

ELVIS NEWS • SLEEPER • STEPPENWOLF'S JOHN KAY

GOLDMINE

Goldmine

September 7, 2001

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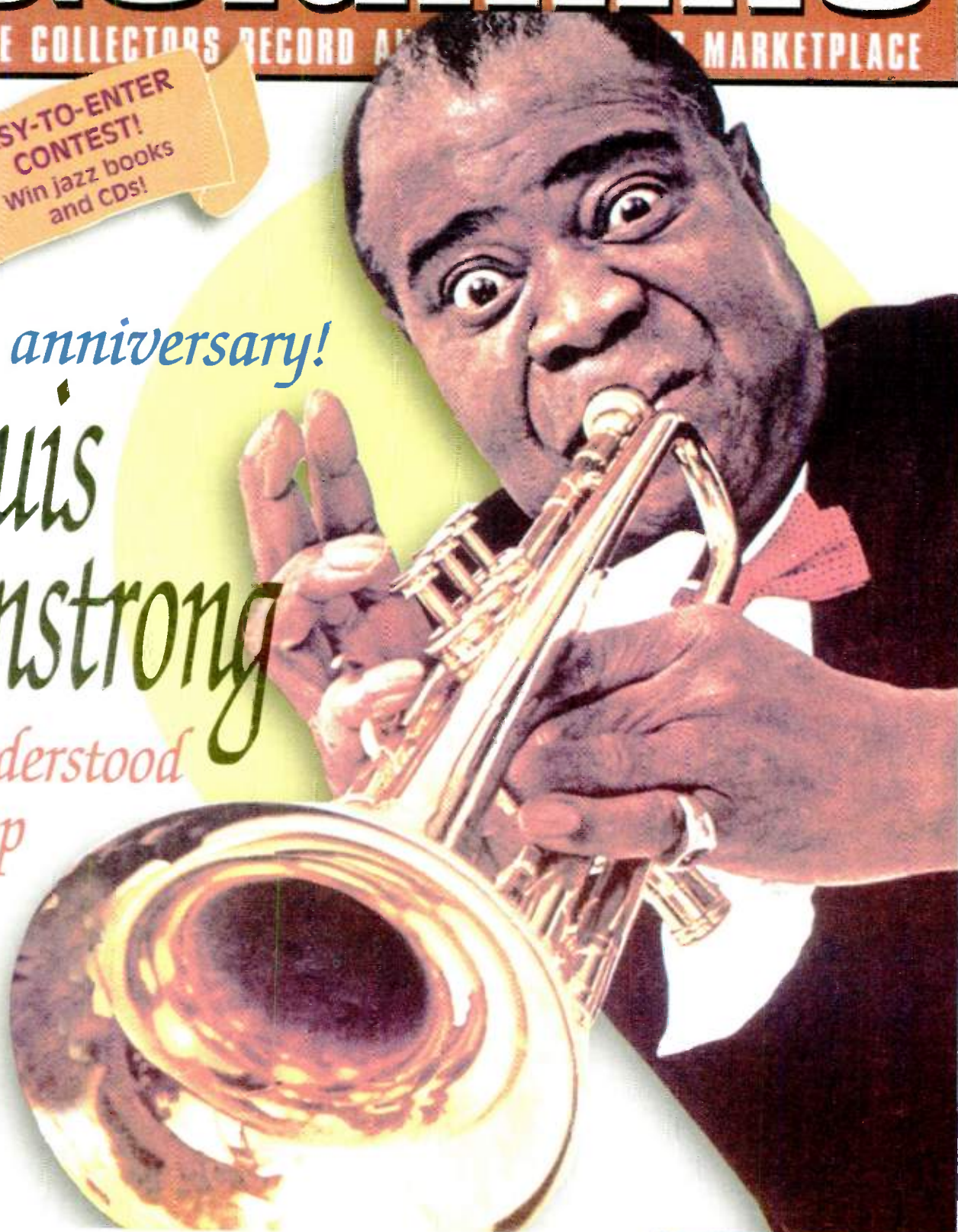
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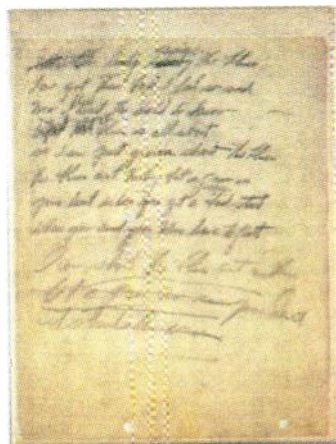
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LATEST ARRIVALS IMPORTS, INDEPENDENTS AND HARD TO FIND

APRIL WINE "Back to the Mansion" Myles Goodwyn and original lineup turns out their 18th album their first new one in 7 years. 11 tracks, Civilian Records Canada (arrived May 30th). \$18.98

ASIA "Live at Budokan Tokyo 1983" originally an MTV broadcast first time on CD, one of only two shows *Greg Lake* lead vocals, "excellent sound" Pilot Records UK (arrived May 9th). \$17.98

BABY, THE "Valentine Baby" Denver concert Valentine Day 1980 includes "Every Time I Think of You, Back on My Feet Again, Head First, Midnight Rendezvous, there are some minor flaws on Looking for Love excellent sound overall". 12 tracks, Pilot Records UK (arrived July 11th). \$17.98

BEACH, REB "Masquerade" ex-Winger and Dolden guitarist new solo album, Japan only "reviews say the album is awesome, Reb's voice is fantastic" 11 tracks, Japan (arrived June 14th). \$27.98

BLACKMORES NIGHT "Fires at Midnight" new medieval classical guitar, Limited Edition purple velvet box, poster, photo cards, bonus track and video track, SPV Germany (125 copies arrived July 3rd sold out July 26th, at deadline of this issue status of restocks not known, CALL). \$17.98

BROCK, TERRY "Back to Eden" vocalist of The Sign new solo album with members of The Sign appearing "reviews say similar to Journey and Survivor" Frontiers Italy (arrived June 26th). \$14.98

DEEP PURPLE (DVD) "New Live and Rare Video Collection 1984-2000" almost all totally never seen live footage, all regions codes. 183 min 27 tracks, Thames UK (arrived July 24th). \$24.98

DEEP PURPLE (BOX) "Soundboard Series-Australian Tour 2001" (12 CDs) six double live shows recorded 2001, Australia March 9th, 13 and 14th, Hong Kong the 20th and Tokyo March 24th and 25th Tokyo shows are with an 80 piece orchestra featuring *Ronnie James Dio* on 5 tracks, all from board tapes (arrived July 19th, CALL for stock 40 copies sold in our first two weeks). \$38.98

EISLEY, DAVID GLEN "The Lost Tapes" unreleased recordings from the late 1980's, 6 tracks are from a never released third Glutina album and 4 tracks from a never released second Dirty White Boy and 3 House of Lord demos. Frontiers Italy (arrives approx August 22nd, CALL). \$14.98

FOGHAT (DVD) "Two Decades of Boogie" 1997 "The Portland show one of the last with the late Dave Reverett and the original lineup, includes "I'm Wheel, Stone Blue, I Just Want to Make Love to You, Fool for the City and Slow Ride" 12 tracks, EMP Music (arrived July 18th). \$14.98

FORRESTER, RHETT "Gone with the Wind" after the 1984 Riot album "Born in America" the late vocalist moved on and released this solo album. 9 tracks, Metal Mayhem (arrived July 6th). \$12.98

FRANK MARINO & MAHOGANY RUSH "Eye of the Storm" new album previously sold on Frank's website only, his first new album in 9 years "reviews say fans of his early Hendrix style albums should enjoy this album", 9 tracks 72 minutes, Canada (arrived July 13th). \$18.98

GEORDIE "Singles Collection" definitive collection of their UK singles from 1970's British rockers fronted by AC/DC vocalist *Brian Johnson*, 18 trks, Glam Records UK (arrived June 21st). \$17.98

GRAND FUNK "Lives" 1981 Warner Bros album first time on CD includes the song "Queen Bee" remastered plus bonus booklet "The Making of Grand Funk Lives" sold exclusively on Marks website or at Buccaneer Records, 10 tracks, Lissmark USA (arrived July 2nd). \$12.98

GUESS WHO "This Time Long Ago" (2 CD) 28 rare tracks, Minneapolis and London sessions and Canadian TV includes early versions "These Eyes, When Friends Fall Out" covers "Light My Fire, White Room, Summertime Blues" *Burt Cummings* all vocals, Canada (arrived June 5th). \$23.98

HENSLEY LAWTON BAND "The Return" Ken and John and band live in concert at the UK Uriah Heep convention May 6, 2000 includes "July Morning, Sleatin', Easy Livin', Gypsy, Free 'n' Easy and The Wizard, 15 tracks 79 min Eagle Records UK (arrived June 6th). \$19.98

IRON HORSE "Iron Horse" new band features *Ron Keel* lead vocals, produced by *Mike Vencora* "similar to Van Zant with heavier guitars" 11 tracks, Metal Mayhem (arrived June 1st). \$13.98

JK NORTHROP vocalist *Johnny Edwards* after Montreal "Wear" he joined guitarist *Jeff Northrop* to record this unreleased album prior to King Kobra III, Metal Mayhem (arrived June 25th). \$13.98

JOSHUA "Hand in Quicker Than the Eye" "Surrender" and "Hi-Pire Chapter One" guitarist *Joshua Persha* 1983, 1985 with *Jeff Fenhell* and 1985 album, MK Music (arrived June 8th), ea \$12.98

JUDAS PRIEST "Demolition" +2, new album with *Ripper Owens* Ltd Edition with the studio bonus tracks "Green Manalishi and Rapid Fire" also includes a Priest guitar pick and sticker in a black digipack "reviews say very heavy similar to last album" German (arrived July 20th). \$17.98

LEGS DIAMOND "Captured Live" (2 CDs) reissue of their live album recorded in San Antonio 1990 remastered plus a bonus disc of 5 songs recorded San Antonio 2000 on the 10th anniversary includes "Immigrant Song", 21 total tracks, Zoom Records UK (arrived 7/3). \$17.98

LEONARDO-ABSOLUTE MAN "Cast Recording" *Steve Walsh, James LaBrie, Davey Patison*, and *Robert Berry* vocals, music by *Trent Gardner*, Magna Carta USA (arrived July 26th). \$13.98

MACALPINE, TONY "Chromaticity" new instrumental of aggressive rock and fusion with drummer *Steve Smith* and bassist *Barry Sparks*, 10 tracks, Shrapnel Records (arrived August 6th). \$13.98

MANFRED MANN'S EARTH BAND "Wired" live show from Roaring Silence tour Boston 1977 remastered includes "Spirits in the Night, Blinded by the Light, Father of Night Father of Day, On the Road to Babylon, 8 tracks, "excellent sound" Pilot Records UK (arrived June 20th). \$17.98

MELODICA "Love Metal" former Danger Danger vocalist *Ted Poley's* band's new release now with drummer *Jonathan Mover* and *Paul Morris* keyboards, "reviews say his best vocal work since Danger Danger, mix of ballads and rockers" Frontiers Italy (arrives approx Aug 22nd). \$14.98

MR. BIG "Actual Size" +1, new album bonus track "Deep Dark Secret", Ltd Edition slipcase cover and photo booklet, "reviews say it's fantastic and their most rocking album in many years and the best since *Lean into It*", 13 tracks, Atlantic Records Japan (arrived August 9th, CALL). \$27.98

MSG "One Night at Budokan" +2 (2 CDs) Special Edition 1981 album remastered on a double disc packaged in a miniature gatefold album style packet with the poster, bonus tracks are "Tales of Mystery" and a *Cozy Powell* drum solo, EMI Japan (arrived August 9th, Ltd Edition CALL). \$36.98

NAZARETH "Back to the Trenches Live" (2 CDs) 31 professionally recorded unreleased live tracks, 10 tracks from 1972, 4 tracks 1980, 4 tracks 1981, 7 tracks 1982, 3 tracks 1983 and 3 tracks 1984, packaged in a hardcover 52 page mini-book with the history of the band by *Pete Agnew* and *Dan McCafferty*, 146 minutes total, Receiver Records UK (arrived April 12th). \$23.98

NAZARETH TRIBUTE "Another Hair of the Dog" *Glenn Hughes, Doogie White, Chris Thompson, Dianna, Paul Chapman, Micky Moody, Bernie Torme*, Deadline USA (arrived July 20th). \$13.98

NOSTRADAMUS (2 CDs) features vocalist *Glenn Hughes, Joe Lynn Turner, Jon Lande, Goran Edman, Doogie White, Hannah Myles, Sas Jordan*, four years in the making the new project from *Nikolo Kotzev*, the Swedish guitarist that released the three Brazen Abbot projects "early reviews say this CD is incredible" full double case, 21 tracks, SPV USA (arrived May 16th). \$19.98

PALMER, CARL "Do Ya Wanna Play Car?" Anthology" (2 CDs) compilation from ELP, Asia, Make Oldfield, The Chants, 3, Qango, FM, Atomic Rooster, The Craig, and Buddy Rich, all remastered from original tapes, 27 tracks, Castle Records UK (arrived June 1st). \$21.98

PARADISE "Light the Fire" new band with ex-Kick-Axe vocalist *George Criston* and *Doug Johnson* ex-Loverboy keyboardist, "similar to Loverboy heavier guitar" German (arrived July 3rd). \$17.98

POISON TRIBUTE "Vaine your Poison" (2 CDs) vocalist of *Pretty Boyd Floyd, Tuft, Tiger Twitz, Cherry Street, Every Mother's Nightmare, Derek St. Holmes*, Pems USA (arrived 6/26). \$13.98

RUNDGREN, TODD/UTOPIA "A Cappella Tour" 21 tracks recorded Dallas 1985, "Deface the Music Tour" 25 tracks recorded New Jersey 1980, "Doppl' Wrong Planet Tour" 21 tracks recorded Chicago 1977, Japan (3 different double live CDs, arrived May 4th). each \$32.98

SAMSON "Shock Tactics +3, Head On +2, Survivors +9 and Live at Reading '81 +3" remastered releases with bonus tracks, *Bruce Dickinson* vocals, Castle UK (arrived July 3rd, CALL). ea \$14.98

SCORPIONS "Acoustica" live show recorded Lisbon, Portugal Feb 2001, "customer feedback gives it five stars" includes "The Zoo, Hurricane, Wind of Change" and covers of Kansas "Dust in the Wind" the Cars "Drive" and Queen "Love of my Life" 15 trks, German (arrived May 22nd). \$23.98

SEVENTH KEY "Seventh Key" new project from Kansas bassist *Billy Greer* performing bass and vocals, musicians *Steve Morse, Richard Williams, Phil Ehart, Steve Walsh, Mike Slater*, several reviews say "it's the album of the year" Frontiers Italy (arrived May 15th). \$14.98

STRATOVARIUS "Indemissible" four new songs, a live track, a cover of *Judas Priest*, Rainbow and Russ Ballard and rare tracks, 15 tracks, Nuclear Blast USA (arrived July 6th). \$13.98

TKO "Below the Belt" reissue of the Seattle rockers 1986 third album and follow-up to "In Your Face" remastered from the original masters, 11 tracks, Metal Mayhem (arrived July 16th). \$13.98

URIAH HEEP "Electrically Driven" new full band show with guest *Ian Anderson* recorded in London at the Astoria May 23, 2001, 13 tracks, Classic Rock UK (arrived June 27th). \$19.98

URIAH HEEP "Acoustically Driven" live unplugged album recorded London December 2000 with an orchestra, guest *Ian Anderson*, artwork *Roger Dean*, 16 tracks, UK (arrived May 16th). \$19.98

URIAH HEEP (DVD) "Acoustically Driven" video in U.S. format for the above show, available only on the band's UK website for \$39, Classic Rock UK (arrived May 16th). \$21.98

WAITE, JOHN "Ignition and No Brakes" his first 2 albums from 1962-'84 paired together on 1 CD remastered, One Way Records USA (arrives approx August 14th). \$11.98

WAITE, JOHN "Mask of Smiles and Rovers Return" former Babys vocalist reissue of his 3rd and 4th albums from 1985-'87 paired together on 1 CD, One Way USA (arrived August 1st). \$11.98

WAR & PEACE "Light at the End of the Tunnel" new studio project features *Jeff Pilson* of Dolden vocals and bass, *James Kottak* of the Scorpions drums, *Reb Beach, Rickie Kotzen, Paul Gilbert, John Norum* guitars, "reviews are excellent similar to Dokken" Shrapnel (arrived May 21st). \$13.98

WARRANT "Uncer the Influence" new album includes two new songs and nine covers including Nazareth's "Hair of the Dog", Thin Lizzy "Hollywood", Cheap Trick "Surrender", Aerosmith "Rays in the Attic", David Bowie "Sufferer of Day", Pems Records USA (arrived June 8th). \$13.98

WAYNE "Metal Church" original Metal Church vocalist *David Wayne* new solo album "reviews say it continues in the Metal Church style" 10 tracks, Nuclear Blast Germany (arrived July 3rd). \$17.98

WESTWORLD "Live in the Flesh" +2, TNT vocalist *Tony Hamel's* project recorded in May 2001 in New York performing the best of both albums, Z Records UK (arrives approx August 22nd). \$15.98

WOLFSBANE "Lifestyles of the Broke & Obscure" (2 CDs) remastered both 1996 albums together "Wolfbane & Massive Noise Injection" vocals *Blaze Bayley*, Castle UK (arrived June 20th). \$17.98

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DARE "Belief" Lizzy keyboardist *Darren Wharton's* band new (MTM German release 8/27). \$16.98

DEEP PURPLE (BOX) "One the Road" (4 CDs) most comprehensive live collection from 1969-93 28 tracks, 16 page booklet, 12 collector cards (Carnegie UK release 9/24). \$47.98

DERON "Spazell out Monkey" first new album in 10 years of *Dave Hill* (Sweden rel 8/27). \$17.98

EMERSON LAKE & PALMER "Original Bootleg Series from Marlincore Vaults Vol 1 and Vol 2" first is 6 CDs from 1971-72 and second 8 CDs from 1971-77 (Castle UK release 9/3) each \$47.98

GRAND FUNK (T-SHIRTS) "Lives Tour" black two sided cotton, XL, XXL, (US/market late Aug) \$19.98

HUGHES, GLENN "Building the Machine" +1, bonus track "Cosmic Spall" (Japan rel 9/2). \$27.98

HURRICANE "Liquidity" L.A. band new features vocalist *Kelly Hanson* (Frontiers Italy 9/24). \$14.98

JOSHUA "Something to Say" guitarist new produced by *Keith Olsen* (MK Music USA 9/4). \$13.98

KING CRIMSON "USA" Live FM broadcast with *John Wetton* vocals recorded June 1974 in New York released 1975 on album appearing on CD for the first time (Virgin UK release 8/27). \$19.98

MOORE, VINNIE "Defying Gravity" new with *Steve Smith, Dave Rosenthal* (Shrapnel 8/28). \$13.98

OLIVER, GRAHAM "End of an Era" ex-Saxon and SOB guitarist solo album (UK rel 8/13). \$17.98

QUEEN TRIBUTE "Stone Cold Queen" vocals *Joe Lynn Turner, Jack Blades, Tommy Shaw, Mick Russell, Glenn Hughes, Rip Winger, Geoff Tate, Robin Zander* (Shrapnel USA 9/25). \$13.98

RACER X "Live! Mach 10" recorded L.A. May 2001 (UK release November, Japan rel 9/12). \$27.98

ROYAL HUNT "The Mission" new with *John West* vocals (Century Media USA release 8/21). \$13.98

SHEEHAN, BILLY "Compression" bassist new solo album (Favored Nations USA rel 8/21). \$13.98

TURVER, JOE LYNN "Slant" ex-Rainbow vocalist new solo (MTM German release 9/10). \$16.98

URIAH HEEP (BOX) "Sailing the Sea of Light", "Electrically Driven CD" +88 page book of this lineup forming in 1965 to now + DVD of history and Moscow performance (UK release 8/27). \$44.98

VAUGHN "Fearless" ex-Tyketto vocalist new album (Z Records UK release 8/20). \$19.98

WAITE, JOHN "Figure in a Landscape" new studio album (Gold Circle USA release 8/21). \$18.98

WAITE, JOHN "Live & Rare" 7 live tracks from 1985 & 5 unreleased studio tracks (One Way 9/11). \$11.98


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BEAUVOIR, JEAN Bare to the Bones (Down of Honor) vocalist solo acoustic album 13 trks/2001/German 16.98

BLACK OAK ARKANSAS Street Party, Aunt Life Grand and Live! Mucha 1974-75 Wounded Bird USA... each 10.98

BUTCHER, JON A Long Way Home (Passions by a never released 4th Axis album + live acoustic "Wishes")... 14.98

BYRD Flying Beyond the 9" (ex-Fifth Angel guitarist James Byrd 6th solo album) 9 trks/2001/German... 17.98

DBA-BERRINGER BOBERT AND APPIE Doing Business As (Rick, Tim, Carmen) 11 tracks 2001/German... 17.98

FASTWAY Fastway and All First Up (first two albums paired on one CD remastered) 1983-84/80 UK... 17.98

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FOGHAT Rock and Roll + Energized 73-75/UK... 17.98

FOGHAT RIVER Outlaws + Fool for the City 74-75... 17.98

FOGHAT Night Shift + Live (double CD) 76-77... 17.98

FOGHAT Tight Shoes + Girls to Chat 78-81/UK... 17.98

FOGHAT In Mood... Something Rude + Zig-Zag Walk 17.98

GIRL Live at Expositions Hall (Osaka Japan 1982, Phil Lewis vocals and Phil Cohen guitar) 17 tracks/UK... 17.98

GUESS WHO Running Back Thru Canada Live (2 CDs) original lineup live on 2000 reunion tour Canada... 31.98

HUGHES, GLENN (VHS) Days of Avalon and the Making of (video with behind the scenes) Pink Cloud USA... 15.98

KEAGY, KELLY Time Passes (Flight Ranger vocalist and drummer with Gills, Watson, Shores) Frontiers Italy 14.98

L.A. GUNS Man in the Moon (Phil Lewis and rest of original lineup) 10 tracks 2001/Spain USA... SALE 10.98

MAHOGANY RUSH Maxxon, Child of Novelty and Strange Universe (remastered 3 on double CD) 73-75/UK... 24.98

MOORE, GARY Corridors of Power and Run for Cover +5 (2 CD remastered leather digipack) Axe Killer France... 22.98

MOUNTAIN Go for your Life (official CD debut, Leslie West and Corky Laing, remastered) 35/Axe Killer France... 15.98

RACER X Superheroes (Paul Gilbert, Jeff Martin, Scott Travis, John Alderley) 11 tracks/2001/7 France/UK... 15.98

ROSSINGTON COLLINS BAND This is the Way & Anytime, Anyplace, Anywhere (2 CD remaster both LPs) UK 18.98

SAXON Destiny +3 (Axe Killer remastered, 3 bonus tracks) sleeve art includes "Ride like the Wind" France... 15.98

SHY Brave the Storm +4 & Express all Areas +3 (reissued with bonus tracks) 1985-1987/Zoom UK... each 17.98

TURNER, JOE LYNN Holy Man (w/ Harell, Andy Simmons, many say his best) 13 tracks/2000/German... 17.98

URIAH HEEP Future Echoes of the Past (2 CD live concert) 1986/Gemini 22 tracks/Uriah Heep Music UK... 21.98

VICIOUS RUMORS Sentimental Rumors (Reel Three and its Black) 11 tracks/2001/Penn USA... SALE 10.98

WETTON, JOHN Sliver (Euro version of "Welcome to Heaven" vocals remastered) 10 tracks/2001/German... 13.98

WISHBONE ASH Live Dates 3 (Paris October 1999) 10 tracks/72 minutes Eagle Records UK... 16.98


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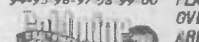
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LIST #901



- TOP 10 NEW RELEASE SIZZLERS**
1. VARIOUS ARTISTS - One Hit Wonders/A Group Effort - 30 Tracks (Canada) Regency 1004 M/S \$18.99
 2. VARIOUS ARTISTS - One Hit Wonders/Instrumentally Yours - 29 Tracks (Canada) Regency 1005 M/S \$18.99
 3. EVERLY BROTHERS - Both Sides Of An Evening/Instant Party - (UK) WEA M/S \$18.99
 4. EVERLY BROTHERS - It's Every Time/A Date With (UK) WEA M/S \$18.99
 5. MARY JOHNSON - Marvelous/More Mary - 27 Tracks (UK) Collectables 2770 M/S \$13.99
 6. THE HOLLIES - What Goes Around Plus Bonus w/Stop In The Name - 15 Tks (Euro) Hyacinth 20 S \$16.99
 7. THE YARDBIRDS - Ultimate - (2 CD) 53 Tracks (US) Rhino 79825 M/S \$26.99
 8. MARKETTS - Surfin' & Stompin' - 30 Tracks (German) ATM 3830 M/S \$19.99
 9. R. DEAN TAYLOR - Essential Collection - 18 Tracks (UK) Spectrum 515 S \$12.99
 10. VARIOUS ARTISTS - Busted Treasure/Lost Gems From The 60's (2 CD) 40 Tks (US) CCM 222 M/S \$26.99

HOT OFF THE PRESS

- THE GUESS WHO - SHAKIN' ALL OVER - 24 TRACKS (US) (DUE 8/22) - NEW STEREO - SUNDAZED 1113 - M/S \$13.99
- DION - SANCTUARY/SUITE FOR LATE SUMMER - 24 TRACKS (UK) (DUE 8/31) - ACE - S \$16.49
- ROCKY FELLERS - KILLER JOE (SCHEPHER RECS.) - 23 TRACKS (UK) (DUE 8/31) - WESTSIDE - M/S \$16.99
- FIVE KEYS & THE NIGHTCATS WITH AVALLONS - 20 TRACKS (UK) (DUE 9/7) - M/S \$16.99
- LITTLE RICHARD - GET DOWN WITH IT - 21 RARE '60S TRACKS (EURO) - BLACK TULIP 80345 - M/S \$16.99
- VARIOUS ARTISTS - CRUISIN' SERIES - EXPANDED AND REMASTERED - 1957, 1958, 1961, 1962, 1963 (EURO) - DESIGN M - EACH \$15.99
- 3 OR MORE, EACH \$14.99
- BETTY JOHNSON - BETTY'S HITS VOL. 2 - 15 TRACKS (US) - BLISS TAVERN 1227 - M/S \$13.99
- VARIOUS ARTISTS - GIRL GROUP GEMS/SOUL TO SURF - 17 TRACKS (US) - RED BIRD 1560 - M/S \$14.99
- THE DUBS - BRINGING BACK THE MAGIC (NEW SESSIONS) 13 TRACKS (US) - CANAN LAKE 01 - S \$14.99
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- FRESHMEN - WHEN SUMMER COMES (GOS) - 25 TRACKS (UK) - IRELANDS BEACH BOYS/BEATLES - CASTLE 271 - M/S \$15.99
- GENE CLARK - GYPSY ANGEL (DEMOS '83-'90) - 12 TRACKS (UK) - EVANGELINE 4030 - S \$16.99
- VARIOUS ARTISTS - NORTH HAVEN CONNOISSEURS - 17 TRACKS (UK) - SPECTRUM 56827 - M/S \$12.99
- JIMI HENDRIX - ARE YOU EXPERIENCED THE SESSIONS? VOL. 1 & 2 - 7 & 9 TRACKS EACH (EURO) - STIP 038.039 - M/S EACH \$20.99 BOTH \$39.99

1. BEACH BOYS - RARITIES VOLS. 1-8 - CHRONOLOGICALLY FROM 62-98 (GERMAN) DA 001 008 - M/S EACH \$24.99 * ALL 8 \$179.99
2. AMERICA - THE COMPLETE GREATEST HITS - 22 TRACKS (US) RHINO 74375 S \$14.99
3. VARIOUS ARTISTS - DOO-WOP 51/LIVE - 20 TRACKS (US) RHINO 74376 S \$14.99
4. BOBBY SHERMAN - HERE COMES BOBBY/WITH LOVE - 22 TRACKS (US) COLLECTABLES 6858 S \$13.99
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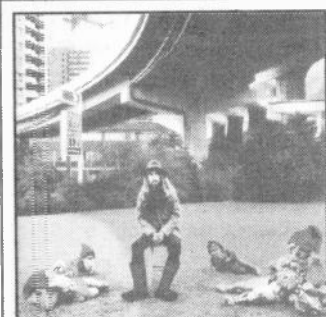
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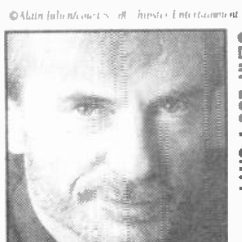
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Dedicated to the memory of Rick Whitesell

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PUBLISHER

WAYNE YOUNGBLOOD

EDITOR

GREG LOESCHER

ASSOCIATE EDITOR

CATHY BERNARDY

R&B EDITOR

ROBERT PRUTER

(PO Box 768, ELMHURST, IL 60126)

RESEARCH DIRECTOR

TIM NEELY

ADVERTISING MANAGER

JILL RUESCH

ADVERTISING SALES

TINA ELLINGSON

TREVOR LAUBER

ADVERTISING SALES ASSISTANT

JENNIFER PHILIPPON

Main office:

700 E. State Street, Iola WI 54990-0001

FAX: 715-445-4087

Telephone: 715-445-2214

E-mail: goldmine@krause.com

Visit *Goldmine's* Web site at
<http://www.goldminemag.com>

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Please Mr. Postman

Buffalo Springfield's Monterey cuts stank

I read Tom Messer's *Please Mr. Postman* letter in the Aug. 24, 2001, issue of *Goldmine* regarding the new Buffalo Springfield box and his amazement that the Springfield's live set from the Monterey Pop Festival wasn't included.

One significant reason it's not included is that, of course, since Neil Young was principally responsible for compiling the box, and he wasn't at Monterey, the set might have been left off for his personal reasons. But there's actually a much more likely reason the Monterey set is AWOL: It's awful. Like Messer, I've heard it, and yes, it's historical, yes, it's Crosby with the Springfield, but yes, they were really having a bad night.

One of the things that, live omissions and the redundant fourth disc aside, is so delightful about the Buffalo box is that it's really entertaining. The demos and alternates, along with the commercial versions of the songs, are all high quality, totally enjoyable. While the purist in me somewhat agrees with Messer, the music fan in me would believe that including lousy performances of this less-than-greatly remembered band would do the whole project a slap. It's better that this retrospective box shows the Buffalo in their best light, both on the record and behind the scenes. There's little reason for a box, aimed at the mass market, to show that from time to time, the group stank. The editor's note after Messer's letter, though, suggests to me that maybe Rhino's Handmade imprint might try to wrestle those Monterey tracks out — that's the proper place and the proper purveyor for them.

Which brings up a point we serious collectors need to remember. Just because something is, as Messer says, "noteworthy" doesn't necessarily mean it is actually worthy. I think we need to step back and realize that there is usually a very good reason something is unreleased. Because something exists on tape doesn't mean it's palatable for the mass public. We should be quite grateful that artists are noticing that there is a niche market for outtakes and other unreleased material. But the artists and labels obviously must balance the commercial potential of the project against the limited market desires of the cognoscenti. By and large, I think they do a fine job at this. Had they put on those bum live tracks on the Buffalo box, for example, a great many people would be hitting the "forward" button on their remotes. Young, Rhino, et al surely realize that those who really want those lousy live tracks, like Messer and I, probably already have them on those nasty bootlegs.

Much more revealing are those wonderful demos that are included in the box. That shows better the musical genesis and depth of Buffalo Springfield. By leaving out the warts of their history, is that revisionist? Who cares — it's their box! This ain't a democracy, and getting the vast amount of material in this set is quite admirable.

It's not a perfect world, and no matter what artists and labels put out from their archives, there will always be a cadre of purists that'll gripe to high heaven. So be it. But I think we should swallow our enlightened indignation and be a little more grateful that we get this stuff handed to us, well-produced and nicely packaged, instead of always relying on the bootleggers and their spotty quality control. I am anyhow.

— Gary Shaw
via e-mail

LETTER FROM THE EDITOR

Goldmine back issues valuable for reference

In previous issues of *Goldmine*, readers have asked about a *Goldmine* index. While we have one, at the present moment it is not available online. However, until that happens, one of our readers has an index available. Although not as comprehensive as the one we have (primarily cover stories and some secondary features), it will serve the purpose until ours is online. We are hoping it will be up and running by the end of this year. Until then, go to http://www.geocities.com/bill_hunter/goldmine.html. Thanks to *Goldmine* reader Bill Hunter for doing all of this hard work.

Thanks also to reader Richard Power of Tallahassee, Fla., who, upon reading Tim McDonnell's *Please Mr. Postman* letter in the Aug. 10, 2001, issue, sent us an extra copy of the *Goldmine Annual* with the *Goldmine* index (we're sold out here) to send to McDonnell. That's just one example of the great readers we have helping each other out!

In looking over Hunter's Web site, I read his introduction and came across these words of wisdom about keeping every copy of *Goldmine*: "Why do I keep doing it, and why don't I just throw the issues away (my wife asks this every month!)? Well, *Goldmine* covers such a wide range of music, that I don't always care to read it all when I get my new issue. But I find that I often discover a group years later, and it's so cool when I find I have a bunch of old articles buried in

the basement on my new discovery! Case(s) in point would be me finally getting into Sonic Youth (issues #185 and #369) late in the game and then finding long, well-written articles in my possession. The same thing has happened to me for the Meat Puppets (#385), Alex Chilton (#313), even some guy named Elvis, as well as many, many others."

He brings up some good points. There are many artists who over time I take a liking to, even though I may not have listened to them much when they were "hot" or else I had little exposure to them at the time. For instance, I find myself listening to more jazz from the '40s to '60s — music I didn't listen to at all or get much exposure to 30 years ago. That's the fun of music and *Goldmine*. You never know what's going to trip your trigger. There is so much music out there to explore, whether it be picking up rare blues 78s such as the Blind Joe Reynolds 78 mentioned in *Grapeleaves* this issue, reissues of some long-forgotten band or a new band with a great new sound. It's all out there to explore.

— Greg Loescher

Editor's recommendation: *Lady Day: The Complete Billie Holiday On Columbia 1933-1944* (Sony ACXX 85470). Ten discs of the top female vocalist of the 20th century. Wow, incredible. A must.

Cool Five Star Record and AWB article

A couple of comments on two recent articles: *Soul Makossa* was an excellent pick for the *Five Star Record*. It is certainly great to see great old tunes — which "oldies" stations somehow have neglected — get recognition.

Alan Tilles did a great job on the Average White Band article (*Goldmine* #541, April 20, 2001). There was some really surprising and interesting information, especially concerning Robbie McIntosh and Onnie McIntyre backing up Chuck Berry — I had no clue there was an AWB connection to that. There was one notable omission, however, concerning AWB. The Average White Horns appeared on "Just A Chance" and the "Meanwhile Back At The Ranch"/"Should I Smoke" medley on Badfinger's *Wish You Were Here* album.

— Bill Koumarelos
San Francisco CA

(Bill, Thanks for your comments. I literally just got off the phone with Onnie McIntyre when I opened your e-mail. The Average White Band is using portions of Tilles' article on their upcoming live DVD, due out early next year. That's pretty cool! — Ed.)

Wonders about pricing for Fats Domino 78s

Thanks for Bill Dahl's fine overview of Fats Domino's career in *Goldmine* #546 (June 29, 2001). *Goldmine* writers sure are great! (OK, I'm one myself.)

I wonder, though, about some of the values listed in Tim Neely's discography for the Domino 78s. Take the first and last 78s. My recent winning eBay bid for a gorgeous

(certainly near mint) copy of "The Fat Man" (listed by Tim at \$400) was a mere \$22.50 (plus \$5 for shipping). Last year I won "Whole Lotta Lovin'" (listed at \$150) for \$9 (although it was only VG+). (Incidentally, there's an even later Fats 78 — "Telling Lies" on Imperial 5569, which I got for \$4.75 — I can only imagine a list price for that one.)

I don't want to turn this into a plug for eBay, which certainly can afford its own publicity, but I've consistently found that winning bids there are far lower than the prices I used to pay at record shows, from which I assume Neely's values are derived. Take Chuck Berry 78s. The few I've seen lately at shows are pegged at \$50-\$100, but the same items rarely fetch more than \$20 online. You would think that an international audience of thousands of potential bidders would drive e-auction prices sky-high, but that hasn't happened.

As someone who loves record shows, this troubles me. There's nothing like the human interaction, the thrill of finding an unexpected treasure and the immediate gratification, but I truly think that the online auction sites have largely redefined the economics of record collecting. The fact remains that over the past year or so I've found far more exciting items online than at shows — and at far better prices. I could wait a lifetime (and wind up paying a mint) for most of the items I've bought online.

I'd love to assume that my collection is worth the values listed in the standard price guides. But while it sure would be nice to peddle my copy of "The Fat Man" for \$400,



Goldmine #546, June 29, 2001

I'm not about to stake my retirement on it!

— Peter Gutmann
Washington DC

(Tim Neely replies: "What you should do is pat yourself on the back for finding some good bargains. Basically, you've found a niche on eBay that is tailor-made for finding bargains — 78 rpm records. There are several reasons for this:

1. Even today, eBay's audience skews young. Its audience generally doesn't collect 78 rpm's. Its audience collects newer material and out-of-print CDs, the latter of which tend to go for way more than the discs are worth outside of eBay.

2. Most people who post 78s on eBay aren't dealers and have no idea what they're worth in a more narrowly concentrated market.

3. Most 78s posted on eBay are the ones that are essentially worthless — recordings of '40s and '50s Big Band and pop vocalists. Even with a good search engine, many hard-core 78 collectors don't want to wade through the Bing Crosby listings to find the ones that are really interesting.

4. Some hard-core 78 collectors don't even use typewriters, much less computers.

There are many other variables that come into play when dealing with eBay, too. For people who use it a lot, there's a tendency to use it as the source for current market values. But it's only one source and a relatively minor one at that. The comparison I made in my new Record Album Price Guide, 2nd Edition, would be if you judged the state of the U.S. economy by looking only at the price of gasoline. It means something, but lots of other things mean something, too, if not more.")

(Please see Please Mr. Postman page 77)

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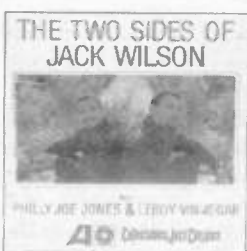
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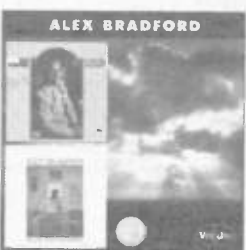
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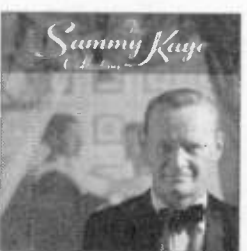
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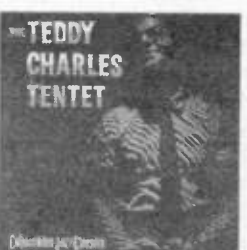
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Grapevine

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12,000 attend second National Record Show™ at Rock Hall

Goldmine's second National Record Show™ held Aug 4-5, 2001, at The Rock And Roll Hall Of Fame in Cleveland was a hit with dealers, collectors and music fans. Attendance was double the number who attended the first show held last September. 12,000 showed up this year for the two-day record show, which also had for the first time presenters talking about a wide range of collecting and music topics from The Beatles to collecting music posters. The above picture shows a portion of the line in front of the Rock Hall prior to the National Record Show's opening. Complete coverage of the event will appear in the next *Goldmine*.

Spirit In The Sky album gets a makeover with seven bonus tracks

Most artists would probably chafe at being called a one-hit wonder, but for Norman Greenbaum, who penned the ever-ubiquitous "Spirit In The Sky" more than 30 years ago, it's a moniker he's learned to embrace. So much so, in fact, that he and veteran producer Erik Jacobsen recently oversaw the production of a gloriously gussied-up reissue of the 1970 album that shares its title with the four-minute pop masterpiece.

"Spirit In The Sky" is an albatross, but it's one I can live with," said Greenbaum, speaking by phone to *Goldmine* from his home in northern California. "It's a good albatross to have, although things were all downhill after that. The song was too big, too strong, too heavy, and there was no possibility it could be topped. Any way you looked at it, a follow-up was going to be weak. Over the years I've tried many different ways to do something more, but it's just not the same."

Although several songs from the original *Spirit In The Sky* LP have appeared on various CD compilations, until now the entire album has never been available in the format. Besides sporting a superbly remastered sound, the CD features seven bonus tracks, the most notable of which is an acoustic country-blues demo of the title track. According to Greenbaum, the

song had its genesis in a '60s TV show hosted by Porter Wagoner.

"It was a 'country' program, but Wagoner always did a gospel song about halfway through the show," he said. "I was always a fan of country-blues, but I started thinking, 'You know, I've never written a gospel song.' The lyrics weren't hard to come by, because I figured if anyone's going to relate to it, it should be about Jesus, as opposed to Buddha, for instance. But as far as the music went, that evolved over a long period of time." He added with a laugh, "The demo on the new CD is close to what the final version became, but then I made it 'industrial' when we got into the studio."

Following the original release of *Spirit In The Sky*, Greenbaum recorded two more albums for Warner Brothers, but by 1972 he had faded from the public eye. After operating a goat farm for a few years, he returned to L.A. in the late '70s to attempt a comeback, but no one was interested. Eventually he settled in northern California, where through the years he has occasionally explored the idea of getting back into recording. Meanwhile, he receives reams of e-mail from fans who say his classic song has touched their lives in profound ways.

(Please see Spirit page 23)

GRAPELEAVES



World's rarest blues record picked up for \$1: What may possibly be the world's rarest blues record was recently purchased at a Tennessee flea market by an Ohio school teacher for \$1. The 1929 Paramount label recording by Blind Joe Reynolds is considered priceless by music historians. Sought by collectors since the 1940s, "Ninety Nine Blues" backed with "Cold Woman Blues" has not been seen until now. This 78 rpm record is now in the hands of longtime blues record collector and dealer John Tetteller, owner of The World's Rarest Records based in Grants Pass, Ore. With an hour to kill before catching a flight home from a school conference, teacher Bruce Smith wandered into the Nashville Flea Market and found the record in a stack of old 78s. Unaware of its value, he purchased it simply because it "looked interesting."

In searching the Internet, Smith found a reference to a long-lost Blind Joe Reynolds 78. Realizing he had stumbled upon a rare find, Smith contacted Tetteller for an appraisal but ended up selling it to him for an undisclosed amount. As it is the only known copy to exist, Tetteller now refers to "Ninety Nine Blues" as the "crown jewel" of his collection. Richard Nevins of Yazoo Records, the largest distributor of reissues of classic blues and country music from the 1920s, called "Cold Woman Blues" a "masterpiece." Both sides of the recording have now been remastered and will soon appear on a Yazoo label compilation CD.

"Sometimes songs can be long-lost for good reason — they are not very good and didn't sell well because of it," Tetteller explained. "But not so in this case — this is a great record. Reynolds plays a mean slide and really mumbles his way to immortality on 'Cold Woman Blues.' The significance of this record is mind-boggling! It may not be as important to blues history as finding the long-lost Son House Paramount recording of 'Clarksdale Moan,' but it's real close!"

Legendary blues guitarist Eric Clapton idolized Reynolds and covered one of his other songs, "Outside Woman Blues," while a member of the group Cream on their 1967 album *Disraeli Gears*. Tetteller predicted that the record will become a favorite of blues fans worldwide and that someone, maybe even Clapton, will record a new version of it. He has uploaded both sides of the record onto his Web site (www.tetteller.com), and they can be heard there. "I'm just glad to be able to share it with the world," Tetteller concluded.

New Goldmine books back from printers: Several new *Goldmine* reference books have just been released. *Goldmine Record Album Price Guide, 2nd Edition*, by Tim Neely

contains nearly 60,000 listings — 50 percent more than the previous edition — with prices listed in three grades for vinyl albums released from 1948 to 2000. *Warman's American Records 1950-2000 — Identification & Price Guide* by *Goldmine's* Collectormania! columnist Chuck Miller is designed as a primer for beginning record collectors or antique and collectibles dealers who only dabble in the format and are looking for basic information as well as longtime collectors looking for information not often presented in other record price guides. The book contains 700 photos plus 16 color pages depicting rare and hard-to-find 45s, 78s and albums. There are chapters on more than 50 collectible genres, record labels and artists, with a price guide listing three grades accompanying each chapter. Music-related books on tap from *Goldmine/Krause* for later this fall include *Standard Catalog® Of American Records, 1976-2000*, by Neely, a new title that lists vinyl 45s, EPs and albums in three price ranges for more modern artists. The new book is a companion to *Standard Catalog® Of American Records, 1950-1975*, now in its second edition. Also due this fall is *Motown: The Golden Years* by *Goldmine* writer Bill Dahl, a complete history of Motown Records with many photos of Motown artists, sheet music and records. More information on the latter two books will be published in a future issue of *Goldmine*. All *Goldmine/Krause* titles are available at most book stores and many record stores or directly from the publisher (1-800-258-0929; www.krause.com or www.goldminemag.com).

Buddy Holly Symposium: "Not Fade Away: The Life And Times Of Buddy Holly" is scheduled for Sept. 5-8, 2001, at the Museum of Texas Tech University in Lubbock, Texas. Sponsored by The Buddy Holly Center, the four-day symposium includes many guest speakers discussing Buddy Holly's impact on modern music plus a Holly 65th birthday celebration (Sept. 7) and concerts throughout the event. Football fans at the Sept. 8 Texas Tech/University Of New Mexico football game are encouraged to sing "Peggy Sue" during halftime to set a new Guinness World Record for the most people singing a Holly tune. (Information is available at www.buddyhollycenter.org; e-mail: cgibbons@mail.ci.lubbock.tx.us; or phone: 806-767-2686.

Odds & Ends: Reelin In The Years Productions, a San Diego firm, has begun to post information about its vast archive of music film footage online in a searchable database. This footage is not available to the public, but data such as recording dates are included. For more information, go to www.reelinintheyears.com...

— Greg Loescher

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Steppenwolf's John Kay returns to his musical roots

For John Kay, his newest album, *Heretics & Privateers*, was a decidedly unhurried affair. Speaking to *Goldmine* from his home base in the hills of Tennessee where he has lived for the past 11 years, Kay described the record's formation as coming together "piece-meal," a process, said Kay, that took two and a half to three years.

Drawing from his early blues and folk influences (which range from Lightnin' Hopkins to Tom Paxton) the record reflects Kay's strong socially conscious bent, which has him writing from a "what's on my mind, what moves me now, what's important to me in my life at this stage" viewpoint. (Something that Kay's wife Jutta clearly recognizes: "She said, 'That album is more you than anything you've ever done,' and I think that's about right," Kay stated.)

Though Kay's image as Steppenwolf's frontman may be a bit on the macho side, he pronounces himself a fan of female performers — among his favorites are Shawn Colvin and Rickie Lee Jones — whom Kay sees as imparting "a point of view in their lyrics which is sorely needed and often lacking from the male perspective." Highly opinionated and well-versed on the issues of the day ("I've always had a great interest in history... [and] in current affairs" he stated), Kay is a staunch non-conformist who sees nothing "inherently lowbrow" about people who "have a need to be part of something greater and larger than themselves" yet admitted that "from early on I always felt like I was a loner in terms of my pursuits — that if I found like-minded souls who were... going in the same direction of my travels, I very much enjoyed that. By the same token, if I couldn't find anybody, I went on my own."

Passionately outspoken, Kay includes

among his beefs that of mindless consumption, pointing out that young people have been "victimized by having been raised in a mass-consumption society, and they have been plopped in front of the television since they were not even able to speak yet and have been raised with this attempt to imbue them with a permanent sense of dissatisfaction."

Kay, who goes on to describe himself as "somebody who is the very horror of what marketing and promotion and advertising people would like us all to be" is heartened by those who also are able to resist a structure based on "waste and consumption" and can essentially say, "Less is OK with me, but leave me my life. I do not want a Dilbert cubicle existence. I do not want to perpetually chase the carrot and not have an inner life."

For those who, like himself, are more discriminating in their tastes, Kay advises going beyond the general shallowness of the mainstream media in order to find programming of substance, or more gratifying music for that matter. (For those willing to make the effort, Kay assured, "There's tons of good music out there.")

As for his latest solo material, Kay said he intends to incorporate those songs into Steppenwolf's sets, and he remains understandably proud of his band's influence on fans that



stretches beyond enduring classics such as "Born To Be Wild" and "Magic Carpet Ride" to include select Wolf songs that touch a particular individual in a positive way, whether it's a Vietnam vet relating to a certain lyric or a history teacher letting Kay know that he uses Steppenwolf songs to connect with his troubled students. "For me as a songwriter," said Kay, "those are perhaps my greatest treasures."

— Tierney Smith

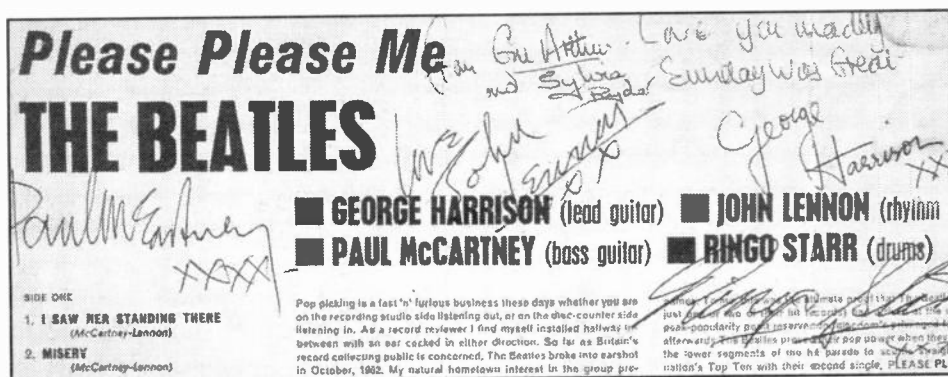
John Kay CD review

JOHN KAY
Heretics & Privateers
Cannonball Records (CBD 29119)

On his fourth solo record, Steppenwolf frontman John Kay offers his most socially conscious effort to date, supported by music that draws from his early folk and blues influences. The record's lean guitar-centered arrangements (courtesy of producers George Massenburg and longtime Steppenwolf bassist/keyboardist Michael Wilk) serve as a perfect backdrop for Kay's passionately rendered convictions. He named his record for those folks who forge their own paths in life in defiance of society's expectations, but it is Kay's lament for the general lack of compassion shown toward the less fortunate that forms the common theme of *Heretics & Privateers* — be it the gritty blues-rocker "Ain't That A Shame," driven by Steve Cropper's electric guitar riffs, or the lovely closing track "The Back Page" set to an evocative Dobro arrangement in which Kay vows to become a more giving person to those in need. Kay addresses another favorite target in the rocking "Endless Commercial," namely the way media manipulation drives the pressure to engage in mindless material consumption. (It's a lesson the overworked, struggling protagonist of "I Will Not Be Denied," who proclaims himself a "slave to my possessions," would do well to learn.)

Like the title track's heroes who boldly follow the dictates of their own hearts and consciences, this is a record done on Kay's own terms. With its vibrant organic sound, potent songwriting (Kay penned every song here) and sharp lyrical observations, *Heretics & Privateers* makes for a great listen that in turn reveals the heart of a true humanitarian.

— Tierney Smith



Beatles rarities up for auction

An autographed *Please Please Me* album sleeve signed by all four Beatles in 1964 while at a concert in Middleton, Manchester, England is one of the items up for auction at the annual Liverpool Beatles Auction, which takes place Aug. 25, 2001, at the Paul McCartney Auditorium at The Liverpool Institute For Performing Arts. The album sleeve — the back is partially pictured above with the signatures — has an estimated value of £2,500-£3,000 (\$2,800 to \$3,500).

Another auction item is a rare, low-number (No. 027) U.S. edition of *The Beatles' White Album* with posters and pictures. Estimated at £2,000-£2,500 (\$3,500 to \$4,000), this particular copy of the *White Album* was given to Bryn Charlton of Decor Finishes by John Lennon after the Apple Studios were refurbished in 1970.

These two items and others are being offered by The Beatles Shop in Liverpool, which puts the auction together as part of the Beatles Convention held during the August Bank Holiday weekend.

According to The Beatles Shop's Stephen

Bailey, other items in the auction include Beatles concert tickets and programs. Up for auction are a Beatles *Juke Box Jury* program and ticket stub, each is estimated at £300-£350; a handbill for the Beatles Fan Club night at The Cavern Club held April 5, 1962, estimated at £1,000-£1,200; *Mersey Beat* Vol. 1, No. 13, January 4-18, 1962, which is The Beatles Poll-winners issue, estimated at £350-£400. There are other Beatles items priced much lower for more casual fans.

"As this is Liverpool, we have lots of original [Beatles] fans from Liverpool who place items into the auction," Bailey commented to *Goldmine*. "So the auction is ideal for anyone into the early Beatles."

Bailey offered a free copy of the auction catalog to the first 100 *Goldmine* readers who call or e-mail The Beatles Shop, otherwise the catalogs cost \$5 including postage and packing. (Contact: Stephen Bailey, The Beatles Shop, 31 Mathew Street, Liverpool L2 6RE England. Phone: 011-44-15123-68066; Fax 011-44-15123-60009; E-mail: Thebeatleshop@aol.com.

— Greg Loescher

Rare Finds

Rare version of Head East's first LP picked up for \$1

Not too long ago I was hitting the garage sales on a Saturday morning. One place had several large boxes of albums. In the last box, there was a copy of the original Head East album *Flat As A Pancake* on the Pyramid label. I asked what the price on the albums was, and the lady said, "50 cents each." I gave her a dollar and told her to keep the change.

Not long after that Head East was playing in the area, so I took the album cover and a Sharpie® marker, hoping to get it autographed. I was able to catch Mike Somerville right after the soundcheck, and he signed. I had to wait until after the show to get Roger Boyd. When he came out several girls surrounded him and started talking to him. I held up the cover to where he could see it. When he did, his eyes widened and he said, "Brother, I will be down to see you in a minute."

When he came down he took the record and said that he didn't even have one of the original records. He said, "This is what it was supposed to be before A&M came along and screwed it up." The original album had a drawing with a pancake and a pat of butter. He told some of the others standing around that the pancake represented Illinois because of the flat land and that the pat of butter was the Assembly Hall at the University Of Illinois. At the time they recorded the album, they were based out of Champaign, Ill.

He said he had heard that in the bigger cities people were paying \$200 for that very record. I told him that I had seen them play as a local band. I was at McKendree College in Lebanon, Ill., when they played, not long after signing with A&M and going national. He said he remembered that night because A&M people were there, and they were trying to tell them how to perform. We talked for some time, and I told him that a friend of mine had sung backup for him for several shows some years ago.

For a \$1 investment, I think I have gotten some great return on my money already.

— Phil Black
Mattoon IL

(Phil, that's a pretty good find and a great personal story connecting your experiences with the band to the album. We don't have this variation in our price guides, so thanks for the info. By the way, the regular issue of *Flat As A Pancake* is worth about \$8 in near mint condition, so, yes, you did all right for the outrageous price of a buck. —Ed.)

Contributions to Rare Finds should be addressed to: Goldmine Rare Finds, 700 E. State Street, Iola WI 549909-0001 or e-mailed to loescherg@krause.com. Photos or photocopies of items are welcomed, but please do not send originals. Keep on diggin'!

Correction

The byline for the review of *The Very Best Of Judy Collins* (Rhino Records R2 74374) in *Goldmine* #550 (Aug. 24, 2001) was inadvertently omitted. The writer of the review was Bruce Sylvester.

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Louis Armstrong

"Pops" the pop star

America's love affair with Satchmo during the '60s
by William Ruhlmann



Courtesy of Showtime Archives, Toronto

Ordinarily in the field of music, we have no trouble identifying a pop star: A pop star is well-known, performs for and is enjoyed by large, diverse audiences and has hit records. So, what would you call a man who was an international celebrity for the better part of his life, who spent most of that life playing before appreciative fans all over the world and whose records have had a span on the American pop charts of a remarkable 75 years (so far)? Surprisingly, according to many of those who have written about and commented on that man most extensively, you would call Louis Armstrong a great jazz musician who went astray. Armstrong was born 100 years ago and died 30 years ago, and it is usually the case that the legacies

of the dead are preserved by those who feel most passionately about them. Unfortunately, in the case of Armstrong, this has meant that doctrinaire jazz critics — who judge the worth of musicians exclusively by what they deem to be the jazz content of their work — have rewritten the history of his life to make him seem like a figure of early promise and accomplishment who failed his talent, rather than the incredible success he was.

You see this peculiar, if understandable viewpoint expressed repeatedly in director Ken Burns' lengthy television documentary *Jazz*, first broadcast in January 2001, and you read it in books written by jazz critics about Armstrong, often the same people who served as consultants and commentators for the film.

James Lincoln Collier, author of the biography *Louis Armstrong: An American Genius* (1983), is particularly harsh. In his concluding chapter, Collier cites two things "we are struck by" in looking back at Armstrong's career. "First is his extraordinary impact on the music of the twentieth century," by which Collier means the impact of Armstrong's early jazz playing. "Second is the bitter waste of his astonishing talent over the last two-thirds of his career. If Armstrong had stopped playing after 1933," Collier continues, "...our view of him would hardly be different." Gary Giddins is one of the few jazz critics willing to look beyond Armstrong's strictly jazz-based accomplishments to the amazing career he enjoyed as a whole, but even he much prefers the early years and uses the same sort of threatening hypothetical to describe it. "Had he stopped performing at the end of 1928," Giddins writes in his biography *Satchmo* (1988), "Armstrong would never have become an international celebrity, an ambassador of jazz and goodwill, a media star, a folk hero, and more. But he would still be regarded as the single most creative and innovative force in jazz history."

You would almost think these writers would prefer that Armstrong had died in 1928 or 1933 instead of living, as he did, until 1971, just as many rock critics probably would prefer that Bob Dylan had been killed in his motorcycle crash in 1966 (and some folk critics that he had expired even a couple of years earlier). Paradoxically, critics — the most passionate of music fans — tend to prefer that great artists remain in the critics' favorite phase of their careers, even though it is the nature of great artists to be idiosyncratic and to develop in unpredictable ways. In Armstrong's case, the jazz critics' desire to box him in is even more unfair because

he never made any claim to be a jazz musician in the first place and almost never used the term "jazz." So, as Armstrong's centenary is observed, let's revise the revisionists and take a look at him in the way he saw himself and in the way most people saw him during his lifetime.

Whatever Armstrong's accomplishments as an improvising jazz trumpeter (and they are indisputable), his life story is one of nearly unbelievable success that dwarfs the Horatio Alger myth. Born into extreme poverty in New Orleans Aug. 4, 1901, he left an estate worth more than half a million dollars a little less than 70 years later on July 6, 1971. Despite being relatively uneducated, he achieved international renown as a musician, but that was only the beginning. He probably influenced at least as many vocalists with his singing as he did musicians with his trumpet playing, and the combination of the two, along with his ebullient personality, projected his career in other directions: He appeared in 36 films between 1931 and 1969; he was featured in a couple of Broadway musicals; he made frequent guest appearances on radio and television and briefly had his own radio show; and he wrote and published two books and many newspaper and magazine articles. At the same time, he maintained a grueling personal appearance schedule eventually taking in the entire world. Such accomplishments are made all the more remarkable given that he was born an African-American at a time and place in which racial restrictions were extreme. By his example and as a result of his efforts, many of those restrictions were eased.

As such, one is tempted to turn Collier's and Giddins' remarks on their heads and say that if Armstrong had not played a note before 1928 or 1933, his extraordinary impact on millions of lives would be virtually the same.

