Halloran says. "To my mind you can summarise it in three techniques: one is the choice of the rooms – his recording room is beautiful, and his drum kit is suspended so it's got a blanket of air underneath it; two, it's the choice of microphones that he's got – he's got some beautiful vintage microphones; and three, it's the placement, where he

places the microphones. Everything else is just recorded straight."

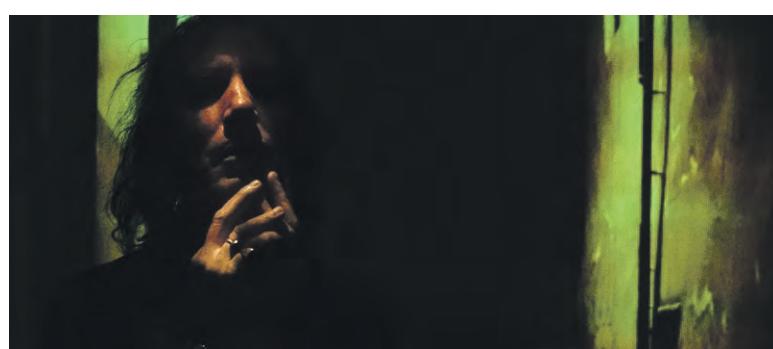
Albini even had the ideal setup to record Boyle's violin parts. "He'd spent ten years coming up with this perfect setup to record violin, and of course it was fantastic," Halloran says.

In contrast to *The General Project*, which featured a full band, *Phantom* is more stripped back, with a three-piece lineup consisting of Halloran, Boyle and drummer Tim O'Shannassy. "Everything for me comes from the point of inspiration for the song," says Halloran. "*The General Project* was more rock, more in your face, but the material for *Phantom* is more lo-fi, more mellow, more contemplative. And it leaned itself to a three-piece as well – there's a real openness to it. But when you listen to it, it doesn't sound like a three-piece."

After finishing and releasing *Phantom*, Halloran travelled to Europe to play some shows in France and Spain with O'Shannassy and multi-instrumentalist Andrew Watson. Upon returning to the States, he realised he'd had enough of New York and returned to his beach hideaway in Mexico. For the time being, however, Halloran is in Australia to visit friends and family, and to play a few shows. From there, he'll return to Mexico to continue his path of musical and personal evolution.

"It's important for me to grow musically. I'm in a process of discovery, which I think is a good thing as an artist."

MJ HALLORAN is playing at the Spotted Mallard on Saturday January 9 with Gorsha. Entry is free. *Phantom* is out now via OffThe Hip.



Weird Al's tech guys were already all over the stage when we got there. These guys meant business and had brought in all their own gear to supplement the festival rig. Suited up and ready, the clock struck 4.00pm and Mighty Duke & The Lords took to the stage.

Lord Ladybuoy struck the skins of his percussion kit and we were off. We jumped around like mad, perhaps forgetting that we were the first band on and the audience wasn't quite crushed. But with plenty of room, a demented conga line began, snaking its way to the front fence. Someone tried to get security involved but they weren't having a bar of it. With the sweat pouring, we slammed down the last bars of our closer *Coconut* and drifted off stage.

Only later did we find out that due to issues with ticketing, no punters had been let through the gate for our set. The group of dedicated festival-goers dancing and conga-ing had been the food stall staff and stage crew coming off a 30-hour shift of moving the festival site. You've got to give it to them, those guys know how to party.

After the show the backstage staff plied us with a refreshing round of Aperol Spritz as Sex On Toast bought their sexy sleaze to the Grand Theatre.

After a few more Spritz we found the rest of our gang and wandered back to the campsite for a hearty dinner of BBQ Shapes and pretzel sticks. Back up the hill for the night's headline, Weird Al lived up to his title as the king of musical hilarity as he jumped around in a fat suit and punched out Santa. I'm pretty sure that happened.

TUESDAY DECEMBER 29

Waking up to tent fry with Spritz brain we clobbered our sorry heads up the hill to the enticing smell of dodgy bacon rolls and \$5 coffee. The green grass of the previous day had dropped a few shades in the heat. After brekkie we unpacked our gear at The

Village, the art party of Falls Festival. Due to a schedule change, it turned out to be two shows in one day. 2pm and 11pm. This meant we'd have to blow up twice as many beach balls.



The 2.00pm set saw a group of umbrella-headed punters slide in through The Village gates. The sun seemed to have possessed some of the audience as they jittered out some of the weirdest dance moves we'd ever seen. Our beach balls didn't stand a chance and were never seen again. Between sets we jammed in some more BBQ Shapes, washed down with some brews, then grooved and moved to the smooth Leon Bridges.

The reason our 11pm set didn't kick off until 11.30 is... well, if you see us in a bar some time, ask us why our 11pm set started at 11.30 (it's a doozy). By midnight the true Falls Festival blur had set in and we were shaking with the punters, rolling around on the stage and screaming into Lord La Mer's saxophone. Lord Fjord was teaching everyone a new dance that only required neck movement and Duke jumped so high in the finale I thought he was levitating.

It was a pretty sweet way to cap off our Falls sets, but the party was not over. Oh no. There was some serious screaming to bad '90s hits on the Village dancefloor, a spontaneous high speed chase down the hill and through The Wombats' crowd, a mini dance party at the campsite and a hummus food fight.

WEDNESDAY DECEMBER 30

The unwelcome intrusion of the sun was a little hard to handle first thing. The heat had come down with a vengeance. By 10am the mercury was pushing 35 degrees and the once green grass of Mount Duneed Estate resembled a yellowing dust factory. Wishing for the lofty gum trees of the Lorne site, we retreated to the VIP bar for much needed shade and the bad choice of hot black coffee. Seeking respite from the heat we jumped in the car and took off for a quick dip at Torquay. Refreshingly cool water was the saving grace of the beach packed with thousands of families slowly turning beetroot.



Back onsite Mac Demarco was goofing around playing AC/DC's *Back In Black* with a stoner twist. Hat pulled down like Angus Young, duckwalking around the stage. As the sky filled with a psychedelic sunset, Duke took to the Valley Stage for his regular cameo on trombone with Melbourne Ska Orchestra. As the sun went down the crowd grew and grew dancing up a dust storm.

MIGHTY DUKE & THE LORDS are launching their debut album at The Gasometer Hotel on Friday February 12.

DAUGHTER



DISAPPEARING ACT

BY DAVID JAMES YOUNG

Despite being one of the more reserved LPs of the year, *If You Leave* – the debut album from London neo-folk trio Daughter – certainly resonated upon its arrival in 2013. Peaking in the British top 20, scoring rave reviews from critics, and even landing songs in shows such as *Grey's Anatomy* and *Hollyoaks*, it was clear to all and sundry there was something quite special about this group. Needless to say, a follow-up could well have been a daunting prospect. But with a change of method, they found themselves at ease while making album number two.

"We knew that it was something that we couldn't overthink," says vocalist, guitar and bass player Elena Tonra. "We knew that if we did that, it would kill any degree of spontaneity or off-the-cuff creativity that we had going. We were touring for quite a long time, but when we came back to the studio we had built up all of these different ideas. Musically, we were coming from a lot of different angles and trying styles that people normally wouldn't associate with us. We had a really open mind in terms of which direction we could go – and I think the conscious decision to factor out whether songs sounded too much like the last album or not enough allowed us to open up as much as we could." The end result is *Not to Disappear*, which arrives some two-and-a-half years after *If You Leave* and has plenty to show for the time between. Production was split between guitarist Igor Haefeli and American producer Nicolas Vernhes. Vernhes has previously worked with the likes of The War on Drugs, Deerhunter and Speedy Ortiz and he set the band up in his own studio space in Brooklyn. It's an album that explores a lot of new territory for Daughter – not least of all for Tonra, who found herself writing as honestly as she could from a lyrical perspective.

"I think that both albums are equally high in percentage of me telling everyone everything," she laughs. "I feel like, writing wise, I was writing quite differently. It felt a lot more direct and conversational, whereas the last album felt like it used a lot more abstract imagery. I'm not going to lie, I was a little worried at first when I read some of my sets of lyrics back. I was like, 'Oh, bloody hell. Can we use this?' I felt it was important to not edit myself, however. I wanted to use exactly what came out of my head the first time. I think *Not to Disappear* deals with a lot of things – it's a lot more vulnerable and a lot more naked."

Although just three people, Daughter ably create densely-layered sonic atmospheres. Walls of shimmering guitar often go up against beds of keys; while a violin

bow shredded over guitar strings can pierce through a wave of ambience at any given moment. With all three members being multi-instrumentalists, their individual duties are fairly amorphous. "This album is definitely less concerned with our set roles," says Tonra. "For *If You Leave*, I would come in with the basics – the guitar part and the vocals – then I'd work on it with Igor and then we'd show it to Remy [Aguilella] to jam with him. It was a lot more free form this time – it was never me showing the other guys what the songs were going to be. All three of us would get together at the same time and just see what the other had to offer. I think a lot of the freedom we had on this album had to do with the fact we'd hired out our own space. We had a room for about a year-and-a-half that we would come to every week. It was good to get away from your own flat and not be disturbed by neighbours telling you to shut up every hour."

After beginning work on it in early 2014,

Not to Disappear is finally ready to go and

Daughter are planning their next move –

which, inevitably, means touring the world

in support of the record. Australia is on the cards, and Tonra herself is particularly excited to return with new songs and a new live lineup.

"We have loved our visits there," she says.

"It's so far away. It really is so exciting that

people know our music no matter where

we go. I suppose that's the miracle of the

Internet age, that anyone can discover your

songs. You can travel all this way, and there's

all these people waiting for you. It's just

beautiful. This will be our first tour with our

new touring member, Lucy [Parnell], who

will be filling out a lot of the extra layers

of guitar and keyboards and backing vocals

so it can sound full live. She's really great –

it's so lovely to have a lady to do all of my

harmonies with."

DAUGHTER's new album *Not To Disappear* is out on Friday January 15 via 4AD/Remote Control Records.

CORE

PUNK, SKA, HARDCORE
NEWS, REVIEWS & GOSSIP
with EMILY KELLY
ek1984@gmail.com

Confession are making their way across the country for their last ever tour. If you missed the Melbourne show last weekend then get down to the Geelong gig at Barwon Club with Earth Caller, Athenas Wake, Rust Proof and Blackhelm or at the Unify Festival on Saturday January 16. **Luca Brasi's Aeroplane** tour – on which **Endless Heights** and **Brawlers** will be lending their considerable skill – is

quickly approaching. Locals **Self Talk** are also going to join the bill, but tickets are moving quickly for the Thursday January 21 Northcote Social Club show so move, move, move.

Thy Art is Murder have confirmed that they have indeed parted with vocalist CJ McMahon. Though McMahon announced the departure on social media, the band did not confirm until just before Christmas, adding that Nick Arthur of **Molotov Solution** will be helping them on vocals as they go ahead with their scheduled return to Europe and the UK next month (playing with **Parkway Drive** and **Architects**). The band shared some further details on the decision, saying “after much conjecture and ambiguity on his behalf, it is with a heavy heart that we must announce today that CJ is no longer a part of Thy Art Is Murder. It is unfortunate that with our best year to date and our biggest paved out before us that he has decided to leave.”

Legion Music Festival, self proclaimed as the replacement for Soundwave, has commenced its crowdfunding campaign this week, hoping to raise enough money to fund a small national festival over Easter this year. They've already announced that **Caligula's Horse**, **Devil You Know**, **Darkest Hour**, **Battlecross**, **Darkc3ll** and **Rick Dangerous and the Sillie Bantams** will be on the bill. It's scheduled for March 26, but it remains to be seen whether they have the organisational chops to pull it off. Either way, if you'd like to throw your money on a new horse, then hit up their Pozible page and keep on top of how things roll out at legionmusicfest.com. Meanwhile, after a pretty brutal war of words between ticketing outlet Eventopia and Soundwave promoter AJ Maddah, the former has confirmed they will reimburse Soundwave 2016 ticketholders. They invited customers to apply for a full refund, adding “your patience at this disappointing

time is greatly appreciated”. Guys, **Sum 41** are going to release a new album. How does this make you feel? The band recently posted teasers for two new songs on their Instagram account, so if you're vibing those early '00s pop punk feels then go have a listen. The now-three piece are scheduled to play Belgium's Groezrock this year so consider the comeback commenced.

Tassie has become quite the self-sufficient music scene of late. After the success of Luca Brasi-led punk rock fest Till The Wheels Fall Off, they now have a metal festival in the form of Metal Fusion. The inaugural MF will be headlined by **Psycroptic** with support from **Whoretopsy**, **Graves**, **Hollow World**, **Zeolite**, **Down Royale**, **Taberah** and more. It happens at Club 54 in Launceston on Saturday February 13. Go Tassie, go.

