



THE BEATINGS

LATE SEASON KIDS

RELEASE DATE: SEPTEMBER 15, 2009

Contact: cameron@midriffrecords.com

For high-resolution images and mp3s, please visit:

<http://www.thebeatings.com/lsk>

In the last ten years Boston, MA's The Beatings have released five studio albums on Midriff Records, the DIY label that they created. They have booked and toured the Continental U.S. eight times, sharing the stage with such diverse and notable bands as The Yeah, Yeah, Yeahs, The National, and The Hold Steady.

Midriff Records/ MDRF017/12 Tracks
Full Length CD/ Digital Download
Produced by The Beatings and Ray Jeffrey
Recorded by Ray Jeffrey at
Liberty & Union Studios, Taunton, MA
Mastered by Eric Baird at
Half Son of Audio, Attleboro Falls, MA

TRACK LIST

01. Nothing Ventured, Nothing Gained *
02. Bury You*
03. Youth Crimes
04. The Sleeper Is No Fool*
05. All the Things You've Been Missing*
06. Parts-Per Notation
07. Worth The Wait
08. The Scapegoats*
09. Ways And Means
10. Can Not Complete
11. Don't Feel It No More
12. Dreams Of The Waking

* Recommended for listening/for radio play

But who are they, you might ask? Their albums have been praised in magazines and papers across the U.S. such as *Magnet* ("flawless"), *The Village Voice* ("these guys and girl fucking rock"), *The New York Times* ("...arrive in time to see The Beatings, a promising young band from Boston..."), *The Washington Post* ("FIFTH BEST ALBUM OF 2002"—Editors Pick), and in Europe with reviews and/or features in the UK's *Mojo* and Italian *Vogue* and *GQ*. They were invited to participate in the Mission of Burma documentary "This is Not a Photograph" and last year Thurston Moore listed them as at #5 on his Best Live Shows of 2008 list. Still, The Beatings labor away in the underground of the underground, relative unknowns in the larger indie-rock community. We here at Midriff expect that all to change with the release of their new full-length album, *Late Season Kids*.

Late Season Kids is The Beatings sixth studio album and third full length and contains 12 original tracks showcasing the noise-rock band's more pop leanings. The result is their most lush and daring work to date. Co-vocalists Eldridge Rodriguez, Tony Skalicky and Erin Dalbec create endearing and breezy harmonies. Dennis Grabowski's drumming has a new swing without losing the machine gun hits that has garnered so much praise over the years. The Beatings explore themes such as regret, redemption, young love lost and found, and how the end of summer reflects the end of innocence. Of course there is plenty of The Beatings' signature noise guitars and dissonance, but

on *Late Season Kids* it blends smoothly into pop song structures and melodies. It may be the bands most accessible album to date.

Late Season Kids is the follow up to The Beatings' critically acclaimed, Paul Q. Kolderie-produced 2006 release *Holding On To Hand Grenades*.

THE BEATINGS (LEFT TO RIGHT)

Eldridge Rodriguez - Guitar, piano, keyboards, vocals
Greg Lyon - Guitar, keyboards
Erin Dalbec - Bass, vocals
Dennis Grabowski -Drums, percussion
Tony Skalicky -Guitar, organ, vocals
Photo by Ryan Scafuro



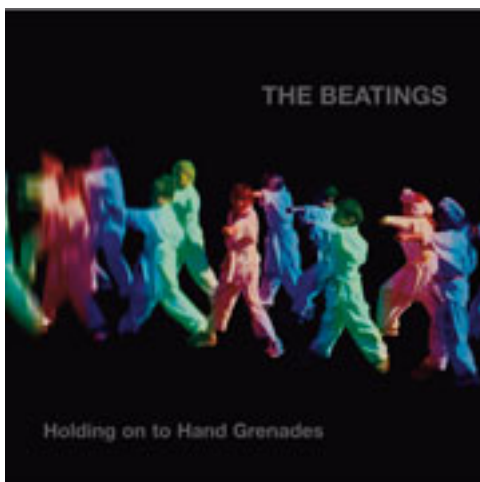
THE BEATINGS

HOLDING ON TO HAND GRENADES

RELEASED FEBRUARY 2006

Contact: cameron@midriffrecords.com

The Beatings create intelligent, guitar-driven art-rock and have forged an idiosyncratic path through independent rock. Neither punk nor alternative, The Beatings' combined melancholic lyrics, scream-sung counterpoint harmonies and hair-raising guitar leads to make a catchy and instantly recognizable brand of noise-rock. In the summer of 2004, The Beatings recorded *Holding on to Hand Grenades* with renown indie-rock producer Paul Q. Kolderie. This was their first attempt at working with a producer, and the results were stunning: an incredibly detailed, lush and full sound that brought out the chaotic nuances of The Beatings' noise-drenched performances. *Holding on to Hand Grenades* charted in the top ten at colleges across the U.S., and the band performed live on KEXP Seattle as part of their national tour.



