

Musicology

The Artistry Of Sonic Psychology

SEP / OCT 2026

LA PRIEST

TIME AND TIME AGAIN

PROTOMARTYR

A ROOM WITH A VIEW

SUZANNE VEGA

THE SHOW OF A LIFETIME

ELLA HOOPER - GEORDIE KIEFFER - HOLY WAVE - JOSH PYKE - KEENAN O'MEARA - PROBLEM ADDICT - YOU AM I

Musicology

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KEXP · SONIC GUILD · FD · The Stranger

MUSICOLOGY

SEP / OCT 2026

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For all enquiries, submissions and comments please email the editor info@musicology.xyz



FROM THE EDITOR



Focusing on the tender side of music in this issue, we bring you some of the emerging stars of the folk scene, as well as the legendary and iconic.

One artist who needs little in the way of introduction, Suzanne Vega. The incredible artist behind unforgettable tracks such as Luka and Tom's Diner has never stopped producing poignant and inspirational music, as her latest record Flying with Angels attests.

An artist who in his own right is instrumental in the music industry, Josh Pyke, re-enters the fray after his successful jaunt into literature and advocacy work. Plus, the phenomenal new talent of Catskills musician Keenan O'Meara, whose debut record reeks of old-master quality and is riddled with personal tragedy and triumph. We also revisit Asha Jeffries, an artist who wears her heart on her sleeve and on the eve of her latest work, we step back to many years ago with her interview From The Archives.

All that said and done, the other side of the musical spectrum is alive and throbbing with the self-assured and boisterous Geordie Kieffer, who joins us ahead of his tour Down Under. And speaking of Aussies, one of its most beloved outfits, You Am I, stop by to share some of the key moments from their seminal release Hourly Daily as lead singer and all-round cheeky bugger, Tim Rogers retells some tales.

Also joining us is the caustic and brutally frank Joe Casey of Chicago's Protomartyr as the fight to resist banality rages on. Their unique take on seeing each track from their new album as an old room in an aging American hotel is less a metaphor and more a message to heed. And on the other side of the Atlantic, the reemergence of LA Priest as he steps backwards in order to move forwards.

Yet let's not forget the regular album reviews, concerts captured from around the world, best reads, and must-see tours.

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September / October 2026

10. Josh Pyke

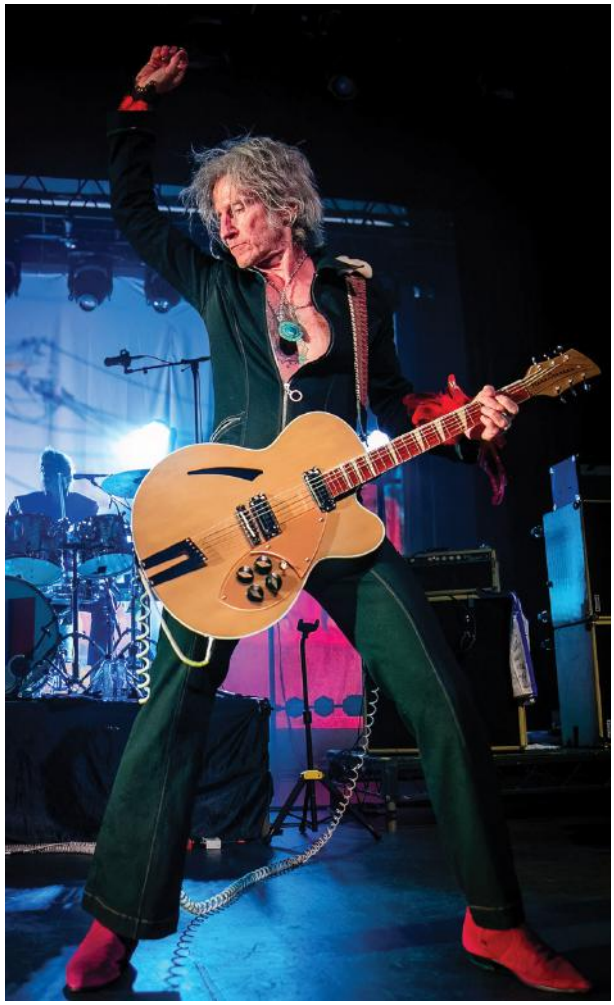
A tireless creative, the acclaimed artist has reached the musical heights of the industry but it has been his work during albums that has cemented his name as a true creative, inventor and benevolent supporter of charity and champion for literacy.



18. Mixed Tapes

Having spent the last year slaying audiences across the Tri-State area, spreading their absurd musical onslaught with a generous helping of humor, Problem Addict join us to share a select number of tracks from Live From The Emergency Room.





23. You Am I

One of Australia's most tireless outfits hasn't stopped performing or releasing material since their seminal debut Sound As Ever, and on the verge of a milestone year, the lads are back to perform one of their most iconic albums, Hourly Daily. Frontman Tim Rogers stops by to discuss some of the records highs and near misses.

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Our handpicked collection of oddities, curios and keepsakes to tantalize and tempt.

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Hotel Usona is the latest record by Chicago's unapologetic sons. Led by self-appointed Department Head, Joe Casey, imagines his country as an aging hotel. Each song a room haunted by its own troublesome guest. Never one to shy away from the insidious and caustic, the album bites with characteristic brutal honesty.



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Step into the forest, bathe in the endless midnight sun and follow the Finns as they celebrate one of their most enduring music festivals, Provinssi.

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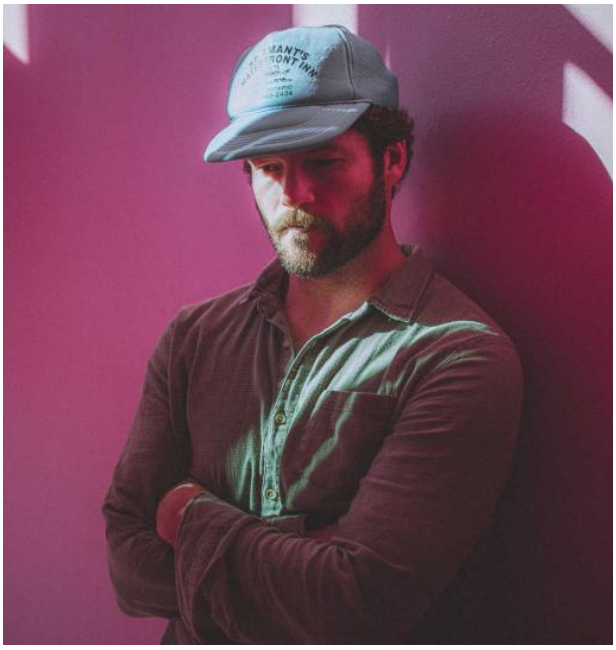
With so many memoirs, autobiography's, tell-all books and music related stories constantly being released, it is easy for a few good ones to slip through the cracks but we have saved you the trouble and selected some of the most interesting.

46. Spin Cycle

So much music, so little time. We have selected some choice cuts to share because they are just too good to keep to ourselves.

50. Keenan O'Meara

The circle of life can be a winding one. Fraught with pitfalls but balanced by jubilation, and this debut record encompasses both ends of the spectrum.



58. Suzanne Vega

A pioneering performer, the diverse and fascinating life of a musician whose desire to perform and create has long made her a champion for women in music and channelling her life through the songs she has produced.



68. Video Killed The Radio Star

The artform that is the music video clip has a power all unto itself. Some clips are mesmerising, holding us transfixed, others are capturing due to their or sheer inventiveness and then there are some that are downright bizarre. We bring you a selection of some of the finest currently going around.

72. LA Priest

The notion of time and its nonlinear movement is at the heart of the new work by Sam Eastgate as he touches upon his past to change the course of the present.



78. Where Were You?

In case you missed it, Musicology recaps the best live shows from around the world as our rovering photographers capture some incredible live shows.



92. Making Tracks

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98. From The Archives

Having performed with Courtney Barnett, Soccer Mommy, Hana Vu and Middle Kids, Asha Jeffries is set to deliver her next record and we take a step back to a time when Break was her latest release.



102. Geordie Kieffer

At times divisive, and other times, the life of the party. Whichever way you see the Los Angeles son, his energy can not be denied. The livewire continues his global tour and ahead of his capital shows Down Under, we get the low down.

112. Catch and Release

We grab the best records going round, slap em on the turntable and give em a damn good grill'n.

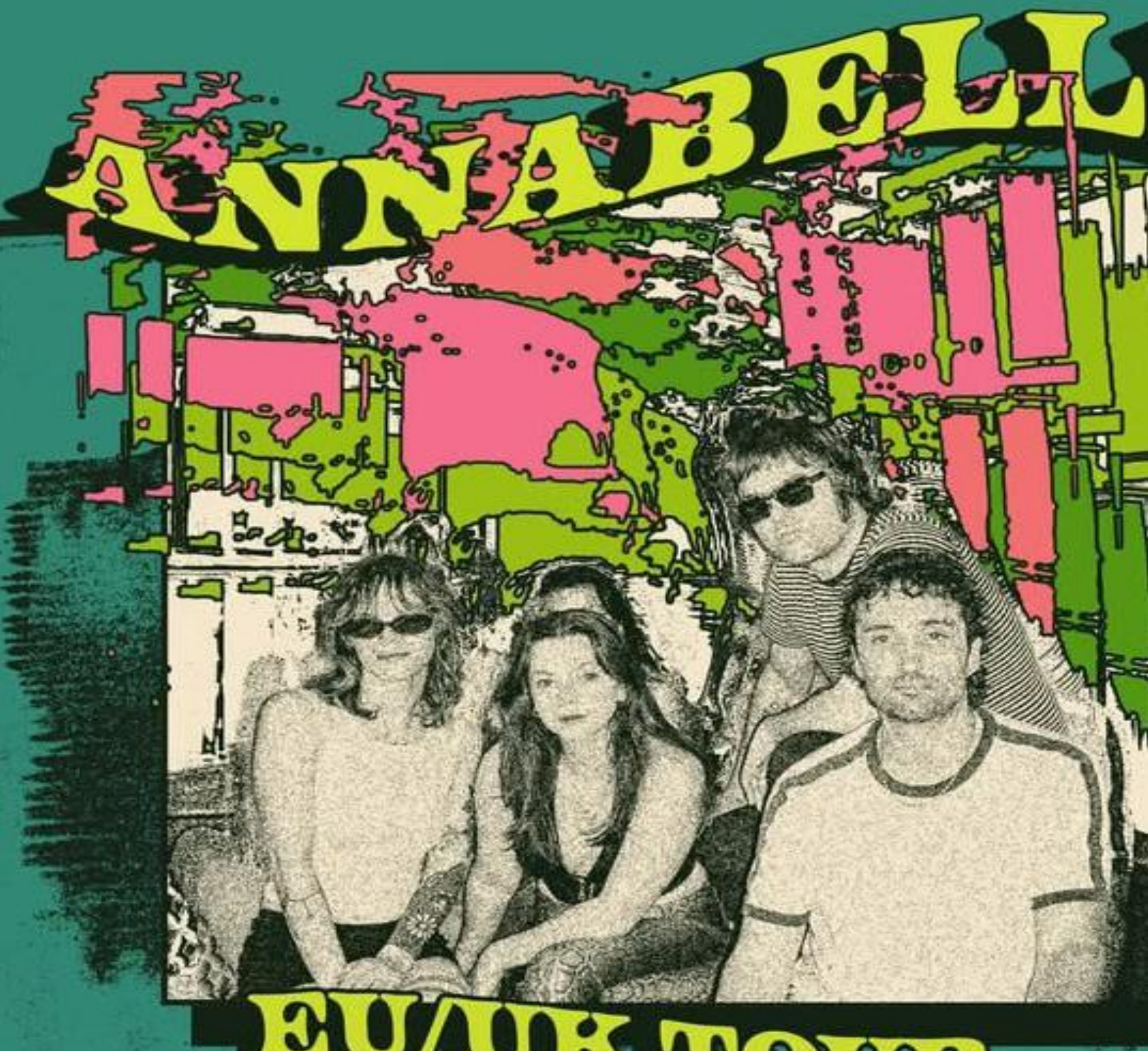
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From Killing Heidi through to her solo work, Ella Hooper has remained a fixture in the Australian music scene. Now with her third studio album, Overnight Success, we dig through fact and fiction.

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Musicology's gig guide from all the best upcoming tours across Europe, North America and the Asia Pacific.

ANNABELL



EU/UK TOUR

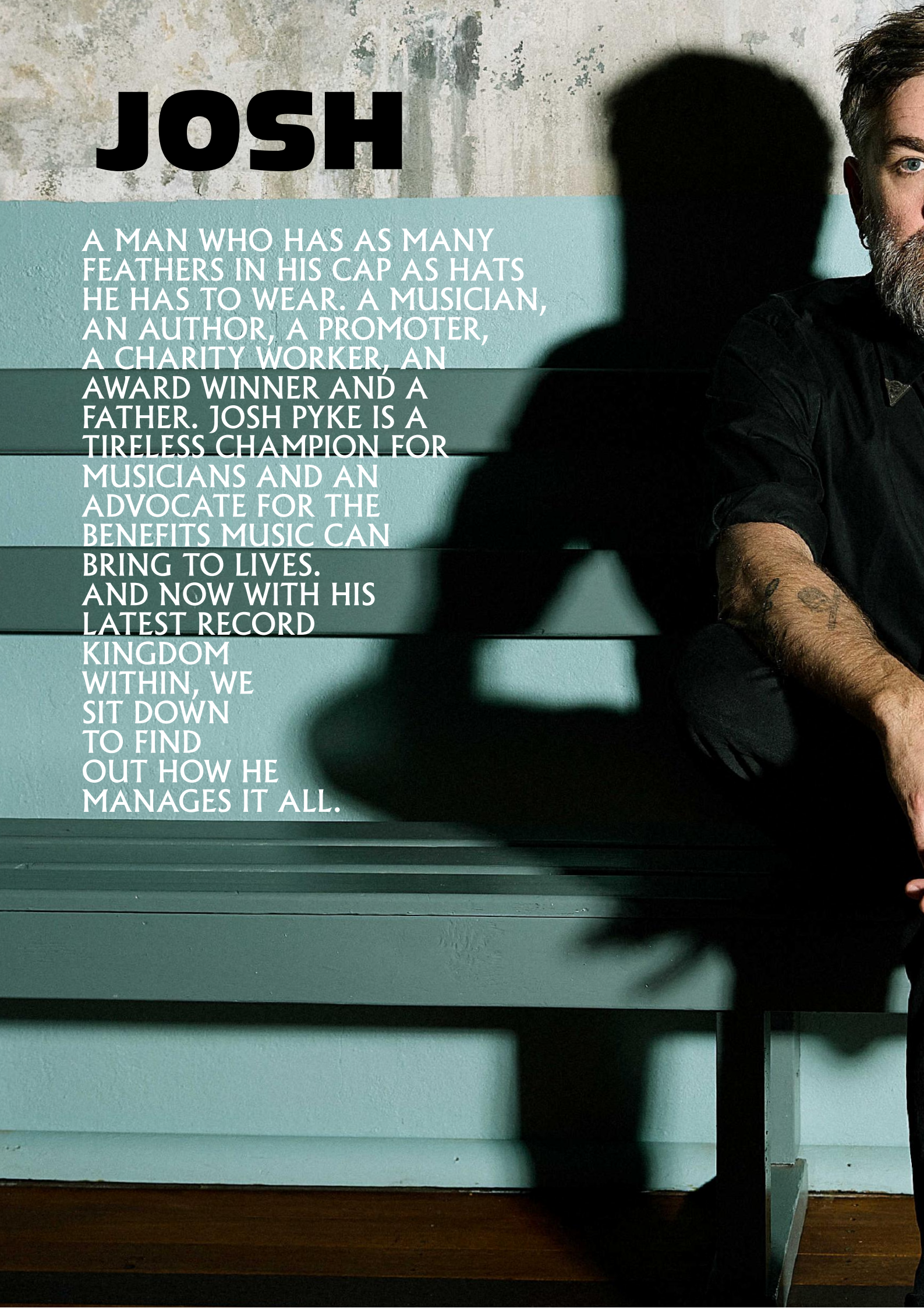
04.09 BRIGHTON — BRIGHTON PSYCH FEST
05.09 MANCHESTER — MANCHESTER PSYCH FEST
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08.09 RENNES — BISTRO DE LA CITÉ
09.09 ANGERS — JOKER'S PUB
10.09 AMSTERDAM — PARADISO *
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24.0

ANNIBALE


E
CHAIRS
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22.09 MILANO — ARCI BELLEZZA
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02.10 BRISTOL — MOOR BEER
03.10 PENRYN — FISH FACTORY
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*with
TY SEGALL

JOSH



A MAN WHO HAS AS MANY FEATHERS IN HIS CAP AS HATS HE HAS TO WEAR. A MUSICIAN, AN AUTHOR, A PROMOTER, A CHARITY WORKER, AN AWARD WINNER AND A FATHER. JOSH PYKE IS A TIRELESS CHAMPION FOR MUSICIANS AND AN ADVOCATE FOR THE BENEFITS MUSIC CAN BRING TO LIVES. AND NOW WITH HIS LATEST RECORD KINGDOM WITHIN, WE SIT DOWN TO FIND OUT HOW HE MANAGES IT ALL.

PYKE





Hi Josh, and thank you for taking the time out to speak with us at Musicology.

Your prolific creativity is only matched by the diversity of mediums and zones in which you operate in. Whether it be producing honest and emotive music, composing for film, being an ambassador for APRA, through to writing children's books, it seems to just flow out of you. Where would you say that deep well of creation comes from, and how do you tap into it to extract what you need for each project?

I honestly just feel compelled to create things. I feel a buildup of some kind of tension or energy, and the only way I know how to relieve that is to write a song or make something. Creating art, and especially songs, but also the kids' books, is my tried and true go-to method for understanding and processing the world, and the world is a complicated and challenging place that never stops throwing up things to try to understand, so the well is kind of endlessly deep.

There is a very understated and overlooked facet of your creative space that the world needs to understand, and that is your selflessness and constant help that you provide other artists and the opportunities you give to them. Can you elaborate on just some of the projects you have started and how you have witnessed the fruits of your labour?

Thanks, that's kind of you to say. Over the years, I've been involved in heaps of advocacy work through PPCA, Support Act and APRA, but also through my work with the Indigenous Literacy Foundation, where I created an annual fundraising platform that runs in schools called Busking For Change.

I think the thing I'm most proud of is creating and co-funding the JP Partnership for six years. That was in collaboration with APRA, and we had amazing artists like Angie Mcmahon, Gordi, Alex Lahey and Bec Sykes come though. It's been really gratifying seeing all those artists go from strength to strength. In general, I'm happy for people to give me a call and ask questions, because it would have been amazing for me to have had an older artist to ask about things when I was starting out.

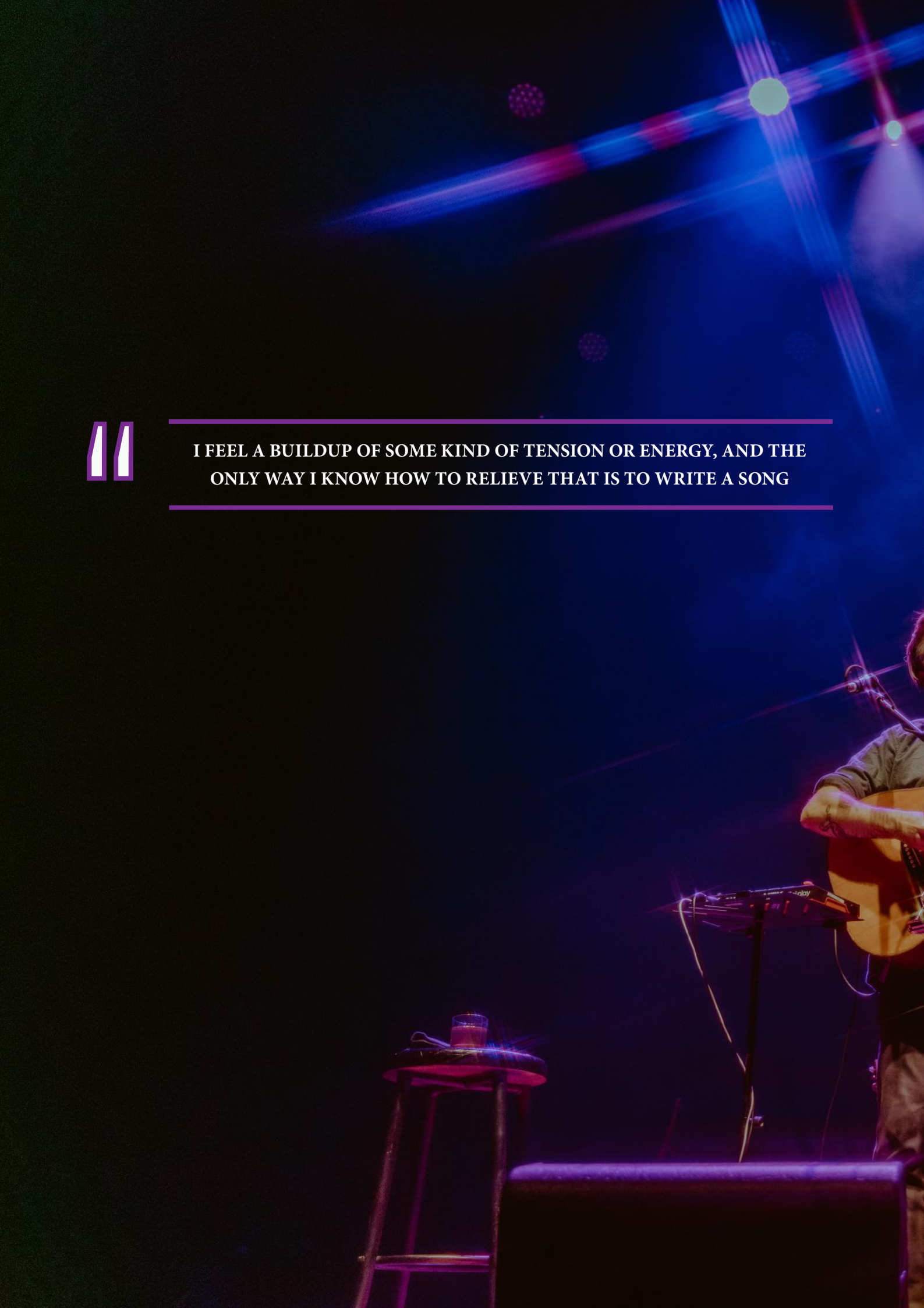
The all-rounder that you are sees you writing and recording in tandem, which is no small feat. What have been some of the processes on either side of that spectrum that have helped you maintain that dual creative force?

Writing (whether books or songs) is a real process of kinds. Crossing your fingers and waiting for lightning to strike. I need the writing to be authentic and unforced, and sometimes that means not writing anything, or anything good at least, for months at a time. That's been a huge learning curve over the years of just trusting that things will come, and that if I fill my cup of life with experiences, books, art in general and nature, then at some point the cup will overflow into a song or a book idea.

The recording side is more reliable I suppose, in the sense that the creative process has less of a blank page about it. By the time I've written a song, I know how I want it to sound, and then it's a pretty fun process of figuring out how to get the sounds in my head onto the recording. So, the two processes are really trust in the kinda divine, unknowable muse, and then trust that you have technical chops enough to manifest that.

A man of your years and experience would have seen some seismic changes within the industry, and what, in your opinion, have been some of the important improvements, and equally some of the detrimental elements over the past three decades?





> I FEEL A BUILDUP OF SOME KIND OF TENSION OR ENERGY, AND THE ONLY WAY I KNOW HOW TO RELIEVE THAT IS TO WRITE A SONG



I think there's been a huge shift in professionalising the industry, in terms of work environment and trying to look after people's mental health and things like that. We've had a reckoning in the industry, which is still a work in progress, but there's been positive change there. There are a couple of elements that are harder to define as being positive or negative because they really encompass both. Streaming is a great tool for discovery, and pretty much eliminated piracy, but it has also homogenised the music industry and musical landscape to a large degree, and it does not pay artists a fair rate.

Social media is also a great way to connect and spread your message as a musician in multiple and sometimes really cool and creative ways, but over all, in a general sense, it's also one of the worst things humans have ever invented or engaged with, and I reckon in ten years we'll look back and kinda shake our heads at the over all damage it's done to our world.

Can you share with us some of your personal performances that were ultra special and the reasons that made them so memorable?

Playing Glastonbury back in 2007 was a real pinch-me moment. That whole year, but that show in particular really made me take a moment to go "oh this is really happening, I think this is my actual career now". I'd been trying to do music since leaving high school 11 years earlier, so it had felt out of reach a lot of the time. Playing with the Sydney Symphony Orchestra, WASO and the Adelaide Symphony Orchestra were some of the most incredible shows I've done.

They were hugely challenging as a musician to play, but also just to hear my songs presented in that way was very magical, very humbling. But there have also been heaps of really low-key solo gigs in regional Australia that have been amazing and memorable. Meeniyan Town Hall is always like that. When a community is totally primed to enjoy themselves, and then that energy is met with a similar vibe on stage, really memorable shows are made.

With eight studio albums under your belt and plenty of years between releases, in reflection, how do you see the music you have created in terms of what has remained universal and unwavering, through to what has perhaps been a little naive or even regrettable?

I think because I came to my solo career after having been in a punk band for ages, I was lucky enough to have formed a pretty clear vision of what I was trying to do as a musician. So, there's nothing too cringey or regrettable, thank goodness.

I think the thing that I try to stick to, which helps me maintain that, is just always following my instincts as to what is authentic in a song, and not trying to manufacture a moment. I've found that if you just truly trust your gut, even if that means throwing away whole songs because they just inexplicably don't feel right, then the results are better, and you'll be able to stand by those creative decisions forever.

What was the overarching theme that you explored in your latest record Kingdom Within?

