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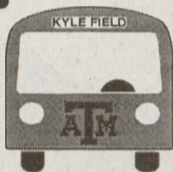
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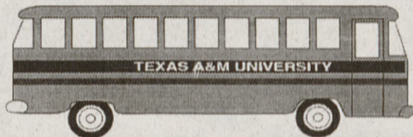


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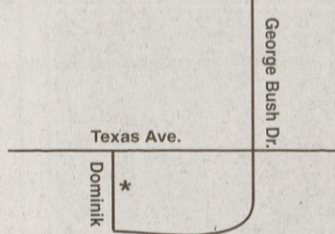
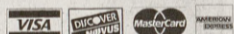
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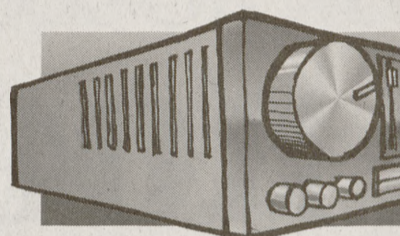
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Volume Control

Blue October
 Consent to Treatment
 CD Courtesy of Universal
 Records



Bryan-College Station fans should look forward to Blue October's upcoming local performance if this CD is any indication. This is true jock-rock if there ever were such a thing, and the band manages to make it sound decent to the untrained ear. Bassist Matt Novesky described this album as the band "finding itself" through music and relaying that discovery to the audience. As an unfortunate result, some songs take on an almost spoken-word quality that would make William Shatner proud. This effect, combined with a strange violin solo, makes "Hrsa," the fourth track on the album, sound like kittens

being ground in a blender while Captain Kirk describes the camera rather than the rule. Overall, the album is innovative, using dissimilar combinations of instruments to create a unique sound. The album's highlights include "Independently Happy," a track wonderfully devoid of fiddling, and "Drop," a piece describing pain. It should be mentioned that the album is not for everyone, including those traumatized by the cheering fiddle scene in Deliverance. It is a decent album that may be able to cross over with even those opposed to popular music. (Grade: C)

—Jason Bennett

Bottlefly
 Bottlefly
 CD Courtesy of Universal
 Records

Melodic pop: These two words describe Bottlefly perfectly. For anyone looking for something new and different, search elsewhere. However, for people looking for some catchy songs and happy rhythms, this is the band. Songs like "Got 2 B Luv" and "Sunshine" exemplify the band's ethic and the album's sound — upbeat. Listening to this band makes one feel everything is perfect and every day is a good day. "Got 2BLuv" combines bubblegum pop guitar riffs with vocals vaguely reminiscent of UB 40's slightly reggae style. This album is so happy in fact, it should be sold with a disclaimer stating it can be listened to only

on sunny days.

The middle of the album does tone down somewhat, by slowing the tempo of the songs. "Umbrella" combines sad and extremely sappy vocals with the odd keyboard solo. The song uses so many single-syllable refrains, the Beatles would have been ecstatic with the same songwriter.

The biggest problem with the album is that many of its songs, and indeed the band members themselves, sound and look like carbon copies of other bands. Lizzard, the band's lead guitarist, looks like an Orgy reject, and the bassist seems to have just come from a boy-band audition.



The songs, in turn, sound like combinations of the Beatles, Goo Dolls and a host of feel-good bands. Buy this album if you need some picking up. If not, pass on one. (Grade: C)

—Jason Bennett



Micro
 DJ Mixed.Com/Micro
 CD Courtesy of Moonshine
 Records

Micro has made a career of playing well-known tracks with uninspired mixing, and this mixed CD is no exception. The only thing that changes with

this work is the style. People accustomed to hearing house or tech-house from Micro: Do not be surprised with this new CD — it is all trance, all the time. This style change should not surprise anyone, as Micro typically plays whatever is hot at the moment.

For trance lovers, this CD should be a dream come true, as long as they are not looking for interesting mixing. Micro's newest mix is filled with trance anthems that have been filling clubs for the last year, so this is basically a compilation CD. One could purchase Club Flys or some other compilation and get the same effect.

This CD contains tracks from notable trance producers, including Tall Paul, Paul van Dyk and BT, so the quality of the tracks cannot be underestimated. Among the heavy-hitters on this CD are "Freebase" by Tall Paul, "Yimmi" by Arena and a host of other best-selling trance

tracks. The best thing (and I say this as sarcastically as possible) is that all of the songs are played in near entirety. The average length of that any given track is left playing on this CD is approximately 6 minutes.

While longer play times make for a good compilation, they do not indicate any work on the part of a DJ. Micro manages to fill a nearly 74-minute CD with only 11 tracks. Nothing could be more indicative of what DJs call "the tracks doing work." A DJ of Micro's prestige is expected to put in a certain amount of mixing tricks or at least keep multiple tracks mixed together for a long time. Micro does neither. The real tragedy here is that many trance enthusiasts will be attracted into buying this CD simply because of the name attached to it. Hopefully, they will find solace in their favorite tracks because they will not be impressed by the spinning them. (Grade: D)

—Jason Bennett

A = instant classic B = a cut above C = average
 D = don't buy it F = burn in effigy

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