

that Symons mixes, and cameos on guitar on two tracks. (Robertson does too.) While the start of "The Golden Ring" nods to The Rolling Stones' "All Over Now," it soon settles into the album's main course of brightly ringing guitars and innocent melodies, that even nestles comfortably on Teenage Fanclub's '60s mania and gentle harmonies on the title track and "Sons and Daughters" (via the Monkees) and Nick Drake's wistful melancholy on "Kyoto Sunrise." Yummy. (williamdukepresents.com)

ford madox ford

"EXPECT IT!" 7" SINGLE
(PORTERHOUSE)

three o'clock train

"TRAIN OF DREAMS" 12" EP
(PORTERHOUSE)

Guitarist/singer **CHIP KINMAN** always fronts bands swimming against tides: incredible punk pioneers **THE DILS**, alt.country catalysts **RAND & FILE**, proto-psych **BLACKBIRD**, and western purveyors **COWBOY NATION**, all harmonizing with bassist-brother **TONY**, and minimalist punk **PCH** with pre-teen son **DEWEY**. FMF takes on heavy punk-blues rock. Tony only helps with writing, production, and backing vocals, but fully-grown Dewey is on second guitar. And though this debut, 500-copy, hand-numbered single references **MELANIE**'s 1970 U.K. #39 "Look What They Done to My Song, Ma" (a 1970 #14 for **THE NEW SEEKERS**, covered in 2012 by **MILEY CYRUS**), the squalling guitars are like Albert King, young Eric Clapton, and young Jimi Hendrix's expansions of Chess blues (especially Howlin' Wolf) with an "I'm a Man"/"Jean Genie" stomp. The b-side's guitars are more gnarly, with slide leads careening into calumny. What they have in common with British novelist **FORD MADOX FORD** (1873-1939) is anyone's guess, though!

Porterhouse also gives us Montreal's nicer **MACK MACKENZIE**-led revived roots-country-pop '80s/'90s Three O'Clock Train, who will be supporting FMF on a Canadian tour. (Rank and File was among their influences.) On their 300-copy hand-numbered 12" they re-record four old efforts with label head **STEVE KRAVAC**, sounding like a sleek, hardworking Credence Clearwater Revival if they'd recorded with Don Dixon and Mitch Easter. (porterhouserecords.com)

the forty nineteens

REBOOTED
(ROCK RANCH/HEYDAY)

Our favorite Temecula, CA (between L.A. and San Diego) trio's third LP, again produced by **MIGHTY LEMON DROPS'** **DAVE NEWTON**, still finds unabashed '60s influences like 2014's *Spin It*. The opening riff of "Best Days" inverts The Who's "Substitute" (with the bright Roger McGuinn guitar sound Teenage Fanclub adores) and there's an excellent tune named "Disguise" instead of "Disguises." And though they don't cover **THE ROLLING STONES** again, that song sum-

mons the "who whoos" of "Sympathy For the Devil" that Dandy Warhols' feted on "Bohemian Like You," and there's an original called "I'm Free." (They do cover the 1981 **ROKY ERICKSON** song **R.E.M.** also did.) But like D.C.'s The Jet Age, one gets caught up in the fab forward thrust and bursts of Costello/Plimsouls/Barracudas ballast. And the Mysterians' sass ("Get Myself a Selfie"). Put on go-go boots, and shake yourself silly. (thefortynineteens.com; heyday.com)

ruby rose fox

DOMESTIC
(RUBY ROSE FOX)

RRF made a cannonball splash at 2015's Boston Music Awards, snagging "Pop Artist of the Year" and "Best Female Vocalist" awards. Boston is not Truth of Consequences, New Mexico or George, Washington (actual towns); no surprise, then, that Ms. Fox—not Samantha, Noosha, or George—has a gargantuan, dark soul voice that shares a quintessential quality with the departed Amy Winehouse: you'd never suspect she was white. Her music skirts modern commercial pop, but stops short of soulless nature. And it's her singing, part Cissy Houston, Bessie Smith, and the Pointer Sisters, and lyrics such as "ROSEMARY KENNEDY/Who did your lobotomy?" (sad story, that one, from 1941) that wins prizes and opening slots with **JOAN OSBORNE**. How does such a giant voice come out of such a normal frame? (rubyrosefox.com)

the gears

DON'T BE AFRAID TO POGO (DVD)
(WONDERCAP)

the damned

DON'T YOU WISH THAT WE WERE DEAD (DVD)
(CLEOPATRA/MVD)

the dicks

THE DICKS FROM TEXAS (DVD)
(MVD VISUAL)

various

SALAD DAYS; A DECADE OF PUNK IN WASHINGTON DC (1980-90) (DVD)
(NEW ROSE/MVD)

