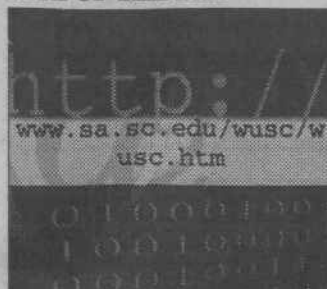


SITE OF THE DAY



ETC

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I don't puke when I drink, I puke when I don't

Woody Harrelson
Kingpin

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Friday, March 28, 1997

The Gamecock

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'Let's Face It,' the Bosstones 'Someday' has come

SOUND ADVICE

JOHN LYONS Features Editor

LET'S FACE IT Mighty Mighty Bosstones

The resurgence of punk rock in the last few years, through popular young bands like Green Day and the Offspring, paved the way for the return of punk legends like the Descendents and Screeching Weasel. Unfortunately, by the time these, and a few other, classic punk bands released new material, punk rock was no longer commercial radio's little darling.

Now, with the punk rock revolution under apparent control, ska music is in a similar position with young pseudo-ska bands like Goldfinger and No Doubt experiencing success.

The success of these ska-influenced bands has given rise to speculations about ska being that ever-ephemeral "next big thing," and now a handful of long-time ska and skacore bands

are getting ready to put their two-cents in.

The first of these bands to step to the plate is the long-standing skacore innovators, the Mighty Mighty Bosstones. This eight-man band has been playing together for about eight years, and despite rejection by critics and commercial radio, they have developed an avid and very loyal audience.

This month the Bosstones fifth full-length album, *Let's Face It*, hit stores across the nation.

But with ska and skacore on the verge of success and countless bands and record labels hot on their heels, you might think the Bosstones would fail to rise to challenge.

The word "choke" even comes to mind.

But instead, the Mighty Mighty Bosstones have released their finest album to date.

Let's Face It is a sweet fusion of traditional ska, mild punk tendencies

and a heavy dose of hard rock and heavy metal. The album is fairly typical of third wave ska, except for the edge of skacore, and the band's expertise has never been captured so well.

And even more surprising than the quality of the album, it has been embraced by commercial radio.

The Mighty Mighty Bosstones have been around long enough to have experienced mild success before,

most specifically with the single "Someday I Suppose," but the new album is their best chance to establish long-standing commercial success.

Let's Face It is definitely the band's best and most professional to date, with excellent song writing, intelligent, thoughtful lyrics and terrific production.

The Mighty Mighty



Bosstones' years together have paid off in this excellent release, and after years of waiting, the Bosstones may

actually be the "next big thing." Just don't tell anyone; it might jinx them.

For the uninformed, The Mighty Mighty Bosstones play a fusion of ska and rock that falls somewhere between the categories of skacore and third wave ska. (Writer's Note: If you find yourself asking what ska is, stop reading now, run, don't walk, to the nearest record store immediately and ask the clerk there for immediate help.)

The Bosstones are on the fringe of skacore because their leanings toward punk are mild at best, opting instead for a hard rock or heavy metal element to their sound. But their sound has too much of an edge to be considered third wave or traditional ska.

But despite the difficulty of categorizing them, the Mighty Mighty Bosstones are 100 percent ska.

Let's Face It has upbeat, catchy ska tunes centered around a superb horn section and highlighted by

frontman Dicky Barrett's throaty vocals. The songs are better arranged than on previous albums, and the production is excellent, providing for crisp, clear sound quality.

And like a growing number of skacore bands, the Bosstones place an emphasis on strong lyrics on the new album, and they epitomize the open-mindedness that is typical of ska. The songs on *Let's Face It* are centered around the major theme of tolerance; racial, sexual and otherwise.

So with a well-crafted, well-executed new album, the Mighty Mighty Bosstones are ready and willing to face the possibility that ska may really be the "next big thing."

The Bosstones are up to the challenge of spearheading the rise of ska, and with a little luck, commercial stations across the nation will be showing listeners why.

Despite awkward packaging, 'Industrial War' highlights genre

SOUND ADVICE

BRYAN ALEXANDER Staff Writer

INDUSTRIAL WAR Various Artists

I have no idea who Beloved Recordings is but they can have my child.