GIGS

THURSDAY JANUARY 7:

COFFIN BIRTH, MASSES, ABSETOISIS, CONTAMINED
ALTERED VISIONS at The Tote
JEBEDIAH at The Lorne Hotel
NO BROADCAST, FIERCE MILD, BREVE at The Old Bar

FRIDAY JANUARY 8:

THE MISMADE, BLACKBREAKS, BODIES, HOWNOWMER at The Old Bar
FRENZAL RHOMB, CLOWNS, THE HARD ACES, HEADS OF CHARM at Chelsea Heights Hotel
JEBEDIAH at Barwon Club
ALCOLYTE, SOULENIKOS, ARAKEYE, LUNG at The Bendigo
NECK DEEP, STATE CHAMPS, WITH CONFIDENCE at The Corner Hotel

SATURDAY JANUARY 9:

TRUCKFIGHTERS, FUCK THE FITZROY DOOM SCENE, THEM BRUINS at Prince Bandroom

FRENZAL RHOMB, CLOWNS, THE HARD ACES, HEADS OF CHARM at Village Green Hotel

DANGER EARTHQUAKE, AUTUMN IN ALASKA, EBONIVORY at Bang
RAMSHACKLE ARMY at The Retreat Hotel
JESS LOCKE, JUNE JONES at The Old Bar

SUNDAY JANUARY 10:

FRENZAL RHOMB, CLOWNS, JAPAN FOR at Lorne Hotel
CAMP COPE, INFINITE VOID, DEAF CULT at The Old Bar

LINCOLN LE FEVRE, TIM STEWARD at The Reverence Hotel

MONDAY JANUARY 11:

NIGHTWISH, TABERAH at Forum

CRUNCH

METAL, HEAVY ROCK. CLASSIC
ROCK LOCAL AND INTERNATIONAL
GOOD SHIT

with PETER HODGSON
crunchcolumn@gmail.com

HAPPY NEW YEAR

Hey folks. Welcome to the first Crunch of 2016. News is a little light this week with everybody sleeping off their Christmas/New Year festivities. If you're in a band or you book a venue and you have news you'd like to get out there, let me know.

REST IN PEACE, LEMMY

As you all know by now, **Ian Fraser 'Lemmy' Kilmister** sadly passed away a few days after Christmas. A memorial service will be held at the **Rainbow Bar & Grill** on the Sunset Strip in Los Angeles on Saturday January 9. There's also a petition on Change.org calling for a statue of Lemmy at the Rainbow.

BACK TO BUSINESS AT THE BENDIGO

The **Bendigo Hotel** re-opens on Thursday January 7 after taking a few days off after New Year's. Next month UK punks **GBH** will be tearing the Bendigo a new one. Joining them on Friday February 26 are **Charter 77**, **Debauch** and **Substance Abuse**.

NEW VESANIA VIDEO

Poland's **Vesania** have launched a new video for *Notion*, directed by **Aleksander Ikaniewicz** and taken from their 2014 album, *Deus Ex Machina!* Vesania's **Orion** (guitars and vocals) says, "This video we made for *Notion* is not a typical music video clip. It's more of a motion picture, and it's over six minutes long, so get ready for lots of details. It's a cinematic variation based on the idea behind the song. It tells a story of a follower, a story of being fascinated and making things you dream of real for yourself."

MEET THE BLACK QUEEN

The **Dillinger Escape Plan** vocalist **Greg Puciato** is widely acknowledged as one of the leading frontmen in metal right now, if not the single best. Fans will point to his **Mike Patton**-esque vocal range and his daredevil antics amid the glorious

chaos of TDEP's live shows, but really, it all comes down to intensity. Few singers live, breathe and often literally bleed their art like he does. Such commitment comes with a price, however. Like an actor losing the line between a role and reality, Puciato found the destructive energy and emotion he tries to exorcise through The Dillinger Escape Plan instead boiling over into the rest of his life. That's when he knew he had to explore another musical avenue. That avenue is the **Black Queen**, Puciato's long-rumored electronic outfit, which also features sometime **Nine Inch Nails** and **Puscifer** member **Joshua Eustis** and former Dillinger, NIN and Kesha tech **Steven Alexander**. The group has finally released its first single, *The End Where We Start*, and is set to drop its debut album, *Fever Daydream*, on Friday February 5. Conspicuously absent from the album's wide range of emotions is the vein-bulging rage that Puciato is most identified with. For that, he still has Dillinger, who are currently in the midst of a short string of US shows. But he's eager to bring the Black Queen out on the road at some point soon as well.

MEGADETH: DYSTOPIA

The mighty **Megadeth** release *Dystopia* on Friday January 22. It's their first album to feature **Chris Adler** (Lamb of God) on

drums and **Kiko Loureiro** on lead guitar, along with **Dave Mustaine** and **David Ellefson**. The tracks that have been released so far are pretty damn heavy, along the lines of the critically acclaimed *Endgame* but with tightened guitar tones and production. Of course we had Megadeth out here a few months ago so it'll probably be a while before we see them again, but I'm keeping my fingers crossed that they'll make it back at some point in support of this record. You can help make that happen by pre-ordering the album or buying it during its first week so it gets a good chart position that lets promoters know there's demand.

DREAM THEATER: THE ASTONISHING

Dream Theater, one of the most prolific and iconic progressive rock bands of the last 30 years, are set to release their eagerly awaited double concept album, *The Astonishing*, on Friday January 29. Consisting of 34 tracks spread across two unique acts, *The Astonishing* is now available for preorder, with all orders accompanied by an instant download of *The Gift of Music*, which is currently streaming on Dream Theater's official YouTube channel. *The Astonishing* will also be available in a wide range of distinctive versions, including standard 2-CD set, 4-LP vinyl box set and a limited edition deluxe box set.



You get the impression Wiffen is slightly dispirited with the opportunities available in the Australian music industry, and the vast contrast in Europe. At the same time, he's quick to acknowledge the unique challenges faced in Australia due to its huge size and minuscule population.

"Right now, not only in Europe and America, but also Australia, there are some of the greatest bands that I've heard in my lifetime. There's a really strong scene of musicians coming out in every genre, from pop to folk to black metal. The hard thing is, you go to Europe and places like Germany and Sweden and Norway, they have great bands, but they also have a great industry – they have record labels, they have radio stations, they have managers, they have people that are really interested in picking new bands up and supporting new bands and making sure they can get

out and tour. Whereas in Australia we have an industry built out of triple j, and that seems to be the only thing that gets pumped out to the kids and to the public. And this has an effect on the kind of music that people write because a lot of upcoming artists think, 'If I'm going to be able to play shows, then I'm going to have to play this certain type of music'. Which is absolute bullshit.

"I think Australia is a hard market for anyone who wants to do something triple j doesn't think is popular or cool, but I urge every musician in Australia to look further than Australia. There's a big world out there, there's a lot of opportunities, and you can't let mainstream Australian media force you into playing what they want to hear. Musicians need to get out there and go somewhere else."

For now, Dead City Ruins will keep

doing what they do best – busting their arses touring and recording, with plans to release a new album in 2016. Skid Row's **Dave Sabo** described them as "young broke kids who don't give a fuck except to play music in front of people", and this couldn't be more true.

"I think touring for five months is equivalent to five years worth of life. The ups and downs are crazy, it's such a rollercoaster, but at the same time we're all dedicated to doing this and if you find something in life that you really want to do, whether it's music or becoming an engineer, it's going to be a grind, but you're doing it because you love it."

DEAD CITY RUINS are playing at Northcote Social Club on Saturday January 9.

DEAD CITY RUINS

GRINDING ON

By Tegan Reeves

Dead City Ruins might just be the hardest working band in Australia, and they're doing it purely for the love of music. The Melbourne hard rockers spend six months of the year slaying it in Europe, followed by six months back in Australia working seven days a week to fund their next European tour. "That's what we've pretty much been doing for the last five years," says frontman Jake Wiffen.

"This time that we're back we want to do this homecoming tour around Australia and then record our third album, and then we'll do another Australian tour to release that. Once you've got a new album, the tour cycle starts again – we'll do a home tour, then a Europe tour, then we will try to get to the States, then you come home for summer and you do another tour. It just keeps going."

The band are currently back on Australian soil and halfway through their homecoming tour, which includes a number of dates in regional areas. Wiffen says the band don't usually have the time to tour areas such as Wonthaggi, Warrnambool and Traralgon, but made the effort this time in order to gauge the scope of the Australian hard rock scene.

"We've toured all through Europe, Indonesia and Dubai, but we've never done an Australian tour. People ask me, 'What's the scene like back home in Australia?' and really all I can talk about is Melbourne, Sydney and Perth because they're the only places we've played. Playing rural areas is pretty important for me in terms of checking the climate of hard rock in

THIS WEEK AT

PENNY BLACK

FRIDAY 8TH JANUARY

MAIN BAR FROM 9.30PM

KRISTA POLVERE + HANNAH BLACKBURN

DJ'S

KODIAK KID / MATT RAD /
HYPERFOCUS

SATURDAY 9TH JANUARY

MAIN BAR FROM 9PM

PASSERINE + BELOVE + ALEX ATTRILL

DJ'S

OBLIVEUS / D'FRO / NAM

SUNDAY 10TH JANUARY

PENNYS HOUSE FEATURING THE BEST IN LOCAL HOUSE DJS + \$10 ROAST & \$15 JUGS

MONDAY 11TH JANUARY

\$10 LONGNECKS \$4 PIZZA & FREE POOL

TUESDAY 12TH JANUARY

FREE MOVIE NIGHT: THE DEVIL WEARS PRADA

FREE Popcorn + Candy Bar purchases available. 8PM

WEEKLY FOOD SPECIALS

SUNDAY - \$10 ROAST

MONDAY - \$10 CARNE ASADA

TUESDAY - \$10 NACHOS

WEDNESDAY - \$10 TORTAS (VEG. OPT. AVAIL.)

THURSDAY - \$10 PARMA

\$4 PIZZAS MON-FRI 12PM TO 5PM

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ALBUM OF THE WEEK



DAVID BOWIE

Blackstar (Columbia/Sony Music Australia)



David Bowie's 25th studio album arrives less than three years after his long-awaited comeback, *The Next Day*. We begin with the title track, an operatic piece that circumvents verse-chorus-verse format to unfurl a sequence of distinct sections. In line with the sci-fi invoking title, in the first section Bowie's vocals appear to be filtered through the mask of a Sith lord. It conveys an unnerving sense of mystery, akin to the unknown figure in a dream whose face flicks into view at intermittent intervals long after waking. The eerie vocal is propelled forward by skittering hip hop beats and a saxophone weeping like the liver of a tramp.

Blackstar paves the way for what's to come in that it's not just Bowie's voice and captivating idiosyncrasies on show. Bowie's long been one of rock and pop's finest directors, seizing upon a vision and assembling the necessary players to bring it to life. The musicians all get a chance to strut their stuff, while crucially evading the sound of a compliant session ensemble. Drummer Mark Guiliana in particular is completely invested in the songs, playing with the resolute urgency of an associate in combat. *'Tis a Pity She Was A Whore* places Donny McCaslin's saxophone and Jason Linder's Wurlitzer organ side by side in a competitive jazz freakout. Gospel backing vocals from Erin Tonkon appear later in the piece, which follows a straighter path than the opening track but is by no means a by-numbers soul pop song. Guiliana hits like he's playing in front of a packed Wembley Stadium, while Bowie maintains composure, sounding a touch bemused as he repeats the title refrain. The sax playing depicts the chaos of the lyrical realisation, and the instrumental intensity persistently accelerates, but doesn't crash or sound calculated.

Lazarus lets us breathe again. Bowie dons an electric guitar, providing stabbed accents that impress like streaks of paint hurled at a canvas. The song's conveyed from the perspective of Lazarus, and the line "By the time I got to New York, I was living like a king" could well be a nod to Nick Cave. He sings of being free, which fits – as weird or darkly irreverent as Bowie can be, he never sounds weighed down.

Production-wise, a perspiring dynamic range that tends to the specific needs of each song replaces the steady clarity of *The Next Day*. *Sue (Or In A Season Of Crime)* rhythmically resembles a Battles song, pairing a bassy guitar groove with a syncopated drumbeat. Bowie's voice is used percussively, bouncing off the rhythmic foundations.

Bowie steadfastly brushes past what might be expected, and the album doesn't contain what might be deemed a hit. *Dollar Days* adopts a familiar descending chord progression and melodically alludes to English folk music. However, the conventional tone wasn't fated to last, soon twisting into a much more bent bridge section. Scott Walker's influence rears its head on the album closer, *I Can't Give Everything Away*, in the form of a grand, weight-suspending string arrangement. Here McCaslin's sax transforms into a reinless animal, somewhat akin to Warren Ellis' violin playing in the Dirty Three.

As the album progresses you forget that this is David Bowie – an artist with so much pop cultural history and artistic significance – and fall under the spell of a masterful innovator.

BY AUGUSTUS WELBY

SINGLES WITH LACHLAN

Pleased to announce I will be taking the place of whichever Wu-Tang members don't make it to their Australian tour.

LCD SOUNDSYSTEM

Christmas Will Break Your Heart (Independent)

Way to herald your big festival circuit-milking comeback with a song that's seasonally irrelevant the day after you release it, fuckers.

KANYE WEST

FACTS (Independent)

On first listen, *FACTS* sounds bad. The more you parse, the worse it gets. Exactly one year on from the poignant *Only One*, Kanye releases an id-purging throwaway boasting not about his newborn son, but instead firing shots at Nike with a reinterpretation of Drake & Future's *Jumpman*. The opening sample acts as a tacked on misdirection, a perfunctory

prefix to Metro Boomin's listless production. The entire track is a boast about fashion, rather than music, which is why the line "I've been trending years / Y'all a couple days" doesn't sit right with no direct target – is he still aiming at Nike here? The world's number one sneaker company, who consistently sell out lines of reissues from their decades-long legacy? Here I am, sounding like I give a shit about sneakers. I do not give a shit about sneakers. What does this mean for *Swish/Soo Help Me God/Whatever The Album Ends Up Being Called*? Things were looking good with *Only One*, *FourFiveSeconds*, *All Day* and *Wolves* (if that ever sees the official light of day). Hopefully *FACTS* is a purge, rather than an indicator.