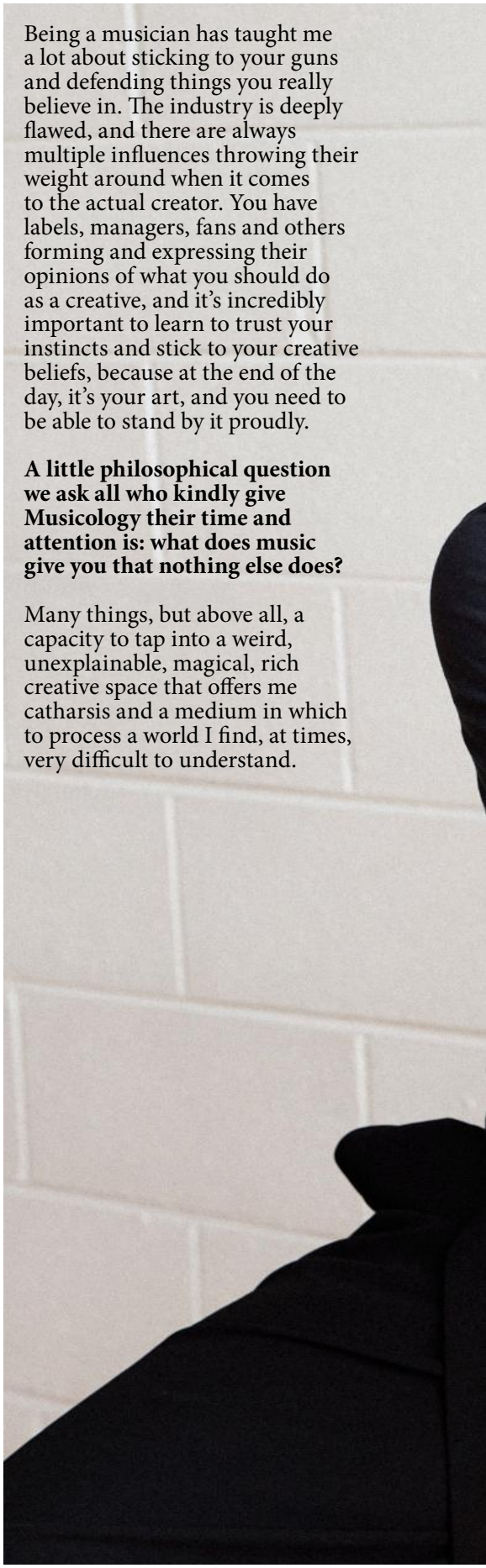
There are probably a few, but with a bit of space from the recording process, I think the main themes are facing your own mortality, finding and hanging onto what you feel is authentic in the world in a moral sense, and there's a big component of grief in there too.

You teach music and champion its merits as your fundraising program Busking for Change attests only too well, and the beneficial impacts that come from working with the Indigenous Literacy Foundation, but what has music taught you over the course of your career?

Being a musician has taught me a lot about sticking to your guns and defending things you really believe in. The industry is deeply flawed, and there are always multiple influences throwing their weight around when it comes to the actual creator. You have labels, managers, fans and others forming and expressing their opinions of what you should do as a creative, and it's incredibly important to learn to trust your instincts and stick to your creative beliefs, because at the end of the day, it's your art, and you need to be able to stand by it proudly.

A little philosophical question we ask all who kindly give Musicology their time and attention is: what does music give you that nothing else does?

Many things, but above all, a capacity to tap into a weird, unexplainable, magical, rich creative space that offers me catharsis and a medium in which to process a world I find, at times, very difficult to understand.





MIX TAPES

with

PROBLEM ADDICT





Emerging from the muck of an uncaring world, these derelicts became bound by a single purpose: to exact auditory revenge on the worthless society that spat them out. Now they will stop at nothing to unleash their brand of sonic destruction on the masses and take their place at the top of the trash heap. They are the problem you want to see in the world. They are Problem Addict.

Their record Live From The Emergency Room are somewhat autobiographical notes as well as a stream of consciousness, and simple observations coated in sage advice. Singer and guitarist Al Denté shares with us his insights, background stories, and wild ideas that formed the basis of several tracks.

The song is about living life and gaining experiences on the fringes of society. The joys of escapism and the horror of harsh reality are on full display at the railroad tracks. A place of revolting wonder that exists in any big city or small town.

You can learn more there than twelve years of schooling will give you. Some of the most interesting people you could ever meet will be lurking in some dark corner. But beware and keep your head on a swivel. You may hear the funniest story you've ever heard in your life, or you may get assaulted and robbed. Either way, you will learn something.





This one is written from the point of view of a crew of extraterrestrials coming to Earth to make contact with humans. Upon arrival, they were immediately disgusted by our planet and the lives we live. The ETs concluded that our species were found to have no redeeming value. It was decided to quickly leave our planet and to cut off any future contact.

* Some Earthlings would probably agree with their assessment.



This one came from real life while being "between housing". It isn't a metaphor; it was written while actually staying on someone's couch.

While on the surface it seems negative, in reality, it's quite positive. It touches on themes of resilience, weathering adversity, humility, and having a strong support network of friends who will help you out when times get tough.

I wouldn't recommend staying on people's couches, but if you get a cool song out of it, then it's worth it.



Another one taken from real life. Again, no metaphors, just telling it exactly how it was. This is what was going through my head during my fourth (and last) stint in jail. I found myself withdrawing from heroin, cold turkey, in a cell···again. I swore every time I got out, that it would be the last time, but ended up doing the same thing over and over···ugh!

Hopefully, people can get some enjoyment out of our poor life decisions.





T What can we say···we got problems. Financial problems, legal problems, relationship problems, mental problems, etc., etc. You name it, we got'em. Hell, our problems got problems! We've always found spite to be a good motivator. It can be yours too.

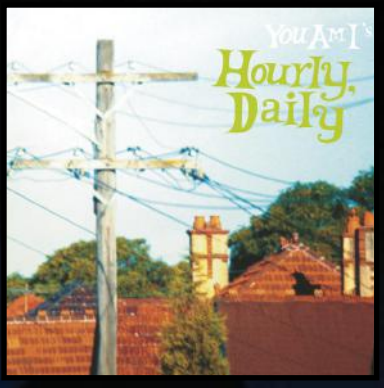
Can sum this one up as, "The world sucks, but don't let it break you".



You Am I

ONE OF AUSTRALIA'S MOST BELOVED OUTFITS, AND THEIR FAMED RECORD HOURLY DAILY, IS ABOUT TO RECEIVE THE ROYAL TREATMENT. ITS THIRTIETH ANNIVERSARY IS UPON US AND WILL BE ADORNED BY THEIR STRUNG UP TOUR AS THE BAND PERFORMS ACROSS SOME OF THE MOST BEAUTIFUL THEATRES IN THE NATION. FOUNDING MEMBER AND ROCK BOFFIN TIM ROGERS RECALLS THE TIME AND ORIGINS OF THE ALBUM'S THREE ICONIC SINGLES.





Hourly Daily . . .

Whatever sound we could achieve as a group, because I have a weak voice at some point I needed to write for that, rather than deny its lack of power. No-one else put their hand up to take lead vocals, so the power-pop that we finally could get an instrumental hand on, my voice suited rather than the hard rockin' of the previous years. When you have acquaintances and friends like Joel Silbersher or Sly Splatterhead or Hemmensley who could bust walls with a vowel, it was seeing Falling Joys, or Clouds, or the Welcome Mat that turned my head to trying a different approach. And power pop was more of what my heart was into at the time anyways. The gruntier side of You Am I was me trying to write for previous bandmates as I thought they'd enjoy it more. During the long tours of Europe and the US, I was also daydreaming a lot in the van. Of home, of different films I adored, books. Fiction and daydreaming sparked most of the songs from the record. It was around this time I got my first Guided By Voices LPs too. Robert Pollard's command of the more obtuse chord voicings and changes with maniacal output was hugely inspiring. Though my writing at the time was less fantastical and witty than dear Robert's of course. He was a fully formed humanoid.

Why I found solace in the records of The Zombies or 13th Floor Elevators when on tour in 1995 was largely because of the people who lent them to me. Brad Shepherd of the Hoodoo Gurus was my oracle. Because he could slip from Alice Cooper Band to Fairport Convention in a heartbeat gave me fortitude to write more tender songs for the group to contemplate. At a point I had to stop apologizing and just present the songs to Andy and Russ for their perusal. Perhaps we were too rooted from hurtling around on tour and drinking ourselves new postcodes, because there were no big arguments. They went to work on how to find the best parts possible. When you have nothing really going on BUT the group, so much can be tried out, and fails aren't a death knell.



Mr Milk . . .

Original title was "The Pasteurized Ponce". How I wish we kept it. Its indebtedness to the middle 8 of "Senses Working Overtime" by XTC wasn't realized by me until later. Honest. When we were sound checking it as a new song in Mooloolaba I stuck the melody of the verses in reflexively, and Greg Wales, our sound engineer came running to front of stage grinning like a Shropshire Cat. In retrospect, and because he TOLD me so, it was because he loved XTC. I thought he was giving the song his imprimatur. I was DEFINITELY not ignorant of the XTC song, adored it, but to take a melody of another's middle 8 and attach it to a song of ours? It was a busy time….

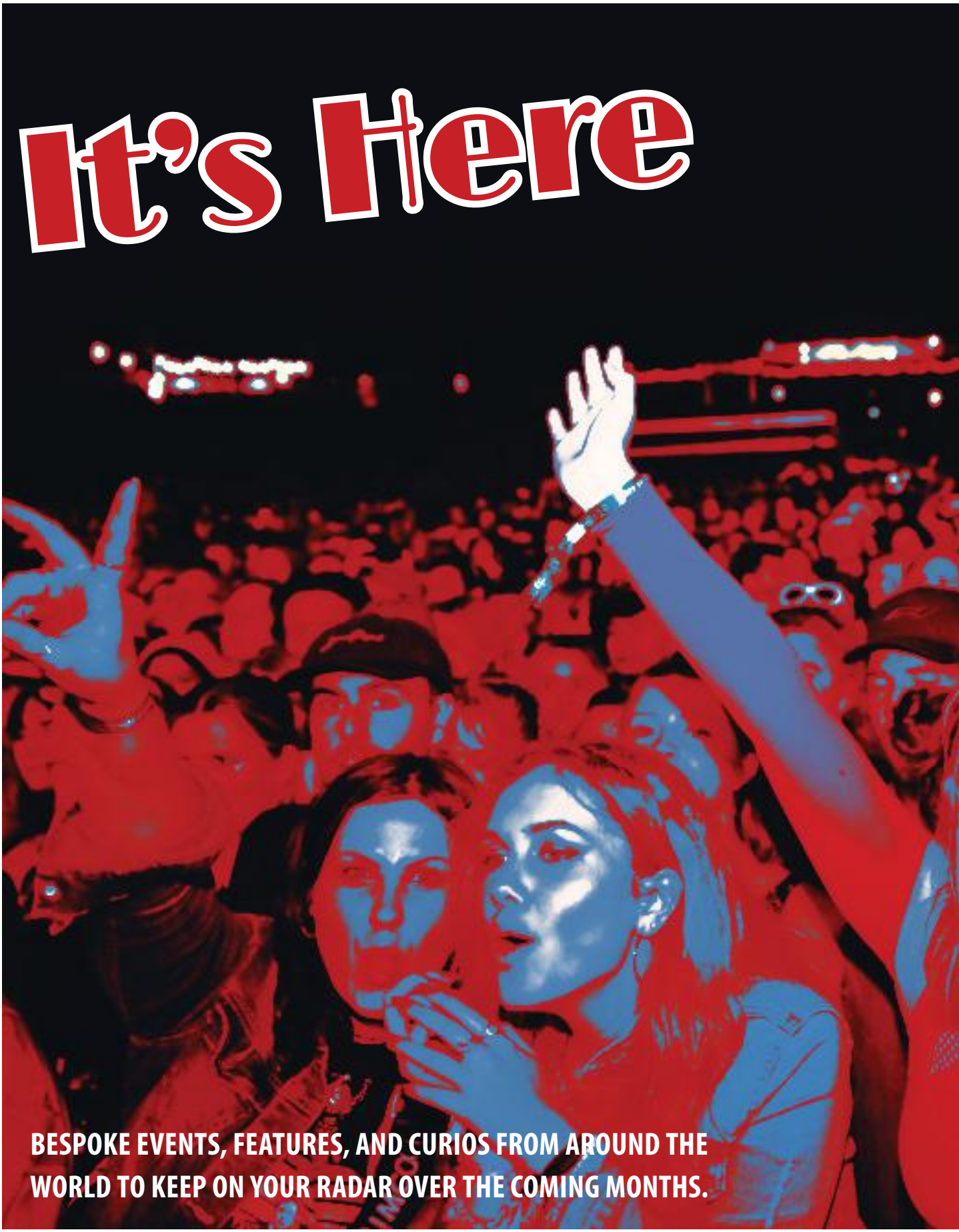
So much of the sound of the record was due to a new guitar made for me by my friend Piers Crocker. With it I could approximate the sound of a lot of records I loved growing up, mostly by British beat groups but also The Long Ryders, the first R.E.M. LPs, The Bangles, and somewhere betwixt that sound and Rusty's "skip" beats that lit a fire underneath me. Thank Fjord Andy came along with us. I don't think it was a love of his, but he was a team player, looking to find the best way to make the songs burst.

Good Morning . . .

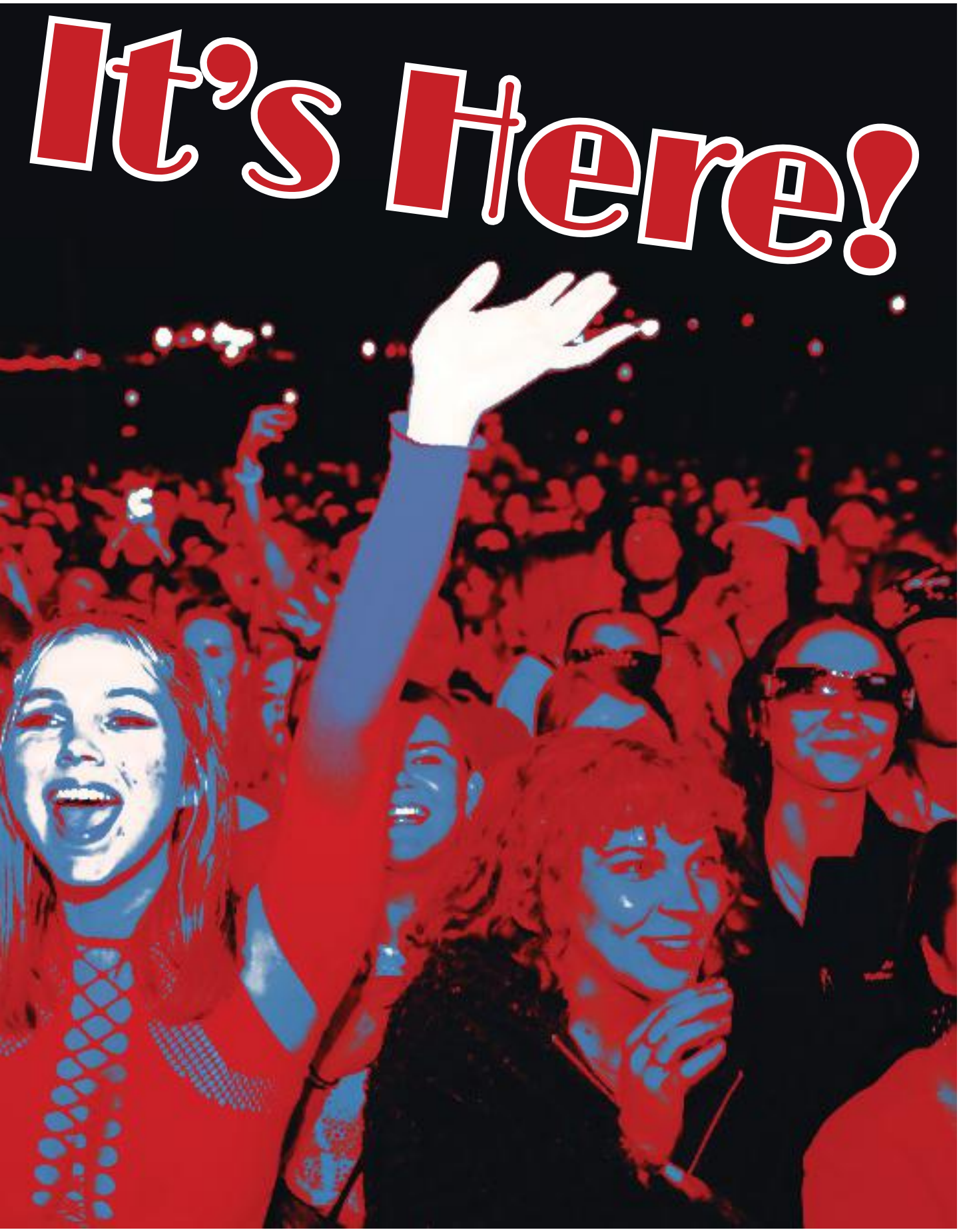
Whether or not The High Llamas "Gideon Gaye" had come out by that point I'm unsure but bloody hell it was the musical lent of Dylan Thomas's "Under Milkwood" which in my naive mind, Hourly Daily was supposed to become. Just in an Australian suburban form rather than a Welsh seaside one…. The chords of the song were to attempt getting out of more folk trad changes, so Bb to G7, F7 to F#7, for example, in the verses, which was what the High Lllamas, mirroring Brian Wilson I guess seemed (to me) to be nailing. Surprises in chord changes in a simple explanation. But we were a PoppinRockin group so we dialled it up. The take on the LP is the first time (?) Russ had ever played it as it was perhaps the last song completed for the LP, so the energy on it is from us looking at each other ("hit it NOW") and no rehearsing. Having Paul McKercher and Wayne Connolly producing was a dream. They never said no, but were onboard with our scribbles and sketches. For the next few years ALL our musical steps were questioned in a quest to make us successful or radio-friendly. Though we made some great friends, we sure wasted a lot of time, and I lost all confidence. That we stayed together as a group is a testament to our friendship and our complete lack of ability at ANYTHING else. Though Russ and Andy have pursued and succeeded mightily at further education and skills, our core value is the same: will it be fun and can we not fuck anyone over. We've failed at both sometimes, but only when pursuing some kind of "success".

We can play these songs now with an energy we didn't have at the time, ironically enough. There is no expectation apart from what we put on ourselves. I still don't think it's the groups best LP, or even one of 'em, but I like that we made a record like it when that's the one we wanted to. The performances by AK and Russ are monstrously good. So exciting to hear the gush of energy even on quieter tracks. The title is a nod to The Monkees and my ambition for it to be a radio play (like Under Milkwood) fell short, but it's awkwardenss keeps it endearing to me and I love the people who made the LP. Jackie Orszcaczky, David Bianco…..

It's Here



BESPOKE EVENTS, FEATURES, AND CURIOS FROM AROUND THE WORLD TO KEEP ON YOUR RADAR OVER THE COMING MONTHS.


It's Here!



Old & New

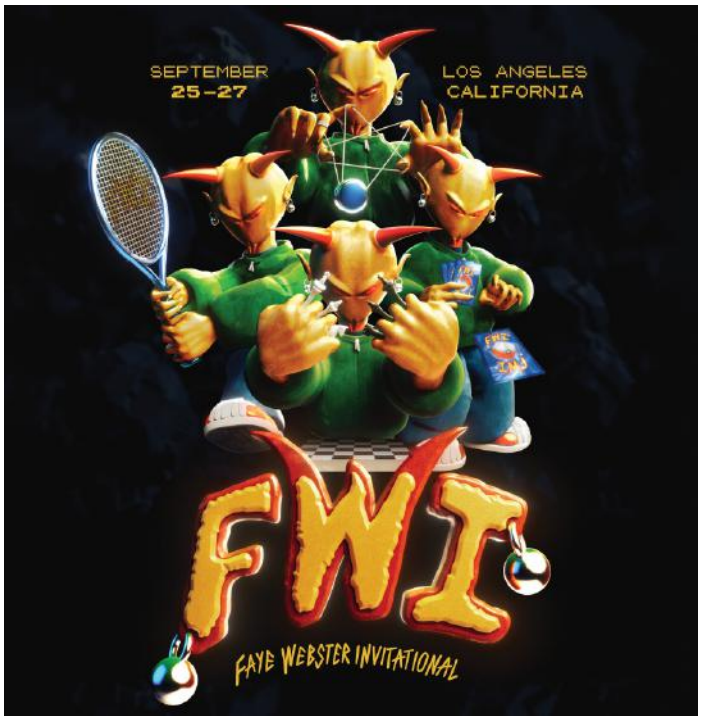
What - SHORT FILM - Told through over 20 years of archival footage, interviews, unseen material and life on the road, the film explores how persistence, friendship and the surrounding culture of the Northern Beaches shaped the band's identity, music and worldview. From founding members Ben Portnoy and Abijah Rado, who began performing together at age 12, to the later additions of Aaron Moss and Steven 'Kosty' Kostogiannis. 10,000 Miles From Oslo is the short documentary which follows C.O.F.F.I.N. from their origins in Sydney to becoming one of Australia's most exciting contemporary rock bands whose live performances are legendary and have to be seen to be believed **Where** - Select Screenings - **When** - Check Locally.

"He's a fun guy



What - IMMERSIVE CONCERT - He's a trained biologist who makes music by translating the bioelectricity of living mushrooms and plants into shimmering, meditative soundscapes, Tarun Nayar's project Modern Biology has turned a scientific curiosity into a genuine cultural phenomenon. This fall, he brings it off the screen and into the room. **Where** - North America - **When** - Oct 13 - 25

Game, Set & Match



What - EVENT - Singer, songwriter, and multi-hyphenate Faye Webster is bringing her one-of-a-kind Faye Webster Invitational to Los Angeles for its biggest edition yet. The three-day celebration expands on Webster's singular vision of blending music with the hobbies and communities she loves most. Across one weekend, fans can experience live performances, competitive tournaments, a world-class yoyo showcase, exclusive merchandise, and more. This year's Invitational will feature four signature events centered around some of Faye's favourite pastimes: LVBL (LiveBall) tennis, chess, yoyo, and—for the first time ever—a Pokémon Trading Card Game (TCG) tournament. All events will take place at The Fonda Theatre in Hollywood **Where** - California - **When** - Sep 25 - 27.

Giveacrap



What - MERCH - Enter the imaginative world of Balming Tiger. Set in a fictional research institute called "Gongbu Korea," their latest album unfolds around a narrative in which experimental technology is used to observe and record human dreams and the subconscious. Reflecting the real-life stories of the members, the narrative follows a journey of exploring one another's inner worlds—seeking genuine understanding and coexistence through continuous "study" ("gongbu" in Korean). More than just a music release, Gongbu is conceived as a cohesive project in which sound design, visual identity, music video direction, and live performance are organically connected within a unified universe. So to, their merchandise, which is as varied as their approach to music. **Where** - Heights-store.com - **When** - Available Now.




PROTOMARTYR

THE ACIDIC TONGUE OF JOE CASEY, LEAD SINGER AND SONGWRITER OF CHICAGO'S REALISTS PROTOMARTYR, BELIES THE CORROSIVE WORLD IN WHICH HE AND FELLOW STATE PRISONERS GREG AHEE, ALEX LEONARD, AND SCOTT DAVIDSON INHABIT. THEIR COLLECTIVE ABILITY TO DISCERN THE TONE OF WHAT IS AROUND THEM AND EXPAND IT INTO GLOBAL RECOGNITION HAS BEEN ONE OF THE FUNDAMENTAL GUIDELINES THAT HAS PAVED AN UNEASY COURSE INTO THE CREATIVELY SHAKY ISLES OF A WORLD ENGULFED BY TROUBLED WATERS.

Hi Joe, and thanks for taking the time out to speak with us.



Having cut your teeth playing around Detroit, what key elements did you take away during this time that have served you well and continue to guide your creative processes?

The main lesson Detroit teaches, besides "stay humble" is "work within your means". I've found that being creative isn't necessarily coming up with an interesting way to express yourself as much as it's dealing with limitations and structures. Detroit is a great city, but no one is moving here to "make it" in music. It's perfect for making art without any hope or pressure for financial or professional success. People here do it because it is an act of living.

For some artists, it is the performance craft or the social and political injustices; for others, it is the personal expression that music affords them. Where along that spectrum do you feel you reside?

No idea. I mostly try to impress and entertain myself. Impressing the band comes second, and the world beyond our front door is a distant third. Songwriting feels like puzzle solving to me. The music is there; you just need to find the words and a way to sing them to finish the puzzle.

Notably late in starting your musical career, did this time in the outside world better condition you and sharpen your motivations when applying yourself to the trade full-time?

If I started early, I would have quit this racket from lack of monetary well-being by now. Starting late was out of extreme boredom and unhealthy navel-gazing. Now, at this time of the evening, I sadly feel I am incapable of doing anything else.

In what ways has your approach toward tackling various subject matter throughout your work been undiminished by time, and conversely, what areas have seen the greatest sonic and psychological changes?

I've always known not to try and write a "sexy" song or one that was particularly "tough" or menacing. These are aspects I lack on a fundamental level. I find the ping-ponging between being

candid and then feeling a need to keep the personal at arm's length a fascinating development the longer I go on. I also have been singing about being old and over it since the first song, so I think it's odd I tend to be trying to move towards a lyrical innocence the older I get. Less knowledge and experience, more discovery and emotion. A real dumb Benjamin Button kind of deal, ha ha.

There is a special dialogue you have with the band in terms of coalescing around one another and penning lyrics after the music has been made in something of a dynamic tango you engage in. What specifically piques your interest in sound structures you hear that conjures a lyrical connection?

A real cosmic gumbo, one could say. Alex's drumming is a real lyric accelerant. Of course, the rhythm would be important. But he really tries something different as much as possible and experimenting pushes me forward. Greg is that way too with trying to compose songs with different instrumentation. He hates repeating himself. I sometimes think repetition can lead to perfection, but I'm not gonna turn off the creative tap that's kept us moving forward and not stagnating. With Scott's bass, we're holding hands while those two go off on tangents.

The creative outlet the band provides is holistic one, whereby you produce and oversee virtually all aspects of the band's output. Does focusing on one element such as the artwork, in turn trigger a latent creative surge that inspires the other, ie writing?

Sure. I think it's another benefit that we each focus on specific aspects in the band. Being the despot of your little kingdom makes the decision-making concerning complete band business much more unified. Being the "department head" of album art is a good job for me. "Musical director" is a fine one for Greg, etc.

On a technical level, can you share with us some of the kit and fx you use to create your signature sound and where you look in search of new sonics to explore?

As the self-regarding front person, I have no idea about fx or gear. I'm always surprised when people want to talk gear with me. I barely know what a microphone does. That said, I know a new pedal is often a spur for Greg's songwriting. "Converts" was almost completely written because Greg got a new pedal that sounded bizarre. Scott experimenting with fuzz gave "3800 Tigers" the beef it needed.

In many ways, albums document a band's headspace, snap frozen in time and a milestone in their career / personal life. Having traversed the years between your records, how reflective is each album to your life, and in what direction do you find yourself headed?

Just by the nature of songwriting, yes. I can see where I was frightened or proud depending on the year and the album. Like everybody else, I see myself heading towards the grave.

Having worked with so many different artists and musicians over the years, during this time, have any words of wisdom been spoken to you that really resonated with you, which in turn altered the way you approach your craft?

Dave Thomas from Pere Ubu said, "this is the backstage. You can't smoke back here. I can smoke back here, but you can't. Got it?" Kind of profound, no? Mark Stewart from The Pop Group had a noise maker that he asked to be turned up in everybody's monitors except for his. The lesson being: fuck with the band whenever you can.

