



Before David Bowie got ahold of Mott the Hoople and made them glam rock stars with his timeless anthem “All the Young Dudes,” the band was a fairly standard bluesy rock band. And, even though Ian Hunter was/is an inspiring lyricist and Mick Ralphs a solid axe-master, I can pretty much do without much of their early stuff, prior to Bowie’s intervention. This live set epitomizes that period. And while the material lacks the punch and pomp of

the later stuff, there’s an undercurrent of hunger and drive that’s omnipresent throughout the album’s weathered grooves. (MVD)



Primal Scream More Light

Primal Scream was one of the '90s “it” bands. Critics tended to like ‘em for their avant-garde leanings and penchant for reinvention, while rock fans appreciated their ability to kick out the jams when needed. The band’s 1991 genre-bending release *Screamadelica* still stands as one of the decade’s best releases. The album pilfered bits from the then-popular acid-house dance scene, classic rock,

psychedelia, pop, punk and gospel, creating something completely fresh in the process.

More Light sees a bit of a return to some of that eclecticism, with a variety of sounds ranging from rock to jazz, pop, dance beats, psych and a few MC5-isms tossed in. It’s a fine return to form as evidenced in the spacey, Pink Floyd-ish “Tenement Kid” and the haunting “Elimination Blues,” featuring Robert Plant as guest vocalist. The packaging for *More Light* is extra special, with a plush glossy gatefold, inserts and thick-cut vinyl. (First International)



Public Enemy Most of My Heroes Still Don't Appear on No Stamp

So, before you start giving me a hard time about including a rap group here, hear me out. In spite of its misguided anger and racist overtones, at one point, PE was one of the heaviest bands on the planet—as in the iconic *Fear of a Black Planet* album (1990). The multifaceted production was years ahead of its time, while the aura it conjured up was menacing and apocalyptic.

This new album is less epic and bombastic than the aforementioned classic, with a thinner foundational groove. But, it’s still got leader Chuck D ranting about politics and race, and his foil Flavor Flav doing his comical bits, so in one sense, it’s refreshing, as there’s not much else out there rap-wise like it. But on the flipside, it’s been done, and been done better—by this very same group. Either way, for PE fans, this 2-LP set is limited to just 500 copies, and should make for a decent addition to your stash. (MVD)



Also, check out the label’s release of *Planet Earth*, a comp that features some of the classic bits referenced above.

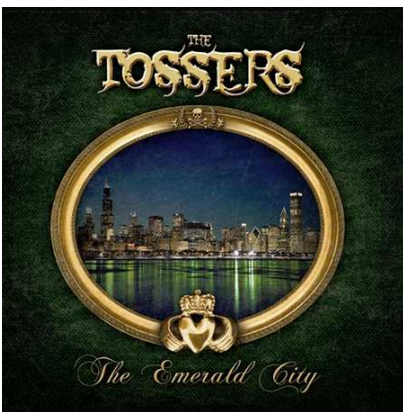


Spirits of the Dead Rumours Of A Presence

Lately, it seems like everyone wants to be in a doom/stoner/psych/occult band. The travesty of it all is that very few offer anything remotely new by way of sound or overall style. Most tend to do little more than pilfer Black Sabbath, Trouble or Pentagram. Hell, even the latter two did their damndest to emulate the Sabs. But, these days, there's an influx of copyists by the dozen that are little more than cheap

imitations. There are a few that do bring something new to the movement—Ghost, Uncle Acid, Purson, and Norway's own Spirits of the Dead.

The latter's new album *Rumours Of A Presence* is rife with lush soundscapes, melodic passages, heavy atmospherics and intricate arrangements that owe as much to psychedelic folk and prog as they do to vintage heavy rock, with traces of Pink Floyd and The Doors throughout. But in spite of the esoteric lyrics and heady approach, the band does rightfully rock, as evidenced in "Wheels of the Word" and "Song of Many Reefs." The packaging of this LP is as wondrous as the sounds within. You have your choice of several different vinyl color variations. Plus, the sleeve comes in a matte cover with shiny, embossed emblems and notes on the front and back. Nice. (The End Records)



Tossers The Emerald City

The Tossers are Chicago's answer to The Pogues. This is vintage punk played with a Celtic flair, including traditional Irish instruments, booze-filled lyrics and an upbeat, animated approach. Sure, it's been done before, but there's something about the combination of traditional punk rock and Irish folk music that's instantly infectious. *Emerald City* works well within these confines, stirring up a ruckus with upbeat numbers such as

"The Rover" and the title track, both of which do a fine job at infusing a little bittersweetness into the revelry. (Victory)



Toy Love Live at the Gluepot 1980

Hailing from New Zealand, new wave band Toy Love was a direct spawn of one of the country's first punk bands, The Enemy. The band's recorded output was minimal, with just one studio album from 1980 to its name that epitomized the pop new wave sounds of the day.