

Louisville, Kentucky's DIY duo Wax Fang - comprised of Scott Carney (lead vocals, guitar, keyboards, piano, theremin, percussion) and Corey McAfee - fuses psychedelic rock with electro-ambient vibes to bring us all one of the best listening experiences that incites a new emotion with each spin. Their sound has developed and evolved exponentially over the years, giving them a leg up in a sound space we don't get a peek into that often. If their touring schedule is any indicator, they've gone on the road with a variety of artists, from My Morning Jacket to Dr. Dog to Man Man to Spoon to The Whigs and beyond. And they've been known to hit the festival circuit hard, having made appearances at SXSW, Summerfest, Wakarusa Festival, All Tomorrow's Parties, The Dot To Dot Festival, The Great Escape Festival, and the Stag and Dagger Festival. But their success has also brought them a life of excitement, opening for My Morning Jacket at The Fillmore for NYE 2006, a session on BBC Radio, their track "Majestic" being featured on *American Dad* when Carney had the honor of scoring episode 151 - [a story picked up by USA Today](#) -, celebrated a single release with My Morning Jacket at KFC! Yum Center, and many more feats. They've had premieres and features on the likes of Team Coco, MTV Hive, [Spin](#), [NN Podcast](#), ["Hear Hear!" Music](#), and [Consequence of Sound](#), among others.

Wax Fang recorded "Glass Island" for their upcoming EP (to be expected in early 2018) during the middle of recording their album *Victory Laps*. which leans more toward the "ambient" aspect of their music, as vocalist Lacey Guthrie joins in to guest an amazing duet. While this is absolutely a unique type of duet - with Guthrie owning the first part of the track, while about halfway through we get a heavy, vintage hard rock ballad sound that is more similar to what we have come to love about Wax Fang. Carney had a lot to say about the single itself:

[Our former bass player Jacob Heustis] was listening to a lot of hip hop and he had made these backing tracks on this weird, old Roland, like pre-iPhone touch screen, like kind of like a music production thing? It was completely unintuitive to use, but somehow he figured it out, and he wrote what would become the first song on *Victory Laps* on that thing. And then he also wrote what would become 'The Glass Island' on that thing.

We started mid-production and I started to second guess myself because originally I'd sang the first half of the song in falsetto, but it's like the lowest range of high falsetto voice. So we wanted someone to sing with me, and we're big fans of this guy in Thailand, their guitar player is our former drummer. Their singer, she's got this amazing, sultry voice and she came in and killed it.

I had an idea to kind of present the rock band element halfway through and have a ridiculously long guitar solo so it was kind of taken from there. The vocals, melody, and lyrics came really easily, although the guitar solo was kind of a work in progress. We knew it had to be really strong because it was the entire length of a verse in a chorus. So it took a few months of sitting down, playing around, coming back to it. It felt strong from start to finish.

Formed in 2005, Wax Fang has gone through changes in the last twelve years, slimming their lineup and pivoting their sound slightly into a direction that only enhances the musicians' original sound and unique talents. Their first group release *Black & Endless Night* transformed into a Wax Fang record after first being pushed as solo work by Carney (2005), and its second time around was released on the band's own label, Don't Panic Records in 2006. They kept themselves busy touring during 2006 and 2007, and released *La La Land* in November of 2007. Their 4 track EP *Mirror, Mirror* reached its audience in 2012, being described by [SPIN](#) as "rock-tacularly theatrical." It was only two years before rock opera *The Astronaut*, a release that seemed to bend the rules a little bit more. With just five tracks to its name, two of those tracks boast licks to blow your mind on songs that exceed twelve minutes in length and bounce from one very distinct sound to the next unapologetically. Wax Fang released their most recent album *Victory Laps* in May of this year. [The Needle Drop](#) praises lead track "Pusher" as "a powerful piece of keyboard rock in three parts," while [Iron Post Blog](#) touts the release as giving off "a massive, in-your-face, unapologetic feeling" and as "a step in a busier direction for Wax Fang, but this thicker texture is carried out well."

With their new track "Glass Island", the next step in their musical journey seems to be less busy of a direction, and more of a practiced, heightened sensory experience. Admitted influences on the single include Jay-Z, Kanye, Gnarles Barkley, and Dangermouse, and while Guthrie's vocals lend an ethereal and intense complement to the soulful structure of the first half, we fall back into the comfort of Carney's rock-influenced sound through a new kaleidoscope lens.