

Musicology

The Artistry Of Sonic Psychology

JUL / AUG 2026

KELLY
BOESCH

A.I
Vs
D.I.Y

WIDOWSPEAK

SXSW
LONDON

BLUMS - FEATHERED CREATURES - JOSH PYKE -
STEPHEN BECKER - TENDERNESS - YOUNG THE GIANT



Musicology

OLIVIA RODRIGO PRESENTS

DAISY CHAIN FIELDS

- BIKINI KILL • CHAPPELL ROAN • DIE SPITZ •
- DOECHII • ELI • GARBAGE • KATSEYE • MITSKI •
- NOT FOR RADIO • OLIVIA RODRIGO • QUIET LIGHT •
- RACHEL CHINOURIRI • SANTIGOLD • THE BREEDERS •

SPECIAL GUESTS:

- KAREN O • SARAH MCLACHLAN • STEVIE NICKS •



✧ GREAT PARK ✧ IRVINE, CA ✧ AUGUST 29TH ✧

MUSICOLOGY

JUL / AUG 2026

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FREAK NEST

MR SUNSQUABI DEAD
 CARMACK SUGAR MEADOW
 DIRTYBIRD CANDY
 TAKEOVER MOUNTAIN SHAHERI
 FT. MOODY JONES FALCONS A-1
 AND GUEST DJS
 SAMSON AFTERTHOUGHT THE HELLTONES
 LOUE SUPREME AND THE TOP CHEFS THE BLANK TAPES
 SOUNDSYSTEM Coo Coo Birds
 fpodbpod BAGHEAD DOWN DIRTY SHAKE
 MJS BRASS BOPPERS INSPECTOR
 MILLI SHAW INDIANNA HALE GADJE
 AND THE FLIGHT BELLE AND CHAIN JUSTIN WAVES
 NOVIO ELECTRICO MAYVN THE ORANGE PEELS
 SIMI BO dustcollector GAUCHO
 AND THE THOWWOW Soundhoose MOTHER GOAT
 DAMMA DAMMA SUNDAY ARTIST MICHAEL MUSIKA
 THE JIMMY TOUZEL THE SHIMMERING LEAVES
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PUBLICWORKS
 SF. CA 8/22-8/23 2026



FROM
THE
EDITOR



The burgeoning world of AI and its ballooning impact on every facet of life is hard to ignore. Its sphere of influence is infiltrating society at an accelerating rate and some of its most acute effects are being felt in the arts world. As discussions rage about its benefits, the ‘for’ camp is spouting the positive traits it offers, such as the laborious workloads it is removing from routine tasks, the creative channels it is opening and the universal accessibility of its nature. Counter to that in the ‘against’ camp are the cautious traditionalists whose ranks decry the detrimental effects it is having on privacy, originality, and ownership, as the march toward the unemployment cliff we are being herded toward looms large.

To tackle this great debate, look no further than the creative community, which can both sing its praises and simultaneously act as heralds of a foreseeable doom.

These dichotomies are perfectly highlighted by two distinct Musicology features in this issue. One via our cover artist, Kelly Boesch, who is a passionate supporter and user of AI throughout her art, both visual and musical. The other are some of the real-life discussions that took place in London during the week-long SXSW festival, which Musicology attended and covered extensively.

Each provides detailed expert opinions on the feasibility, morality and creativity that AI is shaping in the world of the arts, and specifically for us, the world of music.

Join us as we take a deep dive into the digital pool of uncertainty to see if the likelihood of treading water or a record-breaking lap will be the inevitable outcome in this brave new world.

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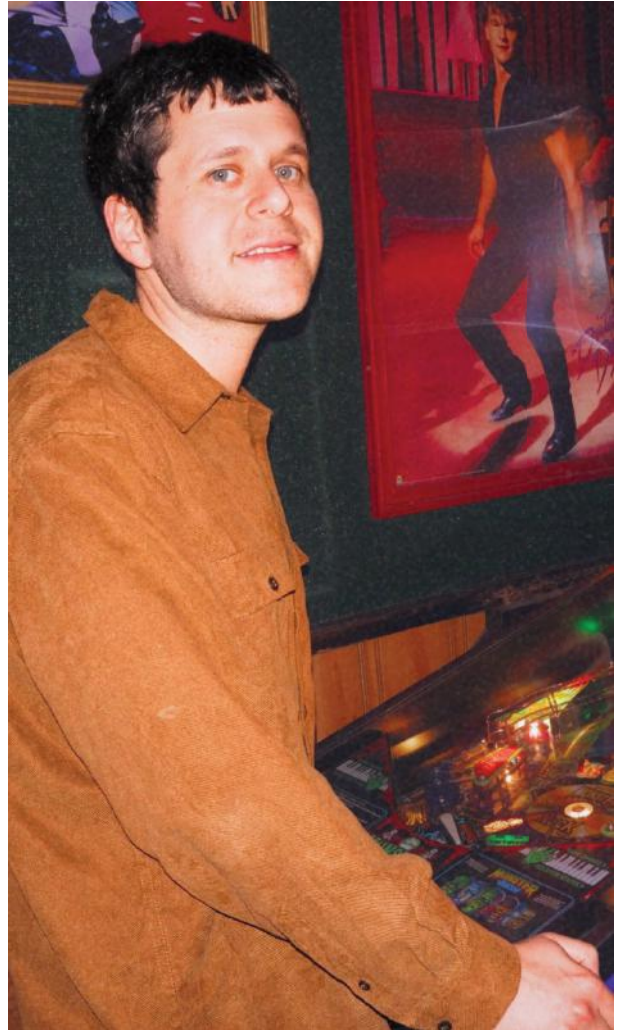
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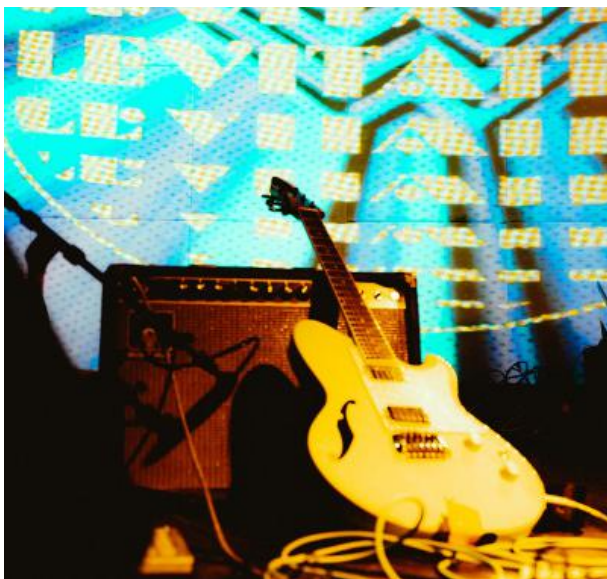
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TENDERNESS



LONDON ARTIST KATY BETH YOUNG IS THE IRON FIST SHEATHED BY THE VELVET GLOVE. HER ACHINGLY BEAUTIFUL ALBUM TRUE IS A DISARMINGLY HONEST EXPOSURE OF HER INNER WORLD SET ON A COLLISION COURSE WITH THE BRUTALITY OF LIFE AND ITS WINDING PATHS.



Hello Katy and thank you for taking the time out to speak with us at Musicology.

Sometimes an album, especially a debut, is a lifetime of experiences distilled into a collection of songs. Other times, it is a disparate assortment of moments and ponderances. Where along that spectrum would you say your album falls?

'True' is somewhere in between. It's probably the most concise collection of songs I've ever released, because it's the first time I've ever been completely responsible for the songwriting - all the other albums I've been a part of had multiple songwriters. These 10 songs were written over quite a few years, but there are threads that run through them all, in terms of ideas and also musical sounds- that was intentional because I really love it when an album inhabits a world.

There is so much genuine experience, emotion and energy with your lyricism that it is irrefutable that you have lived and breathed the experiences that have now been laid down on wax. Both cathartic and curious, how did you summon the bravery to be so explicit in your songwriting and avoid the temptation of an alter ego or masking the real you?

This is the only way I know how to do it. I've always used songwriting to better understand myself and my experiences, so

there's an honesty that's necessary in order for me to write - often the song is the first time I've been able to look at something that truthfully. But the songs are also a fiction in a way, because you can never tell the whole story and because the words often pull from different relationships and repeating emotions over time.

You exonerate love in ways that show a prior and post experience of it like no other. Your own personal trials and tribulations are utterly your own, yet you manage to commune with a universal touchstone that so many live through but are unable to communicate. And with that, there seems to be no finer examples than 'True', 'Touchscreen', and 'Heatwave Love Song'. Can you discuss each of those with us in a little more detail?

That's very kind- a lot of my favourite songs talk to me in that way via very tangible or specific details so that's a big influence on my songwriting.

As for those three- 'True' is one of my favourite songs I've ever written. It's about trying to be constantly loving and generous in a relationship that is faltering, and ultimately realising that it isn't sustainable.

'Touchscreen' is about the temptation to stay in the fantasy of love- keeping it always safe and romantic in the distance. Its one of a few songs on the album that are thinking about my relationship to technology and how the screens shape romance- heightening it and getting in the way all at once.

'Heat Wave Love Song' is a break-up song set on the hottest day of the year. We tried to make a big hot intense mood with the lyrical details and the guitars and driving drums, trying to build that surrounding and obsessive feeling of crushes and of English heatwaves.

The honest filming of your video clips with you singing in front of

a projection screen is as naked as it is clever due to its sheer frankness. Was it by choice or by budget to be so wonderfully open and simple when detailing some of your deepest of emotions to a worldwide audience?

It was partly budget for sure haha. I also really love photography and visuals, but I find filming myself quite uncomfortable and exposing. Ideally, I'd be behind the camera, but the algorithm is forever hungry for faces! So I wanted to find a way of making video content that felt joyful and creative to do, and that I could be in without feeling super exposed.

I made those videos with my friend Siobhan and a borrowed projector in my living room, and I think that enabled me to be open and emotional.

There are a number of ways that you could have musically expressed the sentiments you explored on the album; however, the gravitation toward alt-country, pedal steel guitar and subdued instrumentation could not make for a better fit. Was this always the intention, or were there other sonic side quests that showed promise but failed to deliver the emotive one-two?

Yes, some of the songs went on some side quests, but that's part of the writing for me - I think you have to try and let each song be the most itself it can be, and then you can stand back and look at what you've got. When we did that, the louder ones were louder, and the quieter ones were quieter, but the alt-country heart was everywhere. That meant that we could pull all of the songs towards it,

Harry's pedal steel really helped with that. It's on most of the songs, sometimes very clearly, but sometimes in a way that you can't hear but you can feel.

Your own vocals are, despite everything, the fundamental bedrock of the album, and in using those vox to cover each emotional experience, just how





I'VE ALWAYS USED SONGWRITING TO BETTER UNDERSTAND MYSELF
AND MY EXPERIENCES, SO THERE'S AN HONESTY THAT'S NECESSARY IN
ORDER FOR ME TO WRITE





did you harness your signature sound to do justice to the multitude of sentiments you canvas throughout the album?

I suppose the sentiments and the singing and the song are all created together - with Tenderness I'm writing completely for my own voice and for what I need to say - which makes it easy to find the emotions.

Stuck in the north London apartment during the pandemic, you glimpsed brief stricken moments of isolation and humanitarian connectedness in equal portions. Whereby the gut-wrenching feelings of loss, and specifically, parental loss, provide a short window into one's deepest parts of the soul and that too of the vastness of humanity. Channeling that through song is no small feat, but you attempted it with the passing of your father, and by doing so, it is as idiosyncratic as it is universal. How did music help you on that cathartic path of processing and seeking closure?

With that song - 'Playing 'Country Roads' - specifically, I actually don't think it was about catharsis or closure because I don't think those are the aims of grief. Grief needs to be processed, and I'm sure songwriting helped with that, but it also needs to be cherished even though it's painful (for me anyway.) The song is a little archive of that time, it's a sad and beautiful memory that I get to visit and be present with.

Something we ask all those who join us at Musicology is, what does music give you that nothing else does?

Music does so much for me. Making music is how I've met most of my best friends, and listening to music has helped me understand myself and how to be a person in the world. Singing especially helps me be present, it's when I feel the most alive and the most myself.





MIX TAPES

with

WIDOWSPEAK





Working day jobs in their own off-season, the longtime duo of Molly Hamilton and Robert Earl Thomas have still managed to produce seven studio albums. The NYC pair operating as Widowspeak have been steadily releasing incredible records in between waiting tables and turning wood. Their latest LP *Roses* is populated not with dramatic overtures but with the backdrop of the minutiae and repetition of daily acts. Small observations before, during, and after work: the ritual of pouring water for customers, catching a cold on your day off. Daydreaming about winning the lottery, or maybe realising you already won. Sharing the inner meanings behind several tracks, Molly talks about the title track and a selection of songs so as to illuminate their origins.

I was thinking about these old school restaurants in New York with celebrity portraits on the wall, everyone who has eaten there and signed a glossy headshot for the gallery. And then, the way that the arts and service industry are so intertwined - pretty much everyone I know who plays music or has tried to be an actor, has also worked at a cafe or restaurant. "Actor" is about weighing all those different types of performance, and how you think of yourself against all the roles you play, and what you do for work, and the balance of all those hours. There's that Annie Dillard quote: "How we spend our days is, of course, how we spend our lives." That's where my mind was with this song.



This is another one that draws on my experiences working at a restaurant, but more the observations I have serving tables. People on first dates, people celebrating 20 year anniversaries, everything in between. On the one hand, it's about little rituals of serving, like pouring water, or the way a restaurant is setting the scene for these little intimate moments. On a deeper level it's about love moving from the wondering phase, the "where is this going?" moments, to... knowing that wherever that is, you're moving forward together.



The title track, and sort of riffing on a conversation with a friend which was about their cynicism about love. They didn't think there was one love for any person, probably because they had been hurt in the past. Even if there is no "one" love, I think the point of love, and anything, is believing that it could be that. That an undertaking could be something big and incredible and life-changing, and it's worth the difficulty (the thorns and pain) to get the beautiful things (roses). The line "I want to be the one" is also about letting yourself connect to people even when you want to withdraw from the world.



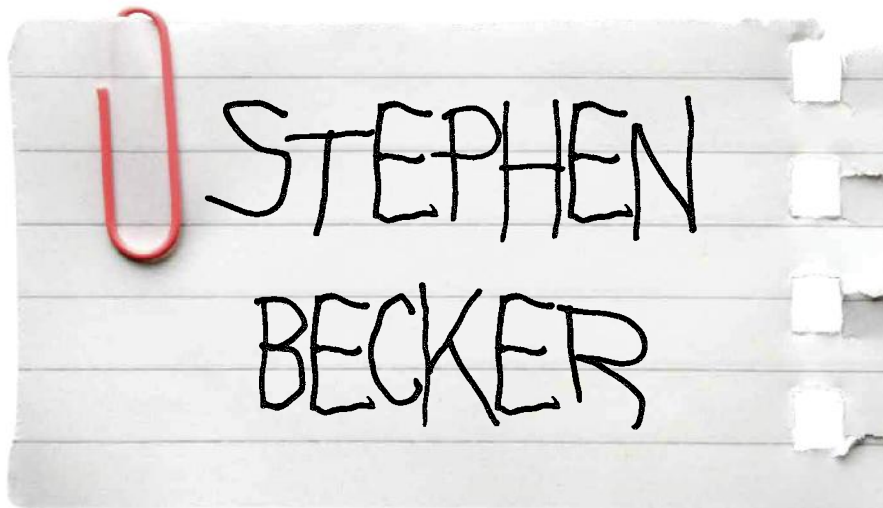
This one's the first track on the album, and it feels to me like the sky clearing, taking the wide open road at the start of some new phase of life. Moving on from something. It's basically about not holding on too tight to a past relationship, even as you sort of tend to the memories out of a sense of nostalgic duty. Knowing that you can think fondly and sweetly of young love even if it wasn't actually the best experience, and then learn from it and let it be just pieces of paper, old mixtapes, dried flowers.



This might be my favorite song on the record, because the mood of the guitars and everything the song became in the studio perfectly matches what I envisioned when I was first singing it and writing the lyrics. It's a little chaotic, but also a little sweet, warm, nostalgic. It's about watching someone sort of living their life on autopilot, maybe going a bit too deep into self-destructive behavior, wild years. Thinking they don't need anyone to help guide them through life. But we all need people. It's sort of written both to a younger version of myself, and to old friends who I've observed moving away from their best selves... The feeling of waiting on standby for them if they're ready to come back from, drive off and leave it behind.







THE PASSIONATE NEW YORK ARTIST IS STEEPED IN SONGWRITING AND CONTINUALLY REFINING HIS CRAFT. HAVING TAKEN TIME OUT AFTER HIS PREVIOUS LONG PLAYER TO WORK ON PRODUCTION DUTIES AT FIGURE 8 RECORDING, HIS RETURN SEES AN ALBUM THAT IS NOT ONLY SELF-PRODUCED, BUT ONE THAT UNFOLDS LIKE A DIARY FILLED WITH HONEST COMMENTARY THAT HAS THE FLOW OF AN IRRESISTIBLE NOVEL.



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

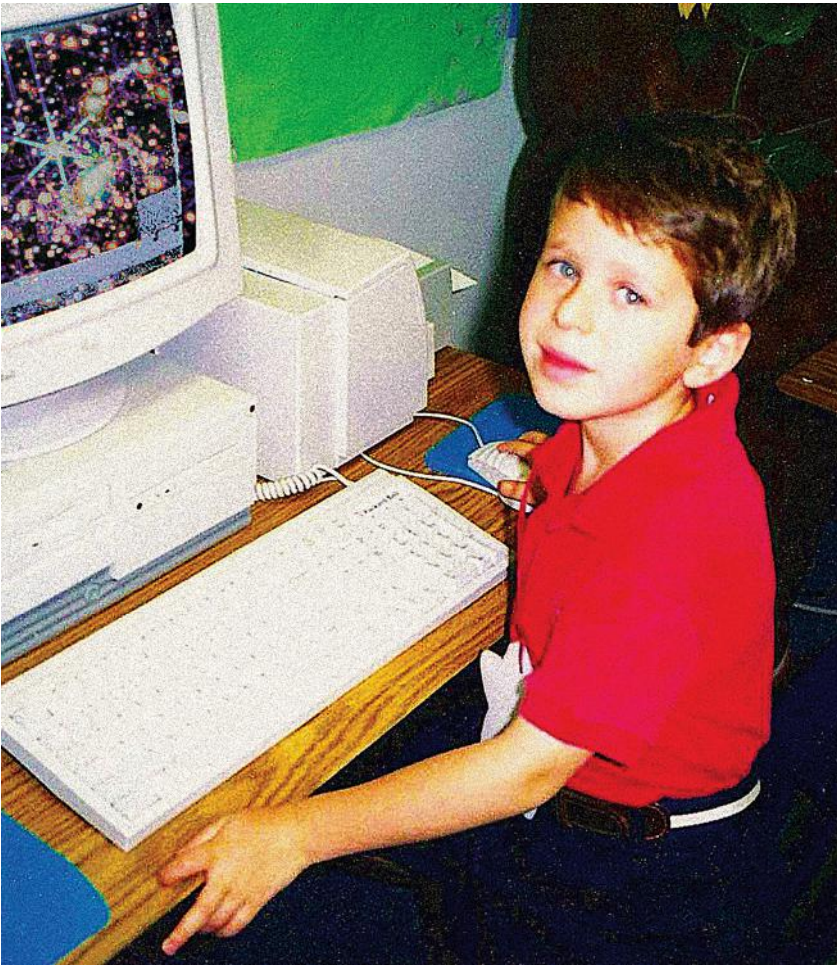
With your own life being the backdrop of the album, as you sift through the past and filter it through your present mindset, what did you discover about those experiences and yourself that perhaps eluded you till now, and the deep dive you took into times gone by?

Yeah, the process of writing Gravity Blanket was extremely diaristic. It was like going down a rabbit hole in my memory, at times emotional, at other times psychedelic and weird. I did find that memories begot more memories, one small detail unlocking a whole new set, creating a kind of memory-landscape in my mind that I could explore. I found a lot of continuity between my current and past selves, and I was able to make peace with messy things and give

my childhood self a long-needed hug.

How much of this record and its twelve tracks is related to what hasn't already been explored in your previous works?

I wanted this album to be a bit more raw - emotionally, lyrically, musically. Some of the songs were written very quickly, like 'first thought best thought'. This was also my first fully self-produced album, so rather than relying on someone to help me finish it, I



had to do those last stages myself (like mixing), which was a bit intimidating.

Your mastery of the mundane is magnificent. The wordcraft you use to shape those everyday moments into crystal clear recollections so the listener can sit right beside you is second to none. Do you find it an easier task to delve into the minutiae and extract meaning, then to ponder and untangle the deeper, more existential aspects of life?

Thank you, but I'm no master! I'm definitely interested in minutiae or 'debris' as I've been calling it. Our lives are full of junk and random objects, and I think it's interesting to contemplate what that stuff says about us. Untangling is a good word. I wanted to create a kind of self-portrait, collect these defining features that add up to my life. So sometimes that includes Haribo candy, willow trees, books, cold

brew, bikes, and those all have stories and feelings attached to them that I wanted to explore. And yeah, I see these smaller things as connected to the larger existential things, and actually, I like pivoting back and forth between the two.

