

## AARON LEWIS

*The Road*  
[Blaster]

Old-school country fans unimpressed by the modern state of the genre need only look to this, the sophomore country album by Staind frontman Aaron Lewis, for

solace. Sure, Lewis was raised in Massachusetts, but thanks to his country-loving grandfather, he absorbed the sounds of the greats. And although he made his name with hard rock, his success in that arena has as much to do with his emotive storytelling as it does his rugged vocals. On *The Road*, Lewis proves himself a full-blooded country musician—one ready to lead listeners back to the kind of vintage music that resonates in their souls and tells the stories of their lives. From the first notes of the title track and the whining steel guitar of “Red, White & Blue” to the throbbing ballad “Anywhere but Here,” Lewis triumphs. *The Road* is destined to become a bellwether for modern country. —Nancy Dunham



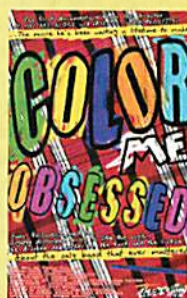
## DEFTONES

*Koi No Yokan*  
[Reprise]

Despite a good deal of drama—most notably bassist Chi Cheng’s near-fatal 2008 car wreck—

the Deftones retained the distinctive alt-metal sound it forged in the early '90s. Keeping its collective foot on the distortion pedal, the band’s seventh full-length album, *Koi No Yokan*, provides moments that range from hauntingly tender to downright punishing. Tracks such as “Leathers” feature slow, ominous intros that explode into volcanic balls of angst. Ironically, the album reaches its softest point on the intro to “Tempest,” the chorus of which reveals a morbid eloquence: “I’d like to be taken apart from the inside / and spun through the cycles, right to the end.” But a hint of romance can be found in the brooding harmonic ecstasies that splash amid the deluge of guitar crunch. Despite years of abuse, Chino Moreno’s voice has yet to rupture. As for the guitars, they’ve been rupturing all along. —Ray Cavanaugh

## DVD



## Color Me Obsessed: A Film About the Replacements

[MVD Visual]

A rock documentary with almost no music—and not a lick by the film’s subjects—*Color Me Obsessed* is the visual document the Replacements deserve. Brilliant one minute, awful the next, and doomed to fail, if their story can really be seen as a failure, the Minneapolis foursome is among the most mythologized bands of the last 30 years. As Goo Goo Dolls singer John Rzeznik says, “Fifty million claim to have seen the Replacements.” In their heyday, the group led by singer and songwriter Paul Westerberg was known mostly to the types of people who appear in Gorman Bechard’s film, an oral history told by critics, DJs, record store clerks, fellow musicians and, in one memorable scene, a dude who just happened to play pinball with guitarist Bob Stinson one night in a dive bar—while the rest of the band was onstage.

Recounting the group’s archetypal story—drunken punks build a local following, record a masterpiece (*Let It Be*), sign with a major label and fall to pieces—none of Bechard’s participants offer any groundbreaking new perspectives. “They’re the great existential heroes of American indie rock,” says Titus Andronicus leader Patrick Stickles, using big words to say pretty much what everyone else does. But it’s fun watching folks from all walks of life add strokes to the warts-and-all picture, and when *Cheers* star George Wendt suggests the song “Here Comes a Regular” was about his character Norm, you know these guys really were special. —KP

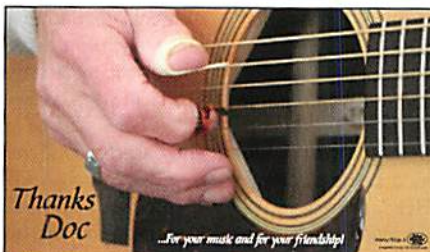
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