

# records



## The Fewer, The Better

...and the rest of the night's a blur

GOLDEN SHRED RECORDS | SEP 29 ★★★★★

This is the third release from local Limerick act The Fewer, The Better following on from their self-titled debut and their follow up 'Million Dollar EP'. Fans of dirty, sweaty, hard, guitar driven rock will lap up this album. For everyone else there is a key ingredient



and damn fine reason for getting your hands on this release. It is pure and unadulterated fun! Even the most hardened cynics out there would struggle to listen to this album and keep a good natured smile off their face. The album opens with the wall of sound-esque '40,000,000' and the pace is unrelenting for the next couple of tracks. However, quite abruptly this pace is interrupted for the wonderful middle track 'Lady in the Valley'. The song feels like a homage to everything that is good about rock and roll ballads, with a slice of Spinal Tap for good measure. 'Money Shot' is a perfect 2 minute odd slice of pounding drums and guitars, featuring such insightful lyrics as 'I get the girl, but I dunno what to say to her, cause she's got a friend that I prefer'. 'Million Dollar Bad Hair Day' finishes the album in style. This album is not over produced and as a result it retains that slightly amateur feel to it. However, this works perfectly with the feel of the album, and in fact adds to the enjoyment of it. By all accounts The Fewer, The Better put on a great live show that should not be missed. These guys, by all rights, are destined for a big future. What else is there to say? Nothing but F\*ck the Ch@rts!! | **Alan Owens**

The TFTB's new album is available from [www.myspace.com/thefewerthebetterband](http://www.myspace.com/thefewerthebetterband)

## Future Kings of Spain

Nervousystem

WHAT'S THE KIM? RECORDINGS | SEP 28 ★★★★★

This is a most welcome return for the potential Iberian monarchs who have suffered more so than most bands with 'second album syndrome'. Nervousystem spent more than 18 months gathering dust (or so to speak) as the Future Kings were

locked in a contract battle with their record label. This adds to the atmosphere surrounding the record itself, as it was recorded in the aftermath of the Kings' debut success, but does not necessarily reflect where the band are at now. However, that said, it clear to see why the Kings fought so hard to win control of this album. It will come as a surprise to many who missed their eponymous debut album how good this band actually is. The album opens with the single 'Guess Again', a song that will find many comparing the Kings to the Foo Fighters, but such a comparison is unworthy of a sound that evolves throughout the record. The other single 'Kick in the Teeth' is quite a bitter but nonetheless stirring song, that finds singer Joey Wilson pushing his vocals to the limits of Phil Lynott territory and back again. The standout track is the wonderful 'Syndicate'. Eight minutes long but not over-indulgent, and a track that improves with every listen. Other notable tracks include 'You Dream in Solid Gold' and 'Lost and Found'. It is hard to classify this album, but fans of 'alternative rock' should go out and get their hands on Nervousystem. Let's just hope we don't have to wait another 18 months for a follow up. | **Alan Owens**

FKOS's new album is available in all good record stores from Friday September 28th



## Alabama 3

M.O.R

ONE LITTLE INDIAN | RELEASE SEPT 10 ★★★★★

Companies like HMV and Virgin must despair when it comes to a band like the Alabama 3. For despite their established background, they have consistently refused to be pigeonholed and limited from being restricted to one particular genre of music. The closest



definition - in their own words - is acid-house-gospel-country-blues. Which, on paper, sounds ridiculous and doomed to failure, but in reality works surprisingly well. Nor are they apt to rest on their laurels. For from this musical smorgasbord, the Alabama 3 are at their core nine (rather than three as you might suspect) accomplished musicians who have consistently evolved and developed their unique musical style over the years. This allows them freedom to explore differing musical styles at their leisure. The most recent album from this Brixton based band (no, they are not from Alabama either) proves the only way to survive is to continually evolve and improve. Losing the angrier aspect from 2002's 'Power in the Blood' and defiant edge to 2005's 'Outlaw'; 'M.O.R.' has a far more hedonistic approach. While existing fans will be initially surprised, their continuing anti-authoritative stance and iconic image of preachers from the deep south remains unchanged. Unlike their other albums, 'M.O.R.' has a subtly pervasive influence. For while not as immediately engaging as their previous work, the tracks have a lingering presence, where you will soon find yourself thinking back to their lyrics. The strongest example is 'Lockdown', where you will often find yourself able to subconsciously recite lyrics without prompting. While this may seem to be a negative review, it is not the case. For the album is one which necessitates repeated listening to fully appreciate the diverse aspects that this musically eclectic (ranging from country, through rock, to jazz) - yet singular in concept - group has to offer. Overall, this album is distinct change in direction, but a necessary one, in their continuing evolution as one of the most unique bands today. Needless to say, this is an album well worth listening to.