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GREG LOESCHER ASSOCIATE EDITOR

CATHY BERNARDY

ROBERT PRUTER (PO Box 768, ELMHURST, IL 60126)

RESEARCH DIRECTOR TIM NEELY

ADVERTISING MANAGER JILL RUESCH

ADVERTISING SALES Joanna Gillund

ADVERTISING SALES ASSISTANT

TREVOR LAUBER

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

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14 GENE SIMMONS & PAUL STANLEY

Kiss was laughed off in the early '70s as being a gimmick band who wouldn't last. Kiss is having the last laugh, however, as the band has thrived for more 30 years in the business — becoming one of the biggest-selling acts of all time and one of the top five in terms of collectibility. On the heels of their new massive Box Set and Gene Simmons' autobiography, cofounders Simmons and Paul Stanley bare their souls one more time for Goldmine. ... by Ken Sharp

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More than 30 years of collectible Kiss recordings — many in triple digits have been topped off by the \$750 guitarcase version of "The Mother Of All Box Sets." (The less-expensive mini-version of the guitar case is at left.) ...by Tim Neely



12 Kiss' Box Set news conference Kiss licks up to the press with the release of Box Set. ...by Daniel Siwek

27 Gene Simmons' KISS And Make-up

What should have been a ragin' autobiography seems to be missing some bite. ... by Thomas Kintner

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Grapevine The R&B Foundation's awards ceremony, *Grapeleaves*, new Elvis statue and the versatile Crosley CR-49 turntable.

Rare Finds This collector's passion is sealed albums for a buck. ... Greg Loescher

Country Junction 8 Questions for Buddy & Julie Miller by Bruce Sylvester, plus country music news and reviews.

New Releases John Mellencamp, Michael Lee Firkins, The Lilac Time (*Indie Label* Spotlight), Britney Spears, Paul McCartney & Friends (DVD review) and more...

Reissues Philadelphia Folk Festival 40th Anniversary box set featuring Taj Mahal and many others, Dinosaur Jr., Dead Can Dance, book reviews (Race, Rock And Elvis and Iron Maiden Companion) and more...

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Plase Mr Postman

CD Trustee --- good software for logging collections

In response to Mike Hutchinson's request for information on software to log record and CD collections (Goldmine #559, Dec. 28, 2001), I would recommend CD Irustee (found at www.base40 com). Its greatest feature for CDs is that it will read the track listings of the CD automatically and check the CDDB (online database) to pull in information on the CD. This has saved me numerous hours in logging my CDs. Since you can manually enter data, you can log most anything you want to (I haven't tackled my cassettes and LPs just yet). It also will produce various reports if you need them.

Since it uses MS Access as its database, you can (if you own a copy of Access) add to the various dropdown lists (I added "Storage" to the "Location" dropdown). It is a good product, and a trial copy is available.

— Karl Holger Jacksonville FL

Beatles issue praise and a few questions

I really enjoyed your annual Beatles issue - it was probably the best one yet (Goldmine #555, Nov. 2, 2001). I especially liked the Wings article. I hadn't realized how little I knew about the band as people. The interviews with former band members were a great asset to the article.

This letter is really an excuse to ask a couple of questions to your experts about items in my Beatles collection. First, I have a Beatles Christmas Album, and I wonder how I can tell if it's genuine. According to Neal Umphred's Goldmine Album Price Guide, counterfeits have slightly blurred cover photos and trailoff lettering. Mine looks pretty sharp, but with no others to compare it to, I'm just not sure. Are there any other clues?

Second, I have a Japanese import copy of John Lennon And Yoko Ono's Wedding Album (EMI/Odeon EAS-80702), which I bought around 1978. I wonder what it's worth? The outer box is rather scuffed, but the items inside are complete and barely touched the album and, in the gatefold sleeve, a poster of Lennon's drawings, another poster of photos titled The Wedding, a book called The Press, a large photo of a slice of wedding cake, a postcard of John and Yoko in bed, a strip of small photos of John and Yoko and finally a fold-out sheet with an essay in Japanese and English and Japanese transcriptions of the album's lyrics. I've probably listened to it twice in 23 years, but I'm glad it's in my collection. Keep up the good work.

- Paul May via e-mail

{Paul, we consulted Iom Grosh of Very English And Rolling Stone on this one. Here's his report: "On The Beatles Christmas Album, if you look in the lower left hand corner of the cover at the second photo, you should be able to read the words "Theatre Royal," which are above John Lennon's head. The title on the disc should measure 2 1/4 inches in length. Any other variations on the cover and it's a fake. The label should be clear, without any fuzziness to it. Also, all original covers were made of brown/grey slick

LETTER FROM THE EDITOR

Tanks for the memories...

Goldmine readers may have had a doubletake looking at the ad on page 34 of this issue. (Our staff sure did!) No, we're not advocating war and violence. The founder of our company, Chet Krause, is a World War II veteran and has assembled quite a collection of vehicles and other equipment similar to those used in his antiaircraft battalion, as well as other WW II memorabilia.

Many Goldmine readers may not be aware of our parent company, Krause Publications. Its 50th anniversary is coming up Oct. 13, 2002. On that day in 1952, Chet launched the first issue of Numismatic News, at the time a one-page newspaper providing coin collecting news and information as well as connecting buyers and sellers of coins. In the early years, the newspaper was put together on his parents' kitchen table — in the house he still lives in.

From those humble beginnings, Krause Publications grew in the coin collecting field and branched off into collector cars in the 1970s. In the 1980s, Krause entered the sports memorabilia, toys and comics markets and, since 1983 - when we purchased Goldmine from founder Brian Bukantis - records and music memorabilia. The '90s brought continued diversification both within and outside of these collecting areas.

Krause now publishes 48 magazine titles with a total worldwide circulation of more than 12.2 million and has 750 reference books in its catalog, with close to 150 new book titles published each year. The company also owns and operates 10 collector shows, including the recently purchased Atlantiques City® show in Atlantic City, N.J., and the Goldmine-sponsored National Record Show™ at The Rock And Roll Hall Of Fame. (The third National Record Show[™] is coming up Aug. 3-4, 2002.)

As a company, Krause employs more than 525 full and part-time people (of which seven work directly on Goldmine) housed in more than 158,000 square feet of office and warehouse space. Check out our company-wide Web site at www.krause.com for information on the company, our publications and books.

In 1987, Chet sold all of the company's outstanding shares of stock to the employees, and we have been a state and national award-winning Employee Stock Ownership Plan (ESOP) company ever since.

What is most amazing about all of this is that it has all taken place in Chet's hometown, a village of about 1,200. Chet never completed high school, yet his honesty, hard work and dedication to building the internationally known company, the community and the hobbies his firm serves has brought him and the company

the success that even those with Harvard business degrees could never duplicate. It's one of those feel-good American success stories, tales told not just in the publishing business, but also in the music industry and elsewhere as well.

