



# screamfeeder *delusions of grandchildren*

July 2005

TRACK LIST

2003's "take you apart" album prompted a whirlwind of activity for Screamfeeder; dates in the UK and US, an appearance at SxSW in Texas, and a US release for the album [through In Music We Trust in Portland Oregon], and the band's first tour to Japan is booked for September 2005.

Screamfeeder may be old dogs on the Australian music scene but their pedigree remains impeccable - 2004 saw the release of their 21 track "singles and more" album, demonstrating their furious work ethic and consistent stream of great output from over a decade.

With their new 7 track EP Screamfeeder return to the classic 3 piece line up and prove that they still not only bark, but bite - and longer and stronger than all the young pups in shiny new collars yapping at their heels.

Recorded by Brisbane wonderboy Bryce Moorhead at Zero Interference studios the EP captures Screamfeeder in all their modes - loud and rough, melodic and droning, minimal and experimental.

Featured songs "all the other times" and "blue" are destined to keep screamfeeder on the radio for the next few months.

1. **all the other times**  
our newest punchy uproking party starter
2. **blue**  
classic droning guitar saturated 'feeder rock
3. **delusions of grandchildren**  
just let your body burn
4. **time after time**  
kellie ♥s cyndi
5. **summer rat**  
3 piece band with no bass guitar shock!
6. **modern morning**  
how little I know and how lemony everything tastes
7. **nuts to this**  
instrumental jazz club keyboard

## FEATURE SONG: **BLUE**

*Blue* sounds as though it could have been recorded on a suburban Brisbane verandah and conveys a laidback yet complex structure - not to mention what can only be described as two dangerously good choruses. The song builds up and crescendos beautifully with a harmony in the fade out that could melt the coldest heart, and not since Brian Wilson's *Pet Sounds* epic has the bark of a dog so enhanced a track...

Released on Brisbane's newest label  
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about the songs [by tim steward]

**All The Other Times:** we wrote this around January 2005, just mucking around in the practice room one night. Really that's all we do in there. It was a pretty easy song to knock together, once you have a riff like that the song practically writes itself.

**Blue:** this was the very first song we wrote after "resuming rehearsals" again after doing the tour for the singles album last year (2004). Justin from the label was in the room with us for some reason and he dug it straight away. We had recorded a pretty good demo of it ourselves. I recorded the dogs barking on the night before we mastered the whole EP in May. I walked around the streets of Enogerra looking for houses with high fences, with my minidisc recorder running and headphones on. When we found dogs we'd hang around getting them all wound up, which was fun. I added it to the track at about midnight that night.

**Delusions Of Grandchildren:** so it was originally going to be a single, then we decided to make it an EP - but we needed more songs, which we didn't have. I had this one sitting around on the computer not doing anything which was kinda handy. We decided to call it Delusions... just so we had a track by that name. Dean thought of the title - well, it slipped from his mouth one time anyway, like a lot of great and funny things often do.

**Time After Time:** Kellie wanted to do a Cyndi Lauper song, but I wasn't so sure it would work. Anyway we set up a little lapel mic down the hall running into the 4 track, and another mic close to the strings. I learned the song in about 5 minutes, ran through it twice, our friend Paul hit RECORD and we recorded it. There was tons of good background noise, cars going by etc, which added to the feel, and gave us something to run with. Kel did the vocals standing in front of the computer in my room and we mixed it up right there.

**Summer Rat:** another piece of music we had lying around for about 6 months, demo-d but with no vocals. I wrote the words the night before we mixed the song, so that was the first time I ever sang it. Kel plays the keyboard and there's no bass guitar, which is kinda weird in spots, but not too bad overall.

**Modern Morning:** We wrote this one the week before recording, in February. We were still arranging it and getting the vocal parts sorted as we were actually recording. The instrumental ending was totally on-the-spot improvised; it's kinda miraculous that it worked. The song started getting crazy in mixing, we added timpani drums and synth trumpet. We even had a reggae style snare echo going on in parts, but that was too much. The surprise package.

**Nuts To This:** We rehearsed in the same room as Powderfinger around 4 years ago, and one night Kellie and I stayed back and recorded this song on the 4 track using their Rhodes electric piano (don't tell them by the way, we never did) and a creaky cranky old analog synth of ours we had lying around. We spent the next 4 years saying "we should mix that song" to each other. Then the opportunity finally came along to use it. Phew. Kel named the song because it reminds her of the "peanuts" theme tune. The live drums on it are actually Dean's drums from Modern Morning, slowed down and cut up.