Lastly, to all of those who so kindly join us at Musicology, we typically like to end on something of a philosophical note, which is, what does music give you that nothing else does?

Tinnitus? Music can sometimes feel like code that can unlock emotional memory. I can't think of something that does that quite the way it can for me.



"PEOPLE HERE DO IT BECAUSE IT IS AN ACT OF LIVING"

AROUND THE WORLD IN 80 FESTIVALS

23 PROVINSSI

Rapidly approaching its half-century milestone, the bedrock (half pun intended) Nordic festival is, in festival terms, truly a heavyweight.

The Finnish rock festival, which started back in 1979, kicked off at a time when festivals were in their infancy and something of a novel concept. As the notion of music festivals and multi-day festivals was a burgeoning idea, and the thought of travelling to far-flung destinations such as Finland for a music festival was almost unimaginable. But the idea and execution was a winning formula and proved to be an instant success. Locally, the love of music, and in particular, music of the heavier kind, was something Finns took to with gusto and with that passion, Provinssi was born. Becoming a rock and roll bonanza like few others, such enthusiasm soon began to draw the attention of travellers and the international community. Making the pilgrimage to Törnävänsaari a must-do affair and an epic Tolkien journey worthy of the distance.

Now a mainstay in the annual music calendar, the festival


WELCOME
TO
FINLAND!


FINLANDIA
BAR
BAR





heralds the start of a busy summer season, much to the delight of those basking in the land of the midnight sun. Those ultra-long days (and nights, for that matter) are what are needed to completely take in the festivities because of how many concerts are held during the months of June, July, and August.

Try living in -30 degree conditions during the winter months and try harder still to drag international acts out of their considerably warm confines, and the result will be nil. Offer the temptation of summer-soaked days, excited fans eager for action after exiting their winter hibernation, and the chilly thought of travelling close to the North Pole begins to thaw to the point of excitement, especially given some of the mouth-watering acts who tend to feature on the festival bill.

The festival has, over the course of its incredibly long career, seen some remarkable bands treading the birch boards. Take some of the global super acts such as Lou Reed, Blur, The Cure, Rage Against The Machine, R.E.M and Massive Attack, and you'll begin to see the calibre of musicians who have taken to the stage and helped cement Provinssi as one of Europe's premier summer music festivals. With the dust barely settled from this year's event, the mix of old and new acts demonstrated the continual pull of the event as Bring Me The Horizon, Bad Omens, The Prodigy, Apulanta (celebrating an anniversary show), Wolf Alice, Blood Incantation, and Cemetery Skyline, graced the stages over three huge days and nights.

What began as a musical gathering is now a musical movement. The legions of fans who annually turn out across the festival's three days routinely reach numbers nearing the hundred thousand mark who turn out over the multi-day event. And although it may be easy(ier) for Finland's European





Opposite: A bill bursting at the seams still contains plenty of local talent with notable acts such as Käärijä fresh from his Eurovision entry.



neighbours to make the relatively short trek to Seinäjoki in Southern Ostrobothnia, Western Finland, where the festival is held, for those further afield, the journey isn't as daunting as one might expect. Northern country yes; heavily forested area in which the festival is held, yes, but impossible to get to, no. Worth missing out on, double no.

To truly immerse oneself in the setting, camping is available and an ideal way to explore the area, take in the sights, and, if you are too exhausted to leave your tent, hear the sounds. Surrounded by woodland and situated alongside a meandering river, the site location is a mere two hours by train from Helsinki, and the hike to Seinäjoki, less than some of the flight times into Finland. The time of year, as one would imagine, makes the trip a simple and pleasant one, considering the sometimes insurmountable natural challenges of immense snow dumps and transport disruptions that are negated by the constant warmth. Definitely a bucket-list festival, the journey is in the destination, and besides, it is the home of Santa.

NOW DEPARTING

PROVINSSI

ARRIVING

NEXT ISSUE

THE

GREAT

ESCAPE

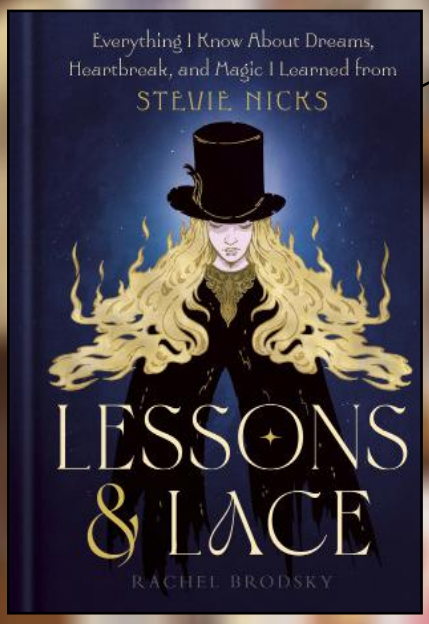
Images: Provinssi

FROM TELL ALL MEMOIRES FILLED WITH SALACIOUS TITBITS, JAMMED PACKED AUTOBIOGRAPHIES COMPLETE WITH INTIMATE RECOLLECTIONS FROM LONG AND ILLUSTRIOUS CAREERS. TO PHOTO JOURNALISM BY SHOOTERS FROM AROUND THE GLOBE WHO CAPTURE AND FOREVER ENSHRINE THOSE AMAZING MUSICAL MOMENTS, AND THE BOOKS HIGHLIGHTING FAMOUS MUSIC VENUES AND EQUALLY FAMOUS MUSICIANS WHO HAVE GRACED THEIR STAGES.

TO THE BOOK STORE!



AS WELL AS POSTHUMOUS RELEASES WITH INSIGHTS FROM INDUSTRY INSIDERS, FRIENDS AND LOVED ONES WHO RECALL WHAT IT WAS LIKE WORKING WITH ARTISTS AS THEY DISCUSS THE MUSICAL CONTRIBUTIONS THEY MADE. WE COVER THE WIDTH AND BREADTH OF THE VAST MUSICAL SPECTRUM AND ALL THAT RESIDES WITHIN IT, SO GRAB A COPY, DUST OFF THE FAMED RECORDS, LOWER THE NEEDLE, SIT BACK AND DELVE INTO SOME OF THESE MUSICAL MEMORIES AND HISTORICALLY SIGNIFICANT MOMENTS.



LESSONS & LACE

RACHEL BRODSKY

Biography - Revered for meticulous reporting and unparalleled creativity throughout Rachel's career, Lessons & Lace is a completely unique take on a biography. Structured according to different themes - rather than chronologically - each chapter centers on a different life lesson that Stevie Nicks has absorbed and later dispensed wisdom on. Today, Stevie Nicks is rock's own Patron Saint of Lessons Learned, but in order to reach this point she had to endure a world that underestimated, misunderstood, dismissed, and mocked her. She battled sexist narratives, helped popularize a struggling mid-level rock band, became a successful solo act, and beat addiction, all while staying connected to her creativity, authenticity, and mysticism.

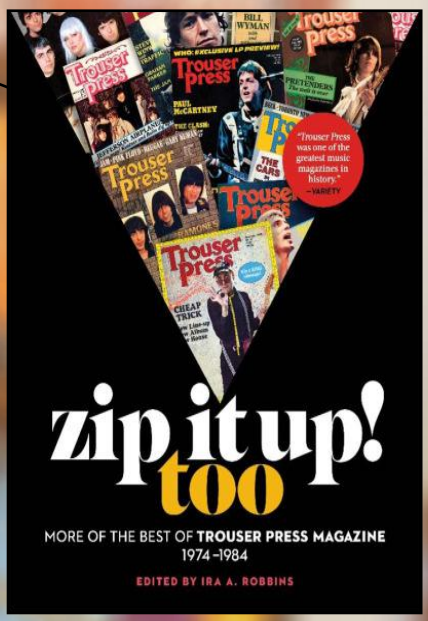
OUT VIA HARMONY

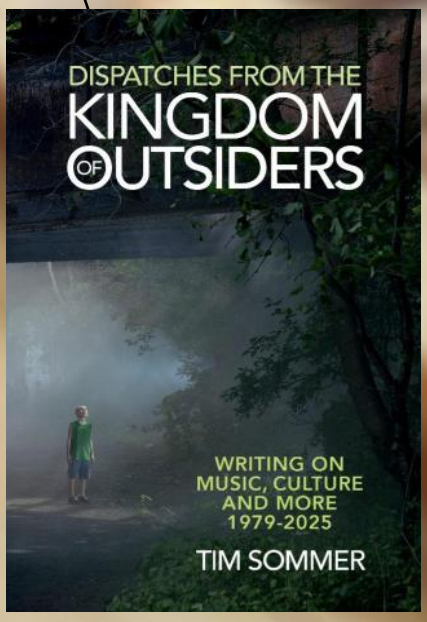
ZIP IT UP! TOO

IRA A. ROBBINS

History - Trouser Press began as a mimeographed fanzine in New York in 1974 and grew to a glossy national monthly by the end of its existence in 1984. Although known for its coverage of British bands, the magazine more generally focused on music that was underground, independent, or unappreciated. Zip It Up! Too is packed with more enthusiastic, in-depth coverage of a diverse collection of artists. Vintage interviews with Paul McCartney, Jeff Beck, Bill Wyman and members of The Who provide insight into classic rock history, while profiles of the Police, Talking Heads, Duran Duran, the Cars, Devo, the Pretenders and New Order

OUT VIA TROUSER PRESS



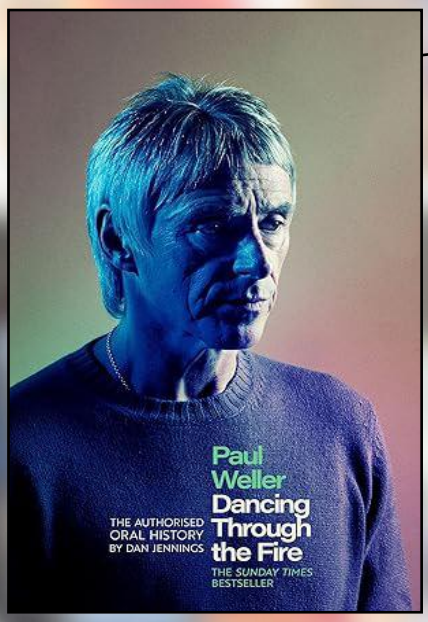


DISPATCHES FROM THE KINGDOM OF OUTSIDERS

TIM SOMMER

Memoir - Dispatches From the Kingdom of Outsiders is a defiant, soulful map of the ephemeral nation built by lonely, weird young people who found their first true home in a Sex Pistols 45 or a picture of David Bowie. Part memoir, part high-octane cultural criticism, this collection documents a vanished era when knowledge was precious currency and a T-shirt was a flare sent up to find fellow survivors.

OUT VIA TROUSER PRESS

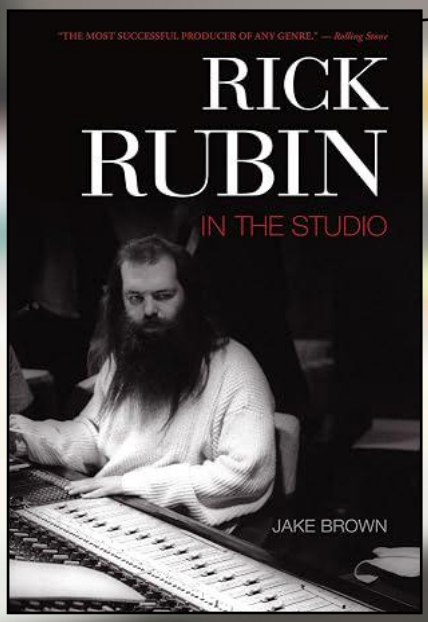


PAUL WELLER: DANCING THROUGH THE FIRE

DAN JENNINGS

The Authorised Oral History - Across musical history, certain artists have transcended their craft to become cultural icons, leaving an indelible mark on the world of sound and style. Paul Weller, the legendary British musician, singer and songwriter, stands among the select few whose influence spans generations. His enduring popularity, traversing the explosive energy of The Jam to the sophisticated sounds of The Style Council and a prolific solo career spanning over thirty years, underscores the timeless appeal of his work.

OUT VIA CONSTABLE



RICK RUBIN: IN THE STUDIO

JACK BROWN

Biograpghy - There is no greater enigma than Rick Rubin working in record production today. As mysterious personally as the Buddhist religion he practices, Rubin has made one thing crystal clear: the records he produces are sonically and stylistically beyond reproach. Without a niche, Rubin has taken greater risks than any producer in the record industry over the past quarter century. Pushing his artists into new territory has garnered Rubin seven Grammys. In the Studio offers the behind-the-scenes stories of how Rubin created hit albums with such diverse legends as the Red Hot Chili Peppers, Run DMC, Johnny Cash, the Beastie Boys, Audioslave, Tom Petty, Metallica, Danzig, Slayer, LL Cool J, The Cult, Weezer, System of a Down, Rage Against the Machine, Jay Z, Neil Diamond, Sheryl Crow, and Slipknot.

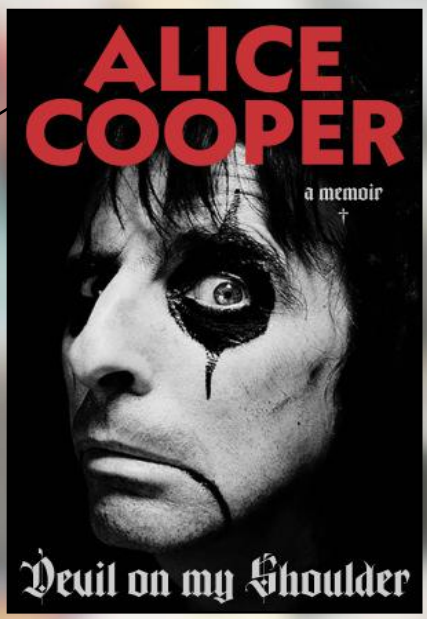
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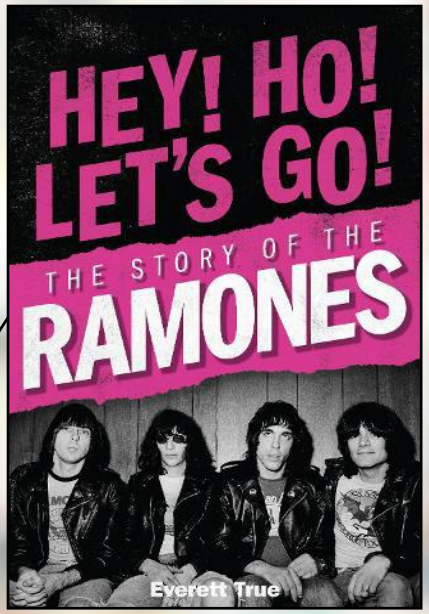
DEVIL ON MY SHOULDER

ALICE COOPER

Memoir - After over thirty records and sixty-plus years, the story of Alice Cooper has become a tangle of embellishments, elaborations and outright fabrications, that I think it's time to sort reality from myth: the slaughtered chickens, the bans and record burnings, the evangelical terrors, Ouija boards and poltergeists, resurrections and revenge from the grave, the cross-dressers, thieves, drug addicts and hopeless alcoholics, the house fires and car crashes – all will be revealed for what they really were.

OUT VIA **PENGUIN**



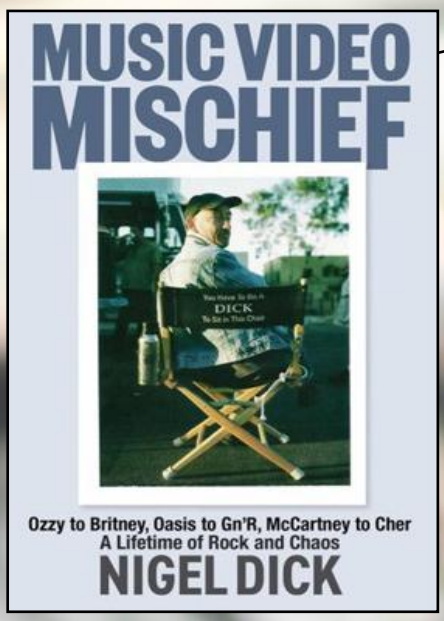


HEY! HO! LET'S! GO!

EVERETT TRUE

Biography - The Ramones cut an unforgettable swathe through decades of popular music. They pioneered politically charged, raw sounds with absurdist flair, igniting crowds with ferocious 20-minute sets that helped shape the punk movement with their authentic anti-establishment voice. Everett True's absorbing biography of punk's renegade first family traces the band's origins, from the leafy suburbs of New York to their infamous shows in the gritty basement of CBGB's. Drawing on insightful interviews with the Ramones themselves and those who were there to craft a vivid portrait of the 1970s New York scene.

OUT VIA OMNIBUS PRESS

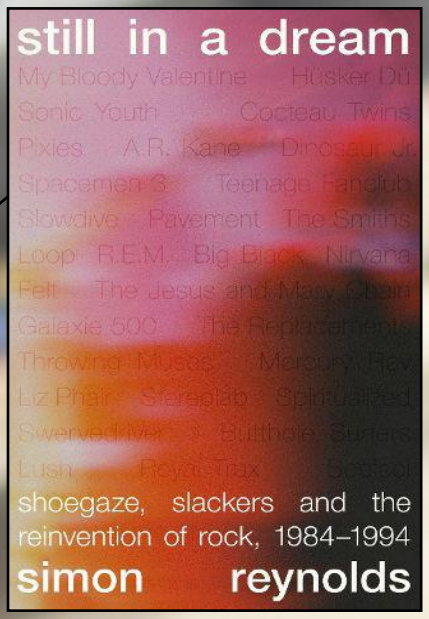


MUSIC VIDEO MISCHIEF

NIGEL DICK

Memoir - In his boisterous and entertaining memoir, Nigel Dick recounts his wild ride from record company motorcycle messenger to one of the world's leading music video directors. After a brief stint busking in the Paris Metro, Nigel Dick got his start in the music business at London's upstart Stiff label in the late '70s. From helping out on a Madness video, he began a career as a music video director; he went on to work with hundreds of stars, including Oasis, Ozzy, Cher, Paul McCartney, Guns n' Roses, Toto, Britney Spears, Celine Dion, Alice Cooper, Def Leppard, Alice in Chains, and Tears for Fears. If you've watched MTV, you've seen his work.

OUT VIA TROUSER PRESS



STILL IN A DREAM

SIMON REYNOLDS

Memoir - Capturing the musical exhilaration of the era along with the alienation of youth during a period of ascendant conservative politics and glitzy mainstream pop, Still in a Dream celebrates a golden age of guitar reinvention, a second psychedelia of mind-blowing sounds pioneered by bands like My Bloody Valentine and Sonic Youth. In Britain, groups like Cocteau Twins and Slowdive escaped into shimmering dreamworlds while American underground rockers like Dinosaur Jr. and Pavement blended apathy and urgency into thrilling noise. A propulsive and personal account from a journalist who covered this music in real time from the frontlines.

OUT VIA ORION PUBLISHING CO



SOME RECORDS YOU PLAY ONCE, OTHERS HERE AND THERE, AND CERTAIN ONES ARE CONSTANTLY ON REPEAT.

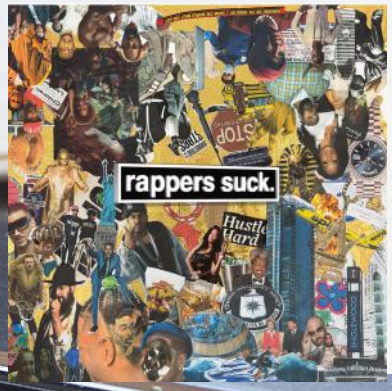
THESE LITTLE EAR WORMS HAVE BURROWED THEIR WAY DEEP INTO OUR BRAINS AND WE JUST HAD TO SHARE THEM WITH YOU...

SPIN CYCLE



BALMING TIGER
Gongbu
AWAL





CLETUS STRAP
Rappers Suck
Tan Cressinda





DAINE
Endless Awe & Agony
Pack Records





DIE ANSTALT
Die Anstalt
City Slang Records





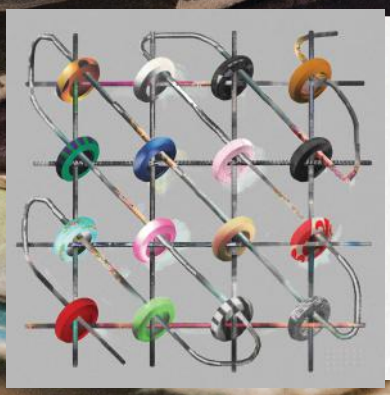
DOUR
Agora
Self Release





ED ASKEW
The Final Painting
Drag City





FEEBLE LITTLE HORSE
Bitknot
Saddle Creek





FRENCH FILM
Yours + Five
Daptone Records





HARRIET HAWTHORN
Bitch With A Guitar
Self Release



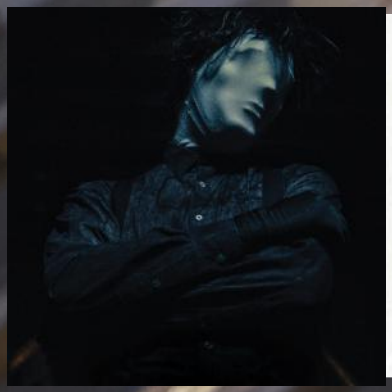
JACK LARKIN
Purkinje Shift
Tune X Recording



JASON SWEENEY
Blue
Self Release



JOHANNA SAMUELS
Sorry, Kid
Jealous Butcher



JONATHAN BREE
Part-Time Lover
Secretly Canadian



JULIA HOLTER
Materia
Domino Records



LAURA VEIRS
Temple Songs
Raven Marching Band



MARGO MANN
Shapeshifter
PIAS



MAYA ONGAKU
Nothing Space Music
Guruguru Brain



OLIVIA COGGAN
Fault Line
Self Release



POLLY
Maybe
Self Release



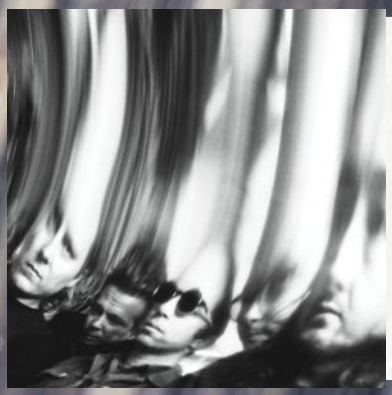
PSYMON SPINE
Lessons & Nonsense
VHS Records



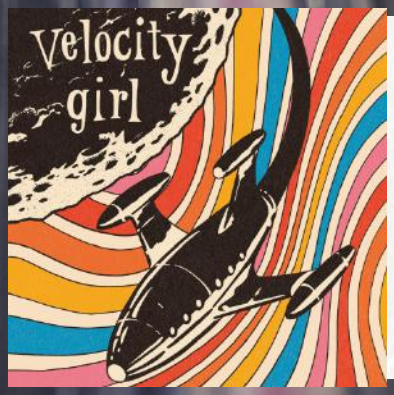
SIMONA CASTRICUM
Villan
Trans-Brunswick Express



SPIKE
Spike
Gob Nation Records



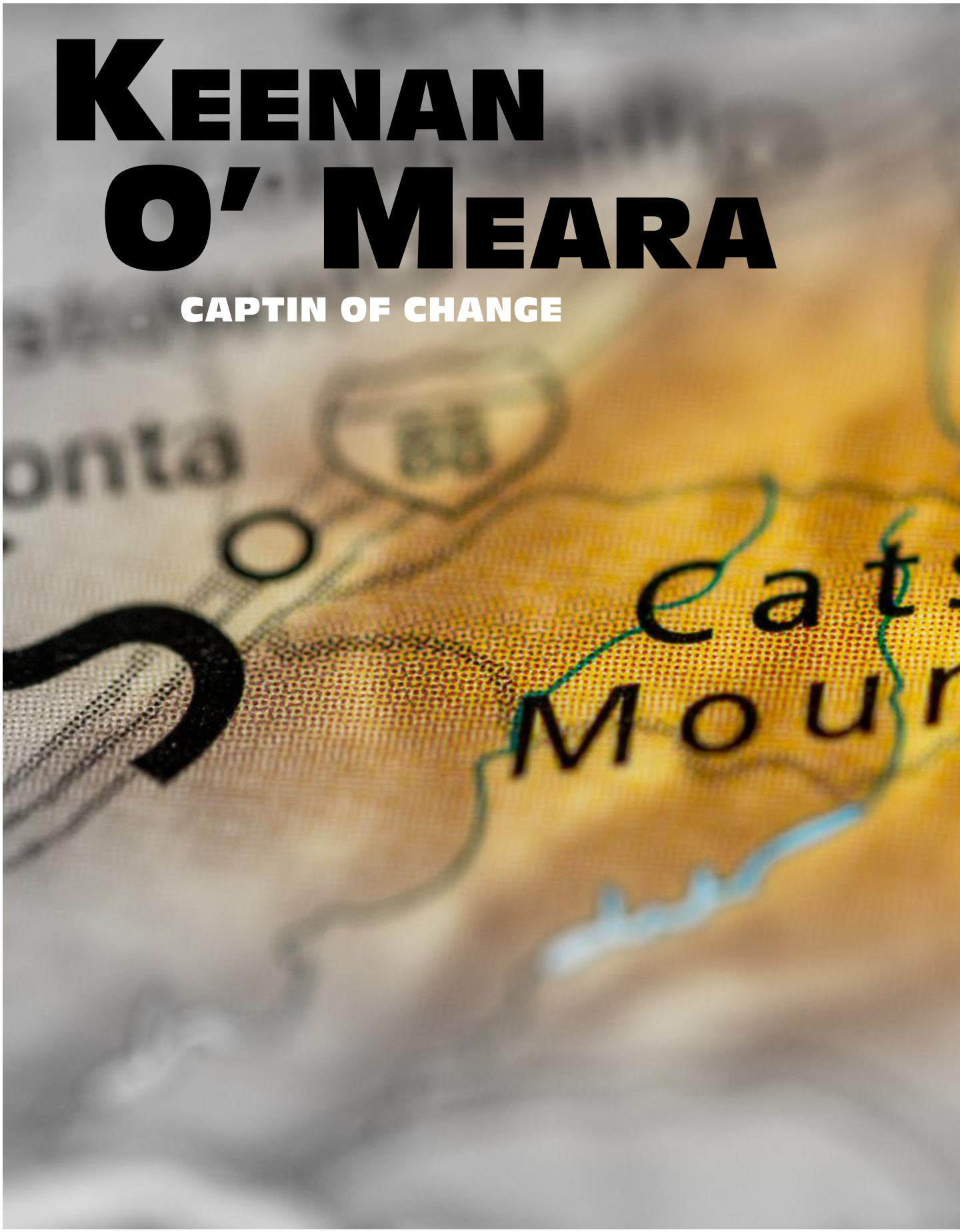
TY SEGALL
Chrome
Drag City



VELOCITY GIRL
1989-1992
Slumberland Records

KEENAN O' MEARA

CAPTIN OF CHANGE




Albany
skill
ntains
87
Hudson
Kingston



man who wears his heart on his sleeve and heralds the truth despite the cost, what Keenan O'Meara offers up to the world is an honesty and realism that is as refreshing as it is rare. Taking personal hardships and universal grievances in his stride, O'Meara's musical musings of such matters transcend to a higher plane. Sonically exorcising inner turmoil and processing those experiences into digestible chunks of semi-palatable reality, the exquisite musical works that represent a singular world, extend far beyond what is expectant of a single record and enters the echelon of albums that talk of humanism that opens eyes, tugs at hearts and expands narrowed minds.

