

ISSUE 520 JULY 8TH 2013

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# THE BRAG

BRAG BEATS  
P.33



FRENZAL RHOMB



DAUGHTER

CSS, YELAWOLF, DICK DIVER, BEACHES, THE ALMOST, LITTLE GREEN CARS, FUNK D'VOID, YAHTZEL, JEN CLOHER, BEACHED, SYDNEY MODERNS, BONDI FEAST



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2013

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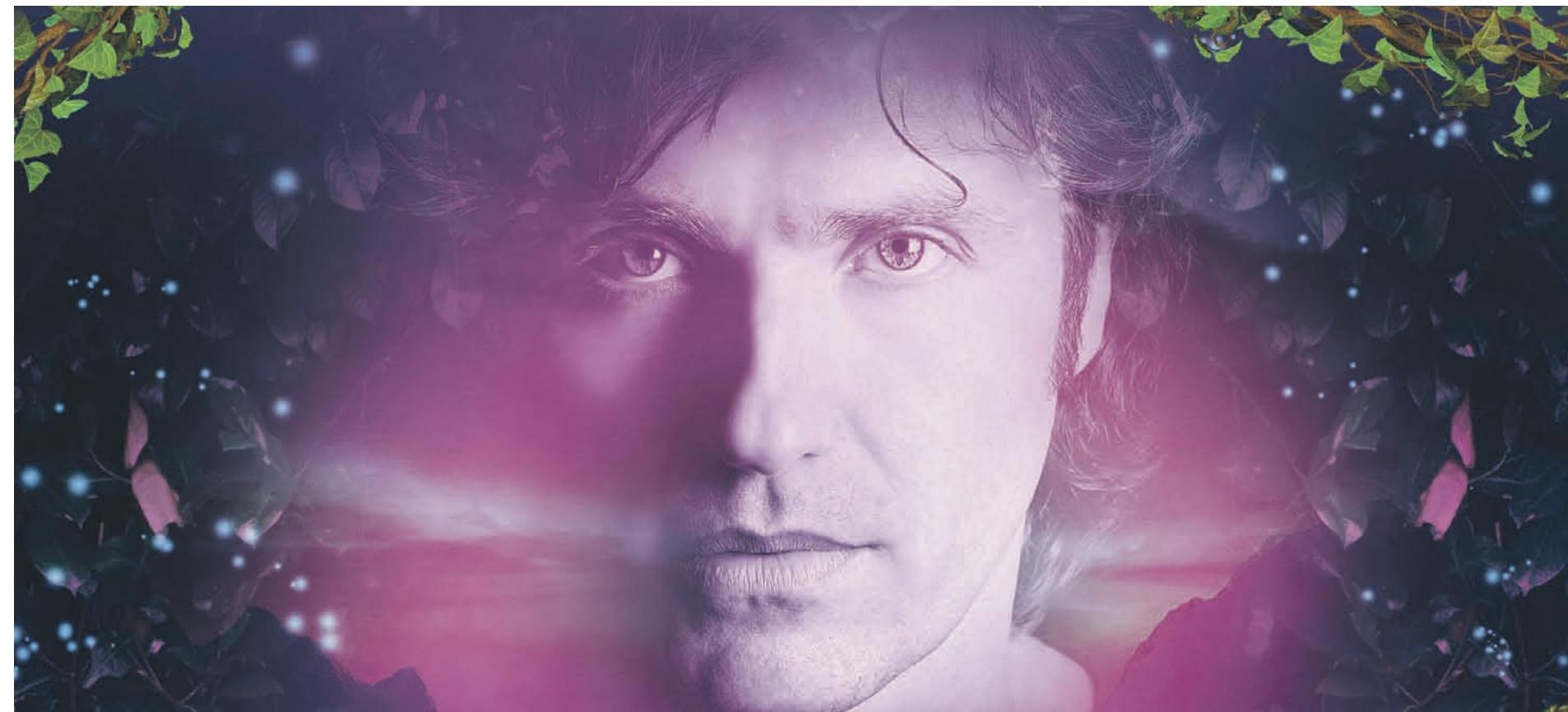
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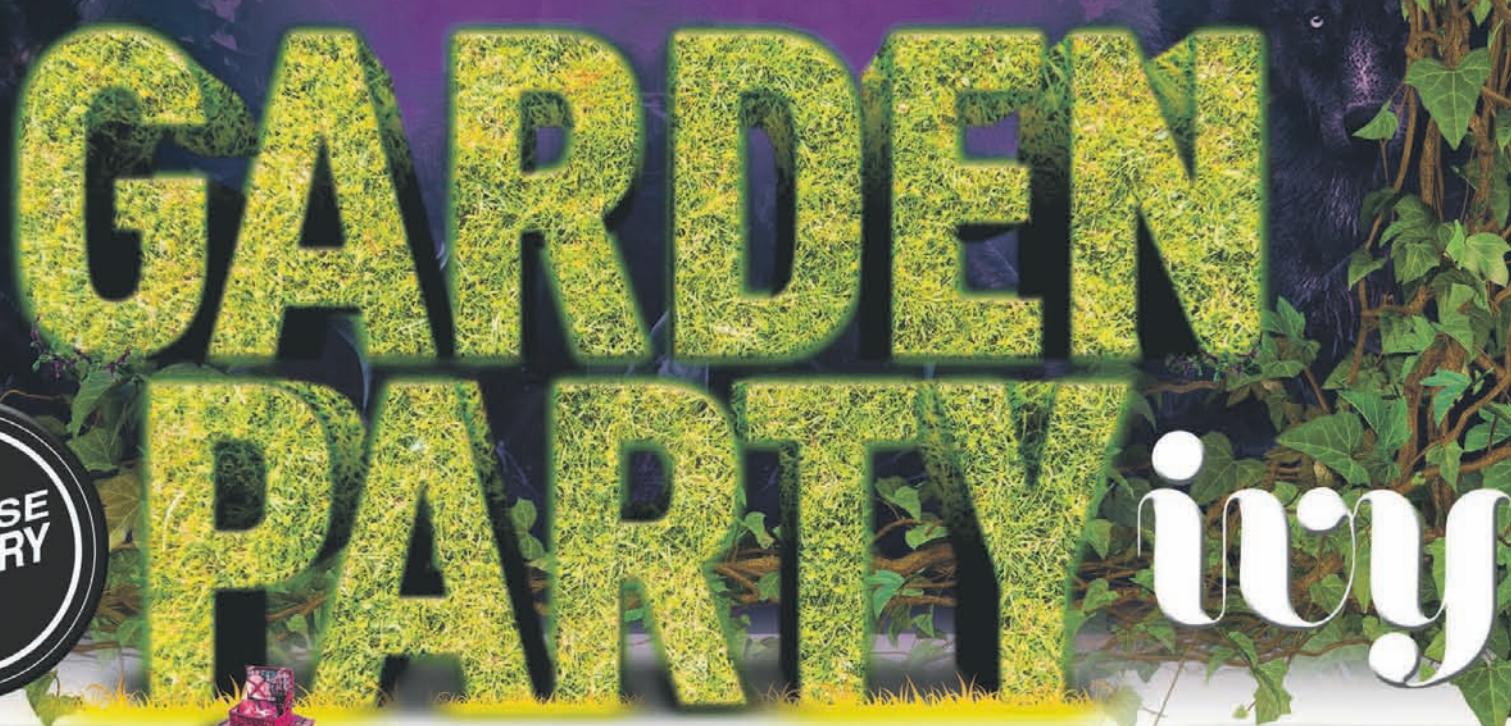
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JULY

YAHTZEL • ISLND  
FLASH HUBBARD • SAMRAI  
POP THE HATCH • FINGERS  
THE KIDS • JACK MILLAR

**FRIDAY 19TH**

JULY

**SAMPOLOGY**  
THE MANE THING • BROOKLYN ZOO  
CHEAP LETTUS • MAJOR ROAR • JACK BAILEY  
SAMUEL JACKIN VS PEPLE PANIC • TU KIND

**FRIDAY 26TH**

JULY

**DJ BUTCHER**  
DOCTOR WEREWOLF • SPENDAC  
GLEN DARBY • AXEL P • SAMPY  
RAMSKE • WHITE NOISE

**SATURDAY 13TH**

JULY

PETER MAYES (PNAU / EMPIRE OF THE SUN)  
KID KENOBI • ISAAC TICHAUER (FRENCH XPRESS)  
EMBER • NATNOIZ • U-KHAN • SAMRAI  
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**SATURDAY 20TH**

JULY

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**YUKSEK (FRA)**  
CLUB JUNQUE • OFFTAPIA • STONEY ROADS DJS  
SYDNEY BE HEARD DJS • FINGERS • LEOCH  
KING LEE • BROTHERS GRIMM

**SATURDAY 27TH**

JULY

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# rock music news

welcome to the frontline: what's goin' on around town...with Nick Jarvis

## speed date

WITH MOJO JUJU



### 1. What Do You Look For in a Band?

I'm looking for players that shoot from the hip. Gotta be slicked back and loaded with sin, downright dirty and dressed to kill. I like to drink gin, sing the blues and I've been stopping in diners far and wide in search of Rita Hayworth.

### 2. Keeping Busy

Well I sure have been busy. My band and I toured with Tony Joe White earlier this year. Joined Kitty, Daisy & Lewis for a gig, then hit the road with Reverend Horton Heat. I just returned from the Adelaide Cabaret Festival, which was a real blast! Next up I have this national tour with the band before I head off to Europe for a solo tour. I'm afraid if I stop I'll fall over.

### 3. Best Gig Ever

Well, there's been so doggone many of 'em it's hard to say. But considering my short-term memory is doing pretty well, I'd have to say this last

week in Adelaide was absolutely incredible! I got to share the stage at the Opening Gala with some amazing performers. Barb Jungr, Molly Ringwald, Joey Arias, Kristen Chenoweth and our very own Kate Ceberano, Craig McLachlan and my personal fave, Miles & Simone. There were so many, too many others to mention...

### 4. Current Playlist

My playlist is random. I have listened to A LOT of Frank Ocean this year. Last night I was driving in between Melbourne and Ballarat and I listened to *Nighthawks at the Diner* by Tom Waits, a bit of Roy Orbison and a bit of Elvis. That's just a staple in any healthy musical diet though. I think my favourite bands I have seen live this year are Twinkest (Sydney) and The Harlots (Melbourne).

### 5. Your Ultimate Rider

We are fairly simple folk to please. I would say a bottle of Hendrick's and a bottle of Jameson's would take care of the basic needs. There are few things we like to have in our dressing room, but I think that's more of an invitation than a demand.

**Where:** The Standard / Lizotte's, Newcastle

**When:** Friday July 12 / Sunday July 14

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### SLEEP TOUR

Fire up the vaporiser and fish out your long sleeve black t-shirt – it's been just over two decades since the ultimate stoner-doom-rock band **Sleep** released their sludgy, complex, distortion-heavy epics *Holy Mountain* and (the long-buried) *Dopesmoker*, and now they're coming to Australia at long last this October, playing **Manning Bar** on **Sunday October 27**. Tickets on sale now through lifeisnoise, Oztix and Manning Bar.

### FAT AS BUTTER 2013

Newcastle's annual music and arts shindig **Fat As Butter** will be back on **Saturday October 26**, taking over the foreshore with a lineup they claim will "make your heart stop" still to be announced – keep your ear out on **July 23** for the lineup, with tickets on sale two days later.

### WAX WITCHES TOUR

Bleeding Knees Club's frontman **Alex Wall** wanted to teach himself how to record at home, so he only went and wrote a whole bloody album of snot-nosed, thrashly, noisy punk rock under the moniker **Wax Witches**. You can pick up *Celebrity Beatings* at his Bandcamp, on CD through Jerko/MGM, or on cassette from LA label Burger Records. Come and see exactly how he's going to recreate the multiple layers of solo guitars, vocals and drums on a live stage when he plays **Mum at World Bar** on **Friday August 9**.

### Jinja Safari



### JINJA SAFARI TOUR

Jinja Safari are taking a loading up on supplies and plunging into a 16 date "cosmic pop safari" (as BBC Radio 1 host Rob Da Bank described their sound) this September. Their travels will take them across the country with new record *Jinja Safari* in tow, alighting to pop off some Afro-Pop-inflected sounds at the **Cambridge Hotel** in Newcastle on **Friday September 20** and the **Metro** on **Saturday September 21**. Tickets on sale this **Tuesday July 2**.

### SEA LEGS

You may have heard 'Can I Get an Amen' on triple j or FBi, now you can catch **Sea Legs** in the flesh when they hit the road with **Something With Numbers** to play the **Cambridge** in Newcastle on **Friday June 28** as well as the **Fitzroy Hotel** in Windsor on **Saturday June 29**. Then it's back to Newcastle to play the **Small Ballroom** on **Friday July 12**, and then down to Sydney to hit **Spectrum** on **Wednesday August 7** and the **UTS O'Fest** on **Friday August 9**.

### UTS O'FEST

Want to see **British India**, **Bombs Away**, **Gold Fields**, **Jackie Onassis**, **Tom Piper**, **Goodwill** and a whole bunch of other acts for only \$30 (\$20 for UTS students) while also helping to keep the UTS Union healthy? Then get yourself a ticket to the **O'Fest** music festival, happening amongst the alleys and secret spaces of **UTS** on Broadway on **Friday August 9**. Tickets from [utsunion.com.au](http://utsunion.com.au).

### UBERFEST WINTER

What do you call 30 bands from all across Australia playing a 10-hour live music session at **Valve Bar** in Tempe? **UBERfest Winter**, that's what. There'll be heavy metal bands, hip hop bands, rock and electro bands – a little something for every taste, really, and tickets are a reasonable \$22 presale. It all happens **Saturday July 27**, see [facebook.com/uberfestival](http://facebook.com/uberfestival) for more.

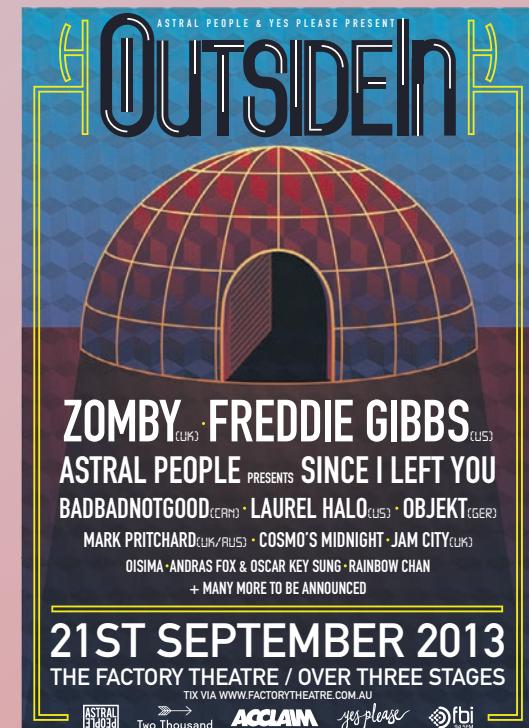
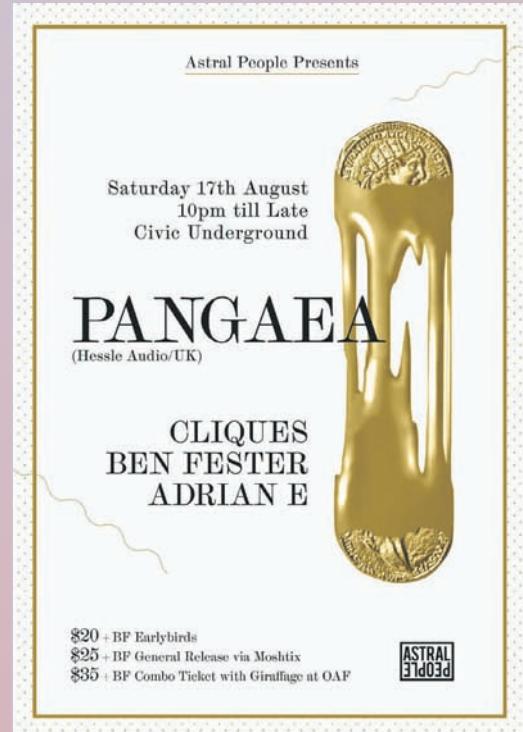
Calexico photo by Rocky Yosek



### CALEXICO TOUR

Mix three parts spaghetti western, three parts gypsy moonshine and three parts PBR indie rock, stir and garnish with a twist of chewing tobacco and you have **Calexico**, happily riding back to our shores for the first time in three years. Catch them on **Sunday September 22** at the **Opera House** with the delicate pop sensibilities of NZ's **Tiny Ruins** in support. Tickets on sale now through the Opera House website.

# ASTRAL PEOPLE



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# rock music news

welcome to the frontline: what's goin' on around town...with Nick Jarvis

## he said she said

WITH CAMERON MITCHELL OF ROYSTON VASIE



### 1. Growing Up

The other guys in the band all had parents that were musically inclined, some of them quite successful songwriters in their own right. They were quite fortunate to have had access to instruments from an early age. My upbringing revolved around footy, camping and fishing. Although my Dad had a few good records that were spun throughout my younger years – Paul Kelly, John Lennon, Bruce Springsteen, the Temptations, the Traveling Wilburys to name a few.

### 2. Inspirations

Kurt Vile is the best thing to happen to music in a long time, the word 'effortless'

comes to mind. His last two records, *Smoke Ring For My Halo* and *Wakin' On A Pretty Daze* are perfect examples of the art of the understatement. Sometimes laidback music can be boring – this guy hits the mark every time. The band and I are big fans of the Brian Jonestown Massacre – Anton Newcombe is something else. I don't know how someone that prolific can have such a quality output. The Velvet Underground's *Loaded* LP has been getting a fair workout lately; Lou Reed is another one of those effortlessly charismatic songwriters. 'Cool it Down' is an all-time classic.

### 3. Your Band

Three of us grew up in the eastern suburb

of Melbourne, Mooroolbark. The name of the town is of Aboriginal origin and means 'red earth'. The title of our debut album *Tanah Merah* is also Indonesian for 'red earth'. It was a safe place for most to grow up – I played footy there, won a few premierships, got a few participation awards, whatever. Dave came later through mutual friends, he's an effortless legend.

### 4. The Music You Make

We've been described as being a garage/psych band. The description sits comfortably with the band as most of the music we listen to falls within both of those genres. Our debut LP *Tanah Merah* was released in June this year, we'll be playing quite a few songs off the record at our two shows at the Brighton Up bar.

### 5. Music, Right Here, Right Now

I don't know too much about the rest of Australia, but there are a lot of bands coming out of Melbourne that are doing great things: Dirt Farmer; Courtney Barnett; the Murlocs; and the Ocean Party are killing it. We're fortunate enough to be on the road with Sydney band Cabins throughout July, I've liked their singles, looking forward to seeing their live show. Keep an eye out for a few special guests playing guitar and having a sing over the two nights.

**With:** Cabins

**Where:** Brighton Up Bar

**When:** Friday July 12 and Saturday July 13

**And:** *Tanah Merah* out now through Milk! Records

# free stuff

email: freestuff@thebrag.com



Regular John

### BLACK CHERRY

Want to twist? Want to shout? Even want to shimmy? Then **Black Cherry** is just the mixed bag for you. They're back at the **Factory Theatre** on **July 20** with the biggest rock'n'roll, burlesque and punk rock karaoke event in town. The killer lineup includes **Regular John**, **Jackson Firebird**, **Melody Black**, **Howlin' Steam Train** and more, with burlesque by **Kelly Ann Doll**, **Rosie Rivette** and **Memphis Mae** (as Bettie Page vs. Tempest Storm), **Laura La Reyna** (aerialist extraordinaire) and **Cherry Blossom**. We've got two double passes to give away to this monster event – just email [freestuff@thebrag.com](mailto:freestuff@thebrag.com) and tell us what your burlesque/boylesque name would be.

### NICHOLAS ROY

Maybe you've seen **Nicholas Roy** on *The Voice*? Or maybe you haven't. Either way, outside of his recent reality TV stint, he's also a budding indie-pop muso, who's launching his latest single 'Ghost' at the **Factory Theatre** on **Friday July 19** with fellow contestants **Jac Stone** and **Imogen Brough**. Win one of three double passes to the show by emailing [freestuff@thebrag.com](mailto:freestuff@thebrag.com) and telling us who your favourite big screen ghost of all time is and why.



### FRENZAL RHOMB SUPPORTS

Those super-fun garage-punk Kids About Town **Bloods** and the Sydney four-piece who make us want to dig out our old Fat Wreck Chords samplers from the mid-90s, **Batfoot!**, have been picked as the supports for punk patriarchs **Frenzal Rhomb** when they play Manning Bar on **Friday July 12**. Now where'd I put my Fudge hair dye?

### STEW PARTY

Eat \$4 bowls of stew, drink \$10 jugs of Tooheys and watch three ace local indie-pop/garage/punk bands – **The Disappointed**, **The Spitfires** and **The Water Board** – all for \$10 on the door at **Stew Party**, **Wednesday July 17** at Spectrum. If your name is Stu, you get in free.

### REPRESSED RECORDS BIRTHDAY

King St independent record emporium **Represse Records** is throwing a slightly-scaled-down 11<sup>th</sup> birthday party celebration after their massive tenth birthday last year. Head to the **Red Rattler** on **Saturday August 10** to catch riff merchants like **Constant Mongrel**, **Woollen Kits**, **Bed Wetting' Bad Boys**, **Yes I'm Leaving** and **Destiny 3000** for a measly \$12 (and if you pre-purchase from [represedrecordsshop.com](http://represedrecordsshop.com) you'll even get a Repressed Records vinyl carry bag and t-shirt – bargain).

### FBI SOCIAL

Got a tale of 'Sin and Virtue' that you don't mind sharing with a room full of strangers? Then head to **FBI Social** this Thursday night to share your story and receive the absolution of the masses. Or save your shame and catch Canberra sex-pop act **Fur Machine** with the **Bell Weather Department**, **Borneo** and **Footsy's and the Psychos** on Friday night, or rapper and fellow Canberra **Citizen Kay** on the Saturday night, with **Moonbase Commander**, **Beat Club** and **Beatside** in support. More at [fbiradio.com](http://fbiradio.com).

### The Preatures



### FBI TURNS TEN

First release tickets have already sold out for **FBI's Tenth Birthday** celebrations, **Sunday September 8** at **Carriageworks**, so if you want the chance to see 26+ of the best bands and DJ crews in Sydney, including **The Presets**, **Hermitude**, **Spit Syndicate**, **The Preatures**, **Hoops**, the semi-dormant **Ro Sham Bo** crew and many many more, you'd best get a move on to **Ticketmaster**.

attendance, but we're not ruling out a duet of 'Fly Like An Eagle' against a projection of the motion picture classic *Space Jam* just yet. Cross your fingers just in case though when you're getting tickets from [factorytheatre.com.au](http://factorytheatre.com.au).



Richard In Your Mind

### SONG READER SYDNEY SESSIONS ALBUM

Remember last year when elfin pop genius **Beck** released his latest album as sheet music – **Beck Hansen's Song Reader**? Some of the team from Brag and **FBI 94.5** joined forces to bring together their favourite local musicians – like **Richard In Your Mind**, **Caitlin Park**, **Josh Pyke** and **Jonathan Boulet** – to perform their versions of Beck's songs at **The Standard** and raise money (over \$13,000!) for the **Sydney Story Factory** (the non-profit centre on Redfern St that looks like the inside of a spaceship and provides literacy and creative writing tutoring for disadvantaged kids – a fantastic cause). Now, those songs have been released as an album on iTunes, and you can read more at [fbiradio.com/sydney-sessions](http://fbiradio.com/sydney-sessions).

### MAMMALS

**Mammals** (**Guy Brown**) and his elegant atmospherics have teamed up with fellow crafter of beautiful dreamscapes **Rat & Co** for a few shows, hitting **GoodGod** on **Friday July 12** for a very reasonable \$10. (You can also catch Mammals in the support slot at **Of Monsters and Men's** Splendour sideshows.)

### BONDI MUSIC FESTIVAL

What are you doing **Saturday July 13**? Is it seeing more than 30 bands play at the **Beach Road Hotel**, Bondi, at the **Bondi Music Festival**? Because if that's not what you're doing, you're a fool, and you'll be missing bands like **Bandintexas**, **Camden**, **Lily So & the Bellows**, **Bonez**, **Upskirts** and more. That is all.

### MEMO AT THE STUDIO

Foxtel's arts channel **STUDIO** has revived St Kilda venue **Memo** and recruited **Tim Rogers** and **The Syndicate** as the house band for its new weekly live music show **STUDIO at the MEMO**. If you've got Foxtel, tune in at 8:30pm from **Tuesday July 16** to catch live sets from **Martha Wainwright**, **Todd McKenney**, **Kate Miller-Heidke**, **Tex Perkins**, **Abbe May** and more.

