

Biomechanical - "Empires Of The World"

Review by Smathers // Posted on 08.11.05 // [View Comments](#) // [Submit Comment](#)



Earache Records,

Release: August 9, 2005 (U.S.)

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- 1) Enemy Within
- 2) The Empires Of The Worlds
- 3) Assaulter
- 4) Relinquished Destiny
- 5) Long Time Dead
- 6) Regenerated
- 7) DNA Metastasis
- 8) Survival
- 9) Existenz
- 10) Truth Denied
- Absolution (Parts 1-4)
- 11) Part 1 Final Offence
- 12) Part 2 From The Abyss
- 13) Part 3 Absolution
- 14) Part 4 Disintegration

Wow, where the hell did this band come from? In an age of the Swedish thrash bias and the power metal "pigeonhole pit", few bands can resort to falsetto vocals and synthetic orchestration without losing the interest of the thrash/death fans. On the flipside, stop n' go, thrashy guitar crunches that once made Pantera's grooves so timeless are now subject to ridicule and cries of "subpar metalcore" from weathered metal veterans. Great Britain's Biomechanical simply obliterate any and every stereotype generated by our sometimes uninspired and overmarketed metal scene, and bring an updated, progressive spin to the classic thrash and NWOBHM blueprint, music that boasts inimitable nostalgia despite sounding inherently dated.

There is no label, category, or analogy for Biomechanical's sound. It has the speed, grit, and classic flair of vintage Metallica and early Pantera, the progressive haze and audacity of Nevermore and Symphony X, and the stadium-like grandeur of Judas Priest, Iron Maiden, and more. Somehow they combine all of these influences into a focused, cohesive metal attack that far surpasses its influences, playing with your sense of perspective and context so effortlessly. Whether they're barreling through a minute-long wailing guitar solo backed by massive horn/string symphonic passage, sprinting through a Ride The Lightning-esque shred fest, or harnessing destructive, stop n' go, staccato string bends and mid-paced snare hits for that inimitable Pantera groove, the comfort and knowledge this band brings to the table is frightening.

The band's aggressive elements hit you low and hard. The aggressive verse vocals have the gruff, barked snarl that screams Anselmo, while the guitar tone and riff stylings are wrought in Dimebag worship, particularly Vulgar Display Of Power-era Pantera. The vocals far exceed anything Anselmo, Flynn, and other drill-sargent barkers have done, however, as the falsetto, throat-shredding screams and cries thrust songs to epic heights, particularly when backed by the mounting symphonics - he obviously listened to a lot of Halford growing up. The thick drum production and bulky guitar presence, particularly during the string-bending wails and captivating, meandering guitar solos, add to the band's heavy impact, and obvious relevance in modern aggression.

On the flipside, this band's sense of melody is formidable, rendering this angry thrash blast attack into something far larger and more intimidating. On a purely conceptual level, Biomechanical accomplish what bands like Nevermore do so well, fusing epic, emotive melody on top of a solid-as-rock, bludgeoning foundation of plodding thrash installments. Not only that, the melodic motifs put forth by this album venture into massively epic, progressive areas of exploration that remind me heavily of Symphony X's mix of jazzy, off-time guitar layers on top of atmospheric symphonics that render the music orchestral in nature, like listening to a film score.

The contrast of such developed polars in a single band is stunning at times, and ultimately what makes this one of the year's best albums. To the poor saps that can't get past a male voice wailing in epic power-laden glory, grow some balls and listen to the pure, untainted metal that is Biomechanical. You'll be wearing ripped jeans and white Reebok pump-ups in no time. I fully expect this to show up on Top 10 lists across the international metal community, and it will be a damn shame if an entire generation of metalheads miss out on this modern-day masterpiece. For fans of Pantera, Testament, Slayer, Metallica, Nevermore, Symphony X, Judas Priest, Iron Maiden, and more. Cheers to an album that destroys the "core".