

Issue

#5
JAN 2013

A healthy dose of time-wasting brain fodder

RED MELLOW

Indie. Punk. Rock. Brisbane

Oh Hello there, 2013



Smashing tunes from...

VIOLENT SOHO

DAVE'S PAWN SHOP

DZ DEATHRAYS

THE HALLS

+ Killer AUS bands

The Love Junkies

Smith Street Band

+ From across the ocean

Cheatahs (UK)

Manchester Orchestra (US)

The Bronx (US)



LIVE: DEVIL'S KITCHEN Review

+ Incredibly Biased **GIG GUIDE**

Cultured, Smulchured. Thriving, Dying.

Backwater?

Whatever...

People love pulling pot shots at the status of Brisbane's music scene. God love them. Seems almost as simple moving the little black arrow a on a bushfire meter. No. With everyone waving their prophetic black arrows around, all that's left is a lot of hot air; and our climate's gives enough of that crap already.

Notes. Chords. Melody. Rhythm. That could be a safe core definition for good music. Or not; it seems what's 'good' depends on the flak orbiting the cores- they seem to be able to indicate a music scene that's dyin' or thriving like a motherfucker.

So what makes Brisbane's music different from other places whippin' out great tunes? Sure doesn't involve any of those hot air blowers. Think on the subject of red tape; unnecessary complication. Even minimum-wage workers (this guy included) are subject to it- filling out the equivalent of a rainforest to declare what a flick of the wallet could do.

A lack of red tape is a better way of putting it- but not the red tape on exciting paper, no. It's a lack of the red tape that throws angles, perspectives, reasons and status into simple pieces of creativity. Perspectives are offered to fulfil personal agendas and push people's buttons. Dealers live off it, plumbers snub it, and the rich froth it. A piece will portray emotions, existentialism, the meaning of life and everything in between. It will have rounded out Johnny's new image, provided the art dealer's rent for a month, and injected a cool dose of credibility to a cocktail party.



Meanwhile the artist stands by, quietly smug about their ability to create this piece of crap at 3am baked off the planet; just don't tell it to the putz who's receiving an out of body experience from your work. With the people part of the art world, everything and anything goes. The obvious is rejected and the magical red tape creates something from the art; transcending the piece itself. It seems rare for someone to actually look at a piece of art for what it is, and have the guts to either like it or hate it on the spot.

Bands who put this artistic red tape before their creativity will not survive in this heaven of a wasteland. Good music and raw enjoyment seem to be the only things potent enough to survive in this town. Natural selection reeks through the venues, and the punters aren't looking for 20 minutes of pure electric exploration. Your audience of eleven have got shitty cars and HECS debts to worry about. They don't need shitty bands to help with it. So give them something decent to hold on to. You may be spared and you could be loved. Condemn the Warhols and Surrealists to the other side of the Pacific.

Down here, majority rules, the politics are sterile and the yearning for change is in short supply. So you better hope your tunes are a cut above average otherwise your mediocrity will swallow you whole. It is what it is.

BRISBANE ROCK +4

Violent Soho

RAW GLORY

Ever since crawling out of Mansfield in 2004, distorted kingpins **Violent Soho** have flat out destroying eardrums and keeping the toe tappin' indie-poppers in check. As a result of their raw potency and killer song catalogue, Sonic Youth's Thurston Moore personally courted them to his own label conveniently as Americans begun eating these guys up as fast as their supersized McDonalds.



The tunes and thuds heaving out of this four-piece powerhouse are hard-wired for indefinite explosion; with the band close behind. Their audio assault yanks out pretensions as fast as it deafens the void, all with the glory of guitars pinned at Tym's 10. It will consume you like the heavy sweat lingering atop their live shows of chaos. It's a hell of an experience, and with recent nominations in the Triple J Hottest 100 and Rage's top 50, reality comes a little closer to the guys who could rocket up like an out-of-control Minuteman missile.

Listen to: *Tinderbox, Neighbour Neighbour, My Generation*

See More: facebook.com/violentsoho

The Halls

MELANCHOLIC PUNK

Don't let their drumming Skrillex fool you. With killer Cure influences and a healthy dose of raunchy female vocals, new-starts **The Halls** have been chiming their melancholic punk to Brisbane circa late 2012. Outsider overtones aplenty, the 4-piece teases with distortion as much as they enjoy the idea of a demented melody. The debut self-titled EP emits 5 tracks of a band made of melodies as much as their solemn anger. Enjoy.



Listen to: *Baron Samedi, Thespian*

See More: facebook.com/thehallsband

DZ Deathrays

THRASH ABUSE

Self-described as party/thrash, there are no delusions that this is exactly how they want it; noise, energy, and an easy excuse to trash someone's house. Born and bred for mediocre weekends in suburbia, **DZ Deathrays** will funnel your weekly anger and screech it back through your ears. You'll either have an aneurism right then and there, or you'll embrace the noise and begin your power rampage.



Melody is rare, adrenaline is uno on the agenda and there's barely time to breath. Recently garnering notable attention nationally, it will only be a matter of time as to whether they follow their self-prophesised fate and get gobbled up into the doors of sporadic house parties around Brisbane. Or will they remain? Time will tell.

