

**STEREOLAB** *Fab Four Suture* (Too Pure/Beggars)

The latest release from arty indie rockers Stereolab is a collection of singles pushed together for fans' convenience until their next long-player, but the songs here feel as though they were meant to be together. Of course, Stereolab haven't changed a whole lot over the years so that shouldn't be too surprising. *Fab Four Suture* boasts all the signature elements of their sound — droning keyboards, deceptively rhythmic percussion and Laetitia Sadier's stoned-out monotone. They take it up a notch with a couple of dancefloor-friendly groovers, most notably "Excursions Into 'Oh, A-Oh,'" but for the most part this is a consistent record that gives fans exactly what they expect. Then again, when you've perfected a winning formula the way that Stereolab have, it's best not to mess with expectations. [www.stereolab.co.uk](http://www.stereolab.co.uk)—**MS**

**CCCC½****UNITED STEEL WORKERS OF MONTREAL** *Broken Trucks And Bottles* (UrbanHanded Works)

The United Steel Workers Of Montreal have a sound so steeped in classic country, yet so rich in modern attitude, that the "alt. country" label seems both utterly fitting and completely inaccurate. Better just to leave the classification aside and say that *Broken Trucks And Bottles* is an album loaded with excellent songs. Frontman Gern F.'s sandpaper growl is the perfect foil for Felicity Hamer's delicate, angelic vocals, and the harmonies they create are as memorable as they are unusual. As good as the singing is, it's the songs themselves that make the record, with ballads like "You Left Me Lefty" linking nicely with rollicking rave-ups like "Life Bearable In Texas." Witty, gritty and melodic, this album starts out solid and just gets better with subsequent spins. [www.uswm.ca](http://www.uswm.ca)—**MS**

**CCCC½****VARIOUS ARTISTS** *Flying High Again: The World's Greatest Tribute To Ozzy Osbourne* (Magick)

It's always a little confusing when tribute albums are released for artists who aren't dead yet. Then again, the old-school, bat-biting Ozzy has since been supplanted by "TV reality dad" Ozzy, so why the hell not? A few stars got roped into this one, including Lemmy howling "Desire" and Yngwie Malmsteen shredding on "Mr. Crowley." It's also kind of weird — but maybe just lazy — that Lita Ford contributes "Close My Eyes Forever" (albeit a live version), given that she did the original as well. This is an irrelevant little release, but at least the Ozzyman's diehard fans will have fun nitpicking the cover renditions to pieces. [www.magickrecords.com](http://www.magickrecords.com)—**CH**

**CC****YEAH YEAH YEAHS** *Show Your Bones* (Interscope/Universal)

Ever since the indie scene that spawned the Yeah Yeah Yeahs spurned them following the release of their self-titled EP, they've been on a mission to prove their detractors wrong. *Fever To Tell* was almost reluctantly well received and ended up producing two hit singles. There will be no reluctance, however, to laud *Show Your Bones*, a meticulously planned reinvention for the YYYs. On it, Karen O takes her passion from "Maps" and spreads it through the entire record. Nick Zinner uses full instrumentation on "Way Out" and "Cheated Hearts" to give the band a truly awesome sound. The aim was not to make *Fever To Tell 2*, but somewhere in the process the Yeah Yeah Yeahs made one of the best records of the year. [www.yeahyeahyeahs.com](http://www.yeahyeahyeahs.com)—**NL**

**CCCC**

**Contributors:** Elizabeth Chorney-Booth (ECB), Bryan Borzykowski (BB), Aaron Brophy (ABr), Steve English (SE), Caitlin Hotchkiss (CH), Shehzaad Jiwani (SJ), Angela Kozak (AK), Sarah Kurchak (SK), Alison Lang (AL), Noah Love (NL), David McDougall (DMc), David McPherson (DM), Steve McLean (SM), Emma Sadowski (ES), Matt Semansky (MS), James Simons (JS), Michael Stittle (MSt), Cheryl Thompson (CT), Shannon Whibbs (SW)