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# Rosencrantz and Guildenstern *are* DEAD

BY TOM STOPPARD

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# Industrial Strength

Music Industry News with Christie Eliezer

## THINGS WE HEAR

- **Robin Thicke's** 'Blurred Lines' spent its eighth week at #1 on the ARIA chart last week, and has since been certified 4x platinum in Australia, after reaching sales of 280,000.
- **Big Day Out** will return to New Zealand next January, signing a five year deal with Western Springs as its new venue.
- Footage of a flame-throwing bagpiper from Perth, **The Badpiper**, rocking to AC/DC's 'Thunderstruck' has gone viral. It's been viewed half a million times in its first 40 days.
- New UK sensation **John Newman**, the voice behind **Rudimental** and songs 'Feel The Love' and 'Not Giving In' (both of which he co-wrote), will be in Australia this August on a promo tour to plug his debut single and album.
- Aussie country duo **McAlister Kemp** arrived in Nashville to record their third album at Rukkus Studios. On the first day, they grabbed their gear and scrambled when the place filled up with smoke. Turned out a keyboard speaker had overheated and burst into flames. But three hours later, recording continued. And the song they were recording when the fuss began? 'Night On Fire' which is, kinda, like, spooky.
- **The Pixies** have announced their first world tour in two years, and brought in **Kim Shattuck** (**The Pandoras**, **Muff**) to replace **Kim Deal**.

• **Richie Sambora** might have rejoined **Bon Jovi** by the time they hit Australia in December, the guitarist reckons.

- The backstage rider asked for by **The Manic Street Preachers** when they played *The X-Factor UK* – three kinds of water: still, sparkling and vitamin.
- Footage has emerged of US rapper **A\$AP Rocky**'s show at the Hordern Pavilion where he is moving through the crowd and apparently slapping a female fan, who looks like she's nicked his hat and blown him kisses. He is seen shaking his finger in her direction in disapproval.
- **Mindless Self Indulgence**, who did US theatre dates this year with **The Red Paintings**, have now asked the Aussies to accompany them on an extensive UK and European run later this year. After they finish their headline shows in Oz, they get three days' rest before touring America through July with ...**And You Will Know Us By The Trail Of Dead**.
- **Bastille**, doing their first tour of Oz, sold out Sydney and Melbourne in a day. Their single 'Pompeii' has gone double platinum in Australia for sales of 140,000.
- Avant-garde metalists **Ne Obliviscaris** have had their 'And Plague Flowers The Kaleidoscope' included in a teaching curriculum at the **Sydney Conservatorium**.

## LABOR PARTY'S CALL TO PROTECT LIVE MUSIC

The NSW Labor Party has called on the NSW State Govt. to protect live music venues. **The Hoodoo Gurus' Dave Faulkner**, Shadow Minister for Planning **Luke Foley** and Leichhardt Mayor **Darcy Byrne** called a media conference at Parliament House last Thursday to push for a change to the noise pollution law. Instead of councils catering to whingers and dragging venues through court action, they suggest mediation. "They can sort out their differences over a coffee or a beer rather than in the courts which cost both ratepayers and live music licensees hundreds of thousands of dollars, and that process has been sending

some of our best live cultural institutions to the wall," Byrne said. This is the cornerstone of Byrne's Good Neighbour policy for Leichhardt, and which he hopes will become policy for all NSW councils. Before any council responds to a noise complaint about a venue, its Cultural and Event Officer must be notified. Byrne also wants residents and venue operators to meet each month in a laid-back atmosphere to sort out problems.

## ISLAND RECORDS SIGNS CHANCE WATERS

Island Records Australia/Universal signed Sydney triple j fave **Chance Waters**, who released his second album *Infinity* last year.

## SPLENDOUR TAKES IT ON THE WRIST

There'll be no standard wristbands for those attending **Splendour in the Grass**. In a first in Australia, the festival has teamed with technology pioneers Intellitix to come up with advanced radio frequency identification (RFID) tags. Their wireless identification microchips allow punters to have a direct hook-up to social media and post live music updates at custom-built Live Click Stations around the festival site. Deezer is offering its subscribers at the festival customised music content based around the artists they saw each day.

## DANCE MUSIC HITS SEVEN YEAR HIGH IN UK

Dance music had its biggest market share in the UK since 2006 this year, thanks to **Rudimental**, **David Guetta**, **Armin Van Buuren**, **Disclosure**, **Duke Dumont**, **Calvin Harris** and, of course, **Daft Punk**, whose 'Get Lucky' took just 69 days to sell 1 million copies there. Figures from trade association BPI say dance music was up 19.9% in the first six months of 2013, while dance music albums were up 33.7%. One in six singles sold in the UK are EDM, replacing R&B as the third largest in the UK, with pop and rock leading.

## POP UP STATION FOR NAIDOC WEEK

ABC Radio is working with Indigenous radio stations to launch a pop-up station during **NAIDOC** week as a celebration of Aboriginal and Torres Strait Islander cultures. NAIDOC will broadcast on ABC Extra from **6am Monday July 6** to **6pm Friday July 12**. It is hosted by Radio National and, in a first, will include shows from Koori Radio and the National Indigenous Radio Service.

## APRA|AMCOS TO REPRESENT UNIVERSAL IN ASIA

Australasian royalty collecting societies APRA and AMCOS signed with Universal Music Publishing in a bid to license its digital rights in Asian territories, excluding Japan. APRA|AMCOS CEO **Brett Cottle** said, "Consumers in this part of the world want and need the widest possible access on safe, legal platforms to the world's repertoire of music."

## VALE CAMERON ALLAN

Record producer and composer **Cameron Allan** died in his adopted home of Santa Monica. Born in Melbourne but raised in Sydney, he studied at the Conservatorium of Music and paired up with film writer **Martin Fabinyi** to create Regular Records. Allan produced the first albums by **Mental As Anything** and **Flowers** (later **Icehouse**) as well as one for **The Sports**. His success in soundtracking took him to London and later America, where he scored TV's *The Equalizer* and made a doco on the music of LA gangs.

## VALE GARY SHEARSTON

NSW folk singer songwriter **Gary Shearston** died at 74, after suffering a stroke while working in the garden of his Tenterfield home. He was one of the first folkies to sing in an 'Orstralorian' accent and write about Australian themes (his biggest hit being 'Sydney Town' in 1965). A conscientious objector to the Vietnam War, he moved to England for a time where he had a Top 10 hit.

## MUSIC AND DESIGN MASTERCLASS

MusicNSW is holding a free workshop called 'Beyond The T-Shirt: Making Artwork That Matters'. Speaking about CD sleeves, T-shirts, posters and logos are **Aaron Hayward** (**Debaser**), **Sonny Day** (**Webuuyourkids**), **Grant Barnes** (**LabelState.com**) and **Herd** bassist **Dale Harrison**. It is held on **Thursday 11 July** at the Label State pop-up store on Oxford St, Darlinghurst. It is free, but space is limited, so you have to RSVP to [musicnsw.com](http://musicnsw.com).

## INDENT VOLUNTEERS GET QUALIFIED

MusicNSW's youth project **Indent** has rewarded some of the 14-22 year olds who put on music events in their local communities. 18 will go on to complete a TAFE Certificate II in Live Production, Theatre and Events at Sydney TAFE. **Chris Zajko**, MusicNSW Project Manager said, "There's a huge opportunity here to formally acknowledge the skills of these young

people, whilst also providing established industry practitioners and organisations with a new generation of competent, skilled and confident prospective employees."

## HEATWAVE LAWSUIT DELAYED

The lawsuit against **D12**, otherwise known as **The Dirty Dozen**, has been delayed until September. The lawsuit was filed on behalf of Australian hip hop festival **Heatwave**, when the group failed to show at the 2012 event. US process servers can't find the members to serve papers on, magistrate **Kym Millard** of the Adelaide Magistrates Court announced. That caused a snigger from the Aussie industry: **D12's Swifty McVay** was touring here with **Obie Trice** last month! Heatwave's liquidators are suing to get back a \$35,000 advance payment.

## AUSSIE DANCE PROMOTER TOTEM SOLD TO AMERICA'S SFX

America's EDM powerhouse **SFX** Entertainment last year announced it would spend \$1 billion to buy between 30 to 40 EDM ventures and promoters from around the globe. One of these is Australian dance touring and promotions business **Totem** (AKA **Totem Onelove Group**) whose **Stereosonic** festival of 2012 drew 247,000 in five cities. SFX offered \$75 million for Totem and has reportedly paid a \$5 million deposit already.

## EMC MOVING TO NEW HOME

The second **Electronic Music Conference** will be held at a new venue this year, **Carriageworks**, from **December 2 to 4**. It will host keynote addresses and panels, a masterclass area, as well as a casual forum for breakout discussions and networking. This year's theme looks at the Asian market, and the amount of delegates and speakers are expected to double to 200.

## Lifelines

**Injured:** **Nick Cave** was badly bruised after he accidentally fell off the stage and into a pit at a show in Iceland. He continued to play, but was taken to hospital for a check-over and was told he'd be OK in two weeks.

**Sick:** **Guns N' Roses** guitarist **DJ Ashba** says he was rushed to hospital after reacting badly to electronic cigarettes that he purchased in Poland.

**Hospitalised:** **Lou Reed** for severe dehydration, weeks after his liver transplant.

**Recovering:** **Mondo Generator** frontman and former **Queens** member, **Nick Oliveri**, after being involved in a car crash.

**Married:** a man proposed to his girlfriend during a Kansas City show by **Edward Sharpe And The Magnetic Zeros**, before insisting they get married then and there before an audience of 2,000. Guitarist **Christian Letts** married them (they did it legally after) and the band played 'Sea Of Love' for their first dance.

**Suing:** legendary art designer **Roger Dean** (**Yes, Asia**) wants \$50 million from movie director **James Cameron**, saying that the Pandora world of the 2009 movie *Avatar* is heavily based on his artwork.

**In Court:** Boston's **Tom Scholz** must pay the *Boston Herald's* court costs of \$132,000 after he unsuccessfully sued it and two writers for defamation. It had suggested that Scholz caused the 2007 suicide of Boston singer **Brad Delp**. The judge rejected it, saying it was impossible to know what caused his death.

**In Court:** **Kerry Katona** of **Atomic Kitten** has been declared bankrupt for the second time in five years. The first was for not paying off a £417,000 tax bill.

**Sued:** rapper **Rick Ross** for failing to pay off \$90,000 for three Rolex watches that he bought.



## Coming Soon



**Hardcore 2013**  
Sat 13 Jul 18+  
Sun 14 Jul All Ages



**Saint Vitus (USA) & Monarch! (FRA)**  
Fri 19 Jul



**Haim (USA)**  
Wed 24 Jul



**Nejo Y Dalmata (PUR)**  
Fri 26 Jul



**Airbourne**  
Sat 27 Jul



**D-Block & S-te-Fan**  
Sat 10 Aug



**Blues & Groovesfeat. Phil Emmanuel**  
Fri 16 Aug



**Alexander Abreu & Havana D' Primera (CUB)**  
Sat 6 Sep



**Stratovarius (FIN)**  
Fri 25 Oct



**Hits & Pits 2.0 feat Black Flag (USA) + The Ataris (USA) + Bad Astronaut (USA)**  
Sun 17 Nov



# Whitley

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# Deap Vally

For Those About To Rock  
By Rick Wickman



**E**merging from LA with a scuzzy and sludgy brand of filthy blues rock, guitarist Lindsey Troy and drummer Julie Edwards have gone on to tour extensively across the globe as Deap Vally – including an Australian debut at the start of the year. Turns out that visit was but a tease for their swift return, which will see the band grace Splendour in the Grass as well as peripheral headline shows.

"Playing shows is what makes it all worthwhile, that's what we love to do and that's what makes it so much fun," Troy says. "All the travelling can be gruelling – being in the car all day. You get used to never being settled, you're always packing or unpacking your suitcase. Now we have a few days off, which never happens. Julie's in LA and I'm in New York."

It's the first time the duo has been apart in a while, and they have quite the fertile dynamic on stage and in the studio. "When we met, we had really great chemistry," Lindsey recalls. "Just enjoying talking to each other and our musical experiences, and we were hungry to do something new. I always wanted to play rock'n'roll, and Julie wanted to do something inspired by soul and classic rock. I thought it would be good to have blues as the blueprint – no pun intended – for what we were building around that. That's how we started."

**"A lot of people are hungry for rock'n'roll music - to have rock'n'roll icons is really important."**

"We were originally meant to be a three-piece. Our first rehearsal was with a real badarse bassist, but she was really busy playing with other bands and touring. So Julie and I would go in just the two of us and rehearse that way. It became clear pretty quickly that it was working really well with just the two of us. We wrote *Baby I Call Hell*, our current single, during the first practice with just the two of us. We felt very comfortable around each other."

"Julie has such great ideas, she's really creative. Neither of us are that classically trained on our instruments – we had a couple of lessons here and there. I grew up playing acoustic guitar, so learning to play electric and figuring it out on my own was really fun. There's a really good alchemy between Julie and I, we just went into the rehearsal space, jamming and coming up with more songs. We were both really driven. When we first started talking about the band, I knew it was the band I've been dreaming of my whole life. We were both determined to make it work."

When it comes to writing new material, the Deap Vally method is just to jam, jam and jam some more. "It's always different," Troy says, "but a lot of times it's starting with a riff as the basis of a song and building out from there. But sometimes we'll write from one of Julie's drumbeats; sometimes there's a lyrical idea. We just get in the room together and start jamming. A lot of times it doesn't sound great, but sometimes it does. Sometimes we'll start with an idea that turns into something cooler. It's a very collaborative process, we write all the lyrics together too."

With few exceptions, two or three piece bands often grow to supplement their sound with extra musicians. While Deap Vally don't see themselves fleshing out anytime in the near future, Lindsey doesn't rule out the prospect. "It's really hard to imagine another member being in the band, because it's very much a democracy between Julie and I. At the

moment we really love the limitations of being a two-piece, it's really defined the band. It's exciting to work within those limitations, so we will go as far as we can with that. If we get to that point where we feel restricted or tired, we could add someone else – who would be a female. But I don't see it happening anytime soon." Lindsey Troy's guitar tones more than compensate for the lack of a bassist, filling out the bottom end with mammoth fuzzy sonics. "I just think they sound the best. Guitar tones are so exciting, and those are the tones I was drawn to when we started the band. They're just really powerful."

As for her guitar role models, Troy lists a series of greats from a range of eras. "Jimmy Page, Jimi Hendrix, Nick Zinner, Joan Jett, and Jack White. All the blues guys from back in the day – Robert Johnson, Son House, Blind Willie McTell. They were just un-fucking-believable at their instrument, and I would love to learn how to play like that one day."

Having toured so prolifically in the past year, the band has refined their setlist into a powerhouse showcase of material from their upcoming debut album. "Most songs are really exciting to play. The way we write, there's a lot happening to fill out the sound. Julie's doing a lot with the drums and doing backup vocals, my hands are busy with the guitar and my feet are busy pushing pedals. It keeps it really fun. The songs we don't really love kind of got weeded out, so everything left is fucking rad. 'Gonna Make My Own Money,' people really love that song. There's a really fun one to play live called 'Walk Of Shame'. Also the closer of the album, 'Six Feet Under,' we've only played once, but it was a lot of fun."

On the festival circuit, it seems that the power of rock'n'roll has receded somewhat under the onslaught of the EDM juggernaut, but Deap Vally are dead set on fighting rock's corner. "I think it's so important because it's

something that's kind of been lost in the mainstream," Troy says. "It's a craft, something that needs to be preserved like an ancient language. It's the genre with the most balls, and it gives a platform for people to be unapologetic, be really bold, to make a statement and have fun at the same time. It's an unpretentious genre – or at least it should be. It's a genre with humanity, which is something that has been lost in a lot of modern music. It's not programmed by a computer, it's not where people pull their samples from the same database of sound."

"A lot of people are hungry for rock'n'roll music - to have rock'n'roll icons is really important. When I was young, to have strong female role models was really important. And there weren't many strong, unapologetic, fierce women. So the ones that did exist were really meaningful to me."

As for their swift return to Australia, Troy is keen to make the most of it this time around. "It was so awesome. We loved it there, but we were sad the trip was so short. We only got to do Sydney and Melbourne. We want to do Brisbane and Perth at some point, we just need to figure out how it can logically work. I felt really at peace there. The way the weather is, the people are so nice and mellow. I'm originally from San Diego, which is a beach town, so I feel really at home in that beach culture. It's just gorgeous. Julie is really bummed that she didn't get to hug a koala though. She's made it very clear that on the next trip it really needs to happen."

**Where:** Oxford Art Factory / Splendour in the Grass

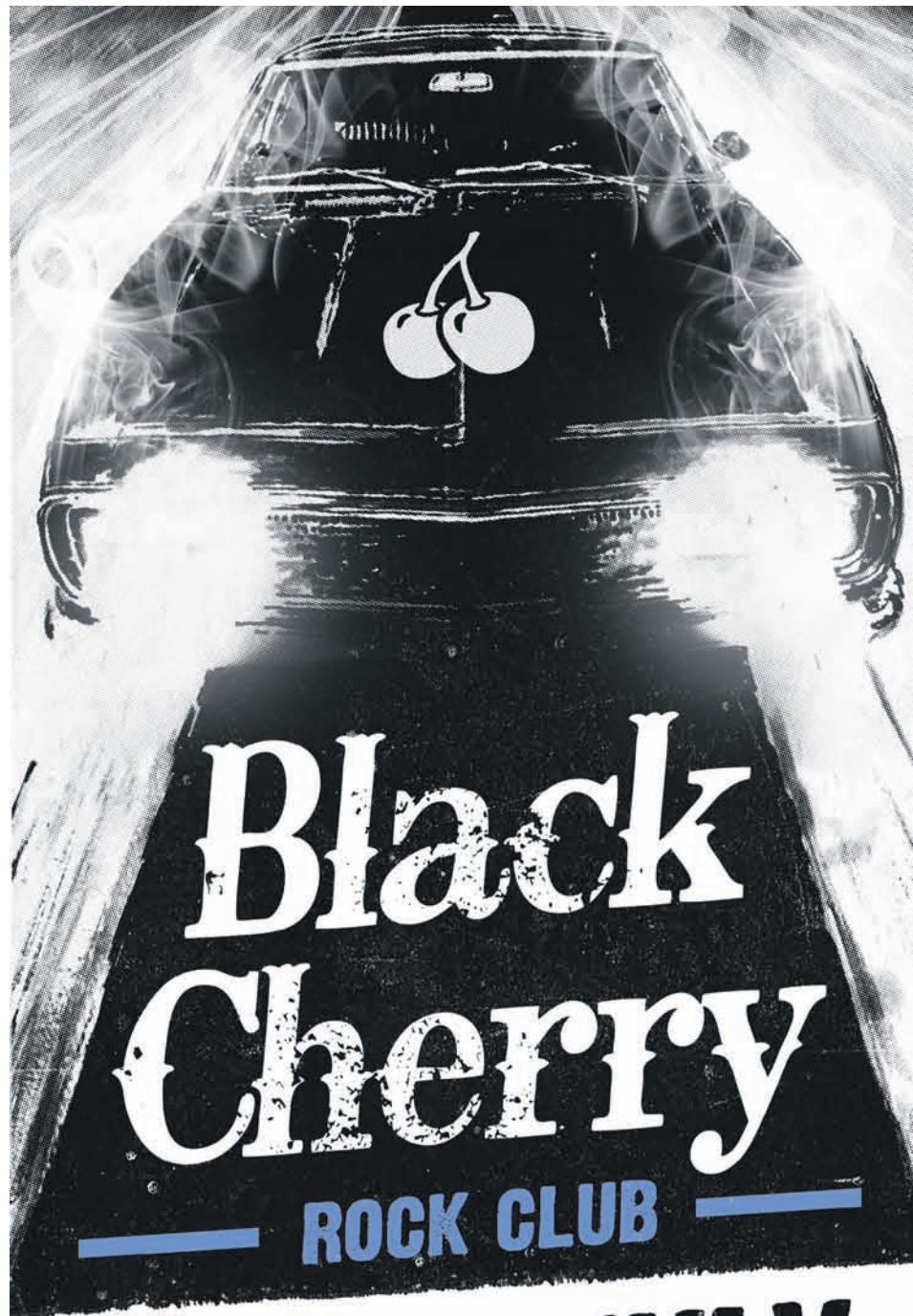
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# Beaches

The Slow Build By Natalie Amat



**B**eaches are a band of five Melbourne ladies whom it's safe to assume are not so covert fans of Bette Midler and Cher. "Oh I dug that film in primary school!" laughs guitarist/vocalist Ali McCann. "It's kind of funny and kind of fitting 'cause it's this ultimate chick flick female bonding film of the '80s," and considering the gals of the band are

such good friends onstage and off, "it's just fortuitous that we named our band after the film; serendipitous."

They released their second album *She Beats* earlier this year, after spending the years since their 2008 debut touring and taking some time out. McCann says it's important for them to, "just do it and to not – here

I am saying 'over think it' when our second album took a long time to make – but just to do it and not take it too seriously either."

Their influences range from psych-rock/shoegaze genre stalwarts My Bloody Valentine, Sonic Youth and The Stone Roses to girl groups The Luv'd Ones and The Shangri-La's.

But it's collaboration and the local music scene that's most inspiring for the band.

"I think something that drives us as well is just that there's so much great music happening at the moment. I'm thinking specifically, I guess, in Sydney and Melbourne... Most of the records that I've been buying lately have been by local bands, friends' bands that I know."

The genesis of Beaches was the same as many other grand ideas. After running into each other at various gigs for their other projects, the girls, "had quite a bit to drink, a big night and so thought we'd have a jam." Shortly after that first drunken show they got together in guitarist Toni's "hot box of a bungalow" and bashed out some tracks.

"That first jam we had was really awesome because two of the songs that were on the first album were written in that session," McCann laughs. "They sounded completely ramshackle and crazy...but we'd just jam for four or five hours. It was heaps of fun."

And how is it they can keep playing together after so many years? "I guess part of it is that we're mates and, you know, we sort of check ourselves when things get a bit too heavy or serious, 'cause it is possible to create sort of serious music but not take yourselves too seriously and [still] enjoy it and have some fun in the process."

When the band gets together to write and record, the process is quite organic. "Someone will bring a bass line or basic chord progression and we'll just slowly build stuff up around it."

Outside collaboration is also a vital element of the recording process itself. "That's the beauty of it, being able to bring in other people to build sonic textures that you couldn't otherwise do playing live".

With three guitars and five vocalists, the girls already make quite a wall of sound. "We've got different guitars, different amps, different pedals and we're playing different ways...sometimes it works, sometimes it's too much."

It can be tough to make time for the band when everyone is working on other projects, but for Beaches it's vital to prioritise.

"Everyone works a lot and is doing other things [Love Of Diagrams, Panel Of Judges, Spider Vomit] so it is hard to juggle everything, but we just have to make time to do it. I think that I can speak for everyone on this – it's just a pretty inspiring time to be making music."

**Where:** At First Sight Festival at Carriageworks

**When:** Saturday July 20

**And:** *She Beats* out now through Chapter Music

## Frenzal Rhomb

Old Punks Never Die By Reuben Davis

**F**renzal Rhomb have been playing punk rock since 1992 and show no signs of stopping. They've mastered the art of sarcasm and seemingly no topic is too touchy for them to have a good laugh at. For many of us, our teenage years were defined by tunes like 'Never Had So Much Fun' and 'Punch In The Face'. But let's face it, Frenzal are getting old, getting brain parasites, getting jobs and wives. All of this doesn't seem to affect the band's status and their hell bent persistence on the Australian punk scene, though.

"We just got back from Perth, where we did four shows," frontman Jason Whalley says. "It was really good actually! It was the first time that we played since the whole ordeal that I went through recently with having a disgusting parasite egg in my brain."

For those of you who don't know, Whalley was recently the victim of a parasitic egg that saw him knocked out of action for the better part of a year. Having full blown brain surgery might have put him and Frenzal on the back bench for a little while, but it hasn't stopped them completely. Rumours have been flying around that they've been working on their next album.

"That is a pretty solid rumour. I mean working's a stretch, but we've been...uh, well, you know...there've been songs." Some of these

**"I think this show's going to change the face of music. Music is literally going to change from here on after this show. But I don't think that change is going to be a good thing."**



tracks have already been recorded at the now infamous Pet Food Factory, but fans eager to get a sneak peak at what Frenzal have been up to will just have to wait. "Well, in my mind, when you see a band and you know the record, even if they're fucked, you kind of fill in the blanks in your mind and make them a little bit better. If we start playing new songs then people will kind of snap out of it and realise we're shit. And then they'll just leave!"

"But yeah, I was a little bit apprehensive about the shows at first. I was wondering whether my

level of fitness – or my limited level of fitness – would be good enough. But I found out that even after brain surgery I'm still better than half of my colleagues, so that was encouraging! I think the other guys need it more than me."

This is good news for everyone wanting to catch a show or two as they make their way around Australia, and Whalley's typically tongue-in-cheek about what to expect.

"I think this show's going to change the face of music. Music is literally going to change

from here on after this show. Which will be pretty exciting because everyone will think they knew what music was, then they'll see this show and just go 'holy shit I knew nothing! This has completely changed my life and the whole world.' But I don't think that change is going to be a good thing."

**What:** Manning Bar with Bloods and Batfoot! / Mona Vale Hotel with Frank Rizzo and Coffin

**When:** Friday July 12 / Saturday August 10



**It would have been nice to have had unicorns.**

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# Little Green Cars

Emerald Isle Indie By Benjamin Cooper

Adam O'Regan is in a strange place. He's in his hometown of Dublin, among friends and family. But the sun is shining in the Irish capital, and he doesn't quite know what to make of this unusual circumstance. "We're on a two week break at the moment, and there's Irish sun everywhere," the co-songwriter of band Little Green Cars says. "We've just come back home from a six week tour of the States, and the place is unrecognisable. Dublin is shining today, so naturally we're heading indoors to start recording," he laughs.

