



Ezra Furman:
drivetime fave

Fleetwood Mac Fleetwood Mac – Deluxe

★★★
Rhino 0081227940669
(CD/2CD/3CD+DVD+LP)

Mac-ing a mountain out of a molehill

Do you need another expanded copy of *Fleetwood Mac*? We're not so sure. There's the remastered album, though arguably it has always been a mixed bag, carried on the strengths of Stevie Nicks' and Christine McVie's excellent contributions.

There is a disc of demos which, in truth, don't stray too far from the finished products, with only slight alterations being generally noticeable, such as some added guitar work on *Say You Love Me* or a fully acoustic *Landslide*. Similarly extras such as *Jam #2* and single versions of the hits were all issued on a 2004 package.

The remainder showcases previously unreleased live takes from the Jorgensen Auditorium in Connecticut, among other venues and while overall enjoyable, versions of songs like *Rhiannon* reveal that at their worst, the band are given to bloated pomp; with chief offenders being the indulgent guitar playing of Buckingham and Nicks' clumsy lyric changes.

There are some interesting live cuts of *Why* and *Hypnotized (Mystery To Me)* *Station Man (Kiln House)*; *Spare Me A Little Of Your Love (Bare Trees)*; *Don't Let Me Down Again* from *Buckingham*; *Nicks* and Peter Green's *Oh Well* and *The Green Manalishi With The Two Pronged Crown* – clearly performed with love but still best heard when performed by early Mac.

Completists will want it but better to follow, and this set is overall a reminder of that. *Hannah Vettese*

Bruce Foxton & Russell Hastings From The Jam Live!

★★★★
Basstone CD 4 (CD)

That's still entertainment

Foxton's decade as part of *From The Jam* is considerably longer than the time he spent in the parent band – actually, both tenures are dwarfed by the 15 years he played with *Stiff Little Fingers*. But here he is, flying the flag in a sweaty, cacophonous tribute to the iconic three-piece that first brought him to prominence.

Patched together from various shows across the UK, the album illustrates just how faithful Foxton and partner-in-crime guitarist/singer Hastings have been to what went before. Wisely, though, Hastings doesn't attempt full-on vocal mimicry, even if he does come perilously close to Paul Weller on the comparatively subdued sway of *The Butterfly Collector*.

Perhaps surprisingly, the 12 tracks here include just one Foxton-penned song, *Smithers-Jones*, with no space for his solitary A-side composition *News Of The World*. It's a humble move on Foxton's part, highlighting instead the more celebrated material and chart-toppers (all featured, bar *Beat Surrender*), presumably with a view to giving the fans what they really want, and judging by the crowd fervour captured on tape between numbers he's done a bang-up job. *Terry Staunton*

Richie Furay Live At My Father's Place

★★★
RockBeat ROC 3356 (CD)

Ex-Poco mainman sings spiritual

This 1976 FM radio broadcast courtesy of Long Island station WLIR captures Furay – veteran

of Buffalo Springfield, Poco and the brief Souther-Hillman-Furay supergroup – leading a solo band for the first time. He had a rich back catalogue to draw from, but chose not to. Three tracks are SHF and one, *Kind Woman*, Poco; the other eight emanate from the just-released *I've Got A Reason*. This was his first overtly Christian album – he's since become a full-time minister – and, as he explains from the stage, this music is keyboard rather than guitar-based.

The musicians backing him, recruited from the devotional world, tend to overplay and smother Furay's vocal; heavy-handed drummer John Mehler in particular becomes tiring. The main man sounds hesitant between songs, though the audience clearly love him.

This performance has been available elsewhere as an unofficial double disc from the same venue in April 1978. By that time he had sensibly restored some greatest hits to the set, so that's the one to track down if devotional music isn't your thing. In truth this wasn't Furay's finest period, let alone finest hour. *Michael Heatley*

Ezra Furman Transangelic Exodus

★★★★★
Bella Union BELLA 725 (CD/LP)

Wings of rock'n'roll desire

Two years after the alt-retro ramalama rumpus of *Perpetual Motion People*, Chicago's Ezra Furman wanted to make something "more original" for his next album. Consider the job done, in style.

