



**BREAKING**

# World's End Press' Propellant Groove

**Vintage gear brings live vibe to dance music on Melbourne four-piece's epic debut album**

**W**ITH JAGWAR MA'S LAUDED debut *Howlin'* and Cut Copy's new rave-happy fourth LP *Free Your Mind* already out, 2013 has been a stellar year for Australian dance bands mining the past for inspiration. But where the spirit of Britain's Madchester scene of the late Eighties and early Nineties may have fuelled both those albums, Melbourne quartet World's End Press made the conscious decision to turn the clock back even further on their self-titled debut.

"Up until the last few weeks [of recording] we had a rule of no equipment from after 1979 – we were going for a real live vibe," recalls keyboardist Rhys Richards, who formed the band with high school friend John Parkinson (vocals) and rhythm section Tom Gould (drums) and Sashi Dharann (bass) in 2010. "We really didn't know what to expect from that process," admits Parkinson. "It was sort of a game for us, an experiment. The idea was to have dance music, but kinda vintage sounding, like cosmic rock bands from the Seventies that didn't get into danceable territory, but who had a propellant groove."

The group recruited Tim Goldsworthy for production duties, the famed Mo' Wax and DFA producer supplying a useful bag of tricks that helped the quartet achieve the sound they were chasing. "It was pretty fascinating to have him arrive with this box of pedals and all this fucked gear that didn't work properly – we used a lot of that," Parkinson says.

Recording sessions were held at Rockfield Studios in Monmouth, Wales, the birthplace of such classic albums as the Stone Roses' revered debut and Queen's *A Night at the Opera* (the piano heard on album track "Vanguard 1" contains the very same ivory that was tinkled by Freddie Mercury on "Bohemian Rhapsody"). "The guy who runs it, Kingsley, is a pretty eccentric dude," grins Parkinson. "As soon as we arrived he regaled us with all these amazing stories. He'd point out this little stain where Ian Brown spewed up, or the window where Chris Martin wrote 'Yellow'. There was always a little poetic spin to each story."

Known for their high energy live shows, Richards says getting arses moving is the aim of the game. "Truth be told if we're playing our music in rehearsal we're usually dancing along to it." "But," adds Parkinson with a laugh, "it heightens the experience when there's actually other people there listening to it!"

JAMES JENNINGS

**"The rule was no equipment from after 1979," says Richards.**

**FESTIVALS**

## WOODFORD TURNS 28

**Australia's longest-running festival still has a few new tricks up its tie-dyed sleeve**

While the Woodford Folk Festival isn't purely a music event, it's now Australia's longest running festival, having started life as the Maleny Folk Festival in 1987. Organiser Bill Hauritz says this is mostly due to the fact that punters have enjoyed a consistently satisfying experience over almost three decades. "The festival ethic we created in '87 hasn't changed at all and I think that the dreams and ambitions that we had in those early days are the same today. It's just gotten bigger."

The festival, which runs from December 27 to New Year's Day, features concerts, dances, street theatre, a film festival, comedy, folk-medicine, an entire children's festival, an environmental program, art and craft workshops, circus performances, late night cabarets, parades and a spectacular fire event

"I think we were the first out there to do a festival where you bought a ticket at the gate and everything else was free," says Hauritz. "What we were doing was something you didn't see anywhere else. Now this year in Australia you would probably see 100 festivals that follow that format."

This year, the Woodford crew won't be messing with the formula too much, but the emphasis is on a mix of new sounds and traditional folk fare. Hot young artists like Thelma Plum, Chance Waters, Busby Marou and Brendan Maclean (pictured) will rub shoulders with legends Tim Finn and GANGgajang as well as festival favourites Blue King Brown and the Basics. "Our legions are growing," says Hauritz. "Our marketing plan is as simple as it gets – to do a good job of looking after our patrons."

MATT COYTE



**Brendan Maclean**