

the SHEILA KIRSTEN HUGHES Band

BOOKING & INFO

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Sheila Kirsten Hughes Band is a member of the 2008-2010 Florida State Touring Roster and is a two-time recipient of the Artist Enhancement Grant from the Florida Department of State, Division of Cultural Affairs.

REVIEW *creative loafing*

December 27, 2006 *Creative Loafing's* review of *Perspectives*.



"Hughes excels at writing and singing...Her liquid voice is perfect for the quiet-but-clear verses that build to comparatively stately crescendos...solidly accomplished and engaging..."
—Scott Harrell

Spins

The Crusade TRIVium

Roadrunner

America's newest Saviors of Metal return with a second album of melodic thrash that once again showcases both their prodigious talent and glaring weaknesses.

Vocalist/guitarist Matt Healy is still at his best when writing fast, intricate riffs and channeling James Hetfield's vital early-years snarl, a formula that renders *The Crusade's* more whirlwind-inducing material emotionally compelling as well as technically impressive. Too often, though, Healy and his bandmates design to court mainstream-radio airplay. Next to tracks like "Detonation" and "To The Rats," the clichéd melodic slow-burn of "And Sadness Will Sear" and by-the-numbers Papa Roach groove of "This World Can't Tear Us Apart" come off as conspicuously pandering. And it happens often enough throughout *The Crusade* to handicap what should by all rights have been a triumphant one-upping of the group's explosive debut. *** —Scott Harrell

Ours to Destroy OURS TO DESTROY

A couple of Calgary songwriters/producers get clever with folk, found sounds and a yen for adding a modern indie edge to early Pink Floyd-inspired art rock. Yeah, that's a pretty ambitious sonic recipe, but this other-



music

Milkwhite Sheets ISOBEL CAMPBELL

V2 Records

Ballad of the Broken Seas, the first record Isobel Campbell released in 2006, was a series of duets with ex-Scanning Trees front man Mark Lanegan, the human foghorn. The contrast was the conceit, but Lanegan's smoke-cured bass made Campbell's second release of the year. On these 13 folk songs, the ex-Belle & Sebastian chanteuse's voice is the show, adorning the sparse instrumental accent than equal partner. You can't say the same about Milkwhite Sheets, Campbell's second release of the year. On these 13 folk songs, the ex-Belle & Sebastian chanteuse's voice is the show, adorning the sparse instrumental accent than equal partner. Composed of six originals, five traditionals and a couple of covers, *Milkwhite Sheets* was inspired by the music of female folk legends Anne Briggs, Shirley Collins and Jean Ritchie, and can stand proudly among them. It's a tribute to her songwriting that it's almost impossible to distinguish between Campbell's originals and British folk standards like "Heyradsel" and "Hail Hail." Like the best Britpop, her songs and subtle arrangements carry in their musical genes the autumnal images of William Blake's "green and pleasant" land: thatched roofs, green forests, misty moors and dells, windswept cliffs, bonnie lassies and other pastoral idylls.



But it's Campbell's vocals — which sound like feathers floating in updrafts — that leave the most lasting impression. The pop whisper that broke so many hearts with Belle & Sebastian turns out to be custom-made for this genre, and perfect accompaniment for the cellos, glockenspiel, dulcimer, harp, recorder and Spanish guitar that frame these songs. Campbell's range isn't without a few limits — like a capella "Loving Harzard" exposes some of them in the highest registers. But such frailty only adds to the record's charms.

Time will determine whether Campbell's *Milkwhite Sheets* takes its place alongside her heroes' greatest work in the pantheon of Britpop, but it certainly seems on its way. ***** —John Schacht

nately sprawling and intimate full-length — which took three years to complete, and includes aural erotica captured at Calgary's various malls — attains buoyancy more often than it sinks beneath the weight of its intentions. For every misguided "Exorcising Demons," there's an engag-

ing "Checkmate" and a "Happy Now," and the duo is at its best when its more straightforward, melodic influences (Dylan, Eels) shine through the interesting noise, as on "Skipping Rope with Daisies" and "There Are No Words for Here." (ourstodestroy.com) *** —SH

Local

Perspectives SHEILA KIRSTEN HUGHES BAND

Nubzilla

Hughes excels at writing and singing the sort of Lillith Fair/Generation-influenced material that owned the airwaves during the mid-to-late '90s, and continues to blur the lines between folk, roots, pop and Adult Contemporary styles. Her liquid voice is perfect for the quiet-but-clear verses that build to comparatively stately crescendos during a majority of these tunes, and the understated arrangements that accompany those melodies. Beyond the moody strings she and husband Chris contribute, however, little about *Perspectives* sets it apart from the mature-woman singer-songwriter pack. And a few ill-advised production choices — the trip-hop and mellow voices of "I Will Not Go Down," the widdle sounds in traditional Irish lullaby "Bo-Ra-Loo-Ra-U," the buzzing and trebly electric-guitar tone that surfaces occasionally — are distracting. Overall, though, this is a solidly accomplished and engaging, if familiar, effort. (www.skhughes.com) *** —SH



DVD

loud/QUIETloud PIXIES

MVD

Does the world really need another Pixies DVD? The iconic alt-group's '04 reunion has already been exhaustively chronicled. But nothing so far has captured the four personalities involved as intimately as this beautifully rendered film, which follows the band from its initial regrouping and rehearsal through the end of the first tour. The tentativeness between the members during their offstage hours is often incredibly uncomfortable at one point, bassist Kim Deal's sister Kelley tells her, "I've never seen four people who can't talk to each other — you are the worst communicators ever." The candid moments clash jarringly with the in-concert footage, where everything (almost) always goes so smoothly. *loud/QUIETloud* lets the moments and actions speak for themselves and never explicitly answers the question of why the Pixies decided to get back together in the first place. What it offers is unparalleled access to one of the most enigmatic acts in modern music. So, does the world really need another Pixies DVD? Absolutely. ***** —SH



Backspin: 1972

Social Intercourse SMASHED GLADYS

Elektra

This completely overlooked New York sleaze-rock outfit took the '80s Sunset Strip look and sound to ridiculously hyped extremes and threw in a little Guns N' Roses-style streetwear danger along the way. Like Faster Pussycat, *Smashed Gladys* was better — and more influenced by bluesier glam forebears such as Aerosmith and T'Pol — than most of the acts it emulated and was overshadowed by. But the best part about this, the group's only album, is simply reveling in the imagoic extremes to which the band consistently and gleefully goes. Listening to tracks like "Lick It into Shape," "Dive in the Dark," "Lags Up" and "Hard to Swallow" conjures visions of mythic bar fights and dumpster sex. It was pretty tough to take seriously back when it was contemporary, nowadays, the lyrics are downright hilarious, paired with the kind of straightforward riff-rock that never really gets old. —SH



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