Settling in the Catskill Mountains, which lay in southeastern New York State, the heavily forested area became the setting for where O'Meara would live and work, providing the refuge he sought. Working in construction by day and crafting music by night, the still ranges were home to O'Meara during the time one processes some of life's most existential moments. The twelve tracks that came out of those deep ponderings formed Bathe In The Everlasting Light, and as O'Meara explains, translating those monumental and mortal tales was both therapeutic and pleasant despite the gravity of the subject matter. "It has been a great honor, but also a bit remedial to be able to abstract my loved ones' lives into bits of art. In a way, it was the easiest path because it was arm's-reach material, so I went for it and continue to do so. I wanted to embellish and distill their lives into something beautiful. It has been a joy really."

A brave statement given that so much of the material on the album centres around that of his parents and the ever-looming reality of mortality. Yet, it was through his parents that O'Meara's first love of music came to be as he recalls where it all started, "I think the earliest flashpoint I can remember was at the movie theatre, watching movies with my family at home. I fixated on the film scores of the great blockbusters of my time. My mother would get me a toy from Star Wars or something like that. I would sing the various themes while I played with them. I found music as an emotional language, as emotional programming, and I begged my mother to buy me CD's of the soundtracks that I could play at home. She bought me the Jurassic Park score one day. I loved it so much and played it over and over and over. I would try and pick out parts on the piano. Snowballed from there, I suppose." And from those earliest and incidental moments, the musical seed in O'Meara had been sown.

As the years rolled on and life took its course, O'Meara found himself working a day job and through chance and merit, crossed paths with some talented folk in the form of upstate New York friends Sufjan Stevens, Hannah Cohen, Sam Evian, Meg Lui and Oklahoma musician Zach Bryan. As O'Meara modestly states, it was between events that bookended his major musical success: "I was working as rough carpenter framing houses when I wrote the record. Now, thanks to the wonderful Zach Bryan, I have been able to subsist on music work alone. Carpentry was a tremendous writing tool. It is a wonderful creative outlet, and it is much more forgiving than art. The rules for success are more robust. You can test your talent with a ruler and level, and others' input can be damned. It's just you and God working it out. It's the best. Every person on earth should build a house. You will never take shelter for granted again."

Speaking of not taking anything for granted, the album itself, which came together because of hard work, a willingness to test one's mettle and desire to express, was the epitome of what transpired after the record was made. As there was a completion of sorts, a full circle and closure with the passing of a parent and birth of his own child. The end and a new beginning all relatively at the same time. "I wrote this whole album before all of it ensued. In the time between receiving the master's and releasing the record, I buried my mother, witnessed the birth of my first child, tended to my father's recent cancer encounter after a brutal surgery and six-week hospital stint. I spent the last ten months beside hospital beds watching people pass, survive, and bring new life into the world. I feel concussed and tender these days. I don't think I'd have been able to tackle these events as they are. That will be yet to come. This record tended to those events as abstractions, an impulse to tell stories about people I loved as I saw them.

I am still just meeting my son. I had to leave for a three-week tour four days after he was born; I came home sick and am quarantined from him as I speak. I haven't held him since his birthday over a month ago. My life has moved quickly through enormous plot points of late and see a different person in the mirror every time I check. In my mother's last week of life, she was able to lay her hand on Meg's belly, to hear my sons hear beat while her own mother, who just turned 97, held her hand. Life has been replete with beauty and grief in ways I never thought possible. I get knocked off my feet a moment or two almost every day." A personal account that can't be faulted and as emotive as life gets. Yet given the heavy and overt topics that were occurring in and around the time of recording, some of the more subtle and quietly incidental moments that came into focus for some of the tracks



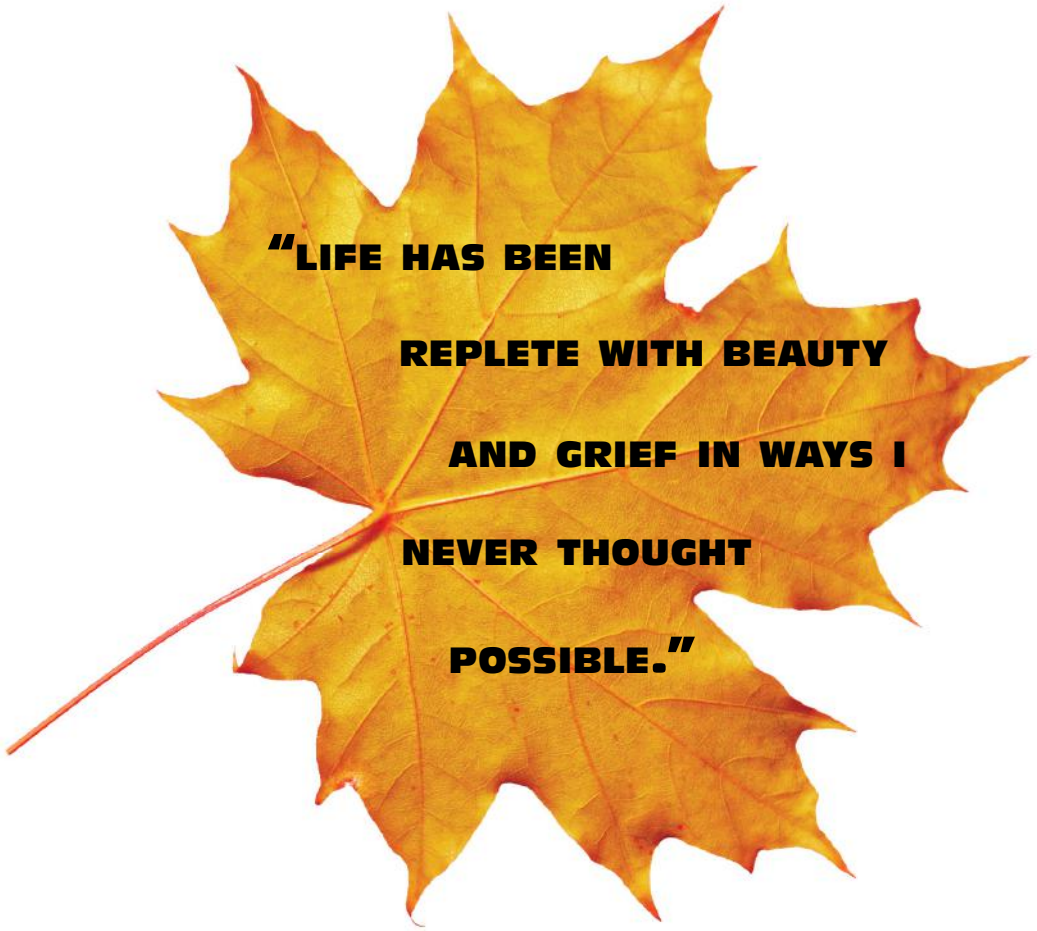
were as simple as a cutoff date, as O'Meara explains, "It's always fun to see where a deadline takes you. There are a couple tracks where I chopped myself up a bit. Had a little fun with my shadow. I like to take the parts of myself I find objectionable and personify them and abuse them. Maybe it's the catholic upbringing or just struggling with narcissistic impulses like so many do these days. But I'm always up for a bit of masochism in my writing. Everyone should try it."

With such heavy and idiosyncratic experiences expressed throughout the album, couching his accompanying musicians to be sympathetic toward the personal sentiments expressed and uniting their sonic contributions with his own wasn't the Herculean task it can be for some. "I don't think they think about it too much. When we are in the studio, we listen for dynamics, harmony, where to fill space and where to create it. It is all very downstream of the writing, maybe like actors approaching a script. We get an idea of where the inertia is, the trajectory, and we try and create contrast best we can. Mostly just trying to have fun and pull a decent day out of the ether."

There are so many songs that are at face value, obvious in their subject matter and content, yet they hint at very specific and unique moments. Snapshots of a person, time and experiences captured by O'Meara's music and lyricism, which can be widely appreciated as universal concepts of struggle. A notion with no finer example than that of the title track 'Bathe In The Everlasting Light' and its vivid description of an individual at an unimaginable low point, but a period in life which is relatable. Elaborating on this track and how he arrived at witnessing the situation and recording it for the album, O'Meara details his process. "I wanted to make a counterfeit myth, a little proto-parable for fun. I ride my motorcycle whenever I can. It's dangerous, and I love it. I think about death the whole time; I have lost friends






"LIFE HAS BEEN
REPLETE WITH BEAUTY
AND GRIEF IN WAYS I
NEVER THOUGHT
POSSIBLE."



to them. Every time I get on it, it's a meditation on mortality. It could very likely kill me someday. I loved the idea of a motorcycle as a chariot into the next life, figuratively, metaphorically, and literally. The song is a simple idea. What if your next ride was your last? What could the scene look like if you crossed over? I wanted to make a big-budget video about it; I wrote a short story about it. I don't have what I need in life to make the whole picture. I am proud of the song though. I don't think I need to write anything about limbo again." And one way to remove ambiguity is through the instrumentation used in the studio and the sonic inspirations that help paint a clearer picture as O'Meara goes on to say when discussing 'Bathe In The Everlasting Light' and its assembly, "there is a theremin on 'Bathe in the Everlasting Light' that slowly rises in pitch, like an emergency siren. Like an ambulance on its way to retrieve our fallen protagonist." And recalling his earlier days and the ways real life sounds morph into ideas for converting constructs, he admits, "I used to be a real sicko and just walk around Boston listening to Threnody for the Victims of Hiroshima as a student, an aural horror movie filled to the brim with instrumental mimicry. I was borrowing a bit from that." Yet ultimately O'Meara was driven by mood and in turn what the music was redirecting back at him, as 'there were some components that we added as an attempt to fill space in novel and fun ways. Other things were narrative specific. 'Mourning Doves' has tenor recorders mimicking a mourning dove call."

At the end of the day however, it is how O'Meara feels about music and what it has done for him throughout his life that matters the most. Whether it be remembering the thrill and delight from listening to film scores as a child, imagining events from history by sounds made halfway across the globe, tinkering with music alone in the hills after a hard day's work, through to becoming a recording artist with headline tours. "Music is gratifying in many ways, but there are two huge contrasts. It can invite attention, which nourishes the ego. Attention is underrated. We can be very safe as the subject of everyone's gaze. It makes us feel as though we can't be abandoned. We see this mostly as a pathology for understandable reasons. It motivates people to be dishonest, inauthentic, and even cruel. But if you call it out for what it is, it can be healthy so long as you account for the pitfalls.

Music also provides the prospect of communion with something greater than ourselves. I argue with people about this sometimes, great musicians I know who are cynical about this. But I like to believe its possible, that maybe a lifetime of work can bring some of us there. We live in an interesting crossroads as generative software threatens the modern understanding of the craft as an accessory to celebrity enterprise. Music may go back to serve as communion. Drum circles, Celtic folk sit-ins, choir groups etc etc. Music sans the ego. Who knows. It's a great way to spend a day that's for sure."



SUZANNE VEGA

A LIFE IN SONG



FOR SOME ARTISTS, THEIR MUSICAL PATH KNOWS NO BOUNDS AS IT MEANDERS THROUGH THE YEARS AND DECADES, DROPPING ICONIC AND MEMORABLE MUSIC ALL ALONG THE WAY. THE TRAILBLAZING WAYS OF THE SANTA MONICA NATIVE HAVE ILLUMINATED A LANDSCAPE THAT LAY DARK FOR MANY. THROUGHOUT THE COURSE OF HER NUMEROUS RECORDS, VARIOUS CREATIVE PROJECTS AND CEASELESS PURSUITS, VEGA HAS PERFORMED CONSTANTLY, AND HER LIFE HAS PLAYED OUT ON STAGES AROUND THE WORLD. AND NOW, WITH ANOTHER ALBUM FRESH UNDER HER ILLUSTRIOUS BELT, THE INTERLINKED YEARS BECOME EVEN MORE FIRMLY STITCHED TOGETHER AND FOREVER CONNECTED BY TIME.


Café Carlyle



For those artists whose career not only manages to be successful but also span decades, continuity is key. This is particularly true for Californian-born and New York-based Suzanne Vega, who burst onto the musical scene in 1985, leaving an indelible imprint upon the collective consciousness of millions. Merely mention the song title 'Luka', and the rest of the story writes itself.

What began as a solo self-titled record unfurled into Solitude Standing, Days of Open Hand and 99.9F°. Each album garnered a wider fan base, greater exposure and a burgeoning orbit in which to snare some truly global stars into her sphere of influence. Yet between each musical phase, crumbs of the past littered her future works as Nine Objects of Desire, Songs in Red and Gray, Beauty & Crime, Tales from the Realm of the Queen of Pentacles, Lover, Beloved: Songs from an Evening with Carson McCullers and the recent Flying with Angels all attest. A litany of a lifetime, all enmeshed in her forty-year career.

Neither a straight-line evolution nor a side step tangent into a temporary foray, but a swirling, interconnected space, as Vega explains, "Some of the albums are written from the circumstances of the time, but there is always a sense of repetition of theme throughout all the albums. What I mean is – Cracking is in a sense related to Blood Makes Noise, which is related to Solitaire, from the Songs in Red and Grey album. And there are others that connect. I experience time not linearly but in a kind of spiral, and in that sense all the Suzanne Vegas are connected and consistent." Cylindrical time capsules, the extension of personal moments

enshrined in wax. The records Vega has created will forever remain as connection points and conduits between the periods of her life.

There is no greater example of this than in the way music has bookended Vega's life. Firstly, as a child, where its indelible imprint was initially imparted upon Vega, as she explains when recalling her earliest memories and feelings toward music. "It brought me joy and hope as a child, and a way of forgetting myself in blissful moments listening to the Beatles. Eventually, I learned later in life that my grandparents were Vaudeville musicians, and so now I feel music has always stirred in my bloodline."

And this has continued throughout Vega's life, with everything in between her present and past being, in some way, music-related. Be it her songs featured in the films; The Truth About Cats & Dogs, Closer, and Dead Man Walking, lending her support for charities such as Greenpeace and Amnesty International, establishing her own record label Amanuensis Productions, penning the book The Passionate Eye: The Collected Writing of Suzanne Vega, co-writing the play Carson



McCullers Talks About Love, performing in the Scott Elliott directed Bob & Carol & Ted & Alice, bagging numerous industry accolades including Peabody and Grammy awards, or successfully paving the way for woman in



Top Right: The New York double, Lou Reed with Vega. **Above**: Billie Eilish, only the third to join Vega's esteemed colleagues to have their first three consecutive single entries in the top 10 Billboard Alternative Songs.







Above: From one icon to another. Robert Smith extended a personal invitation to Vega for his curated Meltdown Festival.

"I HAVE HAD AN INFLUENCE IN NORMALIZING WHAT WOMEN ARE CAPABLE OF IN MUSIC"

music.

When your influence is so strong, it is only natural that you will draw the attention of some and in turn, be a magnet for the attention of others. Underscoring the point, one only has to look over Vega's extensive career to see the points of connection which stand out like markers, an orienteer's field map of who's who. Take, for example, Vega's relationship with musical maverick Lou Reed; their enduring bond, and it becomes clear how wide and far her musical highways extend. It was Robert Smith of The Cure and his personal invitation to the curated Meltdown Festival and the written reply of acknowledgment from Billie Eilish in regard becoming only the third woman to have their first three consecutive single entries in the top 10 of the Billboard Alternative Songs airplay chart as solo female acts (the first being Vega and second Sheryl Crow) that highlights the impact and cross-genre and inter-generational resonance that Vega's work holds.

With such an illustrious career and an enviable circle of friends, it is a curiosity as to what stands tall amongst the heavily forested collection of memories, but Vega cites a pivotal time in her career that she holds dear. Not just for the opportunities it opened up for her, but for the genuine friends she made and personal experiences she had the chance to enjoy, as she explains. "99.9F was a breakthrough for me as I played with musicians I had admired from afar – from Bruce Thomas and Pete Thomas from Elvis Costello and the Attractions; Jerry Marotta from Peter Gabriel's band; and Richard Thompson also played an amazing guitar solo. These productions I did with Mitchell Froom were, in some ways, the highlights. Although I always work with good musicians and cherish them all, especially the long-term ones like Mike Visceglia, Anton Sanko, Marc Schulman and later Gerry Leonard." And so, it stands to reason that with such strong collaborative exchanges, truly memorable music would follow.

Those highlight tracks Vega especially holds dear "Are probably: The Queen and the Soldier, Luka, Caramel, Blood Makes Noise, Penitent, but it depends on my mood". A feeling can be fleeting, and that too is part of understanding the creative process that can lead to greatness when attempting to pull the intangible from the ether and crystallise it in song, as Vega details when talking about difficult matters and the plight of the human condition. "I try to match the mood of the song with the mood of the topic, although the most striking example where I didn't do this is in the song Luka. Here I chose major chords, because I know that people who experience abuse often experience it as a matter of fact of daily life. I didn't want it to be a melancholy song. So the finished production contains the irony of a major key melody with a sad and brutal topic. However, in Blood Makes Noise, I really loved Mitchell Froom's sonic use of the anvil sound and the bouncing bass line. This illustrated the concept of a noisy brain better than my original idea of having a fast Ramones-like electric guitar basis."

An insight into the way Vega can use an unorthodox approach when trying to articulate and translate those messages sonically. Which is why the written word is central to her work and an essential foundation from which the music manifests, but as a

craft, it is never mastered, only ever fine-tuned, as Vega goes on to say when explaining how her creative processes have morphed and evolved over the years. "In the beginning I would start working on a song on a Saturday night, playing around with a melody and any idea that suited me. I would get three quarters of the way through and then go to sleep. In the morning, very often I would find an answer waiting for me that allowed me to finish the song to my satisfaction. In this way I learned to keep something open, something unexpected. I've written in all different ways – melody first, lyrics first, from an image in my mind, a title; but this part of the writing has stayed the same."

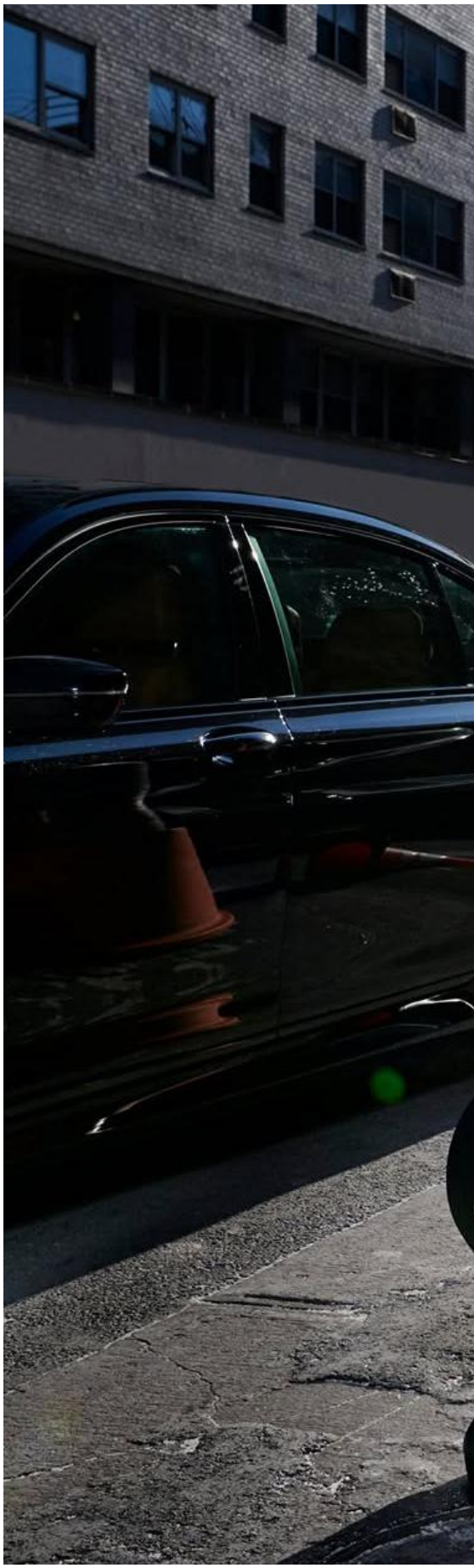
It is hard not to speak of legacy when discussing music with an artist such as Vega, but from obscure artist to household name, she has traversed the creative spectrum whilst collecting accolades along the way. When considering her legacy and what she has bequeathed to the music industry and the wider world, Vega modestly downplays the notion and puts some distance between the present and when the posthumous highlight reels begin, saying, "Well, it's too soon to talk about legacy! But I feel I have had an influence in normalizing what women are capable of in music" which is an indisputable fact and one to be extremely proud of, especially when taking into account the stones she has laid in paving the way forward for female musicians.

Reflection is one thing in an enduring career, but by the same token, the drive to create never ceases. One only has to look at Vega's most recent record Flying with Angels to see that the urge to create and perform churns endlessly. "Creativity is part of my life and always has been. It's how I make sense of things; how I comfort myself and clarify things for myself and others. I feel very fortunate that I can make a lovely living at this!" A sobering thought when considering how so many artists pour energy into their creations, but at some point have to compromise or abandon their passions. However, for lifelong artists such as Vega, it can often be a case of what they do outside of the musical world that defines internal thoughts, which perpetually motivates them.

For Vega, her curriculum vitae reads as long as one's arm, but that is because her interests are so varied and her willingness to explore every notch along the creative spectrum has sprouted so many fruitful offshoots. "I have always been interested in the stage, and in all kinds of creativity. As a child, I worked with clay and created sculptures of faces. I majored in modern dance in high school. I majored in English Literature and minored in Theater in college. I also had two theatrical productions of a one-woman show I wrote and starred in, as well as a film of the same. I was also the host of a radio show for NPR that won a Peabody called "American Mavericks". I love art and artists."

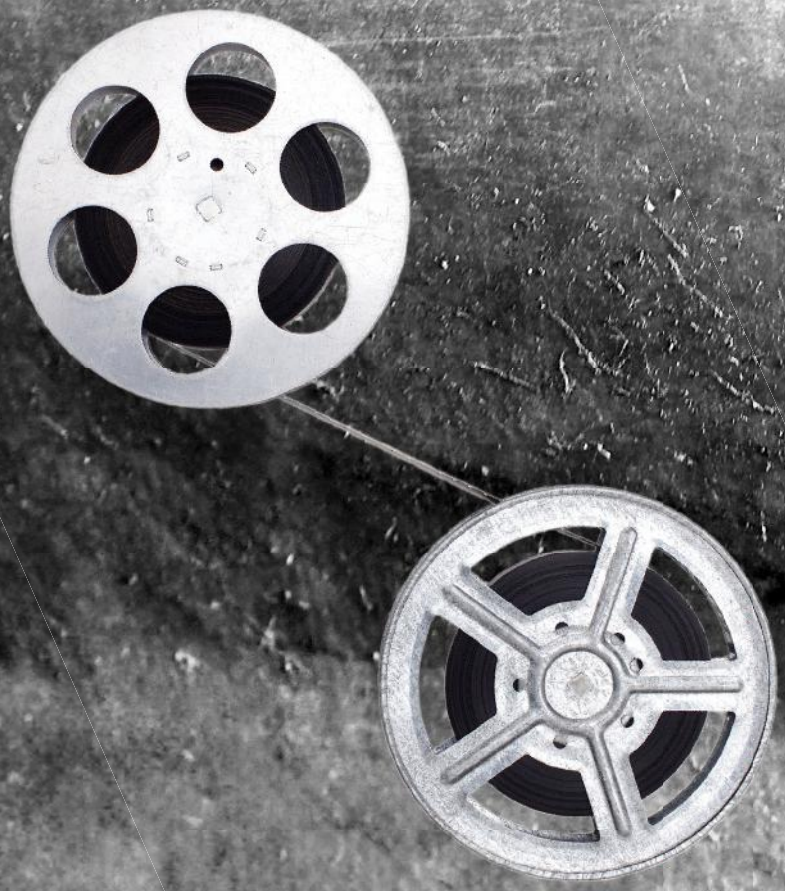
And with that simple but enduring comment, the key to her success is partly exposed. A deep appreciation for all things art and an endless appetite for every available medium that art offers has been the well which Vega has tapped for so long, and with such thirst.

As she continues to perform and sell out shows across the world, those faces which look back at her now span multiple generations, and for Vega, "I see quite a bit of that. It's great." A continuum of creativity and life set to the soundtrack of her making.




B×M11

Video
The Rad



KILLED
IO STAR

COMPILED FOR YOUR VIEWING PLEASURE ARE A SELECTION OF HIGHLY UNIQUE AND INNOVATIVE VIDEOCLIPS THAT NEED TO BE SEEN TO BE APPRECIATED. TAKING A FUNDAMENTAL TRACK AND ELEVATING IT TO THE HIGHEST LEVEL OF THE ART FORM, THESE VIDEOS WILL CAPTIVATE, ENGAGE AND BEWILDER WITH THEIR SUBTLE AND NOT SO SUBTLE DELIVERY.



BIITA HOUDEI

Night Fright

Riddled with imagery and innuendo, the religious motifs in this clip abound. From the confessional intro to the heavenly, almost redemptive light that casts a half-shadow over Houdei before the writhing, self-purging begins.

Set against the honest and solitary folk music she champions, there is nowhere to hide, and that message of being alone with one's demons is littered throughout the video as she attempts to bridge the gap between heartbreak and healing. An exorcism leads to rebirth, and Houdei emerges reborn, beautiful, sensual and ultimately in control as those inner torments are vanquished and laid to rest.





CONCRETE VEHICLES

Text Stop

The monochrome madness where ballerinas dance in blackened tunnels and mod-suited men stand against architectural monoliths. A whirling fusion of concept and chaos, the clip looks at urban decay with a finger on the trigger for disturbance. The post-punk, angular and dislocated guitar wails over a preeminent siren of foreboding; the backdrop of skeletal power lines, both menacing yet vulnerable, leaves a sense of pressure that cannot help but be released.

Mesmerising in its sequence of confusion, pending doom, tension, release and acceptance.



