

Foetus - Love

Foetus - Love / 2005 Birdman / 10 Tracks / <http://www.foetus.org> / <http://www.birdman.com> / Reviewed 13 April 2005

Foetus starts out the disc with a re-vamped version of "Eleanor Rigby" that has the perfect kitschy, too-loud style of vocals which lie over the track like an unwelcome house guest passed out on a couch. The chaotic mush that dominates the instrumental parts of "(Not Adam)" provides a perfect parallel with the extremely ordered, pop-styled stanzas of the track. The four minutes that Foetus allows for the track shows a steady, wizened hand - the track does not even have the time to slope off in the least before Foetus cuts off the song. Moving back to the dark-rock of Alice Cooper for "Blessed Evening", Foetus shows the diversity of styles even just in this one song; numerous instruments add the atmosphere that the track tries to create. The dope-addled circus of a track like "Pareidoia" showcases Foetus' arrangement skills over the typical focus on instrumentation up to this point on the disc. What happens on the disc is that a certain set of emotions are elicited from the listener base through everything - the drawn out synthesizers, the martial drumming and the twinkling noise on the track. The mixture of the sultry vocals of "Mon Agonie Douce" along with the tribal rhythms (as well as jazz-like lines) alluded to during the track makes for a colonized-colonizer dichotomy in what is a two-foci track.

"Love" is an album that really delves into the deepest, darkest corners of music to create a truly innovative album, but there are some things that tie the entire disc together. For example, Foetus' insistence on creating a sixties (not hippie, and not psychedelic but rather like the incidental music to one of the early James Bond movies) note to all of the tracks on the disc really provide listeners with some basis of commonality.

When someone is able to move through an alternative-heavy French song (Mon Agonie Douce), a punk track (Time Marches On), and a looking-back, sixties-heavy track ((Not Adam)) on a disc and yet bind them together convincingly, one can realize that Foetus is lord and master of any instrument eir wishes to subordinate. While there are some distinct influences on "Love", Foetus does not allow them to dominate any part of the disc as eir constructs ey vision in ey's own terms. Fantastic, spastic, and always compelling, "Love" is the shape of both alternative and industrial music to come, as people will gradually add it to the pantheon of essential albums.

Top Tracks: Time Marches On, Aladdin Reverse

Rating: 8.1/10