

CHILL OUT, TUNE IN ISSUE THREE



By Emily

Welcome to Issue Three of Chill Out, Tune In - a space for seasoned Chillie Emily to discuss all things music related.

In this issue we review British indie-rock legends Arctic Monkeys' much anticipated gig at Riverstage back in January, and take a sniff at Doggie Heaven - one of Brisbane's most promising emerging double acts. Plus we have a look at some kick-ass cover versions you might not have heard!

Be sure to check out previous issues via the Chill Library!

Kick-Ass Covers

Jeane

Billy Bragg

Originally by - *The Smiths*

Always in close quarters with Morrissey and co. (including supporting them on their first American tour), forward thinking folk musician Billy Bragg has covered a few Smiths songs throughout his career. This stripped-back rendition of *Jeane*, featuring nothing but acoustic guitar and Bragg's gruff voice, prove the song can be just as endearing without the superfluous instrumentation of the Smiths' version.

I Feel You

Johnny Marr

Originally by - *Depeche Mode*

Initially released as a limited edition seven inch vinyl single for Record Store Day 2015, Johnny Marr's version of Depeche Mode's iconic 1993 track doesn't stray too far from the original, except for perhaps dialling down the coarseness of David Gahan's rough voice and effect-ridden guitar. Unsurprisingly Johnny's guitar is brought to the forefront, with epic short solos accompanying the riff that carries the whole track. Arguably the perfect choice to cover, Johnny continues to play this at his live shows, often to a rapturous response.

Shivers

Courtney Barnett

Originally by - *The Boys Next Door*

Also making it's debut on a RSD seven inch single, this time as a B side to *Boxing Day Blues (Revisited)*, Barnett's version of this morose track from Aussie icon Nick Cave's eighties' outfit The Boys Next Door proves to be even more poignant than the original. With the Melbourne artist's sentimental voice accompanied by a slow and affecting bass line, this less-is-more cover is sure to fit on any "Sad Songs" playlist.

I Love My Label

Wilco

Originally by - *Nick Lowe*

Originally the B side to the single *I Might*, before being included as an extra on the deluxe edition of Wilco's eighth studio album *The Whole Love*, this cover of Nick Lowe's seminal track from his 1978 album *Jesus Of Cool* is the perfect fit for Wilco's folk-tinged sound. Nels Cline nails the short but sweet guitar solo halfway through the song, while Jeff Tweedy's rough voice is perfectly accompanied by a sea of harmonic backing vocals. Released just as the band were making the move to their own label, dBpm Records, after leaving Nonesuch, this cover is perhaps more sincere than Lowe's version, but not without the quirky enthusiasm that made the original great.

Arctic Monkeys

Brisbane Riverstage

Wednesday 11th January 2022

British indie-rock icons Arctic Monkeys at last returned to our shores for a packed gig at Riverstage - one that sold out almost instantly. Arriving just as the gates opened, it was clear from the scattered rubbish and abandoned deck chairs that lined the long queue snaking around the venue that dedicated fans had been waiting around all day, hoping to get the best view. Despite my lack of commitment, I secured a decent seat on the hill overlooking the crowd of eager gig-goers jammed into the mosh pit.

After lining up again to score some merch, I settled into my spot in time for the Welcome to Country. It's not something you see all that often at gigs, so it was pleasing to see its inclusion and to have the traditional owners of the land acknowledged.

Soon after on came support band Mildlife, whose eclectic funk-jazz inspired sound with sparsely placed, distorted vocals seemed reminiscent of iconic French duo Daft Punk. However the inclusion of several flute solos brought the band into their own, and got the crowd pumped up and jiving ready for the main event.

And so on came the Monkeys; opening their set with the high energy banger *View From The Afternoon* from their debut album *Whatever People Say I Am, That's What I'm Not*. Hard to believe this indie cornerstone was released a whopping 17 years ago!

Frontman Alex Turner brought a hefty dollop of attitude with his suit jacket and sunglasses-at-night, and despite not interacting with the crowd all that much the band's enthusiasm helped maintain that all-important connection with the audience.

Fan favourites dominated the show; despite having released their new album *The Car* only a few months ago, just four songs from the record made it into the set. These laidback tunes were well received, but there's no denying that indie rock classics such as *I Bet You Look Good On The Dancefloor* and *Do I Wanna Know* are what much of the crowd had turned up to hear, and they were thankful the band delivered.

Despite a packed set, there were still a few omissions. The satirical *Mardy Bum* was missing, as was *I Wanna Be Yours*, adapted from one of legendary Manchurian performance poet John Cooper Clarke's most loved works. As a big fan of Clarke's unique style of post-punk poetry, I was a little disappointed not to hear this great track. However, with the Monkeys having seven jam-packed albums to glean tunes from, it's hard to complain about one or two exclusions.

After returning for an encore, the band ended the night on a high with fan favourites *505* and *R U Mine?*

This epic gig was certainly one to remember, and I'm excited to see what the boys plan to deliver next.



Artist Spotlight Top Track - *Berghain* *Doggie Heaven*

Since meeting while working at a call centre in early 2020, vocalist Isobel Tait and multi-instrumentalist Kyle Hallam have gone from strength to strength as eccentric New Wave/Post Punk influenced duo Doggie Heaven. Releasing their ear worm of a debut single *After Dark* in April of 2022, the pair caught the attention of legendary local independent radio station 4ZZZ, and have just recently followed up with a double A side 7" vinyl release.

Featuring the upbeat, riff-laden *Berghain*, whose lyrical reference to ketamine has thankfully yet to be accused of inspiring drug use, this killer single is backed by the equally dance-worthy track *Haircut*, which proves that when it comes to relationships, appearances do, in fact, matter.

Their regular live sets around Brisbane are packed with plenty more bangers yet to see a formal release, so be sure to go and catch these musical maestros unique blend of 80s inspired indie pop before they hit the big time.



James Caswell