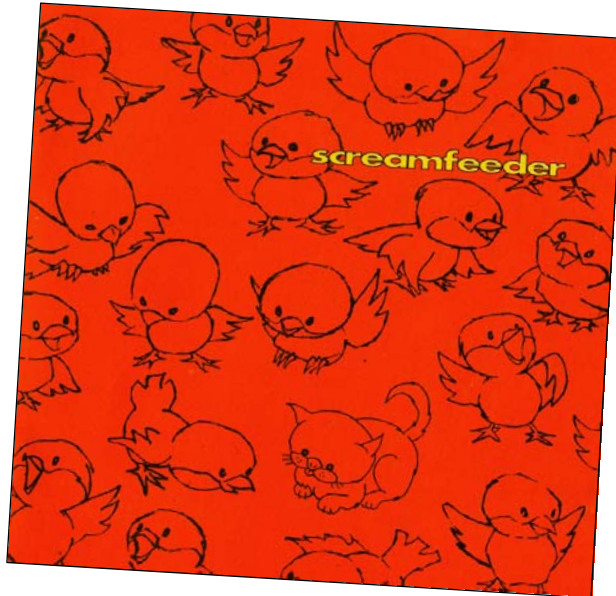


press release march 2009 | screamfeeder play their classic 90s album kitten licks in its entirety
Presented by Street Press Australia, 3RRR and FBI, and supported by RTRfm

SCREAMFEEDER play KITTEN LICKS

It was the '90s. Music reigned supreme for Gen X as the likes of Nirvana brought the underground out of the shadows. In Australia, Brisbane band **Screamfeeder** was busy defining the sound of indie rock in the '90s.

In 1996 Brisbane's Screamfeeder released what was to become their breakthrough album, the hit-fuelled **KITTEN LICKS**. The band had parted with original drummer Tony Blades the previous year, and the drum stool was filled by a newcomer on the scene Dean Shwereb. Still cited to this day as one of Australia's top drummers, Dean's arrival sparked a whirlwind of inspiration for the songwriting team of Tim Steward and Kellie Lloyd.



The new songs came in a rush and were fresh, fast and melodic as the band stepped up from their grunge and low fi indie rock roots to a new plateau of punk pop perfection.

The album was recorded by Paul McKercher over a rainy fortnight in the Northern NSW hinterland and released shortly afterwards. The first single was **Dart**, a song the band had been showcasing live to rapturous response, and with its off kilter beat and playground chant chorus it was an instant classic. The song flooded the airwaves, shortly followed by subsequent singles **Static** and **Gravity**. Screamfeeder toured for almost 2

years solidly on the back of **Kitten Licks** and became media darlings and festival favourites in the process. **Kitten Licks** secured the band an international record contract, with Time Bomb records in California, and the album was released worldwide in 1998.

Kitten Licks still tops many peoples' **Top Australian albums of all times** lists, and the band still holds a special place in the hearts of Australian music fans who came of age during the frantic and exciting days of the mid 90s.

Screamfeeder will play the entire **Kitten Licks** album, as well as selected b sides. Along for the ride will be 90s heavyweight indie gods **MIDGET**. Both bands were part of the explosion of Brisbane noise-makers who dominated the touring and live scene back when indie rock was king.

Screamfeeder went on to release two more critically acclaimed albums, **Rocks On The Soul** (2000) and **Take You Apart** (2003), and have subsequently released a singles album and an EP of new material, in 2005. The members are involved with a host of other musical activities, but the band haven't split up, and are considering writing a new album this year.

A special new edition of KITTEN LICKS will be re mastered and re released for the tour on Low Transit Industries, in a bonus pack which includes new packaging and 6 extra tracks (original single b sides).



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As one of Australia's best kept secrets, Screamfeeder play *the* true kind of classic power pop - melodic, tons of hooks, great lyrics, and did I mention the tunes?! .. Screamfeeder rock, and this album represents them at their best. Most highly recommended indeed.

Amazon.com

Kitten Licks is the perfect title for a Screamfeeder album - their delivery is rough and ragged, but their melodies sweet and charming. That said, there's also a considerable amount of power both in the band's playing and in Tim Steward's evocative lyrics.

Artistdirect.com

Already on their way to indie cult status in Australia, with an album this delightful it will be no time at all before they're making a name for themselves in the U.S. This album is a nice power-pop album that will keep you smiling, singing along, and, most importantly, enjoying yourself. I'll give it an A-

In music we trust

Kitten Licks blasts off with "Static's" relentless sixteenth-note snare shots signaling lead singer Tim Steward's intent to broadcast his energy worldwide, and that he does. "Bridge Over Nothing" rides a careening wall of noise into the album's pure winner by a long-shot, the infinitely catchy "Dart." Here's where the introduction of boy-girl vocal interplay works beautifully for Screamfeeder, in which a children's playground chant is twisted into a sing-song dissection of an adult relationship... its sheer catchiness and playability should by all rights open Americans' ears to a treasure that Australians have known about for years.

