

THE COPYRIGHTS

MUTINY POP



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THE COPYRIGHTS MUTINY POP

1. Cashiers
2. Weapons of Math Destruction
3. Stuck in Springtime
4. This Ain't Broadway
5. Over It
6. Kingsfield
7. Help Me Stay Awake
8. Tonight
9. My Heroes Are All Assholes
10. Life Vest
11. The Ceilings the Limit
12. Camouflage
13. Button Smasher
14. Playing Dumb
15. Playing Dead
16. Kill Captains

RELEASE INFO

Every few years a band comes along in the underground with enough force to break through the surface. These bands tend to burn hot; they burn bright, so much in fact that they tend to be something of a rock and roll anomaly. Immediately, everyone begins to take notice, and they leave a mark. *Mutiny Pop* is that bright burning light—from a band that is creating enough friction in the underground pop scene to torch the entire set of clichéd expectations of pop-punk. The Copyrights, in their second full-length album continue their assault on the genre; recreating, mutating, and reengineering the sound into something more aggressive, fun and exciting than anything heard before. *Mutiny Pop* is exactly what fans have demanded from “The current saviors of pop-punk.” The Copyrights are burning bright—signaling a whole new era of underground music.

PRESS NOTES

“These guys are pop punk’s current saviors.”
- Maximum Rock & Roll

“Fast, short and sweet songs that rip through your eardrums and make you wanna shake your fists.” - Album Watch

“The songs are catchy as hell.” - Now Wave

MARKETING

- Recorded at Sonic Iguana; and mixed by Mass Giorgini; Teen Idols, Squirt Gun, Billy Joe Armstrong (Green Day)
- Marketing support provided by Kelley’s Market
- Entertainment brokering by Go Big!
- Featured on MTV’s *Made*
- Featured on Tony Hawk’s *Huckjam Diaries* (Fuel Network)
- Featured on Dave Mirra’s - *In the Rank’s DVD Volume 2*
- Public Relations & Radio support by Plea Communications
- Press Campaign targeting 150 print magazines and regional/local papers
- Radio Campaign targeting 200 CMJ College Radio Stations
- Touring throughout Summer - Fall 2006 in key markets
- Key Markets include: New York, NY; Chicago, IL; Los Angeles, CA; St. Louis, IL; Washington D.C. and Baltimore, MD

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THE COPYRIGHTS MUTINY POP

BACKGROUND

The Copyrights, in their second full-length album entitled *Mutiny Pop*, continue their assault on the genre of pop-punk; recreating, mutating, and reengineering the sound into something more aggressive, fun and exciting than anything heard before. *Mutiny Pop* is exactly what fans have demanded from “The current saviors of pop-punk.”

Every few years a band comes along in the underground with enough force to break through the surface. These bands tend to burn hot; they burn bright, so much in fact that they tend to be something of a rock & roll anomaly. Immediately, everyone begins to take notice, and they leave a mark. *Mutiny Pop* is that bright burning light—from a band that is creating enough friction in the underground pop scene to torch the entire set of clichéd expectations of pop-punk. The Copyrights are burning bright, signaling a whole new era of underground music.

At first glance, the Copyrights strike an interesting form as a perennial underground band trying to make some sort of mark, to fill the shoes of all the countless

bands that have gone before them. The Copyrights indeed stand out in the field, in a convoluted scene that often produces derivative music with little or no differentiation. After all, every era is defined by a few standouts that have stretched, shaped and reconfigured the prevailing sound into something new, different and exciting.

You may not remember the countless bands that ‘rode the crest’ of the second wave punk explosion of the early mid 90’s. Instead, you may recall the bands that innovated within the scene and found incredible success: Screeching Weasel, Jawbreaker, the Queers, the Mr. T Experience, and Green Day—all of which helped the underground punk scene surface to the mainstream and set a new agenda in popular music.

The Copyrights are a product of the second wave and like their predecessors they are carefully changing the sound into something distinctively their own. They are of course influenced by these innovative groups but ultimately the Copyrights have succeeded by escaping their accursed influences for their own style.