The band began life in 2005 under the name The Revolts, with O'Regan playing alongside bassist Donagh Seaver-O'Leary and pianist Utsav Lal. From the ashes of their former band, Little Green Cars was born in 2008, and released the *Volume I* and *Volume II* EPs the same year on their own Little Green Records label. O'Regan and Seaver-O'Leary share songwriting duties, and are joined by Stevie Appleby, Dylan Lynch and Faye O'Rourke.

"Stevie and I have known each other for a long time," O'Regan says. "We actually went to high school together, and it was one of those athletic high schools – we were not really athletic people, at all. In fact, I'd go so far as to describe us as the dorky misfits that played guitar."

"One day, a while after school had finished, we decided to bring it all together. Stevie knew Faye, and I knew the others and we just made it happen," O'Regan neatly summarises.

The Irishman makes his band's formation sound simple, which neatly echoes the appeal of their work. This year's *Absolute Zero* is their debut album proper – produced by Markus Dravs (Björk, Arcade Fire) – and its shape and tone is at once familiar and fresh. Big singles like 'Harper Lee' and 'The John Wayne' recall some of the smoothness of popsters like Fleetwood Mac and Arcade Fire, while offering the Irish group's own interpretation



of the dynamic possibilities of alt-country and folk-rock. (In the latter song, the shift in time signature midway through the song exhibits a keening joy that a younger Win Butler probably once dreamed about, growing up among Mormons in Texas.)

"It's hard for us to know why our music sounds the way it does," O'Regan says. "On the one hand, we all have eclectic tastes in music – probably the only things we agree on are Nirvana and The Beatles. We definitely don't consciously attempt to sound like anything, or sound like anything we know now.

"If anything I think our sound is the result of five years of constant writing and development,

from all angles," he continues. "We are very, very considered in what we do. We do not rush anything."

The band feel ready for their Antipodean jaunt, following a six week tour of America that meant many hours squashed together in the van. "We were all living on top of each other over there," O'Regan laughs. "There was very little downtime, or alone time, probably because the US is such a huge country, and it's even bigger when you're driving the whole time. We were able to make use of the time, though; we were writing all the time along the way. We all keep sketchbooks and notepads, which maybe is our way of ensuring we're

always able to record any thoughts or flashes of creativity we might have."

The recent tour highlighted the variety of people who are attracted to the band's music. "We really noticed the age demographics were quite spread out. The music seems to transcend generations. Maybe that has something to do with us saying we're Irish, and then people are nicer to us," O'Regan laughs.

**Where:** Supporting Daughter at the Metro / Splendour in the Grass

**When:** Wednesday July 24 / Sunday July 28

# Jen Cloher

Rediscovering Freedom By Thomas Bailey



In *Blood Memory*, the long-awaited third album from local legend Jen Cloher, has finally seen the light of day and let me tell you, it's worth the wait. Rollicking, heartfelt and raw, this work is a corker, brimming with light, atmosphere, and warmth.

Written over six months and recorded in six days, *In Blood Memory* was done live, which gives the album its sense of immediacy. Cloher was aided immeasurably by her fantastic band, and she could not be happier about the advantages of recording live.

"It has its limitations in that you don't get that perfect vocal sound," she admits. "But what you do get is wonderful performances! I think 'Name In Lights' is a great example of a band playing really well together. And that's what we went out to achieve."

Cloher had already amassed an album's worth of material by the beginning of 2012, but decided to scrap it all following the deaths of both of her parents, who had been suffering from degenerative diseases for years. Cloher's second album, 2009's *Hidden Hands*, was a harrowing study of loss and her relationship with her mother, who suffered from Alzheimer's. Was she weary of writing about loss?

"To be honest, *Hidden Hands* had covered that territory," Cloher says. "Because both of my parents had degenerative diseases it's a really long process watching someone slowly disappearing."

Cloher did a lot of soul-searching through the next few years, "but I just couldn't seem to find something that truly intrigued me," she recalls. Which brings us to *In Blood Memory*. Sick of writing about grief and loss and sorrow, Cloher's new songs evoke a real feeling of liveness and vitality. She'd mentioned before that she wanted to focus on what was "alive in her" – so I ask her if she discovered any aspects of herself that were surprising.

"It's funny," she says, smiling, "because when I said that, I wasn't in deep mourning. I didn't have a deep mourning process, because when they died, it was such a relief. And that was interesting! I always imagined that when you lose your parents, you're devastated. But I was relieved, and I felt a lightness. I was also falling in love as I wrote this album, and a lot of the songs are..." She pauses, trying to find the right word. "Humour. There's a real sense of humour underneath it all. Also falling in love with someone who's younger than me!" She laughs, and her eyes shine.

"So I guess I was enjoying things! I was enjoying playing songs again. I felt like I was in a new phase of my life because now I was very much alone in the world, but there's a lot of freedom. My life just seemed to open up again – I've been holding a lot of responsibility taking care of my parents over the last five years, so it was a very different experience being...free, I guess."

Essentially, then, you were ready to kick your shoes off and have a little bit of fun? "Exactly!" she agrees. "That's exactly it – I wanted this album to be fun. I wanted it to be fun to play, fun to record, and fun to listen to! There needed to be a real lightness to this work for me to survive it! *Hidden Hands* was an intense album, and we played it live for many years, and I had to relive those stories and experiences again and again and again.

"I knew," she says with triumph, "this time I wanted to write an album and enjoy it – and deliver these songs that are going to be fun played live!"

**Where:** Album launch at Oxford Art Factory with Melodie Nelson and Courtney Barnett

**When:** Friday July 12

**And:** *In Blood Memory* out now through Milk! Records/Remote Control



Eternity is a terrible thought. I mean, where's it going to

end?

SYDNEY  
THEATRE  
CO

# Dick Diver

Sad Music is Good Music By Jody Macgregor

Dick Diver is kind of a literary band. They're named after a character from an F. Scott Fitzgerald book, their lyrics are often wordy and clever and Rupert Edwards, who I'm talking to, is an actual English teacher who has probably had to explain *Great Expectations* to teenagers more times than anybody should be required to.

If there's any musician it's appropriate to ask questions from the Proust Questionnaire – a set of personal questions answered by French author Marcel Proust as a teenager and then again as an adult – it's him. Which is how I learn that Edwards: is prouder of Dick Diver's two albums than any of his other life achievements; laughs at lowbrow slapstick comedy; and cries at sad jazz music. "There's a Miles Davis version of 'It Never Entered My Mind' which is on *Workin'*, one of the late 50s records that he did," he says. "It destroyed me when I heard it for the first time."

A Miles Davis soundtrack for staring out the window when it's raining may be a fair distance from the wry observations of Dick Diver's songs, but their latest album *Calendar Days* does contain one reference to sad jazz. In opening track 'Blue & That' there's a saxophone part played by Alistair McKay that may not make you weep but is definitely maudlin. The whole album's noticeably more downbeat than their relatively chirpy debut, *New Start Again*.

*"There's that Billy Bragg song where it talks about scoring the winning goal and it's like this metaphor for falling in love... fucking awful."*

"That's how I wanted it," says Edwards. "Most of the time when I think about how I want something to turn out it doesn't turn out anything like that, but six months before we recorded it I had this idea and we talked about wanting to make a pretty sad record. Not because we're really depressed people or anything, but because sad music is good music, often. And I think we kind of pulled it off in places, some kind of melancholy or sadness." Then he laughs. "I nearly said *Mellon Collie and the Infinite Sadness*."

Songs like 'The Two Year Lease' and 'Gap Life' are full of world-weariness but never too bleak. Although they're responsible for the occasional song about wasted lives and bad breakups, he says that he and the rest of the band are perfectly happy people. "There's sad music and there's *really* sad music, like 90s doom-folky stuff. I can't imagine Elliott Smith would have been a very happy person."

Edwards writes a lot of songs, but while the other members of Dick Diver all seem to have multiple side projects on the go for their leftovers, he tends to scrunch his up and then throw them away by the dozen. "A lot of them just end up being really crap. Sometimes I think you have to write the bad ones to get to the better ones. There are so many songs I've written which are really terrible and it's good there's no outlet for them. I think sometimes it's good that I have only one proper outlet because then



I can be much more selective with what gets in there."

Although that may be about to change now that he's starting up a side project of his own, a new band with Amy Hill from School of Radiant Living. He says they're called The Backstabbers at the moment but have already changed their name "like three times" and their music is "just really low-key acoustic sadness. But again, we're happy people."

Given that there are Dick Diver songs about language and leases, is there anything he wouldn't write a song about? "I wouldn't write a song about sport. I usually find those songs pretty cringeworthy. I'd write a song that has sport in it but I wouldn't write a song about sport. I

think the only thing that would stop me from writing about anything is lack of ability. I'd quite like to be able to write about all kinds of things but it's pretty hard."

It's true that sport has inspired some of the greatest crimes committed to music, like New Order's 'World In Motion' and Weezer's 'Represent'. Soccer in particular has not been kind to quality music. Edwards agrees. "I don't think it's about sport but there's that Billy Bragg song where the film clip is him on a soccer pitch and it talks about scoring the winning goal and it's like this metaphor for falling in love," he says, then adds with feeling, "fucking awful."

What he does write about is Australia, with songs that are full of mundane

details like references to Alice Springs and shopping at IGA. "Before Dick Diver even started I had a phase of wanting to be like militantly local," he explains, "in the sense that I didn't understand why there were so many great bands from other places in the world which could freely reference their own spot in the world, like New York or whatever, and sound really cool. Whereas if you're out here it sounds a bit trite. That kind of thing doesn't really bother me at all anymore. I don't have an agenda in any way, it was never an agenda in Dick Diver, but I think it still snuck in."

**What:** Album launch at Red Rattler  
**When:** Saturday July 13  
**And:** *Calendar Days* out now through Chapter Music

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# The Almost

Live and Direct By James Nicoli



For the recording of their third album *Fear Inside Our Bones*, Florida's The Almost threw out just about every rulebook on how a modern band is supposed to record in this day and age.

Bypassing a lot of the cut and paste mentality and software trickery afforded by today's modern technology, the band instead returned to the days when artists cut albums completely live. As guitarist Jay Vilardi explains down the line from

the U.S., since making the decision the band hasn't looked back.

"We really couldn't get the way that the band sounded for real in a studio setting without recording live," Vilardi says. "The other two records

we've done we're happy with and we wouldn't change anything for the world but the one thing – that we sound like a polished version of The Almost and we really wanted to be honest. I mean Aaron (Gillespie: vocalist and guitarist), the most honest he could be lyrically and musically is sounding the way that we sound, for better or worse."

throughout. "If we were in the same room I could point stuff out to you, like what you're really hearing, that would probably blow your mind in the way that it did mine, like 'wow, we're leaving that? OK, yeah, let's leave it,'" says Vilardi. "I mean a lot of the drums you hear are not actually drums, its drums coming through my amp because we were standing so close."

I ask whether the fact that the band recorded the album together in the same room had the same sort of feel as if they were in the rehearsal room, and if it took some of the pressure off being in a recording environment.

"That's true, but then there's also the other point which is if I mess up my take we all have to start over. You don't want to be that guy that's like, 'oh, OK, take 20 because Jay can't get his crap together,'" he laughs.

Pitfalls and pressures aside, The Almost are converted – live is the only way they want to record albums in the future. "I know that Aaron has said this and I agree – we should never record any other way," says Vilardi. "We should totally just record live because we went in there, we did a good job and the finished product... we're getting the best response that we've got in a while on a record."

**What:** *Fear Inside Our Bones* is out now via Tooth & Nail Records/Shock

## CSS

Reaping the Harvest By Thomas Bailey

CSS – short for Cansei de Ser Sexy, a Portuguese translation of a ridiculous quote from Beyoncé stating that she was "tired of being sexy" – are currently mid-tour in the US for their brand spanking new fourth album, the delightfully eccentric and energetic *Planta*. Written and recorded in – and indeed inspired by – the city of Los Angeles, *Planta* was produced by TV On The Radio's Dave Sitek and features 11 gleaming songs about love, lust, sex, and "teenage tiger cats."

This being their first album recorded outside their native Brazil, I ask Ana Rezende – one quarter of the São Paulo electro-pop quartet – if perhaps the tone of the album was affected by their new surroundings. "I think so!" she says. "But we are Brazilian, and we filter everything through our Brazilian brains. But LA is a great place to get inspired. A lot of people go there to record stuff, and work with art in general, so yeah – I think it definitely had an impact."

*Planta*'s first single 'Hangover' was co-written by Rancid's Tim Armstrong and is a perfect exemplification of the anything-goes sound that CSS have been harnessing for the last decade. Exhibiting traces of pop, punk, reggae, dub and even mariachi, CSS's work is all over the musical map. Rezende chuckles when asked how a song of theirs is born.

"The biggest thing, I think, is that we have a lot of freedom, and we never feel like we have to sit down and write," she explains cheerfully. "We try to sit down to understand what we're doing and how we are thinking, but we never think about, like, 'Let's do a record like this or like that'. It's like, we just listen to an amazing reggaeton song, and we're like, 'Let's do a reggaeton song!' And then we try to do it, it

doesn't become a reggaeton song, it becomes whatever we do that we think is reggaeton!

"A lot of songs [in which] we're thinking of something it actually comes out differently than we'd originally thought. We're not really trained musicians and we don't conceptualise the band, what style we are or whatever; and also the music we're making gives us the freedom to play or write anything we want!"

CSS originally started out as a joke nearly a decade ago when these São Paulo art students thought it would be fun to wreak some musical havoc. Their 2006 self-titled debut, however, was anything but a joke, featuring the now-classic singles 'Music is My Hot Hot Sex', 'Meeting Paris Hilton', and 'Let's Make Love and Listen to Death From Above'. Even today, this record retains its vitality and charm. From there, their sound has matured (they have, after all, learned how to play their instruments)...but their songs are as carefree, chaotic, and endearingly humourous as ever.

Rezende ponders for a moment when asked how she feels they've grown since their inception. "Oh, a lot!" she exclaims. "I think when we started we were like 20, 21 years old; and now we're all 30, 31! And I think [ten years] is a lot of time no matter what you're doing. Also, it just becomes way easier to deal with whatever. Interaction becomes a really natural thing for us, so it's like – it feels really nice, because it's a 'meant to be' kind of thing!"

**What:** Harvest Festival

**When:** Saturday November 16 (tickets on sale Friday July 12)

**And:** *Planta* out now through Stop/Start



CSS photo by Mariana Juliano

Shouldn't we be doing something — constructive?

ROSENCRANTZ &  
GUILDENSTERN  
ARE DEAD



# Daughter

Ethereal Girl By Benjamin Cooper

**D**aughter has always played it her way. "I never went to university," Tonra says. "I never even considered it. I knew from the start that music was my thing. It was almost like I didn't want to do anything else, or even entertain anything else. I finished school, and went to music college, and then I ended up doing music, all the time."

The songwriter and leader of English band Daughter is the first to admit surprise at having become a frontwoman. "Both of my parents are very shy people, to the point where they might even be described as antisocial," Tonra says. "I definitely got the shy gene. I mean, I'm always blabbering, but that probably helps with writing. Maybe."

Daughter began as Tonra's solo project when she was studying at London's Institute of Contemporary Music Performance in 2010. The same year Tonra self-released an EP of demos, before forming a band later in 2010 with fellow students Igor Haefeli and Remi Aguilera. With significant buzz surrounding the band, the folk-influenced trio self-released the *His Young Heart* EP in 2011, which was followed in October of that year by *The Wild Youth* EP on Communion Records (Michael Kiwanuka, Ben Howard).

Of course, the important thing is whether Tonra's parents like her stuff. "They do listen to my music," Tonra says. "I think they like it, well, they seem very interested in it. Mum is actually a big Twitter fiend, and she's not on Twitter herself, but she goes on ours and keeps an eye on what's going on. Sometimes she updates me about stuff that I didn't even know was going on."

*"I like it a bit grey and not very pleasant. It means you don't want to go outside, so you end curling up in the house and writing stuff that's good."*

The tweeting and international attention for the band has come from this year's debut album, *If You Leave*. It's their first release since signing to prestigious British imprint 4AD (The National, Grimes, Deerhunter), and has been acclaimed by auspicious voices like the BBC, Drowned In Sound and The Fly.

The benefit of all that international attention is that the band has been on road touring all year. Multiple North American tours mean Tonra now craves home like never before. "We've just had a week back in London which is kind of nice," she says. "It's a little bit shit weather-wise in London at the moment, and I like it a bit grey and not very pleasant. It means you don't want to go outside, so you end curling up in the house and writing stuff that's good."

"It's hard to feel free because we're in the middle of such a crazy year of touring," Tonra continues. "We've been all over the place for the last couple of months, which has been really great and really exciting. At the same time it leaves me feeling that as soon as I'm in one place too long I'm kind of itching to get away again. But then when I move on I want to be at home again. The one thing that consistently excites me is coming home and catching up with friends. There are so many people I haven't seen since probably Christmas, or even before then. It's really quite nice to come back home and really interact with people."

The band performs in Australia for the first time this July, and they're well aware of the welcome that awaits them. "We've had quite a lot of requests to come to Australia in the past," Tonra says, "but it's never been able to happen. It's very exciting for us to be coming down now, even if it is winter there. I think the fact that our sideshows for Splendour have been doing really well is something that really encourages the three of us."

Daughter will be playing alongside Irish group Little Green Cars, who are firm friends of the English trio. "I love them, all of them," Tonra says. "We all met in New York, because we're on Glasshouse Records together in America. They're just the coolest guys, and of course their music is amazing. It's such a thrill to be able to hang out with them in New York, Dublin and now Australia. They took us out in Dublin when we were there, and I think we may have to behave ourselves a bit more in Australia."

The Irish connection is significant for Tonra, although she isn't sure if it has any explicit influence on her craft. "I'm half Irish, because my father is from County Mayo in the west of Ireland. My grandmother and grandfather moved to London with my dad when he was younger, and I've always had a really good relationship with both of them. Every weekend we'd go over to their house and my grandfather used to sing old traditional Irish songs at home. There is a part of me that was immersed in that, growing up around the really traditional elements of Irish culture.

"I don't think I would ever necessarily write like that, but I think there is something in me of that, even if it's just with the way that I rhyme things. I do feel that must have had some impact on either the way I write or the way I sing. In terms of the Irish influence, I don't think I've spent enough time there, because I think there's the possibility it could be a huge inspiration for me."

**Where:** The Metro (sold out) / Splendour in the Grass

**When:** Wednesday July 24 / Friday July 26



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## five minutes

WITH TEAM MESS



**Bingo Unit** is an interactive, multimedia police drama experience, inviting audiences to get in touch with their inner good or bad cop. Presenting for Performance Space's *Show Off* season, the multi-faceted work comprises location shoots and public performances culminating in a mock TV drama of the same name. Filming's wrapped up folks, but never fear because there's still the chance to catch the final product. At **Carriageworks** between **July 10-13** Team MESS will take you on a backlot tour where audiences watch the footage, learn about the filming

process, participate in additional scenes and ultimately solve the mystery behind the crime committed. We caught five with the law enforcers to dig a little deeper.

**Bingo Unit will film a mock TV thriller in various stages. Explain.** We've been shooting one cliché-ridden cop drama scene each day and we shoot it repeatedly in the day with as many participants who have volunteered to show up in the allocated time frame. Last week we shot five scenes in and around Sydney including: 'Discovery Of The Body', 'Police

Briefing'; 'Informing the Victim's Mother that Her Daughter is Dead'; 'The Chase and Arrest Scene at the Victim's Funeral' and finally the 'Stakeout Scene'.

We explore how culturally ingrained TV cop dramas are and the volunteer participants act out these scenes because we know them so well. We give them no direction, just the title of the scene and shout 'Action!' letting the participants dictate the scenes!

**After filming, a series of public performances will present at Carriageworks. How will this work?** A Warner Brothers-style backlot tour behind the scenes of yet another television crime drama, called *Bingo Unit*. We screen each of the five scenes we've shot with an installation that works for the theme of the scene. Just like the cop shows *Bingo Unit* is based on, the backlot tour is formulaic and has a cyclical format. What is shown on screen perpetuates the narrative that dictates the scene and the way in which people play the roles.

**What kind of creative processes were involved in bringing the work to life?**

Watching a lot of TV, opening a lot of cans of worms. Being flexible with participants doing whatever they want to best service the work. Although, there was a lot of plotting, planning and testing with participants. Plotting a hypothetical TV show – how do you storyboard a show with no script?

**How can we participate and what kind of experience will we have?**

You can participate by coming to the backlot tour! Although, if you'd prefer not to, that is okay as well, you can grab a coffee and donut and take it all in.

**Favourite screen cops and why?**

Detective Jessica Fletcher in *Murder, She Wrote* because she always gets to the bottom of a case; Detective Senior Constable Rachel Goldstein in *Water Rats* because she's a tough babe! Agent Murtaugh in *Lethal Weapon* because I'm too old for this shit! and Agent Dale Cooper in *Twin Peaks*.

**What:** *Bingo Unit*

**Where:** Carriageworks

**When:** July 10-13

**More:** performancespace.com.au



### MUCH ADO ABOUT NOTHING! TIX! WIN!

Joss Whedon's modern retelling of *Much Ado About Nothing* stars TV regulars **Amy Acker** (*Angel, Dollhouse*), **Alexis Denisof** (*Buffy, Angel, Dollhouse*), **Clark Gregg** (*The Avengers*), **Fran Kranz** (*Cabin in the Woods, Dollhouse*) and **Nathan Fillion** (*Buffy, Firefly, Serenity*). Using the original text, adapted by Whedon, the story of sparring lovers Beatrice and Benedick offers a dark, sexy, funny and occasionally absurd view of the intricate game that is love.

Shakespeare's classic comedy is given a contemporary spin in Whedon's latest film, which opens in cinemas on **Thursday July 11**. We've got ten in-season double passes to give away and if you're keen on one just email [freestuff@thebrag.com](mailto:freestuff@thebrag.com) and tell us one other film Whedon has worked on.

Team Mess photo by Lucy Parakhina



### POSSIBLE WORLDS FILM FESTIVAL

Still suffering Sydney Film Festival withdrawals? Fear not, because we've found just the solution and you've only got to hang in there for a few more weeks. The 8th annual **Possible Worlds** film festival is set to land at **Dendy Opera Quays** and **Dendy Newtown** on **Thursday August 8** and will have avid moviegoers rejoice in celebration of their next filmic hit. This year, the Festival is also extending its focus to showcase not just Canadian cinema, but also film coming out of the United States. Opening the Festival will be one of the most heralded films of the 2012 Venice and Toronto Film Festivals, Canadian director **Sarah Polley's** documentary *Stories We Tell*, a deeply personal portrait of a family dealing with a legacy of secrets and lies. The full program will be available **Monday July 8** and includes Australian premieres of *Molly Maxwell* directed by **Sara St. Onge** and *Rewind This* directed by **Josh Johnson**. Then there's those of the international premiere variety like *A Teacher* directed by **Hannah Fidell** and those that will take us back like *Westworld* directed by **Michael Crichton**. Keep an eye on [possibleworlds.net.au](http://possibleworlds.net.au) for forthcoming details.

### MOSMAN ART PRIZE

From **July 13 – August 25**, **Mosman Art Gallery** will host the 66th **Mosman Art Prize**. As Australia's longest running municipal art prize, recognised artists have included iconic modernist **Grace Cossington Smith**, Archibald-winning **Guy Warren**, pop artist **Jasper Knight** and oil painter **Lucy Culliton**. The annual prize (major prize bounty of \$30,000) is the gallery's flagship exhibition showcasing the best in contemporary painting practice from Australian artists. Culliton will judge this year's prize with winners announced at the official opening on **Friday July 12**. For more information visit [mosmanartgallery.org.au](http://mosmanartgallery.org.au)

### REDFERN, I LOVE YOU

Not a phrase you'd expect to hear everyday, but on **Tuesday July 16** these four words will abound: *Redfern, I Love You*. A photographic exhibition by director-photographer **Ben Lawrence**, *Redfern, I Love You* comprises a

soulful series of portraits depicting various Sydney residents as they stare at their own reflections in the mirror. 'A year of approaching people on the street, earning their trust and hearing their stories has only confirmed my love for this unique suburb and its residents,' said Lawrence via release. **Damien Minton Gallery** will host *Redfern, I Love You* from **July 16-20**. Visit [benlawrence.com.au](http://benlawrence.com.au) for more information.

