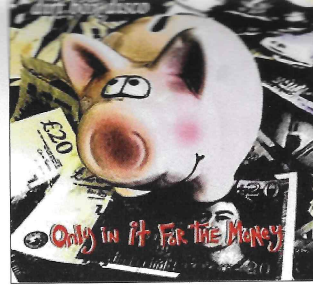


THE DAMNED
ANOTHER LIVE ALBUM FROM THE DAMNED...

(Let Them Eat Vinyl)
2010 double coloured vinyl is Damned fine live.

Recorded at the Manchester Academy on their 2010 UK tour, this excellently recorded live set is 22 songs and two vinyl of the Damned ripping it up. It mixes Damned favourites, such as the seminal 'New Rose', 'Neat Neat Neat' and 'Smash It Up', with newer songs, including 'Thrill Kill', 'Song.com', 'Neverland' and 'Perfect Sunday', all found on more recent releases. 'Another Live Album...' proves that the Damned's latest line-up, together since 2000, are a formidable live force, making the Damned still one of the most powerful first wave punk bands still playing. Complete with liner notes from VLR scribe Alex Ogg (with assistance from Captain Sensible and Pinch), and beautiful gatefold artwork, 'Another Live Album...' is well worth a place in your Damned collection.

John Truman



DIRT BOX DISCO
ONLY IN IT FOR THE MONEY

(STP)
Potty-mouthed pop punk.

7/10
Dirt Box Disco may play dumb with the potty-mouthed choruses, but despite themselves, they often display a thoughtful, intelligent, self-deprecating nature in their verses. In fact, back in the day, Garry Bushell would have crawled them into his short-lived Punk Pathétique movement like a shot. It's also pretty plain to see their influences. 'Guest List', for instance, comes over like a cross between the Dickies and Toy Dolls, while 'The Art Of Conversation' has an SLF-style intro as well as an effective, pounding refrain in the chorus. 'Fat Cats And Scumbags' nicks its intro and riff from the Adicts' 'Easy Way Out', and its vocal delivery from 999's Nick Cash. 'Something In My Eye' is just great, uplifting pop punk, with perhaps the smallest tinge of Green Day, and you can guess what they do with 'Ladyboyz'.

Shane Baldwin



GIRLSCHOOL
LONDON 1980 / GLASGOW 1982

(Cleopatra)
Hit 'n' miss previously unreleased live albums.

6/10
1980 was a golden year for Girlschool; having recently supported Motorhead and released classic debut 'Demolition', they were being embraced by the metal fraternity. 'London 1980' should then be a triumphant homecoming, but it's frankly difficult to discern much from this tinny recording of unknown provenance (the notes don't even name a venue), which may be 'previously unreleased' for good reason. 'Glasgow 1982' brings better sound quality, and demonstrates the effects of two years solid touring - both in an impressively tight set (where Kim McAuliffe breathlessly incites even a notoriously tough Glaswegian audience to sing-along on 'Nothing To Lose'), and in the introduction of Gil Weston, successor to original bassist Enid Williams, who'd recently departed due to burnout. A translucent purple vinyl release makes 'Glasgow' a particularly sweet package. Just skip its southern counterpart.

Alison Bateman



HUGO RACE AND THE TRUE SPIRIT
THE SPIRIT

(Glitterhouse)
Melbourne-based ex-Bad Seed with sensual late night meditations on life and love.

8/10
While Nick Cave is so well-established in the UK that he's in danger of being gentrified, Race remains virtually unknown, even amongst long term fans of the Bad Seeds. This smouldering platter of hot post-punk soul should serve to remedy that injustice. Race has a captivating low growl of a voice, instantly bringing to mind Leonard Cohen, but 'The Spirit' also glows with the noir atmospherics of Rowland S Howard and the coiled funk of Issac Hayes. Driven by deep bass grooves and pivotal New Orleans-style drumming, 'The Spirit' proffers a heady brew, conjuring up a hoodoo voodoo gumbo like prime Dr John. Things get pretty steamy on 'Sleepwalker', as Race purrs his lover-man persuasions, but the seductive mood suffuses the entire, thoroughly enjoyable album.

