

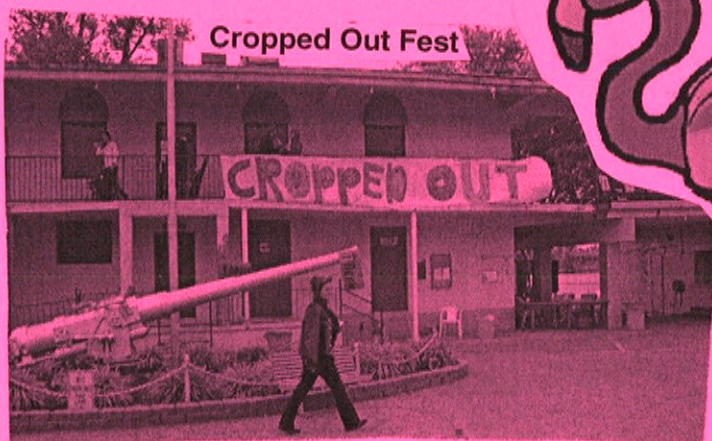


The Pink Flamingo



Issue #1 Winter/Spring 2011

Absolutely Free/Take One



In this issue: Shedding, The Glasspack, The Web, J.Glenn, The Endtables, Chime Hours, Technology v.s. Horse, Jonathan Glen Wood, Frontier(s), Joe Manning, The Gallery Singers, Another 7 Astronauts, Lucky Pineapple, The Fervor, Falls City Beer, Gangly Youth, State Champion, Cerebellum, The Straight A's, Tamara Dearing, Iamls, Lee Van Cleef, Second Story Man, Saredren Wells, Parlour, Shipping News, Ween, The Queers, Danzig and much more!

Howdy,

Welcome to the very first edition of the Pink Flamingo zine.... What the hell is The Pink Flamingo zine you ask? Well my friends, it is a zine that's primary focus is the wonderful and colorful world of music that hails from Louisville, KY. We do shift focus from time to time, so deal with it. What is so special about the music from Louisville? Well, if you don't know, then you obviously have not been listening for the past 25 years. The music that surrounds this town is by far some of the best and diverse.. I could go through list after list of great bands that have called this town it's home, but I would just be beating a dead horse...I believe that in 2010 we saw one of the biggest creative streaks out of this town in quite some time. If there were a music industry these days, they would be beating the doors down of local musicians.. It is time that we all realized that we are extremely blessed to live in this town and to have the large amount of independent music and independent business that we have.. There is no other town like ours... Support it or it will die off...

Speaking of the "music industry".... while it virtually does not exist anywhere else, Louisville, Kentucky has an ever growing and thriving cottage industry of independent record labels. From the likes of: (In no particular order) Noise Pollution Records, Karate Body Records, Louisville Is For Lovers Records, Louisville Lip Records, Gubbey Records, Sophomore Lounge, Fruits and Vegetables Records, Adept Recordings, Soni-Blast Records, Dunkenstein, Little Heart Records and if I missed you I am sorry, nothing personal.... All of these record labels have their own specialty and deserve your support. Do a Google search to find them.

Why would you do a paper zine now that we have computer blogs these days? Well, I must admit that I hate trees of all shapes, sizes and description, it is time we showed those trees who the boss is... That and there are already so many great blogs dedicated to Louisville music such as www.37Flood.com , www.Backseatsandbar.com , www.TheDecibelTolls.com , www.LouisvilleHardcore.com and www.LouisvilleMusicNews.net . They are constantly updated and should be supported... I simply don't have the time to update like them, so thus a zine is what the doctor ordered...

We need YOUR help! We are not looking for gifts of money, but rather a gift of your talents and/or time.... This zine takes an exorbitant amount of time to produce (which I don't have), so what we need is your help to produce this magazine. Write a review of a local record, write a highlight of a local business, draw us some clip art, interview someone, whatever you want....This is YOUR zine... We will print it, just send it to ThePinkFlamingoZine@Gmail.com, please include your name. All that we ask is that you don't just glad hand your friends...Be critical and honest, but don't be a fuck...

Play in a local band? Run a record label? Send us your record so that we may review it (All of the records reviewed in this issue were purchased by the writers...So please help us out) Please send (2) copies as we may do a side by side review. If you send it...We WILL review it.... A note to all those that send items in for review, we promise a fair and honest review, but we can't promise that we will like it... We do understand how much time and effort go into making records (I run a record label) and we will treat each record with that respect. Send all records care of the below P.O. Box.

So what is up with this issue? Just go ahead and read it.... We will see you in spring/summer 2011... In the meantime send us your thoughts, criticism, ideas, reviews, kittens, records and mail bombs to ThePinkFlamingoZine@Gmail.com .

Aloha,
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Pink Flamingo Editor

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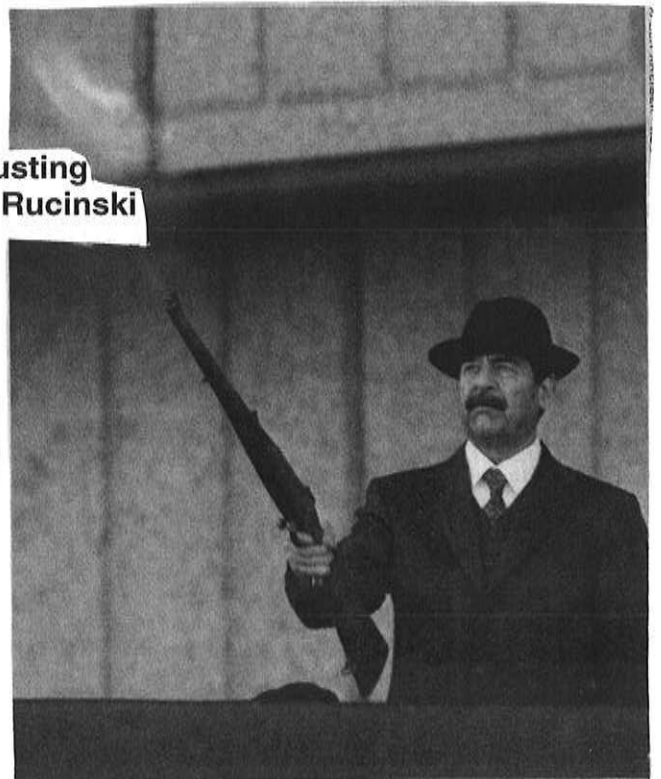
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Holy Cow, its Side By Side Reviews!

The Web - Clydotorous Scrotodhendron-12 Inch 45rpm-Noise Pollution

I'd call this a real indie record with plenty of arty, conceptual lyrics and a sound that one isn't likely to pinpoint, yet capable of leading to killer hooks & melody. What turns me to this album is it feels like so much more than 27 minutes, mainly attributing to the strong musicianship, eccentric lyricism & a general line-up that refuses limit to just one consistency.

You get everything from gloomy post-rock ("Seed of the Scrotodhendron") ruthless rock ("Luxor"), prog music with a hint of big band & reggae ("Desiree Le Gash") & even Hawkwind-style space rock ("Undercover Action"). To keep it simple, no two tracks of the seven are even remotely the same in genre mindset due to this bands clever use of instruments to create & mold many sounds. A legitimately smart, clever LP & a must buy!--CF



The Web-Clydotorous Scrotodhendron LP- Noise Pollution Records

-It's a rarity nowadays that a band makes an album that is truly great from first note to last, no filler and all killer. But that is exactly what Louisville's The Web have done with their latest release. If you have followed this bands progression over their career, you would have been witness to an awesome musical experiment. This resulted in two fine 7 inches and two full length records that were great, but who knew 10 years later that they would have been capable of this opus? The Web perfected the experiment and gives you something special in this record. In my humble opinion, this is my nominee for local record of the year 2010. If you were looking a list of standouts you not going to get them here as this whole album is splendid. A fine display of beautiful expanding horns, mesmerizing guitars, tranquil synth, sunny bass, technical drums and killer vocals. The flow of this record seems to be one continuous piece that slides from musical style to musical style, complex, deep, experimental which is held together with a sturdy frame... I think that Capt. Beefheart would be digging this if he were alive today. The Web aren't trying to be anything, they just are. Overall: Run don't walk to get this release! -DR

The Endtables-S/T-12 Inch LP Vinyl 45RPM/CD-Drag City Records-

A long overdue re-issue of one of Louisville's finest Punk bands of all time, The Endtables. The record consists of the bands two seven inch EP's that were released on Thursday Morning Records (1978) and Self Destruct Records (1991). Both records had fetched up to \$1,000 on Ebay before this six song re-issue surfaced. From the first track you will know why too.. A full on old school punk assault, with fun lyrics, calculated arrangements and raging guitars. Steve Rigot was Louisville's premiere frontman for late 70's and early 80's punk bands such as Skull of Glee, 1069 and The Endtables. His weird monotone vocals creep into you and without notice you're hooked like crack. He was way ahead of his time and one of a kind, as were The Endtables. There are two versions of this record, the CD and the vinyl. The CD version (from what I am told) is expanded to include live videos of the band. The vinyl version does not include the videos, but is an audiophile's wet dream.. a 45 RPM 12 inch LP mastered to be LOUD.

Overall: This is one of my most highly recommended records that I have reviewed in this issue.—DR



The Endtables - S/T- 12 Inch LP/CD-Drag City Records-

I had never heard the Endtables before this reissue of their legendary two 7" EPs.. So upon hearing Steve Rigot's blissful monotone, I felt a culture shock, akin to stepping in an entirely new country! It grows fast and you're mesmerized before it's over. This mass of confident punk sounds HOT on the LP, not to mention the great lyrics in "Circumcision", "White Glove Test", "Trick or Treat", hell ALL six tracks will put a smile on your face! This is punk the way it should be!!