Except, of course, that he had to make it through the first 30 or so years of his life to get there. It is interesting that jazz critics work so hard to contain Armstrong, since the most striking characteristic of his life and career is how he never really fit in, how he always created his own unique place. The circumstances of his early life appear utterly unlikely to lead to the career he had. He was born the illegitimate son of teenagers William Armstrong, a factory worker, and Mary Albert, a domestic worker and possibly a sometime prostitute; his father abandoned the family shortly after his birth, though he didn't leave the neighborhood and made occasional reappearances in his son's life. The accounts of Armstrong's youth, naturally, come mainly from Armstrong himself, and they are anecdotal and sometimes contradictory. He attended school only as far as the fifth grade, enough to learn to read and write but not much else. He turned to music early, singing in a vocal quartet on street corners and, at some point, probably around the age of 11, began playing a tin horn. The first important date in his biography after his birth comes on New Year's Eve/New Year's Day, 1912-1913, when he was arrested for publicly firing a pistol belonging to his mother's current companion and sent to a reformatory, The Colored Waif's Home For Boys.

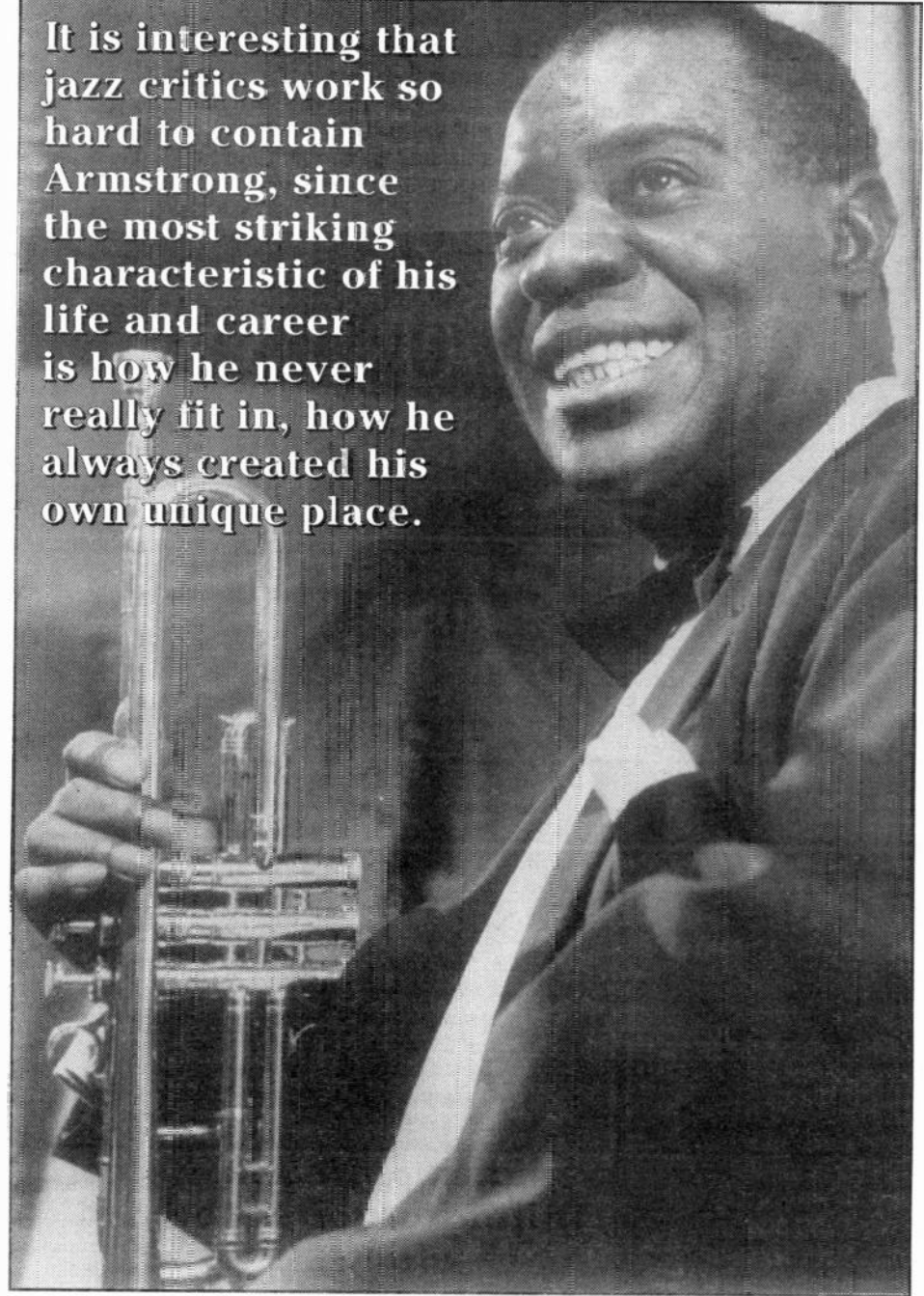
It is at this point that the story of a poor

black boy growing up in the South in the early years of the 20th century begins to diverge from the typical. Armstrong straightened out during his time at the Waif's Home largely because of the band, in which he began to become proficient on the cornet. When he came out of the reformatory in June 1914, the 12-year-old had the beginnings of his musical career in his hands. He seems to have spent the next few years largely outside music, however, working primarily on a coal wagon. But he also found occasional work playing his cornet in Kid Ory's band, and he came under the tutelage of cornet player Joe "King" Oliver. In 1918, he appears to have lied about his age, pretending to be a year older than he was when he registered for the draft during World War I, probably, suggests Giddins, to give him false evidence of being old enough to play in clubs, not to become a soldier. For the rest of his life, he claimed to have been born on July 4, 1900, while historians often theorized that he had been born earlier. (His correct date of birth came to light due to a christening record discovered in the 1980s.) At the time of the Armistice, having already replaced Oliver (who had gone north to Chicago) in Ory's band and also joined The Tuxedo Brass Band, he turned to music full time. During this period, he married a prostitute, Daisy Parker.

From the winter of 1919 to the fall of 1921, Armstrong regularly worked in pianist Fate Marable's orchestra on a riverboat that went up and down the Mississippi River, an experience he remembered as notable since he learned to read music during this period. He spurned offers to work in Los Angeles and New York, but in the summer of 1922 he accepted Oliver's request that he come to Chicago and join his band, leaving New Orleans by train on Aug. 8. His entry into King Oliver's Creole Jazz Band is a good example of the way in which he made his own place in a band rather than occupying an existing slot. Jazz bands of the time did not usually employ two cornet players, and Oliver, of course, already played cornet in his own band. Scholars have pondered why he sent for Armstrong at all, not coming up with any better explanation than Armstrong's own — that he was Oliver's protégé. If he had no apparent place in the band's arrangements, he soon found one, working out unison passages with Oliver that thrilled listeners. He also began to attract attention on his own as a soloist. He was encouraged by the band's pianist, Lillian Hardin, whom he married on Feb. 5, 1924, after divorcing his first wife. (This marriage, too, ended in divorce in 1938 and was followed by a third marriage, to Alpha Smith, 1938-42, and a fourth, to Lucille Wilson, that lasted until the end of his life.)

He had made his recording debut with Oliver for Gennett Records in April 1923 and continued to record with the band through October. According to chart researcher Joel Whitburn's book *Pop Memories* (1986), which projects chart positions for the early decades of the 20th century, two of Armstrong's recordings with Oliver were commercially successful enough to have reached the charts in 1924, if there had been charts to reach: "Dipper Mouth Blues" (#9, Jan. 19, 1924) and "High Society Rag" (#15,

It is interesting that jazz critics work so hard to contain Armstrong, since the most striking characteristic of his life and career is how he never really fit in, how he always created his own unique place.



Jan. 26, 1924). Both had been recorded in Chicago in June 1923 and were released by the independent "race" label OKeh Records. (OKeh was acquired by Columbia Records in November 1926.)

In June 1924, on the advice of his wife, Armstrong quit Oliver's band and began playing with another Chicago bandleader, Ollie Powers; in September, he accepted a draft from bandleader Fletcher Henderson and went to New York. He remained with Henderson for a little over a year, and while he was in New York he appeared as a sideman on a number of recordings. By Whitburn's estimate, several of these recordings are would-be chart entries: "Everybody Loves My Baby (But My Baby Don't Love Nobody But Me)" (#10, April 4, 1925) and "Cake Walking Babies From Home" (#13, July 25, 1925) by Clarence Williams' Blue Five on OKeh; "The St. Louis Blues" (#3, June 13, 1925), "Careless Love" (#5, Oct. 31, 1925) and "I Ain't Gonna Play No Second Fiddle" (#8, Nov. 28, 1925) by Bessie Smith on Columbia; and "Sugar Foot Stomp" (#8, Oct. 10, 1925) and "Carolina Stomp" (#10, March 20, 1926) by Henderson and His Orchestra on Columbia. Despite all this recording, and even though it sounds odd for a musician to leave a name band with a major label recording contract, Armstrong quit Henderson and returned to Chicago in November 1925.

The move may not have been as odd as it

sounds. Armstrong was never cut out to be a section man in a Big Band; he was always going to be a soloist or nothing. In New York he had attracted enough attention to himself that within days of his arrival back in Chicago he was recording under his own name for OKeh, which suggests that the deal was in the works already. Finally, he cited among his complaints against Henderson the bandleader's refusal to let him sing on record (though he apparently allowed it on stage). Such a refusal was understandable at the time. Not only was it unusual to let your trumpeter start singing for anything other than novelty purposes, but also Armstrong had anything but a conventionally pretty singing voice, even in 1925. Yet he wanted to sing, and this desire is a key to understanding his ambition to achieve recognition beyond his ability to play trumpet. Collier, though clearly disapproving, accurately identifies this as an important moment for Armstrong: "...I am persuaded that he very quickly discovered that his singing, more than his cornet playing, drew applause from ordinary audiences. Musicians may have held him in awe for his jazz choruses, but the audience of popular music fans out to dance, drink, and have a good time found his hot singing novel and exciting, and they applauded and shouted for more."

That said, the series of recordings on which Armstrong embarked upon his return to Chicago, many of them featuring his



A photo from 1958 promoting the release of *The Five Pennies* Paramount Pictures production, also featuring Danny Kaye.

vocals, are nevertheless the most celebrated of his career among jazz fans. Significantly, although Armstrong now had his own recording contract and had established his name, the band he led in the studio, Louis Armstrong And His Hot Five, was organized only for recordings, while he continued to play live in various bands in Chicago. If he wasn't a section player by nature, neither was Armstrong a bandleader.

The period of 1935-1945 is remembered as the swing or Big Band era, but large ensembles of 10 or more musicians playing jazzy dance music actually had been the dominant configura-

tion for popular musicians since 1920, when bandleader Paul Whiteman scored his first hit. Many bandleaders were also excellent musicians, while some were excellent businessmen and others were singers or other well-known personalities who merely "fronted" their bands. Armstrong was really none of these. He was a soloist who required a backup band to provide musical context and to spot for him now and then so he could take a breather. He made no bones about lacking interest in being a conventional bandleader in either the musical or business sense, throughout his career relying on other musicians and on his managers to

provide, and provide for, his band.

The Hot Five (and later Hot Seven) recordings differed from this formula in the sense that they did employ ensemble playing, at least at first — though as time went on they featured more and more of Armstrong and less and less of his bandmates. At the first session, on Nov. 12, 1925, the group consisted of Kid Ory on trombone, Johnny Dodds on clarinet, Lillian Hardin Armstrong on piano, and Johnny St. Cyr on banjo in addition to Armstrong on cornet. (Shortly afterward, he began making the permanent transition to playing the trumpet.) As criti-

cally acclaimed as the group's recordings are, it is also worth noting that they were also quite popular. Armstrong, writing in his first autobiography, *Swing That Music* (1936), claimed that they sold about 40,000 copies each. Collier qualifies this, saying of what appears to have been the third disc to be released, "Heebie Jeebies"/"Muskrat Ramble" (Okeh 8300), "It sold, according to various reports, 40,000 copies in a matter of weeks — an excellent sale at a time when a 5,000-copy sale was adequate and 10,000 was good." This is the first Armstrong disc to be listed in Whitburn's book (#8, July 17, 1926, charting for two weeks), and it is notable that Whitburn lists the instrumental (and soon-to-be standard) "Muskrat Ramble" but not "Heebie Jeebies," the famous Armstrong vocal that supposedly gave birth to scat singing when he dropped the lyric sheet and kept singing anyway.

Whitburn lists eight more Hot Five or Hot Seven recordings as chart items: "Big Butter And Egg Man" (#13, April 9, 1927); "Keyhole Blues" (#16, Oct. 29, 1927); "Potato Head Blues" (#12, Dec. 10, 1927); "Hotter Than That" (#10, May 12, 1928); "Struttin' With Some Barbecue" (#14, July 14, 1928); "West End Blues" (#8, Sept. 15, 1928); "A Monday Date" (#19, Dec. 1, 1928); and "St. James Infirmary" (#15, May 4, 1929). During this period, Armstrong played in various bands in Chicago, though by early 1927 bands were essentially being formed around him in a manner that would continue for the rest of his career.

In the spring of 1929, Armstrong, accompanied by the members of his current band, moved to New York, where he appeared in the Broadway musical *Hot Chocolates*, singing "Ain't Misbehavin'," which became his next chart single (#7, Sept. 28, 1929, four weeks). The show had opened June 20, and it ran for 219 performances. Simultaneously, he was appearing with his band at the nightclub Connie's Inn in Harlem. After *Hot Chocolates* closed and the club engagement ended late in the year, he went out on tour with a band organized by pianist Luis Russell. In July 1930, he traveled to Hollywood, where he fronted a band at the nightclub Sebastian's Cotton Club. He returned to Chicago in March 1931 and spent the better part of the next year touring the country. In March 1932, he made a return visit to Hollywood, and he spent July to November in England, his first overseas visit. During this period, he continued to record for Okeh (switching to the main Columbia label in late 1931) and to score occasional chart entries, though since the record business overall was in such dire straits due to the Depression, his records can't have sold much. Music journalist Robert Donaldson Darrell reported in 1931 that his records had sold more than 100,000 copies up to that point. In the first quarter of 1932, his records started to sell much better, with "Chinatown, My Chinatown," "You Can Depend On Me" and "Love, You Funny Thing" all reaching the Top 10 and "All Of Me" going all the way to #1, according to Whitburn. It may have been this increased popularity that led RCA Victor to poach him from Columbia in May; it certainly led Columbia to continue issuing archival releases that resulted in the Top 10 hits "Sweethearts On Parade" and "Body And

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Soul," both of which had been recorded in 1930. But after hitting the Top 10 for RCA once with "Hobo, You Can't Ride This Train" early in 1933, Armstrong, beset by a variety of personal, health and business problems, didn't do much recording for the label. In July 1933, he went to Europe for an extended period, remaining until January 1935 and not returning to action in the U.S. until June 1935.

It was in 1935 that Armstrong took the steps that transformed him from a successful jazz-oriented recording artist and performer into a major star. After a period of bad management, he hooked up with Joe Glaser, who handled him for nearly the rest of his life. Glaser organized his backup bands and got him a new recording contract with the recently formed Decca Records. His debut disc for the label was the double-sided Top 10 hit "I'm In The Mood For Love"/"You Are My Lucky Star" in the fall of 1935, and he continued to place singles in the charts consistently through 1940, including the Top 10 hits "Lyin' To Myself" (1936), "Public Melody Number One" (1937) (from the movie *Artists And Models*, in which Armstrong appeared) and "When The Saints Go Marching In" (1939). Armstrong admirer and movie star Bing Crosby was Decca's top recording star, and he began to arrange for Armstrong's appearances in feature films, starting with his own *Pennies From Heaven* (1936). On Nov. 7, 1936, Armstrong's first book, *Swing That Music*, was published.

This was, of course, the swing era, and the argument can be made that Armstrong's sense of swing in his playing helped birth the movement. But his own work remained individual. He was not interested in constructing elaborate swing arrangements for a Big Band or in sharing solo space. Rather, he wanted to play popular songs, hewing to their melodies at first and then taking subtle excursions in melodic line and rhythm with his trumpet before singing the words in his inimitable growl. All of his performances, in all media, were, as they had always been, expressions of his personality; the content was secondary, at best.

Armstrong's appearances in the charts became only occasional after 1940, but they kept coming. In 1946, he returned to the Top 10 in a duet with Ella Fitzgerald on "You Won't Be Satisfied (Until You Break My Heart)." The major change in his musical approach during the period came in 1947 when, in keeping with the decline of the Big Bands, Glaser disbanded the large ensemble used to back Armstrong for over a decade and instead formed a small unit, dubbed The All Stars.

Armstrong's recordings, meanwhile, were made with various backings. In 1946, he had switched back to RCA Victor, but again his stay at the label was unproductive, and he returned to Decca with another five-year contract in 1949. His LP *Satchmo At Symphony Hall* hit the Top 10 in June 1951. Decca seemed primarily interested in treating him as a pop vocalist, in keeping with current trends, and he returned to the Top 10 of the Singles chart backed by Sy Oliver's studio orchestra singing "(When We Are Dancing) I Get Ideas." The B-side of the single, "A Kiss To Build A Dream On," which Armstrong introduced in the film *The Strip*, also got into the charts and would become a

perennial favorite, returning to public notice in the 1993 film *Sleepless In Seattle*.

From the mid-1950s on, Armstrong and The All Stars increasingly toured overseas, primarily Europe and the Far East, though in 1956 he performed in Africa for the first time, and in 1957 he went to South America. Glaser allowed the contract with Decca to expire in 1954 and then took a highly unusual action that has not earned the attention it should have in the record business: He refused to sign Armstrong exclusively to any label but made individual deals for specific recording projects. Obviously, one had to be a star of Armstrong's magnitude to make such a deal work, but it is interesting that such a policy has been followed so rarely. (Crosby, however, did the same thing when his Decca contract ran out two years later.) Columbia Records agreed to meet Glaser's price and got the acclaimed *Louis Armstrong Plays W.C. Handy* as a result, followed by *Satch Plays Fats* (Waller), which became a Top 10 hit in October 1955. Columbia also had Armstrong cut "Mack The Knife," which rose into the Top 40 of the Singles charts in early 1956, giving him his biggest hit in more than three years. That fall, he was back in the Top 40 with a version of "Blueberry Hill" originally recorded in 1949 for Decca and reissued in the wake of Fats Domino's hit cover of the song.

For record company executives, the good thing about Armstrong's unaffiliated status was that you could record him and that he'd do whatever you wanted him to do. Norman Granz, head of Verve Records, made a series of recordings with Armstrong alone and with Armstrong and Fitzgerald, including the LP *Ella And Louis*, which reached the charts in December 1956. In an interview with this writer conducted 40 years later in preparation for the reissue of this material on the box set *The Complete Ella Fitzgerald & Louis Armstrong On Verve*, Granz explained how the sessions came about.

"Louis was coming into Los Angeles to do some shows," he recalled, "and I called up Glaser and said I had an idea of recording Louis with Ella, and how much did he want, and what kind of royalties did he want. It was a business transaction. Joe, at least on whatever I did with his artists, rarely got into the aesthetics of it. He didn't say, 'What is he going to do, what's the material?' or anything like that. He simply concerned himself with the economics of it."

The bad thing was that Armstrong was on the road perpetually, which meant he was often tired and didn't have much time.

"I think I literally might have only a day or two days to do an album," Granz noted, "which wasn't Joe's problem. He simply said [for example], 'Well, he's available June the 10th. You can have him June the 10th.'"

Decca Records producer Milt Gabler overcame these disadvantages by paying extra. When he planned to record the four-LP box set *Satchmo: A Musical Autobiography Of Louis Armstrong*, on which he had Armstrong re-record many of his old songs, he booked Armstrong and his band with Glaser as if they were playing a series of gigs for the multiple recording sessions in December 1956 and January 1957, rather

(Please see New Releases page 18)



Louis Armstrong vinyl LP discography by Tim Neely

(Note: To do an entire discography of Louis Armstrong, from the 1920s to the 1970s, including all the reissues on compact disc, would require a book. Indeed, a couple books have been published overseas, most notably *Boy From New Orleans* by Hans Westerberg, published in Denmark in 1981, and a more recent self-published discography by Jos Willems of Belgium. The data below is based on that in the *Goldmine Jazz Album Price Guide*, published in 2000 by Krause Publications. The wonderful Web site www.satchography.com has helped the author put these listings in rough chronological order. Some recordings are missing because they appeared only on singles in the vinyl era.)

Vinyl-era recordings (includes compilations of singles)

Label/#	Title	Year	NMS
Decca DL 5280	Jazz Concert (10-inch LP)	1950	\$ 75
Decca DL 5401	Satchmo Serenades (10-inch LP)	1952	75
Decca DL 5532	Latter-Day Louis (10-inch LP)	1954	75
Decca DL 5536	Louis Armstrong-Gordon Jenkins (10-inch LP)	1954	75
Decca DX 108	Satchmo At Symphony Hall (two LPs; black labels, silver print)	1954	75
Decca DL 8037	Satchmo At Symphony Hall, Volume 1 (issued at the same time as two-LP set; black label, silver print)	1954	40
Decca DL 8038	Satchmo At Symphony Hall, Volume 2 (issued at the same time as two-LP set; black label, silver print)	1954	40
Decca DL 8041	Satchmo At Pasadena (black label, silver print)	1954	40
Columbia CL 591	Louis Armstrong Plays W.C. Handy (his first LP recorded as such and not a concert or a collection of singles)	1954	40
Columbia CL 6335	Louis Armstrong Plays W.C. Handy, Volume 2 (10-inch LP)	1955	40
Decca DL 8168	Louis Armstrong At The Crescendo, Volume 1 (black label, silver print)	1955	40
Decca DL 8169	Louis Armstrong At The Crescendo, Volume 2 (black label, silver print)	1955	40
Columbia CL 708	Satch Plays Fats	1955	40
Columbia CL 840	Ambassador Satch	1956	40
Verve MGVS-4003	Ella And Louis (with Ella Fitzgerald)	1956	50
Decca DX 155	Satchmo, A Musical Autobiography (four-record box set of re-recordings; originals have black labels with silver print)	1956	100
Verve MGVS-4006-2	Ella And Louis Again (with Ella Fitzgerald) (two LPs)	1957	80
Verve MGVS-4011-2	Porgy And Bess (with Ella Fitzgerald) (two LPs, mono)	1957	80
Verve MGVS-6040-2	Porgy And Bess (with Ella Fitzgerald) (two LPs, stereo)	1960	60
Decca DL 8488	Louis And The Angels (black label, silver print)	1957	40
Verve MGVS-4012	Louis Under The Stars (mono)	1957	50
Verve MGVS-6044	Louis Under The Stars (stereo)	1960	40
Decca DL 8781	Louis And The Good Book (black label, silver print)	1958	40
Verve MGVS-4035	I've Got The World On A String (mono)	1959	50

(Please see Discography page 18)

Louis Armstrong vinyl LP discography (continued from page 17)



Label/#	Title	Year	NM\$
Verve MGVS-6101	I've Got The World On A String (stereo)	1960	40
Verve MGVS-8322	Louis Armstrong Meets Oscar Peterson (mono)	1959	50
Verve MGVS-6062	Louis Armstrong Meets Oscar Peterson (stereo)	1960	40
Audio Fidelity AFLP-1924	Louie And The Dukes (with The Dukes Of Dixieland) (mono)	1960	15
Audio Fidelity AFSD-5924	Louie And The Dukes (with The Dukes Of Dixieland) (stereo)	1960	20
Audio Fidelity AFLP-1930	Louis Armstrong Plays King Oliver (mono)	1960	30
Audio Fidelity AFSD-5930	Louis Armstrong Plays King Oliver (stereo)	1960	40
MGM E-3882	Bing And Satchmo (with Bing Crosby) (mono)	1960	15
MGM SE-3882	Bing And Satchmo (with Bing Crosby) (stereo)	1960	20
Roulette R 52074	Together For The First Time (with Duke Ellington) (mono)	1961	25
Roulette SR 52074	Together For The First Time (with Duke Ellington) (stereo)	1961	20
Roulette R 52103	The Great Reunion (with Duke Ellington) (mono)	1963	20
Roulette SR 52103	The Great Reunion (with Duke Ellington) (stereo)	1963	25
Kapp KL-1364	Hello, Dolly! (mono)	1964	12
Kapp KS-3364	Hello, Dolly! (stereo)	1964	15
Mercury MG-21081	Louis Armstrong Sings Louis Armstrong (mono)	1965	12
Mercury SR-61081	Louis Armstrong Sings Louis Armstrong (stereo)	1965	15
Brunswick BL 754136	I Will Wait For You	1968	15
Buena Vista BV-4044	Disney Swings The Satchmo Way	1968	40
ABC S-650	What A Wonderful World	1968	30
Amsterdam AMS 12009	Louis Armstrong And His Friends	1970	15
Avco Embassy AVE 33022	Louis "Country Western" Armstrong	1970	20

Pre-1971 Compilations and reissues

Brunswick BL 58004	Armstrong Classics (10-inch LP)	1950	100
Decca DL 5225	New Orleans To New York (10-inch LP)	1950	75
Decca DL 5279	New Orleans Days (10-inch LP)	1950	75
RCA Victor LPT 7	Louis Armstrong Town Hall Concert (10-inch LP)	1951	80
Columbia Masterworks ML 4383	The Louis Armstrong Story, Volume 1	1951	50
Columbia Masterworks ML 4384	The Louis Armstrong Story, Volume 2	1951	50
Columbia Masterworks ML 4385	The Louis Armstrong Story, Volume 3	1951	50
Columbia Masterworks ML 4386	The Louis Armstrong Story, Volume 4	1951	50
Riverside RLP-1001	Louis Armstrong Plays The Blues (10-inch LP)	1953	100
Riverside RLP-1029	Louis Armstrong With King Oliver's Creole Jazz Band 1923 (10-inch LP)	1953	100
Decca DL 5509	Louis Armstrong And The Mills Brothers (10-inch LP)	1954	60
RCA Victor LJM-1005	Louis Armstrong Sings The Blues	1954	50
Decca DL 8126	Satchmo Sings (black label, silver print)	1955	40
Decca DL 8211	Satchmo Serenades (black label, silver print)	1956	40
Decca DL 8283	New Orleans Jazz (black label, silver print)	1956	40
Decca DL 8284	Jazz Classics (black label, silver print)	1956	40
Riverside RLP 12-101	The Young Louis Armstrong (white label, blue print)	1956	80
Riverside RLP 12-122	Louis Armstrong 1923 (white label, blue print)	1956	80
Columbia CL 851	The Louis Armstrong Story, Volume 1	1956	30
Columbia CL 852	The Louis Armstrong Story, Volume 2	1956	30
Columbia CL 853	The Louis Armstrong Story, Volume 3	1956	30
Columbia CL 854	The Louis Armstrong Story, Volume 4	1956	30
Columbia CL 1077	Satchmo The Great	1957	30
RCA Victor LPM-1443	Town Hall Concert Plus	1957	50
Decca DL 8327	Satchmo's Collector's Items (black label, silver print)	1957	40
Decca DL 8329	New Orleans Nights (black label, silver print)	1957	40
Decca DL 8330	Satchmo On Stage (black label, silver print)	1957	40
Decca DL 8840	Satchmo In Style (black label, silver print)	1958	40
Verve MGVS-4017	Ella And Louis Again, Vol. 1 (with Ella Fitzgerald)	1958	50
Verve MGVS-4018	Ella And Louis Again, Vol. 2 (with Ella Fitzgerald)	1958	50
(The above reissues split the original two-record set into individual discs.)			
Jolly Roger 5029 [M]	Louis Armstrong And Sidney Bechet	1957	40
Riverside RLP 12-101	The Young Louis Armstrong (blue label)	1957	40
Riverside RLP 12-122	Louis Armstrong 1923 (blue label)	1957	40
Decca DXM 155	Satchmo, A Musical Autobiography	1960	40
Decca DL 8037	Satchmo At Symphony Hall, Volume 1	1960	15
Decca DL 8038	Satchmo At Symphony Hall, Volume 2	1960	15
Decca DL 8041	Satchmo At Pasadena	1960	15
Decca DL 8126	Satchmo Sings	1960	15
Decca DL 8211	Satchmo Serenades	1960	15
Decca DL 8283	New Orleans Jazz	1960	15
Decca DL 8284	Jazz Classics	1960	15
Decca DL 8327	Satchmo's Collector's Items	1960	15

Decca DL 8329	New Orleans Nights	1960	15
Decca DL 8330	Satchmo On Stage	1960	15
Decca DL 8488	Louis And The Angels	1960	15
Decca DL 8741	Louis And The Good Book	1960	15
Decca DL 8840	Satchmo In Style	1960	15

(All the above Decca LPs are reissues on black labels with color bars.)

Decca DL 8963	Satchmo, A Musical Autobiography, 1923-1925	1960	25
Decca DL 78963	Satchmo, A Musical Autobiography, 1923-1925 (fake stereo)	196?	12
Decca DL 4230	Satchmo, A Musical Autobiography, 1926-1927	1962	25
Decca DL 4330	Satchmo, A Musical Autobiography, 1928-1930	1962	25
Decca DL 74330	Satchmo, A Musical Autobiography, 1928-1930 (fake stereo)	1962	12
Decca DL 4331	Satchmo, A Musical Autobiography, 1930-1934	1962	25

(The above are single-record reissues of the four discs of the Decca DX 155 box set.)

RCA Victor LPM-2322	A Rare Batch Of Satch	1961	25
Verve V-4003	Ella And Louis (with Ella Fitzgerald)	1961	20
Verve V-4006-2	Ella And Louis Again (with Ella Fitzgerald)	1961	25
Verve V-4011-2	Porgy And Bess (with Ella Fitzgerald) (two LPs, mono)	1961	25
Verve V-4011-2	Porgy And Bess (with Ella Fitzgerald) (two LPs, stereo)	1961	25
Verve V-4012	Louis Under The Stars (mono)	1961	20
Verve V-4012	Louis Under The Stars (stereo)	1961	15
Verve V-4017	Ella And Louis Again, Vol. 1 (with Ella Fitzgerald)	1961	20
Verve V-4018	Ella And Louis Again, Vol. 2 (with Ella Fitzgerald)	1961	20
Verve V-4035	I've Got The World On A String (mono)	1961	20
Verve V-4035	I've Got The World On A String (stereo)	1961	15
Verve V-8322	Louis Armstrong Meets Oscar Peterson (mono)	1961	20
Verve V-8322	Louis Armstrong Meets Oscar Peterson (stereo)	1961	15

(All the above Verve issues are distributed by MGM.)

Decca DL 4137	Satchmo's Golden Favorites (mono)	1961	20
Decca DL 74137	Satchmo's Golden Favorites (fake stereo)	1961	12
Decca DL 4227	I Love Jazz (mono)	1962	20
Decca DL 74227	I Love Jazz (fake stereo)	1962	12
Decca DL 4245	King Louis (mono)	1962	20
Decca DL 74245	King Louis (fake stereo)	1962	12
Verve V-8569	The Essential Louis A. (mono)	1963	12
Verve V-8569	The Essential Louis A. (stereo)	1963	15
Decca DXB 183	The Best Of Louis Armstrong (two LPs, mono)	1964	30
Decca DXSB 7183	The Best Of Louis Armstrong (two LPs, fake stereo)	1964	15
Verve V-8595	The Best Of Louis Armstrong (mono)	1964	12
Verve V-8595	The Best Of Louis Armstrong (stereo)	1964	15
RCA Victor LPM-2971	Louis Armstrong In The '30s/In The '40s (mono)	1964	20
RCA Victor LPM-2971(e)	Louis Armstrong In The '30s/In The '40s (fake stereo)	1964	12
Audio Fidelity AFLP-2128	Ain't Gonna Give Nobody None Of My Jelly Roll (mono)	1964	15
Audio Fidelity AFSD-6128	Ain't Gonna Give Nobody None Of My Jelly Roll (stereo)	1964	20
Audio Fidelity AFLP-2132	The Best Of Louis Armstrong (mono)	1964	15
Audio Fidelity AFSD-6132	The Best Of Louis Armstrong (stereo)	1964	20
Metro M-510	Hello, Louis (mono)	1965	12
Metro MS-510	Hello, Louis (stereo)	1965	15
Metro M-601	Louis And Ella (with Ella Fitzgerald) (mono)	1967	12
Metro MS-601	Louis And Ella (with Ella Fitzgerald) (stereo)	1967	12
Columbia CL 2638	Louis Armstrong's Greatest Hits (mono)	1967	20
Columbia CS 9438	Louis Armstrong's Greatest Hits (fake stereo)	1967	12
Vocalion VL 3851	Here's Louis Armstrong (mono)	1967	15
Vocalion VL 73851	Here's Louis Armstrong (fake stereo)	1967	10
Vocalion VL 73871	The One And Only Louis Armstrong	1968	10
Audio Fidelity AFSD-6241	Louis Armstrong	196?	15
Decca DL 9225	Rare Items (1935-1944) (mono)	196?	20
Decca DL 79225	Rare Items (1935-1944) (fake stereo)	196?	12
Decca DL 9233	Young Louis The Sideman (1924-1927) (mono)	196?	20
Decca DL 79233	Young Louis The Sideman (1924-1927) (fake stereo)	196?	12
Harmony HS 11316	Louis Armstrong	196?	12
Pickwick PC-3033	Louis Armstrong And Duke Ellington	196?	10
Wing SR-16381	Great Louis	196?	10

Posthumous reissues and compilations

Columbia CG 30416	The Genius Of Louis Armstrong, Vol. 1 (two LPs)	1971	15
RCA Victor VPM-6044	July 4, 1900/July 6, 1971 (two LPs)	1971	20
Harmony KH 31236	The Louis Armstrong Saga	1971	12
Verve V-68811	Ella And Louis (with Ella Fitzgerald) (two LPs)	1972	15
Roulette RE-108	The Duke Ellington-Louis Armstrong Era (two LPs)	1973	15
Biograph C-5	Great Soloists	1973	12
Biograph C-6	Louis Armstrong Plays The Blues	1973	12
Columbia Musical Treasures	P4M 5676 40 Greatest Hits (four LPs)	197?	20
MCA 538	Hello, Dolly!	197?	10
MCA 1300	Louis And The Good Book	197?	10
MCA 1301	Young Louis The Sideman	197?	10
MCA 1304	Back In New York	197?	10
MCA 1306	Louis With Guest Stars	197?	10
MCA 1312	Swing That Music!	197?	10
MCA 1316	Satchmo Serenades	197?	10
MCA 1322	Satchmo's Collector's Items	197?	10
MCA 1334	Satchmo For Ever!	197?	10
MCA 1335	Old Favorites	197?	10

(Please see Discography page 19)



Clendenen Features Inc./i

than just getting them on an off day.

The recording of the biggest hit of Armstrong's career was more typical, however. In 1963, Jack Lee, who worked for publisher E.H. Morris and was a friend of Glaser's, hired Armstrong to record a demo of the title song for an upcoming Broadway musical, *Hello, Dolly!*. He dutifully cut the track Dec. 3, 1963, in New York and immediately went back on the road. Under the mistaken impression that Dave Kapp, a former executive at Decca who now ran his own Kapp Records, had released Armstrong records in the past, Lee took the tape to Kapp, who agreed to release it. It appeared in January 1964, the same month that the show opened, and it took off, hitting #1 in May. Kapp quickly rushed Armstrong into a studio to cut enough tracks to make up a *Hello, Dolly!* LP, and the album was #1 in June.

Something similar happened three years later with Armstrong's last major hit, "What A Wonderful World." The song was written by record producer Bob Thiele and George Weiss, and Thiele, who then worked for ABC-Paramount, made the usual deal with Glaser, getting Armstrong for the union scale of \$250, he recalled. As he told this writer in an interview for *Goldmine* published on Dec. 11, 1992, the president of the record company turned up at the session Aug. 16, 1967, and questioned Thiele's judgment in having Armstrong record a ballad after he had had a hit with the up-tempo "Hello, Dolly!" He even wanted to call off the session and was only dissuaded by Thiele. When his nemesis criticized the record again at a marketing meeting, Thiele quit the company in anger. Nevertheless, ABC-Paramount released "What A Wonderful World," which went on to become an international hit, reaching #1 in the U.K., for example, on April 27, 1968. Now, of course, ABC-Paramount, like Kapp earlier, wanted enough tracks for an LP. Glaser's asking price? A markup multiple of 100 to \$25,000. Oddly enough, "What A Wonderful World" did not hit in the U.S. for 20 years, when it was featured in the period movie *Good Morning Vietnam*. Then it rose into the Top 40. A version with an overdubbed saxophone solo by Kenny G reached the Singles sales charts in 1999, extending Armstrong's chart span to 75 years. (If you include the jazz charts in

this estimation, his span is up to 77 years, including 2001.)

In 1969, Armstrong went to London and recorded "We Have All The Time In The World," the theme song for the James Bond movie *On Her Majesty's Secret Service*. In the fall of 1994, after it was used in a Guinness beer commercial on British TV, the 25-year-old recording climbed into the U.K. Top 10.

Armstrong worked less frequently in the late 1960s, as his health deteriorated. But he insisted on working as long as he was able, completing an engagement at the Waldorf-Astoria Hotel in New York only two months before his death from kidney and heart failure.

It can be the fate of true innovators, if they live long enough, to be overtaken by their own innovations, now codified. Armstrong, or a ghost writer, titled the opening chapter of his first autobiography "Jazz And I Get Born Together." But he actually predated jazz, and if his improvisational

expressiveness — exemplified by an amazing ability to restructure melodies and toy with rhythm on the spot — served as a catalyst in the development of jazz, nevertheless Armstrong never observed the rules his jazz followers claim he helped write.

As jazz evolved over his lifetime, through swing, bebop and increasingly radical styles — its practitioners always claiming him as a fountainhead — Armstrong not only failed to fall in step, he sometimes made fun of the successive changes. His lack of interest in keeping up with the latest trends in the music he partially began was mirrored by his disaffection for the increasingly militant political stands of fellow African-Americans who viewed his ingratiating manner as servile.

Though he could express anger over racial injustice when he felt it — famously, over the integration battle in Little Rock, Ark., in 1957 — as with music, he came from an earlier generation than the one that

was protesting, and he was not interested in its methods, even if he shared its goals. But beyond this, he simply didn't fit in. He couldn't be part of a political movement any more than he could be part of a musical movement. His genius lay in his ability to stand apart without offending. It didn't seem to matter whether a trumpet solo worked subtle variations on a melody or consisted of a run of high Cs, whether his deep, gravelly voice found new meanings in lyrics or just scattered nonsense syllables. What mattered was the creation of a unique performance that was pleasing to listeners.

Armstrong scholars often note (some of them disparagingly) his desire for applause and approval. If that was his true goal, it was one he met right up to the end of his life and well beyond.

Louis Armstrong vinyl LP discography (continued from page 18)

Label/#	Title	Year	NM\$				
MCA 2-4013	Louis Armstrong At The Crescendo (two LPs)	1977	12	Accord SN-7161	Mr. Music	1982	10
MCA 2-4035	The Best Of Louis Armstrong (two LPs)	1977	12	Pausa 9018	The Greatest Of Louis Armstrong	1983	10
MCA 2-4057	Satchmo At Symphony Hall (two LPs)	1977	12	Bluebird AXM2-5519	Young Louis (1932-1933) (two LPs)	1984	12
MCA 10006	Satchmo, A Musical Autobiography (four LPs)	1977	25	Swing SW-8450	Louis And The Big Bands	1984	10
Chiaroscuro 2002	Snake Rag (Dukes Of Dixieland session outtakes)	1977	12	Mobile Fidelity 2-155	The Great Reunion (with Duke Ellington) (audiophile vinyl)	1984	80
Chiaroscuro 2003	Great Alternatives (Dukes Of Dixieland outtakes)	1977	12	Pair PDL2-1042	The Jazz Legend (two LPs)	1986	12
Chiaroscuro 2006	Sweetheart (Dukes Of Dixieland session outtakes)	1977	12	Vanguard VMS 73129	Essential Louis Armstrong, Vol. 1	1986	8
Capitol SM-11735	Bing Crosby And Louis Armstrong	1977	10	Bluebird 5920-1-RB	Pops: The 1940s Small Band Sides (two LPs)	1987	15
GNP Crescendo 11001	An Evening With Louis Armstrong (two LPs)	1977	15	GNP Crescendo 9050	Pasadena Concert, Vol. II	1987	10
Vanguard VSD 91/92	Essential Louis Armstrong (two LPs)	1977	15	MCA 25204	What A Wonderful World (reissue of ABC LP)	1988	10
Archive Of Folk And Jazz 258	Louis "Satchmo" Armstrong	1977	12	Bluebird 8310-1-RB	What A Wonderful World	1988	10
Archive Of Folk And Jazz 312	Louis Armstrong, Vol. 2	1977	10	Bluebird 9759-1-RB	Louis Armstrong & His Orchestra 1932-33: Laughin' Louie	1989	12
Milestone 2010	Early Portrait	1977	10	MCA 42328	Louis Armstrong Of New Orleans	1990	12
Milestone 47017	Louis Armstrong And King Oliver (two LPs)	1977	12	Pablo 2310-941	Mack The Knife	1990	12
Murray Hill 930633	Louis Armstrong Plays Dixieland Trumpet (two LPs)	1977	15	Mosaic MQ8-146	The Complete Decca Studio Recordings Of Louis Armstrong And The All-Stars (eight LPs)	1997	150
Verve VE-1-2507	Porgy And Bess (with Ella Fitzgerald) (edited version)	1977	10		Ella And Louis Again (with Ella Fitzgerald) (two LPs on 200-gram audiophile vinyl)	1996	150
Verve 827 475-1	Porgy And Bess (with Ella Fitzgerald) (two LPs)	1987	12				
Columbia PC 9438	Louis Armstrong's Greatest Hits (reissue, new prefix)	1987	8	Verve MGVS-4012	Louis Under The Stars (Classic Records reissue)	1997	25
Seagull LG-8206	Greatest Hits: Live In Concert	1987	12	Verve MGVS-4035	I've Got The World On A String (Classic Records reissue)	1997	25
Storyville 4012	Louis Armstrong And His All-Stars	1980	10				

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Genesis "We Know What We Like-The Best Of Genesis" (VJPR-16) Super Rare Promo Only 2CDs (1991) Way Out Of Print & Hard To Get. Comes with Booklet!!! Very Very Fine!



Pink Floyd "See Emily Play" (OP-1785) Super Rare Original 1967 WLP Promo Red Wax w/Awesome PS! M-/M-



Dead Boys "Tell Me" (SFL-2371) Super Rare Original One Of The Most Sought After Punk Singles From Japan w/Awesome PS! M-/M-



Rolling Stones, The "The Beggar's Banquet" (PS-539) Mega Rare Original Export LP & Cover From U.K. Comes with Rare Japan Only Flexi Disc w/Picture Sleeve featuring an Overseas Photo Call to Mick From Japan! M-/All Around w/OBI (which is the rarest part of the package!)



Rolling Stones, The "The Promotional Only Album On King Records" (DY-4801/3) Mega Rare Japan Only Promotional Album To Commemorate their 1st Tour In 1972 But Get Cancelled and The Stones Never Toured Japan Until the Late 80's!!! This Piece is VERY LIMITED & Considered To BE THE GRAIL Of Japanese LP! VG++/M- (Never Came With AN OBI Since It Is A PROMO ONLY LP)



Collins, Phil "Phil Collins Is Buster/The Singles 1981-1988" (PCS-6) Super Rare 1988 Promo Only Very Hard To Find.

LP's

1. ABC "Alphabet City" (25PP-2321) M-/M w/OBI \$20
2. Accept "Balls to the Wall" (25-3P-498) M-/M w/OBI \$20
3. Aerosmith "Rock in a Hard Place" (25AP-2407) w/OBI M-/M \$20
4. Alice Cooper "Construct" (P-13405) M-/M w/OBI \$35
5. Armed Saint "March of the Saint" (WWS-91101) M-/M \$20
6. Ayler, Albert "Love Cry" (IMP-88072) Rare WLP Promo M-/M w/OBI \$50
7. Badfinger "No Dice" (AP-80147) Ultra Rare Original Gatefold M-/M w/Rare Round Apple OBI \$50
8. Band, The "Mooning Matinee" (ECP-80937) Very Rare Original WLP Around Cover M-/M w/Rare Rock Now OBI (Can't Beat The Sound of This Pressing!!) \$200
9. Band, The "Story" (ECS-811614) WLP Promo M-/M w/OBI \$30
10. Barrere, Paul "On My Own Two Feet" (P-11363) Rare \$50
11. Barrett, Syd "The Madcap Laughs" (OP-89271) Ultra Rare Original Gatefold M-/M w/OBI \$300
12. Barrett, Syd "The Madcap Laughs" and "Barret" (EMS-677014/15) Ultra-Rare WLP 2 LPs w/OBI M-/M \$350
13. Beatles, The "Oldies (Collection of Oldies)" (EAS-80557) Ultra Rare WLP Promo Reissue M-/M w/OBI \$200
14. Beck, Jeff "Blow By Blow" (ECP-39) Rare Original M-/M w/OBI \$200
15. Beck, Jeff "There And Back" (25-3P-220) LP w/OBI M-/M \$35
16. Black Oak Arkansas "Raunch 'N' Roll Live" (P-83364) Very Rare Hard To Find Original M-/M w/OBI \$75
17. Blondie "The Hunter" (WWS-91041) Rare Original M-/M w/OBI & Rare Color Poster!!! \$300
18. Blood, Sweet & Tears "Child Is Father To The Man" (SCLP-71) M-/M w/OBI \$50
19. Bloomfield Kooper "Live Adventures Of Mike Bloomfield And Al Kooper" (25AP-6123) Rare Reissue Of Classic 2 LPs M-/M w/OBI \$50
20. Blue Oyster Cult "Extraterrestrial Live" (36AP-2318/9) Rare Original 2 LPs M-/M All Around w/OBI \$50
21. Bossa No "Live in Japan" (SCL-410) Ultra Rare Original 1970 Great Gatefold Cover! M-/M (No OBI) \$200
22. Bowie, David "Aladdin Sane" (RCA-6100) Ultra-Rare Original White "Glam Rock" OBI! Hard To Find! M-/M w/OBI \$300
23. Bowie, David "Rock 'N' Roll Now" (SPLD-1052) Ultra Rare Japan Promo Only 1973 LP in Nice Gatefold Cover M-/M \$750
24. Branigan, Laura "Hold Me" (P-13148) WLP Promo M-/M w/OBI \$20
25. Bread "Manna" (SWG-7514) Ultra Rare Original WLP Promo M-/M w/Rare "Now" OBI \$100
26. Buffalo Springfield "Again" (P-8054A) Very Rare Sought After Japanese Pressing M-/M w/OBI \$100
27. Buffett, Jimmy "Cumberland Jubilee" (WLP-6413) WLP Promo LP M-/M w/OBI \$100
28. Butteryfield, Paul, Blues Band, The "The Paul Butteryfield Blues Band" (P-8056E) Rare Reissue M-/M w/OBI \$50
29. Buzzcocks "A Different Kind of Tension" (GP-776) Ultra Rare WLP Promo Original 1979 (Super Hard To Find!!!) M-/M w/OBI \$200
30. Cactus "Cactus" (P-8128A) Ultra Rare Great First M-/M w/OBI \$100
31. Cain "Rain Dances" (GP-1090) Rare WLP Promo M-/M w/OBI \$50
32. Canned Heat "70 Concert/Recorded Live in Europe" (LP-80018) Ultra-Rare 1970 Original Gatefold M-/M w/OBI \$100
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34. Captain Beyond "Captain Beyond" (18MM-0636) Rare Last Pressing of One Of The Best 70's Hard Rock LPs To Merge! Highly Recommended! M-/M w/OBI Turn Up The Volume!!! \$200
35. Caravan "In The Land Of Grey And Pink" (LAX-1040) Rare Gatefold M-/M w/OBI \$50
36. Carpenter, Richard "Time" (C28Y197) Rare Promo M-/M w/OBI \$100
37. Champlin, Bill "Single" (25-3P-14) Rare Original One Of The Greatest LPs Of All Times! M-/M w/OBI \$100
38. Chastain "Chastain" (SP25-5329) Rare On Vinyl Promo M-/M w/OBI \$25
39. Cheap Trick "All Shook Up" (25-3P-240) Rare Soul in Shinn M-/M w/OBI \$50
40. Clover "Huey Lewis" (25PP-196) Rare Promo 1977 Album Featuring Huey Lewis, John McVie, etc. M-/M w/OBI \$50
41. Cobham, Billy "Total Eclipse" (P-8539A) Rare Original M-/M w/OBI \$50
42. Cockburn, Bruce "World of Wonders" (VIL-28025) Promo LP M-/M w/OBI \$25
43. Cocker, Joe "Luxury You Can Afford" (LP-10549) Rare Original Produced By Allen Toussaint M-/M w/OBI \$200
44. Cooder, Ry "Boomer's Story" (P-6435R) LP M-/M w/OBI \$50
45. Cooper, Alice "School's Out" (P-8227W) Rare Original "Panties & Desk Cover" M-/M w/OBI \$200
46. Costello, Elvis "This Years Model" (LP-10538R) Rare Original M-/M w/OBI \$75
47. Costello, Elvis & The Attractions "Almost Blue" (11107X) Promo M-/M w/OBI \$35
48. Cougar, John "Nothin' Matters And What If It Did" (20PP-85) M-/M w/OBI \$25
49. Cray, Robert "Strong Persuader" (25PP-210) Rare On Vinyl Hard To Find! Promo Copy! M-/M w/OBI \$100
50. Creedence Clearwater Revival "Worm Gold" (LFP-80850) Ultra Rare Original Gatefold WLP Promo M-/M w/OBI \$200
51. Creedence Clearwater Revival "Pendulum" (LP-80166) Ultra Rare Japan Only Color Poster! \$50
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53. Curved Air "Air Cut" (P-8359W) Ultra Rare Original Gatefold M-/M w/OBI \$100
54. Davis, Jesse Del "Uliu" (P-8257A) Ultra Rare Original Gatefold M-/M w/OBI \$100
55. Deep Purple "In Rock" (LP-1018W) Gatefold M-/M w/OBI \$35
56. Depeche Mode "Never Let Me Down Again" (SPLP-13025) Rare Promo 12" M-/M w/OBI \$50
57. Derek & The Dominos "Layla" (MW-9067R) Rare 2 LPs 2 Press w/OBI M-/M \$100
58. Devo "Oh, No! It's Devo" (P-11273) Rare WLP Promo M-/M w/OBI \$30

CD's

58. Diamond, Neil "Touching You, Touching Me" (MCA-5001) Rare Original VG++/M- w/OBI \$50
59. Doobie Brothers, The "Best Of The Doobie Brothers Volume II" (P-647W) M-/M w/OBI \$20
60. Doobie Brothers, The "Minute By Minute" (P-10517W) Original WLP Promo M-/M w/OBI \$20
61. Doors, The "Strange Day" (SJET-8017) Super Rare Original Pressing Which By Far Has The Best Sound! VG++/M-++ (Tracks were well NO OBI) \$100
62. Doors, The "The Doors" (P-6411E) 1980 Reissue Of Great Classic Debut LP M-/M w/OBI \$50
63. Dylan, Bob "Rainy Day Women 12 & 35" (VY-672-C) Mega-Rare Japan Only Original w/Great Cover! M-/M w/OBI \$750
64. Eagles "Hotel California" (P-10221Y) Original LP M-/M w/OBI & Poster \$200
65. Entwistle, John's DX "Mad Dog" (GP-148) Ultra Rare Original WLP Promo M-/M w/OBI \$200
66. Fairport Convention "Angel Delight" (AML 1006) Rare Original WLP Promo VG++/M- w/OBI \$100
67. Family "Bandstand" (P-8298) Ultra-Rare Original Gimmick Cover M-/M w/OBI \$200
68. Ferrie, The "Swingin' Guitar" (SWP-1105) Rare Japan Original 1969 LP M-/M w/OBI \$100
69. Farmer, Mark "Mark Farmer" (P-101429) WLP w/OBI M-/M \$100
70. Fisher, Matthew "Matthew Fisher" (RJ-7661) WLP w/OBI M-/M \$30
71. Flock "Inside Out" (RJ-7349) Ultra Rare Original LP Promo M-/M w/OBI \$100
72. Flying Burrito Brothers, The "Airborne" (25AP-148) Rare Original M-/M w/OBI \$50
73. Foghat "Rock And Roll Outlaws" (P852JW) M-/M w/OBI \$35
74. Foreigner "12 Classics" (P-262) Rare Promo Only 12 Songs Sampler M-/M \$20
75. Free "Heartbreaker" (25J-231) Rare WLP Promo Reissue M-/M w/OBI \$50
76. Full Moon "Full Moon" (YDL-0033) Finally Out Pressing Of The 1972 Legendary Album On JAPANESE VINYL!!! Comes Sealed w/Booklet OBI!!! \$200
77. Garcia, Jerry "Garcia" (P-8493G) Rare Original WLP Promo VG++/M- w/OBI \$200
78. Genesis "The Lamb Lies Down On Broadway" (VIL-10172) Rare Reissue 2LPs M-/M All Around w/OBI \$100
79. Gentle Giant "John Coups" (RJ-7265) Ultra Rare Original WLP Promo M-/M w/OBI \$100
80. Giles, Giles & Fripp "The Cheerful Insanity Of" (SL-287) Very Rare w/OBI M-/M \$100
81. Gong "Shamal" (VY-7102-VI) Ultra Rare Original Gatefold M-/M w/OBI \$100
82. Graeme Edge Band, The (The Heavens Adrian Gurvitz) "Kick Off Your Muddy Boots" (GP-166) Promo Original M-/M w/OBI \$50
83. Grand Funk Railroad "1971 World Tour" (PRP-8043) Ultra-Rare 1975 Promo Only LP VG++/M- (very few made) \$100
84. Grand Funk Railroad "On Time" (ECS-4034) M-/M w/OBI \$30
85. Grateful Dead, The "The Grateful Dead" (BP-8222) Ultra Rare Original 1967 Red Wax On Gold Label M-/M w/OBI \$300
86. Greazy Wheels "Radio Radicals" (GP-1047) Rare w/OBI M-/M w/OBI \$50
87. Grim "Gone Crazy" (GKG-1132) Rare Gatefold M-/M w/OBI \$50
88. Hagar, Sammy "Danger Zone" (ECS-81338) Rare Original WLP Promo M-/M w/OBI \$50
89. Halliday, Johnny "Live At The Palais Des Sports" (SPL-9102/33) Ultra Rare 1972 Original Gatefold M-/M All Around w/OBI \$100
90. Hammond, Albert "Your World And My World" (25AP-2025) Rare Promo M-/M w/OBI \$25
91. Harrison, George "Thirty Three & 1/3" (P-10E850) Rare WLP Promo M-/M w/OBI \$100
92. Hendrix, Jimi "Isle Of Wight" (MP-2217) Original w/Awesome Japan Only Cover! VG++/M- w/OBI \$200
93. Hendrix, Jimi "Smash Hits" (IMP-2439) Rare 1974 Reissue MONO VG++/M- w/OBI \$50
94. Hillage, Steve "Open" (VF-6945) Rare WLP Promo Original Die-Cut Cover M-/M w/OBI \$50
95. Hollies, The "Romany" (MP-2305) Ultra Rare Original Gatefold M-/M w/OBI \$200
96. Humble Pie "As Safe As Yesterday Is" (K22-385) 1983 Reissue Of 1st Album M-/M w/OBI \$50
97. Inmates, The "Shot In The Park" (P-10955F) Ultra Rare Promo M-/M w/OBI \$50
98. Iron Butterfly "In-A-Gadda-Da-Vida" (P-8183A) Rare Blue Label Promo VG++/M- (No OBI) \$50
99. Iron Maiden "Killers" (EMS-1016) Rare M-/M w/OBI \$50
100. It Bites "Once Around The World" (VIL-28037) Rare Promo M-/M w/OBI \$50
101. Jackson, S. The "ABC" (VIL-1126) Rare WLP Promo M-/M w/OBI \$30
102. James Gang, The "Bang" (P-8433A) Ultra Rare Original WLP Promo M-/M w/OBI \$200
103. James Gang, The "Caught Live In Concert" (JP-80414) Ultra Rare Original Promo Label LP M-/M w/OBI \$50
104. Jay & The Guncs "Jumpin' The Shunkin'" (P-4710) Rare 2nd Pressing M-/M w/OBI \$20
105. Joel, Billy "Billy Joel And His Band On Tour in Japan '79" (YACP-1078) Ultra Rare Promo Only 2 LPs in Nice Gatefold Cover M-/M All Around To Promote His Japan Tour 1979 \$100
106. Judas Priest "Stained Class" (25-3P-17) M-/M w/OBI \$20
107. Kid Creole And The Kocakons "In Praise Of Odeur Women And Other Crimes" (P-13156) Promo M-/M w/OBI \$25
108. King Crimson "Discipline" (28MM-064) Rare WLP Promo M-/M w/OBI \$100
109. Kiss "Peter Dink" (VPO-4) Ultra-Rare Picture Disc, Die-Cut Cover w/Different Book Picture than U.S. M-/M w/OBI \$500
110. Kiss "The Originals II" (VMP-5504/6) Super Rare Original Japan Only 3LPs M-/M All Around w/OBI & ALL Complete Inserts!!! \$300
111. Led Zeppelin "II" (P-8042A) Rare Early 70's (2nd Pressing) M-/M w/OBI & Rare Promo Japan Only Poster!!! \$200
112. Led Zeppelin "IV" (P-8166A) Ultra Rare Original M-/M w/OBI \$300
113. Led Zeppelin "Led Zeppelin" (SMI-1067) Super Rare Original 1969 Nippon Gramophone Gatefold Cover Japan Only Back Photos (uncredited) M-/M w/OBI \$100
114. Led Zeppelin "Physical Graffiti" (AMTY-2005/6) Final Vinyl Series 2LPs M-/M All Around w/OBI \$100