Gus Ironside



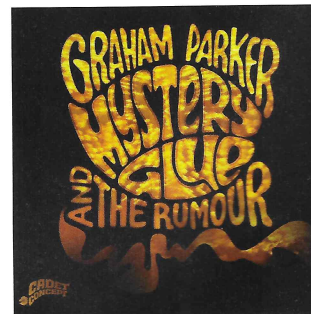
THE FALL
SUB-LINGUAL TABLET

(Cherry Red)
Mark E Smith is not on the iWatch waiting list.

9/10
The word 'tablet' has the dubious honour of referring to not one but two of Mark E Smith's biggest pet hates - namely, prescription drugs and technology. While his dislike of the pharmaceutical industry has been a recurring theme since 1979's 'Rowche Rumble' (see also: 'Gramme Friday', 'Life Just Bounces', 'Feeling Numb'), his luddite streak tends to manifest itself in more light-hearted moments (the line "What's a computer?!" in 'Eat Yourself Fitter' springs to mind). Not so on this brand new LP: apart from 'Dedication Not Medication', 'Sub-Lingual Tablet' is mostly obsessed with social media and the gadgets associated with it. Mind you, it's fortunate that so many of the song titles are un-cryptic about their subject matter ('Facebook Troll', 'Quit iPhone', 'Pledge') because Smith's latest vocal affectation - acting the village idiot while fiddling with his dentures - makes comprehending his lyrics a harder exercise than usual. And therein lies SLT's sole fault, albeit a noticeable one: on several tracks, MES is outperformed by easily the best band he's ever had. While 'Dedication...' (especially the showstopping vinyl version) and 'Auto-Chip 2014-2016' showcase a group at the very top of their game, 'Stout Man' even boasts - wait for it - a guitar solo, which is par for the course seeing as it's essentially The Stooges' 'Cock In My Pocket'. The album is, however, bookended by two examples of what can happen when Smith remains focused long enough: 'Venice With The Girls' and 'Quit iPhone' are bona fide pop songs given the Fall treatment, the kind you hum in the shower... with a snarl on your face, of course.



PM Doutrigne

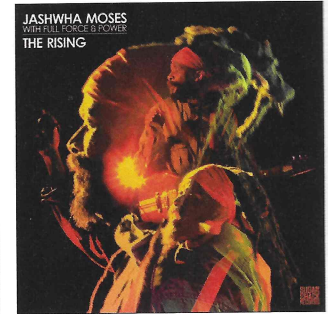


GRAHAM PARKER AND THE RUMOUR
MYSTERY GLUE

(Cadet Concept)
Still sparkling!

8/10
So dark matter is the mystery substance glueing our universe together? Nah! We all know that it's great music that holds us together and this is proof! After critical success in the late '70s, especially for their addictive live performances before 1980s disbandment, Parker reunited the original Rumours in 2011, recording the well-received 'Three Chords Good'. Parker's distinctive gravelly voice grabs your attention whilst these real rock 'n' rock tunes are well crafted, catchy and accomplished. With such a seasoned, talented backing band, the snazzy songwriting exudes cohesive creativity. Standout guitarwork and solos from Schwarz and Belmont act as the adhesive to Parker's lyrical proficiency throughout, whilst Andrews' keyboard solos shine, such as on the quirky, summery feel stand out 'Going There'.

Mark Chadderton



JASHWHA MOSES
THE RISING

(Sugar Shack)
More quality Bristol roots reggae.

7/10
Bristol continues to lay strong claims to being the roots reggae capital of the UK and Jashwha Moses' latest album adds another strong string to the city's bow. Moses' 2013 'No War on Earth' LP rightly gained plenty of plaudits and 'The Rising' is further testimony to the power of a potent mix of social commentary and reggae, a place where reggae has always been at its most effective. Moses' vocal talents are considerable and on 'Crazy (Version)' he proves he can also sing a mean falsetto, which brings obvious comparisons with Junior Murvin, but there's enough individual style here for the music to develop its own identity. The recent death of Moses' long-time collaborator and producer Mikey Taylor-Hall gives this album a sadness but its positive vibes will be a lasting tribute to Taylor-Hall.

Andy Peart