RADIOHEAD

Spectre (Independent)

Sam Smith's *Spectre* theme was trash, and the marketability of his name was more than likely undermined by lacklustre schmaltz. Radiohead's rejected theme, put out into the world by Thom "St Nick" Yorke on Chrissy day, broods with exquisite approach, while swelling strings intoxicate much like several of Jimmy Bond's trademark Espresso Martinis (premixed, not stirred). Would have been a far stronger choice, but still not in the top echelon of Bond themes.

SINGLE OF THE WEEK



COCO SOLID FEAT. DISASTERADIO

Slow Torture (Independent)

With an upbeat mechanical cool, *Slow Torture* exhibits Coco Solid as a deadpan ruler, exerting power in detachment. Fellow legend of the modern Kiwi underground Disasteradio joins in as vocal counterpart, his projected desperation crafting an enticing dynamic. The production is on point, with shades of New Order. Rewarding on repeat listens, never overbearing in hook nor trend. Nice.

Top Tens

RECORD PARADISE TOP TEN OF 2015

1. Sometimes I Sit And Think, And Sometimes I Just Sit COURTYN BARNETT
2. Quarters! / Paper Mache Dream Balloon KING GIZZARD AND THE LIZARD WIZARD
3. High ROYAL HEADACHE
4. Currents TAME IMPALA
5. Power POWER
6. In Colour JAMIE XX
7. Carrie And Lowell SUFJAN STEVENS
8. Gon' Boogaloo CW STONEKING
9. B'lieve I'm Goin Down KURT VILE
10. Marlon Williams MARLON WILLIAMS

COLLECTORS CORNER MISSING LINK TOP TEN

1. Purple LP BARONESS
2. Kannon LP / CD SUNN O)))
3. Innerspeaker LP TAME IMPALA
4. Third World Posse CD SEPULTURA
5. Saeva LP LITTLE DESERT
6. New Bermuda LP DEAFHEAVEN
7. Absence LP SNOWMAN
8. Repentless LP / CD + DVD SLAYER
9. Spinozism Exorcism LP GHASTLY SPATS
10. Force The Zone LP CUNTZ

AIR TOP TEN SINGLES

1. The Trouble With Us MARCUS MARR & CHET FAKER
2. Fire And The Flood VANCE JOY
3. Alive SIA
4. Cheap Thrills SIA
5. Hoops THE RUBENS
6. Riptide VANCE JOY
7. The Buzz HERMITAGE FEAT. MATAYA & YOUNG TAPZ
8. Georgia VANCE JOY
9. Elastic Heart SIA
10. Chandelier SIA

TOP TEN MOTORHEAD SONGS

1. Ace Of Spades MOTORHEAD
2. Bomber MOTORHEAD
3. Iron Fist MOTORHEAD
4. No Class MOTORHEAD
5. Overkill MOTORHEAD
6. Go To Hell MOTORHEAD
7. Speed Freak MOTORHEAD
8. Sex And Outrage MOTORHEAD
9. The Chase Is Better Than The Catch MOTORHEAD
10. Motorhead MOTORHEAD

BEAT'S TOP TEN SONGS ABOUT PRETTY LIGHTS

1. Lights, Camera, Action, Wiggles! THE WIGGLES
2. Northern Lights DZ DEATHRAYS
3. Under Neon Lights THE CHEMICAL BROTHERS
4. Hit The Lights METALLICA
5. Blinded By The Lights THE STREETS
6. All Of The Lights KANYE WEST
7. Lights On FKA TWIGS
8. Lights & Music CUT COPY
9. Huarache Lights HOT CHIP
10. Flashing Lights KANYE WEST

FALLS FESTIVAL

TUESDAY DECEMBER 29 – FRIDAY JANUARY 1

MOUNT DUNEED ESTATE



The Victorian incarnation of the 2015-16 Falls Festival will go down in history as a huge feat. After bushfires in Lorne, the impossible was somehow made possible and Falls relocated to the Mount Duneed Estate near Torquay. Whether you convoyed into that wide brilliant camping field, or walked up the asphalt hill alongside the strip of grape vines to enter the festival, it was bloody victorious. We started on Tuesday, the most resplendent daytime of the week. I'm talking about the kind where you lie on the grass under the sun and fall asleep. It was below 30 degrees, and we all let UV rays beat down on our backs. **Hiatus Kaiyote** showcased their dreamy, neo-funk goodness in the late afternoon. Frontwoman Nai Palm looked like a mythical goddess, dressed in black and with a gold helmet adorned with cat ears. The Melbourne outfit played mainly newer tracks, including *Breathing Underwater*, which was recently nominated for a Grammy, and closed with the synth-heavy funk of *By Fire*.

Leon Bridges arrived in the early evening with his scandalously romantic voice. He is basically this era's Sam Cooke. It was his first time in the country and he made sure to pass on a few pieces of love advice. At nightfall, **Paul Kelly** took the stage and made everyone's night by playing *How To Make Gravy*. **Hilltop Hoods** were full of charm and charisma. After opening with *Chase That Feeling*, a huge domino-like fall pervaded the crowd, leading the pair of MCs to cut off the beginning of their next song and tell everyone to "take care of each other". Needless to say, *Nosebleed Section* was a huge moment. **The Wombats** closed out

that blessed Tuesday. Matthew Murphy was in rare form, yelling "I wanna see someone slut drop." They played a jam-packed set of newbies and oldies dating as far back as 2006. Early high school memories had never resonated so crystal clear. By Wednesday, it was starting to become sauna city. Hanging out in tents or undercover with an iced coffee (or a tinnie) was the place to be. **Mac DeMarco** commanded a zealous crowd late afternoon. Smokers were ready to light up during *Ode To Viceroy*. Local gal **Courtney Barnett** graced the stage after **Mac**. Having toured all year, she played song after song from her debut LP, only stopping to ask how everyone was doing. Psych-kings **King Gizzard and the Lizard Wizard** made the Grand Stage their own, accompanied by a dizzying slide show, swiftly enticing the crowd undercover.

At sunset, **Melbourne Ska Orchestra** gave a performance that'll be tough to forget. Frontman Nicky Bomba had everyone eating from the palm of his hand. "I want you to turn around and when I count to four you've got to dance harder than you ever have before." Nobody failed to satisfy this request. In commemoration of the death of The Special's John Bradbury, the 30-piece played a hugely sentimental cover of *A Message To You Rudy*. **Bloc Party** returned to our shores with a new look lineup. As well as delivering all the festival bangers, the London outfit tried out a few new tracks. British EDM duo **Disclosure** played a heated dance set to finish the night, which kept the late night partiers happy.

Oh boy, it had only reached 9am on

Thursday when the notion of collapsing in ocean water was far too appealing to do anything else but queue desperately for the bus to Torquay. **Kurt Vile** coped the 40 degree peak of the day, but Vile's familiar voice soothed the climatic severity. His summer anthem *Wakin On A Pretty Day* was like a breath of fresh air. British sweethearts **The Maccabees** played an excellent set beginning with the infectious single of the year *Marks To Prove It*, and some old classics from 2009's *Wall Of Arms*. Guitarist Felix White's wild grin and frivolous dancing nominated him as the most stoked bloke in the arena.

The outrageously groovy **Toro Y Moi** packed out the Grand Stage with his rich, colourful soundscapes just as that godforsaken sun began to subside. The fact there were limited hours of 2015 left gradually started to dawn on the masses, and by the time **Foals** arrived onstage it had fully sunk in. "There is no other place

we would rather be right now than here," said frontman Yannis Philippakis. Sure enough, he climbed the crowd barrier more than once to stand among the hands of those dying to grab a piece of the frontman. There was no other song more fitting to bring in the New Year than the lose-your-fucking-mind anthem *Two Steps Twice*. Before leaving us be, Philippakis encouraged us all to "Be brave, be daring, be wild."

LOVED: The repeated bliss from the sprinklers.

HATED: Being completely dry approximately ten seconds after walking away from a sprinkler.

DRANK: Slurpees.

BY JESS ZANONI

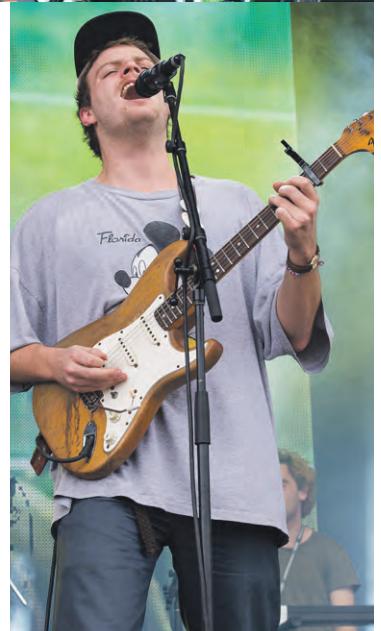


Photo by Ian Laidlow



KURT VILE & THE VIOLATORS

FORUM MELBOURNE
SUNDAY JANUARY 3

On the Sunday eve before many returned to work after the Christmas/New Year period, a Kurt Vile gig seemed an appropriate buffer for an inevitable onset of shit. It's easy to forget how beautiful the Forum Theatre is, but an empty room early in the night gave us a chance to admire the Florentine garden inspired design. The first support was Scott & Charlene's Wedding. They opened to a sparse crowd, but were followed by Twerps who had a significantly larger audience.

People of all ages were in attendance and at one point a titanium walking stick could be seen being passed over a seat. The young couple next to me were on a date night, and Kurt Vile allowed them to learn new things about each other, like which instruments evoke different feelings for them (the banjo made the man remember a "fun and carefree" trip to New Orleans).

Vile and his band The Violators stepped on stage to a now full and pumped up room. The multi-instrumentalist switched between acoustic and electric guitars as well as the aforementioned banjo. Newer tracks like *Pretty Pimpin* and *I'm An Outlaw* stirred a loud response from the crowd. Today's date also didn't go unnoticed by Vile's fans, who screamed out cries of "Happy Birthday Kurt," and one serenaded him with her own version of *Happy Birthday*. Vile was incredibly polite and thanked her, while

revealing he and his band saw the musical *Cats* during the day (which he admitted was "the worst").

After *Wild Imagination* he thanked the audience and left, but returned upon encore demands from a screaming crowd. He performed *Dead Alive* solo on an acoustic guitar before his band joined him for *Heart Attack*. They left the stage again to leave Vile alone for a solo acoustic performance of *Peeping Tomboy*. Despite playing for well over an hour, the time had raced by.

LOVED: Kurt's charm.
HATED: The PDA situation on the right of me.
DRANK: Water.

BY TAMARA VOGL

people bought tickets just for this set, and he didn't disappoint, playing tracks from 2015's *In Colour* amidst '80s disco hits he's so obviously influenced by.

Trap producer RL Grime's set later was as excessive and over-the-top as his own material, pairing robotic communist imagery with his signature bass heavy sound. Dropping confetti bombs during set finisher *Core*, the LA local vacated the stage so that **Totally Enormous Extinct Dinosaurs** could see the night out with some '00s classics (*Ignition (Remix)* went off, but doesn't it always?)

Both the band and the crowd had a ball during **Northeast Party House**'s day three set, and you suspect that's how most of their gigs go down. Their triple J hit *Youth Allowance* was the clear winner of the afternoon. Heaviest band on the bill **Kingswood** soon followed, packing the same level of heat, but ultimately didn't resonate as well with the less rock-focused crowd.

Melbourne rapper Ivan Ooze's performance reached much higher highs than his studio offerings ever have, most notably on his latest single *Fire*. After heading back to the tent for a quick booze top up, **San Cisco** were suddenly on the main stage, signalling the beginning of the end for 2015 with their smash indie rock hit *Awkward*.

Festival goers nursed early hangovers the following morning while young singer-songwriter E^st opened up the main stage. In a strange scheduling move, **Jamie xx** took on the main stage at 3pm, in 35 degree heat no less, but it didn't stop him from getting the biggest turnout of the entire festival, barring the day three headliners. A lot of

day rap staples *Niggas In Paris* and *Hotline Bling*. **George Maple** even returned after killing it in the Pavilion earlier that day to join Maidza for *Ghost*, icing on the cake for what was surely the festival's highlight set. You'd think a festival taking place over New Year's Eve would have a big countdown planned, and the organisers' hints of a big bang yet to come seemed to confirm something special was ahead. But oh how anticlimactic it was when the music playing in between sets suddenly faded away into "10, 9, 8..."

There was just enough time to go 'what the fuck was that?' before ushering in the New Year. Luckily, **Flight Facilities** soared, saving the moment with special guest vocalists **Owl Eyes** and **Kurt Kristen**. Their stage presence is something others should aspire to, and in fairness to the festival, the band's celebratory electro-pop style meshed perfectly with the young audience's vibe. What a great way to bring in the New Year.

LOVED: Watching Tkay Maidza kill it in front of thousands.
HATED: Dust, dust everywhere.
DRANK: 600ml bottles of vodka and Sprite

BY MICHAEL CLARK

LET THEM EAT CAKE

FRIDAY JANUARY 1
WERRIEBEE PARK

Now in its fourth year, Let Them Eat Cake has swollen from 6,000 to 9,000 punters. Coinciding with this year's event, Resident Advisor named LTEC the number one New Year's Day festival in the world. It's not hard to see why, the lineup is killer – a refined cut of the best, most creative international dance acts around and a host of top quality locals. Wandering around the Werribee Park site, it's evident the setup is equal to the carefully curated bill. It's all green and easy at LTEC, despite the glaring heat.

Baby-faced **Ben UFO** drops glittering disco funk as we drift past the pyramid-shaped Bastille Stage. It's early afternoon, but he could easily be playing a headline set. His beats are so sweet and whomping that he manages to draw a crowd out from under the sheltering trees and into the full sun for a daytime dance.

