

LINKIN PARK

an editor's look into
LIVING THINGS



ALBUM REVIEW

In July 2012, after the release of their fourth studio album *A Thousand Suns*, Linkin Park unveiled their latest album, *Living Things*. The heavy electronic bass and synthesized tunes were carried on from *A Thousand Suns* to *Living Things*, but the latter ushers in a more favorable syncretic blend of electronic and non-synthesized rock music.

Living Things deals with everyday social issues and grievances, ranging from being victimized to feeling powerless. Mike Shinoda (rapper, pianist, rhythm guitarist, and writer) tried to stray away from his earlier and edgier works and settled for a mix between electronic alternative and *Hybrid Theory* rock.

As always, Chester Bennington (vocalist and drummer) represents the band with his iconic, shrill screams of fury while blessing the listener with his angelic, soothing voice. Brad (guitarist), Mr. Hahn (DJ), and Mike Shinoda yet again deliver their best performance possible.

Notable tracks include *Lost In The Echo* a song expressing unquantifiable frustration, *In My Remains* a much more cheerful, but durable ballad, *Burn It Down* the album's hit single, *Lies*, *Greed*,

Misery an absolutely surreal blend of screams and upbeat electronic mixes, *I'll Be Gone* a daring yet hard-rocking song, *Castle of Glass* an inspiring reflection on warfare, *Victimized* an all-out, no hands-barred verbal skirmish, *Roads Untraveled* a calming journey of two voices urging love and affection, *Skin To Bone* a mesmerizing track emphasizing the decay of living things, *Until It Breaks* a two-part rap and lullaby of unfathomable contrast, and lastly, *Tinfoil* an instrumental transition pumping suspense for the well-anticipated finale of the album, *Powerless*.

All-in-all, regardless of what sounds Linkin Park may have been using as of late, they still have the same intense style and musical creativity that we have all grown to admire. Though fairly brief compared to the other albums, *Living Things* delivers where most modern rock music fails.

Let's hope that Linkin Park surprises us again should they have their sixth studio album! The majestic evolution of their albums basically defines the "alternative" genre. One area of improvement I would like to see from them is the return of heavy guitar riffs with the format of their previous album.

VID SCREENCAPS



Burn It Down



Castle of Glass



Lost In The Echo

GREEN DAY

an editor's look into
UNO DOS TRÉ



ALBUM REVIEW

In a surprising turn of events, Green Day unleashed their energetic album trilogy - ¡Uno!, ¡Dos!, and ¡Tré! Feeling that one new album wouldn't suffice, Billie Joe Armstrong (guitarist, singer, and writer) pumped out as many songs as possible to provide hours of rock euphoria.

Unlike the previous albums, *21st Century Breakdown* and *American Idiot*, *Uno*, *Dos*, and *Tré* explore the punk/dance rock genre and stick with it for 30 or so tracks. This time Green Day isn't so political in its musical messages as it is just trying to have fun and reliving their early years.

The song *Carpe Diem* exemplifies the party-like atmosphere of *Uno*. Other tracks like *Sweet 16* and *Kill The DJ* range from heartfelt, nostalgic encounters to gory rave dance-offs. Finally, the album finalizes with the single *Oh Love*.

Dos was released a few months following *Uno* and featured dirtier garage rock, as Billie Joe Armstrong had claimed. *Dos* was praised for its more straightforward approach to certain subjects and critics hailed it as superior to the preceding album. Tracks like *Nightlife*, *Amy*, *Lazy Bones*, and *Stray Heart* are

much more focused on the particular theme that Green Day is trying to create in the second part of this trilogy.

However, despite the numerous accolades the trilogy received, many critics felt the three-album collection lost its luster once *Tré* was released. According to many reviewers, *Tré* was 90% filler and 10% actual music. Further disappointment was expressed at the notion that *Tré* followed the same generic formula of the previous albums.

Regardless of the criticism, however, *Tré* is yet another energetic contribution to the funk rock scene and is a great demonstration of Green Day's ability to stay vitalized. Since the late 1980's, Green Day has shown that age cannot be a deterrent to the forever-young party spirit that they possess.

On another note; garage rock albums aren't bad, but I would prefer if they wrote some rock-opera albums in the future as well. The cohesiveness and success of *American Idiot* and *21st Century Breakdown* should be replicated in some fashion rather than just thrown away for some lesser content. Although the trilogy is an excellent format to present songs, a little variation here and there is appreciated.



VID SCREENCAPS



Kill The DJ



Stay The Night



Stray Heart