SELECT REVIEWS OF H.O.T.H.G

"An expansive, ferocious, and lovely riot of five-alarm distress and contemplative ennui ...by turns prickly, pretty, and blown-to-the-brim with scorched sonic diatribes." – *Boston Globe*

"Vibrant energy and carefree post-punk zeal move the Beatings well past their more prominent influences." — *Washington Post*

"Leaves you with the feeling that The Beatings are ready to annihilate the world's post-punk poseurs, even if they have to do it with a heavy heart." — *Denver Post*

"The Beatings make tousled Art Post-Punk that, while bristling with esoteric melody, would send most 'Pop Punk' fans home to cry beneath their Simple Plan posters." – *Cincinnati City Beat*

CHART PEAKS& MISC. INFO

- #13 CMJRadio Adds- Feb 2006
- #146 on the CMJTop 200 - Feb 2006
- #25 on Insound.com's Top 25
- Over 4,500 paid downloads through digital distribution.
- "Feel Good Ending" was a Top Five download on Insound.com for February 2006.
- "Stockholm Syndrome Relapse" was downloaded over 7,000 times through Pitchforkmedia's Free Download page.
- #9 - KEXP, Seattle, WA
- #2 - KSSU, Sacramento U, CA
- #1 - WORT, Madison, WI
- #2 - WMBR, Cambridge, MA
- #3 - KGLT, Bozeman, MT
- #8 - WRLC, Williamsport, PA
- #15 - WVKR, Poughkeepsie, NY
- #30 - CKXU Lethbridge, Alberta, Canada
- #8 - WBGU, Bowling Green, OH



Beatings bide their time for perfect release

By LINDA LABAN

The waiting game isn't an easy one. Ask the Beatings.

This 6-year-old Boston art-rock quartet, which will headline The Plan night at Great Scott tomorrow, gained a hefty local reputation and considerable international critical kudos with its full-

length debut, "Italiano," released on the band's Midriff Records in 2002.

Yet, though a thrilling follow-up has sat ready since last September, it has no release date. As much as they'd like to have the as-yet-untitled work out in the public arena, this record, the Beatings hope, is their ticket to the wider resources that a larger label, but one with the right artistic leanings, would bring.

"There have been offers to put it out, but we want to do the right thing," said co-singer and guitarist E.R., a New York native who attended UMass. "We would rather sit on it for another year than throw it to the lions. We're very proud of it. We'll probably put out another EP on Midriff sometime this year. But, for this record, we want some-

'We would rather sit on (the record) for another year than throw it to the lions. We're very proud of it. ... It's the best stuff we've done so far.'

E.R., GUITARIST FOR THE BEATINGS

one who can do something that we haven't been able to do for ourselves."

Considering the band has toured coast to coast and has distribution nationally as well as in Europe — not to mention its catalog being available on iTunes — that won't be just any old label.

The CD was recorded by Black Helicopter frontman Tim Shea, whose band also will perform at Great Scott, and produced by Paul Q. Kolderie (Pixies, Radiohead), two elements that lend the record a winning edge, said E.R.

"It's the best stuff we've done so far. Tim comes from the same noise-rock background that we do, and Paul has a wide range of influences. So having the noise and the pop thing together was interesting. It's noisy as hell, but there's five fairly accessible tracks. But then, my reference is far to the left of most people.

"The thing we got from doing stuff ourselves is that this all takes time," E.R. added. "It might take longer to do things right, but it's worth it. You can look back and say, we did this right, we didn't compromise, and we didn't act like (expletive) and throw it to just anybody."

The Beatings perform at Great Scott, 1222 Commonwealth Ave., Allston. Tomorrow at 9 p.m. \$8. 617-566-9014.



PART OF THE PLAN:

Boston band the Beatings, from left, Dennis Grabowski, Tony Skalicky, Erin Dalbec and E.R., play Great Scott in Allston tomorrow.

