Musicology

The Artistry Of Sonic Psychology

NOV / DEC 2026



CONVERSION

DEATH VALLEY GIRLS

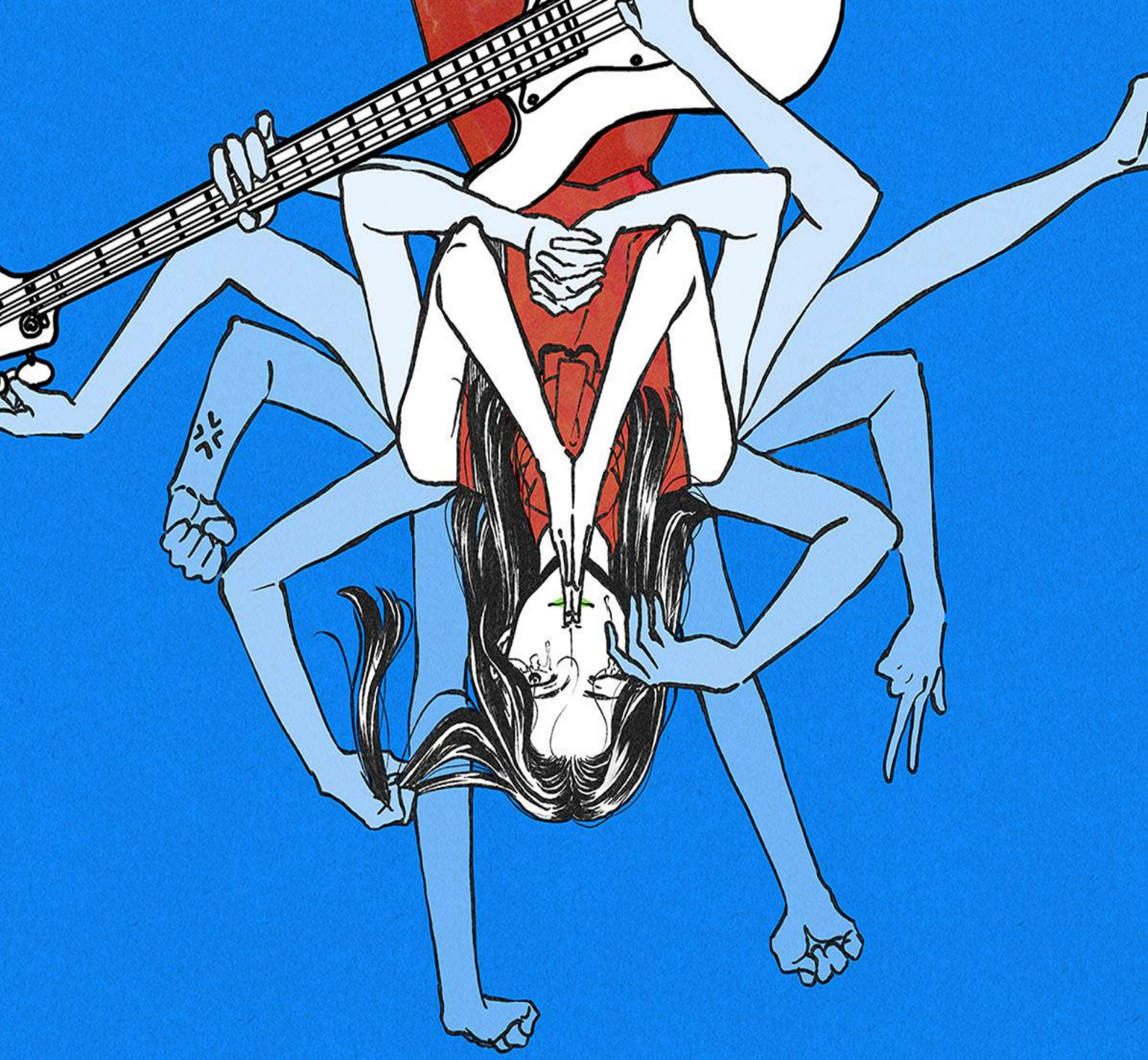
AFTER THE FIRE

KNXX KEARSE

DOOMED LOVERS

ANIQO - ANYX - BLACK MARBLE - GRACE MITCHELL - LEVITATION - MARGO MANN - SIMONA CASTRICUM

Musicology



THREE KINGS TOURING PRESENTS

MASS OF THE FERMENTING DREGS

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FRI 5 FEB 2027 SYDNEY **CROWBAR**
SAT 6 FEB 2027 MELBOURNE **THE NIGHT CAT**

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THREE KINGS

祝おう
THE TOUR

MUSICOLOGY

NOV / DEC 2026

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FROM THE EDITOR



If there is one particular theme running throughout this issue, it is that of defiance. A common thread tying many of the artists we speak with, and whose material we share, for we too believe in pushing against the tide, running at a loss at the expense of authenticity, and resisting the overbearing weight of capitulation.

It is a powerful word and an even more so an empowering belief system. One that at times can be misconstrued as forceful or anti-establishment, but neither definition nor motivation applies to the artists within these pages because their defiance is that of dogged determination. Each and every obstacle that is put in their path is one that they muster the strength to leap over and continue along their given course, which they do with remarkable zeal.

Whether it is Alexander and Zachary James of Twin Temple and overcoming threats of violence toward their views, the trans-misogyny that Narrm artist Simona Castricum rails against, selling all her earthly possessions and flying halfway across the world to record her album as Margo Mann did, or gathering up the ashes of a life literally burnt down to the ground and turning that turmoil into tunes as Bonnie Bloomgarden from Death Valley Girls has done. All seek the same goal, which is to create their signature sound, express their internal worlds, and do so at tremendous personal exertion.

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At the festival pinnacle for lovers of the psych genre, there is only one name, Levitation. Held in Austin, Texas, the highly regarded and widely recognized festival delivered another epic three day bender and we picked a few highlights from this year's festival to take a look back upon.

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ANYX



THE LIMITATIONS OF LINEAR MOVEMENT AND STIFLING RESTRAINTS OF MEANING ARE RELEGATED TO THE OUTER REALMS FOR BERLIN ARTIST ANNA LUCIA NISSEN. PROGRESSION AND PREDICTABILITY ARE THE SHACKLES OF CREATIVITY WHEN IT COMES TO PRODUCING HER UNIQUE WORKS. THE MYSTIQUE OF MUSIC AND ITS FLUIDITY IS THE ALLURE THAT FOSTERS UNRESERVED IMPULSE AND CREATIVITY THAT KNOWS NO BOUNDS AND CALLS FOR NO PURPOSE. HER ALBUM STARLINK IS AN UNFETTERED APPROACH THAT TIGHTLY CHANNELS A SPECIALISED VOCABULARY INTO AN EXPANSIVE SPACE.

Art is at the heart of what you do, and the various ways you express it, be it music, visual, written, or sculptural, are merely the tools used in order to fashion something grander, more significant. When working on a project, are you considering it top-down and applying each tool to carve out and shape the envisioned piece, or conversely building an idea from the ground up and organically letting the processes guide you to a conclusion?

When I listen back to the songs that are closest to me, I often genuinely don't know how I made them. I can remember certain elements or moments, but I can't really reconstruct the path that led from one thing to another. Making music is also a way for me to escape logic and predictability – to enter a space where I don't necessarily understand everything that is happening.

Usually there is one particular element that becomes a starting point. It might be a line of text, a rhythm or a sound – for one song, for example, I wanted to make a beat that felt like a heartbeat. I make that first element and then see what another element might do in relation to it. When it works, I feel less like I'm constructing something according to a plan and more like I'm circling around it – almost like a moth around a light. You try something, the work responds, and then you follow it somewhere else. Sometimes nothing happens, and sometimes, after many attempts, something suddenly happens very quickly.

In a way, that is one of the things that drew me from visual art towards music. At art school, I often struggled with the expectation that a work should be explained through its meaning or references. I was much more interested in following an obsession, an image or a feeling without necessarily being able to rationalise why it interested me. Filmmakers like David Lynch or Kenneth Anger were important to me for that reason: an image can feel completely compelling without needing to explain itself or conform to a particular logic. You follow it and see where it leads.

Sonically, do you seek out the instrumentation that best mimics the sentiments you are exploring, or do you have a preconceived sound, which is then wrapped around the concept you are canvassing?

I'm very drawn to musicians who commit themselves to one instrument and build an entire world from it. There is something beautiful about that limitation because it removes so many decisions.

Instead of having every possible sound available, you have one instrument and have to discover how much you can get out of it.

I try to bring some of that thinking into my own work. With digital instruments and plugins, the possibilities are essentially endless, and I find that can quickly become arbitrary or overwhelming. Over time I've developed a relatively limited palette that I keep returning to: my voice, lyrics and pipe organ are probably the central elements, along with looped percussion. I use a Nord Electro, so in a way the instrument itself has already given me a certain vocabulary. Rather than constantly searching for new sounds, I alter those elements – putting the organ through overdrive, shimmer or delay, for example, and changing its texture and depth. I like the idea of expanding a sound from within rather than replacing it with another one.

Percussion can come from something as simple as finger snaps, my keys or a cheap drum I have lying around, or even an LFO on my voice creating a subtle pulse. I also use field recordings and animal voices that I digitally manipulate. Those often become textures or transitions rather than conventional instrumentation.

So, I don't necessarily choose a completely new set of instruments according to the emotion of



I LIKE THE IDEA OF EXPANDING A SOUND FROM WITHIN RATHER THAN REPLACING IT WITH ANOTHER ONE





each song. I'm more interested in finding different emotional and spatial possibilities within a relatively small vocabulary of sounds.

In what ways has your time in Anchoress influenced the way you set about your debut solo record and stepping out in this new venture?

Starlink is actually quite closely connected to Anchoress, as much of the record was co-written with my former bandmates Alexander Rathbone and Tobias Textor. So, although it is the first ANYX record, I didn't initially approach it as a solo debut in the conventional sense. It emerged out of that transition.

My solo work had already been developing in parallel for several years. When I first started making music around 2021, I was exclusively singing while other people played the instruments. Playing in a band was very important for me at that stage, particularly because I didn't come from a musical background. It gave me a space to learn from other musicians and, probably most importantly, to gain experience performing without having to stand on stage completely alone.

Over time, I wanted to become more independent and started teaching myself to accompany my voice on keyboards. That was a surprisingly important step. From there I developed a solo live set. It wasn't originally intended to replace the band, but gradually I found myself playing more solo shows than band shows.

By the time Anchoress ended, performing alone no longer felt like a frightening new departure. It was something I had already grown into. I had also reached a point where I had a much clearer idea of what I wanted artistically and wanted the freedom to make certain decisions without having to negotiate every aspect collectively. So, the move into ANYX felt surprisingly organic.

Berlin is a Mecca for all things art and a city that encourages creativity. What has the city impressed upon you that your work bears some appreciation to?

I actually don't think Berlin is particularly present in the sound or subject matter of my work. My songs tend to deal with psychological states or imagined worlds rather than specific places, so I don't think of the music as geographically rooted.

Berlin's influence on me is probably more structural. I'm surrounded by friends working in art, music and culture, so there is a constant exchange of ideas and a sense that making art is simply part of everyday life. The city gives me an environment in which I can make the work, rather than necessarily becoming the subject of it.

A central theme throughout your work is nature, our interaction within it, and the interconnectedness we have with the world. Simple to state but difficult to capture. How did you want to transmute your view between the two points of humans and the planet via your record?

There is a line on the record, "And in this world we've built, I walk alone / I dance inside my heart towards your soul," which probably describes something quite fundamental for me. I often feel alienated from the world we have constructed. Music can become a kind of portal out of that world – another space that I can take the listener into and explore.

Nature, and particularly cosmic elements such as the sun, rain, snow and the sky, as well as animals such as bats, ladybirds, fish and birds, constantly reappear in my lyrics. But they are not necessarily the subjects of the songs; they are part of the language I use to write.

Animals and natural phenomena often take on a surreal or almost supernatural presence, and I use them to shift scale or perspective. In Ladybirds Spine, for example, a feeling of being overwhelmed by contemporary life becomes the image of being small enough to sit on the back of a ladybird's spine – which, anatomically, doesn't even exist. There is something almost animistic about it: the human perspective isn't necessarily at the centre, and the distinction between ourselves and the non-human world becomes less stable.

At the same time, these images have to work for me aesthetically, lyrically and phonetically. Language is also material. Sometimes an image or phrase begins with the sound or rhythm of the words rather than with a meaning I've decided on beforehand.

Becoming vegan three years ago intensified this for me, because it made me question even more strongly the strange hierarchies we construct between ourselves and other animals. So, I'm not sure I really see humans and the planet as two separate points. If anything, I'm interested in challenging that distinction.

Equally challenging, the precise way in which you framed your lyricism. What was the methodology for capturing and transmitting those messages?

My process has changed over time. I used to sometimes write entire texts before there was any music, spending hours at a desk moving words around and trying different combinations. I still collect fragments constantly – words, sentences, things I overhear – and I love treating language almost as a material. I'm interested in combinations that create images which couldn't exist in reality. Cockdust, for example, is an invented word that simply appeared through that process.

But I eventually realised that a text can work perfectly on paper and then completely fail when I try to sing it. So now I move much more between writing and singing. Sometimes

I record myself improvising into a microphone before I have any actual lyrics, and something emerges phonetically. Other times I take something I've written and sing it, remove half the words, stretch a vowel or change the phrasing until it becomes something else.

I think singing can even empty a word of some of its literal meaning – if you stretch a vowel for long enough, at some point it becomes sound. I increasingly use my voice as an instrument too, processing it, layering it or using it as texture and harmony. But at the same time, I'm very much a lyrics person. It matters to me that the words can be understood.

There is a vulnerability in that which I find important: once a listener can actually understand what you are saying, you expose yourself in a different way.

So, for me, lyrics exist somewhere between meaning and sound. I'm interested in the point where language can begin to dissolve into sound without losing meaning completely.

Can you share with us some tracks from the album whose meanings might be at face value a little obtuse, and explain the rationale behind them?

I'm actually quite reluctant to explain what individual songs "mean". I don't particularly like it when a song is reduced to this song is about love, this song is about self-doubt, this song is about loss. I'm happy to talk about the circumstances in which something was written, or a feeling or image that might have initiated it, but that is different from defining its meaning.

Once I explain an image too precisely, I feel I narrow down what it can become for somebody else. Often, I don't entirely understand where certain images or lines came from myself. So, I prefer to leave that space open for the listener.

Unlike some artists whose music is laid down on wax and there it remains enshrined for all time, your work is in a constant state of flux whereby it takes on different forms every time you perform it. What are the guiding principles when redesigning the very work you poured so much energy into shaping?

I wouldn't say that the songs take on a completely different form every time I perform them, but I do see the live arrangements as something that can continue to evolve. I'm also not interested in recreating the studio recordings note for note.

For me, recording and performing are fundamentally different situations. A recording is experienced primarily through the ear, so I can work with detailed production, layers and subtle changes. Live, there are other parameters: the body, the space, the visual aspect and the presence of a person performing. Something can be extremely simple sonically and still hold tension for much longer because you are watching it happen.

When I translate a song for the stage, I try to find its backbone – the few elements that carry its identity and energy – and remove as much as possible around them. With Ladybirds Spine, for example, I realised that the driving guitar tremolo, percussion, organ and voice are fundamental. I tried removing the guitar but immediately felt that something structural was missing. With Window in Your Eyes, on the other hand, I can remove the drums entirely and reduce it to voice, organ and harp without losing the piece.

Sometimes performing a song makes me realise that I want to change the composition itself – extend a section, add another verse, alter a bass line or let something develop for longer. I don't usually change the songs fundamentally, but I like allowing them to continue evolving through performance.

The aim isn't to preserve every detail of the recording, but to retain its DNA while allowing the song to keep moving.

When sound and words are no longer applicable, such as the album artwork, how do you rely on the visuals to say everything you want to?

I don't expect an image to say everything I want to say. I'm much more interested in an image that draws me in before I fully understand why. That was very much the case with the album cover. I had asked Michaela Knizova to photograph me because I had seen her work and immediately felt that she understood something about the world I was trying to create. We didn't really plan the shoot in great detail. She came to my studio, and we discovered that we both had this fascination with mirrors. So, we simply started working with one that happened to be in my studio.

When I saw the photograph that emerged from the shoot, I immediately knew it was the album cover. Only afterwards did I start making connections to ideas of perception and illusion within the record. The face you see most clearly in the photograph is actually my reflection – you think you are looking at one thing, but what you are seeing is something slightly different. Somehow that felt connected to Starlink, which began with looking up at the night sky and seeing what appeared to be stars, only to realise they were man-made satellites. In both cases, there is a small rupture between what you think you are seeing and what is actually there. None of that had been consciously staged. The image came first, and my understanding of it came later. But that might not always be the case. For the Ladybirds Spine video, the idea was to translate the feeling of "overwhelm by contemporary life" into video by filming in shopping centers, supermarkets and Media Markt. Crowded temples of consumption to evoke the feeling of tension and narrowness.

MIX TAPES

with

DEATH VALLEY GIRLS





The killer quintet is a staple of the Southern California rock scene and the city's recent devastating wildfires provided heart wrenching inspiration for their new full-length, Welcome to Earth. The fires destroyed lead singer Bonnie Bloomgarden's home in Altadena and having been stricken to her core, the gutsy vocalist like the proverbial phoenix, has risen from the ashes with a little help from her friends to produce a powerful and stoic record. To provide some insight into several tracks from the album, Bloomgarden joins us to share the origin and meaning behind some of her most special tracks.

One of the pieces of advise that helped me the most was getting a plant· A healer told me that the plant would guide me day to day and remind me of resilience· I got a poppy· I became obsessed with the poppy, I made time lapse videos of it for a whole month· Opening and closing stretching toward the sun as it moved through out the day· It was incredible· Watching the flower did guide me! This song is the message I learned from poppies !! As you listen to the kids chorus sing the intro imagine a field of poppies is singing to you!





Bailey, Sarah and I started working on this record December 2024! This was the first song we had· Then the record was called We Come in Peace and this song was called Come to Earth!! Aside from the actual worst parts of the fire, I was really mad I wasn't able to write it record· It broke me· But now that it's done waiting a year and being able to find the true message of the album is one of the greatest things that's ever happened!



This was originally a diss track!! But then after working on it over and over again and processing my feelings, it turned into a radical accountability track! I realized no one is to blame, blame and shame are the problem!

And the solution is taking accountability and changing yourself !! Also Seth Bogart from Hunx and his Punx is in the intro! They were in the studio the week after us and he was nice enough to record some stuff for us !!



We recorded this Link Wray cover about fire BEFORE the fire! It describes my experience evacuating the night of the fire almost moment by moment. I am so lucky for this though.

The 7" came out in March 2025, and I couldn't sing it live with out crying. Now I can sing it and have fun. Time is so powerful, healing is so humbling!!





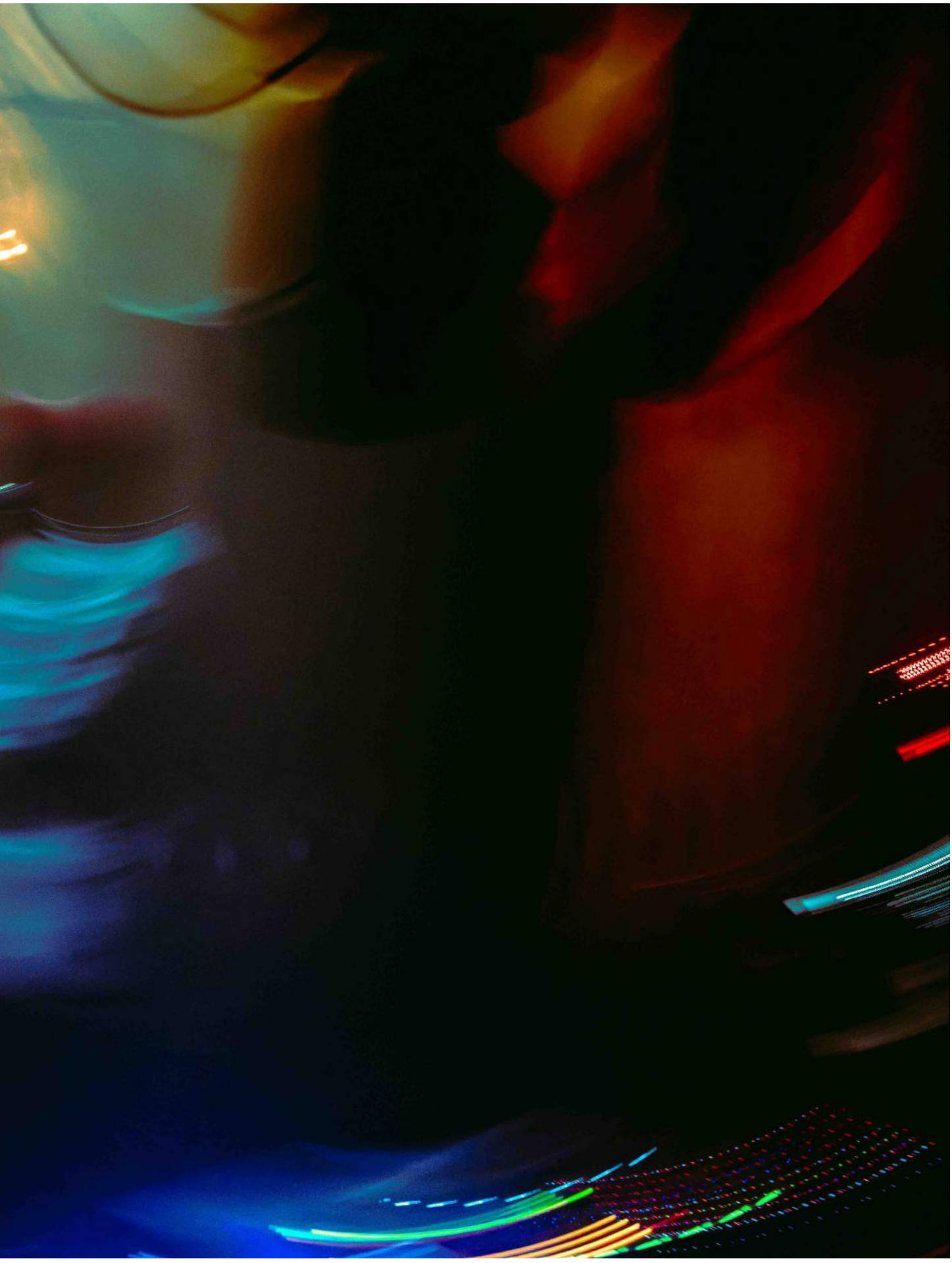
This song is like a prayer! A prayer that when we come back or reincarnate we get to remember the lessons from this current incarnation on earth! I think I'm good, lesson learned, for eternity please.



IN HINDSIGHT

IN THIS FESTIVAL FLASHBACK, WE LOOK BACK TO THE RECENT PSYCH ROCK PHENOMENA IN AUSTIN, TEXAS THAT IS LEVITATION.

THERE IS NO GREATER CELEBRATION OF PSYCH ROCK THAN LEVITATION. FROM ITS ANCESTRAL HOME IN AUSTIN, TEXAS, THE MULTI-DAY EVENT IS A MIND-MELTING ARRAY OF ACTS PRODUCING SOME OF THE FINEST MUSIC THE GENRE IS KNOWN FOR.





