



BEE GEES | **GORKY'S ZYGOTIC MYNCI**
The first split | Welsh pop's other great explorers

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IN THE '70S**

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KACY & CLAYTON | **BART DAVENPORT** | **GOTHIC POP**

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shindiggin' What's HOT on the Shindig! turntable

The brand new releases, compilation standouts, old album tracks and dusty 45s rockin' our world this month



DRUGDEALER

You Must Be Kidding

The instrumental opener to Michael Collins' latest Drugdealer album indicates how intently he has been listening to Ennio Morricone and other masters. 'You Must Be Kidding' is 100% opening credits music and, if not as complex or as invigorating as the superb songs that follow, it's perfect. Edwin Astley and John Barry would be happy with its calming nuances. Delicate picked guitar, an electric harpsichord and the subtle

caress of a children's choral singing lead into the sublime 'Honey'. It's a brilliant opener, memorable in its simplicity and sense of the low-key.

Available on: *Raw Honey* (MEXICAN SUMMER LP)



EDDIE FLOYD

I've Never Found A Girl (To Love Me Like You Do)

The sweeping majesty of 'I've Never Found A Girl' ushered in a new era for the Stax sound. The familiar rhythmic thud created by a sloping studio floor and the dependable Stax engine room was present and correct but sweeping strings and brass added a new found exuberance. Throw in Floyd's impassioned vocal to his lover and you have a heart-tugging groove that still resonates 50 years on.

Available on: *Stax '68: A Memphis Story* (CRAFT BOX SET)



SUBJECTS

The Storm

The visceral garage-rock of London-based intercontinental power trio Subjects justly cherishes its cosmopolitan nature. And since there's no time for subtlety when the times they're a-changin' for worse, one of the songs on their fierce debut album is eloquently titled 'Fuck Brexit'. 'The Storm' is a standout: a cathartic garage stomper where they sing about a mysterious internal force - often sounding like Kathleen Hanna fronting a

boisterous surf-punk combo. It's contagious, just like the electric burst it sparks.

Available on: *Never Give Up* (YEPPEE KUYAY LP)



POPOL VUH

Lacrimae Di Re

As the first sound heard during the unforgettable opening of Werner Herzog's defining masterpiece *Aguirre, Wrath Of God* this is not only the first track many think of when they hear the name Popol Vuh it's also the composition just about every other Popol Vuh recording is ultimately measured against. Florian Fricke's use of the unique Mellotron-like "choir organ" lends a dreamlike sense of otherworldliness to a visionary soundtrack from a

visionary film. Beyond trance, beyond ambient and beyond the everyday parameters of krautrock, this is Popol Vuh at their most mesmeric and transcendental.

Available on: *The Essential Album Collection Vol 1* (BMG BOX SET)



BUBBLE PUPPY

I've Got to Reach You

Bubble Puppy's sole album *A Gathering Of Promises* is consistently noteworthy, echoing the magnificence of Love's *Four Sail*, Moby Grape's debut and Quicksilver Messenger Service at their finest, whilst delivering new-fangled sounds for a scene embracing the heaviness of 1969. Third track in opens with the frantic twin-lead attack of guitarists Rod Prince and Todd Potter and, whilst sufficient to lay claim as being one of the pinnacle

moments in US acid-rock, the ferocity cuts quickly into a wondrous ballad, subsiding neatly with energy levels lulling, serene and groovesome, before reverting back to an almighty acid-drenched mid-section.

Available on: *A Gathering Of Promises* (INTERNATIONAL ARTISTS LP)



THE BEE GEES

You'll Never See My Face Again

A highlight from the Brothers Gibb's dense, velveteen masterpiece *Odessa*, 'You'll Never See My Face Again' was cut in late 1968 just as the first incarnation of The Bee Gees began to fragment. A moody sea of acoustic guitars and strings led by a stunningly controlled, often hushed vocal from Barry, it's a masterclass of glacial restraint.

The eldest Gibb spins a tale of bitter recrimination against parties unknown. It's quite possibly aimed at younger brother Robin, still in the fold but pointedly absent here. Storm clouds would gather around the Gibbs that fateful year. They're on show here, more Night Terrors than Night Fever.

Available on: *Odessa (Deluxe Edition)* (REPRISE 2xCD)



RONNIE LANE

Debris (Live On Capitol Radio, 1981)

This beautiful stripped-back version of arguably the finest song Ronnie wrote during his time with The Faces is one of many unreleased gems included on this stunning new anthology. Performed with Big Dipper, his band at the time, his love letter to his much-cherished father Stanley is given added poignancy in this unadorned setting. Glorious stuff.

Available on: *Just For A Moment -*

Music 1973-1997 (JMC BOX SET)



CARWYN ELLIS & RIO 18

Duwies Y Dre

Having spent the last decade creating kaleidoscopic psych-pop as Colorama, as well as being a session and touring musician for acts such as Edwyn Collins and The Pretenders, Ellis is never one to shy away from fresh musical avenues. This lead single from forthcoming album *JOTA* was recorded in Rio de Janeiro with members of the Tropicalia-influenced band The -2s.