Since the mid-1960s, Chet - as well as other company employees — has often spoken in front of congressional committees and with directors of the U.S. Mint to encourage changes in our nation's coinage design to help spur interest in coin collecting. Those decades-long efforts finally paid off with the recent changes in America's coins and paper currency. Regardless of whether you like the designs or not (and if you don't, send them to me!), next time you pull a bill out of your wallet or purse to buy a vintage record, Krause Publications had something to do with the way that bill looks today.

And it all started 50 years ago on one man's dream. Thanks to all of our advertisers, readers, book buyers and supporters who have helped us achieve this milestone. All the best to you in 2002.

- Greg Loescher

Editor's recommendation: Jethro Tull reissues of This Was, Stand Up and Benefit (Chrysalis 7243-5-35459-2-5, 6 and 7). Tull at their early rockin' best — with bonus tracks!

fiberboard. Any covers with posterboard-like cardboard are fakes. A mint copy is worth \$250-\$300. The Japanese Wedding Album in the condition you explained should be \$125-\$150. I hope this helps you out."].

More Elvis EPs

Thanks to Tim Neely for the story on the rare Elvis Presley Compact Singles 33s (Goldmine #560, Jan. 11, 2002). I would like to bring up two Elvis EPs that play on 33, not 45 rpm. Elvis By Request (RCA LPC 128) is a 45 that plays on 33. The 45 has a small spindle hole with a black label and the RCA dog, Nipper, on top. The cover sleeve has a white strip on top that reads "Compact 33 Double" and has a picture of Presley from Flaming Star (April 1961). Aloha From Hawaii (RCA DTFO 2006) is an EP with six songs from the legendary concert and was made especially for jukeboxes. It has a brown label, and the cover is identical to the album. The EP is also a 33 Compact, from February 1973. I hope to see more Elvis in Goldmine.

— Marvin E. Madsen

{Marvin, thanks for the additions to the EP list! We do, of course, run Eddie Hammer's Elvis News column every other issue, along with reviews and other Presley-related news. We are also planning a 25th Anniversary issue on Presley for our Aug. 9, 2002, issue. — Ed.]

Elvis footage from '50s does exist

I was browsing through the Elvis Presley edition of Goldmine and noticed a couple of things in the main article by Gillian Gaar (Goldmine #560, Jan. 11, 2002). These are probably things that many others have already told you about but in any case: 1) The Jailhouse Rock picture at the top of the article

mentions a woman at the far left as being unknown when in fact she is Judy Tyler, who was his costar in the Jailhouse Rock movie

2) The article mentions that there is no 50s-era film lootage of Flyis doing any of his Sun material. That is not true. On The Dorsey Brothers CBS TV show in early 1956, Presley sang "Baby, Let's Play House," of which the audio is available on one of the Presley box sets from five or six years ago. The video (I have a copy) is readily available from most Presley video collectors. The video footage of "Baby Lets Play House" is not a bootleg. It is from a commercially produced TV special (and possibly a video) titled Elvis '56 with The Band's Levon Helm doing the narrating. It was shown on network television, and I just happened to tape it. It was a history of Elvis' first full year as a star — 1956.

Goldmine is a good magazine, and I have subscribed to it for probably 20 years or more. Keep up the good work.

— Richard Otis

{Richard, thanks for the info! — Ed.}

Confusion about Wendy Carlos

I'm confused, and maybe someone at Goldmine can clear things up for me. I just finished reading Chuck Miller's review of the reissues of Switched-On Bach and The Well-Tempered Synthesizer in Goldmine's Jan. 11, 2002, issue (#560), which sent me searching through my record collection for my copy of Switched-On Bach by - yep, I was right - Walter (not Wendy) Carlos. Are Walter and Wendy Carlos the same person? Is that Wendy and not Walter playing the great synthesizer pieces on the 1972 soundtrack to A Clockwork Orange? Does that also mean that the liner notes to A Clockwork Orange crediting Walter Carlos as the creator of Switched-On Bach are bogus? Please enlighten a puzzled reader.

> - Michael McKenna Onconta NY

{Michael, Wendy and Carlos are indeed the same person. He had a sex change - yup, that's right - in 1977. The he is now a she. More than you really wanted to know.... Here is some Carlos trivia — Switched On Bach stayed at the top of the Classical chart for 94 straight weeks and was on the best-sellers list from 1969-71. It sold more than a million copies and won three Grammy awards. - Ed.)

(Please see Please Mr. Postman page 77)

Submitting letters to Goldmine...

Letters to Please Mr. Postman are encouraged but cannot be responded to individually. Please keep your letter brief; it has a greater chance of being published. Send your letter to:

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Granevine



Left, from left: Isaac Hayes, Jerry Butler, and CBS newsman Ed Bradley; Right: Buyers peruse R&B memorabilia at the silent auction before the R&B Foundation awards ceremonies.

Harlem's historic Apollo Theater hosts R&B Foundation awards

NEW YORK — The Rhythm And Blues Foundation's annual Pioneer Awards ceremonies for 2001 went way uptown - to the historic Apollo Theater in Harlem. Held Nov. 8, 2001, the ceremonies were cohosted by Dionne Warwick and New York radio host and musical legend Isaac Hayes.

This year's honorces included the groundbreaking late saxophonist, bandleader and impresario Louis Jordan, as well as an overlooked living saxophonist, Big Jay McNeely. Highlights of the Washington, D.C.-based organization's awards ceremony included McNeely's wailing saxophone performance, which included a walk through the audience at The Apollo and also laying on the floor of the stage while he continued to play his saxophone. In general, McNeely provided the audience with a dazzling display of great musicianship.

This year's honorees included Rev. Al Green — who didn't show up in person to receive his award because he was aiding a parishioner at his church in Memphis - Fontella Bass, Dee Dee Sharp, Allen Toussaint, McNeely, The Emotions, Sly And The Family Stone, songwriters Brian and Eddie Holland, and posthumously, Jordan. Jordan's widow flew in from Las Vegas to pick up his cash award.

Apparently Rev. Green declined to accept his \$25,000 Lifetime Achievement Award, preferring instead, as John Lee Hooker did a few years ago, to pass the money back to the R&B Foundation for truly needy R&B artists.

R&B Foundation chairman Jerry Butler told the audience at the outset, "It's only fitting that we are here in Harlem at the worldfamous Apollo Theater," referring to the many historic concerts held here in the past.

Actor Ossie Davis, father of blues musician Guy Davis, told the crowd, "I am chairman of the Apollo Theater Foundation... those of you who've seen me in other shows

Coming next issue — The Vocal Group Hall Of Fame ballot

Your vote counts toward inducting the Class Of 2002 into the Hall Of Fame!

know I've got no rhythm, but I sure do have the blues!" Davis made his remarks in telling the crowd that the Apollo will undergo a \$10 million renovation that should be completed sometime later in 2002.

