

= Guitar Method =

Guitar Method (subtitled 1996 ? 1999) is the only album by indie supergroup Kid Kilowatt , initially released by Second Nature Recordings on vinyl in 2003 , and later on CD by Hydra Head Records in 2004 . It consists of material recorded over a period of three years , including after the band 's breakup . Still , it did not see release as a whole for over four years after the last track was recorded .

Kid Kilowatt was formed by members of Cave In and Converge as a side project ; sessions together were sporadic and rare , and the process of writing , recording and release took seven years in all . Reviewers praised the band 's musicianship and the depth and range of the sound ; one " much mellower " than that of the members ' main projects .

= = Context and recording = =

Kid Kilowatt was initially created as ' Ester of Wood Rosin ' by Cave In 's Stephen Brodsky in August 1996 , " inspired by [his] love for Giants Chair and [his] need for an alter @-@ ego to Cave In " . Other influences upon Kid Kilowatt 's sound , as stated by Brodsky , included Sunny Day Real Estate and " early " Promise Ring . Brodsky recruited Adam McGrath , also of Cave In , on bass guitar , along with local drummer Matt Redmond and Piebald guitarist and vocalist Aaron Stuart . Brodsky took the role of guitarist and lead vocalist , and with this line @-@ up they , in the words of Brodsky , " began to formulate some good ol ' sappy @-@ but @-@ not @-@ too @-@ sappy rock n ' roll tunes " .

The first material destined for Guitar Method was written within the initial few months , including " Teg Nugent " and " the original , 9 minute long opus version " of " Tug of War " . In Autumn 1996 , they recorded a four @-@ song demo with Kurt Ballou at his 8 @-@ track home studio , GodCity . Brodsky hand @-@ crafted the demo inserts in his high school graphic arts room , with around 400 copies pressed . According to Brodsky , they were " gone in no time " . In Spring 1997 , Aaron Stuart left the band in order to concentrate on his primary project , Piebald . Ballou , of Converge , who had recorded and produced their prior four track demo , joined the band in his stead , and they renamed the band " Kid Kilowatt " , inspired by a Guided by Voices song entitled " Cool Off Kid Kilowatt " from their 1993 album Vampire on Titus .

Now with Ballou as a full @-@ time member , the band re @-@ developed songs written with Stuart , including " The Bicycle Song " , " 7th Inning Song Formation " , " The Scope " , " Peeping Tomboy " and " Red Carpet " . They resumed writing fresh material with " Radio Pow for Now " . In their first show as Kid Kilowatt , they performed with Brodsky 's " heroes " , Giants Chair , in his home town of Methuen , Massachusetts . For the following six to seven months , however , all the band members were prepossessed with other musical projects , resulting in infrequent rehearsal and intermittent live performance . They did occasionally play live during this period , however , performing with bands such as Piebald , Jejune , and Regulator Watts .

They recorded as Kid Kilowatt only once before the official demise of the band , in July 1997 . During this session , they recorded " Bicycle Song " and " The Scope " on Ballou 's 8 @-@ track machine ; this version of " Bicycle Song " appeared on Hydra Head Records CD sampler Volume 1 .

After Brodsky joined Converge , whilst still a member of Cave In , in 1997 , the amount of time being devoted to Kid Kilowatt began to wane . Matt Redmond had moved to New Hampshire also , causing " enthusiasm for the band to fizzle " . They played what would be their last show in January 1998 at the Met Café in Providence , Rhode Island . Soon after that show , Brodsky left Converge in order to devote all his time to Cave In , now as not only the guitarist , but as the vocalist . McGrath and Ballou continued their duties with Cave In and Converge , respectively , and Redmond joined a new band called Eulcid . As Brodsky eulogises : " There was simply no time left in our schedules for Kid Kilowatt and the band collapsed " .

In November 1998 , the band decided to try to record everything they had written together . Recording continued at GodCity until October 1999 , occurring " completely sporadically ; a week

night here and there , maybe a full day during one weekend of a month or two " . Brodsky describes this as " quite evident from the sound of the record " . During these sessions , some new material was composed , including " Memorial Drive " , " Glass of Shattered Youth " , " Cadence for a Rainy Day " and " Cadence for the Desert Sun " . The last Kid Kilowatt song ever recorded was the album version of " Tug of War " . The record was mastered at M @-@ works in Cambridge , Massachusetts .

= = Release = =

Predating Guitar Method by three years , Second Nature Recordings released a 7 @-@ inch Kid Kilowatt single entitled Hit Single in 2001 . It includes tracks " Peeping Tomboy " and " Glass of Shattered Youth " , described as " a playful companion to their Guitar Method debut full @-@ length " . The vinyl saw two pressings . Second Nature also released the original version of Guitar Method on 12 " on October 14 , 2003 , in slightly abridged form . The vinyl edit excluded the tracks " Glass of Shattered Youth " , " Blue / Green Heart " and " Tug of War " . These three tracks were credited as " bonus tracks " on the Hydra Head Records CD , released on March 9 , 2004 .

= = Reception = =

Critical reception to the album was largely positive ; reviews specifically praised the band 's musicianship and the range of material on the album . Adam Moore , writing for the Tufts Observer , posits that " [a] ll of the members bring their great musical abilities to Kid Kilowatt and make them more palatable to the listener who isn 't into blast beats and Jake Bannon 's [of Converge] distinctive voice " . The album 's sound is described as " more recent Cave In , but without the spacey effects and meandering songwriting " . Moore likens the sound to that of Thursday , but concedes that " Kilowatt isn 't even that metallic or scream @-@ oriented " . Attempting to categorise that band , a ScenePointBlank review writes that " [o] ne could narrowly define Kid Kilowatt as either indie @-@ rock or post @-@ hardcore , both are accurate descriptions " . Moore says that " [o] verall , the album sounds rather pop @-@ y " , and that their use of " pop hooks combined with post @-@ pop chord progressions " gives the album a " very melodic feel " . Chris Morgan , in a glowing review , writes that Guitar Method is " a sleeper classic of the modern underground " .

Several songs are selected as stand @-@ outs throughout the album . " Tug of War " is labelled as " the strongest song on the album " , with John D. Luerssen writing that " the cohesiveness of the material suggests the lads in Kid Kilowatt exited this side project as friends . After all , only buddies capable of putting their differences aside could craft the soaring , majestic " Tug of War , " where Brodsky 's wide @-@ reaching pipes mesh brilliantly with KK 's ace musicianship " . He continues to say that " the disc shifts from roaring , expansive rockers like " Bicycle Song " to crunching anthems like " Ted Nugent " and on to lilting , near @-@ ballads like " Memorial Drive " with inexplicable ease " . Moore writes that " The Scope " " encapsulates what the rest of the album will sound like . It starts out sounding rather crunchy and smooths out as the album progresses , providing a good contrasting effect that runs throughout the album " . Moore , however , writes that " Memorial Drive " is " only mediocre . It 's the only song on the album over five minutes long . Playing slow just isn 't this band 's forte , although they have the ability to write poignant lyrics " . Similarly , a ScenePointBlank review states that " Cadence for a Rainy Day " and " Memorial Drive " " often diverge and lead the listener off @-@ course " .

= = Track listing = =

All songs written and composed by Kid Kilowatt .

= = Personnel = =

Band members

Kurt Ballou ? guitar

Stephen Brodsky ? guitar , vocals

Adam McGrath ? bass

Matt Redmond ? drums

Aaron Stuart ? guitar

Other personnel

Aaron Turner ? album artwork and design

Nick Zampello ? mastering