



sound check

NEW THIS WEEK

Youth

Matisyahu

On An Island
David Gilmour

Reality Check

Juvenile

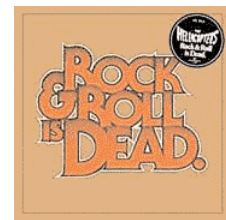
Pay the Devil
Van Morrison

People Gonna Talk

James Hunter

Neko Case
Neko Case

Rock & Roll Is Dead
The Hellcopters



Rock & Roll is Dead, the latest CD from Stockholm's The Hellcopters is full of short, fast, upbeat, fun songs with light sarcastic/satiric lyrics. The Swedish band has a nice, sound mix of music featuring a Joe Jackson *Look Sharp*-era influence with an old beach riff or two thrown in for balance. It's a very easy CD to pop in and keep listening to. Songs that stand out: "Monkeyboy," "Bring It On Home," "Murder On My Mind," as well as two that have already been released in Europe as singles - "I'm In The Band" and "Everything's On TV."

Rock & roll is dead? No chance.

8.5 of 10

-Markus Goldman
WMMR-FM on-air personality
Special to *Philly* EDGE

See *The Hellcopters* Wed., Mar. 8, at the Khyber (56 S. Second St., Philadelphia; 215.238.5888).

Under a Billion Suns
Mudhoney



Before Sub Pop was peddling bands such as The Shins and The Postal Service, the esteemed record label actually put out loud punk and rock and roll records. Bands such as Nirvana, Soundgarden and Mudhoney ruled the roster and rocked out in the extreme.

With the Seattle scene of the late '80s/early '90s now a footnote in music history, it's interesting to note that Mudhoney are still active. Their latest album, *Under a Billion Suns*, is an 11-song storming session of fuzzed-out guitar leads and primitive post-punk wailing that brings back the days of vintage Sub Pop love.

Mudhoney's melodic mania is immediately recognizable on tracks such as "On The Move" and "Empty Shells" which are unapologetic, three-chord anthems. The band employs a horn section on several tracks while showing lyrical maturity on others with the recurring theme of frustration over modern politics as it does on "Hard On For War." The end result is an album that a listener can bang his or her head to while remaining socially conscious.

7 out of 10

-Dave McGurgan
Special to *Philly* EDGE



Measure of success

Canada's Metric prefers to stay indie

By Michael Lello
Philly EDGE Correspondent

Living somewhere between the indie underground and media-saturated, household-name status is Metric, the Canadian band that has somehow managed to continue to garner love from hipsters while picking up some decidedly mainstream kudos, like an opening slot for the Rolling Stones.

Framing frontwoman Emily Haines' sultry, smart lyrics and delivery with taught dance-rock grooves, the quartet comes to the Starlight Ballroom in Philadelphia this week on the heels of 11 sold-out Canadian dates, a recent Best Alternative Album nomination from the Juno Awards (Canada's equivalent to the Grammys) and a January appearance on *Late Night With Conan O'Brien*.

"We did the van thing for a very long time," Metric bassist Josh Winstead said in a recent phone interview. "I remember driving back and forth the across the country about four times in a 15-passenger van. To other people (Metric's success) seems like an overnight thing, but to us the 'overnight thing' has taken four years in a van."

For every event that promises (or threatens?) to thrust the group into mainstream consciousness, like the Stones gig, a glowing review of the most recent album *Live It Out* or the upgrade from van to tour bus, there's always aspects at work that keep Metric's success at a manageable level.

"We're still a very indie band," Winstead said. "We're on a very small record label; I think three people work for it. I read recently, 'Metric,

they're getting so huge, they're on a huge major label now making millions of dollars,' and I was just like, 'That's amazing.' We might as well let people continue to think that."

Winstead, who is joined in Metric by Haines (vocals/synthesizers), Jimmy Shaw (guitar) and Jules Scott-Key (drums), lives in Oakland, grew up in Boston, and met the other members when he lived in Brooklyn. Winstead and Scott-Key are the two Americans in the group.

Simply being Toronto-based gives Metric some ready-made street cred, since the land of moose and maple leafs recently exported buzz bands like The Arcade Fire, Wolf Parade and Broken Social Scene, the latter of which counts Haines among its members.

"I'm sure (being Canada-based) definitely helps a little bit," Winstead said. "You can reference it to the whole Seattle thing, when Seattle was going on. Everybody goes to Seattle and looks to find the next Nirvana, or whoever."

Winstead mused that it will be interesting to see whether the scene in Canada, specifically Montreal, which he called a "super-hip, good-lookin' city" and "the place to be from right now," will become diluted.

For the time being, Metric is focused on touring behind *Live It Out*, released last October as a follow-up to 2003's *Old World Underground*.

"*Old World* was kind of like a slow burn," the bassist said. "It went on for two years. We weren't expecting that at all. The plan is see what happens with this one."

WHO: Metric, with Islands and Men, Women and Children

WHERE: Starlight Ballroom, 460 North 9th St., Philadelphia

WHEN: Sat., Mar. 11, 8 p.m.

TICKETS: \$12
www.ticketweb.com