BOSTON Herald

FRIDAY, MAY 6, 2005 ■ 50 CENTS (75 CENTS 30 MILES OUTSIDE BOSTON)



the village **VOICE**

VOICE CHOICES JANUARY 12-18, 2005

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Pick THE BEATINGS

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One of the best bands to come out of Boston in a long time, the Beatings have certainly learned a lot from their Beantown heroes Mission of Burma and the Pixies, but they also inject a healthy dose of originality into their sharp, driving, high-energy punk-rock songs. They just finished recording a new full-length with Paul Kolderie (Radiohead, Morphine), but still haven't decided on a home for it. With Bill Janovitz. \$ SWITZER

Boston



LOUD: The Beatings.

FEEL DA NOISE

Darkbuster isn't the only band in town to make our eardrums bleed.

When 11 just isn't loud enough, look for these names:

>> **SCISSORFIGHT** Every time they play the Middle East, fans next door at TT's get an earful of chunky guitars. >> **THE BEATINGS** This punk-rock love child of the Pixies and Mission of Burma is a bastard with bad attitude. >> **BLACK HELICOPTER** Like pouring a motor-oil smoothie into your ear. In a good way. >> **CAVE IN** Frontman Stephen Brodsky proves that loud and lyrical can peacefully coexist. (Well, maybe not peacefully...) >> **CONVERGE** This hardcore cult favorite clearly sees music as punishment. And you've been a very bad boy. —Michael Blanding

MAGNET

REAL MUSIC ALTERNATIVES

BEATINGS

THE HEART, THE PRODUCT, THE MACHINE AND THE ASSHOLE

Those of us with Bostalgia can't help but hear the Beatings and recall the days when female bass players roamed every stage, when J Mascis was the man to plunder and when the road to glory ran through Fort Apache. The tagline above the latest from these contemporary Boston darlings is "Loud Frantic Quartet Takes Horse Tranquilizers,"

and the sound-bite version of the subsequent news item reads: "Silkworm Tupelo." Only the jokey "Transvestite Bar" fails to intrigue, and even it offers a fantastic organ sway. The band's recipe (few changes plus screaming finale equals song) grates a tad, but the bummcore "These Will Be The Old Days Someday" is thankfully spared. The Beatings are one ingredient (stronger production) away from continental potential. [Midriff, www.midriffrecords.com]

—William Bowers

The New York Times

★ **MASTER OF NONE, THE BEATINGS**, Mercury Lounge, 217 East Houston Street, near Ludlow Street, Lower East Side, (212) 260-4700. Master of None is headlining, but arrive in time to see the Beatings, a promising post-punk band from Boston that released its debut album, "Italiano" (Midriff), about a year ago. By making a series of basic adjustments — the vocals turn screamy, or the tempo slows down, or the guitars go loud and fuzzy — the group conjures uncertainty and entropy to match the frantic lyrics. Tonight at 9:30, with the Blondes; admission is \$8 (Sanneh).

January 3, 2003

The Washington Post

"At its highest level, rock and roll has a visceral energy matched by intellectual prowess. This is rock as art and not just fun. The Beatings, a four-piece band that calls both Brooklyn and Boston home, seems to hit this highest standard on its recently released CD "Italiano." Hard-rocking it has less in common with today's indie bands than it does with groups like Husker Du and the Ass Ponys. Which means it's a band that seems unconcerned with trying to fit into a certain niche and focuses instead on creating a riveting, propulsive and ever-changing sound."

— Joe Heim, *the Washington Post*
July 10, 2002

The Year's (2002) Best CDs (or a dozen I'd recommend buying):
Joe Heim, December 31, 2002

1. Bruce Springsteen "The Rising" (Sony)
2. Sleater-Kinney "One Beat" (Kill Rock Stars)
3. Common "Electric Circus" (MCA)
4. Norah Jones "Come Away With Me" (Blue Note)
- 5. The Beatings "Italiano" (MidRiff)**
6. Eminem "The Eminem Show" (Aftermath/Interscope)
7. Rilo Kiley "The Execution of All Things" (Saddle Creek)
8. Billy Joe Shaver "Freedom" (Compadre)
9. The Roots "Phrenology" (MCA)
10. Nina Nastasia "The Blackened Air" (Touch and Go)
11. Wilco "Yankee Hotel Foxtrot" (Nonesuch)
12. Canyon "Empty Rooms" (Gern)

the village

VOICE

LA WEEKLY

THE BEATINGS These guys (and girl) fucking rock! But then again, I'm a sucker for anything Mission of Burma/Husker Dü/Pixies-inspired. Their recently released full-length, *Italiano*, is their best effort yet, and leaves no question as to whether the future looks bright for this Boston four-piece — it could be blinding. Request "Heavy Metal" — it'll knock your socks off. With Team USA, King of France, Marmalade. **Brownies**, at 8. (Switzer) ¢

April 11, 2002

The Beatings at Spaceland.

