


  
Stuff Like

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RPWL formed in Germany in 1997 as a **Pink Floyd** tribute band (the acronym is derived from the four original founders' last names), and their music has the lushness and scope of later-day Floyd. Singer **Jurgen "Yogi" Lang** even has a voice similar to **David Gilmour**, so the comparisons are inevitable. RPWL's latest, *World Through My Eyes*, is a collection of 10 beautifully melodic and atmospheric songs that unfold like the sea of wildflowers appearing on the cover. ([www.insideoutmusic.com](http://www.insideoutmusic.com))

The classic 1956 album *Sings Ballads And Blues* by folksinger **Odetta** has been reissued on CD by Empire Musicwerks. Her powerful voice drifts like wind across the plains on the lonesome wail of "Santy Anno"; the blues get bluer on "Another Man Done Gone" and "Been In The Pen," and the spirit rises on "Glory, Glory" and the trilogy "Oh Freedom/Come And Go With Me/I'm On My Way." ([www.empiremusicwerks.com](http://www.empiremusicwerks.com))

*Rockers* is a movie featuring reggae music and some of the genre's biggest stars, including **Robbie Shakespeare**, **Burning Spear**, **Gregory Isaacs**, and **Peter Tosh**. It's also a story about friendship, priorities and overcoming oppression with a Jamaican slant on the Robin Hood myth. A new 25th anniversary DVD features the original flick with 5.1 sound and plenty of bonuses. If, like me, you missed this the first time 'round, get on it mon! ([www.musicvideodistributors.com](http://www.musicvideodistributors.com))

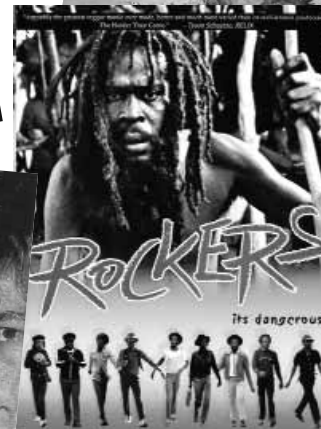
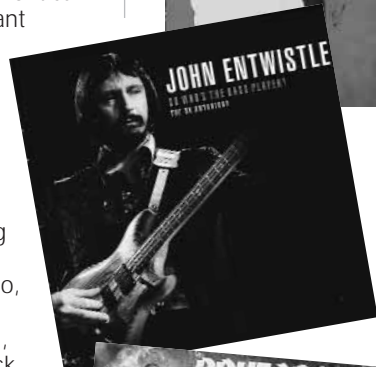
**At War With Self's** *Torn Between Dimensions* is an instrumental album featuring the talents of guitarist **Glenn Snelwar** (Gordian Knot), bassist **Michael Manring** (solo, with Windham Hill artists, and Attention Deficit), and drummer **Mark Zonder** (Warlord, Fates Warning). The three take progressive rock and metal into a dimension occupied by jazz, fusion, even bluegrass, and emerge with a dark star all their own. The music pulsates and ripples, changing colors and shapes, moving from peaceful to disturbed, against a background of acoustic, classical and electric guitars buoyed by Manring's fretless bass, which hums and moans as Zonder's stick work keeps everything wrapped tightly. Seamless playing, great melodies and many surprises. ([www.lasercd.com](http://www.lasercd.com))

**June Tabor** has long captured the mood and essence of the many classics in the British-folk music canon with her compelling voice and interpretive skill, and her influence has extended across several decades and far beyond Britania's shores. Topic Records has, thus, rightly gone the distance by presenting Tabor's music with the thoroughness her talent and longevity deserve. The four-CD, 67-track collection titled *Always* is probably not the first place to start with Tabor, only because there's almost too much of a good thing here. But Tabor fans will find much to savor including 32 previously unreleased tracks bridging a time from 1971-2003. She puts her stamp on chestnuts such as "Reynardine" and turns in superb covers of **Richard Thompson's** "Beat The Retreat" and "Mrs. Rita" and the **Velvet Underground's** "All Tomorrow's Parties." There is also a generous sampling of her work with **Maddy Prior**, the **Oyster Band**, and **Martin Simpson**. Elsewhere, we get Tabor solo and Tabor accompanied by some of the finest folk musicians, including **Martin Carthy**, **Nic Jones**, and **Dan Ar Braz** as well as session extraordinaires **James Burton** and **David Lindley**. A 48-page booklet with song histories,

Tabor's recollections of the sessions and her thoughts on the music are included. ([www.topicrecords.co.uk](http://www.topicrecords.co.uk))

Even in the rarified air of '70s progressive rock where anything went and did, **Gentle Giant** were outsiders. While most of their contemporaries were aspiring to bring rock into the orchestral plane, creating broad, sweeping melodies and songs often occupying entire album sides, GG were taking their cues from medieval music and turning the dusty modes upside down, playing them in frighteningly complex meters on modern instruments and writing shorter songs that crackle with energy. They created a distinct sound, albeit one that can be challenging for many ears. I, however, welcome

the challenge along with the spate of GG 35th anniversary reissues in the works.