While Green, Toussaint, and Stone were not present to accept their awards, Freddie Stone of the Family Stone told the crowd, "If you're not happening, New York people will let you know. But if you are happening, New York people will let you know." As the members of the Family Stone accepted their award, they burst into an impromptu version of "I Want To Take You Higher" with the award ceremony's backing band.

Aside from McNeely's musical contribution prior to accepting his award, other highlights of the evening's music included Fontella Bass' still-great singing on her big hit, "Rescue Me" as well as Betty Wright's rendering of Green's hit, "Let's Stay Together."

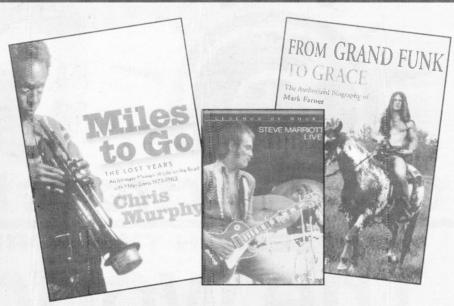
Among the more significant comments in the evening's speeches were comments made by Bob Wade, interim executive director of The Rhythm And Blues Foundation. Wade told the crowd. "We're here not only to honor these people, but also to celebrate rhythm and blues music. As you've seen already, these Pioneer Awards are not your typical awards show. There's a lot of genuine emotion up here," he said, making reference to Screamin' Jay Hawkins, Ernie K. Doe, Betty Everett and other classic rhythm and blues musicians - all Pioneer Award winners - who have passed away in recent years.

Conspicuously absent from the ceremonies this year were Bonnie Raitt, a big supporter of the R&B Foundation in the past and also a supporter of the Memphis, Tenn.-based Blues Foundation; Ruth Brown, the godmother of classic R&B; Washington, D.C., lawyer Howell Begle, who fought for back royalties for Brown and Jimmy Scott, among others; and Atlantic Records co-founder Ahmet Ertegun, whose generous financial support in large measure made the R&B Foundation possible in the first place. With any luck, all four will be able to attend next year's awards in person, since they are part of the founding family.

To stay posted on next year's Pioneer Awards ceremonies and performances, go to www.rhythm-n-blues.org, or call (202) 588-5566.

- Richard J. Skelly

GRAPELEAVES



On the bookshelf: Due in February is Miles To Go: The Lost Years — An Intimate Memoir Of Life On The Road With Miles Davis 1973-1983 by Chris Murphy (Thunder's Mouth Press). Author Murphy became part of Davis' inner circle during Davis' post-Bitches Brew years — in 1973-76 as a crew member and in 1981 during Davis' comeback tour. In the book, Murphy offers glimpses of Davis' musical creativity during times of personal and onstage crisis - such as the time the electricity went out during a concert — and explores Davis' drug and alcohol abuse (and subsequent overcoming of those addictions after a 1982 stroke), recording and composing processes, sexuality and his personal likes and dislikes... From Grand Funk To Grace: The Authorized Biography Of Mark Farner by Kristofer Engelhardt (Collector's Guide Publishing, Canada) covers the journey of the leader of the biggest-selling acts of 1970 (they even made the cover of Time) - indeed, one of the top sellers of the entire decade - on through Farner's religious rebirth. He talks candidly about Grand Funk's foot-stompin' music, drug use, personal tragedies, breakup and reunions of the band, making and losing a fortune and lots of other areas one would expect from the outspoken rocker. The 312page book includes a nine-song CD. (The publisher is selling copies of the books personally autographed by both Farner and the author for \$20 plus \$5 P&H; checks made out to Rock 'N' Record Research, 424 Ricoma Beach, Bay City MI 48706).

Goldmine book author appearing at Keystone record show: Goldmine Collectormania! columnist and book author Chuck Miller will be autographing copies of his Warman's American Records 1950-2000: Identification And Price Guide (Krause Publications) at the Feb. 5 Pennsylvania Music Expo, hosted by the Keystone Record Collectors. The group holds its free monthly record shows at the Lancaster, Pa., Catholic High School Cafeteria (see this issue's Record Shows calendar for more information). Miller's book is a great primer for beginning and intermediate collectors, and even advanced collectors can find new information. The book is available at most bookstores or directly from the publisher (1-800-258-0929).

For couch potatoes: New DVDs just released from Music Video Distributors /A&M include two from Joe Jackson, the 20-cut Live In Tokyo, a reissue of a 1989 VHS release, and Steppin' Out: The Videos - The Very Best Of Joe Jackson, a 12-track compilation covering 1979-1989; The Moody Blues' Legend Of A Band, covering the Moodys' first 25 years with concert footage of the band playing their biggest hits of the '60s and '70s and other songs, vintage film and interviews with bandmembers Ray Thomas, Justin Hayward, John Lodge, and Graeme Edge; Oiongo Boingo's final concert is out on a double-disc DVD as Farewell: Live From The Universal Ampitheatre - Halloween 1995, which includes one disc with 31 musical selections and the second with documentary and retrospective footage and two music videos... In the Legends Of Rock series from Classic Pictures (U.K.) comes Steve Marriott - Live From London, a ninetrack concert DVD and Doro Pesch And Warlock - Live, a 13-track selection from metal queen Pesch... Image Entertainment has released The String Cheese Incident's Evolution, with footage from their New Year's Eve 2000/2001 concert and includes nine songs, rare footage of other concerts, a photo gallery and bandmember interviews and biographies.

More tributes to America: Jazziz magazine publisher and editor-in-chief Michael Fagien has put together a compilation CD called Homeland: A Tribute To The Spirit Of America, hand-picking 16 cuts from a variety of jazz artists playing "Americana jazz," including, among others, guitarists Bill Frissell, Michael Hedges, and Pat Metheny, bassists Marc Johnson and Charlie Haden, David Darling, and pianist Cyrus Chestnut. Proceeds go to the American Red Cross (1-888-834-3023)... Suzzy & Maggie Roche's new album Zero Church (Red House), to be released Jan. 22, is another tribute album. The set includes "New York City," a song Suzzy wrote and the pair sang at a memorial service at Squad One, the Brooklyn fire station that lost half of its men in the Sept. 11, 2001, attacks on the World Trade Center. Suzzy was walking her dog the morning of the attacks and witnessed the events.

All hail...the Ramones!: DV8/Columbia Records is planning a Ramones tribute album this spring, with the lineup so far to include Eddie Vedder, Rob Zombie, Red Hot Chili Peppers, Green Day, Offspring, and Rancid.

Album art on display: Starting Feb. 1 through April 14, 2002, Experience Music Project in Seattle is displaying 1,500 of music's most exceptional, along with its most eccentric, album covers in an exhibit called The LP Show. A traveling exhibit on loan from New York's Exit Art Callery, The LP Show is being shown for the first time outside of New York. Placing art on album covers was a concept first conceived by Alex Steinweiss, a young advertising art director at Columbia Records, who first placed art on (Richard) Rodgers & (Lorenz) Harts' Smash Song Hits in 1939. A collection of album art from Steinweiss' output, as well as many other artists and designers, is included in the display. (www.emplive.com).