CD's

115. Lennon, John "Menlove Avenue" (ECS-91197) Rare WLP Original VG++/M- w/OBI \$100
116. Level 42 "True Colours" (28MM-0394) WLP Promo M-/M w/OBI \$20
117. Little Feat "Little Feat" (P-6429W) 1st LP M-/M w/OBI \$50
118. Little Feat "Time Loves A Hero" (P-10316) Rare w/OBI M-/M \$25
119. Little Feat "Waiting For Columbus" (P-6335/GW) Rare 2 LPs w/OBI M-/M \$100
120. Lopez, Trini "Golden Folk Album" (SWG-7032) Ultra Rare Original 1966 Japan Only Nice Cover M-/M w/OBI Incredible Cover & Condition!!! \$200
121. Love And Money "All You Need Is..." (28PP-1026) Promo M-/M w/OBI \$20
122. Madonna "Causing A Commotion" (P-5226) Mini LP M-/M w/OBI \$20
123. Manilow, Barry (O.S.T.) "Foul Play" (18RS-6) Rare M-/M w/OBI \$20
124. Mann, Barry "Lay It All Out" (YDL-0036) Sealed Limit Millennium Issue Of Classic 1971 Album (Original Gatefold Cover) \$50
125. Marceau, Sophie (Madrim Cosma) "La Boun Z" (WTP-90217) Rare OST Feat. Sophie Marceau M-/M w/OBI & Pin Up Of Sophie! \$35
126. Marley, Bob "Chances Are" (P-11079J) M-/M w/OBI \$100
127. Marshall Tucker Band, The "Where We All Belong" (SCLP-3563/4) Rare Original 2LP M-/M All Around w/OBI & Rare Poster! \$100
128. Mayall, John "Double Deluxe" (SL-59/60) Rare Japan Only Cover 2LPs M-/M All Around \$50
129. Mays, Lyle "Lyle Mays" (P-13281) Rare On Vinyl M-/M w/OBI \$100
130. McKenna, Leslie "All Washed Up" (ECS-81220) M-/M (No OBI) \$35
131. McLagan, Ian "Troublemaker" (RJ-7645) Rare LP M-/M w/OBI \$100
132. Meat Loaf "Midnight At The Lost And Found" (25-3P-449) Rare Promo M-/M w/OBI \$25
133. Melencamp, John Coups "The Lonesome Jubilee" (25P-235) Rare On Vinyl Promo M-/M w/OBI \$25
134. Merryweather & Carey "Vacuum Cleaner" (SRA-5517) Ultra Rare Original WLP Promo M-/M w/OBI \$100
135. Metallica "And Justice For All" (25AP-5178/9) Rare 2LPs Very Hard To Find! M-/M w/OBI \$200
136. Michaels, Lee "Live" (AMW-39/40) Very Rare Original Diecut Cover 2LPs M-/M All Around w/OBI \$200
137. Moody Blues, The "The Very Good Boy Deserves Favour" (LAX-1026) LP M-/M w/OBI \$35
138. Moody Blues, The "The Magnificent Moodies" (SCL-485) Rare M-/M w/OBI \$100
139. Moore, Gary "Run For Cover" (28VB-1045) M-/M w/OBI \$15
140. Mott, The "The Best Selection" (PRP-8254) Promo M-/M w/OBI \$50
141. Nazz "Nazz III" (P-8140A) Ultra Rare Original Label Promo Very Hard To Find VG++/M- (Sorry No OBI) \$300
142. Nichols, Roger "Roger Nichols And The Small Circle Of Friends" (SP-4239) Rare Very Rare Limited Reissue Of The Legend 60's Soft Rock Album! M-/M (never came) \$50
143. Nirvana "From The Muddy Banks Of The Wishkah" (MWVG-3200/12) Rare 2LPs 1996 Release M-/M All Around w/OBI \$100
144. O'Sullivan, Gilbert "Himself" (SCL-391) Rare Original WLP Promo M-/M w/OBI \$100
145. Patti Smith "Wish You Were Here" (P-11180) M-/M w/OBI that has picture of Patti! \$35
146. Pastorius, Jacob "Word Of Mouth" (P-11009) M-/M w/OBI \$25
147. Pentangle, The "Sweet Child" (RIP-93123B) Rare WLP Promo 2LPs M-/M All Around w/OBI \$100
148. Pink Floyd "Dark Side Of The Moon" (EMF-97002) Ultra Rare Japan Only "Pro-Line" Series (High Quality Audio) M-/M w/OBI \$200
149. Pink Floyd "Meddle" (OP-80375) Ultra Rare Original Black Vinyl M-/M w/OBI \$200
150. Pink Floyd "The Final Cut" (25AP-2410) M-/M w/OBI \$50
151. Poco "Indian Summer" (VIM-6201) WLP Promo M-/M w/OBI \$100
152. Polara "Polara" (P-8140A) Ultra Rare Original Label Promo M-/M w/OBI \$100
153. Pop, Iggy "The Idiot" (RPL-2128) Rare WLP Promo Reissue M-/M w/OBI \$50
154. Presley, Elvis "As Recorded At Madison Square Garden" (LFP-5032) Rare Quadricass Version M-/M w/OBI \$50
155. Presley, Elvis "Memories Of Christmas" (RPL-6012) Rare WLP Promo M-/M w/OBI \$50
156. Pretty Things "S.F. Sorrow" (EMS-80711) Rare Reissue M-/M w/OBI \$100
157. Queensryche "Queensryche" (EYS-41012) Rare WLP Promo M-/M w/OBI \$50
158. R.E.M. "Fables Of Reconstruction" (28AP-3058) Ultra-Rare M-/M w/OBI \$50
159. Ramones "Road To Ruin" (RJ-7529) Ultra Rare Original 1978 WLP Promo VG++/M- w/OBI (slight tear) \$200
160. Raspberries "Raspberries" (ECP-80595) Ultra-Rare Original M-/M w/OBI \$200
161. Raspberries "Side 3" (ECP-9036X) Very Rare In Diecut Shaped Original Cover With Shocker OBI M-/M \$50
162. Red Hot Chili Peppers "The Uplifted Moto Party Plan" (RP28-5552) Ultra-Rare On Vinyl WLP Promo LP M-/M w/OBI \$100
163. Riot "Narcia" (VIL-4143) VG++/M- w/OBI \$20
164. Rogers, Kenny "Ten Years Of Gold" (GP-554) M-/M w/OBI \$50
165. Rolling Stones, The "The Beggar's Banquet" (PS-539) Mega Rare Original Export LP & Cover From U.K. Comes with Rare Japan Only Flexi Disc w/Picture Sleeve featuring an Overseas Photo Call to Mick From Japan! M-/All Around w/OBI (which is the rarest part of the package!) \$200
166. Rolling Stones, The "It's Only Rock 'N' Roll" (P-8474) Ultra Rare Original M-/M w/OBI \$100
167. Rolling Stones, The "Promotional Only Album On King Records" (DY-4801/3) Mega Rare Japan Only Promotional Album To Commemorate their 1st tour in 1972 But Get Cancelled and The Stones Never Toured Japan Until the Late 80's!!! This Piece is VERY LIMITED & Considered To BE THE GRAIL Of Japanese LP! VG++/M- (Never Came With AN OBI Since It Is A PROMO ONLY LP) \$100

CD's

168. Rolling Stones, The "Time Waits For No One" (P-10684S) Rare Original M-/M w/OBI \$50
169. Renstard, Linda "Don't Cry Now" (P-10346V) M-/M w/OBI \$35
170. Ross, Diana "Sunener" (SWG-7531) Ultra Rare Original M-/M w/Rare "Now" OBI \$50
171. Rory Music "For Your Pleasure" (CCL-55) Rare Original M-/M w/OBI \$50
172. Run DMC (Aerosmith) "Walk This Way" (L13P7117) Rare 12" M-/M w/OBI \$35
173. Runaways, The "The Runaways" (RJ-7165) Rare Original M-/M w/Rare Pink "We Are Punk Rock Generation" OBI \$100
174. Rush "A Farewell To Kings" (RJ-7285) Ultra-Rare Original WLP Promo 1st Pressing Also Very Hard To Find!!! M-/M w/OBI \$200
175. Russell, Leon "Anthology/Applause DX" (FD-9265/6) Ultra Rare Japan Only 2 Record Box Set On SHILLER Label OBI Hippo Phonogram w/Great Cover and OBI Around the Box M-/M w/OBI \$200
176. Scaggs, Bob "My Time" (25AP-226) Rare M-/M w/OBI \$50
177. Shakir "Pyramids, The 'Ceits And Cobras' (VIP-6999) Rare WLP Promo M-/M w/OBI \$75
178. Shakir "Pyramids, The 'Sun Em Up' (VIP-6977) Rare Original 1981 LP Hard To Find! M-/M w/OBI \$100
179. Small Faces "Playmates" (P-10419A) HSP Promo M-/M w/OBI \$30
180. Southern Hillman Furay Band, The "The Southern Hillman Furay Band" (P-4532V) M-/M w/OBI \$30
181. Sparks "Indecent" (ILS-80362) Very Rare Original Gatefold M-/M w/OBI \$100
182. Springfield, Bruce "Born To Run" (SOP-96) Ultra Rare Original 1st Pressing M-/M w/OBI \$100
183. Steely Dan "Katy Lied" (IPS-80181) Ultra Rare Original On "Probe" Label w/OBI M-/M \$200
184. Steppenwolf "Hour Of The Wolf" (ECPN-64) Rare Original 1975 Release Promo VG++/M- w/OBI \$50
185. Steve Miller Band, The "The Joker" (ECP-80931) Ultra-Rare Original WLP Promo VG++/M- w/OBI \$25
186. Stewart, Rod "Foolish Behavior" Japan Tour 81" (PS-186) Ultra Rare Promo Only M-/M \$100
187. Stray Cats "Gonna Ball" (25RS-143) Rare M-/M w/OBI \$50
188. Stray Cats "While You're Down There" (P-8560M) Rare WLP Promo M-/M w/OBI \$100
189. Styx "Best of Styx" (RPL-6011) VG++/M- w/OBI \$35
190. Supertramp "Crime Of The Century" (AMP-7045) Rare Original M-/M w/OBI \$30
191. Sweet "Young Adams" (RCA-6231) Ultra Rare Original M-/M w/OBI \$300
192. Swing Out Sister "Surrender" (15PP-59) Promo M-/M w/OBI \$50
193. Talking Heads "More Songs About Buildings And Food" (RPL-1971) Rare WLP Promo M-/M w/OBI \$50
194. Talking Heads "Speaking In Tongues" (P-11324) Promo M-/M w/OBI \$25
195. Toussaint, Allen "Southern Nights" (P-8585R) Very Rare Original M-/M w/OBI \$100
196. Traffic "Welcome To The Canteen" (AML-1008) Rare Of First Pressing! \$35
197. Traffic "When The Eagle Flies" (205-99) Rare Promo Reissue M-/M w/OBI \$50
198. Trageze "You Are The Music, We're Just The Band" (K1P-3074) Rare M-/M w/OBI \$50
199. U2 "Rattle And Hum" (R36D-2117/8) Ultra Rare On Vinyl 2LPs M-/M All Around w/OBI \$200
200. U2 "The Island Story" (R32D-2080/1) Rare Promo 2LPs Featuring All The Island Artists Such As Free, Traffic, U2, And Many Others in M-/M All Around w/OBI \$50
201. U2 "Rattle And Hum" (R36D-2117/8) Ultra Rare On Vinyl 2LPs M-/M All Around w/OBI \$200
202. U2 "Rattle And Hum" (R36D-2117/8) Ultra Rare On Vinyl 2LPs M-/M All Around w/OBI \$200
203. U2 "Rattle And Hum" (R36D-2117/8) Ultra Rare On Vinyl 2LPs M-/M All Around w/OBI \$200
204. U2 "Rattle And Hum" (R36D-2117/8) Ultra Rare On Vinyl 2LPs M-/M All Around w/OBI \$200
205. U2 "Rattle And Hum" (R36D-2117/8) Ultra Rare On Vinyl 2LPs M-/M All Around w/OBI \$200
206. U2 "Rattle And Hum" (R36D-2117/8) Ultra Rare On Vinyl 2LPs M-/M All Around w/OBI \$200
207. Van Halen "Women And Children First" (P-10801W) M-/M w/OBI & RARE POSTER!!! \$30
208. Vanilla Fudge "Near The Beginning" (SMT-1071) Very Rare Original WLP Japan Only Cover M-/M w/OBI \$100
209. Walsh, Joe "But Seriously Folks..." (P-10397Y) M-/M w/OBI \$50
210. Walsh, Joe "But Seriously Folks..." (P-6562Y) M-/M w/OBI \$25
211. War "War" (LLS-30033) Rare 1st Album WLP Promo LP M-/M w/OBI \$50
212. Wet Willie "Dixie Rock" (SWX-6190) Rare LP M-/M w/OBI \$50
213. Who, The "I'm A Boy" (SLPM-1354) Super Rare Highly Sought After Original 1967 Japan Only Incredible Cover! M-/M w/OBI & (D) stamps & stickers on label. Sorry, No OBI \$750
214. Who, The (Various Artists) "Tommy" (MP-9492/3) Rare 1975 Original Soundtrack M-/M All Around w/Booklet & Rare Original Movie Handbill!!! \$200
215. Wild Dogs "Reign Of Terror" (ALI-28047) Rare On Vinyl Promo M-/M w/OBI \$25
216. Wishbone Ash "Argus" (MCA-6066) Rare Gatefold M-/M w/OBI \$100
217. Wright Gary "The Dream Weaver" (P-10175W) Original LP M-/M w/OBI \$50
218. XTC "English Settlement" (25VB-1071) Rare Original Promo Embossed Cover M-/M w/OBI \$100
219. Yes "Going for the One" (P-10304A) Rare Promo Infract Cover M-/M w/OBI \$50
220. Young, Neil "On the Beach" (P-8421R) Ultra Rare WLP Promo Original M-/M w/OBI (slight wear) \$200
221. Zappa, Frank "When Or Us" (EMS-67176) Rare 2LPs M-/M All Around w/OBI \$100
222. ZZ Top "Tres Hombres" (SCL-529) Rare Original Highly Sought After and One Of Their Best! Great Audio Quality M-/M w/OBI \$200

CD's

223. ABBA "Greatest Live" (M0004) Rare Original CD. \$25
224. Aerosmith "Aerosmith" (CSCS-6001) Rare Original CD. \$20
225. Allman Brothers Band, The "My Brothers Keeper" (MCA-1172) Original 2CDs. \$100
226. Allman Brothers Band, The "Mycology-An Anthology" (ECSA-6878) Promo Sealed w/bonus live track from Original line-up. \$20
227. Aizo & Ujine "C'mon And Join Us" (POCP-2525) Soft Rock. \$20
228. Anderson, Jon "Preparation For The Songs" (HL-247) Rare Original CD. \$25
229. Animal Logic "Animal Logic" (VPC-5067) Promo CD. \$20
230. Apple, Fiona "Across The Universe" (SRCS-8932) Promo in Nice Digipak. \$20
231. Arena, Tina "Heaven Help My Heart" (DQCA-93094) Rare Promo Only Picture Disc (2 tracks). \$10
232. B-52's, The "The B-52's" (PCH-4857) Promo CD. Sealed. \$30
233. Bacharach, Burt "Alfie" (TECW-20418) Promo Sealed. \$30
234. Bad Company "Tour Of America 1974" (HB-919) Rare Original CD. \$20
235. Badfinger "Head First & Live in New York City 71" (BB-016) Rare Original CD. \$20

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LP's

1. ABC "Alphabet City" (25PP-232) M/M w/OBI \$20
2. Accept "Balls To The Wall" (25-3P-498) M/M w/OBI \$20
3. Aerosmith "Rock In A Hard Place" (25AP-2407) w/OBI M/M \$20
4. Alice Cooper "Constructo" (P-13405) M/M w/OBI \$30
5. Armored Saint "March Of The Saint" (WWS-91101) M/M \$20
6. Ayler, Albert "Love Cry" (IMP-88072) Rare WLP Promo M/M w/OBI \$50
7. Badfinger "No Dice" (AP-80147) Ultra Rare Original Gatefold M/M w/OBI \$30
8. Band, The "Moonlight Matinee" (ECP-80937) Very Rare Original Vinyl Around Cover M/M w/OBI \$30
9. Band, The "Story" (ECS-811614) WLP Promo M/M w/OBI \$30
10. Barrera, Paul "On My Own Two Feet" (P-11363) Rare WLP M/M w/OBI \$30
11. Barrett, Syd "The Madcap Laughs" (OG-8927) Ultra Rare Original Gatefold M/M w/OBI \$30
12. Barrett, Syd "The Madcap Laughs" (ECS-67701/15) Ultra-Rare WLP 2 LPs w/OBI M/M \$350
13. Beatles, The "Dixies (Collection Of Dixies)" (EAS-80557) Ultra Rare WLP Promo M/M w/OBI \$30
14. Beck, Jeff "Blow By Blow" (ECP-39) Rare Original M/M w/OBI \$30
15. Beck, Jeff "There And Back" (25-3P-220) LP w/OBI M/M \$35
16. Black Oak Arkansas "Raunch 'N' Roll Live" (P-8336A) Rare Original Vinyl To Find Original M/M w/OBI \$75
17. Blondie "The Hunter" (WWS-91041) Rare Original M/M w/OBI \$30
18. Blood, Sweat & Tears "Circle Is Father To The Man" (SOPN 71) M/M w/OBI \$50
19. Bloomfield, Mike "Live Adventures Of Mike Bloomfield And Al Kooper" (25AP-6123) Rare Reissue Of Classic 2 LPs M/M w/OBI \$50
20. Blue, The "Extraneous Live" (36AP-2318) Rare Original 2 LPs M/M w/OBI \$50
21. Bossa Rio "Live In Japan" (SR-410) Ultra Rare Original Vinyl To Find Original M/M w/OBI \$200
22. Bowie, David "Alladin Sane" (RCA-6100) Ultra Rare Original White "Glam Rock" OBI Hard To Find! M/M w/OBI \$300
23. Bowie, David "Rock 'N' Roll N' Roll" (SPD-1057) Ultra Rare Japan Promo Only 1973 LP In Nice Gatefold M/M w/OBI \$750
24. Branigan, Laura "Hold Me" (P-13148) WLP Promo M/M w/OBI \$20
25. Bread "Mania" (SWG-7514) Ultra Rare Original WLP Promo M/M w/OBI \$100
26. Buffalo Springfield "Again" (P-8054A) Very Rare Sought After Japan Pressing M/M w/OBI \$100
27. Buffett, Jimmy "Cumberland Jubilee" (WIP-6413) Rare WLP Promo M/M w/OBI \$100
28. Butterfield, Paul; Blues Band "The Paul Butterfield Blues Band" (P-8056) Rare Reissue M/M w/OBI \$50
29. Buzzcocks "A Different Kind Of Intension" (GP-778) Ultra Rare WLP Promo Original 1979 Super Hard To Find! M/M w/OBI \$200
30. Cactus "Cactus" (P-8128A) Ultra Rare Great Find! M/M w/OBI \$100
31. Camel "Rain Dances" (GP-1090) Rare WLP Promo M/M w/OBI \$50
32. Canned Heat "70 Concert/Recorded Live In Europe" (LP-80618) Ultra-Rare 1970 Original Gatefold M/M w/OBI \$100
33. Captain Beefheart & The Magic Band "Ice Cream For Crow" (WLD-6003) Ultra Rare M/M w/OBI \$50
34. Captain Beefheart "Captain Beyond" (18MM-0636) Rare Last Pressing Of One Of The Best 70's Hard Rock LPs To Merge! Highly Recommended! M/M w/OBI Turn Up The Volume!!! \$100
35. Caravan "In The Land Of Grey And Pink" (LAX-1040) Ultra Rare M/M w/OBI \$50
36. Carpenter, Richard "Time" (C28Y3197) Rare Promo M/M w/OBI \$50
37. Champlin, Bill "Single" (25-3P-14) Rare Original One Of The Greatest LPs Of All Time! M/M w/OBI \$100
38. Chastain "Chastain" (SP25-5329) Rare On Vinyl Promo M/M w/OBI \$25
39. Cheap Trick "All Shook Up" (25-3P-240) Rare Still In Original M/M w/OBI \$50
40. Clover (Huey Lewis) "Clover" (25P-196) Rare Promo 1977 Album Featuring Huey Lewis, John McFee, etc. \$50
41. Cobham, Billy "Total Eclipse" (P-8539A) Rare Original M/M w/OBI \$50
42. Cockburn, Bruce "World Of Wonders" (VIL-28025) Rare M/M w/OBI \$25
43. Davis, Joe "Luxury You Can Afford" (P-10549) Rare Original Produced By Allen Ivancich M/M w/OBI \$200
44. Cooder, Ry "Hooper's Story" (P-6435R) M/M w/OBI \$50
45. Cooper, Alice "School's Out" (P-8227W) Rare Original "Cantele" & Desk Cover M/M w/OBI \$200
46. Costello, Elvis "This Years Model" (P-10538F) Rare Original M/M w/OBI \$75
47. Covington, Eric & The Attractions "Almost Blue" (P-11077C) Promo M/M w/OBI \$50
48. Coward, John "Nothin' Matters And What If It Did" (20PP-85) M/M w/OBI \$25
49. Cray, Robert "Strong Persuader" (25PP-210) Rare On Vinyl Hard To Find! Promo Copy! M/M w/OBI \$100
50. Creedence Clearwater Revival "Worm Gold" (LFP-80850) Ultra Rare Original Gatefold WLP Promo M/M w/OBI \$200
51. Creedence Clearwater Revival "Pendulum" (LP-80166) Rare Original Gatefold M/M w/OBI \$100
52. Curved Air "Air Cut" (P-8359W) Ultra Rare Original Gatefold M/M w/OBI \$100
53. Davis, Jesse "A" (P-8257A) Ultra Rare Original Gatefold M/M w/OBI \$100
54. Deep Purple "In Rock" (P-1018W) Gatefold M/M w/OBI \$35
55. Depeche Mode "Never Let Me Down Again" (Split M/A) (AL-13125) Rare Promo 12" M/M w/OBI \$50
56. Derek & The Dominos "Layla" (MW-90678) Rare 2 LPs 2nd Press w/OBI M/M \$100
57. Derek & The Dominos "Layla" (P-11273) Rare WLP Promo M/M w/OBI \$30

LP's

58. Diamond, Neil "Touching You, Touching Me" (MCA-5001) Rare Original VG++ w/OBI \$150
59. Doobie Brothers "The Best Of The Doobie Brothers Volume 1" (P-6479W) M/M w/OBI \$20
60. Doobie Brothers "The Minute By Minute" (P-10517W) Original WLP Promo M/M w/OBI \$50
61. Doors, The "Strange Days" (SJET-8011) Super Rare Original Pressing Which By Far Has The Best Sound! VG++ w/OBI \$100
62. Doors, The "The Doors" (P-64118) 1970 Reissue Of Great Classic Debut LP M/M w/OBI \$100
63. Dylan, Bob "Rainy Day Women '12 & 35'" (YS-672-C) Mega-Rare Japan Only Original w/Great Cover! M/M w/OBI \$750
64. Eagles "Hotel California" (P-1022Y) Original LP M/M w/OBI \$100
65. Entwistle, John's Dix "Mad Dog" (GP-48) Ultra Rare Original WLP Promo M/M w/OBI \$200
66. Fairport Convention "Angel Delight" (GML-1006) Rare Original Gatefold VG++ w/OBI \$100
67. Family "Bandstand" (P-8298) Ultra-Rare Original Gatefold M/M w/OBI \$200
68. Farlow, Earl "The Swingin' Guit" (SAW-1105) Rare Japan Original 1969 2 LPs M/M w/OBI \$50
69. Farmer, Mark "Mark Farmer" (P-101429) WLP M/M w/OBI \$50
70. Fisher, Matthew "Matthew Fisher" (PJ-7661) WLP M/M w/OBI \$50
71. Flock "Inside Out" (RJ-7049) Ultra Rare Original WLP M/M w/OBI \$100
72. Flying Burrito Brothers "The Airborne" (ZAP-148) Ultra Rare Original M/M w/OBI \$100
73. Foghat "Rock And Roll Outlaws" (PB-20W) M/M w/OBI \$50
74. Foreigner "12 Classics" (P-262) Rare Promo Only 12 Songs Sampler M/M \$35
75. Free "Heartbreaker" (ZOSI-23) Rare WLP Promo Reissue M/M w/OBI \$50
76. Full Moon "Full Moon" (WLP-0034) Finalist Out Pressing Of The 1972 Legendary Album On JAPANESE VINYL!!! Comes Sealed w/Sliver OBI!!! \$50
77. Garcia, Jerry "Garcia" (P-8493C) Rare Original WLP Promo VG++ w/OBI \$100
78. Genesis "The Lamb Lies Down On Broadway" (10112) Rare Reissue 2 LPs M/M w/OBI \$100
79. Gentle Giant "Octopus" (RJ-726) Ultra Rare Original WLP Promo M/M w/OBI \$100
80. Giles, Giles & Fripp "The Cheerful Insanity Of" (SL-287) Very Rare w/OBI M/M \$100
81. Gong "Stormal" (VX-7102 VR) Ultra Rare Original Gatefold M/M w/OBI \$50
82. Graeme Edge Band, The (featuring Adrian Savitz) "Kick Out Your Muddy Boots" (GP-166) Promo Original M/M w/OBI \$50
83. Grand Funk Railroad "1975 World Tour" (PRP-8043) Ultra-Rare 1975 Promo Only LP VG++ w/OBI \$200
84. Grand Funk Railroad "On Time" (ECS-40334) M/M w/OBI \$30
85. Grateful Dead, The "The Grateful Dead" (EP-8222) Ultra Original 1967 Red Wax On GCD Label M/VG++ (No OBI & Insert) \$300
86. Grease "Grease" (GP-1047) Rare w/OBI \$75
87. "Gone Crazy" (GKG-1032) Rare Gatefold M/M w/OBI \$50
88. Haggar, Sammy "Danger Zone" (ECS-81338) Rare Original WLP Promo M/M w/OBI \$50
89. Halliday, Johnny "Live At The Palms Des Sports Paris" (SFR-910233) Ultra Rare 1972 Original Gatefold LPs M/M w/OBI \$100
90. Hammond, Albert "Your World And My World" (25-025) Rare Promo M/M w/OBI \$25
91. Harrison, George "Thirty Three & 1/3" (P-402850) Rare WLP Promo M/M w/OBI \$100
92. Hendrix, Jimi "Isle Of Wight" (MP-2217) Original w/Awesome Japan Only Cover! VG++ w/OBI \$200
93. Hendrix, Jimi "Smash Hits" (MP-2349) Rare 1974 Original M/M w/OBI \$50
94. Hillage, Steve "Oger" (VIP-6945) Rare WLP Promo Original Die-Cut Cover M/M w/OBI \$50
95. Hollies, The "Romany" (MP-2305) Ultra Rare Original Gatefold M/M w/OBI \$200
96. Humble Pie "As Safe As Yesterday's" (K2-385) 1983 Reissue Of 1st Album M/M w/OBI \$100
97. Hussey, Mike "Shot In The Dark" (P-10555F) Rare WLP Promo M/M w/OBI \$50
98. Iron Butterfly "In-A-Gadda-Da-Vida" (P-8108A) Rare Blue Label Promo VG++ w/OBI (No OBI) \$50
99. Iron Maiden "Killers" (EWS-91016) Rare M/M w/OBI \$50
100. It Bites "Once Around The World" (VIL-28037) Rare Promo M/M w/OBI \$50
101. Jackson, S. "ABC" (MP-4126) Rare WLP Promo M/M w/OBI \$50
102. James Gang, The "Bang" (P-8433A) Ultra Rare Original WLP Promo M/M w/OBI \$200
103. James Gang, The "Caught Live In Concert" (JPP-80414) Rare Original Probe Label LP w/OBI M/M w/OBI \$50
104. Joe To Gunne "Jumpin' The Gunne" (P-4710Y) Rare 2nd Pressing M/M w/OBI \$50
105. Joel, Billy "Billy Joel And His Band On Tour In Japan 79" (YACP-1078) Ultra Rare Promo Only 2 LPs In Nice Gatefold Cover M/M w/OBI \$200
106. Judas Priest "Stained Class" (25-3P-4) M/M w/OBI \$20
107. Kid Creole And The Kinks "In Praise Of Older Women And Other Crimes" (P-13156) Promo M/M w/OBI \$25
108. King Crimson "Discipline" (28MM-054) Rare WLP Promo M/M w/OBI \$100
109. Kiss "Peter Dink" (VLP-4) Ultra-Rare Picture Disc, In Die Cut Cover w/Different Back Picture than U.S. M/M w/OBI \$50
110. Kiss "The Originals II" (VIP-55045) Super Rare Original Japan Only 3LPs M/M w/OBI \$300
111. Led Zepplin "II" (P-8042A) Rare Early 70's (2nd Pressing) M/M w/OBI & Rare Promo Japan Only Poster! \$100
112. Led Zepplin "IV" (P-8166A) Ultra Rare Original M/M w/OBI \$300
113. Led Zepplin "Led Zepplin" (SMT-1057) Super Rare Original 1969 Nippon Gramophone Gatefold Cover Japan Only Back Photos (miscredited) M/M w/OBI \$1500
114. Led Zepplin "Physical Graffiti" (AMM-2005) Rare Final Vinyl Series 2LPs M/M w/OBI \$100

LP's

115. Lennon, John "Menlove Avenue" (ICS-91197) Rare WLP Promo M/M w/OBI \$100
116. Level 42 "True Colours" (28MM-0394) WLP Promo M/M w/OBI \$20
117. Little Feat "Little Feat" (P-6429W) 1st LP M/M w/OBI \$50
118. Little Feat "Time Loves A Hero" (P-10316) Rare w/OBI M/M \$75
119. Little Feat "Waiting For Columbus" (P-6335/6W) Rare 2 LPs M/M \$100
120. Lopez, Trini "Golden Folk Album" (SWG-7032) Ultra Rare Original 1966 Japan Only Nice Cover M/M w/OBI \$50
121. Love And Money "All You Need Is" (28PP-1026) Promo M/M w/OBI \$50
122. Madonna "Causing A Commotion" (P-5226) Mini LP M/M w/OBI \$20
123. Marlowe, Barry (D.S.T.) "Foul Play" (EBS-6) Rare M/M w/OBI \$50
124. Mann, Barry "Lay It All Out" (YDLP-0036) Sealed Ltd. Millennium Issue Of Classic 1971 Album (Original Gatefold Cover) \$50
125. Marceau, Sophie (Vladimir Cosma) "La Boum 2" (WTP-90217) Rare 1st Feat. Sophie Marceau M/M w/OBI \$50
126. Marley, Bob "Chances Are" (P-11079J) M/M w/OBI \$50
127. Marshall Tucker Band, The "Where We All Belong" (SJET-9563A) Rare Original 2LP M/M w/OBI \$100
128. Mayall, John "Double Deluxe" (SL-159/50) Rare Japan Only Cover 2LPs M/M w/OBI \$50
129. May, Lyle "Lyle Mays" (P-13281) Rare On Vinyl M/M w/OBI \$50
130. McKeown, Leslie "All Washed Up" (EHS-81220) M/M w/OBI \$35
131. McLaughlin, John "Troublemaker" (RJ-7645) Rare LP M/M w/OBI \$100
132. Meat Loaf "Midnight At The Lost Aow Found" (25-3P-449) Rare Promo M/M w/OBI \$25
133. Mellowencamp, John "Cougars" (LCS-050) Rare 2LPs (25P-253) Rare On Vinyl M/M w/OBI \$25
134. Menzies, Bruce "Born To Run" (SOP-96) Ultra Rare Original 1st Pressing M/M w/OBI \$100
135. Metallica "And Justice For All" (25AF-5178/9) Rare 2LPs Very Hard To Find! M/M w/OBI \$200
136. Michaels, Lee "Live" (AMW-39/40) Very Rare Original Diecut Cover 2LPs M/M w/OBI \$200
137. Moody Blues, The "Every Good Boy Deserves Favour" (LAK-1030) Ultra Rare M/M w/OBI \$50
138. Moody Blues, The "The Magnificent Moodies" (SLC-485) Rare M/M w/OBI \$100
139. Moore, Gary "Run For Cover" (28-B 1045) M/M w/OBI \$15
140. Motels, The "Best Selection" (PRP-8254) Promo Only VG++ w/OBI \$50
141. Nazz "Nazz III" (P-8140A) Ultra Rare Original Vinyl Promo Very Hard To Find VG++ w/OBI (Sony OBI) \$300
142. Nichols, Roger "Roger Nichols And The Small Circle Of Friends" (SP-4239) Rare Very Ltd. Reissue Of The Legendary 60's Soft Rock Album M/M (never came with OBI) \$50
143. Nixons "From The Muddy Banks Of The Wishkah" (NWX-32001/2) Rare 2LPs 1996 Reissue M/M w/OBI \$100
144. O'Sullivan, Gilbert "Himself" (SLC-341) Rare Original 1972 M/M w/OBI \$50
145. Page, Jimmy "Death Wish II" (P-11140) M/M w/OBI \$35
146. Pantalone, Jaco "Word Of Mouth" (P-11009) M/M w/OBI \$25
147. Pentangle, The "Sweet Child" (RPL-95123B) Rare Promo 2LPs M/M w/OBI \$100
148. Pink Floyd "Dark Side Of The Moon" (EMUL-97002) Ultra Rare Japan Only "Pro-Use" Series (High End Audiophile) M/M w/OBI \$200
149. Pink Floyd "Meddle" (OP-80375) Ultra Rare WLP Promo M/M w/OBI \$200
150. Pink Floyd "The Final Cut" (25AP-240) M/M w/OBI \$50
151. Poco "Indian Summer" (VIM-6201) WLP Promo M/M w/OBI \$50
152. Polareff, Michel "Polareff A Tokyo" (ECPN-18) Ultra Rare WLP Promo M/M w/OBI \$100
153. Pop, Iggy "The Idiot" (RPL-2128) Rare WLP Promo M/M w/OBI \$100
154. Presley, Elvis "As Recorded At Madison Square Garden" (RAP-5032) Rare Quadricord Version M/VG++ w/OBI \$200
155. Presley, Elvis "Memories Of Christmas" (RPL-6012) Rare WLP Promo M/M w/OBI \$50
156. Pretty Things "S.F. Sorrow" (EWS-80711) Rare Reissue M/M w/OBI \$100
157. Queensryche "Queensryche" (EYS-41012) Rare WLP Promo M/M w/OBI \$50
158. R.E.M. "Fables Of Reconstruction" (21AP-3058) Ultra-Rare M/M w/OBI \$50
159. Romones "Road To Ruin" (RJ-7529) Ultra Rare Original 1978 WLP Promo VG++ w/OBI (slight tear) \$200
160. Raspberries "Raspberries" (ECP-80955) Ultra-Rare Original M/M w/OBI \$200
161. Raspberries "Side 3" (ECP-90350) Very Rare In Die Cut Shaped Original Vinyl With Sticker OBI M/M w/OBI \$150
162. Red Hot Chili Peppers "The Uplift Mofa Party Plan" (RPH-5552) Ultra-Rare On Vinyl M/M w/OBI \$100
163. Riot "Narcis" (VIP-4143) VG++ w/OBI \$20
164. Rogers, Kenny "Ten Years Of Gold" (GP-554) M/M w/OBI \$20
165. Rolling Stones, The "Beggars Banquet" (PS-539) Mega Rare Original Export LP & Cover From U.K. Comes with Rare Japan Only Flexi Disc w/Picture Sleeve featuring an Overseas Phone Call to Mick From Japan! M/M w/OBI (which is the rarest part of the package) \$500
166. Rolling Stones, The "It's Only Rock 'N' Roll" (P-8474S) Rare Original M/M w/OBI \$100
167. Rolling Stones, The "Promotional Ork Album On King Records" (DY-4801/3) Mega Rare Japan Only Promotional Album To Commemorate their 1st tour in 1972 But Got Cancelled and The Stones Never Toured Japan Until the Late 80's!!! This Piece is VERY LIMITED & Considered To BE THE GRAIL OF JAPANESE LP! VG++ w/OBI (Never Came With AN OBI) \$1500
168. Rolling Stones, The "Time Waits For No One" (P-10684S) Rare Original M/M w/OBI \$50
169. Renstad, Linda "Don't Cry Now" (P-10346F) M/M w/OBI \$35
170. Ross, Diana "Surrender" (SWG-7531) Ultra Rare Original M/M w/OBI \$50
171. Rory Music "For Your Pleasure" (ICL-55) Rare Original M/M w/OBI \$50
172. Run DMC (Aerosmith) "Walk This Way" (L13P7117) Rare 12" M/M w/OBI \$35
173. Runaways, The "Runaways" (RJ-7165) Rare Original M/M w/OBI \$100
174. Rush "A Farewell To Kings" (RJ-7285) Ultra-Rare Original WLP Promo 1st Pressing Also Very Hard To Find!! M/M w/OBI \$200
175. Russell, Leon "Anthology/Applause DX" (FD-9265/6) Ultra-Rare Japan Only 2 Record Box Set On SHELTER Label ON Nippon Phonogram w/Great Cover and Around the Box M-M All Around! \$100
176. Scaggs, Boz "My Time" (25AP-226) Rare M/M w/OBI \$50
177. Shakin' Pyramids, The "Celts And Cobras" (VIP-6999) Rare WLP Promo M/M w/OBI \$50
178. Shakin' Pyramids, The "Skin Em Up" (VIP-6977) Rare Original 1981 LP Hard To Find! M/M w/OBI \$100
179. Small Faces "Playmates" (P-10419A) WSP Promo M/M w/OBI \$50
180. Southern Hillman Furry Band, The "The Southern Hillman Furry Band" (P-4537Y) M/M w/OBI \$30
181. Sparks "Indecent" (ILS-80362) Very Rare Original Gatefold M/M w/OBI \$50
182. Springfield, Bruce "Born To Run" (SOP-96) Ultra Rare Original 1st Pressing M/M w/OBI \$100
183. Steely Dan "Katy Lied" (IPS-80181) Ultra Rare Original On Prober Label w/OBI M/M \$200
184. Shaggy "Hour Of The Wolf" (ECPN-64) Rare Original 1975 Release Promo VG++ w/OBI \$50
185. Steve Miller Band, The "The Joker" (ECP-80931) Ultra Rare Original WLP Promo VG++ w/OBI \$100
186. Stewart, Rod "Foolish Behavior Japan '81" (PS-156) Ultra Rare Promo Only M/M \$50
187. Stray Cats "Gonna Ball" (25RS-143) Rare Promo M/M w/OBI \$50
188. Stray Cats "While You're Down There" (P-8560M) Rare WLP Promo M/M w/OBI \$100
189. Styx "Best Of Styx" (RPL-6011) VG++ w/OBI \$35
190. Styx "Reppro" (AMP-28044) Rare Promo Japan Only 198 LP M/M w/OBI \$50
191. Sugarland "SpaceShip Earth" (LP-80227) Rare Original WLP Promo Red Wax VG++ w/OBI \$50
192. Sun Ra "Illuminations" (SHP-6203) Ultra Rare Original 1971 WLP Promo Nice Gatefold Laminated Cover M/M w/OBI \$500
193. Supertump "Crime Of The Century" (AMP-7045) Rare Original M/VG++ w/OBI \$30
194. Sweet "Fanny Adams" (RCA-6231) Ultra Rare Original M/M w/OBI \$300
195. Sweet "Out Sister" (15PP-59) Promo M/M w/OBI \$25
196. Talking Heads "More Songs About Buildings And Food" (RJ-517) Rare WLP Promo M/M w/OBI \$50
197. Talking Heads "Speaking In Tongues" (P-11324) Promo M/M w/OBI \$25
198. Tinseltown "Southern Nights" (P-8585R) Very Rare Original M/M w/OBI \$100
199. Tinseltown "Welcome To The Canteen" (AML-1008) Ultra Original 1971 M/M w/OBI \$200
200. Traffic "When The Eagle Flies" (205-99) Rare Promo Reissue M/M w/OBI \$50
201. Trampas "You Are The Music, We're Just The Band" (K16P-9074) Rare M/M w/OBI \$50
202. U.D. "U.D." (WWS-81470) Rare WLP Promo M/M w/OBI \$100
203. F.R.D. "Danger Money" (MPF-1227) Rare WLP Promo VG++ w/OBI \$35
204. U2 "Rattle And Hum" (R360-2117/8) Ultra Rare On Vinyl 2LPs M/M w/OBI \$200
205. U2 (Others) "The Island Story" (R320-2080/1) Rare 2 LPs featuring All The Island Artists As From Traffic, U2, And Many Others In M-M All Around w/OBI \$100
206. Utopia "Dogs! Wrong Planet" (P-10404W) Rare WLP Promo M/M w/OBI \$100
207. Van Halen "Women And Children First" (P-10801W) M/M w/OBI & Rare POSTER!!! \$30
208. Vanilla Fudge "Near The Beginning" (SMT-1071) Very Rare Original WLP Japan Only Cover! \$100
209. Walsh, Joe "But Seriously Folks..." (P-10397Y) M/M w/OBI \$50
210. Walsh, Joe "But Seriously Folks" (P-6562Y) M/M w/OBI \$25
211. War "War" (LLS-80033) Rare 1st Album WLP Promo M/M w/OBI \$50
212. War "Willie 'Doe Rock'" (SWX-6190) Rare LP M/M w/OBI \$50
213. Wha, The "I'm A Boy" (SLPM-1354) Super Rare Highly Sought After Original 1967 Japan Only Incredible Cover! M/VG++ (DJ stamps & stickers on label. Sorry. No OBI) \$750
214. Who, The (Various Artists) "Tommy" (MP-9492/3) Rare 1975 Original Soundtrack M-M All Around w/Booklet & Rare Original WLP Promo Handbill!!! \$100
215. Wild Dogs "Reign Of Terror" (AU-28047) Rare On Vinyl Promo M/M w/OBI \$25
216. Wisnabrook Ash "Argus" (MCA-6066) Rare Gatefold M/M w/OBI \$50
217. Wright, Gary "The Dream Weaver" (P-10175W) Original LP M/M w/OBI \$25
218. XTC "English Settlement" (25VB-1071) Rare Original Promo Embossed Cover M/M w/OBI \$50
219. Yes "Going For The One" (P-10304A) Rare Promo Infold Cover M/M w/OBI \$200
220. Young, Neil "On The Beach" (P-8421R) Ultra Rare WLP Promo Original M/M w/OBI (slight wear) \$200
221. Zappa, Frank "Them Or Us" (EWS-67176) Rare 2LPs M/M w/OBI \$100
222. ZZ Top "The Hardbodies" (SLC-529) Rare Original Highly Sought After and One Of Their Best! Great Audiophile Quality M/M w/OBI \$200

LP's

223. ABBA "Greatest Live" (WQ004) Rare Original CD \$25
224. Aerosmith "Aerosmith" (CSCS-6001) Rare Out Of Print CD \$25
225. Allman Brothers Band, The "The Allman Brothers Band" (ECSA-6878) Promo Sealed w/bonus live track from Original line-up \$20
226. Allman Brothers Band, The "Mycology-An Anthology" (ECSA-6878) Promo Sealed w/bonus live track from Original line-up \$20
227. Aiko & Udu "C'mon And Join Us" (POCP-2525) Soft Rock! \$20
228. Anderson, Jon "Preparation For The Songs" (HL-247) Rare Original CD \$25
229. Animal Logic "Animal Logic" (VICP-5067) Promo CD \$25
230. Apple, Fiona "Across The Universe" (SRCS-8932) Promo In Nice Digipak \$30
231. Arena, Tina "Heaven Help My Heart" (QDCA-93094) Rare Promo Only Picture Disc (2 Tracks) \$10
232. B-52's "The B-52's" (PHCR-4857) Promo CD Sealed \$20
233. Bacharach, Burt "Alfie" (TECW-20418) Promo Sealed \$30
234. Bad Company "Tour Of America 1974" (HB-919) Rare Original CD \$25
235. Badfinger "Head First & Live In New York City 71" (BB-015) Rare Original CD \$30
236. Ballard, Russ "At The Third Stroke" (ECSA-6877) Sealed 1978 Album 1st Time Out On Japanese CD!!! \$25
237. Banco Del Mutuo Soccorso "Beginning Banco Story" (HL-120) Rare Original CD \$25
238. Beach Boys, The "Covers" (ECP-6772) Rare Out Of Print Promo Sealed \$50
239. Beach Boys, The "Deep Sea Treasures Vol. One" (P-062) Rare Original CD \$50
240. Beach Boys, The "Deep Sea Treasures Vol. Two" (P-063) Rare Original CD \$30
241. Beach Boys, The "Made In U.S.A." (TOCP-9083) Out Of Print Promo \$35
242. Beatles, The "Celluloid Rock" (YO-006) Rare Original (HL-120) Rare Original CD \$25
243. Beatles, The "Come Tomorrow Here Today" (MB-00113) Rare Original CD \$50
244. Beatles, The "The Beatles & Frank Ifield On Stage" (VLP-1005) Rare Original CD In Mini LP Cover! \$50
245. Beck, Jeff "Blow By Wind" (Scarecrow 003) Original CD \$20
246. Beck, Jeff "Broken Wired" (Scarecrow-006) Original CD \$20
247. Beck, Jeff "Hangman" (Scarecrow 018) Rare Original CD \$35
248. Beck, Jeff "Jeff's Wind" (Scarecrow 019) Rare Original CD \$35
249. Beck, Jeff "Jellyjam Jam" (SO26) Original CD \$25
250. Beck, Jeff "The Bees" "Blues Deluxe Live At The Fillmore East 1968" (SC-028) Rare Original 9 Track CD \$100
251. Beckley-Lamm-Wilson "Like A Brother" (VICP-61387) Sealed Japanese 3 Exclusive Bonus Tracks Project By Gerry Beckley (America) Robert Lamm (Chicago) & Carl Wilson (The Beach Boys)!!! \$25
252. Berger, Michel "Dreams In Stone" (AMCY-6146) Sealed 1982 AOR Album 1st Time On CD feat. Robby Ford, Bill Champlin, Buzz Feiten, Jeff Porco & And An Incredible Cast Of Musicians!!! \$25
253. Black Sabbath "Return To 1969" (Elements-010) Rare Original CD \$25
254. Bliss Band, The "Neon Smiles" (SRCS-9841) Sealed Great 1979 Album First Time Out On CD \$100
255. Bowie, David "Rock 'N' Roll Suicide" (TSP-CD-0412) Rare Original 2CDs \$100
256. Brooks, Sarah "Sevens" (TOCP-50448) Rare Promo Out Of Print \$50
257. Browne, Jackson "Jackson Tracks" (MFJB-1-991209) Rare Hard To Get "No Smokers" Label Exclusively From Japan On CD But Great Quality Very Hard To Get \$100
258. Browne, Jackson "Monteaux Jazz Festival 82" (MFJB-2-1006-82) Rare Hard To Get "No Smokers" Label Exclusively From Japan On 2 CDs But Great Quality \$100
259. Buffalo Springfield "California Daze" (DP-007) Rare Original CD \$50
260. Butterfield, Paul Blues Band "The Original Lost Elektra Sessions" (WPCR-619) Promo Sealed \$50
261. Camel "Dust And Dreams" (PCCY-00339) Promo Out Of Print \$100
262. Clapton, Larry "Mr. 335 CD Collection" (PCS-68) Ultra Rare Original Only Sealed 13 Songs Sampler! GREAT! \$25
263. Carpenters "Yesterday Once More" (POCM-1521) Rare Out Of Print Sealed 15 Song Japan Only "Karaoke" Version \$50
264. Champlin, Bill "Burn Down The Night" (BCCA-22) Sealed \$25
265. Champlin, Bill "He Started To Sing" (PSCW-5341) Sealed \$

Jazz Sides

Jean-Luc Ponty has had no rivals in creating a role for the violin in progressive rock and fusion. Frank Zappa flaunted Ponty's unique sound by using him on *Hot Rats* and *Overnite Sensation*, later producing Ponty's solo effort, *King Kong* in 1970.

Ponty's work with Mahavishnu Orchestra and string of solo albums over the last three decades has established him as jazz violin's most noted player since Stephane Grappelli. *Life Enigma*, Ponty's first studio album of original material since 1993's *No Absolute Time*, revives the sound of his two most popular albums, *Enigmatic Ocean* and *Cosmic Messenger*, though a strong African influence evident on other Ponty projects is also prominent. Ponty is releasing the album on his own label, JLP Productions.

Do you still live in France?

I'm based in both New York and France. Whenever I tour in Europe I stop at my base over there, but for the first time in many, many years I've started to spend more time there.

How did your interest in African music come about?

When I was touring Europe in the late '80s, I visited France. I was really disconnected from the scene there, having lived in

when I started in the mainstream jazz circles playing bebop. When I got interested in jazz back in the late '50s, bebop and hard bop were the styles I listened to. It was hard-edged, more intricate music than what Stephane Grappelli and all the swing players were doing. I never was a student of Grappelli or swing music. I was able to adapt my playing to bebop's phrasing and harmonic improvisation, but there was some prejudice from those players who didn't see an amplified violin being as valid as the trumpet or saxophone. I had no choice but to amplify the instrument. If I wanted to play like a horn player with a rhythm section, with a drummer, that establishes a volume an acoustic string player cannot overcome. So, I was more welcome among the progressive rock and fusion players who were playing amplified music.

So who were your influences, if not violinists such as Grappelli?

My influences were horn players, starting with Clifford Brown and the '50s- and '60s-era Miles Davis, also Thelonious Monk and Bill Evans. There were no modern influences who played the violin. My biggest influence on violin would have to be Stuff Smith, who didn't have the technique of Grappelli or Joe Venuti, but he had such a punch, such a hard drive. He'd hit notes on the violin like you'd hit notes on a trumpet. My interest wasn't in doing what the previous swing players had done, adapting the music to the

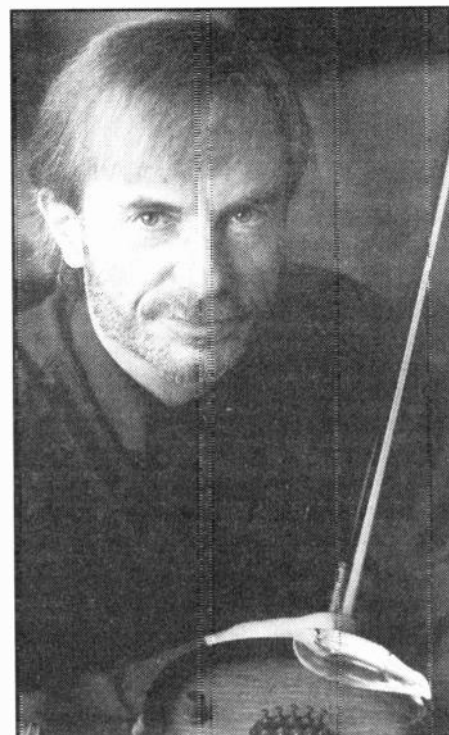
instrument by playing in a string environment at soft volume — like Grappelli's *Hot Club of France*, with all acoustic string instruments and no drums. My interest was in going the other way, to force and push the violin, to mold it into another instrument so it would have a more aggressive and powerful sound.

*How did your album *King Kong* go over when it came out?*

I think it made a very strong impact. At the time it was recorded I was still living full time in France, so after recording it in California I went back to France and had absolutely no clue of what was going on in the states. But when I came back in the early '70s, everyone I met in the business — the radio programmers, the record companies — everybody was mentioning *King Kong*. It sold pretty well for the time.

What are your recollections about playing with Mahavishnu Orchestra?

It was a thrill to work with John McLaughlin's band. George Duke and I had collaborated with Frank Zappa in '73, because he wanted some strong instrumentalists in his band. Zappa had an intricate style of music to perform. But after a while



©Aldin Julien/courtesy of Chipster Ent.

he was losing his audience and he had to eliminate most of what he was doing and come back to what he was known for — the satire and the rock crowd. So when John called with an offer. I was interested. In fact, he told me he had considered me for the first band lineup, but I was living in Europe then. He had no money at the time, no budget, no guarantee that the band would go over, so he couldn't afford to bring me over. So he chose Jerry Goodman, who I thought did a great job. But when John saw that I was in the U.S. with Zappa, he contacted me. With him, I was in the right place because the band exclusively played instrumental music. But it was his band and his compositions, so after a year I was itching to release a lot of my own material that I'd accumulated. When I got a record deal, I decided to take a chance with my own group.

Did McLaughlin come to know your playing through hearing you in Zappa's band?

No, he knew of me before then. Being British, he read the English jazz magazines that wrote about all the European jazz performers, and he listened to European jazz radio. I met John when he was with Tony Williams. Right after Williams left Miles Davis, he started Lifetime. He had seen McLaughlin play in England, and he flew him over to play with him. That's when I met them both. I saw them playing in New York in '69, when I was making the *King Kong* album. I stopped in New York actually to check out the band. I introduced myself, and Tony Williams invited me to join Lifetime. But I had to fly back to France because I had some engagements I couldn't get out of. Later, when I was with the Mothers Of Invention, we did a whole U.S. tour with the Mahavishnu Orchestra, and that was when John found out I was living in the states.

Why did you start your own label?

It was done to guarantee that I have total artistic freedom for the few years I have left to be productive. When I started in the '70s, I had complete artistic control. I was young and inexperienced, but I had a budget given to me and I didn't have to consult anyone about what I recorded. I just handed the tape to the record company. Twenty-five years later, even after selling a few million albums, I have to seek the approval of a label's A&R

(Please see Ponty page 23)

NEWS & NOTES

Jazz is an American music, right? Guess again. Two new albums suggest that the music not only resonates far beyond U.S. borders, it is different when made overseas. The first case in point is *Somewhere Else Before* by E.S.T. (Columbia CK 85834), the domestic debut of a Swedish piano trio. The second is *Gigi* (Palm P2A 2068), the Palm Pictures debut of Ejigayehu "Gigi" Shibabaw, a stunning Ethiopian singer whose album boasts a gaggle of jazz luminaries under the umbrella of world beat. Neither album could have been made by an American; the E.S.T. record is strikingly non-bluesy (there's nary a minor chord to be heard), and *Gigi*'s album, though intensely rhythmic, is at least as Asian-sounding as it is African.

I don't know exactly what to make of E.S.T.'s *Somewhere Else Before*, a recording that was done acoustically by pianist Esbjörn Svensson, bassist Dan Berglund, and drummer Magnus Oström, then overlaid with effects. It's intriguing, if not particularly swinging; hypnotic, if not quite compelling. It contains the occasional groove ("Dodge The Dodo" and "Spam Boo Limbo" are pretty damn snappy), a heavy dose of the rhapsodic (the title track and "Pavane [Thoughts of a Septuagenarian]"), some cool effects and indisputable musicianship. The titles, too, are provocative, particularly "From Gagarin's Point Of View" and "The Return Of Mohammed." But I suspect that E.S.T., despite being a crossover product with deep geek appeal, may not connect that well with the jazz fan. It's a tad polite and a tad cold, despite likeable tunes such as "The Wraith" and the pretty "The Face Of Love." Nevertheless, it's a curious work, collecting the best of E.S.T.'s last two Swedish albums (they've recorded six there) and spicing them with a "hidden," unnamed final track that lingers in the memory. The tunes are open-ended, even eccentric, the playing imaginative; the way E.S.T. layers processed bass and programmed drum is intriguing, suggesting the group is the missing link between straight-ahead jazz and jam bands who don't know when to stop. Worth hearing and worth thinking about.

Gigi is a decidedly more diverse affair. Produced by ubiquitous studio atmosphericist Bill Laswell, it consists of 13 tunes sung in Shibabaw's native Amharic, a language that seems inherently melodious. Her voice is rangy and supple, her phrasing embracing, her touch light. Horn-laden tracks such as "Tew Ante Sew" and the roaring, frenetic "Zomaye" swing like mad; others traverse high-life, hint at reggae and are always soulful. Complicated, too, which isn't surprising considering *Gigi* gets help from a trophy cast of modern jazz players including saxophonists Wayne Shorter and Henry Threadgill, guitarist Nicky Skopelitis and percussionists Ayid Dieng and Karsh Kale.

Amharic isn't the most common language, but *Gigi*'s music speaks in the universal tongues of jazz.

— Carlo Wolff

10 Questions For...

Jean-Luc Ponty

by Dave McElfresh

California since 1973. The local scene was developing into a center of world music. Many talented artists from West Africa, from former French colonies, had moved to Paris because they had been taught French in their schools. African music was not a phenomenon many of us were familiar with in the late '80s. I was intrigued and wanted to meet with some of them to see if I could improvise on their native rhythms. That's how I developed the recording *Tchokola*, a very different project I recorded in 1991. I was not involved very much as a composer. I wanted to be the violinist interpreting West African music using West African artists. That project reconnected me with the studio and music scene in Paris. I enjoyed the project so much I kept two of the musicians, the bass player and percussionist, in my band. I found that most of the young African musicians had grown up listening to jazz and were attracted to jazz over other kinds of music because in jazz the African influence is stronger.

Was it difficult getting the violin accepted as an instrument back in the fusion movement of the '70s?

Not in the fusion movement. But it was difficult being accepted back in the '60s

On the racks

THELONIOUS MONK
Monk In Tokyo
Columbia/Legacy (C2K 63538)

Live At The Jazz Workshop — Complete
Columbia/Legacy (C2K 65189)

The Columbia Years '62-'68
Columbia/Legacy (C3K 64887)

There are qualities in Thelonious Monk's artistry that have no parallel in any other jazz musician's work. His odd style perfectly represents the pianist's eccentric personality (he was noticeably impaired by mental illness), yet his dissonant chords and quirky phrasing are so succinct that even jazz novices can appreciate, rather than tolerate, his angularity. Monk could be pensive and unhurried ("Round Midnight") or nursery rhyme-simple ("Blue Monk"), both characteristics generally at odds with the fierce sensibilities of bebop — the jazz style with which he is associated — making him a peculiar figure among the peculiar stable of bop players. So iconoclastic is his style that it's obvious who's playing literally two bars into any Monk recording.

Columbia/Legacy gives us nearly 70 of his cuts on these three releases — *Monk In Tokyo*, *Live At The Jazz Workshop* and *The Columbia Years* — almost a third of the material either previously unreleased or available here for the first time in unedited form. *Tokyo* was recorded in 1963, a year after Monk had signed with Columbia, during his first tour of Japan. The appreciative audience fueled Monk, tenorman Charlie Rouse, bassist Butch Warren, and drummer Frankie Dunlop into some extended takes far more satisfying than the studio versions. "Straight, No Chaser" runs nearly 10 minutes, "Hackensack" 11, and "Blue Monk" more than 13 minutes. *Jazz Workshop*, recorded the following year in San Francisco, is also a double-disc set. Monk and Rouse are accompanied by Larry Gales and Ben Riley on bass and drums, the two having come up from L.A. for the engagement. (Rouse traveled with him to each date, but Monk's contract required that a rhythm section be hired at each stop.) Though the program is less energetic than *Tokyo*, there is an engaging intimacy in the material, as if the band was entertaining itself, oblivious to the audience. *Columbia Years* is the release of greatest benefit to those whose shelves are lacking Monk titles. The triple-CD set offers 31 tracks that, as opposed to the impossibly brief *The Essence Of Thelonious Monk* released by the label in 1991, much more thoroughly represents the pianist's catalog of songs and variety of band formats.

— Dave McElfresh

BOBBY BROOM
Modern Man
Delmark (DE-530)

Though guitarist Bobby Broom has a hell of a résumé — performing with Miles Davis, Sonny Rollins, and Art Blakey for starters — his earlier recordings give few clues as to why Broom had been called upon by the aforementioned jazz deities. The answer is right here in *Modern Man*, where Broom, organist Dr. Lonnie Smith, baritone saxman Ronnie Cuber and drummer Idris Muhammad churn out some dark and intense interpretations of some unlikely material. Alongside Broom's compositions are introspective versions of

Stevie Wonder's "Superstition," Burt Bacharach's "I'll Never Fall In Love Again," and, best of all, the Eric Clapton staple "Layla," which works so well when read as a bluesy, hardbop piece that it's a wonder no one thought to try it before.

— Dave McElfresh

GREG OSBY
Symbols Of Light (A Solution)
Blue Note Records (7213 5 31395 2 0)

Saxophonist Greg Osby, always up for a new angle, here couples his sax/piano/bass/drums quartet with the equal weight of two violins, a viola and cello. Unlike the way strings and jazz usually work together, the latter quartet doesn't support, they interact. Sometimes the results are slightly outside ("The Keep," "Social Order") and bring to mind Ornette Coleman's *Skies Of America*, and other times the interaction is as attractive and intricate ("M," "Wild Is The Wind") as the Stan Getz/Eddie Sauter project, *Focus*. One of Osby's best outings since his days in the M-Base movement.

— Dave McElfresh

(Ponty from page 22)

people. And, frankly, I don't want to go through that. There was a major company who liked my new album very much and offered me a major deal. It was a difficult decision to make. It's not easy to take a risk and put it out yourself. But I want to do the projects I want to do without any interference. At my age, I don't know how long I'm going to be able to go, not only for physical reasons but also because I'll only go on as long as I feel the creative juices still flowing. If I'm not feeling inspired, I'd rather retire.

Does that make you feel hopeless about the future of unique music?

Well, to begin with, I don't blame the A&R people. They're scared for their jobs. It's greed that drives all these megacompanies. Jazz and classical music means nothing to these monster organizations. But there are technologies coming about, like digital radio where you have a choice of a hundred stations, that will allow all styles of music to be represented. This should allow young musicians to create and play their best without having to worry about fitting into a commercial format.

What is your assessment of what you see going on in jazz today?

I see two different movements, one being what some call the neo-bebop movement. But I also see a new trend, what they call electrojazz, that's going very strong in Europe. These are young jazz musicians who have understood and absorbed the jazz language but they are using the tools of today — like sampling. Not all of the new music coming out in Europe is necessarily taking the best way to go, but at least they are experimenting. Jazz is so much a part of the American culture — it was born here, and there are still incredible players coming out of this country. But because of so many exceptional musicians coming out of Europe, jazz is becoming more of a universal kind of music.

Obituaries

Ron Townson, The 5th Dimension

Ron Townson, portly founding member of the pop group The 5th Dimension, died of renal failure at his home in Las Vegas, Nev., Aug. 2, 2001, after a four-year battle with kidney disease. He was 68.

