

TAPE/OFF: *BROADCAST PARK* REVIEWS



The mysteries of life get a distinctly Aussie thrashing from Brissie indie rockers Tape/Off and their brand new album *Broadcast Park* - and it's an intelligent, scuzzy blowout.

Becoming as much of an institution as the landmarks in their beloved hometown, Tape/Off have routinely turned heads and ears since their inception, thanks largely to their diverse brand of indie rock, and their stellar stage sharing along the way (with Royal Blood, Kurt Vile, Violent Soho to name but a few). But where some bands in the punk/stoner/garage world falter with their angsty scorn and excessive fuzz-lust, the Tape/Off lads triumph, chalked up to the group's visceral songwriting and sneaky hooks - just some of the secret weapons on display on the group's sophomore album *Broadcast Park*.

Named for Brisbane's iconic 4ZZZ's broadcast tower atop Mount-Cootha, *Broadcast Park* kicks off with a confident swing courtesy of *Ithaca Pools*, a pumping lo-fi banger that dips into Homer's *The Odyssey* and captures the unbridled restlessness of longing for somewhere you're not. What follows is a subtle study in displacement and societal conventions and restrictions dressed up in some pretty dang catchy sonic clothes: from snarling, popping anthems (*Day In, Day Out, Micronations*) to dingy, brooding soundscapes (*Adam Said*), there's a startling insight and unwavering production across the board that unleashes the spitting apathy alongside some straight up catchy and earnest rock.

Marking the first new music in four years from the Brissie quartet, *Broadcast Park* was certainly worth the wait; it's a tough and tenacious outing that seamlessly balances its scruffy, frayed edges with restless rumination - come for the fuzz, stay for the feels.

(thesoundcheck.org)

***Broadcast Park* is gritty, raw and thick, full of misleading lulls presented here as potholes on a dirt road. It's really quite excellent if you're in the mood for being thrashed about.**

A vocalisation of manifest injustice, this is the bang and the whimper, the burning of the straw man in variegated and at times atonal intonations that flux from sombre to manic without diverging from a brand of beat delivery that feels as jarring and unacceptable as its subject matter should. And yet it's so authentic, so immediate, grounded and familiar that it's like listening to your down on his luck mate air his grievances. And good on 'em, good flipping on 'em, because it's taken years for this LP to arrive and you'd have to wonder if there were no frisson at this point then why make anything at all. Thankfully we have fragments here that are over four years old and are hitting home in ways that are more relevant than ever. Things are not going well and it's a great time for people to hear why.

Tape/Off have put forward something that says, this is Australia, this is modern life, this is malaise meets rage at its most percussive and poignant. This is the sound of someone who's finally had enough and is ready to speak up.

(themusic.com.au)

Rocking back onto the scene after their 2014 debut is [Tape/Off](#), with their brand new, powerhouse album, *Broadcast Park*.

With their single *Day In, Day Out*, already being rotated on Double J and Triple J Unearthed, it's easy to guess the rest of their album will be a success. Delving into universal questions such as existentialism, the male psyche, societal conventions and restrictions, familial bonds, and the myth of life on the road, the band uses their indie rock 'n' roll style to create compelling music that makes you both think and feel.

Also taking inspiration from the Brisbane scene and culture, the band pays tribute to their roots opening the album with the sounds of a car driving across the Story Bridge. The opening song, *Ithaca Pools*, continues the unique theme with a strong backing track and lyrics that create both an emotional and party hard atmosphere. The majority of the album continues this theme of emotive but dance 'til you drop tracks. Songs such as, *Vigorous Lover*, are highly addictive whilst lead single *Day In, Day Out*, is pure fun. The record also takes a softer turn on tracks like the smooth *Mellow Stampede*.

While Tape/Off is all in all a rock 'n' roll band, *Broadcast Park* is an album designed to hit you everywhere. It'll move your feet, while you sing out loud. It will have you thinking and feeling; it will touch your soul. Jump on the Tape/Off train and listen to *Broadcast Park* without delay.

(musicismymuse.com.au)

Brisbane four-piece Tape/Off are undeniably a pounding, guitar-heavy noise making outfit, but they are far from your standard grinding grunge or moshing metal band.

Their brand new, sophomore album, *Broadcast Park*, is about to be unleashed – a full four years after *Chipper*, their debut full-length effort, first hit the airwaves. Some albums tend to contain a few nuggets of gold that have to be searched for while the listener endures a trudge through a desert of dross, but *Broadcast Park* genuinely qualifies as a high-quality album with a great selection of tunes that will continually nourish your spirit through many repeat listenings.

