

ONE MOVEMENT: REVIVE SINGLES

"Concentrate on the singles market again," advises US songwriting superstar **Dianne Warren** in response to fellow One Movement guests' concerns about a music market slump. Hitting Perth to address the conference in October, Warren would seem to be in a position to judge: she's made her fortune by churning out hit singles for two decades (for everyone from Debarge through to Aerosmith and Christina Aguilera). "[It is] the only way to combat it," she says of waning sales. "Present songs to the public that they can afford and get to easily."

LA folk popper **Meiko**, set to perform a showcase gig at One Movement, believes the inclusion of her songs on soundtracks has helped give her the kind of visibility once only achieved after radio playlisting. "[Having] music appear in episodes of *Grey's Anatomy*, *One Tree Hill* and *The Hills*, among others, garnered significant radio airplay for [single] *Boys With Girlfriends*." It used to be the other way around: only the biggest name artists would be approached to bolster soundtracks as a merchandising sideline to the movie/TV show being promoted. Local outfit **Little Red**, who will also showcase at the festival part of the conference, are an act that benefited from having their music synced into gangster TV hit *Underbelly* (and appearing on its soundtrack CD). Their gigs sold out and their debut album charted but the radio airplay didn't follow. Little Red's Tom Hartney believes radio has well and truly fallen behind the times. "I think the biggest hurdle facing the music industry is commercial radio's attitude of music as a consumer product to be chewed up and spat out and never heard from again," is his frank assessment. "Just like in cricket, when the selectors are deciding on a new opener for Australia, they should give him time to develop in the role and make it his own, rather than just bringing in a new opener for every match. I don't really know what the solution to that is, though, because money makes the world go 'round.'"

One Movement is in Perth 16-18 October. Check onemovementmusic.com for more information and check here for weekly updates.

Andrew Mast

VALE: LES PAUL

Les Paul passed away age 94 on 13 August due to complications of severe pneumonia at White Plains Hospital in New York State. He one of the innovators in the development of the electric guitar, but also a guitarist in his own right with a string of hits in the '40s and '50s with his trio and his wife, singer Mary Ford. The first commercial Gibson Les Paul guitar hit the market in '52.

PASSING NOTES

US folk musician **Mike Seeger** died 7 August age 75 from a form of blood cancer - half-brother of Pete, Seeger was born into a musical family and played with generations of roots artists from Hazel Dickens to Bob Dylan. **Allen Shellenberger**, drummer of Orange County punk outfit Lit, died 13 August age 39 from brain cancer; the band's biggest hit was 1999's *My Own Worst Enemy*.

CAST YOUR VOTE

The Panics will headline the third round of **The JD Set** and it's up to you to select the two support acts that will hit the road with them in September. Up for consideration are WA's **Gilroy & The Cold Shoulders**, NSW's **Slow Down Honey**, QLD's **The Bloodpoets** and Vic's **Matheson** and **The Dowlings**. Voting starts Monday 17 August at thejdset.com.au 'til Sunday 30 August.

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Wolfmother contemplate the birth of a cosmic chicken



WOLFMOTHER CRACKED OPEN

Last week an "industry-only airing" of **Wolfmother's** ready-to-drop *Cosmic Egg* saw the album greeted enthusiastically. The immediate feedback in the room found attendees agreeing that Wolfmother's current manifestation is certainly not inferior on the ears: rollicking, penetrating guitar riffs; more tempo shifts than a rundown ghost train ride; and Andrew Stockdale's trademark wails that are capable of setting every bodily hair on edge. There's a power ballad (*Far Away*), a psychedelic 'Jim Morrison in the desert' intro (*In The Castle*) and plenty of kick-in-the-guts tracks (lead single *New Moon Rising*, *Pilgrim* and *Phoenix*). Interestingly, the download 'comeback' single *Back Round* is not included in the 12-song set but fans won't be disappointed, with Wolfmother still worshipping at the altar of stadium rock. *Cosmic Egg* assaulted our ears through the speakers at Sing Sing recording studio in Cremorne only one day before Wolfmother unleashed some of their new material live during an intimate "Return To The UK" gig at the Lexington in London. The one-and-a-half-hour UK show was the debut live performance by the Stockdale-led line-up of guitarist Aidan Nemeth, bassist Ian Peres and drummer Dave Atkins.

Wolfmother's former rhythm section, **Chris Ross** and **Myles Heskett**, are also about to embark on a tour. They have teamed up with Canadian turntablist Eric San (**Kid Koala**) to bring tracks that the DJ created for a documentary with his friend and hip hop producer Dylan J Frombach (Dynamite D) to the live arena. When the documentary failed to materialise, the tunes were relegated to storage but when Ross and Heskett clapped ears on them they insisted the tunes be thrown out there via live performance. The result: *The Slew: Live - 70-minutes of live drums, bass, keys and six turntables all pumping out what the press release promises is a show that's "brash, loud and defiantly turned up to 11"*. The bad news? You need to live in the US/Canada to experience it.

