

CAPITOL

A subtle mutiny.

An outsider's guide to country music

By JOSH FRAZIER
Daily Arts Writer

I grew up hating country music for no real reason. I was raised on a steady diet of classic rock, and as I grew older, I began to love the wordplay of hip hop and the experimental nature of alternative music. When I came to the University, I gained a greater appreciation for the primal nature of stadium-ready EDM, and my exposure to people from different backgrounds has led me to love just about all types of music. Except for country.

This summer, I moved down south to Fayetteville, Arkansas, where loving country music is as natural as breathing air. My experience there has led me to at least begrudgingly tolerate country music, and to come to like (and even love) a few songs.

Here is an outsider's guide to learning to love country music — based on the music you already like:

Classic Rock
Essential Song: "Springsteen" — Eric Church

Fans of guitar-based rock'n'roll should make a relatively easy transition to a country radio station. Established acts like Lynyrd Skynyrd and Neil Young clearly influence many current southern musicians. Blues-influenced guitar licks and tales of Americana are prevalent throughout popular acts like Joe Nichols, Eric Church and George Strait.

Pop
Essential Song: "Play It Again" — Luke Bryan

Several mainstream country musicians have crossed-over to Top 40 chart in recent years. Taylor Swift and Carrie Underwood are two female vocalists who have become undeniable superstars. Florida Georgia Line's "Cruise" featured a half-sung, half-rapped style and a Nelly guest verse. The lines are blurred between these two seemingly very different genres due to the feel-good, party nature of many songs, and the ensuing fan-base made up of teenage girls.

Rap
Essential Song: "Praying Man" — Big K.R.I.T. and B.B. King

Southern rappers like Ludacris, Yelawolf and Big K.R.I.T. have touted their country roots for years, priding themselves on their unique Southern heritage. Seminal rap artists like UGK, Scarface and Three 6 Mafia have instantly recognizable voices influenced by Southern drawls. Rap fans may not find a lot to like in modern country hits but should enjoy the thumping basslines of blues legends. The go-to track is the highlight of Big K.R.I.T.'s 2012 debut, *Live from the Underground*, which marries Southern blues rock and lyrical hip hop on "Praying Man," featuring the legendary B.B. King.

EDM
Essential Song: "Drunk on a Plane" — Dierks Bentley

Contemporary country radio hits often feature up-tempo, danceable beats, but many of these songs are derided by classical country fans and objective listeners alike as shameless attempts to cash in on a popular trend. Dance music fans should embrace the rhythmic nature of country hits, which often experiment with unconventional time schemes. The stereotypical, party-driven nature that influences many popular electronic songs is prevalent in many country hits. Beer and women are two of the most common tropes found in country music, and there is no better example of that than Dierks Bentley's riotous ode to drinking, "Drunk on a Plane." And for electronic music purists who can't tolerate music made with guitars, banjos and fiddles, well, at least country makes for good pre-game music.



METAL BLADE

Long hair, don't care.

Cannibal Corpse's new 'Domain' a brutal ride

By KEN SELANDER
Daily Arts Writer

Cannibal Corpse's 13th studio album, *A Skeletal Domain*, combines brutality, evil, pure genius and more evil. Upon listening to the record for the first time, I felt that more work went into creating diabolical titles for each track than the lyrics of the songs themselves, but upon a second listening I discovered I was dead wrong and brain-dead.

A Skeletal Domain
Cannibal Corpse
Metal Blade

As I listened to the first few songs on *A Skeletal Domain*, I began to feel there was a distinct possibility that someone might barge into my room while I was lost amidst the music, not paying attention to my surroundings and brutally murder me with a chainsaw. Nowhere on the record did this seem like more of a reality then on the third track, "Kill or Become," which includes thoughtful lyrics like "Fire up the chainsaw / Cut their fucking heads off."

Musically speaking, "Kill or Become" starts off slowly, but quickly gains pace. The track consists of simple riffs that are made more complex by the random notes chosen in between mute-note strums. A very metallic-sounding twang on each note via the low B-string from the bass guitar drives the song behind the screams of their lead vocalist, George "Corpsegrinder" Fisher.

