

Issue

#3

JUNE 2012

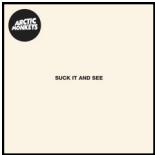
NEW ROCK

BRISBANE'S INDIE and PUNK scene

Indie + Punk

RED MELLOW

The Brisbane Sound



Arctic Monkeys

Sheffield, UK **SUCK IT AND SEE**



JEFF the Brotherhood

Nashville, USA **WE ARE THE CHAMPIONS**

+ CHARTS

AIR & 4ZZZ

ALSO!

Shellfin

Riffs with serious grooves. Kyuss lives within the sludge of Shellfin

Love Hate Rebellion

Hyper-emotional explosion of attitude, self-expression and distortion.

The Fairweather

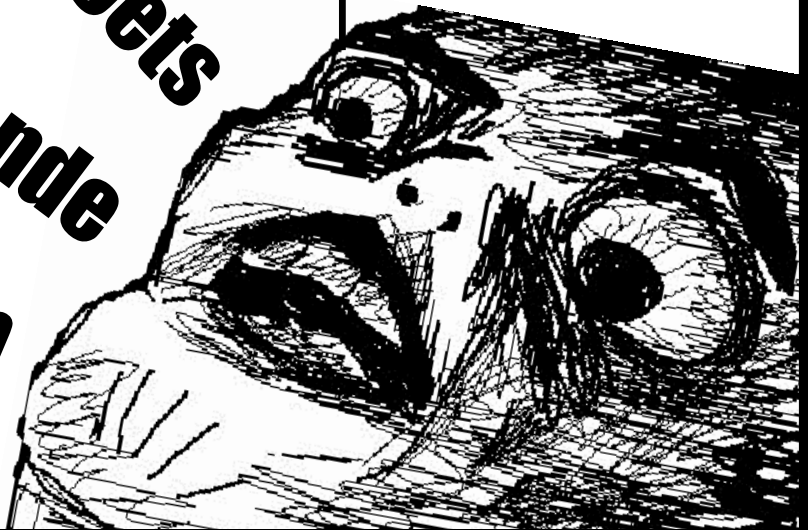
Acoustic guitars and solemn vocals. A bit of variety doesn't hurt.

The Bloodpoets

Blonde on Blonde

Bixby Canyon

Fushia



Includes our own INCREDIBLY BIASED

GIG GUIDE

Brisbane Divided. Blame the Hipster

Falling attendances, closing venues and relocating bands; it's an all-too-familiar cry for people stuck between a war of two worlds in the Brisbane music scene.

