

AXXONN – Let's Get It Straight

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(Useless Arts Records/Inertia)

An impressive début from this Brisbane noisemaker

When we think of Brisbane's contribution to the musical world, it's fair to say that most think of our outstanding rock history (The Saints, The Go-Betweens, Regurgitator), or maybe our contributions to pop (The Veronicas, Savage Garden). Brisbane isn't exactly known for its experimental music, despite the efforts of Lawrence English and his fine Room40 label, but this could change with the release of AXXONN's début album, Let's Get It Straight. On this album, Brisbane-based sound tweaker Tom Hall expresses a full range of sounds that may confuse those who know his work only as the sludgy drone/doom metal of last year's cassette EP Below The Dead Ones – there are moments of ear-splitting loudness, sure, but there are also beats both synthetic and acoustic (Cod & Chips), a lonely acoustic guitar backed only by an electronic sizzle (Golfini), delicate piano melodies (Ten Pound Trouble) and even some vocals courtesy of Hall himself (Choc Milk Addiction). He's not afraid to get heavy as fuck (The Second Death and the title track, which showcase both doom and black metal influences respectively), but he can also rave the night away (on Perfect For Acid) and channel the same noisy optimism that Fuck Buttons have mastered (on album closer Nai). Let's Get It Straight is, therefore, an impressive début from a versatile talent; hopefully it will help put Brisbane's flourishing underground experimental scene on the same footing as the Pacific Northwest, New York, and Japan when it comes to exciting, challenging and brutally noisy music.

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