A bouncy, growling bass riff also guides the chorus on the album's first song, "High Velocity Impact Spatter." The track sets a tone of despair and evil for the rest of the record, with an eerie 40-second intro that forces the listener to imagine moving at a high velocity, soon to become impact spatter. The initial noise is then cut off by blast beats from the beast that is their drummer, Paul Mazurkiewicz, and hard chugging by lead guitarist Patrick O'Brien.

"Vector of Cruelty" is a fantastic example of Cannibal Corpse's overall approach to music. While some metal bands decide to use more intricate, complex guitar solos and riffs to match grueling blast beats, Cannibal Corpse decides to go for a purely angry sound with mute-note strumming for almost the entirety of the song, with a 10 to 30 second burst of fast notes to compose "Vector of Cruelty's" solo. This way, they can much more easily focus on being angry and evil without having to worry about trying to make their music too difficult to play.

"Vector of Cruelty" might be the most typical Cannibal Corpse song on *A Skeletal Domain*, but "Funeral Cremation" is the record's best track. Mazurkiewicz flaunts his stamina by holding a constant blast beat on the bass drum for nearly the entire song, with slower beats on the crash and snare to offset the rapidity of the bass drum beats.

"Funeral Cremation's" main falter lies in the fact that its solo is no longer than 30 seconds. Overall, Cannibal Corpse's sound would be significantly improved if the brief guitar solo was extended. This would further prove O'Brien's skills and thoughtfulness in his ability to play something other than chugging, and simultaneously give the listener a longer break to recover from Corpsegrinder's mind-melting grunts.

Many writers criticize death metal for lacking variety. To some extent, I agree: Corpsegrinder's screams on *A Skeletal Domain* are highly monotonous. Consistency in screaming might please some listeners, but it also makes the songs less interesting. Instead of constant soul-crushing, low pitch grunts, Corpsegrinder could expand his screaming range to higher screams so as to provide more emotional ties for listeners.

Aside from the monotone screams, *A Skeletal Domain* easily separates itself from other death-metal albums. "A Skeletal Domain" and "Headlong into Carnage," for example, are the fourth and fifth tracks of the record, but pose a beautiful juxtaposition. The vocals in "Headlong into Carnage" are more distained and hateful, and express concern for the massive amounts of blood and guts spurting out everywhere. Conversely, the screams in "Skeletal Domain" are more evil and sinful, providing imagery of people dying rather than what their remains might look like.

If you haven't already impaled yourself with the largest knife in your kitchen before the final song of the album, then "Hollowed Bodies" is sure to be the final nail in your forehead. The song begs the listener for an answer to the question "will the truth ever be told," to which most probably answer "I have no idea; that's the only vaguely audible line in the song." While this may be true, I think "Hollowed Bodies" offers far more insight than merely lyrics about dead bodies: it offers a window into the expression of a tortured being's soul. The song paints a portrait of the human condition, making it so much more than the surface screams about blood and guts.

At the conclusion of *A Skeletal Domain*, the record still leaves many questions unanswered for listeners: "Who were the parents who allowed 'Cannibal Corpse' to practice in their garage and/or basement?," "Who would pay money for this CD?" and many more.

Despite the unanswered questions, this masterpiece of an album surely will go down in history as one of the more memorable death metal albums ... of this month. I'm sure the many lasting cover bands of Cannibal Corpse in the future will be inclined to add at least a few tracks from this album to their set.

Classifieds

Call: #734-418-4115
Email: dailydisplay@gmail.com

RELEASE DATE– Wednesday, September 17, 2014

Los Angeles Times Daily Crossword Puzzle
Edited by Rich Norris and Joyce Nichols Lewis

ACROSS
1 Expensive
5 GUM rival
10 Conference with UVA and UNC
13 Guthrie at Woodstock
14 "__ Unchained": 2012 Tarantino film
15 Arctic explorer John
16 "Butcher's appliance
18 Not just some
19 Square peg, socially speaking
20 Sharp-eyed hunter
22 Time for fools?
24 "Prankster's balloon
28 Ride the wind
29 Lip applications
30 Persons
31 Ready to be driven
33 "Cagney and __": '80s cop show
35 Newspaper filler
36 Fruit that can be the source of the starts of the answers to starred clues
38 "No more details, please!"
41 "Right?!"
42 Ruined, as hopes
44 Picture on a screen
47 Fast food package deal
49 Sock part
50 "Allowance for the cafeteria
52 "A Change Is Gonna Come" singer/songwriter Sam
53 Catch on the range
54 Time to attack
56 Bass brew
57 "Monet work
63 Pewter component
64 Sings like Rudy Vallee
65 Biblical reformer
66 Hazardous curve
67 More than unpopular
68 Start a hand

