



NEW ZEALAND MUSIC COMMISSION  
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# OUTWARD

# SOUND

## GUIDE TO TOURING AUSTRALIA



# WELCOME TO YOUR POCKET GUIDE TO TOURING AUSTRALIA.

**This guide was written for the NZ Music Commission by David Benge\*.**

David Benge started out working as campus activities co-ordinator for Victoria University doing events like Orientation week when he was a student. He moved on to perform in bands himself (D-Super) and work as the full-time manager for Fur Patrol.

In 2002 David moved with the band to Australia and managed other artists, from both Australia and New Zealand.

With a couple of like minded friends he started the company Speak n Spell, which has grown to a full service music company incorporating artist and producer management, touring, a record label and distribution company with a publishing arm – Etch n Sketch - added in 2004. Speak n Spell now have offices in Melbourne, Sydney and a recently added London base.

David continues to work with both NZ and international artists across all aspects of their music businesses.

## THIS IS NOT A BE-ALL AND END-ALL DEFINITIVE GUIDE.

You will no doubt have friends in bands that have already been to Australia and played at venues that are not featured in this guide. It is very much a guide primarily aimed at young up-and-coming bands that are looking to make their first or second foray into Australia.

In general the venues listed here are between the 100 and 400 capacity room size. There are numerous venues that are a lot bigger, however as this is planned as a guide for beginners I've kept the focus on the smaller rooms.

This guide is also primarily suited to pop/rock bands. I have endeavoured to include venues that are suitable for singer/songwriter types, experimental artists (and I use that term in its loosest sense), hard rock acts through to more roots/dub/reggae outfits as well. I have also attempted to note which venues are more suitable for DJs/hip hop acts, etc.

The best thing to do is to decide which venues are the best fit to your music and call them well ahead of time to see if they have a line up you can join, or perhaps a weekly/regular night where they are looking for acts like yours. From here you can begin to build some other dates around these.

It is worth noting that Australia has a long history of rock bands and has a really strong "Pub Rock" scene, in my opinion more so than in New Zealand. Bands like AC/DC, The Angels, The Skyhooks, Radio Birdman etc made their names by relentlessly touring through Australia, and – while we are focusing on the main centres here in this guide – purely due to the population size and the vastness of the country itself, it definitely feels like there's a different attitude and approach to touring in Australia.

\*All efforts were made to ensure the accuracy of this guide at the time of printing. No responsibility is accepted by the NZ Music Commission or David Benge for information that is incorrect. It contains his own information and opinions, based on his experiences. This does not necessarily reflect the opinions of the NZ Music Commission.

# TOURING TO GET INDUSTRY ATTENTION

When touring Australia it is important to decide on what it is you are wanting to achieve by going on the tour, prior to booking your flights and putting your instruments in hard cases. If you're wanting to develop or increase a fan base, then your approach will be somewhat different to someone who is trying to gain industry attention from a record label, publisher, booking agent, or promoter.

If your aim is to gain industry exposure first, you can be a little more selective about the cities you travel to and the length of time you spend in them. The vast majority of music industry people including independent labels through to majors, booking agents, publishing companies, publicists, and promoters, all operate out of Sydney and Melbourne. Showcase type shows in these two cities primarily to gain industry attention can be very useful.

In my personal opinion, if you want to have a serious go at making your mark in Australia it helps to have some people on the ground there to further your cause. Getting the attention of these people is the tricky part and again comes down to having an overall plan of what it is you want to achieve. The internet has made things a lot easier when it comes to prep work – and I cannot stress enough how important preparation work is.

Ideally you should start planning your trip no less than three months out from your date of arrival. Identify the type of people you want to come to your showcase and then start the long, slow process of contacting them (some of these contacts specifically relating to touring are listed further on in this guide). The truth of the matter is that a lot of these

people rely on each other. For example, a booking agent is going to be a lot more interested in working with you if you already have a record label involved. A record label is going to be more interested if you've got a good booking agent involved – and so the chicken and egg situation begins.

Depending on whether finances allow (and there is an Outward Sound Phase One grant you can apply for, for this very purpose) it may not be a bad idea to send someone over ahead of you to meet with people, hand over your demo, and put an overall face to the band name. It's always harder for people to turn you down when you've developed a relationship with them.

Don't expect too much from your first meeting, but make sure you've gone in with a good demo that is representative of where the band are at now. You don't necessarily need to bother with lengthy bios about winning your high school band competition or opening for another band that the person in question hasn't heard of before. Let the music do the talking and explain you'll be out with the band in three or four weeks for some showcase type shows and you'd love for them to attend. Make sure your demo and bio includes contact details that are clear and obvious in case they want to get hold of you. If you have a good music video that you think represents you well, include that too.

Doing these things a month out will give the person you're meeting with enough time to get to listen to the music but not so much time that they forget who you are. Even the fact they've had two or three conversations with you about the meeting and then have a follow-up note from you thanking them for

their time, will help solidify your band name in their head.

A couple of weeks after your initial meeting, follow up with an email asking what they thought of the demo and reminding them about your impending dates. If the company has other offices in other cities (i.e. Melbourne and Sydney), ask them if there are contacts that you should invite along to the show in the other city too.

Be aware that the music industry is fickle and music industry people often have to change their plans at the drop of a hat. They may have had best intentions of seeing you play and have had to change their mind at the last minute. This happens ALL THE TIME to everyone... It's not you, it's just the nature of the game.

If you can't afford to send someone ahead of you, all is by no means lost. Luckily Australia and New Zealand's time zones are only two hours out from each other, so simply keep persisting by phone and email. Give it three or four days between notes and messages. Again, don't despair if you don't hear from them straight away, remember that people are busy and may simply not have had the time to get back to you.

