ENTROPY

Issue #4

Releases, Reviews, and your albums



are you a hardcore tough guy? all brawn no brain? huh?

HARDCORE



IGNORANCE

Despite the prominence of hardcore bands advocating for, and calling out those against social issues, the issues hardcore has always stood for like working class solidarity, class consciousness, and anti-establishmentarianism, for an equally long time, and an increased Specter in current times, hardcore ignorance has prevailed. A reactionary response to the core ethos of punk and hardcore, separating the music from the culture and it's values - a husk, an image with no substance, a shell of a sub-culture where the line in the sand, the standards of the hardcore ethos, are increasingly pushed until the tenants of our sub-culture are nothing more than a suggestion, or even an antagonism towards the new members. Or rather than a direct opposition to hardcore values, this can manifest as the slippery slope of being "apolitical". Towards the end of the slope of idiotic and privileged ideology (what we call privilege in living free from oppression should really be the standard and right, rather than assuming privilege from the subjugation and oppression of the majority of society otherwise), that being that you are not inconvenienced enough by the establishment that you have no participation in politics, despite the oppression of those around you, despite the eternal risk of losing your rights, you remain ignorant.

These 2 branches of hardcore ignorance, direct antagonism and indirect obliviousness, have different magnitudes of idiocy and issue, yet are widely similar in their watering down .of the ethos of hardcore and wider "counterculture" subcultures. This issue is present in every subculture, especially apparent when subcultures gain popularity and commercialisation, as outsider individuals want to adopt the appearance of the sub-culture yet oppose or disregard the ethos. This aspect has been present since the origins of punk, with the sex pistols commercialised aesthetic and sound, completely ignoring the values of the scene, hence why Johnny Rotten is one of many washed up MAGA "punks" and why Sid Vicous was a heroin addict who couldn't play bass. The nihilistic cash-grab the Sex Pistols promoted desecrated the not only hope, but effort of punk towards a better future.

But how are we to negate this appropriation? Especially in a time when hardcore has become so popular and sensationalised. The uncomfortable answer… gatekeeping. Despite the negative connotations of gatekeeping in the modern day, there are very distinct and separate gatekeeping tactics; rather than the popular meaning of harassing anyone that's new to the scene for not knowing the bands you discovered last week, gatekeeping should be enacted through prioritising the unwavering ethos, DIY scene, and knowledge of the scene through teaching and passing on knowledge. If you meet someone who doesn't know about the scene, take the time to show them and educate them, so they can then continue the chain and pass it on. Invite people to protests, gigs, and events; make people welcome while advocating for our values. I starkly remember when I was new to the scene, being vilified for only knowing mainstream bands, despite the lapse of logic in that I was new to the scene… how can someone instantly have the knowledge of a scene veteran when they're just being introduced. We don't want a small scene; we just want a consistent and strong ethos within the scene. The more people with shared values in our movement the more organised we can be to create music and create social change, which is the superordinate goa. I've seen so many people pushed away because of bad-play gatekeeping despite an appetite to learn; and if I was pushed away, as I well could have been, you wouldn't be reading this now. Then, on the topic of people already in the scene antagonising the values or promoting ignorance, it's our duty to confront them and either scrutinise their logic and allow them to reach our conclusions or keep them out of the scene to prevent further corruption. There is no hardcore scene without hardcore values, so if the scene avoids confrontation to appease venues or people, to maintain civility, that is no hardcore scene. If you are one of these people promoting ignorance in hardcore, I apprehend you to look within and reflect on why you're doing this, sowing seeds of division or faltering our movement. It is much more fulfilling to stand for the equality of us all, to stand for what you believe in,than to stand for nothing or to ragebait who should be your comrades. In the end, we who hold our values on our chest will be superior to those who spout ignorance and falsities.

Do you?

Separate the art from the artist.

Can you?

