

marked appearance on "Profit" which is arguably one of the better songs on the album.

Although the band has unfortunately locked themselves within the confines of an overcrowded genre, their raw skill alone puts many of their peers to shame. Overall, the apocalyptic metal four piece—however unoriginal—is a talented band and a good recommendation for fans of earlier Avenged Sevenfold instrumentation, Winds of Plague, and possibly even some DevilDriver listeners. If nothing else, they deserve your respect for sticking to their guns in a region saturated with cover bands.

**-Ben Glenn • Rating: 2.5**

**Ween**  
*At the Cat's Cradle, 1992*  
(Rounder Records)  
[www.ween.com](http://www.ween.com)



Ah, Ween. What more can be said? To the unseasoned listener, "Dear Lord...What the heck is this?" would come to mind.

However unconventional their style may be, Ween is one of the most entertaining experimental bands of the decade. MVD Audio's recent release of the live CD/DVD *At the Cat's Cradle, 1992* brings us Ween in their strangest form.

The DVD's utter lack of video quality does nothing to overshadow the skills that these guys have as entertainers. Despite the unpredictability of a good Ween set, it is obvious that Dean and Gene are technically proficient and know exactly what they're doing... even if they don't. Dean may be the only guitarist who can not only hang a guitar upside down from a semi-intact E string and make it sound good, but also pull off some skilled psychedelic, blues, and funk stringwork. Check out footage of "ReggaeJunkieJew" and see for yourself.

Their stage presence is just as beautifully ugly as one would expect from a band that makes Reggie and the Full Effect sound like Michael Bublé. Picture Hunter S. Thompson on mescaline playing a guitar and howling into a mic. This is Ween at their best and most disturbing.

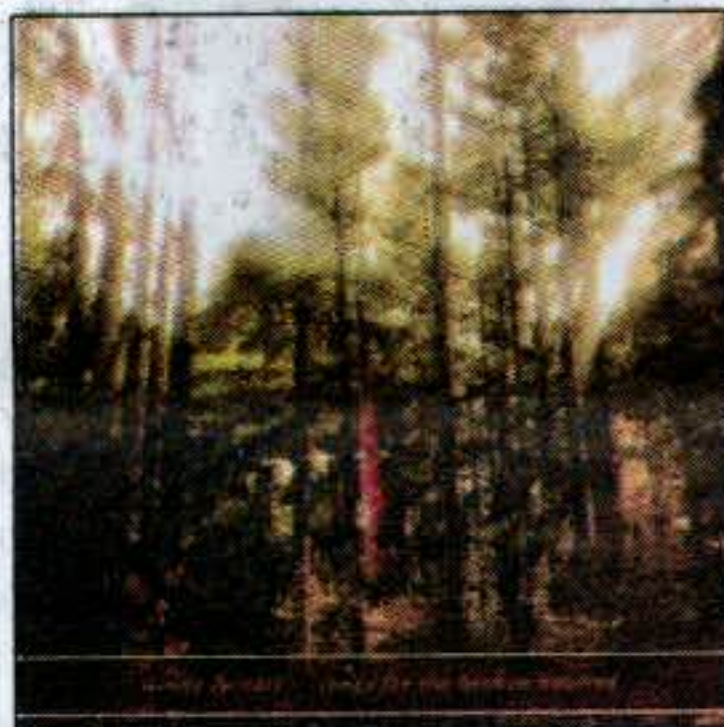
In stark contrast to the relatively poor quality of the DVD is the masterfully recorded (and delightfully bizarre) CD. Captured in detail

are 21 of the band's best songs including the Flight of the Concorde-esque "Captain Fantasy" and the infectious funk/hip-hop groove "The Goin' Gets Tough from the Getgo (Go Man Go)."

Although Ween's brand of music is an acquired taste, *At the Cat's Cradle, 1992* is one of the most entertaining releases of 2008.

**-Ben Glenn • Rating: 4.5**

**Windy & Carl**  
*Songs For The Broken Hearted CD*  
(Kranky)



Michigan's favorite dream/drone duo Windy & Carl are unheralded masters of effected, blurry, post-shoegazer soundscapes. This, their first major release in a couple of years, is an ode of sorts to love, both the beauty and bliss of it all, and the doubt, blame, and pain of it. Functioning much like one extended, hypnotic piece, *Songs....* encompasses everything from tonally-layered driftworks (the lulling "When We Were") to gentle, fragile, and emotive subtlety ("Champion," which includes some hazily distant vocals). But if you read this as being some kind of lethargic release, you'd be wrong. Windy & Carl's free flowing and gorgeous sounds are like meditations - organic and transcendent, and the 71 minutes here flow by far too quickly. Folks like Spiritualized or Mogwai take these sounds and put them into more rock-oriented frameworks, but W&C keep it pure, distilling the sounds of life into their barest essences, without concessions for melody or rhythm. Absolutely lovely, otherworldly music and full-on recommended.

**-Todd Zacharitz • Rating: 4**

**Susanna**  
*Flower of Evil CD*  
(Rune Grammofon)

Norwegian pianist/vocalist Susanna Karolina Wallumrød has, with only her second solo album, re-interpreted a series of unlikely rock songs as beautifully melancholic modern folk/torch tracks. Songs by Thin Lizzy, ("Jailbreak"), Sandy Denny ("Who Knows Where The Time Goes"), Lou Reed ("Vicious"), Nico ("Janitor

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