We collect a Negroni and some other fancy-arse cocktail on our way through the Food Rave, where Melbourne's best food trucks are plying their wares, and head for another early peak. Over at the Guillotine stage, **Motor City Drum Ensemble** (AKA Danilo Plessow) has opened his set with hammering house beats and skittering high hats – he's just ploughed right in, and the crowd is going crazy. Nearby, **Seven Davis Jnr** is wailing and rapping through a live soul/funk set, his peroxide blonde crop a glowing beacon on the Palace of Versailles stage.

Heading back towards the Bastille Stage, we clock three separate people in top hats. The joyful, artful threads of the LTEC crowd sets it way apart from any other dance festival. There are boys in drag and floral two-piece playuits and girls dressed as Polynesian princesses and art nerd hipsters. Every festival has a vibe and this one is breezy and laid back; moderately toasted, but happy.

The kids who want to stomp stick with Motor City, while the "older, sophisticated" crowd (says my older, sophisticated friend) make their way towards **Four Tet**. Kieran Hebden starts out slow, dreamy synths rolling into reggae and snail-paced funk, and people are uncertain. He winds up slowly, skipping up the BPM with amazing cross-jumps and leisurely twisted knobs, until his set finally explodes in hail of original material from across his last few

records.

While Four Tet plays, hometown heroes **The Opiuo Band** are killing it with a live electro funk set on the Versailles stage. Over at the Swamp Shack, adjacent the various foodie delights, **Salvador Darling Experience** have mustered a small but truly bonkers crowd for their bouncing drag party. As they scream to a finish, **Slum Village** start a two-man hip hop onslaught next door on Versailles. German duo **Äme** (Kristian Beyer and Frank Wiedemann) are halfway through their monster three-hour set back on Bastille: a thudding swamp of unbroken trance beats topped by big, drifting melodies morphs, before a heaving crowd, into R&B-laced house.

We wander around the tiny green site, past the abandoned outdoor canvas of artist **Ash Keating**, the 19th century mansion looming in the background. As the night wears on, it will glow with light projections. Come eight o'clock, we've hustled up in front of the Versailles stage again. **Daniel Avery** is about to start his pounding headline set on Bastille, but **Com Truise** has unexpectedly caught our attention. The American producer explodes off the stage with massive, '80s-flavoured synth beats, glitch so icy and hot it's hard to tear ourselves away. But over on the Guillotine, **DJ Tennis** has started and he's every bit as awesome, slaying the crowd with arpeggiated melodies over huge trance beats. Briefly, we wander away for the toilets and catch good time all-girl quintet **CRXZY SXXY CXXL** playing Justin Timberlake for a bunch of grinders assembled in front of the Swamp Shack. The day has already been incredible – truly the best one-day festival we've ever attended – but LTEC has saved the best for last.

As Tennis continues to heat the crowd with his glorious techno, **Jon Hopkins** takes to the Versailles stage for the headline set. He's playing live, which means many heart-lifting, head-wrecking highlights from *Immunity* and *Insides*. We've seen this set before, maybe half a dozen times, but it never loses its power. Jon Hopkins builds and breaks these thunderous, rolling beats, but it's the melodies that carry you away. He's an absolute genius. It was the perfect end to a perfect first day of the year: a sea of arms waving at this sweet guy on stage, feet slamming in joyful rhythm.

LOVED: Watching DJs hug.
HATED: Actually nothing.
DRANK: Fancy-arse cocktails.

BY SIMONE UBALDI



GIG GUIDE

WEDNESDAY JAN 6

CHIEF

THE RETREAT HOTEL

Chief has just returned from a three month tour and journey through Europe and India, reaching as far as the Icelandic Airwaves Festival, thanks to his innate ability to capture a crowd with his magnetic stage presence. Prior to the tour Chief recorded his fourth album in five years, which saw him play all the instruments you can hear on the record. He'll hit up The Retreat stage on Wednesday January 6 for two sets, kicking off at 8.30pm. Entry is free.

AGAZILLION ANGRY MEXICANS + THE ANNIE CROONERS

+ A BASKET OF MAMMOTHS Old Bar, Fitzroy. 8:00pm. \$6.00.

C.L. PLEASURE + INBETWEEN TOWNS + JAMES SEEDY

Evelyn Hotel, Fitzroy. 8:30pm. \$6.00.

HALSEY + BURNS Palais Theatre, St Kilda. 7:30pm.

JAMIE XX Forum Theatre, Melbourne Cbd. 8:00pm.

NO BROADCAST + BLOODHOUNDS ON MY TRAIL +

CABBAGES & KINGS + FOOT Tote Hotel, Collingwood. 8:00pm.

OPEN MIC Whole Lotta Love, Brunswick East. 6:00pm.

PUSHA T

PRINCE BANDROOM

King Push is back, returning to Australia for the first time since joining Kanye West's Yeezus tour almost two years ago. Rising to fame with his brother No Malice as one half of rap dynamo Clipse, the duo cemented themselves in the hip hop hall of fame with the release of 2006's *Hell Hath No Fury*. Since disbanding, Push signed with Kanye's G.O.O.D. Music and has gone on to become one of the most sought after feature artists in the rap game, spitting verses on huge singles *Mercy* and *Runaway*. He comes to Australia off the back of his second solo album, *King Push - Darkest Before Dawn: The Prelude*, released last month. Pusha T plays the Prince Bandroom this Wednesday January 6 from 8pm. Tickets are \$65+BF through Oztix.

RUBIX RADIO ON KISSFM Rubix Warehouse, Brunswick. 8:30pm.

SOAK + CAITLIN PARK Northcote Social Club, Northcote. 7:30pm. \$39.00.

SUIIX + NAKED BODIES Public Bar, North Melbourne. 7:30pm. \$6.00.

THE BLACK ALLEYS Cherry Bar, Melbourne Cbd. 8:00pm. \$5.00.

THE GOOSSES + LOW TEMPERATURE CIVICS + LIGHT ENTERTAINMENT + HUGH FUCHSEN + SAUCE SAUCE

SAUCE Tote Hotel, Collingwood. 8:30pm.

THE MACCABEES + THE CREASES 170 Russell, Melbourne Cbd. 8:00pm. \$51.00.

TORO Y MOI + SUI ZHEN Max Watt's, Melbourne. 7:00pm. \$49.50.

THE BLACK ALLEYS

CHERRY BAR

It was about three years ago when Melbourne rock'n'roll three-piece The Black Alleys started rocking their garage inspired tunes to venues round town, and the time spent since has seen their live show become a frenzied spectacle of unrestrained, anarchic abandon. You know those rock shows with over the top energy, drunkenness, and shirtlessness? That's what this is gonna be. The Black Alleys fuck up Cherry Bar this Wednesday night. Be there by 8pm, entry is \$5.

ALAN CUMMING (SINGS SAPPY SONGS) Arts Centre, Melbourne. 8:30pm. \$65.00.

BEN CHARNLEY QUARTET Paris Cat Jazz Club, Melbourne Cbd. 8:00pm. \$20.00.

BIG EASY SOUL SESSIONS Carlton Club, Melbourne Cbd. 8:00pm.

BOHJASS 303, Northcote. 8:30pm.

JACK EARLE TRIO Paris Cat Jazz Club, Melbourne Cbd. 8:30pm. \$20.00.

LEON BRIDGES + AINSLIE WILLS Corner Hotel, Richmond. 8:00pm.

LOCAL CALL - FEAT: RINTRAH Railway Hotel, Brunswick. 6:00pm.

HONEY & KNIVES + JACK BIILMANN + DANVERS Open Studio, Northcote. 8:00pm.

OPEN MIC Mr Boogie Man Bar, Abbotsford. 7:00pm.

OPEN MIC NIGHT Purple Emerald, Northcote. 8:00pm.

SUMMER SONGWRITERS - FEAT: DELLOWAY + IMAGINARY FRIENDS + BREAKDOWN BAY Tago Mago, Thornbury. 8:00pm.

THE DUHKS + THE WILLIE WAGTAILS Spotted Mallard, Brunswick. 6:00pm. \$10.00.

THURSDAY JAN 7

ALAN CUMMING (SINGS SAPPY SONGS) Arts Centre, Melbourne. 9:00pm. \$65.00.

NICHOLAS CONNERS & DAN SOUTHWARD

THE POST OFFICE HOTEL

Newcastle musicians bring their acoustic folk stylings to The Post Office Hotel this week, getting ready for their first of four residency shows. Primed to play every Thursday night throughout January, sit yourself down at Coburg's home of acoustic tunes from 8pm and catch Nicholas Connors and Dan Southward playing two free entry sets.

ALAN CUMMING (SINGS SAPPY SONGS) Arts Centre, Melbourne. 6:30pm. \$65.00.

BEN CHARNLEY QUARTET Open Studio, Northcote. 8:00pm. \$8.00.

CANNONBALL Paris Cat Jazz Club, Melbourne Cbd. 8:30pm. \$25.00.

GLOBAL SESSIONS - FEAT: BASHKA + KARAVANA

FLAMENCA Bella Union Bar, Carlton. 8:00pm. \$7.00.

HOTRATS The B.east, Brunswick East. 9:00pm.

SATURDAY 9 JAN, 3PM FRONT BAR - FREE!

NEW LEASE:

COP DATE

+ MISS DESTINY

+ PERFECT SKIN

MONDAY 11, 18, 25 JAN:

JAZZ PARTY

FREE IN THE FRONT BAR

SATURDAY 16 JAN, 3PM FRONT BAR - FREE!

NEW LEASE:

WET MEAL + CHELSEA BLEACH + PLEASURE MODEL



FOUR LIONS

THE RETREAT HOTEL

This Thursday January 7, Bendigo's alt-country rock'n'roll wizards Four Lions are prowling their way over to The Retreat Hotel for a debut Melbourne show. This talented four-piece will be joined onstage by pedal steel guru David Moore. If Ryan Adams, Neil Young and Paul Kelly is your bag, Four Lions is for you. Entry is free.

GREEN MULES + HARD RUBBISH + MARK WITH THE SEA +

THE BUNYIP MOON Grace Darling Hotel, Collingwood. 8:30pm. \$8.00.

MEZZ LIVE Chelsea Heights Hotel, Chelsea Heights. 5:30pm.

NO BROADCAST + FIERCE MILD + BREVE Old Bar, Fitzroy. 8:00pm. \$8.00.

SHOWCASE NIGHTS Purple Emerald, Northcote. 8:00pm.

THE BEAUTIFUL GIRLS Torquay Hotel, Torquay. 7:00pm. \$28.60.

BLUE BALLS + BAD PENNY BLUE + PHISHA Mr Boogie Man Bar, Abbotsford. 7:00pm.

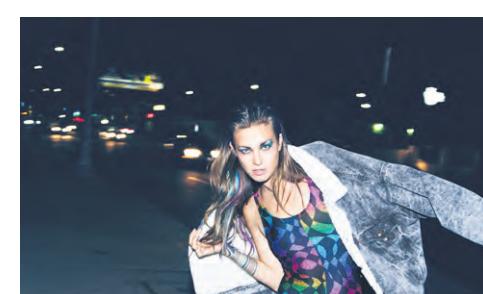
BRETT NEWSKI Yarra Hotel, Abbotsford. 8:30pm.

COLLINGWOOD OPEN - FEAT: FRASER A. GORMAN + ALI

BARTER Gasometer Hotel, Collingwood. 8:00pm. \$15.00.

DARYL ROBERTS + HEY GRINGO 303, Northcote. 9:00pm. \$10.00.

GARY CLARK JR Forum Theatre, Melbourne Cbd. 8:00pm. \$69.90.



ELLIPHANT

HOWLER

Hip hop gangster, R&B baller and hippie spirit Elliphant has locked in a gig at Howler this week, ahead of the release of her debut album, *Live Life Golden*, due later this month. The Swedish maverick already had a pretty successful tour here early last year, playing to the huge Splendour crowd as well as selling out two sideshow performances. With new single *Love Me Badder* under her arm, Elliphant swings into Howler for a set of summer love this Thursday January 7. Doors open 7pm, tickets are \$42.

FRIDAY 22 JAN:

ICECREAM HANDS

Highlights from five albums - ON SALE NOW

SUNDAY 24 JAN:

RADIO NATIONAL LAUNCH : "I'M HERE NOW"

A Four Part Radio Series About Independent Music And Australian Identity

TV COLOURS + SARAH MARY CHADWICK

MONDAY 25 JAN - AUS DAY EVE:

MOJO JUJU

WITH GUESTS - ON SALE NOW

FRIDAY 29 JAN :

SEX ON TOAST

WITH GUESTS - ON SALE NOW

SATURDAY 30 JAN :

GL

WITH GUESTS

- ON SALE NOW

FRIDAY 5 FEB:

GOOCH PALMS

RETURN TO AUS TOUR

W. SCOTDRAKULA + LAZERTITS - ON SALE NOW

SATURDAY 27 FEB:

HOMESHAKE (CAN)

WITH GUESTS

- ON SALE NOW

The CURTIN

29 LYGON ST, CARLTON
9663 6350 | JOHNCURTINHOTEL.COM

Bluebonnet
BARBECUE

SERVING AT THE CURTIN NOW! OPEN DAILY!



THE HUNTED CROWS

THE WORKERS CLUB

Here it is, The Hunted Crows only Melbourne show as part of their summer headline tour. Going down at The Workers on Thursday January 7, the hard rocking duo have hit the road with some of their favourite rural and interstate acts, including Tassie's Verticoli and blues rock twin piece Morris Green, who have just come off the back of their debut EP at Karova Lounge. Cool shit happening at The Workers this Thursday from 7.30pm. \$13 entry.