Haven't heard the CD version with the live bonus tracks and video footage, but this is a MUST-BUY in either format. --CF

Rise-A Louisville Lip Tribute To Kinghorse-CD-Louisville Lip Records-

This is an extremely unorthodox compilation of Louisville bands paying tribute to local hardcore heroes Kinghorse. That is exactly what gives this compilation its charm, being unorthodox but also having enough of the traditional Kinghorse sound to keep it balanced. So many of the acts decided to creatively adapt the songs of Kinghorse to their particular styles of playing. Rude Weirdo, Montag, Second Story Man, The Straight A's and Catherine Irwin all go in their own direction and end up with some pretty fascinating output. Catherine Irwin's cover of "Razor" is fantastic and deceptively complex, full of mood and haunting vocals that will sit with you for days. There is also a healthy dose of bands that decided to stick with the original Kinghorse formula. Skully, Stonecutters, Lords, Brother Doubt and Glasspack round out and follow the loud and bastardly sound of Kinghorse. Overall, I would say that this is a wonderful compilation, cool packaging, fun and spirited. Not to mention that proceeds go directly to a fund for Jason Noble.--DR



Rise: A Louisville Lip Tribute to Kinghorse CD-Louisville Lip Records-

A compilation literally coming out of nowhere at just the right time, varying and melding in many genres and dedicated in good cause to Jason Noble! The interesting thing about the comp is that it is not the same stuff, as really only one band tries to do a spot-on faithful cover of Kinghorse thus being Manson Family Feud's take on "Brother Doubt". The rest range from country, spoken-word, dub, metal, punk, and indie rock in an amalgamation of music unexpectedly inspired by a hardcore/thrash metal band. I think the most amusing thing about the tribute is the sound quality. Even the cheaply produced tracks sound superior in sound quality than the self-titled album! Of the 17 (Plus an "unknown" bonus song) players here, my favorites include Second Story Man's warm, relaxed take on "Lay Down and Die", Antikythera's raucous version of "Freeze", and the Stonecutter's sludgy yet spot-on "Red". But the real showstopper is Catherine Irwin's take on "Razor". The gloomy guitars topped by her country voice will literally eat into your soul. Even if the other 16 songs perturb you, this one's worth the find! Overall it's a good compilation for the price and unlike most, displays a vast variety. - CF

"MEDLEY" OF GOOD WISHES

Geo. E. Medley, II
Ed. W. Medley
Parker J. Medley
Ben F. Medley, II

OH NO! IT'S SIDE BY SIDE REVIEWS!

Chime Hours- S/T EP-CD-Noise Pollution Records- The new EP from Louisville's Chime Hours is everything that you loved about 90's Louisville hardcore being played ten years later. Ala Guilt, Scab, Wino and Blangk. A straight ahead ear punching that keeps it fresh with interesting guitar lines and a brutal tempo.. There is a hell of a lot thrown into the 16 minutes. Good first effort from this band. I recommend it if you're into hardcore. One last note, ALL of the proceeds go to benefit Jason Noble. Pick it up cheapskate, it is only \$5.—DR



Chime Hours - S/T EP-CD-Noise Pollution Records- These guys seem to hit a tinge of what made Louisville punk a magical thing to listen to Deranged like Bush League yet somewhat melodic via Endpoint! Angry... Wordy... Yet a far cry from musically challenged, this release gets the shit right!

It's not so much an EP as it is a burst. A 16-minute head bashing. The music follows the 80s hardcore formula fairly well with a bit of progression & modern epic, giving length & strength to hands & mouth! Would be curious to hear a full length clocked at about 25-35 minutes, but some bands aren't meant to be heard in 15-track repetitious full-lengths! This is just enough to do me right! A solid, small dose of fury!--CF

The Glasspack vs. the Trophy Wives-Split 7 Inch 45 RPM- Noise Pollution Records- Probably one of the best deals in all of local music this year.. This record offers you two rockin Louisville bands, an orange colored 45 and a ton of extra bonus download material from both bands. All this for five bucks, you can beat that with a stick...Side A features the 10 year long standing Louisville dirt rock band, The Glasspack. The instrumental "If You Don't Have Anything Nice To Say" is a killer dirge of Hendrix style guitar rotations for the entire roll. Side B features listeners attention that wildly spin and shift, holding the the Louisville ruckus known as the Trophy Wives. "Firecracker" is what I would consider an old school thrash number that is right in line with sounding like something off Metallica's "Kill Em All" album without the shitty James Hatfield vocals. Pretty rocking shit. A card is included for a download of 13 solid bonus tracks for FREE! How can you pass this baby up?



The Glasspack vs. the Trophy Wives-Split 7 Inch 45 RPM- Noise Pollution Records- First-rate 7-inch with a reasonable price & unreasonably good extras! On one end, you have the Glasspack, a dirty rockin' Louisville band going ten years strong. "If You Don't Have Anything Nice to Say" is a killer instrumental that tears through many motions in 5 minutes with some great, professional quality! The other is the Trophy Wives, a Louisville punk group itching to find momentum. "Firecracker" is a decent thrashy number that may leave a bit to be desired in sound quality, but does get the point across in two-and-a-half minutes. A pretty solid 7-inch. As for the extras? Buy the damn thing yourself!--CF

Overall: Great deal...Solid split... --DR

Technology Vs. Horse - Bearula: The Bear Dracula-CD- Dozing Lady Records- Michael Farmer's recent band, fun as it is, may be something hard to pinpoint. Looking at the cover, you'd think this is horror-punk but it's more like a weird blend of many. You do get some mean punkiness in the opener "Hold The Bear Close To The Lightning", along with hints of Dungeons & Dragons & fantasy culture looming over music that'd fit right in with Ween in "Fharlanghn". "Termite Art" brings shades of Farmer's rapping abilities over funky rhythms before it transforms into surf-rock expunging into balls-out hilarity ending with mouth-beats & flange. Really this music is a strange mesh. It's a hypochondriac but focused, genre-hopping but in the same box. Overall it turns to be a neat release with funny lyrics, clever musicianship, and a drummer who's about to spontaneously combust ala Spinal Tap. -CF

TECHNOLOGY vs HORSE



Technology V.S. Horse-Bearula:The Bear Dracula-CD-Dozing Lady Records- Bowling Green Kentucky's Technology v.s. Horse is an outlandish lot and their latest concept record "Bearula: The Bear Dracula" is no exception. A progressive rock blowout that reminds me musically of a mix between At The Drive In and Mr. Bungle. "Progeria Tango" is a spastic arrangement with tripped out bass, guitar and synth. "Hold The Bear Close To The Lightning" treats the listener to genre flips every 20 seconds and one of the greatest bass lines I have ever heard. One other standout is "Cocaine Dracula" with amusing lyrics from Mike Farmer with exquisite atmospheric guitars and bass pounding underneath. The record is strong, but not without imperfections.. "Fharlanghn" and "4DJ" to some extent, fall short of the other material and seem slightly unfocused. I think this band has all of the tools to kill em dead. The music is polished, all of the members are highly talented and they are hell of a live band. I await their next release...

Overall: Fun and cultured--DR



Chicken
10 MINUTES
GOOD SOURCE OF FIBER

7 Inch Reviews.....



Jonathan Glen Wood/ Natural Geographic- Split 7 Inch 45- Fruits & Vegetables Records- Jonathan Glen Wood moved to Louisville last year from his native West Virginia and brought with him some pretty well thought out traditional musical compositions. Two of them comprise one side of this spit 45 with Natural Geographic. The first "Further Along" is striking right out the gate with deep well sung vocals that have presence. The music could be described as dark melodic folk with a hint of country, sung and performed with feeling. Again I will stress the dark... This is not party music my friends... The second tune "Elk River Blues" is an instrumental that features some pretty picking on the gee-tar and man-da-lin.

Now brings us to the Natural Geographic side. NatGeo checks in with one tune called "As the Worm Turns" a droning ditty that psychedelically roams with a catchy piano/keyboard and purrry whistling. The vocals sometimes get lost in the processing but it is an ok effect none the less. The Natural Geographic's music makes me feel as if I were lying on a beach with an unlimited supply of opium watching the clouds go by.

Overall: Respectable effort from both acts and F&V records, nice product. Not a party record, but it has a place in my collection and might make a nice addition to yours. --DR



Shedding-7 Inch 45 RPM- Macarthur Park Records-At first glance the new Shedding 7 inch packaging is absolutely ape shit crazy. The front features embossed words "Shedding" with a photo of the band in some kind of weird raincoats/hazmat suits looking at the sky as if they were awaiting transport to another planet. The flip side of the artwork is a half fold with hot pink, purple and lime green stripes. Once you dive in you are rewarded and pleasantly surprised to find the bright yellow vinyl 45. Very colorful would be the words here.....

Shedding kick it off on side A with "Instructions For Those Who Forget" a very mellow tune, percussion with appealing varying time signatures and an ensuing acoustic guitar line. The B side "Trails" starts off with a reoccurring funky bass line with some delicate synth and subtle vocals, resembling what sounds somewhat like a sedate King Kong.