Listen to: *Dollar Chills, L.A. Lightning*

See More: dzdeathrays.com

Dave's Pawn Shop

CLEAN AND PULSE

Phaser laced guitar, pulsing riffs, tight as-hell rhythm and a faint psychedelic colour offers the inaptly named **Dave's Pawn Shop** a sound that supersedes the name, only by a couple light years.



Hailing from the pits of the Gold Coast, this power trio formed mid-2011 with yells in their mouths and rhythm in their heads. Despite the occasional drippings of psychedelia and loose verses, their finest points are without a doubt found in their raw crunchy riffs and the ability to pull individual instruments together so tight the speakers almost harden up and crumble. With Incubus and The Mars Volta ingrained into their chemistry, Dave's Pawn Shop show off killer tunes and a style-wise consistency that, if held together, could turn their upcoming release into something truly special.

Listen to: *Lover, Frame of Mind, Genetics*

See More: davespawnshopband.com

NATIONAL

The Love Junkies (Perth, WA)



Ah yes Perth; poor bastards. Half of them are probably already deaf from these fuzz heads thumping around. With the amounts of Big Muff these guys are packing, Perth trio **The Love Junkies** offer a deafening in-your-face contrast to the synonymously softer bands such as San Cisco and Tame Impala seeping out of WA lately.

The Love Junkies' songs will make your speakers shit themselves at the thought of trying to reproduce their dripping riffage. One listen to *Need a Light* and you'll know what I mean. Formed in 2009, The Love Junkies are a band with blues-flavoured rhythms as their sensibility, but are triumphantly obliterated by thuds of glorious, clipped out, chaotic noise. Combine that with the anarchic vocals and frenzied solos rampant on the tracks, and the result is beefy, angry rhythms with a catchy pulse for your ears to melt into.

Listen to: *Need a Light, Dirty Lover, Crying Rhymes*

See More: thelovejunkies.bandcamp.com

The Smith Street Band (Melbourne, VIC)



Formed in 2009 as a self-described "shitty" band, The Smith Street Band from Melbourne has been spending the past 3 years filing time by eating mock meat, drinking alcohol and releasing two albums. The 4-piece's honest-to-god joe-bloe pilgrimage attacks the punk core with a uniquely Australian angle; combining folk-like vocals, solid consistency and a keen sense of melody.

They're a band you'd happily sing along with for every track. A rhythmic gem; they're free of pretensions, bullshit and exaggeration. It is what it is, and given their upcoming US tour, their live shows are just as consistent- probably even better.

Listen to: *Young Drunk*

See More: thesmithstreetband.bandcamp.com/

GLOBE TROTTIN'

Cheatahs (UK)

Formed in 2009 as a solo project of Canadian-born Nathan Hewitt, the band filled out as a punchy 4-piece while Hewitt relocated to the UK. With crunchy guitars, revelling drums and airy vocals, the parts were seamlessly pulled together by a solid production. Signed to Wichita Recordings (Cloud Nothings and The Bronx), off the back of their live performances, their first EP with the label shows promise and killer tunes. It's a shame it's only 4 tracks.



Listen to: *The Swan, Fountain Park, SANS, Flake*

See More: cheatahs.net

Manchester Orchestra (USA)

An Indie rock band formed out of Atlanta, Georgia. Titled after the aptly named home city of The Smiths and The Stone Roses, Manchester Orchestra's angle on indie rock primarily preferred the clean, minimalist guitar with confessional lyrics and a lot of space. Despite this preference for the softer side of indie rock, it is when they decide to use their introspective songwriting with amps and a little power. These heavier tracks show make the bands chords creep out of melancholy and into the full spectrum of human hearing. The results are full, lush and punchy guitar-driven songs are rare albeit thoroughly enjoyed.



Listen to: *Mighty, In the Teeth, Shake It Out, Everything to Nothing*

See More: themanchesterorchestra.com

The Bronx (USA)

Known for their blistering live shows and boastful take on hardcore punk, The Bronx were unseasonably quick to garner attention. Formed in 2002, the band were already rejecting their first majors contract after their 12th gig. The band decided to release independently instead. While the vocals dance on the tip of breaking point, the distortion offers up a huge picture- full of energy, riffs and an overall sense of urgency. Laying idle since releasing *Bronx III* back in 2008, the band have finally pulled it together enough to release a new single, *Ribcage*, and it seems worth the wait. Have a listen to their single, and proceed to drool until the whole album is released in February.



Listen to: *Ribcage, Inveigh*

See More: thebronxxx.com

DIY

Tired of your leaders? Give your DIY ethic a shot of steroids and rule the world yourself. Can't really fill a form out for this kind of thing, so read on for some super simple pointers to use on your own conquest.