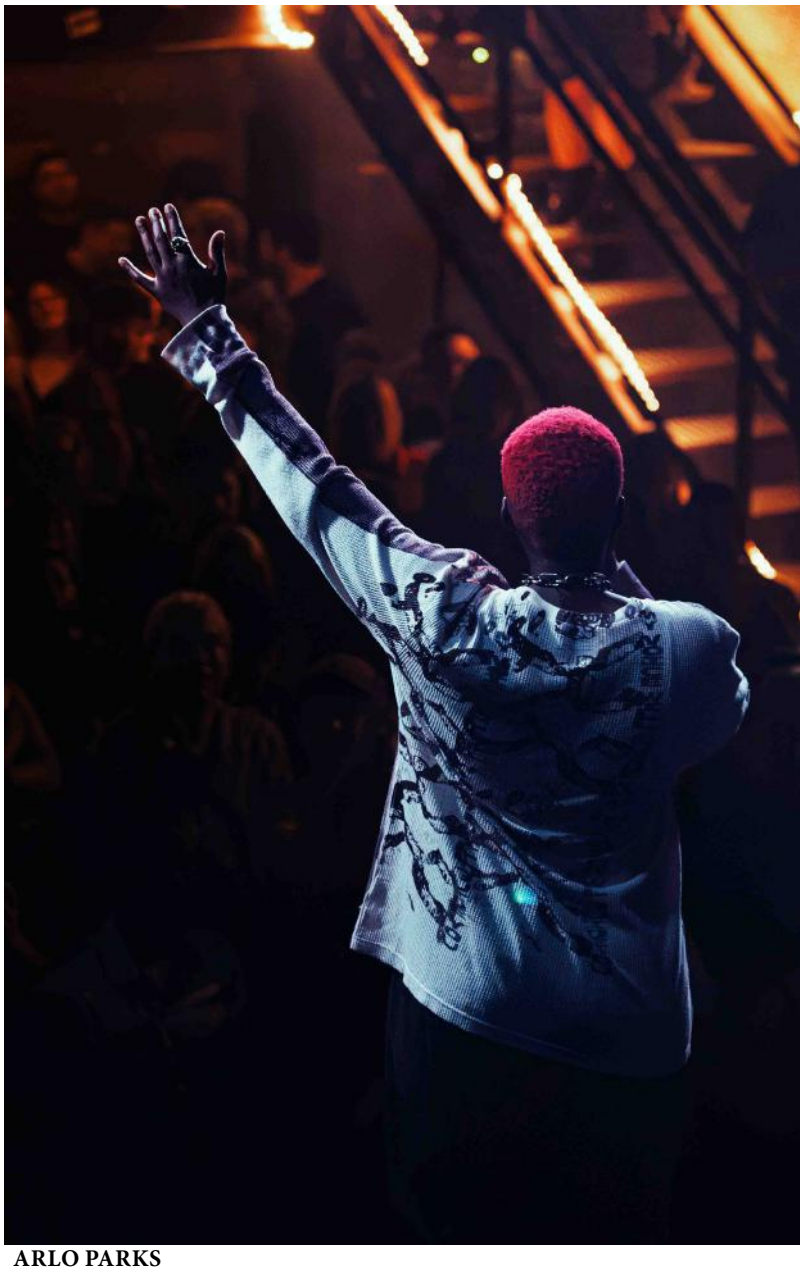
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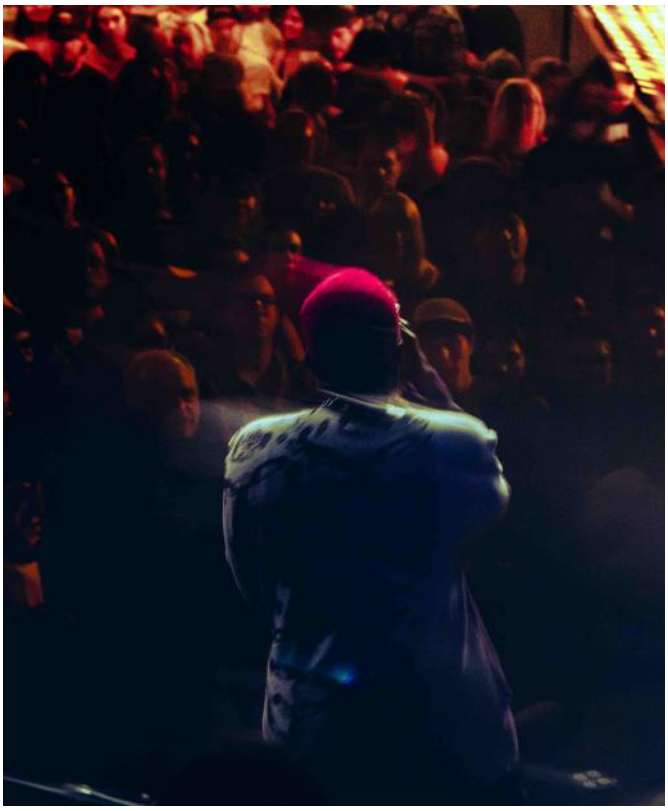
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SPACE MOTH



SPACE MOTH

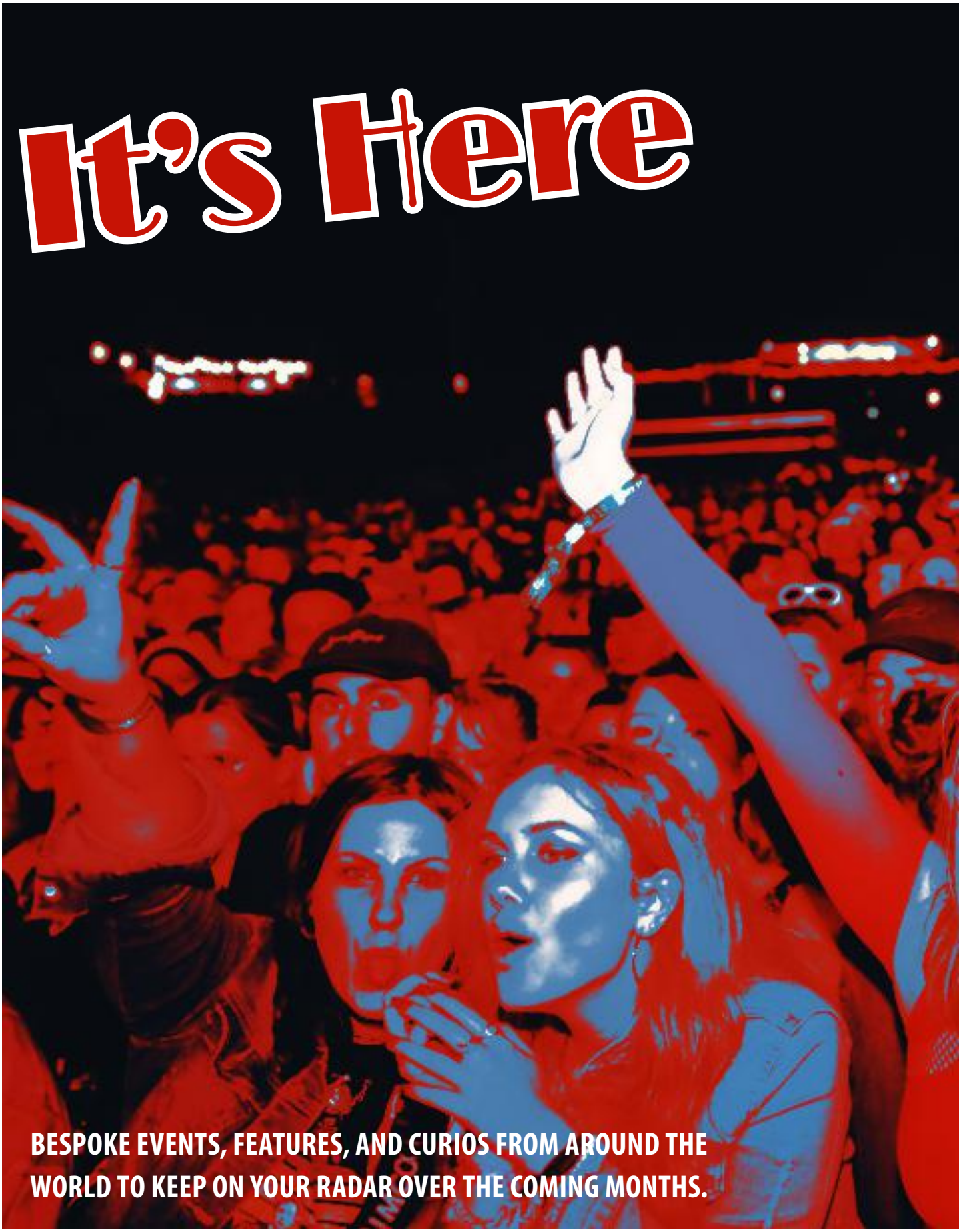


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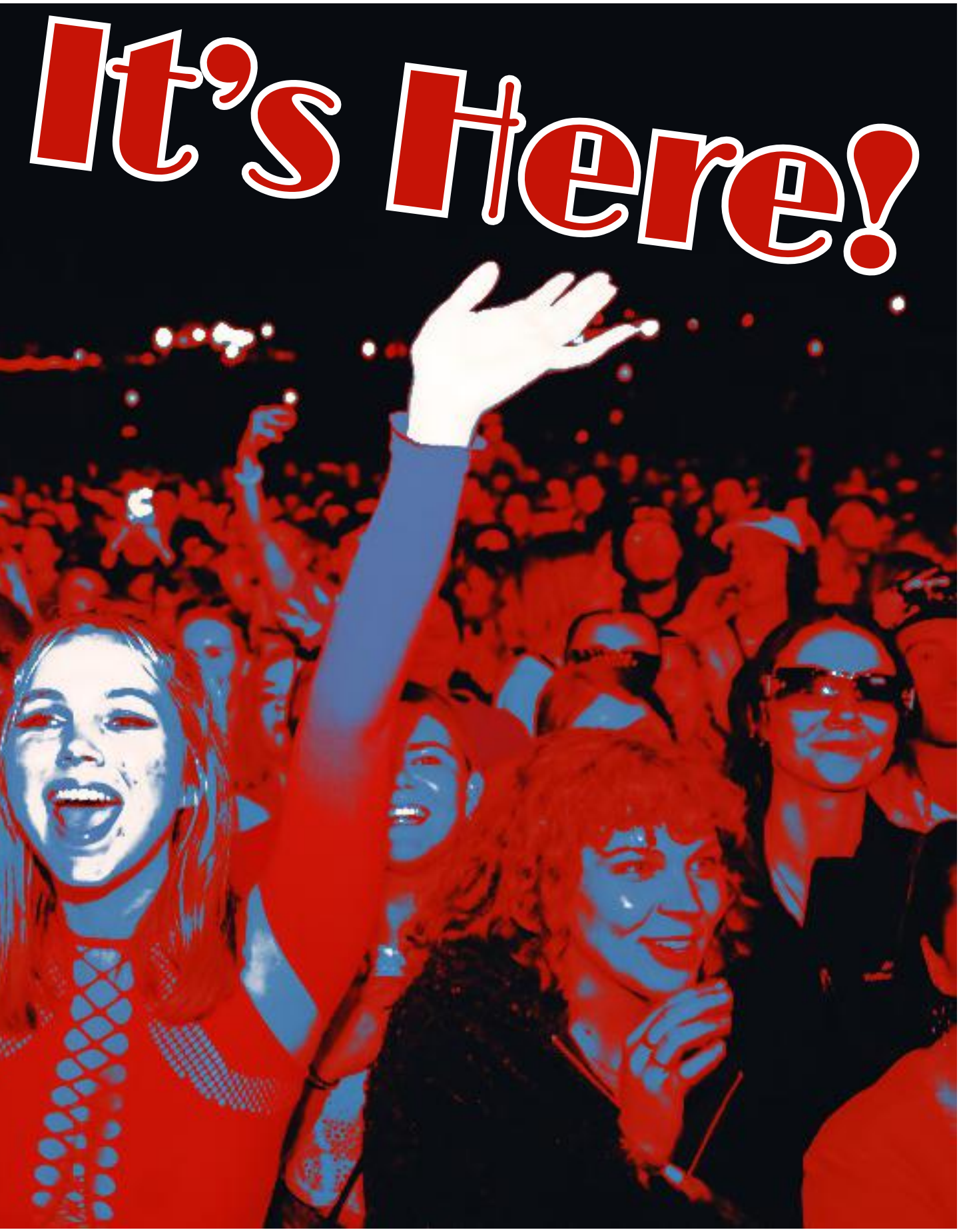


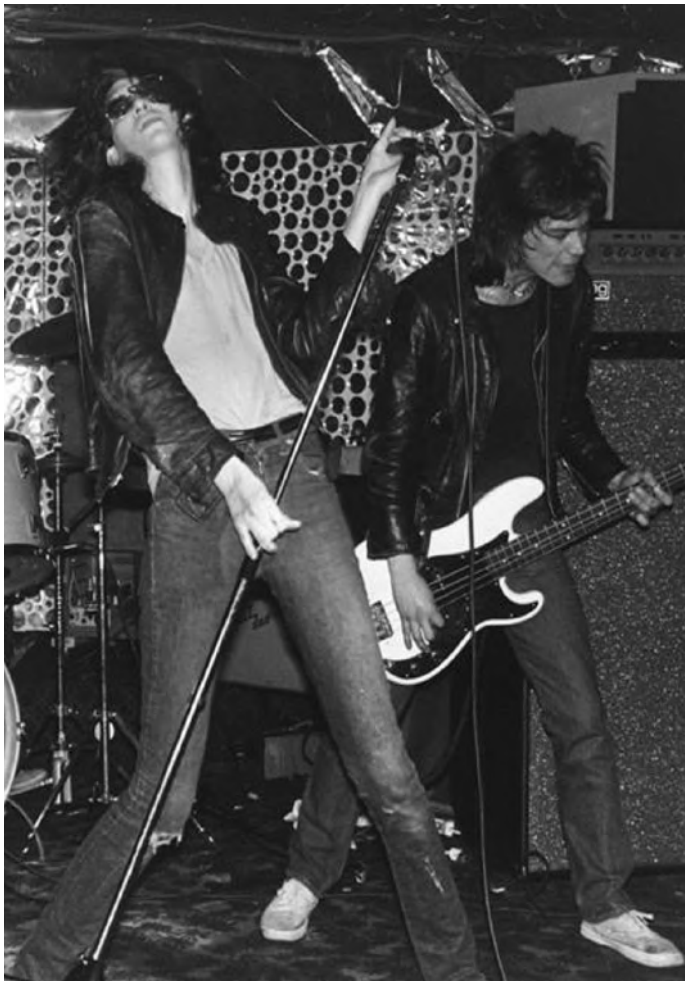
SPACE MOTH

It's Here



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


It's Here!



Re-Release & Digital

What - DOCUMENTARY - Magnolia Pictures announced today that they will release a brand new 4K restoration of End Of The Century: The Story Of The Ramones, from directors Michael Gramaglia and Jim Fields. The documentary is a vibrant, candid portrait of one of the most influential bands in punk rock history. The 4K restoration will be released in theaters later this year, and marks the first time ever that the film will be available to rent and own on digital. **Where** - Select Screenings - **When** - Check Locally.

Users telling us what they needed



What - TECH - Founded by musician, technologist and entrepreneur Zoe Wrenn who first developed the technology while making her own music, Tamber grew out of her belief that new tools should make the creative process more intuitive without diminishing the artist's roles. Tamber today announced the launch of Tamber v2.0, a major expansion of the music creation platform that features enhanced creative tools, new functionality, and native Windows support. As part of the update, Tamber's five core tools - Gestures, Tamby, Librarian, City Packs, and Sonic Atlas - now operate as dedicated apps within one connected suite. **Where** - Online - **When** - Out Now.

When, Where & Why



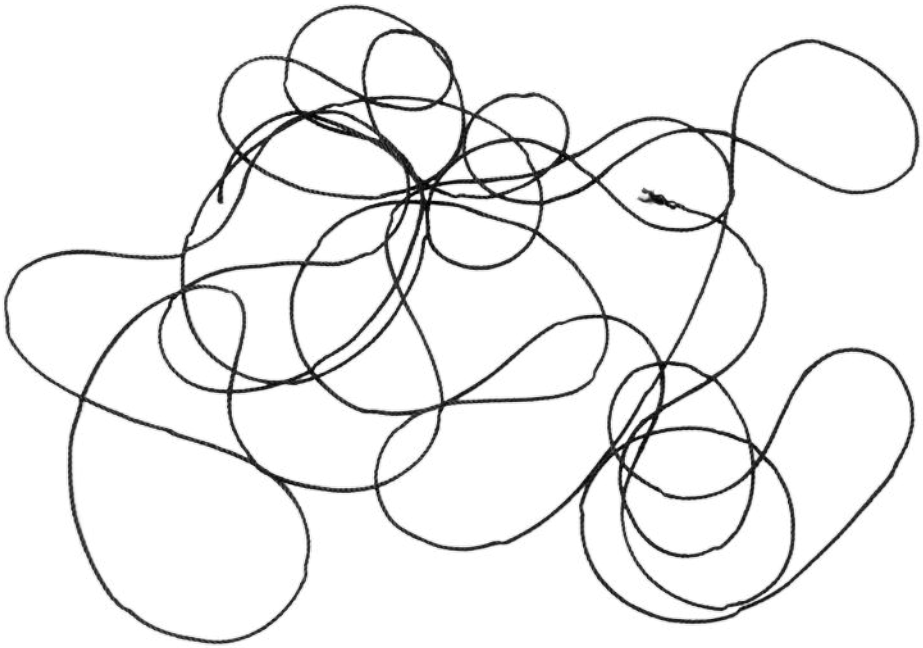
What - PODCAST - The podcast goes back to the year indie went from underground into the zeitgeist, and asks the people who were actually there to explain how it happened, and what it cost them. he eight-episode series is distributed by Talkhouse, with additional support from Distrokid and Discogs. Hosted by writer, artist, and musician Bethany Cosentino (Best Coast), the podcast features interviews with iconic artists and industry figures including Ben Gibbard (Death Cab for Cutie), James Mercer (The Shins), Britt Daniel (Spoon), Carl Newman (The New Pornographers), Emily Haines (Metric), Josh Schwartz and Alexandra Patsavas (The O.C.), and Helen Pai (Gilmore Girls). **Where** - Talkhouse Media - **When** - Available Now.

STST

What - GAME - GRAMMY Award-winning rock band OK Go and Space Inch have announced the relaunch of their beloved collaborative word game. OK Go initially developed the game over a decade ago while on tour where the band members act out the premise of the game through quirky scenarios delivered in signature OK Go fashion. Here's how it works: each player blurts out a random word and then guess a word that connects those two words. Equal parts telepathy test and trust fall, the game rewards creativity, empathy, and the very particular thrill of actually getting on the same wavelength as another human. **Where** - iOS and Android. - **When** - Available Now.



SIMONA CASTRICUM



POWERFUL MESSAGES REQUIRE EQUALLY POWERFUL MUSIC TO CONVEY THE DEEP EMOTIONS CONTAINED WITHIN. RAILING AGAINST SOCIAL INJUSTICES AND ILL CONCEPTIONS, VILLAIN IS AN ALBUM THAT CUTS RIGHT TO THE CENTRE OF TRANSMISOGYNY AND ECHOES THE SENTIMENTS AND SOCIAL PRESSURES FACED EVERYDAY THROUGH A DEVASTATINGLY EFFECTIVE SUITE OF ROLANDS AND KORG'S.

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

There is an aesthetic and authenticity to your work that makes what you create an extension of the vintage and an addition to a genre. By fashioning your tracks, are you connecting with your past as well as pushing the sound in a direction you always wanted it to take?

I think so, yeah. I'm still trying to make sense of a lot of music and media from the 80s - and I don't think I'm alone in that obsession. I grew up through the 70s and 80s, and especially the cusp of the 90s, which I find to be a really fascinating time. My music is trying to hone in on that era.

It was when I was absorbing these things so intensely as a teenager, you know? I think a lot of us in music are trying to go back to our teens in some way.

I really enjoy going back to those sounds, but I'm trying to fashion them together in ways that make sense to me now - understanding how techno is constructed, or other production approaches.

So it's not just nostalgia; it's about taking these influences and creating new combinations from them, finding relevance in that vintage aesthetic for where I want to push things.

Within the sonic palette from which you craft your sound, what is the essence you are trying to extract, and how do you try to extrapolate it?

With Villain, it's really about building a relationship as a guitarist and singer with a drummer. As the body ages, you have to change the way you make and perform music. I wanted to return to the guitar music I loved making with Daphne and SaD - that kind of craft, that kind of performance. Working with Annetta Nevin in the rehearsal studio, we shaped these songs by playing together, which fundamentally changed how they sit. They're the same kind of songs I'd usually make, but now grounded in a real band dynamic.

Technically, can you share with us some of the kit you use in order to craft your signature sound?

I start with a Roland SPD with patches I've built over time - moved from the SPD-20 to the SPD-Pro SX. It's really about those gated snares and new-beat-style kicks, that very particular 1989-1990 sound. Everything I do has at least five layers of drums: an 808, the SPD, and a CR-78. That's the foundation.

Structure and texture: I'm drawn to acid house bass lines - rhythm and groove, those two essential things. I layer in different Rolands - JDXI, D-50s, Juno - for pads and melody. The Korg Minilogue XD gives a deeper, more cinematic atmosphere too - great for evoking the emotional and architectural worlds I imagine these songs in.

Thematically, what are the messages running throughout the album, and what tracks do you feel most convey them?

Villain deals with the fact that trans people have been cast as villains for a very long time. I see this album as sitting alongside a lot of rebuttals to those myths and stereotypes - the ones designed to strip us of our dignity. We've always been acting in resistance, and we've been villainised for it.

Villainization is perhaps a projection of deep irrational fear. They reveal so much about us - particularly a tendency to be unable to take responsibility for one's own fuckery, often fantasies of violence projected onto other people. These are the basis of apartheid, genocide and eradication; they're also the basis of interpersonal relationships. It's the same mechanism at scale. This album speaks to it: a false dichotomy is a multiplicity.

With overt political messages running throughout the record, what particular aspects are you highlighting and trying to bring into sharp focus?

Trans women have been cast as the villain all the time. And it doesn't matter what we do—we're always going to be the villain. So I'm just kind of like, okay, fuck it. Let's lean into it. But also, we've got shit to be angry about. We've always been acting in resistance. The idea that we're an insurgency-it's this framing of us as a threat to the state. We work with the agency we have. We're just trying to exist with dignity.

That's the threat to the state, right? In that sense, bad laws are bad laws; laws that prohibit the dignity of trans people will always require resistance. So that refusal to apologise for our anger - that's what runs through the album.

Transmisogyny operates to strip us of both voice and our grief. So songs like The Dolls Know and Reckless speak to that. The anger alongside the hope in songs like Say Less or Outgrown comes from that exhaustion of, say, Rupture.

But they're also perhaps a nod - a way of saying yep, I feel it too. A collective knowing. Because that's the thing: we're not alone in this. We never have been.

Lyrically, some sentiments are clear to understand, and others are a little denser. Were the songs that were written from personal experience, purely autobiographical, or partially behind the facade of a character masked in persona?

I'm a double Gemini, so these

songs are about me, and ten people at once. If someone feels seen, take the compliment. Every album is a conceptual persona; Villain's world-building is interpersonal. It's not just me talking about myself - it's about the dynamics between people, how we love each other, how we resist together, and how we show up for ourselves.

The density you're picking up on is an equivocal intention. Some lines are personal, in conversation; some are collective, some all at once. That's the point.

There were a few hands involved in the album and post-production. What specific factors did those you worked with bring to the album that bear their touch?

Annetta is foundational to the whole thing. Being able to build a new relationship with drumming, to arrive at songs like Rupture and Sweet Relief - one of my favourite songs to play - and be in sync on that, and work it out together. That was a real achievement.

Sui Zhen came in when I was trying to fit lyrics onto songs that just didn't work, and it was giving me the shits. She was like, "That doesn't work. Try this. Try that." Voice techniques I wouldn't have imagined doing myself. Reset really benefited from that kind of collaboration, talking on the record too - for Villain/Reckless.

I've always admired Jorge Elbrecht's records - his production work with Wild Nothing, Tamaryn, Sky Ferreira - that's where I want my music to sound. Having him mix this record was an amazing experience.

And working with Jonnine Nokes - I'm a big fan of Screensaver - having them in the studio engineering the drums brought so much to the sound we could work with in production. They understood what I was going for. It's about having the right hands on the record. Drum sounds these days tend to sound flat and dry - like a Fleetwood Mac record. I don't have time to have a fight about gated snares.

Marking album number five, what was it you were looking to challenge yourself on this time round, given the benefits of hindsight and the aspirations of a new record?

I wanted to make a record that was slightly more optimistic, yet spoke to the times we're in. I really wanted to move on from an album like SINK. I enjoyed Panic/Desire, but I had to change the way I made and performed music and the way I approached what I sang about.

I didn't know how to sing and play guitar before. My goodness. And now I do. Channelling your guitar heroes is just drag up here. That's been a real shift. I really enjoy performing in a whole new way.

Performance of gender is completely inseparable from the sound: Andy Summers from The Police, Robert Smith and Billy Duffy of The Cult, Wendy Melvoin alongside Prince, or Steve Stevens with Billy Idol; you can be all these people in one song. Sweet Relief is like The Divinyls' Chrissy Amphlett and Mark McEntee in one body.

What course corrections have you made throughout your career due to the consequences of sage advice and personal experience?

I've lost much of my hearing, so you've gotta adapt. Taking responsibility for my in-ear monitoring has made me a better performer and made live performance more enjoyable. It's amazing how well you can sing and play when you can actually hear - and how much less anxiety you bring to the room.

