

prevailing trends and the indie Coliseum label unable to promote it adequately.

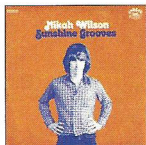
This three-tracker contains two tracks from that album and a canned '68 A-side. FdM head honcho Keith Jones writes effusively about buying the album in '70 and this release being "a bit of a dream come true" but somehow it's hard to see his enthusiasm being echoed by new listeners.

Andy Morten

MIKAH WILSON Sunshine Grooves EP

★★★★★

YOU ARE THE COSMOS



LA-based multi-instrumentalist and producer Mikah Wilson throws every ounce of his weight behind a three-track single that's stacked high with angelic sunshine-pop and packing a sumptuous saccharine-encrusted punch.

The title track, with its cascading vocal layers studded with McCartney-esque bass and deep pop groove, makes it difficult not to invite comparisons with that other LA multi-instrumentalist Emitt Rhodes. Wilson digs deep into an era of introspective powerpop, post-Beatles, sunshine Americana with not one but two flip-sides, 'Sweet Jules' and 'Look At The Way', a pair that follow the same path of summer-drenched sounds with clever arrangements, hooks a-plenty and more than just a nod to Klaatu in 'Sub-Rosa Subway' mode (Wilson's enchanting voice echoes divinely that of Klaatu frontman John Woloschuk). All in all, a pretty rounded 45 with stacks of sparkle. Let's hope there's a long-player in the offering soon.

Louis Comfort-Wiggett

WHYTE HORSES Next Year Will Be Mine / The Coldest Of The Year

★★★★★

CRC



The festive season will have passed by the time you read this, but it's worth tracking down this 45 from Dom Thomas's

Mancunian psych mavericks in readiness for December 2019, because it's a corker of a Christmas single.

A-side 'Next Year Will Be Mine' weds Phil Spector's girl-group, wall-of-sound production to an earworm of a tune that could have come straight from the pen of Wizzard-era Roy Wood. Lyrically it's an optimistic song that looks forward to the shedding of past hurts as we head into a bright new year, and heard once, it'll be echoing around your head for weeks. The flipside is a cover of the Nino & April/Twice As Much & Vashti Bunyan classic 'The Coldest Night Of The Year'. It's a fairly faithful version, although the gentle coo of the original is replaced with echoing drums, giving it a not unwelcome heft.

Sparkly baubles, perfect for the next Yule.

Thomas Patterson

ODD TALES AND WONDERS 1964-1974: A DECADE OF PERFORMANCE

Travis Edward Pike

★★★★★

OTHERWORLD COTTAGE INDUSTRIES



If unfamiliar with the adventures of Travis Pike, now is your chance to read up on who, what and why. The main reason *Shindig!*, *Ugly Things* and like-minded platforms celebrate

this extraordinary character is down to the uninhibited sounds captured on a few songs he was instrumental in creating ('Demo Derby' and 'If I Didn't Love You Girl' amongst them) and which, over the decades, have caught the attention of those appreciative of good, honest teen scene rock 'n' roll.

Pike's legend is solidified by some unbelievable YouTube footage where he and The Brattle Street East are playing their hearts out on a beach front platform construction in front of hordes of hip young groovers in 1966 Boston, performing the insanely cool 'Watch Out Woman'. This molten blast of teen-punk genius finally saw the light of day last year - as it should've done in '66 - on a tremendous vinyl single issued by Folkestone's fabulous State Records.

In this newly-expanded printing Pike elucidates, often in exhaustive detail, with passion and good humour, just how things were back in the day and where he, the groups he fronted and the scenes they were part of, fitted in. Pike's post-60s and '70s career, in which he found varying degrees of success as writer, player, author and storyteller, are also examined. Hundreds of photos and other promotional images accompanying the text, plus lyrics and a superb Harvey Kubernik interview which illuminates further Pike's ongoing journey.

A fascinating read.

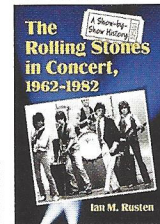
Lenny Helsing

THE ROLLING STONES IN CONCERT, 1962-1982

Ian M Rusten

★★★★★

McFARLAND & CO



There are so many Stones tomes, with more undoubtedly to come, any such book can't be expected to offer anything new or different, starting with the hoary theory that Altamont kissed off

the '60s love bubble when it had already been vapourised by current events. As recounted, Ian Stewart had a point when, even in 1969 he grumbled about the Stones' ever-expanding entourage and hiring entire hotel floors, hankering for when they'd hit 40 cities in a van as a self-contained unit. Those mayhem-packed shows constitute half the book's 300 pages, many accounts of fan mania, such as the one about Guildford's Ricky-Tick club, describing them being mobbed as early as March '64.

