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**From their early days burning their own discs to their recent signing to the big leagues, A STATIC LULLABY are bringing the rock, and they expect you to get with the program.**

**INTERVIEW BY JOE WILSON  
PHOTOS BY SHANE McCAULEY**

**On the suburban streets of Chino Hills,**

California, in the shadow of the Chino State Penitentiary, A Static Lullaby—guitarists Dan Arnold and Nathan Lindeman, vocalist Joe Brown, drummer Brett Dinovo and bassist Phil Pirrone—can be found in a cell of their own. Most typically, it's a basement, or a similarly smaller room, possibly writing your next favorite song. The band approach songwriting the same way they approach everything else: as one. "It's basically a collective thing," says Pirrone. "Everything we do is a collective effort, and we've always felt that's the best way."

Shortly after forming in 2001, ASL self-released the *Withered* EP to get their music out to the California hardcore scene. What they weren't expecting were orders for the disc from the other side of the planet. The boys decided to press 1,000 CDs, mainly because the demand for their music was becoming a technological strain on their burners. In the summer of 2002, after sorting through a stack of major-label bids, ASL teamed up with the on-the-rise indie label Ferret to release the rhythmically charged *And Don't Forget To Breathe*. Since then, Columbia has signed the band and re-launched *Breathe* with worldwide distribution.

As if being in a hardcore band weren't grueling enough, the introduction to major-label connections has opened A Static Lullaby to cries of "sellout," usually by people who have no idea of the level of work, sacrifice and dedication it takes to be in a successful band. A.P. caught up with Pirrone to discuss this and assorted other hot topics.

**So, you're on Columbia now.**

Yeah, it's really cool. I want people to understand that we're not going to change. We're not putting out another record for a little while, and we're going to tour on this one and just see the world. The Columbia/Sony thing is nothing more than a device to get it out to more people.

**Do you have any idea when the next album will be out?**

My realistic prediction is early 2005. It'll probably end up being two years from the release of the first CD. We're definitely going with [Breathe producer] Steve Evetts on the next record, also.

**How many tours have you been on?**

A lot. We've been touring nonstop since the beginning of 2003 pretty much, with like a week here and a week there off. In November, we're going out with the Suicide Machines, and Hot Water Music is 99 percent confirmed for that tour. I'm pretty sure they're gonna do it. It's called the Vans Off The Wall Club Tour.

**What is it like to know that you'll be going on tour with Hot Water Music, one of your favorite bands?**

It's fucking incredible. I mean, I'm tripping out. When I meet them, I'm going to be literally starstruck. Some of the only bands that really make me starstruck nowadays are Alkaline Trio and Hot Water Music. Those are the only ones I get a little nervous around.

**How has being on the road so long changed you?**

It's basically given me a sense of responsibility and consideration, because when you're on the road with six, seven or eight guys at a time, and you're living day in and day out with them in a van or a little hotel room, you learn to be very considerate. You learn to be very responsible for everything that you're doing. We're basically almost completely considerate and responsible, but sometimes you just get lazy, tired, depressed, angry or horny, you know what I mean? When you're on the road with eight dudes and you're horny, you get pissed off.

**How has being on the road so much affected your relationships back at home?**

Well, when the band first started, I was in the midst of a two-year relationship. That ended. And home doesn't feel like home anymore, and my room doesn't feel like my room anymore. The main thing that's changed around home is the amount of friends that I have. Some of them were either school acquaintances [that] just faded away, because when you're on the road, your cell-phone bill gets a little high when you're trying to stay in contact with 40 people you saw in high school everyday. Some people don't understand that and just turn their back on you and think you're a dickhead "rock star." Back home, everybody thinks we're all assholes.

**FEEL THE  
STATIC**

Nathan Lindeman is a **Gibson** man all the way, with his **SG** and a **Les Paul** custom. He wails through a **Marshall JCM2000** cabinet topped off with a **Mesa Boogie Dual Wave Rectifier Deluxe** head. Phil Pirrone investigates the low-end theory with a **double cutaway Fender Precision** bass run through a **vintage 1972 SVT/Ampeg** amp and an **8x10 Ampeg** cabinet. Brett Dinovo puts the hammer down on **DW** drums and **Zildjian** cymbals with **Pro-Mark** sticks. Lead singer Joe Brown shrieks through **Shure** microphones.





**Not too long ago, you guys did a photo shoot for Hot Topic. What do you have to say to the fans who'd give you shit for that?**

When we did the Hot Topic thing, the bands that did it before us were pretty lame. But since then, really cool bands have done it, like Midtown. We were talking about it with them the other day, and we said, "Hot Topic is the main source for these kids for our music, whether they like it or not." You know what I mean? For us to team up with [the fans'] main source for our music is not a bad thing. So, [the complainers should] get the fuck over it. Stop acting like you're the coolest indie kid there is, because you're not.

**The funny thing is that those complainers still go to Hot Topic to get A Static Lullaby stuff, too. They'll eventually get over it. I mean, they'll act all cool on their message boards, but guess what? You were at Hot Topic yesterday. You bought a Good Charlotte wristband, you motherfucker. Shut up.**

**Do you think that same kind of mindset will come out stronger now that the band has a major backing it?**

I can't wait for the backlash. But it's okay, because you cannot deny what you see when you see us play. You're either going to love it or you're going to hate it, and whether we're on a major or an indie shouldn't change what you think, y'know? I mean, do you fuckin' care that Coldplay's on Capitol? Nobody gives Coldplay shit for being on Capitol. Don't give us any shit for being on Columbia.

It's time to be on a major label and have everybody be able to hear good music, because I'm sick and tired of having Disturbed and Godsmack be No. 1 and No. 2 on every fuckin' countdown. So just let all of your favorite bands get on majors, because guess what? Then they'll get on the radio, and they'll get on MTV, and you'll be able to watch good shit. Let it happen, because it's good.

Hopefully, in the coming years, music is going to be good whether you're on an indie or a major, and hopefully no one's going to care. Kids just need to grow up and realize that it's not the coolest thing to be on an indie and that it's not the worst thing to be on a major. It's all going to overlap, and it's not going to matter. And I can't wait. **alt**