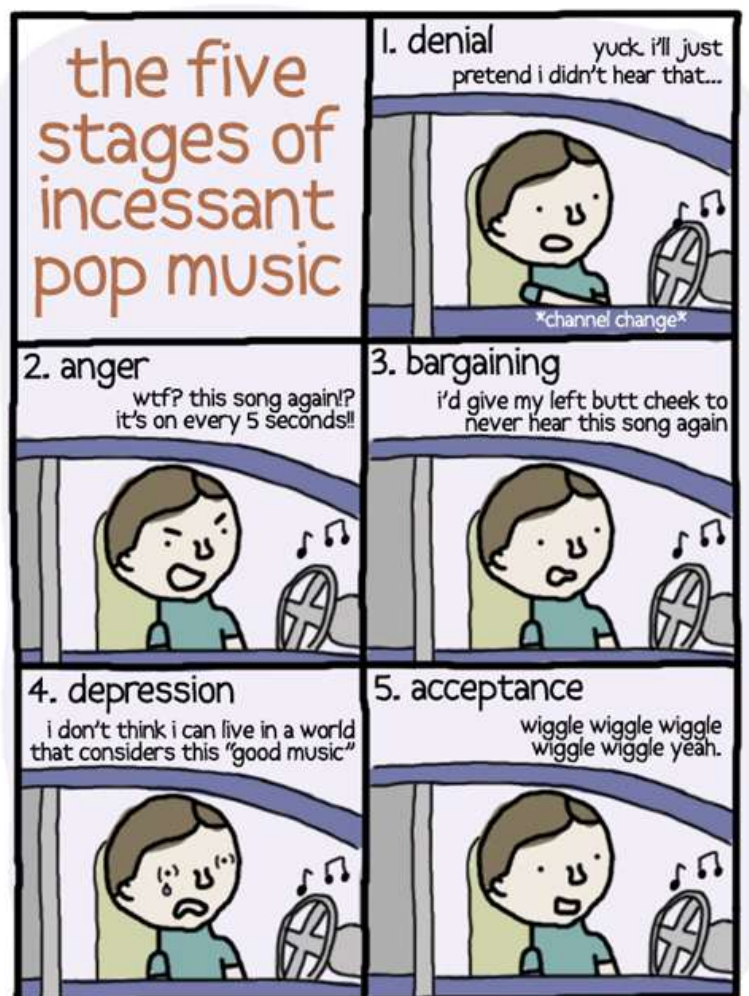


It seems that Brisbane music culture doesn't accept the middle ground. There's the small bohemian community who supports local bands for the sake of it, and then on the other end there's the music loving majority who just want ripper tunes. For the indie clique, anything apart from local obscurity seems unacceptable. So why should a time-stretched Brisbane music fan bust their arse to find new local music, when all they're finding is solely designed to repel them away? The aim of this zine was to look past the idea of credibility, and let people know about the local bands that prove the local scene is not a crap fest. It isn't, but the fear is that people see it that way.

The problem seems to be that never-ending quest for indie credibility; forcing the tight-knit artist circles deeper and deeper into obscurity-with alienation at the heart of their drive. Majority of Brisbane music fans are exhausted finding good stuff, so top 40 eventually eats their brain for lunch. What's lost is the ability for a city to embrace their artists. Hipsters win, and everyone else loses. It might suggest why 4ZZZ is struggling for donations, or small venues are always closing down. Promoting bands to a wider audience is hard when the some of those bands don't want to be part of anything else. But hey, at least the hipsters will finally have their credibility.

Thankyou hipster culture for infecting the minds of local bands who end up ditching potential songwriting for the pursuit of that elusive indie cred. This crap never seems to die, and doesn't seem to be slowing. The idea of it is just plain stupid; and liking your music based on its status.

In summary, there is a huge difference in 'selling out' and sounding fantastic. The internet killed sell outs, hipsters are hanging onto that ancient idea for dear life, and they're dragging everyone down with them.



Charts

June 2012

Singles Top 10

Place	Highest	Weeks	TITLE	ARTIST	LABEL
1	1	9	Child	360	<i>Soulmate</i>
2	1	46	Somebody That I Used to Know	Gotye feat. Kimbra	<i>Eleven</i>
3	2	18	100% No Modern Talking EP	Knife Party	<i>Ear Storm</i>
4	2	8	Need Your Love	The Temper Trap	<i>Liberation</i>
5	1	34	Boys Like You	360 feat. Gossling	<i>Soulmate</i>
6	6	12	Follow The Sun	Xavier Rudd	<i>Salt X</i>
7	1	26	I Love It	Hilltop Hoods feat. Sia	<i>Golden Era</i>
8	6	8	Speaking In Tongues	Hilltop Hoods feat. Chali 2na	<i>Golden Era</i>
9	1	135	Sweet Disposition	The Temper Trap	<i>Liberation</i>
10	5	16	Can't Get Better Than This	Parachute Youth	<i>Sweat it Out</i>