- Greg Loescher

U.S. Shipping charges are \$4.50 for up to 3 CD's (First Class U.S. Mail. U.S. Priority \$1.00 extra); \$5.00 and up for over 3CD's, vinyl, books, & DVD - VHS Always U.S Priority Mail). verseas shipping varies.

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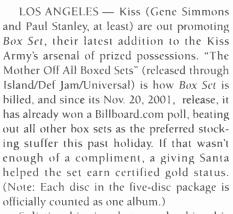
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Kiss promotes "The Mother Of All Box Sets" — a mere \$750



Splitting his time between hocking his autobiography and the Box Set, Simmons "The Demon," together with Stanley "The Starchild" (or maybe "Stanley The Parrot," the name of a still-canned rarity) started their promotional tour in Los Angeles only this time they left the flashpots and blood at home, going instead with Sharpie⁸ markers and Stein's Clown White.

The signing at the Tower Records on Sunset Strip caused a bit of traffic and hoopla, to say the least; makeup-clad fans waited in line, being kept company by a host of TV cameras and a Kiss cover band who would play a free show a few hours later at The Key Club down the block. Though photos weren't allowed, Simmons and Stanley were extremely pleasant and didn't refuse one request. In full regalia, the duo signed



KTLA DJ Mindy Burgano gets in a lick with Kiss' Paul Stanley (left) and Gene Simmons (right).

the product, tattoos, legs, breasts, hats and babies while striking poses under a sea of flashes. New York wasn't as lucky in that the boys showed up in their Clark Kent versions of themselves, sans the costumes.

What did the fans go home with that they didn't already have or could get via wellestablished trading circles? A lot. Skeptical fans might have been hesitant to buy Box Set, because Internet downloads and trading have already provided hard-core fans with a great amount of standards and rarities - songs that the band said didn't exist or showed no signs of giving up. But surprisingly, there's a good amount of material here that has never seen the light of day or even a download

'We don't love them all, but they're a part of who we are," said Stanley, referring to tunes such as "Stop, Look To Listen," and "Doncha Hesitate," the former recorded in the '60s and very much a product of the British Invasion, and the latter, a song whose origin Simmons and Stanley dispute.

There are three versions of this package, and depending on fans' dedication and/or bank account, they can either purchase the Cigar Box, the Deluxe or, for a much more staggering price, the Premium Gold edition. All have the same track content (94 careerspanning tracks on five CDs, including 30 previously unreleased demos, outtakes and live recordings), but the gold edition, which will run buyers \$750, comes in a full-size guitar case and includes an RIAA-certified gold record to boot. One would hope that ponying up the extra loot a few DVDs would be thrown in too (like a series of live shows, say from '74-76, please!), but hey, there's always "The Father Of All Boxed Sets"!

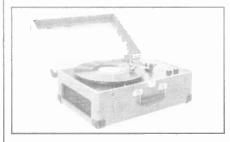
— Daniel Siwek

Crosley CR-49 three-speed turntable a real treat

Are your records collecting dust as you opt to purchase and listen to CDs instead? Maybe you haven't listened to them in years because when your turntable broke, you didn't replace it.

Once CDs replaced vinyl in mainstream music stores, turntables were no longer marketed to people with regular record collections. Turntables were still manufactured (albeit in smaller quantities), but they were quite expensive and aimed at audiophiles and hip-hop/scratch DJs.

Most people simply didn't replace their broken turntables, and many jettisoned



their record collection once they began to accumulate CDs. Ask several friends, and I'll bet that fewer than 25 percent say they have a working turntable. Before your significant other calls the Salvation Army to come and cart off your Pink Floyd and James Brown albums, check out the Crosley CR-49 three-speed turntable.

One of the coolest-looking items I've seen in some time, this portable turntable has a vintage-1950s appearance enhanced by its grainy, brown tolex-covered carrying case. It's reminiscent of the industrial record players DJs spun square-dance records on in grade school, but this turntable features a plastic arm, not a heavy metal one that acted like a record lathe. A lightweight, all-in-one unit - it weighs fewer than 10 pounds - its

(Please see Crosley page 23)

Lifelike Elvis statue celebrates '68 comeback special

The release of new Hyrs Presley memora bilia is sure to increase as the 25th anniversary of his death comes nearer, later this summer

The Art Of Sport. Inc.s new rendition of The king in figural form captures him during his 1908 comeback concert in Las Vegas. The

The detail of the jewelry on his lingers created by sculptor Thomas Blackmore. An accomplished artist, Blackmore has created lifelike images of famous celebrities in music. history and sports for more than a decade His ability to produce figures with mirrorlike images of his subjects is a treat for

The nine-inch, limited edition Elvis ligurine will have just 5,000 pieces in a worldwide release. The Elvis statue will be available in February, with a suggested retail of about \$120. A smaller, less expensive unlimited edition will also be available.

The firm also recently received a license to market an Elvis cellphone faceplate. Both products are a result of obtaining a license from Elvis Presley Enterprises, Inc.

The Art of Sport, Inc. previously released figurines of sports figures including Walter Payton, John Elway, Barry Sanders, and Jack Lambert, as well as many others.

For more information, contact The Art Of Sport, Inc. at 561-287-6867, or visit www.artofsport.com.

- Greg Loescher



Prototypes of the new limited edition Elvis '68 comeback statue from Art Of Sport.

Rare Finds

Buyer on the cheap finds fun-filled, still-sealed gems

I'm not a collector per se, but I can't pass a thrift store or used merchandise stores without combing through whatever records are available, looking, mostly, for "old friends" that I was sorry I got rid of when I had 'em. I literally dumped hundreds of mint and sealed LPs when I wasn't able to sell any at a flea market (\$1 to \$5!). I just couldn't go through the trouble of packing them up again.

Now I stick to buying sealed LPs that I get for \$1-2, and I've gotten some (approximately 70) not-real valuable ones, but they're definitely worth more than what I pay for them. In my neighborhood a usedmerchandise store has been putting cartons of LPs on the sidewalk, and there are a lot that are open but in collectible condition (LPs. 45s. 78s) and some sealed ones.

One sealed LP that will never make the Money Records guide but is, nevertheless, an interesting find is Wide World Hits by The String-A-Longs on ATCO SD 33-241. What makes this LP interesting is that in Jerry Osborne's Official Price Guide To Records (Tenth Edition, 1993) it says, "Reportedly recorded by The Fireballs but credited to The String-A-Longs." Now, doesn't that cry out for an explanation in Goldmine?!

I also found unsealed, but in mint condition, a copy of Hitsville! on the Coral Records label (CRL 57269). It features on the cover mini-photos of The McGuire Sisters, Teresa Brewer, Buddy Holly, Billy Williams, Jackie Wilson, Al Alberts, Betty Madigan, Rosemary Clooney, the Lennon Sisters, Steve Lawrence, Art Lund, and The Four Knights.

