

REVIEWERS: (RK) RAMSEY KANAAN, (STM) SAMMY THE MICK, (JC) JIMI CHEETAH, (RVH) RAY VAN HORN JR, (TS) TRISTAN STADDON, (MWB) MATT "WINDBREAKER" COTE, (MR) MIKE RODRIGUEZ, (NN) NICK NORTON, (WMJ) WILLIAM JONES, (JBM) JOHN MOORE, (JCC) JEN CONRAD, (JK) JIM KAZ, JOHN JOH (JJ)

4 FT. FINGERS

New Beginnings of Old Stories CD

Awful band name and an album cover that appears like a knock-off of LARS FREDERIKSEN & THE BASTARDS...but hold on... the music contained therein is actually pretty good if a bit manufactured sounding. Hailing from Cheltenham 4 FT. FINGERS play an extremely poppy brand of "street-ish" punk. All the instruments are played with very solid technique and they come through clearly in the mix. At times the singer reminds me of a milder Olaf from Germany's STAGE BOTTLES. My favorite song was 'Save Your Soul Tonight' with it's very catchy chorus that sounded a bit like a little MY CHEMICAL ROMANCE mixed with a little MEN AT WORK but played by fans of punk (I know, it sounds terrible, but isn't). There is one horribly anomalous track that sounded like the bastard child of THE TOSSERS and DEXY'S MIDNIGHT RUNNERS. My only other complaint is that the album might be a bit over-produced with too much polish and too little bite. Judge for yourself. (RK)
(Not On Your Radio Records/www.notonyourradio.com)

A THOUSAND TIMES REPENT

Virtue Has Few Friends CD EP

Six songs of inspired new/nu metal/metalcore from this band out of Atlanta. I say "nu metal" because often times the riffs, rather than being built of chugging power chords, are based upon repeated fretboard hammer-on/pull-off sequences. Lots of dissonant intervals used to fill the space (similar to NORMA JEAN) in and around complex rhythms. Scream-y vocals that get a bit emo at times with a couple songs having slower quiet melodic breaks (one reminded me of OPETH, the other was more like MUSE or someone). It looks like the band has three guitarists and they put them to good use with some intricate lines and nice arpeggios. Solid rhythm section with strong drumming. The final track is a ballad which kinda reminded me of something MY CHEMICAL ROMANCE might do. This band would fit in well on the Facedown label. (RK)
(Tribunal Records/www.tribunalrecords.net)

BALLPOINT

Get Loose CD

A disc chock-full of up-tempo melodic punk courtesy of this Tasmanian band. Lots of Fat Wreck Chords influences here. A little NOFX, early PROPAGANDHI and their fellow Land-Down-Under-ers FRENZAL RHOMB, plus sometimes a sound somewhere along the lines of JIMMY EAT WORLD. The band is really tight and most of the songs are pretty catchy. BALLPOINT's songs range from the light-hearted ('Beer Song' and 'Dirty Mrs. Johnson') to more serious subjects like the war in Iraq ('Juba') and racist nationalism in 'Riots and Wrongs'. An all around quality release. (RK)
(Disconnect Records/www.disconnectrecords.com)

THE BANGKOK FIVE

We Love What Kills Us CD

We Love What Kills Us is a spotted effort, though interesting. On 'Straight Fell Off', Frost delivers smooth vocals reminiscent of THE LIVING END's Chris Cheney, while on the title track, he goes from horror rock to screamo rock n' roll within 20 seconds and it just doesn't

click. There is a constant rush of style on the EP, but the lyrics seem more flash than substance, and the tracks lack an overall feeling of cohesion. A lot of variation is present, but that just makes it feel more like a band unsure of itself. THE BANGKOK FIVE tries to please too many crowds while remaining hipsters through and through, and the sophomore effort fails as a result. (WMJ)
(Long Live Crime Records/www.longlivecrimerecords.com)

BLASÉ DEBRIS

Morfiend CD

Their first album Creep Cool may have been a favorite among the horror punk crowd, but with their follow-up Morfiend BLASÉ DEBRIS have gotten leaner and meaner. The guitar is front and center, sounding like some unholy alliance between MOTÖRHEAD and THE DAMNED, and the track 'Flat Black Sunshine' could easily be mistaken for a long lost WHITE ZOMBIE song. Still, devil locked fiends have little to fear besides themselves in the mirror, since BLASÉ still deliver the horror punk goods on furious cuts like 'Vampira Sirens' and 'From Dusk Til Dawn'. Catch them this summer on the Warped Tour, where they'll attempt to make every day Halloween (in the sunlight no less!). (Danielle Torrence)
(Altercation Records/www.altercationrecords.com)

CALIFORNIA LOVE

Reaping the Whirlwind CD

Pissed off metallic grindcore (Is there even such a thing as "happy grindcore"?) on this here self-released CD. Hailing from Oakland, CALIFORNIA LOVE features Brian from LOOK BACK AND LAUGH and DEAD AND GONE on guitar (not bass this time). Ten songs of disgruntled misanthropy with a sound in the vein of NAPALM DEATH, ASSUCK, etc. You know, "Grindcore" with a little bit more riff-based songs and a metallic edge. I think Chris Dodge from Slap-A-Ham Records would love these guys. (RK)
(self-released CD/
www.myspace.com/cantwastedeath)

CONFEDERACY OF HORSEPOWER

Vagabond Cabaret CD

First off, not a fan of the look. The cover is just a shot of the dudes, and they look pretty awful. One dude looks all pop punk, one looks all MARILYN MANSON, one looks like he's from MÖTLEY CRÜE, and yet another looks like he's a huge fan of GOOD CHARLOTTE. Basically, I'm just sick of the bullshit fashion crap taking more attention than the music. Now, on to the music - it ain't bad. It's a lot better than I had expected, judging by the cover. Dirty, gritty, scummy punk rock and roll at it best. If you're into MOTÖRHEAD, GUNS N' ROSES, TURBONEGRO, and the rest of that kinda stuff, this is right up your alley. This shit's so dirty you might need to shower after. It's that nasty. (MWB)
(www.myspace.com/blastzoneentgroup)

CITY AND COLOUR

Bring Me Your Love CD

CITY AND COLOUR is ALEXISONFIRE's singer Dallas Green's solo side project; just Green and his guitar. His voice is near flawless, sure to impress any listener upon the first few seconds of hearing it. There is a slight subtlety in Green's voice that seems to make it alluring to annoyance, and above all, packed with honesty. He seems extremely trapped and without answers. In the track 'Constant Knot', Green sings on how he wishes he "could just disappear and run away from all of [his] fears." The want to abandon everything is not the only self-deprecating constraint that grips Green. Alas, it appears that Green's main enigma is sleep. He passionately sings about how he can't help but lie awake at night; a reoccurring theme on the album that truly captures the alienation that Green is dealing with during the entire album. Green spends the majority of the album with an existential outlook on life, declaring that "we're all just waiting to die" on the track 'Waiting...' Bring Me Your Love is an elegant, brutally honest depiction of an alienated artist on a soap box reminding us that we are not alone in our feelings of alienation. (A. Scozia)
(Vagrant Records/www.vagrant.com)

