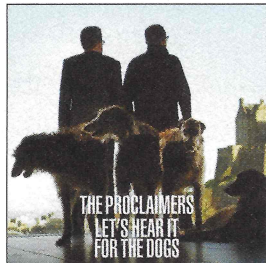


Geffen school of management took over. Founder member Rusty Young maintains that Poco's attempts at democracy were honourable and doomed, but they could hit the mark when it suited them. Timothy B Schmit's *From The Inside* moves them into a Steely Dan-lite mode but, by the end of 1974, it was hard to care about what happened next. *Max Bell*



The Proclaimers Let's Hear It For The Dogs

★★★★

Cooking Vinyl COOK 616 (CD / LP)

Diamond dogs

Bspectacled Scottish siblings Craig and Charlie Reid have impressive reserves of stamina. They've never cared about being cool or living on rock'n'roll's cutting edge, but they deserve respect for their tireless work ethic and for staying true to the fiery, folk-pop style that initially brought them widespread attention.

They've stood shoulder-to-shoulder as The Proclaimers for almost 30 years and will forever be synonymous with mega-selling early 45s *Letter From America* and *I'm Gonna Be (500 Miles)*. All nine of their consistently decent LPs have, however, cracked the Top 40, and the Reids have enjoyed something of a renaissance since director

Dexter Fletcher utilised songs from their platinum-selling *Sunshine On Leith* LP in his popular 2013 movie of the same name.

Accordingly, The Proclaimers' 10th album, *Let's Hear It For The Dogs*, captures the sound of a lean and confident band. Efficiently produced by Dave Eringa (Manic Street Preachers, Idlewild), it includes plenty of the Reids' patented, life-affirming rockers (*You Built Me Up*, the self-deprecatory *Forever Young*) but in *In My Home's Spector-ian* wall of sound and *Ten Tiny Fingers'* country-flavoured ode to fatherhood show that these canny ol' dogs have also mastered some very smart new tricks. *Tim Peacock*

Red House Painters Red House Painters

★★★★★

4AD, cat no tbc (8LP)

Emulsional rescue

Were no music contained within the grooves of this highly limited 8LP box set, it would still be an incredibly tempting proposition. That it contains Red House Painters' complete recorded output for 4AD makes it thoroughly essential. Out of print for some two decades, these first four albums – *Down Colorful Hill*, the two eponymous records (also known as *Rollercoaster and Bridge*) and *Ocean Beach*, which has been reformatted as a double-album to include the band's *Shock Me* EP – have been re-pressed on bronze vinyl and come housed in a box as sumptuous and gorgeous as the songs they contain.

Whether it's the ever-slightly Smithsy flair of the six



Todd Rundgren's tiki nightmare

tracks that make up *Down Colorful Hill*, or the sad, delicate strains of *Summer Dress* or *Over My Head*, both from *Ocean Beach*, it makes for a wonderful testament to the soul-revealing songwriting capabilities of Mark Kozelek, RHP's mastermind. Bruised yet breezy, these songs sparkle with pain and despair, but also a hope for something better; they remain just as moving and affecting two decades (and more) after they were committed to tape. Music to cherish, with packaging that absolutely matches it. *Mischa Pearlman*

Paul Revere & The Raiders Revolution! Deluxe Expanded Mono Edition

★★★★

Now Sounds CRNOW 53

It was the tight white trousers wot did it...

For their seventh US studio album, released in 1967, Raiders vocalist Mark Lindsay co-wrote all the tracks with producer Terry Melcher: a pairing that pretty well guaranteed a polished product. The group's strong TV-friendly look gave them long-term US success, with a sound that sat carefully between safe rock and pop – though sometimes veering towards bubblegum, much in the mould of Tommy James.

With judicious use of the developing guitar and studio effects of the period, The Raiders were never in danger of sounding radical or rough enough to scare away their core teen audience. Tracks such as the opening *Him Or Me, Gone – Moving On* and *Ups And Downs* (a single release added here as a bonus) were certainly pleasant and professional, but were never destined to become classics. Meanwhile, *Upon Your Leaving* and *Wanting You* were simply leaden.

Though big in the US, Revere and co never cracked the UK, with only a handful

of singles from other long-players enjoying radio play. Now Sounds do their usual fine job on the booklet to this reissue, and 10 stereo remixes are a decent addition, but it's unlikely that even this fine presentation will appeal to more than hardcore fans or 60s completists. *Kingsley Abbott*

Sharon Robison Caffeine

★★★★

Freeworld FREES 5055

Leonard Cohen collaborator releases second solo LP

This soulful San Franciscan singer-songwriter has enjoyed a long association with Leonard Cohen, having initially toured as a backing singer with him in 1979, before co-writing songs for his albums *I'm Your Man*, *The Future* and *Ten New Songs*. Robison had tasted success on her own terms before hooking up with Cohen – she received a Grammy for penning Patti LaBelle's *New Attitude* for the *Beverly Hills Cop* soundtrack in 1985 – but her association with the Canadian singer/songwriter/poet has brought her the most attention.

Caffeine is the follow-up to Robison's previous long-player, *Everybody Knows*, which was released in 2008. Given the combination of Robison's warm, emotive pipes, her undoubted songwriting prowess and impressive CV, it's surprising that it's only the 57-year-old's second album – on this evidence, though, it certainly won't be her last.

Despite its title, *Caffeine* is a quietly assured opus that creates a reflective, introspective ambience where laidback grooves and nocturnal moods predominate. It's not sleep-inducing, though. Robison is an eloquent lyricist, a vivid storyteller, and her mournful meditations on love and life

are totally engrossing. With its infectious hook and jaunty groove, album opener *The Harder You Look For Love* is an obvious standout, while another highlight, *Safe*, is moodier with jazz inflections. *Charles Waring*

Todd Rundgren Global

★★★★

Esoteric Antenna EANTCD 1047

(CD+DVD / LP)

Synths + drum machines = world music fun

Todd Rundgren is a master of disposable pop; one suspects even he has no idea which of his songs will endure – just churns out what's on his mind and lets the market decide. He's at his best when following a whim, rather than creating something worthy. And while its predecessor, *State*, suggested the Runt's age (mid-60s) was catching up with him, *Global* – his 25th solo album – sees him back in kid-in-a-sweetshop mode.

Rundgren wouldn't know originality if it bit him, but has often mixed musical strands together to create entertainment. Opening track *Evrybody (sic)* combines a lyrical nod to Miley Cyrus, a semi-vocoded vocal and a relentless Eurodisco beat, but you wouldn't bet against it becoming a fan favourite. Like the rest of *Global*, it shares the urgency of 2008's *Arena*, though its currency is danceable synth-funk with exotic touches, rather than arena rock.

Depeche Mode would love to call *Rise* their own, while Holyland has more than a touch of *Bang The Drum All Day* about it – The Gibson Brothers should re-form immediately and cover it! *Global* is as pastiche-y as the album's cartoon-styled portrait sleeve, but no less enjoyable for that. A bonus double-disc version with live DVD and a 180g vinyl pressing are also available. *Joseph Adair*



It's been emulsional:
Red House Painters