



"Hey, Paul – how about Bridge Over Frozen Waters?"
"Don't be crap, Garfunkel. Leave the lyrics to me"

arrival of star pals such as Glenn Frey, Jackson Browne and JD Souther warble their sweet stuff behind Prine's superb miserabilism. The singing mailman still delivers, but this is where we heard him first. *Max Bell*

Red Lorry Yellow Lorry

See The Fire: Albums, Singles And BBC Recordings 1982-1987

★★★★★

Cherry Red CD/TRED 643 (3CD)

A whole lorry love

Leeds quartet Red Lorry Yellow Lorry first began hauling their doomy post-punk wares around the UK's highways and byways early in 1982. York-based label/distributor Red Rhino released their hypnotic debut 45, *Beating My Head*, six months later, and from then on the Lorries regularly reserved parking space in the indie Top 20 through to the tail end of the 80s.

Frontman Chris Reed's cavernous, Andrew Eldritch-esque growl and his band's employment of a malevolent drum machine inevitably spawned comparisons with the proto-goths, yet, as *See The Fire* ably demonstrates, RLYL had plenty to offer on their own terms. There's an atmospheric, sax and keyboards-enhanced Peel session from December '82, featuring the previously unreleased *Conscious Decision*, while the brace of enthralling, reputation-building 45s RLYL released

across 1984-'85 (*Monkeys On Juice*; the relentless *Chance*) reveal that they had far more in common with Joy Division than the then-burgeoning Batcave scene.

The Lorries were overtaken by indie's prevailing trends after they signed with Beggars Banquet offshoot *Situation Two* in 1988, but by this time they'd already recorded two essential LPs, *Talk About The Weather* and *Paint Your Wagon*. This extensive, 53-track anthology reprises both in full, as well as *Crawling Mantra*: the band's atypically groovy final Red Rhino 45 from 1987. *Tim Peacock*

Paul Roland

Professor Moriarty's Jukebox

★★★★★

Sireena SIR2 112

Watson! The game is afoot...

Who'd have thought, when this master of the arcane was on his sojourn from the music business – scribing books on everything from spirit world visitations to Nazi war crimes – that his return to chronicling Victoriana in song would be so prolific and remarked upon. New albums and reissues abound but, for an entry point, this compendium of outtakes and radio sessions takes some beating.

It's like two conjoined LPs: one an internal consistent record that, despite featuring tracks culled from both sides of his musical absence, plays as though it was a freshly conceived set; the other a pick'n'mix selection of goodies. The first is a full-

band affair recorded by musicians previously gathered for a charity gig with an unrealised intention to subsequently tour. More robustly delivered than in their original incarnations, they have a relish that, even without additional material, would have made a satisfying collection in its own right.

For the second part, a cover of *Day Of The Lords*, cut for a Joy Division tribute, and versions of Marc Bolan's *Meadows Of The Sea* and Ray Davies' *I'm Not Like Everybody Else* jostle with acoustic versions of songs from Roland's recent album *Bates Motel*. Good stuff, but it's the first part that really sells this set. *Ian Abrahams*

Rollins Band

Life Time

★★★★★

2.13.61/Dischord 2132808 V (LP)

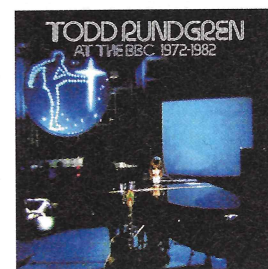
Life's what you make it

Black Flag recorded several monumental albums, including their 1981 debut *Damaged* and '84's intense *My War*, but by the time their sludgy final LP, *In My Head*, surfaced late in 1985, the seminal LA hardcore crew were clearly burning out.

They split in August the following year, yet vocalist Henry Rollins quickly threw himself back into the fray, releasing two solo mini-LPs, *Hot Animal Machine* and *Drive-By Shooting*, through small Californian imprint *Texas Hotel* across 1986/87. By the summer of '87, however, Rollins and guitarist Chris Haskett had assembled the

first (and arguably best) incarnation of Rollins Band, the quartet's line-up completed by bassist Andrew Weiss and drummer Sim Cain, formerly of Black Flag guitarist Greg Ginn's instrumental side project *Gone*.