Additionally, I found for 50¢ a Vee-Jay 45 of "Paula's Percussion" (64-6724) b/w *Theme From Peyton Place," both by Themes Inc. (Vee-Jay 635). It's in good (1

Honey, and The Beatles (1960-1962).

Lalso have a sealed copy of an error album by Creedence Clearwater Revival that seems to have no value, although it had to be released with the proper cover and text (The Albert Hall Concert that wasn't). I also have a sealed copy of Beatlesongs, which is a good example of bad taste, along with a companion CD. These also seem to have no value and are never listed anywhere, although they have been mentioned as being collectible. Can anyone share any light on these and The String-A-Longs LP?

I know I'm not going to get rich with my "collection," and I don't know why I'm doing it. Maybe 'cause it's just pure, plain fun. That's it for my rare stuff report!

— Edward Lopez New York NY

(Edward, record collecting is whatever the collector makes of it, and it sounds like you're making it fun! Some purchase \$32,000 jazz 78s (see our previous issues); you buy \$1 LPs. Who knows, you may just come across a valuable, still-sealed LP! But the hunt is the fun of it all. As for the String-A-Longs contro-

(Please see Rare Finds page 23)

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KISS

...the makeup will never wear off

by Ken Sharp

ike an indestructible cockroach, no matter how hard anyone tries, Kiss can't be killed. Kiss' fire-breathing, four-decade strong legacy of quintessential hard-rock music and comic-book mayhem continues to boldly thrive where no other men wearing colorful pancake makeup and seven-inch leather heels have ever ventured.

Just released is the long-awaited five-CD career retrospective, *The Box Set* (available in three different configurations), a treasure trove of seminal Kiss gems, archival demos (including material by Paul Stanley and Gene Simmons' pre-Kiss band, Wicked Lester), outtakes and live material. Also out is Simmons' excellent autobiography, *KISS And Make-up* (Crown Publishers). With Kiss' Farewell Tour extended into 2002, these crafty kabuki superheroes may be rockin' 'n' rollin' all night and partying every day for some time to come.

Golâmine recently sat down with Stanley and Simmons to discuss the current state of Kissdom.

Paul Stanley

Goldmine: Share your personal highlights on The Box Set.

Paul Stanley: As a voluminous overview of our history, this box set pretty much says it. Obviously when people listen to the box set there's a lot of interesting unreleased material, and some of it connects with people for different reasons. From a historical standpoint, "Doncha Hesitate" is really interesting. It's the only demo that features the entire band on it. That really wasn't very characteristic of us. Let's just say that everybody had their own itinerary and agendas - and usually it didn't make for everybody getting into the studio at the same time. So that was really unique. It was funny, Gene heard it last week and thought it was someone else on the drums. There's certain signature interpretations that were so clearly Peter [Criss] that as soon I pointed them out to Gene, he said, "Yeah, it's Peter." The song was demoed before the Destroyer album. It holds up really well. It sounds very much like it belonged on Dressed To Kill. For other reasons, it's really interesting to hear the first version of "God Of Thunder" that was the starting point for the song.

Your demo, "Stop, Look To Listen," recorded circa 1966, is the earliest track on the box.

It's an Uncle Joe track. I was 14 when we did that. It's a fun track. Certainly back then, as opposed to now, I think music took longer to grow. Styles took longer to nurture. Now there is so much music available that musical maturity can come much earlier. But then again I was 14, so it's embryonic. No bass player. The drummer, Neil Teeman, used to clean up the studio, so we could run in on the weekend and fool around. So for us to be able to go into a real studio was awesome. We cut it live. This wasn't *Sgt. Pepper*.

Have you ever located the track "Never Living, Never Loving," a song you wrote for your late-60s band, The Post War Baby Boom?

No. That's something that's really fallen through the cracks. We all hated it so much, I guess that's why it fell by the wayside. We recorded that at Columbia Studios. It

sounded kind of like Jefferson Airplane, very San Francisco psychedelic and naive.

The box set features three tracks by your and Gene's pre-Kiss band, Wicked Lester. The group's sound was all over the map stylistically.

My vision of Wicked Lester was wanting it to be somewhere between The Beatles and Buffalo Springfield, but it just turned into a hodgepodge. There was also some Guess Who thrown in. Weird times. Wicked Lester is interesting as a historical footnote, but it didn't really represent us because we were so happy to be in a recording studio and knew so little about what was going on that we basically followed directions. The trouble with all those Wicked Lester songs is that they just lost whatever integrity they had by getting too much crap piled on top of them. Some of those songs, like "When The Bell Rings" or "Whatever Happens In The Darkness," were given to us to record. Times were different then. Now somebody 17 or 18 years old has a good idea of what they want to do. Back then being 17 years old in a recording studio was like being 12.

"Keep Mc Waiting," one of the Wicked Lester cuts on the box set, still stands up.

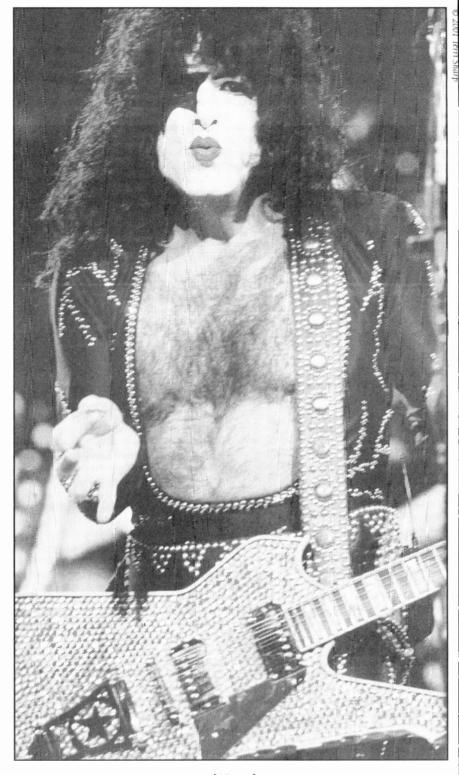
My voice was like a kid trying to sound seasoned or grizzled, like a nine-year-old kid trying to sound like Tom Jones. Actually about a month ago I played "Too Many Mondays" on the guitar [a Wicked Lester song] because Barry Mann [cowriter of the song] was over at my house. We had dinner and a bunch of us were sitting around, and I picked up a 12-string and said to Barry, "Remember this?"

Other highlights on the box set are the Bell Sound demos done prior to recording the first Kiss album.

That was just the band running through the material to get comfortable in the studio. It was like rehearsing to record. We really were green to the whole idea of being in a studio, although all of us had been in studios. It was kind of like a runthrough. It was interesting to hear them back, mistakes and all.

It was nice to hear the "Let Me Go Rock & Roll" demo sounding much more full-bodied than the version on the Hotter Than Hell album, perhaps the worst-recorded Kiss album.

