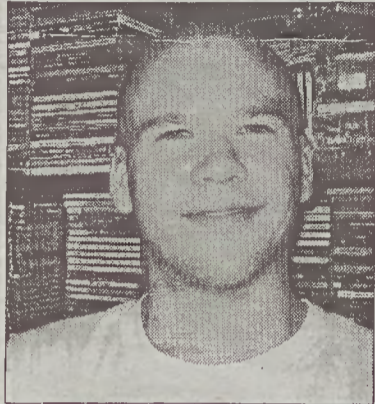


MUSIC REVIEWS

Martin Luther

Rebel Soul Music

by Chris Warren



Chris Warren is a free lance writer from Mooresville, NC.

The second album from independent artist Martin Luther, Rebel Soul Music, hearkens a deeper sense of soul than most artists in his genre. Imagine if the vocal stylings of Luther Vandross had been backed by Jimi Hendrix, or if Stevie Wonder and Marvin Gaye had jammed with Funkadelic. Self produced and written almost entirely by Luther, Rebel Soul Music has everything that any music fan could enjoy.

If you want smooth R&B, sample the leadoff trio of tracks

“Daily Bread”, “Home” and “Rise.” If you feel like a little bit of rock, listen to the pounding rhythms of the next two songs “Sleep Walking” and “Growing Pains.” Neo-soul grooves make their way onto the “Liquid Sunshine” and “Truth or Dare.”

“The I.R.S.” starts with a soft piano intro before hitting the listener with a guitar lick that sounds as if the ghost of Eddie Hazel (of Funkadelic fame) had saved a little piece from the infamous “Maggot Brain” instrumen-

tal. Title track “Rebel Soul Music” would make Andre 3000 proud with a thumping drumbeat reminiscent of “Hey Ya.”

“Prodigal Son” blends beat poetry with samples from Luther’s father, electronic blips and scathing guitars, kind of a new age version of Stevie Wonder’s “Higher Ground.” Fans of the above mentioned artists please take note: Martin Luther is a musical force to be



reckoned with.... so, let your ears embrace this sonic beauty.

Heartwood

EP no1

by Nathan Thomas



Two Thirty Eight comes the Charlotte-based band Heartwood. They fill their predecessors footsteps through catchy vocal melodies and interesting syncopated drum hits. Heartwood leads its listeners to a world where the rules and clichés of music are thrown out the window and recreated in 5-minute anthems of love and loss.

Though the songs don’t have the song formula of verse, chorus, Heartwood still keeps its listeners attention by Andy Hoffman’s smartly written drum parts in

which he utilizes rims of drums and bells of cymbals; Carter Owen’s subtle and tasteful keyboard parts, Nathan Yost’s guitar riffs, which set off his upper register plea, and Daniel Owen’s finger and pick style bass tones that complement each songs sound.

The highlight of their debut CD, EP no 1, is definitely the production on “Silence” which isn’t present until this, the last song on the CD. By using bells, reverb, reversed snare hits, and other production tricks, Heart-



wood emphasizes, “There are no words to say. Silence has become our voice,” and the listener is left still, quiet, reflective and tacit.

Yost is the tour guide throughout the journey and leads the listener song to song with his falsetto, interweaving each track into

a magnificent whirlwind of emotion-filled songs. As Heartwood’s sound evolves and their songwriting craft becomes concrete, they will soon be leading the way for their comparable predecessors to try to keep up with and recreate.



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