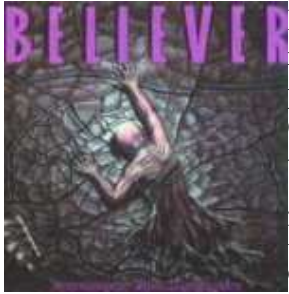


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Believer - Extraction From Mortality Re-issue (**Metal Mind**) Review by Metal Mark

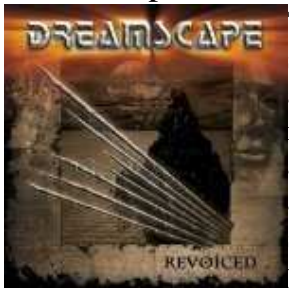


I remember reading good reviews about Believer's debut back in 1989 and I remember reading a good interview with them around then as well. However I never pursued any of their CDs because I was ignorant in thinking that because they were a Christian band they would not be very heavy. I guess that my train of thought was that all Christian rock sounded like Stryper and Petra. Fortunately I have gotten to get a hold of this re-issue of this album so I can hear what I have been missing. Believer played thrash a little in the style of Exodus and Testament although with even grittier vocals. The sound leans a little more towards heaviness than speed which helps the music to have a very thick feel to it. They

plow into almost every song with a lot of confidence and more fire than many acts who just went through the paces back then. It's not the most original thrash release ever done and it came when thrash was into its peak, which means it was a crowded field when this came out. Yet they approached their material with a head full of steam and the end product shows that for sure. They control the pace and really milk each moment as much as possible and that in itself sets them well above the bands who thought thrash was only about speed. This re-issue includes a thick booklet, a nice package and I am certainly glad to find out that these guys far exceeded my expectations.

www.metalmind.com.pl/index.php?jezyk=en

Dreamscape - Revoiced (**Massacre Records**) By James Young



This is an odd release - it's sort of a 'best of', rerecording and re-release all at the same time. What we have here is a selection of tracks from Dreamscape's first two albums, Trance Like State and Very, all rerecorded with the new vocalist, (who is now the old vocalist) Roland Stoll. This re-recording came out in 2005, but here it is again, complete with a new song from the upcoming album, 'Breathing Spaces', and a bonus video 'When Shadows Are Gone'. Whilst this may scream 'cash grab' to some of you, it's nevertheless a very good album in itself, and perfect for those of you who haven't heard the original recordings. If you bought it in 2005 however, there's very little new, so I wouldn't bother

checking it out this time around.

This progressive metal band, which has been around since 1986, although only releasing a debut in 1997, has been through a large number of vocalists, with current vocalist Mischa Mang being their fourth. It's interesting to see how well Stoll handled the older stuff, even though he's no longer in the band. The first two albums, which were a heady mix of the instrumental sensibilities of Dream Theater and the more astral-sounding likes of Pagan's Mind, are slightly more mellow than the newer Dreamscape material, and personally I think the original vocalists were perfect for this style. Stoll still handles this stuff extremely well, and all twelve tracks ooze class. Heck, even if you don't like his voice for whatever reason, there's still the phenomenal eight-minute instrumental 'Unvoiced', which is worth the price of this CD alone. The mood changes in this song are exquisitely pulled off, with the keyboards of Jan Vacik (another member who has left since the original release of this rerecording) capturing so many emotions it would make Kevin Moore tremble in his boots. Every song on this album is uniquely crafted and musically special in its own way, and anyone who shows a vague interest in prog will love the catchiness and technicality on display here. Songs such as 'Thorn In My Mind' and 'Alone' is a classic example of prog which has a tendency to go off on a widdly instrumental tangent every now and again, which leaves you astounded at how every band member keeps up. The bonus track from the upcoming 2008 album, which I assume features new vocalist Mang, rather than Stoll who sings on the rest of the album, seems to be a harrowingly dark affair,

showcasing some dark tones, and some of the heaviest passages this band has written to date. Fast double kick drums from Michael Schwager and some intricate guitar work show the difference old and new Dreamscape, with the recent work borrowing a lot more from the power metal genre. The video, 'When The Shadows Are Gone', the opener to 1999's *Very*, is a mix between live and studio footage, which is passable, but the song is fantastic, so there aren't any real complaints here.

Whether or not you want to own a re-release of a rerecorded 'best of' is up to you, but my job is to tell you whether it sounds good, and it truly does. The music contained on this disc is quite literally out of this world. Not technical enough to be unemotional, but still clever enough to be exciting as hell, Dreamscape are a great example of how progressive metal should sound. And after hearing the teaser of the new material, the forthcoming album will certainly be worth checking out.

www.dreamscape.de | www.myspace.com/dreamscapeofficialsite | www.massacre-records.com

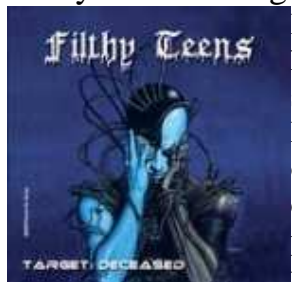
Fever Jack - Get The Hell Out (Self-produced) Review by Metal Mark