Overall: Curiously tranquil and technical noise pop... Freaky cover.. God bless it is good to see Joey Yates still playin' music..--DR



Jimi Hendrix - Valleys of Neptune-7 Inch 45RPM-Legacy/Experience Hendrix Records-"Valleys of Neptune" may be incomplete of sorts, but the tune isn't shabby at all I love the laid-back vibe of it & of course Mitch Mitchell's banging drum fills! A good lost gem, surprised it took them this long to put it out. The alternate take of "Valleys Of Neptune" on this 7" isn't that much different than the one on the LP, but the audiophiles out there can point the nitpicks out! Speaking of Mitch... The B-side of the 7", "Cat Talking to Me", is a decent funk number with hilarious vocals by Mitch himself! Totally B-side for a reason!--CF



Frontier(s)-The Plains- 7 Inch- No Sleep Records-Chris Higdon (Falling Forward, Elliot) is back with a brand new band called Frontier(s) which includes Matt Wieder, Bryan Todd and Eagle Barber. "The Plains" seven inch contains the tracks "The Plains"& "Radiomine" and it sounds like they have taken up where Elliot left off. The music comes through with that classic 90's large epic emo sound. Frontier(s) is apparently not trying to reinvent the wheel but rather just play some good ol' rock and roll. The cover is noteworthy, as it looks like leather and is letter press. This seven inch is a precursor to their twelve inch debut LP "There Will Be No Miracles Here" out now for your consumption.

Overall: Respectable effort from this band. If you liked anything Chris Higdon has done musically, you will probably be a fan of this!--DR

7 Inch Reviews

Pokey LaFarge/Joe Manning- The White Belt-Split-7 Inch 45 RPM- Karate Body Records- Same fine matchbook style packaging as the others in KB split 7 inch series, with a super thick white 45 record . The initial song "Anita" from Mississippi's Pokey LaFarge is a curious merge of ragtime and traditional country with vocal hooks and a chorus that will take you hostage...The flip highlights the wonderful music of Louisville singer/ songwriter Joe Manning. His song "Lately At A Lesser Table" is direct, has candid vocals and the semi-country arrangement has magnetism. Manning shows on this 7' that he is majorly underrated, very strong effort.... I expect you will see much more from Mr. Manning..

Overall: LaFarge and Manning were a perfect recipe for an outstanding split 7 inch.--DR



THE VASELINES SEX WITH AN X



The Vaseline's-Sex With An X- 7 Inch 45RPM- Sub Pop Records- This record is the single from the first Vaseline's LP in 20 years. Side A features the song "Sex With An X" a weird and quirky sing songy tune that was probably not the best pick for a single. The B-side features the unreleased song "Roaster". This song is so astoundingly beautiful. Bursting with aggressive guitar, stunning male/female pop vocal harmonies and the charming hooks that made this band a cult favorite. Very impressive work from our friends from Scotland. Also includes a digital download of both the songs on the record.

Overall: Not huge on the A side...But totally worth the \$ for the B side track "Roaster"—DR

The Seedy Seeds-Roll On- 7 Inch- Shake It Records- I have read so many good articles and reviews of this Cincinnati, Ohio based indie band, so my expectations were rather high for this 7 inch.. I can say that my disappointment was in full effect from the first cut. I love the layered vocals of Margaret Darling, but the lousy digital drumming is so insanely distracting, it just ruins the entire record for me. I have very little to say about this one...However, if someone out there would like my copy; shoot us an email.....

Overall: Not my bag.....--DR



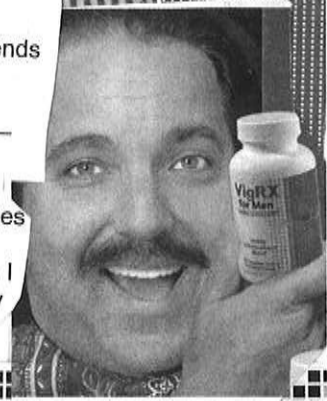
The Gallery Singers & Another 7 Astronauts- Split 7 Inch- Louisville Is For Lovers Records- This attractive purple seven inch was given out at the Glassworks roof top concert series by John King's Louisville Is For Lovers Records. Side A features the song "David Bowie Eyes" from the elusive Louisville group The Gallery Singers. The song is reminiscent of early Silver Jews, but slightly mellower. Side B clocks in with Another 7 Astronauts, a running side project from JC Denison of Lucky Pineapple. "Scattered Movements Of Pulverized Explosions" is a rollercoaster ride through a smattering of layered African beats, bizarre synth and trip hop. A lot of good dope had to have gone into the making of this.

Overall: Pleasant effort from both acts. Nice start to Louisville Is For Lovers Records split seven inch series.—DR

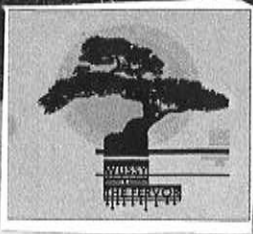


Lucky Pineapple/Prizzy Prizzy Please- The Yellow Belt-7 Inch 45 RPM-Karate Body Records- Same fancy packaging as the last two, but I was a tad bit let down to see that the "Yellow Belt" edition of KB Records split 7 inch series included a traditional weight record, not the heavyweight vinyl that had been used in the former records in the series. Extremely stupid qualms aside, Louisville's Lucky Pineapple provide "Kablooey", a polished instrumental song with bottomless samba rhythms, multi-layered horns, eclectic guitars and a grandiose arrangement that LP has become known for. Commendable. On the flip is Prizzy Prizzy Please with "Super Volcano" a tune that just honestly grates on my nerves...A pseudo rock/soul thing. Now don't get me wrong.. I'm a huge fan of soul and men who sing in falsetto...(P-Nut is one of my favorite singers of all time)...However, Prizzy Prizzy Please just miss the mark on this one. When I hear Mark Pallman sing the chorus of "Super Volcano" I can close my eyes and I swear that he is channeling Lenny Kravitz....

Overall: Lucky Pineapple steals this one.....



7 Inch Reviews



Wussy/The Fervor- The Green Belt-Split 7 Inch 45 RPM- Karate Body Records-Karate Body records hits the ground running and leaves one helluva of a good first impression in the first of their split 7 inch series. The cover is in a gorgeous match book style printed by Jeff Mueller at Dexterity Press. The record is a thick transparent green vinyl, like shellac; it is a first-rate package. The Cincinnati based indie band Wussy take side one with "Fly Fly Fly", a quirky number that is centered around amusing lyrics and killer noise guitar outbursts. Wussy sound like a lot of the good bands on Sub Pop Records in the early to mid 90's. On the flip is Louisville's own The Fervor. This band brings us "No Apology", a focused rock tune with pumping keyboards, a straightforward rhythm, and remarkable female vocals. I am going out on a thin limb and saying that this band brings into mind a rockin' Fleetwood Mac. Overall: Great start to the Karate Body split 7 inch series, top quality package and music. --DR



Gangly Youth- We Wanna- 7 Inch 45RPM- Fruits and Vegetable Records- Louisville's Gangly Youth don't strike me as a proficiently tight band and I also get the idea that they don't give a fuck what you think. Their debut 7 inch includes the songs "I Wanna", "Common Courtesy" and "Coming Over". All largely follow the same path of loud and noisy experimental, coming off sounding like a rag tag Sonic Youth beating on the door of The Fall. This lo-fi record will not blow your mind in terms of sound quality, which in many ways adds to its charm. Overall: If you like low-fi experimental noise acts, this may be right up your alley. --DR

The Vaseline's- Unknown Title- 7 Inch 45RPM- Sub Pop Records-

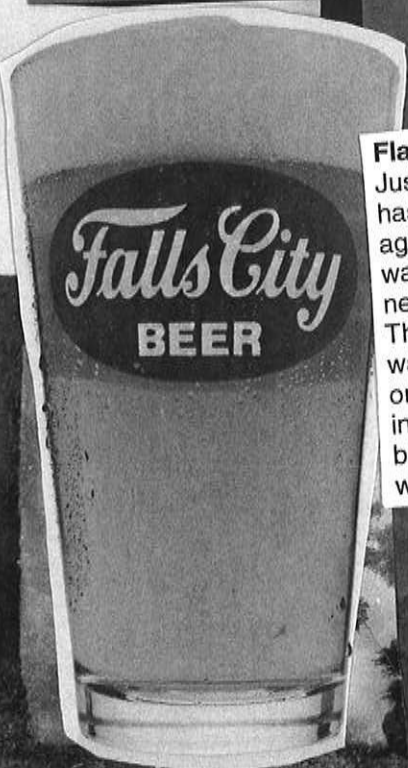
If you were one of the first 200 people pre-ordered the latest LP from the Vaseline's you were treated to a lovely free bonus seven inch that consists of the demo version of "Whitechapel" and an unreleased demo called "Picked A Cherry". The demo version of "Whitechapel" is more laid back and slightly less focused than the version that appears on the LP. The production is thick and dripping with analog beauty, glad they included this. On the reverse "Picked A Cherry" a minimal twee pop number that is akin to the early Vaseline's catalog. I can't but help but love the lyrics "Metaphors won't get you laid".

Overall: Big up to Sub Pop for keeping excitement in buying physical media with offering rare content for free.. Awesome bonus.

Local Business Spotlight

Flavor City....

Just a heads up to all the beer drinkers out there... Falls City Beer is under new ownership and has arrived with a makeover as a craft beer recently. Falls City has also returned to brewing beer again right here in the river city. The old 70's recipe that was formerly found in the shiny silver can was tossed to the side and the 1930's Falls City Pale Ale recipe was put into production by the new owners. I have sampled this 1930's recipe and I can tell you that this is one hell of a beer! The recipe has an immense deep grain flavor and a wonderful finish. As of right now, the only way that you can drink this beer is at many fine local establishments, via tap at bars/restaurants or at liquor stores with 64oz of heaven in a refillable growler. The new batch of owners are an inventive and enterprising bunch. I would expect great things from them. All the best to this local brewer and if you haven't tried this beer yet, you don't know what your missing. Check out the website www.FallsCityBeer.com--DR



Full Length Reviews



Cerebellum – S/T-12 Inch LP and CD- Noise Pollution Records-For the uninitiated and jaded, Cerebellum was the prelude to Crain, a legendary Louisville band from the early 90s that went on to eventually have the "Speed" album reissued on Temporary Residence. This 2010 release of Cerebellum is the infamous 1989 demo (Slamdek Records) on side A, side B featuring old cuts newly recorded in less than a week, bringing a classic release to a full-length form. Thirty-four minutes of a happier time to be a music fan.