Albums Top 10

Place	Highest	Weeks	TITLE	ARTIST	LABEL
1	1	1	The Temper Trap	The Temper Trap	<i>Liberation</i>
2	2	5	Don't Funk With Me	Alston	<i>Lifestyle</i>
3	1	34	Falling & Flying	360	<i>Soulmate</i>
4	1	11	Drinking From The Sun	Hilltop Hoods	<i>Golden Era</i>
5	5	1	Foundations	The Medics	<i>Footstomp</i>
6	4	3	It's Never Too Late	Andrew Wishart	<i>Big Tree</i>
7	1	40	Making Mirrors	Gotye	<i>Eleven</i>
8	8	2	Sunshine Road	Owen Campbell	<i>Independent</i>
9	9	1	Bad Reality	Stonefield	<i>Wunderkind</i>
10	4	2	Tin Shed Sales	John Butler	<i>Jarrah</i>

Radio Top 10

Place	ARTIST	TITLE	Single/Album	LABEL
1	Mosman Alder	Burn Bright	Album	<i>Dew Process</i>
2	Ed Guglielmino	Sunshine State	Album	<i>T R C</i>
3	Jeremy Neale	Darlin'	Single	-
4	Gin Wigmore	Gravel and Wine	Album	<i>Island</i>
5	Inland Sea	Words Are Circles	Single	-
6	Dune Rats	Ruck It	Single	-
7	Emma Louise	Boy	Album	<i>Frenchkiss</i>
8	Running Gun Sound	Beasts of England	Album	-
9	Oceanics	Bright People	Album	-
10	Catcall	The Warmest Place	Album	<i>Ivy League</i>

BRIS +4

Fushia

Starving Kids Records

ENERGY + RHYTHM Back in 2008 a bunch of school boys got together and started a band. Nothing special, right? Wrong. What emerged was a storm of electro-laced-hook-heavy indie rock, with undeniable energy and rhythm. They preach exuberance with every bar of every song. Their tracks tease you; beckon you to come experience their sound in all its glory. Members Ricky, Rj, Ryan and Ben have songs that not only please a juiced up crowd, but their music sense has landed them numerous songwriting awards. Fushia have kept their drooling fans happy; with their first E.P in 2010 and the single *Nocturnal* in 2011. This year they've been busy with their second EP, **Open Invite**.

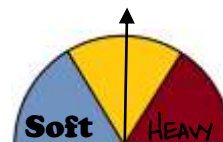


Sporting similar traits to earlier Fushia tracks, this time round the EP has the addition of a crisp production, giving it formidable force. Whether it's the punchy rhythms on *Brunswick Street* or the immense vocals on *Mood Swing*, Fushia have set a new benchmark for themselves,. It's all just another reason for you to see these guys live.

Listen to: *Mood Swing, Brunswick Street*

See More:

- <http://wearefushia.com/>
- <http://www.facebook.com/wearefushia>



Bixby Canyon

ULTIMATELY UNDEFINABLE By day singer Jake Wood is a humble fast food manager. But by night he's dropped the customer-friendly smile, donned the guitar and mutated into an equipment-trashing sensei of Bixby Canyon. Formed in 2010, the band has since morphed from schoolboy four-piece down to power trio. At least now there's room on the tiny stage for Wood's rabid PA attacks. The drumming of Fletcher Horne and the bass of Emma Friday fill the harshness expected from Bixby Canyon's sound. Their sound is a result of their many influences crashing together. On first impressions, the cranked guitar distortion and droning riffs reek of grungy familiarity, but then progressive song structures, soft vocals and Death Cab for Cutie references suggest otherwise. The only option is agree to disagree, and try to enjoy the results.



In the two years Bixby Canyon has existed, there has been one release; **Welcome to Bixby Canyon**. Taking 18 months to complete, all 6 tracks were recorded live at all-ages venue The Hive. Overall the album sports a plethora of heavy power-chord attacks. But songs such as *Tilt* continue to show different avenues the band can play. The vocals of Wood are either unusually soft or screaming undefinable words. It's raunchy, punchy. And with their new line up, anything could happen.

