

## Save Ferris offers poor start with first album

One-hit wonder bands are the norm for the '90s, and one area where most of them can be found is in the genre of ska music. This is especially true when a band's hit single is not even its original song.

Save Ferris is just one band proving this condition exists with their new album *it means everything*.

First and foremost, the band's lead singer, Monique Powell, must have it in her mind she is Gwen Stefani of No Doubt. The vocal styles are the same, and the horns blow the same garage tunes.

Granted, Powell's voice is sharp and unwavering, but in the long run, Save Ferris will probably see no more success than David Bowie teaming up with Trent Reznor to create a spiritual song about the many ways God represents an American. Still, the band is fun to listen to — a good buy for people who desire something to keep their heads bobbing during a road trip.

The No Doubt allusion, however, rings true even in song titles. Featured on *No Doubt's Tragic Kingdom* are songs such as "World Go Round," "Sixteen" and "Different People." On Save Ferris' *it means everything*, "The World Is New," "Under 21" and "Little Differences" make appearances.

The band's rendition of "Come On Eileen" is a snazzy revamping of the original, but most remakes are the same. All it takes is a younger generation of musicians to retool a song many people have forgotten. The only drawback to this is once the remake starts getting airplay, the older version somehow makes its way back to the radio.

But on a good note, or remake

for that matter, the band's sound is older than No Doubt's and other ska bands; it is more classical. With lyrics from "Goodbye" such as, "Hey cool cat / Does this apply to you / Don't you lie / 'Cause you can't hide the truth," the band makes a good impression. It knows the time frame in which ska music would work — a black-and-white film with hip characters who burst into song at the drop of a hat or the twirl of a trenchcoat.

There is still room for Save Ferris to grow. On one of the band's tracks, "Spam" — well, the title alone should be enough to convey the band needs time to work on new material. "Spam it's pink and it's oval / Spam, I buy it at the Mobil," gives listeners a reason to either laugh out loud or turn the music down, way down. Moreover, there still will be comparisons to No Doubt — Stefani and her boys assuredly

winning the race.

For now, Save Ferris should stop worrying about catchy song titles or horns and drums beating to a different tune from other ska bands. It should focus on lyrics that are a bit more meaningful and take the rest from there.

Save Ferris may not be as "sick" as the character portrayed by Matthew Broderick, but the band could use a hand in achieving individual stability for its future success.

—By James Francis



Save Ferris  
*it means everything*  
 Starpool Records  
 ★★ 1/2 (out of five)

## Music Review

## ReLoad comes off half-cocked for Metallica

Metallica's new release *ReLoad*, the sister album to their 1996 release *Load*, is proof the kings of mainstream metal are dethroned. *ReLoad* continues the trend the band set with *Load*: selling out hardcore metal for mediocrity.

From the musical styles on both albums to the cover of the album, donned in blood and semen, the paradoxes between *ReLoad* and its predecessor are undeniable.

One big difference between the albums still remains — as much as *Load* strayed from Metallica's original style, it still doesn't come close to being as bad as *ReLoad*.

The new 13-track album offers nothing new for music lovers from the pop/alternative crap getting air play these days. OK, maybe it is slightly better than other radio crap, but if the Metallicas of past and present were rated against each other on a scale from one to 10 — Metallica old: 11, Metallica new: -5.

With albums such as *ReLoad*, Metallica has no chance of redeeming themselves to their old fans — fans who at one time couldn't control the banging of their heads and fists to the metal artistry of *Master of Puppets*.

Ever since the band members traded their matted, long locks for short hairdos, the music went downhill. Coincidence — I think not.

Metallica's music from the days before *Load* had so many fast-paced changes, you didn't know from one beat to the next whether to sway or mosh. Metallica since is predictable.

If judged just by the song titles, some of the tracks on *ReLoad*, such as

"Devil's Dance" and "Bad Seed," promising. But once the album is on a CD player, this promise goes

Perhaps the only good song on the album is "Unforgiven II," a sequel to "Unforgiven" from their 1991 CD. The two songs sound very similar and contain similar themes, with slight differences between them and there.

Hey guys, I have an idea — leave the remixes up to Jack

But really, when the best album is a new old tune, the album has real problems.

While the music is lacking, James' vocals grow the stereo speaker force of the truth better. It makes wonder why the band hasn't kicked the band members going so soft. AS

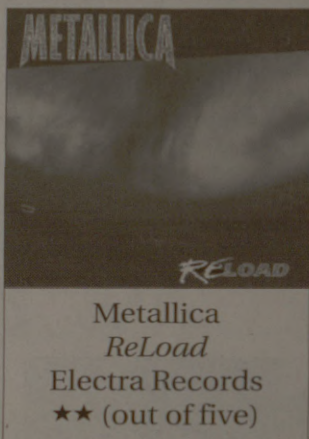
Metallica, do a favor. The next time you want to produce it under a new name. That way, at least the metal Metallica fan won't buy your album.

