

No fear: Pavement's Stephen Malkmus (left) and Bob Nastanovich.

“Nigel didn’t know my name...”

Bob Nastanovich speaks to Stevie Chick.

You said that *Terror Twilight* is Pavement’s most “poorly received” album...

“We were extremely spoiled when it came to reviews – if anything, we’d always been overrated. *Terror Twilight* was the record where people decided, ‘It’s OK to dis Pavement now’. But part of the reason we’re doing this now is that fans have been clamouring for this reissue for the last decade. I really like these songs, they’ve stood the test of time.”

Stephen Malkmus shouldered almost all of the song-writing responsibilities on the album – did that cause tension?

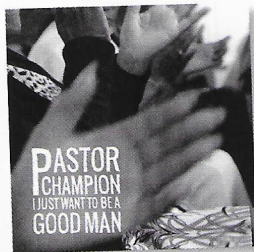
“*Terror Twilight* was basically just Stephen. He was not aggressively critical about it, but he did say that it was hard being in a band with people who had stopped listening to music and new things. For us to expect him to carry us and, in some cases, even teach us our own parts, became a growing source of frustration for him. I feel *Terror Twilight* was maybe the first Stephen Malkmus album.”

You mention in the sleeve notes that Nigel Godrich focused on Malkmus, to the expense of the rest of the band.

“A few days into the recording, I was pretty sure Nigel didn’t know my name. And then I was able to find a nuance in a conversation where I proved he didn’t know my name (*laughs*). But he was a fan of the band and he wanted to make a Pavement record. I think we were probably difficult to work with, especially at that time. I saw him that summer, and he apologised to me. I’d told that story in the press about how he didn’t know my name, and he felt really bad about that. I said, ‘You did a great job on the record. You record a band, that doesn’t mean you have to become mates with the people.’”

Did you know the end was coming?

“We had a basic game plan for a sixth Pavement album. We were practising new songs – at least three or four songs of what became [Malkmus’s 2001 solo debut] *Stephen Malkmus*, would have been on the sixth Pavement record. But as touring for *Terror Twilight* went on, it became more and more laborious for Stephen. He wanted to experience being in a band that rehearsed and created and jammed together on a regular basis, just like 99 per cent of the other bands in the world. On the final week of the tour, he told me he couldn’t keep being in a band like this any more. He thought it’d be more healthy for him as an artist to try something different. And I was so exhausted, so unwell after weeks of touring, so fried, I was perfectly fine with that. I was amazed I got to be a part of it in the first place. And I was amazed when he told me in 2009, ‘We’re gonna do a Pavement reunion tour next year.’ I’d assumed in 1999 that we’d never play again. And then I assumed, after the seven or so concerts we did in 2010, that we’d never play again. But there you go. It goes without saying that I’m the last person he’d ever have to ask if they’d want to play again, because I love it so much.”



Pastor Champion

★★★★★
I Just Want To Be A Good Man

LUAKA BOP. CD/DL/LP

Raw gospel from the little known Louisiana born preacher man, who died in December 2021.

Pastor Champion was a touring preacher and carpenter. He was also the brother of soul singer Bettye Swann. With his electric guitar and bible, he travelled the West Coast singing hymns of struggle and devotion and this sole album, recorded live over two days on two-track in 2018, captures his spirited sermonising. Luaka Bop, who discovered him on the YouTube channel of the 37th Street Baptist Church in Oakland, California, had intended to add extra tracks to the LP before release, but Champion wanted none of it and got his way – a good thing, as the sparseness lends a quiet power and intimacy to proceedings, especially on the title missive, where Champion, with fire in his bones, is on his knees and laid bare.

Lois Wilson

The Pentangle

★★★★★
Pentangling

RENAISSANCE. LP

Folk jazzers’ contemporary compilation back on vinyl in new sleeve.



Originally released by Transatlantic in 1973 as a mid-priced compilation, with an amusing pentagonal album as the cover artwork, this is a decent introduction to that fine band formed at the crossroads between folk rock and jazz. It’s divided into one side of band compositions and one side of trad arr material, taking a couple of tracks from each of their Transatlantic albums (except *Cruel Sister*), and not including their hit *Light Flight*. An excellent remaster, housed in a heavy card gatefold with tip-on artwork. Unfortunately, said artwork features a low-wattage on-stage photograph, fussy typography and the largest barcode I’ve ever seen, though the gatefold’s spread of photographs is nice. A similarly heavy-handed addition of modern information also lets down an otherwise very welcome reissue of the US Reprise edition of (The) Pentangle’s

1968 debut from the same label. If you’re doing a luxury facsimile it’s best to keep your own branding discreet, surely?
Jim Irvin

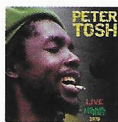
Peter Tosh

★★★★★

Live At My Father’s Place

ROCKBEAT. CD/DL/LP

Peak-period 1978 live set with full-spectrum audio.