Feedback is often from a place of connection, improvement and generosity—or it should be. I used to get a lot of shit: "a good impression of Dave Gahan from Depeche Mode," being "very derivative of New Order."

People wanna protect these bands like it's ancient Rome. Those voices don't keep me up at night. SaD played a show with Underground Lovers years ago, and Glenn Bennie said, "I love your music because it makes me think of all the songs I love, but they're new songs."

The course correction I've made is learning to distinguish between noise and genuine insight. Some people actually understand what you're doing, and their feedback comes from a real place.

And lastly, what does music give you that nothing else does?

It's my best friend; it's always there when I need it and always gives me a way to understand the world, especially when I don't know what I'm doing.

AROUND THE WORLD IN 80 FESTIVALS

24 THE GREAT ESCAPE

Marking two decades since its inception, the U.K. festival has become one of the premier European music festivals. Known for its mouthwatering line-up announcements and enviable playbills, the festival has cemented itself firmly in the musical landscape as one of the fundamental music events in the calendar year.

Always backing English music and flying the flag for U.K. artists, the festival is also a beacon for European and international acts alike. Its gravitas has only increased over the years and has become not just a bucket list event, but a rinse and repeat festival that calls for regular attendance.

Held in Brighton and Hove, the four day festival takes in an extraordinary number of acts and distributes their performances throughout venues across the city and, of course within the epic festival grounds. From the stony shores of Brighton beach to the sweaty confines of dank disco halls, its a reveller's dream lurching from one venue and one setting to another as the variety


THE GREAT
ESCAPE







of locals matching the wide spectrum of musical genres on offer for music lovers to sample at their whim.

Spread across roughly thirty inner-city bars, clubs and halls, over five hundred bands and performers take to the stages and deliver a staggering showcase of local and international talents. Dovetailing into the warmer months and summer festival season, its May date not only makes for a more pleasant and kinder time of year to attend the festival, but also coincides with the summer circuit that bands and artists are typically on during such times of the year. That's good news for punters who are blessed with a staggering amount of acts to schedule in their must-watch daily timetables.

The draw is always an impressive one, and if history is anything to go by with the likes of Faye Webster, Kneecap, Arlo Parks, The Last Dinner Party, CMAT, Foals and Idles, then the upcoming festival next year is set to be another blinder.

That being the formal extension to the festival, the informal equivalent known as The Alternative Escape has tied itself to the festivities as another outlet for bands to perform and be noticed. A novel and realistic concept that has been happily embraced by The Great Escape collective because it only serves to accentuate the commitment to music and an inclusive policy ensuring that everyone has access to performing music or simply listening to music. What would have been considered a bootleg in the past or a violation of contractual agreements made between artists, promoters, council and community, has been overlooked in favour of the philosophy that believes more is more.

The expansion model was applied to the festival in 2011 with the addition of an industry conference. The opportunity for insiders to network and







strengthen ties with members across the musical spectrum proved to be an irresistible one, as it has featured in every subsequent year since its introduction. This has become a key focus for a number of festivals in the modern era, and perhaps one of the greatest examples of such is Austin's SXSW festival, whereby the associated networking for some has become more of a focus than the attendance of the actual festival.

Yet for those with boots on the ground, getting there is straightforward, but the mode is variable. Tripping to site by train or coach is the more traditional method; however for those looking to extract as much as possible whilst having to fork out as little as possible, volunteering is a recipe for success. Donate a little of your time, help out with festival duties and score entry for next to nicks. But of course, the festival offers every luxury and accrement one needs for a great time and accommodation or camping options are widely available. So it's simply not a matter of it, but when The Great Escape is a festival marked off the list of the good and the great.

NOW DEPARTING

THE GREAT ESCAPE

ARRIVING

NEXT ISSUE

BURNING MAN

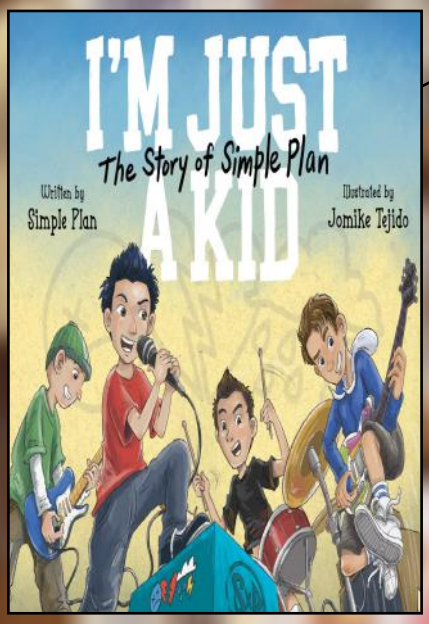
Images: The Great Escape

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.



I'M JUST A KID

SIMPLE PLAN

Children's Novel - Twenty-five years after Simple Plan first introduced themselves to the world with their debut album, "No Pads, No Helmets… Just Balls!", the multi-platinum rock band is celebrating the milestone by bringing their story to an entirely new generation with their first children's picture book, I'm Just a Kid: The Story of Simple Plan, arriving March 9, 2027 via Post Hill Press and distributed by Simon & Schuster. Taking its name from one of the songs that helped launch the band's career, I'm Just a Kid: The Story of Simple Plan draws from Simple Plan's own journey to tell a story about friendship, perseverance and never giving up on chasing your dreams.

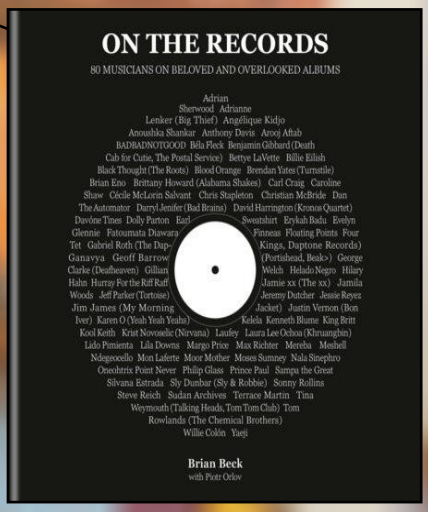
OUT VIA POST HILL PRESS

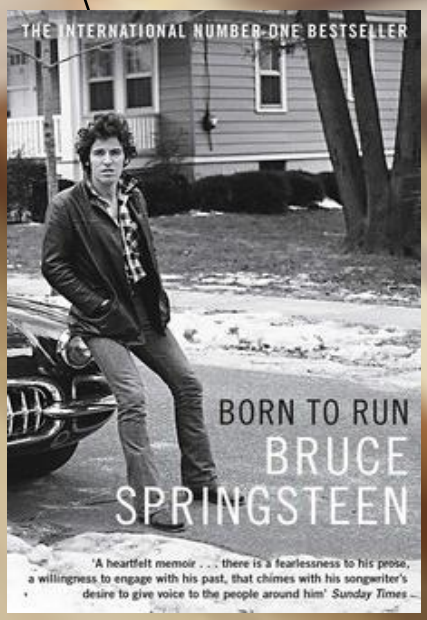
ON THE RECORDS

BRIAN BECK

Essays - On the Records gathers musical hidden gems and word-of-mouth albums, selected by 80 celebrated artists. Featuring essays by luminaries across genres and spanning generations, the book offers an intimate look at the music that has privately influenced and moved these artists. Each essay features an album, artist, or a set of songs that the artist feels should have been considered classics among the collective consciousness but have been underappreciated.

OUT VIA PENGUIN RANDOM HOUSE



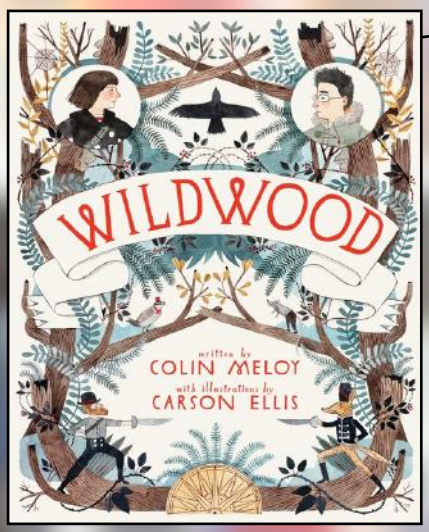


BORN TO RUN

BRUCE SPRINGSTEEN

Memoir - Over the past seven years, Bruce Springsteen has privately devoted himself to writing the story of his life, bringing to these pages the same honesty, humor, and originality found in his songs. Born to Run will be revelatory for anyone who has ever enjoyed Bruce Springsteen, but this book is much more than a legendary rock star's memoir. This is a book for workers and dreamers, parents and children, lovers and loners, artists, freaks, or anyone who has ever wanted to be baptized in the holy river of rock and roll.

OUT VIA SIMON & SCHUSTER

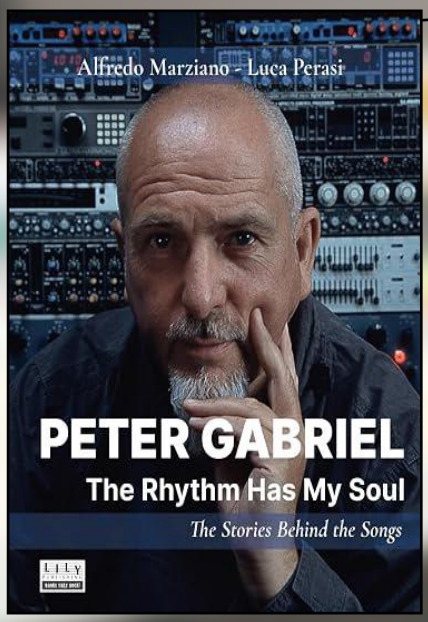


WILDWOOD

COLIN MELOY

Children's Novel - Wildwood is a fantasy novel by Colin Meloy, illustrated by his wife Carson Ellis. Inspired by classic fantasy novels and folk tales, the book is about two seventh-graders who are drawn into a hidden, magical forest, while trying to rescue a baby kidnapped by crows. The classic book has recently become a feature film in a wonderful stop motion movie which is also accompanied by Dario Marianelli and band mates, The Decemberists.

OUT VIA PUFFIN



PETER GABRIEL: THE RHYTHM HAS MY SOUL. THE STORIES BEHIND THE SONGS

LUCA PERASI & ALFREDO MARZIANO

Biograpghy - With a solo career spanning 46 years, 10 studio albums, 4 soundtracks and a catalogue of around 200 songs, Peter Gabriel is still one of the most multifaceted, groundbreaking and original artists inhabiting the rock and pop world. "The Stories Behind the Songs" traces Gabriel's unique output from 1977 to 2023 in the form of a song-by-song analysis, including all his released material - singles, album tracks, covers - and unreleased tracks that have surfaced from live performances and elsewhere

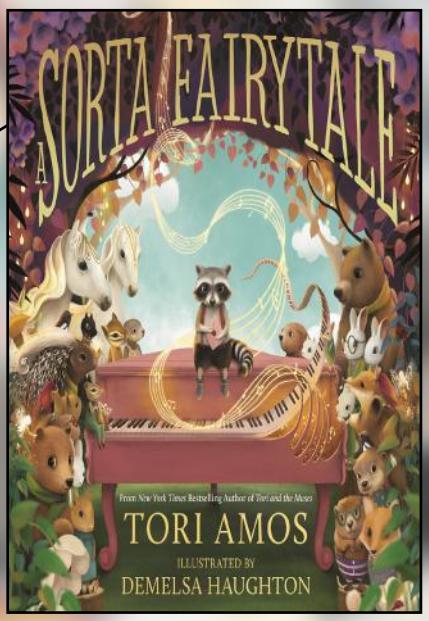
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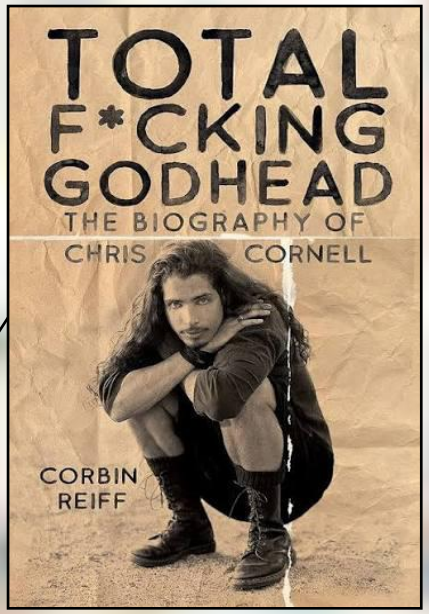
A SORTA FAIRYTALE

TORI AMOS

Children's Novel - Grammy nominated, multiplatinum singer-songwriter and New York Times bestselling author Tori Amos has announced her second children's book. The prequel to her acclaimed debut children's book Tori and the Muses, A Sorta Fairytale offers returning readers a new adventure within Tori's enchanted world while serving as an inviting introduction for children encountering Tori, the Muses, and the Friends of the Emerald Forest for the first time.

OUT VIA **PENGUIN WORKSHOP**



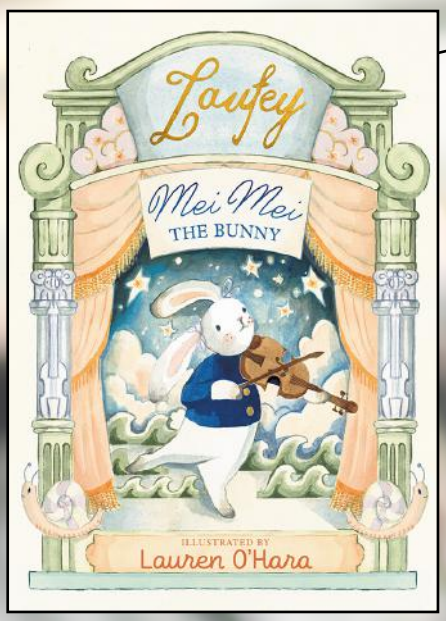


TOTAL F*CKING GOD HEAD

CORBIN REIFF

Biography - With input from those who knew and worked with him—together with his own words—Total F*cking Godhead recounts the rise of Chris Cornell and his immortal band Soundgarden as they emerged from the 1980s post-punk underground to dominate popular culture in the ’90s alongside Pearl Jam, Alice In Chains, and Nirvana.Seattle resident and rock writer Corbin Reiff also examines Cornell’s dynamic solo career as well as his time in Audioslave. He delves into his hard-fought battle with addiction, and the supercharged reunion with the band that made him famous before everything came to a shocking end.

OUT VIA POST HILL PRESS

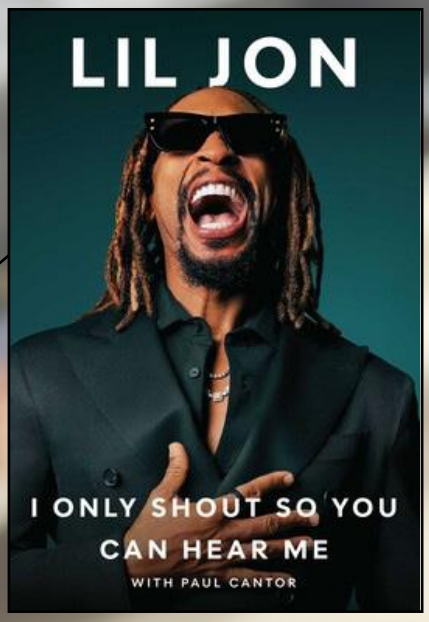


MEI MEI THE BUNNY

LAUFEY

Children’s Novel - From two–time GRAMMY® Award–winning musician Laufey comes a bewitching picture book about overcoming mistakes and believing in oneself. Mei Mei is a little bunny with a big dream. She wants to make the world happy with her music! Her first recital at the H’Opera House is approaching, and she’s been practicing harder than any bunny ever has. But the butterflies in her stomach flit and flutter. When Mei Mei plays the wrong note in front of everyone, will she be able to find the melody to make it right?

OUT VIA PENGUIN WORKSHOP



I ONLY SHOUT SO YOU CAN HEAR ME

LIL JOHN

Memoir - For decades, the Grammy Award–winning artist Lil Jon has captivated audiences with the high-energy, chant-heavy, and bass-driven musical style that has become uniquely his own. However, before Lil Jon began his reign as “The King of Crunk,” he was just Jonathan Smith, a kid from the suburbs of Atlanta discovering his love for music and performance. Now, in I Only Shout So You Can Hear Me, Lil Jon peels back the layers of his larger-than-life persona for the first time, revealing the circumstances that led to the creation of his world-famous persona. He recounts his early exposure to music and his rapid rise in the Atlanta music scene, highlighting his pivotal role in shaping the city’s distinct hip-hop sound.

OUT VIA SIMON & SCHUSTER


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



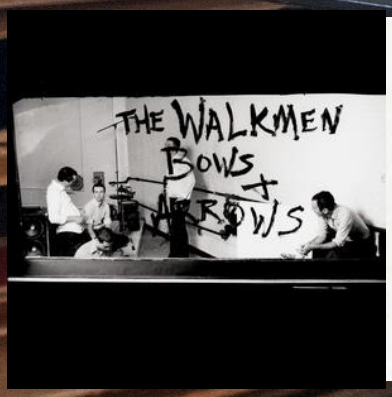
SHARON VAN ETTEN
Silent Night



JULIAN CASABLANCAS
Christmas Treat



LOS BITCHOS
Los Chrismos



THE WALKMEN
No Christmas While I'm Talking



PURPLE MOUNTAINS
Snow Is Falling In Manhattan



SMASHING PUMPKINS
Christmastime



REAL ESTATE
Christmas Island



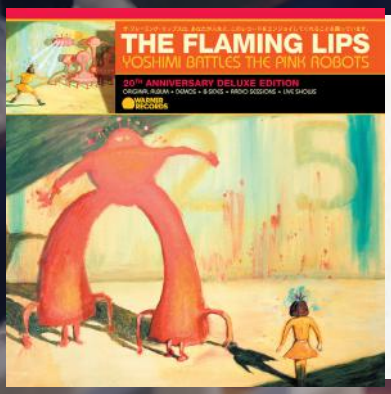
THE POGUES
Fairytale Of New York



THE WOMBATS
Is This Christmas?



STILL CORNERS
The White Season



FLAMING LIPS
A Change At Christmas



MAPLE GLIDER
Mama Its Christmas



LOW
Just Like Christmas



EELS
Everything's Gunna Be Cool This Christmas



WEEZER
The First Noel



SUFJAN STEVENS
Only At Christmas Time



BRIGHT EYES

A Christmas Album





FLEET FOXES

White Winter Hymnal

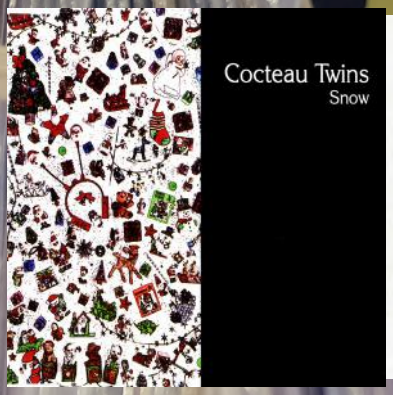




KING DIAMOND

No Presents For Christmas





COCTEAU TWINS

Frosty The Snowman





THE DAMNED

There Ain't No Sanity Clause





XMAL DEUTSCHLAND

Xmas In Australia





TWSITED SISTER

Twisted Christmas





SIOUXSIE AND THE BANSHEES

Israel



FAT DOG

CANCEL ME (I'M TIRED)





TAKING THEIR RAW ENERGY AND WILD PERFORMANCES, THE SOUTH LONDON OUTFIT HAS CHANNELLED THE RAUCOUS LIVE SHOWS AND DISTILLED THEIR ELASTIC SOUND INTO THEIR LATEST RECORD, AS VOCALIST JOE LOVE EXPLAINS.



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

There isn't much that's off the cards when it comes to the subject matter that feeds your songs, and in casting your creative net so indiscriminately, when you invariably have to toss back the bycatch, what does that say in terms of where the boundaries of expression start and end?

I think maybe certain stuff you don't want to bait people out. I don't want to bitch about people. I think that's bad in songs when people just chat shit about people. You just want to chat a little bit.

Corralling chaos into tangible order isn't an easy task, but you manage to distill that mayhem into sound. What is your method for finding the right conduit to pass one form of energy into another?

I don't really see it as that chaotic. To be fair, I think it's more an energy thing. It's like just wanting to convert live energy onto a record. But it's kind of hard because it's not the same. Like playing a gig is kind of loud, and there's lots of lights and shit, and more visual. I feel like you can do it a little bit with some songs, and sometimes that's why loads of people have live tracks.

Is there anything you do in the studio to like try and capture that energy?

We play as a band, so we try and do as much stuff as possible when we're playing live, and then we'll work on that because when you're playing live together, you can capture that energy.

There are clearly deeper issues which you tap into that resonate with your audience, and what is it that you most feel when connecting your ideas with those of your fans?

Yeah, it's nice. I feel like this album has a bit more lyrics and stuff. I think the main thing is connecting live. It's just the feeling, the energy. There's not really a theme that I'm trying to convey. It's the energy that you're trying to give across.

In what ways did your debut and the lessons learned from that record, influence the course of your follow-up?

I think we just wanted to make it have two sides to it. I think the first one was a bit more intense, and that's cool, but we wanted to have some more dynamic points and try and make it have some variety of pace.

It is an eclectic mix of genres and subgenres that you drew upon in producing your signature sound. Can you discuss how you try to expand and redefine the styles that you meld into your music?

I feel like if it fits in our set, then it's a Fat Dog song. So if it sounds a bit too out there, it doesn't really fit. Maybe we start doing some sort of jazz stuff or something. Maybe it would work, but I think it's just seeing what fits into our set and see if people don't boo it when we play it.

Yeah, maybe a jazz album for number three?

Yeah, that's number 10. It's gonna be number 10

Can you elaborate on the group dynamic and the less obvious ways your relationships translate into the music you are creating?

I suppose the songs only come together or feel a bit more fully formed when we play it live. We want to see the crowd reaction and then that's how we see if it's working or not.

So you like writing songs, playing them live, and kind of testing it that way, and then reshaping them from there?

Well, kind of. For this album, we didn't have the time, so I had to just do it. But we did play quite a few of them live, but the slower ones we haven't done, but maybe you don't need to ever do those ones live. I think loads of bands have just album tracks, and that's cool. Just keep it like that.

So you haven't played any of the slow ones live?

We've played Aliens. I like that one though because it's a bit more epic and it's good to have at the end of the set because people look like they're gonna pass out, so it's nice to have a nice five minutes of chill.

You have done your fair share of touring and have plenty more shows to come as you embark on your run of gigs Down Under. Can you share with us some of your touring highlights (and lowlights)?

I'd say like the American one was pretty good. I got married and there were some high points. We were like having the best time in Vegas and other place like Seattle.

What was it about those places, the cities or the crowds?

Well, it definitely wasn't the crowd in Vegas because there was about six people there. I guess more the touring that was fun, like going through random fucking places like Vegas and but there was some down bits.

Chris had nearly had a bit of a mental breakdown. I think it was because we make him do a crab dance and he had an epiphany that we all thought he was a joke. But then he's fine now. That was a momentary like slip. We were all tired, but after that we said 'you don't have to do it anymore mate. All good.'

During your time on the road and performing with an array of artists. Have any of them uttered words of wisdom to you that have altered the way you approach your craft?

People always say shit that's gonna stick in your brain a little bit. And you don't realize it at the time, but it gets stuck in your head for the next like five years, it's the



PEOPLE ALWAYS SAY SHIT THAT'S GONNA STICK IN YOUR BRAIN A LITTLE BIT. AND YOU DON'T REALIZE IT AT THE TIME, BUT IT GETS STUCK IN YOUR HEAD FOR THE NEXT LIKE FIVE YEARS, IT'S THE KIND OF THING THAT MAKES YOU MOVE IN DIFFERENT DIRECTIONS.





kind of thing that makes you move in different directions. Like James Ford said "Just make more music, mate. Just stop fucking around and being so particular about one song and just move on and just make some more songs and just stop being too much of a perfectionist about it" because if you're a perfectionist about, you hear it six months down the line you're like "oh shit I was focusing on the wrong thing". But I think, that's how it goes.

Do you tend to take cues from your travels that stand out as markers to recall when stockpiling ideas for future works?
I think I wrote 'Call It What You Want' after Tokyo because I just wanted to make something that's got a little bit of that vibe. Maybe not the end, when I decided to make it into a Stadium song.

But I suppose people just say stuff, and you hear something. You hear a conversation from a tour manager, when you're just sitting in the back of a van, and you just hear people's conversations, and it gives you good ideas.

Do you start like taking notes of those at the time, or do you just remember it later on?

