

# UNSIGNED AND FEELIN' FINE

by Patrick Slevin

Let's face it: the musician's view of the record industry is changing. Ask any of the bands profiled in this feature on the unsigned acts that you may hear about tomorrow (if we've read our tarot cards right in the AQ editorial office), and getting signed to a label is probably not their first priority. Some of them may have no interest in it at all. Sure, most of them

think it would be nice, but bands are far less interested in getting signed these days than they were even two years ago, and especially 10 years ago.

Why? Well, the distribution avenues have changed. It's easier than ever to get music out there, and a band's success is not predicated on who they're signed to, but rather how often they're out there and how well they can pervade a market. A good nod

from the right website can turn a band who sends out the few CDs they get ordered every week by hand into—wait for it—a band that sends out a lot of CDs by hand every week.

That is if you even need the CDs at this point. The playing field is more level than ever, so really, who needs a record contract?

(But if you're offering...)

## FOR SCIENCE Out Of Their Skulls [myspace.com/forscience](http://myspace.com/forscience)

by Rich Bukowski

Lou from Sick Of It All once described the kind of fun that punk and hardcore kids like to have is "a different kind of fun." Ya know, not the kinds of things you'd see the regular neighborhood kids doing out on their front lawn, but more along the lines of a bunch of little bastards going around finding old fluorescent light bulbs in dumpsters and smashing them to pieces. For Science is the band that encompasses exactly that kind of "fun."

These New Brunswick, NJ, kids have so much energy and put every ounce of it into their adolescently driven music in a way that changes whatever notions a person might have about what poppy punk rock should sound like. Singer John Slover's voice isn't the most caressing, as it has a certain rasp and grittiness to it, but it sure as hell gives the band an originality boost. Also, as happy and fun a vibe that For Science's music might expel, you're still going to smack your friends around while simultaneously body-bashing them and singing along to every song.

Their tunes are short and to the point, so much as to only give you about a minute and a half to go as out of your skull as you can. So, dammit, go ahead and do it. They sure as hell are.



## THE MIDNIGHT RENEWAL SURPRISE, IT'S GOOD [myspace.com/THEMIDNIGHTRENEWAL](http://myspace.com/THEMIDNIGHTRENEWAL)

by Rich Bukowski

It's kind of hard to figure out why such dynamically orchestrated songs that uphold the ideal mix of melody and disciplined musicianship that The Midnight Renewal so humbly profess aren't being groped at by thousands of adoring fans. If they're within earshot and you aren't grooving, then you simply aren't listening because they have everything a pop-rock music junkie could ever want. Who cares that this might be the music industry's "slow time of the year?" This RI quintet has success story written all over it.

If you're wondering what such an undiscovered phenomenon consists of, just keep reading. First off, something should be accounted for the fact that vocalist Ryan Moran turns his lyrics into hooks of downright



nauseating catchiness (in a good way, of course). TMR's music is also that of full-on dance party stature, incorporating styles of guitar-driven rock, pop, and even funk at times. Opportunities to share the stage with bands like He Is Legend, I Am The Avalanche and The Ataris obviously show that they have the talent people are looking for. With similarities and influences stemming from bands such as Coheed And Cambria, Fallout Boy, Mae and Motion City Soundtrack, it'll be really surprising if these guys don't get picked up, and soon.

## 12 EYES NEW LIFE IN AN OLD SCENE [12-EYES.COM](http://12-EYES.COM)

by Will Schwartz

In a musical climate overflowing with cliché-ridden press sheets and hard-posturing photo shoots, it's refreshing to find a band like 12 Eyes who are self-described as a trio that likes to "chill, drink beer and jam out on heavy tunes." The lack of hyperbole is just as apparent in their musical attack, which eschews overproduced theatrics or humdrum genre staples for ear-raping grime that's equal parts sludgy doom metal and crusty thrash, an unholy union of crawling Eyehategod disgust and Celtic Frost urgency. The shared vocal duties of drummer Joe Wood and guitarist Ryan Lynch alternate between blackened screams and raspy southern howls, riding throbbing grooves that conjure up early Black Sabbath in their prime.

Their debut EP, *Mamma Loves Sabbath*, perfectly balances these influences with aggressively tight execution. Its title track epitomizes the members' love for Tony Iommi's riffs, while elsewhere things pick up with tracks like "Go Fuck Yourself," doubling the intensity of Crowbar's fastest moments. The band also contributed a track to the recent *Fumes From A Dead Scene* compilation, imposing their doom-addled thrash on the masses with "Galactus."

To find out the noise this raw, undiscovered talent is making, check 12 Eyes out live at NYC's Ace Of Clubs on Feb. 19. Tickets are \$10 at the door.



## CHRIS BATTEN AND THE WOODS MAKING A CONNECTION [ANDTHEWOODS.COM](http://ANDTHEWOODS.COM)

by Amanda Hansult

Unsigned? Huh, are you serious? As fate may have it, there are so many bands that are overshadowing the music of those that are shoved in our faces every day as "popular" music on the ever-dulling radio stations. So far, Chris Batten And The Woods have yet to reach what so many industry execs qualify as "mainstream success," but if you ask me, they're already there—record companies just don't know it yet, and they're missing out.

This local Jersey bred band pulls inspiration from musicians past and interprets that creative energy into a modern sound all their own. From the upbeat, autobiographical "Lions," from which the name of their recently released EP has taken its moniker, to the cool and easy "Gone For Good," and round and round, Batten And The Woods sing with a soulful truth that demands the listener's attention. Having opened for big headliners such as Gavin DeGraw, Dropkick Murphys, Pete Dinklage, Army Of Me, Jesse Malin, Dispatch, Nils Lofgren, Soozie Tyrell, and John Eddie, they're a force to be reckoned with and they have mastered the art of connecting with the audience.

Check out this indie sensation at one of their upcoming local dates: Feb. 9 at Arlene's Grocery in NYC, Feb. 24 at The Loft in New Brunswick, NJ, and on Feb. 29 at NYC's Bitter End.



## PROJECT 222 GREATER THAN THE SUN [myspace.com/PROJECT222MUSIC](http://myspace.com/PROJECT222MUSIC)

by Amanda Hansult

In December of 2007, Project 222 was born as the result of five jam band veterans coming together to form one musical entity that packs a lot of power. No, they're not loud and aggressive—they're just really good. And they should be, knowing all that they've accomplished and experienced in their separate endeavors.

Most members of Project 222 have already seen high levels of success through their other works, including lead guitarist Jimmy Farkas, whose music can be heard on Playstation 2 games, as well as other musicians' albums such as Joss Stone's *Soul Sessions* and Disney phenomenon the Jonas Brothers' records, as well. Bassist Phil DiGiorgio has been successful in the past with his touring band, The Breadbox Band, and he can also be heard on video games such as *The Sims 2*. Drummer Bob Elliott has made a name for himself in a Dave Matthews tribute band called Rhyme And Reason and finally, Eric Safka, keyboardist, is known for his work in bands such as Days Awake and Paperback Radio. To top it all off, singer Dennis DeSanctis complements each note played with the beautiful tone of his voice and brings an honest and almost vulnerable quality to the overall sound.

Check out this unsigned treasure on Feb. 7 at The Saint in Asbury Park, NJ, and on Feb. 23 at NYC's Ace Of Clubs.