Listen to: *Empty, Lucrid*

See More:

- <http://bixbycanyon.bandcamp.com/>
- <http://www.facebook.com/bixbycanyonband>



Shellfin

HEAVY GROOVE Droning riffs, loudness, distortion. Shellfin takes stoner-rock qualities and adds a groove to match. Starting in 2008 with guitarist Josh Bliesner and James Geekie, they were soon joined by bassist Mary Jane and gave vocals to a guy who was always at the gigs. By 2009 the emerging Shellfin released their first EP, *Stay for Tea*, which sold out. Wearing the influences of stoner-rock kings Kyuss proudly on their shoulders, Shellfin grew an international fan base without even stepping out of Brisbane. By the end of 2010, Shellfin had released their album, ***Secondhand Family***.



Despite having only 8 tracks, the album spews out sweet riffs and organised droning for over an hour. Ample time for them to convince you they are awesome. Some tracks boast their fine grooves, such as in *Hedgehog*, and some songs prove their stamina, such as the 27 minute epic *The Intervening Time*. Maybe those neverending tracks are just to challenge your patience- trying to read a tab for it would be brutal. The great thing about these sort of albums is the tubular tones of the guitars, and the fact that they set music is for walking through the desert, or conquering Everest. Its epic music; no verse chorus conventions, just an epic groove through and through.

Listen to: *The Extent of It, Hedgehog, In the Head*

See More:

- <http://shellfin.com/>
- <http://www.facebook.com/Shellfin>



The Fairweather

EERIE DEPTH Happy to leave hometown roots 12000km north in Alberta, Canada, The Fairweather has found its new home on the other side of the world. I guess knowing that Alberta gave birth to Nickelback, the burden was motivation enough to ditch. Fearing another post-grunge cesspit, the opening track *Blue Jeans* disposed of that, setting the tone of an album that was sporting an eerie softness and depth. With the first release back in 2008 with the EP *Walk On*, time and travelling have helped shape the influences of this folksy song smith sound, heard on the album ***The Smokin' Borell Finger***.

The folk-laced indie rock of The Fairweather tries to make sense of the dysfunction and fragmentation of post-modern life; from those first few footsteps in the snow to the track 11's electric collision. Despite the album being dominated by acoustic guitars, the subtle threatening from the electric type adds welcomed variety.



Listen to: *Blue Jeans, From California*

See More:

- <http://www.reverbnation.com/thefairweather>
- <http://www.facebook.com/TheFairweather?ref=ts>



Blonde on Blonde

Since 2009, Brisbane

This is a band that every new-music-seeker should stumble upon. Blonde on Blonde have harnessed powerful rhythm and raw crunch with god-like harmonizing and a much needed pop sensibility. If the atoms of White Stripes, Queens of the Stone Age and Dandy Warhols collided, the resulting explosion would be Blonde on Blonde. Starting in in late 2009 with their debut EP *Tease*, the last three years have resulted in festivals, big opening slots and numerous tours. The next release should be tantalizingly close, but not close enough.



Listen to: *Oh My Oh My, No Lust*

Discography:

- *Tease* EP (2010)

See More:

- <http://www.triplejunearted.com/BlondeonBlonde>
- <http://www.facebook.com/blondeonblondetheband>



The Bloodpoets

Since 2007, Brisbane

The Bloodpoets began their sonic conquest with a love of energy and a hate for pigeonholing. Owning an impressive catalogue of material, their latest single 'War' will keep fans happy until their forthcoming album is complete. With a fan base as far as Venezuela and support from Triple J and Channel V, you can bet The Bloodpoets will have new material ruling the world in no time.



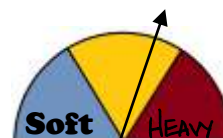
Discography:

- *Polarity* (2009)
- *Wings* EP (2011)
- *NEW ALBUM* (2012)

Listen to: *War, Borderline, Just In Time*

See More:

- <http://www.facebook.com/thebloodpoets>
- <http://www.triplejunearted.com/TheBloodpoets>



Love Hate Rebellion

Since 2011, Brisbane

Already acquainted to the Brisbane music scene through their other projects, friends James, Ariana, Rachel and Andrew eventually collided into one sound. The result is an explosion of attitude, self-expression, and a killer gig at the Valley Fiesta last year. With a love for playing live and exploring hyper-emotions, watch as they work your ears and pull you in. Rooms will implode and bodies will set loose with their emotionally-charged rock.