*Free Hand and In A Glass House* and now *The Power And The Glory* and *Interview* are

available in their remastered form with a bonus live track capping each disc. ([www.drt-entertainment.com/gentlegiant](http://www.drt-entertainment.com/gentlegiant))

England's Radioactive Records continues to unearth some of the rarest and largely forgotten music and issue it for the first time on CD. Radioactive's catalog is a wonderful mix of psych, folk, progressive and just plain strange music from the '60s and '70s. How else would you describe the music of **COB** and their loquaciously titled 1972 release *Moyshe McStiff And The Tartan Lancers Of The Sacred Heart* — now hailed as a forgotten acid-folk masterpiece (acid-folk?)? COB (an acronym for Clive's Own Band) was formed by **Incredible String Band** founding member **Clive Palmer** and completed by **John Bidwell** on banjo/keyboards/vocals and **Mick Bennett** on percussion/keyboards/vocals. The music has the playfulness and freedom that ISB's does, but it also ventures down some different paths. This is decidedly folkie, but the strange instrumentation — including dulcitar, whistles, clarinets,

tablas, balalaikas, congas and bongos — results in a "world"-like music, as if the musicians traveled across Europe and took in bits of each country's musical traditions in passing. ([www.radioactiverecords.com](http://www.radioactiverecords.com))

Drummer **Bill Bruford** has been pursuing his jazzier interests outside time spent with **Yes**, **King Crimson**, **National Health**, **U.K.** and others for years. The first of his many solo flights, *Feels Good To Me*, was originally released in 1977 and features fellow virtuosos **Allan Holdsworth** (guitars), **Jeff Berlin** (bass), and **Dave Stewart** (keyboards). Everything you'd expect is here: Bruford's impeccable drumming, Holdsworth's leviathan stretches across the fretboard, Berlin's punchy bass lines and Stewart's steady chording. The quartet bangs through the angular "Beelzebub," bops through "Back To The Beginning" then slows down for the lilting "Seems Like A Lifetime Ago (Part One)," with delicate singing from Annette Peacock. Other highlights include the cool fusion of "Sample And Hold," the joyful title track, the wistful "Springtime In Siberia" and the bonus track, "Joe Frazier," written by Berlin and featuring some bruising bass playing. This and the other reissues from Bruford's early catalog make clear that he is not only a skilled drummer but a fine writer, too. ([www.billbruford.co.uk](http://www.billbruford.co.uk))

After radio completely ruined **The Who's** "Baba O Riley," "Won't Get Fooled Again," "Behind Blue Eyes" and "Bargain" for me by sheer repetition, I retreated deeper into *Who's Next* and found what remains one of my faves on that album, the **John Entwistle**-penned "My Wife." Don't look to Entwistle for tips on relationship building or getting to know your inner whatever; **The Ox**, however, does know how to lay down a groove and fashion a pretty groovy tune.

Sanctuary Records' two-disc retrospective, *So Who's The Bass Player? The Ox Anthology*, of the late bassist's work drawn from nine Entwistle solo albums, is proof of the pudding. Fifteen of the 38 tracks are taken from his first three releases, 1971's *Smash Your Head Against The Wall*, 1972's *Whistle Rymes* and 1973's *Rigor Mortis Sets In*. And there's a lot to like from that lot alone: the riff-heavy "My Size," the homesick ballad "What Are We Doing Here?" an updated "Heaven And Hell" and the man rebuked in "I Was Just Being Friendly" among them. There's also a healthy dose of Entwistle's twisted humor: Take "Peg Leg Peggy" for example, where the Ox sings "Peg Leg Peggy, she really knows how to hop." Hard to believe that a few of these songs didn't find their way onto a Who album. ([www.sanctuaryrecordsgroup.com](http://www.sanctuaryrecordsgroup.com))

It's now considered old-school hard rock, but when **Ronnie Montrose** joined forces in the early 1970s with **Sammy Hagar**, **Denny Carmassi**, and **Bill Church** to record the first Montrose album in 1973, the music that emerged was anything but. The raw guitar-heavy riffs bolstered by Hagar's in-your-face vocals defined '70s hard rock and much of what would follow. "Rock The Nation," "Bad Motor Scooter" and "Space Station #5" were anthems to be played loud and proud. They turn in a burning cover of "Good Rockin' Tonight," and "Rock Candy" is a snapshot of rock in the '70s with a thundering drum intro, innuendo-laden lyrics and plenty of swagger. This one never got much airplay but still managed to draw in everyone who listened. Audio Fidelity has gone the extra mile and given this the 24 KT + Gold treatment using the original tapes to remaster this for full sonic effect. ([www.audiofidelity.net](http://www.audiofidelity.net))