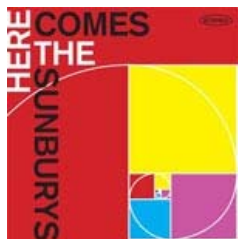




The Sunburys



THE SUNBURYS

Here Come The Sunburys
(Handsome Devil Records)

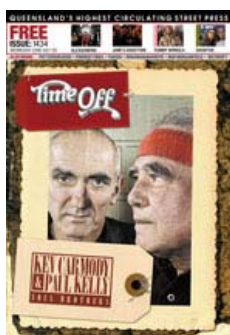
While it's always intellectually satisfying to discover an artist challenging popular notions of musicality – there will always be something to be said for musicians performing a time-honoured sound with commitment and passion. Here Come The Sunburys, debut record for Brisbane rock trio The Sunburys, is a fine reminder of this fact. A smooth, infectious, intelligent and engaging rock record in the vein of You Am I's laconic vitriol and Australian soul, Here Come The Sunburys hardly pushes the boundaries of popular music but to chastise it on such grounds would confirm every condemnatory stereotype surrounding the music journalist fraternity.

The effusive brilliance of main-man Anthony Dettori's songwriting ensures that any notions of originality come second to issues of quality and enjoyment. Dettori has an economic flair for constructing hooks that lends up-tempo numbers (lead single 'Rosalina') and more restrained works ('Soul Singer', 'Borderline') a sense of unpretentious honesty and raw emotion, while the lyrical voice displayed on rough-hewn numbers like 'Bad Apple' and 'Watermall' is not without a sense of refined wit and cleverness. Here Comes The Sunburys, however, should hardly be viewed as a triumph on the part of Anthony Dettori – the album is very much an ensemble piece.

Andrew O'Sullivan and Scott Laphorne comprise one of Brisbane's better rhythm sections and support Dettori's work with tautly muscular and deftly flexible grooves – tracks like 'Today' buoyed by a rumbling, understated swing that freely references the legendary Led Zeppelin partnership of Bonham and Jones. Jeff Lovejoy's production, meanwhile, is poised perfectly between the rollicking energy of a live record and the authentic polish of classic pop-rock. One simply couldn't ask for a more finely constructed or intelligently balanced debut album.

HHHH½ James Barlow

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