The truth is I don't think that we have ever captured what the band is about in a recording studio. In some ways the closest we ever got may be *Kiss Alive!* There's things about *Psycho Circus* that I really love, and I may be totally alone in that. I don't know that there's ever been a studio album that



Paul Stanley

sounds like us live. It's always been a frustration. At one point when we listened to early albums, there was talk of going in and beefing them up sonically. But first of all ir'll never sound right, and secondly, it changes the whole integrity of the music.

Were you frustrated by the poor sound quality on Hotter Than Hell?

I thought that there was an attempt to beef up the sound, but I'm not sure that the people that were doing it were qualified to know how to. That's not a statement of fact — that is an opinion. I think that perhaps some people were trying to do something that was out of their realm of what they were used to doing. Very quickly I got used to the idea that we were not going to sound in the studio like we did live. I just took that for granted. Some people love *Dressed To Kill*, but I don't think that album sounds like us live. But a lot of people like the sound and the sonics of that album. I just very quickly realized that the scope and the magnitude of what we were doing sonically on stage was always lost.

When you hear the demo of "Mr. Speed" on the box set, it's very close to Kiss' version.

Yeah. Listen to the "Love Gun" demo, too. My demos that exist from anything that wound up on a Kiss album, the demos are virtually identical. I've always had a real clear picture of what a song should sound like. I don't just write a song, I write an arrangement. I write an orchestration of instruments.

© Chris Walter/Photofeatures

Are those E-bow guitars on the "Love Gun" demo? Yeah. It's on the album version too, it's just buried a little more. The E-bow came up with a violin sound. You could overdub as many as you'd want. You'd wind up with this weird kind of pad, which was somewhere between a keyboard and droning bees.

You're seemingly not a big fan of your song, "Anything For My Baby," but it made the box set.

The reason it went on the box set is because Gene and Tommy [Thayer] really like it. It's not that I don't like it. I don't understand the out-of-the-ordinary connection or feelings that people have for that track, but since they do, that's good enough for me. Eric [Singer] and Tommy say to me, "Boy, you used to sing like James Brown. You used to *talk* like James Brown." The fact that people like it and enjoy it so much is all good enough reason to put it on. I have to smile.

A song you and Gene wrote in the early '80s, "It's My Life," is a latter-day highlight from the box.

With "It's My Life" I had a really cool chorus that I hadn't done anything with. Somehow it fell by the wayside. It's difficult for me to hear something knowing that it's as old as some of my shoes. For me, "It's My Life" is not fresh. I thought that the chorus came from a different time in my life. When I wrote it, it felt connected to me. Fifteen or 20 years later, to hear it again, it doesn't have the same relevance. It just seemed like a forced track to me. It just didn't feel current.

Are there any Gene songs that you felt missed the mark?

The chemistry and the dichotomy of this band is the different styles. It's no secret that there's a certain amount of Gene material I scratch my head about. The Van Halen rehashes, "Boomerang" and "No, No, No" — it's just so blatant. But that's about me.

How about Gene's prime '70s Kiss material?

Although I didn't get it at the time, I hear stuff like "Christine Sixteen" and "Dr. Love," and that's to me quintessential Gene. At the time, I thought it pushed the envelope a little. There was something almost Ray Stevens about it. We were getting close to songs like "Ahab The Arab" or "The Streak" — novelty songs. Especially a song like "Christine Sixteen," a song about guys looking at girls through schoolyards and talking in the middle of the song.

One rarely performed Kiss song begging for a live airing is "Flaming Youth," an unheralded classic.

Parts of the song are really good. I don't like the calliope and Dick Wagner singing. He plays lead guitar on the song, too. Dick's singing background [vocals] on the breakdown. I love Dick, but it's just not an organic thing. And our albums weren't the only ones that Dick Wagner was playing on.

In the box set's liner notes, it's revealed for the first time that occasionally outside musicians would play on a Kiss song, an example being "Shandi," where you're the only member of Kiss performing on the track. Many fans feel a Kiss track isn't Kiss unless it's all four members playing on the song.

I think it's such a load of crap, this whole bullshit about the integrity of a band is having a band play on a song because it's just never been the case for loads of big bands. It doesn't mean squat at the end of the day. I believe if the song sounds like the band, it is the band.

Solve this debate once and for all: Who played bass on "I Was Made For Loving You"?

It's Gene. Absolutely.

Does anyone in Kiss play on "Nothing Can Keep Me From You"? No. It's Bruce [Kulick] on bass. Steve Ferrone is on drums. Steve's in Tom Petty's band. Way back he was in Aver-



Kiss, hamming it up in London in 1976.

age White Band. I can't remember who played guitar, but he was really good. The idea was. "Let's try something different," and that may mean, "Let's not play on it." And that's OK folks. That's just not a big deal.

Many fans consider side four of Alive II as some of the band's most accomplished studio work, especially "All American Man" and "Larger Than Life." Why has the band elected never to perform any of those songs live?

I don't think a lot of that stuff felt natural. They were attempts to me to do certain things or be certain things. "All American Man" is good. To me, "Larger Than Life" was a fascination with "Rock Candy" by Montrose and a certain drum sound. That's just my opinion. It's also a matter of what somebody else likes, which is just as valid.

Discuss how your singing style changed in the late '70s, taking on a more operatic quality.

I think my real early stuff is a little narrow in vocal range. At that time I was trying to find my footing. I'm real comfortable with my vocal sound around Dressed To Kill. I was singing so much that I was either gonna destroy myself or learn to sing a little differently. I needed to change the way I sang because I wanted to be able to expand what I sang. I was limited by my range, and I wanted to be able to sing more. I was also intrigued by how some other singers were hitting notes that I couldn't hit. In the '80s, sometimes what I was attempting to do got ridiculous. It's like when you get a car with a lot of horsepower — you floor it a bunch until you realize that it ain't always about flooring it. I was in awe of some of the notes that I can hit. The beauty of having a career that lasts a long time is everybody sees your baby pictures. By the time Creatures happened I was feeling pretty good as a vocalist. Afterwards it got a little out of hand. I think I do my best singing live. I think I went through a period of singing live where there was a whole lot of unnecessary vocal gymnastics.

Cite your primary influences as a stage performer and vocalist. Vocally, I guess it's [Little, Eaces' Steve] Marriott, [Led

Zeppelin's Robert] Plant and some R&B singers — Sam Cooke, Wilson Pickett, James Brown. As a stage performer, there's a lot of [The Who's Pete] Townshend in me mixed with I don't know what.

Sometimes you come off like a preacher on stage.

But that was what Steve Marriott was doing. I saw Marriott and it was like being at a church revival, and that to me is the coolest thing you can do — turn it into an evangelical event. I love that whole vibe. It's kind of electric church, electric temple, electric synagogue.

You have spoken recently about being at odds with producer Bruce Fairbairn during the recording of the reunion album, Psycho Circus.

