

# screamfeeder

**Screamfeeder** are a 3 piece noisy pop / indie rock band from Brisbane Australia. Lovers of loud and beautiful music since the day they were each conceived, they have been compared to all the greats; Husker Du, The Jam, GBV and The Who. Comparisons aside they rock in their own unique / sublime / chaotic way. Contradictions and dualities abound within Screamfeeder, and therein lies their beauty.

After the success of their first **US** and **UK** tour in March / April 2004 and their recent visit to **Japan** in September 2005 the band are planning on making regular overseas visits. Their album **Take You Apart** is now distributed through In Music We Trust in the US.

Meanwhile in Australia Screamfeeder have just released their **Delusions Of Grandchildren** EP, which follows hot on the heels of the 21 track "**Introducing Screamfeeder: singles and more 1992 - 2004**" which spans their remarkable 12 year career.

For more info please see the band's websites  
[screamfeeder.com](http://screamfeeder.com) / [myspace.com/screamfeederrock](http://myspace.com/screamfeederrock)

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# 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.

Released on Brisbane's newest label  
**BAD COP BAD COP RECORDINGS**  
[www.badcopbadcoprecords.com](http://www.badcopbadcoprecords.com)  
[info@badcopbadcoprecords.com](mailto:info@badcopbadcoprecords.com)

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 veranda 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 Petsounds epic has the bark of a dog so enhanced a track...

# screamfeeder delusions of grandchildren

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.

# screamfeeder

Album Bio | August 2004

## INTRODUCING: SCREAMFEEDER SINGLES & MORE 1992-2004

The Screamerfeeder story is a long one but a simple one. Three Brisbane kids start pumping out albums full of noisy infectious rock in the early 90s and gain critical acclaim wherever they go. Twelve years later and their accomplishments are many: recording with the country's top producers / regulars on the festival circuit / regular hi-rotation on **JJJ** and **Rage** / overseas releases and touring / a dedicated and passionate following in Australia and overseas / 7 albums, and a huge handful of great singles, all finally together in the same place, on their new album: **Introducing: Screamerfeeder, Singles & More 1992-2004**

A collection of all their hits & Triple J favourites such as **DART**, **STATIC**, **Hi Cs**, **TRIPLE HOOK**, **12345**, **ABOVE THE DOVE**, **MR TUBA**, **STOPLESS & BUNNY**, as well as select tracks which have been successful in their own right, including their awesome cover of Style Council's **WALLS COME TUMBLING DOWN**.

It spans 12 years of consistent quality work for the band, and with a great range of songs and styles will undoubtedly appeal to fans and anyone who has heard any of these songs on the radio through the years alike.

Put simply, this is an essential album for any fan of Australian Indie Rock/Pop and is a great introduction for those who up until now may not have experienced in full the brilliance that is **Screamerfeeder!**



# screamfeeder take you apart

Album Bio | August 2003

There are many ways to rock, and on their latest album **Take You Apart** Brisbane's **Screamfeeder** have mastered them all. From the simple downbeat strumming, hypnotic keyboards and incisive lyrics of "*Now I Don't Feel So Bad*" to the punked up smash fest of "*Needles*". From the classic bluesy strut of "*And Tigers They Roam*" to the unrelenting sonic slab of "*Bunny*". From the Who-like maelstrom of "*I Don't Know What To Do Any More*" to the neo-gospel love affair of "*You And Me*".

**"Forget Jet, The Vines, even You Am I... Screamfeeder are hands down the country's best rock band and Take You Apart is all the proof you need. For real."**

*Time Off magazine, Brisbane , 11/03*

"Forget the boredom inducing whine of Something For Kate, if you're after guitar pop that leaves the pretension to the prima donnas look no further than singer/guitarist Tim Steward and his long serving partners in Screamfeeder" **Blunt Magazine**

"13 tunes-no filler and its ragged, infectious spirit evokes all kinds of glories: classic soul records, the early Who singles, the fire and fun of bands such as the Jam and the Replacements. Highlights are many but it's hard to go past 'I've Got The Knife', one of the best tunes of the year, with its infectious melody and lyrics with just the right mixture of yearning, regret and hope." **Courier Mail**

"With attractive lyrics and placid keyboards being the main highlight, "Take You Apart" no doubt holds some of Screamfeeder's best songs to date. Its diversity is cryptically intelligent, while Screamfeeder, as a band have refined immensely. Certainly the brightest release to come out of Brisbane this year, as you get the feeling that Screamfeeder are one of those bands who continue to get better with age." **Anemic Magazine**