Continuing from the last notion, one of the tenants of hardcore ignorance is rocking problematic band tees, but how valid is it to separate the art from the artist truly? In certain situations I can understand separating the art from the artist, magnitude and context behind the artist play a great factor in their evaluation. Obviously monetary support through merchandise or gigs is abhorrent when the artist is an apologist for hate, abuser, or whatnot. But the seemingly innocent act of listening to a problematic artist may have sinister consequences. When an artist is popularly listened to, they become popular in discourse, which in turn makes the band more accepted in the scene despite their issues, which are often seriously contradicting hardcore values. For instance, magrudergrind is one of the most popular grindcore bands in spite of the fact the lead singer was a proud soldier in the IOF, a contradiction of both hardcore and grindcore values; even though their music is significant to grindcore, it's truly one of the easiest things to plainly stop listening to them and pick up one of the IOOOs of other bands like them, it's what I did and what you should do too. Additionally, their popularity in the scene leads to people introduced to the scene adopting the band without acknowledging the problems with their behaviour and ethics; not that it matters to a lot of people when it has become popular to be apathetic to the ramifications of their actions, big or small. These bands serve only to further water down our culture's ethos; ensure your actions match your cognition and drop that band. Is it so hard not to listen to bands that are nazi apologists, misogynists, or sell-outs?



Shame on these bands. Shame on those who apologise for these bands. Shame on those who financially support these bands.



Anticipated Bands

Heretic

3 man mix of brutal death, goregrind, and deathgrind; no material out yet but the practices they've posted allow me to assure you they'll become one of the essential bands in Perth's extreme metal scene. Extreme speed and brutality. A demo is on the way and they are currently looking to start playing gigs, whether that be in the DIY hardcore or established metal scene, hit them up on Instagram for either. ©hereticband_perth

FFO: Last Days of Humanity, Exhumed



Spinal Mastication

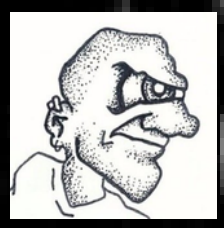
With 2 tracks currently out, I believe this is the only gorenoise band in Perth. Seeing how fun anal birth live are; I am only hoping these guys will some day play live, naturally at a volume so loud is leaves everyone with tinnitus. The way gorenoise was intended.

FFO: Anal Birth, Menometrorrhagia, Craniorachischisis



Witness

Youth hardcore comprised of the hardest, most active kids in the scene. As quintessential as hardcore comes.



NO BYSTANDERS

OVERALLOVERALLOVERALLOVERALLOVERALL

Such a great gig for such a great cause. Femicide is incredibly rampant in Australia (and internationally) and yet our government won't go anything about it. They will hold a Royal Commission to attack the Palestinian liberation movement, and they won't do a thing to address the 54 women killed this year alone. They won't do a thing to address the I300 women killed in Australia since 2000. 26 years to take action against this horrifying injustice in our society and they haven't done anything. All the while, Pauline Hanson, in her attempts to usurp the government by scapegoating, fearmongering, and sowing seeds of division, much like the Nazis or Mussolini did, pillars of the fascist playbook, declares that domestic violence, essentially, isn't as big as me make it out to be by calling it a waste of police resources, and a 'two-way street'. We can not let this unfold and stay silent. We must use our voices to prevent anymore deaths at the hands of domestic violence. We must urge our politicians to actually represent our interests and to not downplay what is such a tragedy. As such, although it isn't the most powerful tactic of change, please e-mail your local member of parliament; urge them to investigate this horror - demand they do all in their power to stop this. Additionally, change.org has a petition to demand a royal commission into femicide, please sign it. The petition will be linked under this post (if you're reading this online), otherwise search up "Change Org Royal Commission into Femicide" or scan this QR code. ->

Scan to sign petition demanding royal commission into femicide.

