

Mudvayne - Mudvayne (2009)

Written by bluesever

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1. *Beautiful And Strange* 5:03
2. *1000 Mile Journey* 5:57
3. *Scream With Me* 2:52
4. *Closer* 3:21
5. *Heard It All Before* 6:05
6. *I Can't Wait* 3:03
7. *Beyond The Pale* 4:47
8. *All Talk* 2:53
9. *Out To Pasture* 5:47
10. *Burn The Bridge* 3:36
11. *Dead Inside* 4:55

Bass – Ryan Martinie Drums – Matt McDonough Electronics – MjDawn Guitar, Vocals – Tribbs Vocals – Chad Gray

Mudvayne's self-titled album is slightly heavier than 2008's *The New Game*, but it still features songs written in their current default mode, which is a sort of combination of Linkin Park and Tool -- churning basslines, the occasional faux-tribal rhythm, lots of angsty roaring and crooned choruses. Lyrics like "the death of love as we know it" raise serious questions about whether these guys -- and the entire nu metal generation -- are as emotionally stunted and scarred as they seem, or whether they've latched onto a schtick and can't imagine switching gears for fear of losing their share of an already diminished market. There are some surprises on *Mudvayne*, like a surprisingly Slash-like guitar solo on "Closer" and the death metal intro to the Slipknot-esque "I Can't Wait," but too much of it is more of the same from the band and its genre. On their second album, 2002's *The End of All Things to Come*, Mudvayne really seemed to be onto something, moving in the direction of progressive rock while remaining extremely heavy. But with each subsequent album, they've become harder to defend -- trawling for radio hits, and in the process sapping the power of their best stuff. "I Can't Wait" is the only song on *Mudvayne* that recalls the Mudvayne of old, the one that held promise. The new one is represented by almost everything else here, most egregiously the acoustic bathos of "Dead

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Inside" (and how clichéd is that title?). There's an entire generation of young bands making furious, cranked-up metal. Warmed-over nu metal whiners like Mudvayne need to observe the territory and sack up. ---Phil Freeman, AllMusic Review

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