JET LAG

After passing out twice during a gig at Q The Music Club Live at Hard Rock Café, **Jet** frontman **Nic Cester** was rushed to University College Hospital on Monday 10 August. The 30-year-old singer collapsed after two songs and then got on his feet and joked about having swine flu before collapsing for a second time. His brother Chris, Cam Muncy and Mark Wilson were then left to soldier on and perform three more songs. Cester was kept in hospital overnight for observation and suffered from symptoms of dehydration and severe low blood pressure. Josh Klemme from Tenth Street Entertainment, the band's management company in New York, said: "Jet is just completing their second trip around the world in support of the upcoming release of *Shaka Rock*. Hopping from airplane to airplane, city to city and country to country could compromise anyone's health." Although Cester was under strict doctor's orders to rest, he insisted on returning to his touring commitments by performing an intimate, seven-song acoustic set at Parker McMillan as part of the This Feeling Club Night on Wednesday 12 August. The Oz rockers opened their set with *She's A Genius* and Cester announced: "I'm going to kick things off with the song I should have finished the other night." Jet will now head off to Europe for a further three festival appearances before returning to the UK for two performances at V Festival on 22 and 23 August.

RESTRAIN THE PITBULL

Suave Productions and Don Juan Entertainment are suing US R&B artist **Pitbull**, aka Armando Perez, for his failed Australian tour in December 2008. Perez was served with a Statement of Claim in Miami last week. "He can say whatever he wants about why he did not get on the plane," Jaime Fernandez from Suave Productions is quoted as saying in a press release, "but we would rather leave it up to the courts to decide who failed to fulfil their end of the contract..." A spokesperson for Enterprises Worldwide, who are bringing Pitbull to Australia for the forthcoming Megarampage event in Melbourne, said they were unaware on any legal proceedings.

HOPE FOR AUS IN US CHARTS

The soundtrack to Zoey Deschanel film (*500 Days Of Summer*) has spent the past month steadily rising up the US Billboard 200 album chart, this week bulleting to 45 and taking local bands **The Temper Trap** and **Wolfmother** along for ride - both acts have tracks on the release. Also representing is Xtian band **Hillsong** who debuted their live set *Faith + Hope + Love: Live* at 47. And, Nic Cester looks set to soldier on after his recent onstage collapse with an appearance on *Late Show With David Letterman* this week (screens here on Wednesday night - on Ten and thecomedychannel).

For years the fourth plinth of Landon's Trafalgar Square has been the centre of discussion and controversy. It is no longer the age of Empire, so what is an appropriate subject for a new permanent statue? Artist Antony Gormley has come up with an intriguing, albeit temporary solution in a work titled *One & Other*. Over the course of 100 days and nights, 2,400 ordinary folks will each get one hour on top of the empty plinth to do almost whatever they please. So far, around 32,000 have applied to take part. Andy Warhol's famous quote about fame may be true in another way here too, for some 'plinthers' (as they're known) seem to run out of steam after about 15 minutes, and end up twittering on their mobile. Via the live streams on the website I've seen someone dressed as a giant pigeon, another dressed as a giant CCTV camera and some partial nudity. Last week someone went to whole hog and took off all their clothes (until police made him cover up after about five minutes). But it's also been a place where music and art meet. Chris T-T took his guitar and a small PA up with him and busked, and a woman named Verity stood serenely while she resolutely and quietly sung wordless laments into the darkling air.

Music also met art over at the Roundhouse in Camden, where **Nick Cave** gave his first ever public reading from his novel *The Death Of Bunny Munro*. When I interviewed him about Grinderman for this paper a few years ago, he told me that he'd love to write a second novel, "but I just don't have the fucking time". After the reading he revealed that this had been written over an intense six-week period while touring, late at night after shows and in the mornings, and had a very different creative process to *And The Ass Saw The Angel* some 20 years ago. It transpires that this was originally a screenplay he wrote for John Hillcoat and when the project stalled (at least temporarily) he just started telling the story in prose form and liked how it turned out. It was fascinating to see him in this light, made somewhat hesitant and uncertain by venturing outside his comfort zone. The novel itself reflects some of his music; the spirit of Grinderman especially seems to permeate the text, from a reference to lampreys, to the naked need for sexual congress at any cost. The modern setting allows Cave to create some new verbs and adjectives from brands such as iPods, and in this digital age it is being released on multiple formats, including a talking book, and accompanying soundtrack.

Over at the Horse Hospital, *DNA* was a short art exhibition in praise of and inspired by the pioneering work of **John Foxx**. Rather than a retrospective, all the work here was contemporary and featured a blend of the analogue and the digital. Perhaps the physical centrepiece was *The Grey Suit*, one of four suits that over the years John has lent to friends and colleagues for the seeming properties that allow its wearer to become anonymous and move through the city without being noticed. These ideas and reflections have all contributed to *The Quiet Man*, a forthcoming work Foxx has been spent over 30 years refining. Gary Numan contributed an OSCar synthesiser and a video interview about Foxx, while Nick Rhodes of Duran Duran had two digitally manipulated prints on display. Most interesting to me was Andrew Back's *No Numbers* which breaks down the 3'18" of Foxx's own *Mr No* into sets of numerically displayed digital samples that, if transcribed on the paper provided at the rate of one number per second, would take four weeks to transcribe. Sadly Alex Proyas' film was unable to be screened at the time I attended due to its gritty subject matter. Foxx told me he had enjoyed last year's Australian tour and thought the ACMI (which he performed *Tiny Colour Movies* at last May) had the best sound system of any venue he'd ever played. Although he won't be working with Louis Gordon for a while, this is a verdant creative period for him, as he currently has five completed albums just waiting to be released.

Back at The Roundhouse, **David Byrne** has taken the combination of art and music further. *Playing The Building* seeks to convert the structure, built over 150 years ago to turn railway locomotives around like a giant turntable, into a giant music instrument. At the centre is an old pump organ and, like *One & Other*, the general public are part of the installation and can even be the 'musician'.



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