Since forming in 2002, the Copyrights have released a discography packed with memorable recordings including: *We Didn’t Come Here to Die* (LP, 2003, Insubordination Records), *Button Smasher* (EP, 2004, It’s Alive Records), and *Nowhere Near Chicago* (EP, 2005, It’s Alive Records), and this years long awaited *Mutiny Pop* (LP, 2006, Insubordination Records). Each record is an archive of the bands musical development.

We Didn't Come Here to Die was the first step toward what was to become, *Mutiny Pop*. Adam Fletcher, bassist and lead vocalist described the initial process of creating the album, “We wanted to create a punk rock record that ‘we’ wanted to hear—short, catchy songs that were straight to the point. The message: That punk rock is supposed to be fun and for some of us it still is.” *We Didn't Come Here to Die* was well received for just that point. Finally, there was a band that sincerely loved the genre of punk for what it was: simple, straight ahead rock & roll, played loud and fast with a ferocity that is not found in mainstream music. Guitarist Brett Hunter described what made *We Didn't Come Here to Die*, click with fans, [There was] “an overall positive message, about life in general and about ... doing what we do even if it seems a bit pointless to some people.” Brett describes the albums’ style, “The first record I think we were sticking more to a mold of 'simple! simple! simple!' because no one around us was doing that at the time.”

The process of creating *Mutiny Pop* was spurred through a transition of sorts within the band. Much of the transition could be attributed to the lofty goal of artistic growth but life rarely imitates art. Instead, Luke McNeil drummer and songwriter notes, “The transition was caused by all of us growing older and fatter with more real-life responsibilities. All of this can be really depressing, or it can be viewed as an excuse or time for you take over.”

Reality is a key theme in *Mutiny Pop*, as it strays from the message youthful idealism, “The main difference between the messages of the first album and *Mutiny Pop* would be that *Mutiny Pop* is more of a realist approach to social and political situations, and the first album was more of an idealist view.” Brett Hunter adds, “Some of the core songs on *Mutiny Pop* are more a realization that everything is not ok and shit does get fucked up and people do betray you, and sometimes the people you look up to aren’t always as great as they seem. *Mutiny Pop* is definitely a little more on the negative side of things, but it has more of a fuck it, we’ll just keep on going sort of attitude.”

Mutiny Pop begins with this type of attitude, right into the song *Cashiers*, which is almost a shout and response anthem, a powerful introduction to be sure. *Cashier’s* is thematically at the heart and soul of the band. Lyrically, “We are the Cashiers ... we are delivery boys ... and we’re not ashamed ...” It is easy to get wrapped up in those lyrics because they are completely identifiable and these lyrics are exactly what people want to say to their detractors. The song is a fine example of what the album tries to convey—four friends, who put together band in order to say what’s on their mind. Throw in a ton of energy and a sense of fun that comes with a band that seems to click both internally, and with audiences.

There is a quality to the Copyrights song writing on *Mutiny Pop* that expands on realism—there are none of the typical themes in pop-punk which almost exclusively

involve lamenting about lost love. Instead, the Copyrights play around with these themes but never really fall into the same song writing clichés as their contemporaries. They haven't abandoned these themes mind you—but they have turned them on their head with a surprising, indirect approach. When listening for these themes, songs such as *Button Smasher* and *Help Me Stay Awake* stand out but not glaringly as you might think. For instance, *Button Smasher* simply uses video games as a metaphor for love but like many metaphors the meaning can be interpreted in a number of ways. The songwriting of the album is loaded with metaphors with each song meaning something completely different to each listener. This is what makes the Copyrights such a great band. They have stretched their themes to allow for interpretation and whether they realize it or not, *Mutiny Pop* is quite innovative within their genre.