What aspects of the album were particularly hard to process due to the emotional states and memories you were channelling?

The album starts from the place of a breakup before moving into memories and childhood. It was a real breakup in my life and I was very much trying to channel those thoughts and feelings into the music. That was probably the hardest stuff to write.

Was there a cathartic healing that took place throughout the writing and recording, whereby uneasy feelings or faded moments became softer and more assured?

Yes! Exactly that. It's like that expression about how we make jokes about hard things so that we can get closer to those things and ultimately process them.

As the subject matter you approached was as diverse as the instrumentation you used, can you elaborate on how your mind pairs sight with sound and sentiment with sonics to unite feeling with function?

I actually wanted to pare down the instrumentation on this album so that the majority of songs would be playable exactly as they are, in the format of my live band. I wanted to do this in part because I was writing and thinking a lot about my teenage years and my favorite bands from that time, so I wanted to emulate that sound of like, early radio rock and emo on my local radio station (KROQ 106.7), in addition to limiting myself to that instrumentation.

Performing with a wide number of musicians, both in your own format and also for others, how has this sharpened your skills from extensive touring and road-tested gigs?

I've learned so much from the other artists and bands that I work with. Both as people and musicians. It's humbling! Just when I think I've seen it all, someone new comes along and plays a simple riff a certain way or shows me some music I haven't heard before and I get inspired again. I'm learning to care less about technical skill and more about emotion and sound, and staying relaxed while performing.

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

Music makes it all ok! I don't know. Sometimes I feel like I'm building a statue that will stand long after I'm gone and there's something comforting about that. I guess that's what art is.

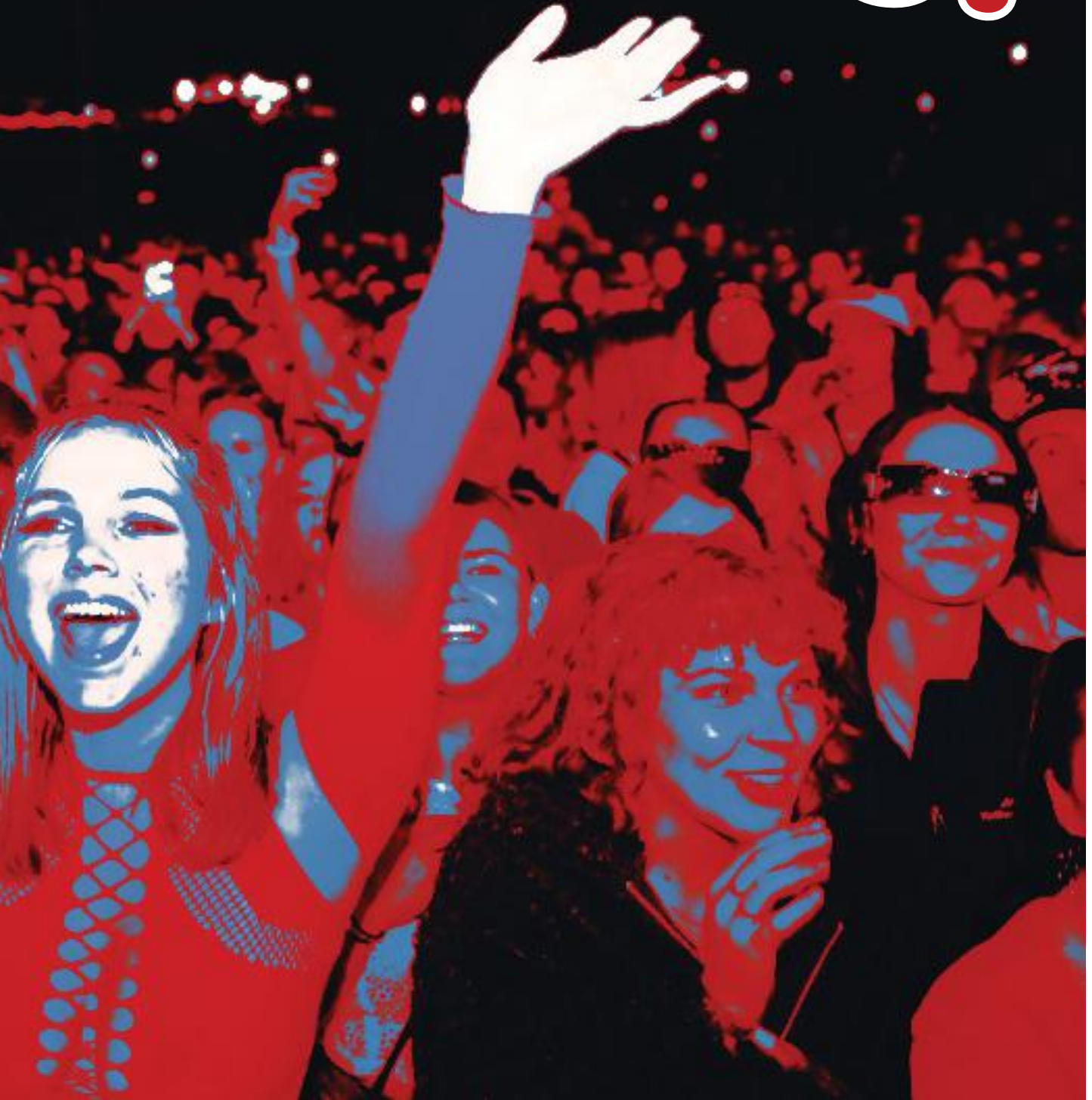


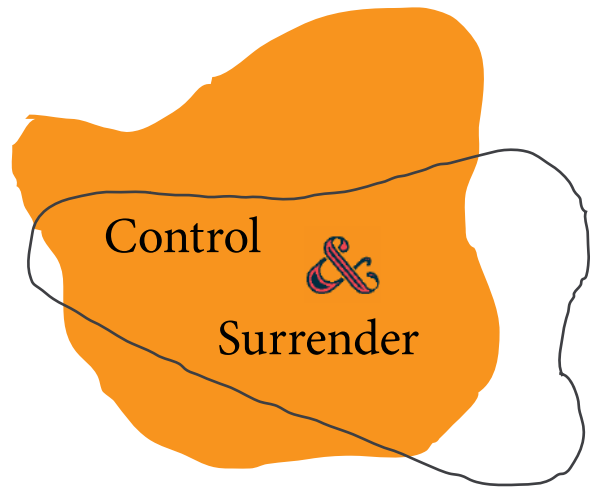
It's Here



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

It's Here!





What - SHORT FILM - Confessions II is an ambitious visual work exceeding 10 minutes. It unfolds as a single, continuous piece, weaving together interconnected, music-driven sequences into an immersive cinematic experience. A film that gives physicality to the album of the same name. The Film lives in the tension between control and surrender, between being seen and disappearing into a crowd. Each song unfolds across six chapters, each one a sexy thriller, a dance delusion, an epic fever dream. Like the album, it blurs distinction between tracks, building cosmic narratives that follow a twisted dream logic. It unfolds as a fast-moving portrait of the album's world, capturing its themes of freedom, connection, desire, nightlife and the transcendent power of dance. The short film directed by Torso was premiere at the 25th Tribeca Film Festival where it recieved multiple ovations.

Where - You Tube - **When** - Out Now.

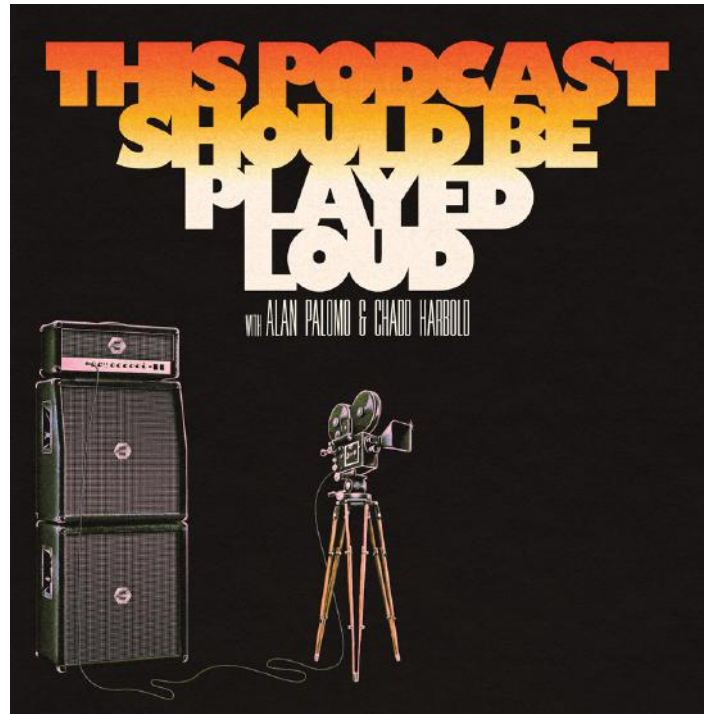


What - RE-ISSUE - Del The Funky Homosapien has re-issue his third solo album, Future Development, bringing the album back into print after nearly two decades. Originally released on cassette in 1997, and later reissued on CD and vinyl in 2002, Future Development was Del's first full-length release on his newly minted independent record label, Hieroglyphics Imperium Recordings. The project reveals a pivotal moment in Del's career, showcasing his distinct style and unique perspective, and it helped to kick off a legendary run for their indie powerhouse label. **Where** - Rhymesayers Entertainment - **When** - Out Now

This Podcast Should Be Played Loud

What - PODCAST - This Podcast Should Be Played Loud is about the cinematic careers of iconic musicians, as well as the greatest films ever made about music. The pod is hosted by musician Alan Palomo (Neon Indian), and filmmaker Chadd Harbold (Linoleum, Most Beautiful Island). Every week, they discuss the filmography of your favorite artists lending their talents to acting, directing, producing, or composing. From gonzo ride-alongs, biopic blockbusters, musicals, soundtracks, and everything in between, This Podcast Should Be Played Loud is a music lover's cinematic dream. Episodes include: the film and soundtrack work of Prince, the Oliver Stone biopic The Doors and Ralph Bakshi's American Pop.

Where - Patreon - **When** - Available Now.



Castlemarket



What - MERCH - The exhilarating band hailing from NYC released one of the most critically acclaimed, breakthrough metal albums of 2025 and are set to embark on their North American Summon The Beasts tour. Bringing their interactive, lore-laden live performance – complete with a choreographed battle scene – the outfit has also announced their own web store. And amongst the treasure trove of doom and battle-babe merchandise, lay an ancient form of communication unknown to some generations, reel-to-reel. This unique memorabilia will reign supreme amongst collectors' hoards and will remain a truly prize-winning piece. **Where** - Castlemarket.com - **When** - Available Now.





**“TRUTH DOESN'T
YELL, IT
WHISPERS”**

**GETTING UNDER THE SKIN
OF NEW YORK AND ITS
INHABITANTS INVOLVES
FIRSTLY UNDERSTANDING
THE CITY, HOW ONE MOVES
WITHIN THAT SPACE, AND
HOW THE TWO OPERATE IN
A SYMBIOTIC RELATIONSHIP.
BROOKLYN-BASED MUSICIAN
KELSEA FEDER HAS LONG
BEEN INFLUENCED BY THE
CITY SHE LIVES IN AND NOW
THAT SAME CITY IS HEARING
ITSELF REFLECTED IN THE ART
POP WORKS BY ONE OF ITS
RESIDENTS.**



Thanks for taking the time out to speak with us Kelsea.

Thank you for having me.

There is a real patchwork tapestry going on with Sunk Cost Fantasy, being that it is a broad collection of workings that have been with you for some time and carry with them the timestamps of different periods in your life. Can you detail some of the more extreme ends of the experiential spectrum that some of the tracks touch upon?

Yeah, I think there's a scale from isolation/emptiness, frenetic mania, and more of a lofty wash. Whether it was alone time and hyper reflection, excessive partying, or other people, I was really looking to figure things out or get to the bottom of it, which I don't think actually works, but at the time, I was making an earnest attempt, and writing these songs was my way of making sense of things. A big part of this was learning to sonically celebrate all of the extremes in a playful/whimsical way and find the underlying colors so that it's not just a broad sweep of a generalized feeling.

Equally, the musical expression of those sentiments is as wide and diverse as the assortment of topics they explore. Was each track and its instrumental construction driven by the events it was born out of, or conversely, the sonics you began tinkering with shaped the eventual course of the song?

Most of the tracks were pretty bare bones, written with my guitar/piano and lyrics/vocal melody before ever going into production, driven by events/experience, sure. Lots of the interlude pieces were in real time, sort of gluing the more fleshed-out songs together to live in this world. Building that very lush world for all these songs to live

was very intentional and a big puzzle.

How does it feel in reflection to finally see these tunes laid down on wax and to have those life moments forever enshrined?

Cathartic if not a little indulgent.

This is indeed your first solo release, but certainly not your first time making music. Having played with other New York artists, like Fantasy of a Broken Heart, May Rio, and Shallowhalo, what did you take out of those experiences and put into your own work?

Almost all of these songs were written and well underway before I'd ever actually played in or heard any of those projects. I think the biggest takeaway from those experiences has more to do with the logistics of leading a band, playing live shows, and what type of experience you want to curate onstage.

Within the NYC music scene you have been a part of and some of its subgenres, how have you seen the nuanced sounds and corners of the scene develop, and, to that end, how have you attempted to tap into them?

I've definitely seen sounds and corners develop, but I'm not sure how to articulate them. I don't think I've consciously attempted to tap into them. A lot of this record and my writing happened from lots of isolation and listening to older things, then lots of stops/starts during production to sit with it/feel it out.

Few global cities can match the creative forces that they muster, and for you, how has NYC influenced your direction and encouraged your expressions?

I think the biggest gift of NYC is access. Abundant access/exposure to so many different genres, mediums, and forms really gives so many different colors to paint with. I have so many friends with jazz backgrounds, classical backgrounds, film, photography,

etc that I'm able to collaborate and have the funnel of all these influences that I really admire into what I'm trying to curate the visual and sonic world of Blums.

Lyricaly, what was your approach and methodology toward extracting and extrapolating what it was you were drawing from to adequately capture the emotions you felt?

Try, try, try again, all the while asking, "is that true?..." "Is that what I'm really trying to say?" "...can I say it better?" and "can I say it with less words?"

Produced with Kirk Palsma, what did Kirk bring to this record that bears his unique fingerprints?

Kirk is the best! So many things. He's a killer player/producer with a jazz background, I think that's heard for sure. I think Kirk has a very eclectic production style with lots of spirit and intention. I told him I wanted to make an art pop record, and he'd never done pop before but was down to give it a go. It's hard for me to spell it out, but there's a lot of magic here that feels synonymous with the presence he evokes when I see him play live. He has incredible technical skill, but there's a special thing I can't quite put my finger on that draws me to him as a musician.

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

Absolutely. Low and slow/ slow and steady. Truth doesn't yell, it whispers. Trust your gut. Trust your gut. Trust your gut.

What does music give you that nothing else does?

The most immediate sense of connection. Whether it's making, performing or listening.





No Smoking

LIMITED
SERVED BAR
CREDIT
CARDS
ACCEPTED

AROUND THE WORLD IN 80 FESTIVALS

22 LEVITATION

Put the words Austin and music together, and the rest pretty much writes itself. One of the world's musical epicentres, the Austin scene has firmly cemented itself as one of the true purveyors of fine music. One only has to look at SXSW, the state's flagship musical event, with its local and international prominence, to see the calibre of

music and artistic diversity the city of Austin champions.

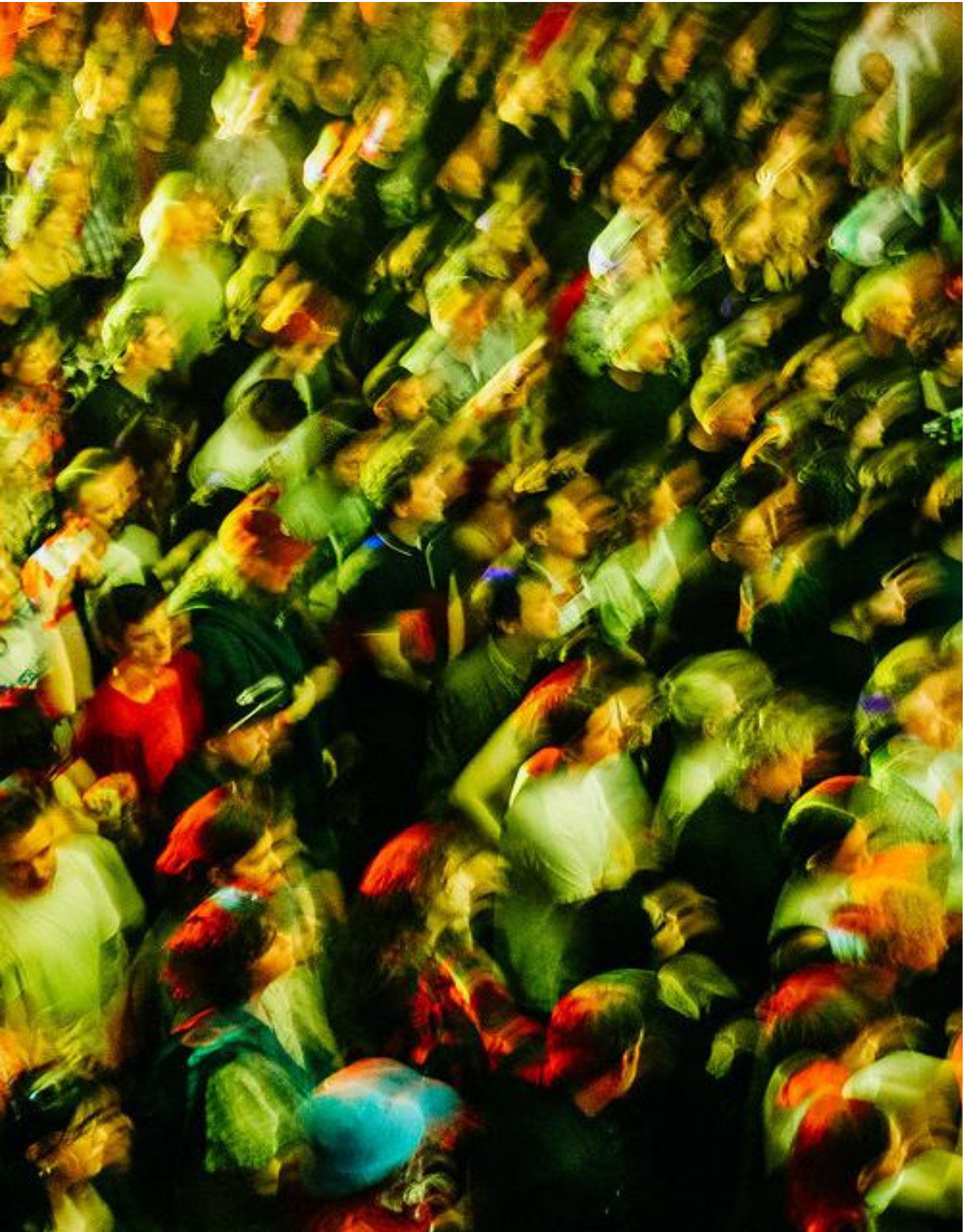
One of the mainstay festivals that has become rooted in the community's annual must-see events is that of Levitation. Founded in 2008 as Austin Psych Fest by members of The Black Angels and operating under the banner of The Reverberation Appreciation Society, the

independent event rapidly gained traction and soon became a bucket list festival.

Operating in tandem, the festival alternates between Levitation and Austin Psych Fest, each sharing one end of the calendar and ensuring a dual festival option for music enthusiasts. Initiating proceedings as a multi-day event, the festival has not only









maintained that premise but, due to its popularity, expanded into a four-day event.

Originally held at The Red Barn in north Austin, the festival shuffled between locations and venues such as the now-defunct Radio Room, The Mohawk on Red River, a decommissioned steam power plant (Seaholm Power Plant), and Carson Creek Ranch, situated on the Colorado River. Having shuffled all around town and experimented with various venues, backdrops, and approaches, in 2025, Levitation embraced a hybrid venue approach, with the main festival located at the Palmer Events Centre, Friday through Sunday, while additional late-night shows were scattered around various venues in town.

Through the course of its near

twenty-year history, the festival has attracted some incredible artists, both from emerging scenes and those with household names. From the likes of NY noise maestros A Place To Bury Strangers, to psych pioneer Brian Wilson of The Beach Boys, and everything in between. Albeit a niche genre, Psych Rock traverses an incredibly broad spectrum, as previous attendees such as Flying Lotus, Lee “Scratch” Perry, The Flaming Lips, The Jesus and Mary Chain, Built To Spill, and Wednesday attest.

The festival, true to its progressive nature, has not remained narrow-minded toward sub-genres and styles, as it has welcomed the musical contributions of metal, electronica and pop into its musical arms. And it isn’t just the type of musical styles that the

festival has explored, but that of the destinations and regions it has expanded into.