Produced by Minor Threat/Fugazi mainstay Ian MacKaye, Rollins Band's full-length 1988 debut, *Life Time*, was recorded in under a week after the group's first European tour. Now reissued on vinyl (with four bonus live cuts available via download) it remains an astonishingly visceral statement of intent. Tight, structured punk anthems such as *Turned Out* and the blasted, misanthropic *Lonely* largely prevail, though the churning brinkmanship of *Gun In Mouth Blues* and the LA Blues-style pile-up at the end of *Wreck-Age* hint at the meaner sonic earth Rollins and co would scorch on 1989's *Hard Volume*. *Tim Peacock*



Todd Rundgren

At The BBC 1972-1982

★★★★★

Esoteric ECL42469 (3CD+DVD)

Todd's Beeb-liography

We often have occasion to curse the notorious tape-saving edict that meant Auntie Beeb did more wiping in the 60s and 70s than your own auntie did after uncle went feral. Consequently, Todd Rundgren's 1972 debut appearance on *The Old Grey Whistle Test* has long since been bested by eraser head – but most everything else The Runt recorded between 1972 and 1982 for *Whistle Test* and *Radio One In Concert* is collated herein over the course of three CDs and one DVD.

Much of it involves Utopia, of course, including their swaggering London debut at the Hammersmith Odeon in 1975 and a good-natured Oxford Polytechnic bacchanal in 1977; and while their proggy showboating and Roger Powell's mithering synths are destined to remain forever divisive, the band's turn-on-a-dime versatility is beyond question. When they drop into the peerless pop-soul of *Love Of The Common Man*, or excitably pull apart *The Nazz's Open My Eyes* or *The Move's*

Do Ya, it absolves all 27 super-indulgent minutes of *Singing And The Glass Guitar*.

Rundgren's solo 1972 *In Concert* set is particularly charming, not least for the discursive backstory which takes a Randy Newmansque *Piss Aaron* to 10 minutes. Fancy the prudish BBC letting a callow American utter the word "Aaron" pre-watershed. *Oregano Rathbone*

Pete Seeger

Waist Deep In The Big Muddy And Other Love Stories

★★★★★

Talking Elephant TECD 263

Vintage protest master lets his hair down

Though he was unfairly characterised as the Luddite who threatened to take an axe to Bob Dylan's equipment at the 1965 Newport Folk Festival, the late departed Pete Seeger has enjoyed a renaissance thanks to Bruce Springsteen's good auspices.

This 1967 album is a reissue of the Sony Legacy remaster, with bonus tracks – and, whadya know, Seeger himself goes electric with guitarist Danny Kalb and producer John Hammond beefing up the Vietnam parable title track and *The Sinking Of The Reuben James*. Seeger's earnest vocal may pose a problem for modern audiences, but there's no denying the sharpness of his quill during the reportage piece *My Name Is Liza Kalvelage*, concerning the real life tale of San Jose housewives who demonstrated against a napalm storage yard – like you would.

As ever, civil-rights in general and social injustice in particular inform Seeger, but he is less inclined to wax too righteous and more inclined towards the nitty gritty. Moreover, ole Pete was a real rebel in his day. His Columbia paymasters censored his work and withdrew company support, but the liberal-minded didn't desert him. Here's a slice of protest on the hoof and a period piece worth investigation. *Max Bell*

Simon And Garfunkel

The Complete Albums Collection

★★★★★

Sony Legacy, cat no tbc (12CD)

The re-boxed-er

It can't be easy being a Simon & Garfunkel completist. *The Complete Albums Collection* follows 2001's *The Columbia Studio Recordings* (all five studio albums plus bonus tracks) and 2007's *The Collection* (all studio albums plus *The Concert In Central Park* DVD) by collecting the