

# Cut Copy's Musical Revolution

World-beating Melbourne band dream of moving the masses on ravey fourth LP

**G**RAB THE GLOW STICKS AND THE tie-dye: if electronic Melbourne quartet Cut Copy have their way, Australia may very well be the birthplace for a third, blissed-out "Summer of Love". Britain's Madchester scene, commonly dubbed as the second, was a key influence on the band's fourth LP, *Free Your Mind*. "It was an interesting movement, one born out of kids wanting to have fun, but in the middle of Thatcher-era Britain where it was depressing," elaborates frontman Dan Whitford. "All the pubs closed at 11 and the kids wanted to party so they just created this world for themselves of abandoned warehouses and illegal raves, creating this secret underground movement with this positive utopian vision. It was a cool era."

Resulting from a fruitful period where Whitford created four song sketches a day for a month, the Dave Fridmann-produced album, says drummer Mitchell Scott, is an unabashed fantasy about the creation of a new youth revolution. "Look at what's happening in a lot of Arab countries at the moment - huge political turmoil where people are taking to the streets and overthrowing their leaders. I think here we're a lot more apathetic, so I guess in this record there's a bit of



**MINDBLOWING**  
Cut Copy's new LP was produced by Dave Fridmann

romanticism for cultures where people are engaging to a higher degree."

"Engaging to a higher degree" may as well serve as the LP's subtitle, the concept leading the band to unveil new track "Let Me Show You" in an unorthodox fashion at this year's Pitchfork Music Festival: by pressing up vinyl copies on-site for fans to purchase. "There's no exclusivity anymore, so we were forcing people to engage - if you wanted a copy you had to go out and get it," explains Whitford. "It shares with the acid house era the idea of pressing up dub plates, which is the old way DJs would make a copy so they'd have

it to play at the club that weekend. In a way it's a reference to that pirate, DIY way of putting a record out."

A resurgence of the communal spirit generated by underground raves is also something the band hopes it can have a hand in reigniting. "The ceremony of doing one of these things is like being in a church, but without some spiritual creator figure to have it make sense," says Scott. "It's bringing people together with a shared sense of purpose. There are very few other things that can do that besides music." Scott laughs at the suggestion we could be in for a Church of Cut Copy. "It'll be just us and Hillsong - battling it out for the souls of Australians!" **JAMES JENNINGS**

**"There's a romanticism for engaging to a higher degree," says Scott.**

## SUPERGROUP

# Jeff Beck, Brian Wilson Team

The U.K. guitar hero on an unlikely musical partnership - and tour - with the founding Beach Boy

**J**EFF BECK WAS A LITTLE SURPRISED when he was invited to record some songs with Brian Wilson. "It seemed ludicrous," says the British guitar great. "The Beach Boys had a very middle-American appeal - broader than mine. But melody is melody. It seemed like an opportunity not to be missed." Awesomely, it worked out: The songs they cut will appear on Wilson's next LP, due in 2014, and Beck is joining Wilson on the road.



So what do their songs sound like? "It's got the classic West Coast Brian Wilson melodies - then it's got my sort of boisterous interjections." Recording at L.A.'s Ocean Way studios, Beck was blown away by Wilson's current band, which includes former Beach Boys Al Jardine and David Marks and his longtime bandleader Jeff Foskett. "It was a bit like being sent to court - loads of critical ears around, and Brian staring at the floor," Beck says with a laugh. "In four days, all he said was, 'Do you want to check your tuning?' It's a bit disarming. But the music was there. That's the thing - I don't know how he does it." **PATRICK DOYLE**



Beck onstage in New York