With ventures in other American cities such as Chicago in 2015 and 2016, it further increased its reach into the Northern neighbour city of Vancouver, Canada in 2015. Its most distant touch point, however, is that of Le Chabada in Angers, France. An unlikely stepping stone into a foreign market, yet one that has an insatiable thirst for Psych and a fitting counterpart to its American instigators.

The full gamut of Levitation and its entrepreneurial undertakings doesn’t end when the last note from the headline act has been strummed as they close out the festival. The filming division of The Reverberation Appreciation Society has produced a number





Above: Bristling with energy, the mainstage in all its light projection glory. Opposite: The irresistible wall of delights in mind melting colours.



of concert films. I've Got Levitation documents the 50th anniversary reunion of The 13th Floor Elevators at the Levitation 2015 edition. Other concert films released include Austin Psych Fest 2012, Austin Psych Fest 2011 "Live at the Power Plant," and Austin Psych Fest 3, which features footage from Austin Psych Fest 2010 and Austin Psych Fest: Beyond the Third Sound featuring footage from APF 2013 which includes performances and interviews with The Black Angels, Roky Erickson, Clinic, White Fence, Acid Mothers Temple, and Tinariwen.

Since Levitation began, it has, over the past eighteen years, enshrined itself into the cultural lexicon as a byword for alternative music and specifically psychedelic rock. Paying tribute to its influences

and honoring those founding fathers, The 13th Floor Elevators, the festival has established a solid foundation that has allowed it to weather every stylistic storm and global catastrophe (we're looking at you, Covid) and come out the other side with tinnitus ears and bloodshot eyes.

It is less of a question if you should attend a Levitation or Austin Psych Fest, but more of a question of when you should go and which lineup tickles your fancy. As much of a mission as it may be for some to haul themselves to Austin, Texas, the musical pilgrimage must be made at least once in a music lover's lifetime to ensure festival immortality and to confidently raise one's arm into the air with fingers fashioned into the sign of the horns, salute and say, yes, I was there.

NOW DEPARTING

LEVITATION

ARRIVING

NEXT ISSUE

PROVINSSI

Images In Order By: Conor Fields, Daniel Cavazos, Ismael Quintanilla, Daniel Cavazos, and Roger Ho.

SXSW LONDON

From the four corners of the globe and across the events spectrum, artists, musicians, speakers, filmmakers and technology experts all converged on Shoreditch for a festival of ideas and exploration of new creative frontiers.

Having just recently inked a ten-year deal with the SXSW organisation, the city of London has committed itself to supporting the arts, music and culture for the next decade. Firmly establishing deep artistic roots within the community and cementing itself as another international beacon of culture, SXSW London is now broadcasting live and loud.

The SXSW brand has been steadily expanding its reach as its exploratory endeavours into new markets, as seen with the far-flung foray into Sydney, Australia. A far cry from its ancestral home of Austin, Texas, but the ever-expanding enterprise serves the increasing appetite for the arts.

The British model, in its self-proclaimed mission of discovery, networking, and inspiration, was to find a wealth of talent on its doorstep, as local, European and international musicians, speakers, creators and artists to be well catered for. Over six days and spread across a range of venues throughout Shoreditch (East London), finding enough time to take in the full width, breadth, and depth of the festival is the only real great challenge. With over two hundred speakers, one hundred musical acts, and seven hundred screenings, it is with surgical precision that a hulking itinerary can be satisfactorily executed.

Musicology was there to capture some of the numerous event highlights.

Taking in the sights and sounds from one of the world's great musical cities, and soaking up the new directions upcoming artisans are taking and showcasing, in the cultural incubator that is old London town.

Artistic expression will always be locked into dance between art influencing life and life influencing art. Not a new concept, but how that exchange is defined and redrawn is an arms race that rarely meets in stalemate.

The themes of this year's conference - and to a wider extent the entire collection of those participating in the festival - were that of how humans are responding to advancing changes in society. It's certainly no surprise that



LONDON MAYOR SADIQ KHAN



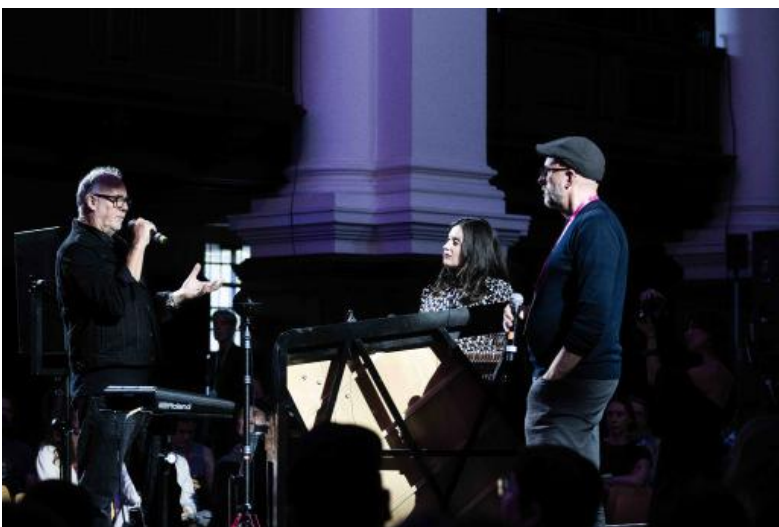
CHARLIE HOOPER WILLIAMS



BEN COHEN



MBE JUNE ANGELIDES & OBE STEPHANIE PHAIR



FLOW ADRIAN UTLEY AND HANS-MARTIN BUFF



EMIKA



RORY SUTHERLAND WITH MIKE SKINNER OF THE STREETS



MEL B



ROSIE WANG & AMIT KATWALA



SEGA BODEGA



MULIMBA



DREAMSTATE



RABBIT CULT



KATHERINE JENKINS WITH PIERS MORGAN



HIGH REGARD



BEX



MELT



SHAME

in 2026, a large portion of the conversations and creative responses taking shape were in relation to AI, governance and the creative control of creators.

Through presentations, film, and performances, these topics are all considered. The retort toward the ever-changing creative landscape would be, as expected, a see-saw grudge match with respective foes fighting from opposing corners of the creative conversation, pitted against their diametric adversaries.

The future is already here. A slogan that SXSWL hangs its hat on, and with that intuitive phrase came the answers to questions we may not even know we had asked. And to express that notion in as many suitable ways as possible, the inclusion of speakers such as former First Lady Michelle Obama, Amnesty International secretary general Agnes Callamard, and George Osborne of open AI for countries, film makers like Jack Wedge (*Acid City*), Ivan Grgur (*Asparagus Bear*), Mohammed Sawwaf (*Gaza's Twins, Come Back To Me*) with their proactive movies that grapple with topical and socio-technological issues, and musicians like Shame, Blakchyl, and Psweatpants who overtly canvas ideas that maybe a little too rich for some, ensured the festival and its directive is right on the money.

And as with any festival worth its salt, there was not enough time and too many nail-biting decisions to be made. What to see, whose talk to join, which band to catch, and what film is a no-brainer to view. Day one commenced with London Mayor Sadiq Khan offering a welcome address, before moving into some of the panel discussions,

including Only Human with Nina Hajikhanian, a tasty treat with Ben & Jerry's co-founder Ben Cohen, which resulted in a standing ovation for Cohen after his talk, with the whole audience up on their feet to applaud him. The evening included music highlights from legendary DJ Pete Tong as he played an exclusive set at Brick Lane Yard.

Backing straight up on day two in spectacular style, with Australian former Prime Minister Julia Gillard raising issues around AI and shaping children's minds. A poignant topic given her foundational work with the Gonski report and focus on the educational sector. Another standout talk was that of former Spice Girl Mel B as she discussed issues with Carolina Moraes & Louise Gannon and the topic of wellness and wellbeing. The enjoyable talk had Mel B share her thoughts about how movement (in her case dancing and Zumba) helps with mental health struggles (and her ADHD). She also touched on the theme of violence against women (being herself a victim of abuse) and the importance of finding strength in sports/movement.

**MORE
CONNECTED
THAN
EVER.
LONELIER
THAN
EVER.**

For Mel B, movement became a powerful tool for healing, and dance offered her a way to release it. Reinforcing its significance, she highlighted the importance of keeping the body active, saying that movement is essential for health and happiness and encouraged others to basically do the same.

The Shoreditch site was abuzz with AI talks, including Co-Founder & CEO, Basecamp Research Glen Gowers and 'Alien' Life to Human Cures: The AI Hunt for Evolution's Hidden Solutions, as well as Reimagining AI Alignment for Humans by Audrey Tang, Taiwan's Cyber Ambassador. Yet for music fans, it was the draw of Sega Bodega and Rubbit Cult that kept them up late.

Nearing the halfway mark called for fresh legs, and come day three, and a few extra strong espressos, it was time to take in the surprise visit from Prince William, a session from HM Queen Rania Al Abdullah of the Hashemite Kingdom of Jordan, plus a wild set from DJ AG and a captivating show from Rachel Chinouriri, and the immersive world of Savage House. A reoccurring theme that developed throughout the festival was democratisation and accessibility: this is especially true for those who want to start a career in the arts, whether it be in music or filmography. As of today, it feels even more elitist and for the very few. People struggle to access the right connections, and there is a fear of future talent not being nurtured and prepared for the future work in the industry. A sentiment echoed by Nadia Fall, OBE (Artist Director at Young Vic), "We need government to step in to allow schools... especially public ones...to bring more of the performing arts into schools and make it for everyone. It's a system that more and more is about people with money... there is nowhere else where to practise for future producers, directors, actors (and so on) ... before they had access to small clubs, theatres and pubs to run their plays but those realities are all gone...the pipeline talent is at risk, there is lack of practice more than lack of actual talent."

And when talking about democracy, it raises the ideological need to engage with socialism (and better social values) in terms of equality and building communities. A theme that Ben from Ben and Jerry's Ice Cream, actress Sophia Bush and Rose Wang (Bluesky) really stressed upon. There is a need to leverage online communities to build real ones offline, to fight for our education, for our rights, for the real content and information to be shared, to give power to content creators and not social media platforms, with a particularly stern eye cast at current advertising models and content that gets pushed out.

Despite train strikes and the inevitable delays in getting to the festival, day four went off without a hitch with Brian Eno and Jacob Collier in conversation presented EarthPercent, plus some incredible cinema in the form of *The Other Side of the Sun* by Tawfik Sabouni, as well as a talk by BAFTA-winning actress, Sharon Horgan. . And as with each and every SXSW festival, there is always a focus on certain countries and regions. Case in point, the celebration of Bangladeshi and diaspora talent that took over the Kobi Nazrul Centre, which enjoyed a three-day highlight. The exposure generating much deserved attention toward the sphere of cultural influence Bangladesh brings to the global stage.

On the penultimate lap that was day five, the events continued to jostle for attention. From the Responsibilities of Creative Leadership with film director Mia Bays and the ecosystems that sustain film and television, through to the stunning images of legendary photographer Denis O'Regan and his exhibit of rare snaps of David Bowie in *Bowie: Unseen Unheard* and the teddy

"ORGANISE ONLINE ACTION
TOGETHER AS YOU WOULD
IN PERSON. ORGANISE YOUR
FOLLOWER TO POST ON THE SAME
TOPIC/ISSUE AT THE SAME TIME
TO HELP BEAT THE ALGORITHM SO
THAT CONTENT CAN BE SEEN".
- SOPHIE BUSH

bear brandishing Devaura as one of the day's musical must-sees, it was another solid day at the track. Yet the standout features were arguably Shame, who performed a characteristically frenetic set as the Roman collar-wearing frontman Charlie Steen delivered a wild set along with his post-punk brothers of the cloth. And before it was post-punk, punk pioneers The Cure, with over forty years of skin in the game, showed that they still are producing memorable work. This time in the form of a score for the world premiere of film-maker Josh Frank's *The Cure Meets 'The Man Who Laughs'* - the tale of an 18th century disfigured clown who becomes a star of a travelling carnival.

Concluding the festival with a range of films, it was highlights such as *'Teenage Sex and Death Camp Misma'*, the horror flick featuring X-Files star Gillian Anderson and Hannah Einbinder. Plus, a collection of short films, but sometimes truth is stranger than fiction as the Emmy-nominated director Tim Travers Hawkins and his exposure of a family cult buried in the woods and their bizarre lifestyle that involved everything from tourism, genetic engineering, and ritual practices in *'America Zoo'*.

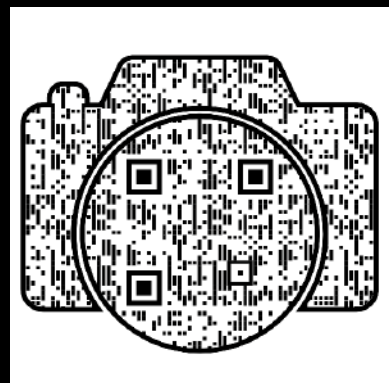
It is with any great festival that one is left suitably exhausted by its conclusion yet equally elated by the absorption of the wide-ranging arts bonanza. The

consumption of which will take quite some time to process as the doors of perception are nudged open a little wider courtesy of the talks, tech, celluloid and sound that had transpired over the past week.

Yet undeniably, the overarching theme of this year's festival was human connection. Whether it be through the new challenges presented by the advent of technological innovation and the emergence of AI as the next great wave to arrive on the shores of the modern digital world, or the age-old struggles in navigating the evils of stigmatism, racism, sexism, and social exclusion.

The dichotomy of injustices, repression and exclusivity is, and has always been, countered by creative strength and the irrepressible force of human ingenuity. A universal and perpetual desire for safety, expression and collective harmony. Only true and fair, then, that those who inhabit the creative worlds of art, film, music and tech, help drive change for the better.

To check out all of the festival highlights, simply visit the Musicology Magazine website.



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



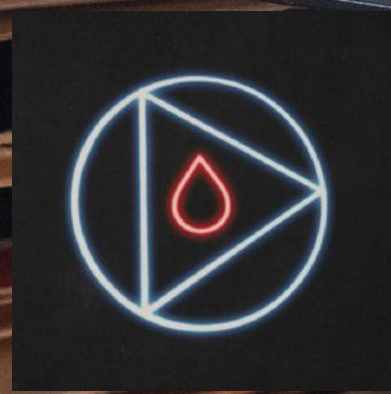
BLUE STATES
Where The Fades Meet
Memphis Industries



BUCK MEEK
The Mirror
4AD



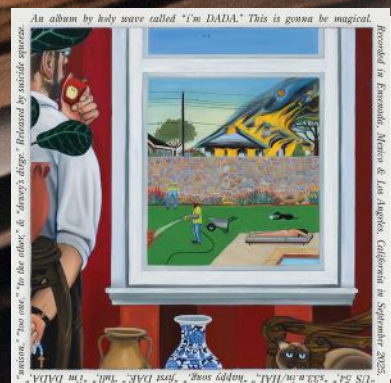
CARLA DAL FORNO
Confessions
Kallista Records



DRAKULAS
Midnight City
Dirtnap Records



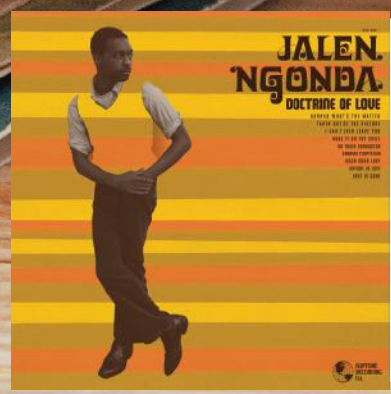
FRIKO
Something Worth
Waiting For
ATO



HOLY WAVE
i'm DADA
Suicide Squeeze



ISMAY
Half Truth
Fossil Records



JALEN NGONDA
Doctrine Of Love
Daptone Records





LILY SEABIRD
Demon In me
Lame-O Records



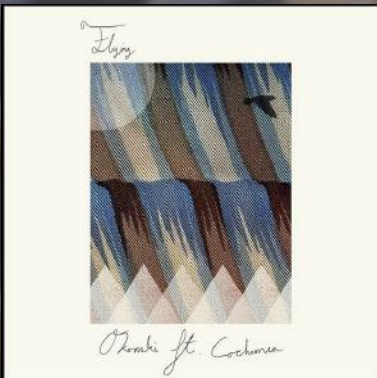
LXRP
Pinata
Trans-Brunswick Express



MARSY
Magic
Heavenly Recordings



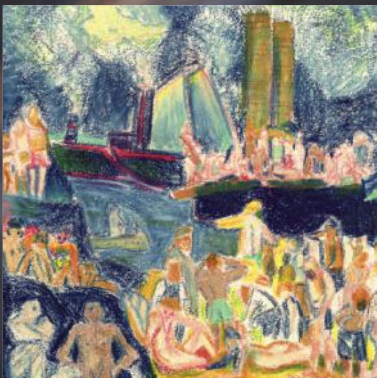
MODERN CULT
Tell Me
Mercury Records



OKONSKI
Flying
Colemine Records



RADHIKA
Cine-Pop
Glass Modern

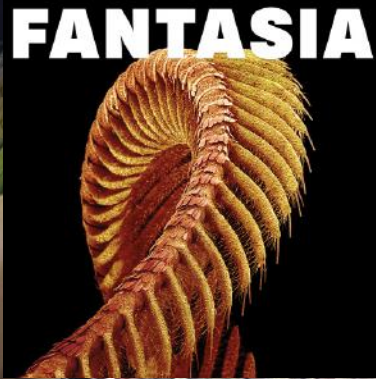


RINGING
Rose/Bud/Thorn
Julia's War Recordings



ROWENA WISE
Bad Things Feels Good
Beloved Records





SLIFT
Fantasia
Sub Pop



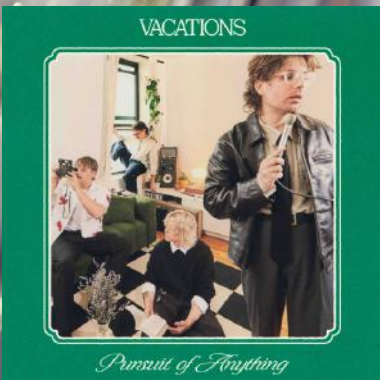
SOME FEAR
Word Eater
Rite Field Records



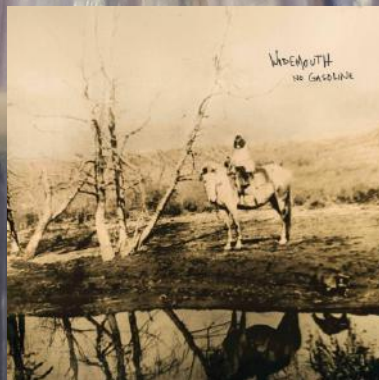
STRANGE LOT
Strange Lot
Greenway Records



HAUNTED YOUTH
Boys Cry Too
Play It Again Sam



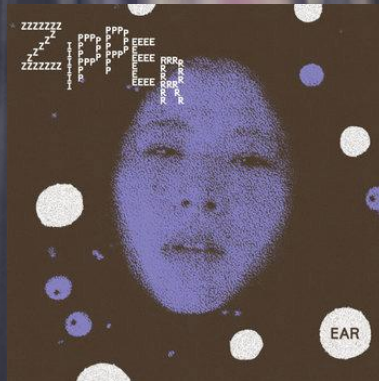
VACATIONS
Holy Grail
Netwerk



WIDE MOUTH
No Gasoline
Urban Scandal Records

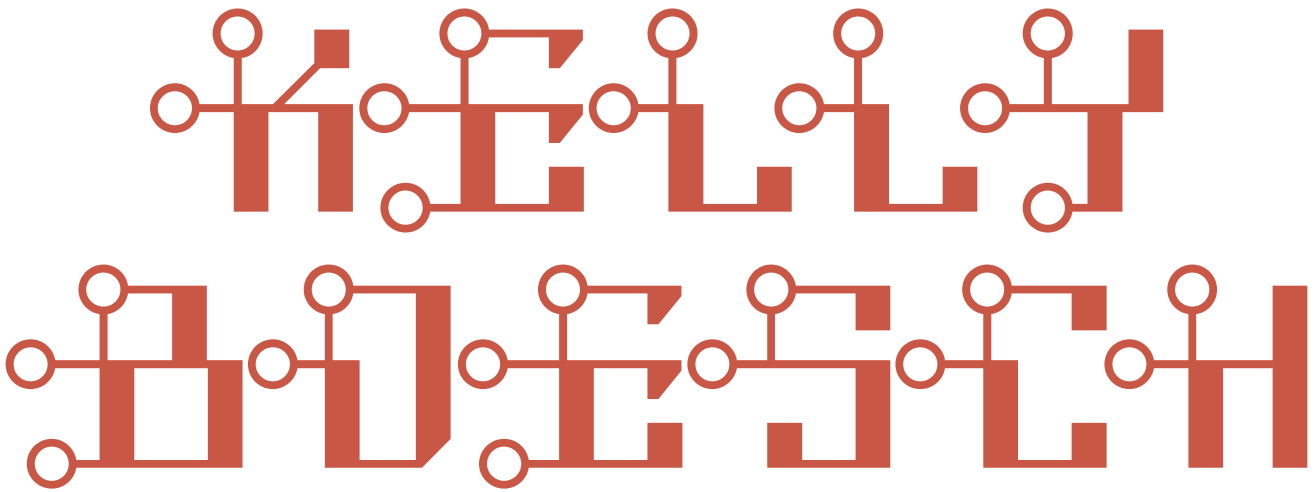


YOUNG LOVERS
The Circle's End
Pop Dust



ZIPPER
Ear
Bandcamp





THE THIN DIGITAL LINE

THE ALL-ROUND CREATIVE IS CURRENTLY AT THE FOREFRONT OF A DIGITAL REVOLUTION AND WITH THE FINAL FATE YET UNKNOWN, IT IS DURING PIVOTAL TIMES SUCH AS THESE WHICH MARK THE POINT OF NO RETURN. NOW THAT THE PANDORA'S BOX OF ARTIFICIAL INTELLIGENCE HAS BEEN OPENED, IT IS WITH TREPIDATION AND CURIOUS OPTIMISM THAT WE DECIDE THE FUTURE OF ART AND THE SPECTRUM OF DISCIPLINES IT ENCOMPASSES. WILL ELEMENTAL INGENUITY BE OVERRUN BY THE PROWESS OF QUANTUM PROCESSING, OR WILL INVENTION YET AGAIN COME TO THE AID OF CREATIVITY AND PROPEL IT EVER FORWARD?