### CAPURRO AT BRENSPACE

Contemporary artist **Christian Capurro**, will present his first solo exhibition with **Breenspace** from **July 12 to August 10**. Capurro's latest body of work explores what he describes as "retakes on art" and comprises moving images developed during residences in Lisbon and Vienna. The artist offers up digital videos that have been captured with a phone camera; they, along with photographs, present emotive meetings between works of art and their visitor/recorder. More info at [breenspace.com](http://breenspace.com)

### PENELOPE AT TAP

A new play is coming to **Tap Gallery** courtesy of **Siren Theatre Co** this September. Playwright **Enda Walsh** is set to present *Penelope*, the story of four men who battle it out for the love and affection of the play's female protagonist. Based on the final chapter of Homer's *The Odyssey*, *Penelope* is a vaudevillian, irreverent, poetic work brought to life by director **Kate Gaul**. *Penelope* is a farcically comic, tragic and richly-worded play that has already enjoyed much critical acclaim. *Penelope* plays Tap from **September 12 through October 6**. To find out more visit [sirentheatrec.com](http://sirentheatrec.com)

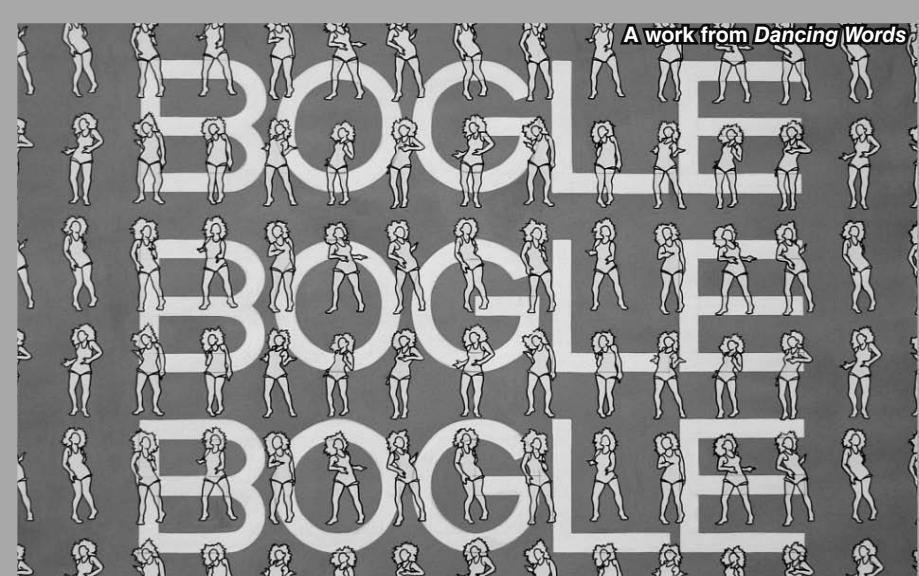
### MAX BERRY

Sculptor and painter **Max Berry** meditates on dreamlike and sacred worlds. His practice is governed by an interest in alternate realms and the reflective nature of those who inhabit them. Berry works in a surrealist vein wherein representational depictions of everyday objects form our only connection to reality; in contrast, floating teepees and topsy-turvy houses remind us we are looking at a space beyond our known environment. An exhibition of the artist's latest

portraits, timber carvings and ceramic sculptures, *Which Way Home*, opens at **China Heights Gallery** (16-28 Foster Street, Surry Hills) on **Friday July 19** and launches with a 64-page book in tow. China Heights is committed to showcasing the work of first-time and emerging artists. For more info visit [chinaheights.com](http://chinaheights.com) or [maxberry.com.au](http://maxberry.com.au)

### SAMOAN IN SURRY HILLS

Mixed-media artist **Raymond Tuifao** is fluent in urban and cultural pictorial language. From **July 25-30**, **M2 Gallery** will show a series of Tuifao's work entitled *Samoan in Surry Hills*. Exploring Sydney's underground scene and the artist's Pacific Island heritage, the artist's body of work uses abstract, graphic language to communicate lived experiences of socio-cultural displacement. "My family immigrated to the western suburbs of Sydney when I was 13. I met a bunch of Samoan kids who were also a little lost within the vacuum that was western suburbia, so we all had something in common. My parents became church ministers and I started a gang. I found an escape within my friends, music and art," said Tuifao via release. [m2gallery.com.au](http://m2gallery.com.au) for more.



### DANCING WORDS BY ROBIN CLARE

Sydney-based Jamaican artist **Robin Clare** takes the rhythm and repetition of dancehall music as her central artistic agenda. In the context of traversing cross-cultural boundaries, Clare's pictorial language documents something so vital to the pop culture of her native Jamaica. Working across typography, large-scale paintings and screen prints, Clare depicts some of the most popular dances to emerge on the scene since its emergence in the '70s. The artist's *Dancing Words* series will be on show at small bar **Black Penny's** adjoining gallery space **Blacklisted** from **July 9-15**. [robinclare.com](http://robinclare.com) for more info.

# BLACKOUT



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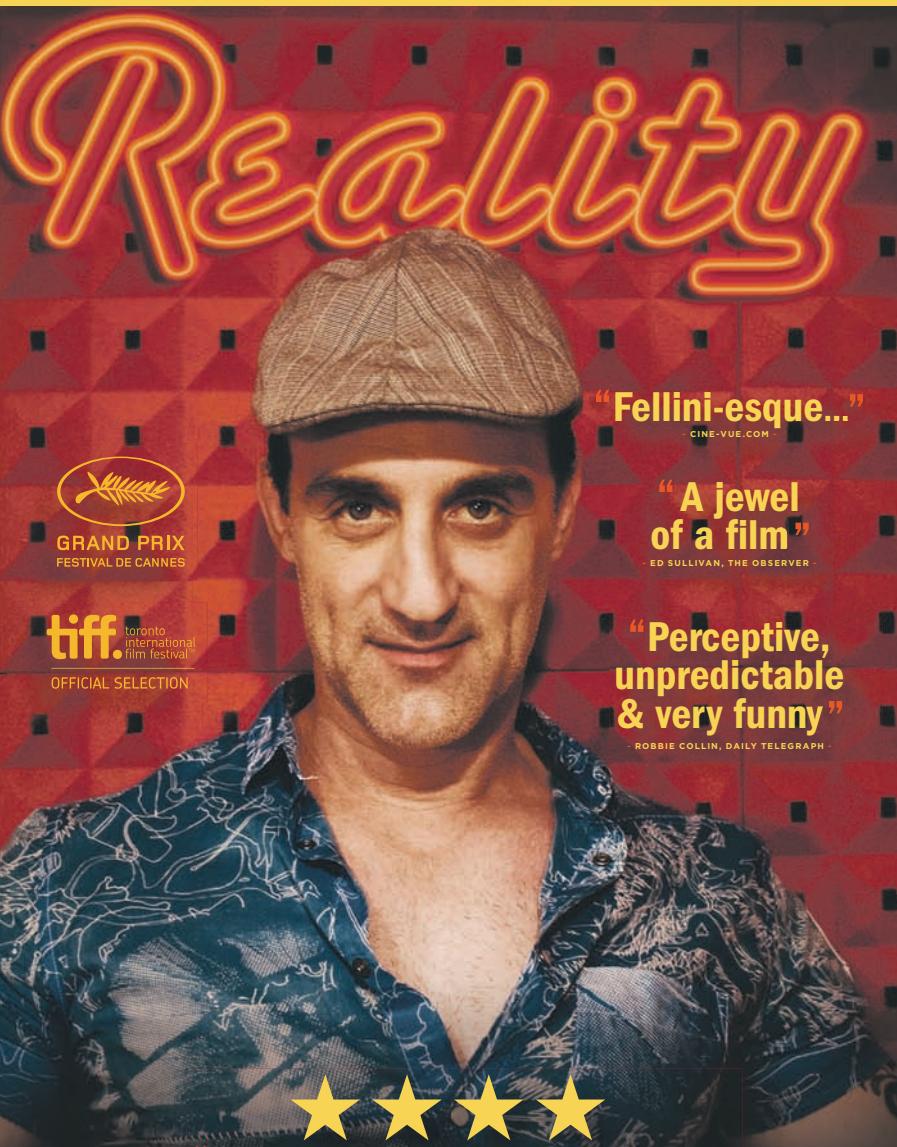


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# Bondi Feast 2013

[ARTS FESTIVAL] Winter Warming Festivities By Krissi Weiss

**B**ondi is at its quietest in winter. Well, so you'd think. Such is not the case, however, because for the second year running Tamarama Rock Surfers are hosting Bondi Feast. This year, over 100 artists will present an energising ten-day lineup of comedy, theatre, music, storytelling and visual arts. Then there's the all-important hot food and mulled wine, of course.

Co-curator of Bondi Feast, Associate Artistic Director of Tamarama Rock Surfers and UK native Phil Spencer is largely responsible managing a program that shines a bright light on all Sydney has to offer throughout the colder months – a time during which many would be forgiven for looking beyond our national borders to find creative inspiration. According to Spencer, however, we have all we need right here and it's damn good. "For someone who's an outsider it's hilarious that Australians think of their country as a cultural backwater," he says, "My passion is independent theatre, but the quality of all art forms that are made in Sydney is absolutely comparable to anything going on in London or Glasgow or wherever. It's just critical mass and frankly, we get a lot more government support over here."

This year, Bondi Feast has the unenviable task of living up to the success of 2012's inaugural

program, but a quick perusal of the lineup promises one that the 2013 lineup will be just as exciting. "Well the first year went really well and while there was some surprise that we were there, we threw the festival together in about a month and a half and it was a real success," says Spencer. "So really the criteria for this year was that we wanted to do it, but we wanted to make sure we didn't do the same things."

"There was no point just repeating what worked because that's a bit boring really. We knew the format worked and wanted to program outside of our immediate network. As much as I try to be innovative in the way I curate a program it really comes down to a bit of comedy, a bit of music and mostly theatre, food and drink. The staple formula underlying it is just what I know I enjoy on a good night out and sometimes that's about tricking people. I lure them in with discount beer and then go 'oh look here, a selection of new plays.'

With the Sydney premiere of *Certain Men*, an absurd part play, part installation that was a hit at last year's Melbourne Fringe Festival on the bill, variety is key to Bondi Feast's 2013 program. "We don't do a traditional call-out," says Spencer, "Bondi Feast is heavily



curated. Zoe [Bondi Feast co-curator] works a lot in spoken word and storytelling events and I in theatre, so we got some people in to curate the comedy and music elements.

"That said we pushed ourselves to be broad and with some things we took a real punt like the '80s Physique Aerobics dance class. Someone we know went and said it was the best thing they'd ever done so we put it in the festival hoping that maybe 100 visitors

will come in spandex. It might die miserably on its arse, but I don't think it will and it showcases our willingness to be diverse."

**What:** Bondi Feast 2013

**Where:** Bondi Pavilion

**When:** July 16-27

**More:** [bondifeast.com.au](http://bondifeast.com.au)

Kate Mulvany



## Beached

[THEATRE] A New Reality By Alasdair Duncan

**M**elissa Bubnic's *Beached* is a new Australian work that takes on some big issues – the play's protagonist, a boy named Arty, is the fattest teenager in the world. "Arty is house-bound because of his size," director Shannon Murphy explains, ahead of the play's Griffin Theatre Company debut. "He lives with his mother JoJo, who is taking care of him. He needs to have gastric bypass surgery, because he's already had two heart attacks at the age of 18. He agrees to let *Shocking Fat Stories*, a reality TV show, come into his home and film his journey to lose enough weight that he can eventually have the surgery. It's a story about what happens when you let the world of reality TV into your reality."

The play, Murphy tells me, highlights the mercenary nature of reality TV shows like *The Biggest Loser*, and looks at the ways they manipulate reality. "*Beached* investigates reality TV in a way that's really interesting for a theatrical piece," she says. "It looks at how TV can edit around what you're doing and manipulate how you're perceived by the public. It's about how reality TV is made and shaped." The stage even features a live video feed, running footage from the *Shocking Fat Stories* TV show. "It's quite interesting," Murphy says,

"because the actors can see themselves on screen as they perform, but even then, what you see on stage and what you see on the screens is never the same thing."

Blake Davis, the young star of *Tangle* and *The Slap*, plays the 400-kilo teenager Arty. Murphy won't tell me how exactly the character is depicted, but she tells me that she and the production team came up with a creative solution. "I don't want to give away what we've done, but I think it's essential to depict Arty's size on stage," she says. "I don't think you can just ask people to use their imaginations, because the suspension of disbelief is too great. The fact is that you just don't encounter people of Arty's size on a regular basis – they're not able to leave their houses necessarily, and they don't move around as much, simply because a lot of public spaces aren't built for them."

Melissa Bubnic is one of our finest up-and-coming playwrights, and Murphy tells me that she was blown away by the quality of the dialogue in *Beached*. "What's interesting about her, compared with a lot of other playwrights," she says, "is that when she tells you she's writing a contemporary play, she really means that she's writing something for the here and

now." Murphy refers to Bubnic's particular brand of theatre as 'pop culture plays'. "Melissa addresses things that the new generations are dealing with. She analyses the messages that we're sent through advertising, and the ways these messages change how we think. Her dialogue is very modern, she uses a lot of vernacular language, and it rolls off the actors' tongues really easily."

Aside from Davis, the cast is a roster of top-notch local talent, including Arka Das, Kate Mulvany and Gia Carides. "I've admired Gia for a while," Murphy says. "She's vivacious and generous and caring, and I thought she'd be perfect for the role of JoJo, the mother. Likewise, I've worked with Kate Mulvany a lot as a writer over the years, but I've always wanted to work with her as an actor, and this was my chance. You always have people you want to work with, but you just have to wait for the right roles to come along for what you want to do. These people have just fallen into place for *Beached*."

**What:** *Beached* by Melissa Bubnic

**Where:** Griffin Theatre Company

**When:** July 19 – August 31

**More:** [griffintheatre.com.au](http://griffintheatre.com.au)

## Sydney Moderns

[VISUAL ARTS] Our City Back Then By Shannon Connellan



**T**he Sydney Harbour Bridge is half-finished, pre-CityRail trains are newfangled contraptions and David Jones has just opened its doors. Sydney artists realise academic techniques just don't cut the mustard to capture their new metropolis, so take radical cues from Europe and the United States. Almost 100 years later the Art Gallery of New South Wales is revisiting these fearless Sydney artists, 180 works of our very own *Sydney Moderns*.

Handpicked from our own state galleries and international private collections, *Sydney Moderns* is a comprehensive essay of local artists between the wars, who found novel

techniques to capture our newly cosmopolitan city, names like Margaret Preston, Max Dupain, Roy de Maistre, Grace Cossington Smith, Roland Wakelin and Harold Cazneaux among lesser known artists dubbed the 'Lost Moderns'. "It tells this great story about Sydney in the '20s and '30s and the exciting period of art that was developing at the time," says co-curator Denise Mimmocchi. "The city was taking shape...the height of the city went up, roads were widened out, it really did become a modern metropolis."

With Tumblr and Pinterest decades from invention, modern Australian artists had restricted means to discover new forms of expression outside textbook academia. With Europe and the United States leading movements like post-impressionism and fauvism, isolated Australian artists kept on the pulse by flicking through magazines. "Artists really responded to what was around them... they'd seen reproductions of Van Gogh, Gauguin and Seurat, these giants of European modernism," explains Mimmocchi. "But they were just taking on elements that they could use to evoke a sense of their own experience of modernity and place... It's not just copying forms of post-impressionism, it's actually re-visualising them in a way to evoke a sense of their own city."

The exhibition beams with Sydney pride from the very first room, filled to the eaves with

celebratory renderings of Sydney's number one postcard bragger, the Sydney Harbour Bridge. As much as we now take it for granted as a highway from the CBD to North Sydney, artists in the '20s were flabbergasted by this emblem of modern innovation, most notably Neutral Bay-born artist Grace Cossington Smith. "Quite a number of Sydney artists responded to the Bridge as it was being built, you know, it was this major symbol of Sydney's modernity," says Mimmocchi. "[Cossington Smith] used to sit over on the North Shore as the Bridge was slowly coming into being. She created these fantastic responses in colour that were really not so much about the building of the Bridge but this sort of... celebration of modern life," says Mimmocchi.

Unlike most blockbuster period-focused exhibitions, *Sydney Moderns* doesn't follow a chronological chapter path through the art history books, curators Mimmocchi and Deborah Edwards instead looking to themed rooms. Experimentation with colour and light kicks things off, with artists such as Cossington Smith, Roland Wakelin and Roy de Maistre straying from naturalistic expression through dazzling canvases of saturated colour. The second section will make you rethink your own Sydney, exploring the idea of modern life and the city itself. "Artists were living in this era of transformation; the city was being transformed

as much as their art was being transformed... they work in sync together," says Mimmocchi.

Once you've become acquainted with the budding, bustling Sydney of the '20s and '30s, *Sydney Moderns* takes a closer look at genre developments, to the dominant Australian artform, landscape, and still life painting, an experimental genre that began to hold considerably more weight in the '20s. Tables and apples were no longer the bottom of the art food chain.

*Sydney Moderns* closes with a section called *Paths To Australian Abstraction*, a nod to previous AGNSW blockbuster *Paths To Abstraction*, focusing on our own cubist master. "We end with Ralph Balson, who had a show of completely abstract works, which shed any resemblance to the figurative art and went completely abstract in 1940," says Mimmocchi. "In a way the exhibition builds up to that moment of pure colour and abstraction. It ends with a bang!"

**What:** *Sydney Moderns: Art For A New World*

**Where:** Art Gallery of New South Wales

**When:** Until October 7

**More:** [artgallery.nsw.gov.au](http://artgallery.nsw.gov.au)

# Arts & Culture Reviews

Hits and misses on the silver screen and the bareboards around town



## ■ Photography WORLD PRESS PHOTO 2013

Until July 29

The Gaza City alleyway is packed with men. Some are yelling, others have their hands in the air. In the foreground of the photo are two children (**Suhail Hijazi** and elder brother **Muhammad**), aged two and nearly four. Their lifeless bodies are wrapped in

white sheets, their small faces covered in dirt and dust, their eyes closed. The children were killed when their house was attacked by an Israeli airstrike on November 19 2012. Now their uncles are carrying their bodies to the mosque for their funeral. This photo, *Gaza Burial* by **Paul Hansen**, is World Press Photo of the Year.

Walking through **World Press Photo 2013** currently showing at **State Library of NSW**, the viewer discovers the power of a single image to capture a moment within

## ■ Film THIS IS THE END

In cinemas July 18

Imagine **Seth Rogen** trying to pull off a satirical take on Tarantino or Rodriguez. Now imagine him trying to do that with an added dose of obscenity, excessive alcohol, a lot of drugs and a Bible. Yes, a Bible.

The product? **Evan Goldberg**-directed *This Is The End*. The film's a very gory, violently crass, very humourous story of an apocalypse-struck Los Angeles that will draw you into its spell from the start and leave you gasping for more.

The premise is funny, and characters believable. **James Franco** hosts a party at his new house, and the who's who of Hollywood are getting wild and dirty. Then enters God, who doesn't give a damn about the celebrities' interests and suddenly decides it's time to wrap up his work on the planet. God decides to end it all brutally and has all good souls sucked up through a blue light. Coincidentally all of mankind perishes except for the

film's group of contradicting personalities: the cunning **James Franco**, the self-righteous **Jay Baruchel**, the uncertain **Seth Rogen**, the confused **Craig Robinson**, and the deceptively conceited **Jonah Hill**.

LA is now one big-burning mess – a city of fire and cannibals, with the devil monster slaying anyone in sight except Jonah Hill, whom he seems to have a crush on.

Seth and co-director Evan Goldberg round up an oddball mix of characters, with some interesting cameos by **Danny McBride**, **Emma Watson**, **Michael Cera**, **Rihanna**, **Channing Tatum**, and the **Backstreet Boys** all playing themselves.

*This is the End* knows no fear, boundaries, or rules. It's an unapologetic, lewd, offensive, indecent and insanely funny journey of five celebrities who must learn lessons of kindness, friendship and faith the hard way – there's simply no other way to survive.

★★★☆☆

**Joseph Rana**

See [www.thebrag.com](http://www.thebrag.com) for more arts reviews

## Arts Exposed

What's in our diary...

### New Smart Object

Until Saturday August 3  
Chalk Horse, Surry Hills

Artist **Andre Hemer** may hail from New Zealand, but we won't hold it against him. His vividly colourful paintings and mixed media works traverse the space between "detritus of digital culture and conventions of painting" combining new technologies like QR codes and 3D renderings with more traditional paint and canvases. Through the medium of painting, Hemer actively negotiates and comments on the condition of the moment; paintings, just like smart objects, are linked to one another by existing within a larger network. Surry Hills' **Chalk Horse** gallery is currently showing an exhibition of his work titled *New Smart Objects* until Saturday August 3. For more information visit [chalkhorse.com.au](http://chalkhorse.com.au)



the subjects' lives. Sometimes that moment is so arresting, so raw in its depiction of humanity that the viewer can't escape distressing imaginations of what came before and after the photographer's privileged lens made time stand still.

Considering these moments can often be very harrowing, such as in Hansen's case and the exhibition's confronting war photography. At other times reflecting on these moments is joyful, as is the case with **Paul Nicklen**'s enchanting underwater depiction of diving Emperor penguins. Then there's photos that make us almost choke over their poignancy like **Daniel Berehulak**'s images depicting the aftermath of the 2011 Japan tsunami and

**Felipe Dana**'s depiction of **Natalia Gonzales**, a 15-year-old crack user in a Rio de Janeiro slum who looks more than twice her age.

Not only does this exhibition offer insights into peoples' lives from around the world, but it allows us to witness their worlds in a very immediate way – perhaps even in a way that perhaps no other medium could offer. Without words, sound or flashing graphics, it shows the power of an image expertly or serendipitously captured to transcend language, time and geographic barriers.

★★★★☆

**Amelia Saw**

## ■ Film EVERYBODY HAS A PLAN

In cinemas now

**Viggo Mortensen** – what a freakin' Renaissance Man. Not just a musician, poet, painter, actor and Aragorn son of Arathorn, he also speaks perfect Argentine Spanish (the legacy of a childhood spent in Argentina), as he proves in *Todos Tenemos un Plan* (*Everybody Has a Plan*).

Argentinean director **Ana Piterbarg** brings an original screenplay and Mortensen brings his trademark gravitas, that sense of being a good man who's capable of terrible things that was employed to such great effect in films like *A History of Violence*. And there are similarities between **Cronenberg**'s film and this tense, remorseless crime thriller – both involve people pretending to be other than they are; both have people trying to escape a criminal past.

In Piterbarg's film Mortensen plays this role out across two characters – Agustín, the disaffected paediatrician living comfortably in Buenos Aires but plotting to escape from his wife and her plans to adopt a baby, and

his twin brother Pedro, a gruff chain smoker mixed up in some bad shit, who hasn't left their childhood life of crippling poverty on the Paraná Delta floodplains. In one of a series of very bad decisions, Agustín steals Pedro's identity and heads back to the Delta, where he becomes immediately embroiled back in the cruelty and violence he'd once escaped.

It could play out like a hokey TV movie – identical twins, stolen identities, small time criminals – but instead becomes something more. It's beautifully shot, filled with menacing and romantic shots of the flood plain rivers – which look just like the Mississippi Bayou, but with everyone wearing jumpers in the cold – and the acting is restrained and measured. Just like Agustín arriving back on the Delta pretending to be his twin brother, you don't know exactly what the relationships are between people, and the driving force of the film is seeing those relationships slowly unveiled as events spiral towards an inevitable showdown. Think classic crime thriller done arthouse style – expect it to be remade for the US within the year.

★★★★☆

**Nick Jarvis**

## Giveaway

email: [freestuff@thebrag.com](mailto:freestuff@thebrag.com)

Ryan Gosling in *Only God Forgives*



## ONLY GOD FORGIVES! TIX! WIN!

**N**icolas Winding Refn's *Only God Forgives* has been met with mixed reaction. The film was booed by attendees at **Cannes Film Festival**, has been largely derided by the Hollywood press for its unrelenting and gratuitous violence, but won the Official Competition at **Sydney Film Festival**. Our leading man? **Ryan Gosling** of course, who plays Julian, an American running a Thai Boxing club in neon-lit Bangkok – it goes without saying that he's also involved in the city's heavy-going criminal underworld. When Julian's brother Billy is murdered, their mother Jenna (**Kristin Scott Thomas**) arrives in Bangkok to collect her son's corpse. She then dispatches Julian to find his brother's killers, which pits him against a terrifying cop called Chang.

Keen to see what all the fuss is about? You're in luck, because we've ten in-season double passes to give away. Just email [freestuff@thebrag.com](mailto:freestuff@thebrag.com) and tell us one other film Gosling has starred in.

WIN!



## AROMA FESTIVAL

It's back! On **Sunday July 21** The Rocks will be transformed into a coffee aficionado's haven when the **Aroma Festival** returns with more roasts and special events than ever before. Think coffee samples, cakes, cookies and tea-time treats and a whole lot of coffee-inspired experiences with ice cream, specialty menus and more. Festival highlights include the inaugural **Aroma Cup** competition which will see the area's many cafes and baristas go head to head in public vote in search of The Rocks' best drop, **Reuben Hills'** cupping session focusing on regional differences, the Middle Eastern coffee corner where you can explore Arabian brewing methods, belly dancers and traditional music, and insider tips from specialty brewing crew **Pablo & Rusty**. For further details and a full program head to [therocks.com](http://therocks.com)

## KING STREET WHARF FESTIVAL

The newest food festival in Sydney's culinary diary is here! **The King Street Wharf Festival** will run from 12-4pm on **Friday July 19** and **Saturday July 20**. There's going to be special lunch menus from each of the participating venues, live music and more. The festival will also give punters the chance to meet the chefs and indulge wine tastings. There's bound to be something for most tastes with a range of fine dining and budget bites on offer. Keep an eye on [ksw.com.au](http://ksw.com.au) for forthcoming details.