GOLDENTONE THURSDAYS Yah Yah's, Fitzroy. 7:00pm.

GREAT JOHN HIMSELF + SLIM PICKENS + BIN NIGHT

+ DAMON PERILLO Public Bar, North Melbourne.

7:30pm. \$6.00.

MORNING MELODIES - FEAT: MARCEAU CAMILLE

Ferntree Gully Hotel, Ferntree Gully. 11:00am.

\$17.00.

NICHOLAS CONNERS & DAN SOUTHWARD Post Office

Hotel, Coburg. 8:00pm.

FRIDAY JAN 8

ABABCD - FEAT: THE HARPOONS + MANGELWURZEL +

SUI ZHEN + CC:DISCO Gasometer Hotel, Collingwood.

7:30pm. \$15.00.

SPOTTED MALLARD
THE RARE & RECLUSIVE OFT NEGLECTED LESSER
ESTD. MMXII
BRUNSWICK - VICTORIA

TUESDAYS IN JANUARY

FACT HUNT TRIVIA
\$5 TACOS + \$16 JUGS OF THUNDER RD

Hosted by RRR's Tristen Harris, this is a comfortably dumb trivia for music fans and couch potatoes, no sport, no politics and no book-learnin'.
QUIZ FROM 8PM - RESERVATIONS - SAMANDA@SPOTTEDMALLARD.COM. NO COVER

WEDNESDAY 13TH JANUARY

CATFISH
+ SPECIAL GUESTS
SHOWTIME 8:30PM, NO COVER CHARGE

THURSDAY 14TH JANUARY

JACK EARLE BIG BAND
DOORS/DINNER 6PM, SHOWTIME 8:30PM, \$15 ENTRY FROM 6PM

FRIDAY 15TH JANUARY

CLAYMORE
DOORS/DINNER 6PM, SHOWTIME 8:30PM, PRE SALE \$20 + BF

SATURDAY 16TH JANUARY

FUZZSUCKER + THE MARQUIS
NO COVER CHARGE, SHOW TIME 8:30PM

SUNDAY 17TH JANUARY

THE FUNK BUDDIES
PERFORMING 2 X SETS FROM 5:30PM, NO COVER CHARGE

COMING UP

FRIDAY 22ND JANUARY

THE GRUBS + THE DAVIDSON BROTHERS

MONDAY 25TH JANUARY

THE AUDREYS + HARRY HOOKEY
(Casey Chamber's Band)



\$8 Pints

Craft Beer
House Wine
4pm-7pm Daily

Just not Sunday.

We have better specials

KITCHEN HOURS

Tues-Fri open 4pm
Sat & Sun open 2pm

TICKETS

For ticket sales visit
www.spottedmallard.com
314 Sydney Rd, Brunswick



AUSTRALIAN KINGSWOOD FACTORY

WHOLE LOTTA LOVE

Get loose for a messy night with the lads of Australian Kingswood Factory this weekend. The venue's ready for a little rock, a little punk, and a lot of crazy, with Red Light Riot proving their moniker on the night in the lead up to the headlining rock explosion. Also lending their instruments are Udder Abductees and The Balls, bearing it all. All that and more going down this Friday January 8 at Whole Lotta Love. Doors open 8pm with \$10 tickets.

EVERY AVENUE Milano's Tavern, Brighton. 4:00pm.

FINISHING SCHOOL Bella Union Bar, Carlton. 9:30pm.

\$10.00.

FRENZAL RHOMB + CLOWNS + HARD ACES + HEADS

OF CHARM Chelsea Heights Hotel, Chelsea Heights.

8:00pm. \$25.00.

GOATPISS GASOLINE + ACEY MONARO Cherry Bar,

Melbourne Cbd. 5:00pm. \$13.00.

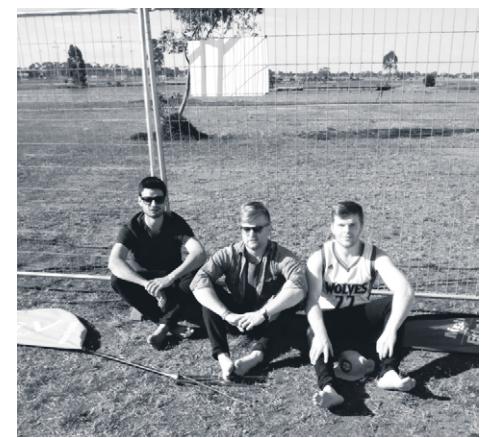
HEY HEY IT'S FRIDAY - FEAT: ASTRO BOYS Royal Hotel

(essendon), Essendon. 10:00pm.

JACK COLWELL + WOODES + SUIIX Shebeen, Melbourne

Cbd. 7:30pm. \$12.00.

LA DANSE MACABRE + BRUNSWICK MASSIVE RESIDENT DJS Rainbow Hotel, Fitzroy. 9:00pm.



THE POCKETS

THE GRACE DARLING

The Pockets are kicking off another new year with a massive party to celebrate the release of their latest single, *Ten Different Names*. Joining Pockets at the Grace Darling event will be none other than local Melbourne powerhouses Elk and Mammoth and Sunborne. If that isn't enough to satisfy your partying needs, Morning Maxwell will be laying down quality tunes all throughout the night. Get rowdy at the Darling this Friday January 8, should be one hell of a night.

LISA CRAWLEY TRIO Dog's Bar, St Kilda. 9:00pm.

PETA EVANS-TAYLOR Flying Saucer Club, Elsternwick.

6:00pm. \$18.00.

POWERLINE SNEAKERS + THE UNDERHANDED + GO GO

SAPIEN + CRACKED TAPES Tote Hotel, Collingwood.

8:00pm.

D. LETHBRIDGE THREE

THE DRUNKEN POET

Lethbridge fell in love with the guitar as a child and spent his teenage years mastering the instrument. After growing too big for his home state, Lethbridge moved down to Melbourne before releasing his debut album, *Dreamers Of The World Unite*, kicking off a series of live performances that failed to ever die down. Six years down the track, and with two more albums to his name, Lethbridge has shown no signs of stopping. The D. Lethbridge Three plays the Drunken Poet this Friday January 8. Doors open 9pm with free entry.

RETREAT HOTEL
280 SYDNEY ROAD BRUNSWICK 9380 4090
WWW.RETREATHOTELBRUNSWICK.COM.AU / FACEBOOK.COM/THERETREATHOTEL

WEDNESDAY 6TH CHIEF 8:30PM

THURSDAY 7TH MILLAR DUKES 8:30PM
FOUR LIONS 9:30PM

FRIDAY 8TH CHERRYWOOD DUO 9:30PM
THE DEAD CITY LIGHTS 10:30PM
DJ KEZBOT TIL 3AM

SATURDAY 9TH BANJO BBQ with MUSTERED COURAGE 12:30PM
MOONEE VALLEY DRIFTERS 5PM
DJ FEE TIL 3AM

SUNDAY 10TH BANJO BBQ with MUSTERED COURAGE 12:30PM
FAT COUSIN SKINNY 5PM
AU DRE 7:30PM
THE VAUDEVILLE SMASH 8:30PM
DJ MANCHILD TIL 1AM

MONDAY 11TH GENA ROSE BRUCE 8:30PM
HARRY JAKAMARRA 9:30PM

TUESDAY 12TH LUCY BOWEN PROJECT 8:30PM
ALEXIS NICOLE & THE MISSING PIECES 9:30PM

GIG GUIDE

THE BLACKBREAKS + BODIES + HOWNOWMER + DJ

BRIDGET THE BRUTAL Old Bar, Fitzroy. 8:30pm.

\$10.00.

THE FLAMING LIPS Palais Theatre, St Kilda. 7:30pm.

\$99.90.

THE OUT OF TOWNS + A-BOMB WHORES + STREET

FANGS + SASKATCHEWAN + MORE Public Bar, North Melbourne. 7:00pm. \$10.00.

THE POCKETS + SUNBORNE + ELK & MAMMOTH Grace Darling Hotel, Collingwood. 8:30pm. \$10.00.

WATT'S ON PRESENTS Prince Public Bar, St Kilda .

8:30pm.

BOSSA NIGHTS - FEAT: DARIUS & NOEL MENDOZA + DJ

JUAN + DJ NAS Osti, Prahran. 7:00pm.

DUNCAN PHILLIPS & THE LONG STAND Lomond Hotel, Brunswick East. 9:30pm.

FULTON STREET Sooki Lounge, Belgrave. 9:00pm.

HORNS OF LEROY Open Studio, Northcote. 9:00pm.

KELSEY JAMES QUINTET Paris Cat Jazz Club,

Melbourne Cbd. 7:00pm. \$20.00.

LOS KUMBIA KILLERS The B.east, Brunswick East.

9:30pm.

MARU TARANG Caravan Music Club, Oakleigh.

8:00pm. \$23.00.

REBECCA MENDOZA Paris Cat Jazz Club, Melbourne

Cbd. 9:30pm. \$25.00.

WHAT THE FUNK FRIDAYS Purple Emerald, Northcote.

9:00pm.

CHRIS WILSON Yah Yah's, Fitzroy. 5:30pm.

DAVEYS FRIDAYS - FEAT: ROB & TARQUIN + SUPERFLY

DJS Daveys Bar & Restaurant, Frankston. 8:00pm.

HANK'S JALOPY DEMONS + DJ RAGDOLL Spotted

Mallard, Brunswick. 8:30pm.

KARISE EDEN Torquay Hotel, Torquay. 8:00pm. \$25.50.

KRISTA POLVERE + HANNAH BLACKBURN Penny Black,

Brunswick. 9:00pm.

LIMINAL + THE NIGHT COLLECTORS Public Bar, North

Melbourne. 4:00pm.

RIFLEBIRDS + COLD IRONS BOUND Yarra Hotel,

Abbotsford. 8:30pm.

THE DEAD CITY LIGHTS + CHERRYWOOD Retreat Hotel,

Brunswick. 9:30pm.

THE MONIKERS + CLARKE & WHITE + TIM SOLLY Mr

Boogie Man Bar, Abbotsford. 7:00pm.

THE NEW SAVAGES + MISSISSIPPI HILL COUNTRY BLUES

Reverence Hotel, Footscray. 9:00pm.

ZERAFINA ZARA & ALLEGED ASSOCIATES Smokehouse

101, Maidstone. 7:00pm.

SATURDAY JAN 9

BELLUSIRA

WHOLE LOTTA LOVE

Straight off of their tour supporting the mighty Halestorm around Australia, and promoting their smashing new album *The Healing*, Crystal and Toshia of the heavy Bellusira are bringing an intimate acoustic show to Whole Lotta Love before heading back to the States. Bringing back their original guitarist Chris Zoupa for the special one off show, this Saturday January 9 is shaping up to look pretty damn special. Music's on from 1pm till 6pm, with \$15 tickets.

ALEMAYEHU ESHETE & THE JAZMARIS Arts Centre,

Melbourne. 8:00pm. \$46.00.

ALEMAYEHU ESHETE AND THE JAZMARIS Arts Centre,

Melbourne. 5:00pm. \$46.00.

ANGELA DAVIS Paris Cat Jazz Club, Melbourne Cbd.

7:00pm. \$20.00.

COP DATE + MISS DESTINY + PERFECT SKIN John Curtin

Hotel, Carlton. 3:00pm.

DJ TAYLOR Littlefoot Bar, Footscray. 9:00pm.

HETTY KATE Paris Cat Jazz Club, Melbourne Cbd.

9:30pm. \$25.00.

NICHAUD FITZGIBBON QUINTET Paris Cat Jazz Club,

Melbourne Cbd. 8:30pm. \$25.00.

ORQUESTA YAMBEQUE Open Studio, Northcote.

9:30pm.

PHILA PARA Prince Public Bar, St Kilda . 6:00pm.

TROPICAL CLUB - FEAT: GALAMBO + SACA LA MOIS DJ +

PAZ + MORE Sooki Lounge, Belgrave. 9:00pm.

BAKER'S DIGEST + GUY PARKMAN BAND + MOODY

SPOOKS + DJ JULES SHELDON Old Bar, Fitzroy.

8:30pm. \$10.00.



MESA COSA

YAH YAH'S

Mesa Cosa have locked in a January residency over at Yah Yah's, playing every Saturday night at 2am (or should we say Sunday morning). We guess it was a gesture of kindness from the venue, realizing if you put Mesa Cosa on first people would just get way too hammered way too quickly. 2am is a much more appropriate time for copious amounts of alcohol, and where there are copious amounts of alcohol, Mesa Cosa can't be too far away. These guys are sick, and you can catch 'em every weekend in January at Yah Yah's. \$7 entry from midnight.



BANJO BBQ WITH MUSTERED COURAGE

THE RETREAT HOTEL

How does a banjo BBQ, complete with an eight hour smoked brisket, beer can chicken, Texas style hand stuffed beef hot-links plus all the sides sound to you? Pretty sweet, huh? Couple all that goodness that with some quality tunes from Mustered Courage and a bounty of special guests. Sounds too good to be true, right? Well, it ain't. Here's the catch. The Retreat Hotel only has 100 spots available for this gargantuan affair, and once those spots are gone, that's it. Vagos and parents, fear not. You can bring the kids along (as long as you watch them – you don't want to be one of those dickhead parents who let their kids run wild) and there are vegetarian options on the menu, too. It all kicks off at 12.30pm, but best get in early so you don't miss out. Our mouths are watering already.

BANG - FEAT: DANGER! EARTHQUAKE! + AUTUMN

IN ALASKA + EBONIVORY Royal Melbourne Hotel,

Melbourne Cbd. 9:00pm. \$20.00.