But in all fairness, maybe they're ing down a little too hard on them. They have been making music for years now, and in giving them the benefit of the doubt, chalk this up to musical evolution.

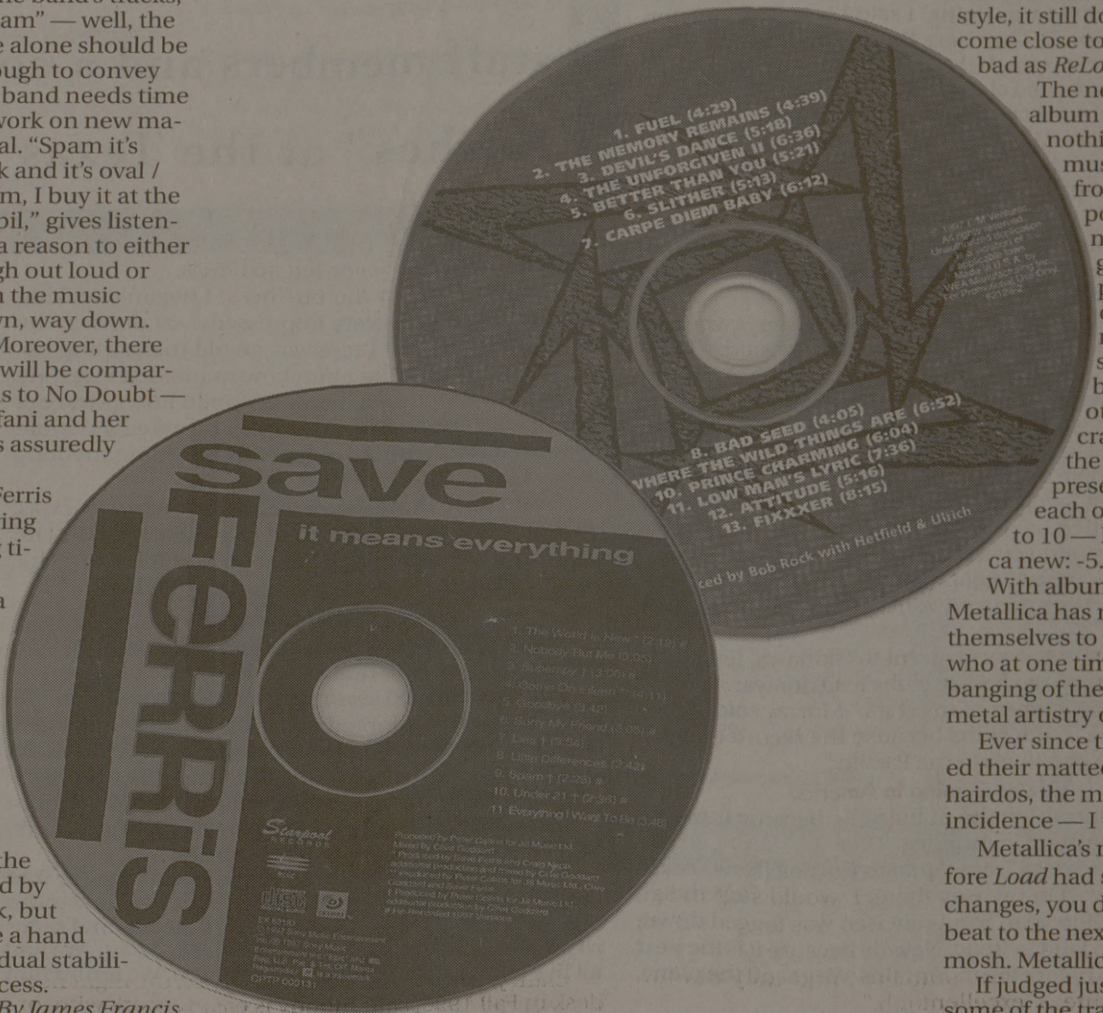
In fact, many argue as a band they must progress with them around them. But if *ReLoad* is of a band's progression, then the solution sucks.

In the words of my 17-year-old son, "Uh, *ReLoad*? I think it's time to unload."

*ReLoad* proves the metal Metallica, and with this loss of the death of mainstream metal, know it.



Metallica  
*ReLoad*  
 Electra Records  
 ★★ (out of five)



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