## ALTO TANGO

Tango – perhaps the most sensual social dance form ever to emerge from South America. Want to give

it a crack but need a stiff drink to help you get your dance on? Well listen up folks, because from this **Friday July 12**, **Zeta Bar** is presenting Alto Tango, an Argentinean-inspired evening boasting bespoke South American cocktails and food alongside improvised entertainment. The beats? Sydney Conservatorium and UNSW grads will take to the stage and buddy up with the bar's resident DJ who will be mixing 'electro-tango'. There's also going to be a body art live statue, a photo booth and light projections. And don't forget to put **Friday July 19** in your diary, because that's when World Champion tango dancers **Daniel Nacuccio** and **Cristina Sosa** will perform for one night only. For more details head to [zetabar.com.au](http://zetabar.com.au)

## ROOK'S GIN CLUB

Rooftop bar **The Rook** is set to host their next gin education class on **Monday July 8**. It's called the **Juniper Society** and is a casual Monday night affair designed to showcase the bar's signature liquor with head bartender **Cristiano Beretta** serving up specially prepared cocktails. Beretta, formerly of Melbourne's famous **Black Pearl** restaurant, is an experienced mixologist and will whip you up only the most delicious concoction based on your personal tastes. Head to [therook.com.au](http://therook.com.au) for more information.

## CHANGING TASTES

The **Sydney Opera House** has released the first of its food and beverage spaces, **Guillaume at Bennelong**, to public tender for the first time in a decade. In line with NSW Government's procurement policy and the Australian adage of a "fair go," the Opera House is conducting the tender for its food and beverage contracts that are due to expire in 2014. According to CEO Louise Herron, "we want visitors and locals to see us increasingly as the heart of Sydney," and part of that is a serious consideration of culinary options. So if you're interested in changing the face (or at least tastes) of the venerable landmark, head to [sydneyoperahouse.com](http://sydneyoperahouse.com) for all the info.

## OYSTER FESTIVAL

The world's number one aphrodisiac, the oyster, is getting a whole lot of love in August courtesy of **The Morrison Bar and Oyster Room**. This August, chef and oyster maestro **Sean Connolly** will host The Morrison Loves Oysters, a month-long love-in for the slippery little numbers. Shucking classes, oyster and wine dinners and \$1 oyster hours are all on the bill to showcase producers and varieties from over six regions. Visit [themorrison.com.au](http://themorrison.com.au) for more information.



The Morrison Bar's oysters



The Winery's fashion markets

## THE WINERY MARKETS AND WINE SCHOOL

It's time to raid someone's wardrobe and lucky for you that 'someone' has a fine collection of international and Australian labels hanging on the racks. This winter, **The Winery**'s cosy laneway is being transformed into an intimate market space for Sydney's most stylish fashion identities – bloggers, stylists and fashion publicists – to gather and sell their very own goodies on the third Saturday of each month! On **July 20** head down to check out brands **They All Hate Us**, **Zanita**, **Harper and Harley**, and **Eska Alikai** and if all that shopping gets a bit much, they've got you covered with tipple aplenty behind the bar. Want more? The Winery is also launching the **Keystone Wine School** with head sommelier **Sarah Limacher** on **Tuesday July 30**. Limacher will host a series of evening classes especially for beginners and those wanting to increase their wine knowledge. Check out [thewinerysurryhills.com.au](http://thewinerysurryhills.com.au) for more info on both events.

## PUDDING FOR BREAKFAST

Throughout the months of July and August **Pymont Growers Markets** are sprucing up breakfast for y'all and the proof's in the pudding! On the menu will be Merna's Dessertmakers range of crumbles and pudding topped with Pepe's Chantilly cream, mascarpone or

vanilla pouring custard. Oh and on Saturday August 3 you're in for an even bigger treat with a truffle-infused rice pudding topped with mascarpone and truffle shavings. Wowza, now that's what we call an indulgent breakfast. Head down to **Pymont Bay Park**, **Pirrama Road**, **Pymont** for all the goodness.

# BROOKLYN HIDE

226 COMMONWEALTH ST, SURRY HILLS  
MON – FRI 7AM-5PM; SAT – SUN 8AM-4PM



**The Basics:** Your hunt for a real New York bagel ends here. Cue **Brooklyn Hide**, Surry Hills' newest kid on the deli block. A deli-cum-real-bagel-dispensary, the joint's only two(ish) weeks old and already

packing out. Run by two guys who are on a mission to bring the bagel back to the Sydney people, Brooklyn Hide sure is reinvigorating our love for the doughy delights.

**The Team:** Co-creators **Daniel Littlepage** and **Matthew Forsdike** first met while traveling through the United States. While in New York they became accustomed to their morning ritual of indulging a roll-with-a-hole so joined forces thereafter in hope of bringing a slice of the Big Apple to their own neck of the woods. Dan holds down the fort on the business front, while Matt's extensive experience working in busy kitchens across the globe sees him deliver the tasty goods.

"My most memorable times spent in NYC were those early morning starts sitting at my favourite little corner deli, the aroma of freshly backed bagels and roasted coffee beans. It was such a great way to watch an amazing city wake up," says Dan.

**Flavours:** Bagel king Matt is passionate about locally-grown organic produce – something that's reflected in Brooklyn Hide's menu. He also stays true to traditional bagel-making principles of boiling not baking. "I've spent my career working with chefs who believe in the ethical production of food. It's the only way I know how to work. If I'm going to put something on the plate, I have to know exactly where it comes from and how it ended up in front of me," says Matt.

Dough selections on offer include: sourdough, rye, poppy seed, blueberry and gluten free and individual flavour combinations are inspired by the Boroughs of New York. The Midtown bagel comprises corned beef, Jarlsberg, sauerkraut and mustard mayo; the Manhattan sports in-house cured lox, cream cheese and honey vinegar; the Noho packs in two poached eggs, Alpaca ham, baby spinach and tomato relish.

**Care for a drink:** "Brewed by us... Roasted by Little Marionette," runs the slogan. Leading Sydney boutique coffee maker **Ed Cutcliffe** of **Little Marionette** has made a blend specifically for Brooklyn Hide and teas come courtesy of Tea Craft.

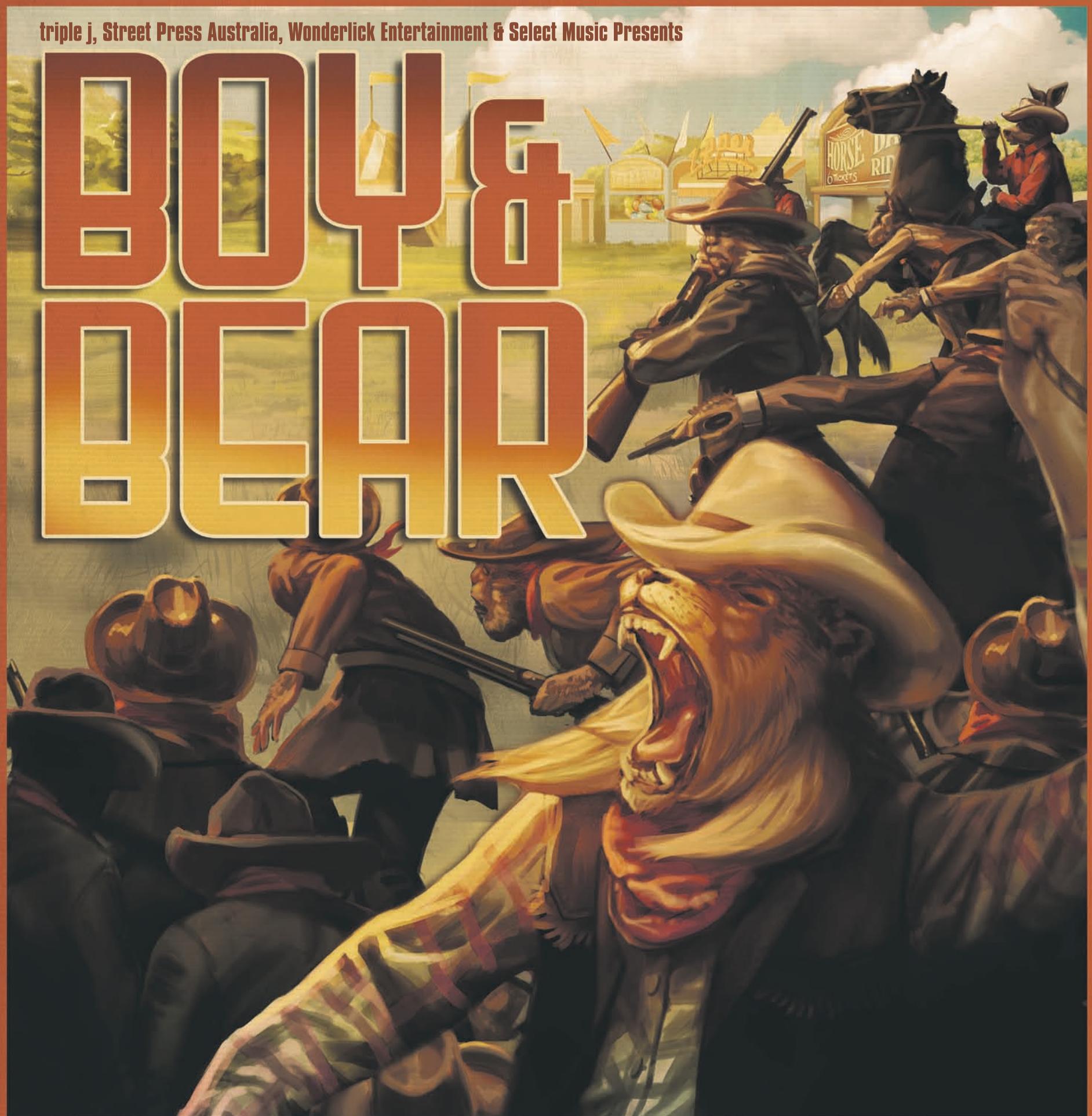
**Make us drool:** The smell of fresh, warm bagels made with love and the finest quality ingredients; a Brooklyn Hide signature coffee on a cold winter morning at a cosy deli in Surry Hills. That's enough reason to get up in the morning we reckon.

**The bill comes to:** Bagel prices range from \$6.50 for the basics (cream cheese, jam, vegemite, peanut butter and nutella) to \$12.50-\$14.50 for the big boys packed with meat and salad.

[www.brooklynhide.com.au](http://www.brooklynhide.com.au)

triple j, Street Press Australia, Wonderlick Entertainment & Select Music Presents

# BOY & BEAR



## 16 DAYS UNDER A SOUTHERN SUN

THU 24 OCT ANU BAR CANBERRA ACT  
FRI 25 OCT ENMORE THEATRE SYDNEY NSW (ALL AGES)  
FRI 01 NOV WOOL EXCHANGE GEELONG VIC  
SAT 02 NOV THE FORUM MELBOURNE VIC  
THU 07 NOV BEACH HOTEL BYRON BAY NSW  
FRI 08 NOV COOLANGATTA HOTEL GOLD COAST QLD

SAT 09 NOV THE TIVOLI BRISBANE QLD  
FRI 15 NOV WAVES NIGHTCLUB WOLLONGONG NSW  
SAT 16 NOV WRESTPOINT SHOWROOM HOBART TAS  
THU 21 NOV HQ ADELAIDE SA  
FRI 22 NOV METROPOLIS FREMANTLE WA  
SAT 23 NOV THE ASTOR THEATRE PERTH WA



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# Album Reviews

What's been crossing our ears this week...

## ALBUM OF THE WEEK



Despite losing a band mate, Sigur Rós are still headstrong, producing their most aggressive record to date.

### SIGUR RÓS

*Kveikur*

XL Recordings



The new Sigur Rós record is defined by difference – January 2013 marked the departure of multi-instrumentalist Kjartan Sveinsson, with a now three-piece Sigur Rós signed to XL Recordings for the release of *Kveikur*.

Last year's *Valtari* fully realised the ethereal, ambient murmurs that past works such as () exemplify. *Kveikur* is thus not a departure – it could be said it's a realisation of other elements of the Sigur Rós sound. If *Valtari* takes place in the clouds, *Kveikur* is situated down on earth, exploring violent terrains and the chaos of natural phenomena.

It begins with prickly white noise, disrupted by a giant thud. Drums and heavily distorted bass bring *Kveikur* into being with 'Brennisteinn' (translation: 'Brimstone', fittingly evoking both elemental processes and a mythos of wrath). As the first notes come crashing down, we experience the emphatic sound that will drive the album. The next track, 'Hrafntinna' ('Obsidian'), is opened and driven by busy cymbals.

Jónsi's voice is still as warm as ever, amongst a very prominent rhythm section. He steers the more upbeat 'Ísjaki' ('Iceberg'), with background vocals sounding like howling wolves. 'Stormur' ('Storm'), 'Rafstraumer' ('Electric Current'), and 'Blápráður' ('Thin Thread') continue at quick-tempo, each developing into tremendous peaks.

The title track 'Kveikur' ('Candlewick') is matched only by 'Brennisteinn' in heaviness, again with a



thunderous rhythm section. 'Yfirborð' ('Surface') is closer to Sigur Rós's recent sounds, fuelled by volume swells and ambience, and driven by Jónsi's voice. Subtract the drum track, and it could fit neatly into 2012's *Valtari*. The closing track 'Var' ('Shelter'), a piano wind-down, might be a final sanctuary, ending a pilgrimage through fierce landscapes.

Harris Mackenzie-Boock



### GREY GHOST

*The Elixir EP*

EMI



Melbourne rapper Jeremedy continues to defy any sort of genre pigeonholing, for the simple fact he manages to work all of his influences into one incredibly effective sound. Not quite hip hop, not quite rock and not quite electronica, the Grey Ghost sound is nothing if not endearingly unique.

The follow up to last year's self titled EP, *The Elixir* maintains in boisterous spades the same urgency that his debut had, but there is less space age dreaminess and a newfound maturity here.

Tracks like 'Long Way Home' have a warm but reflective rawness – crisp percussion, stabs of electro dance elements and an irresistible chorus make for a killer stand out. Lead single 'The Elixir' kicks everything off and while it rails against society's obsession with youth and staying young, it keeps to the Grey Ghost ethos of keeping it catchy but suitably left of centre.

Perhaps what continues to set Jeremedy apart from the rest of the hip hop herd is his ability to switch between a dexterous rapping tongue and singing. Having brought back Matik on production duties as well as Styral Fuego and Jan Skubiszewski (who has produced for Owl Eyes and Cat Empire), the broadened aural palette this time around certainly helps.

Elsewhere, 'Dynamite Love' is an explosive closer. All the heartache and pain really swells around his mouth and is spat out with the conviction of a man whose heart has clearly gone through the meat grinder that love can muster; there are some insanely dizzying verses that are built and executed here and his command of words as a rapper is truly something to behold.

The worst thing about *The Elixir* EP? It's only five tracks long.

Marissa Demetriou



### JOSH PYKE

*The Beginning and the End of Everything*

Ivy League



Despite the ominous title of Josh Pyke's fourth album, the award-winning singer-songwriter and his musical output are showing no signs of stopping. And if you had his imaginative prowess and musical talent, why would you?

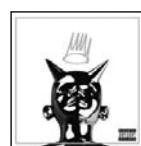
'Leeward Side' is reminiscent of Pyke's older music with just the right amount of catchiness and chorus sing-along-ability to be expected from a single by one of Australia's favourite folk musicians. This track in particular flaunts Pyke's skill in the harmonious unearthing of simple melodies and lyrics. Thankfully, harmonicas don't err on the side of cliché and actually prick up your ears to honest lyrics: "Cause I wanna be someone / Worthy of your conversation."

All the Very Best of Us' sees a delicate collaboration with fellow Balmain local Holly Throsby, whose delicately measured vocals are equal parts enchanting and calming, making it one of the more moving tracks on the album.

*The Beginning and the End of Everything* feels like the soundtrack to a warm, whirring dream sequence, as consistently layered harmonies project Pyke's innermost thoughts, no more so than in the title track. Although Pyke's vocals are normally grounded, 'White Lines Dancing' is allowed to walt slightly above ground. The lofty melody is introduced by syncopated percussion and immediately conjures up images of sea breezes and billowing white curtains.

Put simply, *The Beginning and the End of Everything* captures Pyke's signature gift for charming story telling. Heightened choruses and beautiful instrumentation will take your ears on a whirlwind tour of the illuminating worlds created in every song.

Katie Davern



### J. COLE

*Born Sinner*

Columbia



J. Cole's *Born Sinner* is a wild mesh of styles

with a warm, old school aesthetic that lends itself to his flow. Where a lot of contemporary rap nods towards the crystallised, synthetic beat music popularised by Drake's down-tempo sounds and Clams Casino x A\$AP Rocky, Cole has made a point of alluding instead to the legends of yesteryear not only lyrically, but sonically. With constant references to hip hop royalty, both through samples (Notorious B.I.G.'s 'Juicy' in 'Villuminati') and lyrics (name drops of Jay-Z, A Tribe Called Quest, Kanye, Nas, Eminem, Biggie, etc.) we can see a rapper growing into his own shoes as his idols slowly become his contemporaries.

'Forbidden Fruit' is a smooth track with Kendrick Lamar on chorus duties, sampling a Ronnie Foster song popularised by A Tribe Called Quest's 'Electric Relaxation'. The jazzy beat and mellow guitar lick gives Cole's speedy flow a nice bed to sit back on, as he spits his own praises: "Cole is the king, most definite / My little black book thicker than the Old Testament."

Cole stressed that this was a mainly self-produced album, and some tracks on here are as gorgeously sampled and as catchy as some of Kanye West's best work on *Late Registration* or *Graduation*. 'Crooked Smile' features TLC and has a euphoric, soulful beat akin to Kanye's 'Big Brother'. And like Kanye's track, Cole is also talking about Jay, this time kicking aside rumours of discontent between the two of them: "And fuck all of that beef shit nigga / Let's make a mil".

**Recruiting R&B and hip hop luminaries of today (50 Cent, TLC, Miguel, Kendrick Lamar, James Fauntleroy) with creative, old school sampling of Fela Kuti, The Whispers, Télémusique, OutKast and R. Kelly, J. Cole has put out an eclectic, highly referential album that holds its own for the whole 60 minutes.**

Rachitha Seneviratne



### FRANKIE & THE HEARTSTRINGS

*The Days Run Away*

Pop Sex Ltd / Wichita



Any notion that Frankie & The Heartstrings had to separate themselves from the 'twee' label that was (a little unfairly) placed upon them after their debut album *Hunger* seems to have been shrugged off with their follow-up *The Days Run Away*. Produced by UK indie-pop royalty Bernard Butler, the album is full of clean, inoffensive pop numbers that, if heard blasting from a teenage daughter's bedroom, the parents would nod approvingly. The band, hailing from Sunderland and now based in London, haven't lost any of their small-town charm. They still sing about girls. They still sing about being from Sunderland. There are still enough oohs and aahs to make Dick Clark erupt from his grave and tap his pop-loving foot. But *The Days Run Away* is a slicker and more deliberately accessible album than *Hunger*. So is it a step in the right direction?

Well, the urgency is gone, replaced with a measured dedication to perfection. Whether this is producer Butler's doing or something initiated by the band, nothing seems out of place. It's squeaky clean. On the first album, there are so many moments that are messy and noisy with over-saturated guitars and bleeding cymbals fighting to get some airspace, and it sounds fantastic. On *The Days Run Away*, it's all gone.

When the band gets it right, they are the dictionary definition of modern guitar pop. Songs like opener 'I Still Follow You' and the oh-so-New-Romantic 'She Will Say Goodbye' are strong cuts, and the album closes with two good songs in 'Scratches' and 'Light That Breaks'. Unfortunately, everything in between seems a little contrived.

Full of 'Na-Na-Na's and 'Whoa-Whoa-Whoa's, this is easily digestible guitar pop for youth radio networks.

Rick Warner



### ALELA DIANE

*About Farewell*

Spunk



Alela Diane makes wistful, sombre folk music laced with exquisitely eloquent poetry. Her songs are like finely woven webs of steel – the outwardly delicate tales have an underlying strength.

Her fourth album, *About Farewell*, is largely the product of a cathartic post-divorce purging, and in the songs she opines, "Seven years to you dear heart is all that I can give," and then in 'Rose & Thorn' she muses, "Said what I needed to say / I guess / Left those words hanging / Like a ruined dress."

But there is also some levity to be found amongst the sadness. She learns to approach her situation with a sense of acceptance in the mournful 'Nothing I Can Do' and reaches a new place of self-awareness on 'Lost Land': "I'm a lost land / In the blue / I'm walking sometime somewhere / It is beautiful."

Diane enlisted some gifted friends to flesh out the instrumentation on *About Farewell*. Heather Broderick (Efterklang, Horse Feathers) provided feather-light flute and piano, and Holcombe Waller arranged strings.

*About Farewell* is interwoven with Diane's journey from heartbreak through sadness and confusion until she arrives at a place of acceptance and awareness. She recalls folk ladies like Joanna Newsom (the discordant strings and guitar of 'Before the Leaving') and Karen Dalton (the tragic recounts in 'Colorado Blue' and 'Hazel Street'). While some songs may not be the most musically engaging, Diane's voice is clear and beautiful, and her poetry is faultless: "A light by the bed / Stains on the floor / And it's here I will wait out the storm / Killing time on the fringes again."

As rumination on the shattering tragedy of lost love, *About Farewell* is wrenching and affecting.

Natalie Amat

## INDIE ALBUM OF THE WEEK

### THESE NEW PURITANS

*Field of Reeds*

Infectious



Bursting onto the British indie scene with the awkwardly angular hit 'Elvis', London-based trio These New Puritans released two LPs of wildly disparate sonic territories – debut *Beat Pyramid*, followed by critically acclaimed sophomore album *Hidden* in 2010. Showcasing acute avant-garde leanings (think Benjamin Britten, intricate clarinet and bassoon sections, and Japanese Taiko drums), the record's esoteric experimentation revealed the group's strident determination to push their musical horizons.



On *Field of Reeds*, These New Puritans take a meditative step back from the sophomore record's orchestrated, ferocious chaos, stripping away the epic ensembles and propulsive percussion in favour of a more contemplative intimacy.

Opener 'This Guy's In Love With You' eases us into serene pastures, with warped female vocals seeping into a jazzy ambience. The record abounds in juxtaposed contradictions creating an impenetrability that may frustrate some listeners, but on 'Fragment Two' the intricate interplay between festive, childlike pianos, Jack Barnett's poignant, searching vocals, evocative imagery and the sonorous bassoon makes for illuminating listening.

'Organ Eternal' is one of the few tracks to stick to traditional 'rock' structures, dominated by a looped organ melody, while the album's mystical atmosphere is bolstered by 'mood' tracks like 'Dream' with Portuguese Fado singer Elisa Rodrigues adding winsome vocals to a haunting backdrop of brass and light xylophone flourishes. A grand yet utterly self-contained work, it signals the trio's success in crafting an aural landscape of their own.

While *Field of Reeds* may indulge in the wilfully obscure, there is no doubt it cements These New Puritans as one of Britain's finest exponents of forward-thinking rock music.

Larry Lai

## OFFICE MIXTAPE

And here are the albums that have helped BRAG HQ get through the week...

1. PAVEMENT - Crooked Rain, Crooked Rain  
2. BEACHES - She Beats  
3. NICK CAVE & THE BAD SEEDS - Push the Sky Away  
4. THE STROKES - Angles  
5. GOLD PANDA - Half Of Where You Live

BRAG FAVES

# snap

up all night out all week . . .



