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The Workhorse III – Workhorse III

October 20, 2010 by [Sebastianna](#)

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The Workhorse III - s/t

The Workhorse III are here to remind you of real rock n' roll and what it used to bring to the table. There are moments where I find myself thinking of about fifteen types of rock it reminds me of, but am unable to pin it down because they've already moved on to the next rollicking riff.

“Let it Begin” opens the album with good energy, prompting you to double check and make sure there are really only three people in the band. Sure enough, they're responsible for a whole lotta sound between 'em. This shouldn't be surprising, as these are veterans of rock we're dealing with.

Fronting this trio of trouble is the one and only Lisa Lyne Flynn of LisaChristSuperstar. If you dug that scene, forget about this review and just skip right to buying the album, as I'm sure you'll enjoy it. Along for the ride

is Brian Blunker (Bad Luck 13, Dark Lords of Stonehurst and LisaChristSuperstar) and Eric Perfect (Limecell).

If you're looking to get an idea of the full potential of this band, I would direct you to sample "Workhorse I", which is a prime example of what they're capable of. Great energy, a sense of movement and passion, it sounds like these three are just rocking out and you're along for the ride. My favorite thing about it? It's an instrumental.

Now, please keep in mind, I'm notorious for disliking most female vocalists. They're either mind blowing, annoying as all hell, or just forgettable. In Workhorse III's case, the vocals are just sort of there; I'm guessing they work better in a live environment, where you have the assistance of the live experience energy and can see Lisa in her element.

You can't front on her when it comes to playing guitar, though, and I would pity anyone trying to out rock her in other ways, but what prevents this album from being a no-brainer for any rock music aficionado collection is the lyrical/vocal elements. I'm sure they're supposed to be dirty, edgy, or even raunchy, but it sounds like they're only there because most songs have words. They just exist and are sung by a voice, which in no way matches the actual majesty going on with her guitar playing.

Some tracks other than "Workhorse I" do stand out: "Down So Long" plays nicely to Lisa's vocal range, which accompanies the transition from melancholy to rockin' to good effect. "Fear is Law" musically feels like *End Hits*-era Fugazi in very good ways. "Slipping Away" evolves into another jam session of awesome.

Regardless of my vocal hangups, I would recommend this to anyone that still likes to bust out their guilty pleasure punk and metal albums and rock out to them. Chances are you'll find something here to like.

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