

THE SCENE

An ORIGINAL music preview/review section of WILMINGTON

THE NIGHT SCENE

All covers and starting times are subject to change at the door.

APRIL 26 - MAY 2

TH	Bessie's	Mike Carrodo Band	10 p.m.	\$6	
	Cat's Cradle	Deep Banana Blackout	10 p.m.	\$8	
	Charley Brownz	Hunchuck Fire	10:30 p.m.	\$3	
	Diamond's	Stretch	9 p.m.	No cover	
	Firebilly Lounge	Mo' Black/Astroglide	10:30 p.m.	\$5-\$9	
F	Katy's	Open Mike	10 p.m.	No cover	
	Marrz	Acoustic Syndicate	9 p.m.	\$8	
	Palco Sun	Benny Hill	10 p.m.	\$3-\$5	
	Raw Bar	A Larger Unit	10:30 p.m.	\$3	
	Reggie's	Karaoke	10 p.m.	No cover	
S	Cat's Cradle	Pharcyde	10 p.m.	\$16	
	Firebilly Lounge	Smithwick Machine	10:30 p.m.	\$5	
	Katy's	Karaoke	10 p.m.	No cover	
	Kefi	Undertow	9:45 p.m.	\$4	
	Marrz	The Connells	9 p.m.	\$7-\$9	
SUN	Raw Bar	Matt McGuire	10:30 p.m.	\$3	
	Reggies	Musician Showcase	10 p.m.	No cover	
	Rhino's	Dub Access	10 p.m.	\$5	
	Sandbar	Evergrace/Wimple	10 p.m.	\$3-\$4	
	M	Charley Brownz	Lucky the Dog	10:30 p.m.	\$5
Diamond's		Masonboro Rhythm	9 p.m.	No cover	
Firebilly Lounge		Mandorico	10:30 p.m.	\$5	
Kefi		Big Dixie	9:45 p.m.	\$3	
Raw Bar		Poor No More	10:30 p.m.	\$5	
T	Rhino's	Jet 22	10 p.m.	\$5	
	Rusty Nail	The Five Nasties	8 p.m.	No cover	
	SUN	Charley Brownz	Mikey Mills & Steele	10:30 p.m.	\$3
		Reggies	Karaoke	10 p.m.	No cover
		Rusty Nail	Jazz Jam	6 p.m.	No cover
M	Cat's Cradle	D.I.	9 p.m.	\$8	
	Firebilly Lounge	Jazz Jam	10:30 p.m.	\$5	
	Rusty Nail	Blugrass Jam	8 p.m.	No cover	
T	Cat's Cradle	Promise Ring	10 p.m.	\$10	
	Katy's	Karaoke	10 p.m.	No cover	
	Marrz	Dexter Freebush	10 p.m.	\$5-\$7	
	Rusty Nail	Blues Jam	8 p.m.	No cover	
	Sandbar	Karaoke	10 p.m.	\$2	
W	Cat's Cradle	Patti Smith	8:30 p.m.	\$20	
	Diamond's	Karaoke	9 p.m.	No cover	
	Reggie's	Wooden Nickel	10 p.m.	No cover	
	Rusty Nail	Gary Allen	8 p.m.	No cover	

CD Review: The Red House Painters

TODD THOMAS

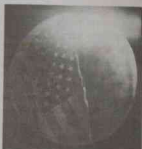
STAFF WRITER

It may not seem so, but it really has been five years since the Red House Painters released a new studio album. The band that fought so hard with its label and other turmoil has finally released the album that was complete over three years ago, this time appearing on SubPop Records.

Not surprisingly, the band is not quite the same on this, its sixth full-length album. In particular, singer/songwriter and primary member, Mark Kozelak seems to have brightened up a little, but not quite enough to leave his therapist yet. Yet, on "Old Ramon," Kozelak seems to have abandoned some of the starkness and morbidity that was the cohesive glue to some of the bands previous albums. In its place they have found something a little closer to the tune of "easy listening," but a somewhat charming sound nonetheless.

As usual, The Red House Painters rarely try to rush through a song. "Cruiser" is a song about driving down the road listening to punk rock comps, but played like a lazy narrative that stretches on endlessly, somehow without dragging its feet. Kozelak and mates have always had a knack at making epic, eight-minute songs seem somehow short.

What began The Red House Painters' struggle with 4AD, their old label, was Kozelak's unwillingness to shorten a guitar solo on their last record. There are more than a few places where the band interminably long nine-minute song "Void" echoes John Denver in a most unfavorable way and the band "River" runs on for over eleven minutes, a song that most definitely could have been cut



in half. First perceivable on 1996's "Songs for a Blue Guitar," the band seems to be lightning up its often overly despondent image. Although Kozelak will probably never be accused of being too cheery, "Old Ramon" interprets sadness in a more genteel and friendly way. Kozelak, who is infamous for his affinity for 70's rock bands like AC/DC and Kiss, even manages to bring in some chunky riff to "Between Days" and indulges his quasi-hard-rock fantasies for over eight minutes.

For the most part, "Old Ramon" is a simple and straightforward acoustic album. Instead of writing an entire album about a catastrophic breakup with a girlfriend, Kozelak sings about a number of things that are less personal — his cat in "Wop-a-din-din" and an obvious tribute to the late John Denver on "Golden."

Undoubtedly, after twelve years together, The Red House Painters have changed, but are still making well-crafted music that is fairly consistent. Although we may never see the tear-stained bleeding-heart tragedies from albums like "Down Colorful Hill" or "Red House Painters I," "Old Ramon" might better serve in preparing us for the tumult of middle age.