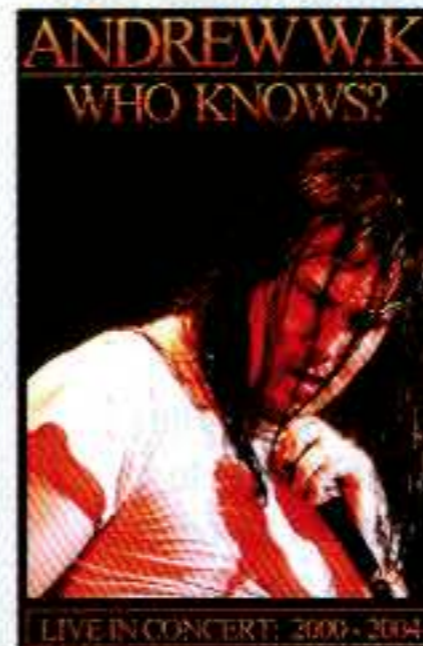
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[www.submergedrecords.com](http://www.submergedrecords.com)**SUBMERGED**  
RECORDS**BAD RELIGION** *Live At The Palladium* (Epitaph)

Bad Religion's *Live At The Palladium* isn't your typical concert DVD. Directed by music video producer Zack Merck, this disc captures the band performing at the legendary concert hall in Hollywood and includes interviews with band members and fans in compelling documentary style. The California punk band's long and successful career is highlighted through the disc's extra goodies, which include a collection of music videos and live footage from the '80s.—**ES** **CCCC**

**ANDREW W.K.** *Who Knows? Live In Concert: 2000-2004* (MVD/R. Jayne/R.C.U. Video)

Who is Andrew W.K.? He's a guy who parties hard and wears the same dirty clothes every day. But on this collection of concert footage, culled from more than 300 hours of film, he's presented as a philosopher trying to save the world with head-banging. Excellent direction and some spectacular scenes are interrupted by the party animal's strange ruminations on the need for euphoric metal music. A treat for fans and a head-scratching oddity for others.—**MSI** **CCCC**

**BUZZCOCKS** *Live At Shepherds Bush Empire 2003* (MVD/Secret Films)

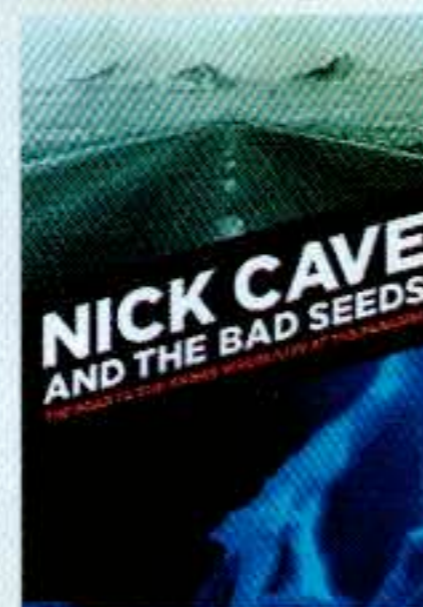
Don't expect anything too different from this Buzzcocks performance 28 years into the band's career. Pete Shelley masters the vacant gaze, Tony Barber favours the mesh tank top and the band's energy is — as always — cutthroat. In the 32-song set to promote their 2003 self-titled album, we still get some Buzzcocks classics. A bonus half-point for Steve Diggle's momentary meltdown where he attempts to play guitar with a mic stand before throwing the instrument down and bowing to it.—**AK** **CCCC½**

**CAN** *Can DVD* (Spoon/Mute)

Given that Can have confounded mainstream audiences since their late-'60s inception, they still have a small, though dedicated, fan-base. This devotion is rewarded here, where we see the band at their best, weirdest and most visionary. The first disc features a concert that demonstrates Can's influence on everything from jam-rock to electronica. The second disc includes an hour-long documentary that looks into the personalities of these musical oddballs. This is a complete and lovingly rendered package.—**MS** **CCCC**

**COLLECTIVE SOUL** *Home: A Live Concert Recording With The Atlanta Symphony Youth Orchestra* (El Music Group/Warner)

A rock band performing with a symphony is nothing new. On *Home*, Collective Soul add a new twist to this fusion when they're backed by a talented collection of more than 100 classical kids. The band reinvent their hits in this April 2005 concert recorded with the Atlanta Symphony Youth Orchestra. While the symphonic splendour is drowned out on the more electric numbers, the combination of classical and rock adds a fresh new sound to Collective Soul's #1 ballads.—**DM** **CCCC½**

**NICK CAVE AND THE BAD SEEDS** *The Road To God Knows Where/Live At The Paradiso* (Mute)

This two-disc package features an extremely lo-fi documentary on Nick Cave at his peak in the late '80s while on tour in the U.S. with his band and an extremely hi-fi recording of a show in Amsterdam. The grainy B&W doc is a tad slow, but gives some insight into the reclusive singer's relationship with success. The concert features an electric performance that's both beautifully shot and recorded, and as a result does a great job of capturing this enigmatic group.—**NL** **CCCC½**