Manipulation, enhancements, and amalgamation are not new concepts in the world of creativity, but in recent times the practises of them are. In the era of Artificial Intelligence, this new frontier is upending the rules of engagement and has now changed forever.

New battle lines have been drawn with the pioneers on one side and the traditionalists on the other. It may be oversimplified to define the territories into one of two camps, but it is still early days in this new creative arms race, and definitive laws, methodologies, and legalities are far from certain fixtures or immutable facts.

The news around the world is awash with burgeoning tales about the good and bad, the pros and the cons of AI, yet without clarity

and a full scope of the changing climate, it remains difficult to contain one side and fast-track another without the benefit of hindsight to say which direction was the wise choice and which way is best to proceed with it.

Bringing this conceptual and existential question into sharp focus is that of artist and musician Kelly Boesch and her inventive use of AI software, coupled with her creative visions, and how these worlds are colliding.

To best understand Boesch and her approach toward the arts, one must start at the very beginning with the type of childhood she had. A creatively fertile upbringing formed the bridge between her juvenile, childhood reconciliations and the intersection between her present adult worldview, as she explains when talking about the link between the two. “It’s

definitely a mix of both. My songs touch on feelings and situations from both my childhood and my adult life, but the stranger characters in my visuals definitely come from those early years. I had a really fun, strange dad who was always creating weird art, and later a stepdad who was a well-known artist, so my childhood was just completely full of art. Ultimately, I think all the years and life experience I’ve gathered are what allow me to come up with so many ideas today. I often wonder what I would have created when I was younger if I had access to the tools I have today, because so much of this work feels like my childhood imagination finally having the language, technology and life experience to fully come to life.” It is only fair to reason that in her young adult years, it would be art and a particular form of art that would really resonate with her and form the basis of her career.

There is a high degree of surrealism throughout Boesch's works, and, stylistically, perhaps the most befitting of all art forms for expressing the dreamlike subject matter she explores. For it is the most conducive form when attempting to extract unambiguity from nebulous abstraction, and when asked if she is most aligned with the modality of Surrealism from among all the possible art forms, it is a statement she agrees with wholeheartedly. "Absolutely. When I was in college studying art history, the moment we got to surrealism, something just clicked. I became completely obsessed with Dalí and the Surrealists. I don't know exactly why it resonated with me so much, but I just loved it. That stuck with me, so when I started using AI many years later, diving into that weird, dreamlike world was one of the very first things I tried. I live in the desert and absolutely love it here. The light and the feeling are just so

wonderful, and Surrealism really has a place in the desert. I love making desert scenes that give you that strange feeling you get when looking at a Dalí painting. That's definitely the style I'm drawn to the most.

I think it's natural for artists to be influenced by different artists, movements, places and art forms. That always comes through in some way, no matter the medium. I've focused on coming up with my own unique Surrealist style. Every now and then, I might throw in a character that resembles Dalí as a nod to him - he is my hero. I've actually had a few younger people tell me they discovered Dalí through my posts, which is amazing. I've written many times about my love for his work and how much he has inspired me."

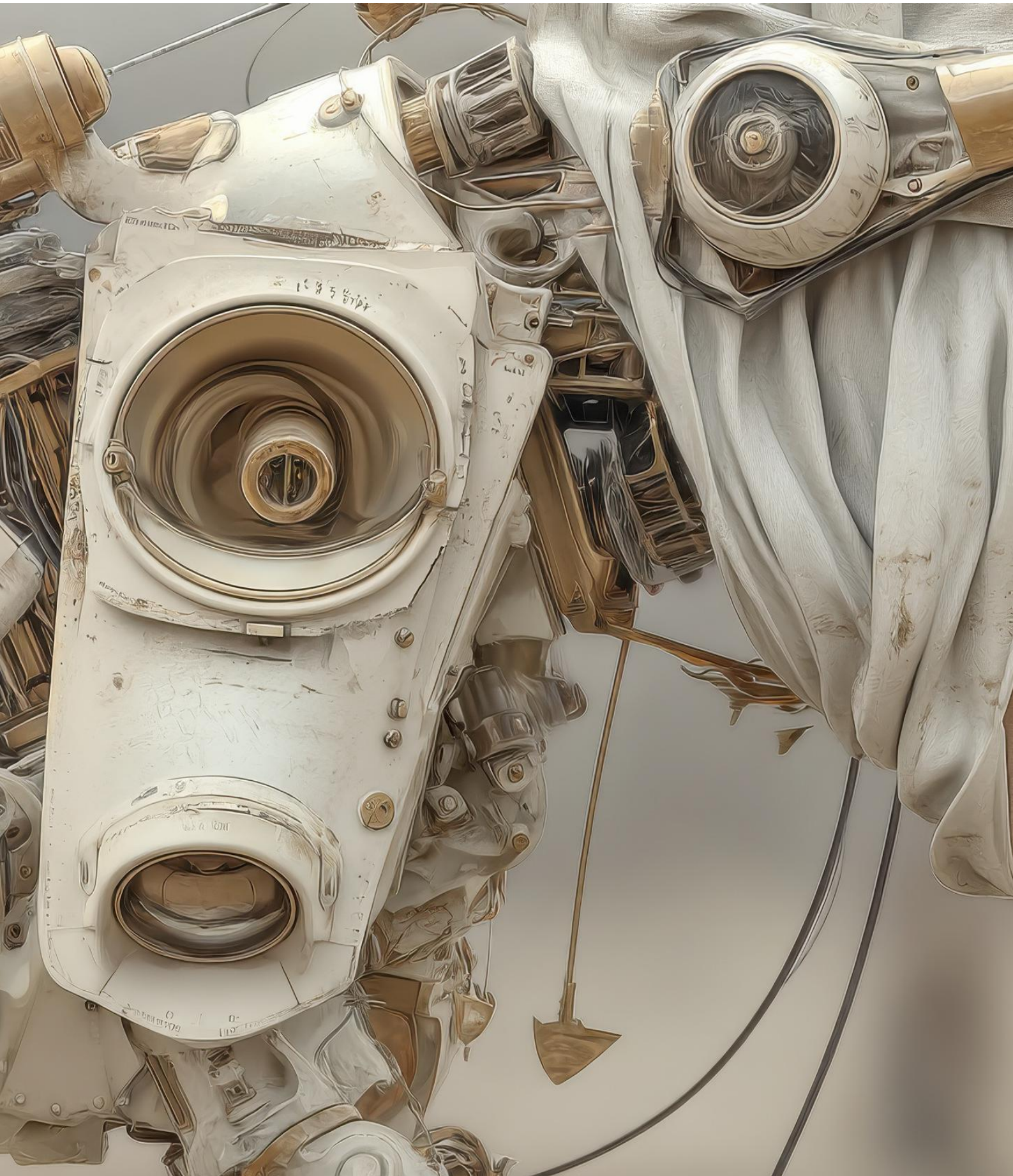
Linking to, but independent of, Boesch's visual works is *Fairytales*, her latest record. And as with

any visual artist, each work is quite separate from the other, even when operating in a select medium, so it isn't surprising to learn that there is no one single overarching theme to her music but an assortment of tunes born out of her visual inspirations, as Boesch details. "*Fairytales* was a compilation of some songs that had been around but unreleased, some recently released songs, and then the song '*Fairytales*' itself, which was a new song and one of the first I worked on with Marshall Altman as my producer. There isn't one strict overarching theme in the traditional album sense, because so many of my songs are created as a reaction to the visuals. I usually get inspiration from the visual world first, and then the song idea comes to life from there. The music is meant to be experienced alongside the art.

Before I signed my record deal with Nettwerk, I used to have



Opposite- From behind the mask, the artists fingerprints leave their mark. **Above:** The Surrealism that Boesch holds which such affection is evident throughout her work.







Above: If frogs are indicators of environmental health, what does this digital amphibian say.

“ TO ME, ARTIFICIAL INTELLIGENCE IS A CREATIVE SUPERPOWER, NOT A SHORTCUT ”

to edit my songs myself. It's very tricky because of tempo changes and trying to use different parts of different versions of songs and edit them all together... that wasn't really my expertise. I'm a better video editor. Now I have Marshall to do that for me, or add a guitar or some percussion. He also has so many ideas that really enhance the songs. On 'Fairytale', I wanted to add a second section to the chorus, and he found a really clever way to bring in the new part. I would have never been able to do that. I have so many songs, some still not on streaming. I was putting out a video and song a day for a few years, so that's hundreds of songs. For that album, I went back and pulled a few of my favourites, and we added newer songs that were doing really well." Moving between the past and present, rather than in a typically linear fashion, is indicative of Boesch's approach and of how she uses music as a conduit to convey emotive backdrops through sonics, producing tangible soundscapes fluidly. Explaining her sinuous style, Boesch says, "I create everything based purely on feeling. I'm obsessed with melodies. When creating songs, the lyrics drive

the melodies, and the prompts and instruments obviously have a huge effect on the song. I've gotten really good at prompting in Suno. I can use an online piano or try to hum a melody if needed. I really love songs in a minor key, emotional but not sappy. I know a good melody when I hear it. I'm also very particular about the vocal phrasing. When I'm making different versions of songs and the phrasing changes, it drives me crazy, so I sometimes have to clip songs together using the phrasing I like. I want my songs to have a similar feeling to the video they're made for. When the song and the visual align, it can actually make you feel something really special."

By Boesch's own admission, she has embraced the software of Midjourney, Suno, Runway, Veo3, and Pika to produce her works. This has been the modern-day key to unlocking her otherwise impossible forms of self-expression, which she honestly accepts. "I couldn't do any of this without Midjourney. It is the only image app that I know of that allows this type of creativity. Other image apps are

more geared toward realism. With Midjourney you can get as weird as you want, and you can play with it like you are painting, adding all sorts of images as style references, changing up prompts, adding style reference codes, and just playing around until you get something you love. It's a lot like painting to me. When I sit down to paint, as I have been painting for many years, I just start playing around on the canvas with different colours, scraping and changing colours, and experimenting until something sticks. It's so similar.

As far as animation apps go, I've been using mostly Veo3 lately, as I feel it really works best with my strange images. I try not to over-direct it with prompting because I just love the weirdness the app creates with the animations. I can look at an image and tell what Veo might do with it. Pika is great for keyframe videos, where you take two images and morph them together, then keep morphing until you get a whole video. It's a cool style. Runway is really great for realistic styles. It's easy to direct and great for filmmakers.

Suno is where I make all of my music. I actually use Suno in a similar way to Midjourney, very creative. When I get an idea for a song, I might throw all sorts of styles together in a prompt, and I love using instruments that don't normally go together or combining different genres. I've tried to create my own genres of music that are different. I think they work in their own way. The lyrics have been a really interesting part of this journey. I'm not a great writer, but I have really good ideas. In the beginning, I got most of my inspiration from my visuals, and I started writing song lyrics as poems or a stream of consciousness. You can really tell the difference between my older lyrics and newer ones that are written in more of a lyric format. Lately, I've been writing songs first, before the video. I get inspired by something and want to write about it, like about my anxiety, wishing I were more eloquent, how everybody's got their thing. Just different ideas that come up, and I want to explore." And given that lyricism is ultimately storytelling, which is an art form in its own right, it is easy to understand why Boesch's acceptance and integration of programs such as Suno and Midjourney to create the work she does are employed as transitional aides and are so compatible with her style and working methodology.

Acknowledging here strengths and weaknesses, Boesch describes how to offset the hard with the familiar. "Writing lyrics has been the trickiest part of this process. I've gotten better over time. The more I write, the better I get. I do gravitate towards ideas and words that inspire me, since I put out a lot of content. At first, I was so worried about whether the lyrical storyline matched the visuals exactly. The video is usually an abstract version of the song's meaning. Then I finally realised that when I made

the lyrics match perfectly to the story, it was a bit distracting and didn't allow the viewer to create their own storyline based on their life experiences. Parts might match the storyline, but the whole theme wouldn't match. When I write the lyrics first, I find it harder to make the video. It's always easier the other way around. My songs tend to be about feelings, or sometimes I personify things like life, love, or change. So, the video really has to be abstract to the lyrics. But it

sound and image, belies a far deeper conundrum which is at the heart of Boesch's work, and that of many artists right now.

The dynamic dialogue between AI-generated media aiding the vanguard of artistic expression and creativity, and the ingenuity and individualism it is erasing, is a hotly contested topic. Given both sides of the argument for the potential AI can bring to creative advancements as well as



still seems to fit. It's weird. As I mentioned, I work by feeling, kind of like how a music supervisor works, matching the perfect song to a scene, even though the storyline might be different. The vibe works. It enhances the feeling of the video." A synergy that, while describing the connection between

its homogenisation of creativity, hearing where Boesch stands on the matter is intriguing.

"I totally get why people worry that AI makes all art look the same. If you just take the first thing the AI gives you, it definitely looks generic. But to me, AI is a creative

superpower, not a shortcut. None of my work could come to life through AI alone. It still requires taste, direction, world-building, editing, music, storytelling and a lot of trial and error. AI is one of the tools I use to help bring the vision to life, but the vision still has to come from me.

To keep my visual work from looking like everything else out there, I actually had to spend a lot of time learning how to teach the

actually direct the tools and use their creativity to guide the AI with feeling.”

A conceptual and ethical quandary that Boesch recently addressed in a TED talk she delivered, and the debate about the creative impact AI is having on all aspects of AI-generated art and the detrimental effect it is having on traditional art, copyright, piracy, and originality.

“My TED Talk happened, and

there’s room for all of it. AI art is brand new. I think eventually people will realise it’s just another art form and not a replacement for traditional art. Like photography when it first came out. Now photography is just as much a part of traditional art as painting and sculpture.” A poignant comment to make, given most new ideas, technologies, and scenes draw the ire of traditionalists, yet Boesch sums up her position in the only way a creative can when she frankly states, “I have always been a creative. My brain never shuts off. I’m constantly thinking of painting ideas, jewellery designs, fashion, so many things. AI has made it possible for me to get these ideas out of my head in a way that was never possible before, and it expands my creativity so much. It’s really hard to explain how this feels. Sometimes I don’t even want to go to sleep. I just want to keep creating all night. Up until recently, I had a day job and also freelanced, so the only time I had to create was at night. I like working late. It’s very quiet, and I get into a flow. I have never felt this creative in my entire life.” And it is Boesch’s tireless creativity that ceaselessly churns on and on, which led to her recent exhibition *Inside My Mind*, at W1 Curates in London. The creative polymath, brought to life through surreal, cinematic compositions, the dreamlike characters and atmospheric worlds she so prolifically creates. Describing the themes she explored and the ways she united multiple disciplines to solidify the ephemeral states she explored, Boesch recalls her tactic. “For that show, I actually went through my years of video clips and images, intentionally pulled out my favourites that felt cohesive together, and made some new pieces that I thought would really pop on those large screens. I normally create complete works where each piece has its own specific style, aesthetic, and song, but this show was a compilation of



AI my style and aesthetic. You can create personalization codes and use images to prompt for style. I’ve learned how to work with the AI to create my own recognizable, weird language. As for where this is going, I think the future will clearly divide the people who just generate a quick image from the artists who

that was pretty surreal. It was never on my bucket list or even an idea in my head to do one. I’m really glad I did it, and really happy it’s over, and I got through it. Proud of myself because that was really different for me. I am afraid of the effect AI art is having on traditional art, but I feel like

clips. W1 Curates has an amazing curator who took those clips and designed the layout. It's a very complicated system, especially on the outside, where each window is a different size. I absolutely loved how they laid it out, grouping things by colour themes and styles that worked together. It took me quite a while to look through years of clips to get this show together, but it was fun because every image holds a memory for me. Looking at the visuals draws my mind right back to creating the video and the music. Because I create everything by feeling, the visuals instantly bring back the emotions from

making that specific piece, if that makes sense.”

If an overriding conclusion could be made on the state of creativity and AI, it is one that Boesch makes clearly, but is ultimately a centralist point of view, between new and evolving creative technologies and the core fundamentals of human input. The two, when united in a symbiotic way, can yield the most wonderful of creations, but not at the expense of humanity, originality or plagiarism. And this translates to how Boesch is affecting and influencing her contemporaries and the next

generation when reflecting upon the influence of her work and engaging with upcoming creatives. “I love encouraging people to use their creativity. I've helped many people learn the tools and have given them tips to get started.

When I started, I couldn't even get another AI artist to answer my questions on posts. I had to figure it out on my own. I decided I would help people when I could, so they could have a better start at it than I did. I encourage people not to copy but to try to come up with your own style and aesthetic. Creativity is so important and can



be very healing. We should all encourage it. But that's not really the case with AI art. There are a lot of very angry people on the other side, and I think some people get discouraged by it and are afraid to try it. Not everyone will be good at it, but I still think it's fun for people to see something they actually created by thought and prompting. Especially when they have never been creative before.

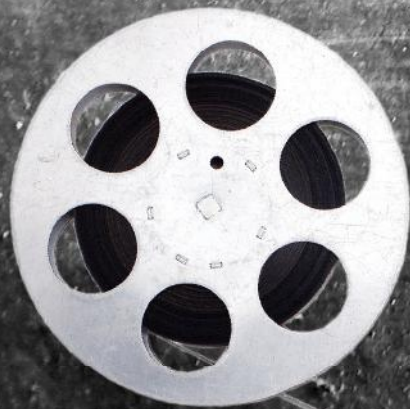
I have also been speaking to college and high school students in class via Zoom. I also worked with the local college here in the Coachella Valley. The students

in the class had never tried AI or had very little experience. By the end of the class, they had created full videos for the city of Palm Springs, and they held a contest. They all had a great time and learned a lot. These were creative students, so I tried to encourage them to look at the generative AI path as well as traditional creative paths. It has been very successful for me over the last year since I started. There is plenty of work to go around. I chose to stay on the artistic side of AI and not really veer toward the filmmaking side. There are commercial creators, film creators, artistic creators,

and animation creators. So many different paths. AI films use whole teams of creators to make films. There are really so many very cool opportunities right now in this area." Which is to say the least, considering the emerging technology that is AI and its far-reaching effects on all of mankind. We are only beginning to see where this journey will go, and there is no better place to view its progress than through art, for it is art that will remain the truth sayer and catalogue its evolving influence on society as told by the artists who reflect its impacts.



VIDEO THE ROAD



KILLED DIO STAR

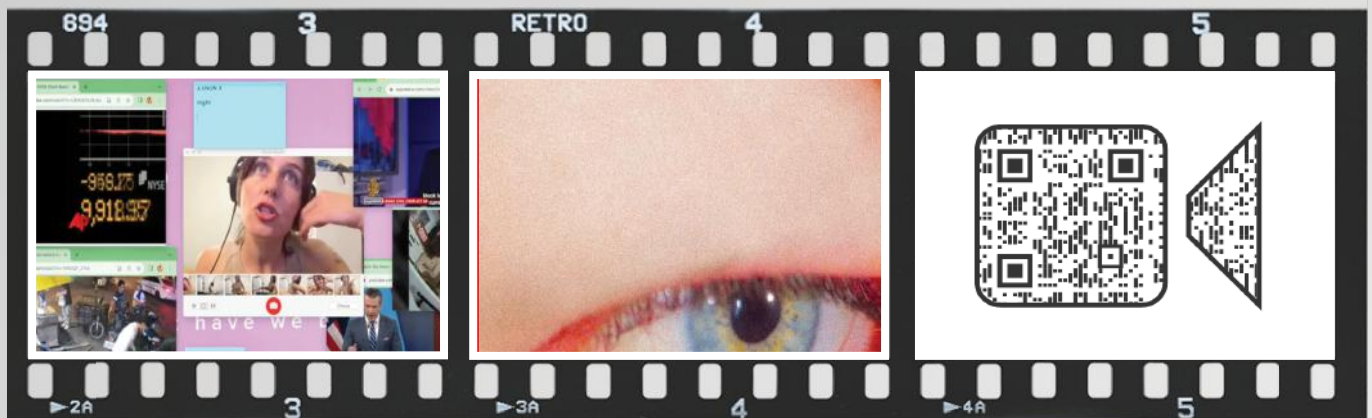
COMPILED FOR YOUR VIEWING PLEASURE ARE A SELECTION OF HIGHLY UNIQUE AND INNOVATIVE VIDEOCLIPS THAT NEED TO BE SEEN TO BE APPRECIATED. TAKING A FUNDAMENTAL TRACK AND ELEVATING IT TO THE HIGHEST LEVEL OF THE ART FORM, THESE VIDEOS WILL CAPTIVATE, ENGAGE AND BLOWLDER WITH THEIR SUBTLE AND NOT SO SUBTLE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



JEANE

GOOD GOD (WHAT HAVE WE BECOME)

Information saturation. As screen time gets ever more complex and competitive for our attention, Jeane, the central figure in the clip, mimes her pleas as her Zoom or Teams meeting style video is bracketed by other visual happenings. A digital world that is too great for our senses to keep up with and an endless number of individuals and companies looking to exploit that, finds Jeane recoiling in horror toward the unprecedented assault. A simple by design videoclip, but one that a great many can relate to, even if for no other reason than they spend many hours per week faced with the same imagery overload.