"If ever the adage "all killer and no filler" applied, it does with "Take You Apart", one of the Australian albums of the year" **Tsunami**

"Their latest is a no-fuss, boiled-to-the-bone rock record that bristles with energy and focus, leaving plenty of space for subtle melodies, simple hooks and Tim Steward's hope-filled voice" **Rolling Stone**



# screamfeeder info sheet

## History

Torn emotions played at dangerous volume and hazardous speed. Screamfeeder have been around for 10 years and have released 7 albums of their own brand of noisy indie rock. Based in Brisbane, Australia, they have ruled the airwaves and worked the circuit in Australia and Europe and know how to turn it on live.

The band have recently returned to their home shores after completing a quick and concise World tour, taking in New Zealand, LA, Austin (including being invited to perform at the prestigious **SXSW** festival), New York and London.

## The Band

- Tim Steward, guitar, singing
- Kellie Lloyd, bass, singing
- Dean Shwereb, drums and percussion

## Gigs

Screamfeeder have played all the major Australian festivals:

- Big Day Out
- Homebake
- Livid
- Summersault
- Glenworth Valley
- The Falls Festival

As well as playing with some big names like **Swervedriver**, **Pavement**, **Sonic Youth**, and **Sleater Kinney**, they have played in Japan, France, Germany, Spain and Switzerland, America, New Zealand, Singapore, UK and travelled around Australia numerous times.

1997's critically acclaimed "Kitten Licks" LP was released in America on **Time Bomb Records**, and the band's first two albums were released in Europe. One-off releases on **TAANG!** and **Guilt Ridden Pop** have also helped the band maintain an underground presence in America and Japan.

## Releases

### Albums

- Flour
  - Burn Out Your name
  - Fill Yourself With Music
  - 7 Year Glitch
  - Kitten Licks
  - Rocks on the Soul
  - Take You Apart
  - Introducing: Screamfeeder
- (singles and more 1992 – 2004)

The following singles have all had high rotation on JJJ

- Dart
- Static
- Gravity
- Hi Cs
- Triple Hook
- Above the Dove
- Stopless
- Mr Tuba
- Ice Patrol
- I Don't Know What To Do Any More
- 1 2 3 4 5
- Bunny

## The reviews say

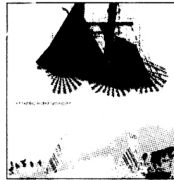
- Great album. I caught Screamfeeder at the Big Day Out Yesterday, what a performance, definitely my favourite band for the day! Good to see that guitars and lighter fluid still go well together.
- Top songs, but that is nothing new for screamfeeder. the best thing about "rocks on the soul" is the production. best sounding record of their career to date. Mr Tuba makes me smile. Screamfeeder are surely Australia's most underrated band and they will hopefully have the opportunity to release music for evermore.
- Screamfeeder guitarist Tim Steward torched then smashed his guitar at Homebake earlier this month. Presumably no-one told him his latest album, Rocks On The Soul, had just been named Triple J album of the week. With bass player Kellie Lloyd and drummer Dean Shwereb, Steward and his Brisbane-based sidekicks have written six albums of 'noisy rock music' in 10 years.

screamfeeder press

# Long journey delivers glories

## sounds

Noel Mengel



**Screamfeeder, *Take You Apart***  
(Rhythm Ace)

★★★★

**The Strokes, *Room on Fire***  
(BMG)

★★★★½

IT HAS been a long and frequently frustrating journey through some great gigs, dashed hopes and cool tunes for Screamfeeder, the Brisbane trio whose debut album was released in 1992.

And when others might have given up in the face of late nights, low pay and long drives, they have persevered and delivered the record of their lives.

While The Strokes' album will probably sell millions and Screamfeeder probably will not, there's no doubt which one I'm enjoying more at the moment.

It's difficult to put a finger on exactly what lifts this Screamfeeder above their earlier albums except to say it's more consistent – 13 tunes, no filler – and its ragged, infectious spirit evokes all kinds of glories: classic soul records, the early Who singles, the fire and fun of bands such as The Jam and The Replacements.

*Take You Apart* is the sort of record I had hoped Mick Jones might have made – Tim Steward's singing voice is reminiscent – when he left The Clash. But great rock 'n' roll is about the spark created by a band and Jones never quite found that again after the split with Joe Strummer.