THE CUTE LEPERS

Can't Stand Modern Music CD

Fucking great album title and a great album to go with that title! Started as a side project by Steve E. Nix from THE BRIEFS, THE CUTE LEPERS scored big by getting this released on the top-notch Blackheart Records label run by Joan Jett and Kenny Laguna. The disc sounds great. The band definitely has that bouncy, poppy British style similar to THE REZILLOS, BUZZCOCKS, BOYS (or for a more current point of reference think THE EXPLODING HEARTS, BRIEFS, FM KNIVES). Crisp, tight playing,

strong vocals, and a snappy production help these catchy 2 1/2 minute gems jump to life. Stylistically there are a few interesting things mixed in (some slower songs, slide guitar on one track, etc.) while still maintaining an overall coherent feel to the album. There is only one song that doesn't work for me on this disc, but the brilliance of 'Cool



City', 'Modern Pests' and the rest make it a minor aberration that is quickly forgotten in this ace of an album. Highly recommended. (RK)
(Blackheart Records/www.blackheart.com)

DESTROY EVERYTHING

Freedom of Speech Means Talk is Cheap CD

When this album started off it had me singing along to its' great opener 'True Believer' within a minute. This Chicago area band has a really good 77 style punk meets NOFX sound - catchy hooks that pull you in but still snotty enough to keep things rough. The vocals remind me a bit of Joey Vindictive meets THE SIGN OFFS. Intelligent, often witty, well-written lyrics make

the good songs even better. Check out 'The Kids Are All Liars' and 'Alter or Abolish' for an example. Nice artwork on the packaging appropriating symbols from U.S. currency and taking the piss out of these "Great Seals". Though the album fades a bit here and there it is quite impressive overall. Nice work. (RK) (Tent City Records/www.tentcityrecords.com)

DETROIT COBRAS Tied & True CD

I rather liked earlier recordings of THE DETROIT COBRAS so I was looking forward to reviewing this CD. I hadn't heard anything from them since their 2001 release *Life Love and Leaving* on SFTRI. This release still has plenty of obscure rock and soul covers but they seem much more placid (flaccid?). Rachel Nagy's voice still sounds sweet although a very clean and smooth production has left the band without any of the real grit that I previously enjoyed.

There are some decent songs on here but many sound as if they were being performed by Bonnie Raitt or someone. Not bad, but way too middle-aged or FM radio for me. (RK) (Bloodshot Records www.bloodshotrecords.com)

THE DEVILLES N.Y. Rock and Roll CD

New York has a storied history of churning out stellar punk bands and THE DEVILLES are no exception. On their debut, NY Rock and Roll, the Long Island foursome play solid punk rock in the vein of SOCIAL DISTORTION and THE DEAD BOYS. The eight song EP starts off strong with 'Coulda' Been My Baby' and doesn't let up. Jarett Bollerman's scratchy vocals complement the band's sound perfectly. With a subtle nod to rockability and the occasional blues riff thrown in, THE DEVILLES are proof that NY has not lost its touch for launching great bands. Though not

known by many outside their turf yet, the group is a full length record away from launching a brilliant career. (JBM) (www.thedevillesrnr.com)

DR MANHATTAN Dr Manhattan CD

DR MANHATTAN made the first right step by choosing a band name, which, despite the band's many fictional stories, can be traced back to the blue Dr. Jonathan Osterman in Alan Moore's stellar graphic novel, *Watchmen*, which is the epitome of its medium. Whether the reference was intentional or not makes no difference. Comparisons to the doctor's unfathomably unlimited powers are a great fit for this band's eclectic sound. For all intents and purposes, this project should be a massive failure. It is modern, experimental, artsy, and these kids are too damn young. But a tongue-and-cheek approach combined with true

RELEASE SPOTLIGHT: INSIDE THE SMITHS DVD

MVD Visual

The Academy smartly bestows an Oscar to supporting cast nominees because sometimes the towering leads—or at least their pedigree and reputations—supersedes subtle and intrinsically great performances that are unfortunately overshadowed or lost in translation. The aura and mysticism of THE SMITHS is so enormous they've sometimes been placed ahead of THE BEATLES in terms of their mass musical influence. Certainly their eclectic and expressionistic post-punk tunes have enjoyed worldwide favor when those who originally supported them in the legendary Manchester alternative clique rue the day 'How Soon Is Now?' became a crossover hit that even the metal and hip hop communities are seen bobbing heads to.

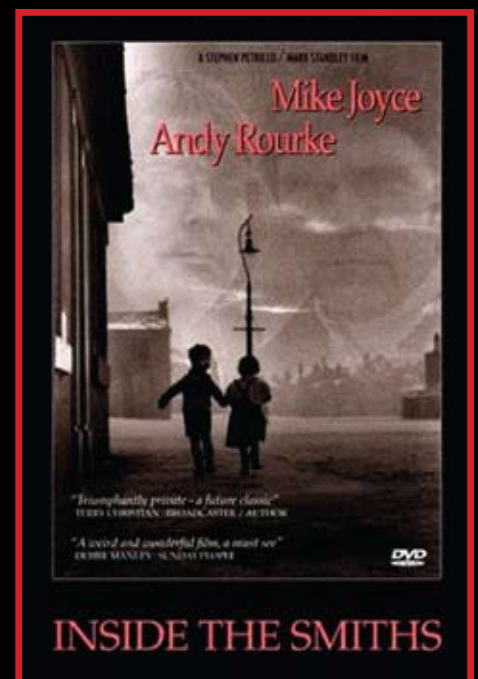
The thing with THE SMITHS is that they carried an unfortunate stigma of self-deprecation and internal loathing because of the endearing mopey genius of Morrissey, who found favor amongst a generation of disaffected Goth youth well before the rest of the world was turned on. It's no wonder Morrissey cheekily crooned "I'd like to drop my trousers to the world" on 'Nowhere Fast' from THE SMITHS' critical album *Meat is Murder*. Between the enigmatic poetic aloofness of Morrissey and the radiant sequestered tapestries guitarist Johnny Marr pulled from his six strings, the other two components of THE SMITHS, bassist Andy Rourke and drummer Mike Joyce have been largely left out of the limelight—unless you count the reports of Rourke's drug bust in the late eighties that nearly had him ex-communicated from the band. Still, when you're inadvertently competing against alternative rock's answer to straight edge and an internally focused guitarist who some feel is better than The Edge and Daniel Ash combined, your role gets downplayed, much less the story you have to tell from a band universally heralded as one of the greats.