I sometimes give a little write down, but it's a bit creepy though, just writing down people's conversation at the time. You have to at least wait a little bit haha.

I think it's kind of cool that that sort of thing. I like thinking that you can take stuff from anywhere. It's more exciting if you're a musician and whatever you do, you're taking inspiration from anything.

It just means the world's open for you and you can always be living in your head and making stuff. Like a lot of this album was just already in my head, and I just needed to record it. Most of it was kind of done, just thinking about it in the back of a van.

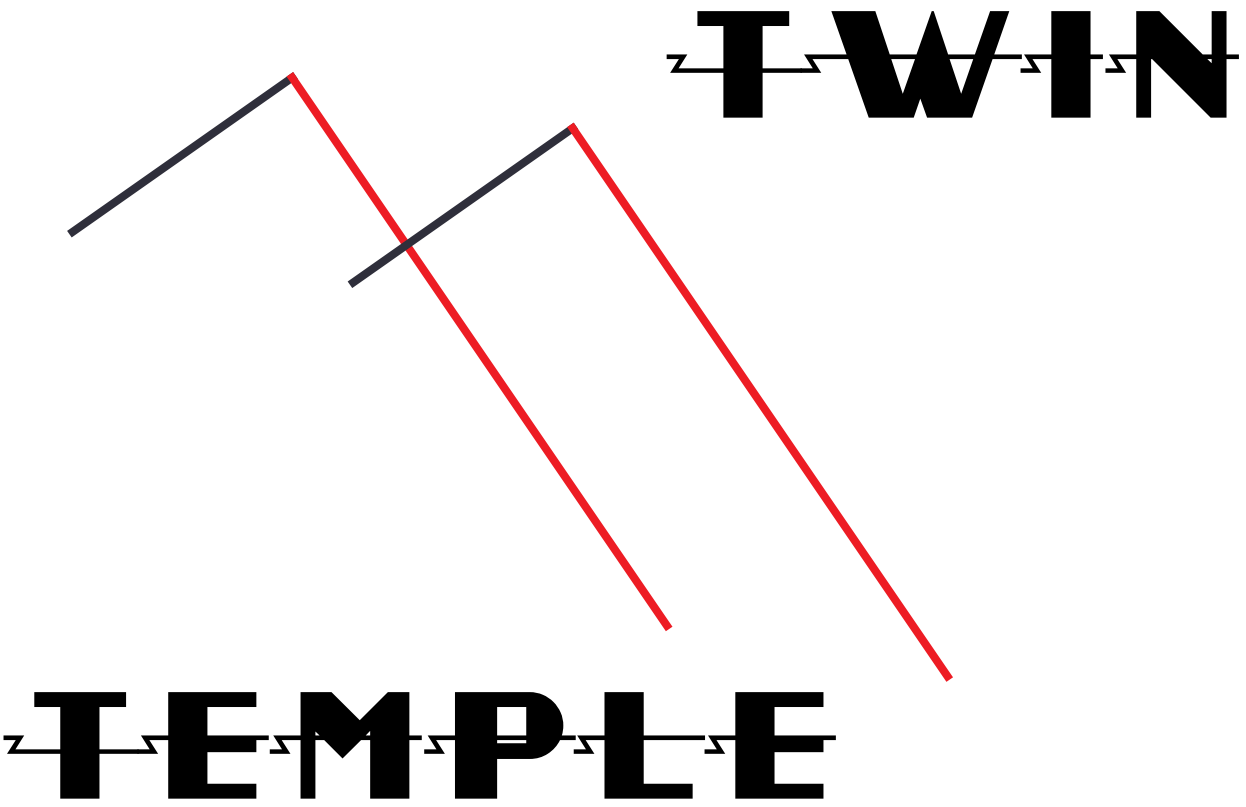
What does music give you that nothing else does?

Money haha.

It's just like the most exciting time. For me, it's just when I feel creatively and when it's finished I feel like "oh I got nothing else; I've got nothing left to give". But I think music is great because you can just be somewhere else in your head. You know, like a lot of people don't have that. They're constantly thinking about whatever's going on in the world and being able to do music is like being able to daydream, and it's the nicest thing I think.







FROM THE SEEMINGLY INSURMOUNTABLE EXTERNAL FORCES OF INDUSTRY SILENCE AND UNATTAINABLE PEAKS TO THE TROUGHS OF INTERNAL CRISIS AND LOSS, THESE DOOMED LOVERS HAVE BATTLED THROUGH ADVERSITY AND NARROWLY AVOIDED THE CRUSHING PITFALLS OF EXCLUSION, ADDICTION, AND THREATS OF VIOLENCE, TO EMERGE TRIUMPHANT AS THEIR TENACITY TO THE CAUSE, AS WELL AS EACH OTHER, BECAME THE UPDRAFT TO THE MUSICAL SUMMIT THAT THEY WERE DESTINED FOR.

In a country that is deeply divided by religion and conservatism, but champions excess, self-gratification, and individualism, the separation between sanity and decay is a thinly veiled line that exists as a partition between chaos and control.

Add to this highly contentious and insidious social spectrum confessed Satanists Alexandra and Zachary James, and the results are markedly poignant. Take for example, the death threats and harassment that occurred from the Proud Boys toward the pair at the venues they played early on in their career. Trump's America and the overt right-wing agenda that is being played out across the country and the wider world is the dog whistle that has dragged out every extremist with a bent from the rotten woodwork that the United States hides its disturbing and numerous skeletons behind.

The irony of emboldened bigots decrying the free speech and universal rights they champion, to attack the very fabric that supports them, not only serves to accentuate a point about the divided nation but ultimately how this musical duo is seen and treated.

Their love and admiration for their nation and the music it has founded has become a thorn in their side because of how they and their beliefs are treated. The American music that gave rise to Blues, Rock n Roll, Doo-Wop, and Rockabilly provides the basis of their own style and is inseparable from their essence. Providing the energy, flair, and feel-good nature of their music, the counterbalance of its underlying troubles that generate the music's purpose and subject matter is the same for Twin Temple as it was for their contemporaries.

Railing against societal norms, conventions, misconceptions, and prejudice, the essential art form of music pushes back against prevailing headwinds and marches ever forward to the promised land of freedom, acceptance and self-expression. And to test those waters, a system of belief that lies on the fringes of tolerance, or understanding, will always be the gauge of where tolerance and disagreement rest.

It has been a long and testing road that Alexandra and Zachary have travelled along just to get to where they are today. Having fought so hard to firstly get their work heard and then to have it accepted has been the journey and not the destination. Taking years for their record God is Dead to be released after an industry-wide cone of silence was placed around it, by the time the album finally was hitting stores, like many an artist, as creatives and human beings, they had moved on. Life stops for no one, and things change, sometimes for the better and more often than not, it moves on in a more complicated way, zigging and zagging through the trials and tribulations which present themselves at almost every turn.

Doomed Lovers is the Los Angeles pairing's latest album and one that is beset by tragedy and trying moments. As Alexandra explains, 'We both were suffering with professional setbacks - for years we were stuck in a battle to release God is Dead. We made another album in that time we weren't able to release. We need music in order to breathe and exist, and to have it taken away. A crushing depression settled over us both, which exacerbated addiction and health issues. It was a dark time, and we weren't sure we'd ever emerge from it. We had many conversations about giving up, giving everything up. But this record was about healing, or attempting all these things by laying them bare on the record." A brave and defiant outlook given how exacerbating the experience had been. And using the best-known method to combat such difficulties, passing these experiences through the cathartic filter of music was ultimately the best way to express those times, as Alexandra goes on to say," Creating something beautiful out of the darkness allowed us catharsis. We just followed the muse; this was the record we needed to make at this time." Yet the record contains some very deep roots and was born out of a tumultuous period of personal upheaval, as Alexandra gently explains," I lost my Halmoni (Korean grandmother), who was like a mother to me and raised me. It devastated me. Shortly after, we also lost our beloved son (a pug) of 16 years. It felt like two of the most beautiful beings in my life were ripped away, like I had been amputated, and I didn't even know who I was without them. We mourned our boy very heavily and were really stunned by the pain of it. We treated him as a child and were never apart from him; he even toured with us, was at the studio for every record we've made." A difficult period made more difficult by the successive layering of untimely and unfortunate events.

Not to be defeated or completely dispirited by such incidents, the duo tenaciously held onto their beliefs and their art to deliver an album that lays to rest their struggles but celebrates them through song. An admirable quality and an aspect that adds to the genuine authenticity the couple have toward their life and music. That isn't to say, however, their approach is harmonious and replete with synchronicity, as they candidly confess when describing their dynamism, and the strengths and weaknesses they each exchanged when fleshing out

material and for this particular album, "We've been called fire and ice, or gas and brakes, because in some ways, I think we are very much a union of opposites, but at the same time, we share a deep core ethos and have so many musical loves." Elaborating a little further and discussing the aesthetic and authenticity that they adhere to musically, Alexandra says, "To be honest, in many ways we both disrupt and revere authenticity in general. But at its core, we do love classic American Rock 'n' Roll - this project is very much a subversion and destruction of what's come before, and at the same time it's carrying the torch forward because we deeply love the music. It's our moustache on the Mona Lisa; sometimes you must defile the canon in order to carry it forward."

And by diving deeper into the style they harness and how they blend their own modern experiences with that of vintage Rock 'n' Roll for the betterment of both, through the overtly positive sound they champion, which often overlays the darker core lurking within, Alexandra explains the defining difference between the two worlds. "We love cognitive dissonance, like the opening scene of Blue Velvet that has Roy Orbison playing over a severed ear. We believe in transcending the binary; Baphomet is a sacred symbol within Satanism because it represents just that: part beast, part human, part man, part woman, as above, so below, and Baphomet is both those things and neither of those things. American Rock 'n' Roll can be quite dark as well, and we don't feel we necessarily only champion a "positive" sound. We don't have a methodology or a







SOMETIMES IT JUST STRIKES YOU LIKE LIGHTNING, OTHER TIMES IT'S A SLOW FIRE





didactic intention; we just do what we please and what pleases us, and hopefully that inspires others to do the same." Which is to say that it is neither a strict by-product of the genres Twin Temple tap into, or specifically a methodology they follow in order to make heavy topics more palatable, but rather that it is simply their approach and that, as a consequence of such, the ways of processing such matter are through the Yin and Yang they offer one another, which covers all bases.

There is an all-encompassing art form to Alexandra and Zachary's work, be it the incredible outfits, theming, set design, photography and, of course, the music. So what are their creative processes and lines of thought when dissecting ideas, working out conceptual notions for extracting ideas from the cosmos and converting them into the tangible? "That is the Great Mystery, and a great pleasure, to take bits of fragments of inspiration from the ethers, and bring it down into the mundane world. We often just wonder at it all. We just remain open and receptive to what comes up. I still don't know if we have a set process, or anything; sometimes it just strikes you like lightning, other times it's a slow fire", as Alexandra frankly admits. And perhaps the grandest test of this theory is in the here and now, and how they respond to the world around them, as there lies at the heart of America, a divided and traumatised soul, which feels more inflamed and conspicuous today than ever, but that same America that is the birthplace of their essential style and expressionism. How do the pair balance that dichotomy between the ills of their homeland and what it snatches with one hand and the platform it gives to create, on the other hand? Alexandra diplomatically explains by stating, "There will always be war and peace, hate

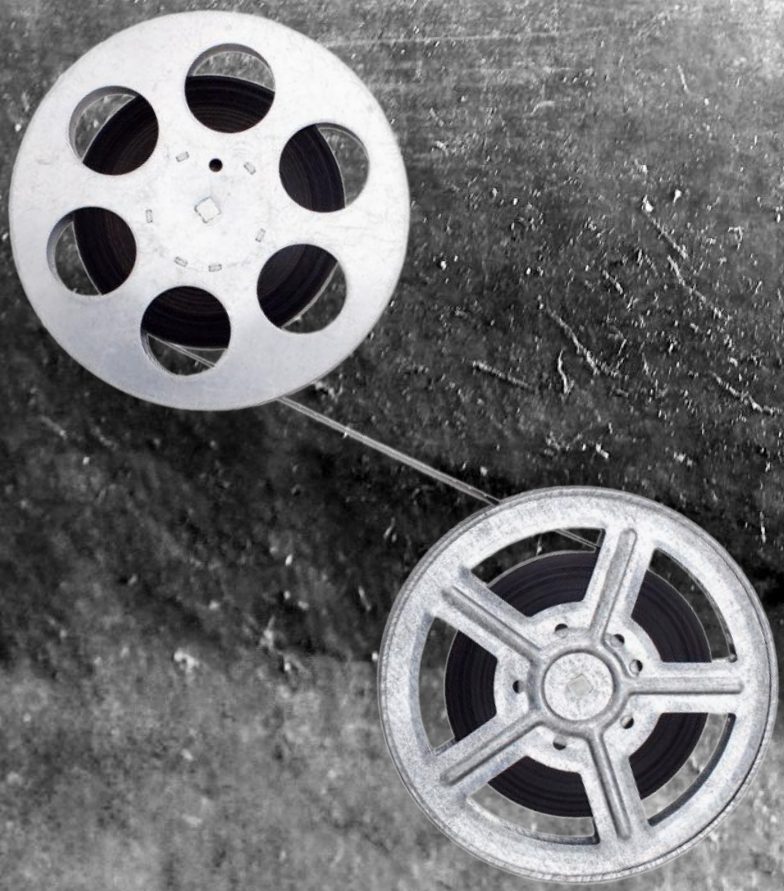
and love. With all things, there is a shadow side. At the end of the day, we love American Rock 'n' Roll and culture, and we hope to bring people together under the auspices of free will, individualism, self-expression, self-empowerment, and non-apologetically marching to the beat of our own drums." And to extend upon this further, she offers an insight about their motivations. "Recently, when we were a bit down, Glenn Danzig told us that when life knocks you down and off course, just get back up, focus on the art, write a song, get excited about a music video, design a t-shirt- just keep bringing the focus back to the art itself, and inspiration. It's great advice. Always return to the art itself, that is the only thing that matters." Sage advice, and it always pays to hear what old heads have to say, but equally, Alexandra stumps up some wise words of her own when talking about the significance music has to her, her life and her relationship with Zachary, "Personally, music is the thing that consumes our passions; it's sacred and beautiful, and in a Bukowski like sense, it's almost an unhealthy compulsion. But at the end of the day, we feel music, unlike anything else on this forsaken earth, brings beauty and pleasure to us, and hopefully others, and brings people together, better than anything else."

What more needs to be said other than it would be nice if more people listened to Satanists if this is how they view the world and those living in it. A group and belief system which, at face value, would not seem to be the voice of reason or compassion, yet what Alexandra and Zachary subscribe to is a world where individuals are truly free, and music is a universal gift that excludes no one, and offers something to every colour, class and creed, that if embraced, gives back eternally.




ETHER
FOREVER

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.



LISA LEBLANC
Too Many Cooks

When are puppets not awesome? It doesn't matter how or why they are involved; they are just instantly cute and funny. No wonder then LeBlanc incorporated into her video some cheeky, velvety little Muppet's of hilarity into her already funny clip. Her messaging couldn't be clearer and is a pretty simple notion to follow, but aided by a disastrous cooking segment and the unhelpful and borderline critical puppets, the kitchen-bound clip plays out like an adult Sesame Street. Taken from her sixth studio album, the collection of tracks was conceived during long road trips across the states and condensed into her aptly named Patchwork.





PERSONAL TRAINER
Hole

Ok, so this is essentially some prawns on strings, but ridiculously watchable. A gig setting with a full band and an enthusiastic audience, all participating in a crustacean concert.
With their little orange chelipeds strumming guitar strings, depressing the trumpet valves, hitting the snare drums and grabbing the microphone stand, this insane little scene is in perfect harmony with the lively and bounding track offers as much serious as one would expect from their record Human Assholes.



STRANGE LOT
Eyes For Ya



Take a nostalgic walk back to when virtual reality was a developing digital concept and the embodiment of future technology. The point of view, outward-facing hands exploring untold worlds all from the comfort of a VR headset, stepping through mesmerising worlds and loadable content. The genuine reality of the idea never really did take off, and even modern versions of the tech still haven't reached the popularity and surreal vision intended for the digital playground; however, the Austin four-piece remind us of those times and add their own blend of psych blissed out to this niche world.



ViRG & JIM JAMES
Lost In You



Submit to the soft synth world inhabited by Piano Whitman and capitulate to the dark wave pop that is irresistibly kitsch but equally sincere and authentic. Operating between the traditional music spectrum and the unorthodox synthetic sounds of ViRG, the two meld in a simple but puzzling way. As the monochrome video highlights the dualities the song points to, beyond simple contrasts of colour and the standard tale of fizzing romance, the performance recording clearly shows how the song is constructed. It dispels some of those musical mysteries that make the listener ask, "How do they do it?"




MARGOMANN



DANCE LIKE NOBODY'S WATCHING



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

Going for broke and throwing everything at this record, including selling your possessions to fund the album and haul the band overseas to record it. That level of effort is only matched by your belief and commitment in it. Just how therapeutic was that particular process in achieving the release, nay, vindication in your self-assuredness?

I'm very much an all or nothing person, so it was pretty in character for me to make a record in that way. In terms of it being therapeutic, whenever I'm feeling restless or lost, I often feel the need to burn the whole house down to check the state of the foundations. I'm making analogies up now, but it's true.

Bleach your hair, cut it all off, quit your job! Stitching yourself up can be as good as a holiday.

I just wanted to make a debut album that I could stand behind, and that meant pouring everything into it, in every way I had means to.

It felt like a really long time coming.

Speaking of throwing everything at this album, being your debut, it is no doubt a record full of tracks that mark significant moments in your life, both past and present. Distilling that is no easy feat, and in doing so, how did you tie all those experiences together with a cohesive and unifying thread?

I didn't set out for continuity; this definitely isn't a concept album. What I think has ended up being the continuous thread though, is that the album was written through an intensely female lens.

At the time I was writing these songs, I was in the process of trying to disentangle myself from girlhood and wrestle my way into a kind of womanhood that I chose. I was reflecting on the ways in which moving through the world as a young woman had left me disenchanted, while at the same time examining ways that I'd also internalised misogyny in strange ways, and often under the guise of feminism.

Specifically, you address relationship toxicity and, in understanding both sides of the story, a lateral viewpoint; yet how considered was the top-down approach? That is to say, the metaphysical and practical aspects of that relationship quadrant?

With tracks 'Not Love' as well as 'Love Is A Dog', I would say I'm looking at love through that lateral lens (being both the protagonist and antagonist). Where I also take on a more observational take on dynamics objectively, would be in tracks like 'Grace' and 'Kill The Girl', where I highlight societal and relational mechanisms that have created suffering in my life. I'm yet to write a song that tackles all perspectives at once though. Maybe that's my next challenge!

In extracting the sonics to canvas the sentiments you explored, you went back to your musical roots, and piano was one such way you coalesced those feelings. Was that because it is an instrument that taps emotional turmoil more succinctly than any other, a safe space to express, or simply a starting point?

I started piano lessons in high school, though I'd usually forget about the lessons and not show up. I wasn't a very good student. When I first started writing, the piano was easy to write on because all the notes are laid out in front of you. It's super intuitive. But then, when I was 18/19 and started lugging my keyboard around to open mic nights and pub gigs, I got a lot of unsolicited "where are the happy songs" comments. Young, impressionable and eager to please, I picked up the guitar and started to write on that instead.

I'm thankful for the exercise, because writing on different instruments really does change the mode you write from. Writing on guitar is more rhythmic and repetitive, and coming back to the piano with that songwriting muscle fine-tuned has probably bettered my ability to utilise rhythm as a pianist when writing, which is cool.

I also think the way it's set up literally allows for my brain to get more creative and explore more voicings and accidental notes and things. But to answer your question, I mainly came back to the instrument because I'm a stronger pianist than I am a guitarist, and because, I'm a solemn and slow-moving creature at heart.

To translate those sounds and finesse them, you employed the incredible producer Burke Reid of Gerling fame. What did Burke bring to the table that really helped you on this album?

I love Burke's catalogue, he has made some of my favourite Australian albums to date, so it was a real honour to work with him.

Before I had finished writing the record, I was taking Zoom calls with a bunch of producers, trying to decide who to make the album with. What struck me when talking with Burke was how willing he was to really push me, and the record, to be the best it could be. He was frank, which I work best with. But he was always working to pull the work out from me as a writer, pianist or vocalist; he was never prescriptive.

He has a sensibility that refuses to cloud the core of a song. At one point, Burke pulled up a bunch of movie scenes, and they happened to be films that had a defining effect on me as a lonely and misunderstood adolescent, and these ended up really guiding the rest of the recording process. It felt very serendipitous.

He was also very much in the trenches with us. Burke was the first one at the desk every morning, and the last to leave each night. We worked really long and hard on the record across the two-week stretch in France, as well as on overdubs and vocal harmonies remotely, finessing details in the months that followed while I was back home in Australia.

Lyrically, what was your methodology for unearthing those deep and emotive experiences and transforming them into song craft that made you feel satisfied that the words adequately captured your life?

It's my debut album, so a couple of the songs on the record I'd been sitting on for years. But when I finally locked in to finish writing it, I really examined my craft for this record, sometimes writing in more of an essayistic way than I had before, and by that I mean starting with a concept and fleshing it out to that end, rather than letting things flow through me in more of a cathartic sense, which is how I'd mostly written when I started out.

It's funny, I don't think I set out to capture my life. It's like that thing, write about what you know. I know about my life, and so that's where the mining happens, but I don't think that's where I find the satisfaction in songwriting, so much as being able to have documented something specific, and in such a way that it becomes universal.

There are various art forms and influences you weave into your work, notably poetry and film. In what ways do the different mediums you explore enhance your music?

Poetry and songwriting, I'm actually careful to hold separately from each other. I think they're really different crafts. Poetry is an easier hit to me, and by that I don't mean that there's any less to wrestle with, more that the rush of knowing I'm onto something is more immediate. The denominator, I would say is my love of language. Words can get me heady.

I'm a visual processor, and film, especially films with emotive soundtracks, make me feel completely embodied and moved in the most incredible way.

While we were recording 'Watch

and Wait', we pulled up the Blue Velvet reprise scene, where Isabella Rossellini performs in the club. It helped me to channel the specific character I wanted to perform the song.

With the clarity that hindsight affords, post-production, how do you see your body of work from the standpoint of where you started this project?

Making this record was so incredibly life-affirming. I came back from France feeling like I'd unlocked a secret universe, one that I couldn't wait to share. Now that more time has passed, I can see that this record charts a process, and has me kind of freeze held, hanging mid-air in this very specific form. It's both strange and cool to look back on.

What have been some of the great challenges in getting this across the line and, conversely, what have been some of your pleasant surprises throughout the process? I've been working really hard in various 'day jobs', cleaning houses and working in a pizza bar to get the creative and visual world of the album to a point where I'm proud of it. Collaborating with other artists I admire is a part of this process I genuinely love, but it takes time and funding – the process of building a world around the record afterwards has taken longer than expected, but I'm proud to honour the body of work in the way I have.

Lastly, and on a more philosophical note, what does music give you that nothing else does?

Music is like nothing else to me. It's a place to make sense of pain, shame, guilt, elation, betrayal, love, sex, misogyny, power. Just like you can't stare directly at the sun for too long, all of the fleshy meaning of life is hard to look at and grapple with head-on. Music is the vehicle through which I interact with life in the deepest sense.







Where were you?