'Tis the season to relive 1976-1982 punk in enjoyable documentaries! (Little did we punks know how historic we were being...) None of these four are slipshod, half-fast, or hodgepodge; they're thorough, lively, and present mixes of modern narrative interviews with luminaries—in and out of the groups—with previously unseen bygone footage.

CHRIS ASHFORD's Gears entry is the most instructive, since it concerns the least covered group. Featuring ex-**CONTROLLERS** guitar star **KIDD SPIKE** and one of those truly charismatic extroverts that punk minted like coins, frontman **AXXEL G. REESE** (get it?), the L.A. foursome were/are a hectic punk bridge between X's and The Plugz's rockabilly-punk and Agent Orange's surf jones, with all the era's energy and crazy party attitude.

This affectionate doc sheds new light on the incredible Hollywood scene and the group's terrific LP, 1980's *Rockin' at Ground Zero* and their equal value as a current group (and their 2014 follow-up, *When Things Get Ugly*). (wondercaprecords.com)

Whereas The Damned are deservedly cult-revered and their story is known. Yet as the ultimate characters in the infamous London outbreak, they captivate every minute they speak or play, then, or 40 years later. Its wistful to watch brief second bassist/über fan **LEMMY** of **MOTÖRHEAD** extol their virtues (we don't wish he "were dead"). But otherwise, **WES ORSHOSKI**'s *DYWTWWD* is as much laugh-fest as thrill-fest, and the 1976-1978 lineup's live footage is extraordinary. Newish wrinkles—like following an amused **CAPTAIN SENSIBLE** into where he used to clean toilets in Croyden while learning the guitar!—show imagination, too. (cleorecs.com)

Meanwhile, Austin's Dicks are the most valiant group here. It's one thing to forge a scene in cutting edge culture enclaves L.A. or London; Texas was even more redneck in the 1970s than now. So the outrageous punk antics/provocations and bold alternative dress/lifestyles of The Dicks (especially their sometimes cross-dressing, openly gay, leftist frontman Gary Floyd), Big Boys, Legionnaire's Disease, Hates, Mydolls, Huns, Really Red, and others were brave and extraordinary, yet less celebrated. Thus **CINDY MARABITO**'s *From Texas* wisely tells the whole scene story, as well as this extremely unique, genuinely wild band's.

Which leaves **SCOTT CRAWFORD**'s D.C. doc. A magazine named after a then-unreleased **BAD BRAINS** song in 1980 loves any movie re-exposing 1978-1982's mouth-opening, plain unbelievable miracle/juggernaut all-black Bad Brains. As fulcrum and catalyst of two scenes, their native D.C., then after a move, New York's punk second wave, they tower over **SCOTT CRAWFORD**'s fresh *Salad*. And the Capitol teens they inspired took the cue and formed extraordinary groups. While **MINOR THREAT** and **SCREAM** were the two I loved from Dischord's hardcore years, D.C. kids were smart/aware, and as soon as they hit their 20s produced a flood of remarkable punk-to-post-punk music (especially later **GOVERNMENT ISSUE**, **EMBRACE**, **DAG NASTY**, **FUGAZI**, and **JAWBOX**). (mvdvisual.com)

gosta berling

WINTERLAND
(BAROQUEN)

The name is familiar to **GRETA GARBO** fans; **MAURITZ STILLER**'s 1924 Swedish silent film adapting **SELMA LAGERLÖF**'s 1891 novel, *Gösta Berlings Saga* was her debut, before Stiller brought her to America. (Thus, there's a Stockholm instrumental band, **GÖSTA BERLINGS SAGA**.) On their first LP after 2008 and 2010 LP-length EPs, this Oakland quartet are as contemplative as a light-less Swedish "winterland" day, like *Animals* **PINK FLOYD** (referenced by "Floyd and Ingo"?) or