After signing to Rolling Stones Records for the *Bush Doctor* album, Peter Tosh

hit the States with his Word, Sound And Power band as support act on the *Some Girls* tour, headlining Long Island reggae haunt My Father’s Place during a stopgap. Recorded for broadcast by local FM station WLIR, this concert album has pristine audio, highlighting the expressive power of Tosh’s baritone, Sly Dunbar and Robbie Shakespeare’s unbeatable rhythm section, and guitar pyrotechnics from bandleader Mikey Chung. Beginning with expanded takes of 400 Years and Stepping Razor, Tosh comes into his own on a playfully delivered African and the dejected *Pick Myself Up*, both embellished by keyboard flourishes from Robbie Lyn and Keith Sterling. The cheeky rendition of *Don’t Look Back*, meanwhile, with its dribbling snare, provides some light relief before the rousing, militant climaxes of *Get Up Stand Up* and *Legalize It*.

David Katz.

The Winstons

★★★★★

Color Him Father

SOUL JAZZ. DL/LP

1969 samplers’ delight originally issued on Len Levy’s Metromedia Records.



The Winstons were a soul and funk outfit from Washington DC with a line-up comprising members from Otis Redding and Curtis Mayfield’s backing bands. Their one album, 1969’s excellent Don Carroll-produced *Color Him Father*, has become a

holy grail for its inclusion of their hurriedly put together B-side, *Amen, Brother*, an instrumental cut loosely based on the gospel number. Its six-second drum solo – the “Amen break” – played by GC Coleman, is reportedly the most sampled piece of music ever, used in over 1500 songs. Yet the album itself deserves celebration too: its title track, which earned a Grammy for best R&B song, written by tenor saxophonist/singer Richard Spencer, is imbued with a spiritual richness. Elsewhere, covers of *Everyday People* and *Only The Strong Survive* are impressive too.

Lois Wilson

Tinariwen

★★★★★

The Radio Tisdas Sessions

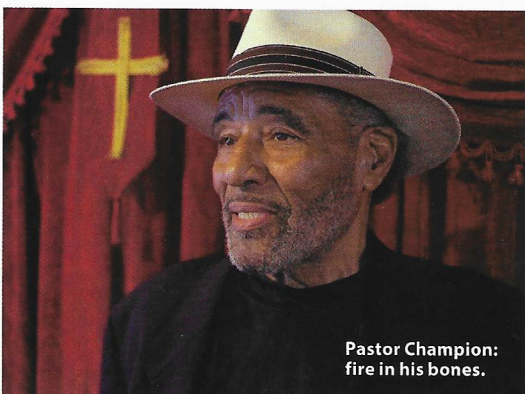
WEDGE. CD/DL/LP

Twentieth anniversary remaster for the Tuareg ensemble’s major debut.



Recorded in the titular Malian broadcaster’s solar-powered but rickety studio in 2001 – by which time Tinariwen were already veteran purveyors of short-run cassette albums and staples of the desert festival circuit – this, the peripatetic ensemble’s debut international release, would alert a global audience to their signature *tishoumaren* sound, a heady amalgam of West and North African musics leavened with electric blues and rock. Post-production, courtesy of Peter Gabriel’s *Real World*, lends a modicum of sheen to the visceral Radio Tisdas recordings, with shimmering, narcotic grooves and massed incantations like *Le Chant Des Fauves* and *Imdiwaren* punctuated by silvery flashes of Ry Cooder-like guitar from founder Abdallah Ag Alhousseyni. Elsewhere, the sparer *Tessalit* suggests an acoustic John Lee Hooker wafted by a Saharan sirocco, while *Tin-Essako*, recorded live at the Festival Au Desert, affords an enticing glimpse of the band’s on-stage potency. This new edition adds the unreleased *Ham Tinahghin Ane Yallah* (2004’s follow-up *Amassakoul* is also reissued).

David Sheppard



Pastor Champion: fire in his bones.

Adam Wissing, Rahav Segev