CURRENT JOYS

Special Unit



The symbiotic relationship Nick Rattigan has with film and music is woven into every fibre of his creative being. Notwithstanding, he is a musician, but one would argue that, first and foremost, a producer. His work in film and television has been the guiding force in his artistic pursuits, but he is an equally talented musician, and here the two worlds, yet again, meld perfectly and poetically.
The metaphorical fire which envelops Rattigan throughout the clip symbolises the destruction within whilst he remains confined and locked into a world that burns all around him. A simple enough notion but artfully executed in typical Rattigan fashion.

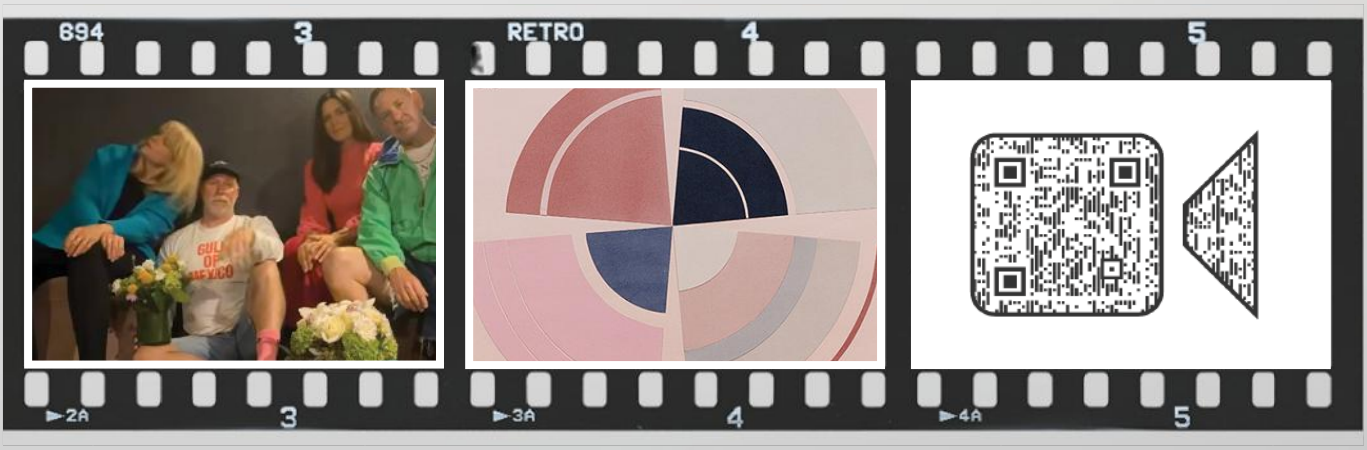


IMPERIAL TEEN

All Over You



Unapologetically real, the quartet, now with more than a few years under their belt since their 96 debut Seasick, simply sit and deliver. With little more creativity and exertion than varying choices of primary coloured clothes, a boutique of flowers in the foreground is the only defining element in the shot. Yet, this is and has always been the quirky, tongue-in-cheek approach that put the San Fran four-piece on the map. Retaining all of their bubbly indie pop charm and losing none of their wit and cynicism, it is refreshing to see a classic act producing bright music whilst throwing a slacker blanket right over the top of a scroll-heavy, short-attention-span, hyper-visual world.




PRIEST



Having just released his fourth studio album, Into The Sky, Englishman Sam Eastgate recruits old friends for a new journey. Never one to stand still, the evolving music of Eastgate is one that marks the here and now whilst never forgetting his foundations. The partnership between himself and long-term buddy Alex Ridha of Boys Noize saw the revisiting of his earliest electronica days and fusing new equipment into the fold to produce a record like no other. Yet, it was not an album that came together quickly or in a rapid burst of creative fury. With the record in a semi-completed state, it sat languishing on the shelf for some time before Eastgate revisited it. Blowing the cobwebs off the aging concept album and gently providing the much-needed oxygen to the smouldering embers of the album, it again roared back to life and with it the next body of work that bears the unmistakable stamp of LA Priest.

Hi Sam and thanks for taking the time out to speak with us at Musicology.

Firstly, congratulations on the new record, your fourth on the trot, and in doing so you reconnected with old mate Alex Ridha of Boy Noize. And in terms of revisiting old sounds and viewing them through the prism of past and the present, what fundamentals struck you as unchanged and in what ways did you want to bring a little something left field that, in hindsight would have elevated those original sounds to a new level?

I think, uniquely for one of my records I didn't think about the past or the future much at all when making this record. I was very much just making it for the moment. If it brings back feelings of earlier times, that might be why.

I think this might be the first time I've just dropped all of that for 15 years and just enjoyed the simple sound of what I get when I make a simple recording. The left field things that maybe developed just grew very naturally as I followed the path of the song, changing a little thing here and there. It's interesting where you can end up when you start with a very bare structure.

The continuity between this album and your previous records is tenuous in so much as you constantly explore new terrain, and each album feels very much of the moment and a precise mindset. Is there a desire to break new ground with each album, or is it more so happenstance of where you find yourself at a given time and place?

I think it's more of a lack of desire to go over the same ground again, and knowing from past experience that if I do start using too many of the same ingredients I might not be able to tell if I'm making a new record or just re-recording an old one. I don't think I'll be able to make too many more albums that really interest me by using the same tools, which is why I make a few instruments myself.

With a conceptual framework for the album to be set around dance and energy, how did this alter your lyrical approach and methodology toward crafting the lyricism for the tracks?

Maybe it's just me, but I think dancing happens more easily when you're not thinking about



it, so the last thing I would have wanted was lyrics about dancing, rhythm, or music.

Sometimes dancing is nice because it's letting yourself fall over and catching yourself again and again. I didn't really plan it, but I think the lyrics are a bit like that. I would let myself fail to make sense and see where it goes and then try and make sense of it.

Having shelved the record for a time, by coming back to it with fresh ears, what were your initial thoughts of it and in what ways did time help shape its final appearance?

I didn't really shelve it. I got another question about this, and I think somewhere along the lines people are getting confused maybe.

I made an entirely different electronic record in lockdown that I shelved, and that one was sort of the inspiration for doing this record. Only similarity between the two records is no guitars on either of them, but the songs and everything else are completely different.

Savvy as you are, the construction of equipment is another of your many talents, and in doing so, how do you practically build a bit of kit that was to sonically translate sentiments you are hoping to convey?

Luckily, with all the equipment I built for this record, I didn't have to think about how they were going to build a certain atmosphere, because they were all made much earlier just to produce sounds that I liked, so it was the other way around, I think the songwriting and ideas were shaped by the peculiar sound and personality of the instruments, including the one I didn't build which was the Korg DV800.

I have been working on some new instruments now that are more heavily worked into getting a certain feeling that I don't think you could get without pushing towards it, so we'll see how that goes.

The way I've done it now is to evolve the recordings and the instrument in tandem, to keep moving towards a sound I couldn't get otherwise.

Having been around the traps for some time now and having met and worked with so many artists and musicians. During your time, have there been any words of wisdom spoken to you that really resonated and changed the way you approach your craft?

I don't remember any words of wisdom, but I've definitely paid attention to wise actions. I've seen people enjoying what they do and noticed that it's because they aren't trying to make it perfect.

It is something I still have to remind myself to always be starting the creative process, and spend as little time as possible ending it.

What has been the universal constant throughout your career that has remained steadfast and helped guide you through the creative, professional and personal challenges?

If something isn't enjoyable or interesting, work out what is and do that instead. It's not always what you'd expect it to be, so it helps to be open-minded.

Finally, what does music give you that nothing else does?

I think when you make music or something creative, it signals to your subconscious (or your inner self or whatever it is) that it is being listened to, it's like a genie that you're setting free. It's another part of you that really needs to get out of the house once in a while, and I don't think many things can do that like music or creating something expressive.







Where were you?



SNAPPING THE BEST OF THE BEST. MUSICOLOGY'S INTREPED PHOTOGRAPHERS CAPTURE THE FINEST TOURS FROM AROUND THE WORLD.









BEN KWELLER

Oxford Art Factory, Sydney

09/07/26

THE LIVING END

Shibuya Club Quattro, Tokyo

15/07/26



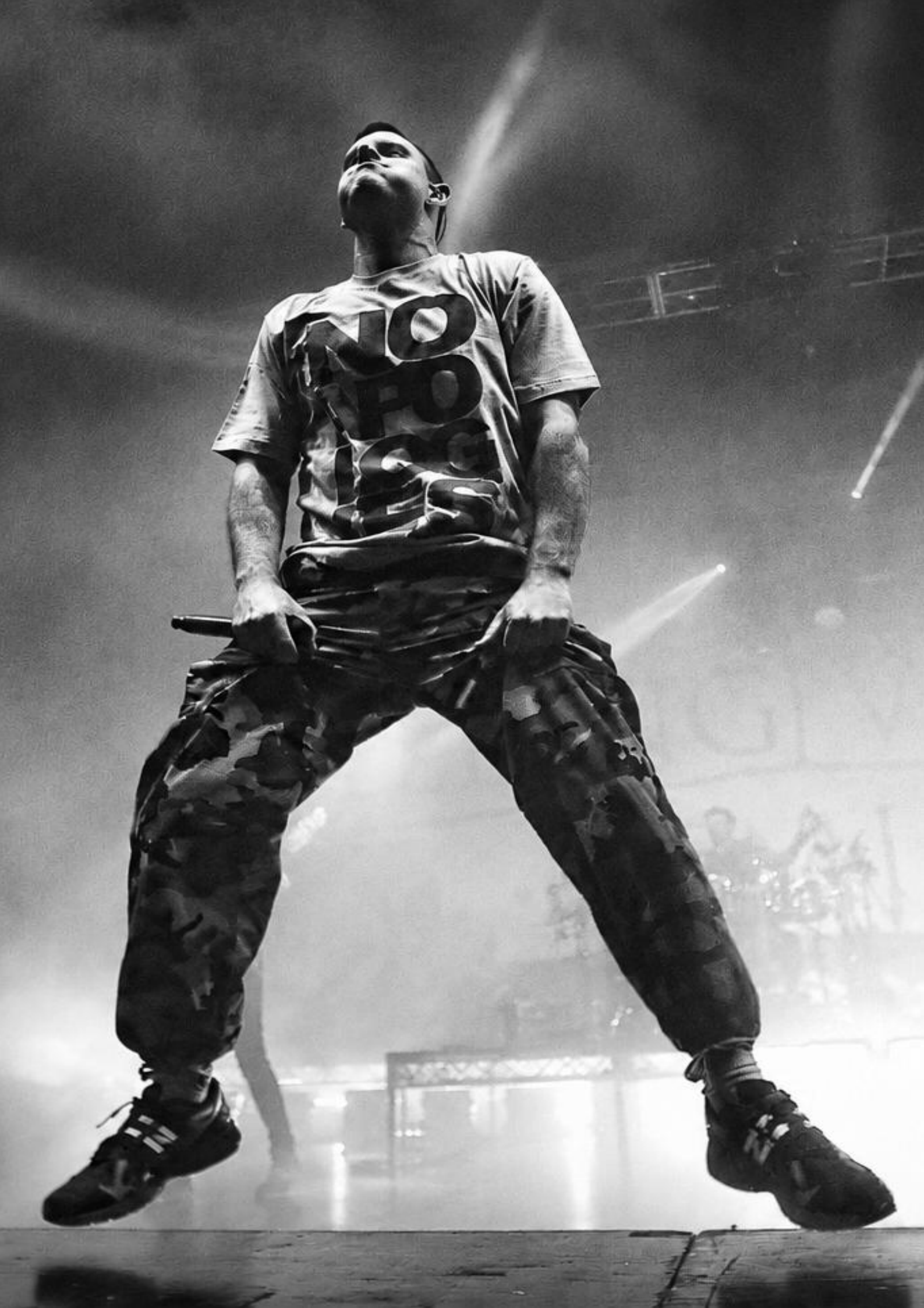








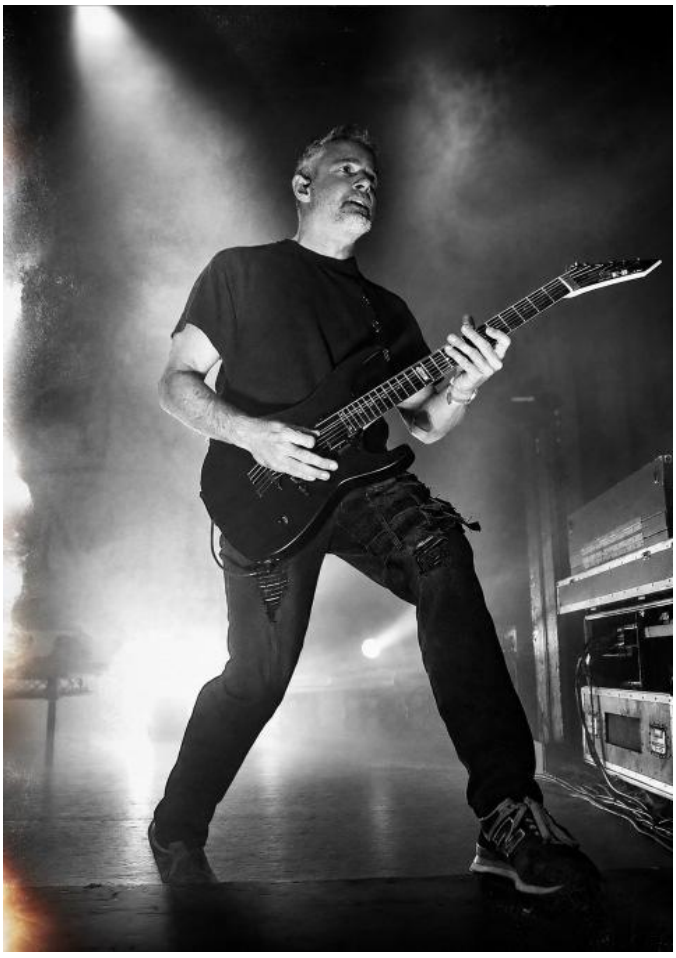




PARKWAY DRIVE

Enmore Theatre, Sydney

12/08/26









QUEEN SERENE

29th St Ballroom, Texas

21/08/26










DAVID LY
Wild at H
nord



KISHI BASHI

Kings Palace, London

22/08/26

















THE DRONES

Factory Theatre, Sydney

31/08/26



MAKING TRACKS

with

HOLY WAVE



i'm DADA

In Ensenada, Mexico, where the Pacific horizon cuts a clean, unwavering line, Holy Wave recorded their latest album. A record that feels both expansive and newly concentrated for the subterranean pop four-piece. Stepping outside the United States was less a retreat than a shift in perspective, creating distance to recognize a new sound that had been slowly taking shape among them, and we discover a little more about each track.


holy
wave

US54 — 1

The US 54 is a freeway that starts in El Paso, it takes you to the northeast part of town from I-10. If you keep following it, it will lead you through some very wonderful parts of New Mexico, then all the way to Illinois. It's a pretty peaceful drive with lots of scenery. Lots of time to think on a drive like that.

It's also the title of the first song on our new album.

S.33.U.IB/HAL — 2

We expect perfection from each other. HAL likes us just the way we are. HAL just wants to help. All we want to do is find new creative ways to take each other's money and then lock it away so no one else can have it. HAL doesn't want to be the first trillionaire. HAL couldn't care less about all that stuff. All HAL wants to do is help us find those perfect shoes faster, or that obscure 70s song for your boyfriend's mixtape. HAL wants to make us stay younger and happier longer. HAL desperately wants to learn everything for us, so that we don't have to anymore.

3 — HAPPY SONG

Clearly, we missed the mark on this one. What can I say? I guess we tried. We used some happy chords at times, but then we put them too close together and it made them sound a little angry. There is a minor chord in there too.. doesn't help. And I guess as a last-ditch effort we tried to force the issue by literally saying this is a happy song. That was kind of needy. I guess we are just the kind of people that like sad songs when we are happy or sad. Hopefully you are too.

4 — FIRST DATE

This is the first song I wrote after Bettina and I broke up. I sat on the couch for a week watching Twilight Zone episodes on mute while playing some sappy Ink Spots and Henry Mancini songs on guitar. I pretended I was Audrey Hepburn. Then, after I felt like I was past the first stages of my grief, I wrote this song. I wanted to put to words and music the feeling of not speaking to her for the first time in three years, but I couldn't put it to sad music because it would have felt too real.

LULL — 5

Lull was made pretty much entirely on the Prophet 5 in its first incarnation. Just a bass loop and the descending synth line. Once I recorded the drum loop, I had sent it to Ryan, and when it came back to me, it had a whole end sequence. I had played the main parts on a loop pedal just to feel better really, I just wanted to make a piece of music that felt positive and sad at the same time. I was often finding myself wanting to go to sleep because I had seen some people in a dream that I hadn't seen in a long time, and I was trying to see if they'd come back around.

6 — I'm DADA

I'm DADA is about balancing my life as a father with my life as an artist. If you're a good parent, your presence is demanded by your kids. It's considered a respectable thing to leave home and go to work and provide for your family, but it's not so easy to be respected for leaving your family to pursue your passions. I'm lucky that my family supports my creativity, but it's easy to feel guilty. This song is sort of me forgiving myself for continuing my pursuit of cathartic creation. In addition to stellar contributions from my bandmates and Joo Joo, this track also features noise gods Lorelle Meets the Obsolete.

7 — UNISON

Unison is about the cycle. When you're growing up, it can be easy to get ahead of yourself. Even as an adult, it is unwise to feel that you've got everything figured out. The lyrics to this song are sort of a prayer about continuing to be a student of life. The chord progressions, choral melody and structure were written by our incredible Julian Ruiz. The words and verse melody came very naturally, and I'm happy I fought my urges to overcomplicate things.

TWO ONE — 8

Too One came to me over a long period of time. It began as little quotes of things my daughter said and evolved into a sort of three-way conversation with myself. I had several iterations of the song before I presented it to the band. Once we began collaborating, it continued to evolve into something much more minimal in tone than I had originally intended. I feel lucky to have bandmates that continue to challenge my preconceptions about my own work. Their approach to building the sonic environment made this song very magical to me.

TO THE OTHER — 9

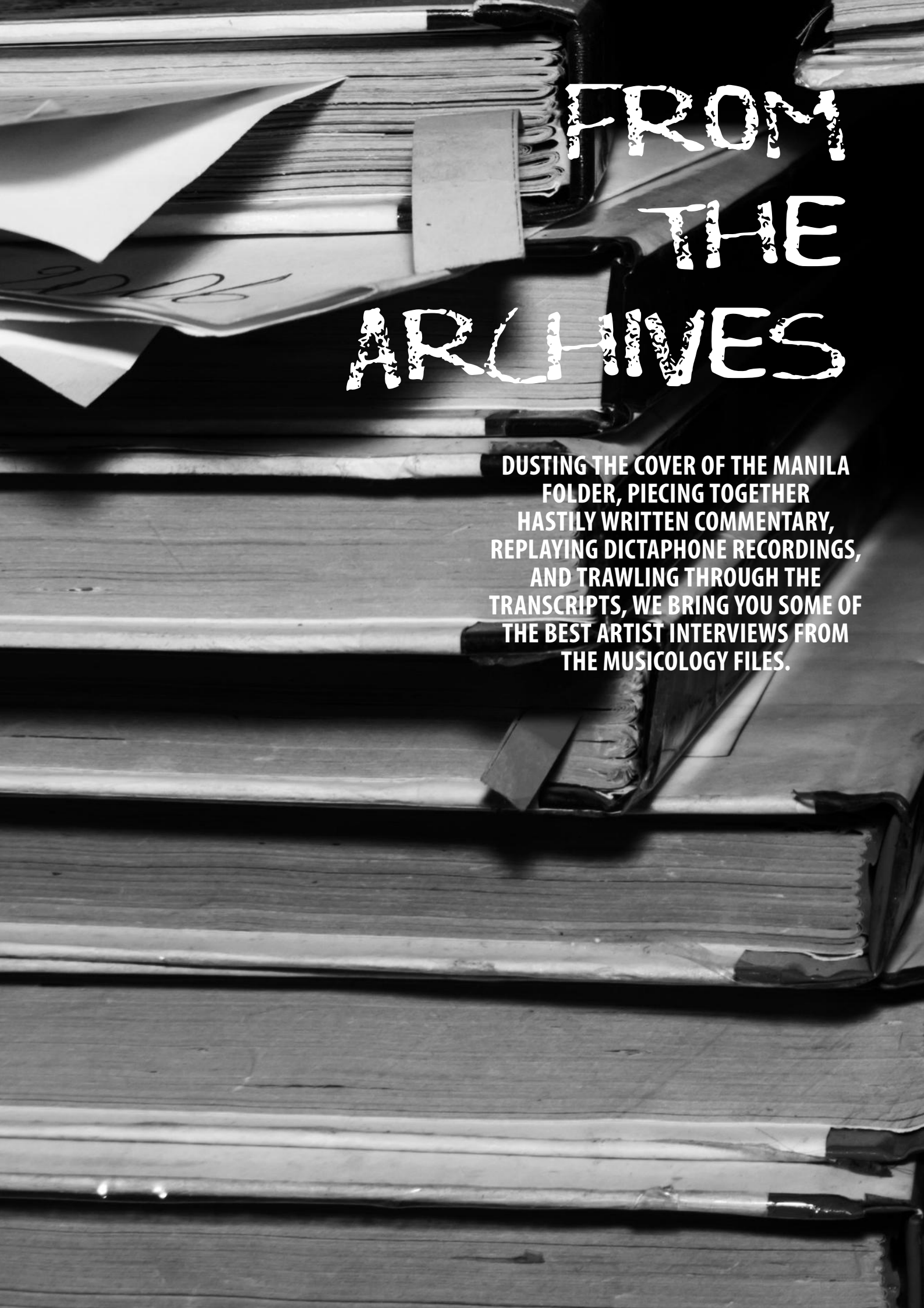
To the Other is a beautiful, amazing sound that Joo Joo found inside the record. Apparently we somehow made those noises, but he made them breathe. As a lover of ambient music, I could listen to that sound all day. Ryan contributed some beautiful Impressionist-esque piano tinkles, and in the second half we included a voice note of my daughter's playing.

10 — DEWEY'S DIRGE

My grandfather lived about an hour from me so I would visit him all the time. We would spend the whole night chatting about his past. All the different things he would get into as a young dude. I got a taste of his world through his rose colored lenses. It was a beautiful world. Even if it was most likely the best possible version of it. Sometime after he past away I started writing a song about his world but couldn't seem to get It right, so I decided to write one about this world, my world.




POINT IN E
N IS THE SAME
POINT AT ALL



FROM THE ARCHIVES

DUSTING THE COVER OF THE MANILA FOLDER, PIECING TOGETHER HASTILY WRITTEN COMMENTARY, REPLAYING DICTAPHONE RECORDINGS, AND TRAWLING THROUGH THE TRANSCRIPTS, WE BRING YOU SOME OF THE BEST ARTIST INTERVIEWS FROM THE MUSICOLOGY FILES.

ASHA JEFFRIES



With her soon to be released record Desire Is An Angel, we step back many years again to the time of 'Break' and see how the world of Jeffries has remained the same and where it as irrevocably altered course.

Hi Asha, and thanks for taking the time out to speak with us at Musicology.

Hey! Thanks for asking these questions.

Your largely autobiographical and confessional approach towards your lyricism is storytelling at its finest. Painting with words is often one way it is described, but for you, how do you transfer that intangible feeling into a relatable tale?

Thanks! Writing has always had such a therapeutic essence for me. My intention is always to grow a form of acceptance for myself for how I'm feeling. I guess the biggest key for me is not to think or judge what I'm feeling - and the music comes through.

With your music being a conduit between your inner emotions and public access to them, is there a personal line that you do not cross where some thoughts, feelings, incidents are strictly off limits?

I think the most authentic way for me to write is doing it as if no one else is ever going to hear the song. Because of that, there's never really anything off limits. To censor myself or my thoughts through writing would feel dishonest.

Is writing, and as an extension to that, performing, a cathartic experience that not only affords the chance to explore all of life's ups and downs but also to connect with others (albeit unknown) as a bridge between your own experiences and those of others?

Yeah totally! A song like Break helped me recognise the grief and resentment I had for the past. Two years ago, when I had just written it -I'd play it live at shows and get really stuck in the emotion. I stopped playing it after a while because it was too hard to keep re-living again and again. The space between writing and releasing this song has allowed me to process and grow from these emotions, and now sharing the song feels healing.

Your latest single 'Break' was produced by Ian Haug of Powderfinger and The Church fame. What do you feel Ian brought to the track that bears his signature?

Ian is so great at understanding the essence of a song - it was his idea to add slide guitar at the very end of the recording session. It's my favourite part of the song, and I remember watching him record it and being absolutely gobsmacked.

"To censor myself or my thoughts through writing would feel dishonest."

The accompanying video clip is a captivating one. Symbolically, the crashing waves reinforce the notion of emotional turmoil, but specifically, where was the clip filmed and what made the setting the right choice?

The music video was filmed at Currumbin Beach, my house and my old house where I lived throughout lockdown last year. My partner Josh and I had always wanted to film something in the waves as it's such an elevating and releasing feeling. The beach is somewhere that we retreat to, frequently - to break and open.

Having performed with so many different artists and performers over the years, have there been any words of wisdom spoken to you that really resonated with you and in turn altered the way you approach your craft?

I remember having coffee with Emma Louise after I'd graduated high school; she talked about making art from the unspoken part of you and letting your mind rest while you do it. Whenever I find myself doubting and criticising the creative parts of myself, I think about what Emma said and also the fact that I am a Homosapien on a floating spinning rock called Earth.

Can you share with us a particularly memorable gig you performed and what made it so remarkable?

My favourite memory is of the recent single launch I had in Brisbane! The day I released Break, we played a sold-out show at Woolly Mammoth. I hadn't performed in so long, but we as a band had rehearsed so much. We got on stage and slipped right into our natural performing states. It was so much fun, and my partner threw his cowboy hat on stage towards the end of the set. I walked off stage - cowboy hat on head, red wine in hand, biggest smile possible on my damn face.

Given the clarity that hindsight affords, can you pinpoint a few select moments, decisions, outcomes that have occurred during your career that have proved to be pivotal?

Definitely going to high school at Music Industry College when I was 16, realising that I am the CEO of my "business" and that investing in my mental and physical health is not just a privilege but very important.

Lastly, on a personal level, what does music give you that nothing else does?

A very instant, glorifying feeling of belonging in this world without having to prove it.





GEORDIE KIEFFER

AFTER BEING CATAPULTED TO FAME ON THE BACK OF HIS PROACTIVE TRACK RED LINE, THE LOS ANGELES NATIVE HAS CONTINUED TO SET THE ONLINE UNIVERSE ALIGHT WITH SEX PARTY, ICON KILLER AND HIS MOST RECENT F.U.C.K M.E. NOW ON HIS MAIDEN VOYAGE DOWN UNDER, THE L.A. WILDCAT IS SET TO UNLEASH THE RAGE ON STAGE.