Born in St. Louis, Mo., Jan. 20, 1933, Townson began singing as a youngster in church choirs, eventually touring with the renowned Wings Over Jordan for eight years. He subsequently attended Lincoln

University in Jefferson, Mo., working his way through school by conducting university and church choirs.

Townson moved to Los Angeles in 1957 to pursue a career in music. Early on, he toured with Dorothy Dandridge and Nat King Cole, appeared in the film *Porgy & Bess* (1959) and conducted his own acapella choir, The Celestial Choir Of 35 Voices.

In 1965, Townson and childhood friend Lamonte McLemore formed a singing group called The Versatiles, recruiting Billy Davis Jr., Florence LaRue, and Marilyn McCoo to fill out the lineup. At the suggestion of Townson's wife, they changed their name to the hipper-sounding 5th Dimension and signed with Johnny River's Soul City record label.

Blending pop, jazz, gospel and soul with heavenly harmonizing, The 5th Dimension won Grammys for Best Performance By A Pop

Group as well as Record Of The Year in both in 1967 (for "Up-Up And Away") and in 1969 (for "Aquarius/Let The Sunshine In"). Other significant hits included "Stoned Soul Picnic," "Wedding Bell Blues" and "One Less Bell To Answer" (in all, they reached the Top 40 on the Pop chart 20 times between 1967 and 1973).

Lead vocalists McCoo and Davis left The 5th Dimension in 1976 to record as a duo. Continuing on with replacements, the group would eventually go through numerous personnel changes, with Townson leaving for a while in the late '70s to form Ron Townson And Wild Honey. Declining health forced Townson to retire permanently from The 5th Dimension in 1997.

Townson is survived by his wife of 44 years, Bobette, and a son, Kyle.

— Jim Bagley

David Lee Gilbert, rock 'n' roll singer

David Lee Gilbert, the colorful vocalist in the Detroit hard-rock quintet Rockets, died Aug. 1, 2001, from cirrhosis and liver cancer at Waterford, Mich. He was 49.

Born in Pontiac, Mich., Gilbert sang with several rock bands in the area as a teenager. In the early 1970s, Gilbert joined the Rockets, a group that also had several former members of Mitch Ryder And The Detroit Wheels. The group scored three Top 100 national hits, "Oh Well" (#30), "Can't Sleep" (#51) and "Desire" (#70), which led to a national tour with The Who. After a decade together, the group disbanded in 1983. Gilbert then sang with a succession of Michigan groups including Roadhouse.

Gilbert is survived by a wife, son and daughter.

— Jeff Hannusch

(Spirit from page 10)

"A lady recently wrote me and said her father had passed away, and he had asked that 'Spirit In The Sky' be played at his funeral," said Greenbaum. "They played the record, and about a third of the way through every-

one stood up with smiles on their faces and tears in their eyes and sang along. After that, the preacher came out to give his eulogy, and his first words were, 'Well, that's a tough act to follow.' Things like that are very touching."

(For more information, please see www.spiritinthesky.com)

— Russell Hall

Spirit In The Sky review

NORMAN GREENBAUM
Spirit In The Sky
Varèse Sarabande (302 066 229 2)

Only the most ornery of contrarians would dispute the fact that Norman Greenbaum's "Spirit In The Sky" is one of rock's most enduring golden nuggets. If for no reason other than that, then, it's preposterous that the album that featured the song has never been available on CD in the U.S. — until now. In addition to sporting the requisite remastering, this lovingly packaged reissue of Greenbaum's 1970 solo debut adds three "non-album" singles and three previously unreleased demos, with an early radio promo ad tacked on for good measure. The most notable of these perks, an acoustic country-blues rendition of the ever-ubiquitous title song, probably warrants the price of the CD in and of itself.

Revisiting the album, it's clear that Greenbaum deserved a better fate than the one-hit wonder status to which he was relegated. Though nothing on the remainder of *Spirit In The Sky* approaches the elegant,

haiku-like simplicity of the title track (after all, what could?), several songs evidence the sort of pop smarts that should have made for a lengthy career.

High points include the horn-fueled, funk-lite excursion "Junior Cadillac," the psychedelic-synth laced "Alice Bodine" and jugband ditty "Milk Cow," but many fine moments occur on the bonus tracks as well. "Children Of Paradise," for instance, sounds like vintage Todd Rundgren tackling a Broadway tune, while the gritty "Canned Ham" (the follow-up single to "Spirit") boasts a hook that brings to mind the work of John Sebastian in The Lovin' Spoonful.

Not surprisingly, hovering over the lot is the sort of drippy-hippy vibe that was indigenous to the times in which *Spirit In The Sky* was conceived. Nonetheless, there's enough substance here to merit a reconsideration of Greenbaum's one-trick pony reputation. Great as "Spirit In The Sky" (the song) is, you can't help wonder what Greenbaum might've gone on to accomplish had he not been saddled with that albatross.

— Russell Hall

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45 RPM RECORD

SLEEVE	45 Poly Record Sleeves
Made from High Clarity 100% Pure Virgin 2.5 mil Polyethylene	
7 1/2 x 7 1/4	7 1/2 x 7 1/4
*No Flap	Resealable Flap
100	\$7.65
500	22.80
1,000	37.00
5,000	168.90
PCode: S4525	S4525R
*2.5 mil with FLAP add 10%.	▲Will not fit picture sleeves.

BOX	45 Record Storage Box
7 3/4 x 8 3/8 x 10 1/2	7 3/4 x 8 3/4 x 15
Holds 100 45's	Holds 150 45's
2	\$17.00
5	30.00
10	52.50
25	105.00 + Frt
PCode X45100CP	PCode X45150
WHITE Polypropylene PLASTIC	White corrugated cardboard.

SLEEVE	45 Poly Record Sleeves
100% Virgin Polyethylene	MYLAR
4 Mil	6 Mil
100	\$9.60
500	41.80
1,000	67.10
5,000	295.90
PCode: S454	S456
Heavy Duty/NO FLAP	S774R

DIVIDER	45 Divider Cards
CORRUGATED	7 1/4 x 8
15	\$7.60
30	11.95
45	15.95
90	27.05
210	57.40
PCode D45C	PCode D45P
1/16" Thick Extra Strong	.03 gauge
White Corrugated.	White Polystyrene.

BOX	Corrugated Audio Cassette Box
4 1/2 x 2 3/4 x 15 1/2	
2	\$7.60
5	16.00
10	24.00
25	49.40
50	86.85
Prod. Code XCAS20	

MAILER	Audio Cassette Mailer
4 1/4 x 2 3/4	Corrugated
10	\$4.80
25	9.05
50	16.50
100	29.90
200	53.60
400	95.60
Prod. Code MCAS1	

CASE	Audio Cassette Case
Single	Double/Back to Back
5	\$3.35
10	5.40
25	10.00
50	17.25
100	28.65
250	52.50
PCode CCAS	PCode CCAS2
All Clear Styrene cases. Norelco Style.	Qty per Case

MAILER	Audio Cassette Mailer
4 x 6 3/4 (Inside Dimension)	Bubble Cushioned
25	\$7.10
50	12.95
100	22.00
250	49.30
500	86.10
Prod. Code MJ48	

SLEEVE	7" Inner Sleeves
7 x 7 Polylined	7 x 7 Poly
50	\$8.80
100	11.80
500	48.70
1,000	80.60
5,000	152.35
3,600	240.25 + Frt
PCode S7P	PCode S45I
Paper sleeve with Clear Poly lining	Made from 2 mil Clear Polyethylene.

MAILER	45 Record Mailers
45 Mailer Folder	45 Mailer Box
7 1/2 x 7 1/2	7 3/4 x 7 1/2 x 1 1/2
10	\$10.60
25	18.70
50	30.40
100	52.40
200	99.00
400	180.50
PCode M456	PCode M4520

CLEANER	Audio Cassette Head Cleaner
Discwasher®	Cleaning Cassette
1	\$10.90
5	50.25
10	95.30
PCode AFG1244	

Labels	J' Card
Face Label 3 1/2 x 1 1/8	J' Card Insert
5	\$3.40
10	5.60
25	12.20
50	22.25
100	40.60
PCode LCASF	PCode ACJC

JACKET	45 RPM Jackets
7 1/8 x 7 1/8 WHITE PAPERBOARD	Center Hole No Hole
25	\$11.80
50	17.55
100	30.00
500	105.20 + Frt
1,000	199.80 + Frt
PCode: S7JH	S7J

FILLER	45 Mailer Filler Pads
7 3/8 x 7 3/8	
50	\$13.75
100	19.05
250	31.90
500	51.55
1,000	97.90
Prod. Code F45	

SHRINK WRAP CENTER	Shrink Bags
PCode	Sizes (in)
BSW58	5 1/2 x 8
BSW710	6 5/8 x 10
BSW1313	13 1/2 x 13 1/2

Shrink Film	Price per Roll
100	\$4.15
500	\$16.40
1,000	\$29.75

SLEEVE	7" Paper Sleeve
WHITE	WHITE
Regular Weight	Medium Weight
50	\$7.70
100	10.80
500	34.00
1,000	61.60
2,000	77.95
4,000	124.60 + Frt
PCode: S7WR	S7WM

INSERTS	45 RPM Record Inserts
*10 PACKS	BULK
1	\$2.00
5	6.50
10	11.50
25	24.50
50	37.50
PCode ARI4510	ARI4510B

SHRINK WRAP CENTER	Shrink Film
PCode	Suggested Uses
RSF8	Cassettes, CD's, VHS
RSF13	Magazines, 8 x 10 Mats, Albums, Lobby Cards, 11 x 14 Mats

Shrink Film	Price per Roll
1	\$59.00
3	\$53.55
5	\$50.00
10	\$49.00

SLEEVE	7" Paper Sleeves
Colored Paper Sleeves 7 1/8 x 7	
Minimum order - 50 sleeves per color	
50	\$12.10
100	16.75
500	55.25
1,000	101.00
1,600	141.55
PCode: S45C	

CLEANER	Record Cleaning
Discwasher® D4+	
1 1/4 oz.	
1	\$3.00
3	8.25
5	12.50
10	22.00
PCode AFG1046	

CLEANER	Record Cleaning Fluid
Groovy™ Cleaner	
4 oz.	
1	\$6.00
3	16.50
5	25.00
10	45.00
PCode AGC4	

SHRINK WRAP CENTER	Shrink Film
PCode	Description
AHG	Industrial Heat Gun

SLEEVE	7" Paper Sleeves
"Old Style" Green	White
Medium Weight	Heavy Duty
50	\$9.90
100	15.95
500	51.80
1,000	74.00
1,600	140.40
3,200	224.40 + Frt
PCode: S7GRN	S7WHD

CLEANER	Record Cleaning Fluid
Groovy™ Cleaner	
4 oz.	
1	\$6.00
3	16.50
5	25.00
10	45.00
PCode AGC4	

CUT OFF Heat Sealers	Use with SHRINK BAGS
Prod. Code	Description
AHS4C	4" Hand Heat Sealer
AHS8C	8" Hand Heat Sealer
AHS12C	12" Hand Heat Sealer
AHS16C	16" Hand Heat Sealer

Shrink Wrap System with Gun	Shrink wrap 30 packages per hour.
System Comes With a 500 Watt Heat Gun Which Plugs into the System.	
Wraps a variety of items (vhs, albums, magazines, CD's, DVD's, posters, etc.)	
Dispenses Rolls of Shrink Film Without Snagging.	
Use 120 Volt Outlet. NO WIRING HASSLES!	
1 Year Warranty on All Parts Except Consumables. (teflon covers, element wires, etc.)	
Easy to use. Seal one side, rotate 90°, seal second side, heat shrink!	
* Allow for approx. 10% shrink on film when choosing your system.	

INSERT	7" Picture Sleeve Insert
.030" Thick Chipboard	.028" Thick Acid Free
50	\$7.65
100	12.25
500	53.00
1,000	96.15
PCode: KCB3045	KAF2845

CLEANER	Sponge
Record Cleaning Sponge	
2 per pack	
1	\$5.00
5	20.00
10	37.50
Product Code ACS2	

SHRINK WRAP CENTER	Shrink Film
Product Code	Description
ASW13	13" Shrink System
ASW18	18" Shrink System

Shrink Film	Price per Roll
1	\$250.00
2	\$450.00

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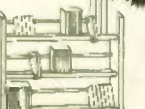


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1,000 29.05		\$6.80		\$2.60															
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1,000 30.80		\$8.20		\$55.55															
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Fits over Case.		*Add 10% for FLAP, specify when ordering!																	
SLEEVE		Double Pocket CD Sleeves		CASE		Slimline CD Case		TRAYS		Double / Holds 2 CD's		MAILER		Multiple CD Jewel Cases					
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1,000 86.20		\$1.50								Black or Clear Tray. Specify when ordering. Holds one CD each side. For use with C2CD-HS or C6CD-HS. PCode ACDDT2D-HS									
PCode: SCDDPB		SCDDPJ																	
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5 1/8 x 10 5/8 4 mil		5 x 10 6 mil		BRILLIANT BOX®		5 \$10.30 10 16.00 25 32.20 50 55.90 100 66.95 3/8" Thick		disc®		Single 10 \$8.75 25 14.70 50 24.35 100 40.55 580 172.80+ Frt		5 x 10 3/8 Inside		50 \$20.35 100 33.40 250 73.80 500 134.30 1,000 255.75 5,000 1,027.45+ Frt Prod. Code SCDDPRO		5 \$5.75 10 10.50 25 24.75 50 46.75 100 85.00 ACDPP 4 pockets per side.			
100 \$8.90		\$12.40		Holds 2 CD's. Clear acrylic case with Black or Clear hinged flipout tray. Specify when ordering.		Holds 2 CD's. Clear acrylic standard case with hinged center black or clear tray.		3/8" Thick		10 mil Clear Plastic Hinged on bottom. Tape or Staple. Die cut hang tag. Holds 1 CD Case. Qty per case				Case Logic CD Pro Sleeve and Pocket Pages feature Pro Sleeve technology. Backing material protects CD playing surface.					
500 34.90		\$48.35		PCode: C2CD-HS		C2CD-HC		Qty per case		PCode CBPS									
1,000 63.50		\$84.05		PCode: C2CD-HS		C2CD-HC		Qty per case		PCode ACDDT2CD-HC									
PCode: SCDDGF4		SCDDGF6								PCode ACDDT2CD-HC									
Stores 1 jacketed CD and booklet one side; Tray card in the other side.																			
SLEEVE		For CD Jackets		CASE		2 CD-Compact Disc Cases		RETAILER		Security Devices - ALPHA		MAILER		CD Jewel Case					
Made from 2.5 mil 100% Pure Virgin Polyethylene		INNER 4 3/4 x 4 3/4 No Flap		OUTER 5 x 5 1/8 No Flap*		5 \$10.20 10 15.80 25 31.85 50 55.35 100 90.00 200 120.00+ Frt 400 216.00+ Frt		disc®		Single 6 x 12 50 \$29.20 120 56.10 240 97.55 360 120.95 PCode ACD900 Natural. Holds 1 CD case.		Double 6 x 12 x 1 50 \$46.50 100 74.40 200 124.00 300 179.55 PCode ACD1800 Natural. Holds 1 Double CD Case.		5 x 8 x 1 1/4 10 \$9.20 25 16.25 50 28.20 100 43.30 200 69.30 500 121.00 PCode MMP Made from sturdy 200 lb. Test Brown Corrugated.		5 1/8 x 5 1/8 x 5 1/8 10 \$6.40 25 13.90 50 21.00 100 36.75 250 78.75 500 131.25 PCode MCD1 Holds 1 CD Case Made from sturdy White Corrugated.			
100 \$4.40		\$4.85		Holds 2 CD's, 1 tray card and booklet. Crystal Clear Case and center hinged Crystal Clear Tray come assembled. 3/8" Thick. Trays NOT sold separately.		Clear Acrylic Case with CLEAR Tray		3/8" Thick		PCode ACDD900		PCode ACD1800		Holds 1-3 CD Cases.		Holds 1 CD Case			
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1,000 24.05		\$34.45								Qty / case									
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Fits directly over CD for easy fit in CD Jacket.		Fits over CD Cardboard Jacket. *Add 10% for FLAP.																	
SLEEVE		Double CD / CD Boxset Sleeve		CASE		Double CD Case		RETAILER		Security Devices - ALPHA		MAILER		Multiple CD Jewel Cases					
6 x 6 3/4 2.5 mil No Flap		13 5/8 x 13 1/8 3 mil with Flap		disc®		5 \$13.80 10 21.55 25 44.00 50 72.95 96 105.60+ Frt Prod. Code CCDD		disc®		Hand Held with Cable 1 \$30.00 3 70.00 Works with Cassettes, CD's & DVD's AFCK201 White with 27" steel cable and eye bolt.		Hand Held No Cable \$6.00 15.00 AFAK127 White		10 \$8.00 25 15.50 50 27.55 100 52.50					
100 \$5.90		\$8.70		Holds 2 CD's. Includes 2 Black OR Clear trays. Specify Tray Color.		Qty per case		15/16" Thick		Hand Key				Ships up to 12 single CD's in their jewel cases. Made from Sturdy brown kraft, corrugated cardboard.					
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1,000 31.40		\$68.50																	
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Arif Mardin

Grammy-winning producer has worked with everyone from The Young Rascals and Aretha Franklin to Willie Nelson and Smashing Pumpkins

by Bruce Sylvester

A major mover behind the scenes, producer/arranger Arif Mardin has garnered six Grammys, 15 Grammy nominations and more than 40 gold and platinum records since the '60s. His #1 records range from The Rascals' "Good Lovin'" to Average White Band's "Pick Up The Pieces" to Bette Midler's "Wind Beneath My Wings." The man seemingly can work in any genre at all and enjoy it.

Born in Istanbul, Turkey, March 15, 1932, he graduated from Istanbul University and attended the London School Of Economics before jazz brought him to America and then to Atlantic Records (cofounded by Ahmet and Neshui Ertegun, sons of a Turkish diplomat). After 38 years, he's now a senior vice-president at Atlantic with a contract allowing him to produce for other labels too. Relaxed and gracious, Mardin tells *Goldmine* about his early jazz thrills, his evolving career at Atlantic, his philosophy in the studio and how he deals with divas.

Goldmine: Going from Aretha Franklin to Barbra Streisand to Jewel to Smashing Pumpkins, what have you done consistently, and what has been specific to individual acts?

Arif Mardin: I don't have a signature sound like Phil Spector did in the '60s. Every artist is different. I like to maximize their potential. I rehearse with the piano player and select the best key for the artist so he or she will shine with energy; low keys give you lethargy — it becomes la-de-da rather than energy. Young artists often need guidance. When you work with divas, it's different. Aretha and Barbra Streisand already know how to maximize their potential. I respected their genius. My secret is that I respect the artist's creativity and they respect me.

You've said that you won't work with an artist whom you don't respect. Is mutual respect crucial in producing records?

Definitely. We talk about minor details which could be very important in a song: Should this interlude be eight bars or four? That's important because you may lose the audience by making something too long. Or it might be a fantastic enhancement.

Where exactly is your thrill at work?

The thrill is to work with great singers. I don't think I've worked with anyone I didn't like — those great ladies [mentioned above], Patti Labelle, Willie Nelson, John Prine, the late Donny Hathaway. They're all artists in their own right.

Who's the best act you've ever worked with?

[Laughing] Do you want me to be killed by the others?

You've said that the most important thing is to get 200 percent from the artist. How do you do that?

Most artists give that to me. Geniuses give it to me without my saying anything. Bette Midler

will explore every avenue because she approaches a song from its character since she's a great actress. "What is the song saying? How can I express the power of the lyrics?" she'll ask herself. I don't have to say anything because she's already doing it. I'm looking for vocal energy, not to the point of a screech. Aretha knows exactly what she's doing. If she's not happy, us mortals will say, "Oh, what a vocal!" and she'll say, "No, no. I have to do it again."

Are there limits beyond which you shouldn't push an artist in the studio? Do their performances lose their soul after too many takes?

Definitely. In the old, old days, we'd do the track three or four times with the artist singing with the band. You'd choose the best take in terms of the vocal. If there was a guitar mistake, you'd correct it. Today the vocalist still sings with the band but does three or four more vocals to make it more correct or more inspired. I never do 20 or 30 vocal tracks. They mean that the artist isn't good. Today you may have a beautiful girl or handsome young man who has charisma with the record-buying public but isn't a good vocalist. Before modern technology, those people had to do a lot of vocal tracks. Today digital corrections and automatic pitch control make these people sing in tune.

Where do you get your musical ideas?

I read and listen to the lyrics. For me, every song is like a minute film. The lyrics tell me what orchestration I should use. Go with the song, with the lyrics. I have to know what genre I'm working with. Is it a R&B market or country or pop? Are 14-year-old girls buying the record? To whom am I selling this record?

Is it a struggle to produce in so many genres?

Not for me. If an artist is sincere, I can do it, be it Willie Nelson or Chaka Khan. I can work with steel guitars, hip-hop technology, whatever.

What were your musical origins? How did Dizzy Gillespie get one of your compositions in 1956?

His orchestra was on a State Department tour of the Middle East. When they came to Istanbul, I became a jazz groupie, traveling with them from city to city. I wrote an arrangement and asked him to play it. He did it in a rehearsal. He gave me pointers. It was incredible to have my composition played by this wonderful orchestra. I made friends with Quincy Jones, who was its arranger and trumpet player. I watched him arrange in his hotel and thought, "Wow, what a guy!" When the orchestra returned to the States, I was emboldened by this friendship and wrote four pieces, arranged them, copied them myself and sent them to a friend at Voice Of America and asked him to contact Quincy Jones. Quincy got a great team including Art Farmer and Hank Jones to do a transcription of them for broadcast by Voice Of America. It wasn't



Arif Mardin

an actual record. Then Quincy sent the tape to the Berklee School Of Music in Boston, which had a scholarship in his name. He said, "I've found the recipient for my scholarship."

Did being Turkish help you in getting hired at Atlantic?

Well, yes and no. It was a Turkish club there. Neshui followed my career, watching me grow, but I didn't know. He heard my compositions played by The International Youth Orchestra at a Newport festival. I think he arranged for me to get a scholarship to a three-week music seminar in the Berkshires, in Lenox, Mass. The late John Lewis headed the faculty. Max Roach and Lee Konitz taught there. Neshui heard the faculty play a piece I'd written and realized that I had jazz arranging skills, so he invited me to work at Atlantic. He was a great guy, a jazz enthusiast, a renaissance man.

I started at the bottom as a gopher, an assistant to Neshui. Slowly I was given chores like cataloging the backlog of unreleased jazz tapes. Next I had to learn to mix — which then meant from multitrack to mono — by watching Tom Dowd, a legendary engineer. Then as studio manager I got involved in booking sessions, quality control and pressing plant issues. They knew I was an arranger, but nobody used me as one then. One day they heard my work played at a BMI award ceremony and were surprised, so I got my first arranging gig writing string and horn arrangements for Atlantic acts.

How did you get your first pop production assignment with The Rascals?

The Rascals wanted somebody with a music education and engineering skills. Atlantic said, "Well, Arif's a Berklee graduate. He can help you with your arrangements." So The Rascals and I became a team. When their first record I was involved with, "Good Lovin'," became #1, I was bitten by the pop bug, so jazz went to the back burner. I was associate producer with Jerry Wexler on some of Aretha's records. Then we branched into three-way production with acts we'd bring to Muscle Shoals or Memphis, as on Dusty Springfield's *Dusty In Memphis*.

Why might an album have more than one producer?

The uniformity of the sound has to be guaranteed by the mastering engineer by equalizing the record when a team of producers work on one record. Let's compare it to songwriting by Gamble And Huff or Motown's Holland-Dozier-Holland or Lieber And Stoller. One writes the lyric, the other the music. They have

different strengths. There's a division of labor. In coproducing, one might work with the vocalist while the other does the arrangements. Jerry Wexler, being a senior producer, had a lot of say in picking songs, which is the most important aspect of the production. You commission a song or you speak to publishers or you cover other people's songs. For Aretha Franklin, he told Carole King, "Write me a song about being a natural woman." He gave her the title "A Natural Woman."

In these situations I'd generally be in the studio, pencil and paper in hand, notating how Aretha's left hand was playing a bass line. The bass player would look at that and duplicate her piano playing. For the guitarist, I'd look at her right hand to see how she's playing the chords. Usually with Aretha, the arrangements stemmed from her gospel piano playing. The band became an extension of her hands. My job was to put everything together. I'd have on headphones and communicate with Jerry in the control booth, who'd say, "The tempo isn't right," and Tom Dowd at the controls would give his opinion. It was definitely a joint effort.

As a jazz man, have you sneaked jazz elements into non-jazz discs?

Not only jazz. Also weird avant-garde things that nobody would dare do but in the end, they added to the records' commerciality. I wrote a little interlude in 7/8 or 7/4 that's repeated in The Bee Gees' "Jive Talking," so the beat gets turned around, but it was catchy, so it was fine. I've used modern jazz chords for coloring here and there. As long as it's within the context of a pop or R&B record, it's good.

Have you ever stuck any Turkish music into a track?

Once years ago in some arrangements with Herbie Mann. I don't, but maybe I should.

What would be your dream project?

Maybe to have a concert or record with all the divas I've worked with. It would be like chronicling my life's work.

What do you do for fun? What do you see yourself doing in your retirement years?

I'm writing my memoirs. I've composed a one-act opera. My wife is taking me to the fjords in Norway. We have a lot of friends, party a lot, go to the theater.

For what do you want to be remembered after you've retired?

I'd like to be respected.

New Releases



The Mockers, left to right: Jon Niefeld, Dean Howell, Seth Gordon, Tony Leventhal, and a rabid fan marching to The Mockers' beat!

THE MOCKERS

Living In The Holland Tunnel
One Eye Open (OEO-0609)

Six years is a bit too long to wait between albums, but *Living In The Holland Tunnel*, the second full-length release from Virginia Beach's phenomenal pop combo The Mockers, does prove worth the wait. While the group's 1995 debut, *Somewhere Between Mocksville And Harmony*, was a pretty nice album to begin with, *Living In The Holland Tunnel* is its superior, an authoritative effort: driven by jangly urgency and a compelling sense that maybe the listener should just turn his/her stereo up a little bit louder and revel in its pure pop glory.

As should be expected from a group that takes its name from a line in *A Hard Day's*

Night, The Mockers are a pop group through and through, their music produced with an overt awareness of The Beatles (both pre- and post-Sgt. Pepper), The Kinks, Todd Rundgren and '70s power pop. Yet nothing is surrendered to mere retro revival; no move is by rote, no moment seems calculated to pander to cultish nostalgia. Not a single note is played with anything less than absolute conviction in the here and now. The Mockers draw partial inspiration from the past, but no one could ever mistake *Living In The Holland Tunnel* for anything other than a contemporary work.

Coproduced by the band with alt-pop granddaddy Mitch Easter (plus two songs coproduced by Brad Jones, another Name To Reckon With in underground pop circles), the overall sound is terrific: Guitars, bass and drums punch you in the gut, where they

should, and more subtle instrumentation envelops you when that's more appropriate.

The songs — all Mockers originals, each written by either rhythm guitarist/keyboardist Seth Gordon or bassist Tony Leventhal — employ the expected pop traditions (soaring choruses, irresistible harmonies, the prerequisite big-ass hooks) while remaining defiantly individual.

"More Important Things" kicks the album off with a suitably forceful statement of intent ("Man, I'm sick of all this garbage... I'm gonna spend my time right now on more important things"), and the 11 songs that follow deliver as promised.

The insistent riff of "C'mon Over To My Side" (reprise from The Mockers' 1997 *Smells Like Spain* EP) recalls the early Kinks, but without resorting to any actual nick of "You Really Got Me," "All Day And All Of The Night" or "I Need You."

Best of show is the album-closing "Sunflowers," a delightful explosion of self-determined optimism. Along the way, we're treated to a winning array of happy-sounding ruminations on unhappiness, tales of break-ups, rejections of conformity and Moral Majority hypocrisy, even a titular one-up on The James Gang with "Funk # 50" (which, of course, sounds nothing at all like The James Gang but which might have been appropriate fodder for another Cleveland group, The Choir).

The whole thing is captivating as hell, and *Living In The Holland Tunnel* is headed for this writer's year-end Top 10 list. Mods? Rockers? Pfui! Who needs 'em when we've got The Mockers?

(Oh yeah, bonus points — Leventhal's publishing company is called Shocked And Stunned Music, a name sure to tighten the trousers of all who fondly recall Rutlemania. But are The Mockers bigger than Rod?) (PO Box 2581, Virginia Beach VA 23450-2581; www.themockers.net; also available from Not Lame Recordings, www.notlame.com)

— Carl Cafarelli

LEE ROY PARNELL

Tell The Truth
Vanguard (79589-2)

Lee Roy Parnell has switched labels and has returned to his Texas roots with his new album *Tell The Truth*. No steel guitars or fiddles on this recording. It seems that Parnell is finally making the album that he has always wanted to make, one with that bluesy edge.

Recorded in Muscle Shoals, many of the tunes were cut while retaining the live vocals and solo guitar work. "Right Where It Hurts" is a rockin' melodic song with some fat, tasty Texas-style guitar work. Parnell tells a true story with his coming-of-age rocker, "Crossing Over." This features his brother Rob Roy on harmonica dueling with Lee Roy's signature slide guitar. "Breaking Down Slow," the bluesy duet with Bonnie Bramlett, has a haunting melody with a nice vocal blend along with a deep Hammond B-3 organ and overlaid tremolo guitar. Another guest vocalist and Texas cohort, Delbert McClinton, sings with Parnell on a subject that they both know. "South By Southwest" fits those two

Indie label spotlight

OH SUSANNA
Sleepy Little Sailor
Catamount Records (CCR 008)

What should one expect from an artist who takes her name from a Stephen Foster song? Even after listening to *Sleepy Little Sailor*, the third effort — and U.S. debut — from Massachusetts singer/songwriter Oh Susanna, it's somewhat hard to get a handle on her.

Initially, Oh Susanna — real name, Suzie Ungerleider — sounds like so many other waifish rockers — fragile and vulnerable one moment, angry and defiant the next. Drawing from rock, folk and R&B influences in equal measure, she offers a set of songs with modest melodies and spare arrangements. However, despite her unassuming persona and delicate vocals, Oh

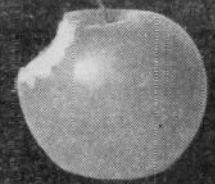
Susanna is an intriguing performer with a lofty lyrical bent. She revels in tortured tales and sad laments; on songs such as "All That Remains" and "Sacrifice," her narratives are positively poetic. She weaves intimate tales of desperate longing and wistful romance, all punctuated by bittersweet barbs. When she tackles the album's one non-original, "I've Got Dreams To Remember," she invests it with an emotional urgency that's both credible and compelling.

No, Oh Susanna isn't crying for me... or anyone else for that matter. Still, her wistful reflections mark an artist who sings from a personal perspective. While she still needs to define her style, *Sleepy Little Sailor* is navigating in the right direction.

— Lee Zimmerman

NEW RELEASES NEWS

BEATLEJAZZ



ANOTHER
BITE OF THE APPLE

Just out: Chuck Leavell, who for the past 30 years has played keyboards on recordings by Eric Clapton, The Rolling Stones, George Harrison, The Black Crowes, Indigo Girls and many others, steps out with a solo album, *Forever Blue — Solo Piano* (Evergreen Records)... Zydeco king C.J. Chenier & The Red Hot Louisiana Band's third release on Alligator is *Step It Up!*... Bassist extraordinaire Billy Sheehan's new *Compression* (Favored Nations) features drummer Terry Bozzio on two cuts and guitar whiz Steve Vai laying down the lead on another. In addition to bass, Sheehan also plays baritone 12-string guitar... Twisted Sister gets a tribute, *Twisted Forever* (Koch), featuring Motörhead, Anthrax, Chuck D, Fu Manchu, Joan Jett, Sebastian Bach, and nine other bands, plus a cut from Twisted Sister themselves, "Sin City"... Iowa City, Iowa's The Diplomats Of Sound's Hammond organ-drenched *Instrumental Action Soul* (Prescription Records) recalls the funky sounds of Booker T. And The MG's... Tears For Fears frontman Roland Orzabel just released his first solo album, *Tomcats Screaming Outside* (Gold Circle).

Coming up: Due Aug. 21 is *Another Bite Of The Apple* (Zebra Acoustic) by BeatleJazz, the piano-based trio whose reconfigured jazzy takes on Beatles songs have received raves. This set includes "Magical Mystery Tour," "Tomorrow Never Knows," "Blue Jay Way" and "Let It Be," among others. The trio consists of David Kikoski (piano), Charles Fambrough (bass), and Brian Melvin (drums)... Coming Aug. 28 is blues-rock slide guitarist Eric Sardinas' *Devil's Train* (Evidence), which includes a duet with legendary Mississippi bluesman Honeyboy Edwards on Edwards' "Gambler's Man Blues"... Also due Aug. 28 is Austin's *Butt-hole Surfers' Weird Revolution*, their debut on Hollywood/Surfdog Records, and Odetta's *Lookin' for a Home* (Thanks To Leadbelly) (M.C. Records), a tribute to blues great Leadbelly that features guest appearances from Clarence "Gatemouth" Brown, Henry Butler, and Kim Wilson... Due in September from King Biscuit Flower Hour is Marshall Crenshaw's *I've Suffered For My Art... Now It's Your Turn: Live From The Stone Pony February 16, 2001*. The set includes many of his hits as well as two covers never recorded by Crenshaw previously — "Walk Away, Renee" and "Endless Sleep"... Coming Sept. 11 is Beulah's third album, *The Coast Is Never Clear*, the first release on the new Velocette Records, which was started by Capricorn Records founder Phil Walden... Also due Sept. 11 is John Hiatt's *The Tiki Bar Is Open* (Vanguard), his first album reunited with The Goners in more than a decade. Hiatt's previous release, the acoustic *Crossing Muddy Waters*, garnered him a Grammy nomination for Best Contemporary Folk Album.

— Greg Loescher

like a glove.

The title cut is a slow ballad enhanced with National Steel guitar for that acoustic slide opening lick and solo. Parnell's buddy Keb' Mo' joins in on the "Southern back-porch style" acoustic blues "I Declare." "Brand New Feeling," a total "rockin' the church" gospel tune written by Parnell, Dan Penn, and Gary Nicholson, will have you passing the plate when he's joined by The Mississippi Mass Choir.

Slowing things down again is the pretty arrangement on "Guardian Angel." Parnell's smooth vocal style is highlighted on this number. Former Allman Brother Jack Pearson cowrote "Takes What It Takes," a swingin' blues tune, and he also helped out on the Hammon B-3 organ and exchanges guitar licks with Parnell.

It appears with *Tell The Truth* that Parnell has moved on or actually returned to what he does best — playing guitar and singing with that Texas connection.

— Guy Lee

VARIOUS ARTISTS

Songcatcher: Music From And Inspired By The Motion Picture Vanguard (79586-2)

Director Maggie Greenwald's fiction film *Songcatcher* tells of a northeastern college professor on a 1907 Southern visit. There she discovers the roots of American popular music in the ballads brought over generations earlier by Scottish, Irish and English settlers and preserved deep in the isolation of Appalachia's verdant hollows. A sort of retro-hillbilly Lilith Fair, *Songcatcher* presents seven tracks from the film, including Iris DeMent's primal "Pretty Saro," Emmylou Harris' "Barbara Allen" (the musical bed for

the closing credits), and Hazel Dickens, David Patrick Kelly, and Bobby McMillon's terrifying "Conversation With Death."

Dropping some other songs in the film, the acoustic CD adds newly recorded folk and folk-tinged ballads from a bevy of Americana songstresses. Dolly Parton tenderly duets with the movie's ingenue, 13-year-old opera singer turned backwoods actress Emmy Rossum. Allison Moorer offers a dusky "Moonshiner." Julie Miller gives "All My Tears" a ghostly acoustic treatment unlike its charging electricity on her *Broken Things*.

Purists may knock the CD for deleting so many field recordings in the film, yet the resulting album has its own rough-edged integrity, as the real McCoys of rural Southern music (DeMent, Dickens, Parton, and Patty Loveless) stand in unity with country converts such as Harris and (with David Rawlings and David Steele) Gillian Welch. Rosanne Cash of the first family of country opens the disc (but not the film), setting its tone with the time-honored lament "Fair And Tender Ladies" — a fit intro for this wild-wood flower of female folk music.

— Bruce Sylvester

ASS PONYS

Lohio

Checkered Past (CPR024)

Chuck Cleaver has given up on the mainstream. After leading his band Ass Ponys to a major label in the '90s and not being able to get the public to drink from their well of rustic, organic rock, he has abandoned whatever commercial notions he may have had and is back to making uncompromised records.

That's not to say he has given up on pop. There are some fine melodic moments on

Lohio, Ass Ponys' latest album, and Cleaver structures it more tightly than he has any of the group's past efforts. It may not be their best album, but individual songs are among the sharpest they've written.

It's the pain and twang of Cleaver's voice that brings them to that point. He aches naturally, so that, on the ominous "Last Night It Snowed," as the song builds around him, you sense the doom lurking on the white horizon. Even the lighter tracks, such as the combo celebrity punch of "Kung Fu Reference" and "Donald Sutherland," point to some deeper wound inside Cleaver than mere words can possibly relate.

Lohio is conceptual, too — something about living in Ohio and the semi-desperation to pull some life out of its very ordinariness. On the closing "Nothing Starts Today," Cleaver says, sighing, "Every time I try to find it, it isn't there." It's resignation at the end of the road, a casual shrug of indifference toward the masses, the public and the world in general. But *Lohio* is no downer. Bathing the songs in Americana-approved mandolins, Moogs, harmoniums and banjos, this is Ass Ponys' declaration of survival, no matter how defeatist it may seem. It's a thin line — and precisely the point.

— Michael Gallucci

JOY DIVISION

Les Bains Douches 18 December 1979
NMC Music (FACD 2.61)

With a recorded legacy once founded almost exclusively on two studio albums, the last couple of years has seen the basis of Joy Division's stature as one of rock 'n' roll greatest bands shift to a series of live releases.

The latest, *Les Bains Douches*, is high-

Short Takes

Like many of today's power pop practitioners, The Shazam take their cue from various Brit-rock predecessors, in this case The Who, ELO, The Bee Gees and assorted psychedelic soundalikes. In fact, "On The Radio," the lead-off song on their newest disc, a seven-song sojourn entitled *Rev 9* (Rainbow Quartz/Not Lame NL-063; PO Box 2266, Ft. Collins CO 80522), sounds like the kind of radio-worthy anthem that would have been an underground staple 30 or so years ago. But you really have to admire any band that takes its Fab Four fanaticism to the point of not only covering the *White Album's* offbeat opus, "Revolution #9," but actually pulling it off as well. (www.thesazam.com)...

Paul Burch plays with that quirky combo known as Lambchop, but on *Last Of My Kind* (Merge MRG196), he's deliberately down to earth. Inspired by the characters in Tony Earley's *New York Times* bestseller *Jim The Boy*, he mines the fertile fields of American folk, blues and traditional music to create a song cycle rich in eloquence and emotion. This is roots music of the purest sort, a true solo sojourn that realizes its artistic ambitions without pandering or pretense. (moke@telalink.net; c/o Merge Records, PO Box 1235, Chapel Hill NC 27514)

— Lee Zimmerman

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lighted by a nine-song set recorded at the Parisian venue that lends the album its name and was, remarkably, broadcast over French radio — an odd pairing of a highly uncommercial group and a commercial medium. Joy Division's dull metallic scrape is captured in nearly perfect fidelity, and their component parts make for a most disturbing manner of *chanson*. Stephen Morris' drums are frequently a bar behind the beat — a spurious sound of odd time signatures — before

the floor toms race ahead to join with a rumble of guitar and bass, a kind of tribal entrance music for singer Ian Curtis.

Curtis sings as if he scarcely occupied a place in the corporal world, and yet on songs such as "Shadowplay" and "Transmission" there is a physical and directive quality to his voice, as if it was being leveled at the listener upon having come back from somewhere else. He is both seer and interloper on "Love Will Tear Us Apart," the most arch and abrasive of response songs; Captain And Tennille have their "Love Will Keep Us Together" and, over three minutes, Curtis proves that, no, it will not.

The remainder of *Les Bains Douches* consists of tracks culled from two other Joy Division shows, one from Amsterdam and another from Eindhoven. As for the Paris

performance, the concept of a Joy Division radio broadcast is still a difficult one, as I cannot imagine any kingdom, province or outlying territory — even in hell — where "Build Me Up Buttercup" is followed by "Atrocity Exhibition" over the FM wire.

Accordingly, the members of Joy Division proved themselves perhaps no more suited to their own group. Curtis hung himself five months after appearing at Les Bains Douches, and the survivors of Joy Division went on to form New Order, everybody's favorite guitar dance band of the '80s, a retreat as desperate and natural as any that Joy Division seem to inspire.

— Colin Fleming

CHARLES SAWTELLE
Music From Rancho deVile
Acoustic Disc (ACD-44)

There have always been two sides to bluegrass music. They're as different as night and day, yet they get packaged together at concerts and on records without a second thought.

The high-energy side shows up in pyrotechnics — pickin' at the speed of light, racing through chord changes and ringing as many notes as the fingers can find. Bluegrass becomes what the old jazz guys used to call a cutting contest; it's like the ghost of Bill Monroe is being chased by the ghost of Charlie Parker. If this side of bluegrass is all about chops, then the other side is all about feeling, the sensitive side to bluegrass. There's a lot

Book review




LOUIS ARMSTRONG — IN HIS OWN WORDS, SELECTED WRITINGS
Edited by Dr. Thomas Brothers
Oxford Press (Hardcover, 255 pages, \$25)
(ISBN 0-19-511958-4)

Louis Armstrong — In His Own Words, Selected Writings, edited by Dr. Thomas Brothers, is the latest collection of Louis Armstrong writings, essays and autobiographical material. It offers the reader even more than *The Louis Armstrong Companion*, the earlier but similar book by Joshua Berrett. Where this book differs and excels is that it focuses on the actual words written by Armstrong rather than opinions by fans and peers. Although this new tome is similarly titled as other popular music biographies on The Beatles, John Lennon, Bruce Springsteen, and Jimi Hendrix, those biographies were each compiled from spoken interviews, so the "words" were actually prompted replies to the press. Here the phrase "In his own words" is a more literal description in that Armstrong wrote these words to fans and many were actually drafted for eventual publication to complete his autobiographical portrait.

A professor of music at Duke University, Dr. Thomas Brothers' book was cited as required reading at the April 2001 Jazz Symposium in Chapel Hill, N.C. Although it took six years to prepare this loving and enlightening collection, Brothers hopes to produce a follow-up volume that would center around the original manuscript of Armstrong's autobiography, which is kept at Rutgers University.

A heavily edited version of that manuscript called *My Life In New Orleans* was published in 1954, but a complete "uncensored Centennial" edition deserves consideration. In the meantime fans can relish the many letters and other selected writings in this highly recommended collection of "his own words." As Armstrong himself often wrote, "It's a gasser."


— Jeff McDermott



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Charles Sawtelle

less of it out there than the hot-picking approach, which typically draws young musicians. When you find the gentler side of bluegrass, it's worth sitting on the porch a spell and listening. That's what we have — and then some — on *Music From Rancho deVille*.

Charles Sawtelle was something of an enigma. Never a front-liner, he labored in the shadow of other musicians for most of his career, loved and respected but shunning the spotlight. For more than 20 years he was a member of the Hot Rize bluegrass band. When Sawtelle died recently, many of the musicians who appreciated him over the years banded together to complete this project. Sawtelle had begun the album at his Rancho deVille studio but simply grew too weak to finish it. The results are uniformly wonderful and, at times, utterly transcendent.

Not surprising, this is all acoustic music, although the range of styles is wider than one might expect. The notes describe the music as "sparse, soulful, dynamic, and reverent of tradition." It's hard to dispute any of those calls. In broad categories, that reverence shows up for bluegrass, Cajun, Tex-Mex and old-timey music. But at some point, the pigeonholes seem less relevant than the sheer feeling of what's being played.

For example, "Aragon Mill" is a view of life in a decaying mill town. Sawtelle's vocal on this track makes one wish he had been able to sing more as his health waned.

Several tunes ("My Life Is In Your Hands" and "I Will Always Love You") are Sawtelle's original instrumentals and just cry out for lyrics. There's more unfinished business: "Chez Seychelles" is a beautiful and sparse Cajun instrumental featuring the fiddle of Michael Doucet. "Mom And Dad's Waltz" is a lovely reading of the Lefty Frizzell classic, rendered by fiddle player Vassar Clements. Clements' vocal is described in the album notes as "craggy and tender," as apt a phrase as can be found.

All in all, this project just radiates love and attention to detail. The liner notes and tributes offer such an evocative picture of Sawtelle that you wish to know more. The vintage photos help. Sawtelle was a man who seemed to inspire great affection. When you finish listening to the hour of music on this CD and reading its notes, you'll wish you had known Sawtelle or someone like him. Even if you leave the liner notes in the jewel case, the music is still a hell of a ride. What better tribute to an artist can there be?

— Hank Davis

UNDERTAKIN' DADDIES

Post Atomic Hillbilly
Caribou (CRCD 012)

Purely Canadian. Along with Sergeant Preston (and his wonder dog King), Caribou Records may be the best thing to come out of the Yukon. Quietly, this label based in Whitehorse, Yukon, Canada, is turning out a nifty line of local music for the rest of the world to savor. The Yukon is a pretty intense breeding ground for music and art — connected to the outside world by telephone and Web, yet firmly lost in a time warp. The insularity and rather extreme weather conditions are what make the music special. When you've only got a few months of normal light-dark cycles, there's an urgency to life. Maybe it speeds up the creative process, compressing it into short periods of manic activity. Whatever the reason, a few moments at the Caribou Records Web site (www.caribourecords.com) might be well worth your time.

I received an earlier release by Kim Barlow for *Goldmine* last year and was impressed by her powerful and quirky music. Now comes *Post Atomic Hillbilly* by Undertakin' Daddies. While not as off-center as Barlow's take on life, these guys are delightfully lost in some kind of hillbilly zone. If you need pigeonholes to appreciate music, the Daddies are close to being a bluegrass band. Close, but it ain't a direct hit, although at their best they sound eerily like

(Please see New Releases page 37)

SATCHMO — LOUIS ARMSTRONG
Legacy (UPC 746449024-9) (1.5 hrs, DVD and VHS, \$20)

Satchmo — Louis Armstrong is the only Louis Armstrong documentary currently available worth buying, unless you want to spring for Ken Burns' 10-volume *Jazz*. Gary Giddins produced *Satchmo* back in 1986, and there is also an excellent companion book titled *Satchmo*. In addition to many interviews with people who worked with Armstrong, there is an abundance of rare footage on *Satchmo* from television broadcast and performances as well as home movie footage. The soundtrack was digitally remastered and sounds much better than the laser disc or VHS version. The DVD also contains a couple of bonus audio tracks as well as a memorabilia gallery and a discography.



— Jeff McDermott

JAZZ ON A SUMMER'S DAY
New Yorker (UPC: 1711916504) (Two hours, \$30, DVD and VHS)

This is Bert Stern's documentary of the 1958 Newport Jazz Festival and is being reviewed for this issue because it includes a half-hour of Louis Armstrong performing that day. Other artists performing include Chuck Berry, Dinah Washington, and Thelonious Monk.

It was digitally remastered for DVD, and the DVD version includes many bonus features including interviews with Bert Stern and reflections of the artists.

This is also one of the few DVDs to include excellent liner notes. Any traditional jazz fan and all Armstrong fans would enjoy this release.

— Jeff McDermott

THE WONDERFUL WORLD OF LOUIS ARMSTRONG
Winstar (UPC: 720917312927) (One hour, \$25, DVD and VHS)

The latest Louis Armstrong documentary, *The Wonderful World Of Louis Armstrong*, pales in comparison to other loving documentaries such as Gary Giddins' *Satchmo* or the wonderful *American Masters* series on PBS, which featured *Louis In New Orleans*, or even Ken Burns' *Jazz*.

The irony is that the same company that released this hour-long waste of time already released the excellent *Ella Fitzgerald: American Masters* on DVD. In fact, earlier this year I contacted Winstar to inquire whether a *Louis Armstrong: American Masters* DVD would follow the excellent Fitzgerald DVD since both programs were shown on PBS some years ago. I was told that instead a new Armstrong documentary was coming out. It's unfortunate that despite the higher list price and rich DVD format, the program is an hour with no bonus information. Instead of giving an hour of unreleased interviews or footage beyond what is offered in previous documentaries, this DVD relies largely on narration and extended background scenes.

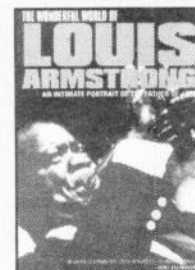
Although many new recordings, letters and memorabilia have come forth since the benchmark *Satchmo* documentary was released in 1988, this DVD does not offer

DVD Reviews

any further info or material beyond what is already commonly known and available.

The approach here is similar to those rehashed Beatles documentaries that have been done over the years. This DVD is very light on Armstrong content of any kind and heavy on quick/slow editing of non-Armstrong backgrounds during various non-Armstrong interviews and the narration by Danny Glover.

A similar but toned-down approach was done when Glover narrated a Robert Johnson documentary a few years ago, but the difference is that there are only two photos and no footage or interviews existing for Johnson. In contrast Armstrong has hundreds of hours of audio and video that he recorded himself as part of his autobiography (check out the Armstrong archives at Queens University, Rutgers or in New Orleans) in addition to the thousands of hours he recorded for other people. The bizarre



slow-motion and fast-motion backgrounds used throughout this documentary seem disrespectful and insensitive to the subject or at least non sequitur distractions.

In addition to the excellent *American Masters* show, another classic Armstrong documentary was the 1956 Edward R. Murrow film *Satchmo The Great*, the soundtrack of which was recently re-released on CD with several bonus tracks. Releasing *Satchmo The Great* on DVD would be an excellent tribute since the original broadcast could be featured in addition to including the bonus segments on the DVD. *The Wonderful World Of Louis Armstrong* really belongs in a \$5 bargain bin along with the hack Beatles documentaries.

Fans should instead seek out the early Armstrong showcase movie *New Orleans, Jazz or A Summer's Day*. Even *The Gentle Giant Of Jazz* narrated by Hugh Downs (available only on VHS) is better than *The Wonderful World Of Louis Armstrong*. Ironically, the Goodtimesvideo company, which puts out the some of the bad Beatles documentaries, also distributes *Gentle Giant*.

— Jeff McDermott

NEW ORLEANS
Kino Video (UPC: 3832901592) (1.5 hrs, \$30, DVD)



The movie *New Orleans* features more Louis Armstrong acting footage than any other movie he did during his career. He plays the beau of Billie Holiday in this 1947 story of the closing of Storyville in New Orleans. Although Armstrong is the star, he does get fourth billing and probably enjoys more than a fourth of screen time.

Long unavailable, *New Orleans* is an excellent snapshot of Armstrong and Holiday's talents right after WW II and the lifting of the recording bans. I hope a remastered version of this soundtrack will eventually be released domestically — with all of the wonderful bonus tracks available on the import release created from the original 16-inch film soundtrack acetates.

— Jeff McDermott

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DVD Review

PAUL McCARTNEY
Live At The Cavern Club!
 Image Entertainment (ID0384MPDVD)

On the evening of Dec. 14, 1999, Paul McCartney returned to The Cavern Club in Liverpool, England, for a very special performance — his first since The Beatles' final appearance at the club Aug. 3, 1963 — before an intimate gathering of 300 lucky fans, friends and family members, along with a worldwide audience estimated in the millions via the Internet.

This momentous event is now available on an absolutely stunning DVD release from Image Entertainment. *Paul McCartney: Live At The Cavern Club* features the 13-song, 45-minute concert, presented in 1:78:1 widescreen format and Dolby digital 5.1 surround-sound; generously augmented with nearly 50 minutes of related bonus material.

Originally intended as a promotional vehicle in support of his then-recent *Run Devil Run* album — 11 of the show's 13 numbers hail from the *Run Devil Run* recordings — McCartney delivers a knockout set; propelled by a combination of the historic venue, the electricity generated by the hometown Liverpool crowd and the obvious, teenage-like enthusiasm and deep affection McCartney harbors for the rock 'n' roll classics of his youth.

McCartney is solidly backed by the same core of veteran musicians with whom he recorded the bulk of *Run Devil Run* — Pink Floyd's David Gilmour, Deep Purple's Ian Paice, Mick Green, and Pete Wingfield. The band rips through 10 first-rate rock 'n' roll covers, paying tribute to Little Richard ("Shake A Hand"), Larry Williams ("She Said Yeah"), Chuck Berry ("Brown-Eyed Handsome Man"), Ricky Nelson ("Lonesome Town"), Gene Vincent ("Blue Jean Bop") and "Twenty Flight Rock" [the latter previously recorded in 1987 for McCartney's *Choba B CCCP: The Russian Album*], Johnny Burnette ("Honey Hush"), and of course, The King Elvis Presley ("All Shook Up" and the encore "Party").

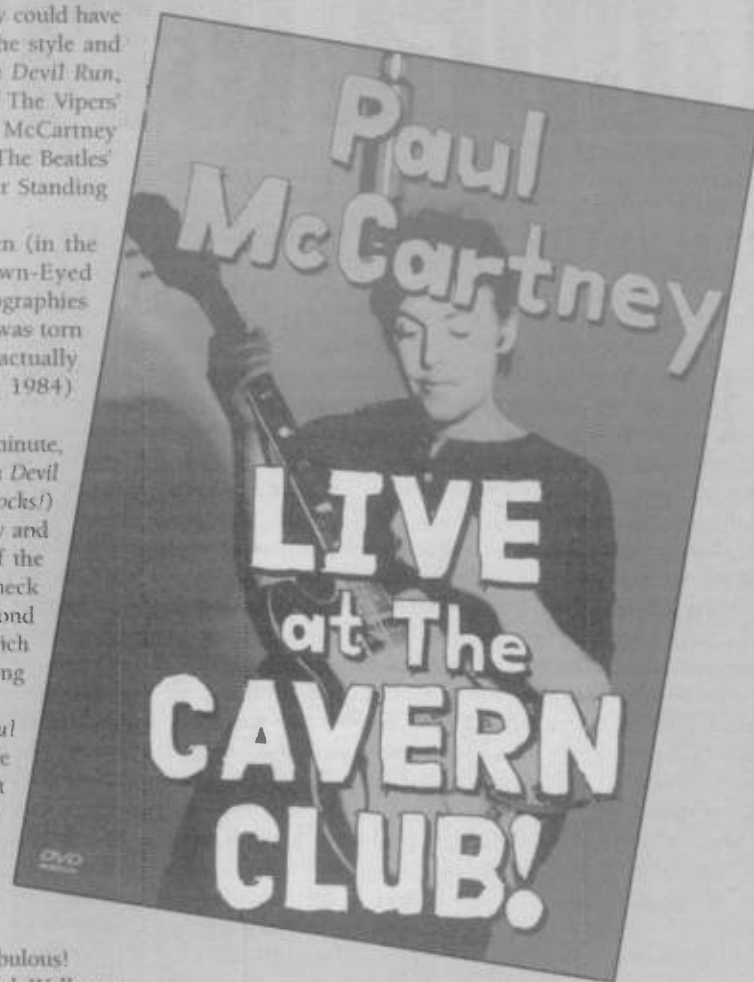
A pair of newly penned McCartney originals, "What It Is" and "Try Not To Cry," easily sound as though they could have been written in the '50s, effectively emulating the style and spirit of the vintage compositions. As on *Run Devil Run*, McCartney's emotionally charged performance of The Vipers' "No Other Baby" is the hands-down standout. McCartney closes the set with a crowd-pleasing homage to The Beatles' Cavern days with the show-stopping "I Saw Her Standing There."

DVD bonus material includes the rarely seen (in the U.S.) top-flight promotional videos for "Brown-Eyed Handsome Man" and "No Other Baby," band biographies and a history of The Cavern Club (the original was torn down in 1973). McCartney's performance was actually held in the "new" Cavern Club (reopened in 1984) within a stone's throw of the original site.

Also featured, two McCartney interviews: a 22-minute, 1999 promotional interview on the making of *Run Devil Run* (previously issued to the press as *McCartney Rocks!*) intersperse recording session footage of McCartney and the band at Abbey Road Studios, plus snippets of the Sept. 18, 1999, PETA Awards afternoon soundcheck and evening performance in Los Angeles. The second interview, titled *Our Paul*, is a 17-minute chat in which McCartney discusses the Cavern concert, the song selections and Liverpool.

Image Entertainment's DVD release of *Paul McCartney: Live At The Cavern Club* reaffirms the added value and superiority of the DVD format. It offers an otherwise commercially unavailable live performance in superb digital sound and pristine picture quality, amply supplemented with bonus footage. An absolute "must" for McCartney collectors and highly recommended for rock 'n' roll enthusiasts of all ages. Have a party tonight — it's fabulous!

— Mark Wallgren



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Collectormania!

COLLECTOR'S SOFTWARE AND CLEANING PRODUCT TESTS

by Chuck Miller

From time to time, I test various record collecting care and storage products and make the results available to readers of this column. I may not have the fastidious reputation of *Consumer Reports* — heck, I'm probably about as qualified as your local "gadget gizmo guru" on the 6 o'clock news — but I hope that within my column, I can share information about collecting-related products that will provide you with an educated discovery process.

Today I review three items designed for improved maintenance and inventory of your music collection. Two of the products are CD databases, one called CD Trustee (available at www.base40.com) and one called Music Collector (available at www.collectorz.com). The third product is the Groovmaster Label Saver™, a device designed to protect your record labels from fluid damage while you clean them (wmsar@home.com, 401-941-9347).

OK, it's now time for the gadget guru to get to work.

I first downloaded and installed Music Collector. Installation of the product seemed quick enough, as it opened without any problems on my computer. A few notes about my personal computer setup — I own a Hewlett-Packard Pentium III processor with 19GB of hard drive space. My computer has two CD drives (one is a CD burner that I use for archival purposes), and I have disc drive access for 3½-inch discs and 100MB Zip® discs. All my internal software runs with Windows 98, and I operate mostly in a Corel-based environment (in other words, I try to stay as far away from Bill Gates' products as humanly possible).

The Music Collector program is compatible with the online "Compact Disc Database" (CDDb), so it helps to have an online connection when using this feature. I first tested the program with a common CD; Boston's *Don't Look Back* album. I placed the CD in my CD-R tray and clicked the CDDb link. Instantly the program contacted the CDDb database, and within seconds the track listing had been downloaded to my computer. It also had no problems picking up the info on Hootie And The Blowfish's *Cracked Rear View* (even adding the title to the hidden track "Sometimes I Feel Like A Motherless Child").

Sure, Boston and Hootie were easy — but don't forget, I have a varied and unique record collection.

So I dropped in a few more titles, including Blotto's *Collected Works*, Power Salad's *Force Doesn't Work On A Crustacean* and as many oddball and unique items as I could find. As long as the album was available on the CDDb, the album tracks would be instantly listed. But when adding a various artists compilation, for example, *The Heritage-Colossus Story* (containing hits such as Shocking Blue's "Venus," The Dreamlovers' "When We Get Married" and "Check Yourself" by The Italian Asphalt & Paving Co.), Music Collector brought all the songs in but credited each track to "Various Artists." I had to go into the file and manually add each artist's proper credit, which did not make me happy.

This program is designed only for CDs and MP3 searches. It will not organize 45s, LPs, 78s or any other vinyl or shellac-based materials. The program itself is easy to use and learn and will help users put those CDs in your collection in a more "orderly" format. On my 45 rpm adapter scale of one to five, with five being perfect and one being crapola, I give Music Collector three adapters.

I next installed CD Trustee. Installation took approximately 30 seconds on my system, and registration was simple (type in an alphanumeric key to authenticate purchase and an infinite CD storage library — trial versions limit the user to the storage of 30 CDs). Like Music Collector, CD Trustee uses the CDDb, so to get the most use out of this program, users should be connected to the Internet.

