

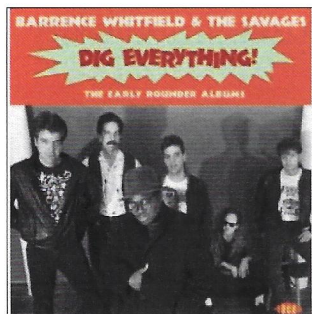
ANABOLIC STEROIDS CARRY ON STINKING!

(Keep Music Dead)

Matron, take them away!

6/10

Self-styled purveyors of their own punk sub-genre, 'Stink Rock', Anabollic Steroids formed in Kent in 1978, playing numerous gigs including Skunx, Wapping Anarchist Centre and the Moonlight before splitting in 1983. Firmly locked into first wave punk, the band had a slightly shambolic, highly idiosyncratic approach to their act, swapping instruments and utilising a one string bass, but they also ran their own fanzine, 'Ability Stinks' and had a highly developed sense of humour. Now reformed, here we have 11 newly recorded tracks from the band, comprising of both new and old songs, and in truth little has changed despite the passing of 40 years. The artwork, a neat adaptation of the 'Carry On Camping' film poster, with the band's heads superimposed over Kenneth Williams etc, pretty much sums things up, aided by some decent if thinly produced punk tunes. Shane Baldwin



BARRENCE WHITFIELD AND THE SAVAGES DIG EVERYTHING! THE EARLY ROUNDER ALBUMS

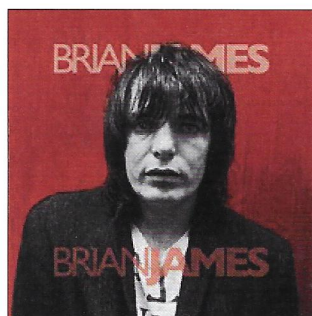
(Ace)

First time reissues of their second and third albums.

8/10

Listening to most of the Florida-born Barry White, no not the Walrus of Love, but Barrence, on this CD you could be forgiven for thinking it was the original deep South sounds of late '40s and early '50s, not recorded in 1985 by someone born in 1955. Barrence Whitfield has long-since become legendary but this compilation of two albums comes from the band's very early days when they burst into UK consciousness. The first album, 'Dig Yourself', is a savage and brief (25 minutes) of mostly r'n'b covers, the second, 'Call of the Wild', is a more restrained but no less impressive mini-album which sees a veer towards soul, with 'The Apology Line'. Both albums are released for the first time on CD.

Simon Nott



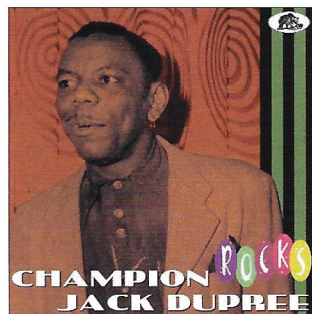
BRIAN JAMES BRIAN JAMES

(Easy Action)

A damned fine racket...

7/10

Dusting himself down after Lords of The New Church's messy split, Brian James' first solo album originally hit the shelves in 1990, and now Easy Action have done the decent thing by sticking out this limited run vinyl copy. Free of band constraints, and associated formulated pressures, Brian indulged himself in a bunch of charged, blues laden rock'n'roll numbers, with plenty of that trademark razor-sharp riffage, and his dry care-less vocals. There are some cracking tracks on offer, and I was stoked to revisit the likes of 'The Twist' 'Cut Throat' and 'I Said No'. Brian's first solo single, '79's 'Ain't That A Shame' also earned a reprise. Ably backed up by bassist Alan Lee Shaw (from Brian's immediate post-Damned outfit Tanz Der Youth) and drummer Malcolm Mortimer this LP will easily satisfy the BJ Fan Club! Pete Craven



CHAMPION JACK DUPREE ROCKS

(Bear Family)

Rockin' and Rollin'

8/10

Champion Jack Dupree did a lot of living and more importantly, surviving during the four year hiatus between his first ten singles, that is if you count two years in a Japanese prisoner of war camp as a 'hiatus'. Before his recording career began in 1940 he'd already fought 107 boxing bouts, winning many picking up his nickname. The music contained within the continuing 'Rocks' series is stomping blues and rock'n'roll, with real earthy content, sex, drugs and bad luck, pounded out on a rocking piano, much of which predates the official birth of the medium. In 'Good Old Rock N Roll' released in 1957, Champion laughs that he'd been playing it since 1929 but the kids and the DJ's only just discovered it, he was no doubt glad they had – The real deal. Simon Nott