Inside The Smiths is the story of Mike Joyce and Andy Rourke and honestly, not that we all wouldn't relish the opportunity to hear Morrissey and Marr's perspectives (particularly in the same room as their ostracized former bandmates), but the honesty that exudes

without the cumbersome glare of the spotlight Morrissey especially brings is what we're really after here. Joyce and Rourke bring to the table a humanistic view to a band looked upon as larger than life in many circles and one whose internal affinity has been decimated to two friendships left with Mike Joyce caught in an unfortunate, drawn-out legal battle against his one-time musical brothers for back royalties.

Rourke, NEW ORDER's Peter Hook (who makes an appearance on the documentary) and THE CURE's Simon Gallup are probably alt rock's three greatest bassists, while Joyce had the unenviable task of modifying his punk-based drumming roots into scaled tempo selections to conform to not only Marr's lines, but also Joyce's, which frequently acted independently as much as they did congruently. Inside The Smiths brings us closer into the lives and roles of Joyce and Rourke, and as Joyce states in a bonus feature loose form interview, he and Rourke were there to witness the assemblage and dismantling of THE SMITHS and that they have as much validation to tell the band's story as anyone. This documentary is tightly-run and pared down to below an hour, considering Rourke and Joyce were at it for a couple of years putting this project together.

Without wholly slugging their bandmates, Rourke and Joyce offer their viewpoints of Morrissey and Marr with as much reverence and awe as random disappointment that a band producing monarch rock albums of their time such as *Louder Than Bombs*, *Strangeways Here We Come*, *The Queen is Dead* and *Meat is Murder* had nothing left to give one another. Morrissey is portrayed as a recluse and sometimes snobbish (there's a shocking story relayed about Morrissey's refusal to eat at the same table as studio producers and Johnny Marr's would-be replacement), but he's also given his full credit. Rourke and Joyce parlay their views in a sometimes lighthearted candor, also bringing in outside referrals from members of THE BUZZCOCKS and THE FALL as well as new leaguers such as KAISER CHIEFS and FUNERAL FOR A FRIEND. As Rourke recounts his momentary brush with drug abuse, you cheer for him as he gets his act together and



then sigh heavily once you realize there were only a couple more years left to THE SMITHS, which both Rourke and Joyce recall as "brilliant."

Inside The Smiths is a straightforward, sincere account that drops a few laughs along the way (particularly in the bonus features) to keep their documentary from getting too intense or outright blubbery. There is no woe is me to these guys; they appear humbled and proud of their roles in the band, but when you look outside of this DVD and the utterly sad mistreatment the four members of THE SMITHS have been slinging at each other like stocks and bombs, then all of this bullshit quibbling between themselves taints the legacy of a great band that was halted ahead of its time. Even sadder is the fact Mike Joyce reveals on this DVD that he has an entire box of lost tapes of THE SMITHS that might or might not ever see the day of light, barring an act of Parliament. THE BEATLES breaking up made sense because their work together had come to a rational close. THE SMITHS, however, that's a different story that could've finished on a nicer note...

talent makes this a hit against all odds. Matt Engers does a great job on vocals, but it's the instrumentation of DR MANHATTAN that truly shines. This band will make listeners realize just how many bands neglect how powerful dynamics can be (just listen to 'Pepper'). And the rolling keyboard phrasings of Andrew Morrison can't be ignored. The cover is easily distinguishable and the liner notes are creative. There is not one aspect of what it means to create an original album that this band seems to have overlooked. DR MANHATTAN's debut is a great one. (WMJ)
(Vagrant Records/www.vagrant.com)

DROPKICK MURPHYS

The Meanest of Times Deluxe CD/DVD

I'll be damned if this dark green and silver-lined packaging isn't some of the sexiest I've seen in a long time. And I'll be damned if the DROPKICK MURPHYS latest full-length, *The Meanest of Times*, isn't the best album the band has released in years. The video tracks, 'Flannigan's Ball' and 'The State of Massachusetts', are both memorable and well written/performed tracks. But the same goes for a number of others.



'Shattered' is a rolling, in-your-face pit starting masterpiece while 'Johnny I Hardly Knew Ya' is an unforgettable march. Sure, a couple duds reside here and there, but for fifteen original tracks, that's not bad. The deluxe edition includes five more cuts, one of which is a cover of THIN LIZZY's 'Jailbreak', which succeeds in paying tribute to the original while adding a DROPKICK spin. The DVD is kind of lame in comparison to the album, so this remains more for those that didn't pick up the first pressing, but the album is more than worth it. (WMJ)
(Born and Bred Records/www.dropkickmurphys.com)

EDISON GLASS

Time is Fiction CD

EDISON GLASS' name represents "the hypothetical collaboration of Thomas Alva Edison and Philip Glass." So, imagine the merger between an inventor with over a thousand patents under his belt and a musical composer often revered for his "minimalist" tendencies, and deemed by many as one of the most influential composers of the 20th century. The result paints an aspiration for a band that seems to know what it is determined to accomplish; creative, intuitive music that pushes the mundane boundaries of mass media. *Time is Fiction* does exactly that. EDISON GLASS' sophomore album features many aspects of music that haven't yet been popularized but still resonate true and smooth. One of these interesting aspects is the complexity of having two singers in full voice on the album. This ground breaking revelation is rarely heard, or attempted by most bands. *Time is Fiction* is an album that strives to push the limit concerning creativity and experimentation. This is done while stylistically wrapping the music in a very beautiful package that illustrates perseverance, disbelief and fantasy; all the while keeping

the listener bewildered by the innocence of it all. (A. Scozia) (Credential Recordings/www.credentialrecordings.com)

EVERY AVENUE

Shh. Just Go With It CD

EVERY AVENUE plays pop rock much in the vein of FALL OUT BOY, except EVERY AVENUE does not suck nearly as much. Shh. Just Go With It, the band's debut album, shows a band with a lot of talent, especially a drummer that is able to...wait for it...keep time and create interesting beats, and a vocalist that is passionate and distinctive. The band avoids crazy time-signature changes for the most part, and only gets a bit pretentious on a few occasions. The first two-thirds of the album are noticeably stronger than the slow ending, however. Definitely not for the punks, but

EVERY AVENUE is definitely near the top of the radio-rock pack. (WMJ)
(Fearless/www.fearlessrecords.com)