FEAR/WAR/DEATH



Installing fear in the world, and then triumphing over the impending shitstorm;

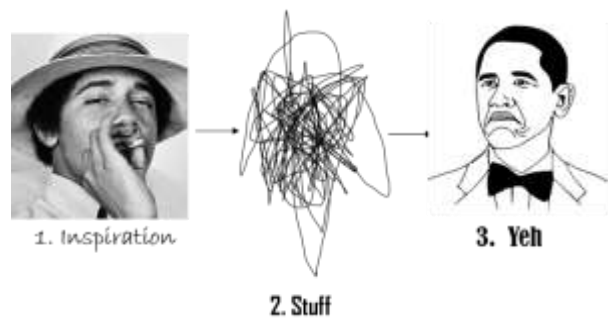
CONS: An obvious choice for those who don't enjoy existence. There are other big fish with nukes and armies who team up with other big fish with more nukes and more military might who will flatten you. It's a catastrophic, devastating and stupid way to take over the world. You take this path and your chances are as slim as the bacon in my double

beef and bacon burger. Avoid at all costs

National Leader

So you convince your country to the dark side. ..

CONS: Impossible. You're a puppet. Your masters will kick you out, otherwise FEAR/WAR/DEATH is imminent.



Own a natural resource

Have TOTAL control of a natural resource. E.g. Water, oil etc. Oxygen would work best.

CONS: To own all of one natural resource would require you to already be powerful enough to rule the world. Could also piss off the 6.5 billion oxygen breathers; hence leading to WAR/DEATH/CATASTROPHE.

A Supply to a demand

Forget nukes and natural resources; supply the world with something they want; something that nobody else can give them. A product so pure it forces them into your aura of rule.

CONS: None. Just find this guy.



*By the way he'll probably try to kill you.

**But that's all part of ruling the world right?

*** Breaking Bad is awesome

VAULT

Sonic Blasts from the Past

Year: 1992



Band : The Lemonheads

Album: *It's a Shame About Ray*

With a title ripped from a Sydney newspaper and songs co-authored by Australian band Smudge, The Lemonheads' no.5 album *It's a Shame About Ray* came out of the ashes of a burnt out band who decided to recoup in the faraway land of Australia. The end result was arguably some of their best work.

The unassuming vocals of Evan Dango turn the limited three piece into a band capable of solid tunes one after the other. The album also defines a transition in where their punk origins faded away and blossomed into the alternative rock spectrum. The result of this new direction spawned surprising spots on US modern rocks charts circa '92 and '93.

Listen to: Confetti, *It's A Shame About Ray*, Mrs. Robinson, Alison's Starting To Happen

music aLIVE

Devil's Kitchen



(feat. The Stone Fox, Sons Of The Soil, F1-Elevens, Dead End Kings, Ironside, Death Valley Nights, BMX-Ray, Slow Riots, The Smokestack Orchestra, The Blackwater Fever, Giants of Science, Shellfin, Fort)

19/1/13 @ The Beetle Bar

The Brisbane leg of the Devil's Kitchen mini-festival packed a hell of a punch; where heavy hitters and crunch gods brushed sweat with the local varieties. For such an event, the confines of the Beetle Bar seemed reasonable- until they plugged in and drowned that small venue into a cave of unescapable sound.

The night was filled with chunky riffs, deafening roars and noise bouncing off every surface imaginable, being absorbed by the fluid crowd. The menu for the night left no room for glamour- pool tables converted to merch stands and lax door staff confirmed the primary agenda was solely the tunes, and the bands playing them.

Anyone who listened for the whole 12 hours must be bordering on deafness. After stumbling in around 8pm, the band at the time Slow Riots, were impressing the fluid crowd with their dancing dynamics and Walter White t-shirts.

Following up were Smokestack Orchestra who were so cool they didn't even need a bassist- 2 guitars were more than enough power grunt. The drop d rumbles reminisced a Stone Roses tune on steroids, and with the vocals saturated in epic reverb, there was nowhere to hide.

Blackwater fever kept the distortion fresh with delay drenched guitars, solid grooves and pulsing rock riff. The last band that reached these pair of ears were Giants of Science. The mountainous riffs and grooves proceeded to engulf the front row as much as it deafened them.



Giants of Science 19/1/13



Slow Riots 19/1/13

Ben Salter's harsh vocals were forever battling to overcome the overall powerhouse these guys were drive. Without a doubt louder than the earlier bands; I am pinning the next 3 days of ear-ringing on these guys.

Incredibly biased gig guide

Thu 7th February

SMITH STREET BAND + BOMB THE MUSIC INDISTRY! + THE BENNIES

@ **X & Y Bar** (8pm) \$15

Thu 21st February

SLOW RIOTS + DAVE'S PAWN SHOP + LOVE HATE REBELLION

@ **Ric's Bar** (8pm) FREE

Sat 23rd February

SOUNDWAVE FESTIVAL

SHITLOADS OF AWESOME BANDS

@ **RNA Showgrounds** (8pm)

Sat 2nd March

BLEACH FESTIVAL

VIOLENT SOHO + THE MEDICS + KINGSWOOD

@ **Coolangatta Hotel** (8pm) \$25/\$55 (whole event)

SEE MORE:



redmellowbrisbane.blogspot.com.au

SUBMISSIONS:



[/RedMellowMusic](https://www.facebook.com/RedMellowMusic)



redmellowbrisbane@gmail.com

*Not all submissions are written about. Sorry, but let's still be friends.

