

CHARTS

SINGLES

- 1 3 **SOMEONE LIKE YOU**
ADELE (XL/INE)
- 2 1 **PARTY ROCK ANTHEM**
LMFAO FEAT. LAUREN BENNET AND GOONROCK (INR/UMA)
- 3 2 **GIVE ME EVERYTHING**
PITBULL FEAT NE-YO, AFROJACK AND NAYER (J/SME)
- 4 4 **ROLLING IN THE DEEP**
ADELE (XL/INE)
- 5 6 **LAST FRIDAY NIGHT (TGIF)**
KATY PERRY (CAP/EMI)
- 6 12 **JAR OF HEARTS**
CHRISTINA PERRI (ATL/WAR)
- 7 5 **DON'T WANNA GO HOME**
JASON DERULO (WAR)
- 8 7 **WE RUN THE NIGHT**
HAVANA BROWN (ISL/UMA)
- 9 8 **OWN THIS CLUB**
MARVIN PRIEST (ISL/UMA)
- 10 9 **LOUD**
STAN WALKER (SME)

ALBUMS

- 1 1 **21**
ADELE (XL/INE)
- 2 - **BON IVER**
BON IVER (JGJ/INE)
- 3 - **HELL: THE SEQUEL**
BAD MEETS EVIL (INR/UMA)
- 4 3 **BORN THIS WAY**
LADY GAGA (INR/UMA)
- 5 - **PLANET PIT**
PITBULL (J/SME)
- 6 2 **LITTLE HELL**
CITY AND COLOUR (CTX/SHK)
- 7 4 **SEEKER LOVER KEEPER**
SEEKER LOVER KEEPER (DEW/UMA)
- 8 7 **DOO-WOPS & HOOLIGANS**
BRUNO MARS (ATL/WAR)
- 9 8 **19**
ADELE (XL/INE)
- 10 5 **WHO YOU ARE**
JESSIE J (UNI/UMA)

No holding back

Donny Benét's debut album is both romantic and depressing, Arne Sjostedt writes

If you have ever wondered what kind of children disco-era musicians make, check rising star Donny Benét. He wants to land a residency in one of Vegas' top hotel lobby bars.

Packed up in debut release *Don't Hold Back*, if the songs he has to deliver are anything to judge him by, Benét should buy himself a one-way ticket to Nevada.

Oh so reminiscent of the work of Harold Faltermeyer (on movies like *Beverly Hills Cop*), Benét has invented himself out of Las Vegas lifestyle, his disco background, and the synthesiser pop rampant by the mid '80s.

The result is an album full of astute numbers that offer the easy listener a Ketamine-like chance to escape it all. Which is part of what made it happen in the first place.

His persuasion harks back to the likes of Alan Vega-led '70s outfit Suicide. Having already played a couple of stints in Vegas, Benét says *Don't Hold Back* is a reaction to what he found in that city of dreams and delusion.

In Vegas "everything seems to be positive", he says. Yet there is also quite a negative underbelly. He created these songs as a way "to get through it".

They are also, in a larger way, a post grunge reaction to a certain '90s du jour, where it was "not cool to be happy or have dreams".

Benét is the son of Antonio Giacomelli Benét, a famous Italian accordionist, who made a name for himself in the '70s recording popular disco songs.

Donny also donned the squeeze box, though in his teens opted for the bass in an effort to update himself, away from the sultry sounds of the disco accordion.

The album is clever, strange, hopeful, intelligent. Precise and melodically inspiring, musically it's a cross between something you'd hear in that early '80s cop comedy and your best mate's porn collection. He plays well too.

Wonky bass, fragile vocals and screaming synth. Look out for the



VEGAS INSPIRED: Donny Benét is uncomfortably honest on *Don't Hold Back*.

blistering trademark solos. They'll tear your ears off in harmonic goodness.

Almost uncomfortably honest, Benét's lyrics carry a wry smile layered over the depressive sense of loneliness he encountered in Vegas.

And the tunes are so kitsch one can't help but get uplifted. Though perhaps it is best to let the lyrics speak for him.

"I like slow walks on the beach, I don't mind massaging your feet," he sings on *Sophisticated Lover*.

"A champagne breakfast is so grand upon a blanket in the sand."

Then, on *I just Want to Make it Right*: "It seems like yesterday when I saw you in that restaurant. You had that look in your eyes, there was no denying, just desire. I bought you a drink, what did you think, that I'd let you go? You know

you wanted it, it was just a matter of time before we took it home."

It is romantic and depressing all at once, though *Don't Hold Back* is far more than a wet dream.

Benét's songs conjure up some forgotten scene in a Hollywood film, where an un-showered, suit-wearing Rob Schneider-type is stuck in the back corner of a lounge bar bashing out his tracks.

And that's what he is, only he is also very consciously creating that image, and layering an instinctive sense of interplay between himself and the philosophical "other" watching on.

It's a ride on any level you choose.

- Benét plays the Goodgod bar in Sydney, August 12.
- *Don't Hold Back* is released July 8 through Rice is Nice.

FLY BYS

GO Get your skates on with the UrbanICE dance party in Garema Place. Details at www.inthecitycanberra.com.au/skate

HEAR Fly giggled all the way to Sydney recently with The Lonely Island's latest offering, *Turtleneck and Chain*.

DOWNLOAD With many of those on the Splendour lineup turning out for Glastonbury last weekend, check out the acts at youtube.com/user/ErmmMusic

SEE The Front promises Daniel Champagne will deliver one of the most impressive one-man shows you've seen this Saturday evening at the Lyneham venue.

Venerable elders still out there taking chances

By Scott Adams

Queensryche. One of heavy metal's iconic names. They're a band with an almost unrivalled track record for taking chances and defining the term "progressive", a band which has never put two similar sounding albums out in the course of its 30-year career. A band who has released four landmark, essential releases in that time and become one of the true venerable elders of heavy metal music.

Geoff Tate is speaking to *Fly* today because Queensryche has just released its 11th studio album (and first for Roadrunner Records), *Dedicated to Chaos*. True to form it's a massive step away from the at times oppressive heaviness of 2009's *American Soldier* – many fans might even go so far as to question it's right to be talked about within the parameters of the term heavy metal at all. My first question concerns



whether Tate still gets excited on the eve of an album's release.

"I don't know that I've ever been that excited about it. I get excited about writing the albums, recording the albums, but we're songwriters – we're already writing songs for the next record as we speak, so I don't really have that time to consider it."

The press release that accompanies

DEFINING: 'Scary times' for Queensryche.

the new album makes much of the fact that Queensryche – unlike many of its similarly-

vintaged peers – is still making music this late into a career that's been successful enough not to need to keep churning out albums. Tate says it's important to him, and the group as a songwriting unit, to continue creating music.

"This is what we do. My head is full of music. I'm always thinking about music, hearing the music. We definitely need to

keep that process flowing; it would be easy to dry up if you don't. Like I say, we're always writing, individually and together," he says.

Literally you seem to be in an angry place this time around?

"I'm just an ordinary guy. I have the same worries as anyone else. And these are amazing – and scary, to an extent – times we're living in. There's so much information available to everyone these days; we can see what's going on politically in other countries, for good and bad. . .

"I'm speaking to you thousands of miles away on a cell phone, it's all parts of the same thing. The global financial crisis that's making it harder for people to put food on the table for their families, they are all connected and reflected in some of the lyrics on *Dedicated to Chaos*."

- *Dedicated to Chaos* is out now on Roadrunner Records