Everywhere they go, these young Bostonians are making an impression both on press and on hungry audiences sick of noisy emo-seriousness and regurgitated glam. With melodies à la old Superchunk, screamer/singer Eldridge Rodriguez echoing Black Francis, and the soaring, sad words recalling Bob Mould in Husker Dü, these three guys and a girl are still in the grip of their influences — which means mostly bands from the glorious late '80s, when anything out of the norm was called "college music." But there's soul in the Beatings' patient distillation. Easy beats and meandering, lightly woven strings ("Heavy Metal") might blend into rough, hurdy-gurdy-like loops ("New Destroyer"), or give way to a bouncing, one-note solo suitable for your pogoing pleasure ("Refueling Vehicles"). The Beatings have just self-released their first full-length, *Italiano*, and they're booking and promoting themselves across the U.S. But anyone expecting DIY limitations will be surprised. (Wendy Gilmartin)

September 19, 2002

BRAND NEW
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2002 - £3.50

MOJO

The Music Magazine

"There was nothing I wouldn't try"

BOWIE

HEDONIST. VISIONARY. MAGAZINE EDITOR!
DAVID BOWIE EDITS MOJO

THE MOJO FILTER

Your guide to the month's best music:
What to buy and where and how to buy it.

JULY 2002 Edited by Jenny Bulley

WE DIG! What's hot on the MOJO office stereo this month

1. Sex Pistols
Box Set WARNER
Anyone mention it's 25 years since punk? OK, OK! Featuring the Pistols' return to the stage for a career anthology, including the studio stuff, unreleased demos, alternate versions and all of the legendary August '76 Screen on the Green concert. (See full review next month)

2. Eminem
The Eminem Show GOOD
The third long-player from hip-hop's master of controversy is a surprisingly humourless, funkless and self- pitying affair. Nevertheless, the twanging echoes of Wilco's *Being There* and My Dads' *Gene* creep up there with his

3. Tortoise
Tortoise CHICAGO
Chicago's musical col-



llectives (punk, dub, hard-core, Krautrock...) inside out on this, their self-titled debut. With original artwork restored, this re-issued shows just how original and innovative they

4. The Flaming Lips
Yoshimi Battles The Pink Robots WARRNER

...the Portland group's first three LPs. Well worth the effort to uncover.

world, helped only by a beautiful Japanese girl. Sweet, sinister, uplifting, heart-breaking.

5. Lone Pigeon
Concubine Rice WARRNER
Founder-member of The Beta Band ice-cream of Dry The Rain, Dog Got A Bomb goes off the rails and responds with beguiling collection of eclectic pop fragments, MacCormac harmonies and perfectly fused guitar sweeps. Why did the Duke suddenly go mad? Here's the answer.

6. Margo Guryan
Thoughts DUO
She wrote Spooky's Sunday Morning and just about every thing else she placed together in the late '60s and early '70s

7. David Bowie
The Rise And Fall Of Ziggy Stardust And The Spiders From Mars DUO
Bowie's most iconic, on which he pretended to be an alien pop star and promptly became one. It looks as a 30th anniversary edition with an add-on disc of rare cuts, such as wonderful Amel Curran versions of *Moonage Daydream* and *Hung On To You* itself.

8. Wipers
Box Set DUO
When Kurt got rilly, Minors often mimicked local heroes: the Wipers to Fast Seasons cover of DT - Is This Real, Youth Of America and Over The Edge - are the Portland group's first three LPs. Well worth the effort to uncover.

9. The Beatings
Italiano MIDRIFF
Not the British Stooge-alikes, Boston's Beatings rock a more diverse bag mixing up girl/boy vocal duties over full throttle angst rock with a few of lo-fi song fragments. Not dull.

10. Martha And The Vandellas
Dance Party/Walldout! DUO
Five of a Detroit Motown trio featuring four females - this is the best. The first, well-named set kicks off with *Dancing In The Street* and also has *Nowhere To Run*. The second, more varied album has *I'm Ready For Love* and *Jenny Mack*. A great '60s treat.