Instead of checking each disc one at a time, CD Trustee allowed me to pop CDs into my drive consecutively, then asked me to click a button before it searched the CDDb. So I tossed in a few choice treats from my own personal collection — Damn Yankees' debut album, a K-Tel various-artists CD, a best-of Dickie Goodman CD, Mike Oldfield's *Tubular Bells*, a various-artists heavy metal collection called *ECW: Extreme Music*, two albums by New Zealand vocalist Marc Hunter and my scuffed-up copy of Oasis' (*What's The Story*) *Morning Glory*?

Of the nine CDs I inserted into the program, CD Trustee was able to add the title and track listings for eight of them (it could not find the information for the K-Tel CD). All the other tracks were listed as correctly as the CDDb could provide — even the rare imports that I thought the program might not be able to find.

CD Trustee does also allow the user to add songs manually, so if there is a disc that hasn't been added to the CDDb or if the user finds there is a typo in the CDDb's holdings, he or she can correct that anomaly locally. The program also allows a user to print jewel box inserts and has selections for inventory storage. Unfortunately, the alphabetizing is under the mercy of the CDDb's informational holdings — while they had Mike Oldfield alphabetized under "O", they had Dickie Goodman alphabetized under "D." Yikes.

Still, this is a great program to help organize a CD collection, and although it does rely on the CDDb, it does have the flexibility to let users correct and adjust errors in song titles and other pertinent information, (including allowing users to decide how an artist should fit in an alphabetical setting — making sure, for example, Jethro Tull isn't alphabetized under T) as does Music Collector. I give CD Trustee four adapters.

Our final product on the testing block is the Groovmaster Label Saver™. This product purports to allow record collectors the ability to clean their 45s, LPs and 78s without getting those records' labels wet. The record is placed between two plastic discs, and each disc contains a rubber O-ring. The discs are tightened together with a center screw that threads through the record's center hole. The rubber O-rings create a tight seal around the perimeter of the record label, keeping moisture and dirt out while the user cleans the record grooves with the appropriate liquid solution.

The Groovmaster Label Saver™ even suggests a person can clamp a record between the unit's plastic discs, then actually wash the record in the kitchen sink, without the label feeling moisture. I had to try this one.

Now where did I put that Elvis Sun 45? Damn, I know it's here in this house somewhere....

Oh well, since I can't find that one, I guess I'll just have to use this old, beat-up copy of Samantha Fox's "Naughty Girls Need Love Too." I unscrewed the unit and separated the plastic discs. The record fit snugly inside, the rubber rings encircling the label perfectly (the unit comes with a foam center hole, so that 45s stay centered). I tightened the unit's top screw to make sure the record was tightly ensconced — creating a plastic-and-rubber Fox sandwich. Hmm...

I took the record to my kitchen sink and turned on the water. After making sure whatever crud and gunk was washed away, I turned off the water and used a cloth to dry the vinyl. I then separated the plastic discs to see how it all turned out. The grooves were certainly cleaner — cleaner, in fact, than Fox's lyrics — and the label stayed dry and moisture free. However, there was a thin ringlet of water around the runout grooves, in the area where the rubber O-ring pressed against the vinyl. This took another wipe with the cloth to clear away the moisture (I also had to wipe the O-rings as well, so that the next record would not have water trapped inside the clamped discs).



Using the Groovmaster™ label protector.

This product would be most beneficial if a collector happened to acquire a few hard-to-find vinyl pressings that had heavy dirt and dust coatings in the grooves. For a few tiny dust hairs on the vinyl, a simple Discwasher® brush or velvet cloth will remove the offending materials without any trouble. And one should take care to not wash core-laminated 78s or Edison Diamond Discs with tap water.

I give the Groovmaster Label Saver™ three adapters.

Collectors who have discovered a product or software that has made their record collecting upkeep and archiving easier should please let me know, so I can share this information with other music collectors out there. My address and e-mail are at the end of this column.

Letters

I received lots of response to my column on Queen's "Bohemian Rhapsody" being the first 45 I ever purchased with my own money (as opposed to being a gift from a relative or a Disney/Cricket/Peter Pan children's record).

This e-mail came from Allen Chapman of Stafford Springs, Conn.: "My first record I ever bought was Foreigner's 'Hot Blooded.' I think I was about seven or eight at the time — right around there. I don't really remember why I liked it so much at the time. I know I didn't understand the lyrics at all. The first records I ever heard were my fathers old 45s from the '50s and '60s, 'Sixteen Tons,' 'Young Love,' 'Right Or Wrong' etc. I thought these were all new songs (this was like 1975!). I had a little battery-operated record player that played only 45s. After I got 'Hot Blooded' (which, yes, is still in my collection) I bought other current hits, 'Hot Child In The City,' 'Kiss You All Over' (another song that made no sense to my seven-year-old mind!), 'Escape (The Piña Colada Song)' etc. I have all of these still. My musical tastes have varied over the years from country to rock to pop to metal to bluegrass to standards to whatever. But all those songs from my childhood can take me right back there in an instant."

Another e-mail came from John Casey of Indianapolis, Ind.: "The first record I ever bought was Johnny Cash's 'What Is Truth' back in 1970. I was nine years old. The first LP I bought was *This Is Tom Jones* (same year). I hadn't really discovered radio yet, but I watched a lot of TV. Both of these singers had their own variety shows then. I was greatly disappointed when I played the Tom Jones LP because it didn't have 'It's Not Unusual,' which was what he sang to open his show every week (I didn't know the name of the song, but I assumed it would be on the record. Both the LP and the TV show had the same title). The Beatles' 'Let It Be' was both my second 45 and second LP. These were the records I would admit to as a teenager as being my firsts. I still have the Cash 45, although I think it's pretty unplayable. 'What Is Truth' is on the *Essential Johnny Cash* box set, and I still like that song. I used the Tom Jones LP for target practice with a BB gun as a teen, but I did buy another copy (from an ad in *Goldmine*) more than 15 years ago! I play it every once in a while."

If you have any questions about your music collection, please write to: *Goldmine*, Attn: *Collectormania!*/Chuck Miller, Krause Publications, 700 East State Street, Iola WI 54990-0001. Or you can e-mail me at Cltcrmania@aol.com and visit me on the web at <http://chuckthewriter.8m.com> (which also contains many archived *Collectormania!* columns). Hope to hear from you soon!

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Footnote Archives

SLEEPER'S (BRIEF) HOLD ON BRIT-POP

by Dave Thompson

It barely seems possible, but it's almost exactly 10 years since the words "Brit" and "pop" first started moving together to describe the exciting new musical force lurking in the backwoods of the British underground. It was late 1991 when Blur, fresh home from a quite disastrous American tour, commenced the body swerve in the direction that would lead to the prototypical *Modern Life Is Rubbish* album, which in turn begat the quintessential *Parklife*; and, while the true peak of the movement would not be reached for a little while longer (1995-96 is generally seen as the apogee of the Brit-pop movement), still one cannot help but wonder where so many hopes and dreams lie now.

A few of them are, apparently, still bubbling. Last summer, the news came through that Louise Wener, formerly the figurehead of Sleeper, was finally preparing her solo rebirth; in February of this year, it was reported that she's set to publish her first novel next year. The silence has lain unbroken since then, but still it's hard to repress a fission of excitement at the thought. For, across three years and two albums smack in the middle of the 1990s, Sleeper posited a future for Brit-pop that none of the movement's better remembered heroes ever envisioned — and that despite being utterly opposed to the pigeonhole.

"For me, Brit-pop's just another media term," Wener shrugged. "There's a lot of different scenes gone on over the course of the two years we've been together, and we've had them all. We were New Wave Of New Wave a couple of years ago. What British bands have done is rediscover the concept of a tune, the art of songwriting. If Brit-pop's anything, it's that. I think it was Brian Epstein who said that the next big thing is a good song." Wener just happened to have a lot of them.

Singer/guitarist Wener was born July 30, 1968, in Gants Hill, east London. It wasn't an environment she necessarily cherished. "It's not only on the outskirts of London," she said, "it's on the edge of everything. There's something about growing up in the dregs, the badlands, away from it all... you're not even a suburb. It's no-man's land. It has its very own set of images."

She got out as quickly as she could, enrolling in college to study English and politics in the northern city of Manchester. It was there that she met guitarist John Stewart in 1992, and the pair formed their first band together soon after. They'd both been in groups before, but Wener reflected, "for a long while, all the bands that I was in, everyone else did the songwriting and I barely played guitar at all. Then I thought, 'Shit, I'm gonna have to learn because I'm sure I can do this better,' and I sort of took over the whole thing and it really began to flourish from that."

The pair moved back to London the following year, recruiting Somalia-born bassist Diid Osman and drummer Andy McClure, a man whose résumé included The Crawl and the 10-piece ska orchestra The Mable String Quartet.

The quartet began gigging that summer under the name Surrender Dorothy but changed it, Stewart explained, after discovering "there are about a dozen Surrender Dorothys in America." By late 1993, already signed to the independent Indolent label on the strength of a demo of the song "Stay," the band debuted as Sleeper with the single "Alice In Vain."

February 1994 bought the follow-up, "Swallow"; while May delivered "Delicious," the cue for Wener to unleash her own brand of sexual philosophy onto a nation lulled into soporific mateyness by the singing electricians elsewhere around the Brit-pop firmament. Tours opening for Manic Street Preachers and, even more impressive, Blur, confirmed Sleeper's ascendancy — for audiences gathered reverently to hear about girls doing boys like they're girls. It was one thing for Damon Albarn to tell them to cut down on their pork life

("Get a bit of exercise."); it was quite another for Wener to chastise them, "you're so dirty... make it dirtier." Sleeper need not have made another record; Wener was making headlines on her own — and the band's first album was still to arrive.

When *Smart* finally arrived, it was an utter revelation. The most eagerly awaited album of the year became the first to actually eclipse the hype, hope and hubris that attended it — even if the tabloid press did spend most of its time searching for details of Wener's mid-sessions split with boyfriend Stewart. Of such things, of course, Big (Fleetwood) Mac rumors could be wrought, but regret and bitterness were confined to just one song, the birds 'n' blokes-flavored "Inbetweeners," an epic of suburban angst camouflaged as a tough-talking tale of modern birds 'n' blokes.

"Lady Love Your Countryside," a dig at SMASH's less ecologically minded song of a similar name, "Delicious" and "Alice In Vain" were the primary points of entry; former singles one and all, they allowed one to chart Sleeper's growth at the same time as marveling at their speed; by the time you hit "Inbetweeners," the band's first U.K. Top 20 hit, *Smart* was

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enshrined as much an induction as an introduction.

Defying media predictions that Sleeper (like so many other emergent bands of the era) were unlikely ever to repeat the *Smart* experience, Wener lost no time debuting new material at the same time as playing down the personal pre-eminence that had hit the headlines before. She even retired the "Another Female Fronted Indie Guitar Band" type T-shirt she used to wear with such belligerent pride.

"The press leaped on one line ['we should both go to bed til we make each other raw'] from one song ['Delicious,' Sleeper's third single] and tried to make that define me for a whole year. I thought the whole thing was quite bizarre, and 'Lie Detector' [a new song scheduled for the next album] is a bit of a response to that, and the way women in particular are caricatured, like you're not really allowed to be funny and clever and write good tunes."

Summer 1995 saw Sleeper make their first trip to the U.S., debuting on American TV with a six-song showcase on the late-night *Beat Zone*. "I spent six months in the States when I was at college, lived in and around Boston, went down the whole East Coast," Wener recalled. "But it was strange to turn up in places like L.A. and San Francisco, which seemed such a long way away and have people queuing up to get into our gigs and knowing all the words to our songs."

It was the same story in Japan, Sleeper's next port of call. "Japan was brilliant. I think I've never been anywhere so similar and yet so foreign at the same time. It was a very weird contradiction. Incredibly polite people, but there's a very repressive feel about it. It's very strange."

Another British tour followed; another single, "Vegas," kept the band in the U.K. Top 20. But it was a fall 1995 Radio One session that truly proved Sleeper's follow-up potential. Four new songs included "What Do I Do Now?" possibly the most painfully perceptive mid-break-up narrative ever to be

disguised as a pop single. By the time Sleeper brought former Smiths/Morrissey producer Stephen Street in to supervise their next album (a hit re-recording of "What Do I Do Now?" among them), the doubters had long since buttoned their lips.

Wener laughed, "I remember people were saying, 'Ah, you'll never do anything,' and then saying, 'Inbetweeners' will be the last thing she ever does,' and then, 'Oh no, now she's done 'Vegas,'" and then, 'Oh no, now she's done "What Do I Do Now?"' 'Oh no....' There was a lot of skepticism about us, I think."

Marveling in the mundanities of life but without the exaggerated eccentricities of Blur and Pulp, with musical bases slipping from classic Blondie to mid-period Beatles but avoiding the twin traps of affectation and retro posturing, *The It Girl* positioned Sleeper firmly on the brink of a major breakthrough.

"It is a lot more confident," Wener reflected at the time. "I think we really found our feet with this one. It almost felt like the first album paved the way for it. This is also the first time we've had a long period to sit down. I locked myself away and just wrote and had the best time writing it. And now, I can sit and listen to it and really enjoy it, as if I'm not connected with it, which is really weird because I've never done that with anything I've written before. I just like to put it on because I love the songs."

The singles "Sale Of The Century," "Nice Guy Eddie" and "Statuesque" all breached the U.K. Top 20, while an American tour with Elvis Costello in 1996 not only earned the group the maestro's applause, but also a B-side on his own latest single. Sleeper's cover of Costello's "Other Side Of The Telescope" backed the "Useless Beauty" 45, while a dramatic reworking of Blondie's "Atomic" was a key addition to the cult movie *Trainspotting* soundtrack.

It all came tumbling down with Sleeper's third album. While the U.K. media jokingly savaged Wener's newfound public pre-eminence, relegating the remainder of the band to the status of mere "Sleeper blokes," the group fell apart during sessions for an album that Wener insisted was to be called *Cunt London* but that eventually emerged as *Pleased To Meet You*.

Osman was sacked in June 1997 to be replaced in the studio by Madder Rose bassist Chris Giammalvo, and with the album sessions dragging on, Sleeper canceled a scheduled appearance at the Reading Festival. *Pleased To Meet You* finally emerged that fall, but unfortunately, few people were. Wener's face alone appeared on the album cover, and despite entering the U.K. chart at a high of #7, it was swiftly apparent that sales of the record were never going to approach the peaks of its predecessors.

The problems were apparent from the outset — alas, poor Louise, we loved her too much.

Gone was the abrasive sexual scratchiness that was the band's original calling card; gone was the raw bollock-blasting that was the sound of Sleeper in heat. In their place came the belief that "real songs" are "smooth songs," that ballads were somehow more lasting than rockers, that sensitivity was superior to gut emotion. Growing old before the band had even grown up, *Pleased To Meet You* was the kind of record bands make after they've sold out to Middle America, and it really didn't matter how highly Costello rated Wener's songwriting talents. His latest work wasn't exactly anything to write home about either.

With Dan Kauffman now on bass, a distinctly out-of-sorts Sleeper toured Britain through the fall of 1997, but three successive singles fared increasingly poorly — "She's A Good Girl" scraped to #28, "Romeo Me" to #39, and "Motor Man" bottomed out altogether. 1998 then opened with Wener angrily denying split rumors — only for Kauffman to quit in February.

Giammalvo came back for a poorly attended second British tour, but news that Sleeper's U.S. label, Arista, had canceled the Stateside release of *Pleased To Meet You* hit the band's future plans hard. So did the closure of the Indolent label in July, and five months later, on Dec. 30, 1998, Wener announced Sleeper's demise. Stewart relocated to L.A. and joined a new band, UFO Bro; Wener and McClure announced plans to form a new band.

The story ended there, and for a long time it seemed that the book was finished as well. Now it seems that there will be further chapters, and no matter how disappointing that final Sleeper album may have been, track back to the two that preceded it, and Wener's return isn't simply something to look forward to. It's worth much, much more than that.



GOLDMINE UNIT SPACE ADS

WHAT ARE UNIT SPACE ADS?

Unit space ads are an affordable option for the small dealer or for the private collector who has a few items to sell. They are based on 8-1/2 x 11 sheets that you create. They are "camera ready," in other words, the ad will look in print exactly how it looks when you send it in, only smaller. We will reduce the sheets to fit the ad space. Optionally, at no extra charge we can create a heading for your ad. We will typeset your name, business name (if any), address and phone/fax numbers on your ad if you so request.

The two types of ads are:

1. **Set Sale** - Items are sold at the price listed.
2. **Auction** - Items are sold to the highest bidder.

FOR A BETTER UNIT SPACE AD . . .

1. Use white paper.
2. Have a new ribbon on your typewriter or printer; avoid low toner on a laser printer.
3. Make sure the paper is vertically oriented. We cannot publish a horizontal unit space ad unless you want the reader to turn the magazine sideways to look at it. Most readers won't bother to do that.
4. Mail it to us; don't fax it. Faxes can leave unwanted markings that make your ad hard to read.
5. **Clearly identify whether your ad is a set sale or auction.** Avoid mixing the two in the same ad; if you must, have separate sections for set-sale and auction items.
6. Include your name, address, and telephone/fax number (and when you will be available to take calls on the ad) and all ordering information, including postage and shipping fees.
7. Put your listings in a logical order. If you have several formats in the same ad (LP, CD, 45, etc.), group your items by format. You also may wish to group items by type of music. As for the listings themselves, alphabetically by artist usually works best.
8. If you have any questions on how to set up your ad, contact anyone from the GOLDMINE advertising staff.

SET SALE GUIDELINES FOR BUYERS

1. First, make sure you are replying to a **set sale** and not an auction. If an ad mentions minimum bids and deadlines, it's **not** a set sale.
2. Follow the advertiser's directions on how to reply. If the ad says to write first to reserve an item, do it. If the ad says that money orders only are accepted, don't write a personal check. And **never** send cash through the mail!
3. If you write or call to reserve an item and the advertiser still has it in stock, send your payment for the item promptly.
4. Set sale ads are "first-come, first-served," so the sooner you reply, the more likely you are to receive what you order.
5. If you receive the item and it is not as advertised, don't hesitate to complain. Reputable advertisers take complaints seriously and try to do right by the customer. But don't take advantage of this, either; complain only when you have a legitimate reason for doing so.

SET SALE GUIDELINES FOR SELLERS

1. Only advertise items you have. Because of ad deadlines, some dealers will assume they will have new material based on release dates given by record companies. In the long run, it's better to wait until you actually have an item to put it in your ad.
2. State all your policies in the ad. Examples include method of payment, whether (and at what times) you will accept telephone calls, and whether to reserve items or send money immediately.
3. Send the items promptly after they've been paid for. Federal Trade Commission regulations state that you **must** ship your items within 30 days.
4. Charge only what you pay to send the package. Or charge everyone the same amount, knowing you will lose money on large packages, but will make up for it on smaller ones. If your stated postage rates are unusually high, state why! (Insurance, special handling or packaging, etc.)
5. Take complaints seriously. An unresolved problem is usually a lost customer.

Auction Guidelines For Buyers

1. First, make sure you are replying to an auction and not a set sale.
2. Note the minimum bid, and don't bid less than that. Also, don't say "I will top all bids" unless the auction allows it and, of course, you really mean it.
3. Mail in all bids unless the ad says phone-in bids are acceptable.
4. Remember the deadline. If none is stated, then the auction closes one month from the date on the cover. For example, if the auction is in the GOLDMINE dated October 15, the sale closes November 15.
5. If mailing bids, allow 1-2 weeks for your bids to arrive. And after an auction ends, allow 1-2 weeks for notification. If you haven't heard 14 days after the end of an auction, assume you won nothing unless the ad says that all bidders, win or lose, would be notified.
6. **Honor all winning bids!** If you are notified that your bid has won the item, send the money for your items within a week. Bidders reneging on their winning bids is the No. 1 complaint from those who run auction ads. If you can't honor your bid, at least have the courtesy to notify the advertiser.
7. Allow 2-4 weeks for your winnings to arrive.

AUCTION GUIDELINES FOR SELLERS

1. Set minimum bids on any item you won't sell for less. You also can set an auction-wide minimum; different minimums on different parts of the auction; or no minimums at all. Avoid "Ridiculous bids will be rejected" or similar phrases; you can't assume that everyone knows what a "ridiculous bid" is. Instead, take the time to set minimums.
2. Run an honest auction. Don't advertise items you don't have; don't artificially force bidders to bid more by claiming there's a counterbidder when there isn't one; don't overgrade your items; and sell all items that meet your published minimum and are the high bid, even if the bid is far below "book" value.
3. Notify winners within the first week after your deadline passes.
4. Send the winners their items promptly upon payment. (It's OK to wait for checks from unfamiliar customers to clear, which takes no more than a week. If it takes longer, get a new bank.) Federal Trade Commission regulations state that you **must** ship your items within 30 days.
5. Don't use your auction as a way to compile a mailing list unless you state that in your ad.
6. In sum: Treat your customers as you would want to be treated if you were the one bidding.

UNIT SPACE AD RATES

GOLDMINE has two sizes of unit space ads:

1. **Regular** - your ad is reduced to one-ninth of one of our pages.
2. **Super** - your ad is reduced to one-fourth of one of our pages.

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Contract rates are available, which earn advertisers lower rates. Call anyone on our GOLDMINE advertising staff for a complete rate card. 715/445-2214

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 GUY WEST-Don't Look Down
 BOULEVARD OF BLOOD-Don't Worry-Sunny & Me
 KENNY G/PEABO BRYSON-Night is Over
 SHELBY FLINT-Angel On My Shoulder
 MICKY GILLEY-Put Dreams Away
 America
 TERRY GIBBS-A Few Good Men
 ANDREW GOLD-Lonely Boy Thank You
 ROGER GLOVER-Love Is All
 GEORGE GARLAND
 BILLY GRAMMER-Gotta Travel On
 GENESIS-Land Of Confusion Follow
 You In Too Deep...Telling It Hard...Abacabus
 BARRY GORDON-SON OF A GUN-My Mother Goose
 EDDIE GRANT-Romancing The Stone
 GRANDMASTER MELLE MEL-Beat Street
 LEE GREENWOOD-McCartney's Gonna Love
 BOBIE HARRIS-REJECTION-My Little Green
 PAUL HATHCASTLE-This Land Is Your
 PAUL HATHCASTLE-"19"
 HAGGAD HARDY-The Homecoming
 EARL GARDNER-My Little Evening Rain Let
 The Good Times Roll
 GOGI GARGAL-Wayward Wind, There's Valley
 Hill & OATES-Did It In A Minute
 I Can Go For That
 Together Again-Out Of Touch
 Manoeuvres...Foolish Planet, Dreamtime
 Don't Wanne Love You...Ons On One
 Rich Girl...Say It Right On, Better Left
 Unsaid...How Does It
 Kiss On My List...It's A Laugh
 I Can Go For That
 MERLE HAGGARD-Wham I Gonna Do
 DAN HARTMAN-We Are The Young Dream
 DONNY HATHAWAY-Love Love Love
 VIVIAN HARRIS-My Little Love Is Only Me
 HAWKEYE-Someone Somewhere (1957)
 ISAAC HAYES-Chocolate Chip...Shuff
 You The Thing, Joy
 ALAN HARRIS-Down A Train
 HARPERS BIZARRE-Poly High Sunshine
 JOHN HARTFORD-Natural To Be Gone
 STUART HAMBLIN-This Old House Lord
 You
 HILLSIDE SINGERS-We're Together I'd
 Like To Teach To Teach The World
 HILLTOPPERS-Till Then...Trying...Love
 Walked In
 PATRICK HERNANDEZ-Born To Be Alive
 HEATWAVE-Always & Forever
 RUPERT HOLMES-Answering Machine
 BICE HORNE-My Little Love Is Only Me
 HONEYMOON SUITE-What Does It Take
 JEWEL-You Were Meant For Me
 HONEY COME-Stock Up
 FRANKIE GAGNET-My Little Sunshine
 JACK HOWARD-Heartaches Anonymous
 CLINT HOLMES-Playground In My Mind
 DON HUND-707 Bubbles
 BRIAN HUNTER-HURST-Mellow Desert(4)
 HUMBLE PIE-Fool For Pretty Face
 BRIAN HYLAND-May Not Live To See Tomorrow
 What Today Was Yesterday If You
 Come Back Here Here In Your Eyes
 HUMPHREY LEAGUE-Meet Me...Don't You Want
 Me...Fascination
 ENGLEBERT HUMPERDING-My Marie...In
 The Moonlight...My Little Love Is Only Me
 Too Beautiful To Last...After Love's There's
 No You...Release Me...Night To
 Remember...Last Waltz...Marry Me
 The Wind Will Blow
 JULIO IGLESIA-BLITZ NELSON-All The Girls
 IMPRESSIONS-Fool For You We're
 Winner...Rolling On
 HOWARD JOHNSON-You One Is To Blame
 CRUISEY MAYFIELD-Fredda's Dead Kung
 BURL IVES-Foggy Dew Leroy Baby
 JULIO IGLESIA-Moonlight Lady
 JONNY IRVING-Too Young
 TERRY JACKS-Seasons In The Sun
 JAMES INGRAM-My Blue B There...100 Ways
 JETTS-Crush On You
 I HURT-Just
 BILLY IDOL-Catch My Fall...Flesh
 BIK SPOTS-My Baby Didn't
 Ask Anyone...That's Where I Came In
 BILLY KEVIN-My Little Love Is Only Me
 HUES CORPORATION-Rock The Boat
 BONNY JAMES-Young Love...
 Back In The Saddle...Don't Keep Me
 Hangin' In Heaven...My Little Love Is Only Me
 Forgot Me Then You'll Ever Know
 FREDDY JACKSON-He'll Never Love You
 JESUS CHRIST SUPERSTAR-Superstar
 FRANKIE JOE-My Little Love Is Only Me
 All LOUIS JORDAN-Is You Is, Or Is Aint
 CHUCK JACKSON-Breaking Point
 JAM & KJELD-Banjo Boy
 JEFFERSON AIRS-My Little Love Is Not Over...
 With Your Love...Stranger
 No Way Out...Hearts...My Life...It's
 Still Rock & Roll
 Just Way You Are...Tender
 Allentown...Movin Out(Anthony)
 An Innocent Man
 JESSE JOHNSON-My Little Love Is Only Me
 JACK JONES-Lollipops & Roses
 JAGSAB-Skyhigh...Love Fire...New Love
 GRACE JONES-I Loved A Man
 QUINCY JONES-Superstar
 That GEORGE JONES-One I Loved Back Then
 Tennessee Whiskey
 NICOLETTE LARSEN-My Little Love Is Only Me
 RICKI JAMES-Dance With Me...Summer Love
 Ghetto Life...You'll...
 Can't Stop Glow...Lovegown...
 Billy With...Cold Blooded...Singing
 ELTON JOHN-Kiss The Bride...Bennie
 & Jets...Nobody Wins...In Neon
 Saturday Night's Alright...Like A
 Bullet...To Be A Star...My Little Love Is Only Me
 In Sky...Honky Cat...Grow Some Funk
 Yellow Brick Road...Dance Your Lip
 Parttime Love...Belle
 I HURT-Just
 Into Xmas...My Little Love Is Only Me
 Friends...Pinball Wizard...Young
 Man's Blues...Victim Love...
 Your Song...Sorry Seems To Be
 THE FROM
 JANET JACKSON-Come Back To Me
 TOMI JONES-It'll Never Fall In Love
 Mexican Puppeteer...Till...Lady
 Lucille...Stay Until Tomorrow...
 Green Grass Of Home...With These Hands
 CURTIS MAYFIELD-If I Were Only A Child
 EDDIE KENDRICK-Boogie Down
 JACK JONES-Lady
 KC & SHANICE-BAND-Give It Up...Boogie
 Man...Shake Your Body I Like To Do
 My Own Thing...Dance In Street
 KENNY LOGGINS-Forever
 LILLYMAX-Id Still Say Yes To You
 COLD-Just In Time...Cape Of Good
 EARTHIA KITT-Love Spree...I Want
 FRED KIRBY-Atomic Power (1946)
 EVELYN KING-It's In Love...Don't Know
 Shame
 KATHY KIRBY-I Belong (1985)
 CAROLE KING-You've Got A Friend
 Back To Calif...Better With Sweet
 Pocket Money...My Little Love Is Only Me
 Nightingale...Only Love Is Real-Earl
 KOLD & GANG-Rhyme Thyme People...
 Caribbean...Love's Understanding...
 Too Hot...Take It Back...My Little Love Is Only Me
 Ladies Night...Hollywood Swinging
 Fresh...Let's Go Joanne...Cherish
 Dancing...Emergency...Stone Love
 Get Down On It
 GLADYS KNIGHT&PIPS-Use My Imagination
 Happy Home...DaddyCouldSwear
 On & On...Love Finds It's Way...If
 I Were Your Woman...Sweetest
 Goodbye...All I Need...End Of Our
 Love...Best Thing That Ever Happened
 Friendship Train...Midnight Train
 To Georgia...Don't Burn...My Little Love Is Only Me
 Money...Parttime Love...Sorry Doesn't
 Make It Right...Straight Brother...
 FRANKIE LAINE-Jazzebel...Love's Harmonies
 I Love You...Hey Good Looking...Lord...
 JACK LAURENCE-My Little Love Is Only Me
 NICOLLARSON-When Love's Right...Only
 JACKIE LAVANT&FASHIONS-What Goes
 LE...LEE-Little Arrow
 LE...LEE-Little Arrow...Something
 LENNY LEBLANC-Somebody Send My Baby
 LETRUCIS-Finlands Jenika Dance(1964)
 LIT PRICHON-My Old Ouch
 LIT PRICHON-Only For
 LITTLE RIVER BAND-We Two...Cool Hand
 Help Us Love...Reminiscing...MainMind...
 LIT PRICHON-My Old Ouch
 GEORGE LONG-Between The Lines (1947)
 LOVERBOY-Hot Girls...Love Again
 GLORIA LYNNE-Watermelon Man
 HAPPY LABAREE-My Little Love Is Only Me
 LOVERBOY-Queen Of Broken Hearts
 JOHNNY LEE-Bel You Know I Love You
 MUEY LEWIS & NEWS-I Heart A Little

SHEET MUSIC

LORETTA LYNN-From Seven Till Ten
 LED ZEPPELIN-Stayway To Heaven
 LOVE UNLIMITED-Walkin' In The Rain With The One I Love
 GARY LEWIS- Green Grass, Sure Gonna Miss Her
 Sealed With Kiss My Heart Symphony
 JOHNNY MATHEIS-What Will My Mary Say?
 JERRY LEE LEWIS-She Still Comes Around
 Touching Home When He Walks On You
 Let's Put It Back Invitation To Party
 I'm Left You're Right She's Gone
 RICHARD MARX-Hold On To Night Right Here
 LOVIN' SPOONFUL-Mystery
 Nashville Cats Rain On Roof Daydream
 *JIMMY MCCracklin-Every Night Every Day
 LEE MICHAELS-Do You Know What I Mean
 JOHNNY MATHEIS-Coming Home Last Time
 I Felt Like This Midnight Cowboy Sweet Thursday
 More Bye Bye Barbara Starbright More
 KENNY LOGGINS-Welcome To Heartlight Heart To Heart
 SHORTY LONG-Here Comes Judge Night To Last
 MARSHALL TUCKER BAND-Walkin' The Streets
 BARBARA MASON Gave Me Love Bed&Board
 MARK IV Move Over Rover (1958)
 DAVE MASON-Only You Know & I Know Disagree
 GEORGE MORGAN-Candy Kases (1948)
 GLORIA MANN-Teenage Prayer Why Do Fools
 MANHATTAN-Kiss & Say Goodbye Shining Star
 GEORGE MAHARIS-Love Me As I Love You
 CHUCK MANGIONE-Feels So Good Give
 COUNTRY JOE MCDONALD-Breakfast For Two
 GENE MCDONALD's Tower Of Strength Chimp
 BARRY MCGUIRE-Painted Ocean OneByOne
 OWEN MCCRAE-Rockin Chair
 ROD MCKEN & PETULA CLARK-I Think Of You
 DON MCLEAN-American Pie Crying Vincent
 In Air Dressed Vincent Since I Don't
 METALLICA-One
 MCGUIRE SIS- Looking For Sweetheart India
 Xmas Alphabet Sugarime Open Up
 Your Heart Weary Blues...Volare He
 LOU MONTE-A Baby Cried
 MEL & TIM-Starting All Over Again
 MEATLOAF-Took Wounds Right Out Two Out Of 3 Aint
 MELANIE-Brand New Key...Peace...Nickel Song
 HAROLD MELVIN & BLUENOTES-Bad Luck...Wake
 Up Everybody
 MIAMI SOUND MACH-Falling In Love Anything
 For You Oye Me Canto
 STEFANIE MILLS- Never Knew Love Like This
 Two Hearts What Cha Gonna Do
 GUY MITCHELL Sparrow In Treelet That Why
 SAL MINO- Words That I Whisper...Can I
 Steal A Little Love
 MOODY BLUES-Go Now Blue World Nights
 In White Satin Eyes Of A Child
 VAN MORRISON-Wild Night...Domino...Gypsy
 VAUGHN MONROE-They Were Doin' The Mambo
 MOMENTUM-My Love Look At Me
 DOMENICO MODUGNO-Volare (1958)
 CHRIS MONTEZ-There Will Never Be Another You
 MOCEDADES-Eres Tu/Touch The Wind
 ELLA MORALES-Blacksmith Blues
 JIMMY MCCracklin-My Answer
 MOLLY HATCHET- Stone In Your Heart
 P ONTIER SISTERS-Should I Do It
 THE MONDAYS-Everything About You
 JACKIE MOORE-Sweet Charlie Babe
 MUSIC MACHINE-The People In Me
 MARIA MULDAUR-Im A Woman Midnight At Oasis
 MICHAEL MURPHY-Whore Don't Count
 MADONNA-Deeper & Deeper Angel
 Justify My Love Dress You Up Into The
 Grooves Material Girl TrueBlue Like
 Candy Greasy For You LuckyStar Papa Preach
 LOU MONTE-Somewhere...Darkest Strutters
 MONTANAS-Run To Me
 MANFRED MANN-Mighty Quinn Blinded By
 Light Spent In Night My Name Is
 Jack Come Tomorrow
 MILLI VANILLI-Blame It On The Rain
 MILLI VANILLI-Back Back Maybe I'm A Fool
 *MONKEES-She Girl I Knew Somewhere
 Valleri Aunty Gracie
 ELMER NEWMAN-Westward Bound Peace Of
 Mind
 MARAS & PAPAS-Words Of Love Make One
 Kind Music Dedicated To One I Love
 Dancing Bear Monday Monday
 RICHARD MARX-Hold On To Night Hunter
 MARTHA & VANDELLAS-Love Bug I Promise
 To Wait Honey Love
 BARBARA MANDRELL-Best Of Strangers
 After Closing Time Operator Midnight
 Angel Pair Of Fools Love By Now
 To Me If Loving You Is Wrong Wish
 You Were Here Midnight Oil Lonely
 Heart Knows Where Theres Smoke
 JONI MITCHELL-Chelsea Morning Both Sides
 Now In France They Kiss Free Man
 Paris Baby I Don't Care You Turn Me
 BETTE MIDLER-Wind Beneath My Wings Some
 People's Superstar Friends Married
 Men Want To Dance? Old Cape Cod
 The Rose When Man Loves Woman Boogie Woogie
 STEVE MILLER BAND-Cool Magic Fly Like Eagle
 Jet Airliner Living In USA Cash Nothin
 Rockin' Trash Goin' To Country Abracadabra
 Swingtown Joker Jungles Love
 NORO MORALES-Peanut Vendor
 NEWBEATS-Bread & Butter
 NEW YORK CITY-It's Doin' Fine Now
 NEW KIDS ON THE BLOCK-Be Loving You...Step
 Ted Newman-Plaything (1957)
 NEW VAUDEVILLE BAND-Winchester Cathedral Peak
 OLIVIA NEWTON-John-If I Stay Believing
 Landslide Make A Move Tied Up
 Little More Love Hopefully Devoted
 Sam Have Mellow Honesty Love You
 Xanadu
 GISELE MACKENZIE-Hard To Get
 PLAYMATES-Besp Beep
 GRAHAM NASH-Southbound Train Chicago
 MAXINE NIGHTINGALES-Right Back Where We
 Started From Lead Me On
 *NORMANNAIRES-My Greatest Sin (1953)
 CLIFF NOBLES-The Horse
 JIMMY NOBLE-Silence
 TED NUGENT-Horse Bound Cat Scratch Fever
 OLIVE OTIS-In Old Madrid (1961)
 CLYDE OTIS-Jean
 RICHARD MARX-EEFE-Good Time Charlie's Got Blues
 NOAH'S Ark-Please Don't Talk About Yesterday
 OHIO PLAYERS-Love Roller Coaster Fopp
 OXO-Whirly Girl
 ANNY OLYR-Stay The Night
 ORCHESTRAL MANOEUVRES IN DARK-So In Love
 ALAN O'DAY-Started Dancin
 OHIO EXPRESS-Chewy Chewy Mercy
 Yummy
 OUTSIDERS-Respectable
 ORIGINALS-Baby I'm For Real Bless Whoever Sent
 NIGEL OLSSON-Dancer Shoes
 OSKAROS-Whore I Know You Turn Me On
 What You Make It Lonely Boy Million
 To One Young Love Little Girls
 Morning Side Of Mtn Leaving It Up To U
 Deep Purple Hold Her Tight My Horses
 Double Lovin Love Me For Reason Yo Yo
 Goin Home Down By Lazy River Baby Wants
 One Bad Apple Thats My Girl Long Handed
 DANNY O'BRIEN-Twelve Of Twelve Young Love
 MARIE OSMOND-Who's Sorry Now?
 CHUCK PAYNE-Escape (1956) (Atlas Label)
 RITA PAVONE-Remember Me (1964)
 BUNNY PAUL-Such A Night (1954)
 PABLO CRUISE-Slip Away
 JEFFREY OSBORNE-She's On The Left
 PATIENCE & PRUDENCE-Gonna Get Along
 Without You Now Dreamers Bay
 GARY PAXTON-Clones Affair You've Been
 LES PAUL & MARY FORD-Vaya Con Dios
 Johnny Is The Boy Who High The Moon
 Meet Mr. Callahan Tiger Rag Just One More
 Chance I'm A Fool To Care Fantasy
 GAYLA PEEVEY-Wash I Wuz A Whisker (1954)
 *PEWIGNS-Earth Angel
 PEOPLES CHOICE-Do It Anyway You Wanna
 FREDA PAYNE-Bing The Boys Home Deeper Deeper
 POPCO-Indian Summer
 PEPPERMINT RAIBBOW-Will You Be Staying
 Sunday Sunday Don't Waste Me Michael
 TOM PAXTON-Whose Garden Was This
 BERNADETTE PETERS-Gee Whiz
 PLAYMATES-Star Love (1958)
 JAMES & BOBBY PURIFY-Can Remember Let Love
 PLATTERS-I Wish
 WEBB PERCE-There Stands Glass I Don't Care
 WILSON PICKETT-Steals A Kiss Good Call My
 Name Stranger Lee Don't Let Green Grass
 PINK FLOYD-Another Brick In Wall Run Like Hell
 PRAIRIE RAMBLERS-Ride River Valley (1935)
 PRINCE-Lets Go Crazy Kiss Wanna Be
 Your Lover Mountain U Got The
 Look Sign O Times I Would Die For
 U Belatitude Delinious
 PUNDERS-Don't Get Me Wrong My Baby
 POWERS & Your Wild Heart Born Too Late
 JAMES & BOBBY PURIFY-Shake A Tail Feather
 POPPY FAMILY-Goin Billy
 POLYCE-First Love Every Little Thing She Does
 King Of Pam Wrapped Around
 Your Finger Every Breath You Take
 PROCOL HARUM-Conquistador
 PARTRIDGE FAMILY-One Of Those Nights

ALLEN RADWILL

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(New Releases from page 30)

The Country Gentlemen. There's also a late-50s country feel (the era when Ray Price was cranking out monthly hits for Columbia) and more than a nod to the sound of western swing. Most of the latter is provided by Nathan Tinkham's fine steel guitar work.

A lot of these songs are rich in narrative detail. Tales about mine disasters, duplicity and imaginary prison breaks are all on display here. All members of Undertakin' Daddies (Kevin Barr, Bob Hamilton, George McConkey, and Nathan Tinkham) have credentials for their work as sidemen and producers on other people's albums. They've done well in this anonymous role, supporting Canadian artists such as Ian Tyson and Cindy Church. They've flirted with and even won Juno Awards — the Canadian equivalent of the Grammy. This is their first solo shot. I'm not sure if they tour in a hearse, but they sure dress the part of undertakers. The 11 tracks on this CD are split between country/bluegrass standards and original material. Some of the originals have a wonderfully mordant streak running through them. "Pushin' Up Daisies" is sung from the viewpoint of a dead guy, who watches his ex and her new boyfriend visit his grave. He's sorry he can't manage a bouquet of roses for her. The best he can do is the daisies he's pushing up, literally. Only in Canada, eh? (Available through Festival Distribution, 1-800-633-8282.)

— Hank Davis

LITTLE RIVER BAND

Where We Started From We Two (008)

Little River Band, one of the finest harmony groups of the '70s and '80s, is back with what could easily be their best album of all time. Given the plethora of major hits these guys have brought us, from "Happy Anniversary" and "The Other Guy" to "Reminiscing" and "The Night Owl," that is quite a bold statement. However, after a few spins of *Where We Started From*, I believe listeners will agree.

The trademark harmonies that caused John Lennon to once call them the "best harmony group recording" are still securely intact, and having recently seen the band live, I can attest to the fact that they can still pull it off live with flying colors. No studio trickery here, folks.

Opening with one of several incredible new tracks, the title cut, "Where We Started From," kicks things off with the chorus so we can immediately experience that familiar sound, unmistakable to anyone who listened to this Australian pop-rock band during the '70s. These are well-written songs, packed with punch and melody, just like in the past. I don't know what it is with radio, but many times a would-be classic album like this gets overlooked because the band is looked upon as retro. Well, this is as fresh as it gets, Mr. DJ. Nobody deserves your air time more.

"This Place," "Magazine Girl" and "American Way" should all aspire to Top 40 status, and the ballad "Who Made The Moon" is absolutely beautiful. If that one doesn't tug at your heart strings, have your pulse checked.

The band pulls out two of their old favorites for rearrangement in an acoustic format, and both are very well done. "Cool Change" sounds like a brand-new tune with just enough of that old sound to draw you into a nostalgic daydream. "The Night Owls" is a remake of one of Little River Band's best tracks ever.

The hit machine has been pulled out of storage, is well-oiled and is cranked and ready to roll — and rock. Turn it up to 10.

— Michael Buffalo Smith

SPANIC BOYS

Torture

Checkered Past (CPR021)

The father-and-son team of Tom and Ian Spanic has been making roots-rock records for more than a decade now, each one applying a similar formula of decades-past rock 'n' roll mixed with ringing vocals. Fans shouldn't expect much change from these guys, despite their numerous label jumps over the decade, and *Torture*, their seventh album, pretty much sounds like every other Spanic Boys release.

Which means there are plenty of rock 'n' roll joys to go along with the duo's limitations. This isn't particularly inventive or original music, and the grooving harmonies tend to sound like an



Courtesy of Checkered Past Records

Spanic Boys

aged version of other family acts' blends (The Everly Brothers is the most obvious). Combining everything from jangly folk-rock to psychedelic, Beatles-esque rave-ups, *Torture* is a summation of a career guided by nostalgia.

The best songs here — "When You Fall" nods to The Byrds and the pretty, acoustic "She's The Kind Of Girl" recalls '70s-era alt-country — are familiar with rock's history. That's *Torture*'s, as well as the Spanic Boys' main flaw: It knows its roots too well. Whatever ragged inspiration was initially there has been stripped and replaced by the need to sound authentic. *Torture* wants to sound like a classic rock platter — desperately. The production is rugged (although this may be more out of financial necessity than design), the feeling is loose, and the songs are hooky in all the right places, but there's something hollow about it all. Dressing this up like a vintage Chevy doesn't necessarily make it one.

— Michael Gallucci

MARK DOYLE

Out Of The Past

Free Will (FW 515)

Instrumental whiz Mark Doyle first achieved notoriety in the early '70s as the guitarist for Jukin' Bone (formerly Free Will), a solid rock group that released some records on RCA but never could snag the big-time brass ring.

Doyle went on to a number of studio gigs, both as a producer and a player; his résumé includes work with Meat Loaf and The New Kids On The Block, and he co-wrote a song called "Five Personalities" for The Richards (a song also on the next album by The Flashcubes). He has also worked extensively with former Jukin' Bone singer Jumpin' Joe Whiting in a variety of live and studio projects and has begun issuing solo albums, exploring and expanding his craft as a studio multi-instrumentalist.

Doyle's second solo effort, *Out Of The Past*, is an instrumental workout on the idea of gettin' your kicks in 1966. Doyle uses a mix of covers and original tunes to interpret the vibe of mid- to late-60s rock 'n' roll, with roots stretching back to the '50s. Although there is only one Yardbirds cover ("Still I'm Sad"), it's the spirit of that group that most clearly pervades *Out Of The Past*, its tracks subtly recalling the work of Yardbirds guitar god Jeff Beck even when Doyle is playing The Doors' "Crystal Ship." For those of us less-than enamored with Jim Morrison — a minority opinion, sure — Doyle's take can even be considered an improvement on the original.

The album opens with Doyle's cover of The Doors' "Moonlight Drive" and concludes with his take on the Tommy Edwards hit "It's All In The Game." Doyle's own title tune is both the album's simplest track and its most effective, conjuring the fuzz-tinged image of great mid-60s singles, LP tracks and B-sides with remarkable, delightful efficiency. A medley of The Rolling Stones' "Paint It, Black" with The Beatles' "Eleanor Rigby" works far better than you'd expect, and Doyle's version of The Beatles' "Tomorrow Never Knows" simply soars. Alongside these rock nuggets, Doyle eclectically places covers of The Jazz Crusaders' "Young Rabbits" and Nat King Cole's "The

(Please see New Releases page 49)

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Kinks	Kink Kontroversy UK, remastered, LP sleeve w/inserts
Kinks	Self-titled UK, remastered, LP sleeve w/inserts
Kinks	Something Else By The Kinks UK, remastered, LP sleeve w/inserts
Ronnie Lane	Rocket 69 (2CD) TV show performance w/ CD-ROM
Manfred Mann's Earth Band	Soft Vengeance 1996 release w/ Chris Thompson
Steve Marriott & The Official Receivers	(2CD) remastered, prev. unreleased material
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Style Council	Moderism A New Decade 2001 release
Sonata Arctica	Silence
David Sylvian & Robert Fripp	Damage remixed, remastered, repackaged
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April Wine	Frigate Out-of-Print
April Wine	Stand Back
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April Wine	Electric Jewels
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April Wine	Forever For Now
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ARENA	
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Arena	Pride
Arena	Songs From A Lions Cage
ASIA	
Asia	Best Of: Archives 1988-1997
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Qango	Wetton, Palmer, Dave Kilminster, John Young
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Attention Deficit	Self-titled 1998 release
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Ayreon	The Final Experiment Ian Parry
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The Babys	Valentine Baby recorded live Denver 1980, 11-tracks
The Babys	Self-titled Broken Heart remastered, 2 albums on 1 CD
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The Babys	Anthology + 7 remastered, w/prev. unreleased material
John Waite	Mask Of Smiles/Rovers Return 2 albums on 1 CD remastered
John Waite	Ignition/No Brakes 2 albums on 1 CD remastered
PAT BENATAR	
Pat Benatar	Live in New Haven (DVD)
Pat Benatar	Concert Classics recorded in Denver CO 1980
Pat Benatar	Greatest Hits Live (King Biscuit) recorded in Austin TX 1981
Pat Benatar	Tropic/Seven The Hard Way 2 albums on 1 CD remastered
Pat Benatar	Precious Time/Get Nervous 2 albums on 1 CD remastered
Robert Berry	Wheel Of Time 2001 release
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Bloodrock	Bloodrock Live
Bloodrock	3
Bloodrock	2
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Group 87	Self-titled 1980 re-issue w/ Terry Bozzio
Lonely Bears	The Bears Are Running Terry Bozzio, Tony Hymas
Lonely Bears	Injustice Terry Bozzio, Tony Hymas
Missing Persons	Rhyme & Reason - 6 Dale & Terry Bozzio
JON BUTCHER	
Jon Butcher	King Biscuit Flower Hour
Jon Butcher	The Best Of: Dreamers Would Ride
CAIRO	
Cairo	Time Of Legends 2001 release, prog-rock
Cairo	Conflict And Dreams 1998
Cairo	Self-titled 1994
CAMEL	
Camel	Moon Madness Japan, LP sleeve
Camel	Rajaz 1999 release
Colin Bass	An Outcast Of The Islands
Colin Bass	Live At Polskie Radio 3 2-CD
Colin Bass	Live Acoustic Vol.2
Charlie	Self-titled (It's Inevitable) German
Charlie	Fantasy Girls German
Charlie	Best Of 18 tracks remastered
City Boy	Heads Are Rolling German, 11-track, 1980
CRACK THE SKY & members	
Crack The Sky	Live At Recher Theatre 2CD, Recorded live June 1999
Crack The Sky	Best Of The Rest (And Then Some) 1 livesong, Greenhouse, Palumbo solos
Crack The Sky	Crack Attic: Best Of with previously unrel. material, OOP
Crack The Sky	Animal Notes/Safety In Numbers Out-of-Print
Crack The Sky	Cut 1998 release
Genesis	Tribute: Supper's Ready Crack The Sky, Megellan, Brand X
Feed Da Cat	Yum! John Polumbo & son project
DREAM THEATER & DT member projects	
Dream Theater	Metropolis 2000: Scenes From NY (DVD)
Dream Theater	Metropolis 2000: Scenes From NY (VHS)
Explorers Club	Age Of Impact Dream Theater members & many more
Leonardo	The Absolute Man w/ Trent Gardner, James Labrie, Steve Walsh, etc.
Derek Sherinian	Inertia Steve Lukather, Simon Phillip, Tony Franklin, Zakki Wilde
TransAtlantic	Live In America (VHS)
Electric Light Orchestra	Zoom + 1 2001 release w/ Jeff Lynne
Electric Light Orchestra	ELO 2 w/ "Roll Over Beethoven"
Eloy	Power And The Passion - 1 1975 re-issue remastered
Eloy	Inside 1973 re-issue remastered
EMERSON LAKE & PALMER	
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ELP	Manicore Special (VHS)
ELP	Works Orchestral Tour (VHS)
ELP	Works Vol.1 + 3 (2CD) 2001 UK release, Remastered
ELP	Works Vol.2 + 3 2001 UK release, Remastered
ELP	Love Beach + 3 2001 UK release, Remastered
ELP	Welcome Back My Friend (2CD) 2001 UK release, Remastered
ELP	Brain Salad Surgery + 3 2001 UK release, Remastered
ELP	Trilogy + 1 2001 UK release, Remastered
ELP	Pictures At An Exhibition + 1 2001 UK release, Remastered
ELP	Tarkus 2001 UK release, Remastered
ELP	Self-titled 2001 UK release, Remastered
ELP	Tribute: Encores Legends & Paradox Geoff Downes, Glenn Hughes, etc.
Nice	Here Comes The Nice (3CD) 2 albums with prev. unrel. material
Carl Palmer	PM 1980 re-issue
Carl Palmer	Anthology + 1 (2CD) w/ Chants, Craig, ELP, Atomic Rooster
Qango	Live In The Hood Carl Palmer, John Wetton, D. Kilminster
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Rik Emmett	Live At Berklee 2000 release
Rik Emmett	Absolutely cutout
Rik Emmett	Ipsa Facto
Rik Emmett	Swing Shift Canada
Rik Emmett	The Spiral Notebook
Rik Emmett	10 Invitations From Mr. E. Canada, 10-track, acoustic instrumental
Enchant	Time Lost
Enchant	Juggling 9 or Dropping 10 HDCD
Enchant	Juggling 9 (Limited Edition) packaged in a Digipak, Out-of-Print
Enchant	Break 1998 re-issue
Enchant	Wounded
Enchant	A Blueprint Of The World
Event	Human Condition prog-rock
THE FLOWER KINGS (Prog-Rock) & members	
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The Flower Kings	Space Revolver (Limited Edition) packaged in a hard bound book
The Flower Kings	Space Revolver US
The Flower Kings	Space Revolver
The Flower Kings	Live On Planet Earth (2-CD) live w/ "I Amb Lies Down On Broadway"
The Flower Kings	Flower Power 2-CD
The Flower Kings	Flower Power + 4 2-CD, Japan
The Flower Kings	Scanning The Greenhouse + 1 Japan
The Flower Kings	Stardust We Are 2-CD
The Flower Kings	Retropolis
The Flower Kings	Back In The World Of Adventure
Genesis	Tribute: Fox Lies Down Wetton, Flower Kings, Moraz, more
Kaipa	Self-titled w/ Roine Stolt
Kaipa	Solo + 3 w/ Roine Stolt
Kaipa	The Flower King
Roine Stolt	Fantasia + 3 1979 reissue
TransAtlantic	Live In America (2CD) different show from video
TransAtlantic	Live In America (VHS)
TransAtlantic	SMPTe w mem. Flower Kings, Dream Theater, Marillion
TransAtlantic	SMPTe (Limited Edition) 2-CD, Book Pack package, OOP
FM (Canadian Prog Rock Trio)	
FM	Black Noise
FM	RetroActive 1994 reunion concert w/ Nash the Slash
FM	Tonight + 5
FOGHAT	
Foghat	Two Centuries Of Boogie
Foghat	Tight Shoes/Girls To Chat & Boys To... 2 on 2 CDs Dig-remastered
Foghat	In The Mood For Some... Zig Zag Walk 2 on 2 CDs Dig-remastered
Foghat	Stone Blue/Boogie Motel 2 on 2 CDs Dig-remastered
Foghat	Night Shift/Live 2 on 2 CDs Dig-remastered
Foghat	Rock n Roll Outlaws/Fool For The City 2 on 2 CDs Dig-remastered
Foghat	Self-titled Digitally remastered
Gamma	Gamma 4 2000 release w/ 4 original members
Gentle Giant	Self-titled Japan, LP sleeve package, OOP
Gentle Giant	Octopus Japan, LP sleeve package, OOP
Gentle Giant	In A Glass House Limited Edition, LP sleeve package
GREGG GIFFRIN bands	
Angel	Self-titled
Angel	Helluva Band
Angel	White Hot
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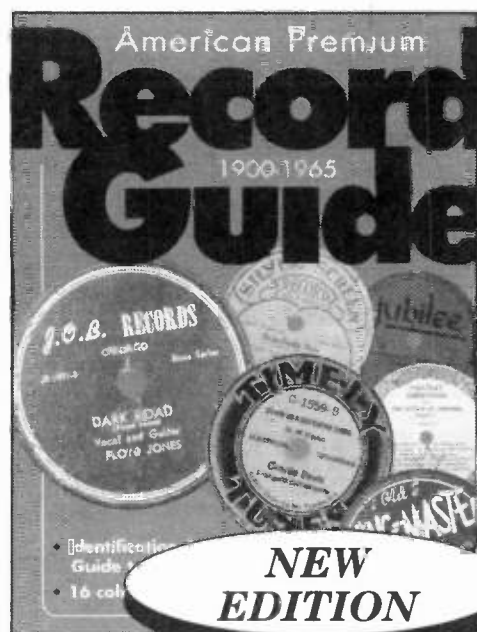
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by Les Docks

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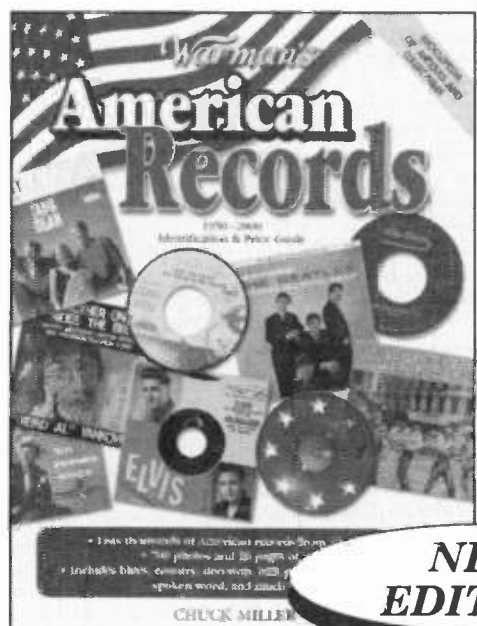
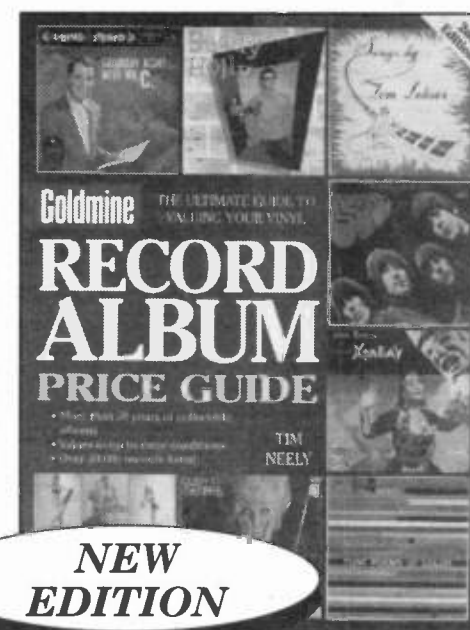
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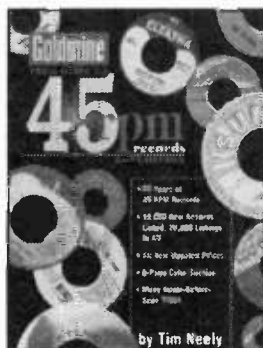
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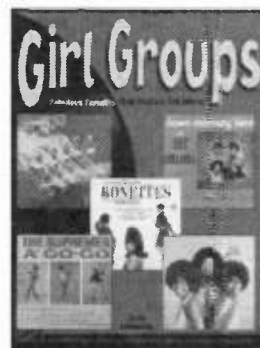
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ZAPPA, FRANK

ZAPPA, FRANK

ZAPPA, FRANK

ZAPPA, FRANK

(New Releases from page 37)

Lonely One," plus a version of Cream's "Politician" — jeez, try to find that mix of artists on a single radio format!

But, you know, such a mix might have been conceivable circa '66, when Top 40 radio regularly played The Count V and Frank Sinatra on the same station. *Out Of The Past* offers a heady, accomplished tribute to that time and succeeds as one talented artist's reinterpretation of what an exciting era it was. (available at www.markdoyle.com)

— Carl Cafarelli

DONNIE McCORMICK

Hell Of A Note

LB Productions (2002)

When you spend your days wading through the sea of CDs that surround your desk like I do, it's really a great thing to slide a disc in that stimulates your senses as much as the new Donnie McCormick *Hell Of A Note* does.

"Fishbone Joe" is a great story song, written by McCormick, as the bulk of these tunes are. His voice has the power of Bobby Whitlock blended with some real old Delta Mississippi blues vocal strains. Having listened to the CD several times, I keep going back to these first two tracks, although the entire album is as fresh as a summer breeze.

Atlanta's McCormick first made a name for himself as singer in the seminal Southern boogie band Eric Quincy Tate and has since released some mighty fine solo music. *Hell Of A Note* may be his best yet — 14 big tracks and not a filler in the bunch.

The album also features a great shuffling blues number, penned by former bandmate Wayne Sauls, called "Let's Go Into Town" and a real country track, "The Whiskey," that is traditional country injected with a whole lot of soul. "Spit In A Black Cat's Eye" is a rockin' blues number, and the set closer, "Life Is Good (I Woke Up Today)" is a fast rocker with exceptional lyrics.