Apart from a brief and somewhat mournful vignette called *Monogamy And Mid-Strength Beer*, the other ten tunes on *Broadcast Park* are all packed with punchiness, but contain enough variations in light, shade and colour to make this an album worth listening to all the way through – and then starting all over again.

You may have already heard *Day In, Day Out*, the teaser track released in advance of the album. It's equal parts angry, resentful and resigned – exploring the now long-standing tradition of the 'get a haircut and get a job' abuse that so many young people who refuse to instantly submit to capitalism's demands for conformity are subjected to. *Wake in Fright*, the new single, also details the underlying social hostility faced by outsiders.

According to drummer **Branko Cosic** the creation process for *Broadcast Park* differs significantly to the band's first album. Rather than being written and compiled in bits and pieces, the tunes on this new album were very much written and recorded by the whole band working together. This may explain why the album feels much more complete and consistently high in quality, but whatever the reason, it is a highly recommended listen.

The band is touring in July, covering all the mainland capital cities except Adelaide which is a feat in itself given that the members of Tape/Off are involved in plenty of other creative projects. It may also explain why they've taken four years to get another album out. In the final instance, as they state in the opening track *Ithaca Pools*, a number named for a century old public swimming pool in inner Brisbane, "*I've been everywhere man, but I came back here,*" and *Broadcast Park* is certainly a welcome return for Tape/Off.

(4zzz.org.au)

On their follow-up to acclaimed 2014 album *Chipper*, Brisbane indie-rockers Tape/Off once again blend aggressive, fuzz-heavy guitars, off-kilter melodies and restless energy to stunning effect.

Opener *Ithaca Pools* begins with singer/guitarist Nathan Pickels nonchalantly saying “I’ve been everywhere, man” before the track builds to a ferocious aural assault, while *Micronations* perfectly showcases the band’s knack for writing catch garage pop.

Other highlights include ode to suburban mundanity *Monogamy and Mid-Strength Beer*, *Wake In Fright*, which is as menacing as its namesake film, the tuneful *Adam Said* and throbbing bass and heavy-hitting drums of *Day In, Day Out*.

(Courier Mail)

Four years since their last album – *Chipper* – the eleven tracks of *Broadcast Park* (available on Bandcamp) find the quartet in fine spirit with a release that holds a quiet self-assured confidence which strikes the listener from opening to closing note in the roughly forty-four minutes run-time.

Unhurried compositions measure their pacing through percussion or bass guitar as each composition deems fit, which enables Tape/Off to create, with alacrity, music of ever different mood.

The interweaving of the two six-string guitars allow the songs their breadth of process, which in this release threads from fuzzy garage through stoic solemnity to trippy psychedelia, with the vocal equally able to meet requirements with passages of imploring passion through half-spoken rhetoric to mumbled query.

(emergingindiebands.com)

What critics said about Tape/Off’s debut *Chipper*:

“Sometimes brutal, sometimes dreamily beautiful, sometimes both at once: that’s Brisbane four-piece Tape/Off, who sacrifice guitar speakers in pursuit of glorious release from the mundane concerns of the day-to-day with a debut album that will appeal to fans of avant-noiseniks from Wire to Slint to Sonic Youth.” **Courier Mail**

“As well as excelling in the kind of spitfire riffs that’ll have fans reaching for the ‘fuzzed out’ tags, Tape/Off also scratch the nostalgia itch, recalling the glory days of ‘90s guitar rock.” **Tone Deaf**

“Tape/Off have achieved something that barely ever happens any more, and hasn’t been done well since the Sebadoh glory days - subversively fusing pop tactics with a messy tangle of noise, until the two become indistinguishable in the maelstrom... *Chipper* is a time capsule, a love story and a brutal head-pounder all rolled into one.” **Soundly Sounds**

“It’s this fantastic mix of aggression and restraint that make you want to grab the band by the lapels and – in true school bully fashion – tell them not to leave it so damn long next time.” **Beat Magazine**

“Killer, slow-burning slacker psych and sand-filled shoegaze; the beached out, doped out, blissed out vibes of a lethargic monkey in a man’s breakneck world. It’s one of those dreamy ‘stoner’ grunge moments: terminally chill, and yet prickled with a kind of shrugging dismissiveness. Romantically jilted and languidly disenchanted.” **HHHappy.com**

“... when all is said and done, Tape/Off have made the perfect debut album. It is fractured and has that promise that you desire from a band you love”. **Heavy and Weird**