LAURA MISCH

SOFTEN

Simple and symbolic. The disarmingly easy track features Misch in a field of boulders signifying the heavy burdens of life and love. By contrast, the small pebbles she amasses like little personal victories against seemingly insurmountable odds make for a transfixing view, albeit extraordinarily simple in its storyboard. The devastatingly beautiful piano, played by Marysia Osu, over the deep drone-like tones of a medieval hurdy gurdy symphonia by Thomas Fournil of Idrisi Ensemble, blend effortlessly with Misch's vocals as the impermanence of life collides with the unimaginable eons of time.



PARTY DOZEN SPECIAL UNIT

The utterly unstoppable duo continue their unabated hot streak of killer tracks and quirky clips as they deliver Special Unit. The video sees the pair as two bumbling cops seeking to fight crime wherever they try to locate it, only to make a meal of it. Yet the real joy of this clip is the force with which the track is delivered. The characteristic style of the Australian outfit use a barest of instrumentation, but what they extract out of drum machine, percussion and sax is truly remarkable. Simply another clever and energetic video made in the DIY method which has put them on the map.



THEE SINSEERS DID YA KNOW?

No one does soul quite like Thee Sineers. As sincere as they are sweet, the genuine, heartfelt and uber cool smooth track is typical of their new soul style. Love Stories is their fourth album on the trot, and they haven't skipped a beat. Pure joy and happiness personified. The radiant clip centres around a gathering of friends, loved ones and acquaintances, enjoying good times and good company. Although the video doesn't display any revolutionary styles or techniques, what it does have in spades is a timeless essence and honesty that couldn't come at a more appropriate time.



**IN A DEEPLY DIVIDED
WORLD WHERE MOUNTING
UNCERTAINTIES ARE
RUNNING RIFE, A PAUSE,
CALL FOR CALM AND TIME
OF REFLECTION IS NEEDED
MORE THAN EVER.
CULTIVATING RADICAL
EMPATHY AND OPTIMISM
IS AT THE HEART OF
VICTORY GARDEN, THE
LATEST RECORD BY
THE MULTI-PLATINUM
CALIFORNIAN BAND,
AND VOCALIST SAMEER
GADHIA AND GUITARIST
ERIC CANNATA JOIN US TO
DISCUSS THE ALBUM AND
ITS IMPLICATIONS.**



YOUNG THE GIANT





la

Sameer and Eric, and thanks for taking the time to speak with us at Musicology.

As an outfit who have not only cemented their status as a musical powerhouse but also a band with a prolific rate of releases, Victory Garden places you in an elite circle whereby, having written and recorded so much material, tackling a new album means you can approach a record at an acute angle considering how much you have already explored over the years. What specific motifs did you want to canvas on this, your sixth studio record?

Sameer: That's a great question. I think we're taking little bits from every part. The first record was a shade of who we are, and with every record you create a new shade of that thing. This record, I think, creates it like everything is one full circle now, and that we're drawing light to all the different parts of it. With American Bollywood having gone to that very specific angle, this is a record that is more about universal love and also just bringing back all of our techniques that we've learned throughout the earlier records.

And we also had the intention of just wanting to get back to being in a room and live together again.

You have stated that the album focuses on empathy, and specifically, with regard to your single 'Different Kind of Love', that, in an overwhelming and persistent world of cynicism right now, love and hope are extreme forms of resistance. And indeed, it is harder to be kind

than it is to be cruel, but did you ever expect that you would be compelled to make an anarchist, punk-style album in order to push back the tide of doubt and defeat the world is experiencing these days?

Eric: When we went to make this record, it was really about meeting each other where we were as a band, as friends. And it feels like the record that came out was what we needed, a reminder for ourselves about finding hope within ourselves and our community and our friendship.

And it was also a bit of an intuitive or emotional letting go, and being able to move forward. I think that with empathy, and with the idea of radical empathy and *Different Kind of Love*, it isn't easy to have the difficult conversations. It isn't easy to find love for those who have completely different views to you. That's the hardest thing.

For us, what we do is we make music, what we do best and how we feel the most comfortable expressing our emotions is in that format, it's in making music together. And whether it's punk or rock and roll, or just by nature with what we do as a band, it's what we find allows us to move forward in life and gets all of our emotions out.

I think that it's just a natural progression for us to have made this record. And seeing where the world is, we're feeling what so many are feeling. We are pent up and we are upset and we are angry, but we don't want to add anger and vitriol to the conversation. We want to add the best parts of ourselves. We want to add hope and we want to add joy and unconditional love to the conversation.

As the lineage between your earliest albums through to your upcoming, where do you feel the overlap across records lie, and where do they stand as distinct bodies of work?

Sameer: The first record was just where we were up until that point. And every record is a recording of where we are in our lives. We've seen and arced plot lines of records now only looking back, I think album three, four and five were these triplet sister records that lived in this world where you're going through one consistent story that climaxes with American Bollywood. And this new record is drawing some wisdom from those records, but drawing some wisdom from the first and second and just taking it somewhere else.

The sonics you embrace and the varied incorporation of genres you employ throughout your music are indeed among your signature accents. Has it always been a case of simply seeking out the most suitable instrumentation to pair with the sentiment you are exposing, or more so a case of bringing to bear the current styles going round in order to carve out the sound you want to hear on your album?

Eric: That's a great question too. I think that just by nature, we're five people who have a through line of influences that we share, whether it's music or anything really, art, books, movies, nature, whatever it may be. But when we're creating, it really is to service the song. For us, the song's the most important part. Just by nature, we're exploratory.

I think that we're put into the genre of alternative rock, which is such a broad umbrella, the idea of "alternative". But for us, "alternative" is that idea of trying to push our own boundaries sonically, songwriting-wise.

It's always just been a curiosity kind of thing. It's like, "well, what if we mix these two things that might not have been mixed before, what would that sound like?". Some of our most exploratory-sounding recordings tend to be songs where we may mix a few elements that we've never really heard mixed before.

And just by our curiosity, we try things out. And that might influence a vocal or a lyric, or it might influence another part of the instrumentation.

For us, we kind of oscillate between: let's try something that we've never tried before sonically and maybe that will influence a song or influence a particular direction while also really feeling at home and great with this kind of more traditional instrumentation that we started out with, two guitar players, a bass player, a singer, and a drummer.

We kind of go between those and mix and match and try different things to really honour the songs. This particular record was a lot about us getting back to being a band, but that didn't stop the experimentation from pulsing synth basses to drum machines to layering guitars and guitars and guitars, and vocal effects. It's really to honor the songs, but also we want to explore and experiment and enjoy the process of being creative together.

Your writing process is a collective one, to say the least, as the band will often come together for intensive writing sessions that result in a unified event, not simply one or two members of the band sharing all the writing responsibilities. How has this benefited the work you produce, and how has it been refined, made more efficient and more emotive over the years?

Sameer: It's very varied, it's like a spectrum of ways. And because we've done six records, it's kind of been all over the place. In this particular way that we've done it, Young The Giant songs are when only all five of us are in the room, because the way that the five of us combine is what makes Young The Giant. And I think that's proven to be true on this record. There are times in the past where we've done it in different ways, but this felt like the right thing to do right now.

There was some real heft in the studio you chose to work in, the

Henson studio in Hollywood and guided by the steady hand of Brendan O'Brien of Bruce Springsteen, Pearl Jam and Soundgarden fame. What characteristic fingerprints did Brendan impart on the album that bore his touch?

Eric: What brought us to Brendan was his ability to capture energy between a band, and the amazing records he's done over the years have been a big influence on us as a band, including The Rising by Bruce Springsteen. Personality-wise, he was really able to get us out of our heads and get the ball moving, and the momentum in the studio and working in Henson [Studio] allowed for that as well.

It's an incredible studio where everything works and everything was flowing and we were all moving in a forward momentum. But also his knowledge and ability to get things to sound incredible quickly is really just magic. When we went in to record the first song, which was Evergreen, Sameer went into the vocal booth and started singing. This is Sameer's vocal sound on the entire record, I think he mostly used that exact microphone, that exact compressor. Everything that Brendan had set up was already dialled so perfectly that it was just seamless and easy.

And that just comes with years of experience. I mean, Brendan's in his 60s now, he's done so many incredible records. As a band on our sixth record, it was important for us to have someone who we really could put our trust into and someone who could get us out of our heads. Brendan really did a good job at that.

You have performed around the world so many times over the years, can you share with us one of your particular favourite shows and what made it so memorable?

Sameer: I feel like it has to be one from Australia.

Eric: Splendour in the Grass was sick back in the day.
Sameer: Splendour was great. I

was actually going to say when we did Rod Laver Arena in Melbourne where they do the Australian Open. I grew up watching tennis and that was one of those bucket list moments to be able to play a venue like that. Eric: For me if we're talking Australia, Splendour was a blast.

Also, it's maybe not the best example, but at the time Kanye was touring on My Beautiful Dark Twisted Fantasy and that was a spectacle for sure at Splendour. And I just remember enjoying the festival overall. I think the first time we went to Australia, was it with Group Love? I feel like we did a short tour. What was that same tour?

Sameer: Yeah, that was that same tour. And also, the only ever shirtless photo that was ever taken of me was taken in Australia somewhere. I don't know why, but they asked me to take off my shirt. That's so funny, that was a fun trip.

Having shared the stage with so many amazing acts such as Bloc Party, Cold War Kids, The Lumineers, The Beach Boys, Foo Fighters and Kings of Leon, to name but a tiny few. During this time, have any words of wisdom been spoken to you that really resonated with you, which in turn altered the way you approached your craft?

Sameer: The first-ever tour in the States that we did was with Minus the Bear. We were a baby band, they took us out, gave us some marketing money and everyone was a little bit dubious of us because they were all homies in their mid 30s or early 30s, they'd been playing shows together for years and years, and we're this band, we're 19 and super green. But we earned their respect throughout the course of the tour.

And I remember Russ Pollard, the singer of the group Everest who was playing direct support, he was like, "you have this voice, don't try to change it. Be the truest version of your voice". And he was like, "you have a pretty-sounding

voice”. It’s also a lot to do with the masculinity that’s involved within the alternative rock space, but I think in between the lines was like, “people might think your voice is too pretty, but you just be you and embrace that voice that you have because that’s the thing that gives light”.

And taking that forward, I’m just allowing my voice to do its thing.

Eric: I have a small one, but it’s not one from when we were on tour. We toured with Incubus, but there was an interview with Brandon Boyd that I watched years later on YouTube, where he was talking to a manager or one of the previous team members.

The question was, “do you have any advice for younger bands?”, and he was just like, “keep your weird.” And I always liked that. I always liked that idea of “keep your weird”. There’s also a great Bowie quote as well that’s in that vein that’s something along the lines of “never forget why you started doing this thing”.

We started doing this because we wanted to make weird sounds and make weird songs and hang out and make music together. And it’s important not to lose sight of that.

On something of a philosophical note and a concept we routinely explore at Musicology, what does music give you that nothing else does?

Eric: It gives me an outlet of expression that makes me feel free and like my fullest self. It’s an outlet of expression to express my fullest being and deepest self.

Sameer: It is the closest thing to a spiritual experience you can have. Writing or performing, making the act of music allows you to be in the present moment and that is a gift.

Images: George Gallardo Kattah







Where were you?



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





SLEFORD MODS

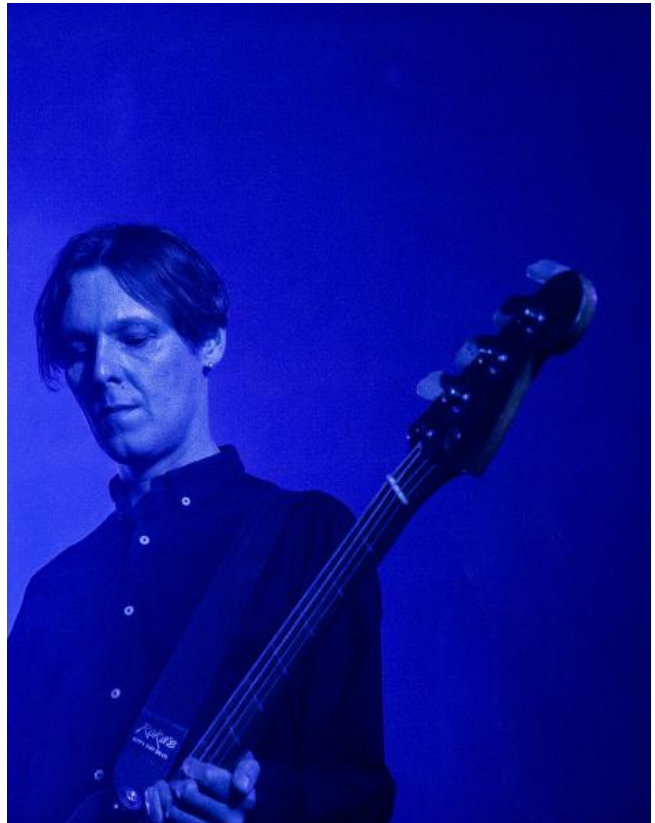
Enmore Theatre, Sydney

17/04/26

THE HORRORS

Manning Bar, Sydney

11/04/26







ORA COGAN

Zebulon, Los Angeles

06/05/26



PANCHIKO

Novo, Los Angeles

17/05/26







GENESIS OWUSU

Enmore Theatre, Sydney

18/05/26





CURRENT JOYS

Joan Sutherland Theatre, Sydney

24/05/26





MATT BERNINGER

The Opera House, Sydney

28/05/26





PROTOMARTYR

Mary's Underground, Sydney

18/06/26



To**THE****BOOK****STORE !!**

From tell all memoirs filled with salacious tidbits, jammed packed autobiographies complete with intimate recollections from long and illustrious careers, photo journalism by shooters from around the globe who capture and forever enshrine those amazing musical moments, through to books highlighting famous music venues and equally famous musicians who have graced their stages, 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, sit back and delve into some of these musical gems.



WAKE ME, SHAKE ME

MITCHELL COHEN

New York City, the '60s & the Pop-Rock Youthquake - T Using new interviews with artists and music business professionals as well as extensive archival research Cohen charts the course from doo wop to girl groups to folk music to R&B to folk-rock to baroque rock to goodtime music with some of the city's leading stars: The Lovin' Spoonful, The Rascals, the Blues Project, Vanilla Fudge, the Shangri-Las, Simon & Garfunkel, Laura Nyro, Bob Dylan, Bobby Darin and Dion. All of them make appearances in this fascinating history. In the book, Cohen fleshes out the story with details about the songwriters, producers, record labels, TV shows, and radio stars who all played roles in creating and popularizing the music.

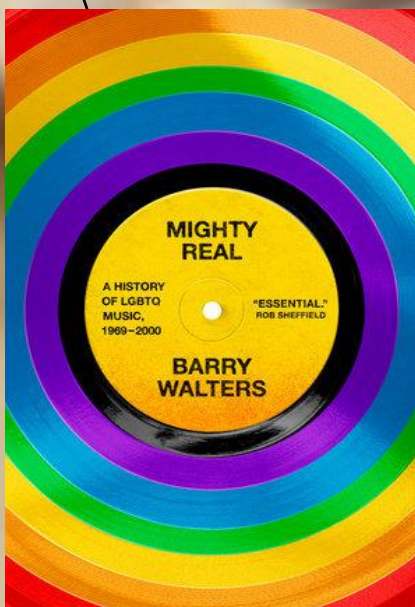
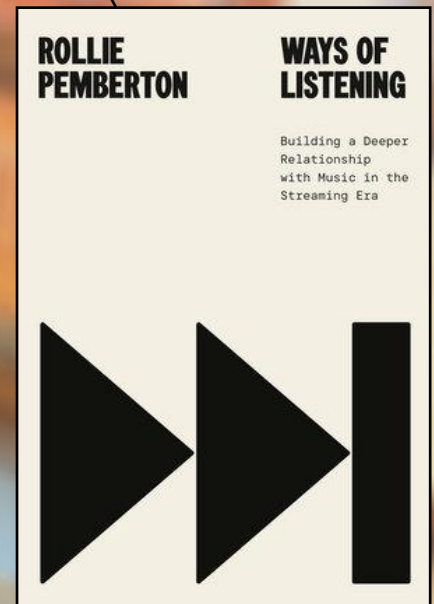
OUT VIA TROUSER PRESS

WAYS OF LISTENING

ROLLIE PEMBERTON

Biography - How has the internet changed the way we listen to, and love, the music that shapes our lives? Award-winning musician Rollie Pemberton (Cadence Weapon) interrogates our current musical landscape. Music occupies a curious place in modern life, somehow omnipresent and disposable at the same time. Computers have democratized song creation. There is more music being produced now than at any point in human history and streaming platforms are the ultimate distribution model for this vast bounty. Ways of Listening is a love letter to music, a sharp analysis of our current cultural reality, and a joyful celebration of the artists who keep creating against all odds.

OUT VIA PENGUIN

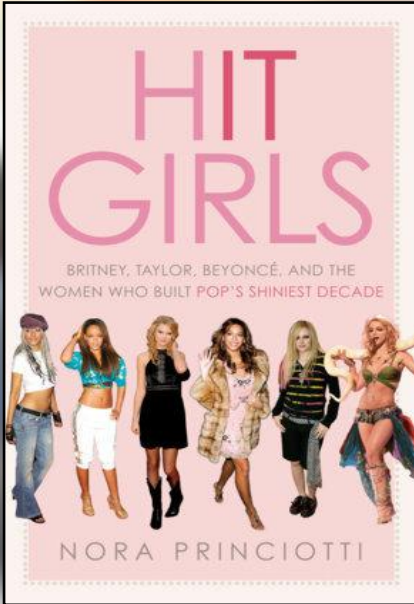


MIGHTY REAL

BARRY WALTERS

A History of LGBTQ Music, 1969-2000 - From the underground dancefloors of the Seventies to the global charts of the Nineties, LGBTQ artists and audiences shaped music's sound, style, and spirit. In *Mighty Real*, veteran journalist Barry Walters chronicles its LGBTQ history from the Velvet Underground to the 21st century's dawn as he honors the artists who redefined gender, defied tradition, and dared to challenge sexual norms with the help of a record business that wasn't as straight as commonly believed. Drawing on his decades as a New York- and San Francisco-based music critic, Walters examines how LGBTQ musicians, music industry executives, and fans reshaped the mainstream. With exuberance, insight, and encyclopedic knowledge, Walters brings to life the songs and society that filled dancefloors, bedrooms, and streets as he uncovers yesteryear's coded LGBTQ messages that paved the way for today's unabashedly queer hits.

OUT VIA VIKING

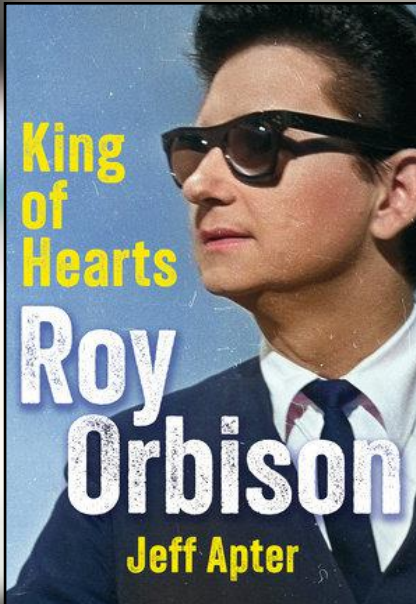


HIT GIRLS

NORA PRINCIOTTI

Pop's Shiniest Decade - Low-rise jeans, butterfly clips, The Lizzie McGuire Movie, and Paris Hilton's nights out. The early 2000s were a time of major moments in fashion, media, celebrity culture, and especially music. The aughts were a particularly fruitful era for female artists - still the only decade in the history of recorded music when women made up more than half the list of highest-grossing performers - and especially pop stars. Artists such as Britney Spears, Taylor Swift, Rihanna, and Beyoncé were leading the charge - their success not only leading to a new respect for female artists, but for pop stardom itself. In *Hit Girls*, Nora Princiotti examines how these artists redefined the role of the pop star within the music industry and culture more broadly, and fundamentally set the stage for the women who top the charts today.

