

## The Young Gods

### Super Ready/Fragmenté

PLAY IT AGAIN SAM CD

The Young Gods' vocalist Franz Treichler has said that this album draws its dark energies from what he sees as an increasingly unchecked and violent society. The cover depicts what looks like a gun wrapped in rhinestone-like bejewelled fabric, or, if you squint, the very galaxy itself. Violence has always been with us and always will be, and it's this sense of elemental permanence, as well as the micro/macro ambiguity of this cover, that is actually closer to what The Young Gods, now 22 years old, are about. As this storming album confirms, their creative wellsprings have been replenished rather than diminished with age.

After the more liquid, hallucinogenic tendencies of their recent work, *Super Ready/Fragmenté* boots up with a return to the artfully contrived granite aggression of their early days, with "I'm The Drug" and "Freeze" issuing a machine driven volley of sampled guitar. The Young Gods have an ultramodern architectural take on rock, exposing its stone origins but also bending its girders at new angles. The deep, charcoal bass rumble of "C'est Quoi C'est Ça" indicates how effectively and incrementally they have upgraded since their 1987 debut. You can't see the joins in their assemblage nowadays. "Stay With Us" offers a passage of psychedelic respite, borne spaceward on a glistening drift of refracted sitar and impossible ambitions: "Who's gonna paint the clouds?"

From here on, the album charts an evolutionary process. "Everythere" makes the *2001: A Space Odyssey* connection between apes and space, while the title track traces the links between the third, second and first stones from the sun, emitting Ra-like bubbles of abstract synth from its exhaust. Appropriately, "Un Point C'est Tout" pays oblique homage to Hendrix, rock's own sun god, with its isolated wah-wah space noodling. As ever, The Young Gods rebirth rock music.

DAVID STUBBS