There's nothing wrong with hounding people, but if one person you don't know leaves you three or four messages in a day it can get a little frustrating. Don't send large audio or video files that will clog up peoples' emails unless they have specifically requested you to do so. Ask permission first. If you're sending out a group email to a list of contacts you've acquired inviting them all along to the same showcase, 'BCC' everyone to ensure their email addresses remain private.

Again, this will help avoid people getting frustrated at you before they've even heard the music!

Check with the venue that you're showcasing at to see how many people you can have on your guestlist. Chances are likely that you'll be opening up for someone else, so check with the headlining act too.

See if you can arrange an "industry" list whereby you can purchase tickets for your contacts and put their names on the door. Don't explain to any of the invited industry that this is what you have done, just tell them their name is on the door. There's no point in spending all the money to get there and then worrying about the \$8 per head it's going to cost to get industry in – just do it! Of course, it might be worth checking with the promoter/venue ahead of time to see if you can get your money back if they don't attend.

Like I say, if industry is your focus then that's mainly going to be Melbourne and Sydney. If, on the other hand, you're aiming to create or increase an Australian fan base then you would have to take a different approach.

# TOURING TO GAIN A FAN BASE

Melbourne and Sydney are still the two biggest cities in Australia and the easiest to get to from most main centres in New Zealand. If increasing your fan base is your overall aim, you'll no doubt want to expand out of these two cities. Adelaide, Melbourne, Sydney, Brisbane and their surrounding areas are all relatively easy to get to from each other and cost a similar amount to fly between as it would to fly from Christchurch to Auckland, Auckland to Wellington, or a variety of combinations in between.

Perth on the other hand costs as much to fly to from Melbourne or Sydney as it does to fly between New Zealand and Melbourne/Sydney. Perth is definitely not a city to look at including on your first tour unless you are convinced you have a decent fan base there already, or someone has offered you a decent guarantee.

Flights (if you book far enough in advance) are relatively cheap, and with the cost of one-way relocations for hire vehicles, and the fluctuating fuel prices, flying can often work out cheaper depending on your tour party size. If your touring party is small (i.e. DJs, two or three piece bands, solo artists, etc), I would always recommend looking into flights first. We'll get more into the specifics of internal travel later on.

One of the best ways to increase your fan base is to get on a tour supporting an Australian band with an already established fan base and attempt to steal their audience. One of the best ways to get this happening is by using the internet and specifically MySpace.

If this is one of your first forays into the land of the broad brown sand then finding Australian bands of a similar ilk with an existing fan base that are out on tour already – or have a impending tour planned – can be invaluable. It really is as simple as getting online finding bands that are like-minded, making friend requests and then beginning to grovel.

Again, it doesn't matter if you're big in New Zealand - if you're beginning in Australia you're starting from scratch and you need to realise this, be humble and be prepared to work hard and play to not very many people.

Personally, this is why I think focusing on Melbourne and Sydney initially and trying to create a buzz out of those cities first makes sense, as this will have an impact on other cities in Australia – it costs far less and overall can be more effective. Of course there are always exceptions to the rule, but if you want to get out on tour then this is a good way of starting out.

You should offer to open up the bill, be first on and don't bother trying to negotiate your fee. Budget up your trip and make sure you can afford it without factoring in a support band fee as potential income. The good thing is that if you are New Zealand citizens with New Zealand passports you don't need work visas to perform in Australia so at least that part is easy.

If you are lucky enough to find a band that is willing to take you with them on tour, then you can start enquiring about the possibility of sharing backline to keep your costs down, asking if you can sell merchandise from their desk, and ringing ahead to the venues to find

out whether they have an in-house sound person or not, and if so what this person will charge you to mix you for the evening.

Do not under any circumstances expect that the headline band will let you borrow their gear and that their sound person will be happy to mix you. If you enquire far enough in advance sometimes you can arrange these things but it's most certainly not a given. The more prepared you are the more professional you will appear, and the more likely you are to be asked back.

At the very base of it all, common courtesy prevails. If someone has agreed to take you on tour and let you share their backline, make sure you offer to help load it. Offer to pay for drum heads, make sure you have breakables (cymbals, snare etc) with you, and definitely have your own guitars! Also make sure you get onstage at the specified time and do not play over your allocated time slot. Australian venues will often pull the plug if a band goes over their allocated time. There's no room for tardiness!

If getting on a tour with an established band is impossible, then look at booking your own run by approaching venues that host bands that play your style of music and trying to get on existing bills that they have, or asking them to help build a bill around the night you want to perform. Having local bands that will bring their own fans along to the night is always going to be preferable to trying to introduce yourself to a whole new city in a headline capacity.

Building your own fan base is a long, hard, slow road. It's made easier if you can sync it up with a release, radio play, and print/online exposure. However, again you need to be careful as to when you play these cards.

If you're ultimately looking to get a record released in Australia and continue to grow your fan base from that, then sending tracks to radio yourself to gain exposure first may not be the best move, as it doesn't allow the company you hope will release your record much room to move when they discover you. This is because you will have already had your run at media, and it's highly unusual for media to pick up a track and then play it or review it again later when it gets "officially" released. You can always look to release your record yourself by partnering with a distributor, but that can be hard and expensive as well. Ultimately, before you even start it's best to have a plan in mind about what you want your trip to Australia to achieve and then plan your trip accordingly.

