



Jerry Lee Lewis

albums

get lost... to lessen the pain' — which stomps around in a bad mood with itself.

It's early 20s angst, like sure, you fully know you should pull your head out of your ass and get on with it, but who fuckin' cares about... anything, really?

JOHN TAITE

FEAR FACTORY Demanufacture
(Road Runner Records)

Fear Factory have seen through the government conspiracy and done something about it. With *Demanufacture*, they have created a soundtrack for the 'resistance', aiming to create a new society by sampling guitars in hundreds of different ways. Fear Factory hail from Los Angeles, where there's a lot of fear. This fear has been recycled in their 'factory of fear', emerging as this concept album. Themes explored are the destruction of individuality, delinquent survivalism and anger, and lashings

of anger. The music used to express this anger is reminiscent of Shihad. A number of songs use harsh shards of guitar, cutting the listeners ears to pieces whilst the singer repeats his message over and over. Just when the whole thing gets too much, the vocals are apt to change and soar sweetly for the chorus. No doubt Fear Factory have some epic point to make about individuality and conformity. If so, why do they sound like robots? Perhaps because that's what we're being turned into, and maybe Fear Factory are really robots, and perhaps they're part of the 'conspiracy' too.

KEVIN LIST

PET SHOP BOYS Alternative
(Parlophone)

Alternative is the other side to the Pet Shop Boys, covering 10 years of B-sides, experiments, demos and lost tracks. That's the clinical description anyway. What you've really got

here is the history of Euro-dance, through the ears of two British electro gents. Ten years is an eternity in pop, and Chris Lowe and Neil Tennant have certainly endured. This is sombre at times, but always poppy, catchy and adaptive.

The first CD covers the 80s, when they ruled the charts. 'In the Night', 'Paninaro' and a bunch of tracks circa *Please* recall their early simplicity. Then 'You Know Where You Went Wrong' moves on to the confidence of *Actually* and the opulence of *Introspective*. The second CD opens with their answer to the 'are they or aren't they?' debate, 'It Must Be Obvious', and from there on the 90s became their dance-pop experimental playground... with tents by the dozen.

The CD booklet that comes with the compilation is an invaluable guide to every track. In an interview, they give their flippant, in-depth recollections of each of the 30 songs here.

Like any rarities compilation, its for the fans that are into the sound and the history rather than the odd catchy hit. If you are one of those fans, then it's all here.

JOHN TAITE

JERRY LEE LEWIS Youngblood
(Sire)

Quite simply, you can't go wrong. The Ferriday Fireball has a smoking band with him that includes luminaries like James Burton and various members of NRBQ, a smart and subtle producer in Andy Paley, and he's sticking with that venomous sound that has served him so well in all his great moments. There's no attempt to engineer this record toward any contemporary feel, and this contributes to its success in a big way.

Youngblood sticks to the stuff that works: some of it old ('House of Blue Lights', 'Miss the Mississippi', and even a version of Bobby Darin's 'Things'), some of it new and ready to become classic (most notably 'Goosebumps' and 'Crown Victoria Custom 51'). What unifies it all is how Jerry Lee can take any of these songs and make them undeniably his, with an effortless, fluid piano and that voice that can simultaneously make your lady friend understand the true meaning of temptation while warning you to stand back and keep out of the Killer's way. It was people like Jerry Lee who made rock 'n' roll seem so threatening, dirty and damn exciting 40 years ago, and *Youngblood* shows he can still do it all again now.

KIRK GEE

KING CRIMSON

B'Boom: Official Bootleg/Live in Argentina 1994 (DGM)

Recorded on DAT through the soundboard, *B'Boom* is not only Robert Fripp's one finger response to bootleggers, but also a mighty fine document of Crimson in performance on the *Thrak* tour. Included in the 100 minute show are several pieces from that excellent comeback album, the title tracks from *Larks Tongues in Aspic* and *Red*, plus most of the *Discipline* LP.

King Crimson have always been in their element in a live situation, and this particular lineup has the fullest sound yet. The supreme percussive skills of Bill Bruford are featured heavily (assisted by drummer Pat Mastelotta), and the twin stick/bass work of Tony Levin and Trey Gunn add further dimensions to these mind boggling compositions. The double trio is completed by guitarist/vocalist Adrian Belew, who adds tastefully to the precision and Frippertronics of the master.

Early material is mainly in keeping with the original arrangements, yet they surge with fully recharged energy and enthusiasm. For a taste of their idiosyncratic musicianship, try the very alert 'Sleepless', or figure the time signature of 'Thrak'. Contrary to critical belief, King Crimson still remain on the cutting edge of music today, and this live set has all the reasons why.

GEOFF DUNN

WARREN ZEVON Mutineer
(Giant)

I remember waiting backstage at Zevon's Gluepot gig in 92. From behind the dressing room door came the sound of some sort of machinery which kept stopping and starting —



Warren Zevon

"I've never met a girl like you before"



Edwyn Collins
Gorgeous George

Edwyn Collins
Gorgeous George



Features the
UK Top Ten hit
"A Girl Like You"

SETANA

FLYING
IN
DISTRIBUTION

**PUNK ROCK
EXPLOSION**



RANCID
"And Out Come
The Wolves"

Recorded by Jerry Finn (Green Day) and Andy Wallace (Nirvana) this promises to be the punk album of the year with more pure ska-hardcore to redefine your world.



PENNYWISE
"About Time"

Dynamite 3rd album from the Hermosa Beach creators of skate, surfer 'n' snowboard anthems. New video "Unity" also in stores now.

E R
Epitaph