FAKE PROBLEMS

Viking Wizard Eyes Wizard Full of Lies 7"

So, the band is offering all three tracks free of charge on the label website, but fans of the band should do themselves a favor

and just plunk down the \$5 for the vinyl. Aside from the track titles, the packaging contains a few BLINK 182 references, or tributes, if you will. Plus, for some reason (and I'm not a big vinyl-ophile) these tracks sound exceptionally good on the ol' turntable of yore—maybe it's the noodly guitar of 'Adam's Song'. 'Mutt' isn't as good as the aforementioned and 'Wendy Clear'. FAKE PROBLEMS' sound has changed a bit since *How Far Our Bodies Go*, especially with the also aforementioned guitar work, which has melded well with the band's No Idea-Gainesville background. New fans and old alike should enjoy this offering. (WMJ)
(Good Friends/www.goodfriendsrecords.com)

THE GASLIGHT ANTHEM

Senor and the Queen CD

THE GASLIGHT ANTHEM remains one of the best new bands around with a unique blend of blues, rock 'n' roll and punk energy. The four tracks on *Senor and the Queen* show a marked improvement in songwriting from the band's debut, *Sink or Swim*, which was already awesome. The Jersey quartet is quickly becoming leading candidate for heir to the Springsteen storytelling throne. The album's emotional range is wide with a title track full of pure energy and a conclusion of rustic emotion. If the upcoming full-length for SideOneDummy is anything like this, there may already be a candidate for album of the year. This band continues to amaze and live up to its underground reputation. (WMJ)
(Sabot Productions/www.sabotproductions.com)

GASLIGHT ANTHEM

Senor And The Queen EP

So I'm definitely a little late to this review party. It feels like this CD has been out forever, but hey, what the hell, another good review won't hurt, right? I honestly don't have a bad thing to say

about this band. I've heard people bitch and complain that they're just another AGAINST ME! I dunno, maybe it's just me, but I'm not hearing it. Yeah, it's a bit folk-punk, but it's definitely not anything like AM! Whenever I hear this band, I think to myself "so this is what it would be like if Matt Skiba still sang in a good band." Yeah, I said it – nothing the Trio has done in the past four years is worth shit. But I digress. The EP picks up right where the full length left off, delivering hit after hit. I could listen to these guys all day and not get sick of it at all. After this was released, it was announced that GASLIGHT ANTHEM had signed to Side One Dummy, which is great news for both parties. These dudes deserve to be pushed big time by a big label, and Side One can do that. The sky is the limit for these guys, no doubt. I'd be shocked if by the end of 2008 they weren't huge. (MWB)
(www.sabotproductions.net)

GIANT HAYSTACKS

Blunt Instrument CD

Aptly titled album here. Dissonant, jagged, angular guitar lines with percussive rhythms, and lots of space within their 2 minute songs. Comparisons that come to mind (which I am sure the band are completely tired of hearing) are GANG OF FOUR, a little FUGAZI, and some MINUTEMEN. This Bay Area band has the added interest of having a Scottish singer, which seems to fit their sound really well. At times their music almost has an improvisational feel to it. Fans of noisy, quirky, post-punk will like this one. (RK)
(Mistake Records/www.gianthaystacks.com)

GOOD RIDDANCE

Remain in Memory: The Final Show CD

GOOD RIDDANCE was awesome and now the band is no more. Those are the sad facts, but the band's kickass final show in Santa Cruz, Calif. sounds great due to the Blasting Room mixing and mastering. The quartet plays it's heart out with an incredible set list of 31 songs that (like the press release says) is basically a greatest hits compilation. Fans should enjoy this collection, and the performance makes it worthwhile for those that already own all the albums. GOOD RIDDANCE will be missed, and this disc is a testament to why they deserve to be. (WMJ)
(Fat Wreck Chords/www.fatwreck.com)

GOOD RIDDANCE

Remain in Memory CD

Coming in at 31 tracks, it's easy to dismiss *Remain in Memory*, GOOD RIDDANCE's live album, as overkill. But for an underdog band that made it almost 20 years, churning out good-to-great political rants, backed by solid punk rock only to be ignored by many outside of their native Southern California, 31 tracks almost seems like not enough for a band that's more than earned their place in punk rock history. Recorded on May 27, 2007, in their hometown of Santa Cruz, *Remain in Memory* marks the band's very last show together. Throughout their career, they were overshadowed by far less talented bands with bigger resources, but the guys in GOOD RIDDANCE, undaunted, continued to turn in album after album of passionate punk rock fight songs. Fueled by old BAD RELIGION and DEAD KENNEDY's albums, distorted guitars and a healthy dose of cynicism, GOOD RIDDANCE managed to put out eight albums before finally calling it quits. Lacking a greatest hits record, *Remain in Memory* is a perfect starter album for those just discovering the band and a nice keepsake for

longtime fans. (JBM)
(www.myspace.com/goodriddance)

HATEFUL MONDAY **The Last March Of The Ignorants CD**

This Swiss band plays fast, tight, melodic punk with plenty of guitar lines that would be at home on the Fat Wreck Chords roster. Really good stuff here with elements of NO USE FOR A NAME, NRA, and a little J CHURCH. The song 'Nightmares' is extremely catchy and I've been playing it repeatedly since my first listen. Independently produced, the band asks that if you copy it for a friend to please copy the lyrics and cover as well. Good guys. (RK)
(GPS Prod/www.gpsprod.com)

IVORYLINE **There Came A Lion CD**

There Came a Lion is an album that shows a distinct style of energetic, reflective rock. Jerry, the front-man, passionately shares his stories of anguish through his vibrant singing. His openness to the listener surely isn't meant to be fashionable, but rather a way to cope with life's hardships. The appropriately positioned and named last song on the album, 'The Last Words' vividly reveals Jeremy's pain of losing his father; quoting his father's last words to him, "love me, let me sleep." Don't get the wrong idea though, this is anything but a depressing album. Crunching guitars and rock anthems immediately shoot the listener with a heavy dosage of euphoria that doesn't seem to wear off. In between the plethora of anthems, we are reminded of the joys that melodic vocal and instrumental expressiveness does to music. In this case, it truly helps to define the mood that IVORYLINE is trying to convey to us. There Came a Lion is a highly reflective album that really seems to put a lot in perspective as well as providing songs that prove to be addicting. (A. Scozia)
(Tooth And Nail Records/www.toothandnail.com)