When booking a run, make sure you enquire about the following: In-house PA's, in-house lights, room hire charges, whether they supply a door person, do they have an in-house sound person, do they supply a rider, do they have in-house backline, do they have in-house ticketing, what local promotion can they suggest you do, and most importantly how do they pay you? If you only have a New Zealand bank account, some venues will expect you to invoice them in advance. Figure this out before you leave for Australia. Some venues will be able to pay you cash on the night, but not all of them, and this may affect what venues you choose to perform in.

Summertime is generally a better time to tour, but that said, Australia has bands and artists performing all year round, so there's no real need to let the seasons dictate your planned tour. There are a number of festivals over the summer as well. If you can get on one of them it will make the rest of your tour a lot easier, financially and promotion wise. You'll find out more about the festivals under the list of promoters on the following pages.

# CITIES AND VENUES

## Are there particular cities or venues that lean more towards certain genres?

Here we get into gross generalisation territory. As a (gross) generalisation hard rock/emo/metal/punk bands seem to fare well in Adelaide and Canberra. Pretty much anything in any genre will do okay in Sydney and Melbourne. Brisbane and Perth seem to have a leaning towards more roots/reggae/folk based music. Byron Bay near Brisbane in particular has a strong surfer/beach community vibe where New Zealand bands such as Kora, Salmonella Dub, and The Black Seeds have all found fans in the past.

While there are no specific rules, if you are a singer songwriter planning your first trip to Australia, I wouldn't necessarily recommend spending an enormous amount of time in Canberra or Adelaide.

## What are the distances between cities?

You'd generally want to plan a tour in order of 'ease of travel'. If you're including Perth it should be at the end or the beginning of a trip as it's so far out of the way of anything else. Brisbane, Sydney, Canberra, Melbourne, Adelaide is a direct run with no drive longer than 12-14 hours. Below is an estimation of travel times between the major centres in Australia. I haven't all the Australian cities as there are some that just don't make sense to do. The distance in driving and flight times between cities is approximately:

### BRISBANE TO:

Sydney: 1 ½ hour flight, 12 – 14 hour drive.  
Melbourne: 2 hour flight, 24 hour drive.  
Adelaide: 3 hour flight, 36 hour drive.  
Perth: 5/6 hour flight.

### SYDNEY TO:

Brisbane : 1 ½ hour flight, 12-14 hour drive.  
Canberra: 3 hour drive.  
Melbourne: 1 ½ flight, 10 hour drive.  
Adelaide: 1 ½ hour flight, 18 hour drive.  
Perth: 4 hour flight.

### MELBOURNE TO:

Canberra: 1 hour flight, 8 hour drive.  
Sydney: 1 ½ hour flight, 10 hour drive  
Brisbane: 2 hour flight, 24 hour drive.  
Adelaide: 1 hour flight, 9 hour drive.  
Perth: 4 hour flight.

### ADELAIDE TO:

Melbourne: 1 hour flight, 9 hour drive  
Sydney: 1 ½ hour flight, 18 hour drive.  
Brisbane: 3 hour flight, 36 hour drive.  
Perth: 3 ½ hour flight.

### PERTH TO:

Adelaide: 3 ½ hour flight.  
Melbourne: 4 hour flight.  
Sydney: 4 hour flight.  
Brisbane: 5/6 hour flight.

## How many shows can you play in each city?

This varies from city to city. In Melbourne you can get away with playing a lot more than any of the other cities... you can fairly easily play three to five shows in Melbourne in a week without annoying promoters by overplaying. It's just a different culture to the other cities. Sydney you could probably get away with playing two or maybe three shows maximum. In Adelaide, Perth, Brisbane and Canberra you wouldn't want to be playing more than two shows in those cities and a number of bars/promoters will specify that you're only allowed to play the one show.

## What are the regional areas between cities worth trying to play shows in and the venues in them?

Between Brisbane and Sydney, Byron Bay and Newcastle are worthwhile. Between Sydney and Canberra / Melbourne, Wollongong can be worthwhile... in Perth it's worth looking at Fremantle as well if you're going all that way!

# BOOKING AGENCIES & PROMOTERS

This list isn't completely comprehensive however it is a start. The main difference between a booking agency and a promoter is that a booking agent will quite literally book you onto shows, whereas a promoter will promote a festival or might be promoting a large international (excluding Australia and New Zealand) touring act through Australia. A booking agent may pitch you to promoters of festivals or large international tours but they act on your behalf to build a touring plan in conjunction with your management and or label, and to build you a live following in Australia.

A booking agent will contact all the venues on your behalf and attempt to set up a cohesive run of dates that make sense financially and are the right size and type of venues for your act to play. As this is what they do for a full time living, they're a lot more connected with all the right people in terms of the right venues, and promoters are more likely to pick up the phone if a booking agent they know is calling them, instead of receiving a call from a

New Zealander that they're not familiar with. Booking agents can really aid your cause. Below is a list of the major agencies in Australia. If you're heading to Australia for a showcase type run of dates it's certainly worth getting your music out to some of the agents at these agencies in advance and try and convince them to come and see you play live. In this day and age a good agent can be worth their weight in gold.

An in-house booking agent is one of the many people listed in the following venue directory under venue contacts. This is someone that instead of being responsible for the touring needs of a specific band, are purely responsible for booking their club. They need to make sure the nights will be full and that the line ups are appropriate.

Again the various agencies will approach the in-house agents at the various venues and try and convince them your band is worth having on a line up for a particular evening.