Tarsier

What an opening! Tarsier is an incredibly unique duo (I was informed the vocalist was abruptly recruited right before the performance, just for this) that plays what I could only describe as power electronics, although any genre label for boundary pushing bands such as this is disservice. Tarsier is beyond labels. As such, contrary to every other power electronic band I've heard, Tarsier creates an incredibly ethereal atmospheric sound amidst the abrasive frequencies of noise, with simplistic yet solemn melodies and vocals that are so distorted and pitch shifted it sounds just like another synth, only highlighted, a set in the dark would have made this project all the more enjoyable. The DIY aspect of the band was something I really appreciated, and is the origin of all experimental music, with the microphone lodged inside an emptied eclipse mints container (that apparently was consumed in one sitting) - a good laugh and a one-of-a-kind sound as a result. It feels weird to stay idle when in front of live music, but how exactly would you move to this? I found it more to be a cerebral thing I suppose and I ended up just moving closer to the speaker, so the noise and my thoughts compiled together. I really enjoyed seeing this project, especially on a bill as mixed as this one, with experimental noise, to industrial rap, to hardcore, to powerviolence. Diversity in personal music taste and gig line-ups is a favourite of mine.

Special Beam Cannon

Admittedly, I didn't have the highest hopes going into this set, as I was told SBC was screamo only to listen to their releases and find pop-punk Esque sounds; but this set was amazing and well-worth attending. It actually managed to get me somewhat emotional, which I suppose is the point, but no other emo bands I've seen live have achieved this before. If I knew the lyrics I'm sure it would've been even better as I saw those who did screaming their hearts out. In the end it was my first time seeing them, and my views on them did a 360 headfirst into this set. I couldn't hear the vocals initially, but as the set progressed, they began to be more distinguishable, pairing with my enjoyment of the set peaking at the last few songs. I got to move during this set! Hurrah! I adore mosh, but mixed bills that allow expression and movement in different ways are great, and headbanging to emo is wondrous. There was an announcement that a couple of the latter songs were new originals, so I'll be keeping my eye out both for new releases and more AA SBC gigs.

Hexopus

Industrial rap trap something anything nothing? An amazing set - the best of the night for me; but certainly a weird one. I wasn't sure what to expect and I was somewhat shocked initially as it was my first viewing of something like this. Then, ironically, I said to my friend that we would be moshing to this, yet the irony was not found as he began moshing. Though I must admit moshing to this is much more fun than standing still. Upon getting a taste, it was impossible to stop, so the rest of the set was filled with many "dance" moves, including the fent-flop, the ancient Egyptian, the side-to-side, and the backpacks (that ended up with both of us on the floor), as well as heavily exaggerated arm motions to the beat. Hexopus really held his composure though at a moment it seemed unlikely; the bars were hard and the phaser voice (that's what I'm calling it, if you were there in person you know what I mean) sounded straight from Mars. IO/IO

Cicada

I was so tired at this point so the mosh was minimal on my part but also wider amidst the whole venue. A shame because Cicada were amazing; this was their first AA gig and I believe their second ever gig overall. I don't listen to much metalcore, so to me they sounded like late 2000s to early 20I0s metalcore that's more in touch with metal than it is with the core, but aspects of mall screamo peaked through with the melodic songs, some cleanly sung choruses reminiscent of underoath, and Guillaume's insane fry screams. Already setting himself up as one of the best vocalists in Perth and I'll be looking out for future action from this group.

Chalked

Good set, no notes. Quality every time I see them and always with a good mosh.

Lokka

It was refreshing to see Lokka again, even if I left half-way through the set. For clarification, I didn't leave because I was bored, but because of just how long this gig was; even longer than hardcore for hardcore in 2025, the last time I saw Lokka. Lokka's vocals are the stand out feature of the band - distinct and a fun collaboration with their instrumentation over quite well written songs lyrically. Clearly everyone else was likewise overjoyed at Lokka playing an AA show, something they really need to do more often.

LYNWOOD MASSACRE

This gig was great - a good, diverse mix of bands and genres in an esoteric suburban venue that was incredibly convenient for me being I suburb across. But gigs at these venues are always great, true DIY stuff. Still backyard, skatepark, or bando gigs would be a one-up, but logistically migraine inducing. One day we'll see a return of the backyard pepsi challenge. Shoegaze in the middle of a metalcore/slam gig is always amazing, especially when they play as well as Soothe do, but more on that later. Whoever turned the main lights on, despite ambient lights creating a perfect atmosphere, must have been attempting to sacrifice this gig but to little avail. Additionally, the to catch a predator episode outside the venue was horribly contrasted after No Bystanders, but Perth stood up for what's right and told him to fuck off.