LOOK BACK AND LAUGH **State of Illusion CD**

Thrashing hardcore from this band out of Oakland, California. This disc gathers their songs off the original State of Illusion EP, the Street Terrorism EP, and their split with DROPDEAD. Good stuff here. I prefer the Street Terrorism EP the best with its title track and 'Step Forward' being my faves. Musically I guess you could compare them to SIEGE or DROPDEAD. Though their name is obviously a reference to the MINOR THREAT song you won't really hear Ian and company in their sound. Straight ahead hardcore thrash featuring female vocals and former members of DEAD AND GONE, DESTROY and YAPHET KOTTO. (RK)
(self-released CD/www.lookbackandlaugh.net)

MILLENCOLIN **Machine 15 CD**

I got into MILLENCOLIN after playing the first Tony Hawk Pro skater game. 'No Cigar' stuck out as one of the coolest songs in that game and I was hooked. Not a whole lot has changed with the band's sound since those days, but, sad to say, the little that has changed has caused my interest in the band to wane. The band still has a bit of a BAD RELIGION vibe (listen: 'Ducks & Drakes') mixed with a weird type of pop. The songs on Machine 15 are just not that interesting though. 'Machine 15' sticks out the most, but it is little more than a catchy chorus. MILLENCOLIN does little to impress this 'No Cigar'-era fan. (WMJ)
(Epitaph/www.epitaph.com)

CHRIS MILLS **Living in the Aftermath CD**

Ok, so first off, this definitely isn't something that you'd normally read about in AMP, and it might not strike the fancy of 90% of our target audience, but hell, they're not listening to it. I am. And I'm a fan. Traditional Southern soul, mixed with rock, and stripped down to something unique and amazing. Definitely not what I expected given the packaging, which looks like a 1940s comic book. I honestly can't even compare or classify this release. It definitely has a fair dose of pop sensibility, but it's got these violins, farfisa, and cellos thrown in that just throw me all off track. I don't give a shit what you call it or who you compare it to, it's just a damn fine release by, what I've now come to realize, one of the most talented songwriters living in America today. (MWB)
(www.ernestjenning.com)

THE MOONEY SUZUKI **CBGB OMFUG Masters: Live June 29, 2001 CD**

THE MOONEY SUZUKI's high energy blend of garage rock and British rock 'n' roll is captured almost perfectly from the sound board of a live performance at CBGB in 2001. A great set list, just enough banter between tracks and a stellar performance make this a great live album to own for fans of the band. It's also a great addition to the very cool CBGB live series by MVD. (WMJ)
(MVD Audio/www.mvdaudio.com)

THE MORNING LIGHT **The Sounds of Love EP CD**

THE MORNING LIGHT is definitely a Fearless band (you know the type), despite a suspiciously decent sound that fails to annoy as much as most of the band's label brethren. The band writes and plays sweet melodies over the course of this six-track EP, but they do it in a way that calls to mind bands like THE FORMAT more than HELLOGOODBYE. Still, it is all a bit formulaic and lacks any variation from track to track. THE MORNING LIGHT doesn't bring much new to the indie-powerpop scene and have a little too much of the soft vocal polish that ruins bands like this, but it could be a hell of a lot worse. THE MORNING LIGHT, combined with a few other recent releases, is starting to make me realize I almost hate Drive-Thru more than Fearless nowadays...almost. Punk Goes Crunk, anyone? (WMJ)
(Fearless/www.fearlessrecords.com)

NERF HERDER **IV CD**

I didn't really like these guys the first time around, and I'm no more a fan this time. I mean, they're not bad, they're just nothing new. I'd much rather listen to SCREECHING WEASEL, MR. T EXPERIENCE, or THE QUEERS than NERF HERDER. Just the name is embarrassing - Star Wars quote or not. Hell, if

kids are still interested in this band and they're doing well on their return, the more power to them. I just can't imagine a marginal band 10 years ago being anything more than a marginal band now. (MWB)
(www.oglio.com)

NO USE FOR A NAME **Feel Good Record of the Year CD**

NO USE FOR A NAME is one of the few melodic skate-punk bands still around in the waning genre, which is why it's unfortunate that it seems like they are turning into a band still worth seeing live but not a band to get excited about when a new album is released. Feel Good Record of the Year has a few good tracks in the first half, but overall, Tony Sly's usually stellar writing seems a bit uninspired this time around, though still well-crafted, and some of the arrangements border on boring. NUFAN is a band that still shows plenty of energy and brilliance live, but even Bill Stevenson could not seem to capture that for the band's latest effort. It is by no means a bad album (there are much, much worse in today's scene), but it is a forgettable NUFAN affair. (WMJ)
(Fat Wreck Chords/www.fatwreck.com)



NO USE FOR A NAME **The Feel Good Record of the Year CD**

While not quite living up to its tongue-in-cheek title, the latest NUFAN album is a very pleasant listen nonetheless. It has all the trademark qualities that you've come to expect from these long running members of the Fat roster: super tight vocal harmonies, punchy guitar parts and catchy tunes. The band throw in a few twists to keep things interesting like the acoustic number

'Sleeping Between Trucks' and the piano ballad 'Ontario' which sounds like a cross between QUEEN and JETS TO BRAZIL! Best song title award goes to 'Night of the Living Living'. All in all this is a really good disc. Not as good as their pinnacle release Leche Con Carne but still REALLY good. "Sheesh. Must you always compare every NUFAN album to Leche Con Carne?"... Yes. Yes, I must. (RK)
(Fat Wreck Chords/www.fatwreck.com)

NO USE FOR A NAME **The Feel Good Record Of The Year CD**

While there's no way this is the feel-good record of the year for REAL, it's pretty good. I've never been a real big fan of NUFAN, but then again I was never really into much of the mid-90s Fat Wreck scene. But I don't care who you are, or what you like - if there's a band out there who's put out continually solid records, even if they're not your cup of tea, for 15+ years, they deserve your respect. So, having said that, I've got a lot of respect for this band, and for this release, which is by far their best disc of the past decade. To me, it seems like something that NUFAN could have released without raising an eyebrow back in the late 90s - kind of a return to former glories, if you will. While there are a few clunkers on there, it's got some really solid songs, and might return NUFAN to prominence among this latest generation of Cali-punk kids. (MWB)
(www.fatwreck.com)

DAVID ROVICS**The Commons CD**

David Rovics has been doing the one man and his guitar and a brain and a conscience for over a decade now. He's probably done a dozen records too. Think Woody Guthrie, Phil Ochs, Pete Seeger. Yup, he's that relevant. That topical. That good. This live record is a greatest hits of sorts, culled from his last half dozen records, largely taken from this century. Some exquisite banjo playing and female backing vocals add a texture which only serve to highlight how smart, catchy, poignant and rousing his songs actually are. Absolutely essential. (RK)
(Irregular Records/www.irregularrecords.co.uk)