## BOOKING AGENCIES

### Harbour Agency

PH: + 612 9331 5888

WEB: [www.theharbouragency.com](http://www.theharbouragency.com)

### Premier Artists

PH: +613 9699 9555

WEB: [www.premierartists.com.au](http://www.premierartists.com.au)

### Chatterbox Entertainment

PH: +617 5529 9969

WEB: [www.chatterbox.com.au](http://www.chatterbox.com.au)

### Custom Made Touring

PH: +612 9558 6050

WEB: [www.custommade.com.au](http://www.custommade.com.au)

### IMC Music

PH: +612 9699 1611

WEB: [www.imcmusic.net](http://www.imcmusic.net)

### Village Sounds

PH: +612 6685 7900

WEB: [www.villagesounds.com](http://www.villagesounds.com)

### The Atlas Agency

PH: +612 9558 6619

WEB: [www.theatlasagency.com](http://www.theatlasagency.com)

### Select Music

PH: +612 8577 6977

WEB: [www.selectmusic.com.au](http://www.selectmusic.com.au)

# VENUE SPECIFICS

As mentioned previously, here's a checklist of things to ask each venue so you can be prepared as possible. If you're doing this on the cheap, you may not be taking a sound person on the road with you. As such it is worth ringing ahead and asking the following questions:

- **Is there an in-house PA?**
- **Is there a hire charge for using the venue?**
- **Is there a door person provided?**
- **In-house sound person?**
- **In-house backline?**
- **In-house lighting rig / operator?**
- **Will we get a rider?**
- **Is there accommodation associated with this venue?**
- **How do I get paid after my show?**

New Zealand venues don't often have refreshment riders. Australian venues often do! Essentially this is just discounted or free alcohol and soft drinks. Some venues will have discounts on pub meals or even free meals if there is a restaurant or eatery associated with the venue. It's always worth ringing ahead and finding this information out in advance. It can save you money in the long run! Most venues will give you drinks cards in exchange for drinks across the bar, or if there is a dressing room they may put some alcohol in the dressing room for you to drink. It's always worth double-checking what is yours and what is the headline band's!

Headline bands generally don't take kindly to you drinking their rider before they've arrived or while they're on stage. So find out if you have a rider allocated to your group and only partake in the rider that is yours. If you're opening for someone else, don't invite a whole lot of friends back stage. Again common courtesy prevails. You're on someone else's bill, therefore you're essentially in someone else's house.

Be respectful. If you're polite, work hard, play a good show, people will want you back, and your journey has begun. Very occasionally certain bars will have accommodation associated with them. This may be a deal they've struck for discounted accommodation at a certain hotel or free accommodation above the venue. These venues are few and far between, but it can never hurt to ask when ringing to book in a show. Don't be afraid of asking "stupid" questions. It's your first trip here... No question is stupid regardless of how people may react.

# BACKLINE

While the first part of call should always be to beg and borrow backline from whoever else you're playing with (as this will definitely help keep your costs down), it's also very important to have a backup plan. If you're going to spend the time and money getting to Australia in the first place, you don't want to be stuck without any equipment to play your shows with! It's really expensive to freight gear over to Australia from New Zealand, so I definitely recommend getting quotes from backline hire companies. Below are the names and contact details for the main backline companies in the main centres. If you're playing outside of the capital cities, maybe check with one of the companies specified below if they have contacts for a hire company in the city you're playing in - or investigate hiring a van from one of the vehicle hire companies listed and take your own backline to the shows outside of the main areas. If you hire equipment for more than a couple of days in a row, they'll often give you a discount on the equipment.

Always ring ahead, get a quote, and print out the quote when you go to collect your gear. There are a lot of bands in Australia and a lot of touring bands, so the sooner in advance you book in backline the more likely it is you'll be able to get what you want. Usually they have a 48 hour cancellation policy, so I recommend putting a hold on the backline you want and then seeing what you can get for free from the other bands playing on the bill. You can always cancel what you reserved but if everything goes pear shaped you're not left in the lurch with a great showcase booked at a cool venue, with a whole bunch of industry turning up and no drum kit!

Most of these hire companies have a pick up and delivery service as well at between \$100 and \$150 on top of your bill. If you've hired a smaller vehicle to drive yourself around in, it may make sense to get the hire company to deliver and pick up the backline on your behalf. Again just make sure you enquire about this and book it in well in advance.

## BACKLINE HIRE COMPANIES:

### BRISBANE:

#### General Backline Hire

Ph: +617 3388 3619

Email: [pittgbh@optusnet.com.au](mailto:pittgbh@optusnet.com.au)

#### Brisbane Backline Hire

Ph: +617 3808 2877

Web: [www.brisbanebackline.com.au](http://www.brisbanebackline.com.au)

### SYDNEY:

#### Billy Hydes Stage Systems

Ph: +612 9310 5377

Email: [Sydney@stagesystems.com.au](mailto:Sydney@stagesystems.com.au)

### MELBOURNE:

#### Billy Hydes Stage Systems

Ph: +613 9415 8877

Email: [Melbourne@stagesystems.com.au](mailto:Melbourne@stagesystems.com.au)

### ADELAIDE:

#### Derringers Backline Hire

Ph: +618 8371 1884

Email: [hire@derringers.com.au](mailto:hire@derringers.com.au)

### PERTH

#### Lounge Backline Hire

Ph: +618 9446 3188

Email: [Mario@loungebackline.com.au](mailto:Mario@loungebackline.com.au)

# HIRE CARS & INTERNAL TRAVEL

These days it's pretty much cheaper to fly than it is to drive between cities. Particularly if you're travelling light and there's only 3 or 4 of you, if you book flights far enough in advance, it'll often work out cheaper (and a lot less tiring) than driving between the cities. If you're doing mainly showcase gigs then I recommend flying between cities. If you're hitting the road hard and are supporting someone else's band, you'll probably be playing a bunch of rural cities as well along the way so then driving becomes inescapable. Depending on how many people are in your tour party and how much equipment you have, the Toyota Tarago (or Previa as it is known in New Zealand) is a great band vehicle. Failing that, a station wagon will do too...

