

MEATBEE



ISSUE #1, July 2006



MEATBEE open two competitions for Canberra Artists!



animators prize
Schiavello 17 inch LCD monitor. Super slim styling and available in five funky colours to suit your décor or your personality. Crystal clear computing, valued at \$1,500 (inc GST).



DJs prize
Schiavello Ottina desk chair. Ergonomically designed in Australia upholstered with wool fabric. Fully adjustable with high back and armrest. Recommended retail price \$1,050 (inc GST).

MEATBEE's EP "Breathing Under Water" is slated for release in January 2007 with a special edition DVD extra. MEATBEE are endeavouring to make the release a showcase for Canberra artists.

MEATBEE are now calling on all local animators and DJs to produce their finest work to be included on the DVD.

Animators are required to use their imagination, to interpret the song 'Just For Me', while DJs are asked to remix the song 'Nothin Good On TV'. This can be any way they see fit, and should reflect them as an artist.

Fantastic prizes are on offer for each competition including, for the winning Animation a Schiavello 17 inch super slim LCD monitor, While for the DJ a Schiavello Ottina desk chair.

There's also a cash prize of \$500 each (animator and DJ) and a possibility that your work will be included on a nationally distributed release.

Need more info? visit www.meatbee.com

Word of the day

Travelling in the Re-Tardis with Kate

It is often said by other Meatbees that I have certain problems such as being late, losing things, breaking things and generally screwing things up. Charlie pointed out only last Thursday that I was yet again 10 minutes late to load the truck for a trip up to Sydney to play a gig at Sol's Deck Bar. However, Charlie was mistaken. I was in fact 25 minutes late as I had set my clock 15 minutes fast to be sure to arrive on time. This is somewhat convoluted logic by most people's standards I suppose, but it makes perfect sense to me.

MEATBEE's forthcoming CD/DVD

breathing underwater

is scheduled for release for January 2007 featuring filmclips, behind the scenes footage and more. [Click here for a sneak peak.](#)

The sad fact of my disability is that it seems to be insurmountable and constantly causes anguish to the two reliable Meatbees, Ben and Charlie.

My disability gave rise to the birth of a new Meatbee word whilst we were in Velvet Sound Studios recording the EP earlier this year. That is "Re-Tardis". Whereas Dr Who's Tardis is an impressive machine, efficiently skipping through wormholes in time with nary a scratch on it's hull (*does a tardis have a hull? Let's just go with it...*), my chosen mode of transport is the Re-Tardis (*plus the vocal booth I was singing in at the time was a little Tardis-like so it kind of fit nicely*). The Re-Tardis, as it's name suggests, retards the normal processes which an average human being can handle and renders me pretty much useless in many situations.

Examples as follows:

1. Forgetting to oil my trumpet valves – causes valves to stick and unpleasant brown notes to sound from the horn.
2. Neglecting to turn headlights on in Sydney traffic at night – causes people to honk and scream at me, meanwhile I'm busy wondering why people are honking so I'm swerving perilously from lane to lane.
3. Failing to plug my headphones in properly when singing vocal tracks for EP – causes lots of flapping of arms and blaming of Adrian before I discover, oh, it's me.
4. Being unable to control my arse as it sweeps wide destructive arcs behind me and knocks over everything in it's path – has caused Charlie's ride stand to keel over on a number of occasions.
5. Complete inability to pack appropriate items for a week away – forced me to go for spa in World Tower in pyjamas and a resulting incident which may have scarred some children as they attempted to go for a morning swim, but which I won't go into here.

So there you have it. As they say "use a word three times and it's yours", happy travels!



MEATBEE's upcoming CD release is supported by artsACT.

schiaavello

Schiavello, Australian owned and operated. Canberra office located at Collie Street Fyshwick.

Showroom open 8:30 to 5:00 Monday to Friday – phone for an appointment on 6124 0500.

Celebrating 40 years as one of Australia's leading designers and manufacturers of furniture products and interiors for advanced work environments.

UPCOMING SHOWS

MEATBEE will be putting in three acoustic shows at Contact '06 on their own MEATBEEland stage.