But for the people who actually know this band, you can bet record is worth the ten-dollar admission! The original five cuts ("Fire", "House", "Winter", "Marble", & "Calm") are just as strong then as now with a re-mastered sound for vinyl. The five new cuts have a bit of rushed production but still sound great, with "new/old" numbers such as the punchy "Guard" & the absolutely infectious "Crawl Out of the Water". BIG thumbs up for Louisville punk. --CF

State Champion- Stale Champagne- 12 Inch Vinyl LP/CD Included w/vinyl- Sophomore Lounge Records- If there were a radar that measured Louisville music, State Champion has certainly been flying under it. I rarely hear much about this band. Between seeing this group live at this years Cropped Out Fest and hearing this record, I can't understand why. So what's everybody been missing out on? One hell of a garage country band that hint at their rock and roll roots. There is a wonderful intensity that comes from this band. It does not feel manufactured, rather it seems to come from an authentic passion for what they're doing. The records standouts are "Keepin Time" with a slow intro that busts into a nice two step rhythm, country guitar and some excellent lyrics. "Thanks Givin" shows off the bands songwriting skills complimented by violin. "The Years" & "Help Me Sing" are great rock tunes and my favorites on the record, with a weird Bruce Springsteen vigor without the shitty Bruce Springsteen vocals. All and all I would say that there isn't a bad song on this record, which is pretty rare for full-lengths these days. The packaging is super nice with a heavy stock gatefold cover with the lyrics printed inside, including a CD of the entire album and pictures of a house for some reason. The record is equally as nice, pressed on clear quality Czech vinyl. This band has a serious future if they keep up this exceptional level of music. -DR



Jerry Lee Lewis – Mean Old Man Special Edition- CD/Vinyl LP-Verve Entertainment-Jerry Lee, at age 75, still has that flair, just in a different perspective on "Mean Old Man". Similar to the brilliant & unexpected 2006 album "Last Man Standing", it features primarily duets with various artists doing classic tunes, such as Mick Jagger, Keith Richards, Ringo Starr, the recently deceased Solomon Burke & many others. The main difference is primarily a country theme dominating in many tracks, though some have that jukebox fire we all know the killer for. Because leaving out the type of piano rock we all know him for is surely smart business, right?



The title track opens with a pure country resonance, not to mention little to no piano. You might remember that Jerry Lee Lewis is a pianist... "Mean Old Man" is a thunderous opener in the vein of the old Sun Records era country written by Kris Kristofferson. As far as the other nine tracks, six of them feature that thumpin' piano, putting the exclamation point with a new take on "Roll Over Beethoven". It's a good track with help from other artists. However not every track is worth writing home about unlike his last album. "Rockin' My Life Away" is laughable, with Kid Rock's Little Richard impersonation & Slash's vanilla take on 50s jukebox guitar. "You Are My Sunshine" with Sheryl Crow sounds like Pepsi commercial pop-country with classic piano, which is two dimples short of trouble. Last, the album ends with Tim McGraw in a lame crooner that really doesn't make either artist stand out. On the bright side, it was a semi-real country musician and not Big & Rich or Kenny Chesney, right?

If you do buy this, get the special edition. It features a revised tracklisting & eight bonus tracks, six featuring The Killer at the piano. The bonus tracks range from another collab with Solomon ("Railroad to Heaven"), songs with Merle Haggard, Shelby Lynne, along with two songs with Gillian Welch. The real shakin' is in the fantastic take on "Sunday Morning Coming Down" and a gloomy take of "Will the Circle Be Unbroken" (Jerry Lee plays guitar in it!). It all ends with just Jerry Lee & that piano, playing "Miss the Mississippi and You", howling like he's had a few! I'd recommend it if you want to hear a legend revisit his country years & kick back a little. --CF

The Straight A's-Self Help-CD/12 Inch LP-Noise Pollution- On the first listen of the Straight A's debut LP, I did not know what to make of it, there is so much going in this bands music. It was not until the third listen that the record started to grow on me. It's unlike any local band that I have ever heard. A loud metal/hardcore hybrid thing and even that description is loose. A gregarious large sound that is based heavily on wacky guitar lines evoking similarity to Tom Morello of Rage Against The Machine topped off with tribal bass and drums. "New Lease On Life" is a loud beater with some intricate bass and guitar with a fuzz vocal thrown over the top. "The Whole Package" is a merge of those tribal bass & drums, with madcap guitars. "Awkward Silence" is my favorite tune on the record with some interesting progressions that include Lucky Pineapples horn section. "Trestles" is a cool laid back stoner rock instrumental with a great guitar line that was recorded live at the former Skull Alley. As experimental as this bands material is, it can sometimes run the risk of sounding similar from song to song. Another criticism is the redundancy of the fuzz box vocals. Overall, this is a very good first effort that is wildly focused, tight and a band that chooses their own enlightened musical path. They have a bright future. --DR



Full Length Reviews



J. Glenn-Long Time No See-CD-Position High Records- J. Glenn is a one man band wrecking crew and offers up on his latest LP "Long Time No See" a fascinating journey through deconstructed roots music, blues, country, soul and folk. The record has an honest to goodness southern vibe that makes you feel right at home, it is a very charming sound. The highlights include "Haunted Ways" that sails with a country pedal steel line and adept vocals. "Balding Eagle" is a super atmospheric blues tune. J. Glenn takes a stab at soul with "Bloody Kiss" with a chilly soul drum beat and features a falsetto vocal. "Wild Dog" brings you some upbeat fancy banjo pickin'. My favorite tune on the record is "Cherokee Stomp" with a driving bass drum and an absolutely great slide guitar line, very memorable. All and all this is a very solid record that keeps me coming back for additional listens. The packaging is also pretty interesting. It features strangely folded cover with some fantastic line drawings of a cave man and a bear, highly recommended. --DR



Second Story Man-Screaming Secrets-LP/CD-Noise Pollution Records- The musicians that make up Second Story Man seem to all come from different musical influences and all certainly take great lengths to showcase these influences on their latest LP. The eclectic songwriting is what makes this band alluring, taking the listener on a journey through a landscape of rock, pop, punk, noise, folk, reggae, you name it. The sound is refined and mature, owing to this band longevity. The highlights include "Clocks" a raging intro that is akin to Sonic Youth with a first-class vocal chorus, rumbling drums and rocking guitars. "Oompa loopa" is tranquil number with superb vocals and has a strange Pink Floyd meets Crosby, Stills and Nash sound to it. "Flies" is very diverse in sound, you get this great dub/reggae bass and drum combo, complete with horns that seamlessly melt back and forth to rock. "Suicide Dream" backing vocals are a wonderfully stacked harmony. To sum it up, Second Story Man offer up on "Screaming Secrets" developed material that was ripe for the picking. They get my love for their remarkable vocals. If you purchase the vinyl, you will be treated to impressive packaging and a clear slab of wax.—DR




Saredren Wells-Memories Are Hunting Horns- 12 Inch LP Vinyl/CD- Louisville Is For Lovers Records- Drew Sellers is the man behind the curtain of Saredren Wells, an interesting musical project that deconstructs folk and adds string arrangements and a boy chorus, bundled together with ominous lyrics and musical arrangements that border on the epic. The record will appeal to fans of Sufjan Stevens and Sigur Ros. Standouts include "For Wes Anderson (Or You)" and title track "Memories Are Hunting Horns". The music and production are slick, probably owing in part to this records material marinating and taking 5 years to come about. Nice, artful packaging on the vinyl version, including a set of four postcards. A digital download of the record is also included.—DR




Parlour- Simulacrenfield-LP- Temporary Residence Records- Louisville musician Tim Furnish has been a busy man over the last year with reunion shows and releases by Cerebellum and Shedding... Now enter Parlour's first record since 2002, a tight & fierce vocal-free mass. Parlour has added new personnel for this album from the likes of Jon Cook (Crain and every other Louisville band), Drew Daniels (Crain) and Steve Good (The Web). The new lineup has had a major effect on the music, making it a lot rougher around the edges, vastly more technical than previous efforts and in my opinion much more accessible. The music would be a perfect fit for any movie soundtrack. Highlights include "Camus", "Wedder", and "Jalepenooptics", all largely follow taut guitars, dexterous horns & unadulterated drums with rapidly changing time signatures that will wow you. Opening track "Destruction Paper" is a deficient intro, resembling the theme from Friday the 13th. Parlour can also at times linger longer than necessary. With that said, I'm still a pretty big fan of this record, it's a robust effort. — DR


FULL LENGTH REVIEWS.....