OUT VIA HARPERCOLLINS



KING OF HEARTS

JEFF APTER

Biography - Clad in black with dark shades, Roy Orbison had a mystique, style, and voice that were unmistakable and singularly different from his famous peers of the 1950s and '60s, like Johnny Cash, Elvis, or Jerry Lee Lewis. Roy hit notes that, in the words of Bruce Springsteen, sounded "like the world's going to end." After experimenting with different styles, Roy edged closer to a sound all his own. He found it with smash singles including "Only the Lonely," "Crying," and "Oh, Pretty Woman," songs heavy with pathos and remarkable vocals. It was gold. But what lay ahead was a professional downswing, and personal tragedy with the death of his wife and two sons. 20 lean years followed. Yet Roy Orbison was far from over. Amid the rockabilly revival of the 1980s and the formation of the British-American supergroup the Traveling Wilburys - with, among others, Jeff Lynne, who would eventually produce Roy's posthumous albums - Roy's comeback was legendary.

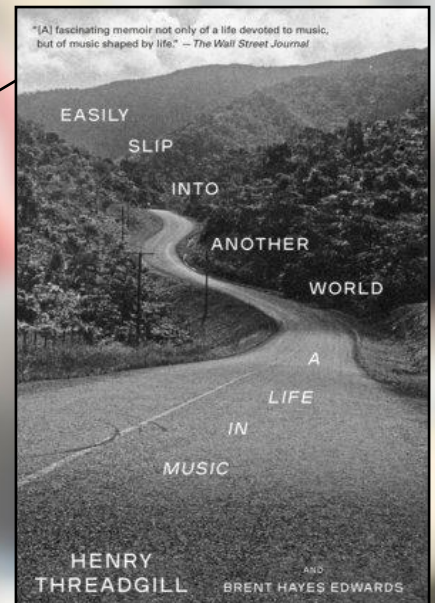
OUT VIA CITADEL

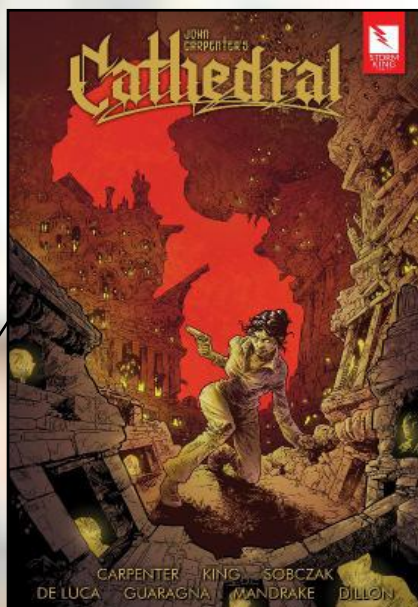
EASILY SLIP INTO ANOTHER WORLD

HENRY THREADGILL & BRENT HAYES EDWARDS

Memoir - Henry Threadgill has had a singular life in music. At 79, the saxophonist, flautist, and celebrated composer is one of three jazz artists (along with Ornette Coleman and Wynton Marsalis) to have won a Pulitzer Prize. Threadgill recalls his childhood and upbringing in Chicago, his family life and education, and his brilliant career in music. Here are riveting recollections of the music scene in Chicago in the early 1960s, when Threadgill developed his craft among friends and schoolmates who would go on to form the core of the highly influential Association for the Advancement of Creative Musicians (AACM); the year and a half he spent touring with an evangelical preacher in the mid-1960s; his military service in Vietnam - a riveting tale in itself, but also representative of an under-recognized aspect of jazz history.

OUT VIA VINTAGE



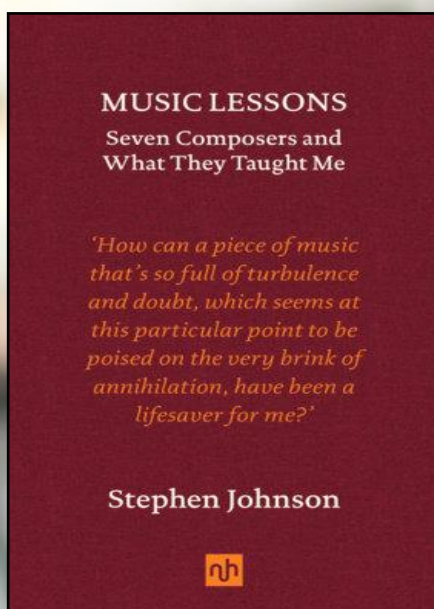


CATHEDRAL

JOHN CARPENTER

Graphic Novel - 'Cathedral', a new album set for release alongside his first ever graphic novel. Designed as a fully immersive project, 'Cathedral' functions as both soundtrack and narrative engine: each track aligns with a chapter of the graphic novel, with liner notes guiding listeners through the story. As a result the story unfurls like a film and is certainly the closest approximation to a new movie from Carpenter since 2010. Inspired by a vividly cinematic dream he had in 2024, the story centres on an abandoned church in downtown Los Angeles that shifts from a forgotten building to the site of a waking nightmare. After the killing of a police officer draws attention to the long-ignored cathedral, Lieutenant Christine Marks and detectives Paul Hernandez and Steve Mayfield are pulled into an investigation that leads them deep into its catacombs and toward a centuries-old evil imprisoned within.

OUT VIA STORM KING COMICS

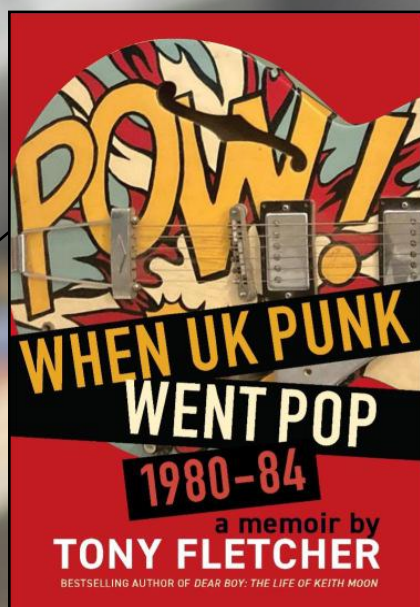


MUSIC LESSONS

STEPHEN JOHNSON

Seven Composers and What They Taught Me - For critic and composer Stephen Johnson, there have been moments when music has confronted him with life-changing insights. Some of these have been hard to accept, but once accepted they have opened up new possibilities of thinking, feeling and living. Through an exploration of seven pieces — by Anton Bruckner, Sergei Rachmaninoff, Johann Sebastian Bach, Lili Boulanger, Richard Wagner, Jean Sibelius and Ludwig van Beethoven — Johnson considers the lives and the intentions of the composers who created them, and how they have affected him personally.

OUT VIA NOTTING HILL EDITIONS



WHEN UK PUNK WENT POP

TONY FLETCHER

Biography - Tony Fletcher was a teenage music magazine publisher in his native England. But, with a degree of industry that sounds absolutely exhausting, he also ran a record label, interviewed rock stars, led a band, promoted concerts, worked as an on-air TV interviewer. Fletcher chronicled the early days of his life and career in *Boy About Town* (2013) but had enough extraordinary experiences left over for this colourful and engaging memoir. 1980-'84 was an explosive time in British rock, as the disruptive energy of bands like the Clash and Sex Pistols gave way to more sophisticated and chart-friendly genres and bands. Fletcher was on the front lines, running a record label with the Jam's Paul Weller, attending all the important concerts and meeting the top acts, many of whom became MTV regulars: Madness, Echo & the Bunnymen, Killing Joke, the Smiths and more.

OUT VIA TROUSER PRESS



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.**

JOSH PYKE



Picking up from where he left off, The Australian artist releases his new record Kingdom Within having achieved the goals he set for himself with various other creative pursuits. We step back a decade to that time where he was preparing to put his musical life on hiatus and start a new journey latest album now marks to end of.

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

You have decided to suspend your touring and recording which begs the question, why and why now?

I'm definitely not calling it a day, I am just going to take a break from touring my own stuff for a while. The reason being is that it feels like a good time. It has been 12 years of solid touring and bringing out the Best Of compilation, and doing this Memories & Dust tour where I am playing the whole album.

It felt like a nice bookend to what I have done so far, and there are a few other projects, like film / TV work and some other musical avenues, I have been wanting to explore for a long time, but touring has always made digging into those projects difficult, as I am often pulled away to go on tour.

You will be performing Memories & Dust in full, followed by a second set of crowd favourites. In performing these live, do you feel that it is as much a farewell celebration for the fans as it is a farewell celebration for yourself in that you are saying good-bye to a massive phase in your life?

Yeah, that is exactly how I am viewing it. I am not saying goodbye to it, I will always play these songs because they have given me so much and mean so much to me. Doing this kind of tour was the perfect way to celebrate that period and symbolically step off that period of my life and onto a new era.

Having toured the country so many times over the years, there must have been some truly standout shows that will remain with you forever. Can you share one of those highlight performances with us and what made it so remarkable?

The one that always comes up in

my mind is the Sydney Symphony Orchestra shows that I did at the Opera House. Having such an esteemed bunch of musicians playing my music in such an iconic venue was a really career-defining moment for me.

Of your vast body of work, which songs are you most proud of and for what reasons?

That's hard, but songs like Middle Of The Hill I will always be proud of, almost in a fatherly way, because it was a song that came out of nowhere and opened all these doors for me. Then there are songs like Parking Lots, which is one of the favourite songs I have written, and New Year's Song, as I really laboured over those songs to get the lyrics out, so I am proud of them in a working way. It's hard to pin them down to a short list because I stand behind them all creatively.

Lyrics can often be the sticking point in any song creation, either because you have laboured over them or they arrive in a flash of brilliance. What made you so confident in the way that you have written some of the lyrics you are most proud of?

It is a bit of both really. I will have a theme or some small line that I tend to hang the rest of the song around. Those little moments tend to come pretty quickly and organically, and then it's really finding all the other stuff that explains those motifs. Those main elements of the song and finding all the other stuff around the verses to support that meaningful hook has always been the thing I get a lot of satisfaction out of.

I never want to make a verse a throwaway verse, I want to make them all as meaningful and poetic as possible. Even if something comes to me quickly, it will take a long time refining the thing until I am happy with it.

Having met so many musicians and interesting characters over the years, were there any words of wisdom or defining interactions that really resonated

with you and altered the way you approached your craft?

I have learned stuff from everyone I have worked with and co-written with. I have never met anyone who has the exact same process as me, which would lead me to believe that everybody's process is different, and that is valid for them. In one way, that is the most important thing I have learnt, as it makes me not doubt myself when I see other people writing five songs in a week because they sit down and write songs like that.

It's not how I write, but knowing that everybody's process is different makes me not freak out as much because essentially my process is to sit around and wait for lighting to strike and be in the position to capture it when it happens. My process is a bit more haphazard, which can lead to more stress, but knowing that everyone's process is different has been an important thing to learn.

Musicology last caught you at The Rollerden in Sydney, performing for Busking For Change, a charity event for Indigenous Literacy. Bringing awareness to important causes has always been something close to your heart. What changes have you witnessed in the activities that you have supported that have been brought about directly through your music and awareness that you have raised for these causes?

With the work I do with the Indigenous Literacy Foundation I have been out to the communities in East Arnhem Land and Tiwi Islands and have seen first-hand how the literacy programs work and how they have affected the communities there so that is really powerful and has been rewarding. In terms of the advocacy stuff that I have done through APRA AMCOS and starting my own grant (JP Partnership), I have seen firsthand how advocating for the arts helps. I have been to Canberra and met with Richard Di Natale, Tony Burke and Wayne Swan and a bunch of other politicians to try and convince



to help with either funding the arts or reconsider things like fee use and copyright law in Australia, and I have seen how the money the winners receive from the JP Partnership fund is used for writing or recording trips overseas to progress their careers. You need to see those kind of results because you are doing things you think are good, but if you don't see any evidence of it, it isn't as powerful.

After five studio albums and over a decade of performing, knowing that you have firmly added a solid stone in the Australian musical path must be an amazing feeling. Is this something you have had time to fully consider and appreciate?

Probably not yet, I think that is part of the reason why having a bit of a break from touring will be a good thing for mentally, I guess because the last 12 years have just been go, go, go. Since the first tour it has all been on, and since that time I got married and had two kids so to balance working life

and family life and many other challenges in my personal life has been full on, and you don't often get a chance to reflect on what you have contributed.

There is also that classic Australian cringe of not wanting to be proud of yourself. We don't sit around and pat ourselves on our back like Americans seem to do. I think this process of doing this tour and releasing the Best Of was that chance for me to go wow I have actually achieved a lot, far more than I ever thought was possible when I first started out. It also made me realise that I will achieve more, and I am excited by that.

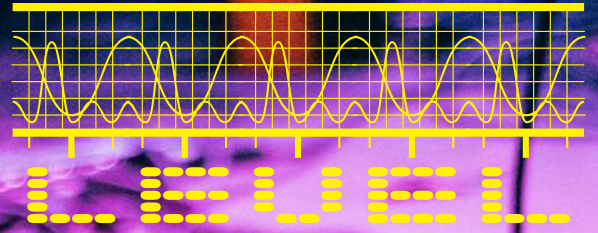
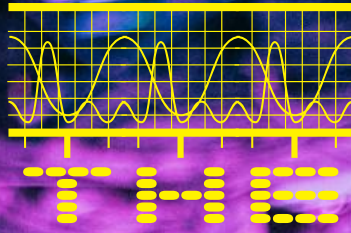
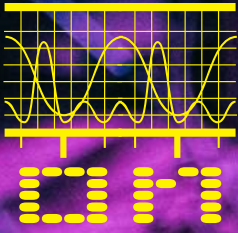
It is important for people to reflect upon their successes because we more often think about our failures which is not really helpful.

As you depart from your Josh Pyke the musician duties, what is now on the horizon as Josh Pyke the free agent?


I have two firm plans I am

working on. One of them is a project I am chipping away on with an Australian author called Margo Lanagan, and we are doing a concept album.

I worked on Justine Clarke's kids television show this year, recording five of the songs for that, including the theme song. I found that really rewarding, producing songs as I produced and recorded all the instruments on those songs. I just loved that process, so I want to do more. I have done some writing, which I am keen to get better at, as it is something I have always been passionate about, but I have spent the last 12 years honing my craft as a songwriter, writing prose, which is the opposite of trying to extrapolate things that are three minutes long. Beyond that, I am open to ideas and probably end up producing music for other artists, I reckon, so once the touring commitments are done, I am just going to open myself up to the universe and see what happens.



MARK LETTIERI
&
PURBAYAN
CHATTERJEE



PURBAYAN CHATTERJEE, ONE OF INDIA'S MOST CELEBRATED AND EXPLORATORY MODERN SITARISTS, AND FIVE-TIME GRAMMY AWARD-WINNING GUITARIST, COMPOSER, AND PRODUCER MARK LETTIERI (SNARKY PUPPY) HAVE ANNOUNCED THEIR COLLABORATIVE DEBUT ALBUM FEATHERED CREATURES. THROUGHOUT THE NEW PROJECT, THE DUO CHANNEL THEIR MASTERFUL MUSICIANSHIP INTO A BOLD NEW SONIC TERRITORY BETWEEN PROGRESSIVE INDIAN CLASSICAL SITAR AND ELECTRIC GUITAR, AND WE DISCOVER THE PRECISE INSTRUMENTS AND RECORDING EQUIPMENT THAT BROUGHT THE ALBUM TO LIFE. FIRST WITH MARK AND HIS VARIOUS HORDE OF ELECTRIC GUITARS AND SECONDLY WITH PURBAYAN AS HE BRINGS TWO VERY SPECIAL AND EQUALLY DIFFERENT SITARS TO THE FORE.

DANELECTRO 56'

THE CLASSIC BARITONE SOUND - GREAT FOR DOUBLING BASS RIFFS. I USED THIS GUITAR ON THE BRIDGE OF "RISE ENSHRINED," TUCKED BACK IN THE MIX TO GIVE THE SONG SOME MOTION THAT'S MORE "FELT THAN HEARD."



MARTIN M36

MY FAVORITE ACOUSTIC. IT'S A VERY EQUALLY-BALANCED GUITAR, AND RECORDS INCREDIBLY WELL, AS ALL MARTINS ARE KNOWN TO DO. I TUNED IT TO DADGAD FOR THE SONG "BRIDGES," AND RECORDED THE GUITAR INTO A ROSWELL K87 MICROPHONE.



PRS277 BARITONE

THE CRUNCH MACHINE! THE GUITAR WAS USED FOR THE STEREO DOUBLE-TRACKED HEAVY DISTORTION RHYTHM PARTS ON "SHALLOW WATER BLACKOUT." IT'S TUNED DOWN TO A (A FULL FIFTH BELOW STANDARD) - PERFECT FOR METALLIC RIFFS. THE LOW TUNING AND DARKER SOUND PROVIDE A STARK CONTRAST TO THE BRIGHTNESS OF PURBAYAN'S SITARS ON THIS SONG.



KEMPLER PROFILER AMP

ANOTHER DIGITAL GUITAR MODELING UNIT WITH LOADS OF AMP SOUNDS AND FEATURES. I USED AN EMULATION OF AN OLD ROCKMAN HEADPHONE AMPLIFIER FOR THE GUITARS ON "RISE ENSHRINED."



PRS FIORE HH

USED FOR THE MAJORITY OF ELECTRIC GUITAR PARTS ON THE RECORD, PRIMARILY FOR CLEAN RHYTHM TONES AND OVERDRIVEN LEADS ON SONGS LIKE "SOAR" AND "9000 MILES." IT'S A VERY VERSATILE INSTRUMENT THAT CAN CREATE ALL TYPES OF TEXTURES.



LOGIC ALCHEMY

THE LOGIC DAW COMES WITH SOME REALLY INCREDIBLE PLUGINS, AND I USE THE ALCHEMY SYNTH ALL THE TIME IN MY PRODUCTIONS. FOR THIS RECORD I USED A FEW DIFFERENT SQUARE-WAVE PADS AS WELL AS SOME SUB BASS SYNTH TONES FROM THE ALCHEMY PLUGIN.



PRS FIORE

USED FOR THE MAJORITY OF ELECTRIC GUITAR PARTS ON THE RECORD, PRIMARILY FOR CLEAN RHYTHM TONES AND OVERDRIVEN LEADS ON SONGS LIKE "SOAR" AND "9000 MILES." IT'S A VERY VERSATILE INSTRUMENT THAT CAN CREATE ALL TYPES OF TEXTURES.



XOTIC XP-1T

A MODERN UPDATE ON THE CLASSIC P BASS DESIGN AND SOUND. I USED THIS FOR THE BASS GUITAR PARTS ON "RISE ENSHRINED" AND "HIBISCUS." IT HAS A LOT OF TONE-SHAPING FEATURES, AND CAN GO ALL THE WAY FROM A WARM R&B SOUND TO INDUSTRIAL GRIT.



NEURAL DSP PLUGIN

MANY OF THE ELECTRIC GUITAR TRACKS WERE RECORDED USING A VARIETY OF AMPLIFIER AND EFFECT SIMULATORS FROM NEURALDSP. I FIND THERE'S NOT REALLY ANY TONE I CAN'T CONJURE UP WITH THIS SOFTWARE, SO IT WAS A BIG ASSET FOR FINDING THE SOUNDS THAT MADE THIS MUSIC WORK. SOME OF THE AMP MODELS I USED INCLUDED A SOLDANO SLO-100, MORGAN SW50, TONE KING IMPERIAL, AND THE JOHN PETRUCCI AND CORY WONG SIGNATURE TONE SUITES.



HIRON ROY SITAR

FOR NEARLY THREE DECADES, THIS VINTAGE HIREN ROY SITAR HAS BEEN MY MUSICAL COMPANION. HANDCRAFTED IN KOLKATA BY THE LEGENDARY LUTHIER HIREN ROY FROM BEAUTIFULLY SEASONED TOON WOOD, ITS DEEPLY RESONANT TONE HAS ONLY MATURED WITH TIME. TODAY, INSTRUMENTS LIKE THESE ARE INCREASINGLY RARE, CHERISHED NOT JUST AS SITARS, BUT AS TRUE COLLECTORS' PIECES.





AMPERO HOTONE AMP MODELLER

MY HOTONE AMPERO AMP MODELLER HAS BECOME AN INDISPENSABLE COMPANION TO THE SEE-THROUGH SEETAR. IT BEAUTIFULLY SHAPES AND ENHANCES THE ELECTRIC SIGNAL FROM THE LIPSTICK HUMBUCKER, CREATING LUSH AMBIENT TEXTURES, WARM CINEMATIC TONES, AND EXPANSIVE SONIC LANDSCAPES THAT SUBTLY COLOUR THE ALBUM WITH DEPTH, ATMOSPHERE, AND A DISTINCTLY MODERN CHARACTER.



SEE THROUGH SEETAR

THE SEE-THROUGH “SEETAR” IS A SOLID-BODY ACRYLIC SITAR ORIGINALLY DESIGNED BY KLAAS IN BELGIUM AND LATER REIMAGINED BY MY STUDENT, RUTHVIK RAO. WITH ITS HAUNTINGLY SOFT, ETHEREAL TONE, I USED IT VERY SPARINGLY ACROSS THE ALBUM—MOSTLY TO CREATE ATMOSPHERIC TEXTURES, SUBTLE AMBIENCE, AND AN OTHERWORLDLY SONIC DIMENSION WITHIN THE MUSIC.