Don't miss one of the biggest shows of the year also featuring the Screamin Jets, Night Train, Tonk, Little Smoke, Spoil and loads more.

Saturday 15 July 2006 at the Hellenic Club of Canberra. Enquiries and tix call the club on 6281 0899

All images (except competition prizes and the wandering photographer) © Holimage

For up to date info and more pics see www.meatbee.com



Documenting Creativity in Motion

Photographer Chris Holly of Holimage has been tracking MEATBEE for the past year documenting them on film and video. More info on Chris and Holimage can be found at www.holimage.com

MEATBEE have just crossed a point of no return, and taken me with them.

As a live band, they can play any of their songs to an audience and cover up minor mistakes. I see playing live like a rafting guide taking thrill-seekers down a white water river – there may be a bit of turbulence from playing a bum note, that the guide is aware of, but the song drifts on and those enjoying the ride are none the wiser for the ripple.

Studio recording is not cheap, so the traditional approach is to rehearse like crazy and then use every second to record the music, song by song, instrument by instrument.

Imagine studying for an exam and finding in real time that you are having a challenge getting 100% for each answer, and if your average falls a bit below the others, you can often feel like you are dragging the chain. This can create a pressure and expectation to get it right first go. That's what most people do. If something takes a little more time than expected, then it eats into other areas of the total allotted time, and the stress builds.

After the first few days, I did sense a little stress developing because they had a tight budget and schedule to follow, and things were beginning to take longer than they wanted. Now it was getting interesting and I was preparing to document this stress. I wondered who might crack first.

Then something amazing happened.

They just stopped. They openly admitted to each other that this approach was not going to bring the best outcome. This was cool – no bitching, no drama, & no blame. They looked not at what it was costing, but what they were really investing in their music. The cost per hour for studio time and the week they had allotted was nothing compared to the cost of stress and a permanent musical record of a stressful week. After all, why make music tinged with stress and rush, when you can make music filled with passion and energy. That was awesome to watch that unfold. Then the music began to change. New parts appeared, improvisation flowed, they understood what Adrian (the gifted recording engineer), was encouraging them to do. A whole



range of new sound and meaning came alive through this exploration. It was like all that rehearsal and the anxiety of getting it right was unnecessary. They were playing from the heart and not from memory.

I experienced how music actually comes to life in the studio – ripples on that white water river became natural, and not water flowing over submerged obstructions – they had brought the live essence of the way they play to the studio and expressed it their way – and they began to play brilliantly.

This immediately inspired me to go further to experiment and freeform with my documenting. Being in a basement for 12 hours each day with the same people playing the same music can appear draining – until we all tapped into the creative process and recognized what really happens when we just chill and be ourselves.

I thought I was going along to make images to hang on a CD insert. I still will, but I will also have a new awareness of how creativity flows when we all just come from the heart and not from rehearsal. Being around that kind of creative scene is awesome.

Thanks guys – looking forward to seeing you up on the next stage.
Chris Holly



In the studio with MEATBEE
Kate Sullivan, Lachlan Paine,
Charlie Bigg-Wither & Ben Lopez.

When it comes to recording however, the process immediately changes. Imagine carrying eggs in a backpack, on a rocky trail, on a bike, with no suspension. Every small irregularity has the potential to crack the creation. For MEATBEE in the studio, it's a process of paving a very smooth, very concise pathway to incubate and hatch these musical eggs. I was intrigued to observe how they were going to do it and if this would be like walking on eggshells, or a feast of Pavlova and strawberries.

Working with MEATBEE is a dream assignment that I gave myself. Every chance I can, I travel with them to be a photobiographer. One of the reasons I chose to work with MEATBEE is that there's something laid back about these guys that actually comes from a trust that what they do will flow when they just chill and be themselves both personally and musically. I've seen this synergy on stage. The way they play makes their music interesting. It's like open source audience participation.

I have pretty much free access to record what is happening in the process – a role growing from respect and trust between me and the band.



MEATBEE

Don't forget to drop by MEATBEE's Myspace™ page at www.myspace.com/meatbee

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