McCormick has turned out a great album, one of the best of the year without a doubt. Excellent lyrics, a unique voice, top musicianship and great production make *Hell Of A Note* required listening for your Southern Music 101 course. (For ordering info e-mail blts@mindspring.com)

— Michael Buffalo Smith

PERNICE BROTHERS

The World Won't End

Ashmont Records (ASHM004)

You'll be thoroughly beguiled by the time you reach track six of Pernice Brothers' *The World Won't End*, the impossibly lovely, formally perfect "Let That Show" — so far the best pop song of the year. On your way there, you'll absorb the bittersweet, Byrdsy "Working Girls," the sad Southern California strains of "Our Time Has Passed" and the luminous rue of "Bryte Side." On the other side of "Let That Show" are beauties such as "Flaming Wreck" and "The Ballad Of Bjorn Borg," an intriguingly titled meditation on getting what you want before you're ready to hang it up (it's about far more than tennis).

Brothers Joe and Bob Pernice sing and play guitar and work musical magic with a gaggle of friends who have been with them since the early '90s, both in the Pernice Brothers, Joe's actual Mountain Boys and several solo spinoffs. They work out of western Massachusetts, pay homage to obvious influences such as Burt Bacharach, The Beach Boys, and The Zombies and to less-obvious ones such as Jimmy Webb,

The Chamber Strings have nothing to do with either chamber music or strings, but the music that fills their sophomore set, *Month Of Sundays* (Bobsled Records) is both tuneful and timeless. After disposing of the opening instrumental, the Chambers launch into a series of bright, breezy melodies and perfect pop provisos, most of which recall '60s standard-bearers — from Motown's masterminds to the Brill Building tunesmiths to certified masters such as Brian Wilson, Phil Spector, and Ray Davies. The cheery "The Fool Sings Without Any Song" and the harmonious "Make It Through The Summer" are but two examples of how. *Sundays'* sunny sentiments all but ensure its instant accessibility. (www.bobsledrecords.com; Box 6407, Aurora IL 60598)... On the surface, The

Sagittarius, and The Millennium, and make gorgeous power pop.

The Pernice Brothers are about guitars, darkling, provocative lyrics, smooth beds of strings and lushness and precision embodied in dreamy harmonies. Like Cardinal, Teenage Fan Club, and Superdrag, the Pernice Brothers reinvigorate '60s pop with their own distinctive and memorable sensibility.

Now that R.E.M. has embraced electronics and lost their relevance, it's heartening that the Pernice Brothers are raising the pop standard high, honing accessible, fully realized music that's particularly welcome — and rare — in our niche era.

— Carlo Wolff

VARIOUS ARTISTS

Down The Dirt Road: The Songs Of Charley Patten
Telarc Blues (CD-83535)

Charley Patten was a generation older than Robert Johnson and Muddy Waters. He recorded his first song in 1929 and died in 1934, leaving the music world 50 original songs. Telarc Records put together this tribute of various artists to one of the architects of the Delta Blues.

"Elder Greene Blues" features Steve James, who also wrote the liner notes, on a sparse arrangement for the authentic sound of Patten's music. The rest of the contributing artists follow suit as Graham Parker plays and sings "Poor Me" accompanied only by his guitar. Charlie Musslewhite does the same treatment to "Pea Vine Blues." "Pony Blues" sounds as if it were recorded in the early '30s, as does all the material here. There is a beautiful rendition of "I Shall Not Be Moved" by Paul Rishell and Annie Raines. "Some of These Days" lifts up spirits with Levon Helm on drums and T-Bone Wolk on banjo and mandolin. Joe Louis Walker stretches out for more than seven minutes on the traditional "Sugar Mama." A cool guitar arrangement by Dave Van Ronk clicks on "Mississippi Bo Weevil Blues." "Moon Going Down" rocks along under just two minutes but makes its point.

A tuba — that's right, a tuba — joins Steve James' old-style blues voice and banjo for the happy-go-lucky "Shake It And Break It." The very pretty instrumental blues of "Some Summer Day" smoothly fits in with Kid Bangham's sweet electric guitar work, supplemented with piano and organ by Dan McKinney. "Down The Dirt Road/When Your Way Gets Dark" has Collen Sexton's vocals along with Gregg Hoover's slide guitar for a melodic ending. All these recordings, although recent, capture the sound — and possibly the spirit — of Patten.

— Guy Lee

Short Takes

Grand Street Cryers would seem to have it all — solid songs, riveting arrangements and a radio-friendly focus. It's disappointing, then, that the band didn't get more mileage from their final effort, the self-titled *Grand Street Cryers* (Rainmaker Records RR79811-2), a driving, dynamic set of melodic rockers loaded with commercial credibility. While not quite as distinctive or instantly memorable as *Steady On The Shaky Ground*, the group's debut disc, songs such as "Blackout," "Gone" and "Home At Last" soar with anthemic authority. (e-mail: RainEmpire@aol.com; Box 720159, Dallas TX 75372. Ph: 214-744-0290)... *Stereophonic Nervous Breakdown*

GONZALO RUBALCABA

Supernova

Blue Note (7243 5 31172 2 1)

An extraordinary blend of imagination and authority, Rubalcaba's seventh Blue Note album effectively plaits Rubalcaba's African, Cuban and classical influences in music of the highest, most swinging order. Sparked by dazzling technique and aggressive melodicism, Rubalcaba's trio plays as if of one mind. Upright bassist Carlos Henriquez pops and arcs with aplomb (check his counterpoint on "La Voz del Centro"), while drummer/"rainmaker" Ignacio Berroa crafts remarkably complex beats.

The tunes span two versions of the title track that form a kind of an inner suite; a recasting of the Mexican "Alma Mia" as Cuban son; the daunting, rhythmically

(HDCD), the first full-length CD by St. Louis' Ken Kase Band, belies the fact that the group has yet to hit the five-year milestone. Polished, professional and filled with vibrant melodies, the album exudes a crisp confidence that's evident from the outset. Songs such as "The Names Of The Roses" (one of the best songs Billy Joel never wrote), "An Accountant's Tale," "Your Calendar" and "Everything Changes When you're Old" (a clever chronicle of the perks and punishments of aging) are effervescent and effusive, while "I Spy" and "White Man's Overbite" give way to an outpour of funk-up frenzy. (www.kenkase.com; c/o Initial Productions, 4627 McPherson, Suite 1F, St. Louis MO 63108)...

— Lee Zimmerman

complicated original, "The Hard One"; and the most vivid of all, "El Cadete Constitucional," a *danzon* Rubalcaba's grandfather wrote some 100 years ago. Recast as a courtly shuffle, "Cadete" conjures images of elegance and order, like the plazas of Old Havana. The Quintero brothers, Luis and Robert, flesh out "Cadete" and the similarly visual "El Manicero" ("The Peanut Vendor") with congas, timbales and *guiro*, a gourd-based percussion instrument.

Rubalcaba generally hews to the acoustic piano, occasionally deploying synthesizers to make his modernist point. An astonishingly virtuosic player, his style simultaneously evokes Franz Liszt, Lennie Tristano, Fats Waller, and Thelonious Monk, yielding a muscular stylistic soufflé and a memorable album.

— Carlo Wolff

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Elvis News

A WORLD OF ELVIS MATERIAL

by Eddie Hammer

Foreign releases dominate Goldmine's *Elvis News* this month, with some excellent entries. It always seems our American hero is more appreciated overseas than here, and that fact never sits right with me. He's ours forever, and we should never forget that — he's a blessing.

Japan's new series *Rock And Roll — The Greatest Years* is a winner with the first three volumes including the King ("Heartbreak Hotel," "Don't Be Cruel," "Blue Suede Shoes" and "Love Me Tender"). The covers show multiple stars, and a picture of Elvis on *Stage Show*, Tommy and Jimmy Dorsey's variety show, is among them. I agree with certain selections included — Paul Anka's "Diana," Neil Sedaka's "Calendar Girl" and Nancy Sinatra's "Boots" — but not Michael "Wacko" Jackson's "Ben" and The Carpenters' "Jamabalaya." The selections are not all '50s, which I would argue with anyone as the greatest years for everything — especially music.

Remember when the first set of 20 Japanese paper sleeves came out? Well, there was a promo vinyl extended-play record available, very limited and rare. The cover was exactly like our *Heartbreak Hotel* EP, but it has no back cover. I believe, as many other collectors do, that all Elvis material from Japan is rare, especially vinyl. Have you seen the prices that are on Japanese Elvis vinyl? Buy a Caddy instead.

China has a compilation out this month, *Greatest Oldies Collection*. But with a scene from *Gone With The Wind* and Beatles pics on its cover, it's only a curiosity, as is the selection of tunes — Andy Williams (!), "Exodus" by Pat Boone (I really liked that song before this) Elvis' "L.M.T." and "High Noon" sung by Frankie Laine (I'm partial to Tex Ritter's version).

All *The Great Songs I Love* (a product from the Far East) parts two and three include "Can't Help Falling In Love" and "Wooden Heart." This is a VCD tribute to great movie songs and also includes *Casablanca* and *James Bond* tunes. Another new product from that area includes *Power Love Song Station — 1970's* with the man's "Shoppin' Around" and "If You Asked Me To" (among others). Remember when Natalie Wood traveled to Memphis and rode on Elvis' bike wearing that velvet-collared sport coat? If yes, a picture of that is on the cover. She was a gorgeous woman, and I don't think she traveled there for a bike ride or a good night kiss only.

A karaoke VCD (?) *Songs Popularized By E.P.* has all the basic hits, but why include Hank Williams' "Your Cheatin' Heart"? Thailand also has some VCDs — both karaoke — *In The Style Of Elvis* with drawn pinups on the covers. No need for these at all. Another Eastern title, *Golden Oldies Of The Century* (VCD) includes "Hotel" and some original footage, but "Funky Town" and "Sky High" are long-forgotten hits by one-hit wonders. [Since "Funky Town" made it to #1 and #6 for two one-hit wonders, does that make it a twice-hit wonder? — Ed.] People in this region have already booted *3000 Miles To Graceland* — that was fast! — and included Chinese subtitles.

Korea (or China) chose an interesting title that got me — *Best Love Songs Of 30 Years Before* (a box set of five discs with Elvis tracks on four of them). It has some great pics but is odd also. You'll reminisce as I did on the neglected great songs of the '50s and '60s that are never included on any hits package. Ever notice that most of these various artists hits albums seem to choose biggies, but they're all the same selections?

Want to hear an ultra-weird combo two-CD package? *James Brown And Elvis* — new from south of the border. Elvis' disc is a boring, redundant *Hayride* compilation, but Brown, the "hardest working man in show business" does his stuff. Although he is no great singer, you have to admit he is a real performer, unlike a boring Tony Bennett, who I walked out on during a concert. Brown is in a class by himself. Listen to "Try Me." Try to find this set, even though it might be difficult since I don't think it sold well. Usually an Elvis guy would not

go out and buy one of Brown's albums. I bought it for Elvis, but Brown was the interesting part.

Elvis And Friends, a new version, has our guy doing seven '50s numbers and a cover with Fats Domino, plus Jerry Lee Lewis and that Boone guy again. Are they doing this just to annoy me and my fellow Elvis people? Besides that very poor "Tutti-Frutti" by the pure one, Carl Perkins does nice versions of "Hound Dog" and "Jailhouse Rock," but it's not even close to the real thing.

An album by Patty Loveless (I was always intrigued by her name, and if this is a stage name, her real name must be very bad.), *I Try To Think About Elvis*, has the lyrics on the cover. He's on her mind all the time? Smart girl. [Her given name was Ramey. Her first husband's last name was Lovelace but I think she changed it to get away from the Linda Lovelace Deepthroat connotation. — Jim Bagley, Goldmine Country Junction editor.]

Watch out for two new titles, *Hound Dog* and *Heartbreak Hotel*, as they both contain *Hayride* shows again. We've had these titles already. Fellas, cool it with the *Hayride* material.

Elvis Party Time (a brand-new edition) has an *Aloha* picture and a sexy '50s pose on the cover and disc. Danny Mirror ("I Remember E.P.") and The Jordanares supply the music. If you buy this one, don't play it. Just look at the great cover.

Elvis: The Concert is going back to Australia again and to other areas also. I hope the rumor that the tour will appear at Madison Square Garden is true. I'll be there with my expensive stub, seeing that great show and remembering that it was there I saw Elvis in '72. Don't start me talking about that show! That was one of the greatest shows of all time. Elvis was not that popular in N.Y. until everyone heard and saw what he could do — everything!

That Rio guy has a gospel album out called the *Voice Of Elvis*. Need I go on?

In the late '80s, *Songs Of Bob Dylan*, deleted a long time ago, became popular, especially to Elvis folk, because it includes "Tomorrow Is A Long Time," which I know is underrated. Now, the album is sort of rare. Volume two came out last week with a subtitle, *May Your Songs Always Be Sung Again*. I have no problem with Mr. Zimmerman's music — 100 percent better than today's "hits." And they thought Dylan's lyrics were hard to hear back then. You translate rap to me and I'll give you a reward. So, Elvis does the same song, along with Harry Belafonte, Etta James, and Melanie. It actually is a birthday tribute to Dylan on his 60th — doesn't that make you feel old?

Stars Of Las Vegas: Nobody Does It Better depicts Elvis, Jose Feliciano (love his cover of The Doors' "Light My Fire") and Dolly Parton (no comment) on the cover — nice artwork. "That's All Right Mama" is Elvis' contribution, (very odd choice for a Vegas-inspired album — true?) along with Dean Martin, Nat King Cole, Bobby Darin, Liberace, and Frank Sinatra. Lots of talent here, with an inclusion of an insert telling about Vegas' past, starting with Bugsy Segal. A nice package with a low cost — buy it.

That *Follow That Dream* foreign series (the U.S. has lost out big time on this one) has *Easter Special* with Elvis in a tux on the cover. Check out the back and tell me our pretty boy didn't live up to his reputation — he looks fantastic. From material from the 1957 March Of Dimes awareness campaign (Elvis was involved) to "There Is No Gods But God," "Run On" and many other gospel titles. The song set is nice, but the cover is better. Speaking of the March Of Dimes, many years ago I bought the two versions of the 16-inch transcription discs from the campaign, [One disc is an interview disc, and the other has Elvis singing "Love Me Tender" and also has music from other performers, according to archivists at Graceland. — Ed.] which I could not play, as I know about their rarity. The guy from whom I purchased them also threw in a glossy press photograph of Elvis and the polio child with the huge lollipop. If you get this issue, look under the disc to know exactly what

photo I mean.

BBC Radio Europe put out a two-CD set, *Voices Of The Century*, containing "Suspicious Minds" along with songs by greats such as Buddy Holly, Roy Orbison, Al Jolson, and Bing Crosby. No big thing here and a dull package. Put this one on your least-wanted chart.

I reported on an album called *Good Rocking Tonight* some moons back. There are many with this title, but this one, by Rockatoon, has a cartoon cover and a poster bonus. The company's latest Elvis album, *Hayrides And Gambling Halls*, deals with the *Hayride* shows and songs recorded when Elvis got out of the army ('56-'61). "Fever" is always worth a listen. John Lennon once said, "Elvis died in the army," but that was proven wrong many times over, especially in the 1968-69 performances. Lennon was great musically, but this brilliant statement is almost as bad as when he said The Beatles were more popular than Jesus.

The Elvis fan club in Denmark celebrated the 10th anniversary of its Elvis convention with a CD, *Funny How Time Slips Away*, which has a classy glossy gatefold cover picturing Elvis being interviewed. The cover also has the straw hats background from *Aloha*. Reading the liner notes is not possible for a non-Danish speaking guy such as me and probably many fans reading this. An old boot, *Alternate Aloha*, has this cover also. Elvis Unlimited Production is the compiler, and it's a nice club to join, even if you have to deal with my old friend Henrik (who you'll learn to like, as I did). The release includes a message from Graceland executive Patsy Anderson, among introductions and talk from Elvis' crew and even a farewell. Buy this one. Also purchase *Press Interview* — a black gatefold two-CD set with royal choices for the enclosed photos, which date from '56 to '72 and include shots from Vegas, Texas, Hawaii, etc. The beautiful parcel got me, but I'm easy.

In The Shadow Of A Legend, yet another Danish job but a promo, has a nice cover, but it uses one of those unflattering pics. There are photos of Elvis, Vernon, and Gladys and even audio of a telephone call Vernon had after his son's death. Vernon also talks in interviews about Elvis' early days and other topics, highlighted with material from that classic '56 interview from Tupelo, some army interviews and a N.Y. clip. Lots more chat is included, and it's nice to have it all in one set.

I managed to obtain a CD of *Live Greatest Hits* with an interesting press release quoting Lennon's statement, "Before there was Elvis, there was nothing." The album, with exciting (but redundant) live performances, is a companion to Europe's *50 Greatest* set that sold 700,000 in the first six weeks. So, what about releasing it in America? Ireland even has a new CD and booklet in a hang-up pack, using the cover of Japan's *Mega Elvis* album, but it's called *Elvis Live*. Very unusual song picks — "Spanish Begun" and two medleys from Vegas. This has very novel content. Try to find this one.

Elvis' Greatest Hits (two CDs) uses the same cover of the past-reported Swedish set. The insert on this one shows picture sleeves of the past. Don't forget to get the promo single "Are You Lonesome Tonight" (laughing version) for this CD.

If you go for tributes, as I do, Ronnie McDowell honors the King (a Danish album), talks about his hit, "The King Is Gone," and performs the regular Elvis hits.

Elvis At The Movies has that Andy Warhol Elvis painting from *Flaming Star*. This release has 10 songs and is produced in the U.K. but has a sticker that says, "Made in Italy"! The insert for this one has titles and pictures relating to each song. Nice inexpensive buy.

On a TV station in Europe, there recently was an ad to buy an album, *Film Hits — 40 Best Film Music* with a cover that pictures Elvis, Marilyn Monroe, Martin, and Lee Marvin (?). This BMG Special Products CD contains "Teddy Bear." (I absolutely love the scene where his perfect hair is falling and it looks great. He's wearing that satin Western shirt that I would love to own. It resides in a fan's house in the Midwest who wouldn't take a million dollars for it. She was a contestant on the old Groucho Marx TV show *You Bet Your Life*. Don't ask me how I know this fact because I don't remember.) Martin sings a song from his TV show (film?), Chuck Berry performs "You Never Can Tell" from *Pulp Fiction* and *Casablanca*'s Dooley Wilson does "As Time Goes By," a classic song from my all-time favorite film.

Next month I'll review the new RCA releases. I know you will not be disappointed in them — well, only in their cost!

— Eddie Hammer T.C.B.
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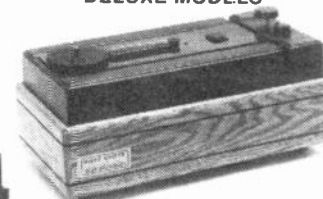
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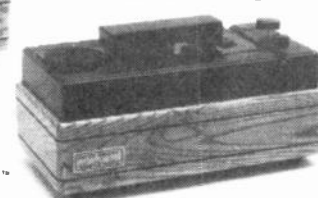
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New Releases on Compact Disc

Beatles - Abbey Road Recording Sessions (5 CD) - excellent studio outtakes - 73 tracks (73:46, 68:15, 64:48, 63:22, and 65:28)

Beatles - All Together Now - portable tape recorder sessions from the Beatles' chauffeur 1963-64 - very good quality recordings - 44 tracks (69:15)

Beatles - The Alternate Abbey Road - alternative mixes - excellent quality studio outtakes - 25 tracks (71:14)

Beatles - The Alternate Mystery Tour (2 CD) - alternative mixes - excellent studio outtakes - 47 tracks (74:08 and 74:00)

Beatles - As Nature Intended - Apple Corps Rooftop Performance 1/30/69 (nine tracks - excellent soundboard) plus first Glyn Johns *Get Back* master tape 1969 (thirteen tracks - excellent studio recordings) (71:39)

Beatles - Complete Hollywood Bowl Concerts (2 CD) - Hollywood CA 8/23/64 (twelve tracks), 8/30/65 (twelve), and 8/24/65 (twelve) plus interview 8/23/64 and press conference 8/29/65 - excellent quality soundboards (73:30 and 67:49)

Beatles - The Complete Rooftop Concert - last public performance 1/30/69 - very good soundboard - 22 completed songs (73:46)

Beatles - The "Let It Be" Rehearsals - excellent quality studio outtakes in mono and stereo - thirty songs (74:51)

Beatles - The Lost Pepperland Reel and other Rarities - excellent quality studio recordings - twenty tracks (55:31)

Beatles - Revolution - rare demos and alternative versions - excellent quality studio recordings - nineteen tracks (71:19)

Off Back Group - Final BBC on the Air - BBC 1971 - excellent quality FM broadcasts - nine tracks plus two bonus (66:42)

Joe Folds Five - Hollywood Night - The Palace, Hollywood, CA 1998 - soundboard recording (37:42)

Jack - No Mace Like Home (2 CD) - Reykjavik, Iceland 1/6/99 (excellent quality audio recording - 20 plus various live and studio rarities (eleven tracks) (73:40 and 71:52)

Jack Sabbath - London to Pittsburgh - London 3/77 (four tracks) and Pittsburgh 9/27/78 (four) plus Bologna, Italy 1973 (one) - excellent FM broadcasts (69:53)

Jack Sabbath - Northern Exposure - York Stadium, Toronto, Canada 7/18/71 - excellent quality soundboard - nine tracks (65:32)

Mad Faith - Rehearsals (2 CD) - Morgan Studios, London - March to May 1969 - excellent quality - 27 tracks (67:26 and 71:26)

My Buchanan - Short Fuse - Tokyo 9/25/86 (eight tracks) plus Dallas 1/10/76 (three tracks) - excellent soundboards (72:10)

Captain Beefheart - Out Here Over There - Top Gear 1/24/68 (four tracks) and 5/6/68 (four), France 1/27/68 (two), Kildermister 5/12/68 (three), Amorgos, France 10/69 (one) - very good to excellent quality (68:32)

Captain Beyond - Montreux Void - Montreux, Switzerland 9/18/71 (eight tracks) plus Miami FL 8/19/72 (ten) - good to very good audio recordings (48:22)

Philly Cash - The Beast in Me - Rocky Gap Festival, Cumberland MD 8/25/90 - excellent soundboard - 25 tracks (76:15)

Sheep Trick - Top of the World - Chicago 1979 - excellent quality FM broadcast - fifteen tracks (73:02)

The Clash - Bronx City Rockers - Live in NYC 1979 - excellent quality soundboard - 22 tracks (71:36)

The Clash - Burning Tokyo (2 CD) - Tokyo, Japan 1/30/82 - excellent audio recording - 31 tracks (62:24 and 52:43)

The Clash - From London to Jamaica - Bob Marley Center 10/27/82 - excellent quality soundboard recording - 16 tracks (59:37)

Coal Chamber - Dynamo - Dynamo Festival Eindhoven 1998 - eleven tracks - excellent quality (36:24)

Crash - Dazed in Detroit (2 CD) - Grande Ballroom, Detroit 11/8/68 (nine tracks) plus Winterland San Francisco 3/10/68 (three tracks) - excellent quality soundboards (68:17 and 67:19)

Crash - Oakland Farewell '68 - Oakland CA 10/4/68 - excellent quality soundboard recording - nine (69:35)

Crosby, Stills, Nash & Young - Back Then - LA Forum 6/28/70 (seven tracks) plus Winterland 1973 (six) plus Music Scene 9/29/69 (one) - excellent audio recordings (73:11)

Dylan - Genuine Basement Tapes, Volumes 1-5 - Saugerties, NY 1967 studio outtakes (66:40, 64:56, 61:18, 56:35, 68:13)

Gorge Harrison - All Things Must Surface (2 CD) - The Making of *All Things Must Pass*, Part II - excellent quality studio recordings - 29 tracks plus two bonus and a conversation with Harrison 2/15/01 (68:15 and 71:29)

Isane Clown Posse + Twiztid - Psychopaths from Outer Space - studio rarities - excellent sound - fifteen tracks (70:11)

Jefferson Airplane - The Woodstock Revival - listed as "the complete Woodstock 1969 performance," but obviously not from that venue - excellent quality soundboard circa 1969 - 16 tracks (60:21)

Kraftwerk - Frühwerke - 1969 Organization tracks (five) plus live USA 1974 (three) plus rare singles 1974-5 (three) (76:47)

Led Zepplin - Fillmore West (2 CD) - San Francisco 4/27/69 - excellent soundboard recording - 17 tracks (58:25 and 57:14)

Dave Matthews Band - Getting Mellow at the Meadowlands (3 CD) - East Rutherford NJ 7/12/00 - excellent audience recording - twenty tracks (52:11, 47:44 & 59:50)

Paul McCartney & Wings - Last Flight (2 CD) - Glasgow, Scotland 12/17/79 (22 tracks) plus Kampuchea Concert (six) - excellent quality soundboards (65:52 and 51:48)

Mudhoney - Fuzzbustlers - live in Europe 1989 - excellent audience recording - twelve tracks (52:23)

Nirvana - Outcesticide II: The Needle and the Damage Done - unreleased studio tracks (ten tracks) plus live covers (three), duets (two), and rarities (six) - very good to excellent quality (77:23)

A Perfect Circle - Phoenix Rising - Phoenix AZ 6/4/00 - excellent quality FM broadcast - ten tracks plus interview (47:09)

Peter Green Splinter Group - Black Magic Manalishi with the Rattlesnake Snake - Milwaukee, WI 9/13/00 - very good audience recording - twelve tracks (68:08)

Pink Floyd - The Man & The Journey - Amsterdam 9/17/69 - excellent quality soundboard recording - tracks (68:10)

Elvis Presley - A Hot Winter Night in Dallas - five in Dallas 12/28/76 - excellent soundboard recording - 26 tracks (61:02)

Prince - Paris Affair - Paris, France 1987 - excellent quality soundboard recording - fifteen tracks (78:18)

Rage Against the Machine - Battle of Mexico City - Mexico City 10/27/99 (nine tracks) plus Rage TV 11/3/99 (two) - very soundboards (35:35)

Rolling Stones - Live at the Shepherd's Bush Empire (2 CD) - 6/8/99 with Sheryl Crow - excellent audience recording - twenty tracks plus six bonus with Crow (58:11 and 65:18)

Rolling Stones - R.S.V.P. - unreleased and alternative takes from "Beggars Banquet" - excellent studio recordings - 17 tracks (72:33)

Bob Seger and the Silver Bullet Band - Connecticut Yankee - Hartford CT 1983 - excellent quality soundboard - 17 tracks (78:46)

Smashing Pumpkins - Wrapped Up in the Pleasures of the World - Reading Festival 8/25/95 - excellent quality soundboard - twelve tracks (59:10)

Patti Smith - Old Town Glitter (2 CD) - Chicago 7/15/00 - excellent quality soundboard recording - 17 tracks (51:18 and 40:35)

Springsteen - The Lost Masters III - Rattling the Chains (Darkness Masters Volume III) - studio outtakes from the *Darkness on the Edge of Town* sessions 6/77 to 9/77 - excellent quality - sixteen tracks (64:01)

Springsteen - The Lost Masters IV - Big Expensables (Songs That Got Away) - demos 1979 (two tracks), outtakes 1979, 1983 (two), and band rehearsals 1979 (ten) - excellent quality studio and soundboard (46:37)

Thin Lizzy - Out on Bail - live in Europe 1980 - excellent quality soundboard recording - fourteen tracks (79:13)

Tool - Ultra Rare Trax - rare live covers and duets - excellent quality audience recordings and soundboards - tracks (76:09)

U2 - Lost Broadcast Vol. 2 - Holland 10/30/81 and London 1981 - excellent quality FM broadcasts (68:33)

Van Halen with Ned Young - Rake It & Rock It - Braniff, San Francisco 3/5/94 (seven tracks) plus Bridge School Benefit, San Francisco 11/6/93 (four) - excellent quality soundboards (71:34)

The Waterboys - A Golden Day - Glastonbury UK 6/86 - excellent quality soundboard recording - ten tracks (59:07)

Wilco - American Stars in Bars - recorded in an American bar during Spring 1999 - excellent soundboard - 20 tracks (77:20)

Wings (with Paul McCartney) - "Got Any Toothpicks?" - Belgium (nine tracks) and Holland (five) 8/20/72 to 8/22/72 - excellent quality soundboards and FM broadcast (56:48)

Johnny Winter AND - Live '70 - '71 - Stockholm 2/1/71 (three tracks) plus Aragon Ballroom, Chicago 9/25/70 (eight) - very good to excellent quality FM broadcasts (68:37)

Yardbirds - Live 1968 (featuring Jimmy Page) - Anderson Theatre NYC 3/30/68 - out-of-print LP - nine tracks (44:47)

Frank Zappa - Thing-fish Outtake - studio quality - 17 tracks (64:02)

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ROY ORBISON

Orbison

Bear Family (BCD 16423) (German import) (Seven discs)

There have been Roy Orbison boxed sets before — but certainly none on this spectacular scale.

Seven jam-packed discs contain everything the Big O cut from 1955 to "Ride Away," his first MGM hit a decade later. The set encompasses previously unreleased acetates of "Ooby Dooby" and The Clovers' "Hey! Miss Fannie" (shipped off to Columbia Records, never to be heard again until now); his ultra-rare, pre-Sun Records coupling of "Ooby Dooby" and "Trying To Get To You" for the tiny Texas-based Je-Wel label; considerably different alternates of a slew of well-known Sun titles (including three more extremely similar "Ooby Dooby"s and a spoken-word rendition of the terminally wimpy Bill Justis-penned "Chicken-Hearted" that must have horrified Orbison upon playback); previously unreleased renditions of "An Empty Cup" (covered by Buddy Holly) and "Cat Called Domino" (choppier than the ominous Sun version, with a Tex-Mex drive) from a '57 session at Norman Petty's studio in Clovis, N.M.; and four duet demos from the turn of the decade by Orbison and songwriting partner Joe Melson (three ballads and the rocking "She's Okay").

The packaging is sumptuous, in typical Bear Family fashion — Colin Escott's fascinating essay on Orbison is housed in an LP-sized hardcover book blessed with more vintage shots of Orbison than have been likely gathered in one spot before. The book also includes a detailed Orbison sessionography.

Though retroactively painted as a reluctant rockabilly, the bespectacled Texan sounded anything but on his first sizzling single for Sam Phillips' legendary Memphis-based Sun label in 1956. His initial hit (you guessed it!) "Ooby Dooby" was coupled with the equally incendiary original "Go! Go! Go!" Both cuts enjoyed tough support from The Teen Kings, the combo Orbison fronted in west Texas.

Along with his Sun encore pairing "Rock House" and "You're My Baby" (again with The Teen Kings), these are the purest studio examples of Orbison's stinging rockabilly attack and showcase his exceptional and often overlooked lead guitar work, peppered with two-string slides and brisk bottom-end boogie riffs.

The Kings didn't dig it when Orbison ended up top-billed on "Ooby Dooby" and soon departed, but Orbison cut some snarling rockers with Sun's house musicians in '57 ("Mean Little Mama," "I Like Love," "Problem Child") and a dud or two (the aforementioned "Chicken-Hearted").

Disc three will be a revelation for anyone not in possession of its single-CD incarnation on Fuel 2000: Orbison and The Teen Kings roaring through 16 rockers on their locally aired Texas TV program in the spring of '56 (whoever thought they'd hear the Big O cut loose on "Rip It Up," "Brown-Eyed Handsome Man," "Lawdy Miss Clawdy" or "Blue Suede Shoes" — especially with sound quality this crisp and full?).

A 1958 dalliance at RCA Victor under the recently deceased Nashville honcho Chet Atkins' watch produced four fairly dreary items and the wonderful Orbison-penned rocker "Almost Eighteen." But Nashville proved Orbison's salvation once he signed on the dotted line at Fred Foster's then-established Monument Records. His first '59 session for the company resulted in lots and lots of takes of "Paper Boy" and the storming "With The Bug," none deemed usable. But after that, little he cut for Foster wasn't revered. With Music Row's "A" Team (including bassist Bob Moore, yakety saxist Boots Randolph, guitarist Hank Garland, pianist Floyd Cramer, and drummer Buddy Harman) at Orbison's behest, his staggering pipes confidently soared heavenward on a thrilling blanket of strings and voices, as he delivered some of the most heart-breaking ballads ever devised for pop consumption (most of them written by Orbison with Melson and later Bill Dees).



Roy Orbison

Beginning in 1960 with the shattering "Only The Lonely" and extending through "Blue Angel," "I'm Hurtin'," the paranoid "Running Scared," an incomparably suicidal "Crying," a picturesque "Blue Bayou," the fragile "In Dreams" and "It's Over," Orbison established himself as the principal pop-rock balladeer of the early '60s. (Outfitted in a black-dyed pompadour and mysterious shades, his reign was challenged only by Gene Pitney.) There are up-tempo smashes too — the bluesy "Dream Baby" and "Candy Man," a jackhammer '63 cover of Elvis Presley's "Mean Woman Blues" and his immortal '64 chart-topper "Oh, Pretty Woman," which at least momentarily held the British Invasion at bay with a fascinating storyline peppered with Orbison's saucy trademark growl and "Mercy!" exclamation.

One of the side benefits of this box is the chance to revisit all the Monument album tracks and B-sides that haven't been reissued as extensively — the verdant "Blue Avenue," the frisky "Loneliness" and "Dance" (the latter sporting a sizzling Randolph sax break), chilling 1960 renditions of Don Gibson's "(I'd Be) A Legend In My Time" and Boudleaux Bryant's tremulous "Love Hurts," dynamic arrangements of Shirley & Lee's "Let The Good Times Roll" and Ray Charles' "What'd I Say" and plenty of rare alternate takes. Even on the sweetest violin-drenched ballads, Orbison's magnificent voice is never less than spine-chilling; he even renders fascinating the 11 Coca-Cola radio spots closing the last disc.

This lavish collection merits the ultimate accolade: It's as sensational as Orbison's voice itself. (PO Box 1154, D-27727 Hambergen, Germany)

— Bill Dahl

LUTHER VANDROSS
Never Too Much
Epic/Legacy (EK 85381)

Forever, For Always, For Love
Epic/Legacy (EK 85383)

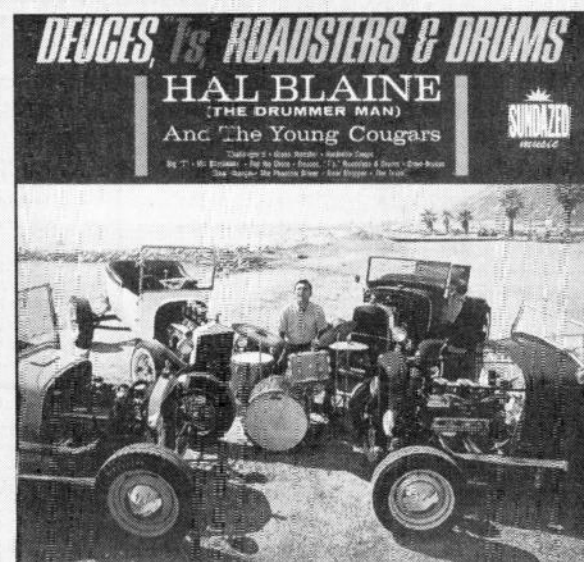
Give Me the Reason
Epic/Legacy (EK 85382)

Power of Love
Epic/Legacy (EK 85380)

Luther Vandross is a sweet soul singer of the highest order. In the '80s, you couldn't touch him. He is smooth, suave and sophisticated, and he writes, produces and arranges his own material. Coming from a well-documented and studied session/studio career in the '70s (most notably a Juicy Fruit gum commercial and David Bowie's "Young Americans"), Vandross was already a made man by the time his debut solo album, *Never Too Much*, was released in 1981 (there was a failed attempt by Vandross at a guy-group thing in the '70s).

Since then, he's been — like his much-tallied weight — up and down. He has recorded a couple genuinely classic R&B albums, several #1 soul songs and a catalog full of good intentions (mostly something to do with keeping the spirit of

REISSUES NEWS



Out now: From Sundazed comes Hal Blaine (The Drummer Man) And The Young Congars' *Deuces, 'T's, Roadsters & Drums* from 1963, containing 12 bonus tracks, including six previously unreleased cuts. Sundazed is also releasing on 180-gram vinyl The Rising Sons' self-titled debut album from the mid-60s. The Sons featured Taj Mahal and Ry Cooder. Also from Sundazed on 180-gram vinyl are MC5's live 1968 debut *Kick Out The Jams*; *I'm Cutting Out*, Michael Bloomfield's 1964-65 studio debut on electric guitar, featuring previously unheard alternate tracks; The Butterfield Blues Band's *East-West*, featuring Bloomfield on guitar; and two Beau Brummels compilations, *North Beach Legends* and *Gentle Wanderin' Ways*, both filled with demos and tracks from their third album, which was never released... *Grand Funk Lives* (1981 reunion album; Warner Bros./Full Moon), *Mark Farner Heirlooms: The Complete Atlantic Sessions, 1977-1978* (includes Farner's two solo albums, *Mark Farner* and *The Mark Farner Band — No Frills*; Atlantic/Rhino) and *What's Funkin'* (due in August) are the first in a series of reissues available on Farner's Web site (www.markfarner.com). Coming soon is *Mark Farner Biography* by Kris Englehardt (author of *The Beatles Undercover*) and the multi-disc *Mark Farner Anthology*... From premier session guitarist Al Casey comes *A Man For All Sessions*, a 32-track album of the '50s and '60s songs he played on as well as a few more recent renditions. The album was produced by, among others, Casey's longtime collaborator, Lee Hazlewood... *Blues Breakers* (Deram) by John Mayall With Eric Clapton has been remastered with two bonus tracks... Bobby "Blue" Bland's *The Anthology* (MCA) is a two-disc set featuring 50 songs by the R&B crooner from his Duke/Peacock days.

Coming soon: Due in August, '60s garage-band lovers should enjoy *Friday At The Hideout* (Norton, on vinyl LP and CD), a compilation of Detroit garage rockers recorded at the legendary teen hangout The Hideout, and *A Confederacy Of Dunces* (Norton, only on LP!), a compilation of '60s garage bands from Virginia including The Satellites, Wild Cherries, Panics, Live Wires and more, with the first-ever cover of Velvet Underground song, "There She Goes Again," by The Banana — which was recorded in Vietnam... Among other due Aug. 28 from Collectables are Neil Hefti's *Pardon My Doo-Wah/Hot 'N Hearty* (single disc), Les Paul & Mary Ford's *The Columbia Singles Collection* and Bing Crosby's *Hollywood — Volume II: 1930-34*, a compilation of Crosby's recordings from his film appearances... John Hartford's endearing *Gum Tree Canoe* (Flying Fish) has been reissued for the first time on CD, with two unreleased bonus tracks. Another Hartford release, *Hamilton Ironworks* — the last album recorded and released before his death June 4, 2000 — is being reissued by Rounder Records on Sept. 11.

Norton acquires Gait Records: Norton Records has purchased the Gait Records catalog, a Minneapolis-based label that was home for some wild rock 'n' rollers from 1958-64 including The Sonics, Bloodshot, The Strin Kings, surf-rockers The Jades and doo-woppers The Wisdoms and The Velquins, among others.

New street dates: Two Columbia/Legacy Miles Davis 75th anniversary projects have new street dates. *The Complete In A Silent Way Sessions* moves from Oct. 16 to Oct. 23 and *The Last Word: The Warner Bros. Recording (1985-91)* moves from September 2001 to February 2002.

— Greg Loesche

honest soul music alive). Listened to today, Vandross' albums (four of which — *Never Too Much*; '82's *Forever, For Always, For Love*; '86's *Give Me The Reason*; and '91's *Power Of Love* — have recently been remastered) reveal an artist rooted in the past, playing in the present, and looking toward the future.

That structure often left him open to stumbles. *Never Too Much*, the best of the bunch and, next to '85's *The Night I Fell In Love*, his most satisfying work, plays by contemporary rules (the R&B rhythms are a bit stiff, trying to work out a post-disco groove) but it still feels a bit rigid. However, Vandross soars over the songs — the title tune, "Sugar And Spice (I Found Me A Girl)" and "Don't You Know That?" were both hits — bringing it all together with compelling style and tone.

Yet Vandross is only as good as, or maybe a little better than, the material (*Never Too Much* began Vandross' obsession with the Burt Bacharach-Hal David songbook, which he still dips into; his latest album includes two Bacharach compositions). Which makes the following year's *Forever, For Always, For Love* sound like a bit of a knock-off, playing within the same territory as *Never Too Much* but never quite building to that landmark. Only the canny medley of "Bad Boy/Having A Party" is really worthy of the singer.

By '86's *Give Me The Reason*, Vandross was back in the groove. Pre-Pro Tools engineering, the studio-generated hum lends the album an unwanted clinical sound but still offers the singer in prime voice. "Stop To Love" and "There's Nothing Better Than Love," his kinda-dippy duet with Gregory Hines, are highlights. *Power Of Love* is more of the same, Vandross effortlessly working his "loverman" persona, and despite achieving

mixed results, "Power Of Love/Love Power" is a deserving #1 R&B song.

These four reissues emphasize both the beauty and flaws of the recordings. Vandross wisely balances club grooves with ballads on these decade-spanning albums. The songs are simultaneously sexy and soulful, both a nod to his past and a wink to the future. Taken together, they chart the first part of the career of an artist dedicated to professionalism and sweet soul music.

— Michael Gallucci

PET SHOP BOYS
Please
EMI (7243 530504)

Actually
EMI (7243 530506)

Introspective
EMI (7243 530507)

Behaviour
EMI (7243 530513)

Very
EMI (7243 530511)

The camp inherent to the Pet Shop Boys catalog is not only intentional, it's the point of their records. If the idea of recording Village People's gay anthem "Go West" with a lumberjack-like men's choir bellowing the chorus doesn't strike listeners as absurdly funny, then Pet Shop Boys' main joke — brilliantly played up on their first five albums — will probably make these '80s-era albums sound positively dated. It's heavy, gay-themed club disco, but the satire, irony, and bored cynicism at the root of the albums make them so much more.

Pet Shop Boys, actually.



Five limited-edition reissues of the Pet Shop Boys' seminal work — *Please* ('86), *Actually* ('87), *Introspective* ('88), *Behaviour* ('90), and *Very* ('93) — are packaged as two-CD sets, a remastered version of the original on one disc and a bonus disc filled with B-sides, remixes and unreleased tracks. Titled *Further Listening*, these collectors' extras sort through a decade of material (each bonus CD

fits the time period and album it accompanies) and pretty much gather the bulk of the Pet Shop Boys' non-album recordings.

Most significantly, they bring together a series of singles — including "Always On My Mind" and "Where The Streets Have No

(Please see Reissues page 55)

MICK RONSON

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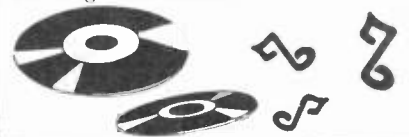
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(Reissues from page 53)

Name (I Can't Take My Eyes Off You) — that never found a place on the proper albums (excluding other compilations, and there have been several).

The heart of these reissues, however, is the original quintet. The developing line through the work (*Please* is weak, *Very* is their best piece) can be traced just as readily as the Pet Shop duo of Neil Tennant and Chris Lowe's infatuation and infiltration of club culture. The British boys adopted U.S. house music for their most disco-oriented work, *Introspective* (six songs expanded to album length), sucked it all in and rolled it

back out as a big dance party on *Very*. Only the debut *Please* lacks focus. Yet, it does contain their best, and breakthrough, single, "West End Girls."

With *Actually*, they mined a sublime balance of radio-ready singles ("What Have I Done To Deserve This?" with Dusty Springfield, "It's A Sin") and thematic album tracks ("One More Chance," "King's Cross"). It's a formula that continued, successfully, all the way through *Very* (after that, Pet Shop Boys became more insular, and subsequent albums sound hollow and impersonal).

The singles fuel the repertoire — "Domino Dancing" and "Left To My Own Devices" (*Introspective*), "So Hard" and "How Can You Expect To Be Taken Seriously?" (*Behaviour*),

"Can You Forgive Her" and "Go West" (*Very*) — but there are plenty of other smart and subversive things going on within the grooves.

Each set comes with a 36-page book containing interviews, lyrics and exclusive photos. They cover the basics as well as some revealing tidbits (Lowe admits he's a Beastie Boys fan, catching even longtime partner Tennant off guard). Tennant repeatedly references classical music as starting points for many of his songs but acknowledges his catering to club tastes, as well as the soaked-in humor that also served as catalysts. Acute listeners, though, already know that. These beautiful remasters merely dust off the nostalgia.

— Michael Gallucci

GOLDEN EARRING

The Devil Made Us Do It

Universal (549 149-2) (Four CDs) (Dutch import)

They had a thang. Switch on oldies radio any time of the day or night and sooner or later it'll come frolicking through the ether — "no more speed I'm almost there..." one of the greatest songs in motorvatin' history, Chuck Berry and "Roadrunner" and "Autobahn" all rolled into one, "we got a thing called Radar Love." Mention Golden Earring to the average English-speaking rock fans, and "Radar Love" will be the first thing they think of. Probably the last as well.

True, they are one of the stars of *Nuggets II*; true, too, they scored a minor U.K. radio hit with "Sleepwalkin'" a couple of years after the smash. But specialists and lunatics alone care for such minutiae. No matter that the Dutch rockers have a 35-year career that stretches back to the Beat Boom era — no matter, either, that they have released more putatively classic albums than any other band of their era. Golden Earring might be the biggest band on their homeland scene, but once the tulips and windmills fade from view, so does all sense of perspective. They had a thang — and they're stuck with it.

Four discs tell the Golden Earring story, three running through their career highlights in strict chronological order, a fourth sweeping up sundry rarities and oddities for the sake of collectors everywhere. We open, then, with "Please Go," The Golden Earrings' (as they were then called) first Dutch hit from September 1965; we close with "Yes We're On Fire," from summer 2000; and, in between times, we experience some almost shockingly unexpectedly exhilarating highs. 1971's "She Flies On Strange Wings" is a seven-minute epic of Who-like proportions, singlehandedly serving up proof that "Radar Love" was no fluke. The band had been great for years.

Of course Golden Earring have had some lows to match the highs. The late 1970s punk movement dealt their equilibrium something of a blow, as the band suddenly discovered that high-octane rock and organic liquid riffing were suddenly no longer the mood of the moment. In common with virtually every classic rock band of the age, they then spent the 1980s in fairly dire straits, nodding toward whichever foul flavors were in vogue at the time and quite forgetting the personable uniqueness that had allowed them to survive in the first place.

"Something Heavy Going Down" from 1984, was a minor classic, but the second

(Please see Reissues page 59)

THE LATE GREAT JOHNNY ACE AND THE TRANSITION FROM R&B TO ROCK 'N' ROLL

by James M. Salem

University Of Illinois Press (Paperback, \$19.95)

The more recent publication of the paperback edition of *The Late Great Johnny Ace* calls for a review, as the hardback did not get *Goldmine's* attention back in 1999. James M. Salem does two things in this book — tells the story of one of the most famed R&B figures in history, Johnny Ace, and then shows how his career represented the emergence of rock 'n' roll in the mid-1950s. He must face formidable hurdles in both, and that he succeeds is testament to the depth of his research and the thoughtfulness of his arguments.

Ace is virtually unknown by the mainstream audience. He is one of those acts who unfortunately has slipped through the cracks of long-term appreciation — because his career ended just as rock 'n' roll emerged in that key year of 1955, and his ballad-heavy repertoire is not something today appreciated by rock critics and blues critics (a self-inflicted mental malady of these professions, alas). A few blues reviewers of this book, for example, lacking a critical ear, have failed to distinguish Ace's solidly R&B work from Nat King Cole's pop repertoire.

Salem removes Ace's obscurity by masterfully showing how this Memphis singer experienced one of the most meteoric careers in R&B, where in little more than two years — August 1952 to December 1954 — he recorded eight Top 10 R&B hits for Don Robey's Duke Records (three of them hit #1). He shows how Ace was such a phenomenon in the black community that much of his recording legacy is still remembered by that

Book review

audience today and has been often reprised by other artists.

Ace's hit songs are "My Song" (#1), "Cross My Heart" (#3), "The Clock" (#1), "Saving My Love For You" (#2), "Please Forgive Me" (#6), "Never Let Me Go" (#9), "Pledging My Love" (#1) and "Anymore" (#7). (Interestingly, the lowest charting song, "Never Let Me Go," is the Ace song that has been most recorded by other artists, notably by The Impressions.) Then he ended his career — stupidly, not tragically — by shooting himself to death while playing Russian Roulette on Christmas Day

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1954. (Despite everything you've read, the "suicide" took place on Dec. 25, not Dec. 24, as Salem shows.) "Pledging My Love," released subsequently, became Ace's first and only record to cross over into the pop market, reaching #17 on the Pop chart.

Salem successfully argues how Johnny Ace's "Pledging My Love" became the most significant black crossover record in the emerging rock 'n' roll revolution. To do this, he demonstrates how the year 1955, above any other, was the significant transitional year in the emergence of rock 'n' roll. Salem's work represents how academic history can bring greater insight and greater accuracy to

the recording of popular music history.

By accuracy, I mean in terms of getting the true story. There are some minor factual errors that distract only a little from this excellent work. For example, the Lee Andrews And The Hearties' "The Clock" is not Ace's song, Billy Eckstine should be spelled Billy Eckstine (notwithstanding some trade ads that said "Eckstein"), and Johnny Otis discovered not Mel Evans but Mel Walker. Also, Salem makes it sound as though St. Clair Alexander recorded only one single, in 1986, when in fact he recorded a number of singles in the early 1960s for Don Talty.

In accessing the influence of Ace, Salem has overlooked the strong presence of Ace in the body of R&B music that is appreciated by Mexican-Americans, who loved his heartfelt balladry, notably "Cross My Heart" and "Never Let Me Go."

Salem has made extensive use of the published record on Ace and Duke Records and has interviewed some key people, notably Duke Records executive and booking agent Evelyn Johnson, engineer Bill Holford, producer David James Mattis, and family members St. Clair Alexander (brother), Lois Jean Alexander (wife), and Norma Williams Alexander (sister).

Salem is an academic — he is a professor and chair of American studies at the University Of Alabama — but readers will not find in this book dry, mind-numbing, jargon-filled prose that infests so much of academia. *The Late Great Johnny Ace* is a terrific read and keeps you turning the pages, even when you know how it ends. This is the most exciting book on popular music that this reviewer has read in the past few years.

— Robert Pruett

Steady stream of Beatles-related material means there's always something new to collect

by Matt Hurwitz

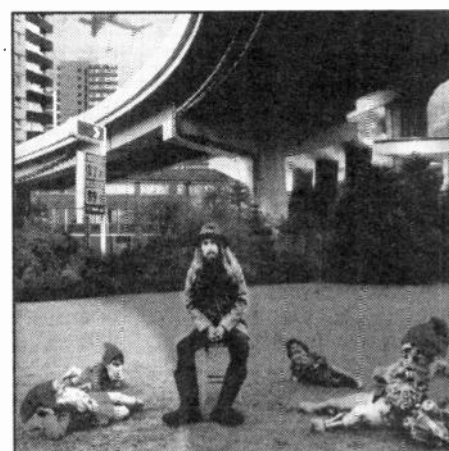
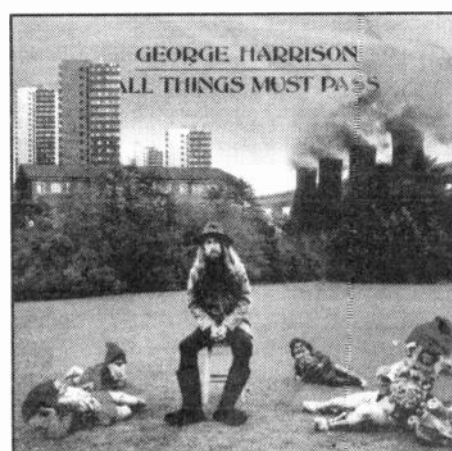
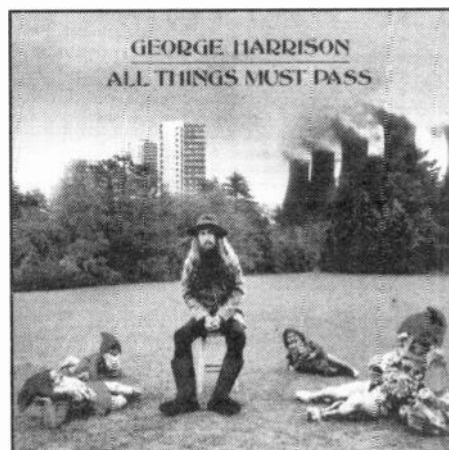
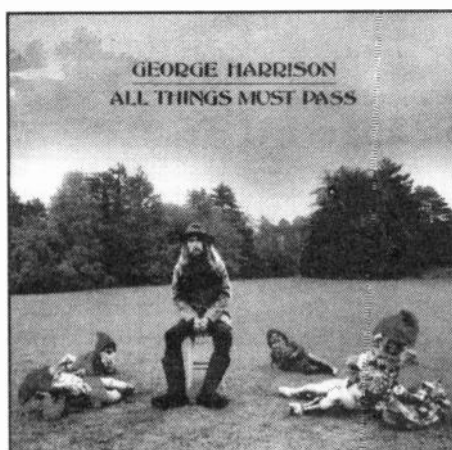
Individual members of The Beatles never are idle, with reissues of solo projects and new guest appearances hitting shelves recently. That constant stream of product means that there are always more recordings (promos, imports and variations thereof as well) to track down on both sides of the Atlantic. This article is the first of a series, because *Goldmine* knows that collectors want all the miniscule details when it comes to The Beatles and Apple-related releases.

All Things Must Pass — 30th anniversary

The quiet Beatle spent the latter half of 2000 preparing the re-release of his triumphant 1970 three-LP set, *All Things Must Pass* (Capitol CDP-7243-5-30474-2-9). The set is neatly packaged in a replica of the original box set — though slightly updated. The original Tom Wilkes/Barry Feinstein cover photo of George Harrison with his garden gnomes has been colorized with watercolors. Both of the CDs in the package now comes in its own pouchette, each (along with the cover of the 20-page booklet) showing different, incremental encroachment of the outside world on Harrison's beloved Friar Park. The booklet itself features lyrics, track notes by Harrison and outtake photos from both the cover shoot and that used for the "My Sweet Lord" picture sleeve. The album's freebie original poster, showing Harrison near a window at Friar Park, is shown in the booklet — along with an updated version of Harrison in the same spot, taken by his son, Dhani. The set was released Jan. 23, 2001, delayed from an initial release date of Nov. 21, 2000, as that date didn't provide ample time to prepare proper marketing for the release, following a quick announcement by Harrison of its impending issue.

David Costa, who has designed all of Harrison's/Traveling Wilburys' sleeve art since *Cloud Nine* (with the exception of *Live In Japan*, which was designed by Rick Ward) as well as layout for the recent *Beatles Anthology* book, noted that the cover is not a scan of the original but was rebuilt using the original photograph. "The cover font, an unusual one selected originally by Wilkes in 1970, is not one commonly found in computer graphics programs. 'We found it in a font book and had to scan it, letter by letter, to reproduce it,'" said Costa. Regarding the humorous updated sleeve design, Costa, who has known Harrison since the '60s, noted, "He does have a very Python-esque sense of humor."

The disc labels feature a gnome in purple, the gnome being the mascot of this reissue. One will also notice, besides the Capitol logo, a logo for another record label, written as "gn_" followed by the "Om" symbol. Put them together, and it's — "Gnome" Records. Costa notes that there is no such entity — "It's something we hit on together and decided to use."



The outside world is encroaching on Friar Park on George Harrison's *All Things Must Pass*: from the cover (top left) to the CD pouchettes to the booklet cover (bottom right).

The bar code wasn't designed into the back of the box art, so the various EMI labels around the world had to produce small bar code stickers to adhere to the shrink wrap on the back. On the front can be found a purple and black elliptical product sticker.

A pair of CD-R discs were prepared by Capitol Mastering as advance CDs, issued Dec. 20, 2000.

One rare and very collectable item was produced which, unfortunately, not many fans have seen. Though Paul McCartney was the first Beatle to issue a 3-D lenticular cover commercially, Harrison was actually the first to put one out this year. Kodak Digital Imaging manufactured about 1,000 lenticular plastic cover stickers for Harrison's use in promoting the *All Things Must Pass* reissue — that's 1,000 for worldwide distribution, making them extremely rare. The sticker, depending on how it's tilted, brings in or removes approximately 20 individual image elements — those pictured on the CD pouchettes and booklet (bridge, gas station, etc.). They were originally to be distributed already placed onto an *All Things Must Pass* 30th anniversary box cover, but most, it appears, if found at all, are loose, still with their paper backing.

EMI in England also issued the new re-release on vinyl LP. The set comes, again, in a fine replica/update of the original LP box (minus the spine printing). Like the CDs, each LP comes in its own sleeve — though,

as you may have figured, there are three "inner bags" (U.K. term for album sleeves) instead of the two in the CD set, since there are three LPs, making the third sleeve unique in design (it adds in a rowhouse structure behind the gas station). The side split for the tracks, by the way, is also unique on the LP set. On the CDs, disc one features the first two LP sides, plus the five bonus tracks; disc two has sides three and four, plus the *Apple Jam* (retitled *Original Jam*). On the LP reissue, the original LP sides are more accurately reproduced, adding one bonus track per side at the end of each. The *Original Jam* appears on the third LP, as the *Apple Jam* did, though in Harrison's new chronological order, as it appears on the CDs. The eight-page booklet also features an additional photo of Harrison not found in the CD booklet, showing him holding an umbrella while with his gnomes.

Both Capitol and EMI issued an identical eight-track CD sampler from the *All Things Must Pass* reissue (EMI's with a Parlophone logo), titled *All Things Must Pass — Special Advance Sampler*. The Capitol disc (Capitol DPRO-7087-6-15912-2-4) was released Jan. 4, 2001, the U.K. one (Parlophone CDLRL-043) shortly afterward, on Jan. 15, 2001 (and, no, the -043 selection number doesn't mean anything special — it's just one in a series of EMI promo discs). Featured are: "My Sweet Lord," "What Is Life," "Isn't It A Pity," "Ballad Of Sir Frankie Crisp (Let It Roll)," "Wah-Wah," "Beware Of Darkness," "All Things

Must Pass" and, added as an "Additional Track," the updated "My Sweet Lord (2000)"

The disc comes in a standard jewel case, with a full-color, two-sided, single-sheet front insert (the back side has info about the upcoming reissue) and a white-on-black tray card, with spot purple on the "Gnome" logo. The disc label is identical to the commercial CD set labels, with the purple gnome.

Capitol issued a second promotional CD to accompany the release two months later, titled *A Conversation With George Harrison* (Capitol DPRO-7087-6-15950-2-4). Harrison had been at the Capitol Tower on Feb. 15, 2001, participating in a pair of online chats (his first) in the company's ninth floor conference room. After that, he and publicist Elizabeth Freund went downstairs to one of Capitol's vintage studios to record an interview, using questions provided by musicologist Chris Carter (Carter then skillfully replaced Freund with his own radio-friendly voice, making it appear as if it were he asking the questions). The disc was promptly put on the Capitol production schedule the following week and released a month later, on March 26, 2001.

The package comes in a standard jewel case, with an eight-page booklet. The booklet contains the script for the interview, with individual tracks for both questions and answers (a total of 13 such Q&As). The front cover has a modified Harrison-with-umbrella shot (someone has drawn in some blue fringes on the umbrella); the back cover features the full-color modern shot of Harrison in front of his hallway window, with a mini of the reissue cover. The disc label features the same light-purple image as the background from the CD booklet lyric pages, with label copy in white. Slightly more than 4,000 of the discs were produced — a great item to own, with a happy, conversational Harrison.

Prior to the reissue, Capitol released a seven-inch promotional single featuring "My Sweet Lord" backed with "My Sweet Lord (2000)" (Capitol 7PRO-7087-6-15930-7-5, released Jan. 17, 2001). The disc comes in a beautiful picture sleeve, a replica of the original sleeve issued in November 1970. As Costa did, Capitol's art department had to recreate the sleeve font by scanning and piecing it together — incredibly effective. The sleeve was printed by Shorewood, who produced many of the Beatles LPs and seven-inch sleeves in the '60s. The back features the same picture of Harrison in front of his hallway window as on the interview CD back, with sleeve copy to its right. The disc has a plain white backdrop with black label copy, printed by the disc's pressing plant, Specialty Records. The disc was cut by Capitol's Ron McMaster in mid-December. A total of approximately 5,800 singles were manufactured and distributed for promotional use.