Though he was never some callow copycat anyway, Furman's self-styled "queer outlaw saga" targets new frontiers in US road music:

between its blistering hooks and bristling sounds, ...*Exodus* sets out for fresh horizons with a full tank of passion, purpose, political rage, raucous invention and rock'n'roll fire.

True, classic-rock touchstones emerge, including Bruce Springsteen (gutsy opener *Suck The Blood From My Wound*), Jonathan Richman (fuzz-rock rumble *No Place*) and The Velvet Underground (*Peel My Orange Every Morning*). But Furman deploys strafing digi-noises, jarring mood-shifts and full-blooded story-song instincts to forge his off-the-grid – yet bitingly relevant – American fable, where illegal angels outrun nefarious government forces.

Whether he sings about leaving home (cowboy lament *Driving Down To LA*), Jewishness (*Psalm 151*) or teen lust (bawdy showtune *I Lost My Innocence*), Furman's stories erupt in sunbursts of detail, lived-in and vividly imagined.

Voice serrated, Furman braids each tale with ragged sonic dramatics, with scrambled arrangements jittering over rhythms that bustle like escapees from Tom Waits' junkyard. High points include burlesque blues-grinder *Come Here Get Away From Me* and doo wop'n'roll cello-thruster *Love You So Bad*, but every pit-stop on Furman's wild ride rewards attention. "Goddamnit, I'm alive," he sings, thrillingly exultant in his flight from conformity. *Kevin Harley*

The Go! Team Semicircle

★★★★★
Memphis Industries MI 0477 (CD/LP)

Follow your Team!

For Brighton Team-master Ian Parton, old strength-in-numbers ideals inspired the

fifth Go! Team album. While 2015's *The Scene Between* was a near-solo, song-based set, *Semicircle* unites Team-players old and new, cracking with the communal joys of mob-handed melody, raucous rap and celebratory sound.

If that seems a self-conscious step back to Parton's formative Team-work, it's one that sounds vibrantly alive rather than premeditated. *Mayday* arrives like a psych-soul school disco roaring merrily off the rails, all hearty horns, summer-of-love sitars and call-to-action chants. The sweet vocals and steel-pan drums of *Chain Link Fence* gleam brightly; *Semicircle Song*, meanwhile, summons the sound of marching bands on mushrooms to accompany The Detroit Youth Choir, whose buoyant front inspired the album.

Wherever you turn, exuberance and invention are generously served. The *Answer's No – Now What's The Question* brims with girl group sass, flighty jazz flutes leaven *Chico's Radical Decade*, *All The Way Live* sets archival samples to body-popping beats, and established Go! Team firebrand *Ninja* issues volleying agit-rhymes on *She's Got Guns*. Dutch smart-pop voice Amber Arcades adds a freshly languid charm to *Plans Are Like A Dream U Organise*, while *Getting Back Up* provides a resilient send-off. As The Detroit Youth Choir break into cheers at the album's close, Parton's vision of a united-we-stand tonic for divisive times is warmly, winningly realised. *Kevin Harley*

Hawkwind At The Roundhouse

★★★★★
Cherry Red CRCDBOX 45 (2CD+DVD)

Hawks in the round

Tantalisingly close to their 50th anniversary, Hawkwind are enjoying an Indian summer, having received plaudits for their *The Machine Stops* album, good notices for its follow-up, *Into The Woods*, and with live appearances always seeming like proper events.

This is one of those shows, a recent return to a spiritual home, even though their last Roundhouse appearance was in 1977, with Motörhead supporting. Of course, go back further and you'd find them at the Greasy Truckers Party, February '72, from where emerged the basic track that, overdubbed, produced their *Silver Machine* hit. Not always played, it's present at this show, with Motörhead's Phil Campbell guesting.