

THE DROPKICK MURPHYS
Sing Loud, Sing Proud
 Hellcat Records

This is one tasty treat. Songs of Union, songs of battle and songs of beer. The line up has changed a lot since the last album, losing original guitarist Rick Barton and gaining two new guitarists, a piper, and a penny whistle/mandolin player. With this change of line up their sound is now more folk influenced than any of their previous stuff. I was a little surprised when I first listened to the album to hear the song "The Legend of Fin MacCumhail" which had been previously released on the *Curse of a Fallen soul 7*", and even more surprised when I heard "Caps and Bottles" which was on the *Boys on the Docks* EP. Maybe they were too busy acting tough to write a full album so they had to reuse a couple of songs. "The Spicely McHaggis Jig", and perma-drunken ex-frontman of the Pogues Shane McGowan singing "Good Rats", a song about Guinness shows that they may actually have a sense of humor. Their covers of the traditional "Rocky Road to Dublin" and "The Wild Rover" are a treat as usual, and their original folk songs "Taken the Torch" and "Sing Loud Sing Proud" are tasty also. The rest of the album is premium Oi! punk, definitely a shaven head and shoulders above any other punk band around. This album goes down a slightly different road than their

other stuff but is still fucking amazing.

-JL

MR. DIBBS
Primitive Tracks
 Cease and Desist

Dibbs is without a doubt one of the world's greatest turntablists. If you want proof, look no further than Spin Magazine, which named him the sixth greatest DJ in the world. As founder of the 1200 Hobos, his trailblazing posse of fellow DJs which happens to include local favorites Buck 65 and Sixtoo, he is well known for his masterful works. This amazing CD of beats and samples is the soundtrack to the Alien Workshop skateboard video "Photosynthesis." While I may not be a skater, I do appreciate this album to the fullest. The last track on this album is especially interesting, as it is a twenty minute live recording of Dibbs performing his "beats and breaks" in Nashville. If you love creative hip hop in the vein of the aforementioned Buck 65 and Sixtoo, look this CD up.

<www.ceaseanddesist.net>

-ROC

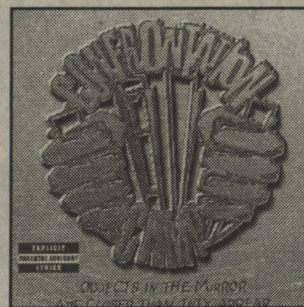
MAESTRO
Ever Since
 Song

If you haven't been following Maestro since his Fresh Wes days, you're in for a bit of a surprise. While all the ronis still want him, his style has definitely changed. Attribute it to the maturation of Wes. While I'm partial to his earlier work, it's hard to fault this CD. "Maestro-Glycerine," "U Got Da Best," and "When I Rhyme" may not be as memorable in the long run as "Let Your Backbone Slide," "Drop The Needle" [which features a sample of Charlottetown's Paul

MacAusland], or "Conductin' Thangs," there's enough on this album to keep me happy. Besides, his line that "I'm raising spirits like a Biblical text" is cool as heck.

-ROC

CONFRONTATION CAMP
Objects in the Mirror are Closer Than They Appear
 Artemis Records



Did someone review this already? I hope not. So this is Chuck D's new project? So as soon as I see that this outfit has an actual band (guitar, bass, drums, turntable) I assume the worst, please God tell me this isn't more rap metal, please Mistachuck, say it ain't so. Well, it ain't so, but it ain't much better. It's not so much rap-metal, as uh, hard rock fronted by some mediocre MCing (let's face it, Chuck D has been fallin' off for years). Remember "She Watch Channel Zero" and "Bring tha Noize," with Anthrax? Remember how well that worked? Well, Confrontation Camp is as potent an argument for living in the past as could be made, this shit sucks. And speaking of Anthrax, they suck too. Oh, and the actual frontman is a white guy, Kyle "Ice" Jason (Because lord knows there aren't nearly enough people in the rap scene with "ice" in their name. Cos you know, ice is cool man, but their rhymes are red hot, dude. Fckin' die.). Sigh. Chuck should have stuck with dissing honkeys.

-xJCx

CLOSET MONSTER

Where the Fuck is the Revolution?

This isn't brand new technically (summer 2000), but whatever, I know it hasn't been reviewed in here. An awesome release from a band whom I was about to say never should have broken up, but I just found out that they got back together in January. Awesome. Closet Monster play super catchy, melodic poppy punk something in the vein of Propagandhi. Or at least they used to. This release shows considerable musical maturation since their last release "A Fight For What is Right," so that it's no longer fair to say they sound like NoFX or Propagandhi or whoever. Still poppy, but more melodic and innovative, this cd, while only containing 5 tracks, is amazing. Very inspiring political-punk anthems. It's nice to see somebody injecting some social consciousness into the normally ideologically sterile pop-punk scene. On this album alone they address issues of anarchism, protest and democracy, consumerism, personal autonomy, abortion (pro-choice of course), animal rights, nationalism, social conditioning, and first world exploitation of labour in developing nations. Fuckin' go. I've seen these guys twice live and they deliver a rockin' show (their bassist was using a broken riser as a springboard for jumps) so it's awesome to hear they're back together.

-xJCx