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









THE GARDEN

Hollywood Palladium, Los Angeles

02/09/26

THE DAMNED

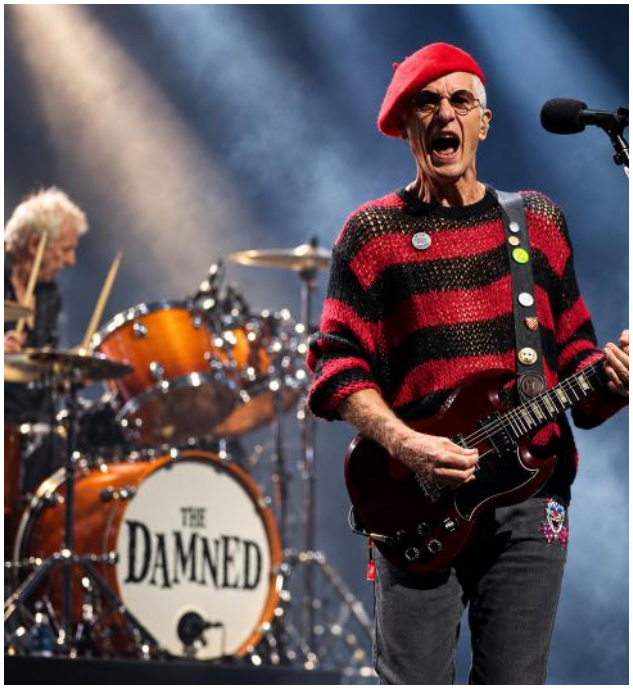
The Opera House, Sydney

10/09/26













ASH

Metro Theatre, Sydney

12/09/26









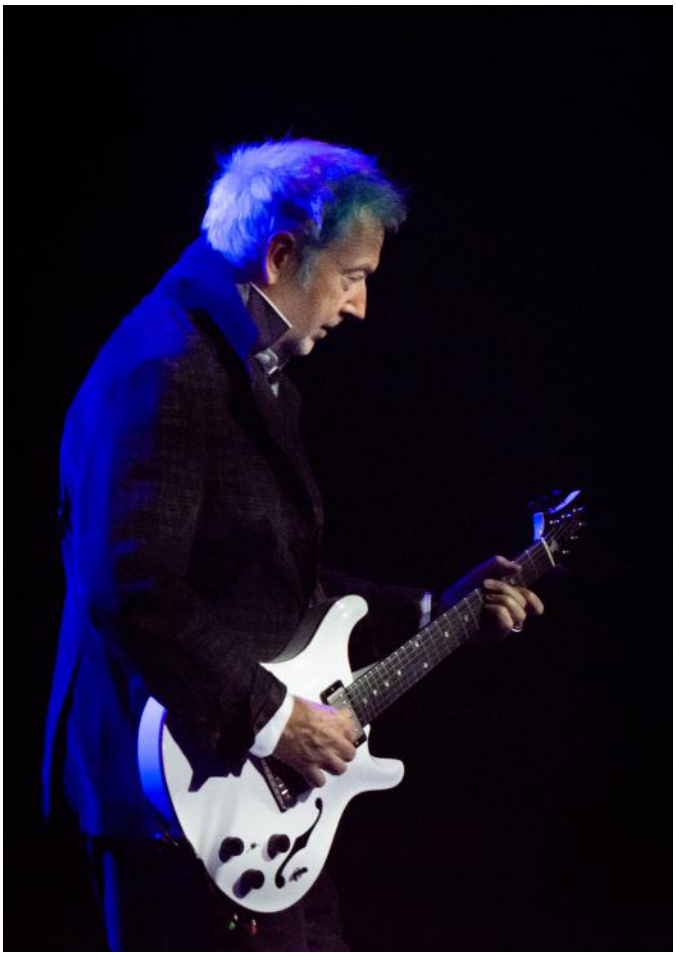




SUZANNE VEGA

Anita's Theatre, Wollongong

17/09/26





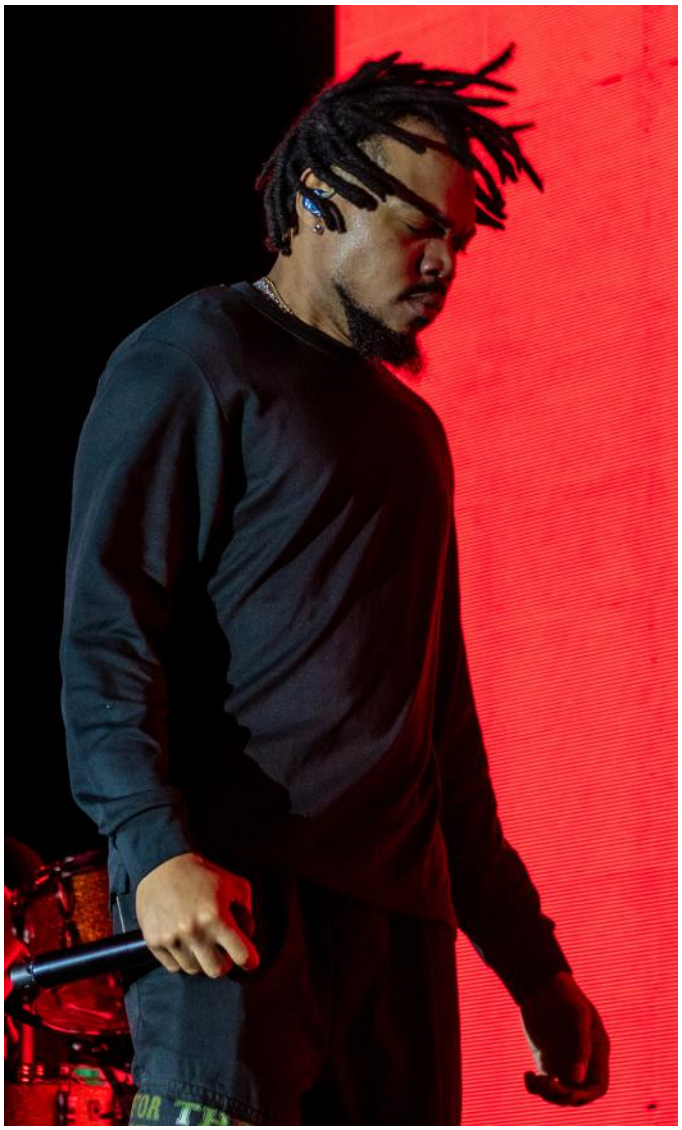




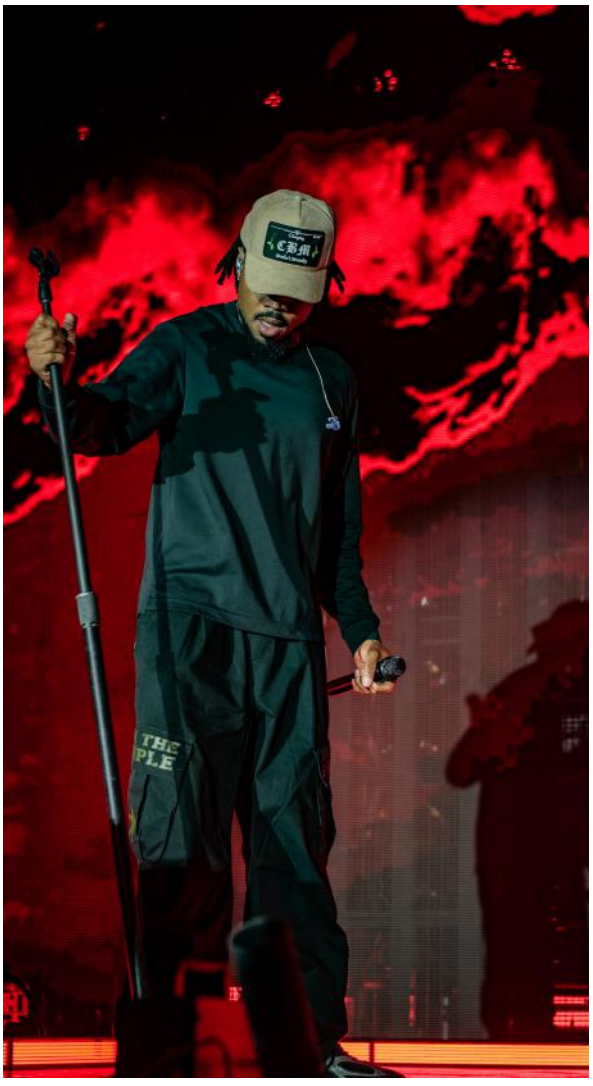
CHANCE THE RAPPER

The Union Event Center, Utah

29/09/26













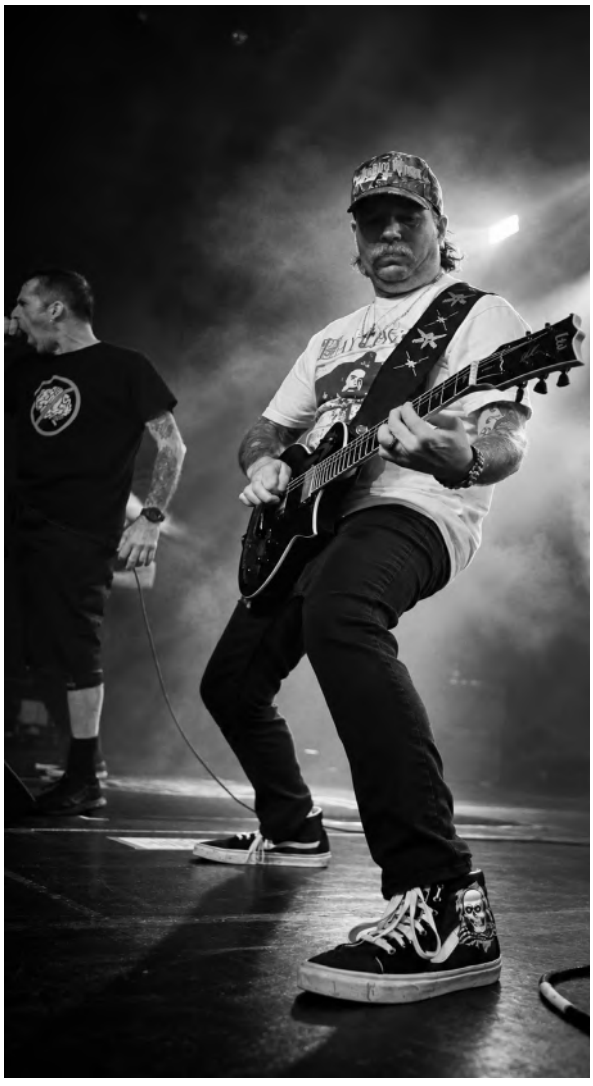
LAMB OF GOD

Hordern Pavilion, Sydney

09/10/26





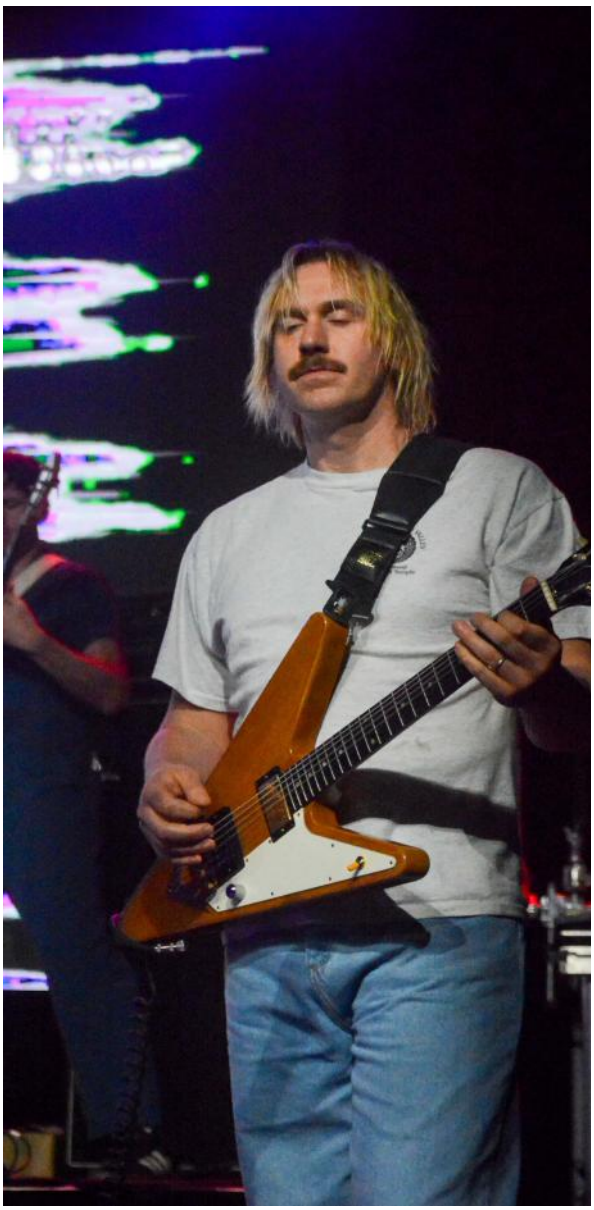








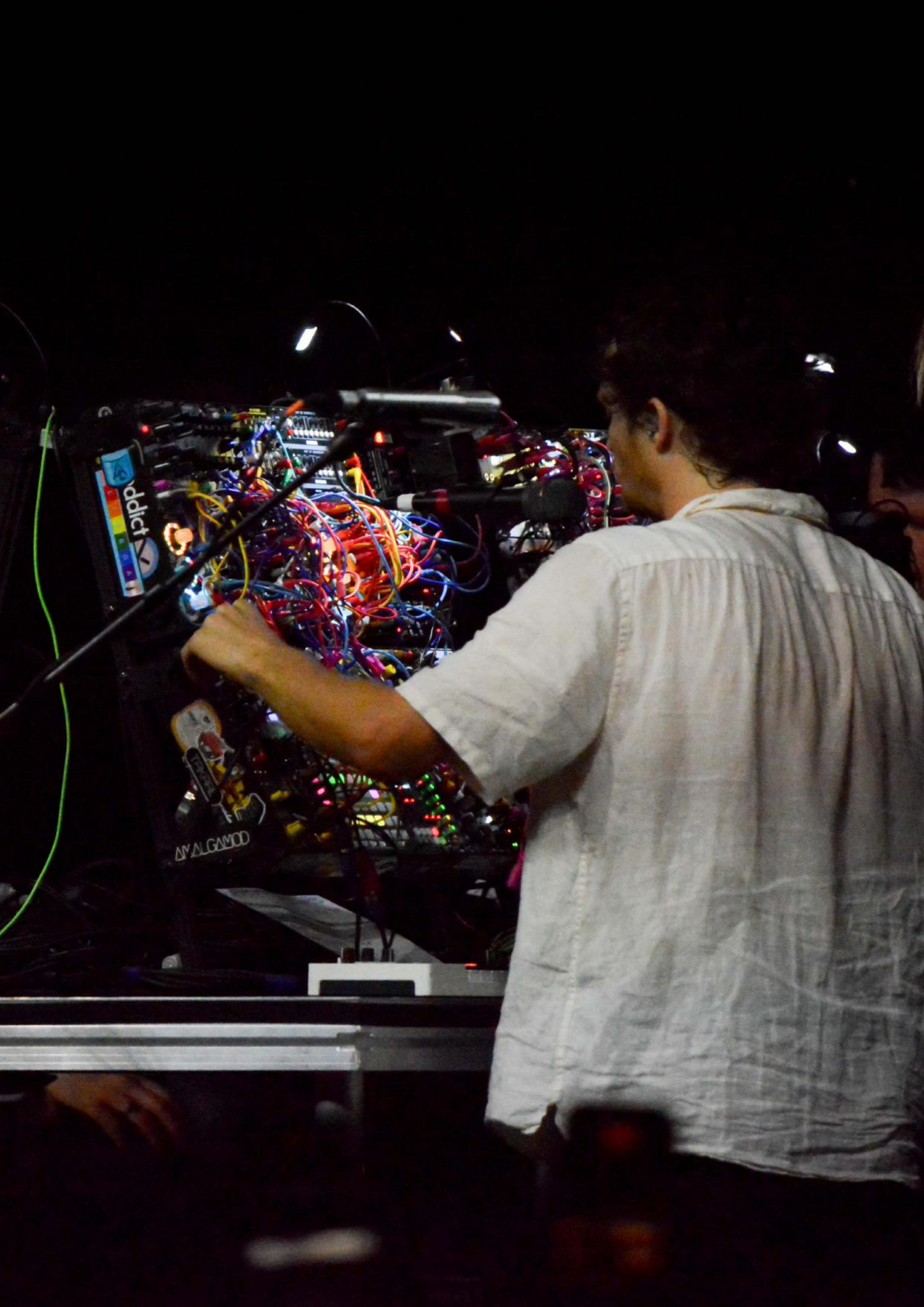




KING GIZZARD & THE LIZARD WIZARD

Anita's Theatre, Wollongong

13/10/26


addict
ΔVALGAMOD





LIKE A GOOD ZOMBIE THAT WONT DIE. THESE ALBUMS HAVE A LIFE ALL OF THEIR OWN AND ARE BACK FROM THE DEAD SO ITS TIME TO RELOAD!



TITLE: PIOUHGD

LABEL: Matador

GENRE: Rock

RELEASED: 1991



This latest tranche brings remastered audio for Piouhgd and Humpty Dumpty LSD to streaming services with vinyl to follow December 11. Piouhgd (say it "P.O.'ed.") is the Surfers' fifth album and was originally released in 1991. It catches the band in a moment of transition – moving from underground freakshow to unlikely '120 Minutes' mainstays. Face-melting guitars abound, as do references to comedian Gary Shandling. A cover of Donovan's 'Hurdy Gurdy Man' is demented but tuneful.





TITLE: ENDTRODUCING

LABEL: Mo'Wax

GENRE: Instrumental Hip-Hop

RELEASED: 1996

Still very much a milestone in instrumental hip-hop, the album was ranked highly in several albums of the year lists and was certified platinum in the U.K. Recorded at his home studio and The Glue Factory in San Francisco, Dan The Automator's studio, the album is widely regarded as the first sample only album having been put together using just an Akai MPC60 MkII sampler, a Technics SL-1200 turntable and an Alesis ADAT tape recorder. Additionally, DJ Shadow heads out on an Endtroducing 30th Anniversary Tour later this year across North America, including dates in New York City, Los Angeles, Chicago and many more.



PSYCHIC ILLS

TITLE: DINS

LABEL: Sacred Bones

GENRE: Psych

RELEASED: 2006



Few bands have traversed the full spectrum of experimental rock, from droning electronics to softly sung ragas, like NYC's Psychic Ills. In honor of the band's nearly two-decade-long trajectory in the global independent music scene, Sacred Bones is reissuing the band's fifth and final album, 2016's 'Inner Journey Out', as well as their 2006 critically acclaimed debut, 'Dins'. In celebrating their 10th and 20th anniversaries, respectively, these new editions revisit the evolution of Psychic Ills' sound, influences, and impact.

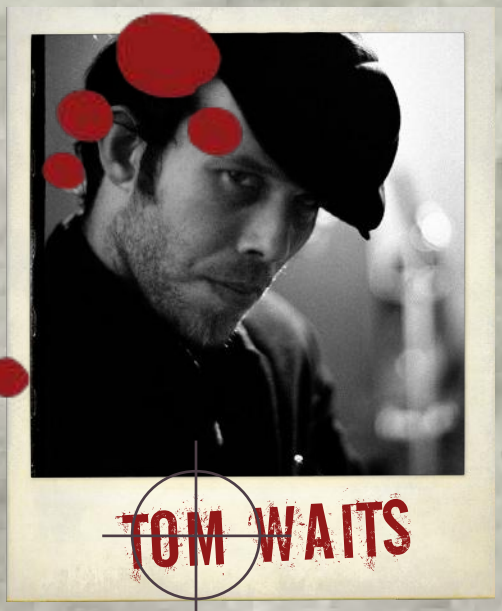


TITLE: SMALL CHANGE

LABEL: Anti

GENRE: Alternative

RELEASED: 1976



TOM WAITS

'Small Change' by Tom Waits turns fifty this year. To celebrate the landmark occasion a new vinyl re-issue of the album will be available on October 2. Uniquely combining elements of the great American songbook, jazz, beat poetry, vivid storytelling and his own modern sensibility, 'Small Change' was the high watermark of Waits' 70s period, with classic songs like "Tom Traubert's Blues", "Step Right Up" and "The Piano Has Been Drinking". This is also the record where Tom's now iconic voice reached full maturity.

MAKING TRACKS

with

ANIQO

Earth, Love And Variations

Berlin- and Lisbon-based artist Anita Goß, has released her new album Earth, Love and Variations. Recorded and produced with Bill Ryder-Jones in West Kirby, UK, the album explores love in its different forms, the bonds we carry with us, and what it means to live the light as Anita explains.



1 I KNOW

For me, I Know comes from a deep inner knowing. Feeling safe in my own body, trusting my own voice, and telling myself: I can do this. No wind or storm is going to knock me down. I try to stand like an oak tree. It is a song about my own strength and about loving myself. That is where the album begins, with this feeling of trust, and the wish to hold on to it.

2 TIME TO HEAL

Time To Heal is my personal miracle. So much love and euphoria came out of me while I was writing it. The words and melody allowed me to sink into that feeling of being in love and giving myself completely. It really is a song for lovers, with all the romance that comes with it. I heard it cinematically from the beginning, already writing with an orchestral approach and a slow build that unfolds over seven and a half minutes.

3 THE TURN

The Turn is about taking the plunge. Daring to do something, taking a risk, saying yes to what you love, however it might turn out. The rhythm guitar and the voice move the song forward together. For me, they carry that feeling of movement and the decision to go ahead. There is no certainty about the outcome. You say yes anyway, because it matters to you. That is the feeling at the core of this song.

4 ANOTHER LIFE

Another Life is a melancholy goodbye, with the belief that this is how it is meant to be. It is a spiritual song, although I did not really set out to write one. I love how it came together. Originally, I wrote it on piano alone. Pegman's guitar arrangements, Maria del Mar Ribas on cello, Adam Goodwin's double bass and, of course, Bill's additional arrangements made it feel so complete and moving to me.

5 WHAT DOES YOUR HEART SAY?

What Does Your Heart Say? That is the question. I think this song is my way of remembering what really matters, and the child inside us who already knows the answer. I wonder what our lives would look like now if we listened a little more closely. It is a simple question, but I keep coming back to it.

6 United In Origin

United Origin is about unconditional love. There was someone in my life I once came very close to loving that way. I had no conditions in my heart. I simply loved him. Giving without wanting anything in return is something I aspire to. It happens so rarely, but I was close once. I am also interested in Buddhist ideas of emptiness. I believe meditation and awareness can bring us closer to this state, helping us be better to ourselves, to the earth and to the people around us.

7 Constructed Reality

In Constructed Reality, everything falls apart. The ego comes out, the distorted guitars, the pain. Behind it all is a deeper voice, carrying a realisation in the middle of the confusion. That is what the title points to for me. It is a loud song, and I feel it absolutely needs to be there in the context of the album.

Dreams For Real 8

Dreams For Real touches on my childhood trauma and the way I deal with rejection. I may still be too close to these things to say very much about them. There is no distance between me and the feeling in this song. It is very exposed. Perhaps that is the most honest way I can describe it at the moment.