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.



BOARDS OF CANADA

Inferno

8/10

Warp Records

The eagerly anticipated record by Scottish brotherly duo Mike Sandison and Marcus Eoin arrives as hot as its namesake. The opening 'Introit' warming up the electronic appetite, set to be released from the metal jaws of 'Prophecy At 1420 MHz' with the flickering glitch of 'Hydrogen Helium Lithium Leviathan' casting a dark foreboding. Always erring on the side eerie, 'Age Of Capricorn' becomes a mantra for balance between the righteous and the wrong. A message that continues on 'Father And Son' with snippets of religious fever. The distorted reality which

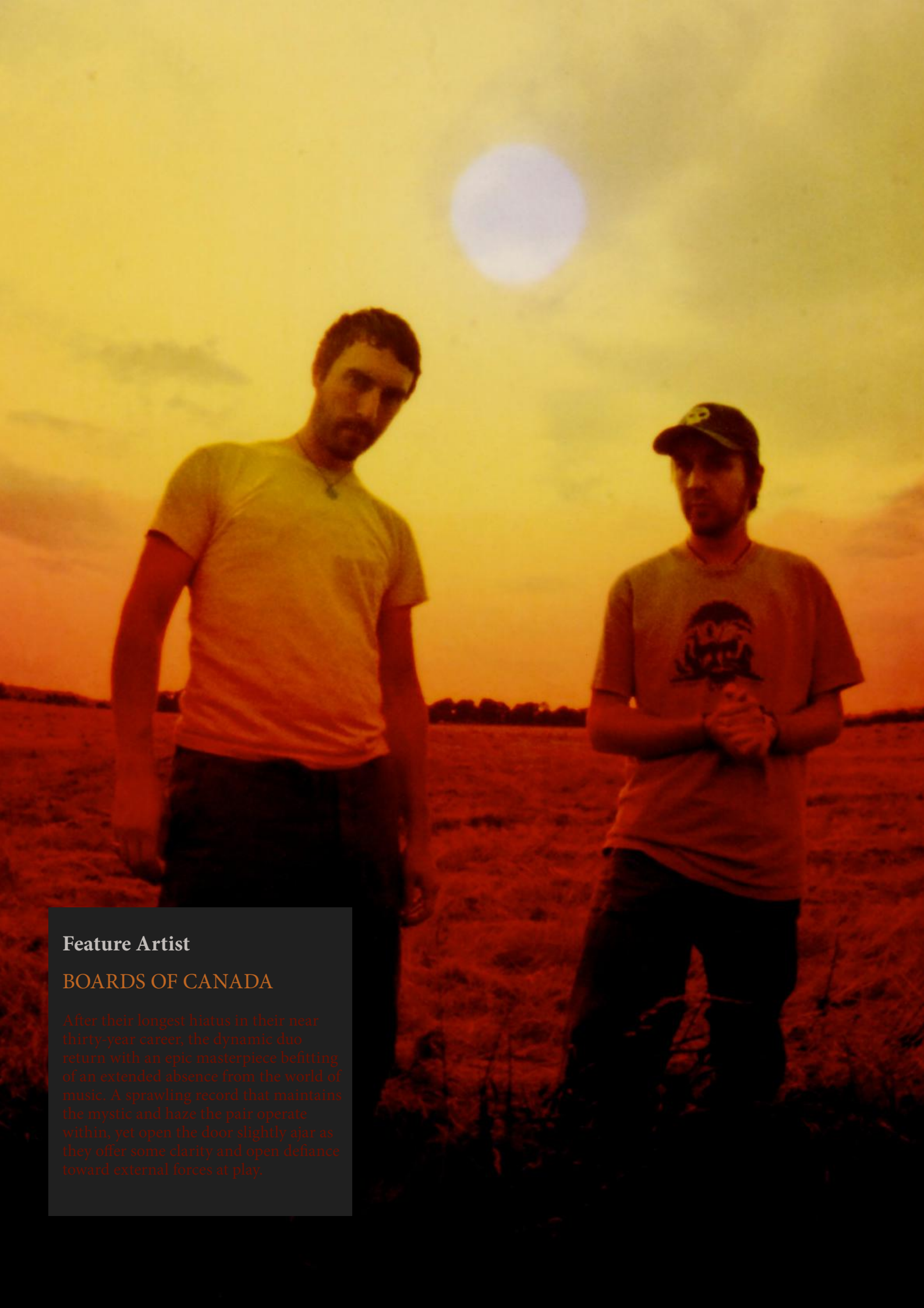
permeates the album weaves its way through each track, to which 'Somewhere Right Now In The Future' is not immune. The wonky, off-kilter piece is on the fritz. And it is a religious bent that persists throughout the record, with 'Naraka' blending Gregorian and Middle Eastern chant into the swirling brew of synth textures.

Finally leaving the confines of earth, 'Memory Death' traverses that zone between the existing spirit and the ushering towards the cosmos. A shimmering 'Into The Magic Land' gently departs from its earthly confines and plots a sonic course for a destination unknown, as the vast piece floats amongst coalescing organs and bass lines. Entering darker voids, the muffled 'Blood In The Labyrinth' draws itself into safer places as the brightness of sitar strings spring forward. A contemplative album, 'Deep Time' lives up to its name and by sheer virtue of the ephemeral and heavenly use of string and synth, the cosmic textures extracted from the intangible sonic terrains Sandison and Eoin occupy, are a clear sign of their honed skills and understanding of sound and its emotive impacts, particularly in the absence of lyrism or any other instrumental crutches. Yet by no means are the pair shy

about incorporating the spoken word, albeit as samples or vocal manipulations, as the expansive 'All Reason Departs' attests.

It is difficult to untangle and prise apart the autonomous and idiosyncratic world of the individual and that of the real world they inhabit, and with the thinly veiled 'Arena Americanada', it doesn't take a genius to decipher how the current socio-political climate is being transmuted through music and the arts as Boards of Canada put their own stamp on the situation. A point echoed by 'The Process' and its background chaos, a world in turmoil. A softening of the edges and realignment toward civility return with 'You Retreat In Time And Space', as the sanctum of ecclesiastical organs, and heartbeat bass notes blur into an optimistic rejuvenation. Which is carried further still with 'I Saw Through Platonia' and its pulsating throbs that merge into static as if finally adrift.

A complex and intricately woven record that connects with the band's past as much as it does with the present, and throughout, the duo integrate a cosmic kaleidoscope of sound punctuated with pertinent points that remain universal as they are topical.



Feature Artist

BOARDS OF CANADA

After their longest hiatus in their near thirty-year career, the dynamic duo return with an epic masterpiece befitting of an extended absence from the world of music. A sprawling record that maintains the mystic and haze the pair operate within, yet open the door slightly ajar as they offer some clarity and open defiance toward external forces at play.



JOEY QUIÑONES

Inna Soul Steady Situation

6/10

Colemine Records

From the shaking dancehall opener of 'Soul Steady' and into the glacial 'Guess That's Just Loving You', it's a slow burn for the usual up-tempo pace that Joey Quiñones usually maintains. Yet with 'There Must be Something', the familiar swagger returns and is shortly followed by the swaying warmth of 'Don't Let Go'. Pooling together the quintessential elements of the Quiñones sound, 'In My Arms' features the silky smooth organ, hypnotic rhythms and the genuine aching vocals that Quiñones dispenses with disarming ease. The most tender and heartfelt of all tracks lies with the beautifully sad, 'Driftin', as Quiñones laments a fading relationship. His angelic pleas to cling onto the possibility of rekindling the flickering embers of a passion that has lost its heat are truly a high-water mark on the record. Returning to his reggae and ska roots, 'Don't Be Late' is a two-step classic as the steel drum percussion makes its first appearance under a crooning Quiñones. The wind-down of 'Bolsita' and 'One More Night' move inextricably toward 'Situation 2' and the instrumental outro, delivered over a spacious three minutes.



KEENAN O' MEARA

Bathe in the

Everlasting Light

8/10

Belting Bronco Records

Who would have thought construction workers would be so musically gifted, emotionally centred, and articulate? Well, Keenan O'Meara not only breaks that mold, but shatters it into a thousand pieces. His achingly heartfelt and personally driven debut is simply amazing. Derived from hardships and internal struggles, the album beautifully dissects topics such as loss on the song 'Mourning Doves' and family in 'Devil Never Said Her Name'. Yet ultimately, the record is transfixed on mortality. Viewed through different lens, tracks focus on alternate ways of processing life and death, such as the post-apocalyptic 'Halley's Comet' and 'God's Last Hunter' revolving around the afterlife.

Deathly concepts abound, but are thoughtfully raised and suitably addressed through the considered and sentimental angle O'Meara takes. Equally fitting is the instrumentation and its subtle uses. Primarily acoustic-driven work, the group of musicians accompanying O'Meara gel seamlessly with the heavy topics at hand.



KEVIN MORBY

Little Wide Open

6/10

Dead Oceans

When the bar is routinely set as high as Morby has shown so often with phenomenal records such as *City Music* and *Sundowner*, it is a precedent that can be hard to sustain. His eighth release is one that is less the standout record and more the inventory album, but it still contains flashes of brilliance, nonetheless. Perhaps it is because the subject matter has become a tired metaphor for Morby that its impact doesn't resonate as powerfully as previously. The scene of the Midwest, notions of the big sky country it conjures and rust belt characters it contains, all feature heavily throughout but so too has it in the past. And now we find Morby deep in the detail, that for him is the world that has made him, yet some of that localised experience hasn't translated to a wider audience so successfully as it has in albums gone by.

Although *Little Wide Open* falls short in reaching the high-water mark of previous albums, it is only by comparison that it fails to deliver the calibre we have come accustomed to. A softer approach isn't without its merits however and it is simply an offering for a more delicate palate.



KNITTING

Souvenir

7/10

Mint Records

There is a natural synchronicity between Mischa Dempsey (vocals / guitar), Sarah Harris (guitar) and Andy Mulcair (drums) as 'Sunrise' exemplifies. So in lockstep are the trio that it feels magnetic, inseparable and fused into a force greater than the sum of its parts. The lead single 'Here Comes' makes a pretty clear case for why it was chosen. The meandering intro with its refrained guitar and sludgy bass ebb and flow to the winding vocals of Dempsey is beautiful slowburn. The downbeat, slacker sound is one they champion wholeheartedly, as 'Photocopy' and 'I Wasn't Fully Cooked' attest. The droll vocals of Dempsey drag themselves over heavy bass, hauling onwards to 'Shuffle' and 'Gift Horse' in search for brighter places. Often on the fringes of explosive, the outfit remain within their confines, not succumbing to gratuitous solos or exaggerated feedback. The culmination of Dempsey's relaxed vox, Harris's reverb-centric guitar and Mulcair's rhythmic percussion peaks on 'Sequel' as tensions become less of a tug-of-war and more of a united front. A clear sign of their evolving technique for their sophomore album and road-tested performances.



MELANIA KOL

Okay that's a great idea because if I do that then

7/10

Julia's War Recordings

For some artists, their work is linear with an identifiable link between one album and the next. Always tethered to a style and approach that serves as a winning formula. Logan Hornyak, a.k.a Melania Kol, on the other hand, dispenses with all notions of uniformity and traditional progression. The only constant is that of change. An undeniable facet he wholeheartedly embraces, to the point of rejecting prior albums, abandoning the concepts which served as his foundation and source of creation, instead replacing them with an about-face and a stern stride into unknown territory. By teaching himself the cello and harp, Hornyak toyed with house music and ambient music so as to meld strings with soundscapes on his latest creation. One needn't look any further than 'Lifeheart' and 'Eng' as the focal points of his newest endeavour. The clean-slate approach, with no preconceptions, is evident in how his sonic spaces are fleshed out. Using only the most elemental of musical techniques, the inventive approach is a wonderful snapshot of creativity.



MELANIE RADFORD

For The Sake Of Stillness

6/10

Jealous Butcher

A gifted artist and one who has already made her name with various projects such as Blood Lemon, and by invitation, member of Built to Spill. Her work precedes her, but now as a solo artist, the inner self has been set free. A beautifully reflective, sombre, and intimate record, Radford's music is a collection of personal reckonings laid bare.

What is an assortment of field recordings overlaid with private thoughts, the ambient folk and bass guitar, is part meditative and part diary. Collated from across the globe as Radford traversed it while touring with Built to Spill, the recollections are an ensemble of memories, moments, and quietly confident love for the areas of her life that matter most.

With a smattering of other instrumentation to complement Radford's musings, the accompaniment was provided by Built to Spill bandmates Lê Almeida and Jim Roth, plus Earth, Nirvana cellist Lori Goldston. A quiet album for a quiet time, the peaceful and serene soundscapes Radford creates are as real as they are ethereal.



OSEES

Off Course

7/10

Deathgod

And we're off again, "Off Course" in fact. Another sonic excursion by the prolific psych masters. A fun house track filled with blistering percussion and vocal quarks from main man Dwyer, popping in and out of existence. Lost in an analogue world, 'Hecate's Reflection Is A Trick' is submerged in an organ-filled freeform jam with its steady breakbeat acting as the only tether to the sinking sonics that are pushed ever further down the line till contact is severed.

Coming from all directions, 'The Trick' features the prominent use of double drums as Dan Rincon and Paul Quattrone go toe-to-toe while Tomas Dolas and Bridgid Dawson on keys engage in their own sonic melee, leaving Tim Hellman on bass to keep pace on the instrumental track. The bouncy 'Syringe' melts under its own weight with its treacle-like oscillations before concluding with the ringmaster Dwyer and 'The Brute On His Knees' and his hall of mirrors, rounding out the circus freakshow with an epic, fuzzed-out fanfare.



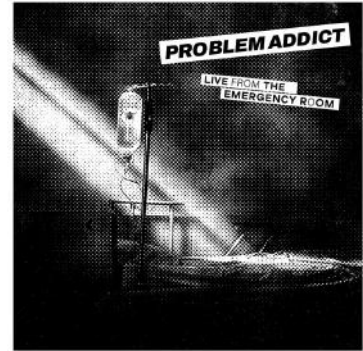
POND

Terrestrials

6/10

Mangovision

By the time an outfit arrives at their eleventh studio album, one might begin to wonder where the inspiration may be welling up from, but when you consider these prolific West Australian mavericks, it doesn't take much reckoning. Conceptually rooted by the idea of Goths in a pub, drinking a beer in the stinking Australian heat and trying not to draw the ire of redneck ferals, the album nods toward hard rock in the face of disagreement. Penchants for synth-driven sounds, 'Casuarina' bounds effervescently forward as Allbrook wishes one and all a "happy 202053". That underlying synth mooches into 'Through the Heather' as the galloping Allbrook pushes ever deeper into new wave territory. The overtly political 'Two Hands' directly refers to the blatant destruction of significant indigenous landmarks and cultural sites at the hands of mining magnates. Melding guitars and drum machine, 'The Fatal Shore' taps directly into the 80s vibe the boys are pursuing as they work through the fizzing sounds of 'Tourmaline', electric claps of 'Personal Hell' and sparkling guitar of 'Nashville (I'm Dying)' as they explore nostalgia.



PROBLEM ADDICT

Live From The

Emergency Room

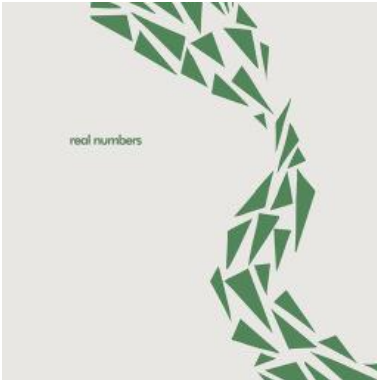
7/10

Self Release

The balls-to-the-wall scuzzy garage punk comes at ya half wasted and without a fuck. Kicking down the door 'At The Railroad Tracks' and demanding immediate attention, the album careens into the cochlear. Threatening to tear itself apart before even taking flight, 'Hide N Seek' rips and growls as does the thunderous 'Evacuate'.

Neither shy nor bashful, the Philadelphian outfit wears their social disgust on their collective sleeves as they hold aloft a dirty mirror to reflect the state of affairs they find themselves surrounded by. And when that dirt doesn't wash off, 'Damaged In Transit' and 'I Don't Do Nothin No More' are the results. A rapid fire of disorder, disdain and unashamed fury, 'Personal Feud', 'Back In Jail...Again' and 'Run of the Mill' pummel the politics of politely taking it as a man.

The reflective 'Oh Well' attempts to take stock of it all and provide a little perspective toward life and one's misgivings, but roaring back into view, 'A Burningbg Sensation' and 'It's A Joke' align those thoughts once again.



REAL NUMBERS

Was It Always This Way

7/10

Slumberland

The sad pop gems of Minneapolis five-piece craft are as sweet as they are sour. Brightly coloured and with a sonic saccharine coating, it is what lies beneath that carries the bite. Irresistibly jangly and loveable guitar hooks like those found on 'This Empty Frame', 'I Can Tell', and 'Everlasting Happiness' typify their approach but at all times mask deeper questions the band are posing of themselves and of the wider world.

Showing that when they want to, the outfit overtly allows the darkness to settle in for a time, as the pounding percussion and galloping bass of 'Twist The Blade' demonstrates. More often, though, when not oscillating between the manic and the mania, a middle ground and emotional bipartisanship between light and dark is where the band is most at home, as with 'Don't Look Away', the title track 'Was It Always This Way', and 'Never Never Again'.

There is warmth at the heart of this record, and although it is smouldering under the dampness of distress and despair, it has an undeniable defiance and strength. A stoic album encouraging one to push on and wipe the tears away.



SHANNON LAY

Past The Veil

7/10

All The Best

The late-night Café del Mar downtempo electronica on 'Moving' settles right in as Lay dictates the pace of proceedings. Taking a year to write, the album is about rebirth as much as it is about catharsis and 'What Does It Mean' speaks of openness, vulnerability and a willingness to let go of what isn't working. Skipping over the organ keys, 'Honest Man' floats atop of Lay's spacious and alt-country assessment of madness. Repentant and consoling, 'The Calling' continues to champion Lay's mission statement in life, which is to empathise, assist and forge forever forward. A soothing, pious piece that is as reassuring as it is reaffirming. The title track, 'Past The Veil' in all its reflective glory, ripples like waves on a mirror lake as rhythmic basslines wash over Lay's delicate vocals and exquisite finger picking. Flicking through songs and styles like a deck of cards, 'Whom God Destroys' features whimsical cosmic woodwind, 'Horizons', a warming piano ballad, and the elastic 'Room For Less'. Generally more expansive instrumentation and a bolder approach in applying it, Lay steps out with 'Sky Song' and 'I Need More Water'.



VALLEY BOY

Children of Divorce

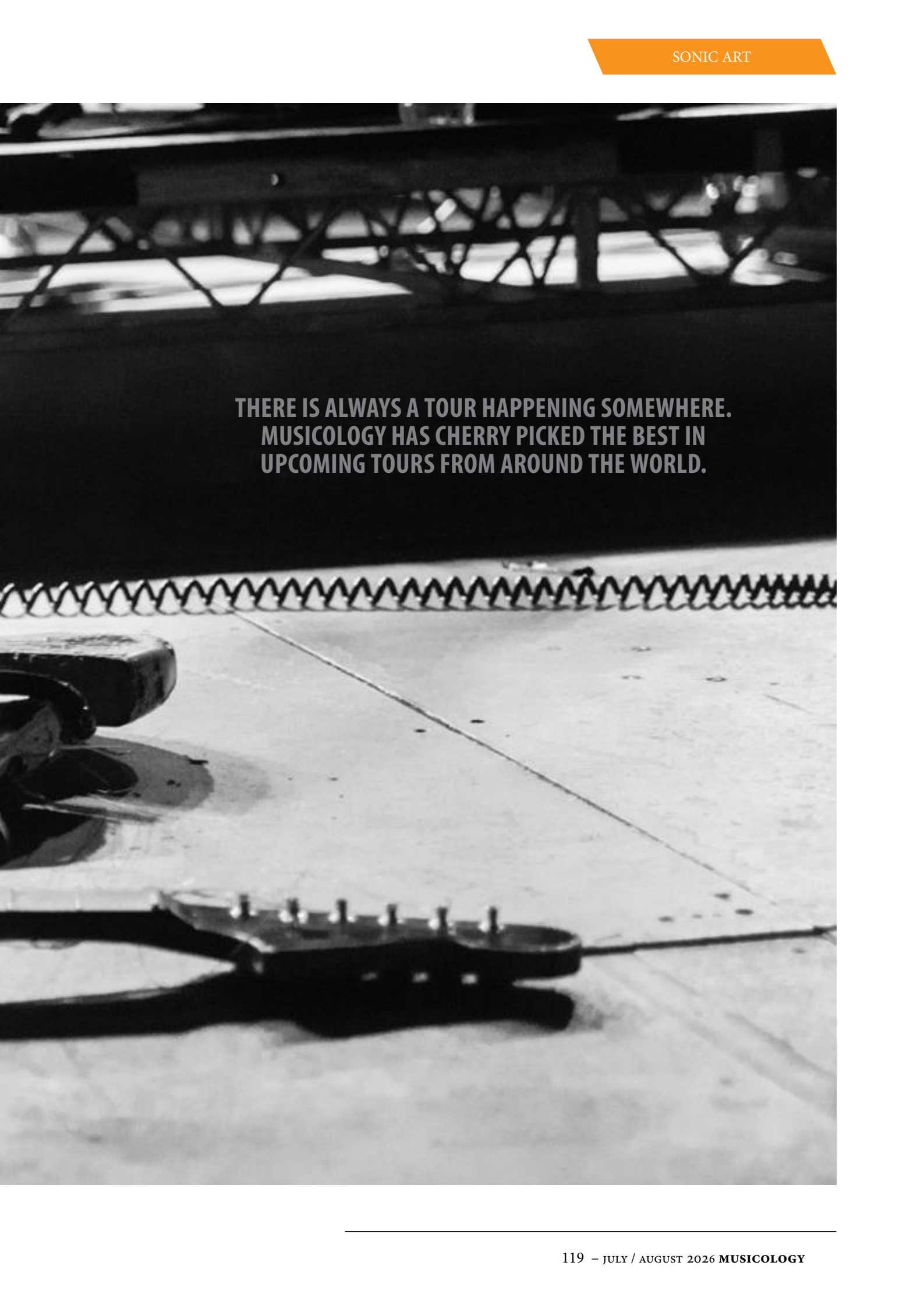
6/10

Self Release

From the depths of downbeat tracks like 'James, Age Twelve' through to the uncaged expulsion of 'Thank God for Alicia!', the album moves in fits and bursts of reflection and regret. An assortment of recollections and laments, all distilled into a record that is an open letter to those who have influenced James Alan Ghaleb Amaradio's life and who, in turn, he has affected.