Discography:

- Single- *Suspenderboys*

Listen to: *Sweet Orchid, Better, Suspenderboys*

See More:

- <http://www.facebook.com/lovehaterebellionmusic>
- <http://www.reverbNation.com/lovehaterebellion>



GLOBE TROTTIN'

JEFF The Brotherhood Nashville, USA

Infinity Cat

The idea of a two-piece rock band never really catalysed until *Seven Nation Army* broke onto the airwaves. But already, the seeds were sown for other two-pieces; one in particular was JEFF the Brotherhood. Formed in 2001 by brothers Jake and Jamin Orrall, their sound meshed psychedelic, fuzz and punk into garage rock gems. Despite releasing their first album in 2002, the next few years saw the Orrall brother's attention chop and change between their many side projects. Pulling their shit together mid 2000's, their attention was finally focused on JEFF The Brotherhood, and soon got into releasing limited-numbered albums and touring. Growing fan bases allowed the band to release albums on a national level, starting with 2009's album *Heavy Days*. Following critical acclaim and over 230 shows in that year, the band of two began conjuring an album that could top *Heavy Days*, and with their endless pit of creativity, ***We Are The Champions*** was born. Released in 2011, the album shows how the Orrall brothers have turned their avant-garde noise origins into riff-laced indie rock that's got you hooked in the first 30 seconds. Self-produced, JEFF the Brotherhood has given rise to melody, raw guitars and a stripped-down aesthetic, a common association with two-piece bands. The crunch and fuzz of the guitar is as juicy as ever and given their international touring, their worldwide fans agree. From the sound of their new EP *Hypnotic Knights*, you can hear their fondness of the same crunchy guitar. So hopefully it will build on two good releases.



Listen to: *Mellow Out, Shredder, The Ripper*

See More:

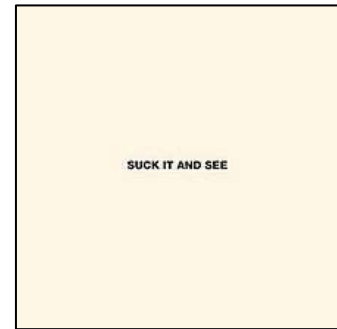
- <http://www.facebook.com/JEFFtheBrotherhood>



