

issue 44

ALLISON WEISS – THE DELTA SAINTS – THE HEIRS – PHOEBE RYAN – NORTHLANE & MORE

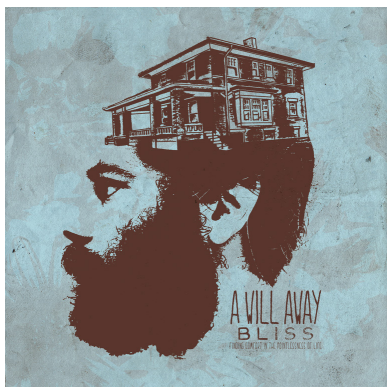
HIGHLIGHT

MAGAZINE



THE NEVER
ENDING

ARTIST A Will Away ALBUM *Bliss*



Bliss, the debut EP from A Will Away, is a rock solid first release. The entire project gives off a sense of confidence only heard in well-established bands with three or four albums in their discography.

What's even more astounding is how well the band matched the best parts of alternative and punk rock together. The punk vibe is apparent from the beginning with heavy drums and guitar, but it's mixed perfectly with more artsy guitar melodies. Along with lead vocals that switch easily between the two styles, this creates a lot more intensity and movement in each song. There are no moments where the energy dies and part of that is because of this meshing of sub-genres. To top it off, every song draws the listener in with enticing melodies.

The main criticism of *Bliss* is that the music is so good that it overshadows the lyrics. It's not overproduced, but the arrangement of sounds is so enamoring that it's hard to focus on the lyrics. It would have been great to see something incredibly unique sound wise that makes the songs stand out more from others in these genres. But again, that's just one person's opinion.

RECOMMENDED TRACKS "Play Dead" & "Be Easy"

REVIEW Bailey Zeigler

ARTIST The Dead Weather ALBUM *Dodge and Burn*



The Dead Weather have released their third full-length album to hyped-up fans of singer Alison Mosshart and guitarist Jack White. Unfortunately, the two are the reason behind the downfall of their newest record, *Dodge and Burn*, via Third Man Records. Mosshart stated that the album was recorded without all members present, which explains the lack of balance in the record in comparison to their hit album, *Sea of Cowards*.

The rhythm on the first two tracks has a bland and recycled sound. Starting the decline with "Three Dollar Hat," the record's controversy is a poor rendition of alternative hip-hop with scratchy vocals on White's part. The song leads into a hearty riff that brings the track back up, but not enough to redeem itself. On a lighter note, "Rough Detective" utilizes both of the singers' ranges. Mosshart and White blend their strengths together while keeping their vocal personalities separate, reminiscent of the band's previous work.

"Open Up" harbors the rawness of Mosshart's energy and White's building guitar but with more of a punch in between the lulls. Yet, two tracks can't make a record, and that's where *Dodge and Burn* falls flat—in the lulls. Like fitting a square peg into a round hole, *Dodge and Burn* tries to bring up the groovy tones of the '60s and '70s with Mosshart's Jefferson Airplane-esque voice, but with unpleasant elements brought on by the rest of the band—the great White himself included. Even Mosshart sounds wore and weary at times. Save yourself the trouble and give the group's previous albums a repeat instead.

RECOMMENDED TRACKS "Open Up" & "Rough Detective"

REVIEW Bridget Mendyuk

ARTIST Mayday Parade ALBUM *Black Lines*



You can't expect a band to maintain a single sound. People grow. Music changes. Thankfully, Mayday Parade have moved past the dark times of *Anywhere But Here*. However, the hype for their fifth studio album, especially given the songs they chose as singles, might leave some listeners feeling slightly underwhelmed with the actual album. The opener, "One of Them Will Destroy the Other" featuring Real Friends' Dan Lambton, encompasses the attempted direction of the album. Yet, for songs like "Look Up and See Infinity, Look Down and See Nothing," the change of sound may be problematic. Despite the fact that the singles released are the stars of the album, there is still potential to unearth a few other gems.

Even after ten years together, Mayday Parade continue to experiment with lead singer Derek Sanders' vocal range. The environment of the recording space is reflected in almost every song on the album—the haunting, emptiness of an abandoned church echoes throughout songs like "Just Out of Reach" and "Letting Go." "Narrow" begins with the intention of a slower, acoustic song but quickly changes pace, and "Until You're Big Enough" is reminiscent of *Monsters in the Closet*—both in a good way. Although missing their uniquely long titles, Mayday Parade's songs mirror the progression and growth of the individual band members and add another notch in the belt for a band that will be around for at least another ten years.

RECOMMENDED TRACKS "One of Them Will Destroy the Other" & "Keep In Mind, Transmogrification Is A New Technology"

REVIEW Alexandra Shimalla