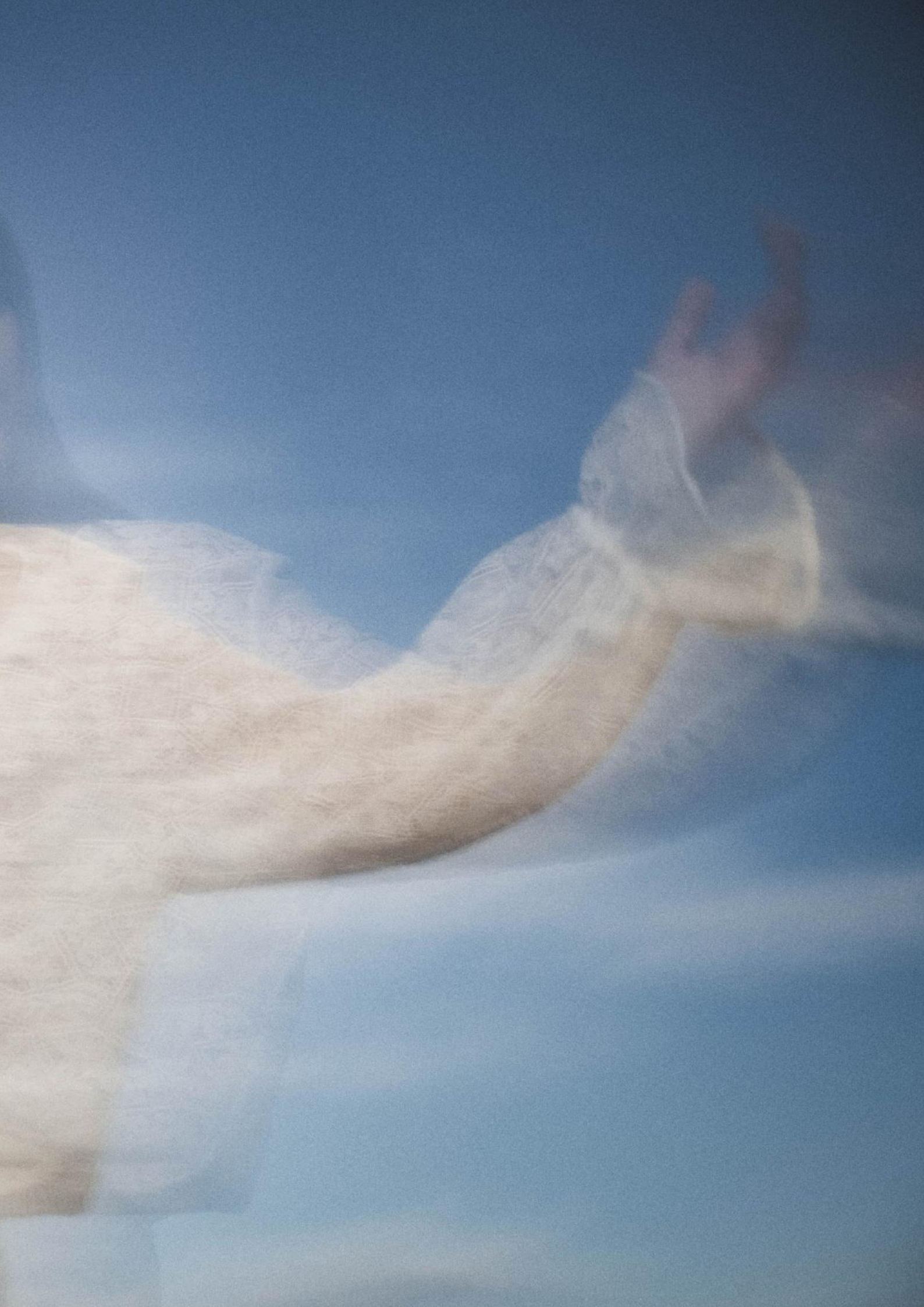
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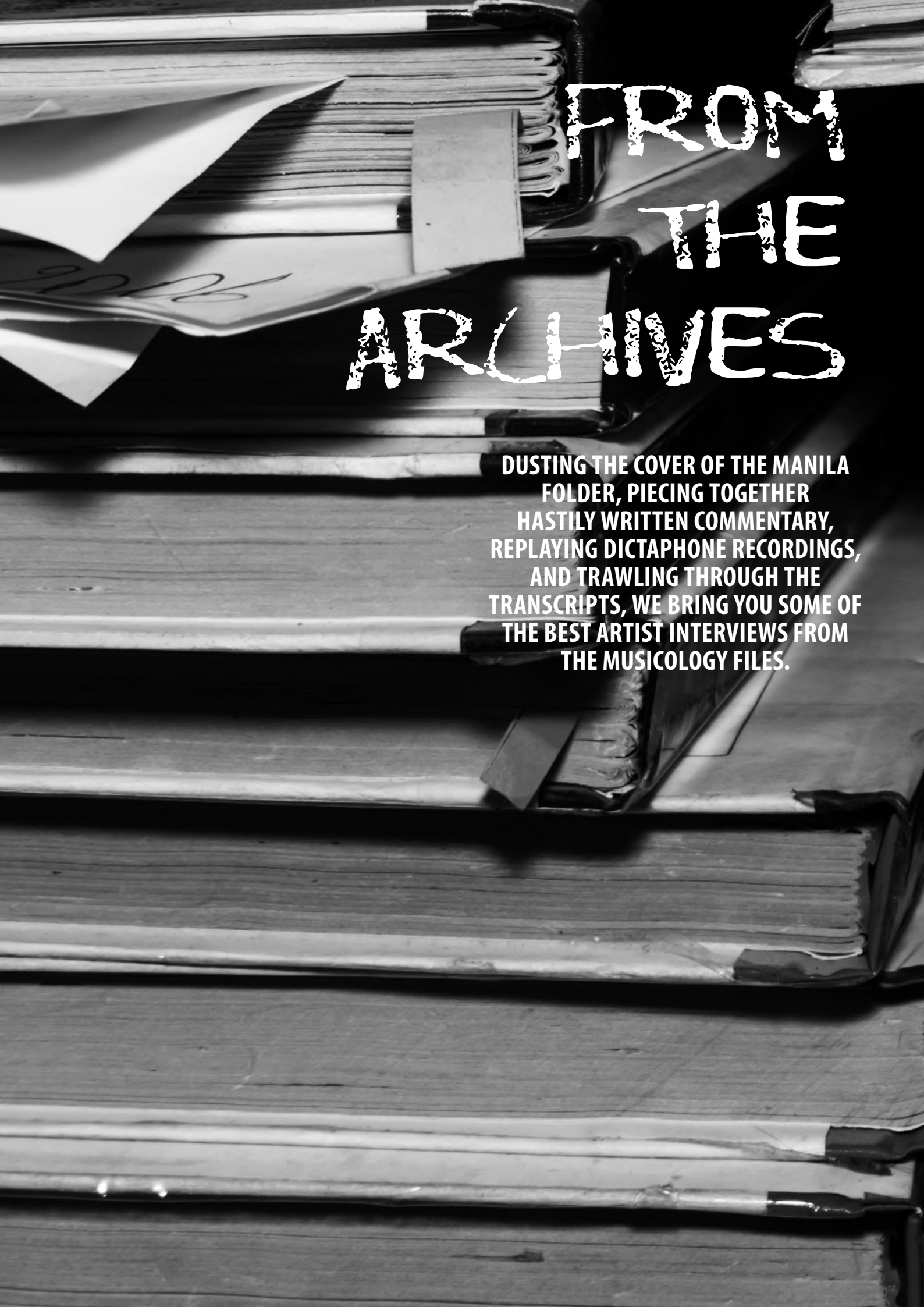
After Time To Heal, this is my other favourite on the album. Peace. Everything is here. Nothing else is needed. We are rich in nature, in our gifts, surrounded by beauty. The song has a meditative effect on me. Even while writing it, I noticed how much singing it calmed me. Sometimes I really feel it came straight from the universe. Thank you also to Joanna Gemma Auguri, ANYX and Hazel Iris for the heavenly backing vocals.

10 The Sense Is A River

A goodbye to the old. Life is a river, and so is meaning. It keeps moving. Nothing stays the same, and sometimes we need to let go to open ourselves to something new. For me, that is the feeling at the end of the album: saying goodbye, letting go, and allowing life to continue.







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.

BLACK MARBEL



With his latest album, Life In Small Spaces, recently released, we step back to Chris Stewart's covers record, Bigger Than Life, which showcased the preferences and predilections that subtly feature in his work and highlight where the magic originates.

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

Having released your last record Bigger Than Life in 2019, was now the perfect timing to put out a covers EP in the sense that you had expressed all of that deep, personal work and now wanted something a little more extricated and playful?

Yes, I thought it would be a nice change of pace, and I tried to express that a little with the sort of dark humour of the album cover. Something more akin to an old Television Personalities album. Something that felt like a bit of a smirk as opposed to BTL, which was very open in my mind.

It must not have been an easy task to cherry-pick just a few choice tracks in which to cover. Can you explain why you decided on the artists that you did, the influence they exerted on you and the technical / musical appeal that each track offered you?

Each track was different. I've been mucking about on the guitar more as of late, and so The Field Mice cover was one of my favorite old guitar songs, and I wanted to give it a try. Johnny and Mary felt like a bedroom cover of a Robert Palmer song already, so it seemed perfect. The Wire track had a bit of dark and foreboding energy, and to me felt like it could be a Black Marble song, and yet there were things about the songwriting

I would not have arrived at myself. This is part of the fun as a songwriter. Going through someone else's choices and seeing how their process is different from yours. The Grouper song was very beautiful but felt so low-fi as to almost be a whisper. It runs almost entirely on mood. So I wondered if I could try and use some of the same techniques and achieve the same results. Turns out you can't, which was interesting. The Lives of Angels cover was always one of my favorite songs, and again achieves almost a perfect mood. The vocal pattern is very simple. The song itself is very simple and very patient. I learned about patience from that one. You don't have to write a new part every eight bars. If you're riding something, don't be afraid to go with it for a while and trust that people are going with you.

What were some of the challenges in putting this EP together, and conversely, what were some of the greatest surprises you experienced during the recording process for I Must Be Living Twice?

The EP came together rather quickly as most of the recording experiments I implemented came from the LP. I probably recorded and re-recorded the LP five times. I was trying to get a more immediate sense of things without losing some of the sense of space and distance, which is almost contradictory so it took quite a bit of figuring out.

As something of a general rule, your tracks are so richly layered and have such a masterful finesse to the compositional structures. By prising these layers apart, can you elaborate on the technical nature of your production and your general approach to song-making?

Well, honestly, I know how I want something to sound before I sit down, and I think that makes most of the difference. I think it's a mistake to think that a certain box or piece of recording equipment or microphone will impart some kind of "quality" you are looking for, and yet the entire recording industry is predicated on this notion. But its more or less possible to get a certain sound by EQing if you know what you want just as easily as using some 3k pre-amp or compressor or something of that nature.

All these boxes do is create subtle shifts to tonality and harmonics which is just altering the EQ curve anyway (and maybe a tweak on an in-the-box harmonic exciter). So I think the most important element to the sound is just an idea. I came into things wanting to get this layered depth and mid excited slightly telephonic sound. I could have used a bullet mic on vocals for example which would band-pass the signal, but it's just as easy to change the EQ curve inside of Logic and get the effect if you know what sound you are going for.

> "I know how I want something to sound before I sit down."

With your own live performances and throwing in a cover to a given set, just how dependent is the specific show itself in what track is played or is it very predetermined as to what, if any, cover you may play?

Well, at first we changed things up quite a bit, but you get a sense after a while which songs work and where in the set they work. I will say though, that we don't have a pre-determined set-order. We have a set list, and depending on the crowd, I sort of make on-the-fly decisions as to what order we should be playing the songs in. In that respect though, I know like, ok here's a good moment for In Manchester based on the feedback you are getting. It's just intuitive.

You have played countless shows over the years, is there a particularly remarkable show that you played, and can you share with us what made it so remarkable?

We played our biggest show at that time at the Regent in Los

Angeles on Valentine's Day. The show was sold out, and the crowd's energy was amazing. It was a very special night, but honestly, there are so many things about playing shows that are visceral, mostly good and some bad even, that is hard to match in everyday life. I'm looking forward to getting back out there whenever its safe to do so.

Having played with so many different artists, during that time, has 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've wrestled with the idea of how we should present ourselves on stage a lot. It's easy to get in kind of an arms race with fellow bands about this stuff. like oh they have a strobe, we should get a strobe. Or they have fog, it seems way cooler with fog haha.

But I've been told that the most important thing is just being open and honest with the crowd and that people are there to see you and how you react and carry yourself and the way you perform your songs, and that's more important than any kind of stage gimmick and that resonated with me.

It was Barry Gibb who said in reference to listening to your peers and contributing to a musical timeline that "as a songwriter, all songs belong to songdom". To that end, have you experienced your own work being covered, hearing from artists you have inspired and ways that your music has imparted itself onto others?

Yes, this is not my first go-around with this kind of experience though. When I was younger, I was a fairly dutiful graffiti artist on the level of having my work in magazines and such and that's when I first experienced younger people being inspired and emulating my work the same way I was inspired by and emulated the work of others.

No one just makes up an entire catalogue of original ideas completely out of thin air, and I think that's great. At the same time, I think you do have a duty not to carry yourself in certain problematic ways as you are letting people down outside of your own immediate purview that you might not think about day to day or even be aware of, and I think that's a good thing too. A sense of responsibility is a good thing for sure, I think everyone should feel that.

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?

Well, originally obviously the decision to just muck around in Garageband. The decision to play songs for the first time to my friends. Their support was pivotal. The decision to leave the more traditional workplace after my first album and pursue this more seriously was pivotal.

Every step of the way, there has been something that kept me going. Getting on a label that I've long respected. Working with a booking agent that finally would allow us to do comprehensive tours in proper venues instead of underground sort of punk tours. As long as there are new experiences to be had I'll continue to work within these constraints. Hopefully, there is more in store. Getting to play in Eastern Europe for the first time this year was something that pushes me forward. It was amazing as an American to see that part of the world for the first time and get a sense of where you came from.

On a philosophical level, what does music give you that nothing else does?

Just a connection to a group of like-minded individuals who are doing things on their own terms and are open to these experiences.

Finding other people who value these same experiences and want to continue to sacrifice some of the more traditional trappings in order to pursue them. In the regular world, you are sort of defined by your skill at a task. Like they'll say at your funeral, he was a good baker or shopkeeper or what have you. At least it feels that way when you're going through it. Being in music is very chatty.

Everyone talks about everyone, so it's more about can you move through this world with a modicum of grace and autonomy. Treat people well and be remembered as a good person who could be fun to be around, have a good time, be thoughtful of the people who work with and for you and not be afraid. That feels like a better way to be judged to me.

> "I was trying to get a more immediate sense of things without losing some of the sense of space and distance"



GRACE MITCHELL

BUILDING UPON HER EARLY RELEASES, THE MELBOURNITE RETURNS IN MORE WAYS THAN ONE. RELOCATING TO AUSTRALIA AND NOW WITH RUG RAT IN TOW, HER LATEST ALBUM SEES A SHIFT IN FOCUS AND BROADENING OF SCOPE. WITH PRIORITIES REALIGNED AND NEW DIRECTION SET, THE ALTERED CONFIGURATION PUSHES BEYOND THE PAST AND CLEARS THE CLUTTER, READY FOR WHATEVER LIES AHEAD.



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

In what ways have your geographical bookends between Australia and America influenced the style and direction of your music, considering that there is always a part of the heart and soul that operates differently when divided origins come into play compared to those who solely exist in one space?

I don't think that the geographical locations of the two places and their respective cultures had much of any an influence on my music as time and space has had. I'm in a totally different stage in my life than I was when I first started making music ten years ago. I'm a mom and had a lot of time to reflect on things that really matter to me.

That said, I'm lucky to live in Melbourne now, where there's so many legit musicians who are mega-talented who really raise you up and rally around you if you're worth listening to. Melbourne's music scene is really music-focused rather than scene-focused which I appreciate.

Pulling from all four corners of your life, the subject matter you tackle is as broad as the years it covers, and in doing so, does each track feel like a milestone and touchpoint that is now enshrined in wax?

I'd say, though it's taken me a long time to release a full album, the content of the album was mostly written in 2022 during a rough patch in my life where I learned a lot and shook things up by moving from LA to Melbourne basically on a whim.

Can you share some of the particulars that went into a number of the songs off the album where their meanings may be a little obtuse at face value?

The lyrics to all of my songs are really conversational, so I think there are bits and pieces where you might need to know the context behind the conversation, but I think you can collect the jist from all of them for the most part by just tuning in.

Personal reckonings and relationship sentiments abound throughout your work, but what other areas and influences have shaped this record and inspired their creation?

I think movies and imagery helped inspire a lot of the moods on the record. Even though I forget sometimes, I'm pretty creative, so multimedia art really inspires me musically.

When it comes to making music, as a multi-instrumentalist, it must be a very fluid process for you whereby changing dialects is still ultimately talking in the universal language of sound. Is there an instrument that speaks to you more clearly than any other when using it to convey your feelings?

Yes, guitar because I'm the most proficient. But I'm a pretty crappy musician technically. I just do a bunch of takes in the studio until I get something I like.

From Design to Raceday and now with Daughter of the King, how did you want to push yourself in a direction that lifts off from those earlier releases yet doesn't abandon them either?

I talk about this with people sometimes. A lot of people that have been involved in the journey say that there's a Grace Mitchell-i-ness to my writing that they hear in all of my releases. I like that because the sounds of Design and Raceday are so different than Daughter of the King but the through-line has always been the way I compose and my style of songwriting.

Having worked with so many different artists and collaborators over the years, what have been some of the key things they have imparted to you that have become some of the building blocks in your own career?

Respecting the form, while also being authentic, is something that I've learned from the "greats". That's been my takeaway, at least because most of the super famous producers and songwriters I've worked with have completely sold out to the major labels. I guess if I could be super fucking rich while still making music everyday I'd probably do the same thing…

Equally, what have been some of the hardest challenges you have faced in the industry and in navigating the many pitfalls and obstacles that exist between creating and releasing an album? I don't wanna get into it. Trying to stay positive these days.

What does music give you that nothing else does?

I don't put that much emphasis on music these days, so there's not a whole lot it can do for me that other things can't, but I suppose when I achieve something musically that was a great challenge and took a lot of effort, it can make my life feel really purposeful and worthy.





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.





BETH ORTON

The Ground Above

8/10

Partisan Records

Orton has always had a deft sense of time and of seeing moments in real time. Something she has captured constantly over the course of her nine studio albums and now with The Ground Above, it feels as though perhaps her greatest work is now among us. When wizened hands stroke the ebony and ivory, it is with experience that those keys conduct the emotions that flow through those fingers. A conduit, Orton conveys some of the deepest sensations of the human condition. An artist of her vintage and delicacy is truly fit to engage with the subject matter at hand.

The finality which 'The Ground Above' speaks of is the purest example. Its origin is completely transparent, its sentiment universal, its inevitability unavoidable. Clinging to life and reaching for a little more, only so as to share just a little bit more of that precious thing called time, Orton sits at the bedside of a passing soul, and as the track builds and the gospel choir rises in pitch and power, the moment arrives.

It is with reflection and deep contemplation that 'Before I Knew' takes the clarity of hindsight to see that there is only one guiding force and that the epiphany of its meaning will arise at different instances for different individuals, but the common denominator is love. Orton's pained vocals and agonised awareness of it drape over the moment of realisation as suffocating horns crawl over emotional protraction.

Sophistication and syncopation come together in one unifying and exquisite song, 'Cigarette Curls'. The exceptional musicianship on the piece is elevated by special guest Nick Hakim and his addition of sweet harmonies over the top of Orton's laboured vocals.

Taking flight, 'Waiting' sees the clouds part after the storm has passed. Lifted by lofty horns and up-tempo keys, the reconnection is clear to hear. No longer disparate or adrift, the woodwind soars like Orton's positivity to reach a bright destination after a long journey. Much in the same way, 'Celestial Light' is expansive and contemplative. Considered instrumentation keeps the piece relatively simple, but that only underscores the point Orton is attempting to make about longing and ephemeral ache. A recurring theme, and one that continues with 'I'll Miss You' as Orton grapples with the heavy sadness of loss and seeing a loved one everywhere but in reality is nowhere to be found. The pounding percussion is like that of an anxious heart, emphasising the stress of a fruitless search.

Flickering into focus, 'Love You Right' takes a slow walk through regret. Moments of ascendence fall back down to hazy recollections and blurry horns as Orton recalls those precious memories, sights and smells of days gone by. And as if preparing for the inevitable, 'Otherside' shimmers between here and now, life and death. Monumental subject matter but handled with the sensitivity and passion that only Orton can offer. A send-off worthy of ovation.



Feature Artist

BETH ORTON

A legacy album, The Ground Above grapples with some of the deepest fundamentals of the human condition and does so with the softest and wisest methods. Sensitive instrumentation, crystal-clear lyricism, and, of course, Orton's unmistakable passion overlaid on heavy subject matter. Skilfully broached and expertly executed.



BABEHOVEN

I See Them, I See Me

6/10

Double Double Whammy

The gentle 'You're A Liar' instantly reminds one of how soft and honest Maya Bon can be. With heart on sleeve and window to soul open, the opener unfurls into 'When You Look At Me' as the guitar of Ryan Albert enters the fray and announces his presence. The semi-lucid 'Lasagna' with its alt-country twang mirrors the hazy state in which many of the tracks were conceived. A consequence of Bon's medicated state due to a vocal injury requiring heavy doses of ketamine. Yet, like any album, it certainly isn't the single point of construction, as the subject matter Bon and Albert explore a range of topics from climate change and relationship issues to depression. There is, however, defiance peppered throughout as 'Blue Around You' and 'Something True' declare. The certainty that breathes most life into the Hudson pair is most conspicuous when the topic of their home and surroundings comes to the fore, as 'Wave Has A Place' attests. Through the haze and uncertainty which clouded the record, Albert's beautiful acoustics and Bon's heartfelt sensations pierce through the murky undertones to deliver a wonderfully homespun album.



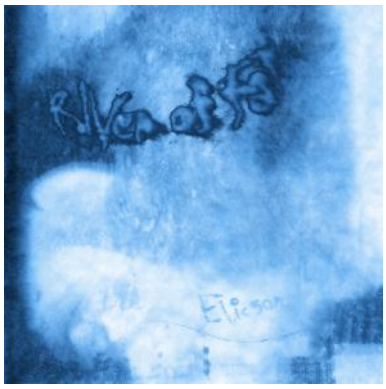
BROTHER BIRD

The Lodge In Miller County

6/10

Easy Does It Records

The bedroom DIY of Caroline Glaser is an alt-pop collection of moments and memories. Each wrapped up in a hundred thoughts and feelings. Adding a tassel to the frayed edges of regret, the assortment of emotional vignettes are peppered with indie quirks of sparkling pop, Casio beats, and homespun guitar. From the opening melodies of 'The Lodge In Miller County' and spritely 'Pariah', the album shifts gear and style as frequently as the notions it addresses. As the bounding 'Prodigy' acknowledges that pride precedes a fall, the elementary 'Dirt' is an exercise in refinement. Glaser's confessional approach is exemplified in 'Patient' as she laments the carriage that has unfolded as her apologies cascade over gentle piano. And the slow march of 'Supermarket' affirms her commitment to remain steadfast, as does the stern 'Landlord' as the pace quickens and assuredness solidifies. A heart worn on the sleeve, the diarised world of Glaser is laid bare, and 'Pessimist' summarises the record on the whole. Its sweeping strings, erratic percussion and cacophony of emotions sprawl in every direction, like that of Glaser and her sheer honesty.



CATHERINE ELICSON

River Of Fat

8/10

Community Records

Utterly engulfing. The warm embrace of Elicson's shoegaze begins to fall like snow, gently at first and as time passes, that blanket becomes heavy but not uncomfortable. The sonic whiteout is a blissful experience and deeply immersive. It takes little convincing to enter Elicson's world and become enmeshed in the eloquent soundscapes she creates with devastating ease. Locking herself away with little more than a Korg, a Roland SP-404, a vintage Stratocaster, and a Tascam 4-track tape machine, Elicson set to work in crafting some extremely fine but weighty pieces for her debut. Not that it is her first release as she has steadily been releasing music under different names and in different projects for a number of years, but this feels personal. From elemental tracks such as 'Fragile' and 'My War' with their sparse and stripped-back recording, through to the enveloping cocktails of 'I'm On Fire', 'Flowers Smile' and 'CTW' with their mesmerising orchestration and audibly intoxicating effects. Elicson's multidisciplinary skill shines through it all, cutting a bright light through the haze and mist that swirl around her.



GENTLY TENDER

This Was Once Fields

7/10

TODO Records

A record built on reflection, it centres on the inseparable surroundings of South Londoner Sam Fryer, whose beloved city became the backdrop for the record's inception. Literally, within view from the distance Fryer retreated in its wilds, its presence remained a beacon and constant reminder of life in and out of the city. Built from those times strolling the hills, 'A Mound A Field' is the commencement of that walk. The beneficial effects of being outdoors are immediately apparent with the uplifting 'Everything Will Be Fine Now' and, as if yelling from the mountaintop, 'Don't Sleep' has Fryer declaring his love for this place with the tempering vocals of Francesca Brierley. The shadowy edges of recollection enter the fray with 'Go Get It!' as darkwave synth burns gently and becomes murkier still with 'City of the Beast'. The downturn moves through the percussive '10000 Steps from the Door' and settles with 'Staring At Fields' being the point where fleeing and chasing end. Seeking that wanderlust 'Wild In The Uplands' embraces escapism, whilst 'Ferme Park Ditty' an ode to it and 'This Was Once Fields', the final send-off.



GREG FREEMAN

All Set The Bone

7/10

Transgressive

In the junkyard of his life, Freeman takes a sledgehammer to anything and everything around him. Blasting out big, ballsy tracks like 'Cahokia' and 'Culture', he bludgeons the discriminations of the world around him. Be it personal, altruistic, or simply observational, his narrative tales are as raw as they are brutally poetic. Aided by urgent musicality, the pace and fever with which Freeman deconstructs the never-ending issues that pile up around his feet only reinforces the record's dramatic nature. Moments of total cacophony are always held in check as the urge to lurch into chaos is constantly kept at bay despite the pushing tide. Reflections come in the subtle form of 'Withdrawn' and …as the pace backs off for a moment, but simmering as it always does, is the doom which lurks around almost every corner. The blown-out 'Indu' and 'Loser's Prize' show the perpetual propensity towards grinding against the Marshall whilst letting his oracle innards come tumbling out. A musical extraordinaire, Freeman is a man with so much to say and backs up every word with his lightning-rod tracks.