This is a delicate subject because we're talking about somebody who is no longer with us. It's certainly not bashing somebody who isn't here to defend himself. I would say the same thing if he were. I think working with Bruce was a major disappointment and a major shock in that I don't think that he had a clue what we were all about. That was borne out almost from day one. I think the beauty of having a producer is having an extra opinion, but when it's so left-field that it's clearly out of touch with who and what the band is, it's nothing but a constant obstacle to overcome. His first choice of songs was so bizarre. If he could have done an album of songs like [sings], "ears without eyes, nose without teeth," "Within," that was what Bruce thought we should be doing. It was astonishing to me because he didn't have a

clue as to what the essence and balance of Kiss is about. He didn't understand the dynamics of an album — maybe he understood a Loverboy album or a Bon Jovi album. Clearly, he was completely lost. It's essential for somebody that comes in to bring in an extra ingredient. It's not essential for somebody to come in and reinvent the wheel. Ultimately what happened is I told Bruce I had enough. I literally said, "Enough! This isn't gonna work." I believe what I said to Bruce was, "This is your first Kiss album. It's not mine." I thought at times Bruce's nose was so far up Gene's ass that he could barely breathe. It's maddening to be in a situation where you see somebody leading something you've spent 30 years working on into a ditch. He'd done some really great work with other acts. But quite honestly I don't know what his contribution was and what theirs were.

Kiss' last studio album with Bruce Kulick and Eric Singer was Carnival Of Souls, an immersion into grunge. Was it a mistake in hindsight?

Carnival Of Souls was a case where Gene had a very strong point of view of what the album should be, and part of what has always made for the partnership and for the band is sometimes going along with somebody because they feel so strongly. I know there have been times when Gene said, "If you feel strong about something, let's run with it." And Carnival Of Souls was a misstep and an attempt to be something we're not at a time where something else was popular, which is nothing new to us. We've certainly at times taken parts of what was around us and assimilated it. I don't think that's a bad thing. I think Carnival Of Souls was a bit blatant.

So you pulled out your Soundgarden and Pearl Jam albums?

I didn't have to. It took me a long time to get on that train. It's one of those things that doesn't really do a whole lot for me. I think the best song on the album is "I Will Be There," which is also on the box set. To me it's the most genuine song, whereas a lot of the other songs were a little too calculated. And even though we didn't see that then, I think in listening to it it's pretty apparent. The world needs a good Kiss, not a second-rate Soundgarden or Metallica or anyone else.

What were your impressions of Gene's autobiography?

I think the most interesting thing in the book by far is the pre-Kiss stuff. Because anytime when somebody who you know shares their recollections of their childhood, that's very telling. I'm really proud of Gene for getting it done. It's a big accomplishment to see a book completed and published by a top-flight publisher. Additionally, the book is Gene's perception. So when I read it before it went to print, other than to try and help in a few clarifications of some facts that were wrong, there's nothing really to argue because it's not the Bible. It's somebody's perspective, and certainly two people can look at the same thing and see two different things. Overall I enjoyed the book very much, and it's also not a fabrication at all. There may be some things seen from a slightly different perspective. I think the nice thing in the book is there's a lot more letting down of Gene's guard than one might expect. I found that he came off likable and gracious.

Gene said some touching things about you in the book, saying when you were getting married he didn't know what to get you as a gift to show you how much you meant to him.

Our relationship, the time that it's gone on, speaks for itself. What we don't say and what we do say is all part of "girl" shit.

But if you had to throw it down for Gene, you'd be there.

Absolutely. In a heartbeat. He's my family. In the best sense, he's like a brother. That kind of word gets thrown around too much. It has nothing to do with wanting to spend your time with somebody. It has to do with trusting somebody, having a history that a mutual respect is built on, and that doesn't come overnight. I remember at one point when we had the earthquake in California in '93 or '94 [Jan. 17, 1994. — Ed.], we basically weren't talking at that point. We go through that kind of stuff, and that's fine. We weren't talking because we were just pissed off at each other. But if not the first person, one of the two or three first people I called was him to see if he was OK. It all goes beyond that, the bickering or the arguing. I'm the first person to say we argue and we snit and we say catty things about each other and take pot shots at each other, but that's fine.

Kiss' recent shows in Australia and Japan without Peter were among the band's best. Did the positive experience with those shows with Singer on drums change your mind in deciding about Kiss continuing?

Yes, very much so. The big question is, "Is it fun?" And if it ain't fun, I'm going home. I think all of us had our eyes opened to that it can be fun in a way that's real rewarding. I saw the band more [off stage] in Australia and Japan than I've seen the band in the last six years. And that's no secret. Ace was calling up, "Let's go out. Where are we having dinner?" It was very new to all of us.

How can you explain that?

Sometimes certain situations feed the best in us and sometimes feed the worst in us. When you change the chemistry a little, you change that chain reaction.

Meaning misery begetting more misery when Ace and Peter are together?

Look, I don't want to put words in anybody's mouth, but when we were in Australia and Japan, Ace said, "This is so great because I'm not getting egged on."

Egged on in what sense?

Having those buttons pushed that take our relationship sometimes into a place where it doesn't benefit us or the fans. Ace played for the most part way better than he had played earlier and was clearly having a great time both on stage and off stage.

Was the reunion tour as miserable as Gene says?

That's Gene talking. I don't think that's true at all. As much as we may swear and pledge to not make the same mistakes again, human nature sometimes finds us doing the exact same thing that may have caused our demise in the first place. It's almost like one of your hands is trying to choke you and the other one is trying to keep it off your neck. When we got back together for the reunion tour, every-



Kiss in the '90s included, from left: Bruce Kulick, Paul Stanley, Eric Singer, and Gene Simmons.

body said, "I've learned from my mistakes. I will never do that again. I am so lucky to be here." And to see that forgotten is a shame. It's sad that people will ultimately be who they are. What we try to do in life is modify who we are. It's just a shame when it's hard to stay consistent.

Will you ask Peter to play drums when the band resumes the farewell tour?

How about, if it ain't broke, don't fix it. Everybody has to make their choices of what's important to them and we all suffer the repercussions or gain the rewards, and Peter decided what was right for him. We decided what was right for us. With no feelings of ill will or animosity, I am very happy to keep the band exactly the way it is.

Highlights of the recent shows in Japan and Australia were the encores where the band played a medley of rarely performed songs.

Some nights it worked great and some nights we fell on our asses, but we were enjoying ourselves. And when it worked it worked big time

But that couldn't have happened with Peter?

I keep prefacing this because I don't want to be misunderstood, but Eric's musical vocabulary and catalog of Kiss songs is way way beyond Peter's. You can call out almost any song and Eric can play em. That's the big difference — he's right there and ready to play 'em.

To be fair, can you characterize Peter's contribution as drum-

Peter was unique in his way of learning the songs and his perspective, and it made for an interesting ingredient. Some of the songs certainly may not have come out the way I envisioned them, but clearly it was an important ingredient. Peter could be an erratic player, in the course of a song he might change beats from verse to verse, which was always funny because when Eric tried to learn some of the songs he would say, "Which part do you want me to copy?"