EMI-Capitol Music Special Markets

(Please see Beatles promos page 60)

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Record Shows

Please call ahead before you travel. All information listed herein is provided by the show promoters, is subject to change and is not independently verified by the Goldmine staff. Show promoters who wish to have their record and CD shows listed should mail all pertinent information at least two months in advance of the show to: Goldmine Show Calendar, 700 E. State Street, Iola, WI 54990 or FAX to 715-445-4087.

Aug 24-26 ENGLAND, Liverpool. Beatles RoadShow Weekend. Steve Holmes, 36 Brookgreen Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.

Aug 25 TN, Knoxville. Music Expo, Budget Inn of America, 323 Cedar Bluff Rd., I-75 & 40, Exit 378, SH: 10am-4pm, T: 30-6, F: \$50., A: \$2. Kevin Folketh, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.

Aug 25 ENGLAND, Northampton. Music Fair, Derngate. Guildhall Rd., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Aug 26 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangefarmer Ave., SH: 10am-3pm, T: 135-8, F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

Aug 26 CA, San Francisco. Rock 'n' Swap, University of San Francisco, McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$2. KUSF, Robert Barone, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

Aug 26 GA, Atlanta. Record & CD Show, Ramada Inn, I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. Keith Alverson, PH: 770-463-2727.

Aug 26 NY, New York. Super Soul the NY City Record Convention, Gramercy Park Hotel, 2 Lexington Ave., at 21st St., SH: 10am-5pm. Record King, PH: 917-701-7089 or 506-1772.

Sep 1 ENGLAND, Birmingham. Music Fair, Academy. Dale End, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Sep 1 HOLLAND, Leiden. Record & CD Fair, Antonius Zalen-centrum. Lange Mare 43, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$2. KUSF, Robert Barone, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

Sep 2 ENGLAND, Leicester. Music Fair, Aylesstone Leisure Centre, Saffron Ln., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Sep 8 IL, Hillside. Record Convention, Holiday Inn, I-290 & Wolf Rd., SH: 9am-4pm, F: \$45-\$50., A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.

Sep 8 IN, Indianapolis. James Dean Memorial Gallery, Fountain Square Theatre, F: \$14. James Dean Memorial Gallery, 425 N. Main St., Fairmont, IN 46928. PH: 765-948-3326 or FAX: 765-948-3326.

Sep 8 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Sep 8 TN, Nashville. Music Collectors' Convention, Day's Inn-Airport, Briely Pkwy., SH: 10am-3pm, F: \$30. if paid one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult, 10am-3pm. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

Sep 8 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Sep 9 FL, Ft. Lauderdale. Record & CD Show, Airport Inn, 2440 State Rd. 84 (just W. of I-95), SH: 10am-4pm, F: \$40., A: \$2. John Miller, PH/FAX: 954-926-4545.

Sep 9 MA, Boston. New England Record & Compact Disc Expo, Radisson Hotel, 200 Stuart St., SH: 10am-5pm, A: \$4. Randolph Music Ctr., PH: 781-986-4538.

Sep 9 MI, Roseville. Metro Detroit Record Show, VFW Hall, 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8, F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810-759-5133.

Sep 9 MO, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl Kuelker, PH: 314-821-9121.

Sep 9 NJ, Springfield. Greater NJ Music Collectors Expo, Holiday Inn, Rt. 22 West, SH: 10am-4pm, T: 75, F: \$55., A: \$5., \$3. seniors, under 12 free. Greater NJ Record Shows, PH: 908-486-3303 or 925-9667.

Sep 9 NY, Syracuse. NY CD & Record Fair, Ramada Inn, Buckley Rd. (Exit 25, I-81 or Exit 36 NYS Thruway), SH: 10am-5pm, T: 65-6, A: \$4. Jack Skutnick, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

Sep 9 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.

Sep 9 PA, Pittsburgh. Monroeville New Rock & Roll Expo, The Palace Inn, Rts. 22 & 48, SH: 10am-5pm, T: 8, F: \$50., A: \$4. Jeff Smittle, Box 514, Muse, PA 15350. PH: 724-746-3638.

Sep 9 WI, Milwaukee. Vinyl Record Show, Westwood Hotel, 201 N. Mayfair Rd. (off I-94 & Hwy 100), SH: 9am-3pm, T: 8, F: \$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.

Sep 9 WI, Milwaukee. Record Fest, Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-3pm, F: \$45-\$55., A: \$4. Gary Mason, PH: 414-442-6060 (11am-5pm).

Sep 9 HUNGARY, Budapest. 15th International Record Fair, Petofi Csarnok Varosiget, H-1146 Budapest, Zichy Mihaly str. 14, Lemezbörze, plusz Magazine, 1300 Budapest, PH: 129 Hungary. PH: 0036 14300990 or FAX: 0036 14300991.

Sep 14-16 MA, Boston. Records, Sports Card & Coll. Festival, Suffolk Downs Raceway, Rt. 1A, T: 250-8, F: \$225-\$375., A: \$55., under 12 free. Jim Capobianco, PO Box 96, East Boston, MA 02128. PH: 617-567-3075 or F: 617-567-3075.

Sep 15 NY, New York City. Record & CD Collectors Expo, Holiday Inn (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 643, Highland Lakes, NJ 07422. PH: 973-773-6067.

Sep 15 PA, Sharon. Record Show, Vocal Group Hall of Fame & Museum, 98 E. State St., SH: 10am-6pm, A: \$5. PH: 717-898-1246.

Sep 15 ENGLAND, Cardiff. Music Fair, City Hall, Cathay's Park, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Sep 15 ENGLAND, Walsall. Music Fair, Town Hall, Leicester St., T: 7.5'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Sep 16 CA, Newark. Music Swap Meet, Pavilion, 6430 Thornton Ave., corner of Thornton & Cherry, SH: 9am-2pm, F: \$45. for 1, \$60. for 2, A: \$3. Charlene White, PH: 408-263-5127.

Sep 16 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5, F: \$30., A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

Sep 16 NM, Albuquerque. Record Convention, Marriott Hotel, I-40 & Lisonza St., SH: 9am-4pm, T: 6' & 8', F: \$45-\$55. Mike Walsh, 11320 Cooch St. SE, Albuquerque, NM 87123. PH: 505-292-2196, 292-1741 eves or FAX: 505-292-7493.

Sep 16 NY, Amityville. Record Collectors Show, American Legion Hall, Post 1015, Park Ave., SH: 9am-4pm, F: \$55. in advance, \$60. at the door, A: \$4. R. Scull, PO Box 229, Coram, NY 11727. PH: 631-331-7750 no collect calls.

Sep 16 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall, 4256 Secor Rd., SH: 10am-4pm, F: \$25., A: \$2. Stephen or Becky, PH: 419-874-1725.

Sep 16 BC, Vancouver. 43rd Record & CD Show, Croatian Cultural Center, 3250 Commercial Dr., SH: 11am-5pm, A: \$2. Neptoon Records, Chuck DeMaan, PH: 604-324-1229.

Sep 16 ON, Thornhill. Record & CD Collectable Show, Community Center, 7755 Bayview Ave., SH: 10am-3:30pm, T: 50, A: \$3. Annette Lawrence, PH: 705-324-9116.

Sep 16 ENGLAND, Bath. Music Fair, Sports Centre, North Parade Rd., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Sep 16 FRANCE, Porcieu-Lagnieu (38). dans le cadre de la Convention Nationale du groupe ANGE. Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

Sep 22 IL, Alsip. Record Collector's Show, Radisson Hotel, 5000 W. 127th St. (I-294 Exit Cicero Ave.), SH: 9am-3pm, T: 30-6' & 8', F: \$30-\$40., A: \$3. Larry O'Connell, 3900 W. 65th St., Chicago, IL 60629. PH: 773-585-6254.

Sep 22 NY, New York City. Collector's Fest, The Holy Cross School, 332 W. 43rd St., btw. 8th & 9th Aves., SH: 10am-4pm, A: free. Gary, PH: 718-972-3872.

Sep 22 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall, 300 W. Broad St., SH: 10am-4pm, T: 6', F: \$45. ea. for 1st 2, \$40. ea. for 3 or more, A: \$4. Collector's Paradise, PO Box 261016, Columbus, OH 43226. PH: 614-261-1585.

Sep 22 ENGLAND, Norwich. Music Fair, St. Andrews Halls, St. Andrews Plain, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Sep 23 CA, Berkeley. Fall 2001 Record Swap Meet, Pauley Ballroom, ASUC Bldg., UC Berkeley Campus, SH: 10am-4pm, T: 6', F: \$40., \$25. ea. add'l., A: \$2. KALX Record Swap, 26 Barrows Hall #5650, Berkeley, CA 94720. PH: 510-642-1111.

Sep 23 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Club, 200 Clement Rd. (84 E. W. Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6, F: \$45., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

Sep 23 IL, Hillside. Chicago Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 70-8, F: \$40., A: \$3. John Givis, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-899-1533 eves.

Sep 23 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East, 3525 N. Shadeland, SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

Sep 23 OH, Toledo. Midwest Music Expo, Sommerset Hall, 2458 Tremainsville Rd. (at Douglas & Laskey Rds.), SH: 10am-4pm, T: 8, F: \$50. ea. for 1st 2, \$40. ea. thereafter, A: \$4., under 13 free. B-Bop Records, PO Box 2449, Toledo, OH 43606. PH: 419-535-1234.

Sep 23 PA, Allentown. Fall 2001 Lehigh Valley Music Expo, Merchants Square, 12th & Veltie Sts., SH: 10am-4pm, T: 8, F: \$55. before Sep 18, \$65. thereafter, A: \$3. Surround Sound Pros., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.

Sep 23 WA, Tacoma. Northwest 45 & 78 RPM Only Record Show, VFW Post #91, 2000 S. Union, SH: 10am-5pm, T: 6', F: \$25., A: \$2. Don Kirsch, PH: 253-627-1342.

Sep 23 ON, Toronto. Musical Collectables Show, Rinx, 65 Orfus Rd., SH: 10am-4pm, T: 140, A: \$4. Lorne VanSinder, PH: 800-255-4416 Canada or 705-327-7965 outside Canada.

Sep 23 ENGLAND, Colchester. Music Fair, Leisure World, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Sep 29 TN, Memphis. Record Convention, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.

Sep 29 ENGLAND, Stoke on Trent. Music Fair, Victoria Hall, Hanley, Rob Lythall, VIP Events, PH: 0116-224-4300.

Sep 29-30 ENGLAND, Glasgow. Music Fair, Scottish Exhibition & Conference Centre, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Sep 30 AR, Little Rock. Record Convention, Best Western Innwille, 600 Interstate 30, SH: 10am-5pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.

Sep 30 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangefarmer Ave., SH: 10am-3pm, T: 135-8, F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

Sep 30 CT, Waterbury. Record Collectors Convention, Sheraton Hotel, 3580 E. Main St., SH: 9:30am-4pm, T: 8', F: \$65., A: \$4. Gorman, PH: 203-287-8923.

Sep 30 FL, Orlando. Record Show, Central FL Fairgrounds, 4603 W. Colonial Dr., SH: 10am-4pm, T: 70-8', F: \$60., A: \$3. FL Record Collectors Association, Inc., Jeff Smith, PH: 352-331-5928 or Syd Crosby, PH: 904-454-0530.

Sep 30 KY, Louisville. Music Collectors' Convention, Exec. Inn, Watterson Expwy. & Fairgrounds, SH: 10am-3pm, F: \$30. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

Sep 30 MD, Baltimore. Greater Baltimore Collectors Mart, Pikesville Armory, 610 Reisterstown Rd., I-695, Exit 20, SH: 10am-4pm, T: 180, F: \$50., A: \$4. Annapolis Marketing, Inc., PO Box 454, Arnold, MD 21012. PH: 410-757-6182.

Sep 30 TN, Nashville. CD & Record Show, Holiday Inn Select, 2613 West End Ave., SH: 10am-4pm, T: 25-6', F: \$60., A: \$2. Kevin Folketh, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.

Sep 30 VA, Richmond. Record & CD Show, Holiday Inn Hotel, 2000 Staples Mill Rd. (Rt. 33 E. off I-64), SH: 10am-4:30pm, T: 6', F: \$35. before Sep 10, \$45. thereafter, A: \$2.50, \$50 students & seniors, under 12 free. Stand Still Music, PH: 804-422-6772.

Sep 30 AB, Edmonton. Record, CD, Comic & Toy Fair, Aviation Heritage Centre, 11410 Kingsway Ave., SH: 10am-4pm, PH: 780-487-3195.

Sep 30 FRANCE, Chalon-Saone. Record Fair, Parc Des Expositions, Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

Oct 6 IL, Hillside. Record Convention, Holiday Inn, I-290 & Wolf Rd., SH: 9am-4pm, F: \$45-\$50., A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.

Oct 6 MN, Minneapolis. Record Show, VFW, 2916 Lyndale Ave. S., F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg St., Paul, MN 55101. PH: 651-290-2900.

Oct 6-7 TX, Austin. Fall Record Convention, City Coliseum, 51st St. & Riverside Dr., A: \$4. Austin Record Convention, PO Box 90806, Austin, TX 78709. PH: 512-288-7288.

Oct 6 WI, Menasha. Appleton Record & CD Show, N8770 Fire Lane #1, near Intersection State Hwy. 10 & Oneida St. at Waverly Beach, SH: 10am-4pm, T: 8', F: \$35., A: \$2. PH: 608-525-4033 or 920-954-9969.

Oct 6 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Oct 6 ENGLAND, Wolverhampton. Music Fair, Civic Halls, North St., T: 8'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Oct 7 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge, Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294.

Oct 7 MI, Southgate. Record Show, Civic Ctr. 14700 Reaume, Dix-Toledo (1 blk. N. of Eureka), SH: 10am-4pm, T: 60-8, F: \$35., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810-759-5133 eves.

Oct 7 NY, Utica. WOUR NY CD & Record Fair, Deerfield Vol. Fire Hall, 5476 Trenton Rd. (Exit 31 NYS T-Way), SH: 10am-5pm, T: 60-8, A: \$4. Jack Skutnick, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

Oct 13-14 CA, San Mateo. Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: Sat. 9am-7pm, Sun. 10am-5pm, A: \$5., \$4. seniors & children. PH: 707-942-5079.

Oct 13 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Oct 13 OH, Dayton. Music Collectors' Convention, Hara Arena, 1001 Shiloh Springs Rd., SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

Oct 13 ENGLAND, Birmingham. Music Fair, National Indoor Arena, King Edward's Rd., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Oct 14 MA, West Springfield. Record & CD Convention, Best Western Hotel, 1080 Riverdale Rd., SH: 9am-3pm, T: 8', F: \$40., A: \$3.50. Bob Belniak, PH: 413-786-1929.

Oct 14 NE, Omaha. Record Show, 7803 Military, SH: 10am-4pm, T: 8', A: \$2. Tim, PH: 712-328-8731 or 328-2504.

Oct 14 NY, Buffalo. Record & CD Show, Leonard VFW Post, 2450 Walden Ave., 1 mi. E. of Thruway Exit 52E, SH: 10am-4:30pm, T: 70-8', F: \$60., A: \$3. Record Baron, PH: 716-871-8722.

Oct 14 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.

Oct 14 BELGIUM, Mons. Beatles RoadShow Day, Steve Holmes, 36 Brookgreen Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.

Oct 14 FRANCE, Auxerre. Record Fair, (89) Centre Vaubelle, Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

Oct 15 ENGLAND, London. Beatles RoadShow Day, Steve Holmes, 36 Brookgreen Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.

Oct 18 KS, Wichita. Record Convention, Holiday Inn, 5500 W. Kellogg, SH: 4pm-10pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.

Oct 19 OK, Oklahoma City. Record Convention, Travelodge, 3535 NW 39th St., SH: 4pm-10pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.

Oct 20 MI, Ann Arbor. Monster Record & CD Show, Best Western, 2900 Jackson Rd., Exit 172 off I-94, SH: 10am-4pm, T: 52-8', F: \$45., A: \$3., under 10 free. Rob Branham, PO Box 148, Chelsea, MI 48118. PH: 734-475-1006.

Oct 20-21 NJ, Atlantic City. Atlantic City Holiday Megafair, Convention Ctr. One Ocean Way, SH: Sat. 10am-8pm, Sun. 10am-5pm, 1,600 booths. Brimfield Assoc. Inc., PO Box 1800, Ocean City, NJ 08226. PH: 800-526-2724.

Oct 20 NY, New York City. 45 Collectors Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6., under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.

Oct 20 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 643, Highland Lakes, NJ 07422. PH: 973-773-6067.

Oct 20 OK, Tulsa. Record Convention, Econo Lodge, 11620 E. Skelly at I-44, SH: 10am-4pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.

Oct 20 TN, Knoxville. Music Expo, Budget Inn of America, 323 Cedar Bluff Rd., I-75 & 40, Exit 378, SH: 10am-4pm, T: 30-6', F: \$50., A: \$2. Kevin Folketh, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.

Oct 20 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Oct 20 ENGLAND, Northampton. Music Fair, Dern

973-773-6067.

Oct 28 VA, Richmond. Invasion of the Record Collectors Record & CD Show, Midtown Inn, 3200 W. Broad St., SH: 10am-5pm, T: 50-60 '6', A: free. John Wood, PH: 804-796-4919 or 536-3853.

Oct 28 WA, Seattle. Record & CD Show, Seattle Ctr. Snoqualmie Room, SH: 10am-5pm, F: \$45., A: \$3. John, PH: 425-228-3537.

Oct 28 HOLLAND, Leiden. Beatles Collectors Show, Antonius Valencentrum, Lange Mare 43, SH: 11am-4pm. Franck Leenheer Records, Postbus 11019, 2301 EA Leiden, Holland PH: 31-71-5131323. Mobile: 06-23524162 or FAX: 31-71-5131220.

Nov 2-4 NY, New York City. WFMU Spring Record Fair, Metropolitan Pavilion, 125 W. 18th St., SH: Fri. 4pm-10pm, Sat. 10am-8pm, Sun. 9am-7pm, T: 175, A: \$5. WFMU, Mike Lupica, PH: 201-521-1416 ext. 243.

Nov 2-4 SPAIN, Barcelona. Record Fair, Palau Alfons XIII, Fira de Barcelona, Avd. Maria Cristina, SH: Fri. 3pm-9pm, Sat & Sun. 10am-9pm. Jordi Tarda, PH: 00-34-937961323 or FAX: 00-34-93-7961660.

Nov 3 IL, Hillside. Record Convention, Holiday Inn. I-290 & Wolf Rd., SH: 9am-4pm, F: \$45-\$50., A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.

Nov 3 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East, 3525 N. Shadeland, SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

Nov 3 ENGLAND, Birmingham. Music Fair, Academy. Dale End, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Nov 3 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Nov 4 IN, South Bend. Record & CD Collectors Show, University Area Holiday Inn, 515 Dixie Hwy North (IN 933), SH: 11am-5pm, T: 40-6', F: \$40., A: free. Blain, PH: 616-323-7262.

Nov 4 MO, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1906 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl Kuelker, PH: 314-821-9121.

Nov 4 OH, Toledo. Record Show, Sommerset Hall, 2458 Tremainsville Rd. (at Douglas & Laskey Rds.), SH: 9am-4pm, T: 8', F: \$20., A: \$1. Bill Simmons, PH: 419-833-5040.

Nov 4 ENGLAND, Leicester. Music Fair, Aylestone Leisure Centre, Saffron Ln., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Nov 4 FRANCE, Epinal. Record Fair, (88) Espace Cour-Rue Gambetta, Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

Nov 10 FL, Tampa. Record & CD Show, Holiday Inn Express, 4732 N. Dale Mabry Hwy., SH: 10am-4pm, A: \$1. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-520-8766.

Nov 10 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free, F: Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Nov 10 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall, 300 W. Broad St., SH: 10am-4pm, T: 6', F: \$45. ea. for 1st 2, \$40. ea. for 3 or more, A: \$4. Collector's Paradise, PO Box 261016, Columbus, OH 43226. PH: 614-261-1585.

Nov 10 ENGLAND, Norwich. Music Fair, St. Andrews Halls, St. Andrews Plain, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Nov 10 ENGLAND, Luton. Music Fair, Luton University, Park St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Nov 11 KY, Louisville. Music Collectors' Convention, Exec. Inn Watterson Expwy. & Fairgrounds, SH: 10am-3pm, F: \$30. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

Nov 11 MA, Springfield. Record Convention with Rock102, Civic Ctr. 1277 Main St., SH: 10am-4pm, T: 70-8', F: \$60., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

Nov 11 MI, Roseville. Metro Detroit Record Show, VFW Hall, 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810-759-5133 eves.

Nov 11 MI, Grand Rapids. Record & CD Collectors Show, Midway Hotel, Best Western, 4104 28th St. SW, SH: 11am-5pm, T: 50-6' & 8', F: \$40-\$45., A: \$2. Blain, PH: 616-323-7262.

Nov 11 OR, Portland. Music Expo CD & Record Convention, Holiday Inn, Columbia Conference Ctr., 8439 NE Columbia Blvd., SH: 10am-6pm, T: 8', F: \$65., A: \$3. C-Bub Productions, 8316 N. Lombard St. #413, Portland, OR 97203. PH: 503-224-6474.

Nov 11 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.

Nov 11 PA, Pittsburgh-Monroeville. New Rock & Roll Expo, The Palace Inn, Rts. 22 & 48, SH: 10am-5pm, T: 8', F: \$50., A: \$4. Jeff Smittle, Box 514, Muse, PA 15350. PH: 724-746-3638.

Nov 11 VA, McLean. Northern VA Record Mart, Best Western Westpark Hotel, Rt. 7 & Westpark Dr. (I-495, Exit 47), SH: 10am-4pm, T: 80, F: \$60-\$70., A: \$4. Annapolis Marketing Inc., PO Box 454, Arnold, MD 21012. PH: 410-757-6182.

Nov 11 WI, Milwaukee. Vinyl Record Show, Westwood Hotel, 201 N. Mayfair Rd. (off I-94 & Hwy. 100), SH: 9am-3pm, T: 8', F: \$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.

Nov 11 FRANCE, Lons Le Saunier. Record Fair, (39) Juraparc, Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

Nov 16 KY, Covington. CD & Record Show, Holiday Inn Riverfront, 600 W. 3rd St., Cincinnati, OH, SH: 4pm-10pm, T: 30-6', F: \$40., A: \$2. Rock Shop, Kevin Folkher, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.

Nov 16 OH, Cincinnati. CD & Record Show, Holiday Inn Riverfront, 600 W. 3rd St., Covington, KY, SH: 4pm-10pm, T: 30-6', F: \$40., A: \$2. Rock Shop, Kevin Folkher, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.

Nov 17 KY, Lexington. CD & Record Show, Continental Inn, 801 New Circle Road NE, SH: 10am-4pm, T: 40-6', F: \$50., A: \$2. Kevin Folkher, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.

Nov 17 NY, New York City. Classical Music Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6., under 12 free, F: Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Nov 17 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free, F: Falk, PO Box 843, Highland Lakes, NJ 07422. PH: 973-773-6067.

Nov 17 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Nov 18 CA, San Francisco. Rock 'n' Swap, University of San Francisco, McLaren Hall, SH: 10am-4pm, F: \$55, \$30. ea. add'l, A: \$2. KUSF, Robert Barone, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

Nov 18 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.

Nov 18 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5', F: \$30., A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

Nov 18 NY, Amityville. Record Collectors Show, American Legion Hall, Post 1015, Park Ave., SH: 9am-4pm, F: \$55. in advance, \$60. at the door, A: \$4. R. Scull, PO Box 229, Cram, NY 11727. PH: 631-331-7750 no collect calls.

Nov 18 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall, 4256 Secor Rd., SH: 10am-4pm, F: \$25., A: \$2. Stephen or Becky, PH: 419-874-1725.

Nov 18 PA, Scranton-Wilkes Barre. WEZX NY CD & Record Fair, The Woodlands Inn, 1073 Rt. 315 (Exit 47B, I-81 to Exit 1 off ramp), SH: 10am-5pm, T: 70-8', A: \$4. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

Nov 18 TN, Nashville. CD & Record Show, Holiday Inn Select, 2613 West End Ave., SH: 10am-4pm, T: 35-6', F: \$50., A: \$2. Kevin Folkher, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.

Nov 18 FRANCE, Montbéliard. Record Fair, (25) Centre De Congres Atria, Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

Nov 18 ENGLAND, Nottingham. Beatles RoadShow Day, Steve Holmes, 36 Brookglen Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.

Nov 24-25 ENGLAND, Wembley. Music Fair, Complex. Empire Way, North London, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Nov 25 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangefhorpe Ave., SH: 10am-3pm, T: 135-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

Nov 25 FRANCE, Troyes. Record Fair, (10) Parc Des Expositions, Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

Dec 1 IL, Hillside. Record Convention, Holiday Inn. I-290 & Wolf Rd., SH: 9am-4pm, F: \$45-\$50., A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.

Dec 1 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge, Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294.

Dec 1 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Dec 1 ENGLAND, Wolverhampton. Music Fair, Civic Hall, North St., T: 8'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Dec 2 FL, Orlando. Record Show, Central FL Fairgrounds, 4603 W. Colonial Dr., SH: 10am-4pm, T: 70-8', F: \$60., A: \$3. FL Record Collectors Association, Inc., Jeff Smith, PH: 352-331-5928 or Syd Crosby, PH: 904-454-0530.

Dec 2 PA, Allentown. Winter 2001 Lehigh Valley Music Expo, Merchants Square, 12th & Vulture Sts., SH: 10am-4pm, T: 8', F: \$55. before Nov 25, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.

Dec 2 TN, Nashville. Music Collectors' Convention, Day's Inn-Airport, Briley Pkwy., SH: 10am-3pm, F: \$30. if paid one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult, 10am-3pm. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

Dec 2 WA, Seattle. Record & CD Show, Seattle Ctr. Snoqualmie Room, SH: 10am-5pm, F: \$45., A: \$3. John, PH: 425-228-3537.

Dec 2 WI, Appleton. Fox Valley Record Show, Best Western Midway Hotel, 3033 W. College Ave., SH: 9am-3pm, T: 6' & 8', F: \$30-\$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.

Dec 2 FRANCE, Aix Les Bains. Record Fair, (73) Centre De Congres, Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

Dec 8 MN, Minneapolis. Record Show, VFW, 2916 Lyndale Ave. S., F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg St., Paul, MN 55101. PH: 651-290-2900.

Dec 8 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free, F: Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Dec 8 OH, Dayton. Music Collectors' Convention, Hara Arena, 1001 Shiloh Springs Rd., SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

Dec 8 ENGLAND, Walsall. Music Fair, Town Hall, Leicester St., T: 7.5'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Dec 9 CA, Newark. Music Swap Meet, Pavilion, 6430 Thornton Ave., corner of Thornton & Cherry, SH: 9am-2pm, F: \$45. for 1, \$60. for 2, A: \$3. Charlene White, PH: 408-263-5127.

Dec 9 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East, 3525 N. Shadeland, SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

Dec 9 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.

Dec 9 HUNGARY, Budapest. 16th International Record Fair, Petofi Csarnok Varosliget, H-1146 Budapest, Zichy Mihaly str. 14. Lemezborze, plusz Magazine, 1300 Budapest, PH: 129. Hungary. PH: 0036 14300990 or FAX: 0036 14300991.

Dec 15 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free, F: Falk, PO Box 843, Highland Lakes, NJ 07422. PH: 973-773-6067.

Dec 15 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Dec 15 ENGLAND, Cardiff. Music Fair, City Hall, Cathay's Park, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Dec 16 GA, Atlanta. Record & CD Show, Ramada Inn, I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. Keith Alverson, PH: 770-463-2727.

Dec 16 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5', F: \$30., A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

Dec 16 NY, Binghamton. WAAL NY CD & Record Fair, Heritage Country Club, 4301 Watson Blvd. (Rt. 17 W., Exit 70 N., L. at 1st light, 5 mi. on R., SH: 10am-5pm, T: 70-8', A: \$4. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

Dec 16 OH, Toledo. Midwest Music Expo, Clarion Hotel, 3536 Secor Rd., Exit on Secor Rd. off I-475 & go S., SH: 10am-4pm, T: 60-8', F: \$50. ea. for 1st 2, \$40. ea. thereafter, A: \$4. B-Bop Records, PO Box 2449, Toledo, OH 43606. PH: 419-535-1234.

Dec 16 WI, Milwaukee. Record Fest, Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-3pm, F: \$45-\$55., A: \$4. Gary Mason, PH: 414-442-6060 (11am-5pm).

Dec 16 ENGLAND, Bath. Music Fair, Sports Centre, North Parade Rd., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Dec 22 ENGLAND, Birmingham. Music Fair, Academy, Dale End, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Dec 22 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Dec 29 NJ, Wayne. 2nd Sat. Holiday Record-CD-Tape Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free, F: Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Jan 5 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall, 300 W. Broad St., SH: 10am-4pm, T: 6', F: \$45. ea. for 1st 2, \$40. ea. for 3 or more, A: \$4. Collector's Paradise, PO Box 261016, Columbus, OH 43226. PH: 614-261-1585.

Jan 13 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.

(Reissues from page 55)

half of the decade disappears in a mere four songs — and hurrah to that. The 1990s brought about a rejuvenation of savage proportions. The *Bloody Buccaneers* album was Golden Earring's best in 10 years; the *Naked Truth* live set put the then-fashionable "unplugged" approach to fine use; and the *Love Sweat* covers collection unveiled some defiantly dynamic material. Unfortunately, just one cut from that set, Bob Dylan's "This Wheel's On Fire," makes the box, but if you can find the rest of the album, do so.

The rarities disc, subtitled *From The Treasure Chest*, is, predictably, the most inconsistent of the four, its contents ranging from a 1966 Coke commercial through to cuts from various band members' solo albums and side projects. A few out-takes and B-sides from the band's own career make it in as well, though, including the blistering "I Need Love," an almost comical "rock remix" of 1986's "Gimme A Break" and the aptly titled closer, a live "Last Blast Of The Century."

In fact, the only real downfall to the entire package is that, as a Dutch import, the bulk of the information in the 48-page booklet is, naturally, written in Dutch. Song titles and writing credits, of course, readily translate, while a generous collection of pictures and record sleeves need no captioning. The wealth

of further text, however, will probably remain a mystery to the uni-lingual reader. Thankfully, the music itself knows no barriers.

— Dave Thompson

ECHO & THE BUNNYMEN

Crystal Days 1979-1999

Warner Archives (R2 74263) (Four CDs)

For one perfect moment Echo & The Bunnymen threw their shadow across the world, and the earth stopped spinning to bask in their glory. OK, maybe not, but the band once really had that kind of effect on people, and, at their best, for sheer exhilaration, innovation and entertainment, the Bunnies couldn't be beat.

The Bunnymen story is told for the first time here across the four stuffed discs that encompass *Crystal Days*. The first three are arranged chronologically, kicking off with the group's debut (a track on the 1979 *Street To Street* Liverpool compilation album) and ending with a pair of tracks from their last album.

Wisely, disc one and two are given over to their early glory days (1979-1984) and are filled with seven-inch and 12-inch singles, album cuts and, for collectors, a pair of previously unreleased recordings done for *Radio One* DJ John Peel.

Disc three finishes the story and includes

(Please see New Releases page 64)

Book review

THE COMPLETE BOOK OF THE BRITISH CHARTS: SINGLES AND ALBUMS
by Tony Brown, Jon Kutner & Neil Warwick
Foreword by Paul Gambaccini
Omnibus Press (1,250 pages, trade paperback, \$24.95)

For more than half a century, record collectors in America and Britain have shared a mutual fascination regarding one another's musical tastes. Nowhere is the tell-tale evidence of the always-changing trends in pop music more glaring than in the U.S. and U.K. record charts. These weekly rankings have long served as the accepted barometer of public opinion, whether reflecting an international consensus (e.g. Elvis Presley, The Beatles, David Bowie, Queen) or accentuating the provincial disconnect over musical artists whose degree of commercial success never fully translated across the Atlantic (e.g. the lengthy chart careers in Britain for Cliff Richard, Cilla Black, Ultravox and Kylie Minogue; corresponding chart runs state-side for Johnny Rivers, Young Rascals, Jim Croce, and The Guess Who.)

The *Complete Book Of The British Charts: Singles And Albums* presents a comprehensive listing every single, EP and album to hit the British charts since 1952. The bulk of the data (1960-2000) has been drawn from the authoritative *Record Retailer-Music Week* charts. Essentially, this is the U.K. counterpart to Joel Whitburn's excellent *Billboard*-based chart books in the U.S.

Artists are listed alphabetically (beginning with the British pop act "A" and concluding with the U.S. rock trio ZZ Top) with each entry providing title, record label, date of chart entry, highest chart position and total weeks spent on the chart. Soundtracks, various artists and hits compilations

THE
COMPLETE BOOK
OF THE
BRITISH
CHARTS
SINGLES AND ALBUMS
BY TONY BROWN
JON KUTNER & NEIL WARWICK
WITH A FOREWORD BY
PAUL GAMBACCINI

are similarly detailed. Wisely, the authors have included complete indexes, making the search for an individual record extremely easy.

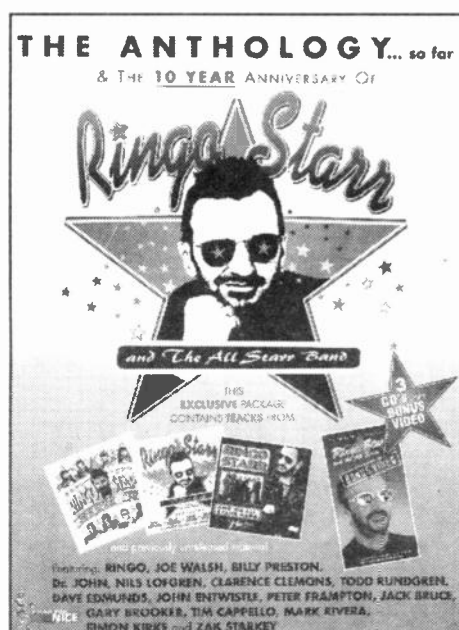
Not to be discounted is the book's outstanding economic value: what previously required the purchase of two separate volumes (one book for the singles, another for the albums) has been combined into one massive edition. *The Complete Book Of The British Charts: Singles And Albums* is without question the reference source of choice for record collectors, music historians, journalists and casual music fans wishing to examine the unique world of the British hit parade.

— Mark Wallgren

(Beatles promos from page 56)

chipped another cool jukebox single into the fray (EMI-Capitol Music Special Markets S7-7243-8-58983-7-2, released March 20, 2001). This one features "My Sweet Lord (2000)" backed with "All Things Must Pass," pressed on nice Apple-green vinyl. (The label had proposed to the Harrison camp the original "My Sweet Lord" backed with the album's second single, "What Is Life," but Harrison and Company preferred the updated version.) Approximately 5,000 discs were made — making this single actually slightly more rare than the promotional seven-inch mentioned above.

By the way, jukebox-single collectors will notice a slight addition to the "For Jukeboxes Only!" disclaimer on the disc label (a standard Capitol purple label with silver print). "Not For Sale" appears beneath that legend as well. No, this is not specific to the Harrison disc. A Special Markets spokesman said that it is a new addition to all jukebox singles, Harrison's simply being among the first.



Rare poster showing the original unused cover design.

Ringo's All Starr Band Anthology

The drumming Beatle also had a release earlier this year, though, until recently, not in the U.S. In Europe, Ringo Starr issued a fine three-CD collection chronicling his years as the leader of the All-Starr Band. *Ringo Starr And His All-Starr Band — The Anthology... So Far* was issued in Europe by Eagle Records (Eagle EEECD-0011) Feb. 5, 2001.

Starr had announced the coming of the set at the launch of his fifth All Starr Band tour — two years earlier, in February 1999 — for release later that summer. At the time, the album was to have encompassed performances from the first four All Starr tours, with a total of 44 tracks. But as the usual production and approval process stretched out, two more All Starr Bands had made the rounds, so adjustments were made prior to release to include songs from the fifth and sixth All Starr tours, as well.

Track selection was made by Starr and the tours' promoter, David Fishof (profiled in Goldmine #550, Aug. 24, 2001. — Ed.) and assembled in England at Hatch Farm

Studios, by none other than Nick Smith, son of Norman Smith, The Beatles' original Abbey Road recording engineer!

The set was originally to have been sold in Europe on television (via TV Shop, a European Home Shopping Channel-type) and was to include a 25-minute video featuring highlights from the tours, but that arrangement never materialized. Starr also filmed an infomercial for the set, recorded on July 22, 1999, at the home of Eagle Records Chairman Terry Shand (who lives near Starr's home in Sussex). The U.S. release, without the video, was to have come via California-based Pyramid Records. Eventually, however, both deals were canceled.

Interesting to note, art was prepared for that original release, with the title appearing as: *THE ANTHOLOGY... so far & The 10-Year Anniversary Of Ringo Starr And The All Starr Band*. The cover design is similar to the art used on Blockbuster's 1997 *Ringo Starr And His Third All Starr Band, Vol. 1*, featuring a yellow background and a drawing of Starr but including poster images from the represented tours' posters below. Each disc was to have been housed in its own pouchette (as in the *All Things Must Pass* reissue), with a 12-page booklet featuring liner notes by *The Hollywood Reporter's* John Lappin. The cover was redesigned in September 2000, with the addition of tracks by Eric Carmen and Dave Edmunds, and the individual pouchettes were dropped.

The set comes in a full-color box-set slip cover, with a three-CD multi-disc "clam box" jewel case inside. The booklet has the same full-color image of Starr on the front and back, with black and white text and photos (including Lappin's notes) inside. The disc labels are a dark blue, with light blue label copy.

The album was released in the U.S. July 24, 2001, on Koch Progressive. The label also issued a small supply of three-disc advance CDs and possibly recorded a 10-track sampler, some things to keep an eye out for.

Paul McCartney meets Ian Dury

McCartney contributed a track to a tribute album to the late new-waver, Ian Dury, an all-star remake of his classic LP, *Brand New Boots And Panties* (East Central One NEWBOOTS 2CD), released only in Britain (so far) April 9, 2001. The set contains tracks by the likes of Robbie Williams, Sinéad O'Connor, and others, for the most part backed by Dury's original band, The Blockheads.

Such was the case for McCartney, who recorded a fiery version of "I'm Partial To Your Abracadabra." McCartney taped his dynamite vocal Sept. 26, 2000 at Helicon Mountain Studios, the studio of Jools Holland, old friend to both Dury and McCartney, best-known to Beatles fans for his Fab interviews in *The Beatles Anthology*. McCartney hit the nail on the head on the first take (though he did four or five), kindly adding some guitar as well, when asked.

The disc comes housed in a clear jewel case, with a full-color 16-page booklet designed by none other than Peter Blake (of *Sgt. Pepper* and *Liverpool Sound Collage* fame), with graphics by Gordon House (who worked on The Beatles' *White Album* and McCartney's own *Red Rose Speedway*). The cover drawing of Dury is by Humphrey

Ocean, who contributed an illustration to McCartney's 1976 LP release, *Wings At The Speed Of Sound*. Each page features the song's lyrics, along with Polaroids taken of the artists during their sessions (the Polaroid camera was sent around as a cost-saving measure, said an East Central One spokesman, in lieu of a photographer).

For vinyl fans, the album was also released in that format. The disc (East Central One NEWBOOTS 2LP, released April 30, 2001) comes in a single-pocket sleeve with a double-sided custom inner bag, though none of the lyrics or Polaroids are reproduced. The LP was issued in a limited-edition run of gold vinyl (actually clear vinyl with a gold-colored paper flat sandwiched in between, like a picture disc) of about 1,500. Actually, 2,000 black vinyl LPs were manufactured in error before the mistake was caught, making the gold version even more valuable.

McCartney's track was the single released from the album — to radio, that is. A rare (about 2,000 made) one-track promotional CD was issued with "Abracadabra" (East Central One NEWBOOTS 2 PRO1) March 1, 2001. The disc comes housed in a full-color pouchette, with a second Polaroid of McCartney (different from that featured in the CD booklet), spot-varnished over the photo image to appear like a Polaroid snap. McCartney has marked in pen "ABRACADABRA" around his own head, and autographed it "Paul McCartney, for Ian."

The album is expected to be released on Gold Circle, on, of all dates, Oct. 9, 2001, John Lennon's 61st birthday. An advance CD was released by the label Aug. 6



The Very Best Of Badfinger

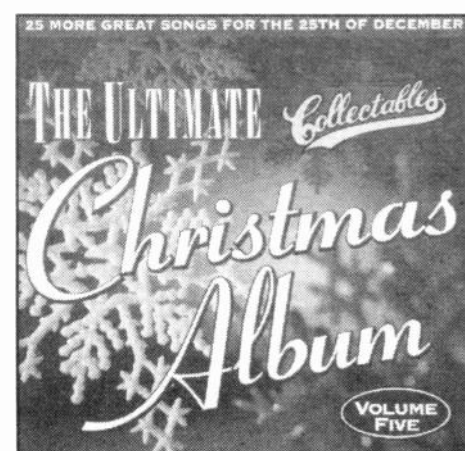
After nearly a year in planning and rescheduling, Capitol (actually EMI Music Distribution, or "EMD" as it is more commonly known, Capitol's catalog division) released *The Very Best Of Badfinger* (Capitol/Apple CDP-7243-5-26974-2-7) Sept. 12, 2000. The fall date coincided with the broadcast of a terrific VH-1 *Behind The Music* on the band. The disc replaces the 1995 Apple collection, *The Best Of Badfinger*, this time including not only their Apple recordings, but those made under their following Warner Bros. contract as well.

The album features 19 songs, 15 from the Apple era and four from Warner Bros. Tracks were selected by Capitol Executive Producer Paul Atkinson and Badfinger historian Dan Matovina. The disc was mastered in the spring of 2000 at Abbey Road and then remastered back home in 24-bit at Capitol by Ron McMaster. A 20th track, "Baby Please,"

written by Pete Ham, Mike Gibbins, and Joey Molland and recorded in 1971 by producer Geoff Emerick, was dropped from the lineup at the second go-round. Art direction for the package was by Phil Smee, who designed Apple's other reissue sets. *Record Collector's* Andy Davis provided his usually excellent liner notes for the full-color 16-page booklet, which also includes numerous previously unseen photos of the band.

The package comes in a clear-tray jewel case, with a double-sided inlay card. The disc label has yet another cool black-and-white band photo. Commercial products feature a 1½-inch yellow product sticker.

Initial promos were produced by EMD (released Aug. 31, 2000), though in a much smaller quantity than for *Liverpool Sound Collage* (only around 1,200). These are identified only by the strikethrough on the bar code — there is no "Promotional Use Only" legal disclaimer printed on the label, as would normally be found. Capitol Mastering also produced a small quantity (200-300) of CD-R-burned advance CDs. These discs have the typical Capitol Mastering inserts: a plain white front insert, with the artist, title and Capitol logo and a plain white tray card with the artist, title and track listing. Interesting to note on this advance CD is the presence of an "(RE3)" after the album title. "RE3" is short for "Remix 3" (a misnomer in this case), which indicates that the material on the disc represents the third master of the album — meaning the third try at finalizing the track listing. The date on the disc is "06/05/00," another indication of the delays in the album's release.



The Ultimate Christmas Album — Volume 5

Every year, without fail, somebody puts out a Christmas collection with one or both of our two perennial favorites, and last year was no exception. In 2000, it was Collectables Records' turn. *The Ultimate Christmas Album — Volume 5* (Collectables COL-2522) was released just in time for the Christmas season to begin, on Sept. 25, 2000. The disc features McCartney's "Wonderful Christmastime," among other Christmas favorites.

For those who wonder about such things, the album, like many such projects, was actually put together by BMG Special Products. Most labels, including Capitol, have a Special Products division, who, as in this case, not only do all of the A&R/track selection and licensing, but also manufacture the product on the owner's behalf. Thus, one will find BMG's selection number, BRC-125705, also on the package.

STORE DIRECTORY

The following is a list of record shops around the country arranged by state. Be sure to mention that you saw them listed in Goldmine's Store Directory. Retailers listed in bold type carry Goldmine in their stores.

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FAX: (773) 239-9722
Jazz-Blues-Oldies, R&B, Soul & Nostalgia. Famous for locating hard-to-find records, tapes, videos and CDs. It's our service and expertise that makes the difference. We sell imports. We ship everywhere UPS & Fed-Ex. Check our vinyl graveyard. LPs as low as \$1.00. By George! We've got it or we can get it!

Raffe's Record Riot
4350 North Cicero Ave.
Chicago, IL 60641
(773) 725-1327 - 24 hr. service
E-Mail: raffesrr@aol.com
Web site: www.raffesrecordriot.com
Open: Mon.-Sat. 11:30 a.m. - 6 p.m.; Sunday PHONE APPOINTMENTS ONLY. Specialties, oldies, hard-to-find unusual labels. We buy collections. Want lists with orders invited. We accept VISA, MasterCard, Novus & American Express.

Remember When Records and CDs
309 W. Ogden Ave.
Westmont, IL 60559
Phone: (630) 963-1957
FAX: (630) 963-1987
E-mail: rmbrwen@worldnet.att.net
Thousands of new & used 45s, LPs, Tapes & CDs (Imports) VISA, MasterCard, Telecheck. Closed Sundays.

Toad Hall Books & Records
2106 Broadway
Rockford, IL 61104
FAX: (815) 226-9887
Ph: (815) 226-1259 or (815) 399-4644
100,000 LPs, 100,000 78s, 15 rooms full of other collectibles.

INDIANA

Missing Link Records
6053 N. College Ave.
Indianapolis, IN 46220
(317) 466-1967
FAX: (317) 466-0042
Central Indiana's best vinyl selection in all genres. Don't miss us! www.missinglinkrecords.com

IOWA

Kanesville Used Records
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Council Bluffs, IA 51503
(712) 328-8731
Largest selection of records in the midwest. All categories.

KENTUCKY

Pops Resale
1423-B Leestown Rd.
Lexington, KY 40511
Phone: (859) 254-7677
FAX: (859) 254-7677
Thousands of vinyl, 33/45/78 priced to sell, all genres.

Ticket To Ride Music & Memorabilia
Hwy 229-Flealand
London, KY 40741
Phone: (606) 878-0366
E-Mail: jlennon@sekybiz.net
Tons of CDs, cassettes, vinyl & all types of collectible music memorabilia. Open Sat. & Sun. 9-5, right off I-75!

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Rare LPs, 45s, 78s; Jazz, Soul, R&B, Rock, Country, Blues, Classical, Northern Soul 45s - Open 7 days.

Joe's Record Paradise
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(301) 315-2235
FAX: (301) 315-2252
<http://www.joesrecordparadise.com>
E-mail: raremusic@joes-record-paradise.com
Thousands of LPs, 45s & CDs. New & used & out of print. Open 7 days, Jazz, Rock, R&B, Blues, Country. 27 Years in the business.

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(617) 739-8622
E-mail: flipside@flipsideweb.com
Please visit our Web site at: www.flipsideweb.com
CDs, Tapes, LPs, and 45s - New and Used-Thousands of collectibles at low prices! Send Us Your Want Lists (be specific).

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MTRecords@hotmail.com
Biggest selection of vinyl and used CDs in Western Mass!!

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Boston, MA 02215
(617) 536-0679
Web site: www.nuggetsrecords.com
E-mail: music@nuggetsrecords.com
We buy, sell and trade records, CDs, tapes, videos, Send your want list-please be specific & include phone number.

STORE DIRECTORY

The following is a list of record shops around the country arranged by state. Be sure to mention that you saw them listed in Goldmine's Store Directory. Retailers listed in bold type carry Goldmine in their stores.

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Planet Records
54-B JFK St.
Cambridge, MA 02138
(617) 492-0693
FAX: (617) 492-0692
E-mail: planet@tiac.net
Since 1983, New England's favorite Collector's Shop. Records and compact discs. All genres.

Sunset Records, Etc.
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New & Used records, CDs, cassettes, videos. We buy & sell.

MICHIGAN

PJ's Used Records
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Ann Arbor, MI 48104
(734) 663-3441
E-Mail: pjsrecords@mediaone.net
Buying and selling new and used products in all formats.

R.A.M.
917 W. Broadway
Muskegon, MI 49441
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Phone: (231) 759-0172
FAX: (231) 755-0429
E-mail: info@ramcd.com
Hours: Tuesday - Friday 11-8
Saturday 11-6
We buy and sell used CDs and DVDs. Over 15,000 in stock (Stop by and meet Stray and eBay - the store cats.)
Web site: www.ramcd.com
Over 14,000 collectible CDs, singles, LPs, 45s, books, etc. and still growing.

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Car & Record Collector's Heaven
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(651) 645-3153
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Rock-RAB-Garage-R&B/Soul - Blues/Jazz-C&W/Pop-45/LP/CD - Domestic-Import-Car Books-Mags.
CC: VISA/MC/Disc.Card

MISSISSIPPI

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Biloxi, MS 39533-1934
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FAX: (228) 374-4645
E-mail: acemusic@datasync.com
www.acevideoandmusic.com
Huge inventory collectible vinyl in all categories. Mail or fax wants.

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www.littlebigstore.com
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CDs, LPs, 45s, 78s, reel-to-reels, videos, memorabilia, etc. Train depot full of records & music-related stuff. Open: Wed-Sat 10 AM-5 PM

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Las Vegas, NV 89119
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FAX: (702) 795-7989
11am-8pm Mon.-Sat., 11am-7pm Sun.
E-Mail: bigbs@fnet.net
Web: Bigbsmusic.com
We stock a wide range of new and used CDs and LPs, all very organized! Dealers are welcome. Send us your want lists! THE store that locals come to shop!

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FAX: (702) 362-4340
E-Mail: waxtraxinc@aol.com
Over 1,000,000 records, CDs, cassettes & all kinds of music memorabilia. A must for the true collector. When in Vegas stop in. Also check out our new radio show THE STREET HARMONY REVUE AT: www.klav1230am.com on Mondays at 9:00 p.m. until 11:00 p.m.

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E-Mail: absjag@aol.com
M-F 1 p.m.-8 p.m., Sat. 12 noon-5 p.m. New & Used LPs & 45s, Up to 10,000 \$1 45s & LPs always avail. Want lists accepted. Wholesale available to foreign & domestic buyers. Specialties include Soul, Jazz, Beatles & Progressive Rock.

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Atco, NJ 08004
PHONE: (856) 719-1515 (24 Hrs.)
FAX: (856) 719-1313 (24 Hrs.)
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Office Phone: (201) 804-8416
FAX: (201) 933-3772
E-Mail: recordsltd@att.net
www.recordsltd.net
Buy-Sell-Trade: 12 inch singles - LPs - 45s - Soul - Funk - Jazz - Hip-Hop - Nu-Wave - Hi-Nrg - House. Want lists accepted. We buy collections.

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Ridgefield Park, NJ 07660
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FAX: (201) 641-9309
www.21centurymusic.com
sales@21centurymusic.com
Business Hours: Mon.-Sat. 11am-6pm Specializing in 12" Singles, Dance, Rock, 12" Rap & Hip Hop, Soul LPs. Buy, Sell, Trade. Want lists accepted. All major credit cards accepted. Foreign dealers welcome. We buy DJ collections.

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FAX: (505) 299-0330
E-Mail: merlinsrecords@prodigy.net

NEW YORK

House of Oldies
World Headquarters for Out of Print 45s and LPs
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New York, NY 10014
(212) 243-0500
FAX: (212) 989-1697
http://www.houseofoldies.com
10 A.M.-5 P.M. Tues. thru Sat.
Closed Sun. & Mon. Established in 1962 over a million 45s, 78s & LPs, R'NR, R&B, S&W, shows, S.T., Soul, Funk, Pop, Collections Bought 1950-1989 - Send or E-mail "Want Lists." #1 Oldies Shop. VISA, MC., Amex. A must when you're in NYC.

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E-mail: vinylriver@aol.com
www.infinityrecords.net
Long Island's best record collector store. Jazz, Soul, Rock, Classical, etc. Foreign dealers welcome. We buy collections.

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Last Vestige Music Shop
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(518) 432-7736
FAX: (518) 432-1812
E-Mail: info@lastvestige.com
Second hand, Out-Of-Print, CD's Records, Mailorder: lastvestige.com

Mr. Cheapo CD & Record Exchange
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Commack Long Island, NY 11725
(631) 543-8686
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Phone/FAX: (315) 738-7651
http://www.blackdogweb.com/offcenter
E-Mail: Offcenter1@webtv.net
1,000s of LPs & Singles, Music Memorabilia 40s-90s, Books, Mags, Dolls, Tees, Plates, Figurines, CDs, Tapes, Rare & Hard-to-find items. All want lists welcome.
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NORTH CAROLINA

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456 Knolwood Street
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Sat. Noon - 7 PM
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FAX: 336-359-8432
Original recordings of 30's, 40's, 50's, 60's, 70's, old country, comedy, bluegrass, soundtracks, B-bands and more. We buy, sell and trade. Open May-December (Thursday-Sunday). Send your want list or call.

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E-mail: dkparker39@fuse.net
Specializing in 50s & 60s. Over 100,000 45s & 10,000 33s. Send want lists. Accepting MasterCard/VISA & NOVUS cards.

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Over 100,000 Collectibles Albums, CDs, 45s, Tapes, Music magazines, Sheet Music. We buy collections, complete stores, music memorabilia & collectibles. Open 7 days.

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Web site: http://www.sonicrec.com
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PENNSYLVANIA

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FAX: (215) 945-0221
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Buy/Sell records - compact discs - tapes - rock 'n roll memorabilia - thousands of records (all speeds), CD's, etc. in stock!

STORE DIRECTORY

The following is a list of record shops around the country arranged by state. Be sure to mention that you saw them listed in Goldmine's Store Directory. Retailers listed in bold type carry Goldmine in their stores.

PENNSYLVANIA

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550 N. Reading Rd.
Ephrata, PA 17522
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8 p.m.; Sat. 9 a.m.-7 p.m.; Sun. 11
a.m.-5 p.m.

Record King
The Record King - (Our Only Location!)
2113 Parkdale Ave.
Glenside, PA 19038
(215) 576-0102 (Mail & Phone orders
only!)
E-Mail: therecordking@yahoo.com
Search Service - 11 a.m.-8 p.m. EST
7 days a week. SASE/IRC & collect
phone # for reply.
Buy & Sell. Catalogs/lists available.
8-track \$25. Soundtrack/orig. cast
\$25. All refundable w/order.
McNally's picture price guide
(Soundtrack) \$29.95 + shipping,
Rockin Records.
Video/DVD/Karaoke/Audio equipment
sold. CDs, tapes, vinyl & adult
videos. Huge assortment Country &
Western, Playboy & Rolling Stone
magazines. Checks/MOs pay to: J.J.
Hollin only.

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(615) 865-8052
FAX: (615) 865-8779
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Thousands and thousands of col-
lectible and bargain CDs, LPs, 45s,
78s, and tapes. (One of the largest
selections of out-of-print records in
the mid-south.) Also buying and
selling: comics, videos, posters,
memorabilia, video and computer
games, gaming cards, books, toys,
role-playing items, baseball cards,
more. Voted best non-chain record
store 7 years running in "The
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10 a.m.-9 p.m.; Sun 1-6 p.m.

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CANADA

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Thousands of LPs, Singles, CD, CDs
60s-90s. Since 15 years in business.
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24 years in business!

This section features listings for retail record stores around the world. Traveling record collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including approximately ten words of miscellaneous description, for only \$9.00 an issue. You can buy this space in increments of 13 or 26 issues, for \$117.00 or \$234.00, respectively. Send in your store name, address, phone number, and approximately ten words of description, along with your payment. If you stock GOLDMINE, we'll put your listing in boldface type.

☐ 1 year \$234.00 ☐ 6 months \$117.00

Send your listing with payment to:
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Name: _____

Contact person: (This will not appear in the listing) _____

Address: _____

City: _____ State: _____ Zip: _____

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(Reissues from page 59)

a hat trick of songs recorded during the original aborted sessions for the Bunnies' eponymous album. Deliberately omitted are Ian McCulloch's solo efforts, the Bunnies without the mighty Mac and Electrafixion material.

While these three CDs give a straightforward recount of the group's career, a kind of extended best-of, disc four, is aimed directly at the fans. 13 of the 17 tracks were recorded live, mostly from a heavily bootlegged 1985 live broadcast. Although a few songs were subsequently released as B-sides, this is the rest's first official appearance, and a stunning lot they are. Equally spectacular are a pair recorded in 1983 at London's Royal Albert Hall (both previously unreleased), a 1987 Swedish live recording (ditto) and a song performed live with The Royal Burundi Drummers at the WOMAD festival in 1982.

The excellent booklet helps put all this material in perspective, with McCulloch and guitarist Will Smith commenting directly on many of the tracks along the way. Mick Houghton, the band's longtime publicist (and a former English music journalist), provides a concise and inciteful band history, which — unusual for an official boxed set — doesn't explode into a "gosh, gee, weren't they great" ramble. Instead, Houghton confronts the group's foibles head on, discusses band and personal dynamics and calls a turkey a turkey.

So it's not your typical box, but there again, the Bunnies were never your typical band. They ran counter to fashion and obstreperously refused to play the game (and when they finally did, it proved their downfall). They carved out their own little world, then opened the door to let us all in to marvel. *Crystal Days* captures all their magic, but appropriately enough, it's not all the Bunny you need. In fact, by the end, you'll be out searching for more.

— Jo-Ann Greene

ELTON JOHN
Reg Strikes Back
Universal (314 558 478)

Sleeping With The Past
Universal (314 558 479)

The One
Universal (314 558 480)

Greatest Hits 1976-86
Universal (314 548 840)

There comes a point in every superstar's story when he or she ceases to function as a jobbing musician, cranking out new albums and jousting with the rest of the chart. Instead, the artist enters a rarified strata where statistics and pop placings simply don't matter any more, one where a new album is neither propelled by the strength or otherwise of its contents, by neither the whim of the critics nor the tastes of the public but by the existence of the superstar.

It's not an easy position to attain, but once there, the artist is laughing. Arguably, The Rolling Stones haven't made a decent album in almost 20 years because they haven't needed to. Ditto Paul McCartney, ditto (with the necessary chronological adjustments) the likes of U2 and R.E.M. And ditto Elton John, who might well have been the first solo artist to irrevocably elevate himself to this lofty plateau, somewhere around the early 1980s.

At the dawn of that decade, he released an album called *21 At 33* — titled, of course, for his achievement of releasing 21 albums by age 33. John's almost 55 now. Do you know how many more albums he released since then? Do you care?

By that token, the sequence of albums reissued here really shouldn't matter. But to shrug them off so blithely really isn't fair. John might be part of the furniture, but just as someone wouldn't throw out his or her dining room table, simply because he or she knows what it looks like, so we don't dump on Hercules because we know what he sounds like. Besides, amid the morass of dirge-like ballads and rent-a-hairstyle rockers that dominated the mid- to late 1980s, these three albums actually helped make the entire era vaguely bearable. They weren't, of course, comparable to the gems that John had dispensed so generously a decade or so before, but on each of the three there's a clutch of songs that not only echoed past glories, they also aspired to reawaken them.

The One is the best. Released in 1992, on the back of its smash hit title track, it opens with "Simple Life," the latest in that long (but



long since abandoned) line of faintly wistful, loosely nostalgic paeans for which John was once so renowned. "Whitewash County" and "The North" are similarly evocative, of both eras and albums long past, while the closing, "The Last Song," is as grandiose a heart-breaker as, again, any earlier epic.