Important things to check are whether there is a limit on the amount of km's you can drive each day, and what it costs to reduce the excess on insurance for the vehicle. Find this out when you're getting quotes so you can build it into your budget.

Also be cautious about one way hire fees – these cities are a long way apart, so you can end up paying a lot to have your tour van relocated. These things can really add up if you haven't accounted for them in the first place!

The major domestic airlines are Virgin Blue, Qantas and Jetstar. Virgin and Jetstar are both cut price airlines and are often cheaper flights however you have to purchase your own food and beverages on the flight. Two words of warning! Make sure you check where the discount airlines depart and arrive. Some cities have smaller airports that are well over an hour over the city, so that \$10

you saved per person on your ticket could end up costing you far more than that on your taxi fare out to the airport. Also see whether you have to pay to take luggage with you – some airlines charge even for the first bag if your flight was cheap enough. A really good website for domestic flights is [www.webjet.com.au](http://www.webjet.com.au) – It shows you all the different prices for all the different airlines for the time and day you want to go on the same page so you can see which is cheapest and book from there. Very useful!

Otherwise, you'll find the airlines and hire car companies here. Again there will be others of course, but these are the major operators and they're more likely to have airport drop offs etc.

## AIRLINES:

[www.virginblue.com.au](http://www.virginblue.com.au)  
[www.qantas.com.au](http://www.qantas.com.au)  
[www.jetstar.com.au](http://www.jetstar.com.au)

## HIRE CAR COMPANIES:

[www.avis.com.au](http://www.avis.com.au)  
[www.hertz.com.au](http://www.hertz.com.au)  
[www.budget.com.au](http://www.budget.com.au)  
[www.europcar.com.au](http://www.europcar.com.au)  
[www.thrifty.com.au](http://www.thrifty.com.au)

# HOTELS & BACK PACKERS

This all depends on what kind of level of comfort you require. If you can crash on peoples' couches and you're fine with doing that, I would always recommend it on your first trip over. People can spend a lot of unnecessary money on hotels and it can definitely add up over the week or so you're there. The hotels listed below aren't the cheapest in the world but they're fairly moderate and often have "apartment" style accommodation where if you're happy to top and tail in a bed you can usually fit a full band in the one apartment with a couple of rooms with double beds in each room, and a washing machine and a kitchen and a couch for around \$250 a night - which is about as cheap as you're going to get hotel accommodation.

If that's too expensive I seriously just recommend googling the area you're playing in with the word backpackers after it. Works a treat every time!

## **NATIONAL CHAINS:**

[www.medina.com.au](http://www.medina.com.au)  
[www.questapartments.com.au](http://www.questapartments.com.au)  
[www.travelodge.com.au](http://www.travelodge.com.au)  
[www.theoaksgroup.com.au](http://www.theoaksgroup.com.au)  
[www.stayatbase.com](http://www.stayatbase.com) (Melbourne, Sydney and Brisbane only)

In Melbourne a good cheap backpackers is called The Nunnery, a lot of bands stay here and most days breakfast is thrown in complimentary: [www.nunnery.com.au](http://www.nunnery.com.au)

# CONCLUSION

In a nutshell, the more you prepare the better off you'll be. The more people you've contacted in advance and the more time you give yourself to arrange things before you arrive the more you're going to get out of your trip. I hope some of this is useful... Just remember to be courteous and respectful and most of all have fun and play your hearts out! Good luck!

# AUSTRALIAN VENUES

## ADELAIDE:

### CROWN AND ANCHOR

ADDRESS: 196 Grenfell Street. City

PHONE: (08) 8223 3212

EMAIL: crankabookings@internode.on.net

CAPACITY: 400

OPENING HOURS: 11am-4am

EQUIPMENT SUPPLIED: Lighting & Quality PA

NOTES: Preferred Music Styles: Original, alternative only.