But Steward has plenty of it with bassist Kellie Lloyd and drummer Dean Schwereb, who took inspiration from old soul records and provides the urgent pulse at the heart of *Take You Apart*.

It's an album packed with so many pop-rock delights it's hard to know where to start: the call to the dancefloor of *I Don't Know What To Do Any More* complete with Keith Moon-style drum explosion to finish; the tingling soul ballad *You and Me*; Lloyd on lead vocals for *The Space That's Left*, with its gently gliding verse and roaring chorus built around just two chords.

But great rock music isn't about how many notes you play. It's about

what you do with the few good ones that you put together.

The album, produced by Magoo, has a warm yet crisp sound, the guitars mostly lean and clean, with organ parts adding colour to tunes such as the exquisite *12345*.

Highlights are many, but it's hard to go past *I've Got The Knife*, one of the best tunes of the year, with its infectious melody and lyrics with just the right mixture of yearning, regret and hope.

That's another element which makes this record special: lyrics that have something to say, that ring true, paint pictures, are worth your time and money at a time when the quality of lyric-writing in pop and rock generally seems to have hit rock bottom.

Rock music isn't like *Australian Idol*, it's not a competition, but when you race into the record store to pick up The Strokes album this week, ask to hear *I've Got The Knife* and see if you can resist.

THE Screamfeeder album was made and released without the sort of pressure of expectation attached to The Strokes.

No doubt about it, their 2001 debut album *Is This It* is a wonderful thing, with its scratchy guitars, taut songwriting and references to all that was cool about New York rock from the Velvet Underground through to early Blondie and Johnny Thunders.

Familiarity takes the edge off the thrill, especially since they pretty much have stuck to maintaining the pared-back arrangements, tinny drums and the voice of Julian Casablancas held back a little in the mix, slightly distorted, like the sound of Ray Davies on early Kinks records.

*Room on Fire* has a couple of cracking tunes: the tightly coiled menace of *What Ever Happened*, the bouncy pop thrills of *Between Love and Hate*, the razor-sharp riffage of *Meet Me in the Bathroom*.

Best is the seductive *Under Control*, a pop-soul slow-burner which underlines that these five know how to write a tune and look cool in magazine spreads.

All is well with The Strokes – as long as you can forgive a tune that sounds like The Cars (*12:51*) – but as with most bands that deliver that near-perfect debut album, it's harder to land the killer blow second time around.

# screamfeeder press

## REVIEWS

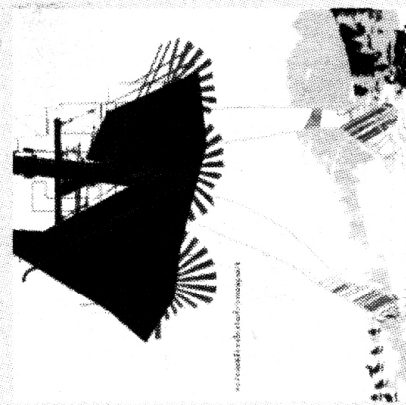
### Feature Album of the Week

#### Screamfeeder – Take You Apart (Rhythm Ace)

It's one of life's great mysteries that local indie-rock group Screamfeeder aren't superstars. God knows they certainly deserve to be, especially with tunes as good as those on *Take You Apart*.

After the oft-cluttered, multi-layered *Rocks On The Soul*, this time around the group strip things back and deliver 13 cuts of unashamedly punchy rock. The inclusion of keys on tracks like 'Now I Don't Feel So Bad' and the infectious single '12345' add another dimension to the sound, as do handclaps on 'I Don't Know What To Do Anymore' and a resounding choir of voices in 'You And Me'.

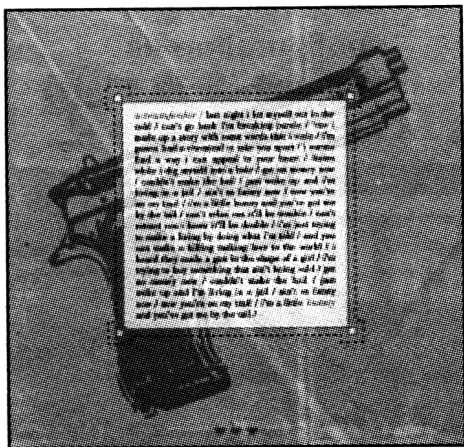
Elsewhere, the punkier 'Bunny', hook-heavy 'And Tigers They Roam' (dear me, that bass line is sublime) and high-energy 'Same Mistakes Again' rival the quality of past



'Feeder classics like 'Dart' and 'Hi-C's'. In fact, you'll struggle to find a single song on *Take You Apart* that doesn't hit you in the chest, fire your soul and make you wanna dance.

