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flapping,
Flapping
seeyoutonite

“Rock ‘n’ droll” band flapping, Flapping releases third album, *seeyoutonite*

A Brief History of flapping, Flapping (formerly flapping, Flapping, FLAPPING)

In the beginning (1995) was the ragtag banding of restless Santa Barbara musicians – Joe Woodard, Bruce Winter, Tom Lackner and Rob Taylor – with a hankering to form a new band. Artist friend Erika Ruhl, standing giddily outside of what would become the band’s stomping grounds of the eatery/music-ery Roy, suddenly offered a band name suggestion, replete with apt hand gestures, “flapping, flapping, flapping.” Bingo.

Along came flapping, Flapping, FLAPPING’s debut album *TEX*, followed by the 1996 album *Montgomery Street*, now with the name trimmed just two “flappings,” and with Glen Phillips replacing Taylor in the band. The band’s curious Beatle-esque “para-pop” sound continued to evolve. But Phillips’ musical main concern, as head of the alt pop sensation Toad the Wet Sprocket led him away and astray. Various schemes to keep the band going and recording sputtered and simmered... and simmered, mostly in drummer/studio master Tom Lackner’s Tompond studios, high above the scenic burg of the band’s birth.

Enter the Year of Our Lord 2020, and *seeyoutonite*, the long-promised, long-labored-over long play record is finally out, only 24 years after the previous model. Much has changed, and much mulched in the soil of sameness. The core “band” is now Lackner and Woodard, Winter having flown for eastern shores. But no less than 20 musicians have kindly graced these tracks with their various musical powers. The singing team includes Woodard, Glen Phillips, Parry (Nerf Herder) Gripp, Zach Madden, Jesse Rhodes, Todd Capps, and a cameo by Bruce (“seeyoutonite”) Winter, adorned by the dulcet tones of harmonists Anna Abbey, Lois Mahalia, Nicole Lvoff, and David Cowan (whose garden was the inspiration for “Wonder in the Backyard”). “Faux Flannery (O’Connor)” narrator Lara Ernest also shows up, reprising her role from the album TEX’s “Wise Blood,” on the *Wise Blood*-related song “Stinger.” Claire Woodard breaks out her French skillage, as translator/narrator on “Wonder in the Backyard (Slight Return)” (aka “Marveille dans le jardin”).

Winter’s emptied bass chair was filled in by David Piltch, Chris Symer, and Steve Nelson. The mighty man-of-keys Brian Mann contributed actual accordion and non-actual Hammond B-3, Todd Capps also played key parts (keyboard parts, that is) including “glock ‘n’ roll” on “Tuesday Afternoon,” multi-man Bill Flores lent his pedal steel poetry, as well as baritone and alto saxes, and Angus Cooke dialed in his magical parts on “Another One.” Last but not least, what rock album is complete without trombone? That would be Madalena Fossatti. Completing the package and picture, photographer Matt Straka – supplier of the iconic cover of *Montgomery Street* (and resident thereof) – joined in to supply images and designs.

Songs on *seeyoutonite* cover and smother a range of topics, including: the perils of fame/acceptance lust (“Into Talk Radio”), materialism vs. matters of the heart (“Something for Nothing”), the info overload waltz “Danger in Numbers,” the tension-and-release-and-repeat between earthly and spiritual love (“Stinger,” “the Aim of Love”), varying shades of love sagas (“Boy Meets Girl,”), the narcotic tedium of Mondays (“The Dawning of...”) and a power struggle in the actual and metaphorical garden (“Wonder in the Backyard”). To name a few.

Welcome to f,F, v. 3. Seeyoutonite.

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