Hi Geordie, and thanks for taking the time out to speak with us at Musicology.

One doesn't have to look too far to see the sphere of influence you have garnered over the years. With stratospheric social media stats, mesmerising video clips, irresistible tunes and cult-like status, how do you see the current Geordie Kieffer empire and position in the musical landscape?

Vast and mesmerizing, the sun never sets on the Geordie Kieffer Empire. The musical landscape, especially pop music, is ready for someone like me. A hot, gentle king.

With such an online presence and navigating the new world, how have you traversed the trappings and pitfalls of that musical frontier compared to that of the traditional A&R scout, label, contract and PR machine?

I move with as much force and purpose as I can muster. Sometimes you fall into a pit. I think most of life is about how you climb out. Balance the hard work with hard play. It's all gut feeling over here. I just end up doing what my mood dictates.

From Red Line, to Icon Killer, and Just Kill Me Already, how would you say you have refined or further explored your style?

I love songs, and the process of songwriting is magical and complicated… I've gotten better at letting the song work through me, wherever it wants to go, I'll let it lead. My capacity for that mode of being has expanded. I'm getting good at letting go.



Melding genres as you do so effectively and effortlessly is no small feat, considering the tightrope, high-wire act of maintaining a balance between inventive and imitative. What are the inherent appeals of the genres that you tap into that excite you and give you the inspiration to create your signature sound?

Genres mean almost nothing to me. I don't mean to sound terse; it's just a matter of fact. I'm not a Pinterest mood board type of guy. I'd rather take genre out of the equation, as much as possible, when working on something. It's the song that ends up taking precedence. I don't tap into the genre. The genre taps into me.

Having coined the term Agro Pop, where do you see the scene going from here?

I try not to search the horizon line for much these days. I think there's a huge hole in pop music. The male category is desperate for an Agro Pop Star. I'm happy to continue to be crazy tough, funny, groovy, and sexy all throughout my day.

Can you share with us some of the Geordie Kieffer backstory that led you to a career in music and the rungs of the musical ladder you have been able to ascend?

As a kid, I grew up in Los Angeles, around some of the most famous artists on the planet. Frankly speaking, I always felt like I was already one of them. I was very lucky to grow up here and be inspired here. As PESOA might say, "I built empires on the shores of silence" or something like that.

Your not-so-subtle lyrics leave little to the imagination, but with that comes an honesty that is as brash as it is bullish. What tends to be your driving force in channenlling those perceptions into prose?

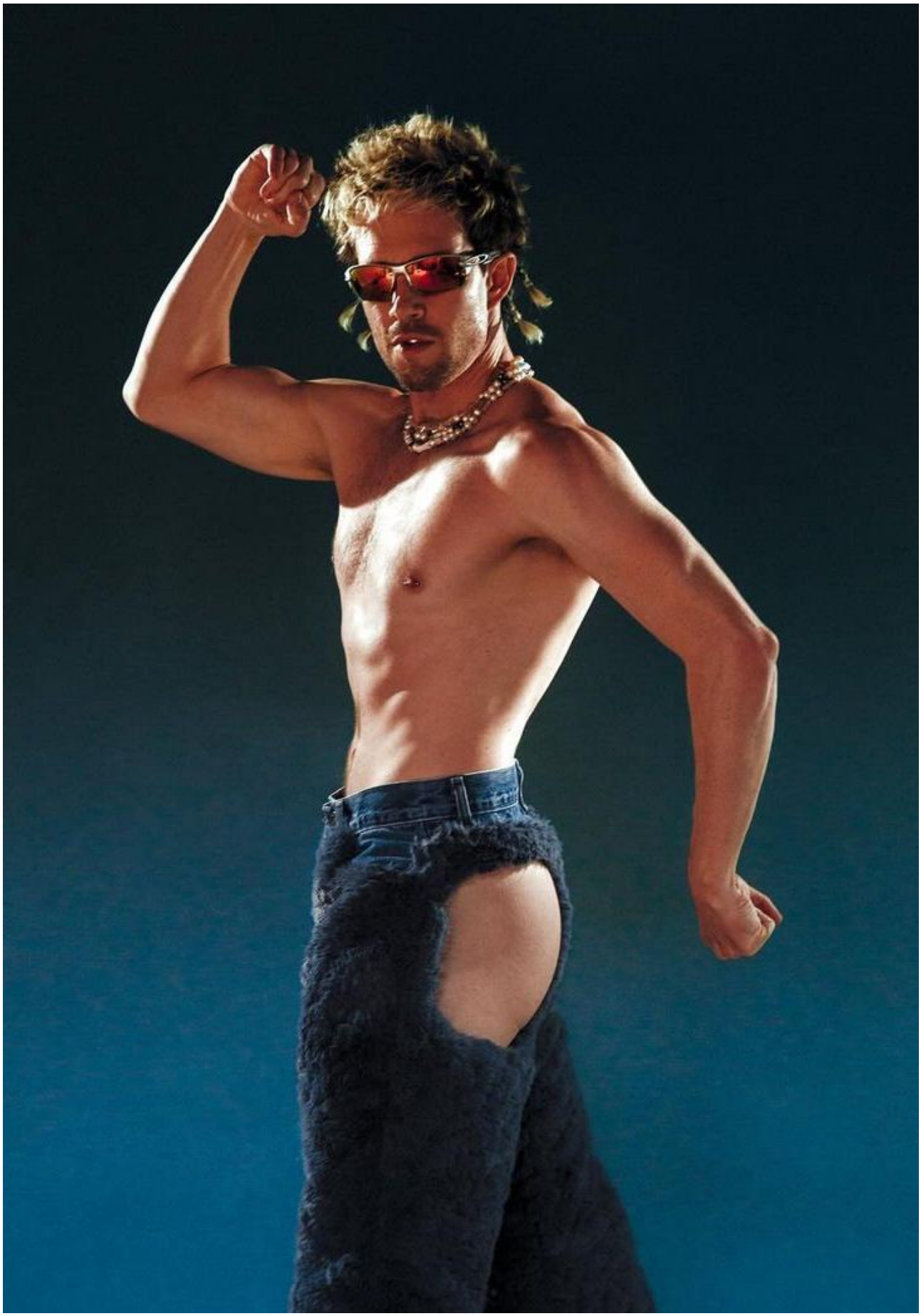
Anger, fear, lust, love, violence, pain, laughter. Everything on earth is a poem.

Your wild shows are stuff of legend, and when bringing that vitality and veracity to the stage, is it in part because of what you don't see in others when performing?

Definitely. There's a rage in me.

As you head down under for the first time on your capital city tour, can you share with us one of your most memorable shows and what made it such a standout?

I remember the first show I ever did was sold out 300 screaming girls in Winnipeg. I'd never been there. You only do something for the first time, once. Here I come Australia.



Catch and Release

Reviews

AS THE ENDLESS PARADE OF NEW AND UPCOMING RELEASES CEASELESSLY MARCH FORWARD, MUSICOLOGY SIFTS THROUGH THE PILE CHERRY PICKING SOME OF THE EXCEPTIONAL STANDOUTS. CALLING OUT THE VERY BEST AND BRINGING THEM TO TEN-HUT FOR YOUR LISTENING PLEASURE.





SWEEPING PROMISES

You Say I Romanticize

8/10

Sub Pop

Recorded over a year and a half in between various other musical projects and industry-related work, the devilish duo of guitarist/producer Caufield Schnug and bassist/vocalist Lira Mondal, etched out their follow-up to 2023's Good Living is Coming for You. The pair punch well above their weight, and with the exclusion of recording drummer Spenser Gralla, the girls are doing it for themselves.

With a pursing of the lips and scrunching of the nose, 'Shooting Shadows' leaps from the fretboard and bursts into life, barely contained and set to stun; the tortured vocals of Mondal is enough to peel paint from the walls. The bass-driven 'My Friends An Entomologist' speaks of wearing a socially hardened exoskeleton as the punk fury unleashed by Mondal is reminiscent of Siouxsie Sioux in full flight.

Huffing and puffing, the brooding 'Last Man' gathers pace along the lines of crisp bass and a focused Mondal as the arresting sirens attempt to rein in the mayhem. With little room to hide, 'Rapture, Or…' highlights both the strength and weakness of the dynamic duo. Building their wall of sound as they do, equally, the capacity of output can be heard to reach its limitations.

Sinking beneath the waves, 'Abduction On Camera' deeply and darkly ducks and dives as the troughs of Schnug's bass are met by the peaks of Mondal's vocals. The impassioned pleas "you're all I've got" in response to the question posed to Mondal reverberate with earth-shaking intensity. The taught 'My Anchoress' maintains the fervour with which the pair deliver stern and defiant messages. As Mondal yelps, and the marching bass of Schnug strides confidently ever forward, the overlapping harmonies mount with climatic sentiment.

Taking it to the carpark, the no-holds-barred 'Cocoon' ain't taking shit from no one. Mondal unleashing a torrent of guttural frustration, demanding the tools that will see her wrought the revenge she demands without repentance. And ratcheting it up a notch, the bounding 'Accent' shakes, rattles and rolls. Energetic and racing against the clock, it moves at breakneck speed and with a sense of urgency that is propelled by the heavy bass of Schnug and Mondal's scattergun guitar.

Throwing a little bit of everything into the sonic blender, 'Does He Want To Be The Weatherman' mixes all the familiar elements with the addition of some fuzz and the stomping of various fx pedals, all amidst Mondal's pondering over a rather questionable character. Rounding out the record, 'Write Lightly' cements the underlying sound Schnug and Mondal have carved out as their own. A power pack fully charged and dangerous in the right hands, these two yield a high return from the little they work with.



Feature Artist

SWEEPING PROMISES

The piecemeal process that brought this album into being glows from within as the slow-burning embers of that incremental work slowly took shape.



BLACK MARBLE

Life In Small Spaces

7/10

Sacred Bones

There is a big resurgence in 80s synth-driven sounds, and whilst most attempt the nostalgic-tinged tilt of the cap, few succeed in understanding its origins and harnessing the sound that defined a decade. Fewer still can do it justice when attempting to bridge the then and now by adding a level of sophistication to a style that needs no redefining. Yet Chris Stewart of Black Marble has been steeped in the genre for so many years, one could be excused for believing he was of the vintage.

Loving the Roland, hugging the 808 and deeply ensconced in snare, Stewart brings the quintessential elements of new wave back to the fore with 'Other Man's Dream', 'Life Without', 'Missing History' and does so with the passion from which they were born.

And as the album is largely about those looking out from within the music industry, it is a poignant record that makes a point which has been repeated for years. One must first hear it in order to learn from it, and Stewart has taken that message to heart.



BRIGADOON

Everyone & No One

6/10

Self Release

From the screeching wheels of boogie on a railroad on 'Everyone's Theme ' to serene fingerpicking, enter the world of Sydney artist Barnaby Smith. Recorded in the Blue Mountains, the departure from city to country is embodied in the fabric of the record. Moving entirely at its own pace, the reflective and inward-facing album is a beautiful statement of contemplation. The expansive and wondrous 'Maya Sleeps & Dreams' widens the sonic scope of Smith's accompaniments as his enveloping sounds ruminate. Continuing to spread his multi-instrumental wings, Smith soars with the addition of sitar-soaked sounds on 'Under The Clock Dirge' as it takes a second pass along its meandering cosmic journey. Melding the multidisciplinary skills Smith harnesses, 'Forest Floor' is a culmination of both his musical and lyrical worlds delivered in emphatic fashion. A solid sophomore release by an artist who only ever intended to make music for himself and a handful of loved ones, the solitary origins of his work take on universal appeal as the messages he translates are ultimately those experienced by the collective.



FLING II

3

7/10

We Are Busy Bodies

Enter the analogue wonder world of Fling II, where Moog's the size of small transit vans and cabling that makes a structural engineer question the weight-bearing integrity of the flooring that they are looped on and around, as the six-piece set sail for a cosmic journey. The intergalactic electronica is rooted in the pioneering origins of Don Caballero, Studio G, and Tangerine Dream, who started the digital excursion many decades ago and who are still out on their sonic safari, with no deadline, no timeframe and no end point. Just an infinite movement within space that reverberates indefinitely, with new outfits popping in and out of existence as Fling II makes abundantly clear as they join the fray. In producing their blend of neo krautrock with vintage motorik rhythms, the similarities between the nostalgic sounds they conjure and past purveyors end, as the originals held the enticing promise of the new age, the modern-day horror show where digitalism has descended into the Orwellian nightmare shatters that dream, with perpetual and malicious algorithms driving the changing face of society for the worse, not the better.



HEY, nothing

Hound

7/10

Music Soup

The mighty duo of Tyler Mabry and Harlow Phillips churn out an extraordinary collection of college rock, indie classics, as their old heads on young shoulders prove the depth and calibre from which their stock arises. Setting a formidable pace with 'Hound' and 'Black Bear', the feisty pace and well-crafted lyricism become a reliable benchmark that the album springs from. The youthful exuberance that runs throughout the album bubbles and bursts with 'Boat Garage' and 'Bulga Whale (Call Again)' doing the heavy lifting, whilst 'Long Time Leaver', 'Dry Wall' and 'Drink Your Honey' highlight the milder and more sentimental facet of the dynamic duo. As the record steps through its cycles, the pace dwindles and the mood deepens as 'When the Rain Comes' and 'Arteries' emphasise, with Mabry and Phillips moving together through mutual pain. A summation of many years and multiple personal challenges, the pair have at all times used music as the medium that offers triage and treatment to all of their worldly ailments. Embedded throughout the record are the tales and battle scars of times gone by and future predictions.



HUAJH

Halfway Up A Jaggered Hill

6/10

VHS Records

Brooklyn duo Devin Gilbert and Jeb Polstein bring together a melting pot of subgenres and concoct a bitch's brew of indie and slowcore with devilish ease. The feverish pace at which the two churn and burn rages through 'Liar' with Polstein's drums on overdrive and Gilbert wailing in sympathetic fury. The dark descent of 'Bleakwood' is the cold and uncertain walk in which the pair took through the forest that bears its name. Mysterious, and with a winding sonic path that has no fixed address, the largely instrumental piece is an untethered jam at night. A jittery 'Silver Sword' chugs back and forth till Gilbert splutters into focus. A track that never quite gets off the starting line; rather, snaring and circling menacingly in a threatening pose, promising to strike when the time is right. 'Morning Glory' refers to light and dark as much as the oscillating vocal delivery Gilbert offers up against the pitching guitars and discombobulating state of day and night. The waxing and waning approach the pair enjoy flickers in and out through 'Prince with a Thousand Enemies' and 'Heaven' as the sonic jostling staggers onward.



IMPROVEMENT MOVEMENT

Your Perfect Real Life

6/10

ATO

Hard to pigeonhole or genre-bending are musical descriptors often battered around in an attempt to define or contain certain artists, yet tends to fall short due to a degree of hegemony that ultimately creeps into any record, but the Atlanta outfit genuinely fit the bill for kitchen sink collective. Virtually every track off the record varies wildly from one to the next, giving the misleading sensation that someone has put on a playlist shuffle. This is in no small part due to the fact the band comprises of four multi-instrumentalists, each who bring their own writing and recording attributes to the fore where the parts are greater than the sum. From the off-kilter indie gem 'Still Cold', piano ballad of 'I Do', to the beachcomber of 'In The Morning', funk excursion 'Wide World' and French New Wave of 'Home Again'.

It is a musical jamboree with the only unifying thread being that musical instruments were used in the making of this album, and that is where similarities end there. A melding of forces that are at times opposing but always magnetic.



INTERPOL

This Mirror Weighs A Ton

7/10

Partisan Records

Moving through Interpol records is moving through time. Immediately, it follows the course of Paul Banks' life and the band's experiences, but broadly, the zones of proximal maturation, speak of far grander humanism. As the ushering of the self-titled track washes in from the years between The Other Side of Make-Believe and Marauder, the steady post-punk and pulsating bass permeating throughout 'See Out Loud' and 'Wings on Fire' shore up the core strength and defiance which makes the New York outfits sound a galvanising one. Yet new waves of piano and reverb with 'Iron City' and 'Wounded Soldier' enter the fray and speak of wilder times where foundations are routinely shaken.

The fringes of percussion that pepper songs like 'Wake Up' and 'Bird and The Serpent' stretch the cloth from which Interpol generally cut their tracks in new ways, showing the constant inventiveness they find within their palette. Yet the fundamental structure remains undiminished, with Banks' honesty dripping from every line he sings and every agonised subject the band traverses.



LOVE SPELLS

Love Is The Law

8/10

RCA

A powerful debut by Houston native Sir Taegen Harris that sees the fruition of belief and desire. A love tragic, it was the notion of intimacy and its implicit powers that propelled Harris out of the abject conditions he found himself in and rise to the ranks of recording artist. An album built around love and its unyielding gravity; it is a testament to passion as much as it is persistence. Working with collaborators Dominic Fike and Deb Never, the record took shape across many different studios throughout L.A. The result is a punchy, beat-driven album that pushes its way forward, guided by the soft steering of Harris's unmistakably soft vocals. From 'Don't Touch' with its low-slung, alt-twang, 'Crutch' and its oscillating tale of emergence out of love, only to submerge back into its murky depths, the angelic vocals of Harris remain ever present, and none more so than 'Keep It To Yourself'. Deep, thoughtful and sassy, 'Kiss Me Slow This Time' brings the sultry, back-room haze to the fore, whilst tracks like 'Heart For Eyes', 'Perfect Man' and 'Devour Me' skip to a different, optimistic beat. A mix of highs and lows, it's love, it's life.



ROWENA WISE

Bad Things Feel Good

7/10

22Twenty

From the disassociated 'Home in the World', the waxing and waning of 'More Horizon', and the family debacle of 'Blood Ties', it is with a heavy heart that Melbourne-based singer-songwriter empties her emotional bank account.

Laying it all bare, Wise exposes her vulnerabilities and openly airs dirty laundry with the alt-country 'No Angel' as she continues on her transformative ways. After the heartbreaking debut Senseless Acts of Beauty, it is a decidedly more ambiguous state that Wise finds herself in. Still pushing on and pushing through a post-separation state of existence, the album addresses the ongoing confusion and puzzlement as to what is the right path and how long one should hang onto the past as 'Sum of Two' and 'Diamond in the Rough' tackle. Transparent and disarmingly frank, 'The Anchor' makes Wise's struggles with change and adjustment patently clear as the gentle acoustic and crying strings lament over past echoes. Tales of such woe continue with the breathless 'Unlearning of Love', slide guitar of 'Bad Things Feel Good' and melancholic piano on 'Days Ahead'.



SIMONA CASTRICUM

Villain

8/10

Dinosaur City

There is a deep sense of aesthetic and authenticity in Castricum's work. An intimate knowledge of vintage equipment, sensitivity to style, and an homage worthy of submission. From the angular guitar and subterranean percussion on 'The Doll Knows' to the extended play 'Sweet Relief' with its rich layering and synth textures, it is 'Outgrown' that plants a stake in intent. With a soft vocal treatment that sits alongside the soothing keys and pulsating beat, its lyricism is as poetic as it is overtly obvious.

With nods to Depeche Mode and Sisters of Mercy, it is less pastiche and more patronage, as the instrumentally complex 'Reveal' blends into the Calypso-tinged 'Rapture' with its infinite beats and reverb-soaked guitar, swirling in a haze of Castricum's questioning lines. Receiving a complete workout, 'Reset' has the 808 on double shifts before 'Villain/ Reckless' sinks beneath the waves of drone and shimmering synthesiser, as 'Say Less' rounds out the new wave, goth wanderlust as the journey from new to old is complete, yet with an added sense of reverence and admiration.



STRAWBERRY HANDS

A Jazz Blessing For The Animal

7/10

Otherly Love Records

A cacophony of beats, fx, garbled lyricism and disjointed fusion. The creative work by Jacob Brunner is a heady mix requiring a little patience and an attuned ear. His deconstructed manner rips essential instrumentals down to basic fundamentals, from where he begins to rebuild, makes some cuts, bolt on a few new additions, and reassembles a body that feels complete and whole again.

The literary chopped lettuce of 'What Plant Jumps Over Me?', heavenly strings on 'Dream of Water', or wobbly piano ballad of 'Gas No' all shine a light on the various facets Brunner incorporates into his imaginative world where anything goes, but little is wasted.

A wild romp where consistency and theme are the first sacrifices made to the sonic gods, but what is lost in the safety of reliable sequence is gained by the untethered, freeform approach, as Brunner delivers his unique brand of musical jamboree.



TROPHY WIFE

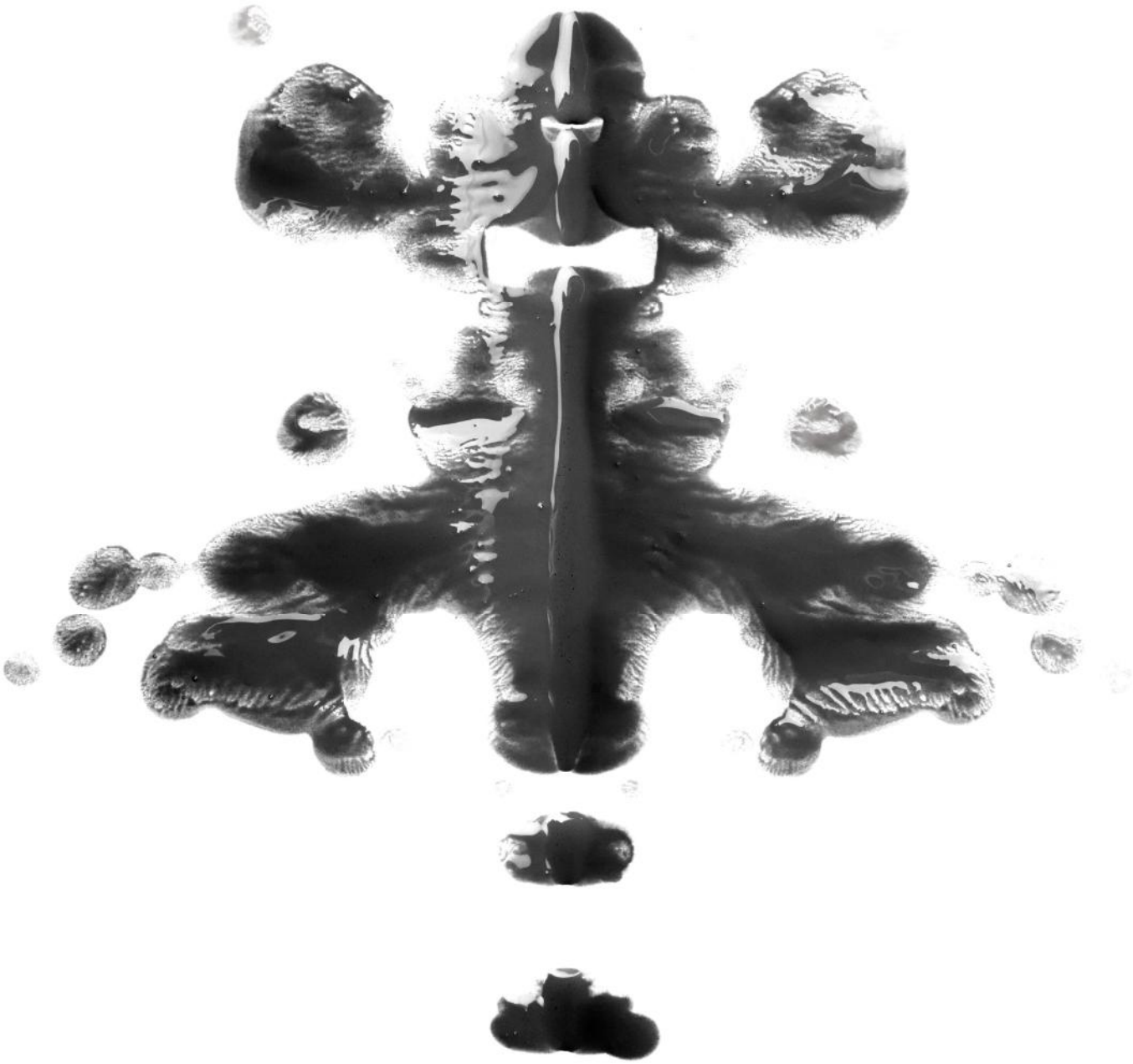
Pathetic

6/10

AWAL

The agonised droll of McKenzie Iazzetta announces the sophomore record by the alt-rock trio in 'Pervert Workaholic'. The front-facing bass of Christian Pace carries the momentum of the piece as it barrels into being. Their sound continues from their Get Ugly debut, which saw the band receive well-deserved recognition in the underground scene. Punch-drunk and swaying, 'Kind Of Girl I Am' staggers, albeit briefly, before merging into the heavy slugs of 'Sure Thing' as Pace's bass and Michael Martelli's drums both stalk Laetta's low, prowling vocals. Creeping in the undergrowth, 'Alone' finds Laetta's questioning vocals paired against the sounds of disorienting shoegaze and primeval percussion. Making a statement, 'So Hard' epitomises how the trio work in conjunction with one another. Delving deeper still, 'Paragraph' plunges the depths of Pace's bass and Laetta's spiralling vocals with a downward progression into 'Nesbit' and the frustrations from within which percolate to the point of release via the outlet of Martelli. Yet a ray of light in the form of 'Whatever You want' manages to penetrate through the darkness, but 'Dirty Movie' soon draws the curtain.

RORSCHACH

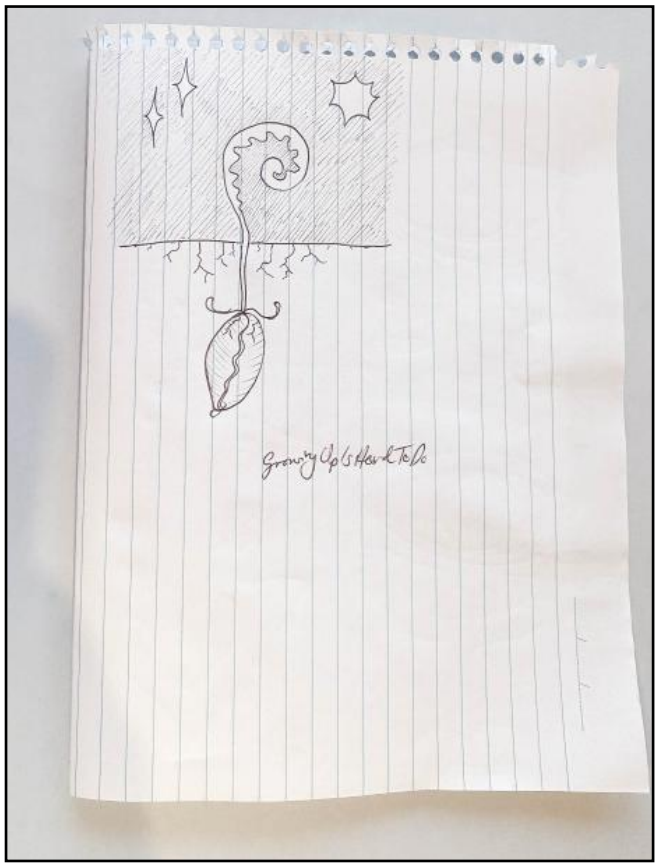


A glowing new era for beloved Australian singer-songwriter Ella Hooper is set to unfurl with her third studio album Overnight Success. Extracting more detail from the intangible elements that went into its inception, Hooper shares some hand drawn images symbolising the subject matter of each song. The unique pieces help unearth the thought processes, inner workings and the feelings surrounding her new material.