## kirin j callinan

PICS::TL

28:06:13 :: The Standard :: 3/383 Bourke St Darlinghurst 9660 7953



## gypsy and the cat

PICS::HL

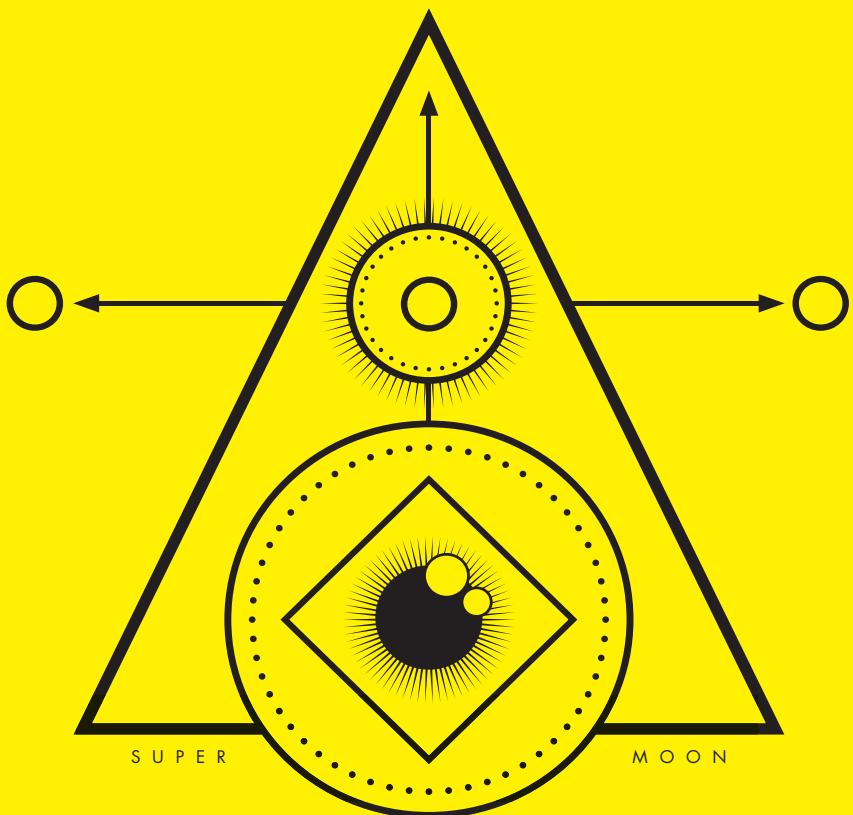
26:06:13 :: Oxford Art Factory :: 38-46 Oxford St, Darlinghurst 9332 3711

OUR LOVELY PHOTOGRAPHERS : TIM LEVY (HEAD HONCHO) :: KATRINA CLARKE :: HENRY LEUNG :: AMATH MAGNAN :: ASHLEY MAR :: PATRICK STEVENSON ::

Coming up at the

# BEACH ROAD

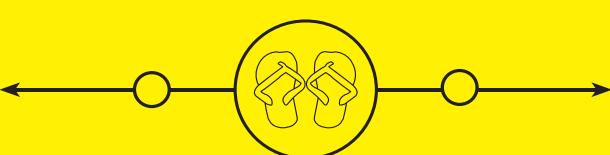
FREE ENTRY • 8 PM TILL LATE



- |             |                                                                                                               |
|-------------|---------------------------------------------------------------------------------------------------------------|
| 10th July   | <b>WHAT SO NOT</b> (DJ SET) + SOSUME DJS + CASSIAN                                                            |
| 12th July   | <b>NACHO POP</b>                                                                                              |
| 13th July   | <b>BONDI MUSIC FESTIVAL</b> (30+ BANDS)<br>*12PM - TICKETS AVAILABLE AT THE DOORTICKETS AVAILABLE AT THE DOOR |
| 17th July   | <b>CLIENT LIAISON</b> + SAFIA + BAMBI                                                                         |
| 19th July   | <b>KINKSY</b>                                                                                                 |
| 20th July   | <b>WATUSSI</b>                                                                                                |
| 24th July   | <b>ALPINE</b> + HAIM (DJ SET) + GANG OF YOUTHS                                                                |
| 26th July   | <b>KINGTIDE</b>                                                                                               |
| 27th July   | <b>SURPRISE HEADLINER</b>                                                                                     |
| 31st July   | <b>CLUBFEET</b> + LOUIS LONDON                                                                                |
| 3rd August  | <b>FURNACE &amp; THE FUNDAMENTALS</b>                                                                         |
| 10th August | <b>CABINS</b>                                                                                                 |

- For more info check out -

BEACHROADBONDI.COM.AU  
FACEBOOK.COM/BEACHROADHOTEL



# snap

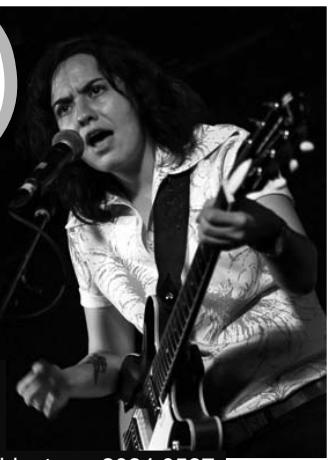
up all night out all week . . .



## baptism of uzi

PICS :: TL

28:06:13 :: Brighton Up Bar :: Level 1/77 Oxford St, Darlinghurst 9572 6322



## laura imbruglia

PICS :: AM

29:06:13 :: Goodgod Small Club :: 53-55 Liverpool St Chinatown 8084 0587

## virgo rising

PICS :: KC

29:06:13 :: FBi Social :: Kings Cross Hotel 244-248 William St Potts Point 9331 9900



## gold fields

PICS :: KC

21:06:13 :: Oxford Art Factory :: 38-46 Oxford St, Darlinghurst 9332 3711



## the beards

PICS :: AM

29:06:13 :: The Metro :: 624 George St Sydney 9550 3666

OUR LOVELY PHOTOGRAPHERS : TIM LEVY (HEAD HONCHO) :: KATRINA CLARKE :: HENRY LEUNG :: AMATH MAGNAN :: ASHLEY MAR :: PATRICK STEVENSON ::

## weekend special

PICS :: AM

28:06:13 :: Goodgod Small Club :: 53-55 Liverpool St Chinatown 8084 0587

28 :: BRAG :: 520 :: 08:07:13



PHOTOGRAPHER : ASHLEY MAR

## MONO, MICK TURNER

The Hi-Fi  
Thursday June 27

The evening began at the Hi-Fi with a solo set by Mick Turner (The Dirty Three). Modestly seated at the side of the stage – surrounded by a semi-circle of pedals – he created beautiful loops from his telecaster. Occasionally reaching for a touch pad drum machine, a violin bow, and a melodica, Turner formed a mosaic of open-ended, dynamic jams. Dazzling a sparse audience who couldn't help but sit on the floor, it felt like some sort of weird beer-picnic. Turner's tone is angelic – his voicing, anaesthetising.

By the time the curtains closed to set up for Japanese post-rock legends Mono, the small crowd had magnetised to the stage. I felt incredibly fortunate to be a part of an intimate setting, in a massive venue so well suited to the enormous sounds of Mono. An orchestral piece played through the PA and they appeared onstage. Seated to each side were guitarists Takaakira Goto and Hideki Suematsu, with bassist Tamaki Kunishi and drummer Yasunori Takada in the centre. The stage itself was like a metropolis of gear – between the towers of amps was a piano keyboard, two

glockenspiels and a drum kit complete with a gong and huge timpani.

Opening with 'Legend', the first track off their latest album *For My Parents*, the sound was overwhelming. Takada created thunderous crescendos with his timpani, while Goto and Suematsu harmonised with tremolo picking. They held back nothing in their delivery, at times playing so furiously the sound of their picks against the strings was audible above the amplification. The set itself was of recording quality. Playing all but one track of *For My Parents*, the rest was comprised of tracks from their previous album *Hymn to the Immortal Wind*. The highlight of the set for me was 'Pure as Snow (Trails of the Winter Storm)'. Goto stood up and, holding his guitar upside down as if it were a weapon, created phaser-filled feedback at the peak of the song. He's one of the most emotive performers I have ever seen.

Mono is an emotional rollercoaster to witness in the flesh. After 90 minutes of standing completely stationary for their set, I was physically drained. It is rare to see a live act that is as expressive as they are musically tight. Breathtaking.

*Harris Mackenzie-Bock*



**whitley**

TL

26:06:13 :: Hibernian House :: Studio 401, 342 Elizabeth St Surry Hills



## sosueme vs i oh you

PICS :: PS

26:06:13 :: The Beach Road Hotel :: 71 Beach Rd Bondi Beach 91307247



## the preatures

TL

28:06:13 :: FBi Social :: Kings Cross Hotel 244-248 William St Potts Point 9331 9900



## clubfeet

KC

29:06:13 :: Oxford Art Factory :: 38-46 Oxford St, Darlinghurst 9332 3711

OUR LOVELY PHOTOGRAPHERS : TIM LEVY (HEAD HONCHO) :: KATRINA CLARKE :: HENRY LEUNG :: AMATH MAGNAN :: ASHLEY MAR :: PATRICK STEVENSON ::

# gig guide

send your listings to : [gigguide@thebrag.com](mailto:gigguide@thebrag.com)

## pick of the week

Dick Diver



SATURDAY  
JULY 13

Red Rattler, Marrickville

## Dick Diver Footy, Destiny 3000

8pm \$15

MONDAY  
JULY 8

### ACOUSTIC/ COUNTRY/BLUES/ FOLK

Marcus Corowa W/ Matt  
Dewar

Venue 505, Surry Hills.

8:00pm. \$10.

Songsonstage Ft: Helmut  
Uhlmann + Chris Brookes +  
Massimo Presti

Kelly's On King, Newtown.

7:00pm. free.

### JAZZ, SOUL, FUNK, LATIN & WORLD MUSIC

Latin & Jazz Open Mic

World Bar, Kings Cross.

7:00pm. free.

### INDIE, ROCK, POP, METAL, PUNK & COVERS

Bernie

Observer Hotel, The Rocks.  
8:30pm. free.

Frankie's World Famous  
House Band

Frankie's Pizza, Sydney.  
9:00pm. free.

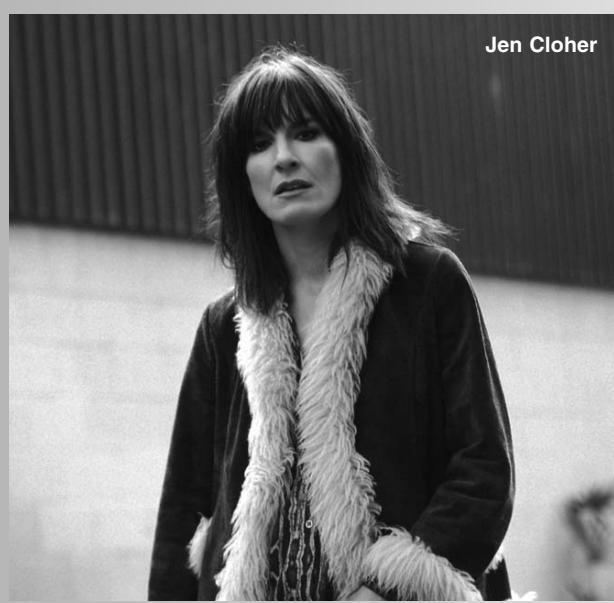
TUESDAY  
JULY 9

### ACOUSTIC/ COUNTRY/BLUES/ FOLK

Champagne Jam - Open  
Mic Night

Dundas Sports Club, Dundas.  
7:30pm. free.

Jen Cloher



Songsonstage Ft: Angelene  
Harris + Men With Day Jobs  
+ Groove Sharp + Jasmin  
Jones + Sundown Shamans  
+ Sarah Justynn Harcourt +  
Anton Koritnyj + Wilkins

Tea Garden Hotel, Bondi

Junction. 7:00pm. free.

### INDIE, ROCK, POP, METAL, PUNK & COVERS

Carl Fidler

Observer Hotel, The Rocks.  
8:30pm. free.

Co-Pilot

Orient Hotel, Sydney. 9:00pm.  
free.

Ziggy Pop Tuesdays Ft: The  
Lockhearts + Fox Company  
+ The Bitter Sweethearts

Brighton Up Bar, Darlinghurst,

Sydney. 8:00pm. \$5.

### WEDNESDAY JULY 10

### ACOUSTIC/ COUNTRY/BLUES/ FOLK

Lior

Camelot Lounge, Marrickville.  
7:00pm. \$35.

Pulp Kitchen And Folk  
Club Ft: Live Rotating Folk  
Bands

Soda Factory, Surry Hills.  
5:00pm. free.

Songsonstage Ft: Angelene  
Harris + Patrick Arnold +  
Guest

The Cat & Fiddle, Balmain,  
Sydney. 7:00pm. free.

Songsonstage Ft: John  
Chesher + Gavin Fitzgerald  
+ Guest

Coach & Horses Hotel,  
Randwick. 7:00pm. free.

The Folk Informal Ft:  
Achoo! Bless You +  
Laura Attwood + The Max  
Quintet

FBI Social, Sydney. 7:00pm.  
\$10.

### JAZZ, SOUL, FUNK, LATIN & WORLD MUSIC

Greg Coffin Trio + Casey  
Golden Trio + Casey Golden  
Trio

Venue 505, Surry Hills.

8:30pm. \$15.

World Music Wednesdays

Ft: Keyim Ba

The Basement, Circular Quay.  
8:00pm. \$5.

### INDIE, ROCK, POP, METAL, PUNK & COVERS

Clairy Browne & The  
Bangin' Rackettes

The Vanguard, Newtown,  
Sydney. 6:30pm. \$28.80.

Vibrations At Valve - Grand

Final Ft: King For A Day +

Drs + The Arbitrary Method

+ Kevin Lynn Blues Project

Valve Bar, Tempe. 7:00pm.

\$15.

Wildcatz

Orient Hotel, Sydney. 9:00pm.

free.

### THURSDAY JULY 11

### ACOUSTIC/ COUNTRY/BLUES/ FOLK

Christa Hughes & Ben Fink

Camelot Lounge, Marrickville.

8:00pm. \$25.

Neda + Kate Martin + Tom



Rai Thistlethwayte

FRIDAY  
JULY 12

### ACOUSTIC/ COUNTRY/BLUES/ FOLK

Jen Cloher + Melodie  
Nelson + Courtney Barnett

Oxford Art Factory,

Darlinghurst, Sydney. 8:00pm.

\$20.

Lucky Luke & His Shooting

Stars Album Launch

The Basement, Circular Quay.

7:30pm. \$19.80.

### JAZZ, SOUL, FUNK, LATIN & WORLD MUSIC

Feel Good Friday Jazz

Venue 505, Surry Hills.

8:30pm. free.

Terza Madre

The Vanguard, Newtown,  
Sydney. 6:30pm. \$13.80.

The Cooking Club

Sima, Seymour Centre,

Chippendale. 8:30pm. \$20.

Yuki Kumagi + John Mackie

Well Co. Cafe And Wine Bar,

Leichhardt. 8:00pm. free.

### INDIE, ROCK, POP, METAL, PUNK & COVERS

Rai Thistlethwayte (Thirsty  
Merc)

Lizotte's Dee Why. 7:00pm.

\$40.

As A Rival + Siamese

Almeida + The Ivory Drips +  
Marionettes + Magnus

The Annandale Hotel,

Annandale. 7:30pm. \$10.

Bits Of Shit + Oily Boys +

Housewives + Sucks

The Square, Haymarket.

8:00pm. \$10.

Bonez + Creo + Bin Juice

Oxford Art Factory,

Darlinghurst. 8:00pm. free.

Boston Blue

Engadine Tavern. 9:30pm.

free.

Classic Rock Show (Eagles,

Doobie Brothers & Best Of

West Coast Rock) Ft: Barry



Kate Martin

# gig guide

send your listings to : [gigguide@thebrag.com](mailto:gigguide@thebrag.com)

## Leef Band

The Brass Monkey, Cronulla. 7:00pm. \$30.

## Dancing Heals + Sons Of The East + Jordon Sly + Hansom

Upstairs Beresford, Surry Hills. 6:00pm. free.

## Frenzal Rhomb + Bloods + Batfoot!

Manning Bar, Sydney. 8:00pm. \$30.

## Fun Machine + Bell Weather Department + Borneo + Fotsie And The Psychos

FBI Social, Sydney. 7:00pm. \$10.

## Hornsby Hotshots Ft: Deveaux + Under Night's Cover + Euryale + Tyrant + Armageddon's Eve + Arse Eyes + Diverside Airbag + Panache

Ku-ring-gai PCYC Performing Art Centre, Hornsby. 7:00pm. \$15.

## James Parrino

Orient Hotel, Sydney. 4:30pm. free.

## Lior

Camelot Lounge, Marrickville. 8:00pm. \$32.

## Mammals + Rat & Co + The Kite String Tangle

Goodgod Small Club, Chinatown. 7:30pm. \$10.

## Mojo Juju + The Rusty Spring Syncopators + Lo Carmen + Peter Head

The Standard, Surry Hills. 8:00pm. \$18.

## Reckless

Orient Hotel, Sydney. 9:30pm. free.

## Royston Vasic + Cabins + Thieves

Brighton Up Bar, Darlinghurst. 7:00pm. \$13.30.

## The Dead Love + Vanity Riots + Stellar Addiction

Valve Bar, Tempe. 7:00pm. free.

## SATURDAY JULY 13

### JAZZ, SOUL, FUNK, LATIN & WORLD MUSIC

#### Allan Browne Trio

Sims, Seymour Centre, Chippendale. 8:30pm. \$25.

#### Joseph Tawadros Trio

Venue 505, Surry Hills. 8:30pm. \$30.

### INDIE, ROCK, POP, METAL, PUNK & COVERS

#### 2fold

Orient Hotel, Sydney. 9:30pm. free.

#### A Day To Remember + The Devil Wears Prada + Dream On Dreamer

Hordern Pavilion, Sydney. 7:00pm. \$74.

#### A-Live

Engadine Tavern, Engadine. 9:30pm. free.

#### Ben Ottewell (Gomez) + Matt Walker

The Brass Monkey, Cronulla. 7:00pm. \$30.

#### Buchanan + Louis London

Goodgod Small Club, Chinatown. 8:00pm. \$10.

#### Cath & Him

Crown Hotel, Sydney. 8:00pm. free.

#### Citizen Kay + Beat Club + Moonbase Commander + Beatside

FBI Social, Kings Cross. 8:00pm. \$12.

#### Dick Diver + Footy + Destiny 3000

The Red Rattler Theatre, Marrickville. 8:00pm. \$11.70.

#### Dirty Deeds - The AC/DC Tribute Show



Padstow RSL Club. 8:00pm. \$15.

#### Dreamkillers + Headbutt + Stand Alone + Skips + Room 13 + Bleeding Gasoline

Valve Bar, Tempe. 7:00pm. free.

#### Hardcore 2013 Ft. Youth Of Today (+18) + Toe To Toe + Warbrain + Higher Power + Vigilante + Boneless

The Hi-fi, Moore Park, Sydney. 6:00pm. \$40.

#### Jakubi + Brave + Brett Hunt + F.R.I.E.N.D.S

Upstairs Beresford, Surry Hills. 6:00pm. free.

#### Killrazer + Darker Half + Topnovil + Arteries + Speedball + Karl Marx + Whisky Smile + Unrest + Feskit + Exekute + Steel Swarm + Raptz + Alison'S Disease

The Square, Haymarket. 1:00pm. \$20.

#### Peachy

Oatley Hotel. 8:30pm. free.

#### Pete Hunt

Orient Hotel, Sydney. 4:30pm. free.

#### Rockchick Ent Presents ('Metal Show') Ft: Highroads + Towers + Squawk! + The Blackened

Valve Bar, Tempe. 2:00pm. free.

### Beneath + Hematic + Thraxas

Valve Bar, Tempe. 12:00pm. free.

#### Royston Vasic + Cabins

Brighton Up Bar, Darlinghurst, Sydney. 8:00pm. \$13.30.

#### The Jungle Giants + Bec And Ben

The Standard, Surry Hills. 8:00pm. \$20.

### ACOUSTIC/COUNTRY/BLUES/FOLK

#### '2 Voice' - Carmen Smith & Diana Rouvas

Lizotte's Dee Why. 7:00pm. \$35.

## SUNDAY JULY 14

### JAZZ, SOUL, FUNK, LATIN & WORLD MUSIC

#### Honeystones + Spiral Conspiracy + Panic Bears + Deinol Chynoweth

Valve Bar, Tempe. 2:00pm. free.

## Yuki Kumagai, John Mackie, Paul Furniss, John Smith

Illawarra Master Builders Club, Wollongong. 2:30pm. free.

### INDIE, ROCK, POP, METAL, PUNK & COVERS

#### Gary Johns Trio

Orient Hotel, Sydney. 8:00pm. free.

#### Hardcore 2013 Feat. Youth Of Today (Aa) + 50 Lions + Relentless + Survival + Shackles + Outsiders

Code + The Weight + Outright + Crisis Alert + Rain Dogs

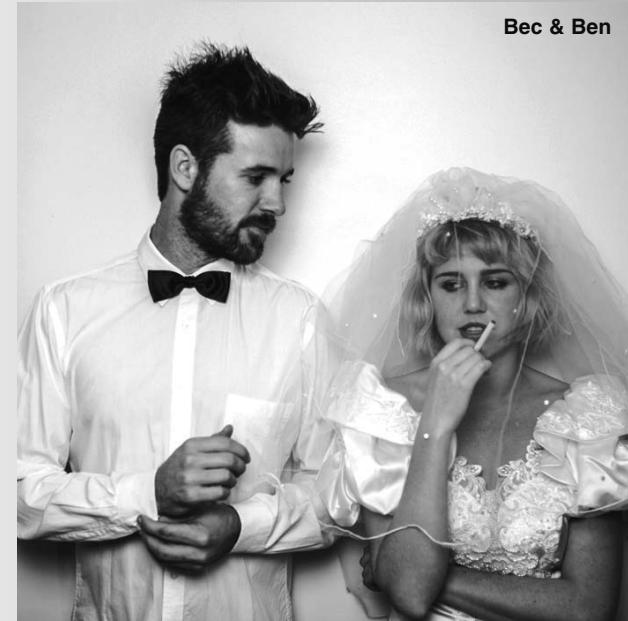
The Hi-Fi, Moore Park, Sydney. 2:00pm. \$45.

### ACOUSTIC/COUNTRY/BLUES/FOLK

#### Dylan Wright

The Brass Monkey, Cronulla. 7:00pm. \$12.

**Bec & Ben**



# FBI SOCIAL

WED 10<sup>TH</sup> JULY

LUNCH BREAK  
PRESENTED BY ALBERTS:  
**SLEEPMAKESWAVES**  
7PM // \$10 ON THE DOOR

THE FOLK INFORMAL:  
**ACHOO! BLESS YOU**  
+ LAURA ATTWOOD  
+ THE MAX QUINNET

7PM // \$10 ON THE DOOR

FRI 12<sup>TH</sup> JULY

**FUN MACHINE**  
+ **BELL WEATHER**  
DEPARTMENT  
+ **FOOTSIES**  
AND THE PSYCHOS  
+ **BORNEO**

8PM // \$10 ON THE DOOR

THU 11<sup>TH</sup> JULY

FBI RADIO'S ALL THE  
BEST & THE ART OF  
STORYTELLING PRESENT:  
**TALES OF SIN**  
AND VIRTUE

8PM // \$10 ON THE DOOR

SAT 13<sup>TH</sup> JULY

**CITIZEN KAY**  
+ **BEAT CLUB**  
+ **MOONBASE COMMANDER**  
+ **BEATSIDE**

HANDS UP! FREE DJS  
UNTIL THE EARLY MORNING!

8PM // \$10 ON THE DOOR

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**SPIT SYNDICATE • THE LAURELS • THUNDAMENTALS**  
**THE PREATURES • SAMPOLOGY<sup>AV SHOW</sup> • WORLD END PRESS**  
**STRAIGHT ARROWS • COLLARBONES • NAYSAYER & GILSON<sup>AV SHOW</sup>**  
**ZEAHORSE • MOVEMENT • CITIZEN KAY • HOOPSRO SHAM BO**  
**JOYRIDE • SIMON CALDWELL • SHANTAN WANTAN ICHIBAN**  
**MIKE WHO • MEALO & SPACE JUNK + SECRET GUESTS & MORE FBI FAVOURITES!**

## CARRIAGEWORKS

MIDDAY - 10PM  
SUNDAY SEPTEMBER 8

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# gig picks

up all night out all week...

## MONDAY JULY 8

**Frankie's World Famous House Band**  
Frankie's Pizza, Sydney. 9:00pm. free.

**Marcus Corowa W/ Matt Dewar**  
Venue 505, Surry Hills. 8:00pm. \$10.

## TUESDAY JULY 9

**Ziggy Pop Tuesdays Ft: The Lockhearts + Fox Company + The Bitter Sweethearts**  
Brighton Up Bar, Darlinghurst, Sydney. 8:00pm. \$5.



## WEDNESDAY JULY 10

**Lior**  
Camelot Lounge, Marrickville. 7:00pm. \$35.

**The Folk Informal Ft: Achoo! Bless You + Laura Attwood + The Max Quintet**  
FBI Social, Sydney. 7:00pm. \$10.

## THURSDAY JULY 11

**Ben Ottewell (Gomez) + Matt**

**Walker**  
The Basement, Circular Quay. 8:00pm. \$31.20.

**Clairy Browne & The Bangin' Rackettes**  
The Vanguard, Newtown, Sydney. 6:30pm. \$28.80.

**Christa Hughes & Ben Fink**  
Camelot Lounge, Marrickville. 8:00pm. \$25.

**Neda + Kate Martin + Tom Kline**  
Oxford Art Factory, Darlinghurst, Sydney. 8:00pm. free.

## FRIDAY JULY 12

**Bits Of Shit + Oily Boys + Housewives + Sucks**  
The Square, Haymarket. 8:00pm. \$10.

**Frenzal Rhomb + Bloods + Batfoot!**  
Manning Bar, Sydney. 8:00pm. \$30.

**Fun Machine + Bell Weather Department + Borneo + Footsie And The Psychos**  
FBI Social, Sydney. 7:00pm. \$10.

**Jen Cloher + Melodie Nelson + Courtney Barnett**  
Oxford Art Factory, Darlinghurst, Sydney. 8:00pm. \$20.

**Mammals + Rat & Co + The Kite String Tangle**  
Goodgod Small Club, Chinatown. 7:30pm. \$10.

**Mojo Juju + The Rusty Spring Syncopators + Lo Carmen & Peter Head**  
The Standard, Surry Hills. 8:00pm. \$18.

## A Day To Remember



**Rai Thistlethwayte (Thirsty Merc)**  
Lizotte's Dee Why. 7:00pm. \$40.

## SUNDAY JULY 14

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The Hi-Fi, Moore Park, Sydney. 2:00pm. \$45.



