

L.I. Sounds

IndyZine.com Launch Party featuring Gina Cuttillo, Lourds, Jason Yudoff, Gray & Deborah Lombardi

Manchaba Lounge
Levittown

IndyZine.com is a new online magazine celebrating independent artists in music, stage and film. The magazine held its launch party on September 25 with a show that brought some hot New York/Long Island area acts to the Levittown stage. Singersongwriter Deborah Lombardi began the night with a strong set that featured her prowess on both guitar and piano. Deborah brings a strong presence to the stage, and her abilities as a musician and performer made her a perfect choice to open this indie artist showcase. The crowd was with her every step of the way, and highlights of her 30-minute set included her

Gina Cuttillo



original tunes "Ghost of You" and "City Limits."

New York City artist Jason Yudoff is building a strong Long Island following. The singer/writer/keyboardist along with his band The New Hotness, are doing the funk-rock thing as well as anyone today. In 45 minutes, Yudoff and company turned a room full of strangers into lifelong fans. Performing "Pride" and "Happiness" and other selections from Jason's latest full-length CD *Snake Sex Water*, the five-piece unit rocked, grooved and shook the Manchaba Lounge to its very foundation.

With bow in hand, Lourds hit the stage with her four-piece guitar/bass/drums unit and proceeded to take us on a high-energy exotic, erotic musical ride. Aside from having a powerful vocal presence, Lourds is an accomplished violinist, guitarist and mandolin player whose influences run from Kiss to Mozart. A large section of the audience was famil-

iar with Lourds, and they showed her love by shouting out requests and singing along to the more popular tunes like "Always" and "Astroop." Others were getting their first taste of an artist whose music and highly visual stage show had them lining up for CDs and a chance to get on her mailing list.

In support of her release *For The Love Of C...* (available on her own G Records), Gina Cuttillo thanked the audience for coming out, then took her band into the disco opener "Another Way." Like her songs, Gina's performance is a bold exercise in sexuality, empowerment and a love for living. Gina climbed from the stage for an up close and personal performance of "I, I, I" that pushed the envelope, carrying the kind of raw emotion and sexual tension that breathed life into the rock-'n'-roll movement a half-century ago. Gina's loyal following made a sing-along version of "The Sky Opened Up" the most powerful moment of the set, and a dance version of "Fade To Love" gave the show a sweet injection of "high fever."

Closing a night of original music and performances was rock trio Gray. This band plays blood-and-guts rock about the highs and lows of falling victim of Cupid's arrow, and the group's "everman" image along with very accessible music makes winning over fans almost effortless.

Sweat poured, strings broke and voices cheered for the band, who closed the book on a night of original music played by some of the best indie artists on the modern scene.

— Dan Brown

Monsters of Mock

Wildwood Lanes
Riverhead

You may have thought you would be pillow-bound on another dreary post-Labor Day Saturday night in



September, awaiting the Major League Baseball playoffs and celebrating the arrival of football season. Or you may have believed you'd be pillow-bound because your favorite national music acts are elsewhere on tour, writing their next disc, or having another (hopefully) produc-

tive stint in a rehab clinic. Leave it to someone to find another creative way to bring live music to the ever-hungry Long Island music lover.

For about a year, Wildwood Lanes (yes, a bowling alley) in Riverhead has featured a variety of live entertainment gigs. This time out was one of the on-going "Monsters of Mock" festivals. What sets this night apart from other such events is the inlets of Seattle based bands being imitated, carbon-copied, and covered by local tribute bands.

The evening's bill featured imitators Full Foo (Foo Fighters), cover band Facelit (Alice in Chains) and carbon-copiers Riot Act (Pearl Jam). First up was Full Foo, doing the best possible imitation of Dave Grohl's group. Imitators Danny Balzano (vocals/guitar), Jimmy Jackson (drums), Adam Negron (guitar) and Scott Heller (bass) out it up nicely. The JBL sound system hanging above the defunct bowling lanes clearly resonated the warm, crisp, and crunchy guitar tones of the original Foo Fighters. Full Foo delivered the punk-rock, alternative, post-grunge sound that a real-deal fan could appreciate on a lazy Saturday night.

Jackson executed Foo Fighter Taylor Hawkins' original beats, quick rattlesnake-bite fills, and straight-forward intensity quite memorably. Balzano did not quite have the deepness and darkness that Grohl pontificates, yet has a great voice of his own and adds his own special touch to the overall product. The entire package is well worth seeing. They performed hits such as "This is a Call," "Learn to Fly," and the heavily chord-stuffed, cover-of-a-cover song — the disco era's not-sure-if-five-rock-song-or-disco-song "Baker Street" by Gerry Rafferty.

Next up was Riot Act, a Pearl Jam carbon copy quartet, comprised of Mike Borenstein on bass, Patrick Mulroney on guitar, Raymond Lyman on drums and vocalist Nicholas Rhodes. These guys were awesome. Eddie Vedder carbon-copied Rhodes did an amazing job of

delivering Vedder's eerie and often haunting cries, howls and hoots, especially on songs such as "Jeremy" and "Black." The only flaw in their approach was the absence of a second guitar player; the absence of an imitation Mike and Stone duo leaves out a dimension that would solidify the overall performance. Although Mulroney smoothly and flawlessly belted out Mike and Stone's solos that are laced with bluesy wail-cries, as well as emotive-evoking and gut-wrenching hum-along parts. Other hits played very believably were "Porch," "Even Flow," and "Why Go."

Third up was Facelit, an Alice in Chains cover band. These five guys punched the audience straight in the face with grunge-pure, Chains classics "We Die Young," "Them Bones" and "Sea of Sorrow." The acoustics that squeezed out of the 45-degree angled ceiling while bouncing off the wooden floors of the old bowling house created an amphitheater-like atmosphere while being indoors. All these elements helped generate a warm reverb that trapped you in a wall of sound, an effect that best complemented the acoustic set played near the end of the performance. "Nutshell," "Rotten Apple" and "Stay Away" from the Pink Floyd-influenced Alice in Chains smash *Jar of Flies* were the best examples.

This band tours constantly; their performance was a true testimonial of why fans see them over and over, reliving Layne Staley's painful account of his addictions so apparent in his lyrics. Rest in peace, Layne.

Many people despise the idea of cover and tribute bands; they're likely the same people who probably would trash their favorite national act for not playing a certain song at a particular show umpteen years ago, even after a powerful live performance. If you are a music lover who lives it and loves it loud, then check out a local tribute band. These acts come highly recommended, and will likely get a hefty guarantee after this review.

— Damian