Interesting commentary can be found throughout the *Mutiny Pop* album. Thematically, songs like *This Ain't Broadway*, *Life Vest*, *Camouflage*, and *Kill the Captains* are all veiled with interesting metaphors. Stretching their themes and using a more realist approach, the band has begun their foray into songwriting that touches on social and political commentary without getting weighted down or pegged as an issues oriented band.

When meeting Adam, Luke and Brett you get a sense that they are Midwesterners who have been exposed to a larger world. They have readily departed from the

songwriting of *We Didn't Come Here to Die*, quite simply because they have grown as artists and their observations on the world around them have changed dramatically.

Mutiny Pop is in words a part of their song writing progression—the album reflects the start of something new in the genre pop-punk. *Mutiny Pop* is the beginning of the third wave of punk: filled with new bands, new themes, new issues, and a coming explosion of latent energy—their time has come and this album makes their statement known, throughout the underground.

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THE COPYRIGHTS MUTINY POP

FACT SHEET

ISR-047 Copyrights – Mutiny Pop

Street Date: 05/30/06

Album

- *Mutiny Pop* is the Copyrights second full-length album
- Recorded at Sonic Iguana
- Mixed and mastered by Mass Giorgini

Band

- Founded in 2002
- Home markets include Carbondale, IL; Chicago, IL; St. Louis, MO.
- Adam Fletcher (Vocals, Bass)
- Luke McNeil (Drums)
- Brett Hunter (Guitar, Vocals)
- Nick O'Neil (Guitar, Vocals)

- more -

Touring

- Touring throughout Summer - Fall 2006 in key markets (see. Tour itinerary)

Marketing

- Recorded at Sonic Iguana; and mixed by Mass Giorgini: Teen Idols, Squirt Gun, and The Queers.
- Marketing support provided by Kelley's Market
- Entertainment brokering by Go Big!
- Featured on MTV's Made Spring 2005
- Featured on Tony Hawk's Huckjam Diaries (Fuel Network)
- Featured on Dave Mirra's - In the Rank's DVD Volume 2
- Featured on MTV's Homewrecker's Fall 2005
- Featured on Van's Triple Crown of Surfing, Summer 2006
- Featured on the UK's Channel 4, Specky Documentary
- Public Relations & Radio support by Plea Communications
- Press Campaign targeting 150 print magazines and regional/local papers
- Radio Campaign targeting 200 CMJ College Radio Stations
- Key Markets include: New York, NY; Chicago, IL; Los Angeles, CA; St. Louis, IL; Washington D.C. and Baltimore, MD

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THE COPYRIGHTS MUTINY POP

INTERVIEW

1. What was the main message of the *We Didn't Come Here to Die* album?

Adam Fletcher: We wanted to create a punk rock record that we wanted to hear.

Short, catchy songs that was straight to the point. As far as a message goes, I guess it's that punk rock is supposed to be fun, and for some of us it still is.

Brett Hunter: An overall positive message, about life in general and about being in a band and doing what we do even if it seems a bit pointless to some people.

2. What was the main message of the *Mutiny Pop* album?

Adam Fletcher: The lyrics are more negative, but I think its more like, sometimes life sucks but there's nothing you can do about it.

Brett Hunter: Some of the core songs on Mutiny Pop are more a realization that everything is NOT ok and shit does get fucked up and people DO betray you, and sometimes the people you look up to aren't always as great as they seem.

Luke McNeil: The main difference between the messages of the first album and Mutiny Pop would be that Mutiny Pop is more of a realist approach to social and political situations, and the first album was more of an idealist view. I still would say that the overall message to Mutiny Pop is very positive, but told through negative and sometimes violent metaphors.

3. How do you think these messages differ?

Brett Hunter: Negative side of things, but its more of everything is NOT ok, but fuck it, we'll just keep on going" sort of attitude.

4. What caused the transition in messages from one album to the next?

Adam Fletcher: Stress of trying to grow up, and figuring out what the hell is going on with our lives.

Brett Hunter: Getting older, getting more experience, working more, touring more, leaving our small towns and actually seeing how things work and how people treat you.