They have put out one of the most outstanding compilations of industrial music I have heard since Coldwave Breaks, which is the permanent source on the coldwave sub-genre.

However, if you don't know anything about industrial music, you would probably never pick this disk up because it contains the most idiotic statement about industrial music I've ever seen.

It reads, "Industrial music probes the dark underbelly of modern society—growing, mutating and otherwise infiltrating pop culture with subversive beats and sounds. Here are some of the most exciting industrial bands of the last decade

as both seminal pioneers and latter-day experimenters push the envelope."

Now, this is just plain stupid and childish, and it's very frustrating for industrial fans to see this used as a marketing angle for such good music.

And secondly, the use of the word pioneers is very exaggerated, as is the use of the word experimenters.

I can name 30 other bands that started recording before 13 of the 15 bands on this compilation.

And this CD contains no experimental industrial in any way—certain elements of songs might be slightly experimental, but the majority of the tracks selected are the dancier industrial songs of the bands.

The cover art for this disk is asinine, too. Most industrial bands pride themselves on the originality of their cover art, but this is the all-time low point for industrial music.

Look at the picture and gaze upon

the pathetic attempt of DC Comics' artist Steve Mannion.

Now that I have discussed this plethora of horrible work on this CD (all being superficial), let's discuss the music.

If your knowledge of industrial music covers the massive expanse of NIN, the non-industrial Marilyn Manson, and Stabbing Westward, then I wouldn't recommend this disk for you.

It might disrupt the comfortable

world of crap you currently listen to.

But if you have an open mind, prepare to be impressed.

The lineup includes bands from all over the industrial spectrum, from the metal-industrial of Die Krupps to the dance-industrial of Birmingham 6 to the thrash-industrial of Unit: 187, to the guitar driv-



en/coldwave stylings of Hate Dept. and Chemlab to the more electronic-based industrial of Spahn Ranch

and Deathline International.

None of the tracks on the album are new, and some are semi-popular tracks from the bands. You can find variant re-mixes of these tracks on other comps but you will not find such consistently-acclaimed group of acts on many other comps.

One recent trend in industrial music is to remake '80s classics, with usually produces better results than the original version. One of the best of these is also included on the compilation in the form of "Tainted Love."

I see no big reasons why this disk shouldn't be hailed as a starter disk for music fans who are interested in learning about real industrial music.

However, I see some faults that might better be explained before you buy the disk.

The tracks included were included to get revenue for the label.

No problem there, but there is

no representation of any of the old-school industrial acts from which to build a reference from, and there is a lack of true experimental industrial.

Granted most listeners will never venture into these areas of industrial, but it is always good to see the limits to which a genre can go.

Listen, pick up this disk so you can see what you're missing.

Give it time to grow on you and don't just listen to it once or twice before selling it.

If you don't get into it, then let it be known that industrial is not for you.

I repeat: Not for you. So do not waste your money on other industrial disks.

Oh, and if you don't like it, then sell this comp to New Clear Days so I can go and pick it up cheap.

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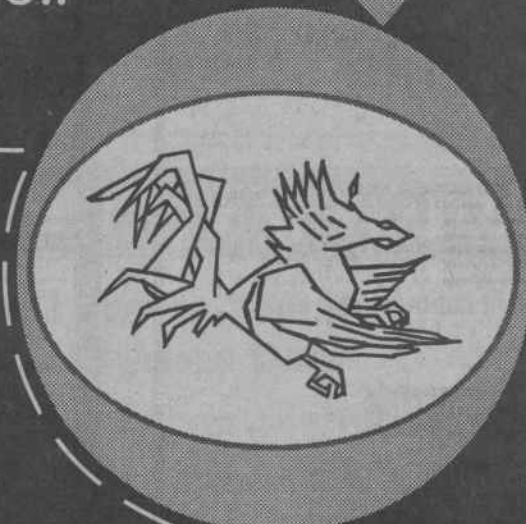
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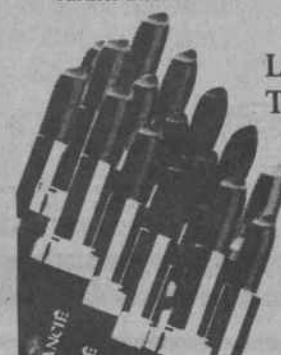
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