JULIA JACKLIN

The Gem

7/10

4AD

Bearing the full weight of the Jacklin experience, 'God Sometimes' not only takes the higher ground lyrically, as she takes on a benevolent responsibility during trying times, but also, courtesy of the band, brings their complement of energised guitar, strident keys, and percussion played with certainty. Pushing the metaphor and sonics a little further, 'If I Had The Hand of God' continues that momentum on both fronts. An increase in intensity bubbles at the core of Jacklin's world, yet never losing that indefinable indie sound and, in particular, the indie rock that Melbourne produces in prodigious quantities. It has always been Jacklin's vocals that mark her characteristic style. A voice that often hangs with sadness, pain unmistakably present as with 'The Hardest Thing' but also 'Angel Vision', and with nothing but an acoustic for company, there is nowhere left to hide as her consoling tones soothe the ache from within. A little more experimental, 'Real Life' tinkers with the drum machine whilst 'Get Away From Me (I Think I'll Love You Soon)' reverts to the tried and tested vocal and three veg.



MOVIETONE

Day And Night

7/10

Domino Records

A contemplative slow burn. Drawn out over nine tracks, the delicacy of this sophomore album is best savoured over a long duration and across the entirety of the record; detail reveals itself slowly at first but with ever-increasing complexity. Thoroughly considered and phenomenally well timed, the unfurling of soft vocals and instrumentation makes for an eyes-wide-shut experience. The reissue, some three decades on, is completely timeless and sounds as though the tracks were laid down on wax last week rather than the late nineties from which they were born. The smouldering 'Sun Drawing' and 'Blank Like Snow' create the scene with its cast of characters, with 'Useless Landscape' playing the frail heroine and 'Night of Acacias' as the dark and mysterious hero, all whilst the contrasting settings between light and shade such as 'Summer' and 'The Crystallisation of Salt At Night' reverberate the endless dance of diurnal rhythms, perpetually entwined and irrevocably tethered. A sensuous record which takes its time and rewards patience.



POST COMMON

Post Common

6/10

Brace Yourself Records

From the ashes of John, Trams, and Sisterland, the Brighton trio reassemble and orient themselves in a new direction. Melding their love of indie and rock, the new outfit steers towards post-punk with a sense of urgency. Comprised of Stuart Hopkins (guitar/vocals), Ian Humes (bass) and John Newton (drums/vocals), it for the first time sees Newton put pen to paper as chief lyricist, whilst Hopkins and Humes both share vocal duties.The fuzzed-out 'Space/Time' fuses drum pads and electronic gadgetry with the traditional modes of pedals and wall of sound effects. As though recorded with vocals present in both the foreground and background, the duality of 'Check Atomiser' works in tandem rather than in disparity as the uniting forces of Humes and Newtown oscillate in a crescendo of distortion. Raw and with nowhere to hide, the exposed 'Invisible Tools' uses space wisely with distant vocals but immediate guitar, up close and personal. As to 'Paywall' and the steady layering of guitars provides a sound structure in which percussion and personal expression may be extolled. An exciting debut from the trio that promises much more.



QOTSA

Perfecth

8/10

Matador Records

The elder statesmen of stoner again demonstrate that they remain the heavyweight champions of the genre, and still have so much fuel in the creative tank that their evolution remains in the ascendance. With irresistible guitar hooks aplenty, it is the deft touches and finesse that elevate the album to a level of grandeur. As the operatic 'It's Only Love ', organ-driven 'Insignificant Other', sludge of 'Where The Goth Girls At', 'Mono's slow march ', and Flamenco 'From The Cliffs of Love Into The Blue' show, it is also via humorous and heartfelt lyricism that knits the music to the soul. Homme's men support their great leader at every turn, and to reciprocate their undying talents, Joshua weaves his characteristic vocal peaks and troughs to match the precise demands placed upon his considerably bottomless talents. A rolling percussion and velvet voice that Queen and Bowie would be envious of, 'Sunday' rolls through town with adoring flowers of enraptured fans lining the path of the QOTSA motorcade. The honest exposure of 'Phantom Limb' throws open the windows of transparency and unashamedly bares all before the final push of 'Runaway From The Mob'.



STARCLEANER REUNION

Umbrella

8/10

Take Care Records

Intricate layering, masterful weaving of synth and percussion, angelic vocals and shimmering guitars, all coalescing into a collection of beautiful arrangements. 'Theme' with its static fuzz, marching beat and globular percolations, introduces each facet of the New Jersey foursome. As to 'Maschine Mockup' with Pat Drummond and Neil Torman's reverberating guitars tracing an arch across a sonic event horizon, with Adam Kenter's bass keeping an even keel while vocalist and tambourine player Jo Roman keeps her steady hand on the wheel. Departing the sphere of the sun, 'Never Odd or Even' is zippy, bounding in leaps and amply demonstrating the gear shifts available at their disposal. An expansive and dream-state track 'Headlamp Hiker' is the summation of the fourpiece and their signature sound in one rather large and delicious nutshell.

Bathing in the warm glow of forever, 'Lay On Plastic Moment' with its rich textures and warm harmonies, floats aimlessly off into the ether, awaiting its only tether to arrive in the form of Starcleaner Reunion's next album.



TRENTEMØLLER

Trentemøller

7/10

Self Release

The mastery of Trentemøller bursts forward with 'Visceral', hot and hazy reverb radiating outwardly. Regressive and disorienting, the wobbly 'Johnny Boy' uses distorted fx and New Wave guitar to precisely unlock a stylistic time capsule, yet it's Anika's tale of bruised love that raises it to an altogether new level. Disarmingly soft, the ethereal 'Halved' lightly steps through gentle percussion and shimmering guitar as one has to lean in closely to absorb the fixated vocals by Midwife. Treading a tightrope between pop and industrial, 'Your Love Walks Alone' straddles both ends of the musical spectrum as Trentemøller stands resolute between the seemingly incompatible genres. The slow sway of 'To Mist' plunges back into the comfortable depths of Trentemøller's irresistible sonics. Submerged under their intoxicating heaviness, the heady mixes casually glide through atmospheric forces to the blinding 'Coyote'. And that elevation continues with 'Crash' as it thunderously soars to great heights. But it is 'White Hallways' that makes for a fitting end, albeit the summation of all that Trentemøller conjures as a true digital doyen.



TVOD

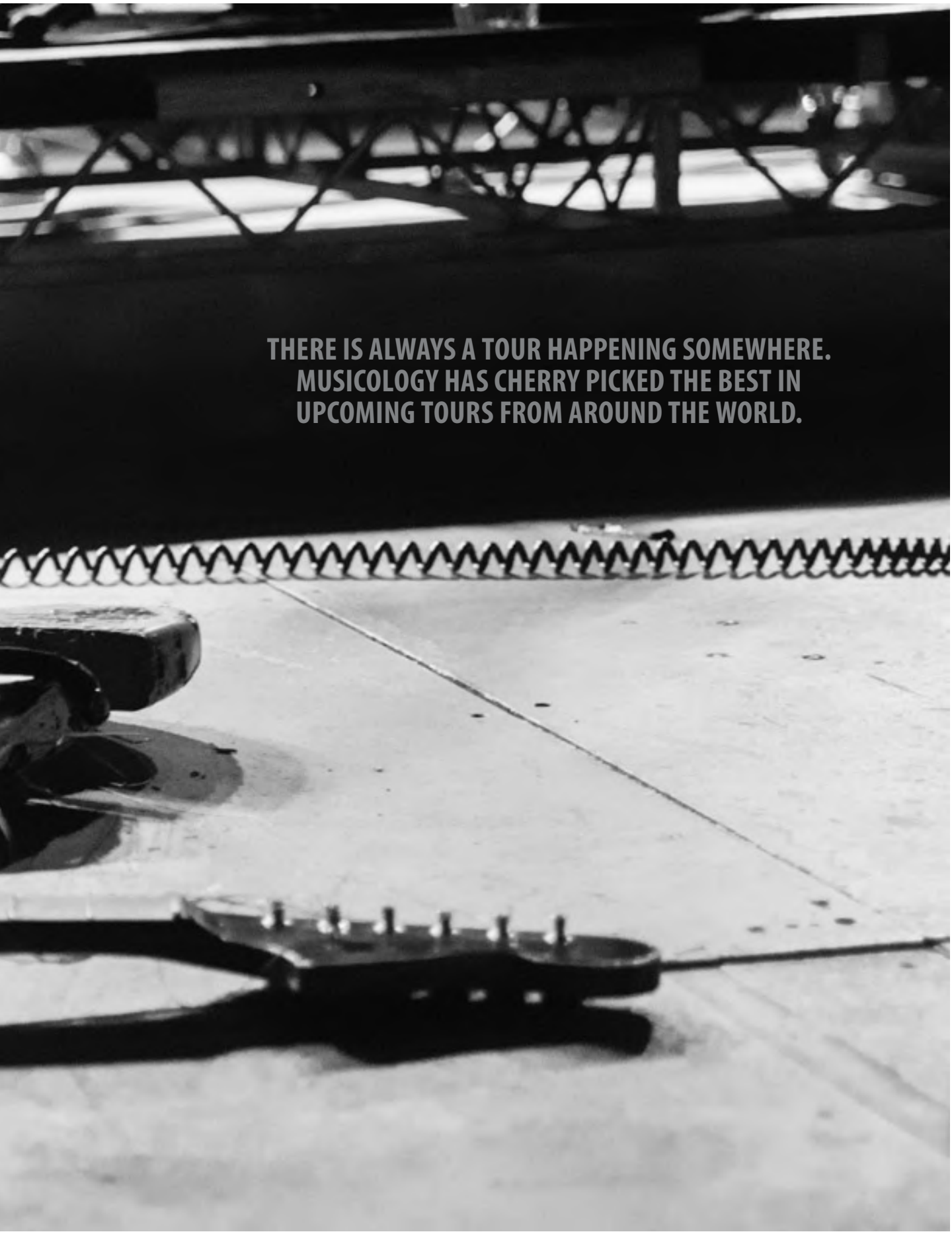
The Farm

8/10

Mothland

T The spitfire pace and overt social disdain radiate white-hot from the New York six-piece. Each track barrels one after another, eager to speak over the top of the last. More desperate and fevered than its predecessor, the supercharged guitars of Denim Casimir, Serge Zbrizher are matched by Tyler Wright's impassioned vocals and the sweat-soaked percussion of Mem Pahl, along with Micki Piccirillo on bass. The tension throughout the record is ever-present. A sense of perpetual and mounting stress in life and the unnecessary pressure heaped on the shoulders of the lower classes by the upper echelons. Yet the release the Brooklyn outfit is seeking via musical transmutation barely narrows through the vent of social mobility, with full Defcon1 meltdown eye wateringly imminent. Blistering tracks such as 'Clorox', 'Wetbrain', 'Bottomless Pit' and 'Meetings' all take a swipe at foes who are attacking them on all sides in an increasingly vain effort to resist the crushing forces of a heavily skewed social order and corrupt political system. Relief, if it can be called that, takes the shape of the poppy 'Counting Sheep (Bed)', not that its message is any less aggrieved.


ON
TOUR



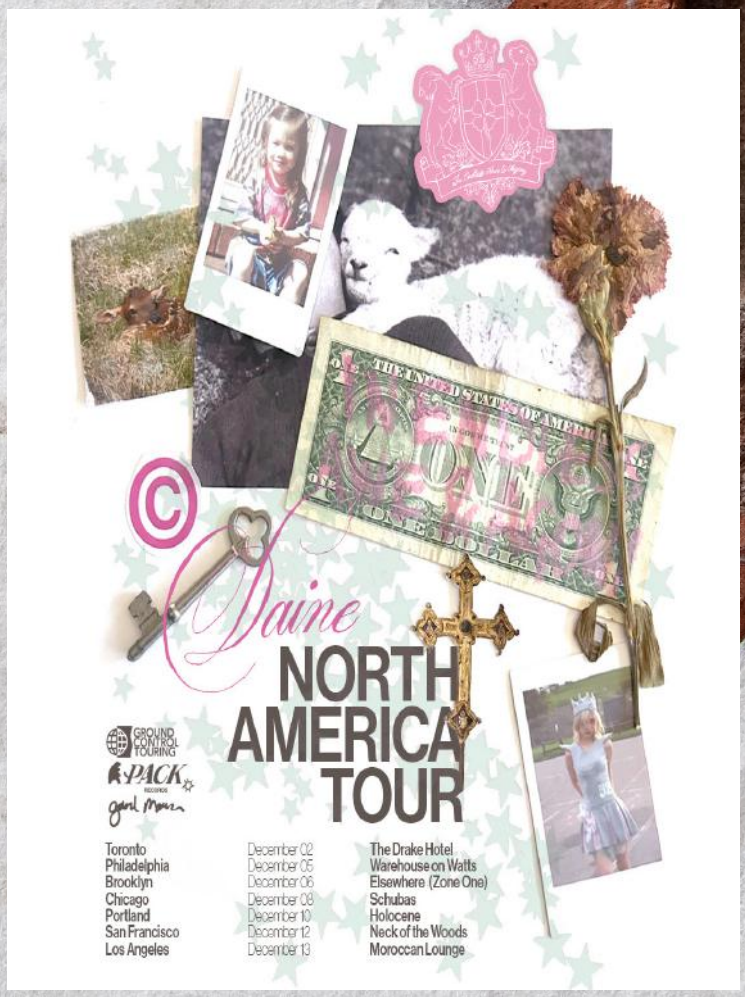
THERE IS ALWAYS A TOUR HAPPENING SOMEWHERE. MUSICOLOGY HAS CHERRY PICKED THE BEST IN UPCOMING TOURS FROM AROUND THE WORLD.

NORTH AMERICA




baeheoven*
Tour
2026
Oct. 08 Catskill* Avalon Lounge
Nov. 05 Philadelphia* Johnny Brenda's
07 Brooklyn* Baby's All Right
14 Chicago** Beat Kitchen
17 Seattle*** Sunset Tavern
18 Portland*** Show Bar
20 San Francisco*** 4 Star Theatre
22 Los Angeles*** Zebulon
*With Jane Lai **With Shoulder Bird ***With Pileup

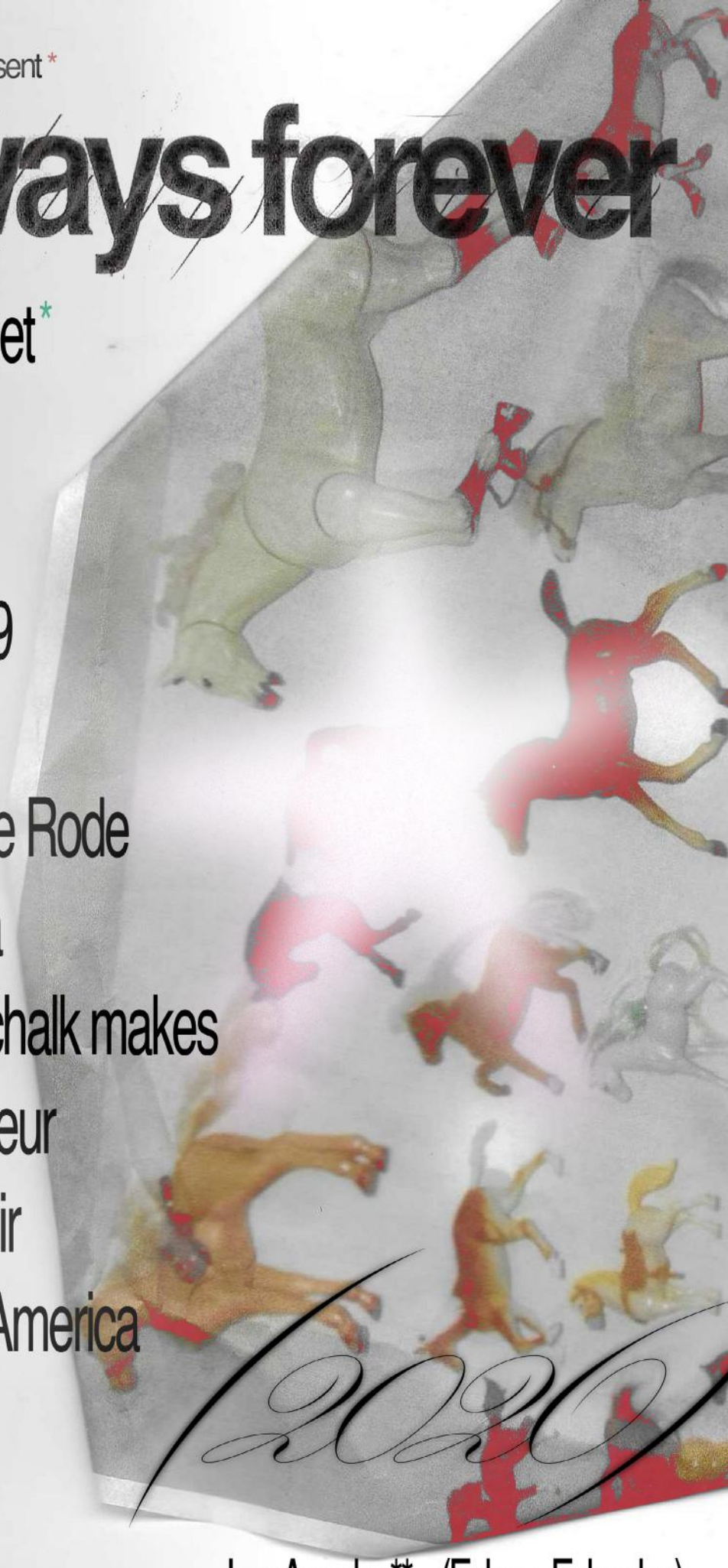

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MANHATTAN
FOR THE HOLIDAYS:
THE WAINWRIGHTS RETURN!
MARTHA & RUFUS
WITH SPECIAL GUESTS
CYNDI LAUPER
ALICE PHOEBE LOU
JENNI MULDAUR
JUSTIN VIVIAN BOND
MARIO CANTONE
LOUDON WAINWRIGHT III
LUCY WAINWRIGHT ROCHE
SLOAN WAINWRIGHT
SUZZY ROCHE
AND MORE!
DEC 6 2026
TOWN HALL · NYC


Daine
NORTH AMERICA TOUR
GROUND CONTROL TOURING
PACK RECORDS
Toronto December 02 The Drake Hotel
Philadelphia December 05 Warehouse on Watts
Brooklyn December 06 Elsewhere (Zone One)
Chicago December 08 Schubas
Portland December 10 Holocene
San Francisco December 12 Neck of the Woods
Los Angeles December 13 Moroccan Lounge


CEREMONY
TELL ME YOUR DREAM
with
TURNSTILE@ Poison Ruin* WORLD PEACE$ IRON LUNG+
Rocket from the Crypt= SLIPPERS# verity den% SPELLING&
09 September Montreal, QC Foufones ^*$
10 September Toronto, ON East End United Basement ^*$
11 September Detroit, MI Russell Industrial Center @
12 September Chicago, IL Metro *$
13 September Minneapolis, MN Fine Line *$
24 September Portland, OR Wonder Ballroom ~%
25 September Olympia, WA Wild Child ~%
26 September Vancouver, BC The American ~%
27 September Seattle, WA Substation ~%
01 October Boston, MA The Sinclair +*
02 October Brooklyn, NY Warsaw *~
03 October Philadelphia, PA Union Transfer *~
04 October Washington, DC Black Cat *~
16 October Atlanta, GA The Masquerade - Hell &%
17 October Orlando, FL The Abbey &%
18 October Miami, FL Churchill's &%
22 October Denver, CO Marquis
24 October San Diego, CA House of Blues =
05 November San Antonio, TX Paper Tiger #$
06 November Austin, TX Mohawk #$
07 November Dallas, TX Trees #$
13 November San Francisco, CA The Fillmore &+
20 November Los Angeles, CA The Novo &
CEREMONYHC.COM

american death * pretty but wicked present *

and always forever



The American Analog Set*

Carissa's Wierd

james K, Sophia Stel

Dutch Interior,* Sassy009

Ms* Gloom, EQ

Florence Sinclair, Rockie Rode

Nation, Jawnino, Molina

BOYG1RL, the sound chalk makes

Corridos Ketamina, voyeur

Dylan Thom, School Fair

ari, xela fella,* Angels in America

P.H.F, goldenstar

Tracy, Cicada

Nov 6th * 7th * 8th *

Los Angeles** (Echo + Echoplex)

andalwaysforever.com

GIRL TONES

Precious



FALL 2026

LIVE ON TOUR

11.14 CHICAGO, IL	SUBT - DOWNSTAIRS
11.15 CLEVELAND, OH	BEACHLAND TAVERN
11.17 PHILADELPHIA, PA	NIKKI LOPEZ
11.18 NEW YORK, NY	MERCURY LOUNGE
11.19 WASHINGTON, DC	DC9
11.21 CHARLOTTE, NC	EVENING MUSE
11.22 DECATUR, GA	EDDIE'S ATTIC

BOSTON MANOR

PRESENTS

BE NOTHING.

10 YEAR ANNIVERSARY SHOWS

IN FULL FOR THE VERY FIRST TIME



NORTH AMERICA

BEN QUAD & NO BEN QUAD

SPACED (04.11 - 17.11) • SUPER SOMETIMES (19.11 - 28.11)

Δ 04.11	CHICAGO, IL	BOTTOM LOUNGE	20.11	LOS ANGELES, CA	ECHOPLEX
06.11	TORONTO, ON	MOD CLUB	21.11	SANTA ANA, CA	OBSERVATORY OC
07.11	NEW YORK, NY	MHOW	22.11	SAN FRANSISCO, CA	AUGUST HALL
08.11	BOSTON, MA	SINCLAIR	24.11	PORTLAND, OR	HAWTHORNE THEATRE
10.11	PHILADELPHIA, PA	THE FOUNDRY	25.11	SEATTLE, WA	THE SHOWBOX MARKET
11.11	WASHINGTON, DC	UNION STAGE	27.11	SALT LAKE CITY, UT	THE GRAND
Δ 17.11	ATLANTA, GA	THE MASQUERADE	28.11	DENVER, CO	THE FEDERAL
19.11	MESA, AZ	NILE THEATRE			

TICKETS AVAILABLE AT BOSTONMANORBAND.COM

HOLOGRAM OPERA & KILLSCREEN PRESENT

GREATEST HITS FROM PLANET BLIP

RELEASE PARTY

MUSIC FROM THE AWARD-WINNING CULT CLASSIC VIDEO GAME BLIPPO+

NOV 13

ONE NIGHT ONLY AT REVENGE OF

7-10 PM

3420 EAGLE ROCK BLVD

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CHLOE COOVER

BRENT WEINBACH

ROB KIESWETTER

JONA BECHTOLT

A Song for

GRAM PARSONS

Rock & Roll Hall of Fame Induction Celebration



Emmylou Harris * Elvis Costello * The Black Crowes

Margo Price * The Head and the Heart * Grace Potter

Jesse Welles * Madison Cunningham * Grahame Lesh

Harper Simon * Jim Lauderdale

* Cosmic Accompaniment by Beachwood Sparks *

The Troubadour

November 11th

Doors 7 pm; Show 8 pm

Benefitting Friendly House LA and BackLine * Co produced by Polly Parsons

EUROPE


1 MANCHESTER, UK
2 LONDON, UK
3 ROTTERDAM, NL
4 PARIS, FR
5 COLOGNE, DE
6 GDYNIA, PL
7 WERCHTER, BE
8 LISBON, PT
TOUR
IN THE
ROUND
TAME
DEADBEAT
IMPALA
WITH WET LEG
1 Co-op Live (28 May 2027), 2 The O2 (1 & 2 June 2027),
3 Rotterdam Ahoy (7 & 8 June 2027), 4 Accor Arena (12 & 13 June 2027),
5 Lanxess Arena (17 June 2027), 6 Open'er Festival (30 June 2027),
7 Rock Werchter Festival (4 July 2027), 8 NOS Alive Festival (10 July 2027)

horse jumper of love



playing their Self Titled Debut in its entirety

2.11 London, UK – Pitchfork Festival
3.11 Bristol, UK – Strange Brew
4.11 Manchester, UK – YES (Pink Room)
5.11 Birmingham, UK – Castle & Falcon
6.11 Glasgow, UK – Room 2
8.11 Paris, FR – Le Chinois
9.11 Bruges, BE – Breaking Waves Festival
10.11 Amsterdam, NL – Cinetol
11.11 Berlin, DE – Cassiopeia
13.11 Athens, GR – Death Disco
14.11 Thessaloniki, GR – Soul Ground Stage
16.11 Sofia, BG – Club Pave
17.11 Bucharest, RO – Control Club
20.11 Lisbon, PT – ZDB
22.11 Barcelona, ES – Jamboree
23.11 Madrid, ES – Sala Clamores
24.11 Dublin, IE – The Grand Social
Tickets at horsejumperoflove.com/tour