Luke McNeil: The transition was caused i would say by all of us growing older and fatter with more real-life responsibilities, and seeing through more real-life people. All of this can be really depressing, or it can be viewed as an excuse or time for you take over.

5. Define how you were forced to change.

Adam Fletcher: Trying our best to write an interesting pop punk song, within the 3 or 4 chord basic punk rock formula—to constantly make every song stand alone, rather than a bunch of filler.

Brett Hunter: With the first record I think we were sticking more to a mold of Simple! Simple! Simple! Because not really anyone around us was doing that at the time—then we started leaving town and seeing a lot of bands doing that same

thing, which I think kind of pushed Luke to start trying some different stuff with songwriting.

6. If each of you could pick only one song from your album that you felt encompassed everything your band is about what song would you choose?

Luke McNeil: Speaking only for myself, I would say the prototypical song on the new album would be either Cashiers or Weapons of Math Destruction. I can't say just Cashiers because I'm in law school now, and I guess that is exactly the antithesis of that song, but I still believe that all of us in the band would rather have a shitty job and good music than the other way around. "Weapons" because it's a rejection of all pseudo-intellectual music (one of the main reasons we started the Copyrights) while still remaining a unifying message for everyone that it is not directed towards.

7. Who would you say that your audience is? Who is your music geared towards?

Adam Fletcher: Underground punk rockers who have a good understanding of all genres of music.

Brett Hunter: People in bands, people trying to find their own way thru life—and people that wanna have fun and sing along and sweat and yell!

8. If you could only give five words to describe your music, what would they be?

Adam Fletcher: How about two? Buzz pop

Brett Hunter: Shout-along rock and roll!

9. Besides your own, of course, who are your favorite bands, performers and what are your favorite albums?

Adam Fletcher: I'm a fan of a lot of music—I'm really a fan of bands we are friends with. I really think some of the underground punk rock going around today is the best I've heard in years, and it is nice to be friends with such great bands. We're all constantly pushing each other to get better and better.

Brett Hunter: Id say our collective favorites would be Toys That Kill, Dillinger Four, Screeching Weasel, Descendents—personally, I always liked a lot of

Chicago bands and Slapstick offshoots like The Broadways, Honor System and Lawrence Arms. Oh and of course newer faves like The Ergs!, Modern Machines, The Av Club, and Bent Outta Shape.

Luke McNeil: Pet Sounds by the Beach Boys, Sticky Fingers by the Stones, Another Side of Bob Dylan, Ramones, and Midwestern Songs of the Americas by Dillinger Four.

10. Did all of you collaborate on the lyrics or was it mainly just one member?

Adam Fletcher: Luke writes a lot of songs, he's a great song writer. Me, Brett, and Luke all write songs individually.

Brett Hunter: Luke writes most of the songs, me and Adam wrote a few on each record.

11. What do you feel each of you brings to the band as a team and as performers?

Adam Fletcher: Luke is a great drummer, song writer and engineer. Brett and I—
drink pretty well.

Brett Hunter: Luke writes the best songs and is an excellent drummer and is good with a map; Adam has a good voice and does a lot of booking stuff; and I suck. Our newest member, Jeff, keeps spirits high and keeps everything fun and easy going. To tell you the truth there aren't 3 dudes in the whole world I would rather be in a band with than these dudes.

12. Where do you find the inspiration for your songs?

Adam Fletcher: Usually from another band writing a great song—it usually makes me say "I can do that!"

Brett Hunter: Work, tour, shows, and our hometown etc. I don't really write all that many songs but most of mine lately have been about home and how i think we come from an ok place.

13. How do you want your listeners to feel after they listen to your album?

Adam Fletcher: "It's over already??"

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THE COPYRIGHTS MUTINY POP

PRESS NOTES

Publication: The Pulse Zine

Title: The Copyrights Aren't Dieing Anytime Soon

Date: 08/27/03

Writer: Staff

Despite the debut albums cover titled, "We Didn't Come Here to Die", which depicts an eerie graveyard, the Copyrights are not ready for a funeral. If they were, it would most likely resemble the fast-paced and energetic style that fills their 13-track CD.