Incarnated
These guys have real talent, which I can recognise despite my disdain for the majority of this era metalcore. They seemed quite technical, yet unfortunately the speaker was malfunctioning and the crackling vocals really limited my enjoyment of this set. They'll no doubt be a lot better with properly functioning equipment, but it was still a solid debut.

Cicada
Horseshoe annihilation ritual. Again, Guillaume's vocals are incredible, just winning over the crackling speakers in their power struggle, unfairly affecting the high and loud vocals the most. Now that Cicada has come onto the scene, I expect them to be on every line up. 3 shows so far and 1 more announced; adding on to the immense schedule for both Jake and Junyi, the never-ending hope and need for new bands (more on this in a moment with anticipated bands) is suffocating, or, rather, desolating. It seems like most of Perth's hardcore scene currently is actually metalcore and deathcore, and whilst I'm very particular with the metalcore I listen to, and very avoidant of deathcore in the same manner, I'm more than welcoming to this true wave of Boorloo heavy music.

Soothe
As I was saying, shoegaze, but more specifically Soothe is amazing in the midst of a heavy metalcore/slam gig, not only for providing a mosh break, but just for how mesmerizing and surreal yet melancholic they manage to be in the face of bright lights and a to catch a predator episode outside, seriously with dim, atmospheric lights these guys would have been on a whole new level. It is somewhat funny seeing all the members wear slam tees and play their polar opposite sound, maybe that was just foreshadowing for guillotine. If I was to be granted one wish, it would be to crank the volume of Soothe up to 140dB for a proper experience.

Guillotine
From the Lynwood grapevine and my own circle, this was the most anticipated set of the night. No doubt about it. There was an air of impatience from the start of the gig to the end of Guillotine's set that resulted in about 10 of us, including me, swiftly running to Soothe's set because the distortion sounded like they were switched with Guillotine. A very tight horseshoe was formed right before Guillotine initiated, and it the whole of 15 seconds before the sides of the venue liquidated into the sides and back of the hall. Incredibly heavy and suffocating, naturally, but the set felt short simply from how enjoyable and active it was, never mind it's actual length. I'm still calling out for one last song.

Chalked
Incredibly consistent. Possibly the most fun set of the night in that it was a heavy mosh, and both Ratus and Cam jumped on vocals for quite some time. Ratus' vocals sound reminiscent of Peachey's vocals from Six ft Ditch, if he was from Midland instead of Portsmouth. I think I've said this before. I can't really remember but the same exact thought struck me because of how stark the similarity is.

Slaughter the Soul
After quite a long gig, though not set too late, Slaughter the Soul still managed to hone hospital inducing pit. Realistically almost every band tonight had a great pit so it's hard to illuminate how heavy and active these guys are, but to have the same outcome no matter the line up, time of set, or event, they deserve serious recognition. They played their singles, before the demo was out, where certain people risked their consciousness to get through to the mic and scream the mosh calls. Shout out to Stacy for not only having her requested song played but moshing harder than everyone else and proving that emos can mosh. Hard. Take that Hysteria!

DOORS AT 3PM
FLYER BY JZBLOOD

Release Reviews



Primordial Affliction - Capital Punishment

An unyielding wall of slam; fit with the staple tin can snare, disgusting vocals yet with impressive uniqueness through variety in tones and techniques, and of course it wouldn't be slam without the assault of distorted chugs that leave you stuck in a permanent grimacing expression. The opening track, Decree of Termination, serves as the ominous introduction, forewarning us of the brutality to come. With this EP Primordial Affliction has set themselves up to be a nasty new addition to Perth slam death metal, despite only being a duo, and with shared members of Corpse Maggot Crew, Slaughter the Soul, and Vile Mutilation this quality shouldn't come as a surprise. A short debut EP, yet already leaving an impact. Undoubtably with the high bar they've set, future releases will be greatly anticipated and received, as this is only a hint at what's to come.