Everything from rock, goth, punk, psychobilly, acoustic sessions

### CROWN AND SCEPTRE

ADDRESS: 308 King William Street

PHONE: (08) 8212 4159

EMAIL: andrew@3reasons.com.au

CAPACITY: 250

OPENING HOURS: Weekdays 10-12, Weekends 12-3

EQUIPMENT SUPPLIED: Can be organised

### EMILY GRACE HOTEL

ADDRESS: 232 Wymouth Street

BOOKER: Greg, in on Mondays 4-7

PHONE: (08) 8231 5500

EMAIL: graceemily@ozemail.com.au

CAPACITY: 140

OPENING HOURS: 4pm – 2am

EQUIPMENT SUPPLIED: PA, operator not included

### FOWLERS LIVE

ADDRESS: 68 North Tce

BOOKER: Peter Darwin

PHONE: (08) 8212 0255

MOBILE: 0412 057 251

EMAIL: peterdarwin@adelaide.on.net

CAPACITY: 500

EQUIPMENT SUPPLIED: PA, operator not included

VENUE HIRE: \$3 per head

### JIVE

ADDRESS: 181 Hindley Street

PHONE: (08) 8211 6683

EMAIL: gigs@jivevenue.com

### RHINO ROOM

ADDRESS: Level 1, 13 Frome Street

BOOKER: Mick

PHONE: (08) 8227 1611

EMAIL: rhinoroom@optus.com.au

CAPACITY: 120

OPENING HOURS: Sat 10-3, Sun 9-3

EQUIPMENT SUPPLIED: Lighting rig on premises

### ROCKET BAR

ADDRESS: 142 Hindley Street, Adelaide SA 5000

BOOKER: Jamie Bennett

PHONE: 08 8212 1117

MOBILE: 0401 636 995

EMAIL: jamie@rocketbar.com.au

CAPACITY: 200

OPENING HOURS: Licence until 5am

EQUIPMENT SUPPLIED: PA, basic lights

### THE WHEARSHEAF

ADDRESS: 39 George St, Thebarton

BOOKER: Kari

PHONE: (08) 8443 4546

EMAIL: bands@thewheatsheafhotel.com.au

CAPACITY: 100

OPENING HOURS: Mon-Fri 11am- midnight

Sat 12- midnight, Sunday, 12-9pm

EQUIPMENT SUPPLIED: PA, basic lights tech can be provided at cost

PAYMENT: Guarantee or door splits

### THE WORDSEND

ADDRESS: 208 Hindley Street

BOOKER: Simon, James, or Nick

PHONE: (08) 8231 9137

EMAIL: wordse@bigpond.net.au

CAPACITY: 100 – 120

OPENING HOURS: 4am curfew

## BRISBANE:

### RICS BAR

ADDRESS: Brunswick Street,  
Fortitude Valley Central City Brisbane  
BOOKER: Raychel Plath  
PHONE: 1800 084 418  
EMAIL: raychel.plath@gmail.com  
CAPACITY: 150  
EQUIPMENT SUPPLIED: PA, basic lights  
PAYMENT: Guarantee

### THE EMPIRE HOTEL

ADDRESS: 339 Brunswick Street,  
Fortitude Valley Central City Brisbane  
BOOKER: Chris Wilson  
PHONE: (07) 3852 5000  
EMAIL: chris.wilson@thefamily.com.au  
CAPACITY: 500  
EQUIPMENT SUPPLIED: Some club night equipment available,  
other equipment available on request

### THE RED ROOM

ADDRESS: Level 2, BLG 21, UQ St Lucia QLD 4072  
BOOKER: Jeff Dumke  
PHONE: 07 3377 2288  
EMAIL: office@qlive.com.au  
CAPACITY: 350  
EQUIPMENT SUPPLIED: PA, basic lights  
VENUE HIRE: \$2 per head

### THE JUBILEE HOTEL

ADDRESS: 470 St Pauls Terrace, Fortitude Valley  
PHONE: 07 3252 4508  
VENUE: Globe Theatre  
ADDRESS: 220 Brunswick St, Fortitude Valley  
BOOKER: BJ  
PHONE: 07 3876 5597  
EMAIL: bj@cherryredmusic.com.au  
CAPACITY: 800  
EQUIPMENT SUPPLIED: PA, basic lights  
VENUE HIRE: \$660 or \$3.30per head (whichever is greatest)

### THE ZOO

ADDRESS: 711 Ann Street, Fortitude Valley  
BOOKER: Joc Curran  
PHONE: 07 3854 1381  
EMAIL: zoocrew902@thezoo.com.au  
CAPACITY: 450  
EQUIPMENT SUPPLIED: PA, basic lights

### THE TROUBADOUR

ADDRESS: Level 2, 322 Brunswick St, Fortitude Valley  
BOOKER: Ben Preece  
PHONE: 07 3252 2626  
EMAIL: thetroubadour@graffiti.net  
CAPACITY: 200  
EQUIPMENT SUPPLIED: PA, basic lights  
NOTES: Generally singer songwriter types...  
more mellow intimate artists

### THE VALLEY STUDIOS

ADDRESS: 610 Ann Street, Fortitude Valley  
PHONE: 07 3666 0079

## BYRON BAY:

### THE GREAT NORTHERN

BOOKER: Simon or Charlie  
ADDRESS: Johnson Street, Byron Bay, NSW 2481  
PHONE: 02 6685 6454  
EMAIL: info@byronentertainment.com  
CAPACITY: 450  
EQUIPMENT: All standard equipment  
NOTES: Ask about free accom upstairs.  
A good show to pick up around a Brisbane gig.  
Often rootsy, singer songwriter types, but more  
established rock acts play here too.

## CANBERRA:

### ANU

ADDRESS: Canberra University  
BOOKER: Chris Waterman  
PHONE: 02 6125 3660  
MOBILE: 0416 249 297  
EMAIL: bar.manager@anu.edu.au  
CAPACITY: Varies smaller rooms through to larger rooms

### TRANSIT BAR

ADDRESS: 7 Akuna St, Civic, 2602  
BOOKER: Jemist  
PHONE: 02 6162 0899  
EMAIL: hifidelitystyles@yahoo.com  
CAPACITY: Approx 200 cap. The main indie bar to play  
in Canberra. Next door to a YMCA, cheap accom!

## MELBOURNE:

### THE ARTHOUSE

ADDRESS: 616 Elizabeth st, Melbourne, Australia  
PHONE: (03) 9347 0809  
EMAIL: arthousehotel@hotmail.com  
CAPACITY: 250

### BAR OPEN

ADDRESS: 317 Brunswick Street Fitzroy Victoria Australia  
BOOKER: Lucy  
PHONE: 03 9417 2326  
EMAIL: lucy@baropen.com.au  
CAPACITY: 150

### DING DONG LOUNGE

ADDRESS: Level 1/18 Market Lane Chinatown, Melbourne 3000  
BOOKER: Cal Reynolds  
PHONE: (03) 9662 1020  
EMAIL: cal@dingdonglounge.com.au  
CAPACITY: 400