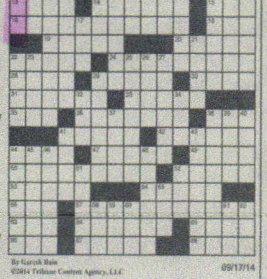
DOWN
1 Amateur radio operator
2 Fury
3 Nice duds
4 Start the wrong way?
5 "The Song of Hiawatha" tribe
6 Operated
7 "Your point is ...?"
8 T size
9 Tree-damaging insect
10 Catherine's home
11 "I hope to hear from you"
12 People people
14 Dr. with Grammys
17 Salon supply
21 "About __": Hugh Grant film
22 Oman locale
23 Fishing spot
25 "It'd be my pleasure"
26 Eliot Ness, e.g.
27 Pre-euro Iberian coin
29 Rodeo horse
32 Comic strip cry
34 Greek vowel
37 Ring-tailed scavenger, to Crockett
39 Overly compliant
40 Doing nothing
41 Cartoonist's supply
43 Called out
44 Behind-schedule comment
45 Wagns alternative
46 "Full House" twins
48 Manually
51 Freeloader
52 Put one over on
55 "__ Master's Voice"
58 Nest egg item, for short
59 Auction unit
60 Mystery master
61 Piece corps, briefly?
62 Hoedown participant

36 Formulate a possible explanation

ANSWER TO PREVIOUS PUZZLE:

B	R	E	D		P	A	T	S	Y		S	S	T	S
A	G	N	E		A	L	O	H	A		O	L	E	O
L	O	I	N		N	O	R	A	D		L	A	N	D
S	K	A	T	E	G	U	A	R	D		E	T	T	A
A	S	C	A	R					E	A	T	M	E	
			L	A	P	A	Z		A	N	G	R	Y	
F	A	Q	S		J	C	E	M	A	N		R	O	T
O	S	U		G	E	T	B	A	C	K		A	M	P
W	I	L	L	U	S	E	R	I	D		T	Y	P	E
L	A	T	K	A			A	L	C	O	A			
		E	L	M	E	R			M	I	R	E	S	
P	A	G	E		W	H	I	T	E	G	L	O	V	E
S	L	O	P		O	I	L	E	D		E	V	E	N
S	P	O	T		K	N	E	A	D		N	E	R	D
T	O	D	O		S	O	R	R	Y		D	R	Y	S

zwordeditor@aol.com 09/17/14



By Gareth Bain
©2014 Tribune Content Agency, LLC 09/17/14

PARKING

CAMPUS PARKING $70/MONTH, near U of M bus. 734-418-2050 or info@K2greencar.com

FOR RENT

! NORTH CAMPUS 1-2 Bdrm, ! ! Riverfront/Heat/Water/Parking, ! ! www.HRPAA.com !

WWW.CARLSONPROPERTIES.-COM
734-332-6000

SERVICES

THESIS EDITING, LANGUAGE, organization, format. All Disciplines. 734-996-0566 or writexo@usery.net

HELP WANTED

AFTER SCHOOL PROGRAM STAFF MEMBERS needed for local elementary school. 2:30-6:00pm 2-4 days a week. Reliable transportation required. Email Rose rhacker@emerson-school.org

TUTOR NEEDED for 1-on-1 tutoring for math and sciences call 734-434-1228

CHILDCARE

SUBSTITUTE AND POSSIBLE part-time work available at an Ann Arbor child care center Experience in child care is required. Contact Nancy at mooschweig@stpaulannarbor.org

INTERNSHIPS

INTERN WANTED FOR Birmingham law office for 1-2 years. Must have at least BA or BS with strong grades/computer skills. Paid Position. Email resume & transcript to: michlawoffice@gmail.com

HAVE YOU PURCHASED THE FOOTBALL BOOK YET?



DO THE CROSSWORD, THEN ORDER ONE.



DON'T BE WEAK.

FOLLOW US @MICHIGANDAILY