SAY HELLO TO THE ANGELS**Self Titled CD**

Melodic and driving post-punk from these former RIDDLIN' KIDS members, SAY HELLO TO THE ANGELS have the makings of a lengthy career in their own right if this debut EP is any indication. 'Freedom Ring' has an anthemic chorus that feels right at home alongside the best of ALL, while 'Never Walk Alone' has that same scene-rally feel as BOUNCING SOULS' 'True Believers'. I'm not crazy about the song 'Girl', which feels a bit out of place and sappy within the confines of the rest of the album. But overall this EP delivers. (Danielle Torrence)
(Rice and Beans Music)

BETTINA SCHELKER**The Honeymoon Is Over CD**

BS is a bit of a phenomenon. World class boxer. Music and sports school founder and director. And an accomplished singer/songwriter in three languages. This is her 4th release, with a preponderance of the songs in English. It's a folk record, in terms of instrumentation, and style (primarily acoustic guitar and voice), with CHUMBAWAMBA producing and adding, at times, further layers of sound. An out lesbian, a strong anti-homophobia message runs throughout this disc, but there's passion, tenderness, compassion, and righteous anger in equal measure. Like Ani DiFranco, Schelker has her own label (Foundagirl - which means the catalog numbers are, of course, FAG 001, etc). The songwriting, and performance on this are immaculate, and a fragile beauty is underscored with an undeniable power and strength. Not whiny. Not petulant. Pure class. (RK)
(www.foundagirl.com)

STORY OF THE YEAR**The Black Swan CD**

Now that the scream-o genre is finally, and rightfully, being tossed on the sonic landfill to spend eternity resting somewhere between swing bands and third-wave ska, the groups that used to bloody their throats every night to be heard above the distorted guitars are suddenly realizing they are about as relevant as a nu-metal cover band. Thankfully, St. Louis-based STORY OF THE YEAR never fully committed to the scream-o genre. On Black Swan, their third full length and first for punk rock stalwart Epitaph Records, they have pretty much slid into a comfortable track of writing strong melodic punk rock songs with a handful of potential anthems-in-waiting. It's almost a cliché to point out maturity on a band's third outing, but solid songs like 'Wake Up' and the more restrained 'Angel in the Swamp' show a

band confident in their playing. There are a couple of missteps along the way, like the album opener 'Choose Your Fate', which shows the band trying to get a few more screams out of their system. Ultimately Black Swan finds SOTY more concerned with having a career than simply serving as a footnote in music history. (JBM)
(www.storyoftheyear.net)

TERROR**CBGB OMFUG Masters: Live June 10, 2004 CD**

TERROR is what it is. Listeners in the mood for a bro-down will likely eat this live album up, others, maybe not so much. TERROR rips through 11 tracks of formidable LA-hardcore, but listeners will either be a fan of Scott Vogel's 'Vogelisms' or they won't. Ramblings about "positive aggression" and lines like "word the fuck up" get old, in this reviewers opinion. And this is definitely breakdown-laden hardcore. Great sound recording and an energetic set should score points with TERROR fans, but will do little else for the casual hardcore fan. (WMJ)
(MVD Audio / www.mvdaudio.com)

THAT WAS SOMETHING**Bears! CD**

Bears! The debut album from Detroit's THAT WAS SOMETHING demands attention with 11 tracks of pop-indie greatness that is well-written and does not bring with it the pretentiousness often associated with indie rock. Every single track is fun and feels fresh. This album never gets boring and even the foldout artwork reeks of awesome. This is not one to pass up. (WMJ)
(Oort/www.oortrecords.com)

THE TOASTERS**CBGB OMFUG Masters: Live June 28, 2002 CD**

THE TOASTERS are the longest running American ska band and probably still the best live. So it is no wonder that a collection of eleven live TOASTERS tracks from the sound board master recordings at famed New York venue CBGB kicks ass. THE TOASTERS offer a great set list, returning to the venue 15 years after the band first played there. The banter goes a bit long at times, but this is still the best edition to the CBGB live series yet. (WMJ)
(MVD Audio/www.mvdaudio.com)

THE T4 PROJECT**Story-Based Concept Album CD**

Wow...where to begin. I don't think this is the kind of thing you can really judge by a review, it's more something you need to experience. To try and sum it up, a ton of people from punk bands all over the world get together and record a story-based concept album, with each song dealing with a different topic, having a different piece of art, a different introduction, and a different band. Pretty crazy shit, right? Artists include, just to name a few, Fletcher from PENNYWISE, Greg Hetson from CIRCLE JERKS and BAD RELIGION, Kirsten Patches from NAKED AGGRESSION, and Jason Cruz from STRUNG OUT. Also included for backing vocals is the Ventura College Choir. Pretty crazy, right? It's a pretty ambitious undertaking, and honestly, a pretty rad piece of art. Because that's really what it is, a piece of art. This is something you don't listen to, you don't understand from a review, but something you should experience on your own. (MWVB)
(www.mentalrecords.com)

BOOK CORNER**Do Travel Writers Go to Hell?**

A Swashbuckling Tale of High Adventures,
Questionable Ethics & Professional Hedonism

**DO TRAVEL WRITERS GO TO HELL?**

By Thomas Kohnstamm

Ever looked at a Lonely Planet travel guide and assumed the author was smoking something? Well, chances are he/she was, if even half of Thomas Kohnstamm's memoir of life as a travel writer is true. Fed up with his life as a New York City office drone, Kohnstamm lost his girlfriend and apartment on his quest to be a travel writer in early 2004. The appeal of *Do Travel Writers Go to Hell?* lies in his knack for telling a good story and his often extreme candor about one night stands with prostitutes and flight attendants to his inept side job as a drug dealer. Facing nearly impossible deadlines and constant power outages, all for a pittance of a paycheck at the end of the job, Kohnstamm almost gives up on his quest to update a copy of Lonely Planet Brazil before stumbling on the travel writer's holy grail - an online community of veteran writers who show him the short cuts and open his eyes to everything from free meals to free hotel rooms. Tossing in everything from cultural customs to genuinely helpful travel tips along the way, *Do Travel Writers Go to Hell?* actually seconds as pretty useful travel guide, though one that's far more entertaining than anything Lonely Planet ever put out. (JBM)
(www.thomaskohnstamm.com)

