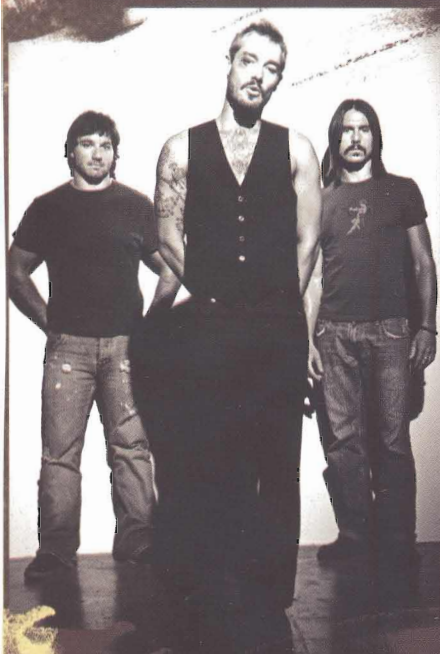


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silverchair



American audiences, and critics for that matter, has to be pretty satisfying.

BG: Yeah, we're really happy with how it's all been going in the U.S., and I guess we're really thankful as well that people have been willing to discover and rediscover the band. It's been a really exciting time in America. We really like to be able to have a second chance, I guess.

SMP: So what was Lollapalooza like for you guys?

BG: We had a great day at Lollapalooza, a really good gig. It doesn't seem like a comeback or whatever, but Lollapalooza felt like a really good opportunity to keep chipping away at everybody, saying look, we are so not fourteen years old anymore. So we felt a little bit of pressure that day, but you know, we kind of embraced it and we had an awesome day.

SMP: You guys have been headlining tours for well over a decade now all over the world. Is it still the same thrill? Are the butterflies still there onstage?

BG: Yeah, definitely. Ultimately, you're in a band to make music and play music. We've always managed to keep it really fresh. One of the things before we go on stage lately is before we walk on we go 'Alright guys, there's no rules. Feel free to kind of have free reign'. We try to see if we can do things differently and push the envelope. Yeah, you know, somehow we're still enjoying it (laughs).

SMP: Let's talk about the new album for a moment. How did you come up with the title *Young Modern*?

BG: *Young Modern* was actually a nickname that Van Dyke Parks gave to Daniel Johns. When Daniel was in L.A. Van Dyke would call up and go 'Hey! *Young Modern!*'. And we all just really liked the name, and thought it was really relevant to the record. We are still young, and we kind of feel like we're still pushing the envelope more than lots of other people.

SMP: What was it like working with Van Dyke Parks?

BG: He's fantastic. I think he's arguably one of most talented musicians in the world. And he completely gets this band, which makes our job and his a lot easier. He's a real inspiration. It's an honor that we get to work with such a great kind of composer like that. It's amazing.

SMP: How would you describe the outlook of this album?

BG: To me it's very optimistic and fresh. I mean every record is like a different chapter in any band's career or life, and this feels like a really positive and exciting time. *Diorama* was kind of optimistic, but a bit more escapism as well. This one's optimistic, but it's a lot more fun. It's almost like Silverchair's having a party and everyone's invited. (laughs)

SMP: How is making an album now different than making one ten years ago?

BG: For us it's pretty much the same, these days we just take a lot longer. We've got a lot of ideas that we'd like to try, and a lot of the time we lose them, but a lot of the time we use them. I think the major difference on *Young Modern* is we took such a hard line on recording more as a band and keeping as much of the rhythm track as we could. The original rhythm tracks are always really good, so we thought 'Why are we throwing these away?'. It kind of captures the magic at that moment, that kind of special thing when you see a band live.

SMP: When you guys took a break, were you always sure there would be another Silverchair album? (*Young Modern* is Silverchair's first studio album since *Diorama*, released in 2002)

BG: I don't think we've ever really been sure between records. After the life cycle of a record - the recording, touring, and the whole process you go through - after that you are a little bit over it. It doesn't matter how much you love the band or love the record. You're fucking exhausted! (laughs) It's like when you have an argument with someone, it's best to sleep on it. And you wake up and say 'I'm glad I did that, because now I've got a bit of perspective'. Not like being in band is having a fight, but in terms of kind of stepping back and taking a break it makes you go 'I really enjoyed that and I love being in the band'. Rather than trying to roll on to another record and getting burned out.

SMP: So you basically had to wait for the time to be right.

BG: Yeah, just when it feels right then you do it. That's when you're going to make the best music, rather than trying to force it.

SMP: So what's next for you guys?

BG: Well, the way things are rolling in Australia and the U.S. our lives are pretty much going to be on the road definitely for the next four months, possibly longer.

SMP: Well, good luck and continued success.

BG: Cool, man. Thank you for the interview.

It's quite possible that if you were a music lover in the year of our lord nineteen-ninety-five, you had in your CD collection Silverchair's *Frogstomp* album. Their single 'Tomorrow' was the most played song of the year on modern rock radio, and Silverchair became the first Australian artist since INXS to crack the top ten in the U.S. All of this, and singer/guitarist Daniel Johns, drummer Ben Gillies, and bassist Chris Joannou were still just in their mid-teens. However, stateside success eluded them with their follow-up albums *Freak Show* (1997), *Neon Ballroom* (1999), and *Diorama* (2002). Although wildly popular in their native Australia, they couldn't touch the success of their debut in America. Hopefully that changes with the release of *Young Modern*, Silverchair's fifth studio album. As with *Diorama*, legendary collaborator/orchestrator Van Dyke Parks (The Beach Boys, U2, Fiona Apple) lends a hand in *Young Modern*, and a successful tour and strong reviews are giving Silverchair a foothold in once-conquered territory. Substream Music Press recently caught up with drummer Ben Gillies while finishing up the European leg of Silverchair's world tour.

SMP: The response you're getting from North