Tamara Dearing-What Animates You-Self Released- Tamara Dearing first came to my attention with the "Louisville Is For Lovers" series, appearing in some of the more interesting tunes in the series. I otherwise had heard very little from the press and it seemed that Tamara was the Rodney Dangerfield of Louisville music...No respect... Well, that has all changed with the release of her new full length CD "What Animates You". It's a confident, spirited record that showcases Tamara at the top of her musical game. The opener, "What Animates You" gets it going with some quirky pump organ and the commanding vocals jump right at you and show you that this girl can sing like a motherfucker. "This Quiet" begins with a gorgeous piano line and takes you on a soft ride into a dreamy tune with layered vocals and relatable lyrics that make you look into a mirror and see your dirty reflection come back. "Don't Ask The Road" sounds like a spy tune with a creepy keyboard line and a complex jazz vocal collage, with music akin to Boston singer/songwriter Audrey Ryan. "Let's Build A Boat" is a memorable tune with a wonderful organ line that will get stuck in your head, as will the "Do, Da, Do" backing vocals. "Seers And Stars" is the biggest highlight on the record. This song was previously released on the very last Louisville Is For Lovers Vol. 10 and it was a smart move to re-release it here. It starts off with this vague country feel and melts into this stunning lush vocal collage that follows a minimalist drum line that sounds like something Beach Boys drummer Hal Blaine would have played on "Pet Sounds". In the latter stages of the song, I am completely floored with the vocal reprise, right where she sings "You can read me, my word is my heartbeat" as this vocal line gives me goosebumps and is a dead ringer for the late but very great Mary Ford of Les Paul and Mary Ford fame (and I don't throw that comparison around...ever). The only thing that I would say that I don't like about this record is the packaging design leaves a little to be desired. The cover looks as if Tamara had her picture taken for the school yearbook in front of one of those laser backgrounds. Overall what you have is a quirky but extremely lovable record with an amazingly talented singer who deserves and earns your respect.--DR




Iamls-TranceInducer-Self Released- This Louisville band disappeared for a while and recently resurfaced with their latest full length recording "Trance Inducer". Some of you may remember this bands fabulous full length "It's What Life Feels Like When You Are Lost Out Here" a two-disk set from the now defunct Debauchery Records. I was wondering what to expect as this band has trimmed down to a two piece consisting of Shawna Dellecave and Jason Cox (Chris Guetig sits in on the drums on this recording). The question was rendered mute with the splendid opening number "I'm Out By The Pool Pt.1", a psychedelic wonder that springs to mind The Beach Boy's in their "Smile" days. Elegant harmonies with a reoccurring chorus of "Wouldn't it be nice to live in California" paints a very nice picture, but I must say that I'm very happy living in Louisville when we have music like this. "This Life" and "With Great Courage" sounds to some extent like The Ronettes and I think this is something Phil Spector would be proud to hear if he was not locked away and fucking nuts. "Going Out to Sea" is a chic little tune that has a witty Jerry Mungo "Summertime" feel to it. "Fish Song" is a well crafted piece that I can't quite pin down musically, but it has this classic old county tone to it. "Dusty Coasts" is a fine minimalist number that is atune to early Flaming Lips. "I'm Out By The Pool Pt. 2" is the closer and a reprise of the great opener. I could go on all day about Iamls' latest record and its great conception. It presents the listener a challenge to catch everything on the first and even second listen. I also enjoy the way this band records in their home studio, the aptly named "Mother Vein Studios". Wonderful self production and it appears that they have dialed into something that no one else in town has yet. The packaging is also enjoyable, where else have you ever seen a hand sewn CD cover--DR



The Melvins - The Bride Screamed Murder-CD/LP-Ipecac Records/Amphetamine Reptile Records - For starters, if there was a music award for "Best Introductory track of the year" the Melvins would have had it locked with "The Water Glass". A pounding instrumental jam that turns into a double-drum assault, leading into a jokey military cadence for probably one of the most unexpected & clever openers to an album! It's a perfect setting for the tone of the Melvins' first foray into the Billboard 200 by being a touch heavy, but a touch wacky & unpredictable.

The musicianship is as strong as ever (Those double-drums, three albums in, are still being creative & lifelike!), beginning strongly with "Evil New War God" & "Pig House". The pace however careens back & forth with slower numbers like "I'll Finish You Off" & "Hospital Up", featuring bizarre filler moments to give length to otherwise short songs. The apex of this wackiness is "Inhumanity & Death", a ferocious two-minute beast sung by the drummers before turning into an extra minute of grinding filler.

The album ends even more bizarrely with a bluesy, slow, & stutter-free take of the Who's "My Generation", again sung by both drummers. The finale is a plodding triple-threat of Peggy Gordon, entitled "P.G. X3". Overall, it seems a bit unorthodox & unbalanced compared to the fantastic 2006 album "(A) Senile Animal" & even 2008's "Nude With Boots", which only degrades into gibberish & madness towards the end. If you can get over the strange pace, you'll love it.--CF



Lee Van Cleef - Terror, Blood-CD-Dunkenstein Records-This Louisville band's second effort is a wild mish-mash of genres. I read in a Dunkenstein Records' ad that LVC sound reminiscent of Sonic Youth and The Jesus Lizard. I believe that statement may be a tad bit misleading. I'm hearing elements of post-rock ala Mono & Explosions in the Sky, horror music, math-rock, and slow doomy metal riffs ala Candlemass and Black Sabbath. Did I mention this band's got a great knack for song titles? "Old Man Bites Tenderly" blends a total horror intro before ending the last two minutes with this mean riff from the classic doom handbook. "I Hereby Retire from Music" is a dead ringer for goth-rock in the intro before teasing into an indie sound and then shoving into "Jupago's Last Stand", which expunges into pure instrumental post-rock. It follows up, with not so much as a breather, to a fast bass intro and gloomy harmonic slides in "Moby Dick-Year". "The Saddest Hee-Haw Ever" is a great oddball, sounding rather like stoner rock with watery riffs & tight drums. The music challenges the listener a little, although at times it's so eclectic it can become predictable. The individual songs are agreeable but in my opinion the album as a whole has a malformed flow. The album does grow after a few listens and Trip Barriger's recording is professional and top-notch. The design and album cover make the first impression a bit proletarian. But on the upside the musicians are very talented & it's a decent album. -CF

FULL LENGTH REVIEWS.....



Shipping News- One Less Heartless To Fear- 12 inch LP Vinyl/CD- Karate Body Records/Noise Pollution Records- Louisville's The Shipping News have been quiet for the last five years, but that all changed with the 2010 release of "One Less Heartless To Fear". What it boils down to is a nine song live LP with two old and seven new tracks. A newer assertive and insistent hard hitting style that has been a rarity in this bands previous releases. This aggressiveness may be attributed to the fact that this entire album was recorded live, seven tracks at Louisville's former all ages club Skull Alley and two at the O-Nest in Tokyo, Japan. Whatever the reason, it is a welcome change. The opener "Antebellum" sets you up with a driving bass line, guitar and vocals that build the tension and in traditional Shipping News fashion, give you release. "This Is Not an Exit" is a wonderful soft-loud-soft track with Jason Noble screaming over the top of pulsing guitar, bass and drums, milking everything that they can from the riff. "The Delicate" and "Do You Remember The Avenues?" utilize the thick, lashing bass lines that you will become pleasantly accustomed to on this record. Again we have an unrelenting focused intensity that makes these the best tracks on the record. "7s" and "Bad Eve" is where they lose me slightly, the lyrics are a bit too art house for my taste, however the underlying music is redeeming.

If you were already a Shipping News fan, my betting money would say that this may become your favorite album of theirs. If you have never heard of the Shipping News this may be the point where you might want to plunge in. The record is one of their most accessible to date. The packaging is also noteworthy on the LP. You have a sweet black cover with letter press in silver ink, designed and printed at JM's Dexterity Press, real nice stuff.

Overall: Change is good...A must for any Shipping News fan.--DR



The Vaseline's- Sex With An X- 12 LP Vinyl/CD- Sub Pop Records- Sometimes magical things happen in music... This is one of those things...The Vaseline's for those of you who don't know, were a very short lived pervy twee pop band that hailed from Edinburg, Scotland in the 80's. They only became a somewhat popular cult band after their demise. 20 years after breaking up the band, they had the novel idea of putting out a full length record.. One would normally cringe at the thought of a "super group" getting back together after many years.. The prevailing thought being.. They are just doing it to stuff their pockets full of cash and they have an overwhelming potential for playing subpar new tunes. Well I am very happy to report that my fears were wiped away once I heard this LP. This record shows us a much more musically mature Vaseline's, but it does not stray away far from their true roots. The highlights include "The Devil's Inside Me" a beautiful tranquil number with pretty but ghostly background vocals. "Overweight But Over You" is a sassy ode with the fantastic chorus of "Hey fat mama I'm a fat man" being sung by the emaciated Eugene Kelly. "Such A Fool" is notable for its musical resemblance to The Mamas and Papas. "Whitechapel" in my opinion is the climax of the record, Frances comes to the front of the stage and really sings for her supper and a beautiful sound scape is there to greet her ... Slow and steady surf guitar that builds then erupts, there is also a chorus that can bring a grown man to tears. "My God's Bigger Than Your God" is an absolutely awesome honky-tonk song that is uncharacteristic, but badass and no Vaseline's album would be complete without a stab at religion.

This record is not without its flaws...I would completely have dumped the song "Sex With An X". One other small disappointment was that some of the perverted lyrics that were the bands trademark are absent... However, they still give you a little of the perv on "Mouth To Mouth" and "Turning It On".

The Vaseline's happened to pull off a magic trick with this record and broke the comeback curse...

Danzig - Deth Red Sabaoth-CD-Evilive Records-It's hard to say if the last decade has been very kind to Danzig with all the obvious (and not so obvious) reasons. So how would a Danzig album do in 2010, especially considering the quality & strength of the last few releases? To some it would be a great comeback (Which I'm guessing is the polar OPPOSITE of what Danzig would intend with this...) or a return to old-school form (Keep this in mind.), but to me it's a reminder of how Danzig can take a little bit for miles and miles & even throwing some curveballs on occasion, starting the record off with the purely doom metal opener "Hammer of the Gods"... New guitarist Tommy Victor makes the album sound like a modern take on John Christ-era Danzig, the most obvious culprits being "The Revengeful", "Deth Red Moon", & "Night Star Hel". It's almost nostalgic but feels a little bit simplistic & sometimes even clichéd. But clichés are clichés, and an ass-whipping is still an ass-whipping. The tracks that deliver the goods really hit the mark, notably the sultry & pounding "Black Candy" (Featuring Glenn doing some really methodic & unorthodox drumming!) along with the gloomy goth-rocker "On A Wicked Night", the bluesy love in "Ju Ju Bone", & the funeral marching closer of "Left Hand Rise Above". It's not exactly reinventing the wheel but it stands on it's own as a funereal record. -CF



Jimi Hendrix - Valleys of Neptune-12 inch 2 LP/CD- Legacy/Experience Hendrix Records- We all know about Jimi Hendrix's fantastic legacy with a trilogy of solid albums following with a classic live album entitled "Band of Gypsies", before passing away in 1970. Following his death is a seemingly unending series of posthumous albums that range from decent jam-style albums ("Blues", "War Heroes") to bona fide cringes that would make Jimi himself roll in his grave ("Midnight Lightning", "Crash Landing", "Nine to the Universe"). Like a stark reality that not everything he did was good, which may or may not be surprising, depending on your reality.

