

march 8th

CHILDREN OF BODOM
RELENTLESS RECKLESS
FOREVER
Fontana Universal

FUZZTONES
PREACHING TO THE
PERVERTED
Cleopatra

R.E.M.
COLLAPSE INTO NOW
Warner Bros

TURISAS
STAND UP & FIGHT
Century Media

march 15th

BURZUM
FALLEN
Back On Black

MASTODON
LIVE AT THE ARAGON
Reprise

NEW YORK DOLLS
DANCING BACKWARD
IN HIGH HEELS
429 Records

RISE AGAINST
ENDGAME (Limited
Edition)
Geffen Records

march 22nd

ACID HOUSE KINGS
MUSIC SOUNDS BETTER
WITH YOU
Labrador Sweden

GREEN DAY
AWESOME AS F**K
[CD+DVD]
Reprise

THE STROKES
ANGLES
RCA

SOUNDGARDEN
LIVE ON I-5
A&M Records

march 29st

CAVALERA CONSPIRACY
BLUNT FORCE TRAUMA
Roadrunner

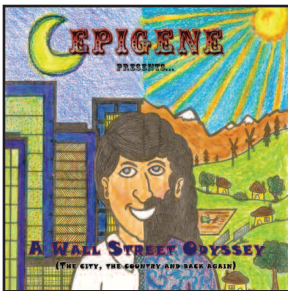
QUEENS OF THE
STONE AGE
S/T (Remastered +
Bonus Tracks)
Domino

RADIOHEAD
THE KING OF LIMBS
TBD Records

WHITESNAKE
FOREVERMORE
Frontiers Records

WITHIN TEMPTATION
THE UNFORGIVING
Roadrunner

discs



Epigene *A Wall Street Odyssey: The City, The Country And Back Again* Amammusic

The album tells the story of a character named Yossarian, who works on Wall Street, falls from grace, gets "reborn" and decides he needs to save the future of mankind. Throughout the two CDs the listener can follow his journey by reading the story in the book the set comes with. This would be great if there was a Broadway adaptation of the album because of all the exposition, and throughout the whole piece I could imagine choreography to the numbers. While reading along with the story that is unfolding you can almost feel sorry for Yossarian.

When his life is going from an extreme high to the lowest of lows the tempo of the songs change. "Losing Everything," and "I Eat The Concrete" are darker, sadder and slightly harder than the tracks that came previously. Yossarian's brother finds him in a hospital and gives him a chance to start over in "Brother, Take My Hand," which brings the tempo back up. When Yossarian embarks to the country, the songs have more of a Beach Boys/Beatles/Brady Bunch carefree vibe, which is a campy way to portray a bunch of hippies living off the land. "The Settlement Of Love" is a big number with all the townspeople singing about how being self-sufficient and free of all the brainwashing of society is so much better.

The second half of the story starts fairly happy and upbeat due to Yossarian's mood and desire to do good and save the human race from their own destruction. Yossarian gets labeled as a crazy person and is shunned. Society crumbles and eventually he realizes that he can't change others and that they need to change themselves, so he goes home. Reading the story as you listen to the long piece really helps to fill in the gaps of information, especially when it comes to voices.

In A Word: Long
Grade: C
—by Roz Smith

A Skylit Drive
Identity on Fire
Fearless Records
High-pitched male singer?



Check. Brutal growls? Check. Random Electronic/Glitch? Check. Melodic classical parts? Also check. Originality? Nope.

We've all heard this album before. I often wonder why they don't just all get female singers, it would be tons more appealing than watching effeminate, tattoo-shrouded men trounce around on stage doing their best to look as girly as possible, while maintaining only a slight resemblance to their actual gender. Not to mention, it's far easier to find women who can sing in those registers.

This album is grating, not because of anything that they do as musicians, in fact, I'd say they do everything possible not to be grating, but when everyone is doing that it becomes a little annoying. Even a toddler could tell when these guys are going to do a breakdown, when they're going to break into a melody or when they're going to let vocalist Michael Jagmin loose to do some damage control on these insipid songs. They're just too predictable.