### EAST BRUNSWICK CLUB

ADDRESS: 280 Lygon Street, East Brunswick, Victoria 3057  
BOOKER: Richard Moffat  
PHONE: (03) 9427 7653  
EMAIL: richardm@wayoverthere.com.au  
CAPACITY: 450 but they can pull a wall across and have it 200

### THE ESPY

ADDRESS: 11 The Esplanade St. Kilda VIC 3182  
BOOKER: Wally Kempton  
PHONE: (03) 9427 7653  
MOBILE: 0408 555 151  
EMAIL: wally@espy.com.au  
CAPACITY: 650 (Gerrshwin room), also front bar and basement options

### THE EVELYN HOTEL

ADDRESS: 351 Brunswick St Fitzroy  
BOOKER: Matt (Thurs – Sat)  
PHONE: (03) 9489 5083  
EMAIL: matt@shinyrecords.com.au  
CAPACITY: 400

### FIRST FLOOR

ADDRESS: 393 Brunswick Street Fitzroy  
PHONE: (03) 9419 6380  
NOTES: DJs and hip hop; not a band venue

### JOHN CURTIN BAND ROOM

ADDRESS: 29 Lygon St Carlton  
BOOKER: Jordan  
PHONE: 03 9663 6350  
EMAIL: jordanbarczak@gmail.com  
CAPACITY: 350

### LOUNGE BAR (DJs)

ADDRESS: 243 Swanston Street  
PHONE: (03) 9663 2916  
EMAIL: info@lounge.com.au  
NOTES: DJs only...

### MANCHESTER LANE

ADDRESS: 36 Manchester Lane , Melbourne, Victoria, 3000  
PHONE: (03) 9663 0630  
EMAIL: info@manchesterlane.com.au  
or music@manchesterlane.com.au  
CAPACITY: 300  
NOTES: This is a low key Jazz bar/piano bar... singer songwriter type stuff or jazz stuff.

### MISS LIBERTINE (DJ'S)

ADDRESS: 34 Franklin Street Central City Melbourne  
PHONE: (03) 9663 6855  
EMAIL: lola@misslibertine.com.au  
NOTES: DJs only but do occasionally have live hip hop etc. Fat Freddy's have played here before.

### NORTHCOTE SOCIAL CLUB

ADDRESS: 301 High St Northcote  
BOOKER: Richard Moffat @ Way Over There  
PHONE: (03) 9427 7653  
EMAIL: richardm@wayoverthere.com.au  
CAPACITY: 350

### THE OLD BAR

ADDRESS: 74 Johnston Street Fitzroy  
PHONE: (03) 9417 4155  
CAPACITY: 150  
NOTES: Really small bar with a vocal PA. All sorts of styles...

### PONY

ADDRESS: 68 Little Collins Street Melbourne  
BOOKER: Nicole  
PHONE: 03 9662 102  
EMAIL: nicolej@baropen.com.au  
CAPACITY: 150  
NOTES: Cool small inner city bar.  
Good rep for a good little gig.

### REVOLVER (UPSTAIRS)

ADDRESS: 299 Chapel St Prahran  
BOOKER: Sarah Blaby  
PHONE: (03) 9521 5985  
EMAIL: sarah@revolverupstairs.com.au

### ROXANNE

ADDRESS: Level 3, 2 Coverlid Place. Melbourne  
BOOKER: Paris  
PHONE: 0410 889 121  
EMAIL: paris@roxanneparlour.com.au  
CAPACITY: 300  
NOTES: Innercity bar; up heaps of stairs but there is a lift!

### THE TOFF

ADDRESS: 2nd Floor Curtin House, 252 swanston street  
BOOKER: Tom Larnach-Jones  
PHONE: (03) 9639 8770  
EMAIL: tom@thetoffintown.com  
CAPACITY: 250

### THE TOTE

ADDRESS: 71 Johnston Street  
(Cnr Johnston & Wellington), Collingwood, 3066  
BOOKER: Janelle Johnstone  
PHONE: (03) 9419 5320  
EMAIL: bookings@thetotehotel.com  
CAPACITY: 350  
NOTES: Old rock n roll venue a real institution in Melbourne

### VENUE: WESLEY ANNE

ADDRESS: 250 High Street Northcote  
PHONE: (03) 9029 6715  
EMAIL: wesleyannebookings@gmail.com  
NOTES: More of a mellow singer songwriter affair.

## MELBOURNE CLUB NIGHTS:

### BANG + NEXT (SATURDAYS + THURSDAYS)

ADDRESS: Colonial Hotel  
Cnr King St and Lonsdale St. CBD  
CAPACITY: 1000

### DESTROY ALL LINES

ADDRESS: PO Box 3004  
Victoria Gardens Richmond 3121  
PHONE: +61 3 9428 7000  
FAX: +61 3 9429 0220  
BOOKINGS: Cameron Chambers  
EMAIL: cameron@destroyalllines.com

### US VS THEM

ADDRESS: Roxanne Parlour  
L3/2 Coverlid Pl  
Melbourne VIC 3000  
PHONE: 04 3365 7661  
EMAIL: to.dearest.us.vs.them@gmail.com  
WEB: www.myspace.com/\_us\_vs\_them\_

## PERTH:

### AMPLIFIER

ADDRESS: 383 Murray St - Perth - WA - 6000  
PHONE: (08) 9321 7606  
EMAIL: info@amplifiercapitol.com.au

### CAPITOL

(Has exactly the same details as Amplifier and is in the same building but is 1000 capacity as opposed to Amplifier's 300)

### METRO CITY

ADDRESS: 146 Roe St, Northbridge 6003 WA  
PHONE: (08) 9228 0500  
EMAIL: info@metrocity.com.au

### SWAN BASEMENT

ADDRESS: 201 Queen Victoria St, North Fremantle WA 6159  
BOOKER: Luke Rinaldi  
PHONE: (08) 6210 2818  
EMAIL: luke@championmusic.com.au  
NOTES: Check out www.championmusic.com.au as they book other venues in and around Perth too. They're a useful resource for Perth.