SHOOTING WAR

By Anthony Lappe; Illustrated by Dan Goldman

In *Shooting War*, the fantastic new graphic novel from Anthony Lappe and Dan Goldman, the author brings to life a story in the not-to-distant future of a Brooklyn videoblogger who happens to capture the only footage of a terrorist bombing at a NY Starbucks. The footage nets Jimmy Burns, a post-Katrina-esque Anderson Cooper fan base and a new job with a major news organization to cover the on-going Iraq war. In his new role as a citizen journalist, Burns is immediately thrown into the war zone, way over his head, stalked by Iraqi terrorists and quite possibly the CIA. The illustrations in *Shooting War* are sharp and compliment the fast-paced story brilliantly. Lappe clearly draws on a lot of his own experiences as an executive editor of GNN.tv, the website for the Guerilla News Network. By far, one of the best fictional takes on the Iraq war so far. (JBM)
(www.shootingwar.com)

TIN ARMOR WOAH OH EP 7"

First off, I'm a big fan of the 7" that allow you download the digital versions of the songs, also. Because while I'm as pro-vinyl as the next guy, I'm also very pro-iPod. So to get to download this was a real treat. So aside from that little surprise, this record is awesome. It reminds me of THE ERGS! meet BAYSIDE meets BILLY BRAGG, as weird as that mix is. It reminds me of something straight from 1996, and that is definitely a good thing. Let's just say in the past 10 minutes, I went from not knowing who the hell TIN ARMOR was to being in love with TIN ARMOR, you dig? This is just some damn well written songs, well performed, with great vocals. Excellent, stripped-down songs. I can't get enough! (MWB) (www.woahohrecords.com)

TRANSIT

This Will Not Define Us CD
Mass strikes again! Yeah, I'm from Mass, so any Mass band that does well I'm happy for. So these dudes aren't reinventing the wheel or anything, by any stretch. But it ain't too shabby. Some songs are better than others, but seeing as this is their first full length, that's to be expected. They strike me as the kinda band that's gonna get better and better with each effort. Some of the songs are a bit slower, and not that they're bad, they're still solid songs - I just think these guys are

at their best when they're upping the pace a bit. It's a strong dose of FAIRWEATHER, with some HOT WATER MUSIC thrown in for good measure. Real good, real promising pop-core. I definitely look forward to hearing more from these guys in the future. (MWB) (www.myspace.com/barrettrecords)

THE WOMBATS Proudly Presents...A Guide To Love, Loss, & Desperation CD

Of course when I saw the title "Let's Dance To Joy Division," I had to hear the song.

Jangly guitars, with an indie rock post-punk disco groove, and sing-a-long melodies, I was hooked. Instantaneously catchy, fun, and with a touch of witty anecdotal humor (This is my first wedding and I hope it is my last / Things would be fantastic if me and the bride didn't have a past / So I stand by the buffet and submerge myself in brie /



I'm tactically positioned / Yeah because the bar is near and the champagne's for free), "A Guide To..." struck me as a modern musical version of an 80s John Hughes film (Weird Science, Pretty In Pink, Some Kind Of Wonderful, etc.), where the protagonist was a young Robert Smith trying to get the girl. The Wombats are easily one of my favorites of the year. Also check out their videos online at youtube.com (search it!) and on www.myspace.com/thewombatsuk. (JJ) (Roadrunner Records/www.roadrunnerrecords.com/artists/TheWombats)

VARIOUS ARTISTS Music By People Who Drink Cider in the Gutter CD

This 20 track compilation of punk and ska bands is actually quite good. Despite the fact that while I used to drink cider 27 years or so ago now, I never did it in the gutter! From the ENABLERS/ DRAGONS rockin' sound of The GREAT ST. LOUIS, to the ska-punk stylings of HARIJAN, to the anthemic street-punk of DEATH BY DECIBELS this disc is well-rounded. Thematically there are a bunch of songs about booze/drinking plus others on, well, a bunch of different stuff. Compilations are really hit and miss with me, but this one

CATALOG HEAVEN:

What's RED SCARE been up to this year!



THE COPYRIGHTS Learn the Hard Way CD

Pop punk out of Carbondale, Illinois. Upon first listen I thought this CD was so-so, but after another couple of spins I realized it was damn

catchy! Recorded in pop punk's hallowed halls of the Sonic Iguana Studios, this disc has a great sound. All the instruments are fat and clear and the vocals are big with lots of tight harmonies. Musical reference points would be THE METHADONES, LILLINGTONS, TEEN IDOLS, and maybe a little bit of The LOVED ONES. Pretty original lyrics for a genre which is often loaded with clichéd themes. 'Two Left Feet' and 'Out of Ideas' rule on this disc but it's all pretty strong and kinda interconnected. As far as I know this is THE COPYRIGHTS' 2nd full length on Red Scare and you should check it out. (RK) (Red Scare Records/www.redscare.net)

THE COPYRIGHTS Learn the Hard Way CD

After the radio explosion of pop-punk bands in the early 90s, the genre was left in an awkward state when it phased out of the mainstream. The catchy pop-punk newcomers turned to emo and silly FALL OUT BOY-style garbage. BLINK 182 broke up and it's members turned to indie rock, while GREEN DAY took their sound to an entirely new level. Mainstays like THE QUEERS

have stayed the course, but good new pop-punkers are more of a rarity these days. Yet, Red Scare has signed a number of quality acts, such as TEENAGE BOTTLEOCKET and Carbondale, Illinois' THE COPYRIGHTS. The former has followed in the footsteps of the RAMONES, while the latter has taken the more aggressive path of bands like SCREECHING WEASEL. Learn the Hard Way, the band's second Red Scare release, is easily the best of THE COPYRIGHTS' career. With 14 tracks in 25 minutes, the band will rip your face off as much as it will beg you to sing along. Self-produced and far from mainstream, Learn the Hard Way is one of the best pop-punk albums of the last decade. If you haven't heard of THE COPYRIGHTS, it's time to start paying attention. (The album artwork and liner notes are also very cool.) (WMJ) (Red Scare Records/www.redscare.net)

LA PLEBE Hasta La Muerte! CD

I hadn't heard anything from LA PLEBE for awhile and while I remember them being good, I don't remember them being THIS good.

definitely hits more than it misses. Worth your investigation. (RK)
(TNS Records/www.myspace.com/
thatsnotskankingrecords)

VARIOUS ARTISTS

Not In Our Name: Singing Out About The Wars In Iraq And Afghanistan CD

The current generation of punkers gone acoustic typically reference 'old school' influences - Woody Guthrie, Pete Seeger, Phil Ochs. With good reason. The old school folkies weren't afraid to write about what was going on. Take a stand. Keep it real. Pretty punk really. For the last 30 years (and more in some cases) of course, while unheralded in terms of popularity, folk musicians have still been writing 'topical' songs, protesting, fighting, presenting a reality you won't find in the corporate media. Here's a collection of some of the greats doing what they do best. Giants from the USA, UK and Australia. This is the place to check out what 'real' folk music actually sounds like - Leon Rosselson, Jez Lowe, David Rovics, EMMA's REVOLUTION, Dick Gaughan, Roy Bailey, Robb Johnson, Eliza Gilkyson, Jim Page, Rory McLeod, David Ferrard and more. A stellar line-up. And a considerably better place to check out real 'acoustic' music than utter dreck like Punk Goes Acoustic. A benefit for the UK Stop The War' Coalition. But the quality and class of the songs is what carries this. (RK)
(www.songsforchange.com)

