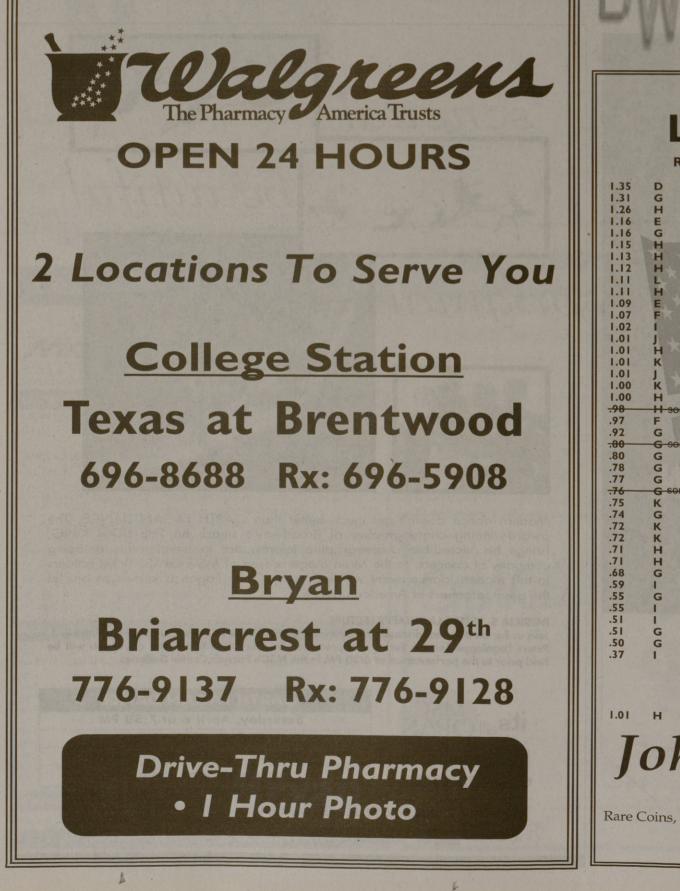


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Tuesday, April 2, 2002

TANK

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

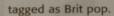
It seems at least once a year Britain has a band capture the hearts of not only

Capitol Records

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



This album is filled with emotionally definitive lyrics such as "Don't you know you've gour daddy's eyes and daddy was an ake holic?" in the track "Alcoholic."

Starsailor has kept their music refreshin simple with a humanistic warmth to it wi makes the album compelling. (Grade: B+) -Lycia Shi

Default *The Fallout* TVT Records

Some critics have argued that Default's debut album, *The Fallout*, is too "secondgeneration" grunge and

too reminiscent of mid-1990s rockers in Silverchair and Seven Mary Three. They a absolutely right. But that is exactly what make *The Fallout* so great. In a time when the dom nating entertainers voice lyrics that are not the own, Default offers listeners a long-over dose of original songwriting accompanied b hearty instrumentals and the passionate voice lead vocalist Dallas Smith. People familiar wit "second-generation" grunge may find echoes 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, readin between the lines and listening to the abur

holistically will render the most enjoyment for the opening track, "Sick and Tired," to the euphonic "One Late Night" and the guitar-drive finale, "Let You Down," Default displays the 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 iffsol "Deny" and "Sick and Tired" burst through their speakers. In contrast, one may hum to the pleasing succession of rhythms in "Live a le" 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 distinguishs the album from the higher pitched, more patent pop/rock albums that blanket the make today. While the music market is more diverse than ever, The Fallout is a refreshing addition (Grade: B-)

-Matt Pon

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