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<b>wed 10 July</b>	<b>WILD CATZ DUO</b> (9:00PM - 12:00AM)	
<b>thu 11 July</b>	<b>Dave White Duo</b> (9:30PM - 12:30AM)	
<b>fri 12 July</b>	<b>JAMES PARRINO</b> (4:30PM - 7:30PM)	<b>Reckless</b> \$5 entry - FREE BEFORE 10PM (9:30PM - 1:30AM)
<b>sat 13 July</b>	<b>PETE HUNT</b> (4:30PM - 7:30PM)	<b>SATURDAY NIGHT</b> \$5 entry - FREE BEFORE 10PM <b>2 FOLD</b> (9:30PM - 12:30AM)
<b>sun 14 July</b>	<b>SATURDAY AFTERNOON</b> <b>SPENCER RAY DUO</b> (4:30PM - 7:30PM)	<b>SUNDAY AFTERNOON</b> <b>GARY JOHNS TRIO</b> (8:30PM - 12:00AM)

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BRAG's guide to dance,  
hip hop and club culture

# brag beats

inside



funk d'void



yahtzel

also:  
+ club guide  
+ club snaps  
+ weekly column

# yelawolf

white trash tales



## dance music news

club, dance and hip hop in brief... with Chris Honnery

### on the record

WITH BRETT SINCLAIR



#### 1. Growing Up

I was always interested in music from an early age, but it was Booka Shade's *Movements* album that kick started my passion.

#### 2. Inspirations

In terms of artists there are too many to name. Carl Craig, Trentmoller and John Tejada have always been an inspiration to me in the way they make music. Labels I would say both Innervisions and Kompakt, in my opinion two of the best and most forward thinking labels around, constantly pushing boundaries and moving forward. For DJs, I would have to say Dixon, Zip and Ricardo Villalobos.

#### 3. Your Group

I produce and DJ under the pseudonym Brett Sinclair. I co-own record label Catch Recordings with my partner Rob Chadwick and Jonny Cade. We focus on quality forward thinking electronic music. Our first EP is from Tresor regular Doubting

Thomas, due for vinyl and digital release September 2013. In Sydney I run KONTAKT with my partner Rob Davies. We launch July 27 at Civic Underground, again with a strong focus on quality underground music. We have big plans for the summer with record label showcases and one off parties throughout Sydney. We also host our radio show from 6pm to 8pm every Sunday on Bondi Beach Radio.

#### 4. Your Music

I tend to make music on the deeper, more melodic side of techno, but try not to pigeonhole myself. My productions span genres from house/techno and electronica. I love the use of organic sounds to create an atmosphere and emotion and like to deliver something that's not necessarily expected. I also like to incorporate this whilst DJing, creating anticipation and not necessarily focusing on the track I'm playing next, but

building up to the ones further down the line and building that suspense. Currently, I'm working on releases for various labels, one being UK based techno label Tough Luck Records run by Chris Q, REBEL and Twon.

#### 5. Music, Right Here, Right Now

I love the music scene at the moment. Every few years there is a shift in underground music – there tends to be a lull, then new artists and labels emerge and create something entirely different. I always think that with all the music out there, how is someone expected to do something different? Then people like Mano Le Tough, for instance, come along and show you that it's still possible.

Where: KONTAKT at Civic Underground

With: Andrew Wowk, Rob Davies and Alan Thomas

When: Saturday July 27

#### Empire of the Sun



#### STEREOSONIC 2013 LINEUP

The annual Stereosonic festival has supersized itself for 2013, expanding to a two day event with completely different lineups on both days laden with international dance music stars aplenty. More than 35 acts will perform on each day across the main stage and four arenas, including **David Guetta**, **Calvin Harris**, **Armin Van Buuren**, **Ferry Corsten**, **Axwell**, **Sebastian Ingrosso**, **Robert Delong**, **Empire of the Sun**, **Above & Beyond**, **Afrojack**, **The Bloody Beetroots**, **Boys Noize** and drum'n'bass veteran **Andy C**. Club favourites like **Maceo Plex**, **Solomun** and the Dirty Bird Records pairing of **Claude VonStroke** and **Justin Martin** will also throw down, while the Hot Creations record label will curate an arena featuring **Cajmere** (AKA **Green Velvet**), **Jamie Jones** and **BrEACH**, and the HARD stage offers sets from the likes of **Destructo**, **Clockwork** and **What So Not**. The \$199.95 ticket price gets you both days of raving, with pre-sale tickets for MyTicketmaster members from 9am from **Monday July 27**, general release 9am **Thursday August 1** through Ticketmaster. Stereosonic hits Sydney **Saturday November 30** and **Sunday December 1** at Sydney Showground, more at [stereosonic.com.au](http://stereosonic.com.au).



#### ANNIE RETURNS

Annie, the forgotten Norwegian pop star of yesteryear, will release her first EP since '09, 'A&R', early next month. Annie's announced herself almost a decade ago with her 2004 debut album *Anniemal*, which featured the singles 'Chewing Gum' and 'Heartbeat', a catchy cut that attracted the remix attention of **Röyksopp** and **Alan Braxe**. Annie has only released one album in the ensuing decade, but now returns to the fray with *A&R*, a five-track outing produced by **Richard X** that features the track 'Back Together', which was co-written by **Little Boots**. Annie discussed the forthcoming EP in cryptic fashion, apparently stating that she

opted against releasing a full album because, "it makes more sense in this 'do what you want, when you want world'. I'm like a virus." A catchy virus, perhaps...

#### YES PLEASE BIRTHDAY

Yes Please is celebrating its second birthday with a bash at **Goodgod Small Club** on **Thursday July 11**. The majority of the Yes Please family will represent, with live performances from **Cosmo's Midnight**, **I'lls**, **Fishing**, **Wintercoats**, **Guerre** and **The Townhouses**. The show doubles as the EP launches for I'lls and Cosmo's Midnight, with both releases available as 'name your price' downloads through [yespleaserecords.com](http://yespleaserecords.com).



Alison Wonderland

#### ALISON WONDERLAND

Sydney DJ turned producer **Alison Wonderland** has just dropped her first original track, *Get Ready* featuring Blue Mountains duo **Fishing** rapping, and is embarking on a national tour to support the release. Alison is a classically trained musician who has experienced considerable success since swapping her cello and bass for turntables and headphones, making an impression with her performance at the finals of the 2011 She Can DJ competition and performing DJ sets at the official **Grammy's After Party** and the **Brit Awards After Party**. In addition to a slot at the main stage of this year's **Splendour In The Grass** festival, **Alison Wonderland** will also be spinning at **Oxford Art Factory** on **Saturday September 7**.

#### KIM MOYES AND BENI

Modular's Beni and Kim Moyes (yes, he of **The Presets** fame) are embarking on a national DJ tour that includes a Sydney show at **Goodgod Small Club** on **Friday July 19**. Beni cut his teeth as part of the now defunct **Riot In Belgium**, before releasing his debut solo album, *House of Beni*, on Modular Records back in 2011. *House of Beni* featured vocal contributions from the likes of **Sam Sparro**, **Hercules and Love Affair's Nomi** and **Mattie Safer**, formerly of **The Rapture**, while co-headliner Moyes also had a hand in the album's production. Aside from his high profile work as The Presets, Moyes has produced the debut album of former **Mercy Arms** main man and recent XL signing **Kirin J. Callinan**, and opened for **Thom Yorke** when the **Radiohead** main man DJ'd in Sydney. In addition to their upcoming tour, Moyes and Beni are said to be working on new tracks together to be released by Beni later in the year – his first new material since his *House of Beni* album.



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HORRORSHOW – KING AMONGST MANY OUT FRIDAY AUGUST 2 ON ELEFANT TRAKS THROUGH INERTIA MUSIC



# dance music news

club, dance and hip hop in brief... with Chris Honnery

# free stuff

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## on the record

WITH COSMO OF COSMO'S MIDNIGHT



### 1. The First Record I Bought:

The first thing I can remember getting was the Beach Boys record *All Summer Long*. I'm not sure who it was for specifically and it was more like a group present for Pat (the other half of Cosmo's Midnight), myself and my older brother Nic. Our dad was a big fan of them from way back and so naturally some of his interests were passed onto us. I remember loving the hooks and the way they all sang together but I really have no idea whether it made its way into our music in some way. Sometimes our dad says something in our songs sounds like the Beach Boys or the Beatles but it's hard

to tell because he says that about everything we make.

### 2. The Last Record I Bought:

The most recent thing I downloaded was Chrissy Murderbot's *All Right EP*. It's along the lines of speed garage, footwork and juke and I got it for a remix that was on it by Lockah. So I'm not really a big fan of the originals although I quite like juke and footwork, it's like super up-tempo and irresistibly rhythmic.

### 3. The First Thing I Recorded:

We first started making tunes when our older brother got a copy

of Ableton and we'd look over his shoulder as he DJ'd on it. Pat would always try and master any computer program we ever got and so naturally went about trying to figure out how it worked. I think the first tune we ever made was some crappy mashup of an Eminem a cappella with an interview of Jimi Hendrix. Needless to say it was woeful and very cringeworthy, but it's how we got on our way and I'm sure in some time we'll look back on the tracks we've made now and find things to cringe about.

### 4. The Last Thing I Recorded:

The most recent recordings that we released were on our EP *Surge*. *Surge* was a while in the making, it had no deadlines really so we just went about making the tunes as they came to mind. We recorded the vocals for 'Phantasm' sometime last year and we couldn't be happier with the result. Our track 'Surge' also had vocals recorded last year but it was all done in-studio by our vocalist James, so we had no creative input into his vocals, which was fine because he is

more than capable on his own. The EP has been received pretty well overall and we are super stoked that people like the more B-side tracks 'Lover's Shadow' and 'Won't You Stay.'

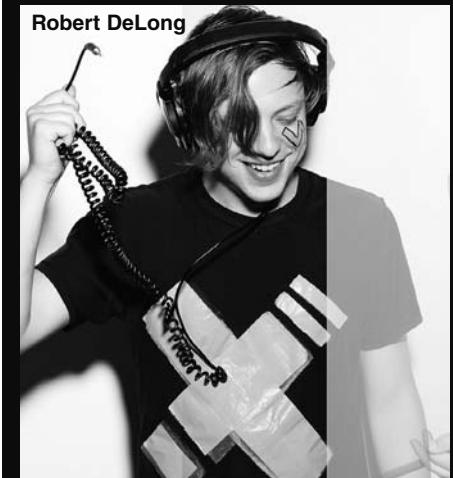
### 5. The Record That Changed My Life:

One of my favourite songs right now, that has definitely impacted me in some way, is 'Crushed Ice' by MAM. I don't know what it is about it that I like so much and if you have a listen I doubt there is anything in it that you will find as affecting as I do. There is just something about things that were happening around then in my life that were really nice, so it's always good to go back to it and listen to a song that can elicit such emotions and nostalgia.

**What:** Yes Please Second Birthday at Goodgod / Outsidelin Festival at the Factory Theatre

**When:** Thursday July 11 / Saturday September 21

**And:** *Surge EP* out now through Yes Please



### ROBERT DELONG

Washington's former indie rocker turned electronic composer **Robert DeLong** loves Death Cab For Cutie and The Postal Service, and we called his recent album "an array of styles, sounds and textures, from house to moombahton, all of them held together by Delong's signature raggedy vocals." So how can you get involved with Delong's 'audio-visual dance party experience'? You're in luck; he's getting set to tour Australia alongside his Splendour in the Grass show and we've got two double passes to give away for his gig at **The Standard** on **Wednesday July 24**. Shoot an email over to [freestuff@thebrag.com](mailto:freestuff@thebrag.com) and tell us the name of DeLong's 2013 album for your chance to win.

Mickey Avalon



### MICKEY AVALON

Hip hop party boy **Mickey Avalon** returns to Australia in 2013 off the back of his new EP *I Get Even*, which comprises five previously unreleased tracks and is soon to be released on Avalon's own label Rag Top Records. "My new EP is some of the best work I've ever done," the humble Avalon stated by press release. Whether his self-congratulation is justified or not, Avalon's energetic live show usually hits the spot for seasoned Avalonians. You can catch him performing at the **Metro Theatre** on **Sunday October 20**, with presale tickets available online now.

### SPICE FT. KASEY TAYLOR

Melbourne stalwart Kasey Taylor will drop by the **Spice Cellar** on **Saturday July 20**, and will be flanked by a local lineup that includes Sydney favourite **Le Brond**. Le Brond has carved out a niche in the local dance scene with DJ sets that are meticulously constructed around deep and rhythmic variations on house and minimal sounds. Having spun for many of Sydney's most respected club brands, including Minimal Fuss and Circoloco, Le Brond has played alongside renowned club draw cards over the years such as Buzzin Fly mainman **Ben Watt, Dixon, Diatebre** and **Gregor Treshor**, while in terms of international jaunts he's played at Berlin's Arena Club with **Dop and Motor City Drum Ensemble** and at the established Transit party in New Caledonia. Also stepping up to the decks that

night will be **Dean Relf**, before Spice main man **Murat Kilic** and **Nic Scali** take over for the after hours tunes. Doors open at 10pm, with guestlist available through [thespicecellar.com.au](http://thespicecellar.com.au).

### SPEEDY J

Veteran Rotterdam DJ and producer **Jochem Paap**, renowned for his output as **Speedy J**, will play at **Chinese Laundry** on **Saturday August 17**. Drawing his moniker from peoples' admiration for his DJ skills – and not putting too much thought into the alias because, as Paap freely admits, "the reason I did that first official release as Speedy J was because I didn't think it was going anywhere!" – Speedy J has subsequently released on labels like Plus 8 and Warp over the course of his 20 odd years in the game. A celebrated performer in the techno



Seekae

### SEEKAE

Sydney three-piece **Seekae** are back from a stint recording material in the UK, and are setting off on a national headline tour that includes a show at **FBI's 10th Birthday fiesta** at **Carriageworks** on **Sunday September 8** alongside the likes of **The Presets** and **Hermitude**. Seekae have a sound that ranges from post-dubstep to experimental ambience, and have received rave reviews from outlets like UK website *Inverted Audio*, which described Seekae's sophomore LP *+Dome* as depicting, "a far more ambitious vision of the future than any other Australian act has ever attempted." We'll see if Seekae continue to push boundaries when they release their third album, though there is no word on when that will be at this stage.

Oscar Key Sung



### OSCAR KEY SUNG

23-year-old Melbourne impresario **Oscar Key Sung** will headline the next Niche event at **Goodgod Small Club** on **Friday August 2** before he sets off on tour with Mercury Music Prize-nominated MC **Ghostpoet** in September. Key Sung initially made his mark as one half of Oscar + Martin, and has previously supported the likes of Four Tet, Metronomy and Gotye. He spent last year working on his debut album under his Key Sung moniker, while also churning out a quick succession of EPs with his hip hop duo **Brothers Hand Mirror**. 2013 saw Key Sung being recruited by Ghostpoet and Brooklyn-based artist MeLo-X to produce their debut release as **Meloghost**, **WecanWORKitout**, while Key Sung's latest single 'WIMLTM' has been lauded by the likes of BBC Radio 6 programmer Gilles Peterson. Key Sung's debut album is slotted for release next year.

### THOMAS MULLER

French producer **Thomas Muller** headlines the next instalment of Subsonic's 'Sub Club' offshoot this **Saturday July 13** at **The Burdekin**. Muller was snapped up by German techno figurehead **Ellen Allien** and signed to her BPitch Control label a few years back, and has gone on to chalk up acclaimed EPs like **Neuronies** and remix the likes of **Telefon Tel Aviv** and Ellen Allien herself. In his forthcoming performance at Sub Club Muller will be showcasing his live set ahead of a stacked DJ support cast that includes **Logan Baker, Edoardo Perlo** and **Marcotix** throwing down across two floors of the venue. Presale tickets are available online for \$15.

realm, Paap blurs the boundaries between live performance and digital DJing in his sets. "I just don't feel comfortable playing records in full length, going from A to B and back," Paap affirms, stating a preference for using technology to "bend the sound."

**WHAT SO NOT AT SOSUUME**  
Future Classic posterboy **Flume** and his buddy **Emoh Instead** are collectively **What So Not**, and are taking their live show on the road to dancefloors all over the country. The pair will be appearing at the **Beach Road** in Bondi this **Wednesday July 10** for Sosuume's free party, with local lad **Cassian** spinning in support.

# Yelawolf

Leading The Pack By Augustus Welby

**A**labama rapper Michael Wayne Atha AKA Yelawolf has been busy – his mixtape *Trunk Muzik Returns* and collaborative work with Travis Barker and Big Boi only came out last year, and already he's releasing his second official studio LP, *Love Story*.

"We were in Nashville, [producer] WillPower and I, for like five months and we turned out *Trunk Muzik Returns*," Atha says. "That was a mixtape/street album, whatever you want to call it. Then we did *Love Story*. It was a total of somewhere around five or six months of non-stop work. It was the hardest album to record yet. It was really fucking stressful, but it was all worth it."

Atha explains that the extra effort devoted to *Love Story* involved significantly altering his writing approach and adopting a thorough method of self-critique. "I used to fire off verses like nothing. There was a period where I could just go, go, go. Now I have the ability to write fast but I don't want to for some reason. Especially this past six to eight months of writing, between *Trunk Muzik Returns* to *Love Story*, it just grew more and more intense.

"I would record a verse five or six times before I was happy with it. I would write a song four or five times. Entire records,

hooks, I would record and sit with them for two days and then erase the whole thing."

One major point of difference that Atha points out between the development of *Love Story* and his debut *Radioactive* is that he's had less interference by outside forces.

"The ball's been in my court. We had no interruption from anyone. No managers, no A&Rs, no production company; no one was allowed in the studio," he says.

It was outside influence that Atha thinks hampered the consistency of *Radioactive* – and that's exactly what he wanted to avoid with *Love Story*.

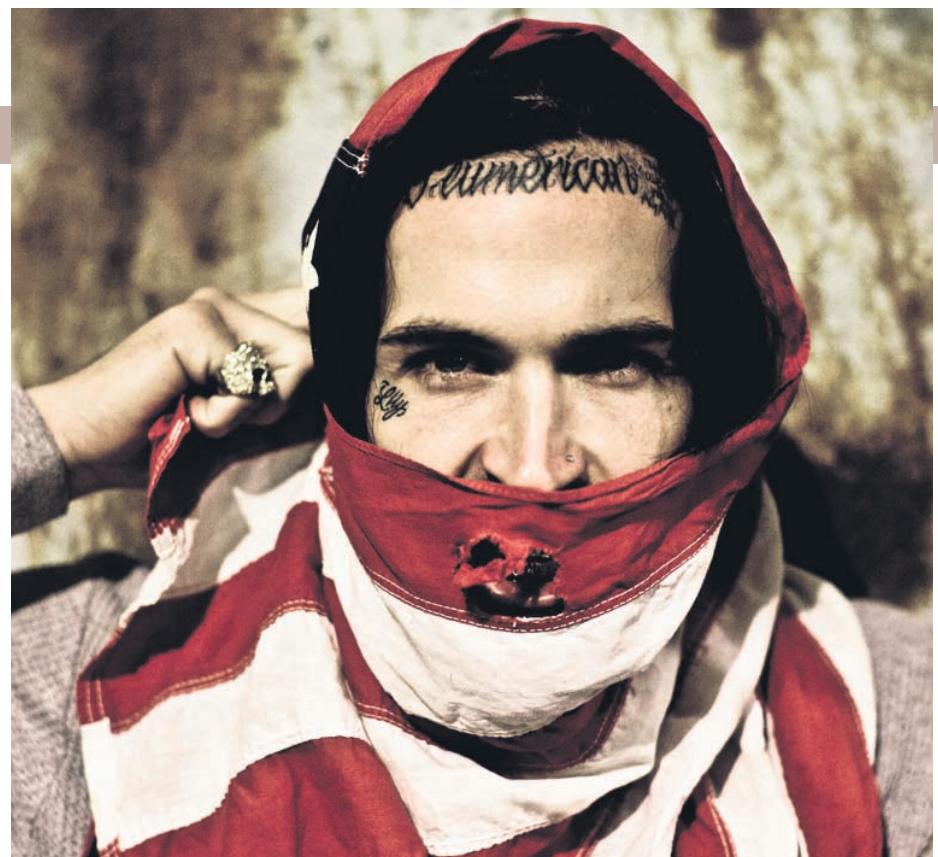
"There were a lot of hands on *Radioactive*, a lot of pre-written hooks, a lot of pre-produced records, which I was willing to try. I was just being a team player, but I saw what worked for me and what didn't work for me. I thought it would be best to be left alone, so that's what happened with *Love Story*. I had free range to do what I want to do instead of what someone else wants me to do."

Atha's presence on record has always been striking but, having been allowed full artistic freedom, he feels like he's finally achieved the most honest work of his career.

"I don't know how to explain it, it's just me. Except for *Trunk Muzik Returns*, this will be the first time people hear me just untamed, untainted. All I know is that I really, really care about this project more than anything thus far. That's why it's called *Love Story*. I worked harder on it than ever before and I think people are going to hear that hard work."

Atha says the only outside contribution to *Love Story* will come from the one and only Marshall Mathers (AKA Eminem) – his label boss at Shady Records and past collaborator – when Em helps him wrap up the record.

"Thus far it's just been me and my producer WillPower, we made it together. We turned



in like 14 records, so now we'll go to Detroit and sit with Marshall, when he's ready, and finish it."

The fact that Eminem will pass final judgement on the album sounds like an intimidating prospect, but Atha says he's past the point of being affected by the stature of his collaborators.

"[It's] like when you're on a team or you play ball with somebody, you know that 'I'm good at what I do. If you pass me the ball I'm going to do what I was supposed to do'. Of course when you first start working with someone that you've looked up to and been inspired by you have to get over that hump of nervousness. I think those days are long gone of being intimidated by any artist. I've been on rap records with some of

the best MCs ever and I've never really felt intimidated."

Atha's always had the hunger to be one of the best in the game, and with *Love Story* he feels like he's finally fulfilling his potential.

"Your talent really has to catch up with your drive in order to be successful. I had way more ambition than talent when I started. You've got to want it bad. So yeah, I had a fucking eye of *le tigre*," he says, with a laugh. "I definitely learned after *Love Story* that it's worth the time and the frustration if the outcome is a good song. You've got to listen to your gut."

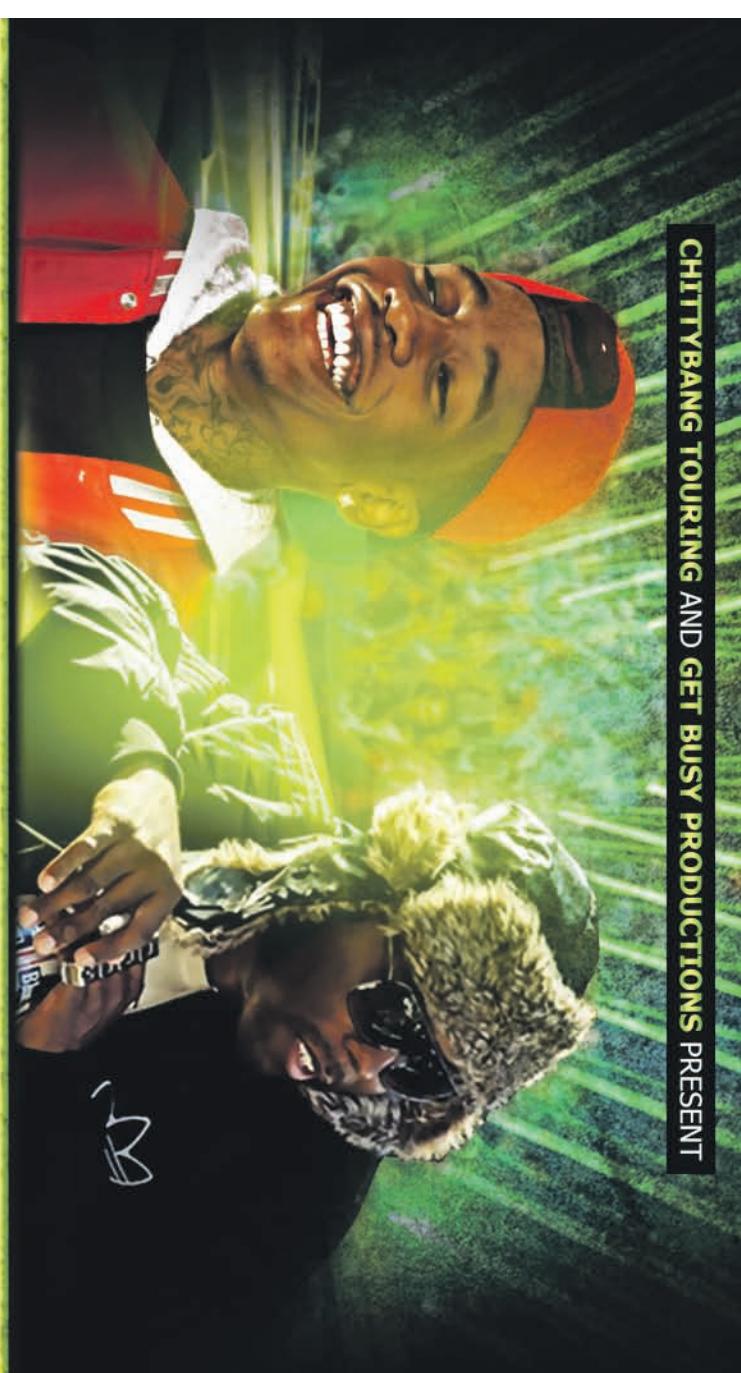
Where: Metro Theatre

When: Tuesday July 9

*"I think those days are long gone of being intimidated by any artist. I've been on rap records with some of the best MCs ever and I've never really felt intimidated."*

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# Funk D'Void

Returning To Conquer By Alasdair Duncan

**B**ritish beat-maker Funk D'Void, otherwise known as Lars Sandberg, is known for his remixes of artists like New Order as well as his legendary DJ sets. He is less known for his love of table tennis, but is still an avid player who takes a set of paddles with him wherever he goes. As he tells it, the skills required of a table tennis player versus those required of a DJ are more similar than you might imagine.