I think this album may be the closest thing to what Jimi would put out if he were still alive today. At the very least he'd be giving this album the posthumous thumbs up! Even with three re-recorded "Are You Experienced?" numbers, a handful of songs that made it to other posthumous works, & a long-sought track in "Valleys of Neptune"...it's a great album in its own right. From the opening melody of "Stone Free" to the beautiful cover of "Bleeding Heart" and onwards til' you reach the bluesy ending of "Crying Blue Rain", this album has a good laid-back pace and moments for just about anyone! It's a reminder of better musical times & the album to bring things full-circle in Jimi's legacy. If this was the last thing they'd ever put out of him it'd be a great closer for a 40-year anniversary of his passing...Well, until they put out that 4CD boxset of 500 more unreleased jams, right?

JIMI HENDRIX VALLEYS OF NEPTUNE



Henry & Glenn Forever-Book

Now I know this is primarily a zine that dabbles in reviews of local music, but I have to make an exception here (Editor's Note: In the FIRST issue, no less!). I saw this miniature graphic novel advertised in a magazine & knew I had to have this. It's basically a series of one-panel comic strips that depict Henry Rollins & Glenn Danzig as a gay couple, with plenty of artwork of differentiating skill, plenty of song references, & some downright clever humor. Not to mention it's six dollars. If you're into Mad Magazine style satire or some plain ol' parody of two punk legends, this is a must have.--CF



Odds & N' Inns



Oddities from the world of music

Boddie Recording Boxset-Variou Artists- (3) 7 Inch 45RPM- The Numero Group Records- This is a peculiar little boxset of three 45's that hail a bygone era of music from archives of the defunct Boddie Recording of Cleveland, Ohio. Boddie Recording was run out of the home and barn of African American couple Thomas and Louise Boddie from 1965 to 1987. It was a one stop shop for numerous northern Ohio musical acts with an analog recording studio and speedy affordable record pressing plant. The couple even ran several small labels. Boddie was recording soul music before Motown even knew what soul was. This boxset has exceptional notes about the company, the owners and the music that appears on the three 45's. Also there is a nice photo of Thomas at the record press and on the record is a reproduction label from the acetate. As for the music..

Record One: "Let The Children Play" is a 70ish soul song that is rooted in the late era Jackson 5 vein. On the flip, "Never Let You Go" is a reggae/soul extraction that is somewhat amateurish but relevant to the set. It is also debatable who the actual artists were on this record per the liner notes...this is a reoccurring theme.....

Record Two: "Girl Across The Street" is a nice upbeat R&B tune with some sweet rhythm guitar. On the flip, is a shabby cover of Billy Stewart's 1965 R&B hit "I Do Love You" by an unknown artist..

Record Three: "Goodbye Baby" is my favorite song on the set, very raw female soul vocals. On the flip, "Selfish One" is another unknown artist's take on the 1964 pop hit by Jackie Ross.

Overall: Nice niche boxset.. It gives you the real essence of this little recording studio and pressing plant...flaws and all. However unknown the artists are to both the listener and the people who put this collection together, it is a superb tribute to Boddie Records a small independent business that ran from 1965 to 1987.—DR

Kung Fu Super Sounds- 12 Inch LP- DeWolfe Shop

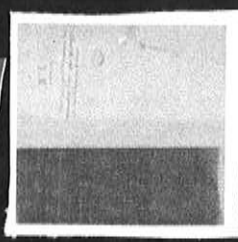
This is a record I snagged at Ear-X's sidewalk sale for the discounted price of ten bucks, featuring various music snippets from classic Kung-Fu films. Upon gazing at the hilarious cheesy cover & seeing that there was music from DIRTY HO (A great Kung-Fu film, by the way!), I could not resist buying it. Roughly 24 tracks ranging from 6-second jingles to Nintendo-esque beats to obnoxious repetition.

The majority of the tracks are rudimentary but there are some good, bizarre gems. "The Bastard Swordsman Theme" dives in with a driving drum beat and epic tones. The other strange notoriety in this is "Dogarnit", which appears to have dogs barking over Black Sabbath's "N.I.B." riff.—CF

AU CLAIR DE LA LUNE-7 Inch 45 RPM- Parlortone Records-

This is the first release from the Atlanta, Georgia record label Parlortone. This label seems hell-bent on bringing vinyl collectors (such as myself) hard-ons with their latest release of the "Earliest intelligible recording of the human voice" made in 1860 by Edouard-Leon Scott de Martinville. This recording was made 17 years before Edison's now famous "Mary Had A Little Lamb" recording. The record includes an etched back, interesting liner notes and figures which describe the recording process (Which I will not ruin here if you do decide to purchase this record, it is absolutely insane!). Anyhow, you should check this release and label out as I assume they will be putting out more ancient vinyl relics to keep us good and hard.

Overall: Like vinyl Viagra...--DR



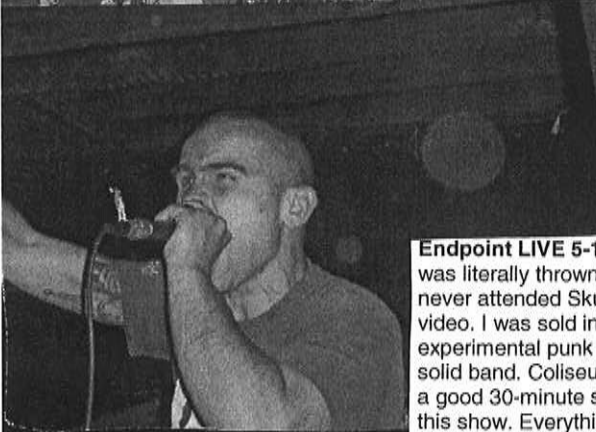
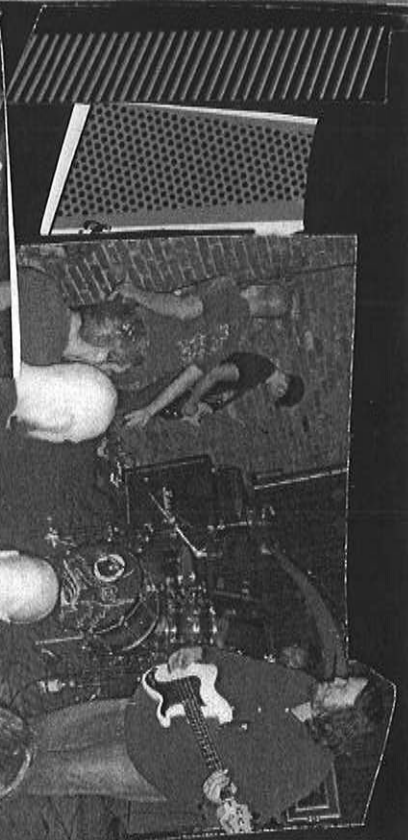
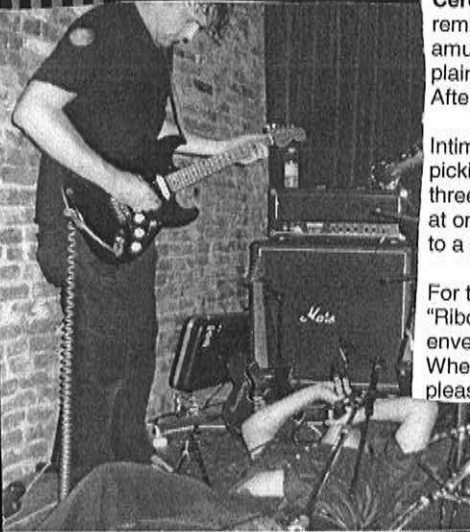
Live Show Reviews



Cerebellum LIVE 7-31-2010 @ Skull Alley-The show started right on with the Trophy Wives, a rock band somewhat reminiscent of early thrash metal. They're not too shabby, and probably have some good stuff ahead of them. The Teeth amused me with a singer decked out like he plans to go swimming immediately after the show. They were punk music, plain and simple. The set weighed on me after awhile but they were having a good time and the crowd seemed into it. After they finished, the sold-out crowd pulled together to watch another united legend in action!

Intimate. Cerebellum's performance was nothing short of just that. Punching right in slowly with "Begin" and "Guard", then picking up the pace with the rest of the Cerebellum album, the boys brought the chops. Vocal duties were shared amongst three members (Joey Mudd, Jon Cook, & Tim Furnish in one song), and as many as three guitars were bringing the noise at one time! Not to mention all the metal stuff lying there, as banged by Drew Daniels, they were emulating the LP sound to a head and taking it to unbound heights.