BERNIE + ARIELA JACOBS + DAVY SIMONY Grace

Darling Hotel, Collingwood. 8:00pm. \$12.00.

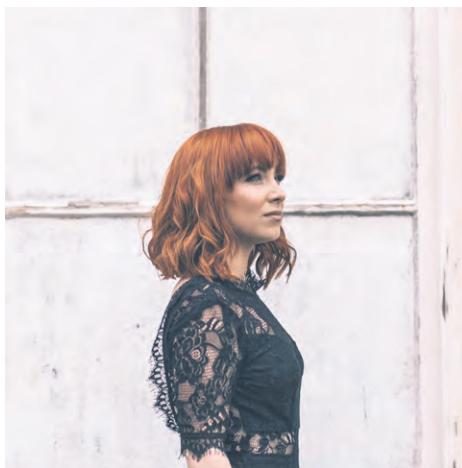
CISCO CAESAR Rainbow Hotel, Fitzroy. 9:30pm.



TRUCKFIGHTERS

CHERRY BAR

Swedish kings of fuzz rock, motherfucking Truckfighters are back in Australia, smashing out a matinee show at their old stomping grounds, Cherry Bar. The trio have been under a gruelling tour schedule since their last Australian appearance, playing shows across Sweden, Germany, Hungary, Bulgaria, Austria, Switzerland, France, Netherlands, Belgium and USA, as well as taking on the stages of major festivals including Open Air, Hellfest, Pukkelpop, Frequency, Rock Im Revier, Free & East, Roadkill and more. If you missed these guys last time they were out, now's your chance to redeem yourself. Truckfighters will belt the fuck outta the Cherry Bar stage, with support from Devil Electric and Low Fly Incline. Doors are at 1pm and there's limited tickets available for \$33. Get down to Cherry Bar on Saturday January 9 to catch these stoner fuzz vendors in action.



BERNIE

THE GRACE DARLING

Originally from Harrisville, Bernie moved down south to pursue her musical career and since captivated audiences throughout Melbourne with her earnest style of performance. The now Melbourne based singer has just unveiled her next single, *Amborella*, along with details of a launch event at the Grace Darling on Saturday January 9. No newcomer to the scene, Bernie's last single *Angels and Devils* received radio play on over 50 channels throughout the country. Heartfelt melodies await as Bernie launches *Amborella* from 8pm this Saturday January 9 at The Grace Darling. \$12 entry.

DEAD CITY RUINS + CHILD + SMOKE STACK RHINO +

SUDDEN STATE Northcote Social Club, Northcote.

8:00pm. \$20.00.

DEAFCULT + WHITE WALLS + DIECUT + BUNYIP MOON

Evelyn Hotel, Fitzroy. 8:30pm. \$10.00.

HARRY HOWARD & THE NDE + SUN GOD REPLICA + ALI E +

+ MORE Public Bar, North Melbourne. 7:00pm. \$10.00.

PASSERINE + BELOVE + ALEX ATTRILL Penny Black,

Brunswick. 9:00pm.

SATURDAYS R COVERED - FEAT: RADIO STAR Royal Hotel

(essendon), Essendon. 10:00pm.

SOCIETY OF BEGGARS + NEON QUEEN + VULGAR BORN

Cherry Bar, Melbourne Cbd. 6:00pm. \$13.00.

SPLENDIDID + WISE CHILD + TOURIST DOLLARS +

WATERFALL PERSON Gasometer Hotel, Collingwood.

8:00pm. \$10.00.

STRAIT SHOOTERS + RATTLINCAKE Musicland, Fawkner.

7:30pm. \$10.00.

TABERAH + MASON + ELM STREET + HARLOTT +

ESPIONAGE Bendigo Hotel, Collingwood. 8:00pm.

\$10.00.

THE RAMSHACKLE ARMY Retreat Hotel, Brunswick.

9:30pm.

THE WILDBLOODS + LAZY BONES + JOE GUITAR 303,

Northcote. 8:00pm.

TINY GIANTS + GONZO Karova Lounge, Ballarat.

8:30pm. \$10.00.

ELSTERNWICK PRESENTS

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We promote the responsible service of gaming & alcohol. alhgroup.com.au

ALH Group

LIVE AT YOUR LOCAL

Tuesday Open Mic From 7pm

CHANCE TO WIN
\$1000 CASH

Bring your friends to increase your chances of winning.
Winners will be announced at the end of the eight week period

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P. 9531 3218 ELSTERNWICKHOTEL.COM.AU**

ALH Group

LIVE AT YOUR LOCAL

THE WICK

TWIN BEASTS/THE TOOT TOOT TOOTS + GO GIRL GADGET

GO GO Tote Hotel, Collingwood. 8:00pm. \$16.35.

CHIEF Open Studio, Northcote. 5:00pm.**CRAIG WOODWARD + WARREN ROUGH & FRIENDS**

Victoria Hotel, Brunswick. 5:00pm.

DARYL ROBERTS & HEY GRINGO The Minya Vineyard & Winery, Connewarre. 7:30pm.**DEEP DOWN SOUTH** Union Hotel, Brunswick. 4:00pm.**JESS LOCKE + JUNE JONES** Old Bar, Fitzroy. 3:00pm.**KARAOKE WITH ZOE** Customs House Hotel,

Williamstown. 9:00pm.

KARISE EDEN + ABBEY STONE St Kilda Memo, St Kilda.

8:00pm. \$33.00.

LITTLE MISS REMEMBERING + TEN TONNE FEATHER +**THE LAST DREG** Whole Lotta Love, Brunswick East.

8:00pm. \$10.00.

MATT DWYER Dog's Bar, St Kilda. 9:00pm.**MJ HALLORAN + GORSHA** Spotted Mallard, Brunswick.

9:00pm.

MOONEE VALLEY DRIFTERS Retreat Hotel, Brunswick.

5:00pm.

RONNIE CHARLES SLICK LIX BAND Flying Saucer Club,

Elsternwick. 6:00pm. \$18.00.

RUSSELL MORRIS Barwon Heads Hotel, Barwon

Heads. 5:00pm.

SISTERS DOLL Mr Boogie Man Bar, Abbotsford.

7:00pm.

THE PRAYERBABIES Union Hotel, Brunswick. 9:00pm.**RADIOHEAD TRIBUTE****THE BRUNSWICK HOTEL**

It's been a couple of years since the real Radiohead came to Australia, and last time they performed some fuckwit with an iPad recorded the whole goddamn show in front of me. What a knob. Anyway, this Sunday January 10, Siberian Banana Co. and good mates Live in the Saddle will perform two of Radiohead's most acclaimed albums, *OK Computer* and *The Bends*, live and in full. They'll also chuck in some other Radiohead classics, that'll get you Thom York'n it up in no time. It all starts at 8pm and entry is free. No dickwads with iPads allowed.

**MICHAEL PLATER****THE TOTE**

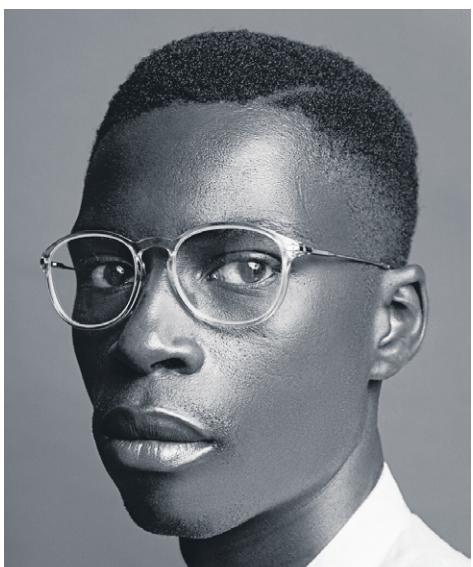
Well travelled singer/songwriter Michael Plater will be sinking some beers and shouting his tunes at The Tote this Sunday arvo, celebrating the launch of his new album *Mythologies*. The Tote are getting in on the spirit too, hosting a free BBQ through the day, while Plater invites special guests Bronwyn Adams (Crime and the City Solution), Ripley Hood (the Lime Spiders, Gun Control), Switzerland's Henry Hugo, and Claire Birchall and the Phantom Hitchhikers to help celebrate the release. Head down from 4pm and get yourself a copy of *Mythologies*. Entry sets you back \$10.

**SOUL SUNDAYS****THE RETREAT HOTEL**

Think Sunday's are a bore? Well, we're here to tell you that you're wrong. The Retreat Hotel's Soul Sundays are nothing to yawn about, that's for sure. Presented by Thunder Road, Soul Sundays see the very best of Melbourne's soul acts and DJs electrify the d-floor with down and dirty soul, funk, and vintage R&B every Sunday night. This week sees some excellent soul fever hit the stage; bust a move to the fresh tunes of Au Dre, The Vaudeville Smash and DJ Manchild. Entry is a cool \$0, so you've got no excuse to head down to The Retreat Hotel.

LOUIS KING & THE LIARS KLUB**THE POST OFFICE HOTEL**

Born in Scotland and raised on the road in Australia, "The King of the Rockabilly Blues" Louis King has been surrounded by music his whole life, crafting a dangerous mix of outback rockabilly blues throughout the years. Now with The Liars Klub behind him, Louis King's stage antics sit somewhere between a country roadhouse and a Glasgow pub fight, and always messy as all hell. Louis King and the Klub play The Post Office Hotel this Sunday January 10. They play two free entry sets from 4.30pm.

**BONGEZIWE MABANDLA****THE TOFF IN TOWN**

Fresh from performing blistering sets at Woodford Folk Festival, the imitable Bongeziwe Mabandla returns to Melbourne for a headline show at The Toff on Sunday January 10. Bongeziwe Mabandla has created a matchless Afro-folk sound, over which his soulful voice delivers in both Xhosa and English. Influenced by artists like Tracy Chapman, Simphiwe Dana, Jabu Khanyile and Oliver Mtukudzi, Mabandla's sound has a rhythmically grassroots vibe, while fusing elements of traditional Xhosa music, Mbqanga, soul, hip hop and dub. Hailey Cramer and Majiwa will perform on the night. Tickets are \$20 and music starts at 8pm.

SUNDAY JAN 10**ALEX ELBERY & THE STRANGERS + CRAYON KING +****OSTRANGER TANG** 303, Northcote. 2:00pm.**CAMP COPE + INFINITE VOID + DEAF CULT** Old Bar,

Fitzroy. 7:30pm. \$6.00.

SUITIX (SYD)

ALRIGHT SINGLE LAUNCH.

8:00PM

**THURSDAY 7 JANUARY AT
THE TOTE WITH
GOLDEN GIRLS,
S HOUSE (DEBUT SHOW!)
MARTIN KING**

**THE TOTE
67 JOHNSTON ST,
COLLINGWOOD**

GIG GUIDE

SAM LUDEMAN Big Huey's Diner, South Melbourne.

4:00pm.

SCARLETT COOK + DEATH OF ART + OBSCURUM Evelyn Hotel, Fitzroy. 8:30pm. \$10.00.

THE UNIT 303, Northcote. 7:30pm.

GROOVE PLATOON + THE STRING THEORY + TFC + CIRCLE PERSON Evelyn Hotel, Fitzroy. 2:00pm. \$10.00.

LA BUSCA LEONA Open Studio, Northcote. 8:00pm.

SUNDAY SOUL SESSIONS Purple Emerald, Northcote. 9:00pm.

SUZANNE PETERSON BAND Open Studio, Northcote. 5:00pm.

CHERRY BLUES - FEAT: CHRIS FINNEN & THE

MELBOURNE BLUES DISCIPLES + DJ MAX CRAWDADDY Cherry Bar, Melbourne Cbd. 2:30pm.

CRAFTY ANNE + ROGUE ELEMENT + BOOMERS JUKEBOX + ACTUAL SIZE Whole Lotta Love, Brunswick East. 5:00pm.

ELWOOD BLUES CLUB Prince Public Bar, St Kilda . 8:00pm.

FAT COUSIN SKINNY Retreat Hotel, Brunswick. 5:00pm.

JEREMY HANLEY'S HONK-A-TONK Lomond Hotel, Brunswick East. 5:30pm.

LITTLE FOOT Littlefoot Bar, Footscray. 7:00pm.

LOST RAGAS Union Hotel , Brunswick. 7:00pm.

LOUIS KING & THE LIARS KLUB Post Office Hotel, Coburg. 4:30pm.

MICHELLE GARDNER Customs House Hotel, Williamstown. 3:00pm.

MUSTERED COURAGE Retreat Hotel, Brunswick. 1:00pm. \$10.00.

NIGHT SKY + EDEN + BRONWYN BONNEY Mr Boogie Man Bar, Abbotsford. 7:00pm.

OPEN MIKE SUNDAY Yah Yah's, Fitzroy. 6:30pm.

ROESY Dog's Bar, St Kilda. 7:30pm.

RUSSELL MORRIS Torquay Hotel, Torquay. 4:00pm.

\$28.60.

SUNDAY SESSION - FEAT: BRUNSY Ferntree Gully Hotel, Ferntree Gully. 2:00pm.

SUNDAY SESSIONS - FEAT: VARIOUS ARTISTS Lucky Coq, Windsor. 4:00pm.

THE TESKEY BROTHERS Rainbow Hotel, Fitzroy.

4:00pm.

THE TRAVIS WINTERS BLUES BAND The Water Rat Hotel, South Melbourne. 5:00pm. \$5.00.