Forget Jet, The Vines, even You Am I... Screamfeeder are hands down the country's best rock band and *Take You Apart* is all the proof you need. For real.

★★★★★ (Nick Coppack)



#### SCREAMFEEDER – Bunny Rhythm Ace Records

Say what you like, I think Screamfeeder rock. What I like most about them is the band's resolute insistence on developing their own style. They remind me of Fugazi in that musical trends come and go, but they remain committed to their own philosophies of song-writing, and hence their sound just seems to get richer and better. Let's face it, seven albums testify to a fertile artistic imagination and not a little dedication to their cause. Bunny is a quality indie rock track of the sort that you just don't hear anymore, but the b-side Make Up recorded in their practice room is even better: rawer, and more emotional, and more satisfyingly lo-fi. Does anyone remember Burn Out Your Name? I do, and I know how good it was, and I reckon this new stuff is at least as good. Young Brisbane songwriters: learn from Screamfeeder's persistence. Your best album may be your seventh too.



### SINGLE OF THE WEEK

#### SCREAMFEEDER 1,2,3,4,5

Wilfully stupid, with the kind of disaffected indie attitude that ensures no matter what they do, it seems coolly ironic. Guitars ring underneath the kind of cheap piano sound that could only be derived from an instrument brought from a hockshop, whilst the singer sneers through five of his most effective notes. I enjoyed it hugely. Particularly the lyric and its clever deployment of an arithmetic motif. Oh to be so artistic. But all I have to sing about is my age. I rate this four out of five on indie cool alone.

# screamfeeder press

Courier mail, Brisbane, October 2003



## Screaming hits

Screamfeeder are going off with a scorching new album. **Noel Mengel** reports

**T**HE buzz has been out for months: Screamfeeder have really nailed it this time.

That word of mouth has spread from those who have heard their new tunes at recent gigs or those who've had a sneak preview of the Brisbane trio's long-awaited new long player, *Take You Apart*.

Every new record gets talked up, of course, but in this case the buzz is spot-on: *Take You Apart* is a cracker, one of a bunch of sizzling rock 'n' roll records from Brisbane bands this year.

In a world where hype, image and making a big initial impact seem to be becoming more and more crucial, Screamfeeder really have taken the long way to the top, from Tim Steward's days in a Townsville band called The Madmen, morphing into Screamfeeder in Brisbane in 1991 with the arrival of Kellie Lloyd on bass, later joined by Dean Shweref on drums.

It's been 12 years of sweat and struggle since their debut album, *Flour*, but a record as perfectly formed as *Take You Apart* is sweet vindication that the battle has been worth it.

That is a long time battling in the lower divisions: an early song popped up on a compilation with other young hopefuls such as You Am I and Tumbleweed, while it has been more than 10 years since they first toured in Europe with The Screaming Tribesmen.

Steward has a quiet chuckle reflecting on just how long they have persevered.

"Many times it's been a struggle," he says. "We've had plenty of hassles with record companies, we've been here, there and

everywhere with record labels, but who cares? We're still doing what we love and we're very proud of *Take You Apart* — that's the bottom line."

Certainly, few bands strike a creative high six or so albums into their career, but surely this one will win its due as one of the best Australian rock albums this year.

The splendid *I Don't Know What To Do Any More* has been getting plenty of airplay from Triple J, but that's just the start of the fun, from deliriously catchy pop singalongs like *12345* to the ever-building chorus of soul ballad *You and Me* and the magnificent *I've Got the Knife*.

Simplicity and fully formed tunes are the key ingredients, as well as lyrics which actually have something to say.

"We did the demos very quickly and said to ourselves 'This should be simple' and it was. We've been in the studio so many times now that it's a fairly easy process. The songs dictated that we record them live because they are straight-ahead tunes.

"We've been playing some of these live for up to a year now and they go down a treat. They are simple songs, they don't require intense concentration or anything like that. But they are a joy to perform and the people who are coming to the shows really pick up on that."