FRIENDLY FIRES

DIG DEEPER – ALBUM RELEASE SHOWS

JANUARY 2026

THU 14TH	CIRCUIT KINGSTON	BANQUET
FRI 15TH	GORILLA MANCHESTER	CRASH
SAT 16TH	JACARANDA LIVERPOOL	JACARANDA
MON 18TH	WARDROBE LEEDS	CRASH
TUE 19TH	NEWCASTLE UNI NEWCASTLE	REFLEX
WED 20TH	ORAN MOR GLASGOW	ASSAI
FRI 22ND	RESCUE ROOMS NOTTINGHAM	ROUGH TRADE
SAT 23RD	XOYO BIRMINGHAM	JACARANDA
SUN 24TH	THEKLA BRISTOL	ROUGH TRADE
SUN 31ST	CHALK BRIGHTON	RESIDENT

TOUR

UK / EU

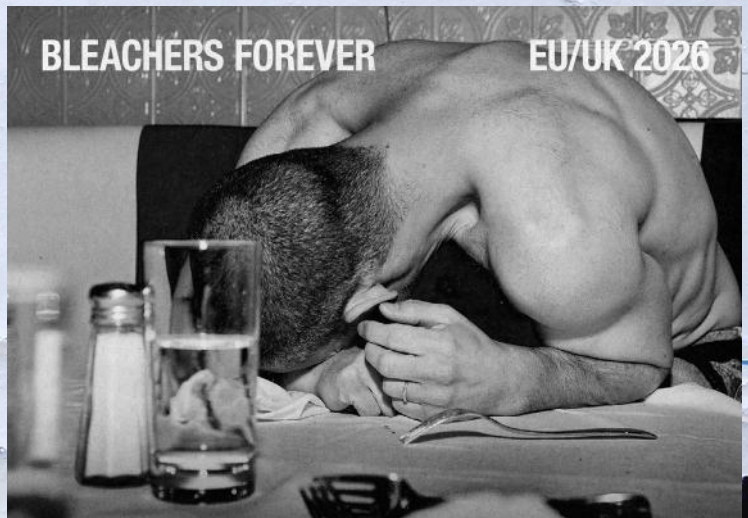
2027

WINTER

Thur Jan 21	Bristol UK	Strange Brew
Fri Jan 22	Leeds UK	The Attic
Sat Jan 23	Dublin IRE	Bello Bar
Mon Jan 25	Edinburgh UK	Mash House
Tue Jan 26	Manchester UK	YES Pink Room
Wed Jan 27	Birmingham UK	Hare and Hounds
Thur Jan 28	London UK	Moth Club
Sat Jan 30	Paris FR	Le Chinois
Sun Jan 31	Tourcoing FRA	Le Grand Mix
Mon Feb 01	Bruges BE	Cactus
Wed Feb 03	Amsterdam NL	Tolhuistuin
Thur Feb 04	Berlin DE	Kantine am Berghain

BLEACHERS FOREVER

EU/UK 2026



BLEACHERS

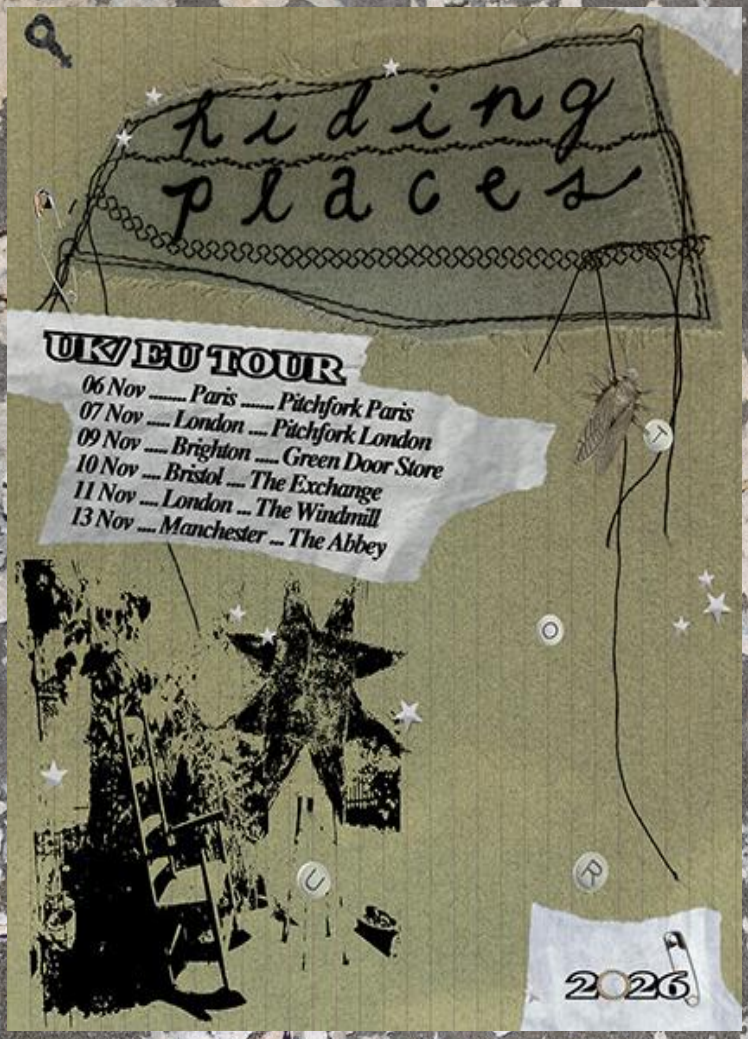
THU 5 NOV	MILAN, IT ALCATRAZ	WED 18 NOV	AMSTERDAM, NL SOLD OUT PARADISO	THU 26 NOV	LEEDS, UK SOLD OUT 02 ACADEMY
SAT 7 NOV	MUNICH, DE SOLD OUT TONHALLE	FRI 20 NOV	BRUSSELS, BE SOLD OUT CIRQUE ROYAL	SAT 28 NOV	BIRMINGHAM, UK SOLD OUT 02 ACADEMY
MON 9 NOV	BERLIN, DE COLUMBIAHALLE	SAT 21 NOV	PARIS, FR SOLD OUT SALLE PLEYEL	MON 30 NOV	DUBLIN, IE SOLD OUT 3OLYMPIA
THU 12 NOV	OSLO, NO SENTRUM SCENE	MON 23 NOV	KINGSTON, UK SOLD OUT CIRCUIT - 5 PM DOORS	WED 2 DEC	MANCHESTER, UK SOLD OUT 02 APOLLO
FRI 13 NOV	STOCKHOLM, SE SOLD OUT ANNEXET	MON 23 NOV	KINGSTON, UK SOLD OUT CIRCUIT - 7 PM DOORS	THU 3 DEC	LONDON, UK SOLD OUT EVENTIM APOLLO
SUN 15 NOV	HAMBURG, DE GEORG ELSER HALLE	TUE 24 NOV	BRISTOL, UK SOLD OUT 02 ACADEMY	FRI 4 DEC	LONDON, UK SOLD OUT EVENTIM APOLLO
TUE 17 NOV	AMSTERDAM, NL SOLD OUT PARADISO	WED 25 NOV	GLASGOW, UK SOLD OUT 02 ACADEMY		

BLEACHERSMUSIC.COM

FROM THE STUDIO TO THE STAGE 2026

DIRTY HIT





CLAP YOUR HANDS SAY YEAH FEBRUARY 2027

6	Istanbul, TR	Zorlu
9	Zurich, CH	Bogen F
11	Lille, FR	L'Aéronef
12	Cologne, DE	Gebäude 9
13	Berlin, DE	Gretchen
14	Copenhagen, DK	Vega
16	Amsterdam, NL	Paradiso Tolhuistuin
17	Gent, BE	Club Wintercircus
18	Paris, FR	Le Trabendo
19	Dublin, IE	Button Factory
20	London, UK	Islington Assembly Hall

Gently Tender

THE SLOW COUNTRY▲
HEKA✦ SAM AND THE GODS◇
60 JUNO ■ MANTLE✸ VENT● DAN PACINI♥

NOVEMBER 2026
2ND - NOTTINGHAM BODEGA ✦◇
3RD - NORWICH ARTS CENTRE ▲✦
4TH - SHEFFIELD SIDNEY & MATILDA ▲◇
5TH -BIRMINGHAM HARE & HOUNDS ▲✦
6TH - DUBLIN WHELAN'S ✸
8TH - GLASGOW RUM SHACK ▲✦
9TH -NEWCASTLE CLUNY 2 ■
11TH - LEEDS BRUDENELL●
12TH - MANCHESTER YES PINK ▲◇
13TH - WINCHESTER RAILWAY✦
14TH - BRISTOL LOUISIANA ▲♥

APRIL 2027 - NEW SHOWS ADDED
6TH - CAMBRIDGE PORTLAND ARMS
7TH LONDON OSLO
9TH BRIGHTON HOPE & RUIN



Angine de poitrine



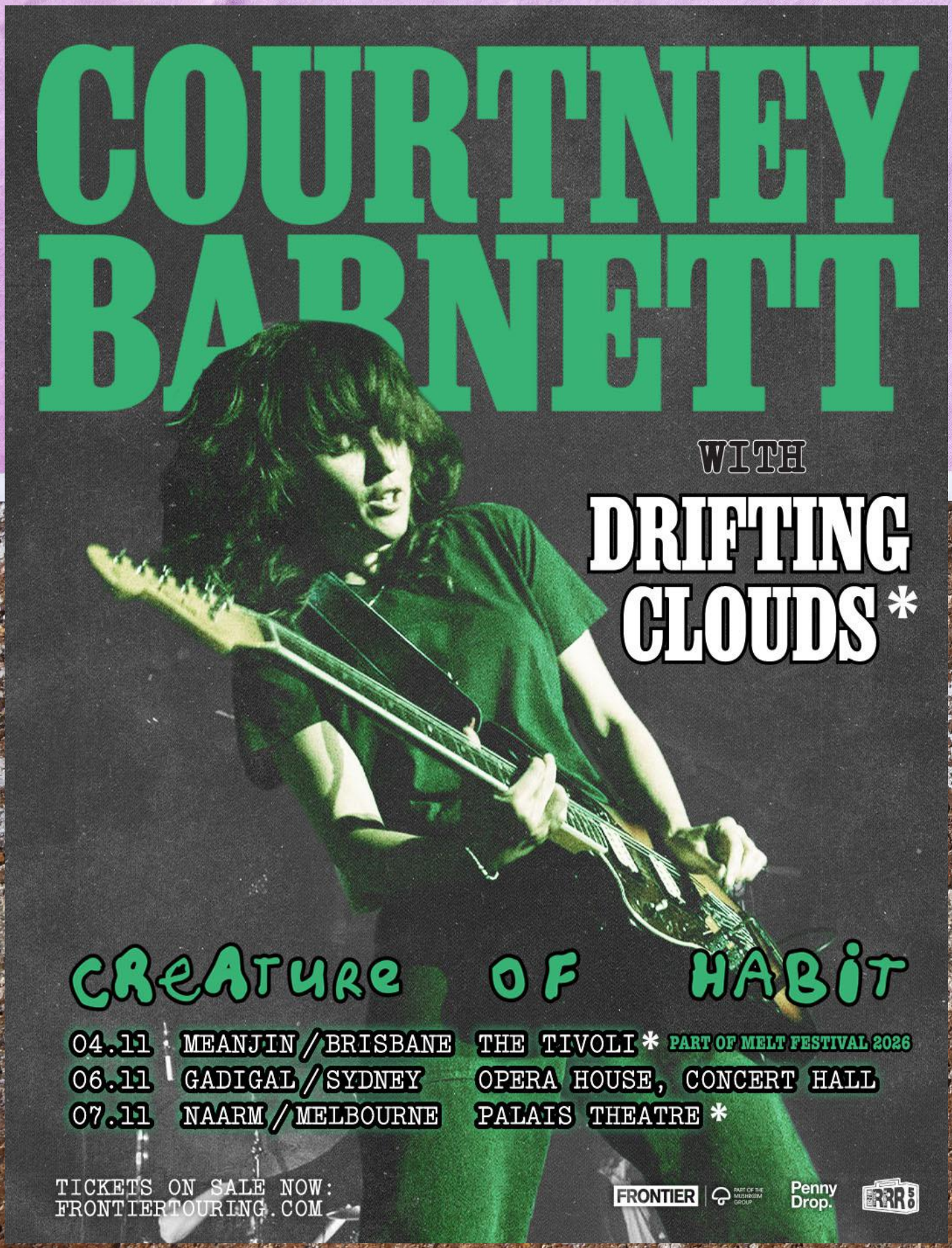
CONCERTS DE MUSIQUE 2027

04 Mar ▲ MELBOURNE, VIC	Forum Melbourne
06 Mar ▲ MEREDITH, VIC	Golden Plains
07 Mar ▲ ADELAIDE, SA	WOMADelaide
09 Mar ▲ SYDNEY, NSW	Enmore Theatre
13 Mar ▲ BUENOS AIRES, AR	Lollapalooza Argentina
14 Mar ▲ SANTIAGO, CL	Lollapalooza Chile
19 Mar ▲ SÃO PAULO, BR	Lollapalooza Brasil
21 Mar ▲ BOGOTA, CO	Estéreo Picnic
28 Mar ▲ CALGARY, AB	Grey Eagle Event Centre
29 Mar ▲ CALGARY, AB	Grey Eagle Event Centre
31 Mar ▲ OTTAWA, ON	History Ottawa
01 Apr ▲ OTTAWA, ON	History Ottawa
06 Apr ▲ WINNIPEG, MB	Burton Cummings Theatre
07 Apr ▲ WINNIPEG, MB	Burton Cummings Theatre
02 May ▲ WASHINGTON, DC	The Anthem
03 May ▲ BOSTON, MA	MGM Music Hall at Fenway
05 May ▲ PITTSBURGH, PA	Stage AE
06 May ▲ DETROIT, MI	Royal Oak Music Theatre
07 May ▲ COLUMBUS, OH	KEMBA Live!
08 May ▲ NASHVILLE, TN	The Truth
10 May ▲ DALLAS, TX	The Bomb Factory
11 May ▲ AUSTIN, TX	Moody Amphitheater
15 May ▲ DENVER, CO	Mission Ballroom
03-05 Jun ▲ BARCELONA, ES	Primavera Sound
05 Jun ▲ PARIS, FR	We Love Green
12 Jun ▲ NEUCHÂTEL, CH	Festi'neuch
14 Jun ▲ MILAN, IT	Magnolia Estivo
18-20 Jun ▲ SCHEESSEL, DE	Hurricane Festival
18-20 Jun ▲ NEUHAUSEN OB ECK, DE	Southside Festival
24 Jun ▲ HALIFAX, UK	The Piece Hall
28 Jun ▲ LONDON, UK	O2 Academy Brixton
29 Jun ▲ LONDON, UK	O2 Academy Brixton
18 Jul ▲ TORONTO, ON	RBC Amphitheatre
30 Jul ▲ SAGUENAY, QC	Zone Portuaire

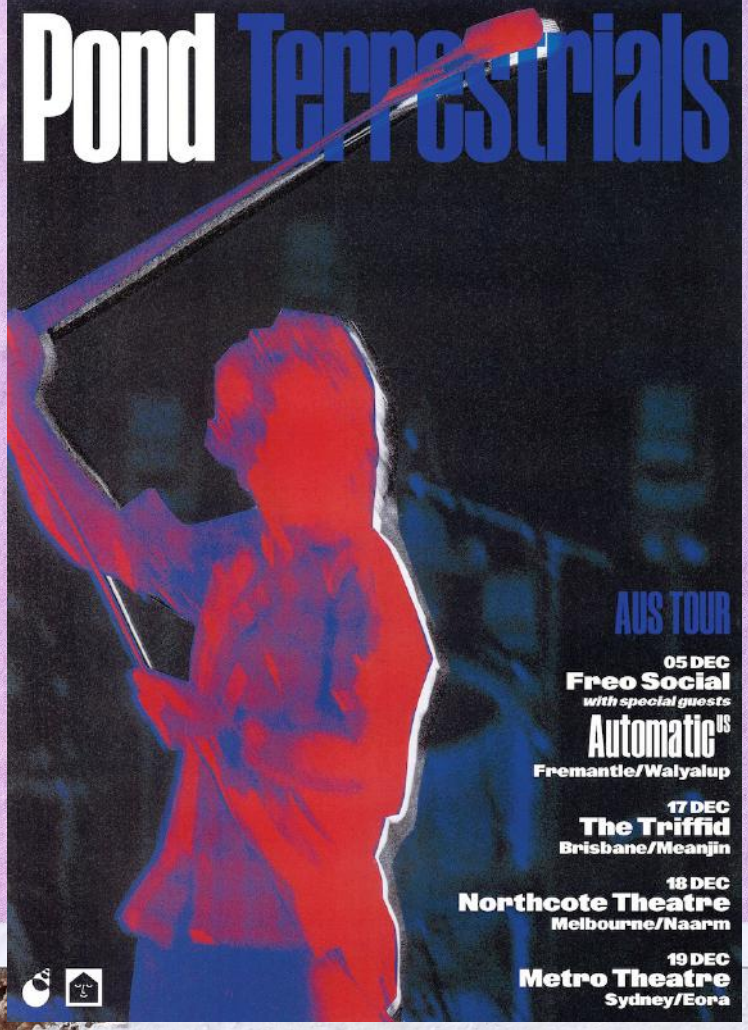
AUSTRALIE ▲ ARGENTINE ▲ CHILI ▲ BRÉSIL ▲ COLOMBIE ▲ CANADA ▲ ÉTATS-UNIS
ESPAGNE ▲ FRANCE ▲ SUISSE ▲ ITALIE ▲ ALLEMAGNE ▲ ROYAUME-UNI

SPECTACLES Bonzaï TFA

ASIA PACIFIC



Pond Terrestrials



AUS TOUR

05 DEC
Freo Social
with special guests
Automatic[US]
Fremantle/Walyalup

17 DEC
The Triffid
Brisbane/Meanjin

18 DEC
Northcote Theatre
Melbourne/Naarm

19 DEC
Metro Theatre
Sydney/Eora

PARTY DOZEN



21 BUM SALUTE

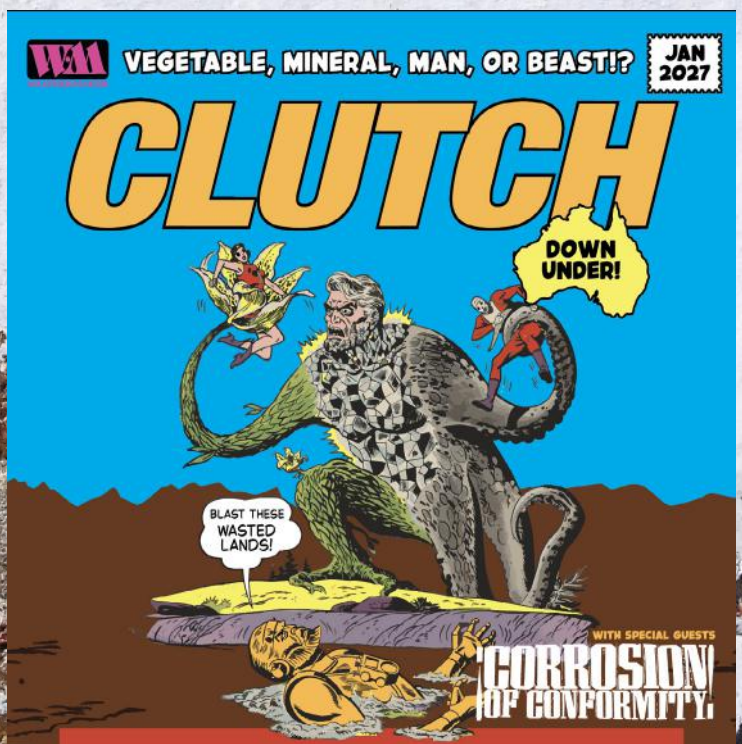
The 5th studio offering from Australia's sonic benchmark for evil

NOV 5	ADELAIDE	ED CASTLE
NOV 6	BRISBANE	BRIGHTSIDE
NOV 7	SYDNEY	CROWBAR
NOV 11	CASTLEMAINE	THE BRIDGE
NOV 13	MELBOURNE	NIGHTCAT
NOV 14	WARRNAMBOOL	WHALERS HOTEL

2026

VEGETABLE, MINERAL, MAN, OR BEAST!? JAN 2027

CLUTCH



WITH SPECIAL GUESTS
CORROSION OF CONFORMITY

23 JAN 2027	PERTH	METROPOLIS FREMANTLE
25 JAN 2027	BRISBANE	EATONS HILL HOTEL
27 JAN 2027	SYDNEY	ENMORE THEATRE
29 JAN 2027	MELBOURNE	FORUM THEATRE
30 JAN 2027	ADELAIDE	FROTH & FURY FESTIVAL

DAINTY

TICKETS FROM TEGDAINTY.COM

Talib Kweli

AUSTRALIAN TOUR

NOV 5	MELBOURNE	MAX WATTS
NOV 6	BRISBANE	CROWBAR
NOV 7	PERTH	FREO.SOCIAL
NOV 8	SYDNEY	OXFORD ART FACTORY



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TEAMWRK TOURING MRG LIVE

JIMMY EAT WORLD
BLEED AMERICAN
25TH ANNIVERSARY TOUR



WITH SUPPORT FROM
RUBY FIELDS
A.SWAYZE & THE GHOSTS

SYDNEY	MELBOURNE	ADELAIDE	BRISBANE
THU 10 DEC	FRI 11 DEC	SAT 12 DEC	TUE 15 DEC
THE HORDERN PAVILION	MARGARET COURT ARENA	HINDLEY STREET MUSIC HALL	RIVERSTAGE

JIMMYEATWORLD.COM | TEG LIVE | TOUR INFO AT TEGLIVE.COM.AU

Wolf Alice
The Clearing



★★ AUSTRALIAN TOUR 2026 ★★

WITH GUESTS **FOLK BITCH TRIO ♥ | SELVE ❖ | SWAPMEET ▲ | LITTLE GUILT ★**

WEDNESDAY 2 DECEMBER	THE FORTITUDE MUSIC HALL	BRISBANE ❖
FRIDAY 4 DECEMBER	ON THE STEPS, SYDNEY OPERA HOUSE FORECOURT	SYDNEY ♥▲
SATURDAY 5 DECEMBER	LIVE AT THE GARDENS	MELBOURNE ♥▲
SUNDAY 6 DECEMBER	HINDLEY STREET MUSIC HALL	ADELAIDE ▲
TUESDAY 8 DECEMBER	ICE CREAM FACTORY	PERTH ★

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PATRICK WATSON
uhoh AUSTRALIAN TOUR



THU 26 NOV **SYDNEY** METRO THEATRE
SAT 28 NOV **MELBOURNE** NORTHCOTE THEATRE
SUN 29 NOV **BRISBANE** THE MET

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THE VERONICAS
(RAVE SET)

WITH SPECIAL GUESTS

DARLING HARBOUR TUMBALONG PARK
03.12.2026 SYDNEY/EORA

ST.JEROME'S

LANEWAY festival '27

FONTAINES D.C.

"THE HAYLEY WILLIAMS SHOW"

SLAYYYTER ★ ADÉLA

KIM PETRAS ★ NINAJIRACHI

BALU BRIGADA ★ DIIV

HORSEGIIRL ★ JANE REMOVER

MUNA ★ RACHEL CHINOURIRI

RICO NASTY

1TBSP ★ AUTOMATIC ★ BLEECH 9:3

DAINE ★ DANNY L HARLE ★ DJ_DAVE

ECCA VANDAL ★ FLORENCE ROAD

GURRIERS ★ ROMMULAS

TIFFANY DAY ★ VIOLET GROHL AUS ONLY

NZ ONLY

GREATSOUTH ★ MOKOMOKAI

O & THE MO ★ OFFICE DOG

AUS ONLY

PUBLIC FIGURES ★ SWAPMEET ★ TRIALS

12 FEB SYDNEY | GADIGAL & BIDJIGAL (16+)

13 FEB BRISBANE | TURRBAL TARGUN (16+)

19 FEB MELBOURNE | WURUNDJERI BIIK (16+)

21 FEB AUCKLAND | TĀMAKI MAKAURAU (18+)

triple j

Tickets & Info
nooneelsesays.com



100 SUTTON · BROOKLYN, NYC NOV 7, 2026

NO ONE ELSE SAYS

VOL. 3 ASIAN CULTURE FEST

2 PM – 11 PM

MUSIC

Reonda
Kierst
Layton Wu
Push Ups (solo)
Sab Star
Sunshy
Toomi
Whisper Doll
and more!

PROGRAMMING

Short Film Screenings
Art Market
Community Mixer