

there's just the right amount of variety to keep it interesting, no small feat given we're about 20 years into this band's career.

-Greg Pratt

## The Zincs



Zincs moniker is now in its second year with a solid lineup: Elkington, Nathaniel Braddock (guitars), Nick Macri (bass), and Jason Toth (drums). This latest release, *Black Pompadour*, is rich with warm guitars, upbeat melodies, and Elkington's bassy vocals and good vocabulary. Singer Edith Frost even pops up on a few tracks, adding a soft touch to the dreamy "Rice Scars" in particular. There are even a few great guitar riffs - "Coward's Corral" comes to mind - that seem to crop up out of nowhere. *Black Pompadour* is far more than a bunch of singles thrown on one CD. It's great from start to finish. If Stephen Merritt and the Sea and Cake did an album together with lyrics written by Dave Berman, it would sound something like this. While that may seem scary, the Zincs actually make it sound great.

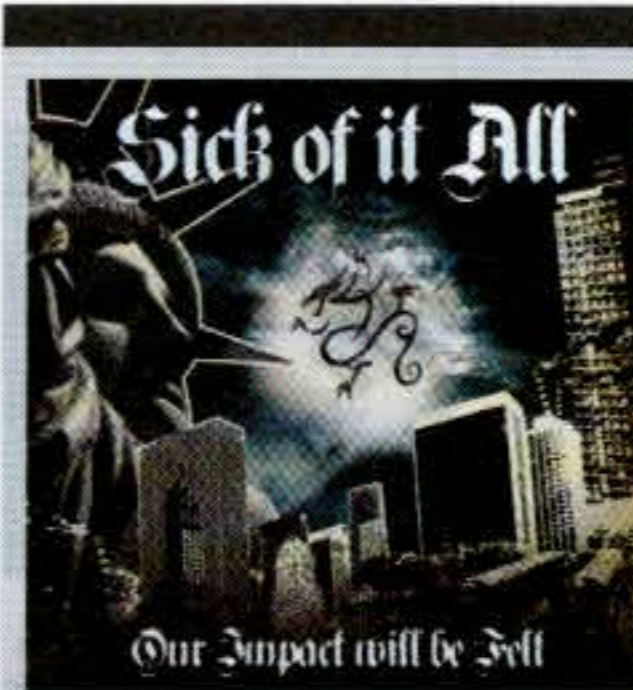
-Jess Hemerly

### THE ZINCS

**BLACK POMPADOUR [THRILL JOCKEY]**  
**[Fans of the Sea and Cake and Edith Frost take note.]**



The band that started in 2000 as British import Jim Elkington's solo project under the



### VARIOUS ARTISTS

**OUR IMPACT WILL BE FELT: A TRIBUTE TO SICK OF IT ALL [ABACUS]**

So they asked me to review our tribute CD for you all. Now, when I hear the term "review," I automatically think I'm supposed to tell you what's good and bad about the disc. But come on, this is a tribute to my band, and no one turned in a real shit version of our songs, so what am I gonna do? Plus, the wrong thing said could get my ass kicked (something I wish more critics thought about!). So, I'll just give you my overview of the whole thing, OK? What pleases us the most is the variety of the bands and how they approached our songs! Some, like Madball and Hatebreed, did straightforward SOIA style: hard, heavy, but this time with better production (if we only knew then what we know now). Others put their own stamp on them, like Pennywise's NYHC by way of Hermosa Beach version of "My Life," Sepultura's rearranged "Scratch the Surface," Kill Your Idols' revved up "Friends Like You," and my personal favorite, Most Precious Blood's brutal rendition of "Alone" (also my favorite SOIA song of all time). I love the contrast of the metalized SOIA songs with double bass and guitar squeals courtesy of Bleeding Through, Unearth, and Himsa, to the hardcore punk and grindcore of the Suicide Machines and Napalm Death, respectively. And when I heard what the Souls, Ignite, and Rise Against did to our songs, I said, "Holy shit! We write some pretty melodic stuff!" I'd love to go on about all the tracks, like Comeback Kid doing "Step Down" or Bane and First Blood, but I don't know how much room I've got for this. All I can say is that we're proud that these bands - our friends and peers, big and small, up-and-comers and old school, those at the top of the heap and those perpetually underground - were inspired by something we started in my parents' basement over 20 years ago. Our latest CD, *Death to Tyrants* (which you should all have ... if not, go get two copies to make up for sleeping on it), is our statement to the world that we're still here and we're still a force to be reckoned with. This comp shows where we came from and that we're not alone!

-Lou Koller

## eye candy

### GREEN DAY

**UNDER REVIEW 1995-2000 THE MIDDLE YEARS**  
**DVD [SEXY INTELLECTUAL PRODUCTIONS]**

Before lambasting this DVD as superfluous hokum, I must admit that after subjecting myself to its pointlessness, I was compelled to pull out the Green Day album *Insomniac* for the first time in five years and give it a loud turn on the stereo.

It's a very good album, in case you forgot. And the producers of this project are hoping that you did forget. And that you also forgot about the albums *Nimrod* and *Warning*.

The producers are also hoping that you'll enjoy a bunch of people who once knew the band in some (often very limited) capacity, quipping such profound observations as, "Green Day write catchy, great songs." Essentially, this is 75 minutes of such drivel, teased with scant few moments of old MTV videos and even less concert footage of the band. Because this is a completely unauthorized ride on the coattails, the people who could actually shed some insight on the three subject albums - namely Green Day and the people working with the band at the time - are absent from the credits. But just in case you wonder who the fuck is waxing obvious, there are full contributor bios (and not much else) in the bonus section.

If you're a Green Day fanatic, there's still no need to see this - I'm only a passive fan and I learned nothing new. I'll save you an hour of boredom and sum up the message: If you like Green Day, check out the albums between *Dookie* and *American Idiot*. That's as deep as it gets. And the message is true, you should check out those albums, but skip this DVD because what the producers are really hoping is that you're an idiot who will buy anything with the band's name on the front.

-Michael Coyle

### VARIOUS ARTISTS

**THE EASTPAK RESISTANCE TOUR VOLUME III DVD [I SCREAM]**

What's amazing about this DVD is that it contains three vocalists who have been singing hardcore songs for 20 years or more, and their voices only seem to grow stronger as time passes on. Sick of It All's Lou Koller projects his seasoned tonsils as aggressively as ever, growling and howling, leading the charge of the veteran New York City outfit. As a band, Sick of It All has found its place in the world and seems to be riding it out for all it's worth. Koller's vocals come across with a sound of experience, and that is the glue that binds not only the music but the entire event together.

Also holding his own as a legendary figure who can belt them out better than ever is Kevin Seconds. If you close your eyes, you'd think you were back in the days when *The Crew* was first released. 7 Seconds plays with the same spirit as when its members were teenagers, and Kevin sings songs like "Young 'til I Die" with the same earnestness he had before he himself became "twenty-one." Among a tour full of growlers and yowlers, Kevin's melodic voice stands out as brightly and positively as ever. It's also what stands out more than anything else on the entire DVD.

Finally, there's Choke of Boston's infamous Slapshot. Bloodied face and all, he thumps, stumps, stomps, romps, and clomps his way through the mayhem, all the while projecting the same frightening voice that has had many audiences throughout the years quivering in their combat boots. He still possesses a certain gruff that is not only lacking in hardcore today but in our digitally dominated culture as well. It's good to know that some people are still a little rough around the edges.

-Kevin Egan