Kerwin So

Presented by Street Press Australia, 3RRR and FBI, and supported by RTRfm

SCREAMFEEDER PLAY KITTEN LICKS TOUR 2009

Saturday May 9th - The Troubadour, Brisbane

With guests: Midget & The Butcher Birds

TICKETS: www.oztix.com.au

Saturday May 30th - Annandale Hotel, Sydney

With guests: Midget, Further, Sounds Like Sunset, The Magnetic Heads, Richard in your Mind, Grand Fatal, OxMusic

TICKETS: www.annandalehotel.com

Friday June 5th - The Edinburgh Castle Hotel, Adelaide

With guests: No Through Road and Suzanne Grae & the Katies

Saturday June 27th - The East Brunswick Club, Melbourne

With guests: Midget, & Sounds Like Sunset

TICKETS: www.eastbrunswickclub.com

Saturday July 4th - Amplifier Bar, Perth

With guests TBA

TICKETS: www.moshtix.com.au 1300 GET TIX and www.heatseeker.com.au



KITTEN LICKS.. new album liner notes by Andrew Stafford and Steve Bell

It's Brisbane, mid-1990s. Some long-gone club - maybe it's the Roxy, or maybe the Crash & Burn, maybe even the improbably named Van Gogh's Ear Lobe. Or even The Zoo, which somehow still exists in downtown Fortitude Valley. Back then, the Valley was a vibrant inner suburb, yet to be completely sold down the river/sewer of gentrification - or "urban renewal", as I think the euphemism for it is these days. A few years earlier, there was this old disused warehouse, right in the middle of the Brunswick Street Mall. A weird place - floor plans carpeted in primary colours with windows like submarine hatches. The old offices were carved into rehearsal spaces.

Bands used to practice there. Some of them even got famous, but no one had that much on their minds back then; this was all pre-Nirvana. Anyway, Screamfeeder was one of those bands, and here they are, at the aforementioned forgotten club. One of the River City's great, yet somehow still underrated groups, maybe even by me back then, and they're tearing up the stage - Tim Steward, the affable string-bean transplanted Londoner (via Townsville), firing out rounds of guitar that ricochet around the tiny room; Kellie Lloyd, her low-slung bass buzzing like a chopper as she locks in with Dean Shwerek, the band's great new drummer. He's a maniac, all over his kit, his dynamic and flat-out *musical* clatter reminding me, not entirely bizarrely, of the great Rob Hirst...

Listening to *Kitten Licks* again brings all this back. It's Screamfeeder's finest, most consistent album, the band given a new dimension by Shwerek's addition. It's energised power-pop with a nod and a wink to the band's peers (Lemonheads, Buffalo Tom) and forebears (the great Husker Du). It's got Dart - the great single with its magnificent boy-girl call-and-response chorus (there's another bonus, a demo that sounds like the band is exploding with the sheer joy of just playing this tricky little number all the way through for the first time - although I'm sure it wasn't). It's everything that's good about the band - fuckin' rockin' with wide-eyed fervour, all powered along by a great big beating pop heart. Enjoy.

Andrew Stafford

Author, *Pig City: from the Saints to Savage Garden* (University of Queensland Press) Brisbane, April 2009

Dragging out my by now well-battered copy of *Kitten Licks* to write these liner notes immediately brought back a slew of memories - a sure sign of a fine and much-loved part of your record collection. And while most of these recollections harked back to the (seemingly more innocent) time when the album first came out and spawned that incredibly strong string of singles that seemed omnipresent on the radio for ages, the sight of the album cover also - as befitting an album that has subsequently taken on "classic" status - triggered a raft of more recent reminiscences. In particular it made me remember my time managing bands, when the monotony of life on the road was often alleviated by the addition of *Kitten Licks* to the stereo, and how the opening salvo invariably assured an onslaught of smiles and singalongs. It's never easy to get a whole rock band to agree on anything let alone a record that they all like, which is why *Kitten Licks* quickly became a tour van staple, definitely the benchmark of a great album. But I digress..

The mid-90s was something of a golden period as far as the Brisbane rock scene was concerned. After a period of comparative stasis bands such as Powderfinger, Regurgitator and Custard had begun to make the rest of the nation sit up and take notice of what was happening in the oft-neglected climes of Queensland, and it was in this precise climate - August of 1996 to be exact - that *Kitten Licks* was dropped on an unsuspecting world. Of course, Screamfeeder had already been local faves for a long time at this point, having released three strong albums as well as a heap of singles, EPs and even compilations, plus they'd accumulated a fearsome reputation for their live shows. But *Kitten Licks* was something else. To start with, it was the first album to feature eventual band stalwart Dean Shwerek on drums, consolidating what would come to be known as the "classic Screamfeeder line-up". Secondly, and perhaps more importantly, it showcased a new maturity in songwriting for the already impressive outfit.

Tim and Kellie had been writing together and apart for years now by this point, and this collective experience seemed to distil into a burst of songwriting unparalleled in its depth and consistency. It's not just the radio staples such as 'Dart', 'Static' and 'Gravity' that make *Kitten Licks* so special, but what's around them - Kellie's intoxicating voice coming to the fore on 'Down The Drinker', or the gritty introspection of 'Explode Your Friends' jump to mind in this regard, but if you're reading this you have the album in your hands so you don't need me pontificating about individual tracks. The collection of songs still had spades of the Screamfeeder indie sensibilities that brought to mind all of those cool overseas bands that were so enchanting at the time, but that was now augmented by a melodicism and pop structure that made the tunes far more accessible without relinquishing any of that hard-earned street cred. Even the album's title and artwork evoked a warm, fuzzy feeling that complemented the catchy music perfectly.

History shows that *Kitten Licks* was the album that introduced Screamfeeder to the rest of Australia, and eventually the world, making it the high water mark of the great band's canon. Which is why it's awesome that *Kitten Licks* is being released in this new, expanded format and is once again available for public consumption - it's a really important album in the overall scheme of Queensland and Australian independent music history. It's not the first great music that Screamfeeder released and certainly not the last - and hopefully there's plenty more to come - but it still exists as a snapshot of a brilliant band in their prime capturing the national zeitgeist perfectly. Plus it goes equally well with either your dancing shoes or your drinking boots.

Steve Bell

Editor, *Time Off*, April 2009