For those who loved Crain, they also did some great takes of "Monkeywrench", "King Octane" (With Tim Furnish on vox), "Ribcage", and a 6-minute crunch of "Proposed Production". The closer was a massive 10+ minute version of "Calm", enveloping into total madness with Joey Mudd howling on the ground and a complex of pure noise & deconstruction. When it ended, it felt like the smoke had cleared from a 6-man nuclear bomb. I walked out completely awestruck & pleased.—CF



Endpoint LIVE 5-16-2010 @ Skull Alley- The third of reunion shows played over the weekend by Louisville's Endpoint was literally thrown in at the last minute to add to the two tribute shows that had already unfolded at Headliners. If you never attended Skull Alley, it certainly had the look of a stereotypical punk rock venue you'd see in any cheap 80s punk video. I was sold in an instant. The Straight A's were the first band of the night. They were honest-to-goodness experimental punk with a lot of pedals & voice manipulation. These guys feel a bit green but they have potential to be a solid band. Coliseum was next, a Louisville punk/hc band signed to Temporary Residence. These guys really tore through a good 30-minute set, and proclaimed it was a dream come true to open for Endpoint. There was definitely a good aura to this show. Everything about it just felt right. And then Endpoint hits the stage. This was my first time witnessing this band (It would have been the third had there not been certain circumstances.). Endpoint bashed into a nice, lengthy show of their variation of punk, spanning their entire career as the increasingly massive crowd went into this euphoria of sorts. Stage banter was common but the line that constantly reared was to quote "Put the final nail in the coffin". The fifth time they said this, late into the set, they went into a fan favorite of a song a second time! In one hour I got a fantastic illustration of an era and happier times! - CF

Live Show Reviews



Bush League/Indignant Few/Son Of Dog-Live-Better Days Bash- Better Days Records founder Ben Jones has been many things in his life. Record store owner, record label owner, show promoter, techno DJ and an all around nice guy. He seemingly has excelled at all of those things and did it his own way. In conjunction with his wonderful record shop Better Days Records, he started a label of the same name. The label gave local bands in the 90's (that otherwise would not have had a chance) an opportunity to put their music on vinyl. He took a gamble and his label grew to become known to have one of the most diverse and popular roster of artists like Bush League, The Indignant Few, Lopybogymi, Son Of Dog, The Glass Pack, Deadbolt, No Comply and many others. The records produced on this label in this era still hold up in present day and are further evidence of the label operators forward hearing ears. Now we enter the year 2010, with an exciting and compelling reunion of Bush League, Indignant Few and Son Of Dog. These were several of the bands that were at the nucleus of the label. As a disclaimer, much of my youth was spent blasting my brain with the music of Bush League and The Indignant Few and Better Days artists in general. In my opinion, they were two of the finest acts to come out of Louisville in the 1990's. The Vernon Club was jam packed for this event, it was a veritable punk rock reunion and I felt as if I were put in a time machine and was transported once again to The Machine or Tewligans in 1992, kind of fucking weird. First up was Son Of Dog, who was a south end death metal/hardcore band. They tore through their set as tightly as possible, giving you the favorites like "Pig" and Roach kept the crowd laughing to tears between songs. Next up was the always formidable Indignant Few complete with its original line-up. This band was a terror in Louisville in the 90's, real punk rock that was snotty, arrogant and completely didn't give a fuck. The band was known to ridicule the audience with insults and even bands on the same bill, this made this band lovable to me when I was a kid and even now as I look back. They were in great form for the reunion, coming out like they had been together for the last 10 years. They pushed their four chord punk rock the limits, playing favorites "Revenge Your Authority", "Newark", "T-Bird", "Everything Went Black" and "Street Smart Girl". The Vernon Club security apparently had never seen a punk show and started to freak out, attempting to cease the action in the pit. I saw a number of people escorted out which was extremely unfortunate as no one was being malicious. Despite the security incidents, the Indignant Few killed it and left us wanting more. The headliners for the evening were Bush League, a fierce and unique Louisville band that had Black Sabbath style stoner rock guitar lines and melded them with hardcore/punk rock vocals and tempos, a truly irresistible combination. The line-up was not the original, but contained the core songwriters, vocalist Buzz Minnick and guitarist Michel Borich. The "new" members filled out the bass and drums were remarkable and up to the challenge. The band blew through a tight, passionate set that included "Bain", "Tied Up", "Smut", "I Recall", "Bush Compulsion", "Sicko" and many more. The band whipped the large crowd into a complete frenzy, making the security become downright violent, attempting to protect their precious Vernon Club from being torn apart from an imaginary threat. Buzz played the last song flanked with two security guards "protecting the stage", trying to prevent people from hopping on stage to sing a line or two with their old friend Buzz, this just instigated the audience to go nuts. From my understanding Bush League has been banned from ever playing the club again, what a fucking shame...What a lame venue. This reunion sparked something in the members of Bush League, as of this writing they have officially reunited and have a show scheduled at Cahoots (the former Tewligans) in February 2011. They also have a seven inch with two new songs in the works that will be released on the long defunct Self Destruct Records. All and all it was a great reunion show, highlighted by some of the best local bands of the 90's and the great label that made them what they were. A big thanks to Ben Jones for his years of service to the local music scene, he has made a long lasting impression that will not be forgotten. ~DR




Live Show Reviews




Cropped Out Festival-October 1st-3rd 2010- This was the debut of a new festival conceived by James Ardery and Ryan Davis (founder of Sophomore Lounge records). What these gentlemen managed to do was put together a line-up that amounted to a veritable candy store of independent music. A line up that consisted of a who's who of national indie music, the usual suspects from Louisville and they managed to live up to the festival's name by including lesser-known (But bad-ass) local and national acts. This three day festival also managed to have the most interesting venues; the first evening opened at Louisville fish sandwich hot-spot King Fish with locals Sapat and The Phantom Family Halo releasing their new LP "Music For French TV", not a more delightfully strange place for a show. The second and third days were held at American Turner's which is a crazy riverside complex that includes an indoor bar (which served as the indoor stage), softball fields, a cannon, basketball courts, horseshoe pits, boat docks and a covered picnic area (which served as the outside stage). This place is a river rat's dream, not to mention it has a storied history of underground shows as far back as 2005. I very unfortunately was unable to make it to day one, and two of the festival due to prior engagements. I did however manage to stumble down to the river on the last day of the festival. The first band I saw that day was the Chicago indie act Animal City. Five minutes in the guitarist/ singer was wildly beating himself in the head with the microphone again and again Who couldn't help but be amused by this display? I stepped out to smoke and a very short time later the guy from Animal City (the one that was punching himself) comes flying out the door with a crowd of people following him and blood gushing from his face (see picture). At that moment I realized that I had just gotten my money's worth, everything else was going to just be icing on the cake. Thanks to Animal City for taking one for the team. The next band were locals State Champion, a group I knew very little of and had never seen. State Champion really impressed and put on an energetic performance as the sun set with the backdrop of the Ohio River, ending with their vocalist/guitarist being carried off like a quarterback winning the Super Bowl. With that beautiful sunset the temperature dropped to somewhere in the neighborhood of a damp 40 degrees, a very unnaturally cold temperature for that time of year. I went inside to warm up and caught some of Idiot Glee's set, a one man electronic noise pop thing with vocals that reminded me of Morrissey. Next up was singer/songwriter/ one half of Freakwater Catherine Irwin, a Louisville musical jewel. She didn't come alone, bringing with her the legendary 80's Louisville Punk guitarist Michel O'Bannon (The Blinders, Antman). We were in for a treat. The two braved insanely cold weather (at one point both declining offers of mittens) and managed to warm up the outdoor pavilion with the marvelous songs from Cathy's solo record, a Bee Gees cover and impromptu stories about Cathy's tomato garden dying. The highlight for me was the song "The Hex". The rendition they gave us would send goosebumps up a dead man's arm. Michael's light guitar accents spoke volumes about his musical abilities. Cathy's vocals were in form and come from a place that not many singers can tap into. What a wonderful set of country tunes! I ventured indoors again and walked in on the set of Lexington based Warmer Milks. I can't describe this band, but I was not a fan. The last act that I caught was the always elusive Louisville group King Kong. They came out in great form, pushing their outrageous funk sound and maintaining why they are one of the best bands from this town. They ran through a solid 45 minute set and managed to get the entirely frosty crowd of 14 strong dancing their asses off. God bless King Kong. All and all I will say of all the festivals in town, this one has to be my favorite. It did not try to be something it wasn't (I even saw one of the festival organizers moms helping out. Fucking punk rock!). It was just a down home DIY festival that met its goals in providing an awesome line-up in a weird place and delivered the goods home-style, which is just the way I like it. If this festival continues you would be a fool to miss the next one. -DR


LIVE SHOW REVIEWS..




