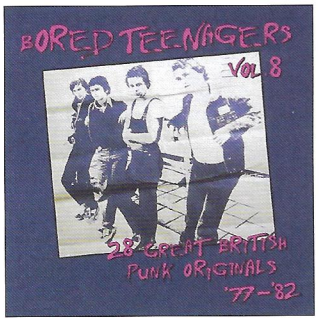


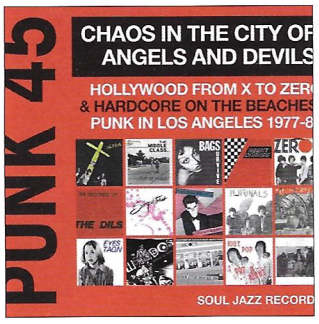
VARIOUS ARTISTS
BORED TEENAGERS VOL. 8
(Bin Liner)

Cult label with hit and miss rarities collection.

5/10

In the early days of punk rock a distinct lack of knowledge of authenticity meant that some of us were tempted to buy anything that looked 'right' and promised to deliver the correct dose of teenage kicks. Although Bin Liner has delivered plenty of phlegm-coated delights previously, of the eight acts featured on a compilation subtitled '28 Great British Punk Originals '77-'82' only the listenable but dull-as-dishwater Oi of The Porno Cassettes, the power pop of The Drive, the lightweight glam of The Crabs (featuring Gary Holton) and a laughable The Victims (the kind of act that make punk bandwagon act London sound exciting!) pass muster. Sadly, an album full of sub-Quo riffing and clichéd glam nonsense might have sounded perfectly natural way back when, but today it just sounds flat and uninteresting.

Sean McGhee



VARIOUS ARTISTS
PUNK 45: CHAOS IN THE CITY OF ANGELS AND DEVILS
(Soul Jazz)

22 track compilation chronicling the LA punk scene 1977-81.

8/10

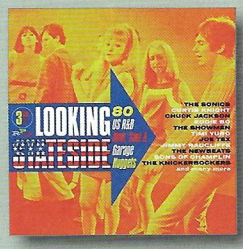
London's Soul Jazz Records' Punk 45 series have previously chronicled rare recordings made in the Midwest; now they turn to the LA scene. Before LA's early 1980s hardcore scene, this compilation covers earlier acts. Iggy & The Stooges are here as Sunset Strip godfathers, then it's The Germs, Weirdos, Bags, X, Urinals, Circle Jerks, Dils, Flesh Eaters and others who, in most cases, squeezed out a 45 or two before vanishing. What's here is very raw, very DIY; bands who existed as a reaction against The Eagles and that entire 'laid back' LA scene. The 64-page booklet included alongside the CD is stuffed with interviews and images ensuring a scrappy, angry scene is eloquently honoured. Black Flag and The Knack were just around the corner, but that's another LA story.

Garth Cartwright

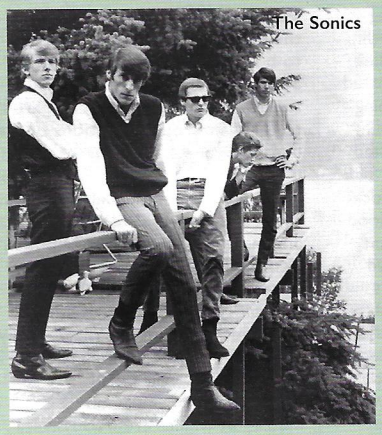
VARIOUS ARTISTS
LOOKING STATESIDE – 80 US R&B, MOD, SOUL & GARAGE NUGGETS
(RPM)

Mod friendly 1960s in four hours.

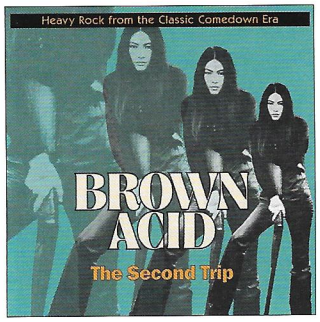
7/10



This is the fourth in the 'Looking' series, which suggest that the previous three and the format (three CDs in a clam box plus extensive notes) have been successful. The CDs are split loosely into genres, the first described as the birth of mod. A largely British phenomenon, many of those mods wouldn't have heard these tracks unless DJs had imported copies, as many didn't get UK releases at the time but have of course since become club classics. For added flavour there's some infiltration of the surf and skiing (!) scenes. The second CD is dedicated to soul and features a mixture of the familiar classics from the likes of Chuck Jackson and Joe Tex to the more obscure, like Timi Yoro. I'm saying more obscure, but it's all relative, a set like this is aimed at people wishing to dip their toe in, rather than existing fans who would already own the vast majority of these tracks, including those by the lesser-known artists. CD three sees that sanctuary of silky soul well and truly desecrated by the noise created by those ruffians the garage punks. A very unwholesome batch they are too, featuring stalwarts The Wailers and The Sonics. But there's wildcards too - who expected a track from Gene Vincent? According to the notes there are a 'clutch' of tracks here new to CD, which will please those long-term nuggets lovers.