## SYDNEY

### ANNANDALE HOTEL

ADDRESS: 17 Parramatta Rd, Annandale  
BOOKER: Nathan Kay  
PHONE: (02) 95572166  
EMAIL: nathan@annandalehotel.com  
CAPACITY: 420  
EQUIPMENT SUPPLIED: \$110 fee includs FOH, \$60 lighting  
VENUE HIRE: \$2.70 per ticket (sold via venue website)

### BAR BROADWAY

ADDRESS: 2 Broadway, Broadway Sydney  
BOOKER: Tracey 0405 109 729, Pauline 0405 03 05 79  
PHONE: Ph: (02) 9211 2321  
EMAIL: tracey@kickmusic.com.au, pauline@kickmusic.com.au

### THE BASEMENT

ADDRESS: 29 Reiby Place. Circular Quay, NSW Australia 2000  
BOOKER: Chris Richards  
PHONE: (02) 9251 2797  
MOBILE: 0410311389  
EMAIL: base29@bigpond.net.au  
EQUIPMENT SUPPLIED: \$270 for sound.  
VENUE HIRE: \$3.30 incl GST. per head

### BEACH ROAD HOTEL

ADDRESS: 71 Beach Rd, Bondi Beach NSW 2026  
BOOKER: Tony  
PHONE: (02) 9130 7247  
EMAIL: tony@tgproductions.com.au

### THE BRASS MONKEY (LIVE MUSIC RESTAURANT)

ADDRESS: 115a Cronulla Street Cronulla NSW Australia 2230  
BOOKER: Geoff Trio  
PHONE: (02) 9544 3844  
MOBILE: 0417 271 399  
EMAIL: brassmonkey1@optusnet.com.au  
CAPACITY: 95  
EQUIPMENT SUPPLIED: FOH mixer (production tech) \$130.00 (Inc GST)

#### **CANDY'S APARTMENT**

ADDRESS: 22 Bayswater Rd Kings Cross Sydney 2011

BOOKER: Tal

PHONE: 0406 957 541

EMAIL: tal@musicpeople.com.au

#### **EXCELSIOR HOTEL**

ADDRESS: 64 Foveaux St, Surry Hills, NSW 2010

BOOKER: Sue Telfar

PHONE: 02 9211 4945

MOBILE: 0405126927

#### **THE GAELIC THEATRE**

ADDRESS: 64 Devonshire Street, Surry Hills, Sydney, NSW

BOOKER: Clayton Ries

PHONE: (02) 8577 6908

EMAIL: clayton@selectmusic.com.au

CAPACITY: 540 downstairs / 260 Mezzanine = 800 all up

EQUIPMENT SUPPLIED: Inhouse production supplied

Front Of House operator costs around \$300

VENUE HIRE: \$825 + \$2.75 per payer after 300 payers

#### **THE HOLLYWOOD HOTEL**

ADDRESS: 2 Foster St, Surry Hills.

PHONE: 02 9281 2765

EMAIL: hotel@hotelhollywood.com.au

WEB: www.hotelhollywood.com.au

CAPACITY: 130

NOTES: Don't usually do weekends –

Levity Club Night is held here

#### **HOPETOUN HOTEL**

ADDRESS 416 Bourke St, Surry Hills

PHONE: 02 9361 5257

CONTACT: thehopetounhotel@gmail.com

CAPACITY: 200

NOTES: More low key mellow bands,

some internationals etc

#### **MANLY FISHO'S**

ADDRESS: 270 Pittwater Rd Manly NSW 2095

PHONE: (02) 9401 4293

CONTACT: Darren McDermot

EMAIL: sandobookings@hotmail.com

#### **THE SANDRINGHAM HOTEL**

ADDRESS: 387 King St, Newtown

PHONE: 02 9401 4293

CONTACT: Darren McDermot.

EMAIL: sandobookings@hotmail.com

#### **SPECTRUM**

ADDRESS: 34 Oxford St. Darlinghurst.

CONTACT: Rob Giovannoni

EMAIL: rob@selectmusic.com.au

CAPACITY: 200

NOTES: This is a good smaller sized rock bar in Sydney

## **SYDNEY CLUB NIGHTS**

#### **HOT DAMN**

[Spectrum – see above – Thursday's –

punk rock Destroy All Lines)

CONTACT: dawson@destroyalllines.com or

kat@destroyalllines.com

#### **PURPLE SNEAKERS**

ADDRESS: Cnr Broadway and Abercrombie St

CONTACT: info@boundariesounds.com

Matin Novosel martin@boundariesounds.com

#### **THE FILTH**

VENUE: Beach Rd Hotel Bondi (see above for details)

"The Filth is a rock show held every SUNDAY for FREE

at the Beachroad Hotel in Bondi Beach (cnr Glenayr &

Beach Rd). The Filth is one of the longest and most

respected weekly music nights in Sydney. Having worked

hard to keep this show at the top of its game, it's easy

to see why bands consider this gig a must when doing a

run of shows in Sydney."

CONTACT: Tony: bookings@thefilth.com.au

## **WOLLONGONG**

#### **OXFORD TAVERN**

ADDRESS: 47 Crown Street, Wollongong NSW 2500

CONTACT: Darren McDermot

PHONE: 02 4228 3892

EMAIL: infor@oxford-tavern.com.au or

sandobookings@hotmail.com



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