

## Kasabian – Velociraptor (2011)

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## Kasabian – Velociraptor (2011)



01. *Let's Roll Just Like We Used To* 04:47 02. *Days Are Forgotten* 05:02 03. *Goodbye Kiss* 04:04 04. *La Fee Verte* 05:47 05. *Velociraptor!* 02:51 [play](#) 06. *Acid Turkish Bath (Shelter From The Storm)* 06:01 07. *I Hear Voices* 03:58 08. *Re-wired* 04:44 09. *Man Of Simple Pleasures* 03:51 [p/](#)

[ay](#)

10. *Switchblade Smiles* 04:13 11. *Neon Noon* 05:20

Bonus DVD 01 – *Julie And The Moth Man* 02 – *Underdog* 03 – *Where Did All The Love Go* 04 – *Swarfiga* 05 – *Shoot The Runner* 06 – *Cutt Off* 07 – *Processed beats* 08 – *West Ryder Silver Bullet* 09 – *Thick As Thieves* 10 – *Take Aim* 11 – *Empire* 12 – *Last Trip (In Flight)* 13 – *I.D.* 14 – *Ladies And Gentlemen (Roll The Dice)* 15 – *Fire* 16 – *Fast Fuse* 17 – *The Doberman* 18 – *Club Foot* 19 – *Vlad The Impaler* 20 – *Stuntman* 21 – *L.S.F. (Lost Souls Forever)*

Personnel Tom Meighan – lead vocals Sergio Pizzorno – guitars, backing vocals, synthesizer, bass Chris Edwards – bass Ian Matthews – drums Dan the Automator – record producer Jay Mehler - additional guitar

Kasabian have trumpeted their fourth album with the usual eyebrow-raising chutzpah about it being a classic, but there's no denying the band have expanded their sound ever further from its lad-rock roots. There's a flamenco feel to many of the tracks, which is hardly familiar fare for four blokes from Leicester. Opener *Let's Roll Just Like We Used To* echoes the *Last Shadow Puppets* via *Love*. *La Fee Verte* nods to Slade's wistful ballads circa the classic *In Flame* soundtrack. Only the title track and *Re-wired* reassert the huge, numbskull electro-rock anthems that made their name. There are, as usual, misfires – *Switchblade Smiles* sounds like cumbersome big beat from a decade or more ago – but the best tracks here are the most unlikely. *Neon Noon* is a beautifully existential contemplation of the passage of time. The sublime ballad *Goodbye Kiss* is even reminiscent of (gulp) Gene Pitney, delivered with the wistful romanticism of rapidly maturing thirtysomething fathers. It's the sound of a band growing

in confidence and mapping out their future. --- Dave Simpson, guardian.co.uk

Kasabian's big PR problem is they've never had a Pulp-like wit about them, and their ability to communicate the human condition has been limited to drug trip visions and fist-pumping hippie lyrics that come off as Shaun Ryder-lite. Plus, an Oasis-esque hunger for arena domination just oozes out of this band, so they're firmly in the "love 'em or hate 'em" category, and never more so than on Velociraptor! Here, they've got the audacity to open their album with a gong, which gives way to a Mexican trumpet riff, a funky, spy-movie bassline, and production that screams "mod!" That's possibly the most convoluted way to go "back to basics," as the opening "Let's Roll Just Like We Used To" infers, but Kasabian have been a band of post-Brit-pop possibilities from the get go, so bringing in techno, ethnic sounds, and an orchestra is coming home for this impudent crew. The hurdle that must be jumped is that wild ideas sometimes take precedence over great ideas, but everything is shaped into a winner thanks to the group's undying allegiance to the groove. It icky thumps like White Stripes on the gutsy "Re-Wired" and peaks the meters on the Chemical Brothers-like title track. If the bold lyrics don't always work, the hooks cover that up just fine, and even as everything and two kitchen sinks are thrown at the listener -- productions shifts and epic constructions abound -- the album is right-sized, laying the whole circus out in 11 tracks and pulling up stakes right before the audience tires of the spectacle. Megaton beats still mix well with high-flying, Gallagher brothers-styled melodies, so anyone who wished "Setting Sun" would have supernova'd into an album will have no problem embracing this one. --- David Jeffries, allmusic.com

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