"I need fast reaction times whenever I feel that I'm losing the floor," he says. "I always need to keep an eye on the crowd, much like when I'm looking at an opponent, so as to react and change the mood quickly. You have to be on your guard, and ready for any situation. Plus, I wear sweatbands for both, so there's another similarity!"

As Funk D'Void, Sandberg's records have a distinctive sense of melody, something he attributes to a lifetime love of tinkering around with samples. "I have a huge vinyl collection," he says, "and I love to process sample from that, especially the old rave and hardcore stuff. Nothing compares to that instant, visceral payoff from sampling cool noises."

Given the chance, he'll spend all day long going through old records and taking slices and stabs from them, then throwing them into a sampler and playing them on a keyboard. "As a kid I watched people like Herbie Hancock play around with samplers and was blown away," he continues. "Machines like the Sequential Circuits Pro One will always give you jaw-dropping modulations and fat sound but I always go back to sampling."

Sandberg has been in the business for close to two decades now, and is showing no signs of slowing down. I ask if he can identify the force that keeps him vital and inspired when it comes to music, and he explains that really, it's a combination of factors.

"There's the feeling I get after a successful gig, when people actually get what I'm playing," he says. "Likewise, when I hear an artist whose musical ideas are able to surprise me, that's an aural kick up the backside." His current home city of Barcelona is also inspiring. "It's a wonderful city to have as a backdrop to my workspace," he says, "although its charms and distractions can sometimes make me stray from the productive path."

Though he still travels the globe as a DJ, Sandberg rarely goes out clubbing himself – a fact he attributed to getting older. "Don't get me wrong, when I'm DJing in a club in a foreign country, I go full throttle," he says, "and will go the distance with whoever wants to keep up. It's a huge buzz for me still. But if I'm not working or travelling, then for sure I do normal things at home – don't forget I am a single parent looking after two small children." He describes his apartment in Barcelona as a sanctuary in this respect. "We have a new flat-mate that has just moved in recently," he continues, "the great deep house maestro, Tony Liorri, so basically we play music all day in our respective home studios, which is perfect!"

Sandberg will return to Australia later this month, and is stopping in for a set at Sydney's Goldfish. I ask what Funk D'Void fans can expect, and he promises that his show will be nothing short of madness. "I hear Sydney has a



great after-hours scene," he says. "The last time I played in Sydney was the best Australian gig I've ever had...so far!"

Where: Goldfish

When: Saturday July 13

# Yahtzel

Small Town Boy By Alasdair Duncan



**U**lladulla is a quiet little town on the south coast of NSW – the scenery is beautiful, the people all know one another, and the lifestyle is relaxed, to say the least. 19-year-old Max Amrata, who now makes sweet electronic sounds as Yahtzel, reckons that there is no finer place to grow up. Amrata spent his formative years chilling on deserted

beaches and making sweet electronic sounds in his bedroom. "There's a lot of talent in Ulladulla," he says, "so I was always in good hands, jamming with mates and other musicians. I learned a lot from them."

The young Amrata started recording music in his garage in his early teens – he started

out making punk, before trading his eight-track recorder in for a computer. "I started experimenting with drum machines, synths and effects," he says. "Over two years, my music slowly became more and more electronic. I used to take a lot of inspiration from Justice, and had a strong 707 drum and distorted synth sound." By 16, he was listening

to house artists like Trentemøller and Booka Shade, who opened his eyes to the more in-depth, melodic possibilities of dance music. "The thought of adding a slow drawn out hip hop beat to these sounds inspired the kind of music I make today," he says.

Small towns, of course, have their limitations. Much as he loves Ulladulla, there are very few places for Amrata to play there, and in recent times, he has felt the pressure to pack up, like so many young musicians, and make the move north to Sydney.

"I've been driving up and back pretty much every weekend for the last couple of months," he says, "and that's on top of flights as well as shows. It can get pretty draining at times. Sites like SoundCloud and triple j's Unearthed are doing amazing things for musicians and helping people to obtain widespread exposure, but I'm planning on moving to Sydney within the next few months."

Yahtzel's music has quite a following on Unearthed, with many fans commenting on the dreamy and chilled-out quality of tracks like 'Girls'. I ask Amrata if he needs to be in a particular place, or a particular state of mind, in order to make it. "I've been spending a lot of time in the studio lately," he says, "so I've learnt to get into it rain, hail or shine. I don't really need to be in any particular mind frame to sit down and get cracking, although it definitely helps if I'm happy and excited about the track I'm working on. It may seem a bit odd but a lot of inspiration strikes me in the morning and I am often up and in the studio quite early."

Sydney fans can catch Amrata when he plays at Chinese Laundry on July 12, and I ask what exactly people can expect. "I'm really pumped," he says. "It'll be good to play a crowd so close to home and see a few familiar faces. You can also expect to hear an unreleased track or two!"

As for what the future holds, Amrata assures me that there is definitely new Yahtzel music on the horizon. "I have a new track called 'High With Me' that will be released on its own within the next couple months," he says. "After that, I have an EP planned for late this year, or possibly early next year, to be released with the kick-off of the live show and tour."

Where: Chinese Laundry

When: Friday July 12

# Deep Impressions

Underground Dance And Electronica with Chris Honnery



Funk D'Void

German club veteran Helmut Geier, AKA DJ Hell, will release the second edition in the Kern mix compilation series next week through the Tresor label. Hell has ticked plenty of boxes over the course of his career, collaborating with an eclectic range of artists including Grace Jones, Bryan Ferry and P Diddy on 'The DJ', which spawned an epic 28-minute Radioslave remix that put Diddy's advice to "play the twenty minute version" into practice, and even incorporated a ten minute piano riff courtesy of Tom 'Cagedbaby' Gandey (rumour has it they initially wanted to crack the hour mark but ran out of time). Hell has also been reworked by an array of illustrious house and techno figureheads, with particularly memorable remixes of Hell cuts including Henrik Schwarz's remix 'The Angst' and the timeless Superpitcher refashioning of Hell's collaboration with Billy Ray Martin, 'Je Regrette Everything'. Hell's latest offering, Kern, traverses a mixture of old and new tracks, featuring material from the likes of The Horrorist Steve Poindexter, Inner City and DBX.

When listeners slag off electronic music as being too monotonous or 'all the same', it's often a sign of their own ignorance rather than shortcomings of the production. Indeed many of the finest electronica is predicated upon subtle variations on a particular theme that slowly build and gradually immerse the listener, and the latest release from Italian techno figurehead Donato Dozzy illustrates this aptly. Dozzy was approached to remix Bee Mask's 13-minute track 'Vaporware', which originally dropped last year on the Room40 label. In Dozzy's own words, "I just couldn't stop my remixing process. He sent me 3.2 GB of material for just one song — I felt like one remix wouldn't do justice to his effort and the beauty of the track itself." Dozzy couldn't contain himself, and the result was seven different remixes, all of which will be collected and released on the forthcoming *Donato Dozzy Plays Bee Mask* EP, which is set to drop in early September. While on Dozzy, I recommend checking out the Minilogue and KAB remix of his *Voices From The Lake* '531 K' release, which evokes Minilogue's *Blomma* LP and should tide you over while you await the septet of Dozzy remixes.

Scottish producer Lars Sandberg, who makes music under various guises, including Francois Dubois and his best

known title, **Funk D'Void**, will spin at The Goldfish in King's Cross this Saturday July 13. Sandberg has remixed the likes of Underworld, New Order and Kevin Saunderson over the years, while releasing anathemic cuts such as 'Diabla' and his collaboration with **Andy Cato**, 'Blood'. Sandberg has also released a number of polished mixes as Funk D'Void over the years on labels such as Cocoon (way back in '04), Soma (in '08, when Lars unveiled *Sci.Fi.Hi.Fi. 04*, which lived up to the quality of the antecedent installments in the short-lived mix series by just about matching the efforts of Ewan Pearson, Luciano and Alex Smoke and more recently *Balance 022*.

The German brothers Ali and Basti Schwarz, collectively known as **Tiefschwarz** – 'deep black' for all you linguists – have just released a new double CD mix compilation for Renaissance entitled *The Mix Collection*. "We wanted to stay in the here and now," the brothers divulged via press release. The first disc is a slower and deeper mix that they describe as an "atmospheric journey focusing on melodies, vocals and more abstract tracks". Contrastingly they pitch the second disc as "more club orientated...a hybrid between house and techno that shows a bit of what we love to play as DJs these days." *The Mix Collection* comprises cuts from DJ Koze, Axel Boman, Terranova and Isolée, and as with all the Schwarz brothers' output, is well worth a listen.

## LOOKING DEEPER

**SATURDAY JULY 13**  
Sub Club ft Thomas Muller  
The Burdekin

Funk D'Void  
The Goldfish

**SATURDAY JULY 20**  
Juan Atkins  
The Basement

**SATURDAY AUGUST 3**  
Strange Fruit ft &ME + Deepchild  
The Abercrombie

Tiefschwarz



Deep Impressions: electronica manifesto and occasional club brand. Contact through deep.impressions@yahoo.com

# snap

up all night out all week . . .



roleo

28:06:13 :: Spectrum :: 34 Oxford St Darlinghurst 9360 1375

## TOKIMONSTA

The Basement  
Thursday June 27

On the last Thursday of June, LA-based electro darling Tokimonsta (AKA Jennifer Lee) brought her eclectic fusion of electronic, bass, dub and hip hop mash-ups to The Basement in downtown Sydney. A member of Flying Lotus's influential Brainfeeder crew, Tokimonsta has been making waves ever since her debut album *Midnight Menu* dropped in 2010.

In person, Tokimonsta is surprisingly fresh faced and unassuming. When she took to the stage at midnight dressed in jeans and a t-shirt, delivering a focused set where audience interactions were minimal, it was clear that this is an artist who doesn't feel the need to hide behind showy gimmicks and styling. Rather, Tokimonsta allows her music to speak for itself, which stands to reason given her background working as a producer for years before becoming a live performer. That's not to say she's not an engaging live artist – quite the opposite in fact. As a live performer, her enthusiasm and passion for music is palpable (she was up there jumping to every beat drop along with everyone else in the room)

and her energy radiated throughout the crowd. She also demonstrated an uncanny ability to judge the vibe of her audience – throughout the night she seamlessly blended hip hop, pop, bass and dub samples, and instinctively knew when to switch up the tempo and jump between genres.

The set list included Tokimonsta's own tracks (including an epic reworking of 'The Force', which was a personal highlight), as well as nods to Flying Lotus and remixes of a diverse range of other artists' songs (including samples from Rich Boy, Aaliyah, Pharoah Monch, Lil Wayne and the perennial crowd pleaser, 'No Diggity' by Black Street). While some of the material she remixes in her mashups might seem like obvious choices, her strength lies in her flawless understanding of beat structure and musicality, which gives her the uncanny knack of being able to turn even the most over-played sample into a totally fresh-sounding party starter. This ability was on full display during her set at The Basement, where she left the crowd wowed and completely out of breath from dancing up a storm.

Marisa Lugosi



PHOTOGRAPHER : ASHLEY MAR

OUR LOVELY PHOTOGRAPHERS : TIM LEVY (HEAD HONCHO) :: KATRINA CLARKE :: HENRY LEUNG :: AMATH MAGNAN :: ASHLEY MAR :: PATRICK STEVENSON ::

# club guide

send your listings to : clubguide@thebrag.com

## club pick of the week

THURSDAY  
JULY 11



Cosmo's Midnight

Goodgod Small Club

Yes Please Second Birthday

# Cosmo's Midnight (EP Launch) I'lls, Fishing, Guerre

8pm \$12

MONDAY  
JULY 8

**CLUB NIGHTS**  
Mother Of A Monday Ft. DJ Smokin' Joe  
Scruffy Murphy's Hotel, Sydney. 7:30pm. free.

TUESDAY  
JULY 9

**HIP HOP & R&B**  
Yelawolf  
Metro Theatre, Sydney. 7:30pm. \$60.

### CLUB NIGHTS

Chu Ft. Various  
World Bar, Kings Cross. 7:30pm. \$5.

Coyote Tuesday Ft.  
Resident DJs  
Trademark Hotel, Potts Point. 9:00pm. free.

I Love Goon Ft. Resident DJs  
Scruffy Murphy's Hotel, Sydney. 7:00pm. free.

Rumba Motel Salsa Ft. DJ Willie Sabor  
The Establishment, Sydney.

8:00pm. free.  
**Ziggy Pop Tuesdays Ft.**  
Guest DJs  
Brighton Up Bar, Darlinghurst, Sydney. 8:00pm. \$5.

Whaar Club, Kings Cross. 9:00pm. free.

WEDNESDAY  
JULY 10

### CLUB NIGHTS

Balmain Blitz Ft. Various  
Bridge Hotel, Rozelle. 7:00pm. free.

**Chakra Thursdays Ft.**  
Robust + Brizz  
Whaar Club, Kings Cross. 9:30pm. free.

Dip Hop Ft. Levins And Guests  
Goodgod Small Club, Sydney. 8:00pm. free.

**Hot Damn Ft. Hot Damn DJs**  
The Exchange Hotel, Darlinghurst. 8:00pm. \$15.

Inthemix Awards Official Afterparty Ft. Stafford Brothers + Will Sparks + Peking Duk + Minx + Jason Lema

Marquee at The Star, Pyrmont. 10:00pm. \$15.

**What So Not (DJ Set) + Cassian**  
Beach Road Hotel, Bondi Beach. 8:00pm. free.

**Whip It Wednesdays Ft.**  
DJs Camo + Snillum + Jaimie Lyn

THURSDAY  
JULY 11

### CLUB NIGHTS

Garbage 90s Night Ft.

Garbage DJs  
Lewisham Hotel, Lewisham. 7:00pm. free.

**Kit Wednesdays Ft.**

Resident DJs  
Kit & Kaboodle, Kings Cross. 10:00pm. free.

**Salsa Ft. Resident DJs**

Ivy Bar/lounge, Sydney. 8:00pm. free.

**The Supper Club Ft.**

Resident DJs  
Kit & Kaboodle, Kings Cross. 10:00pm. free.

**The Wall Ft. Various**

World Bar, Kings Cross. 8:00pm. free.

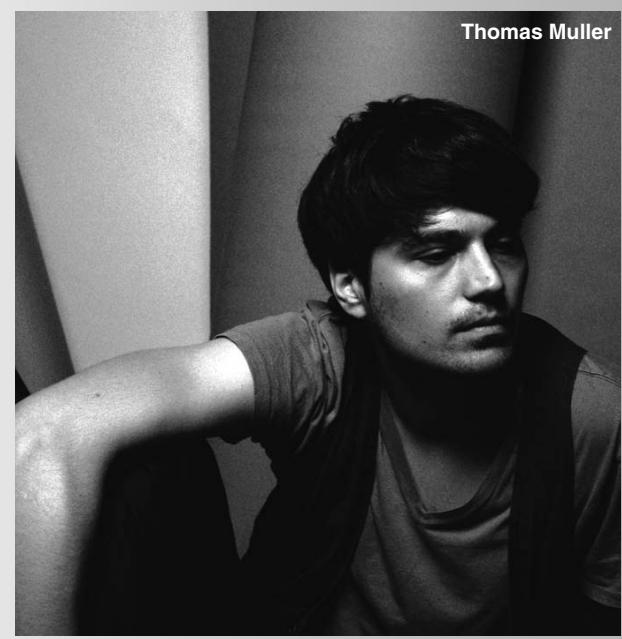
**What So Not (DJ Set) +**

Cassian  
Beach Road Hotel, Bondi Beach. 8:00pm. free.

**Whip It Wednesdays Ft.**

DJs Camo + Snillum + Jaimie Lyn

**Tom Kelly**  
Goldfish, Kings Cross. 9:00pm. free.  
**Oliver Tank**  
Oxford Art Factory, Darlinghurst, Sydney. 8:00pm. \$12.  
**Pool Club Thursdays Ft.**  
**Resident DJs**  
Ivy Bar/lounge, Sydney. 5:00pm. free.  
**Propaganda Ft. Gillex + DJ Moody**  
World Bar, Kings Cross. 9:00pm. \$10.  
**Rewind Ft. Resident DJs**  
Sapphire Lounge, Potts Point. 9:00pm. free.  
**Take Over Thursday Ft.**  
**Resident DJs**  
Trademark Hotel, Potts Point. 9:00pm. \$10.  
**Yes Please 2nd Birthday**  
**Ft. Cosmo's Midnight (EP Launch) + I'lls (EP Launch) + Fishing + Guerre**  
Goodgod Small Club, Sydney. 8:00pm. \$12.



Thomas Muller

Thomas Muller by Ragnar Schmuck

FRIDAY  
JULY 12

### CLUB NIGHTS

\$5 @ 5 On Fridays Ft.

**Resident DJs**  
Jacksons On George, Sydney. 5:00pm. free.  
**Factory Fridays Ft.**  
**Resident DJs**  
Soda Factory, Surry Hills. 5:00pm. free.  
**Fridays Ft. Resident DJs**

Kit & Kaboodle, Kings Cross. 10:00pm. free.

**Genesis Presents Sublime Reunion**

Home Nightclub, Darling Harbour. 9:00pm. \$45.

**Mashed Fridays Ft. DJ Ric C**

Oatley Hotel, Oatley. 8:00pm. free.

**Mashup Fridays Ft. Super Square**

Marquee at The Star, Pyrmont. 10:00pm. \$20.

**Mum Ft. Mum DJs**

World Bar, Kings Cross. 8:00pm. \$10.

**Pelvis**

Goodgod Small Club, Sydney. 11:00pm. \$10.

**Peter Mayes (Pnau) DJ Set**

Soda Factory, Surry Hills. 8:00pm. free.

**Soft & Slow W/ Tornado Wallace + Aviery**

Jamieson + Pink Lloyd + Dreamcatcher

The Spice Cellar, Sydney. 10:00pm. \$10.

**Soho Fridays Ft. Kronic + Skinny + Zannon Rocco + Fingers + Pat Ward**

Soho Bar & Lounge, Potts Point. 9:00pm. free.  
**Something Wicked Ft. DJs Robust + Prolifix + Harper + Audio Trash**  
Candy's Apartment, Potts Point. 8:00pm. \$10.  
**TGIF Ft. Resident DJs**  
Trademark Hotel, Potts Point. 10:00pm. free.  
**Unwind Fridays Ft. DJ Greg Summerfield**  
Omega Lounge, Sydney. 5:30pm. free.  
**Yahtzel + ISLND + Flash Hubbard + Samrai + Pop The Hatch + Fingers + Them Kids + Jack Millar**  
Chinese Laundry, Sydney. 10:00pm. free.

SATURDAY  
JULY 13

### HIP HOP & R&B

**Citizen Kay + Beat Club + Moonbase Commander + Beatside**

FBI Social, Sydney. 8:00pm. \$12.

### CLUB NIGHTS

**After Dark Ft. Resident DJs**

Whaar Club, Kings Cross. 8:00pm. \$15.

**Argyle Saturdays Ft. Resident DJs**

The Argyle, The Rocks, Sydney. 5:00pm. free.

**Buchanan + Louis London**

Goodgod Small Club, Sydney. 8:00pm. \$10.

**Compound Ft. Zeus B2B Subaske + Tom Witheridge**

### SUNDAY JULY 14

### CLUB NIGHTS

**Beresford Sundays Ft. Resident DJs**

Upstairs Beresford, Surry Hills. 3:00pm. free.

**Easy Sundays Ft. Resident DJs**

Kit & Kaboodle, Kings Cross. 10:00pm. free.

**S.A.S.H. Sundays Ft. Phil Smart, Bump DJs, Olle Isaksson, Ludwig Rausch, Jake Haugh + Robbie Cordukes, Matt Weir, Kerry Wallace, Supper Set By Steven Sullivan**

The Abercrombie, Sydney. 2:00pm. \$10.

**Soup Kitchen Ft. The Soup Kitchen DJs**

World Bar, Kings Cross. 7:00pm. free.

**Spice After Hours Ft. Steven Sullivan + Murat Kilic And Guests**

The Spice Cellar, Sydney. 4:00am. \$20.

**Sunday @ Gay Bar Ft. Resident DJ**

The Gay Bar, Darlinghurst. 3:00pm. free.

**Sunday Sessions Ft. DJ Tone**

Oatley Hotel, Oatley. 7:00pm. free.



# club picks

up all night out all week...

## TUESDAY JULY 9

**Yelawolf**  
Metro Theatre, Sydney. 7:30pm. \$60.

## WEDNESDAY JULY 10

**What So Not (DJ Set) + Cassian**  
Beach Road Hotel, Bondi Beach. 8:00pm. free.

## THURSDAY JULY 11

**Dip Hop Ft. Levins And Guests**  
Goodgod Small Club, Sydney. 8:00pm. free.

**Inthemix Awards Official Afterparty**  
Ft. Stafford Brothers + Will Sparks +  
Peking Duk + Minx + Jason Lema  
Marquee At The Star, Pyrmont. 10:00pm. \$15.

**Oliver Tank**  
Oxford Art Factory, Darlinghurst, Sydney.  
8:00pm. \$12.

## FRIDAY JULY 12

**Genesis Presents Sublime Reunion**  
Home Nightclub, Darling Harbour. 9:00pm.  
\$45.

**Mashup Fridays Ft. Super Square**  
Marquee at The Star, Pyrmont. 10:00pm.  
\$20.

**Pelvis**  
Goodgod Small Club, Sydney. 11:00pm.  
\$10.

**Soft & Slow W/ Tornado Wallace + Aviery**  
Jamieson + Pink Lloyd + Dreamcatcher  
The Spice Cellar, Sydney. 10:00pm. \$10.

**Yahtzel + ISLND + Flash Hubbard +**  
Samrai + Pop The Hatch + Fingers +



Funk D'Void

**Them Kids + Jack Millar**  
Chinese Laundry, Sydney. 10:00pm. free.

## SATURDAY JULY 13

**Citizen Kay + Beat Club + Moonbase Commander + Beatside**  
FBi Social, Sydney. 8:00pm. \$12.

**Compound Ft. Zeus B2B Subaske + Tom Witheridge + Community**  
Goodgod Small Club, Sydney. 11:00pm.  
\$10.

**Funk D'Void**  
Goldfish, Kings Cross. 9:00pm. \$20.

**Peter Mayes (Pnau) + Kid Kenobi + Isaac Tichauer**  
Chinese Laundry, Sydney. 9:00pm. free.

## SUNDAY JULY 14

**S.A.S.H. Sundays Ft. Phil Smart, Bump DJs, Olle Isaksson, Ludwig Rausch, Jake Haugh & Robbie Cordukes, Matt Weir, Kerry Wallace, Supper Set By Steven Sullivan**  
The Abercrombie, Sydney. 2:00pm. \$10.

# snap

up all night out all week . . .



## tantrum desire

PICS :: AM

28:06:13 :: Chinese Laundry :: 111 Sussex St Sydney 2000 9999



## a\$ap rocky

PICS :: AM

28:06:13 :: Horden Pavilion :: 1 Drive Ave, Moore Park 2021 5333

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**S•A•S•H**

# Sundays

**14 JULY**

## Phil Smart

Bump DJ's  
Olle Isaksson  
Ludwig Rausch  
Jake Hough & Robbie Cordukes  
Matt Weir  
Kerry Wallace

*Supper set*  
Steven Sullivan

DOORS OPEN 2PM  
THE ABERCROMBIE

Pulse BRAG

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up all night out all week . . .



## goldfish

PICS :: KC

29:06:13 :: Goldfish :: 111 Darlinghurst Rd Potts Point 8354 6630

## marquee

PICS :: AM

28:06:13 :: Marquee :: Star City Pyrmont 9657 7737



## obie trice

PICS :: KC

29:06:13 :: The Standard :: 3/383 Bourke St Darlinghurst 9331 3100



## chinese laundry

PICS :: AM

29:06:13 :: Chinese Laundry :: 111 Sussex St Sydney 8295 9999



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## s.a.s.h

PICS :: AM

30:06:13 :: The Abercrombie Hotel :: 100 Broadway Ultimo 9280 2178



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