MONDAY JAN 11

MUNDANE MONDAYS

THE OLD BAR

Are your Mondays feeling a tad mundane? Yeah, us too. Want to amp up your Mondays with some dark gleaming pop? Beloved Elk are here to deliver all the musical goodness you require. Their music is fragile yet bold and filled with considered arrangements. Beloved Elk will play The Old Bar on Monday January 11 with support from The Lovelies and Jayke Maddison of Head Clouds. Trek on over to Old Bar and shake some of those Monday blues away.

HARRY JAKAMARRA

THE RETREAT HOTEL

How would one describe the music of Harry Jakamarra? West African desert blues, old time Appalachian stomp and grungy rock thrown in a rusty old camp fire pot and stirred with a banjo is probably an apt description. He'll be bringing all this and more to The Retreat stage on Monday January 11, performing after the imitable Gena Rose Bruce, whose list of accolades are clocking up by the day. Suppose sharing stages with the likes of Bonjah, Timberwolf and Pierce Brothers couldn't hurt, right? Music kicks off from 8.30pm, and entry is free.

BREVE + MASCO SOUND SYSTEM + FULL FLOWER MOON

BAND + WINDOW

Evelyn Hotel, Fitzroy. 8:30pm. \$5.00.

CHERRY JAM

Cherry Bar, Melbourne Cbd. 8:00pm.

NIGHTWISH Forum Theatre, Melbourne Cbd. 8:00pm.

\$87.70.

JAZZ PARTY John Curtin Hotel, Carlton. 8:00pm.

HARRY JAKAMARRA + GENA ROSE BRUCE Retreat Hotel, Brunswick. 8:30pm.

TUESDAY JAN 12

TASTE OF INDIE TUESDAY

PRINCE PUBLIC BAR

Ever wonder what shakes the Prince Public Bar every Tuesday night? It's the Taste of Indie Tuesday of course, with an ever rotating door of local talent ready to spice up the stage whenever organisers see fit. This week's aspiring songwriters invitational night continues their tradition of great up and coming songwriters, fostering some great live and local talent in Lloyd Clarke, Reid Stevens, Jess Hiesser and Damien Vandeger. Music from 7.30pm and entry is totally free.

THE WESTERN STARS + THEM HIGH SPIRITS

CHERRY BAR

Cherry Bar just couldn't pick between The Western Stars and Them High Spirits for their Tuesday nights in January residency slot, so fuck it, why not have both? Alt country and dirty rock will flow straight through the P.A into unsuspecting punter's drinks from 6.30pm, with special guests National Evening Express opening up the proceedings. The live tunes go till 11pm, with the Cherry DJ spinning tracks afterwards till closing. Come down for a drink, entry's free all night long.

OPEN MIC

Tago Mago, Thornbury. 7:00pm.

THE FORT ART OPENING - FEAT: BLOODHOUNDS ON MY

TRAIL + EDDY DILLON + HOBO KOMODO + MANORISM +

MORE

Old Bar, Fitzroy. 7:00pm. \$5.00.

YOSSARIAN

Brunswick Hotel, Brunswick. 8:00pm.

ANNA'S GO-GO ACADEMY

Bella Union Bar, Carlton.

6:30pm. \$10.00.

The Push PRESENTS

Access All Ages

WITH GRACE KINDELLAN

Here at The Push we are stoked to announce that we're adding to our suite of Music Industry Mentoring opportunities with a new program for women performers in 2016. It's called SQUAD and it will provide women performers aged 18 – 25 with the chance to be teamed up with industry professionals, attend special masterclasses and an exclusive development weekend where participants will work on craft and career with a range of experts. It's a really exciting and important time for women in Melbourne's music community, with movements like LISTEN drawing attention to sexism in the music community and fully recognising the contribution of femme artists. There are ten places available for SQUAD with more details and applications available at www.thepush.com.au/squad.

Fed Square Live is here to ease you into the summer

music season with a series of free, outdoor performances every Thursday from 5.30pm at, you guessed it, Fed Square. Relax into a deckchair and unwind as the sun sets over some of Melbourne's most talented acts. This week you can catch NSW guitarist Jack Biilmann playing a blend of folk, roots and blues who has been tipped as a rising star after the release of his debut album in 2014. Alex Lahey will be playing super catchy indie pop songs filled with her characteristically witty lyrics and Junor is kicking things off with a hiphop set backed by a dreamy, ethereal soundscape. Head to www.fedsquare.com/events/fed-square-live for more details.

There's plenty more free music in and around the city, with the City of Stonnington's Sunset Sounds, a series of live Sunday evening live music across the City's beautiful parks and gardens. The three events are free and will combine some of Australia's best-loved musical talent with some of Melbourne's best food trucks in a lush, natural setting. This week it's starting off with much-loved folk-pop band The Audreys playing on Sunday evening January 10 from 6pm in Victoria Gardens, Prahan. Check out www.stonnington.vic.gov.au/Discover/Arts-and-Culture/Sunset-Sounds-2016 for more info.

For all the creative and musical high school students out there, JMC Academy is running a series of workshops over the school holidays guaranteed to banish

boredom and hone your talents. There are sessions on everything from pro-tools to animation to entertainment business and at \$15 - \$20 they're unlikely to blowout your budget. For dates and more information check out www.jmcacademy.edu.au and get in quick! This year they're running from Thursday January 14 to Thursday January 21.

If you're keen on learning more, Darebin FReeZA group Yeahnah2k15 is hosting a workshop in conjunction with Men Imitating Machines and Decibel Records about using bass, guitar, drums and MIDI controllers to control Ableton Live. It's on Saturday January 30 from 1pm to 4pm at Decibel Records Studios, which is upstairs at the Reservoir Library. The workshop is open to all ages and all skill levels but there are only twenty places available so you'll need to book and payment takes the form of a donation. Head to www.eventbrite.com.au/e/machine-craft-ableton-workshop-hosted-by-men-imitating-machines-tickets-19943296938 for more info.

Are you more interested in the news side of radio? Fitzroy community station 3CR is looking for a Current Affairs Coordinator to work part time during 2016. The role includes providing resources to breakfast presenters and producing current affairs segments. It's a fantastic opportunity for someone who has broadcast skills, an interest in news and an understanding of

3CR's values. Check out www.3cr.org.au/news/want-work-3cr for more details.

All Ages Gig Guide

FRIDAY JANUARY 8 AND EVERY FOLLOWING SATURDAY IN JANUARY

FReeZA Summer Market Series w/ Cooper Lower, Chloe and Nicola, Angela and Mitch, Louis Chilton, Paddy Brady, Ditto, Warrnambool Civic Green and Lake Pertobe, 4.30pm - 8.30pm, Free, www.warrnambool.vic.gov.au, AA

CLASSIFIEDS

33c per word per week (inc GST)

Send your classified listing to classifieds@beat.com.au.

Payment options include VISA/Mastercard or EFT (1.5% surcharge for credit card payment).

Deadline is Monday 11am, prior to Wednesday's publication.

Minimum \$5 charge per week.

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ACTS WANTED FOR SUNDAY ROCK SHOWS

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BACKSTAGE

ROTOR SOUND STRINGS

BY JAMES DI FABRIZIO

It's easy to get caught up in the plethora of tone shaping devices available to modern day guitar and bass players. While they all have their place and purpose in contributing to that elusive holy-grail sound, one of the most overlooked and crucial components in attaining the tone that's right for you is a quality set of strings. You wouldn't build a house without laying down a strong foundation first, and in the same way, a well-designed set of strings can act as the right foundation for your signature sound. First established in 1958, British owned and operated Rotosound offer some of the finest strings on the market today, combining their world renowned heritage with cutting edge production techniques.

As current Rotosound CEO Jason How says, the company has grown from humble origins before becoming the internationally recognised brand it is today. His father James How and uncle Ron How formed the company in Kent, England. The pair began by crafting orchestral and jazz strings, before becoming the first choice for iconic brands such as Vox, Burns and Hagstrom. The company has evolved a lot since it first took flight in the '50s, but their family business values have remained a constant.

"Many things have changed," says How. "Most notably, the redesigning and building of all the string winding machinery from 1998 to 2007. This I undertook in-house personally within our machine shop." How has been instrumental in bringing Rotosound's rich traditions in line with modern technology, taking an entirely hands on approach to research and development. "I have designed and made new computer controlled automated winding machines that improve consistency and efficiency," he says. "I have made sure that the way the strings were made by hand are now made automatically, but with the

same specifications as the old machines." As well as continuing the Rotosound legacy ignited by his father, How also gained valuable experience from watching him grow the company from the ground up. "My father was an engineer and a musician, so luckily I inherited both of those traits," he says. "When he died, I had to learn the job quickly, but luckily I soon got the hang of what was needed for the company to move forward." Under Jason's guidance, Rotosound has remained synonymous with British tone, as well as creating a fully comprehensive lineup of strings. While all strings are made with the same exacting quality control, options are diverse enough to suit all players' needs, ranging from jazz to metal. To cap it off, they're some of the most environmentally conscious and sustainably crafted strings around.

"[We made] the change to the new foil packaging, which is the most eco-friendly in the entire music string industry," says How. "For example, our string packaging per set has a weight of approximately four grams, as compared to most of the other brands that weigh around twenty-five

grams. A massive saving, and of course that gives the product endless shelf life." Throughout it all, Rotosound have remained true to their roots. In How's words, his vision as CEO has primarily been to "keep the product 100% British manufactured, and to streamline the whole process from start to finish". Without knowing it, there's a very strong chance you've heard Rotosound strings on countless of your favourite records. Hendrix was an iconic user, bending and contorting the strings in ways their original creators could never have envisioned. On top of that, everyone from The Who to John Paul Jones have used Rotosound as their go-to strings, right up to modern day heroes such as Weezer and Pendulum. Indeed, the list of Rotosound artists is as illustrious as it is diverse.

"What records can't you hear them on would be easier to list," says How. Paul McCartney used a set of Rotosound RS88LD on The Beatles' classic, *Abbey Road*. Meanwhile, Roger Waters stuck with the Rotosound RS77LE on *Dark Side Of The Moon*. "I could go on for hours, but there's a few you may know across the board," How says.

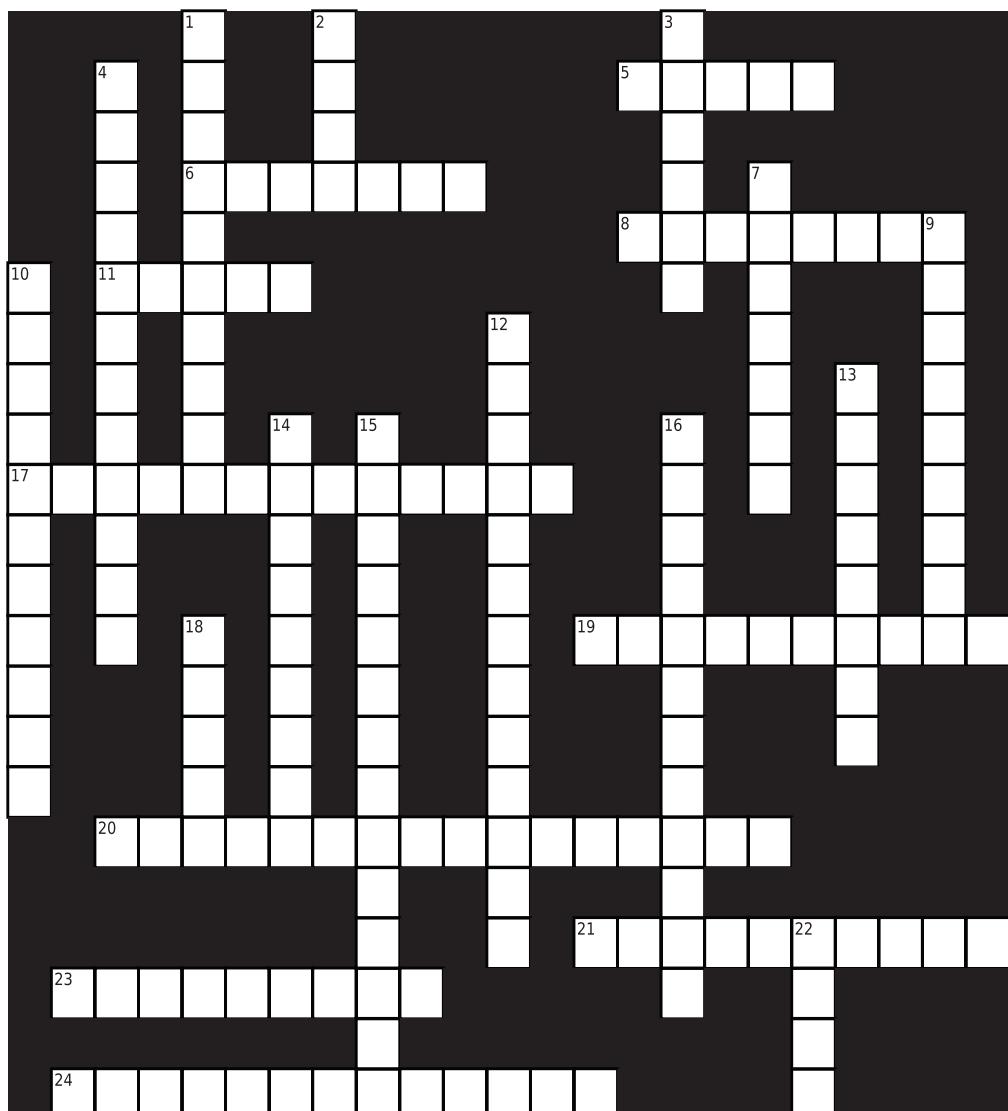


One of the key differences between Rotosound strings and other manufacturers is their embodiment of the British sound. What's the secret? Like most things related to the world of sound, it all comes down to choice of a specific material.