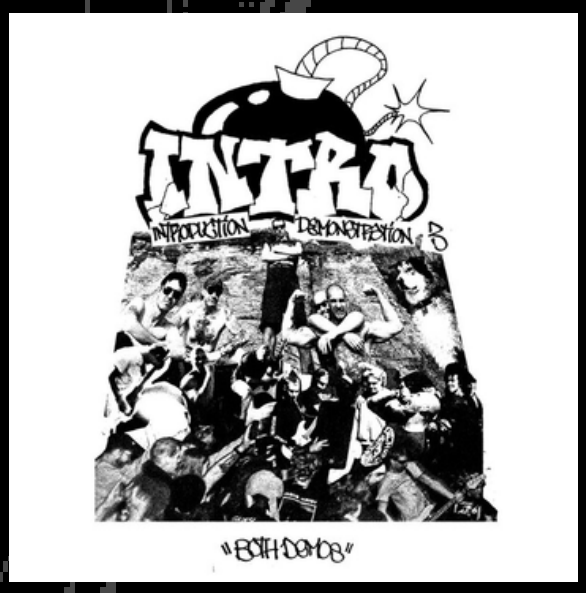
Favourite Track: Premeditated Retribution



Slaughter the Soul - Delusions of a False Prophet

What an incredibly EP from one of the most hyped and consistently praised local bands. Vital to the upholding the local scene by appearing on almost every gig for as long as they've been around, always heavy, always dogpiled, and always violent. Although I am opposed to lots of deathcore, and lots of revival bands as being monotonous, too melodic, or plain irritating, Slaughter the Soul is one of the few bands I'm adamant about liking - and this EP showcases what revival deathcore should be; DIY, brutal with occasional melody, and lyrically engaging. Cramo is undoubtedly one of the best vocalists in Perth, so the collaboration with Cuillin from Furety was like the Perth DIY version of Phil Bozeman collaboration with Suicide Silence, even if it was post-mortem. Cramo's lows are my highlights, and I assume everything is an exhale fry base, but occasionally in person they sound like inhales. The dogpile traps in "In the Grave of the Messiah", will, I am 100% certain, lead to the most chaotic pits we've seen in Perth since… since before I was in the scene, that's for sure. Hopefully they'll release some lyric sheets so I don't have to spend hours deciphering them.Additionally, I am a massive fan of the acoustic outro song "Buried Under Oceans", and the music-video for "A Dissertation on Cowardice"; music videos are really uncommon in the DIY scene but will hopefully become a trend. They needn't a budget nor professional skills and Slaughter the Soul's music video perfectly encapsulates this DIY, gritty atmosphere in some abandoned site. Dope shit.

Favourite track: 6018



Introduction - demonstration 3

Ok. Here goes… I've been putting this off because the last one was so boring. But I'm about to click play on RR0I3 and spew my live reaction here. Not expecting much, but I'll keep an open mind… Wow! Worstmin Stomp, the opening track, is not what I expected. Groovy, got me into a nodding rhythm and the main guitar riff is very fun. Side I is a bit heavy on the reverb but so far so good. On track 4… each song is a bit repetitive, but they're all groovy, raw, and different in comparison to the sound of conventional Perth city hardcore, for better or for worse. Utterly horrible interlude. Side 2… or demo 2… remind me again why both were released or released as one… Is boring… the same monotony I criticised the band for live when they played their first demo. I don't exactly know how they managed this, seeing as side 2 is a repeat of side I with a slightly different sound, yet it's so much worse. Maybe hearing the same 6 songs twice in one release makes it too repetitive, but that would just prove this has no replayability. Shouldn't this just be an EP or a single demo? It's not going to be reduxed later on… I don't get it. Releasing this on 9/II would have been a better gimmick if their track 9/II stomp was actually in this record. Here concludes my spontaneous review… side I was fun and gave me hope for Intro's progress, but side 2 negated that and it fell flat.