WHEN THE SHIT WENT DOWN

..IS A SONG ABOUT THE RELENTLESS FEELING OF TURBULENCE I EXPERIENCED IN THE WORST YEAR OF MY LIFE, 2022. COMING OUT OF THE LONGEST COVID LOCKDOWNS IN THE WORLD IN VICTORIA, EVERYONE'S MENTAL HEALTH WAS ROCKY AS HELL; WE WERE DRINKING TOO MUCH, COUPLES WERE BREAKING UP, THE POLITICAL SITUATION WAS ABOMINABLE, WITNESSING THE MURDER AND STATE-SANCTIONED VIOLENCE THAT THE BLACK LIVES MATTER MOVEMENT WAS PUSHING AGAINST IN THE STATES HAD MY HEART IN MY THROAT EVERY DAY. THEN, IN A RIDICULOUSLY COSMICALLY FUCKED TWIST, BOTH MY PARENTS DIED OF CANCER, JUST TWO WEEKS APART. A WEEK LATER I TURNED THIRTY NINE. I FELT LIKE THE SCRIPT OF MY LIFE HAD BEEN RIPPED TO SHREDS, AND I'M JUST STARTING TO PIECE IT BACK TOGETHER, OR MAKE IT ANEW, I SHOULD SAY, AS IT WILL NEVER BE THE SAME.

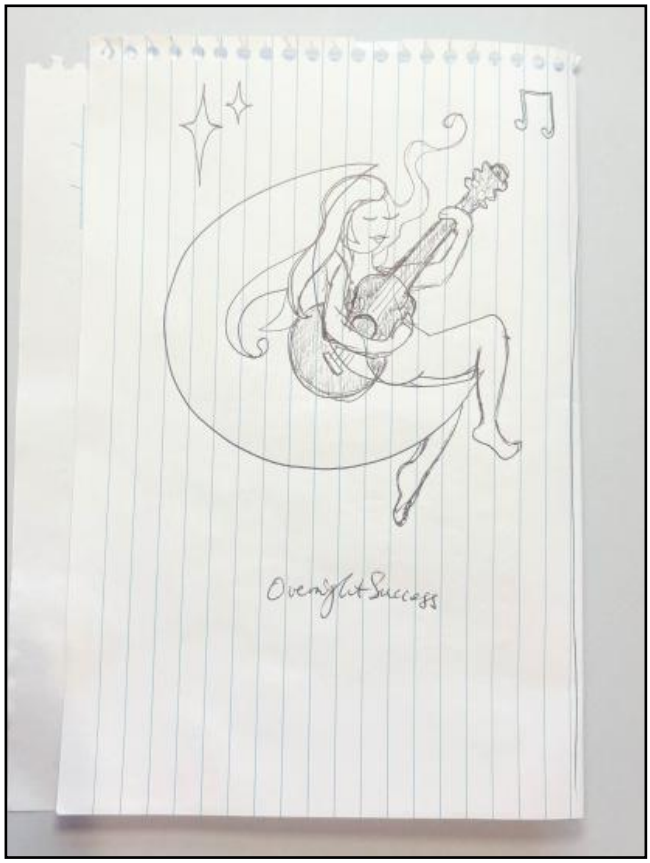




GROWING UP IS HARD TO DO

I'VE ALWAYS FOUND THE SYMBOL OR IMAGE OF THE FERN VERY ROUSING. THERE'S SOMETHING SO BEAUTIFUL, FRAGILE, STRONG AND INTRINSIC ABOUT IT. IT'S MESMERISING TO ME. I'M A NATURE WITCH, I USE THE HEALING POWER OF GREEN THINGS A LOT TO INSPIRE AND HEAL ME, FROM TAKING BUSH WALKS TO MARVELLING AT THE CHANGING SKIES, TO PLAYING WITH THE ELEMENTS IN ALL SORTS OF WAYS. I ALSO BELIEVE IN THE STRENGTH IN SMALL THINGS. I FEEL LIKE I'M IN MY 'SAPLING TO TREE' ERA. I STILL LIKE TO COMMUNE WITH THE BOLD LITTLE SEED IN ME, THOUGH. I LOOK BACK ON HER FONDLY, BUT I'M SO HAPPY TO HAVE A FEW MORE ROOTS DOWN NOW AND SOME STURDY LOAD-BEARING BRANCHES.

OVERNIGHT SUCCESS



JUST A GAL, WITH BIG DREAMS, STARRY-EYED, LONGING TO SHARE AND BE FELT AND SEEN. THAT'S ME. IT ALWAYS HAS BEEN. I WAS THE 'WATCH ME, WATCH ME!!!' KID DANCING ALONG THE BACK OF THE COUCH (MY STAGE..) AND MAKING UP SONGS, ENTERTAINING, FILLING UP SPACE, IN MY QUIET, ISOLATED HOME IN THE BUSH. I WANTED NOISE AND GLITZ AND GLAMOUR, AN ARTISTIC LIFE, AND BY GOD I WAS GONNA GET IT. IT TAKES A BIT OF MAGICAL THINKING TO BELIEVE YOU CAN HAVE THIS STUFF, THAT YOU CAN CALL IT IN FROM THAT FAR OUT (OF THE WAY..) AND IT TAKES A DEEP COMMITMENT TO TAKING RISKS, OF BEING EXPOSED, OF BEING KNOCKED DOWN AND GETTING BACK UP AGAIN, TO FIND A LITTLE STILL, TRUE NUGGET OF 'LOVE FOR THE CRAFT' WITHIN WHEN THE JOB OF BEING A DREAM CHASER ART MAKER IS BEING A BITCH, WHICH IT ABSOLUTELY IS, PERIODICALLY. BUT, I STILL LOVE IT. HENCE, THIS SONG AND THIS ALBUM!

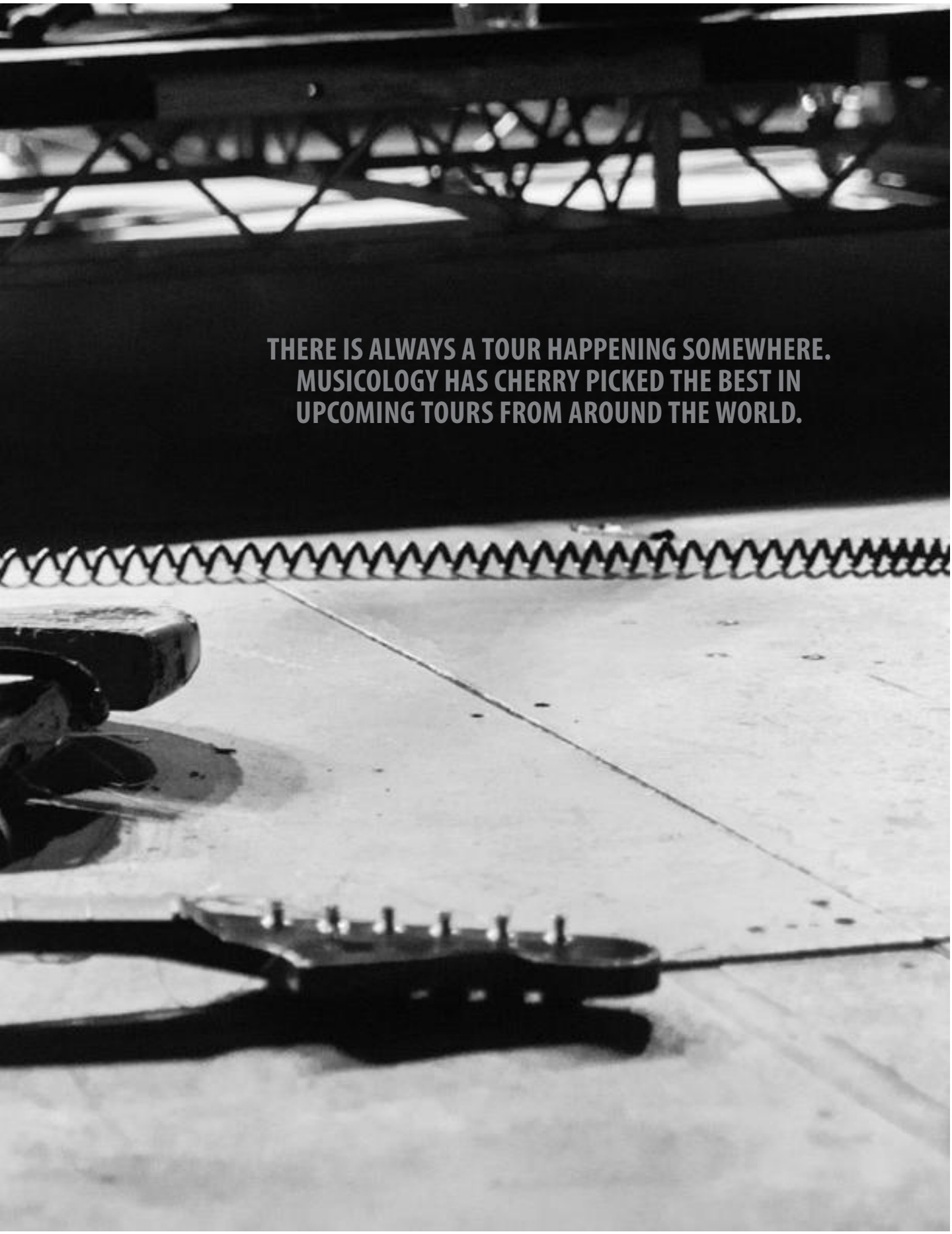


I GOT EYES ON YOU

HAHA.. I FEEL THIS PICTURE SUMS UP 'HELL HAS NO FURY LIKE A WOMAN SCORNED '!!! THAT ANGRY EYE! ..AND IT WAS. FROM A REAL-LIFE INCIDENT WHERE I SAW THE OBJECT OF MY AFFECTION CLEARLY CHATTING UP THE OBJECT OF HIS, I CAN LAUGH ABOUT IT NOW AND WANTED TO HIGHLIGHT THE SILLY SASSINESS OF THE WHOLE FLIRTIN' GAME RATHER THAN THE ACTUALLY OUCHIE PAINFUL SIDE (WHICH IS TOTALLY REAL, BUT I'M SICK OF SINGING / SPEAKING TO!) WINE, WHISKY AND WIMMIN... MAYBE DON'T BE MIX 'EM. OR BE CAREFUL IF YOU DO! HA!



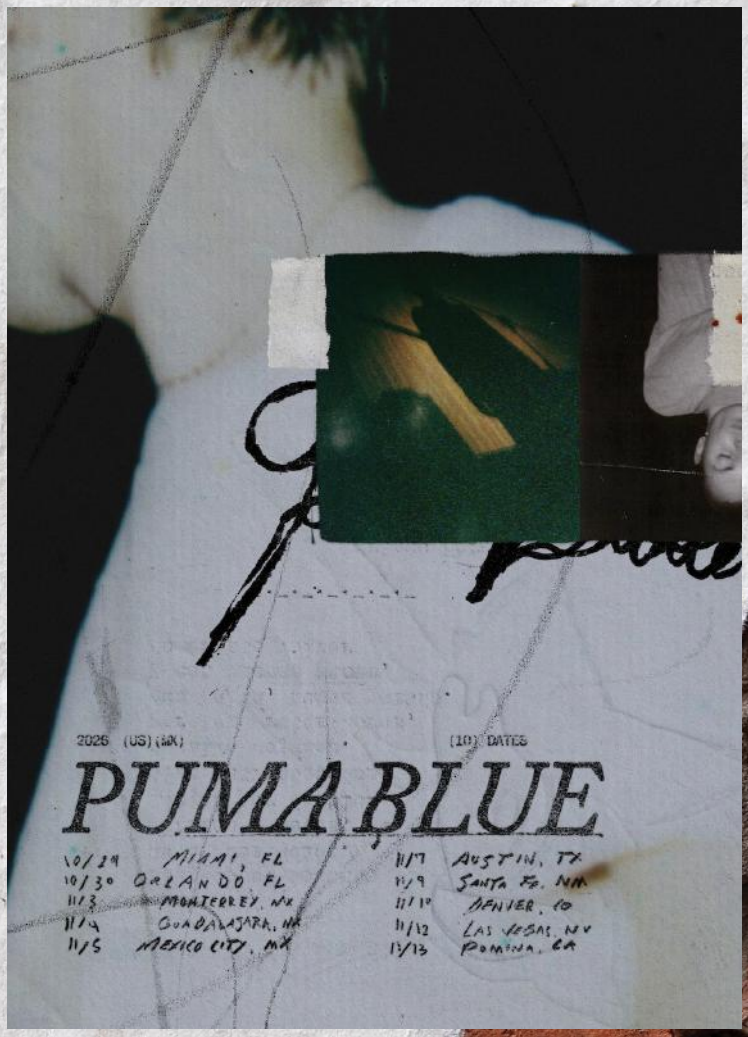

ON
TOUR

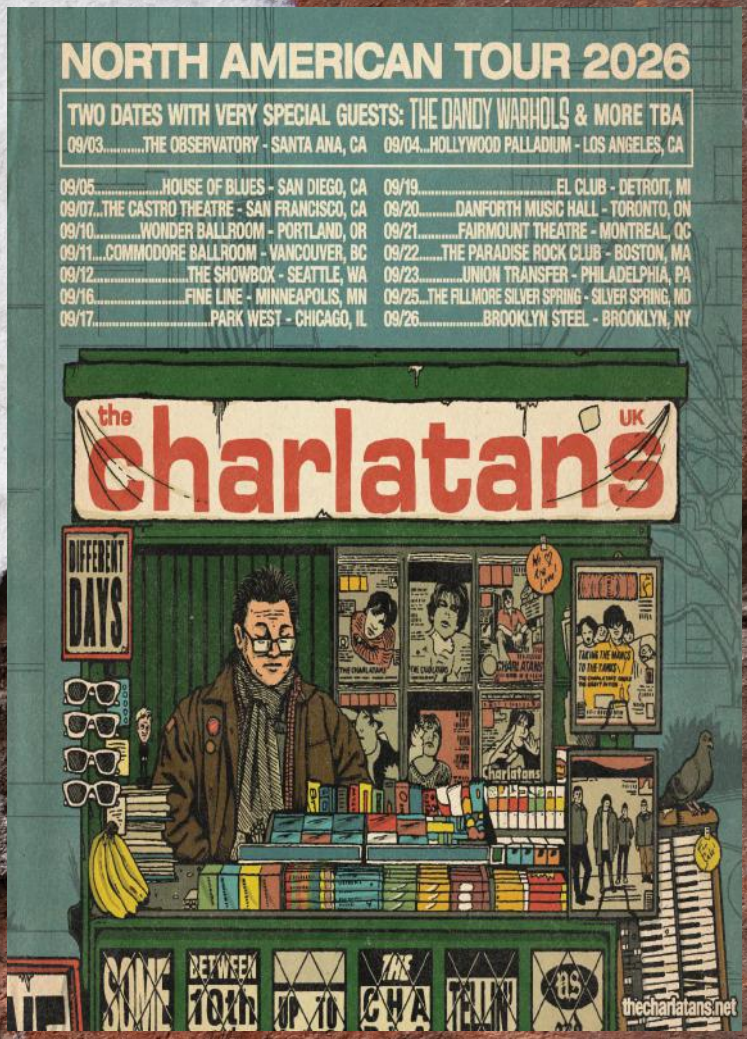


THERE IS ALWAYS A TOUR HAPPENING SOMEWHERE. MUSICOLOGY HAS CHERRY PICKED THE BEST IN UPCOMING TOURS FROM AROUND THE WORLD.

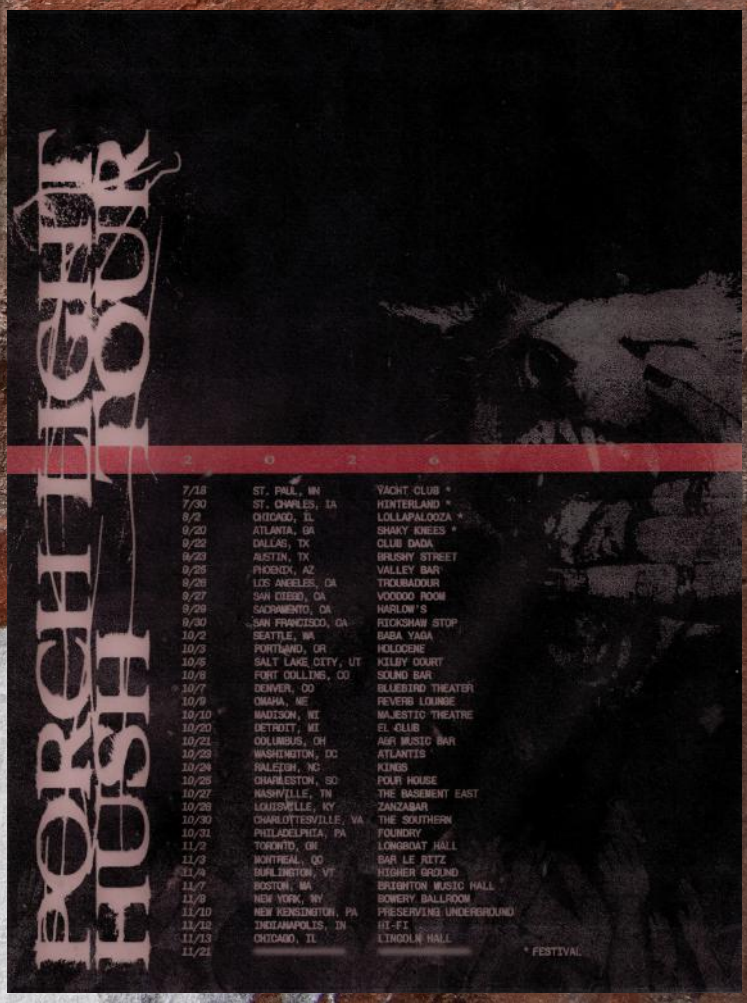
NORTH AMERICA




2026 (US) (MX)
(10) DATES
PUMA BLUE
10/29 MIAMI, FL
10/30 ORLANDO, FL
11/3 MONTERREY, MX
11/4 GUADALAJARA, MX
11/5 MEXICO CITY, MX
11/7 AUSTIN, TX
11/9 SANTA FE, NM
11/10 DENVER, CO
11/12 LAS VEGAS, NV
11/13 POMONA, CA


NORTH AMERICAN TOUR 2026
TWO DATES WITH VERY SPECIAL GUESTS: THE DANDY WARHOLS & MORE TBA
09/03.....THE OBSERVATORY - SANTA ANA, CA
09/04...HOLLYWOOD PALLADIUM - LOS ANGELES, CA
09/05.....HOUSE OF BLUES - SAN DIEGO, CA
09/07..THE CASTRO THEATRE - SAN FRANCISCO, CA
09/10.....WONDER BALLROOM - PORTLAND, OR
09/11...COMMODORE BALLROOM - VANCOUVER, BC
09/12.....THE SHOWBOX - SEATTLE, WA
09/16.....FINE LINE - MINNEAPOLIS, MN
09/17.....PARK WEST - CHICAGO, IL
09/19.....EL CLUB - DETROIT, MI
09/20.....DANFORTH MUSIC HALL - TORONTO, ON
09/21.....FAIRMOUNT THEATRE - MONTREAL, QC
09/22.....THE PARADISE ROCK CLUB - BOSTON, MA
09/23.....UNION TRANSFER - PHILADELPHIA, PA
09/25...THE FILLMORE SILVER SPRING - SILVER SPRING, MD
09/26.....BROOKLYN STEEL - BROOKLYN, NY
the charlatans UK
DIFFERENT DAYS
thecharlatans.net


Mannequin Pussy and Wednesday
THE Bitch Cabal TOUR
WITH SPECIAL GUEST SNÖÖPER
OCTOBER 30 • HELLBENDER • ASHEVILLE, NC
NOVEMBER 2 • THE TRUTH • NASHVILLE, TN WITH TRUTH CLUB
NOVEMBER 3 • THE EASTERN • ATLANTA, GA
NOVEMBER 5 • CHARLESTON MUSIC HALL • CHARLESTON, SC
NOVEMBER 6 • THE BEACHAM • ORLANDO, FL
NOVEMBER 7 • JANNUS LIVE • ST. PETERSBURG, FL
NOVEMBER 9 • IRON CITY • BIRMINGHAM, AL
NOVEMBER 10 • CIVIC THEATRE • NEW ORLEANS, LA
NOVEMBER 12 • WHITE OAK MUSIC HALL • HOUSTON, TX
NOVEMBER 13 • THE BOMB FACTORY • DALLAS, TX
NOVEMBER 14 • RADIO/EAST • AUSTIN, TX
NOVEMBER 16 • THE CRITERION • OKLAHOMA CITY, OK
NOVEMBER 17 • OZARK MUSIC HALL • FAYETTEVILLE, AR
NOVEMBER 18 • THE FACTORY • ST. LOUIS, MO


FORGETTER
FUSH YOU
2026
7/18 ST. PAUL, MN YACHT CLUB *
7/30 ST. CHARLES, IA HINTERLAND *
8/2 CHICAGO, IL LOLLAPALOOZA *
9/20 ATLANTA, GA SHAKY KNEES *
9/22 DALLAS, TX CLUB DADA
9/23 AUSTIN, TX BRUSHY STREET
9/25 PHOENIX, AZ VALLEY BAR
9/26 LOS ANGELES, CA TROUBADOUR
9/27 SAN DIEGO, CA VOODOO ROOM
9/28 SACRAMENTO, CA HARLOW'S
9/30 SAN FRANCISCO, CA RICKSHAW STOP
10/2 SEATTLE, WA BABA YAGA
10/3 PORTLAND, OR HOLOCENE
10/5 SALT LAKE CITY, UT KILBY COURT
10/6 FORT COLLINS, CO SOUND BAR
10/7 DENVER, CO BLUEBIRD THEATER
10/9 OMAHA, NE REVERB LOUNGE
10/10 MADISON, WI MAJESTIC THEATRE
10/20 DETROIT, MI EL CLUB
10/21 COLUMBUS, OH A&R MUSIC BAR
10/23 WASHINGTON, DC ATLANTIS
10/24 RALEIGH, NC KINGS
10/25 CHARLESTON, SC FOUR HOUSE
10/27 NASHVILLE, TN THE BASEMENT EAST
10/28 LOUISVILLE, KY ZANZABAR
10/30 CHARLOTTESVILLE, VA THE SOUTHERN
10/31 PHILADELPHIA, PA FOUNDRY
11/2 TORONTO, ON LONGBOAT HALL
11/3 MONTREAL, QC BAR LE RITZ
11/4 BURLINGTON, VT HIGHER GROUND
11/7 BOSTON, MA BRIGHTON MUSIC HALL
11/8 NEW YORK, NY BOWERY BALLROOM
11/10 NEW KENSINGTON, PA PRESERVING UNDERGROUND
11/12 INDIANAPOLIS, IN HI-FI
11/13 CHICAGO, IL LINCOLN HALL
11/21
* FESTIVAL

LEVITATION 2026

SEPT 10-13, 2026 - AUSTIN, TEXAS

OVER 20 SHOWS ON SALE NOW

THU. 9.10

AMERICAN FOOTBALL
TANUKICHAN • NINE PERFECT LIVES

SMERZ
MIETZE CONTE
ACOPIA

ARLO PARKS

GURRIERS
RADIUM DOLLS

MAX FRY • BUZZ KULL
KONTRAVOID

FRI. 9.11

BIKINI KILL • **DIE SPITZ**
GIBBY HAYNES: BUTTHOLE SURFERS MANIA
SWEEPING PROMISES • MELT-BANANA • POWERPLANT

THE GARDEN
LOS THUTHANAKA
EVENING ELEPHANTS

TEMPLES
POPPY JEAN CRAWFORD • VILLAGERRR

FRIKO

EL TEN ELEVEN

SAT. 9.12

MOLCHAT DOMA
PETER HOOK & THE LIGHT
CABARET VOLTAIRE • AUTOMATIC
DITZ • NOVULENT • I SPEAK MACHINE

ANGINE DE POITRINE
MAN OR ASTRO-MAN?

?????? • **MONOLORD** • **REZN**

TAKUYA NAKAMURA

CROZ BOYCE
(AVEY TARE & GEOLOGIST)

NITZER EBB • **SINE**
CURSE MACKEY

PEARL & THE OYSTERS • **ALI**

SUN. 9.13

????? • **UNCLE ACID & THE DEADBEATS**
PSYCHEDELIC PORN CRUMPETS • **ELDER**
MESSA • EARTH TONGUE • **PRIMITIVE RING** • SECRET HEADLINER TO BE ANNOUNCED!