Simon Nott



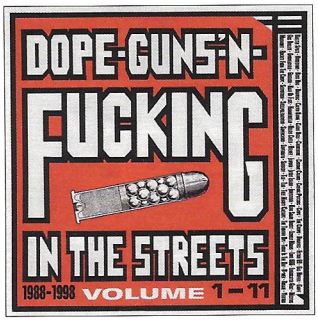
VARIOUS ARTISTS
BROWN ACID: THE SECOND TRIP
(Riding Easy)

Second volume in this series of "long-lost vintage '60s-'70s proto-stoner-psych singles."

7/10

Whilst I have the utmost admiration for dedicated raiders of the lost music vaults, sometimes some corpses are better left interred. Thankfully most of the songs on this latest collection don't fit that bill. Taking their cue from early Black Sabbath, Ash kick off proceedings with 'Midnight Witch'. The fuzztastic organ-driven 'Warlords' by Sweet Crystal evokes the spirit of Deep Purple, whilst Spiny Norman's 'Bell Park Loon' comes across all Jethro Tull on steroids. One of the real eye-openers is Raving Maniac's 'Rock and Roll Man' – it's glam/proto-punk of an ilk not unlike the Hammersmith Guerillas. Buck's 'Long Hot Highway' is probably the flimsiest offering here, but Iron Knowledge's pounding, muscular, distortion-drenched 'Show Stopper' lives up to its title. Keep digging guys – there's gold in tham thar vaults!

Rich Deakin



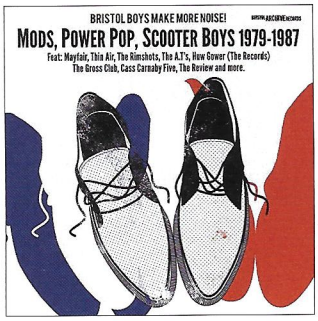
VARIOUS ARTISTS
DOPE, GUNS 'N' FUCKING IN THE STREETS: VOLUME 1-11
(Amphetamine Reptile)

The sound of a generation of American noise.

9/10

There really isn't too much to say apart from this should be a centre-piece to any good music collection. Pulling out the best bits of the Amphetamine Reptile record label's previous compilation series and condensing them to two discs is a task, but it's one that's been successfully pulled with 'Dope, Gunes 'N' Fucking in the Streets'. This is care free menace. Covering 1988 to 1998, it's a snapshot of an alt-rock heyday. If a label can put out 7"s by the Melvins, Mudhoney (the label put out the first Mudhoney single, having put out releases by Steve Turner's previous band, The Thrown Ups), Superchunk, Jesus Lizard, Braniac, Helmet and the Boredoms, to name just a tiny few, it was doing something very right. Embrace these 47 tracks of unhinged joy.

Jon Falcone



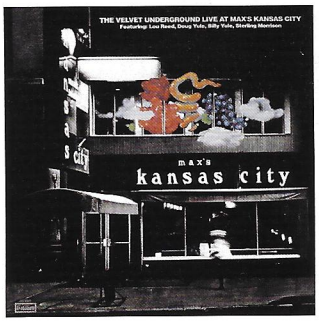
VARIOUS ARTISTS
MODS, POWER POP, SCOOTER BOYS 1979 – 1987
(Bristol Archive)

Maximum revival sounds.

7/10

Like punk preceding it, the mod revival of '79 and beyond spawned hundreds of groups keen to be a part of the scene. Across the provinces, far from the rapid fashion changes of the capital, aspiring beat and power pop acts signed to small indie labels or self-released singles. Bristol and the West Country was no exception. Boasting Mayfair and The Newbeats and nearby acts such as The Review, the emphasis is on short, sharp and clean-cut mod pop, with a sprinkling of ska (The Rimshots etc.). This collection, despite its crass and unimaginative cover and the odd duff track ('Weekends' by VA), offers an impressive showcase of the said region's talent... 'Keep Your Distance' (The Untouchables) and 'Sand in My Face (The A.T's) being highlights. A formidable show of force for quality mod-influenced pop.

Tony Beesley



THE VELVET UNDERGROUND
LIVE AT MAX'S KANSAS CITY
(Rhino)

Reed's swansong became live album benchmark.

7/10

All was fine and dandy when the Velvet Underground signed a two album deal with Atlantic in 1969. But things had hit the skids before 'Loaded', the band's fourth album, even hit the shops, as Lou Reed had left the band. The band soldiered on but Atlantic didn't. They decided to cut their losses and looked for other ideas to bring in the cash as 'Loaded' quickly stalled. 'Live at Max's Kansas City' became a legendary show as it was Lou Reed's last with them. Scene-chronicler Brigid Polk wanted to make a tape of the band for herself. She took her Sony 124 down to the club, and on August 23rd recorded an hour and a half cassette, which makes up the bulk of the album. This is an expanded remaster that now contains over 80 minutes of music.

Neil Anderson