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FLIPPER *Love* CD

It was hard to figure why *American Grafishy* didn't really knock me out but the Eureka moment arrives on the third listen to *Love*; The Flipper sound needs to be funneled through the analog prism. And I mean analog in the recording studio, not the amps, since it appears that at least guitarist Falconi still uses tubes. This realization might be the most tragic of the elements of a digital divide.

If the 10 songs here were recorded in the same studio, same time/place as *Generic* was, this would be a tremendous release. Even the halfhearted *Grafishy* would do more damage. We need to hear wash of noise at the end of "(I Saw You) Shine" in the right places, and those sounds just aren't made any m

More important, it takes that throbbing bass and the guitar with the under-produced skronk—a Strat and a Ra recall—to keep the Flipper legend fed.

As it is, the songs of *Love* are fine—sometimes much better than fine like "Only One Answer." And while "Can't You See" is no "Wheel," it sure does feel good in the same way, inducing the same passive-aggressive

But the digital recording makes the guitar more solid and bashing rather than ambiently aggressive and space drums here sound like sound check at the local rock venue rather than a falling-down drunk boxy noise. And while still an impressive distortion filled rumble, is clean and well placed.

Love is terrific and bad—a weird dichotomy. Any Flipper fan will dig it despite its flat sound, as we are at th music where the past more than recommends the present—it demands its presence.

Flipper is one of those bands that won't age—the characters are compelling and tough and scary at all times, the Flower Child Krist Novoselic, on bass this week, can't diminish the seedy legacy. In fact, just by associat Novoselic is now that peacenik who can whip your ass.

And yea, we always miss Will Shatter, but Flipper is still a grinding machine that lays to waste most anyone
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-Miller

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