Favourite track: Worstmin Stomp (demo 1)

ZINE REVIEWS

Agenda 7. Highly requested. How original. High entropy sold out to the demands!

Ok Ok. I get it. Every other zine is doing this. So I have to? Fine. Have it your way Kuro. Initially I was somewhat opposed to this because I don't want to put anyone down and I look at everything quite cynically and critically. The reviews I've seen of zines by zines so far have been very short or saying very general objective notes without anything of substance to add which is quite disinteresting. The main thing said about High Entropy is it's very political and I agree with most of it. Like… duh? I'd be more interested if someone actually responded to the parts they disagree with, that's how a synthesis of ideas is made! Additionally it's been stated that not everyone understands everything we talk about. Which is fine! I am trying to teach and persuade my audience, but I implore you to conduct independent research on what we talk about, especially if you don't understand it, to come up with your own conclusion! Don't stay ignorant!

The Westz Finest

Here we go… I enjoyed the first issue. The expose on hardcore nepotism and Last Ride records. Some real inside scoop shit that I didn't really think about before this but now notice it everywhere. Issue one was irreverent but clearly a dump of pent-up knowledge and thought on the hardcore scene with great insight and laughs. Evidently, it had a lot of thought going into it and about 10 seconds on the design (I'm one to talk), but that worked in its favour with the satirical nature. Issue 2 however felt solely as a reaction to the controversy post-no bystanders, leaning even heavier into the satire but this time with nothing interesting or unique to say. In essence it read as reactionary and impulsive. I enjoyed the rants of the first zine, but this one was more of a screenshot photo dump with an inferred air of absurdity that only backfired into immaturity and pettiness. Quite a disappointment after I enjoyed the first issue. I'd hope the next issue would be more intriguing but somehow I doubt it. This latest issue is the embodiment of all I hate in hardcore.

Yapz

Well… it's ok. I like that Yapz is giving their thoughts on so many bands, performances, and events, especially seeing as how many they attend. But the format and the message really drag this to mediocrity for me. I think its good people are making zines, but they should be formatted in a way that matches that, or is interesting nevertheless, rather than the approach Yapz takes of a simple text dump. Is it really a zine if it doesn't fit the printable DIY magazine format? I wish that Yapz had more interesting things to say about these bands rather than just a synopsis of their performance. Extract something from it! Something that's unique to your perspective! Something that's more than visual perception! Apparently a physical zine is on the way, which I'd be excited for. But until Yapz is updated I'll continue only reading the highlights.

Bite It 6k

The air of all Bite It creates is profoundly interesting. Such a fresh and interesting perspective within the scene; especially the segments of health regarding waking up early and eating a proper diet, and their refusal to take a side in the debate of heavy hardcore and fast hardcore, instead forming their own opinion no matter the pressure. It just proves that they act on what they believe when they wrote their segment on the pressure to conform. Cam's photography is amazing, and would fit as a great wall poster if only Aaron's interview wasn't on the other side (psst, take this tip for next time), and the art and design present through their breakout zine read eerily, uniquely, and ominously; perfectly fitting the atmosphere of the Bite It! crew. Sick ass tags too.

Rotten Putrid Noise

I've only read the 2 latest RPN issues, despite their availability online, and they are undoubtedly the most well designed and put together of the zines I've read (fuck zines for profit zines, all of the zines reviewed here are free). While they are quite short, each issue has a lot to say and a unique perspective away from the anti-RR zines that are common. They've also been around the longest out of the present zines, to my knowledge, and were around before the trend of zines we've seen. On that note, High Entropy was inspired by Metal Zone posting, and I think the zines since have been inspired by a mix of this, metal zone posting, and RPN. RPN is also the only zine that reviews predominantly 18+ gigs, which is fine I suppose. I believe hardcore and metal gigs should be open to all, but it's interesting to hear the perspective of one that does attend these gigs, and more so than AA gigs (I do think it's lame to avoid AA gigs though), when no one else is doing so.

Sorry!

I told you so...



