

Ling denies having seen the victims or perpetrators, but there is something in her steely demeanour and aristocratic beauty that compels Holland to return to her home again and again as the investigation unfolds.

Burned

Author: Thomas Enger

Publisher: Faber & Faber

RRP: \$24.99

A mystery ignites as crime journalist Henning Juul investigates a brutal killing in the woods.

A solitary tent is found to contain the body of a half-buried woman. She's been stoned to death. There are lash marks across her back. One of her hands has been cut off.

Two years earlier, internet reporter Juul lost his son, Jonas, in a domestic fire. As he turns to work, physically and emotionally scarred, he struggles to escape this past and to be taken seriously again as a reporter.

Told to cover the story of the woman in the tent, he finds an increasingly dangerous trail; and, despite an early arrest, he is convinced that the story is more complex than the police think.

Police on the Move – An Amazing Journey of Horses to Horsepower

Author: Deputy Commissioner John White (ret)

Price: \$75

Police on the Move covers all facets of the history of SA police transport, from 1838 to 2011. It boasts more than 400 black-and-white and 550 colour pictures of police motorcycles, patrol cars, boats, aircraft and specialist vehicles.

John White wrote *Police on the Move* for SAPOL and the SA Police Historical Society.

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JUSTICE

AUDIO, VIDEO, DISCO

(WARNER/ED BANGER)

****1/2**

You know the *Stonehenge* sequence in *This Is Spinal Tap*, when the band plays a medieval jig and there is a bunch of midgets dancing around a miniature Stonehenge on stage with the pretentious band?

The Middle Ages-inspired *Canon* interlude on Justice's follow-up album to *t*, *Audio Video, Disco*, takes you back to that hilarious scene each time you hear it.

Unintentionally funny, or is Justice in on the joke? This is a quandary you might have with the whole prog metal-inspired album from the Ed Banger duo.

This album of Black Sabbath and Led Zeppelin doing electro is so over the top. At times it is so ludicrous and at other times so rocking that you can't conclude if it is a hipster version of *Spinal Tap* – and you're supposed to laugh while enjoying the tunes as a bonus – or if Justice is a couple of pretentious, humourless musicians who have lost touch with reality and are caught in their own fantasy version of the Led Zeppelin film *The Song Remains The Same*.

Only Justice truly knows.



REM

**PART LIES PART HEART
PART TRUTH PART
GARBAGE 1982-2011**

(WARNER)

In hindsight, REM initially looked more like characters out of a John Hughes film than the band to vanquish the electro pop acts the director adored. Bookish and bespectacled bassist Mike Mills, enigmatic and shy vocalist Michael Stipe, beer-swilling rock receptacle Peter Buck and pragmatic law drop-out drummer Bill Berry made for a visually disparate musical collective.

Yet, by the time their debut album *Murmur* beat *Thriller* to *Rolling Stone's* Album of The Year in 1983, heads were being exploded.

Critiqued as the definitive REM compilation, despite obvious holes in the 40-track retrospective's timeline, the first collation of the band's IRS and Warner eras offers a few points of difference from past compilations.

Part Lies... opts for the more ethereal *Murmur* version of *Radio Free Europe's* introductory thump, reinstates the unloved (but commercially pivotal) *Shiny Happy People*, contributes *Out Of Time* fan favourite *Country Feedback* over more obvious additions and includes a keyboard-outro mix of *The Great Beyond*.

Three new tracks can't match missing gems such as *Drive*, *Can't Get There From Here* and *Bang And Blame*, but *Part Lies* maps these legends as they crawled from the south and walked unafraid.