From *Reg Strikes Back*, "Mona Lisas And Mad Hatters (Part Two)" is a worthy successor to the *Honky Chateau* classic of similar name; from *Sleeping With The Past*, both the title track and "Club At The End Of The Street" are fine reminders of how the writing team of John and Bernie Taupin once conquered the planet. Appended to all three, bonus tracks and remixes attest to John's seldom-flinching comprehension of the singles market. Shep Pettibone remixes may not be to everybody's taste, but time and place are everything. In its time and in its place, "I Don't Wanna Go On With You Like That" was a corker.

So is *Greatest Hits 1976-86*. An era that the memory insists was fairly fallow turns up singles the caliber of "I'm Still Standing," "Guess That's Why They Call It The Blues," "Nikita," the improbably joyous "Don't Go Breaking My Heart" and the implausibly dramatic "Sorry Seems To Be The Hardest Word." Fully half of this 13-track album merits inclusion on any single disc summary of John's career. If there's any criticism at all in store, it's that a peerless roundup of his greatest singles somehow omits "Song For Guy" — the loveliest piece of piano playing in his entire oeuvre and a U.K. #4 in 1979. That aside, however, *Greatest Hits* is indeed great, and the three albums that followed its cut-off point weren't too shabby either. Now let's talk about Aida.

— Dave Thompson

(Please see Reissues page 65)

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Reissues from page 64)

R. ALIMANTADO
Best Dressed Chicken In Town
Greensleeves (GrewCD1)

EK-A-MOUSE
Wa-Do-Dem
Greensleeves (GrewCD31)

CLINT EASTWOOD & GENERAL SAINT
Two Bad D.J.
Greensleeves (GrewCD24)

YELLOWMAN
Mister Yellowman
Greensleeves (GrewCD35)

VARIOUS ARTISTS
The International
Greensleeves (GrewCD48)

ALF PINT
One In A Million
Greensleeves (GrewCD74)

ABBA RANKS
Spin' With The Ladies

Greensleeves (GrewCD150)

VARIOUS ARTISTS
Hardcore Ragga
Greensleeves (GrewCD151)

In celebration of its 25th anniversary, the seminal British label Greensleeves is reissuing some of the best of its back catalog and making it available for the first time in the States. Greensleeves established its reputation for quality via its releases of Jamaica's greatest artists across the musical spectrum. Of course, back then, DJs ruled the roost, and the label was swift to pick up on the island's greatest talent, much of which is represented by these releases.

Although Dr. Alimantado never gained the reputation in the U.S. that he garnered in the U.K., where he was feted by the punk scene, he released a host of memorable singles, the best of which are gathered up on *Best Dressed Chicken In Town*. Unusually, the DJ produced the recording himself, using deep roots rhythms courtesy of Channel One, Randy's, Black Ark, and King Tubby's studios. From the surreal (the title track) to the serious ("Poison Flour"), Alimantado's exceptional toasts were a tough act for anyone to follow, least of all a mouse.

A new generation of talkative talent came to the fore in the early '80s, and none captured Jamaica's imagination quite like Eek-A-Mouse. His new sing[ing]-[DJ]jay style swept the island like a tidal wave, while his strange multi-nonsense syllable catchphrases (boingy-boing was most popular) added to the uniqueness of his sound. Recording with producer Junjo Lawes, Mouse released a string of hits, which are bundled up on *Wa-Do-Dem*, titled after his first smash. A truly unforgettable experience.

Of course, dressing as a mouse helped him attract attention, something the albino Yellowman did simply by stepping up to the mic. Yellowman split his time there between sexual boasts and toasts revolving around everyday Jamaican life, most peppered with his wicked sense of humor. *Mister Yellowman* is arguably his best album, also cut with producer Lawes.

Clint Eastwood was a young up-and-comer, following in his elder brother's (DJ Trinity) footsteps, when Lawes paired him with the U.K. DJ General Saint, which proved to be a popular move. The pair had a clutch of Jamaican hits, managing to place themselves in the U.K. charts, and *Two Bad D.J.* bundles up a batch of these. Although they never had the impact of Eek-A-Mouse or Yellowman, the pair remain totally entertaining and the rhythms cutting edge, which perhaps explains why this 1983 album remains one of Greensleeves' best sellers.

Lawes established his production credits in the dance

(Please see New Releases page 70)

Book review

THE PHISH COMPANION: A GUIDE TO THE BAND AND THEIR MUSIC
by The Mockingbird Foundation
Miller Freeman (Paperback, 928 pages, \$22.95)

There's obsession, and then there's obsession. Following in the Birkenstock footsteps of their spiritual forefathers the Deadheads, Phish Phans trade, document, and analyze every fart recorded by "the biggest cult band in America" (so said *Entertainment Weekly*). They've been around 17 years and have performed thousands of songs before their temporary hiatus began in October of last year. *The Phish Companion: A Guide To The Band And Their Music*, compiled by The Mockingbird Foundation (a non-profit organization benefiting music education for children), details this recorded history in almost a thousand pages.

And, boy, is it obsessive. Set lists are indexed, cross-indexed, and cross-cross-indexed. Song histories, jamming tune charts, and song stats are chronicled. And there are original poems and artwork, venue information, and a Phish dictionary. In other words, any information on the band a Phish Phan could want is here.

Its compulsive nature works, no matter what your feelings on the band (we think they're snooze-worthy show-offs). It's hard not to like the set lists and show stats sections (even Phish's very first show is kinda documented). The discography, which includes unreleased tracks and guest studio appearances by band members, is also helpful. As are the extensive song histories, band chronology, and trading and recording tips. Not so useful are the concert reviews (the authors are obviously biased) and essays written by Phans (The Mockingbird Foundation put a call out online; some of the poetry and personal recollections read like chemical-induced tomes simmering in their own amateur ramblings).

Still, it's a bit much if you don't get the obsession (in its defense, *The Phish Companion* is billed as being "written by and for Phish fans"). It's fun to read details of the band's fabled Halloween shows, where the quartet plays a classic album in its entirety (*Quadrophenia*, *Remain In Light*, and *The White Album* have all been honored), but the interviews and foreword by lyricist Tom Marshall offer no insight on what fuels the process. Like the band itself, this fanatical and huge history is best when it sticks to the particulars of the songs themselves.

— Michael Gallucci

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BLACK SABBATH (New) Summer - Home - #6 - Pramed - Big Apple - Awesome - Holiday \$28

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Jill Ruesch ext. 462

Goldmine

WANT LIST ADS

SAMPLE WANT LIST AD

SAM JONES, 101 WILMETT AVE., SHADE, TEXAS 00033 (222) 445-0001
I'M LOOKING FOR THE FOLLOWING IN VG CONDITION OR BETTER:

Badfinger	Straight Up	LP	Apple SW3387
Roy Head	Roy Head and the Traits	LP	TNT 101
Dion and the Belmonts	Where or When	45	Laurie LEP-302

The cost on this listing would be \$2.50 - \$1.00 flat fee,
plus \$1.50 for the items listed (3 items at 50¢ each).

Are you looking for a particular 45, LP or CD? Perhaps you're looking for several items to add to your collection. Now there's an inexpensive way to advertise for the music you need - the **Goldmine Want List**.

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To place your wants in the **Goldmine Want List**, simply send us your name, address and phone number along with a list of the items you are looking for. Include payment with your list.* A sample listing is shown below to illustrate how the listings will appear, and how the cost for a listing is figured.

* Payment may be made in the form of Check or Money Order. We also accept MasterCard, VISA, American Express and Novus.

Goldmine

WANT LIST Order Form

MAIL TO: GOLDMINE WANT LISTS • 700 E. State St., Iola, WI 54990-0001
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Credit Card # _____ Exp. Date _____

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This line is optional and can be used to describe the condition of the items you are looking for.
FORMAT LABEL & CATALOG NUMBER

Name _____

Address _____

City _____

State _____ Zip _____ Phone _____

E-mail address _____

ARTIST

RECORDING

Item #1 _____	_____	_____	_____
Item #2 _____	_____	_____	_____
Item #3 _____	_____	_____	_____
Item #4 _____	_____	_____	_____

Use additional sheets of paper if needed. Please type or print clearly.

Note: Due to tremendous response, *Want List Ads* will appear in the order they are received. Because of space limitations it may take several issues for your ad to appear.

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FRANK J. ZICKAS JR.

• 23 Thoroughbred Lane
• Albany, NY 12205
• Phone: 518-869-0199
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
BUCHANAN & GOODMAN - Comedy, CD, Luniverse
MIDDLE CLASS - Free As The Wind, 45 RPM
ANY DOO WOP - T-shirts That Are Available
ANY INFO on Possible 8x10 Autographed Picture of 4 Seasons & Durees

JIMMY HAGEN

• 52543 Bird Haven Rd.
• Centertown, MO 65021
• Phone: 573-584-3381
• E-mail: treebornjimmy@earthlink.net
No 3 or 2's or CDR's please
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
MAHOGANY RUSH - Child Of The Novelty, CD
MAHOGANY RUSH - Strange Universe, CD
ARTHA DAVIS - Policy, CD
THE MOTELS - Careful, CD

GLACIER 45 GEMS

Phone: 800-328-0633
E-mail: glaciardisc@hotmail.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
Minnesota - 1975 hit by NORTHERN LIGHTS, "Think Snow" and "Runnin'"

RICHARD ROSSI

Lyons Mall PMB#15E
asking Ridge, NJ 07920
E-mail: martinitimerossi@aol.com
Looking for any Rare or Live Recordings and/or Video for the following Artists:
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
RECORDS - Any Rare or Live Recordings, Any
MARS - Any Rare or Live Recordings, Any
FLYERS - Any Rare or Live Recordings, Any

JOSEPH P. GIANGUZZO

• 5031 North Barton Rd.
• Lyndhurst, OH 44124
I'm Looking for the following comedy CD's in Mint or Mint- condition:
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
JEFF ALTMAN - I'll Flip You Like A Cheese Gmelette, Mercury 842070
AMOS AND ANDY - Radiola CD MR 1074
LENNY BRUCE - What Was Arrested For, The Performance That Got Lenny Bruce Busted Columbia CK-30872
LENNY BRUCE - Bad Rapping Of The Marquis De Sade Blue Note 52676
BURNS AND ALLEN - Metacorn 0300333
RODNEY DANGERFIELD - Rappin' Rodney, RCA 60042
DOLEMITE - Return Of Dolemite, RKD 200
JIMMY DURANTE - Durante: Patron Of The Arts, Viper's Nest UN151
FIRESIGN THEATER - Nick Danager 3rd Eye: Case # 666, Columbia DIS-29 Promo
FIRESIGN THEATER - The Three Faces of AI, Rhino RNCD-5812
DICKIE GOODMAN - Everything You Always Wanted To Know About Buchanan and Goodman But Forgot To Ask, STING 58238
JERRY LEWIS - Collectors, Capitol CDP 7931962
LEEROY MERCER - Huh! I'll Whoop Yer, Warhead WHD 80615
NATIONAL LAMPOON'S - The Lost Tapes Volume 2, 3, 4, Christmas, J2 Communications Co.
WINDERSPIRE AND BOOMER - The Crepitation Contest, Encore 5012-2
WILDMAN STEVE - Love to Make A Ugly W.F. Laif, Ichibanich 11632
JONATHAN WINTERS - Peter And The Wolf, EMI CDC 7 499182
DAVE MASON - Certified Live, Oneway, #26078

DARIO MAFFIOLI

• Corso Buenos Aires 43
• Milano, ITALY 20124
• Fax: (+39) 0229 510638
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
FINCH - Nothing in the Sun, 45, Private 63 US
LYNYRD SKYNYRD - Need All My Friends, 45, Shade Tree 68 US
MARIANI - Memories, 45, Sonobeat 70 US
PLYMOUTH ROCK - Memorandum, 45, Sonobeat 63 US
STONE AXE - Snakebite, 45, Rampart 71 US
MOVING SIDEWALKS - 99th Floor, 45, Tantara (or Wand) US 67
MOVING SIDEWALKS - Need Me, 45, Wand #7 US
MOVING SIDEWALKS - I Want To Hold Your Hand, 45, Tantra 68 US

TOM BERTRAND

• 235 East 13th St. 4M
• New York City, NY 10003
• Phone: 212-673-6568
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
BOB DYLAN - 1987 European Concert, Tour With Tom Petty, Heartbreakers Cassettes or CD
BOB DYLAN - 1981 Shot Of Love Concert Tour Cassettes or CD
BOB DYLAN - 1978 Street Legal Concert Tour Cassettes or CD

ERIC MOORE

• E-Mail: eric.n.hr.moore@intel.com
• Phone: 916-356-1618
I'm looking for the following titles in CD:
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
PAUL MOTIAN - On Broadway, Vols. 2 or 3
TIM BERNIE - Fractured Fairy Tales
VARIOUS ARTISTS - Jazz Satellites, Electrification, Vol. 1
VARIOUS ARTISTS - Oceans Of Sound
DREAM SYNDICATE - Days of Wine And Roses

DAVE RUBINSTEIN

• 1865 Ocean Ave., Apt. 6-H
• Brooklyn, NY 11230
• Phone: 718-253-3434
High quality transfer single to CD
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
ELVIS PRESLEY - Softly As I Leave You, CD Single, RCA Victor
HOWIE SCHNEIDER - Minnesota Bound, 78 RPM, T.A. Blues, Call Me Label

VINCE KIKEL

• 2886 Mason Avenue
• Port Huron, MI 48060
• E-mail: vkmk@earthlink.net
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
BEATLES Butcher Cover paste over any condition
LYNYRD SKYNYRD 45s LPs imports-shirts anything!

MARK FRANKLIN

• 5345 Valley Lane East
• Columbus, Ohio 43231-3114 USA
• Phone: 614-898-5345
• New E-Mail: acdc@insight.rr.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
AC/DC WANTED. I am mainly looking for Bon Scott era (1970's) items
AC/DC: TESTPRESSINGS, ACETATES, UNUSED ARTWORK AND PROOF SLEEVES
AC/DC: NEW ZEALAND 7" Singles (ANY) NEW ZEALAND CONTACTS NEEDED
AC/DC: CANADIAN 7" Singles (ANY)
AC/DC: "IF YOU WANT BLOOD YOU'VE GOT IT" SPLATTER VINYL from Holland
AC/DC: PRESS KITS/PRESS PHOTOS/Archive photos
AC/DC: Magazines (1970's, especially Australian, Regional and Record industry mags)
AC/DC: Promo and magazine archive photos (Promo photo of Bon Scott sitting on floor)
AC/DC: TICKET STUBS (1970's)
AC/DC: MAGAZINES (Especially Australian, Industry and Local mags)
AC/DC: TOUR POSTERS/HANDBILLS (USA, do any 1970's exist?)
AC/DC: TOUR POSTERS/HANDBILLS (World Wide)
AC/DC: "LET THERE BE ROCK" displays, posters, tour posters, press kits
AC/DC: "LET THERE BE ROCK THE MOVIE" promo kit and ticket stubs
AC/DC: "IF YOU WANT BLOOD" displays, Promo Posters, Tour posters, press kits, etc..
AC/DC: "HIGH VOLTAGE" displays, posters, tour posters, press kits, etc..
AC/DC: "DIRTY DEEDS DONE DIRT CHEAP" displays, posters, tour posters, tour programs
AC/DC: "POWERAGE" Display stand ups, Posters, Tour posters, press kit
AC/DC: "HIGHWAY TO HELL" displays, posters, tour posters, press kits
AC/DC: "LET THERE BE ROCK" South African LP
AC/DC: "LET THERE BE ROCK" Yugoslavian 7" single with p/s
AC/DC: "LET THERE BE ROCK THE MOVIE" promo kit and ticket stubs
AC/DC: "HIGHWAY TO HELL" 1979 UK Sheet Music with picture cover
AC/DC: "12 Of The Best" Unissued/Unreleased Album sleeve
ROSE TATTOO: Worldwide 7" singles, Memorabilia, etc....

GOLDMINE WANT LISTS

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EVAN BORIS

- 6 Saint Andrews Court
- Old Westbury, NY 11568-1710
- Phone: 516-997-4840
- Fax: 631-234-8248
- E-mail: discdoc@bornfreefoods.com
- Web: www.bornfreefoods.com/discdoc.html

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
CACTUS WORLD NEWS	- No Shelter	CD	
MODERN ROMANCE	- Adventure In Clubland	CD	
ROMAN HOLIDAY	- Fire Me Up	CD	
SCARLET FANTASTIC	- 24 Hours	CD	
TUBES	- Premium Gold Collection	CD	
VARIOUS ARTISTS	- 20 Of Another Kind	CD	

N.P. BLACKWELL

- P.O. Box 5511
- Columbia, SC 29250
- Fax: 803-254-1615

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
THE SPIRITUALAIRES	- Saint Go Marching In	45, VJ	
THE SPIRITUALAIRES	- Impressing On	45, VJ	
THE SPIRITUALAIRES	- Out On The	45, VJ	
THE SPIRITUALAIRES	- The Last Mile of the Way	45, VJ	

DANIEL SULLIVAN

- 5623 Laguna Quail Wy.
- Elk Grove, CA 95758
- E-mail: dandsully@aol.com

Looking For J.B. Production People Any Band Members LP/45

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
JAMES BROWN	- UNIQUE Recordings or band members, i.e. Kay Robinson, Lee Austin, Beau Dollar, Anna King, Maceo, Fred Marva, Leon Austin, James Crawford, etc. etc. etc.		

ROGER SITEK

- 7 King Terrace
- Beverly, MA 01915

Wanted - Jefferson Airplanes and Jefferson Starship - TOP Dollar paid if you can help - Please write.

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
JEFFERSON STARSHIP	- 1974-1980 Live Recordings		
JEFFERSON STARSHIP	- 1974-1980 Concert Tickets		
JEFFERSON AIRPLANE	- 1967-1972 Live Recordings		
JEFFERSON AIRPLANE	- 1967-1972 Concert Tickets		
JEFFERSON AIRPLANE & STARSHIP	- photos from concerts		
GRACE SLICK	- Autographs		

MICHAEL DRUCAS

- 17 Phillips Beach Ave.
- Swampscott, MA 01907
- Phone: 781-598-3936
- E-mail: michaeldrucas@hotmail.com

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AVERAGE WHITE BAND - 1972-1982 Concerts record from the audience. Will pay \$100.00 a show

AVERAGE WHITE BAND - 1972-1982 Concert Posters

AVERAGE WHITE BAND - 1972-1982 Flyers, Handbills

AVERAGE WHITE BAND - 1972-1982 Concert Tickets

AVERAGE WHITE BAND - 1972-1982 Anyone who may have taken photos onstage, offstage

AVERAGE WHITE BAND - 1972-1982 Autographs

AVERAGE WHITE BAND - 1972-1982 Video. Rare TV Appearances USA and Overseas

PAUL KELSO

- P.O. Box 122184
- Arlington, TX 76012

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
BOB DYLAN	- Looking to trade VHS "live" recordings		
VARIOUS ARTISTS	- Looking to trade VHS "live" recordings		
Your audio and video lists welcomed. VG condition or better			

L. SIMMONS

- 10701 S. Eastern Ave. Apt. 1027
 - Henderson, NV 89052
 - genesimmons12@hotmail.com
- WANTED: All Led Zeppelin videos and related material.

GARY C. HUESTED

- 1131 Piedmont Ave. NE
- Palm Bay, FL 32907
- 321-984-2144
- E-mail: ghusted@cfl.rr.com

Serious R.E.M. collector seeking VG++ or better music and memorabilia:

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
WARNER BROS.	- 14-Track (not 12) Advance CDR for Reveal		
FAN CLUB	- "Gardening at Night" Garden Gloves		
FAN CLUB	- Swiss Army Bag (Mint only)		
French Near Wild Heaven	- Notebook		
8/82 Chronic Town	- Press Kit		
5/85 Fables Press Kit	- w/Photos		
6/85 Fables Press Kit	- w/Photo		
The One I Love Sheet Music	- (refers to MICHAEL STIPE ad "John" Stipe)		
Orange Crush 3"	- German CD in 5" slimline jewel case w/adaptor		
Stand German CD	- Warner Bros. 7577CD		

JAMES WERNER

- E-mail: jamesdwerner@hotmail.com
- WAYNE COCHRAN - Same. LP. Chess LPS-1519
- WAYNE COCHRAN - Alive & Well. LP. King KS-1116
- WAYNE COCHRAN - High And Ridin'. LP. Bethlehem. 10002
- WAYNE COCHRAN - Any CD's. 45's. Videos

MARTYN HAMMOND

- 1 Wilbye House Lexden Park Lexden Road
- Colchester Essex CO3 3UF England
- E-mail: 106174.451@compuserve.com

Concert Tickets from Canada wanted

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
BOWIE	- concert ticket Montreal Forum 6/14/74		
BOWIE	- concert ticket Ottawa Civic Center 6/15/74		
BOWIE	- concert ticket Toronto O'Keefe Auditorium 6/16/74		
BOWIE	- concert ticket Montreal Forum 2/25/76		
IGGIE POP	- concert ticket Montreal Le Plateau Theatre 3/13/77		
IGGIE POP	- concert ticket Vancouver Gardens 4/7/77		
BOWIE	- concert ticket Ottawa Civic Center 5/2/78		
BOWIE	- concert ticket Montreal Forum 5/3/78		
BOWIE	- concert ticket Montreal Forum 7/13/83		
BOWIE	- concert ticket Vancouver PNE Coliseum 9/11/83		
BOWIE	- concert ticket Calgary Saddledome 3/13/90		
TIN MACHINE	- Concert ticket Montreal Le Brique 12/1-2/91		
BOWIE	- concert ticket Toronto Warehouse Docks 9/27/97		
DAVID BOWIE tickets from other countries also wanted.			

DAVID RUBINSTEIN

- 1865 Ocean Ave. Apt. 6-H
- Brooklyn, NY 11230
- Phone: 718-253-3434

I need these 3 songs transferred on ACD separately or together:

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
1. JAY BLACK	- Love Is In The Air (Disco), Any, Millennium		
2. AL KASHA	- Where There's A Will There's A Way, Any, Brunswick		
3. ELVIS PRESLEY	- Softly, As I Leave You, Any, RCA		

JOHN COUCH

- 240 Rt. 9 J-8
- West Creek NJ 08092
- Phone: 609-597-3038

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
THE BEATLES	- Introducing the Beatles, 1 CD, Japanese		
THE BEATLES	- Something New, 1 CD, Japanese		
B. DYLAN	- Bob Dylan in Concert, 1 CD, Colosseum		
E. CLAPTON	- Bottom Dollar, 2 CDs, Bell Bottom		
B. SPRINGSTEEN	- Greetings From Asbury Park, 1 CD, Japanese mini LP sleeve		
B. SPRINGSTEEN	- The Brave. The Innocent. The E St. Band, 1 CD, Japanese mini LP sleeve		
RONNIE LANE	- The Arms Concert, R. Lane Appeal for Arms. 2 CDs. Heartbreaker		
E. CLAPTON	- Kind of The Blues, 2 CDs, Mid Valley		

TED HOLLAND

- P.O. Box 336
- Cornelius, NC 28031

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
V/A	- Wild Women Do Get The Blues, CD, Ichiban, 1190		
GOLDEN GATE QUARTET	- Publicity Photos/Movie Stills		
PIGMEAT MARKHAM	- Publicity Photos		
BLUES BOY WILLIE	- Juice Joint Blues, CD, Ichiban, 1181		

FERRELL HARROD

- 12651 Bayhill Dr.
- Grand Island, FL 32735
- Phone: 352-357-5172
- E-mail: FEH@MPINETNET

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
MATT MONRO	- Singing "Camay" Soap Commercial" on the radio, in the '60's		

ARTHUR DIETZ

- P.O. Box 374
- Porter, TX 77365
- Phone: 281-354-9194
- E-mail: AD45RPM@AOL.COM

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
TRUDY LYNN	- Any 45 RPM on Synnot? (Senate) Label - Houston		
JOE HINTON	- Need picture sleeve only, Backbeat, #526		
GENE GOZA	- "These Spurs", 45 RPM Backbeat, #572		
E. LOIS FOREMAN	- "2 For Me To Love", 45 RPM, Sure Shot, #5000		

RAY MCMURTRY

- 600 Anita St. Space #63
- Chula Vista, CA 91911-4637
- Phone: 619-420-5378

I am seeking the following 7" vinyl 45 RPM singles in strictly graded "Mint Minus" Condition.

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
1. ABBA	- "Fernando" 7" 45 RPM Vinyl Single, Original or Reissue		
2. TOMMY EDWARDS	- "A Fool Such As I", 7" 45 RPM Vinyl Single, Original or Reissue		

EDWARD BAILEY

- P.O. Box 692
- Dunkirk, MD 20754
- Phone: 301-855-4961
- E-mail: ede20754@chesapeake.net

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
MARVIN GAYE	- Tribute to Nat King Cole, LP, Tamla (Motown) TS261		
DOUG MACLEOD	- Come To Find, LP, Audioquest (Audiophile)		

DEAN HANSON

- R.2, Box 11
- Goodridge, MN 56725

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ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
TOMMY FOGERTY/BLUE VELVETS (CCR)	- "Yes You Did/Now You're Not Mine", Any Format		
KING'S X	- Bonus track only on import of "Mr. Bulbous" (title?) Jan. 28-Feb. 3, 1956 TV Guide w/Jan. 29 listing for show "Inside Beverly Hills" w/MARX BROS., Any Format		
TOMMY JOHNSON	- Blues Recordings, Any Format		

RICHARD REID

- 920 Chippewah Dr. A-2
- Laurel, MS 39440
- Phone: 601-649-4526
- E-Mail: reidr@webtv.net

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
JONNY LANG	- Live Concerts on Audio Tape, CDR, or VHS (especially recent shows)		
JONNY LANG	- Cover of UK Magazine "Guitarist" Jan. 1999 Issue		

DAN FELDMAN

- 607 Beverly Avenue
- Altamonte Springs, FL 32701

I collect bootleg vinyl—British Invasion, Daylan, Doors Led Zep and 60s

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
ANIMALS	- Black Animals (Wind) LP		
BEATLES	- Get Back (Tonto/George Martin version) colored vinyl		
BEATLES	- Graveposts (Sapcor) LP		
ROLLING STONES	- Live-R Than You'll Ever Be (TMOQ) blue vinyl		
JAN & DEAN	- Studio Out Takes, Vol. 1 (AJW) LP		
ART VAN DAMME	- The Many Moods of Art (MPS) LP		
LED ZEPPELIN	- Bonzo's Birthday Party (TMOQ) colored vinyl		
LED ZEPPELIN	- Last Stand (Toasted) LP		
LED ZEPPELIN	- Idolescence (Volsung) colored vinyl		
HIT PARADER	- Any issue published between 1966 and 1969		

THERON HANDY

- 210 Spring Gardens Lane
- Birmingham, AL 35217
- Phone: 205-841-0762

American Albums (on vinyl)

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
MINDBENDERS	- Ashes To Ashes (Fontana/SGF27739) (\$1.50)		
TROGGS	- You Can Cry If You Want (Fontana/SGF32242) (\$1.50)		
Price: \$2.00, postage & handling: 0.00, Grand Total \$2.00			

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- 2230 N. 58th St.
- Lincoln, NE 68505-1121
- Phone: 402-464-6883
- E-Mail: richardda@aol.com

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CHRIS WHITE	- Mouth Music		
JEFFREY FOSKETT	- Best Of		
JEFFREY FOSKETT	- Christmas On The Beach		
FLAMIN' GROOVIES	- Now		
FLAMIN' GROOVIES	- Jumpin' In The Night		
V.A.	- Winter Warnerland		

GARY C. HUESTED

- 1131 Piedmont Ave. NE
- Palm Bay, FL 32907
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- E-Mail: ghusted@cfl.rr.com

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ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
Warner Bros.	- 14 track (not 12) Advance CDR for Reveal		
Fan Club	- Gardening At Night, Garden Gloves		
Fan Club	- Swiss Army Bag (Mint only)		
French	- Near Wild Heaven Notebook		
8/82 Chronic Town	- Press Kit		
/585 Fables	- Press Kit w/photos		
6/85 Fables	- Press Kit w/photo		
The One I Love Sheet Music	- (refers to Michael Stipe as "John" Stipe)		
Orange Crush 3"	- German CD in 5" slimline jewel case w/adaptor		
Stand German CD	- Warner Bros. 7577 CD		

KEVIN FLAHERTY

- 21 Caroline Ave.
- Poughkeepsie, NY 12603
- Phone: 845-485-8445

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
WAGON	- Beauty Queen Angel (CD) Glitten House		
TRIAN NATION	- Map (CD)		
ACORN BARZ	- Grave (New World (CD) Sony music (Rock World)		
COSMIC ROUGH RIDERS	- Panorama (CD) Raft		
TRAILER PARK POSSEE	- CD		
JOHN RUTLEDGE	- Solo LP from Blood Rock Singer LP, Capital		
MARY LEE'S CORVETTE	- Love Is An Adventure (CD)		

JEFF SCHAIBLE

- 1813 Bergen St.
- Philadelphia, PA 19152-1817

E-Mail: jeff_schaible@msn.com

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
THE MONKEES	- Good Clean Fun, 45, Colgems #5005		
THE MONKEES	- Oh My My, 45, Colgems 5011		
THE MONKEES	- Sealed vinyl, LP, Colgems only		

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- Palmerton, PA 18071
- Phone: 610-852-2182

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ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
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KINGDOM COME	- Lenny Wolf's Band, Live Audio/Video Tapes from 1996-2001 tours		
KINGDOM COME	- Live Audio/Video from March 2001 European Tour Hamburg, Germany 3-13-01 show		
STONE FURY	- Feat. Lenny Wolf - Let Them Talk, 1983/84? LP, etc. LP or CD (prefer CD)		
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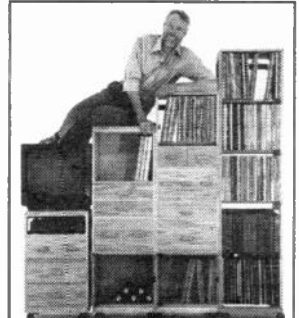
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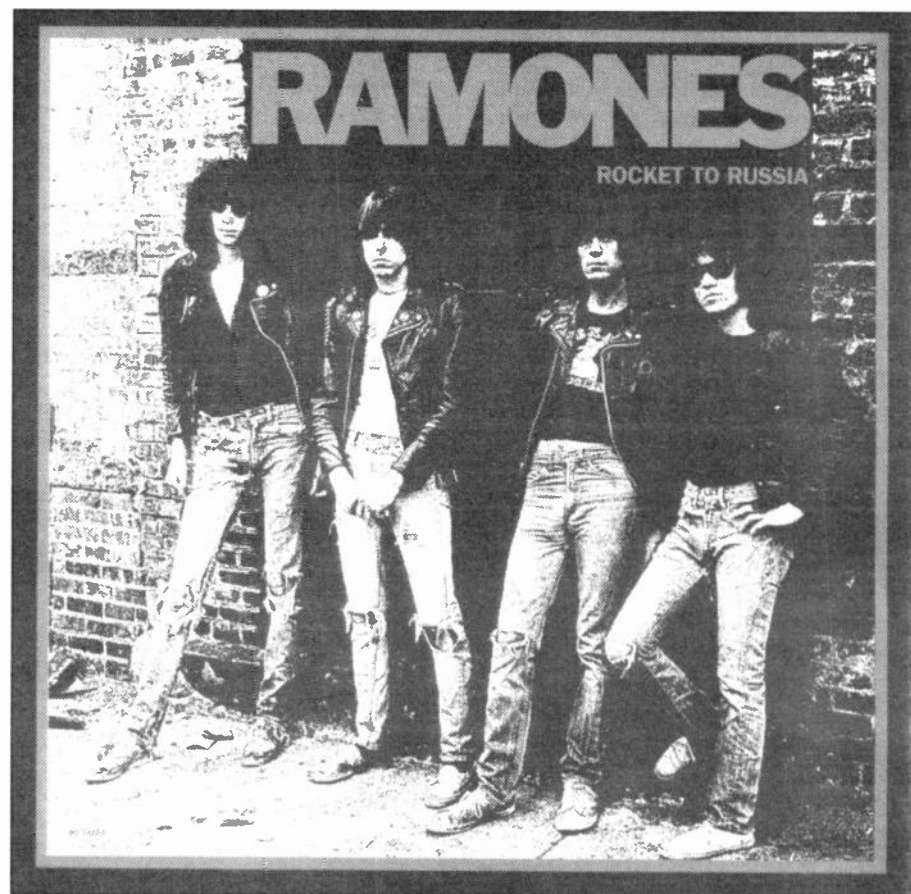
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(Reissues from page 70)

demos of "I Don't Care," "Now I Wanna Sniff Some Glue" and "You Should Never Have Opened That Door"; demos of "I Can't Be" and "I Don't Wanna Be Learned/I Don't Wanna Be Tamed" (previously available on *All The Stuff [And More]*, Vol. One); and the single version of "Blitzkrieg Bop." Bonus tracks and all, the CD offers 22 tracks, totaling just over 45 minutes. Does that seem short? It's a freaking bargain, friends, and one of the most exciting debut albums in rock 'n' roll history.

1977's *Leave Home* refines the Ramones' approach without diluting it. It includes the group's first out-and-out bubblegum pop song ("Oh Oh I Love Her So"), another definitive cover of a '60s AM radio staple (of The Riveras' "California Sun"), at least one classic, forgotten shoulda-been-a-hit-single ("Swallow My Pride") and a bunch of punky misfit tales of woe and/or glee, including "Glad To See You Go," "Gimme Gimme Shock Treatment" and "Pinhead," the latter providing the Ramones with their concert-closing "Gabba Gabba Hey!" catchphrase. The reissue returns the wonderful "Carbana Not Glue" to its rightful place on *Leave Home*. The song was included on the earliest pressings of the album but soon removed in response to threats of legal action from the manufacturers of Carbana Spot Remover — good to have it back where it belongs! Rhino has also included the sublime "Babysitter," one of the Ramones' best-ever power pop tunes, originally issued on the U.K. version of *Leave Home* and subsequently used as the non-LP B-side of the U.S. "Do You Wanna Dance" single in '78.

You want bonus tracks? Hey, how about a whole Ramones concert? Specifically, the reissue of *Leave Home* bolsters its original 14 tracks (15 with "Babysitter") with a complete, previ-

(Please see Reissues page 76)

(Reissues from page 75)

ously unreleased Ramones live show from 1976 at The Roxy in Hollywood. Although there has certainly been no shortage of live Ramones material on the market, this 16-song set dates from when the group was at the peak of its live rock 'n' roll prowess, and it rivals the incredible *It's Alive!* album as an invigorating document of a time when the Ramones were simply the most thrilling live band on the planet.

(Side question: Will we ever get a DVD release of The Ramones' live appearances on *Don Kirshner's Rock Concert* and *Musikladen*, two simply nonpareil rock-on-TV experiences just dyin' to be preserved for da fans?)

Also released in 1977, *Rocket To Russia* is the apotheosis of Ramonedom and one of the greatest rock 'n' roll records ever made by anybody at any time. Here, The Ramones' pop-punk aspirations come to their fullest possible fruition, creating an irresistible, full-tilt thrill ride. From the opening chords of "Cretin Hop" through the fatalist bubblegum of "Why Is It Always This Way," *Rocket To Russia* never offers anything that is less than absolute rockin' pop perfection. The singles — "Sheena Is A Punk Rocker," "Rockaway Beach" and a friggin' incredible cover of the Bobby Freeman/Beach Boys/Bette Midler hit "Do You Wanna Dance" — distill all of The Ramones' AM radio influences into compact jolts of everything you've ever loved about pure, visceral rock 'n' roll, meant to be played far too loudly — in a car that's going way too fast.

With the hit singles as linchpins (and they were hit singles, by divine right, their relative lack of sales success and radio airplay notwithstanding), the album delivers track after track of confident, accomplished music.



Ramones (from left): Johnny, Dee Dee, Tommy, and Joey.

The frequently downbeat lyrics are delivered with keen wit, deadpan humor and, most important, the palpable sense that the music itself is of sufficient power to render all objections irrelevant, to make all opposing forces obsolete. "My future's bleak," Joey Ramone sings, "ain't it neat?"

Bonus tracks here include a genuine treat: a previously unreleased version of The Searchers' "Needles & Pins," a song that the group recut for their next album, *Road To Ruin*. This earlier version, cut with original drummer Tommy Ramone, is a revelation, a folk-punk

delight that is far more sprightly and compelling than the comparatively leaden version on *Road To Ruin*. Other bonus tracks include "Slug" (a demo previously released on *All The Stuff [And More]*, Volume Two) and single versions of "Sheena Is A Punk Rocker," "I Don't Care" and "It's A Long Way Back To Germany." The latter was originally a U.K. B-side and makes its U.S. debut here.

Inevitably, 1978's *Road To Ruin* is something of a let-down. Not that it's a bad album — it is, in fact, quite a good album — but it's certainly not as confident or as consistent a

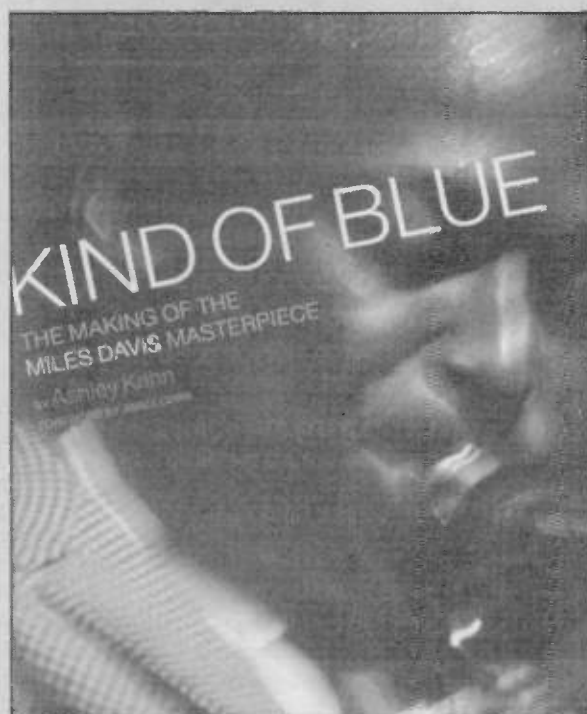
triumph as *Rocket To Russia*. The between-albums departure of Tommy is a factor; while his replacement, Marky Ramone (nee Mark Bell, formerly of Dust and Richard Hell & The Voidoids), is a better drummer and would soon become an integral part of the Ramones, Tommy's lighter, minimalist touch contrasts sharply with the overall heaviness of Marky's percussive assault. That by itself gives *Road To Ruin* a sound that is dramatically different from the bubblepunk of the first three albums.

Still, *Road To Ruin* is not lacking in its great moments, commencing from the get-go with the swaggering "I Just Want To Have Something To Do" and including "I Wanna Be Sedated," the Ramones' way-fab interpolation of an exhausted Ohio Express rewriting Alice Cooper's "Elected" as a brain-fried tour itinerary. Even the much-maligned "country tunes," "Don't Come Close" and "Questioningly," succeed as pure pop numbers, the latter a downbeat ballad and the former a bubblegummy as anything in the Joey Levine canon (and neither, incidentally, ever remotely a true country song). Much of the rest of the album succumbs to a banal sameness, an unfortunate case of sacrificing pop punk smarts for mere force — empty heaviness. A lot of subsequent Ramone albums would suffer the same fate.

Bonus tracks on *Road To Ruin* are mostly familiar: the Ed Stasium mixes of "Rock 'n' Roll High School" and "I Want You Around" (from the *Hey Ho, Let's Go!* set), the live medley from *Rock 'N' Roll High School* and the "Yea, Yea" demo from *All The Stuff (And More)*, Volume Two. A demo of a song called "Come Back, She Cried (a.k.a. I Walk Out)" is previously unreleased.

— Carl Cafarelli

Book Review



KIND OF BLUE: THE MAKING OF THE MILES DAVIS MASTERPIECE
Ashley Kahn
Da Capo Press (256 pages, \$23)

Ashley Kahn may have invented a new kind of biography by chronicling the making of the 1959 Miles Davis masterpiece, *Kind Of Blue*. The *Dark Side Of The Moon* of jazz, *Kind Of Blue* has never been out of print since its release and is selling ever more

steadily; word is it's moving about 5,000 units a week these days. And well it should: One of the most beautiful albums ever made, *Kind Of Blue* is a jazz haiku whose elegance and simplicity broke ground at its debut and has since become synonymous with timelessness. Small wonder it's sold some five million copies.

Reading this brief book goes very quickly; Kahn writes sparsely and informatively and is clearly in love with his material. Not only did he have unusual access to Sony's Columbia studios and archives, Kahn also was able to interview numerous people involved with the project then and now, including two who were in on the creation: drummer Jimmy Cobb and photographer Don Hunstein.

His book traces *Kind Of Blue* from conception to execution, interweaving Davis' relatively well-known life story with the fresh history of the record itself. Along the way, Kahn also sheds remarkable light on the making of jazz, the equally improvisatory nature of making records (it used to be far more improvisatory than it is now) and the vagaries of history.

The reader who reveres Davis will learn a great deal from Kahn, including the particulars

of the recording sessions that yielded such immaculate music, anecdotes about the interplay between Davis, saxmen Julian "Cannonball" Adderley and John Coltrane, keyboardists Wynton Kelly and the more influential Bill Evans, and producer Irving Townsend. Also, the reader will learn how Columbia discovered more than four decades later that the *Kind Of Blue* tapes were recorded at the wrong speed, rendering "wrong" all editions of this talismanic record until 1997, when Sony Legacy released it properly recorded, with an alternate take of "Flamenco Sketches."

Along the way, Kahn discourses on modal jazz, free jazz, the influence *Kind Of Blue* has had on trance music and the way it still represents the pinnacle of small-group jazz. Not only has the album influenced everybody from Oscar Brown to Mark Isham to Jon Hendricks, for years it has symbolized the confluence of style, creativity and commercial clout that Davis embodied for so long.

"In the church of jazz, *Kind Of Blue* is one of the holy relics," Kahn writes. "Critics revere it as a stylistic milestone, one of a very few in the long tradition of jazz performance, on an equal footing with seminal recordings by Louis Armstrong's Hot Fives and Charlie Parker's bebop quintets. Musicians acknowledge its influence and have recorded hundreds of versions of the music on the album. Record producer, composer, and Davis confidant Quincy Jones hails it as the one album (if that were the limit) that would explain jazz."

"Yet, *Kind Of Blue* lives and prospers

outside the confines of the jazz community. No longer the exclusive possession of a musical subculture, the album is simply great music, one of a very, very few musical recordings our culture allows into the category marked "masterpiece."

Indeed. The first time you listen to *Kind Of Blue* is akin to your first view of a Charles Eames chair or, these days, perhaps, an Apple Cube. What's so striking about the recording is its design, spanning the blues of "Blue In Green," the duende at the core of "Flamenco Sketches," the funk, sass and snap of "So What."

Kahn ends his book on an anecdote from August '99, when he saw a 25-something woman zero-in on a jazz CD display at Tower Records, *Kind Of Blue* at its heart. The woman picked up a copy, prompting this reflection: "Long after she disappeared toward the cashier, I thought to wonder how she had come to make her selection that day. Did she already know the album? How had she first come to hear about it? Was the purchase for herself or someone else?"

"But I was not interested in conducting a marketing survey — all that leads to a different kind of research and study. I prefer just to imagine that copy of *Kind Of Blue* finding its way into the hands of some first-time listener and working its magic."

Reading this book will lead you, too, to reminisce about the first time you heard *Kind Of Blue* and realized how much jazz had to offer.

— Carlo Wolff

(Please Mr. Postman from page 8)

Standing up for Jethro Tull

I've been a *Goldmine* subscriber for the last year and a half, although I've been aware of your publication for the last 10 years or so. I am an avid Jethro Tull fan and would like to see an updated profile of the band. After all, Ian Anderson and the boys have been together 33 years now and are still going strong (they are currently on tour and will be in the U.S. soon). Has *Goldmine* ever done a Tull feature story? If so, when was it published? This extremely unique and long-lived band belongs in The Rock And Roll Hall Of Fame and is deserving of a new feature. How about it? Thanks for your consideration.

— Glenn Picking
Eldersburg MD

[Glenn, We have done a number of stories on Jethro Tull/Ian Anderson, as well as reviews of most of their new releases and reissues, over the past two decades. We had a cover story with interviews in our Feb. 12, 1988, issue. We also published an interview with Anderson several years ago. They are one of my favorite bands as well (love last year's J Tull Dot Com). We'll see what we can do about an update. Tull definitely belongs in the Rock Hall, along with Chicago and The Moody Blues. — Ed.]

Where have all the good remastering jobs gone?

In your April 20, 2001, issue (#541) in the review of the two-CD *Blind Faith — Deluxe Edition*, your reviewer stated "The new remaster is just a gassed up (louder) version... words that give me hope you could bring up the issue of 'remastered CDs.'"

Anyone that has a CD recorder or player that displays the recording levels of newly remastered CDs will notice the sound all falls

in the loud distortion area; not all record companies are deceiving the public and altering recordings. Big exceptions include Sundazed and Sony/Epic on most releases.

The louder sound obviously forces you to lower the amplifier volume giving the illusion of better sound. But is it really better? For example, on a quick listen all the latest remasters of Jimi Hendrix's recordings, I hear nothing but distortion and prefer to listen to my LPs or the first batch of Warner Bros./Reprise CDs more faithful to the original recordings.

A great loss was the demise of Mobile Fidelity Sound Labs, for theirs was the best standard in "remastered sound." When I hear the new "Rhino-phonic" sound of Rhino, it just makes me quite sad that the pioneer of oldies reissues has fallen into the same gimmick — "louder is better." How come MFSL issues seldom fell in the "red" and when they did, only for seconds? The same goes for most of the Sundazed and Sony/Epic products. Have the laws of physics for sound changed?

This is the third and last time I write to a periodical, as my efforts of exposing this with *ICE* and another periodical were ignored. Maybe I write badly, or the publications are afraid to take up the issue with advertising dollars at stake.

Whatever the case may be, all I can say to fellow collectors is keep your vinyl records safe. They may be the only way to listen to the music we love and grew up with without being manipulated and remastered into something almost unrecognizable.

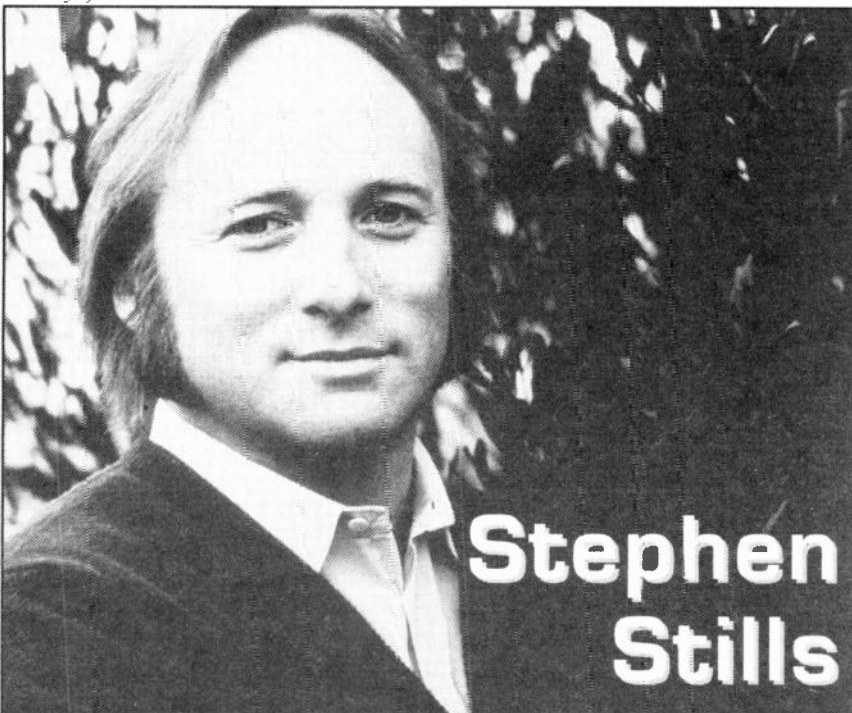
— Alex Zambra
Houston TX

[FYI — In our May 8, 2001, issue (#543), we reported that Chicago's Music Direct has purchased the rights to the Mobile Fidelity Sound Labs proprietary mastering processes and its patents. So there's hope. — Ed.]

Coming to...

Goldmine

Courtesy of Atlantic Records



Stephen Stills

The central figure in one of modern music's most beloved (and dysfunctional) families, Stephen Stills has been a star for 35 years. A founding member of the legendary '60s band Buffalo Springfield, Stills became the musical anchor of Crosby, Stills & Nash, writing and recording seminal songs such as "Suite: Judy Blue Eyes," "4 & 20," "Carry On," "Southern Cross" and "Love The One You're With." He is one of rock's most distinctive guitarists, singular singers and volatile personalities. Stills is also the only person to be inducted into The Rock And Roll Hall Of Fame twice on the same evening. In an exclusive interview, Stills talks with *Goldmine* about his lengthy career and shares his thoughts about Neil Young, Jimi Hendrix, Manassas, Buffalo Springfield and, of course, David Crosby and Graham Nash.

Advertisers — this a great issue to sell your Stills-related items plus Neil Young, '60s/'70s rock or items from any era and genre.

ISSUE DATE	AD DEADLINE	MAILING DATE	ON SALE
Oct 5	Sept 6	Sept 13	Sept 21

Advertising deadlines

DEADLINE	ISSUE DATE	MAILING DATE	ON SALE DATE
Thursday Aug 23	Friday Sept 21	Thursday Aug 30	Friday Sept 7
Sept 6	Oct 5	Sept 13	Sept 21
Sept 20	Oct 19	Sept 27	Oct 5

FOR AD INFORMATION: Call Tina Ellingson, Trevor Lauber, or Jill Ruesch at 715-445-2214. RETAILERS: To sell *GOLDMINE* in your shop at no risk, contact Bulk Sales Manager Steve Hudziak at 715-445-2214, ext. 327.

Sign up as a **GOLDMINE** subscriber
— get 13 issues for only \$24.95!

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Including Special Services Subscriptions sent via UPS, 1st Class

Note: Current subscribers: when ordering any Special Service Subscription, a minimum one half year payment must be submitted. Those funds will be added to any current subscription credit and the total balance pro-rated to arrive at the number of issues due under the chosen plan. Subscribers will be notified of the resulting change in subscription duration and their new expiration date.

Regular Subscriptions are delivered via Second Class Mail to addresses in the U.S. and possessions.

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MasterCard, Discover or American Express orders may be phoned in by dialing 800-258-0929 and asking for Special Services.

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Goldmine

Special Services

Subscription Department

700 E. State St., Iola, WI 54990-0001

NOTE: Special Services Subscriptions are not available outside of U.S.A.

Goldmine Service	6-mo.	1-yr.	2-yr.	3-yr.
Second Class Mail (Standard Delivery 50 States)	\$24.95	\$39.95	\$74.50	\$107.95
Plain Wrapper (2nd Class Mail 50 states)	N/A	46.95	88.50	128.95
First Class Mail (in Plain Wrapper 50 states)	66.95	124.95	255.00	382.95
United Parcel Service (Regular Delivery 48 States)	75.00	140.00	N/A	N/A
United Parcel Service (2nd Day)	160.00	305.00	N/A	N/A
United Parcel Service Next Day	245.00	470.00	N/A	N/A

Foreign subscriptions including Canada and Mexico must be paid for in U.S. funds by an international money order or postal money order

Circle the rate below your country

	1/2-year	1-year
Surface mail all countries	49.95	93.95
Canada, Mexico (Air Mail)	70.95	135.00
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 City _____ Card # _____
 State/Zip _____ Expires Mo. _____ Yr. _____
 Signature _____

☐ New subscription
☐ Renewal/Extension (please attach your mailing label)

Goldmine

Rates are subject to change.

Circulation Dept.

700 E. State St., Iola, WI 54990-0001 GMPTY97

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2001 Advertising Deadlines

Deadline is 12 noon on deadline day

700 E. State St., Iola, WI 54990-0001

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Ad Deadline	Issue No.	Cover Date	Mailing Date	On Sale Date
Aug. 23	#552	Sept. 21	Aug. 30	Sept. 7
Sept. 6	#553	Oct. 5	Sept. 13	Sept. 21
Sept. 20	#554	Oct. 19	Sept. 27	Oct. 5
Oct. 4	#555	Nov. 2	Oct. 11	Oct. 19
Oct. 18	#556	Nov. 16	Oct. 25	Nov. 2

REFERENCE FORM

COMPANY NAME _____
 STREET ADDRESS _____
 CITY _____ STATE _____ ZIP CODE _____
 PHONE NO. _____
 SOCIAL SECURITY # _____
 TYPE OF BUSINESS _____
☐ CORPORATION ☐ LIMITED PARTNERSHIP
☐ CO PARTNERSHIP ☐ INDIVIDUAL PROPRIETOR
 NO. OF YEARS ESTABLISHED _____

PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY

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 MAILING ADDRESS _____
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TRADE REFERENCES

NAME _____
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BANK REFERENCE

BANK NAME _____
 CITY _____ STATE _____ ZIP CODE _____
 PHONE _____

I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved.

Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above named business and owing to Krause Publications.

AUTHORIZED SIGNATURE(S) OF APPLICANT(S) _____

Advertising Information

There are two Collector's Showcase sections available to advertisers - the Compact Disc Showcase, for those specializing in CDs; and the regular Collectors Showcase.

Showcase Advertising Rates:

(Cost per showcase box per issue; ads must run consecutively. Contract required to earn consecutive issue discounts.)

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$38.60	\$37.00	\$34.65	\$33.10	\$31.00

RETAILER DIRECTORY \$9.00 per issue

This section features listings for retail record stores around the world. Traveling record collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including ten words of miscellaneous description, for only \$9.00 an issue. You can buy this space in increments of 13 or 26 issues, for \$117.00 or \$234.00, respectively. Send in your store name, address, phone number, and ten words of description, along with your payment. If you stock GOLDMINE, we'll put your listing in boldface type.

CLASSIFIED DISPLAY:

AD SIZE	1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
One Inch (1 1/2" x 1")	\$13.80	\$13.15	\$12.60	\$12.10	\$11.55
Two Inch (1 1/2" x 2")	26.55	25.50	23.65	22.60	21.55
Three Inch (1 1/2" x 3")	39.15	37.55	35.20	33.60	31.50

(Cost per ad; ads must run consecutively. Contract required to earn consecutive issue discounts.)

CLASSIFIED ADVERTISING:

A. 40 cents Per Word (\$10.00 Minimum Order Per Ad Per Issue). Ad will also be included on our www.collectit.net site at no additional charge.

B. DISCOUNTS FOR CONSECUTIVE INSERTIONS		
1-2	No Discount	10-12
3-6	10%	13-26
7-9	15%	

ADVERTISING REQUIREMENTS: BOOTLEG POLICY

The advertiser is responsible for ensuring that advertised product conforms with national and international copyright laws. GOLDMINE magazine screens advertisements for bootleg merchandise. GOLDMINE magazine accepts no responsibility for transactions involving unauthorized product.

REFUNDS:

If delivery will take longer than 30 days from the date the seller received the order, the seller must inform the buyer and offer the buyer the option of a refund or delayed delivery.

Unless otherwise stated in the ad, the buyer has a 10-day return privilege from the time he/she receives an item from an advertiser. The buyer does not have to give a reason for a return and can demand a refund less postage costs. Advertisers must allow buyers to obtain authenticity judgments as the basis for retention provided they notify the advertiser of their intent within the applicable return privilege period.

All advertisers must provide a permanent address and telephone number before an advertisement will be run. If a post office box is used in an advertisement the advertiser must still provide a permanent address for our confidential files.

A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a certificate of responsibility from their parents/guardian before their advertising can be accepted.

Payment must accompany an advertisement and must be in the form of a personal check drawn on a U.S.

DISPLAY ADVERTISING:

(Cost per ad per issue; ads must run consecutively. Contract required to earn consecutive issue discounts.)

AD SIZE	WIDTH x HEIGHT	1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
1/16 pg	2 5/16"x3 1/4"	\$55.65	\$53.55	\$50.15	\$47.45	\$44.40
1/8 pg	4 7/8"x3 1/4"	111.30	105.00	100.30	94.50	89.25
1/4 pg	4 7/8"x6 1/2"	213.90	202.95	191.90	181.95	170.90
1/2 pg	4 7/8"x13"	397.45	378.20	358.35	338.50	318.65
Jr. pg	7 7/16"x10"	525.90	499.45	473.00	447.05	421.05
Full pg	10"x13"	721.05	685.65	649.40	613.55	577.15

COLOR:

A. One color and black \$190.00
 B. Full color (4-color) \$500.00
 (Plus color separation costs)
 C. Based on availability.
 D. Color is possible on any size ad.

UNIT SPACE ADVERTISING:

Unit space ads are the easiest way for you to sell records, tapes, compact discs, books, memorabilia, and any other collectibles you have for sale. Units also work well for want lists, announcements, etc. The better your unit looks when you put it together, the better it will look in GOLDMINE.

You may use any bidding deadline you wish in your advertisement. If no deadline is noted, it will be understood that the deadline will be one month from the cover date of the issue in which your ad appears.

One unit space equals one 8 1/2" x 11" typed sheet. This applies to both regular and super unit space ads.

Type your copy legibly onto 8 1/2" x 11" white sheets. We'll reduce it as is to 38% of its original size for regular units and 59% of its original size for super units. A regular unit space is one ninth of a page; a super unit space is a quarter of a page. Remember to include your ordering information, postage rates, grades, deadlines, name & address, etc., on your first unit. Do not send any partial units. There is a \$10.00 charge per photo for unit ads which contain photographs.

We will typeset your name, address and phone number at the bottom of your unit space ad for you, and a heading at the top, if you specify one. There is no extra charge for this. If you ask us not to typeset anything on your ad, we'll do nothing. Otherwise the typesetting will appear.

Do not reduce your copy before putting it on 8 1/2" x 11" format. Avoid all caps in your copy, except for headlines. Keep the copy clean. Dot matrix printers do not work well for unit ads, but if you must use one print it as dark as possible. Faxing unit space advertisement is not recommended.

Regular Unit Space Advertising Rates:

(Cost per unit, per issue; ads must run in consecutive issues. Contract required to earn consecutive issue discounts.)

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$60.90	\$57.90	\$54.60	\$52.00	\$48.60

Full page of 9 - \$466.20

Super Unit Space Advertising Rates:

(Cost per super unit, per issue; ads must run in consecutive issues. Contract required to earn consecutive issue discounts.)

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$126.80	\$120.75	\$114.20	\$108.15	\$101.85

Full page of 4 - \$466.20

COLLECTOR'S SHOWCASE:

The Collector's Showcase is a widely read advertising section in GOLDMINE. Each ad is in its own box, consisting of a space 3 1/4" wide and 1 11/16" high, or a multiple of that size. All typesetting is included in the price. We recommend no more than 14 to 15 typed or written lines per showcase box.

Here's what's coming up in Goldmine!

The largest marketplace for collectible records and cd's.

September 21st ISSUE #552

Ad deadline: August 23

Vocal Group Hall of Fame Issue

Cover Feature: **The Four Freshmen**

***BONUS DISTRIBUTION** at the Vocal Group Induction & Goldmine and Keyston Record Collectors show

****Also: 45 RPM Special advertising Section**

Country Section: Patty Loveless

October 5th ISSUE #553

Ad deadline: September 6

Cover Feature: **Stephen Stills**

****Also:** Special Memorabilia Section with editorial.

***BONUS DISTRIBUTION** at the Mammoth Music Mart Oct 4-14th.

October 19th ISSUE #554

Ad deadline: September 20

Cover Feature: **Poco**

****Also: Garage Sale advertising Section**

Country Section: Willie Nelson

November 2nd ISSUE #555

Ad deadline: October 4

THE BEATLES!

****Also:** Wings

Including: Goldmine's Guide to Collecting Records on the Web

Coming soon....

Elton John, Prince & Elvis

Call us today to reserve your ad space.

Goldmine

The Collector's Record and Compact Disc Marketplace
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Trevor Lauber X 322
laubert@krause.com

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8

Three vinyl records are stacked together, with the top record slightly offset from the two below it. The records are black with white labels in the center.

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