VARIOUS ARTISTS

No Place To Call Home CD

This compilation reminds me of the way comps used to be put together. The format is definitely punk but has many different sub-genres represented: from straight-ahead punk, to hardcore, to pop-punk. This is an international compilation with 33 bands from 10 different countries. The recording quality does vary from band to band but most tracks sound pretty good. Stand outs for me were the poppier sounds of the PLASTIC STARS from Florida, the catchy hardcore of THALIDOMIDE from Prague, and a Polish ode to the RAMONES by DAMROCKERS. If you're looking to find some new bands from around the world this comp out of the Czech Republic should help you. (RK)
(Bad Dream Records/www.myspace.com/
baddreamrec)

VULTURES UNITED

Dirt Hearts EP

Every time VULTURES UNITED releases another song, it gives me a reason to not hate music. In a day and age when being the same is celebrated rather than rallied against, in a time when sounding like everyone else makes you money but robs you of self respect, VULTURES UNITED is a reminder that there is still some truly, honest, passionate people in bands. When I first heard them a few years back, going by a different, much longer name, I was blown away. It was like someone had kicked me in the gut and knocked the wind out; I was sold. Here we are, some years

later, and these dudes continue to deliver the punishing hardcore punk rock like nobody else. The anger in Jordan's voice is second to none, and the intensity in the music is unmistakable. If the music doesn't make you angry, you're dead. And if the fact that this is an EP doesn't make you even more angry, you're fucked. Give me a full length already!! (MWB)
(www.thepiraterecordcompany.com)

THE YOUNG WEREWOLVES

Cheat The Devil CD

The CD kinda falls into the horror punk/psychobilly genre and kinda doesn't at the same time. It starts off pretty solid with the first few tracks. They have a sound that is a mix of THE HIVES, THE CRAMPS, and early rockabilly. If the band had a bit more dirt to their sound I could see THE YOUNG WEREWOLVES fitting well into the Gearhead Records roster. Their lyrics are rather typical for the aforementioned genre. Towards the middle, the album begins to sag with a couple of really weak tunes both lyrically and musically ('Gala Monster Party' and 'Satan's Daughter') but thankfully it picks back up and finishes strong. Good male/female dual vocalists add a lot to their sound (see 'Touched By a Demon' and 'Run Away'). The unlisted final track is an absolutely smashing cover of DURAN DURAN's 'Hungry Like The Wolf'. I wish the rest of the album had the intensity found in this cover. Still a good disc. Fans of horror punk/psychobilly crossover should enjoy this. (RK)
(Self-Released CD/www.theyoungwerewolves.com) **R**

Hasta la Muerte is a great CD. LA PLEBE plays fast-paced catchy punk (bordering on melodic hardcore) with the addition of horns. And, yeah, although I said "punk with horns" this is NOT ska-punk. The horns are used with much more of a Latin flair. Not just filling out and supporting the guitar chords but often weaving in and around them. The vocals are bi-lingual with the majority being sung in Spanish. Don't fret; the lyric sheet has both English and Spanish translations. The sing-along street punk quality of 'Plebe Por Vida' is my favorite track but this disc smokes from beginning to end. Ya know, if ADRENALIN O.D. had a Latino horn section, sung in Spanish, and replaced their zaniness with a frustrated and angry passion they might've sounded like LA PLEBE... or not. (RK)
(Red Scare Records/www.redscare.net)



THE METHADONES

This Won't Hurt... CD

Let me start off by saying that I love THE METHADONES. I think their past couple of albums were brilliant and they helped ease me through some rough times. While This Won't Hurt... has some great songs many of them are marred by annoying vocal effects. Either intentionally or not the electronic pitch correction-like effect used ends up sounding

like a frickin' vocoder. I wish I could give this release a huge thumbs up (maybe these effects would be less irritating to someone less obsessive than I) but I can only say it's a good CD, but a few notches below their last few efforts. The track 'Starting Line' is still pure melancholy pop punk bliss in true METHADONES style. Seriously guys, please leave these effects to the Cher dance club mixes... you're breaking my fucking heart. Don't worry; I still love you. (RK)
(Red Scare Records/www.redscare.net)

THE SIDEKICKS

So Long, Soggy Dog CD

Not being familiar with THE SIDEKICKS I really enjoyed discovering this Ohio quartet's CD.

Great sandpaper vocals singing heartfelt lines, nice guitar work and unusual song structures. Think JAWBREAKER, think AMERICAN STEEL, think LAWRENCE ARMS. Think none of these, because while being reminiscent of those bands THE SIDEKICKS still manage to create a distinctly moving sound and feel of their own. The two tracks that lead off the album are absolutely stellar. While those two are my favorite this CD stays pretty solid to the end. Recommended. (RK)
(Red Scare Records/www.redscare.net)

THE SIDEKICKS

So Long, Soggy Dog CD

A band this young should not sound so fucking good. THE SIDEKICKS deliver a Midwest punk sound that shames many bands years their senior. It is equal parts beer-soaked, coarse punk a la THE LAWRENCE ARMS and equal parts bearded, Gainesville, No Idea folk punk. It's all parts kickass. This is the type of band that allows you to get in a pit full of men in flannel and/or band t-shirts or shirtless, get drenched in sweat, soaked in cheap, watered-down beer and not feel the least bit gay about it. You'll go home looking like a hobo, but you'd do it again, and again, and again, because this band is that damn good. (WMJ)
(Red Scare Records/www.redscare.net)

TEENAGE BOTTLEROCKET

Warning Device CD

Great stuff here from Kody of The LILLINGTONS and crew. Kody and TEENAGE BOTTLEROCKET are to THE LILLINGTONS what Vapid and THE METHADONES are to SCREECHING WEASEL (What is this... a CD review or the answer to a friggin' SAT question?). Super catchy pop punk/RAMONES-core/whatever you wanna call it throughout. I've always liked Kody's distinctive vocal delivery, quite original for the genre. The title track along with 'She's Not The One' and 'Wasting Time' have already dug deep into my brain after only two listens. Another winner from Red Scare. (RK)
(Red Scare Records www.redscare.net)