Arctic Monkeys Sheffield, UK

Domino Records

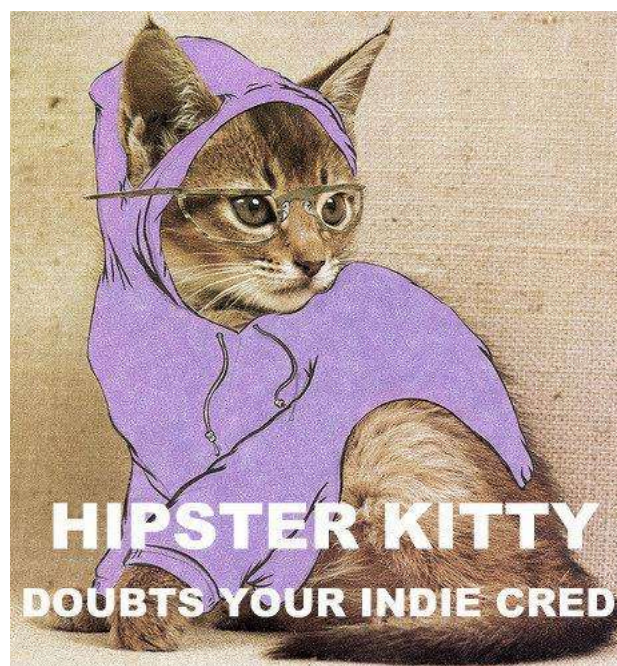
One of the first bands to experience the power of the internet, Arctic Monkeys is now one of UK's well known indie-rock bands. Their scratchy guitars, smooth vocals, punk energy and witty lyrics have given them a rare staying power. Formed in 2002, their fan's file sharing catapulted the band's music- soon playing music festivals and eventually falling into the lap of apartment-run music label Domino in 2005. The band's first album, *Whatever People Say I Am, That's What I'm Not* was released in 2006, which sold 363 735 copies in one week. From that point on, the band was able to release a new album every year until 2008; first with *Favourite Worst Nightmare* (2007), and then *Humbug* (2008). These albums showed Arctic Monkeys exploring where they could go- firstly with harder and faster sounds in 2007, then more mature and uneventful sound in 2008. Their latest album, **Suck It and See** was released in 2011. After 9 years of activity, the sound was reminiscent of their early scratchy garage rock, but in no way tops their debut. Despite charting better than the last two albums, *Suck It and See* was criticized for its obvious intentions of trying cracking the impenetrable American market. In this writer's opinion, it sounds like a band still trying to top that unbeatable debut. This band shows that anyone can do it, even a couple of bored lads from an English country town. Shooting through ten years, their next release will hopefully carry the dirty sound that they've created their best work with. We'll just have to suck it and see what they come up with.



Listen to: *Don't sit down caus I moved your chair, She's Thunderstorms, Reckless Serenade*

See More:

- <http://www.myspace.com/arcticmonkeys>
- arcticmonkeys.com/



Gig Guide

Covering mostly rock. Sorry but we're biased as.

Fri 8th June:

- BELLUSIRA @ **The Zoo** (8pm)
- TRIAL KENNEDY + MY ECHO @ **Tempo Hotel** (8pm)

Sun 10th June:

- BILLIONAIRE + HAND OF MERCY @ **X & Y Bar** (8pm)
- 28 DAYS @ **Elephant & Wheelbarrow** (8pm)
- WALLAPALOOZA @ **Wallaby Hotel- GC** (12pm)

Thu 14 June:

- SNITCH + THE PLOT IN YOU + IN HEARTS WAKE @ **X & Y Bar** (8pm)

Sun 15 June:

- YOUNG PROFESSIONALS + WINDREST @ **Prince Of Wales Hotel** (7:30pm)

Sat 16 June:

- SILVERSTEIN (CANADA) + SKYWAY @ **The Zoo** (8pm)

Thu 21 June:

- DEEP SEA ARCADE + THE CAIROS + WOE & FLUTTER @ **Oh Hello** (8pm)

Sat 23 June:

- SCHOOL OF SEVEN BELLS (USA) @ **The Hi-Fi** (8pm)

Tue 26 June:

- THRILLER + THICK AS BLOOD + THE DAYLIGHT CURSE @ **Tempo Hotel** (8pm)

Thu 28 June:

- SNITCH + CLOSURE IN MOSCOW + ENDLESS HEIGHTS @ **X & Y Bar** (8pm)

Sat 30 June:

- I AM GIANT @ **X & Y Bar** (8pm)

Thu 5 July:

- HEY GERONIMO + THE OCEANICS @ **Oh Hello** (8pm)
- SET SAIL @ **Black Bear Lodge** (8pm)

Thu 12 July:

- KINGSWOOD + MONEY FOR ROPE + DAMN TERRAN @ **Oh Hello** (8pm)

Submissions:

We try to find good music, but it's so much easier when it just pops into our inbox.

So if you've got some, why not send it in?

SEND YOUR **TRACKS/BIO/WHATEVER** IN AND THEY COULD BE WRITTEN ABOUT. OK?

Online:



<http://redmellowbrisbane.blogspot.com.au/>



<http://www.facebook.com/RedMellowMusic>

Contact:



redmellow@hotmail.com



0450 375 527