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**VOLUME CONTROL**

**Injected**  
*Burn It Black*  
 Island Def Jam

Injected has not reinvented rock by any means, but it has managed to breathe a little life into the suffocating radio rock scene. *Burn It Black*, the debut album from Injected, has taken rock back to the early 1990s. While rock bands today are likely to be called pop/rock, Injected has held steady to its roots that sound like Seattle grunge. *Burn It Black* is an album full of addictive hooks and compact lyrics that seem to be catchy enough for the finicky radio world, without losing sight of the meaningful music Injected has made. Frontman Danny Grady has a voice that can be unleashed at any moment, but can also maintain harmony-filled choruses with vocals that take us back to Seattle. The single "Faithless" gives listeners the radio friendly sound of *Burn It Black*. Injected has sprinkled this album with songs worthy of being mainstream, but for the most part the album comprises straight-forward rock music like the tracks "Bullet" and "Sherman." The members of Injected have successfully accompanied the tunes with the important lyrics, making sure they are not too weighed down with wasted words and unnecessary venting. The songs say what needs to be said, simple as that. (Grade: C+)

—Lycia Shrum

**Starsailor**  
*Love Is Here*  
 Capitol Records

It seems at least once a year Britain has a band capture the hearts of not only their homeland but the states as well. This time, that band is Starsailor. Named after a Tim Buckley album, the band has seen much success with its debut album *Love Is Here*. Front man James Walsh's similar falsetto-style vocals of Thom Yorke — though not quite on Yorke's level — is the most arresting aspect to the album. This album is full of big British hooks which has undoubtedly given Starsailor the right to be

tagged as Brit pop. This album is filled with emotionally denotive lyrics such as "Don't you know you've got your daddy's eyes and daddy was an alcoholic?" in the track "Alcoholic." Starsailor has kept their music refreshing simple with a humanistic warmth to it which makes the album compelling. (Grade: B+)

—Lycia Shrum

**Default**  
*The Fallout*  
 TVT Records

Some critics have argued that Default's debut album, *The Fallout*, is too "second-generation" grunge and too reminiscent of mid-1990s rockers like Silverchair and Seven Mary Three. They are absolutely right. But that is exactly what makes *The Fallout* so great. In a time when the dominating entertainers voice lyrics that are not their own, Default offers listeners a long-overdue dose of original songwriting accompanied by hearty instrumentals and the passionate voice of lead vocalist Dallas Smith. People familiar with "second-generation" grunge may find echoes of their younger years. Younger members of the generation may see what they missed out on. While "Wasting my Time" and "Deny" are excellent specimens of the band's talent, reading between the lines and listening to the album holistically will render the most enjoyment. From the opening track, "Sick and Tired," to the euphonic "One Late Night" and the guitar-driven finale, "Let You Down," Default displays their ability to evoke an entire spectrum of emotions from joy to aggravation. Listeners may feel inclined to sing at the top of their lungs when the bombastic guitar riffs of "Deny" and "Sick and Tired" burst through their speakers. In contrast, one may hum to the pleasing succession of rhythms in "Live a Lie." Whether roaring or humming, the catchy beats and relatable lyrics throughout *The Fallout* are hard to ignore and easy to remember. Smith's baritone voice distinguishes the album from the higher pitched, more present pop/rock albums that blanket the market today. While the music market is more diverse than ever, *The Fallout* is a refreshing addition. (Grade: B-)

—Matt Pat

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