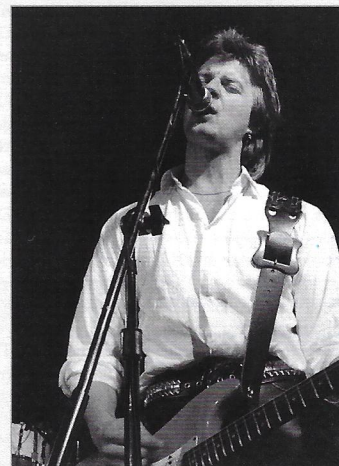
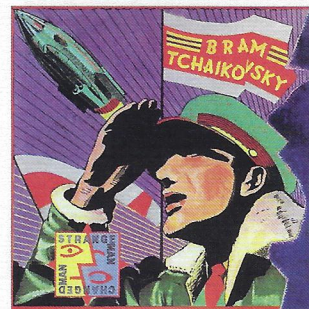
BRAM TCHAIKOVSKY STRANGE MEN, CHANGED MEN

(Cherry Red)

What the Motors guy did next.

6/10

Ex-pub rockers The Motors scored some unexpected hits at the end of the 70s with the likes of 'Dancing The Night Away', 'Forget About You' and the glorious 'Airport', flagging their writers Nick Garvey and Andy McMaster for years to come as under-appreciated pop geniuses. Guitarist Bram Tchaikovsky (aka Peter Bramhall) was also no slouch in the songs department, but not getting a look in on the albums, he upped and quit. Launching a solo career with a couple of old mates from his native Lincolnshire, he went on to be lauded for the single 'Girl Of My Dreams', rightly hailed as a power-pop classic ever since. Thing is, he didn't write it – it was written by ex-Heavy Metal Kids bassist Ronnie Thomas. But Tchaikovsky's two albums for Radar Records – 'Strange Man, Changed Man' and 'The Russians Are Coming' – are perfectly serviceable collections of heavy-ish pop, much in the manner of Bram's old band. He's no real singer, though, which is likely why his career never took off. Switching labels to Arista, 1981's 'Funland' is a total misstep. Produced by Garvey, it lacks any real identity and the production now sounds painfully dated. This three-disc box, brings them all together with a handful of bonus tracks, including the previously unreleased 'Solid Ball Of Rock', better than the version by Saxon who covered it on the album of that name. Garry Ranson



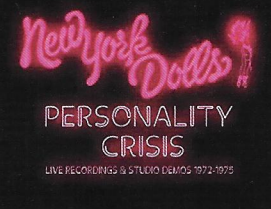
NEW YORK DOLLS PERSONALITY CRISIS

(Cherry Red)

Studio and stage rarities round-up

8/10

Between their Todd Rundgren produced debut and the Shadow Morton-helmed follow-up, the New York Dolls notoriously never found a producer who truly 'got' them. The shortfall in their studio albums has given fans a healthy appetite for vaults-trawling collections like this, which starts its search for gold in a set of June '72 demos. Intended only as reference tracks, these nonetheless capture something of the theatricality and confrontational spark that earned the early Dolls both champions and detractors, but no indifferent bystanders. A short and sloppy selection from London's Escape studios follows, recorded during band's tragedy-tainted trip to England that December, which ended with the death of Billy Murcia. As Sylvain bitterly observes in the sleeve notes, "it made us ten times bigger". Thus, the cream of the studio material is introduced. 1973's 22 track session at Planet Studios is rawer than the contemporary Rundgren debut, but with Jerry Nolan now powering it, finds more focus



and thrust than the previous year's demos. The remaining three discs capture a clutch of live gigs, spanning Paris is '73, back to NY in '75. By turns, these recordings reveal the vitality and outrage that slipped away in the studio, and also signpost the band's impending dissolution. By '75, the setlist contains few numbers that hadn't been in the Planet repertoire two years before, and what new tracks there are ('Pirate Love') foreshadow the members' moves into fresh projects. Alison Bateman