Crucially, Rusten conducted much of his research at libraries rather than easy internet, digging out local newspaper reports of Stones show mayhem and using long-forgotten mags like *Datebook* and *Hit Parader* along with trusty *Melody Maker* to describe many of the shows listed between July '62's low-key Marquee debut and the overblown cartoon overkill (still with crap sound) of UK football ground jaunts 20 years later. He also brings in facts from existing documentation and has obviously done his bootleg research too.

As the Stones announce another tour for 2019, this book inadvertently points out how, after the teen-mania years, the only thing that's changed since these initial golden years is that the tours got bigger and more corporate, whereas many songs on the current set list remain the same. Add some fascinating memorabilia and this book serves as an engrossing reminder of the very different times in which the Stones came up.

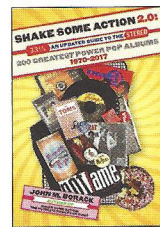
Kris Needs

SHAKE SOME ACTION 2.0: AN UPDATED GUIDE TO THE 200 GREATEST POWERPOP ALBUMS 1970-2017

John M Borack

★★★★★

NOT LAME MEDIA



Perhaps more than any other sub-genre of rock 'n' roll, powerpop fans love making lists and debating about them, so *Shake Some Action 2.0* is a very welcome fan to the

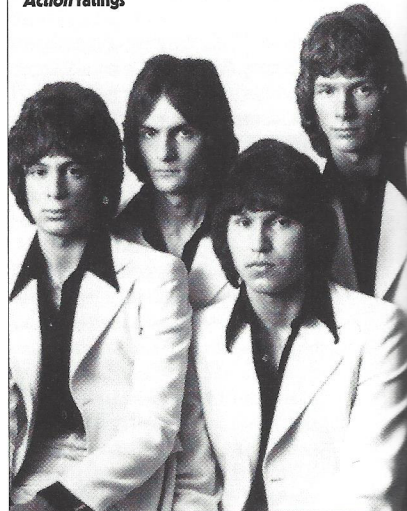
flames.

Borack is definitely a great choice to write it because a) he knows a helluva lot about powerpop and has been writing about the subject as long as anyone, b) he's insightful, and c) he's very entertaining. The book not only provides a list of Borack's Top 200 powerpop albums but each entry comes with his review of said album, plus in almost all cases, a quote from the artist. Beyond that Borack provides other lists, including yearly Best Of's, as well as his published reviews of albums which didn't make the list. The only gripe is that Borack's Top 200 provides only one album per artist - hey, if The Powerpop Gods deigned Shoes or Raspberries to have four albums each in the Top 200, then so be it, but on the other hand his approach does allow for 200 different artists to be represented, and perhaps this is the most important aim of the book: to educate (if you've never heard of Sex Clark Five, The Mice or Yorktown Lads, you will after reading this book!).

In summary, *Shake Some Action* is a fun read that will elucidate, validate and precipitate some hearty debate, and hopefully indoctrinate many Shindiggers into the wonderful world of powerpop. (Bonus: the book comes with a CD by Borack's own band Popdudes, which is a fine mixture of originals and classic pop covers.)

David Bash

The Raspberries contemplate their *Shake Some Action* ratings

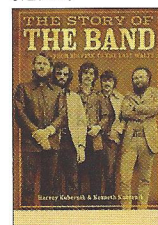


THE STORY OF THE BAND

Harvey Kubernik & Kenneth Kubernik

★★★★★

STERLING



This coffee table book doesn't claim to be the definitive telling of The Band's story but it does cover their active years in a winningly enthusiastic way. Aside from its

scrapbook style layout, equally balanced between words and pictures, its USP is its drawing from various interviews dating back over several decades, most conducted by the Kubernik brothers themselves. As respected LA-based music writers the pair have encountered and interviewed members of The Band several times over the years, along with producers, engineers, peer musicians and members of The Band's road crew. In addition, the book contains eye-witness fan accounts, contemporary record and concert reviews, and reminiscences from key journalists, DJs, promoters and other industry shakers and movers. All key moments in The Band's career are brought into sharp focus by this multiple voice and viewpoint approach.

The book's subtitle (*From Big Pink To The Last Waltz*) is somewhat misleading as the pre-Band era is also covered including their time as The Hawks backing Ronnie Hawkins in the clubs of Toronto. The history-making days as Bob Dylan's electric backing band on his 1966 battle-fray tour also get good coverage.

Don't expect any startling revelations, dirt-dishing or gossip but do expect a celebration and exploration of just what it was that made The Band and their music so special. As one of the era's most photogenic acts the photographs are a treat too, several of which are previously unpublished. They're accompanied by illustrations of ticket stubs, posters, handbills, set lists and hand-written studio and stage notes.

Duncan Fletcher