Imagine the scrawniest kid from your school days talking crap to the biggest kid. It may have been amusing for a few seconds, but ultimately you would know that even though the scrawny kid was talking tough that they ultimately didn't have the muscle to back it up. When it's all said and done that's about how I feel about this album from Italy's Fever Jack. The title, the image and the spoken intro for the title track all have you thinking they are really going to bring something. However what they bring is a lot of hot air, lukewarm riffs and sometimes flat and ineffective vocals. It's not exactly bad and in fact almost every single track starts with some promising licks. However any signs of promise fade fast as the

guitars quickly dip down in repetitive mode and the bland vocals come on and amateur night begins. The influences I hear might be Pantera, Alice in Chains and maybe even Zodiac Mindwarp, but far less interesting. The beats and heaviness are not far from being something, but the songwriting is a long way off. I gave it repeated plays hoping something might click, but I actually got more annoyed with each play. I like the guitar tone a little and the production was fine, but the vocals don't help and this band is in desperate need of finding some hooks and a real sense of direction. www.myspace.com/feverjack

Filthy Teens - Target: Deceased (Deep Pressure Records) Review by Steve Green



If bands want us hacks to write something nice about them, then including some history on your own website, or that of their promotion agency, would be a nice start. All I can tell you about this project is that it was put together by drummer Muriel Saracino... and that in Italy, Muriel is a guys name, oh, and they've released one demo and played two concerts. I guess such meagre information makes you concentrate on the music a bit more, but all I'm coming up with is that this is primarily Grunge, or is it Stoner Rock? With a bit of electronic-cum-space rock thrown in as well.

I'd go as far as saying that this is well played and that the songs are on the positive side of

average, but there's not really a lot to get excited about. The band name indicates that they should sound like a sleazy Hanoi Rocks clone, the artwork looks dark goth or industrial and the music limps between Grunge and Stoner. I'm afraid this one is destined for the bargain bin. www.myspace.com/filthyteens

Greeley Estates - Go West Young Man, Let The Evil Go East (Ferret) Review by Steve Green



Greeley Estates sounds like some kind of rundown, inner city council estate from oop north. It ain't, it's a band from Phoenix Arizona who fly the flag for the post-hardcore brigade.

It doesn't really matter what I think of this album as I cannot get on with Ryan Zimmerman's vocals. The man is too whiney by far and that grates the shit out of me, which in turn, makes this album hard for me to get into. Which is a shame, as Greeley Estates have a stack of good ideas incorporated into their sound. There are plenty of little nuances that show that the band have a modicum of originality, which is a rarity in today's modern scene. Unfortunately, they are lost on me because of the vocal situation. But music is all about

opinions and if this is your normal bag, then Greeley Estates could well be the band for you. And judging by the bands past successes, a million plays on Pure Volume, and as an unsigned band, is pretty damn amazing, as is their commitment to touring. Unfortunately, although Greeley Estates have their strong points, ultimately, the vocals spoil it for me. www.myspace.com/greeleyestates

Liquid Sky - Identity (**Insomnia Media**) Review by Steve Green



When it comes to female fronted Metal bands, the UK are woefully lacking when compared to our European cousins, or any other country come to think of it. Has the UK ever produced a world class female fronted band that can compete with the likes of Nightwish, Within Temptation or Lacuna Coil? Shit, I can't even think of one that'll give the 3rd tier of bands a run for their money... So are Liquid Sky the band the UK desperately needs to give us little credibility when it comes to the Gothic end of the spectrum? That's a toughie. I really like this album and in terms of the UK, it's definitely one of the better albums of its kind, probably a close 2nd to Seasons End, but I doubt it's enough to elevate

them to the major league.

Taking away all of the stuff I mentioned above and judging this album on its own merits, then it's a bloody good album. Liquid Sky have a certain Englishness about them, but singer Hecate Taglietti brings a European flavour with her voice and I could see quite easily see Liquid Sky signing for a label like Napalm Records and the band being schooled by Alex Krull at his Mastersound Studios. Musically, I'd say that Liquid Sky are going to appeal to those that prefer the Progressive side of things, and with Threshold's Karl Groom handling the production duties, that backs this up that theory quite nicely. Their approach is slow and measured, with everything in its place, and that yields my only complaint. Some of the songs, after a few minutes, start to plod a little. I'm thinking more of in the live environment, than in the studio, as I can see someone catching Liquid Sky for the first time, and being unfamiliar with their material, starting to drift off as the band aren't doing enough to keep their attention. They need the injection of pace that's used on Dreamstate, which is probably the most enjoyable song on the album, or the simplistic beauty of Watch The Ocean, to keep things interesting.

Liquid Sky are definitely one of the better bands emerging from the UK underground and despite any criticisms I may have made, I'd recommended this to anyone who's a fan of either female fronted, or Progressive Metal. Potentially, they could be ones to watch. www.liquid-sky.co.uk | www.insomnia-media.com/store.html

Lutemkrat - The Last Survivor (**Bleak Art Records**) Review by Crin



One man bands have multiplied in this digital age where music [of great quality and on the flip side, great yawning shite] can be born in the relaxed confines of the bedroom. The music of such forms is one of an entirely individualistic creative spark. Here we have the solo project of a certain Wolf Lutemkrat [hence the band moniker]. You may be drawn to a Germanic origin and yet this is of Brazilian heritage and yet musically it could be anywhere given the orthodox paint by numbers compositions. Musically this release is unfortunately one of two very predictable halves. The musicianship is of a high standard, the sound is what you would expect a Black Metal opus to be, and the songs are aptly titled to evoke

the terror of dark spirits. Musically, there is nothing remotely new that exists here. There is the slow acoustic guitar interludes, the blasting programmed drums, strangled vocal angst and buzzing guitar melee of riff after riff pounding the air with military precision. The fact is there is nothing bad about this album. The songs are very well formed, enjoyable and oozing memorable moments, its just a formula adopted by numerous acts since time began. Brazilian Black Metal as a whole will never astound the worlds Black Metal masses, and this release will do little to change that. www.bleakartrecords.com