The record follows the tradition of early 90s punk with three-chord wonders and snotty-boy vocals. The tracks are filled with fun and hooking lyrics that are laced with a teen angst disposition. Tracks such as Full Circle and Four Eyes become addictive, containing fewer than six lines and falling to an average of two minutes in length.

- more -

The Copyrights consist of former band members from Last Laugh, Big Fat Nothing and The Reaction. The four-man ensemble includes Ken Clifford and Brett Hunter on guitar and vocals, Luke McNeill playing drums and Adam Fletcher on bass and vocals. They have opened for indie-punk favorites such as The Groovie Ghoulies, Alkaline Trio, Squirtgun and Teen Idols. After the release of “We Didn’t Come Here to Die,” punk fans can expect the Copyrights to headline many more shows.

The album resembles a crisper sound than the early Green Day cuts it has often been compared to. All of the tracks have memorable and catchy features. With half a breath in between songs, the music moves along well and keeps the listener engaged. “We Didn’t Come Here to Die” is a solid debut album with promise. The Copyrights managed to capture the ups and downs of life without whining often found in modern punk. The album is being released on Insubordination Records, home base for the Beatnik Termites.

Publication: Now Wave

Title: CD Review – We Didn’t Come Here to Die

Date: 12/18/03

Writer: Joe Keller

Nowadays, every review of a pop punk record has to be prefaced by a whole bunch of

qualifiers like, "This is not Blink 182 style pop punk," or, "This is not slow boring Queers style rip off pop punk," or, "This isn't blah blah blah blah." What a waste of time.

I don't feel like I have to say anything like that when it comes to the Copyrights' debut album. The term pop punk alone is the perfect description, and should be donned with pride because these guys do pop punk so well that they make the term nothing to be ashamed about. Let me break it down nice and simple for you:

The pop - The melodies and vocals are great and not completely derivative of every other band in this genre you've heard. Not only can lead man/bassist Adam Fletcher write a mean song, he can actually sing. The songs are catchy as hell. I double-devil-dog-dare you, Now Wave reader, to listen to "I'll be Fine" or "Not for Shaving" and then try to get either of them out of your head. Go on, give it your best shot.

The punk - For the most part, the songs are fast, a trait that is severely lacking in pop punk these days. There's a "cut the bullshit" attitude to the songs' lyrics and music in songs like "They Say", "Crybabies", and "The Graveyard's Down the Street" that makes me wanna pump my fist and sing along in my car. There's ample self deprecating humor in tunes like "Face for the Radio" and "Four Eyes", two the of the disc's biggest hits.

- more -

The Sonic Iguana Production does this album well. Everything sounds clear without sounding slick. The performances are tight yet not without feeling. I don't know what else to say besides go get this right now.

Publication: AMP Magazine

Title: CD Review – We Didn't Come Here to Die

Date: 12/27/03

Writer: JC

This has kind of a horror punk look to it, but it plays much more like a pop punk record and a pretty good one at that. Catchy songs played energetically... well worth checking out.

Publication: Maximum Rock and Roll

Title: CD Review – We Didn't Come Here to Die

Date: 12/28/03

Writer: Bobby Manic

Adam Fletcher may be a lot of things: a former member of the REACTION, a wearer of denim, a shaggy-haired Midwest rock and roll nerd, but one thing he ain't is getting my POINTED STICKS records. Take that, Fletcher. Remember that band the

RIVERDALES? Yeah-this band is their tougher kid brothers. These guys are pop punk's current saviors, according to some people. Whether it's true or not remains to be seen, but I will tell you this, this record is really good. Y'know for pop punk. Not that I care for that stuff much. No sir-ee...All right, you got me. I still have a QUEERS poster in my bedroom. Point is, this is good, and if you still think wearing leather jackets and blue jeans is cool, or ever did, you should check this out.

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