A joyful globalist soundtrack for your summer that

mixes Welsh-language pop, disco and bossa nova.

Available on: *Duwies Y Dre* (BANANA & LOUJE LP)



JIM CAPALDI

Last Day Of Dawn

Capaldi's 1972 debut solo album *Oh How We Danced* is an overlooked gem, featuring at various points all of his Traffic bandmates, crack players from Alabama's Muscle Shoals studio, where this rootsy masterpiece was recorded, and Free's Paul Kossoff, amongst others.

Harry Robinson's sweeping string arrangements further dramatise this soulful, driving rocker, but

never drown out the effortlessly funky playing, nor Capaldi's raw and yearning vocal performance.

Available on: *Oh How We Danced* (ESOTERIC CD)



MICHAEL NESMITH

Nine Times Blue

This month sees the release of *Songs*, a box set celebrating the works of knitted-cap sporting Monkee Michael Nesmith. Yet not included in the set is his solo debut from 1968, *The Wichita Train Whistle Sings*, a curio in his career, yet one that deserves celebration. A collection of orchestral versions of songs Nesmith had mostly written for The Monkees, the album is a stately collection of instrumentals that comes on like a cousin

to Jack Nitzsche's work - unsurprising as it features The Wrecking Crew, the legendary LA session musicians who give tracks like 'Nine Times Blue' a heft a world away from its countrified original.

Available on: *The Wichita Train Whistle Sings* (DOT LP)

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reviews then

Reissues, anthologies and compilations

Love The Life You Live

The East End mod turned gypsy troubadour's solo years receive a long-overdue analysis.

PAUL OSBORNE celebrates an enduring spirit

RONNIE LANE

Just For A Moment: Music 1973-1997

★★★★★

UMC 6 CD BOX SET

There are few musicians whose character was born out so brilliantly in their music as Ronnie Lane. Always one of the UK's most criminally under-rated songwriters, although arguably he lacked the precision of McCartney, the caustic observational skills of Ray Davies or the grand ambition of Townshend, none of them could come close to matching Ronnie's spirit - that heart laid bare aesthetic and the embracing of life's ups and downs that came so naturally to him and shone through so brilliantly in his solo work.

The lack of commercial success afforded his own albums upon release and the subsequent sporadic availability of his solo work has meant that his back catalogue - which stretches from his departure from The Faces in 1973 through to his sad and untimely death in '97 - continues to unfairly sit in the shadow of his former band's. In truth, it's sometimes easy to see why his music was passed over at the time by fans of The Small Faces and Faces' more rock 'n' roll driven output. The way in which Lane pulled together disparate strands such as country, music hall, bluegrass, R&B, soul and rock 'n' roll seemed old fashioned on the surface, but the blend of music's past and present forms are the very reason that his remains so timeless. Free from a desire to fall in with the musical fashions of the time, his rebirth as a gypsy troubadour saw Lane creating his own unique variety of English country music, one which in light of the ongoing revival in roots music now feels utterly ahead of its time.

Long overdue a proper re-appraisal, this lovingly prepared six-disc set rights some of the wrongs of the previous 45 years, bringing together all of Plonk's studio albums, B-sides and a treasure trove of previously unreleased tracks from radio sessions, live recordings and demos, along with a picture-heavy booklet and selected lyrics.

Prepared chronologically, Disc One includes his debut (and only hit) 'How Come', also presented as an unreleased stripped back version, the more spacious and earthy arrangement allowing Lane's soulful voice to shine and adding a layer of melancholy not found on the original. There's also 'Done This One Before', a glorious example of everything Lane did best and one of the finest examples of heartfelt regret and emotional resignation in a song as your ever likely to hear. Two tracks from *Mahoney's Last Stand*, his soundtrack collaboration with Ronnie Wood also feature, and a rare and vibrant '73 version of 'Last Orders', discovered on a tape in brother Stan's barn.

Subsequent discs feature follow-ups *Ronnie Lane's Slim Chance* and *One For The Road*, the former showing that Lane was also a masterful interpreter of

other people's songs. If ever there was a tune tailor made for him to sing then it's 'I'm Just A Country Boy' featuring one of his finest ever vocal performances, and a sentiment that chimes perfectly with his beloved home at Fishpool, a farm in Hyssington, Wales. Much was written and recorded at Fishpool, and there's a number of rare demos included from that period, with the wonderful 'Feeling Like A Lion's' Motown sound showing a nod back towards his East End mod roots.

Lane's diagnosis of Multiple Sclerosis and subsequent relocation in Austin, Texas offered him a new lease of life as he fully immersed himself in the city's vibrant live circuit, and several live recordings

from this period testify that his illness had not diminished his zest for life and love of music. Also included are four unreleased tracks from one of his final recording sessions in '89, including a wonderful version of 'Spiritual Babe'.

"I'd rather have a bad time, than no time at all," Ronnie Lane sings on '32nd Street', and it's a line that perfectly encapsulates his passionate embrace of life, love and music with all of its peaks and troughs. Those looking for an affirmation of the human spirit in what can sometimes seem like dark and uncertain times could do far worse than let Ronnie Lane remind you to appreciate the people and the world around you.

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