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thephoenix.com

THE BOSTON Phoenix

The Boston Globe

— **ROCK.** In their press photos, it looks like the **Beatings** are emerg-

ing from the same bleak stream of art-punk that Slint went swimming in on the cover of *Spiderland*. And sure enough, on their debut full-length *Italiano*, you'll find a love letter to the dawn of pre-corporate alternative rock. Gushing but not overly polished scream-sung melodies, awkwardly phrased rhythms, disconcerting bleats of paralysis — it's a frame of rock-reference that pretty much ends at the Pixies, or at the very latest at Superchunk's *Foolish*, but since when is that a bad thing? The release party for *Italiano* is tonight at T.T. the Bear's

The Beatings thrive on bickering

Get together a group of opinionated people, coop them up in an overheated van crammed with amplifiers and instruments for long stretches at a time, and you're bound to get arguments — or at least lively discussions. Good thing that the members of the Boston-based Beatings — which hits the road this summer — are all close friends.

"This band is like a family," says Erin Dalbec (bass, vocals), conveniently, and perhaps necessarily, forgetting how families behave in close quarters at high temperatures. Then again, the Beatings seem to actually like each other better than some siblings do, and they've known each other almost as long: Eldridge Rodriguez (vocals, guitar) and Tony Skalicky (vocals, guitar) went to grade school together; Rodriguez attended UMass-Amherst with Dennis Grabowski (drums). Grabowski and Rodriguez became friends with Dalbec when they moved to Boston, and Skalicky followed suit soon after.

The Beatings do joust, contra-

dict, and deliver declamations among themselves (though, as far as I can tell, no actual beatings are involved). But the common bond of music keeps the banter good-natured. Besides, they ask aloud, why would anyone want to be in a band with somebody they didn't like?

The fact of the matter is, both the band's EP, "6hz," and its new full-length CD, "*Italiano*" (released on the group's own Midriff label), benefit greatly from the tumult and tension that make the Beatings one of the city's most eclectic (and noisy) indie-rock exports. The material on

"*Italiano*," which ranges from scabrous discord ("How Many Times Can You Say Goodbye To The Same Person?") to lovely melancholia ("New Destroyer"), draws from indie-rock royalty. One can hear loud echoes of the Pixies, Sebadoh, Husker Du, and Guided By Voices (which makes sense: Skalicky once played in a GBV tribute band, Gloomy Basement Vampires).

In a novel twist, the band de-

liberately recorded the CD at three Boston studios, each time with members of a different Boston band (Vic Firecracker, Cracktorch, Charlene, respectively) at the engineering helm. "We wanted to have different sounds on the album and that was a fairly obvious way to go about that," says Skalicky. Likewise, when it came to sequencing the songs, each Beating had a different idea, says Grabowski: "It took a lot of diplomatic cajoling to get the first track into the first slot."

"*Italiano*" is a jarring, surprising, ambitious album from an outfit that believes that such things make good rock 'n' roll. Apparently, others think so too. The disc's beginning to make a dent at college radio and is receiving airplay outside Boston. "You just write what you know, and what you're influenced by, and what you'd like to hear on the radio," says Rodriguez. "This band is a nice, happy medium between satisfying our pop urges and our noise urges. It's certainly not pop, it's certainly not noise, but it's an amalgamation of those things." — JONATHAN PERRY
E-mail roughgems@aol.com.

■
The Beatings
tonight at The
Upstairs Lounge
69 Lancaster St.,
Boston.
www.theup-
stairslounge.com

punk planet

notes from underground

9 **Beatings, The - Italiano, CD** Definitely one of the best CDs I got to review in a while. I heard these guys and girl on Boston's 89.3 on the way to work and forgot the name of the band. Needless to say, I hear this rocking-out song ("Twins") with this repeating guitar squelching noise, and I was more then psyched. The song has that catchiness accompanied by an embracing noise, sort of like Husker Du or Superchunk. That song alone has the ability to make you just go and grab your guitar (air or otherwise) and jam along, and it only gets better from there. "New Destroyer" is a truly depressing song, but you can't help but bob your head to it. "Addicted to Freaks" brings the rock back with a great singing/screaming duet. Musically, The Beatings change direction multiple times, but there's a real sense of character to the music that keeps welcoming you back. You can call it "postpunk", you can call "aggro, indie rock," hell, call it whatever you want. Just make sure the word "great" is in there. Italiano is a keeper. (DM)
Midriff Records, 345 Elder St., #216, Brooklyn, NY 11237