Stylistically, the fluctuations between soul-soaked R&B, folk, rock, and pop make for an inconsistent listen, but that isn't disparaging; it's simply a wide palette Amaradio draws upon. This approach, in part, is due to the way Amaradio set about writing almost every imaginable eventuality that occurs to those affected by divorce, and as each tale is different and every experience unique, so too is the music to accompany the complexity of life.





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Mon Oct 26	Portland, OR	Wed Nov 11	Pittsburgh, PA
Thu Oct 27	Vancouver, BC	Fri Nov 13	Minneapolis, MN
Wed Oct 28	Seattle, WA	Sat Nov 14	Chicago, IL
Fri Oct 30	Salt Lake City, UT	Sun Nov 15	Toronto, ON
Sat Oct 31	Denver, CO	Tue Nov 17	Montreal, QC
Mon Nov 2	Dallas, TX	Thu Nov 19	Brooklyn, NY
Tue Nov 3	Austin, TX	Fri Nov 20	Boston, MA
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OCT 02 SARREVILLE, NJ Starland Ballroom	OCT 09 MADISON, WI The Sylvee	OCT 16 ORLANDO, FL Beacham Theater	OCT 23 RICHMOND, VA The National
OCT 03 NEW HAVEN, CT College Street Music Hall	OCT 10 ST. PAUL, MN Palace Theatre	OCT 18 TAMPA, FL The Orpheum	OCT 24 WILMINGTON, NC Greenfield Lake Amp
OCT 05 PROVIDENCE, RI The Strand	OCT 11 DEKALB, IL Egyptian Theater	OCT 20 NEW ORLEANS, LA Joy Theater	

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the **elsewhere** TOUR 2026



MAY 20:	CARNEGIE HALL	:	NEW YORK CITY	:	NY
MAY 23:	ATLANTA JAZZ FESTIVAL	:	ATLANTA	:	GA
MAY 30:	GETTY MUSEUM	:	LOS ANGELES	:	CA
JUN 01:	CHAPEL SAN FRANCISCO	:	FRANCISCO	:	CA
JUL 04:	MONTREAL JAZZ FESTIVAL	:	MONTRÉAL	:	CAN
JUL 05:	THE GREAT HALL	:	TORONTO	:	CAN
JUL 30:	UC SAN DIEGO	:	SAN DIEGO	:	CA
AUG 08:	SAN JOSE JAZZ FESTIVAL	:	SAN JOSE	:	CA
AUG 19:	SCÈNE BELLA FITZGERALD	:	GENEVA	:	CH
AUG 22:	WE OUT HERE FESTIVAL	:	DORSET	:	UK
AUG 26:	KOMONITE SOCIAL	:	ISTANBUL	:	TR
AUG 28:	JAZZ:RE:FOUNDED	:	CELLA MONTE	:	IT
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KIM GORDON

A photograph of Kim Gordon, a member of the band Smog, looking out a window. She is wearing a red, ruffled, sleeveless dress and has her hand pressed against the glass. The background shows a view of a building and some foliage.

PLAY ME TOUR

8.1 LOS ANGELES, CA •
PACIFIC ELECTRIC

9.11 TORONTO, ON *
OPERA HOUSE

9.12 MONTREAL, QC *
THEATRE BEANFIELD

9.13 BOSTON, MA *
PARADISE ROCK CLUB

9.15 BROOKLYN, NY *
WARSAW

9.18 WASHINGTON, DC ~
BLACK CAT

WITH

• SASAMI + SARAH REGISTER

* VOYEUR

~ BILL NACE

EUROPE



Swapmeet

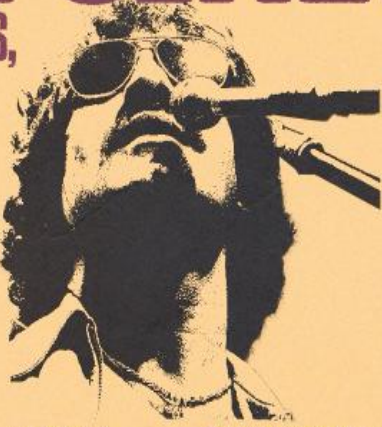
Sept 4th	Rhino Room	AU	Adelaide	Oct 30th	London Calling	NL	Amsterdam
Sept 5th	The Lansdowne	AU	Sydney	Oct 31st	Les Nuits Botanique Weekender	BE	Brussels
Sept 11th	Black Bear Lounge	AU	Brisbane	Nov 1st	Merleyn	NL	Nijmegen
Sept 18th	Northcote Social Club	AU	Melbourne	Nov 2nd	Badehaus	DE	Berlin
Oct 8th	El Cid	US	Los Angeles	Nov 3rd	Yard Club	DE	Cologne
Oct 9th	Neck Of The Woods	US	San Francisco	Nov 5th	Pitchfork Music Festival	FR	Paris
Oct 11th	Baba Yaga	US	Seattle	Nov 6th	The Hope & Ruin	UK	Brighton
Oct 12th	Polaris	US	Portland	Nov 7th	Pitchfork Music Festival	UK	London
Oct 14th	Schubas	US	Chicago	Nov 11th	The Abbey	UK	Manchester
Oct 16th	Monarch Tavern	CAN	Toronto	Nov 12th	Nice 'n' Sleazy	UK	Glasgow
Oct 17th	Toscadura	CAN	Montreal	Nov 14th	The Grand Social	IRE	Dublin
Oct 22nd	Babys All Right	US	New York				
Oct 23rd	Johnny Brenda's	US	Philadelphia				
Oct 24th	Songbyrd Music House	US	Washington DC				

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	JUL 31	CHICAGO, IL	LOLLAPALOOZA
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	OCT 09	PARIS, FR	PETIT BAIN
	OCT 11	COLOGNE, DE	LUXOR
	OCT 12	AMSTERDAM, NL	TOLHUISTUIN
	OCT 13	COPENHAGEN, DK	PUMPEHuset
	OCT 15	BERLIN, DE	SAÄLCHEN
	OCT 17	ZURICH, CH	EXIL
	OCT 18	MILAN, IT	SANTERIA TOSCANA 31
	OCT 20	MADRID, ES	COPERNICO
	OCT 21	BARCELONA, ES	LA NAU

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- Sep 18th St Leonards-on-Sea - The Piper
- Sep 19th Tunbridge Wells - Forum Basement
- Sep 20th Brighton - Folklore Rooms
- Sep 26th Westcliff-on-Sea - Fickle Pickle Club
- Sep 27th Northampton - The Black Prince
- Oct 3rd Ramsgate - Ramsgate Music Hall
- Oct 24th Trowbridge - The Pump
- Oct 30th Budapest, HU - House of Music
- Nov 3rd Paris, FR - Supersonic
- Nov 18th Norwich - The Holloway
- Nov 19th Leicester - Duffy's Bar
- Nov 20th Stoke-on-Trent - Artisan Tap
- Nov 21st Malvern - West Malvern Social Club
- Nov 22nd Cardiff - Paradise Garden
- Nov 27th Oxford - Jericho Tavern
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- 8.7 LE REOLE FRANCE AT CAFE DE LA GARE
- 9.7 ZARAGOZA SPAIN AT SALA CREEDENCE
- 10.7 SAINT CROIX DU MONT FRANCE AT CHEZ NANDA
- 11.7 PAU FRANCE AT CINEMA LE MELIÈS
- 12.7 MERIGNIAC FRANCE RECORDING AT HEY! STUDIO
- 13.7 MERIGNIAC FRANCE RECORDING AT HEY! STUDIO
- 13.7 SAINTES FRANCE AT DANS L'OEIL DU SILO
- 14.7 YANNES FRANCE AT LE BARAILLEUR
- 15.7 MONTREUIL PARIS, FR AT L'ARMONY
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009



Nick Hakim

(OCT.) 10.1 / Vancouver, BC / Hollywood Theatre • 10.2 / Seattle, WA / Neumos • 10.3 / Portland, OR /
 Aladdin Theater • 10.5 / San Francisco, CA / August Hall • 10.7 / Los Angeles, CA / Lodge Room

010

(OCT.) 10.8 / Los Angeles, CA / Troubador • 10.28 / London, UK / Village Underground
 10.30 / Dublin, IE / The Workmans Club • 10.31 / Manchester, UK / YES

"I Can Feel It All Collapse & Start to HEAL"

011



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(NOV.) 11.2 / Glasgow, UK / King Tut's Wah Wah Hut • 11.3 / Leeds, UK / Brudenell Social Club • 11.4 / Bristol, UK / Thekla
 11.6 / Birmingham, UK / Hare & Hounds • 11.7 / Brighton, UK / Patterns • 11.9 / Amsterdam, NL / Tolhuistuin • 11.10 / Hamburg, DE /
 Bahnhof Pauli • 11.11 / Berlin, DE / Gretchen • 11.13 / Paris, FR / Le Cabaret Sauvage • 11.14 / Antwerp, BE / Trix

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SEP 11 GLASGOW	UNITED KINGDOM	O2 ACADEMY GLASGOW
SEP 12 LONDON	UNITED KINGDOM	O2 ACADEMY BRISTON
SEP 13 MANCHESTER	UNITED KINGDOM	ACADEMY 1 MANCHESTER
SEP 15 PARIS	FRANCE	SALLE PLEYEL
SEP 16 ANTWERP	BELGIUM	DE ROMA
SEP 17 UTRECHT	NETHERLANDS	TIVOLIVREDBURG (RONDA)
SEP 19 BERLIN	GERMANY	COLUMBIJAHALLE
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14-16.08 OSAKA Summer Sonic Festival	06.09 BRISBANE Fortitude Music Hall	06.12 VIENNA Gasometer
14-16.08 TOKYO Summer Sonic Festival	26.11 PARIS Trianon	08.12 MUNICH Muffathalle
19.08 HONG KONG Tides	26.11 BRUSSELS Ancienne Belgique	09.12 COLOGNE Carlswerk Victoria
22.08 JAKARTA LaLaLa Festival	28.11 HAMBURG Grosse Freiheit 36	10.12 UTRECHT Tivoli Vredenburg
24.08 TAIPEI TICC	29.11 BERLIN Huxleys	12.12 LONDON Roundhouse
26.08 KUALA LUMPUR Idea Live Arena	30.11 FRANKFURT Batschkapp	14.12 GLASGOW Barrowland
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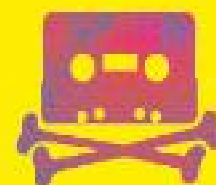
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30/10 GLASGOW, UK	06/11 PARIS, FR	06/11 VIENNA, AT
31/10 LEEDS, UK	07/11 SAARBRÜCKEN, DE	13/11 MÜNCHEN, DE
01/11 MANCHESTER, UK	08/11 BRUSSELS, BE	19/11 ZÜRICH, CH
03/11 BIRMINGHAM, UK	11/11 KÖLN, DE	20/11 STUTTGART, DE
06/11 LONDON, UK	12/11 UTRECHT, NL	21/11 WIESBADEN, DE
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SAT 25 JUL HINDLEY ST ADELAIDE	+ THE MEANIES
FRI 31 JUL ENMORE SYDNEY	+ TUMBLEWEED

AND PROUDLY INTRODUCING **THE GNOMES** OPENING ON ALL SHOWS

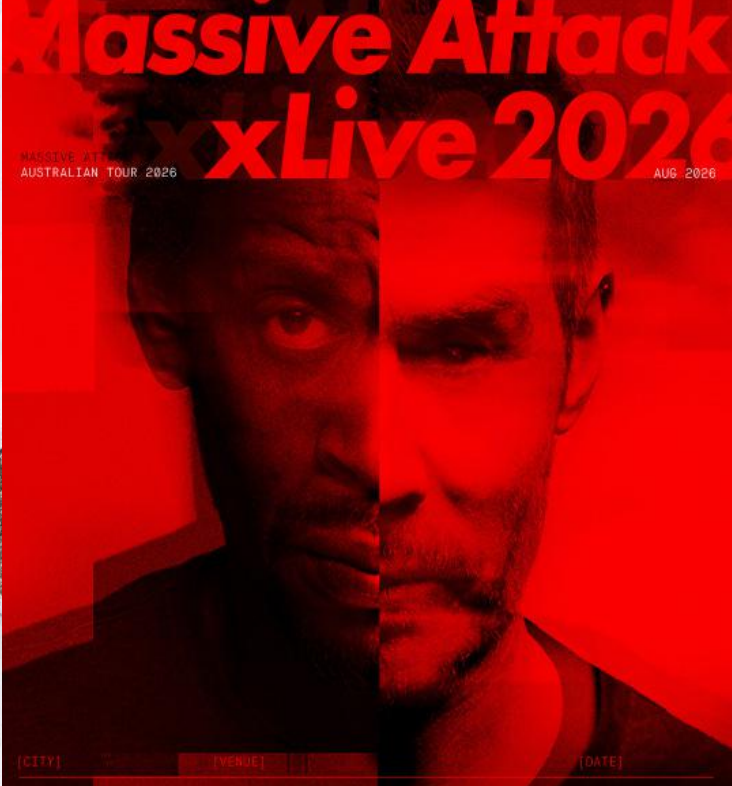
FRONTIERTOURING.COM PRESALE: THU 16 APR
TICKETS ON SALE: FRI 17 APR

FRONTIER  

Massive Attack


xLive 2026

MASSIVE ATTACK AUSTRALIAN TOUR 2026 AUG 2026



[CITY]	[VENUE]	[DATE]
BRISBANE	ENTERTAINMENT CENTRE	06.08.2026
SYDNEY	QUDOS BANK ARENA	09.08.2026
MELBOURNE	ROD LAVER ARENA	11.08.2026

FRONTIERTOURING.COM PRESALE: THU 4 JUN
 TICKETS ON SALE: FRI 5 JUN

FRONTIER 

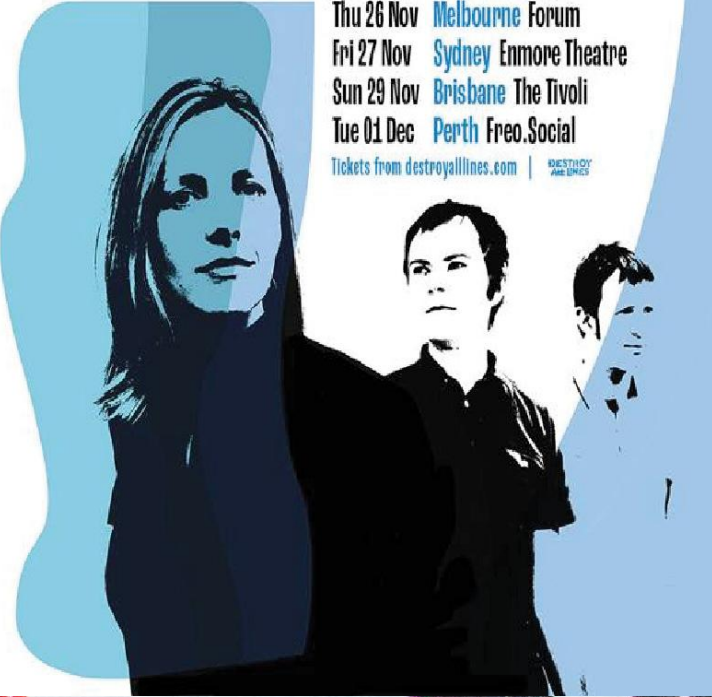
Saint Etienne

Farewell Tour

New Zealand and Australia 2026

Fri 20 Nov Auckland Powerstation
Sat 21 Nov Wellington Meow Nui
Mon 23 Nov Adelaide The Gov
Thu 26 Nov Melbourne Forum
Fri 27 Nov Sydney Enmore Theatre
Sun 29 Nov Brisbane The Tivoli
Tue 01 Dec Perth Freo.Social

Tickets from destroyalllines.com | DESTROY ALL LINES



DESTROY ALL LINES PRESENTS

GEORDIE KIEFFER



THURSDAY 8 OCTOBER
MAX WATTS MELBOURNE

FRIDAY 9 OCTOBER
OXFORD ART FACTORY SYDNEY

SATURDAY 10 OCTOBER
BRIGHTSIDE OUTDOORS BRISBANE

TICKETS AT [DESTROYALLINES.COM](https://destroyalllines.com)

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PETER HOOK & THE LIGHT

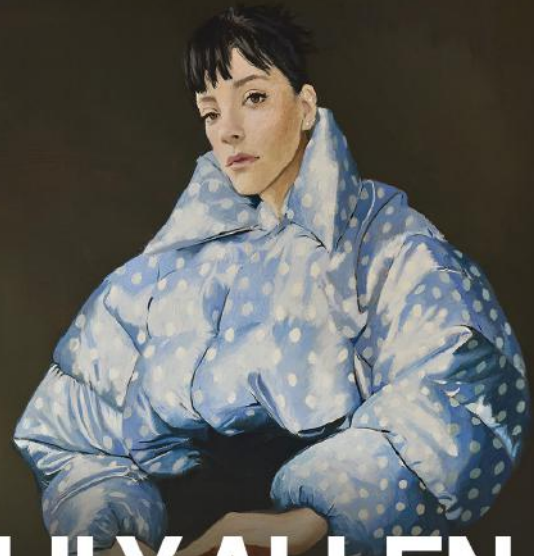
PERFORMING
'GET READY' IN FULL PLUS
A SELECTION OF JOY DIVISION
AND NEW ORDER'S GREATEST HITS

25th ANNIVERSARY OF 'GET READY'

www.peterhookandthelight.live

July 2026
13th Hindley St Music Hall, Adelaide
16th The Tivoli, Brisbane
17th Palais Theatre, Melbourne
18th Enmore Theatre, Sydney
20th Astor Theatre, Perth

A Metropolis Touring Presentation
in association with Spider Touring



LILY ALLEN

PERFORMS WEST END GIRL

21 OCT	AUCKLAND	SPARK ARENA
23 OCT	BRISBANE	ENTERTAINMENT CENTRE
25 OCT	SYDNEY	TIKTOK ENTERTAINMENT CENTRE
28 OCT	MELBOURNE	ROD LAVER ARENA
01 NOV	PERTH	RAC ARENA

PRESALES FROM WED 4 FEB | TICKETS ON SALE MON 9 FEB
[FRONTIERTOURING.COM](https://frontiertouring.com)



FRONTIER



triple j

TOWN FOLK FESTIVAL

ALDOUS HARDING (nz)

ALLEGRA KRIEGER (usa) • BUD ROKESKY
DARREN HANLON • DOCKER RIVER BAND

EMILY LUBITZ • FLYTE (uk)

FOLK BITCH TRIO • HANNAH CAMERON
IMMY OWUSU • JORDIE LANE

KEVIN MORBY (usa) • NAT PAVLOVIC • MINNA (uk)

ROLLING BLACKOUTS COASTAL FEVER

ROMY VAGER • SNOWY BAND

SUNNY MORRIS • WAY DYNAMIC

WINTER MCQUINN • YĪN YĪN (nl)

Saturday 21 November 2026

DJA DJA WURRUNG COUNTRY

Castlemaine

TOWNFOLKFESTIVAL.COM



VICTORIA
EVERY BIT DIFFERENT



AN EVENING WITH

Robert Forster & his Swedish Band

WED 9 SEP

THU 10 SEP

SAT 12 SEP

TUE 15 SEP

THU 17 SEP

HOBART

SYDNEY

MELBOURNE

ADELAIDE

BRISBANE

ODEON THEATRE

CITY RECITAL HALL

THORNBURY THEATRE

THE GOV

PRINCESS THEATRE



FRONTIERTOURING.COM PRESALE: FRI 12 JUN

TICKETS ON SALE: MON 15 JUN