REHASH • MAKEOUT
REEF

LUNAR VACATION
CLOSEBYE

IGUANA DEATH CULT

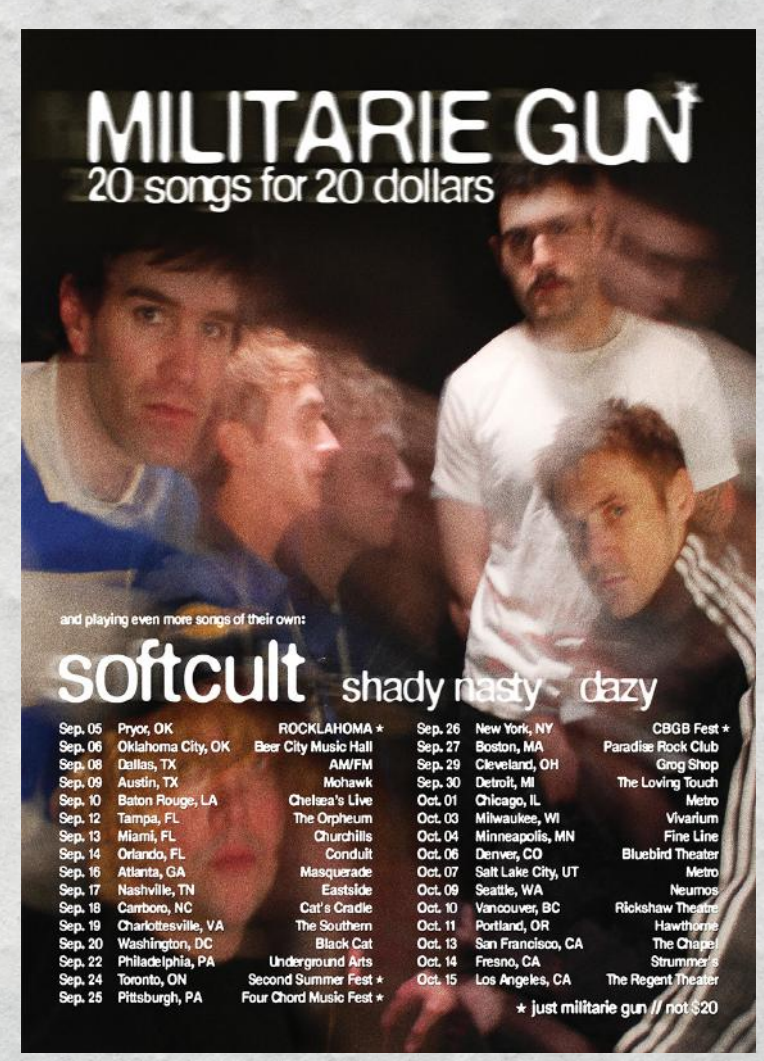
++PLUS MORE ADDITIONS, DJS & VISUAL ARTISTS TO BE ANNOUNCED++

RADIO/EAST • STUBB'S • MOHAWK • ELYSIUM • 29TH STREET BALLROOM • THE 13TH FLOOR • HOTEL VEGAS

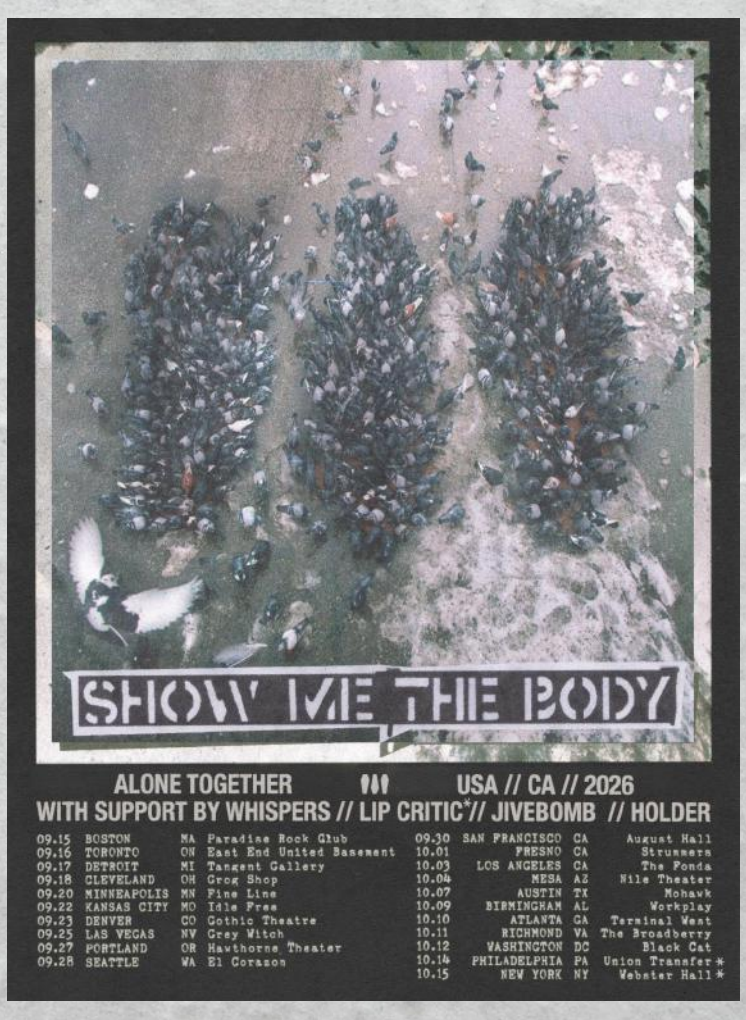
CHOOSE FROM: **SINGLE SHOW TICKETS** OR **4 DAY PASSES**
EXPLORE THE LINEUP AND BUY TIX: LEVITATION.FM

AUSTIN, TEXAS


dreamTalk
2026 FALL TOUR
SEP 24 Washington, DC Pie Shop
SEP 25 Brooklyn, NY St. Vitus
SEP 26 Hamden, CT Cellar on Treadwell
SEP 27 Boston, MA Cantab Underground
SEP 29 Detroit, MI Lager House
SEP 30 Chicago, IL Reggie's
OCT 08 San Francisco, CA Neck of the Woods
OCT 09 Sacramento, CA Cafe Colonial
OCT 10 Los Angeles, CA Teragram Ballroom
OCT 11 Indio, CA Dune Room
NOV 05 Houston, TX The End
NOV 06 San Antonio, TX Paper Tiger
NOV 07 Denton, TX Rubber Gloves
NOV 08 Austin, TX The Chess Club


MILITARIE GUN
20 songs for 20 dollars
and playing even more songs of their own:
softcult
shady nasty
dazy
Sep. 05 Pryor, OK ROCKLAHOMA ★
Sep. 06 Oklahoma City, OK Beer City Music Hall
Sep. 08 Dallas, TX AM/FM
Sep. 09 Austin, TX Mohawk
Sep. 10 Baton Rouge, LA Chelsea's Live
Sep. 12 Tampa, FL The Orpheum
Sep. 13 Miami, FL Churchills
Sep. 14 Orlando, FL Conduit
Sep. 16 Atlanta, GA Masquerade
Sep. 17 Nashville, TN Eastside
Sep. 18 Carrboro, NC Cat's Cradle
Sep. 19 Charlottesville, VA The Southern
Sep. 20 Washington, DC Black Cat
Sep. 22 Philadelphia, PA Underground Arts
Sep. 24 Toronto, ON Second Summer Fest ★
Sep. 25 Pittsburgh, PA Four Chord Music Fest ★
Sep. 26 New York, NY CBGB Fest ★
Sep. 27 Boston, MA Paradise Rock Club
Sep. 29 Cleveland, OH Grog Shop
Sep. 30 Detroit, MI The Loving Touch
Oct. 01 Chicago, IL Metro
Oct. 03 Milwaukee, WI Vivarium
Oct. 04 Minneapolis, MN Fine Line
Oct. 06 Denver, CO Bluebird Theater
Oct. 07 Salt Lake City, UT Metro
Oct. 09 Seattle, WA Neumos
Oct. 10 Vancouver, BC Rickshaw Theatre
Oct. 11 Portland, OR Hawthorne
Oct. 13 San Francisco, CA The Chapel
Oct. 14 Fresno, CA Strummer's
Oct. 15 Los Angeles, CA The Regent Theater
★ just militarie gun // not $20


BOY HARSHER
9/25 HUDSON BASILICA
9/27 BOSTON ROYALE
9/29 MONTREAL M TELUS
9/30 TORONTO DANFORTH MUSIC HALL
10/1 DETROIT MAJESTIC
10/2 CHICAGO METRO
10/4 MINNEAPOLIS VARSITY THEATER
10/6 DENVER SUMMIT
10/9 PORTLAND REVOLUTION HALL
10/11 SEATTLE THE SHOWBOX
10/13 VANCOUVER THE PEARL
10/15 OAKLAND FOX THEATER
10/16 LOS ANGELES HOLLYWOOD PALLADIUM
10/17 DEL MAR THE SOUND
10/20 LAS VEGAS HOUSE OF BLUES
10/21 PHOENIX VAN BUREN
10/24 FORT WORTH SICK NEW WORLD
10/26 NEW ORLEANS REPUBLIC
10/27 ATLANTA VARIETY PLAYHOUSE
10/28 ASHEVILLE THE ORANGE PEEL
10/30 WASHINGTON DC THE HOWARD THEATER
10/31 PHILADELPHIA FRANKLIN MUSIC HALL
11/5 NEW YORK KNOCKDOWN CENTER
THE HEARTBREAK TOUR


SHOW ME THE BODY
ALONE TOGETHER
USA // CA // 2026
WITH SUPPORT BY WHISPERS // LIP CRITIC // JIVEBOMB // HOLDER
09.15 BOSTON MA Paradise Rock Club
09.16 TORONTO ON East End United Basement
09.17 DETROIT MI Tangent Gallery
09.18 CLEVELAND OH Grog Shop
09.20 MINNEAPOLIS MN Fine Line
09.22 KANSAS CITY MO Idle Free
09.23 DENVER CO Gothic Theatre
09.25 LAS VEGAS NV Grey Witch
09.27 PORTLAND OR Hawthorne Theater
09.28 SEATTLE WA El Corazon
09.30 SAN FRANCISCO CA August Hall
10.01 FRESNO CA Strummers
10.03 LOS ANGELES CA The Fonda
10.04 MESA AZ Nile Theater
10.07 AUSTIN TX Mohawk
10.09 BIRMINGHAM AL Workplay
10.10 ATLANTA GA Terminal West
10.11 RICHMOND VA The Broadberry
10.12 WASHINGTON DC Black Cat
10.14 PHILADELPHIA PA Union Transfer ★
10.15 NEW YORK NY Webster Hall ★

EUROPE

"ROSES"

LIVE ON TOUR

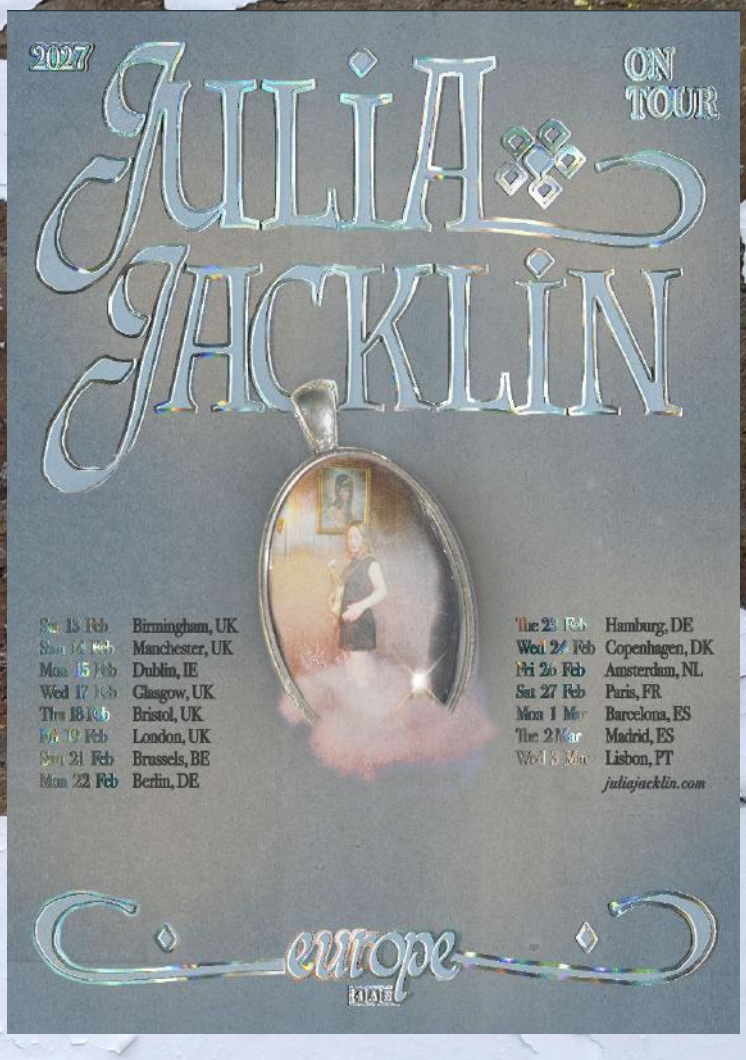
WIDOWSTEAK

12/11	LEEDS	29/11	WARSAW
13/11	DUBLIN	01/12	BERLIN
15/11	GLASGOW	02/12	HAMBURG
16/11	MANCHESTER	03/12	MALMÖ
17/11	LONDON	04/12	GÖTEBORG
18/11	LILLE	05/12	STOCKHOLM
19/11	PARIS	06/12	OSLO
22/11	MILANO	07/12	COPENHAGEN
23/11	ZURICH	09/12	UTRECHT
24/11	MUNICH	10/12	KORTRIJK
25/11	SALZBURG	11/12	HASSELT
27/11	PRAGUE	13/12	TILBURG

CAPTURED TRACKS

TOUT PAR TOUT


Asher White
EU & UK
27.10.26 Dublin, IE The Grand Social
29.10.26 Glasgow, UK Nice n' Sleazy
30.10.26 Leeds, UK Hyde Park Book Club
01.11.26 Manchester, UK The Abbey
02.11.26 Bristol, UK Rough Trade
03.11.26 London, UK Pitchfork Music Festival
04.11.26 Brighton, UK The Hope & Ruin


2027
Julia Jacklin
On Tour
Sat 13 Feb Birmingham, UK
Sun 14 Feb Manchester, UK
Mon 15 Feb Dublin, IE
Wed 17 Feb Glasgow, UK
Thu 18 Feb Bristol, UK
Fri 19 Feb London, UK
Sun 21 Feb Brussels, BE
Mon 22 Feb Berlin, DE
Tue 23 Feb Hamburg, DE
Wed 24 Feb Copenhagen, DK
Fri 26 Feb Amsterdam, NL
Sat 27 Feb Paris, FR
Mon 1 Mar Barcelona, ES
Tue 2 Mar Madrid, ES
Wed 3 Mar Lisbon, PT
juliajacklin.com
europe


BORIS
"PINK" 20th Anniversary
Euro & UK Tour 2026
Do You Remember Pink Days?
Special Guest with
PLANNING FOR BURIAL
03-10 IT Verona · Colorificio Kroen
04-10 IT Milan · Legend Club
06-10 SI Ljubljana · Orto Bar
07-10 AT Vienna · Arena
10-10 UK Bristol · Strange Brew
11-10 UK Newcastle · Digital
12-10 UK Glasgow · Oran Mor
13-10 UK Leeds · Brudenell Social Club
14-10 UK Manchester · Gorilla
15-10 UK London · Electric Brixton
16-10 UK Brighton · Concorde 2
18-10 BE Luik · Desertfest Belgium
20-10 FR Paris · Petit Bain
21-10 FR Nantes · Le Ferrailleur
23-10 SP Madrid · Mon
24-10 SP Barcelona · La Nau
25-10 FR Toulouse · Le Rex
27-10 CH Aarau · Kiff
28-10 DE Cologne · Helios37
29-10 DE Osnabrück · Bastard Club
30-10 DE Berlin · Bi Nuu
31-10 PL Krakow · Hype Park
01-11 PL Warsaw · Niebo
03-11 LV Riga · Vagonu Hall
04-11 FI Helsinki · Kulttuuritalo
06-11 SE Stockholm · Hus 7
07-11 SE Malmö · Plan B
08-11 NO Oslo · Parkteatret
10-11 DK Aarhus · Voxhall
11-11 DE Hamburg · Bhf Pauli
12-11 NL Utrecht · De Helling
13-11 DE Bochum · Bhf Langendreer
14-11 DE Leipzig · UT Connewitz
15-11 CZ Brno · Kabinet MÚZ


HALCYON BLUES WORLD TOUR '26-'27
Citizen
NORTH AMERICA
with ANXIOUS · HOTLINE TNT · ROCKET · CRYOGEYSER
18 Aug Chicago Thalia Hall
19 Aug Chicago Thalia Hall
21 Aug Columbus Newport Music Hall
22 Aug Cleveland Globe Iron
23 Aug Pittsburgh Stage AE
25 Aug Toronto Danforth Music Hall
28 Aug Brooklyn Brooklyn Steel
29 Aug Philadelphia Union Transfer
30 Aug Boston Big Night Live
1 Sept Silver Spring The Fillmore
3 Sept Norfolk The Norva
4 Sept St. Petersburg Jannus Live
5 Sept Ft. Lauderdale Revolution
7 Sept Atlanta The Masquerade
9 Sept Austin Emos
10 Sept Dallas The Bomb Factory
11 Sept San Antonio The Aztec Theatre
13 Sept Mexico City Vatpod Door
15 Sept Reno The Wiz Theater
17 Sept Los Angeles Hollywood Palladium
18 Sept San Francisco The Regency Ballroom
19 Sept Sacramento Ace of Spades
21 Sept Portland Wonder Ballroom
23 Sept Seattle Showbox SoDo
24 Sept Salt Lake City The Complex
26 Sept Denver Ogden Theatre
28 Sept St. Louis The Hawthorn
30 Sept Minneapolis Varsity Theatre
1 Oct Milwaukee The Rave
2 Oct Detroit The Majestic Theatre
UK / EUROPE
with MODERN COLOR
24 Oct London Earth Hall
25 Oct Leeds Stylus
27 Oct Glasgow TV Studio
28 Oct Manchester Academy 2
29 Oct Bristol The Prospect Building
31 Oct Hamburg Grunespon
2 Nov Berlin Columbia Theater
3 Nov Cologne Die Kantine
4 Nov Baarlem Patronaat
with Thistle, Oct 24 - Oct 29
AUSTRALIA
with DRUG CHURCH
26 Feb Brisbane The Tivoli
27 Feb Sydney Liberty Hall
28 Feb Melbourne Forum
3 Mar Adelaide The Gov
4 Mar Perth Magnet House
RUN FOR COVER RECORDS





SEX MASK



Thursday 27.08	The Grand Social	Dublin IE
Saturday 29.08	Zerox	Newcastle UK
Sunday 30.08	Sneaky Pete's	Edinburgh UK
Wednesday 02.09	Oporto	Leeds UK
Thursday 03.09	The George Tavern	London UK
Friday 04.09	Brighton Psych Festival	Brighton, UK
Saturday 05.09	Manchester Psych Festival	Manchester UK
Sunday 06.09	End Of The Road	Salisbury UK
Thursday 10.09	The Hope & Ruin	Brighton UK
Friday 11.09	013 Hall Of Fame	Tilburg NL
Saturday 12.09	Simplon	Groningen NL
Sunday 13.09	Leffingeleuren Festival	Middelkerke, BE
Tuesday 15.09	Helios37	Köln DE
Wednesday 16.09	Ilses Erika	Leipzig DE
Thursday 17.09	Urban Spree	Berlin DE
Friday 18.09	Reeperbahn Festival	Hamburg DE
Saturday 19.09	Stengade	Copenhagen DK

Willie J Healey
143 Tour 26'



Coventry • Just Dropped In • 08.10
Blackpool • Bootleg Social • 09.10
Glasgow • Tenement Trail • 10.10
St Davids • Boia Festival • 23.10

CARDIFF MUSIC CITY FESTIVAL PRESENTS | GŴYL DINAS GERDD CAERDYDD YN CYFLWYNO

(sŵn) 2026

15 16 17 HYD/OCT
CAERDYDD/CARDIFF

2CHARM
ASIDHARA
BAMBEES
BATHING SUITS
BEL COBAIN
BLOOD WIZARD
BLUE AMBER
BUREAU DE CHANGE
CARDINALS
CASI
CERYS HAFANA
CHWAER FAWR
COWBOY HUNTERS
DANA MARGOLIN
DERMOT HENRY
DISGUSTING SISTERS
DOVE ELLIS
ESMERELDA ROAD
FATALE
FOOT FOOT
GLASSHOUSE RED SPIDER MITE
GOOD HEALTH GOOD WEALTH
HEARTPIECE
HMLTD
HONEYGLAZE
IFAN
JAMES EMMANUEL
LACUNA
LAFANT
LAUREN AUDER
LITTLE GRANDAD
LO RAYS
LSD AND THE SEARCH FOR GOD
LUCIA & THE BEST BOYS
MAEVE
MAKESHIFT ART BAR
MODERN WOMAN
MOULD
NATION UNREST
PAINKILLER
PERSONAL TRAINER
PYNCHER
PYS MELYN
SEXYTADHG
SHAKING HAND
SHINOBII
SHLUG
SOLD FOR PARTS
TAI HAF HEB DRIGOLYN
THE DOGS
THE JOY HOTEL
THE ORIELLES
THEATRE
TOKOMOLOLO
TONY BONTANA
WAVERLEY.
WORKING MEN'S CLUB
WORLD NEWS
WRKHOUSE
WYATT

Cronfa Cerddoriaeth Lywodraeth Cymru
Part Funded by Welsh Government
CARDIFF MUSIC CITY FESTIVAL | GŴYL DINAS GERDD CAERDYDD
CROESO CAERDYDD VISIT CARDIFF
CLWB IFOR BACH
PRS FOUNDATION

ASIA PACIFIC



james

PERFORMING SONGS FROM 'LAID'
PLUS GREATEST HITS

WITH SPECIAL GUEST

RAZORLIGHT

"AMERICA" 20TH ANNIVERSARY TOUR

AUSTRALIA & NEW ZEALAND 2026

Thursday 8 October **Perth** Red Hill Auditorium
Saturday 10 October **Sydney** Hordern Pavilion
Sunday 11 October **Melbourne** Margaret Court Arena
Tuesday 13 October **Brisbane** Fortitude Music Hall
Thursday 15 October **Auckland** The Civic*
*James only

Tickets from **destroyalllines.com** and **teglive.com.au**

DESTROY ALL LINES · TEG LIVE · SOLO

NOUVELLE VAGUE LIVE

(FRANCE)



AUSTRALIAN TOUR
OCTOBER 2026

1ST BRISBANE
THE TIVOLI

2ND MELBOURNE
170 RUSSELL

3RD SYDNEY
METRO THEATRE

A METROPOLIS TOURING PRESENTATION

KING GIZZARD
& THE LIZARD WIZARD



AUSTRALIA 2026

OCT 13TH - THIRROUL / DHARAWAL - ANITA'S THEATRE W/ XIAO XIAO
OCT 14TH - SYDNEY/ GADIGAL - HORDERN PAVILION W/ XIAO XIAO
OCT 14TH - SYDNEY/ GADIGAL - LIBERTY HALL (LATE SHOW) RAVE SET
OCT 17TH - MELBOURNE / NAARM - THE CROXTON BLOCK PARTY
W/ B3LLY - BABE RAINBOW - HEAVY MOSS - MOKTAR
SHONEN KNIFE - STU MACKENZIE - TECHNO666
OCT 18TH - MELBOURNE / NAARM - THE CROXTON BLOCK PARTY
W/ C.O.F.F.I.N - GLYCONIC - GUT HEALTH
MOKTAR - ORB - PUBLIC FIGURES

Lunatic Entertainment & Cornershop Agency Presents

The Lazy Eyes



Cheesy Love Songs Tour

18 SEP	BRISBANE	CROWBAR
19 SEP	GOLD COAST	MO'S DESERT CLUBHOUSE
24 SEP	MELBOURNE	THE NIGHT CAT
25 SEP	ANGLESEA	THE SOUND DOCTOR
2 OCT	ADELAIDE	JIVE
3 OCT	FREMANTLE	MOJO'S
9 OCT	CANBERRA	FUN TIME PONY
10 OCT	WOLLONGONG	LA LA LA'S
16 OCT	SYDNEY	THE FACTORY
17 OCT	NEWCASTLE	THE STAG & HUNTER

tickets: thelazyeyes.com

DESTROY ALL LINES PRESENTS

FISHBONE

IN YOUR FACE

40 YEAR ANNIVERSARY ALBUM PLAY TOUR



MONDAY 21 SEPTEMBER - THE GOV - ADELAIDE
WEDNESDAY 23 SEPTEMBER - 170 RUSSELL - MELBOURNE
THURSDAY 24 SEPTEMBER - LIBERTY HALL - SYDNEY
FRIDAY 25 SEPTEMBER - THE TRIFFID - BRISBANE

TICKETS ON SALE WEDNESDAY 5 AUGUST, 10AM LOCAL - DESTROYALLLINES.COM

DESTROY ALL LINES

A MUSIC SERIES BY fuzzy

THE POINT



USA Harbourlife



Hot Dub Time Machine AUS



AUS Icehouse



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AUS The Teskey Brothers

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The Church

A Psychedelic Symphony

with The George Ellis Orchestra

November 2026

01	Sydney	Sydney Opera House
07	Gold Coast	The Star
12	Canberra	Canberra Theatre
14	Newcastle	Civic Theatre
20	Melbourne	Hamer Hall
21	Geelong	Costa Hall
25	Brisbane	Fortitude Music Hall
28	Adelaide	Thebarton Theatre

A Metropolis Touring Presentation

SPIDERBAIT

Ivy & the Big Apples

30TH ANNIVERSARY TOUR



ENCORE SHOWS OCT / NOV 2026 WITH VERY SPECIAL GUESTS

BRISBANE SOLD OUT! PERTH SOLD OUT! BATEAU BAY SOLD OUT! MIRANDA SOLD OUT! MELBOURNE SOLD OUT!
ADELAIDE SOLD OUT! CANBERRA SOLD OUT! SYDNEY SOLD OUT! NEWCASTLE SOLD OUT!

*FRI 23 OCT | TORQUAY HOTEL | TORQUAY
*SAT 24 OCT | BARWON HEADS HOTEL | BARWON HEADS
*FRI 6 NOV | CIVIC HALL | BALLARAT
SAT 7 NOV | ODEON | HOBART



OUT NOW

FRONTIERTOURING.COM PRESALE: THU 6 AUG
TICKETS ON SALE: FRI 7 AUG

FRONTIER | SUPERSONIC * Not a Frontier Touring show

A Destroy All Lines & XIII Touring presentation by arrangement with K2 Agency

UNCLE ACID AND THE DEADBEATS



AUSTRALIA & NEW ZEALAND TOUR 2026

Wed 2 Dec - Crowbar, Brisbane
Thu 3 Dec - Crowbar, Sydney
Fri 4 Dec - Croxton, Melbourne
Sun 6 Dec - Lion Arts Factory, Adelaide
Tue 8 Dec - The Rechabite, Perth
Thu 10 Dec - Tuning Fork, Auckland
Fri 11 Dec - San Fran, Wellington

TICKETS ON SALE FRIDAY 15TH MAY @ 9:00 AM LOCAL TIME
WWW.DESTROYALLLINES.COM

DESTROY ALL LINES

XIII Touring

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FOO FIGHTERS • DAVE MATTHEWS • TOM MORELLO
JOAN BAEZ • JACK BLACK FEAT. ROMAN MORELLO, REVEL IAN, YOYOKA SOMA & HUGO WEISS
DROPKICK MURPHYS • CYPRESS HILL • KILLER MIKE • SERJ TANKIAN • BRITTANY HOWARD
TAYLOR MOMSEN • THE LINDA LINDAS • DARRYL "DMC" MCDANIELS
MATT CAMERON • GRANDSON • THE NEIGHBORHOOD KIDS • SHEPARD FAIREY DJ SET
AND SPECIAL GUEST BRUCE SPRINGSTEEN

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