Now for the good part; Michael Jagmin, despite having a derivative style, does have some impressive range. Hell, even Twisted Sister's Dee Snider complimented him on his pipes, so he must have something. The production is perfect, not a speck of dirt to be found on this release, but what it gains in production it loses in personality.

I wouldn't recommend this to anyone except the most diehard fans of the genre, anyone else is just in for headaches and disappointment.

In A Word: Annoying
Grade: D+
—by Dejon Turner

Finlay Morton *Harvest The Wind* Stonerroom Recordings

To say that Finlay Morton has accomplished a lot as a sound engineer would be a huge understatement. He has been a guest at Nelson Mandela's garden in South Africa, drank with the now former President Mubarak in Egypt and traveled with former U.K. Prime Minister Tony Blair, where he visited 23 countries in 28 days. *Harvest*



The Wind, Morton's third album, certainly has a great story but that doesn't mean his music is the same way.

Simplistic to say the least, all of the songs sound nearly identical. "Harvest The Wind" is probably the best song on the CD, its lyrics aren't as dreadful as in other songs. "Do You Believe In Ghosts" sounds like a mix of Bob Dylan and R.E.M. If you are at a bar, don't try to pick up a woman with any lines from "In At The Deep End," unless you want to freak her out.

Some songs just don't seem to make much sense, like "Babe, You Can't Have My Guitar." He doesn't want to get rid of his guitar, even if he needed a new car for himself and his wife. And after listening to "Chasing The American Dream," it is safe to say that he doesn't know much about the dream.

Born in Scotland, Morton plays the acoustic guitar fairly well. His lyrics, however, have to get better. When the album is released on March 29, I will be looking elsewhere for something to listen to.

In A Word: Dismal
Grade: C
—by Giorgio Mustica



Immolate *Ruminant* Impendance Records

Music has been getting dirtier and dirtier over the past decade and I have absolutely no complaints about this progression in aesthetics. The first track on this album is probably the least confident, yet most metal song out of all of them, with its slow, foreboding, crunchy and dirge-like riffs.

Immolate, however, reveal their punk colors on the subsequent tracks and never look back and thank God, because the first song is the limpest one. Tracks like "Live By (Knife and Gun)" and "Kill Your Idols" are post-apocalyptic anthems. I'm certain both tracks and the rest of the

album would fit perfectly under the film *Mad Max*. This fuzz-covered punk rock outfit really know how to fight for attention through their dense, wall of sound style that commands attention from the first note onward.

Like a knife fight that battles its way out of the bar and into the streets, this is a dangerously aggressive album only for the most resolute of punk warriors. Nearly flawless in what it does because of how simple their approach to music is. The only thing that holds this album back from being perfect is the first track; it's not as confidently executed as the rest of the album. Other than that this is a visceral and well-done affair, worthy of any hard rock collection.

In A Word: Vicious
Grade: B
—by Dejon Turner

disc of the week

The Sounds

Something To Die For Side One Dummy

The Swedish new-age band The Sounds are back and will be releasing their fourth studio album, *Something To Die For*, on March 29. Many of the tracks are filled with high energy beats that will make you want to get up and dance. The new release is largely based around love, breakups, staying together and longing.

"The No No Song" is a great song to throw at anyone who has hurt you. "Better Off Dead" is a nice counterpart to "The No No Song" lyrically, and even through the pulse of the song. "Something To Die For," is a great song to put on and get yourself pumped up for something that you're passionate about. It starts off slow and just kicks up the energy.

"Yeah Yeah Yeah" is another track that is insulting another person, but it is a step up from "The No No Song" in the



sense that it is more in your face and tough. In, "Won't Let Them Tear Us Apart," there is a theme of not letting anything hurt your partner. The final cut, "Wish You Were Here," is acoustic and pretty sad, especially when lead singer Maja Ivarsson begins to reminisce about the good

times she and whomever is being referenced had. This album doesn't have a weak track on it and all the songs blend well with each other. Lyrically and instrumentally they are all powerful tracks.

In A Word: Wonderful.
Grade: B+
—by Roz Smith