UNDERRATED ALBUMS

I asked you to send me your underrated albums with a short one sentence synopsis. Well... great picks!
I learnt that the definition of “short” is interpretive!



Kade - Half Hung
Deceit by **This Heat**
“One of the best post-punk albums ever, simultaneously groovy and haunting at times, always such a good listen.”



Ashton - Bite it!, Witness
Fear of Dog by **Dog**
“Dog are a fast hardcore band from Newcastle, Australia and they fuckin rip. This album is such a banger; best song by far is “scomo”, yeah the guy who shat himself at Engadine Maccas (we all know it’s true). LISTEN TO THIS BAND”



Marcus
My better half s/t
“it's just so desperate, emotional, and angry. it's the perfect blend of screamo and emo, a personal favourite of mine“

Oscar - DIY Goat
Why Don’t you take a step by **aplacewe’vealwaysbeen**
“As a big fan of emo and moshcore, I found it refreshing to hear a violent sound with vulnerability and artistic expression behind it rather than hate and toxic masculinity.”



Kuro - everywhere
一撃 by **Undead Corporation**
“An experience worth listening”



Isaiah
Together as none by **Denied**
“It’s about pain and survival, breaking the chains of hardship and thriving to be better, it’s what hardcore all about”



David
Country Tropics by **Old Saw**
“Hazy ambient americana I found whilst looking for new genres. Only 4 tracks long yet it doesn’t feel short - each track stays for just the right time. It feels like a daydream from an abandoned afternoon farm.



Lee - Half Hung
Far From Forgiven’s demo
“incredible metalcore despite the fact that they’ve only released one 6 song EP, had so much potential. Favourite tracks: Track 3, Track 4.



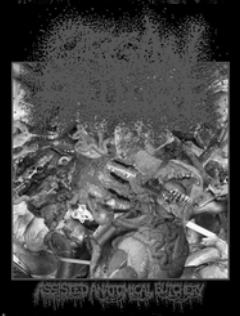
Luca - STS, Primordial Affliction
The Last Disease by **Disfigured Elegance**
“A near-perfect array of melodic riffs and hard breakdowns. some of the best compositional skills in the entirety of deathcore.”



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“A near-perfect array of melodic riffs and hard breakdowns. some of the best compositional skills in the entirety of deathcore.”



Will - Heretic
Assisted Anatomical Butchery by **Organ Failure**
“Fast, groovy, punchy and overall just the definitive goregrind sound”

Stacy - Harmony no Harmony by Million Dead
“This album features 14 songs and is 55 minutes long; it’s mostly labelled as emo/emocore and hardcore punk. I’d consider it pretty underrated for what it’s worth. I’d even say the band themselves don’t often get the credit they deserve, but my main focus here is this particular album: Harmony No Harmony.
I love the atmosphere of this album, and I’m very fond of the raw energy it delivers as well. another great point is that the contrast of slowly delivered melodic components, to fast-paced, anger-fuelled raw energy in its songs are amazingly executed.
One thing to mention is the heavy political aspects in the album’s lyricism, the way it is presented is not like they’re pushing their beliefs but rather asking the listener to think about some things that are possibly overlooked. with one notable quote from the song “Plan B”- “it’s better to light a candle than to fantasise about a sun”, saying that people who preach about solving all the world’s problems often times insistently aim too far of a goal and expect for all of society, good or corrupt, to immediately oblige and save our world. yet nothing gets done, things are getting worse, and that in times like these, we should proceed with small steps to progression, rather than preaching about a perfect world but without taking any action to pursue that.
All in all, Million Dead is a band you can certainly trust to make music for the sake of what music is worth- art, expression, passion, talent, skill, and storytelling- instead of making music for money and fame. And I’d consider Harmony No Harmony to be one of their most remarkable albums in my opinion. If you like When Broken Is Easily Fixed by Silverstein, or Casually Dressed And Deep In Conversation by Funeral For A Friend, this album is definitely worth a listen. These guys even went on tours with Funeral For A Friend, and like them, are also a splendid emo and post-hxc band.”