American Carnage Tour @ Freedom Hall, 10-13-2010 - This show was a goldmine for 50 bucks to sit at the rail and watch these legends go in action. After a lengthy wait and bullshit giveaways from Jagermeister, Anthrax comes out and opens with "Caught in a Mosh". They were in top form for 45 minutes tearing through classics and one new number. Former singer Joey Belladonna couldn't have been a better singer to pick up in the lineup. It was like a 45-minute party with the adrenaline shooting out of control. My immediate thought was "And this is the opener..." Anthrax's performance, short as it was, was almost my favorite of the entire night. If they come here again, it's worth witnessing. Megadeth got on the stage about 25 minutes later and Dave with his current line-up of the week tore through the iconic "Rust in Peace" album almost seamlessly. He also gave the crowd a good pop stating he owned a horse in Shelbyville and saying "I'm like your metal neighbor". The crowd loved Dave to death as they ran through the classics like "Trust", "Hanger 13" and sneaking in "Peace Sells..." for an encore. Then there was Slayer, slowly coming out to seemingly unending cheer. Depending on where you stood, the unsettling sound of Kerry King's chains dangling from his waist spoiled the arrival. No time for stage banter as they were all business. Beginning the show with new songs "World Painted Blood" and "Hate Worldwide" to get the crowd riled up they slammed into "Seasons in the Abyss" with fury. Classics like "Dead Skin Mask", "Blood Red", "War Ensemble", and the rest of the album in proper order. The encore was of classic songs "South of Heaven", "Raining Blood", "Aggressive Perfection", and finally "Angel of Death". Their set was massive, with no bad seat in the house. Honestly, three iconic thrash bands was all you needed to have a solid night of heavy music - CF




Ween 6/24/2010 @ The Vogue, Indianapolis, IN - One thing anyone can count on with Ween in a live setting is they always put up a good show no matter what the line-up, setlist, attendance, or drug abundance. Opening with the instrumental "Fiesta", four of the five members (Glenn, Dave, Claude, and a barefoot Deaner) bring the salsa-like bliss to warm up. Then Gener hit the stage with "Take Me Away", setting us up for this nearly three hour set! The crowd was absolutely nuts and dedicated as it was fucking insanely hot with the Vogue being legitimately sold out.. Ween make you feel right at home whether you've listened to them for 20 days or 20 years. You had classic stalwarts of the typical Ween setlist such as "Spinal Meningitis", "Gabrielle", & "Even if You Don't" and half the Mollusk & Chocolate and Cheese albums. But a Ween show always has a varied setlist. The curveballs they threw included a 12-minute take on "Homo Rainbow", a spot-on cover of David Bowie's "Let's Dance", Deaner taking it to a country level with "Help Me Scrape The Mucus Off My Brain", "The Stallion Pt.3 and 5" and closers of "Ocean Man" and "The Mollusk" with Gener playing a mandolin under a somber blue light. Overall, the show was an absolute blast and always worth the money spent to see them. -CF



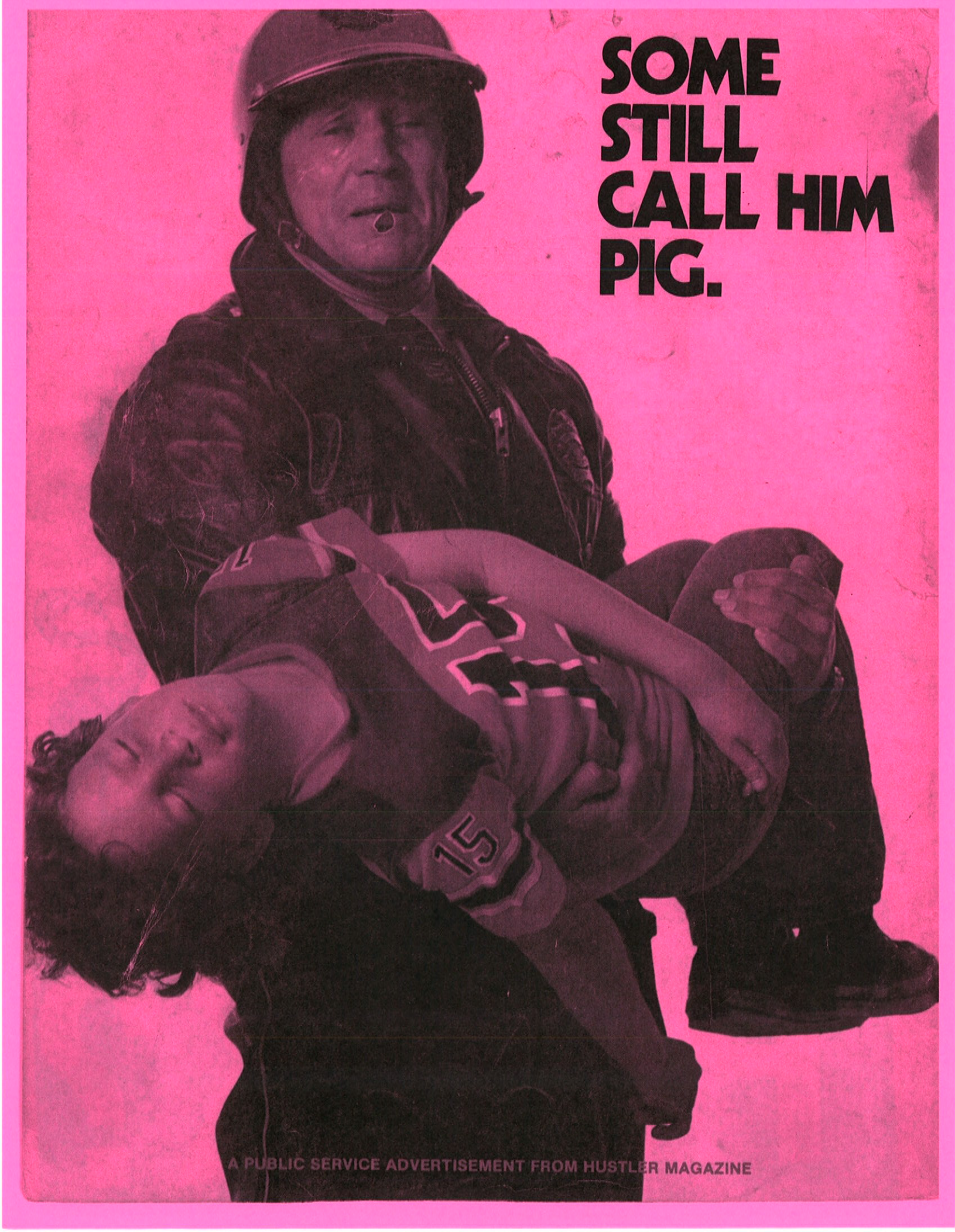
The Queers 9-30-2010 @ Skull Alley, Louisville, KY - This show, in a nutshell, felt like a crapshoot waiting for a great headliner. You had three local openers in Say Something Huge on Fire, Black Sunday, Parlor Tricks and some great out-of-town pop/punk in The Queers. I spent half the show outside, incapable of sitting through either of the opening bands. Say Something Huge on Fire was a strange mesh, with an acoustic guitar backed by bass & drums. They were poppy, yet monotonous. Black Sunday was purely pop-punk in the vein of Green Day and Alkaline Trio (Whom they also covered). I really wasn't too fond of either opener. Parlor Tricks on the other hand came in with an energetic blend of rockabilly & punk. Jeremy King playing guitar & vocals is different, but very welcoming nonetheless with a performance of manic speed complimented by a ruthless upright slap bass. Finally, The Queers brought a great frenzy of pop/punk, sort of like a foul-mouthed Ramones! A great blend of classics and new tunes like "Titfuck" rounded out a 45-minute set. If you got near the mosh you were likely to live in it, since it went virtually nonstop. The singer said it up best halfway into the set. "We don't know what we're playing since we have no setlist, so you're the first guinea pigs to hear all these new tunes. Enjoy." -CF



Danzig LIVE 11-3-2010, Expo Five - Seeing Danzig for the first time looked like something to behold, but to be honest I'm not the biggest fan of shows featuring 5 or more bands. So after missing Withered, I saw some decent thrash in Toxic Holocaust, & some black metal in Marduk and I took delight in seeing the legendary death metal band Possessed, who delivered the goods performing with a paraplegic singer! Eventually the wait for Danzig was unbearable, as nearly 30 minutes passed before he came out. The already rabid crowd was sobering up and yelling anything comes to mind. Not to mention the last thing I want to have happen when I spend 25 bucks at a damn show is to be thoroughly searched for cameras & have a flashlight in my eyes every five minutes while security is adamantly on the search for people taking pictures. I assumed it was Expo Five but judging by other horror stories of this tour it's all on Danzig, aloof and camera shy. When Danzig finally appeared he pounced right in with the intro of "Wotan's Procession" & "Skin Carver", the energy leaving sparks it seems. Glenn, at age 55, still has it, for the most part. From the presence to the voice to even the bit of banter to convince people he actually has a sense of humor. It was a solid set of fifteen songs over about 80 minutes, including new songs "Hammer of the Gods", "On a Wicked Night", "Death Red Moon", & "Ju Ju Bone" amidst classics "Twist of Cain", "How the Gods Kill", "Her Black Wings", & "Tired of Being Alive". Performance-wise, they held themselves together just fine excluding "Mother", which sounded painfully rushed and sloppy. The encore of "She Rides" and "Dirty Black Summer" more than made up for that. Overall Danzig is worth checking out at least once in a live format if you can. -CF



Gene Ween @ Cosmic Charlie's 11-13-2010, Lexington, KY - It's a concert hall in a strip mall. If that doesn't make you chuckle at first read... Anyways the show started @ 9:30 with the Matt Duncan band, likely to have been Cosmic Charlie's house band. Their music was reminiscent of Randy Newman with hints of typical hipster rock and mercifully ended 30 minutes later with one of the members quipping "Well, you try plugging in a piano!"... Not a good start to the show... Gene Ween finally arrived at 10:30, with the acoustic & a smile, he happily quips "I don't have a setlist tonight, so I'm just gonna play the songs I like. You just sit here and watch, ok?"... He went with a strange opener known as "Oh Yoko". By most standards it's a really strange show with lots of teases, notably in "Buckingham Green". The crowd went completely apeshit & he stops a minute in, laughing & exclaiming "Yeah, I can't do this without Deaner."... No songs were played on request except "Tender Situation", so nobody got the songs they wanted. It fit the unpredictability of Ween and with him basically naked to this crowd the choice of songs couldn't be more unhinged. Gene was clearly having fun with himself as he told plenty of stories & jokes in-between obscure tunes like "So Long Jerry", "The Stallion Pt. 4", "Mountains and Buffalo", and a cover of Neil Young's "Old Man". A lot of people complained of the crowd being incapable of shutting up, but my only real complaint was I missed him perform a few songs with closing act Shemale Fiesta. -CF



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