

REVIEWS

CDs



★★★★
INFINITE ARMS
Band of Horses, Columbia
 Band of Horses' southern-twanged brand of indie rock tenderised hearts on their first two albums, with songs such as *The Funeral* and *No One's Gonna Love You* garnering them a wide following. The South Carolina quintet explore their country-rock and folk leanings on *Infinite Arms*, trading a lack of originality with warmth. Ben Bridwell's trademark falsetto brings emotion to everyday themes, including reflection and yearning (*On My Way Back Home*), self-worth (*Laredo*) and life's clock (waltzy opener *Factory*). *Blue Beard* is a nod to Fleet Foxes and Neil Young, while *Evening Kitchen* is a finger-picked bedtime lullaby. A band who stick to their considerable strengths, may they return like an old friend in two years.
Key track With lush undertones and vocal harmonies, the title track is their finest moment to date.

Daniel Lewis



★★★★
INNERSPEAKER
Tame Impala, Modular/Universal
 Growing up in Perth in the early '90s, Fremantle was where the hippies congregated, banging on bongoes. A couple of decades later, nothing much has changed, except the music is a whole lot better. Tame Impala is basically Kevin Parker, a Fremantle kid who spends most of his time jamming with friends. Those friends help him out when the band plays live, but *Innerspeaker's* astonishing assurance comes from the mind of just one guy, lost in music. He mines the late '60s psych rock crunch of Cream and Blue Cheer, but adds a 21st-century surrealism, full of enveloping guitars, discordant synths and a lyrical innocence. It's a powerful sound, difficult to pull off in 2010, but Parker does it with ease.
Key track *Solitude Is Bliss*. An anthem for shy stoner boys the world over.

Guy Blackman



★★★★
HAYDN CONCERTOS
Accademia Bizantina, L'Oiseau Lyre
 Three charming concertos, charmingly played by Italian period specialists Accademia Bizantina: a harpsichord concerto, violin concerto and double concerto for both instruments. The performances are fresh, lively, sensitive and beautifully balanced. Personally (and possibly heretically), I have tended to prefer piano and modern violin in this repertoire, but Ottavio Dantone, who conducts from the keyboard, and violinist Stefano Montanari are extremely persuasive — subtle, fluid, delicate and completely free of pedantry. These are three of Haydn's best-known concertos, in which the harpsichord piece in particular is a masterpiece.
Key track The Hungarian rondo that concludes the harpsichord concerto: astonishingly inventive and thrillingly played.

Bamey Zwartz

DOWNLOADED Guy Blackman

After making the big bucks from first mocking and then faking homosexuality (on *UR So Gay* and *I Kissed a Girl* respectively), US pop brat **Katy Perry** has thankfully turned her attention elsewhere. With help from the ubiquitous **Snoop Dogg**, new single *California Girls* plays up the sun-drenched West Coast lifestyle, supposedly in response to Jay-Z and Alicia Keys' New York-centric *Empire State of Mind*. Despite being strangely low key and hook-free, the track debuted at No. 3 digitally this week.

Yolanda Be Cool & DCup's undeniably cheesy but addictive novelty single *We No Speak Americano* finally cracked the digital and overall top 10 this week. All the conga-heavy, faux-Cuban silliness from these two Sydney producers can't disguise a savvy club banger, and cooler-than-thou DJs around the country are being driven mad by requests for the track.

It was a big week for new albums, with nine records debuting in the digital top 20. Brisbane epic rockers **Dead Letter Circus** proved that getting flogged by Triple J can still mean big sales for the right band. Landing at No. 1 digitally, their debut album, *This Is the Warning*, pipped the new **LCD Soundsystem** effort, *This is Happening*, and trounced other new releases from **Band of Horses**, the **Black Keys** and Blue Mountains pop kids **Cloud Control**. The Rolling Stones' *Exile On Main Street* reissue also made a strong digital showing at No. 11, as did the second album from Canadian electro-punks **Crystal Castles** (pictured) at No. 17.

Sydney-born Chicago resident **Via Tania** released her second album *Moon Sweet Moon*, full of smoky, downbeat electronic folk, a couple of years back in Australia. It has been picked up by hip-to-the-minute New York label the Hours and is getting a re-release, including new single *Fields*, which went up on iTunes this week with a bunch of impressive remixes from the likes of Juan MacLean and the Presets' Kim Moyes.

In one of those quintessentially 21st-century moments, Canadian modern rock megastars **Arcade Fire** have put up snippets of two new tracks from a forthcoming vinyl 12" single on their website. It's a digital snapshot of a vinyl-only release, but the real postmodern confusion comes from the fact that they've added samples of vinyl crackle to the stream, aiming perhaps at fake authenticity... or authentic fakery?



THEATRE AND VISUAL ARTS



THEATRE AND THEN SOMETHING FELL ON MY HEAD

Season ended
 It may seem cruel to extend a glowing review to a work that's been and gone, but it would be even more criminal if this sublime show wasn't given another chance to dazzle audiences. Taking as a starting point the simple sensation of something — say, a pencil — unexpectedly hitting us on the head, choreographer Ashley Dyer has crafted a sensory feast in which thousands of objects shower around us in increasingly complex arrangements. The tension between precision and chaos, safety and peril is impeccably observed, even provoking a definite physical fear in the audience itself. Drop-dead brilliant.

John Bailey



THEATRE FUN RUN

Season ended
Art vs Sport: does that old doozy even have any traction these days? The thousands of slightly baffled passers-by who stumbled on this hilarious event in the City Square last weekend were unsure as to which they were witnessing. Local artist Tristan Meecham re-created Pheidippides' first-ever marathon by running 42 kilometres on a treadmill over four hours, but surrounded himself with the kind of spectacle reserved for a big sporting event or corporate showcase: dancers, cheerleaders, gymnasts, cyclists, DJs and a light and sound show that could be heard from blocks away. Part durational live art; part comment on the commodification of athletic prowess; all terrific fun. **John Bailey**



From *One Million Kingdoms* by Pierre Huyghe.

VISUAL ARTS EVENT HORIZON

Centre for Contemporary Photography (CCP), 404 George St, Fitzroy.
Tel: 9417 1549. ccp.org.au. Until July 18
 When Neil Armstrong set foot on the moon in 1969, humankind's parameters shifted. Suddenly, anything was possible. This group show pairs historic photographs and documents from NASA with contemporary works exploring ideas beyond worldly limitations, including Damiano Bertoli's glowing *Tron*-like landscape and Nick Mangan's mournful view of the sun on Black Saturday. Meanwhile, Mathieu Briand's elaborate reconstruction of the lunar surface playfully begs the question: did we ever actually make it to the moon, and furthermore, does it even matter if our imagination is already there? **Max Olijnyk**