Dana Morse, Punk Planet #51, Sept/Oct 2002

SHREDDING PAPER

Beatings - "Italiano" (Midriff Records) 17/59:19

Boston's The Beatings have made a lot of noise in their short history. Last year's "6hz" EP kicked out the jams with charming and shaky confidence, garnering comparisons to The Pixies, Guided by Voices, and other indie royalty. "Italiano" is their first full length, and if it's any indication of the band's future, I would put on some sunglasses. The songs are all over the map in terms of style, but rarely sound derivative. "How Many Times Can You Say Goodbye to the Same Person?" ends with clever rhythmic conceit, subtly slowing the Frank Black-esque vocals and loping drums to a snail's pace by song's end. "Nothing" is punk pop at its best, with bassist Erin Dalbec sounding like a lo-fi Veruca Salt or harder-edged Velocity Girl. "The Art of Leaving" is the best mostly-instrumental song I've heard in years, simultaneously intuitive, bittersweet and brooding. There's really nothing you could find to complain about on this album, except that there isn't more of it. The Beatings are like that friend that everyone should have. They're funny, smart and perpetually in a state of kicking your ass. *John*

@ www.thebeatings.com (MP3s available)

John Wenzel, Shredding Paper #13, Sept/Oct 2002

BEATING IT OUT OF BOSTON

Rockie Boston band The Beatings chures out some fantastic post-punk stuff: all big, distorted guitars and bully drum fills and hollerin' and such. It's impressive, even for the older, somewhat jaded "indie rock" survivors who came up during the '90s.

The band formed last year in Boston with Eldridge "ER" Rodriguez and Tony Skalicky up front on guitars and vocals, Erin "E-Rock" on bass and vocals, Dennis (or just plain "D") on drums. The foursome operates on a philosophy that, as Skalicky puts it, "a broken heart only stops hurting when it stops beating."

local bands while others are pettily competitive about local versus out of town bookings in their city. There are a lot of venues in that town and some bands don't travel outside the city, they can play relatively steadily only occasionally leaving Boston. Bands like Rock City Crime Wave are constantly getting out of town bands on bills. I don't know, it's probably no more snobby than any other scene."

"The folks at the show should expect a thin coat of phlegm on the stage at the end of the show; apologies ahead of time."

As The Beatings prepared this month to embark on their first-ever national tour, what should patrons of the Engine Room expect?

"They should know that we mean well," ER says. "The folks at the show should expect a thin coat of phlegm on the stage at the end of the show; apologies ahead of time."

"They should know that we are not from Baltimore," Skalicky adds. "They should expect some alcohol-related sloppiness and be prepared to forgive that, should it occur."



Ballard Lesemann, Flagpole Magazine, July 25, 2002

the beatings

6HZ

(Capelest Cinema)

Expecting a punk band and not getting one, here, the first song starts out with a very mellow intro and Michael Stipe-vocals that explode into a noisy rock song that seems more tied to the "alternative" of the early '80s than anything that would go with the word 'beatings.' The Stipe comparison creeps in a couple more times, bringing back memories of the days when R.E.M. would really rock out, raw and energetic. There are hints of a Yo La Tengo-type noise, and when mellowness hits, it swirls into a dreamy guitar mood, with the vocals just screaming over the slow drive of rhythm. The CD ends with a very raucous song that carries hints of early Buffalo Tom, but with the vocals almost falling apart, hoarse and broken, but very alive. (www.thebeatings.com)

Marcel Feldmar (above)
John Micek (right)
The Big Takeover #49

the beatings

6HZ EP

(The Beatings)

This debut EP from the Boston, Mass.-based band is 31 minutes of pop-punk that the screeching *JRL* devotees of Blink 182, Sum 41, and other latter day practitioners would do well to note. Suggesting Hüsker Dü with Bob Mould in a slightly better mood, The Beatings tear through the five-song record with an admirable ferocity—witness the Mouldesque storm of noise on "Brighter than Bright," and the steady thrum of "Experimental Test Monkey." There's even a Grant Hart-styled number ("Wring Me Out") in the bunch to provide some pop counterweight to the general sturm and drang. As with most punk, brevity is the soul of wit, and The Beatings manage to kill the momentum with the inexplicably long "No Glen, It's a School Night" into a hidden track, "How Many Times," a staggering 14 minutes worth between the two. Give them credit for bravery, though. On balance, this record is a refreshing blast of fresh air in a world where mainstream punk has been reduced to a market term. (www.thebeatings.com)