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THE FAINT

— *Dance Macabre*, Saddle Creek

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TEEN DAZE

— *The Inner Mansions*, Lefse

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THE CASKET GIRLS

— *Sleepwalking*, Graveface Records

Indie-rock fans are still dancing to the sounds of The Faint's 2001 album, *Dance Macabre*, eleven years after its initial debut. *Dance Macabre* was re-released this month, enriching its original nine tracks with an additional six (never before released) from the heyday of dance-rock. As one of the most influential bands in riskily marrying the rock and dance genres, you won't want to miss out on The Faint's finally revealed lovechildren. Newly introduced songs like "Mote" and "Dust" have pleasantly lengthy instrumental intros, which are bound to get you swaying. A chorus of electronic sounds drives the album and is further complemented by the nonchalant vocals of lead singer Todd Fink. Expect a sci-fi, fantasy, video-gamer vibe; *Dance Macabre* could easily be the official soundtrack at arcades across America (think dancing retro robots and blinking lights). "Falling out of Love at this Volume" is daunting, dark and filled with slow beating drums, while "Take me to the Hospital" is more upbeat. One thing is for sure: *Dance Macabre* takes us on an emotional roller, altering our mood from track to track. Accompanying the new (or at least to our ears) music is the "Agenda Suicide" music video, footage from past tour dates and additional live footage. So break out the vintage rock t-shirts, because rock is still very much alive. —Britney Grasman

Teen Daze's second full-length album, *The Inner Mansions*, shocks you into its ethereal sonic experiment with a voice that sounds like an airline attendant echoing at the beginning of its opening track, "New Life." The synth-heavy, bass-thumping electronic melody blasts the listener into a hipster trance. Electro dance beats, rushing river and bird chirping sounds abound as haunting vocals actually back-up the synths. On track 5, "By Love," Teen Daze shakes in maraca sounds, creating an R&B feel. Innovative expressions continue in "Union," where featured artist Frankie Rose's voice melts into the music; you're hardly able to discern whether it's human or synth. With track "Garden 2," sounds organically get louder, then mechanically shrink. The track is perfectly cinematic, belonging in a scene where time rewinds. Teen Daze describes this album as "a spiritual and musical journey," most evident on the last two tracks "The Heart of God," which sounds like an edgy, heavenly choir, and "Always Returning," the kind of song a yoga instructor would play to lull students into Savasana. With *The Inner Mansions*, Teen Daze doesn't just use sound to make music. He makes music into sound and has us celebrating it as melody. — Cassie Title

The Casket Girls take electronic indie to depressive disco with their debut LP *Sleepwalking*, to be released on November 6 on Graveface Records. The new three-piece band combines electronic indie with morbid drum lines, creating a unique, haunting sound that is as brooding as their band name. Hailing from Savannah, GA, The Casket Girls formed by chance when Ryan Graveface met Elsa and Phaedra Greene while they were singing in one of the city's squares. Mesmerized by their perfect harmony and bizarre songs, Graveface saw the potential for a new sound. For *Sleepwalking*, Graveface wrote and played all the song structures while the Greene girls wrote and performed the vocals. Inspired by the Shangri-las, The Casket Girls bring a darker, more complex sound to that of the '60s girl group. "Sleepwalking," the first single from the album, provides a ghostly, electronic sound perfectly contrasted with the Greenes' high-pitched harmonies, while other songs like "The Visitor" focus on dark synths and a slow, deep drum beat that is sure to give you the chills. — Natalie Taylor