"All of the strings we manufactured were stainless steel in the 1960s for both bass and guitar," says How. "This material has a distinctive sound. Plus, the way the strings were and are made make a big difference to the tone that they created. Most string companies make strings without changing the core tension for the different gauges. We have done this right from the start, and it makes a big difference to the sound."

Ultimately, How wants every player who sides with Rotosound to know they're not only stringing their instrument with a small part of history, but also they're ensured the highest quality possible. "They will be getting a great sound, long string life and the knowledge that most of their favourite music has been made using these great British strings."

For more details see rotosound.com.



puzzleguy@beat.com.au



FACT HUNT

Hey there nerds, Puzzle Guy has teamed up with the Fact Hunt trivia night at the Spotted Mallard... Mostly because I couldn't be bothered writing you any questions. Get this though, if you show up to the Spotted Mallard Fact Hunt trivia night on Tuesday with a finished crossword you get a head start of three points. "Three points? that doesn't sound like much" I hear you guffaw. Let me remind you that trivia nights have been won and lost on much less. So if you're feelin' fancy and fresh book a table - samanda@spottedmallard.com

ACROSS

- 5 Corla Iral Haynes Jr is the real name of which popstar?
- 6 Which organisation did Maxwell Smart work for in *Get Smart*?
- 8 Which actor stars as *Ant-Man* in the latest Marvel blockbuster? (4,4)
- 11 What was the name of Amy Winehouse's debut album?
- 17 Who based elements of his performance as Patrick Bateman in *American Psycho* on Tom Cruise after seeing him in an interview? (9,4)
- 19 Which actor played the TV cop Hutch opposite Ben Stiller's Starsky in the 2004 remake? (4,6)
- 20 Claire Standish, Brian Johnson, Allison Reynolds, Andrew Clark and John Bender make up which group? (3,9,4)
- 21 Which beloved kids book series has been made into a film released on Boxing Day starring Jack Black?
- 23 Which town is *The Cleveland Show* set in?
- 24 If you were Gleaming The Cube, which sport would you be partaking in?

DOWN

- 1 Which american musician teamed up with Usher to release the track 'My Boo' in 2004? (6,4)
- 2 Which band had huge a hit with the song 'Kids' a few years back?
- 3 On The TV Show *ALF*, what planet did ALF come from?
- 4 Dexter Holland is the lead singer for which band? (3,9)
- 7 What is the name of the upcoming sequel to *Red Dog*? (4,3)
- 9 Which character do you associate with the actors Sylvester McCoy, Peter Davison and William Hartnell? (6,3)
- 10 Who was the first actor to ever say "Bond, James Bond" on screen? (4,7)
- 12 The line "if you build it, they will come" comes from which movie? (5,2,6)
- 13 The biopic *I'm Not There* is centred around which musician? (3,5)
- 14 Which actor stars opposite Amy Schumer in the film *Trainwreck*? (4,5)
- 15 In which kids TV show would you find the character Nanette Manoir? (6,8)
- 16 Which Australian actor stars in the US drama series *Bloodline*? (3,9)
- 18 On *Gilligan's Island*, what was Mrs Howell's first name?
- 22 What instrument did Lemmy play in Motorhead?

BACKSTAGE

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15 Predictions For 2016

1. YOUNGER ACTS WILL DOMINATE TOURS

While Baby Boomer acts were the backbone of the global concert industry for 30 years, many promoters believe their audiences are coming to the point they don't go out any more. An early indication of the demographic swing is high grosses for tours by Taylor Swift, Justin Bieber and Justin Timberlake. This shift, said one promoter, is due to the rise of digital music sites, "and their moves to put concert preference information on who you like and who you're listening to right in front of you when you're listening to them. That is very low-hanging fruit that will probably make the biggest difference of all in terms of ticket-buying and information."

2. MORE TOURS FOR AUSTRALIA

The \$20 billion global tour market outside the US and Europe has grown to such an extent that last year 11 of the top 25 shows were from those areas. US analyst Rich Tullo told *Billboard*, that where major acts 20 years ago might play North America, UK and Europe, "now it's Australia, New Zealand, China, Southeast Asia, South America. There are only so many days, and that's why you're feeling that [lack of shows] in secondaries and smaller markets, because everybody is playing around the world."

3. FESTIVALS BECOME EVEN MORE NICHE

Australian festivals have been prancing down the boutique niche path for some time – where music is just part of the total experience. But after the disaster of Soundwave, expect this process to accelerate, as it's obvious you can't rely on one genre of music to support a huge event. With the rise of singles over album sales due to digital consumption, music fans expect to see more different kinds of acts on the bill even if they are one-hit-wonders. But festival promoters will continue to (unfairly) battle harassment from authorities over overdoses and drug deals on their sites. NSW premier Mike Baird has threatened to close them down if they can't deal with it (even though it's out of their control) and one idea from South Australia was that music festivals be cancelled if the temperature goes over a certain point to counteract the impact of drugs kicking in.

4. QUICK NURSE, THE STREAMS

Australia's take-up of music streaming will continue at a rapid rate almost doubling each year – with The Beatles' coming on board on Christmas Eve expected to push things even faster. In 2015, revenue from music streaming in this country was US\$58.5 million. With an annual growth rate of 17.21% a year, Statista expects it to be worth US\$129.3 million by 2020. User

penetration was at 28.77% in 2015 and is expected to hit 36.37% in 2020.

America is the biggest market for music streaming, generating US\$1.5 billion in 2015. It is tipped to rise by 12.76% a year to \$2.77 billion in 2020. User penetration will rise from the current 49.93% to 62.38% in 2020. Streaming in the UK was 25 billion audio streams last year – over double that of the 13.7 billion audio streams in 2014. The Beatles' arrival on streaming is more significant than, say, AC/DC or Led Zeppelin who also took their time coming on. The Fab Four have the widest demographic of fans, and their presence has given a mainstream awareness of the various services, especially with older music fans.

5. CDS AND VINYL FIGHT BACK HARDER

The rise of streaming in Australia has dented the rise of downloads. But it is no longer assumed it will kill off CDs and vinyl. In fact, UK research late last year showed that a new kind of consumer – the "multi-channeller" – finds new music online and then buys the physical format. Two-thirds (66%) regard themselves 'multi-channellers', especially among Millennials. To them, digital and physical are not a case of either/or but taking from the "best of both worlds". One in five buys a CD as a gift. But yes, many consumers do see CDs and vinyl as relics of a bygone era. In the 16 to 24 age group, 34% said they would not buy CDs again (unless they had exclusive tracks) and 57% have nothing to do with vinyl.

It can be assumed that a high rate of Australian consumers are also multi-channellers. It explains why the CDs decline has slowed down in Australia (but nonetheless is still declining) and they're still worth \$115 million, according to the last yearly figures from ARIA (2014) and why vinyl jumped by 127%. In the UK, the decline of CD sales slowed from 20% in 2012 to 13% in 2013, and to 8% in 2014 when streaming took off. Vinyl still remains 2% of the UK recorded music market. But sales are expected to hit 2 million this year, for the first time in 20 years. There are now more than 10,000 High Street outlets which stock CD and vinyl across the UK.

6. SVOD MARKET CONTINUES TO GROW

Netflix has grabbed more Australian subscribers than local services Stan and Presto. The current 1.5 million subscribers will rise to 3.2 million by the end of 2017 and 6.2 million by the end of 2023, forecasts Credit Suisse. That year, it will be in 60% of broadband households and SVOD will generate \$700 million in revenue. Although the younger demographic is shifting from live TV viewing, the rise of SVOD will not herald the end of traditional or pay TV but help it rise by 2% through time-shifted viewing and digital video.

13.5 million Australians watch commercial TV a day. They also grab 65.5% of viewers at night time, compared to pay TV (21.9%), ABC (5.9%) and SBS (2.7%).

7. SALES OF INSTRUMENTS RISE

Statistics released last September by the Australian Music Association (australianmusic.asn.au) indicated certain instruments were showing sales going north, factoring in domestic sales and imports. Acoustic guitars were up 13%, bass guitars up 6%, amps increased by 6%, speakers by 22%. The market for electric guitars was flat. Acoustic drums rose by 12%, while electronic drums also went up in demand as their prices dropped. Percussion was up 22%. Also doing well were digital and acoustic pianos, brass, DJ turntables and ukuleles. Electronics were flat but with a slight rise. How this scenario changes will depend on the performance of the Australian dollar through 2016 and more "realistic" prices.

8. LOCKOUTS IN OTHER STATES

Not only does the NSW Government insist that Sydney's lockout is here to stay, but other places in the country will be stuck with it through 2016. The head cop in the ACT plans to get it introduced. Lobbying has begun for its introduction in Tasmania. The Queensland Government began introducing a policy through Parliament, although watered down after the live music sector lobbied effectively.

9. COMMERCIAL RADIO WILL WIDEN CONTENT

Commercial radio has been successful at building digital content. But in 2016 there'll be a focus on more strategic and integrated content to "keep up the conversation" with listeners throughout the whole day. As more cars are installed with digital devices, listening on the road is fast the predominant place to listen. Many networks will evolve their content beyond broadcast to monetise it and work closer with brands and do more live events. Expect a greater stress on personalities, talkback, comedy, localism and topicality.

10. GLOBAL COLLABORATIONS MADE EASIER

The Internet has already made it easier for Australian music talent to combine with overseas creatives through collaboration tools such as Dropbox and WeTransfer. But international companies are working on a major shortcoming – working in live-real time with someone not in the same room as you. Could this happen in 2016?

11. GREATER SCOPE FOR VIRTUAL REALITY

You can put on a pair of headphones and "tour" a refugee camp in Africa. But a report on Crunch Network by Scott "DJ

Skee" Keeney (who founded the curator-led digital broadcast platform Dash Radio) said that in the future, virtual reality could mean you can spend a few hours as Kanye West or be in the same booth as a DJ superstar or perform for a crowd of tens of thousands. Keeney says there'll be a time when virtual reality apps let you learn instruments, "attend" shows when a band doesn't come to your town, or "play" a town when your band can't tour there. So far VR apps have been used by major names like Paul McCartney and The Who but the scope for emerging acts and DJs to establish global followings is awesome.

12. LABELS CONTINUE TO REDEFINE THEMSELVES

The redefining of record companies, especially the major ones continue. Through 2016, there'll be more involvement in films (Universal Music had great success with *Straight Outta Compton* and *Amy*), more brand partnerships, especially with the divisions of conglomerates of which they are part of, and with technology firms to delve further into video content (especially mobile short-form video), an increase of in-house audiovisual production capabilities and new ways to monetise their artists' music videos.

13. DOWNLOADS TAKE OVER VIDEO GAMES

Last month, the global video game industry experienced a game changer – when downloads overtook sales in stores. The industry had been heading in this direction for the past few years but December was the turning point. The total worldwide gaming market was expected to be US\$91.95 billion in 2015. Revenue from global mobile games were expected to eclipse console game revenues for the first time, bringing in \$30.3 billion worldwide to consoles' \$26.4 billion.

14. EDM FESTIVALS WILL GO MORE CORPORATE

The US\$6.9 billion global EDM industry will grow rapidly as it steps further into the mainstream. But EDM festivals will need more corporate deals to survive as expenses spiral. These include artist fees, with superstars like Tiësto (who made \$22 million in 2014) and David Guetta charging up to \$1 million for a festival slot. As the market becomes more saturated with new festivals – the EDM empire SFX alone anticipates doing 105 to 110 festivals this year – they have to outdo each other. This is through technology to make on-site experience as pleasurable as possible (like "wearable tech" wristbands to make everything cashless and accentuate social media contacts) or turning their productions into wildly creative extravaganzas to take patrons to other dimensions.

For instance, Mysteryland's main stage was a massive castle with a clock tower, huge light balloons and fireworks shooting out of the castle turrets. Coachella's dance-friendly Sahara Tent required 1,300

pieces of equipment. Las Vegas' Electric Daisy Carnival, which drew 400,000 over three days, had a structure which spanned 440x80 feet with 1,000 lighting fixtures, 30 lasers, and needing 2.5 million watts of power to operate. These have to be paid for by brands, all wanting to get into the EDM space. The problem, though, is that this becomes harder as authorities around the world come down hard on raves because of drug related incidents; Future Music Asia a prime example.

15. TRIPLE J BECOMES A GREATER CULTURAL BEACON

Triple j is more part of our lives than ever before, at the cutting edge of changes in radio, mobile, TV, online or social media. "There's no one else in Australia doing what we do and we're stoked to see how many people are engaging with us as a result," said its Content Director Ollie Wards. In 2016, the network is set to build on its impressive figures from last year. Its weekly listenership in the five capital cities sits at 1.953 million (not including those in regional areas which are not surveyed). In its 18-24 core demographic, triple j was #1 in Sydney and Perth, and in the top three of other capital cities.

It also has 1.7 million fans on social media – more than any other Australian radio station – as well as being #1 radio station on YouTube, Facebook, Instagram and Twitter. *Hit List* is the most listened to partner playlist on Spotify Australia. Triple j additionally partnered with Apple Music's Beats 1 taking Australian music to new audiences around the world. The 2015 Hottest 100 broke all previous records, with 2 million votes cast in the poll. Its two digital stations, Double J and triple j Unearthed, have been successful. Unearthed's website drew nearly 3 million views to check out 121,000 songs by 69,000 artists. Double J, the "older sibling" aimed at the 30-50 group, "has continued to grow across all platforms, to the extent that it's already the ABC's most successful digital-only radio station and one of the most listened to digital stations in Australia," the network reported.



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