In the band's final shows with Peter, he wore a teardrop on his makeup. What did that signify?

I think bringing our own crap on stage is inappropriate and is an intrusion on both the audience and the band and that goes for all of us. Leave your crap in the dressing room. Go out and do the same show that people expect from you. We should be thankful that we function as a great band and create magic on stage. Whether your toe hurts or your dog died, when you hit the stage it doesn't exist. So doing anything that is distracting or impacts on what the band is doing visually or musically is an imposition.

Kiss is known first and foremost as an amazing live band. Tell me about the best rock show you ever saw.

Led Zeppelin at the New York State Pavilion in Queens at the old World's Fair. One summer they were having concerts there. They were playing for 1,500 people. Bruce was at that show. This was between the first and second Zeppelin album. That show for me was the embodiment of sexuality and a sonic onslaught. But it was so direct and in-your-face, without a lot of what came later, which was a lot of self-indulgence. It was the immediacy and the urgency of what they were doing that to this day nothing comes close to that. Everybody was just playing like they were possessed, like God had touched them.

There's a new Honda commercial with a yell that sounds suspiciously like you.

That's me. [Bob] Ezrin did the campaign. Bob called me up and said, "We need a rock 'n' roll scream and who better than you to do it?" I went in and pinned the meters, did another one and then I was done.

You also recently did a Folgers commercial.

The Folgers commercial was fun. It's all about the challenge. Why not? It's all good. Doing something that you would never be expected to do. When they called and said, "Do you want to do a Foigers spot?" I was taken aback and then said, "Yeah." I did an interview in Canada on a TV show that I watched a few days ago. I said, "I don't consider myseif a rock singer, I consider myself a singer who sings rock."

Lastly, are there plans for Kiss to continue musically?

We're open to anything. We're open to see where this leads. It's never over. We'd be deluding ourselves even if we wanted to that we could end this. It's completely out of our hands. The only thing is how much do we want to participate, because Kiss will continue regardless. I enjoy it. It's been a part of most of my life.

For a review of Gene Simmons' autobiography, KISS And Make-up, see page 27

@2001 Terri Sharn

February 8, 2002

Gene Simmons

Goldmine: Some Jans on the Internet are bemoaning the fact that certain unreleased songs are not on the box and that they're being forced to buy a large portion of previously released music they already own.

Gene Simmons: They re not qualified to have an opinion. I don't mean that to be unkind. The thousand or so people that like to see their names on the Internet by logging on every time somebody says. Gene broke a footh. — its good. they have something to say, but I notice that its ilways the same 50 to a 100 people that log on T twice Eve logged on. One guy said. "This stinks And I logged on and said. Lappreciate finally finding the one person who speaks for all of Kiss landom.' Let's say a couple of things for the record. I don't trust anybody who says they don't love money. They're lying and full of shit. I'm no different than you, the person on the street, except I've hit the jackpot, and I've been doing it over and over again, thank God and thank the fans. So the same person who says, "All Gene wants to do is make money!" I wanna meet the guy who doesn't want to make money, that's what Lwanna do

Did the record company limit how much unreleased material can appear on the box set?

The record company has no right to any unreleased material. You can't get that for free. You have to pay us. Just like if I was to hand in a new record with 10 new songs, you gotta pay me. So the notion that we're putting on about 30 unreleased songs, you gotta pay us for that. But they're not, those are gifts. I like to think we gave the fans bang for the buck. But then you'll have the thousand people that log onto the Internet and complain that they were disappointed that

outtakes from The Elder weren't on there, something obscure. But they're about obscure because they're obscure people. I don't mean that as a swipe. I mean to say they have so much time on their hands, the half-full glass is always half-empty.

Once Kiss as an entity ceases, are there plans to form a Kiss label to release rare audio and video material?

We've thought about it. But as somebody more glib than I [John Lennon. — Ed.] said, "Life is what happens when you're busy making other plans," So you make your plans, and then life says, "Interesting plan. Now here's the way that it's gonna be." Either it's gonna be exactly the way you planned or some variation of it, or it's not gonna resemble it at all. So do we have plans? Sure. Fans believe once you have plans you're expecting that to happen. When, if they look at their own lives, "I planned to be a ball player." What are you now? "I'm a dentist." But what happened to the bat and the ball? "Well, I tripped and I got married." A plan means so far tentatively looks good but I have the right to change my mind, or life will change it for me at any time.

Are there any Kiss tracks that have received praise by fans that you can't understand?

With me, no. But with Paul's writing it often is a surprise. When Paul came in with "Hard Luck Woman" and he was gonna send it to Rod Stewart, I loved it right away and said, "We should record this." It doesn't sound like us, but who cares? Neither did "Beth." neither did lots of stuff. In those days we had those delusions - it doesn't sound like "Anything For My Baby," so the bosses are going to be upset. It's always been about that. Slowly but surely we realized it's like a marriage — you get some of what you want and we get some of what we want. I tried to write a disco tune called "Love Came To Me" that wasn't even close. On the demo, that's me on bass, guitars, drums, everything. I had four



Gene Simmons

hours at a studio and just banged it out. Paul hit it right on the head with "I Was Made For Loving You." He was fearless in terms of cowriting with people who didn't have anything to do with our world.

You pressed for "Anything For My Baby" to appear on the box set. I love that song. Paul sounds like a man on it and rips out his vocal chords. You can either sing a lyric like "I would do anything for my baby" as a sappy spineless kind of a guy, or you can sing it like a man and rip your voice out and really put commitment into it and show the passion that you have as opposed to the weakness you would have if she was gone. "Anything For My Baby" hit the nail on the head. I sat down with Tommy and just ripped the original box set track listing apart and tossed stuff out the window. If you go through a strictly chronological order, it just didn't work. I've got lots of demos of mine that didn't make the box from the '60s, stuff like "My Uncle Is A Raft." The song was about my uncle, George Klein, who recently passed away. He was as nice and ethical a man you would ever meet, a self-made man. When I was growing up I was looking for male father figures because my dad wasn't home from [when I was] the age of seven. It's probably why I started fooling around with the notions of Superman and all these larger-than-life characters.

The early studio demo of "Deuce" is one of the cornerstones of the box set, yet to this day I still can't figure out exactly what the song means.

My reference to a "Deuce" was clear to me. It's still vague to fans. What the hell does a "deuce" mean? Well, it's worth twice as much. Your man has worked hard, he's worth twice as much as you are. It means, he's working hard, don't give him a hard time. Not, "You're working hard along with him." You're watching I Love Lucy reruns, bitch, shut up! [imitates female voice] "We're equal partners." No, you're not. You're

doing the laundry, he's digging a hole for a

Prior to Kiss being signed, the band used to perform a cover of The Moody Blues' "Go Now."

We still have a recorded version of that, It sounds like the original Denny Laine version crossed with The Allman Brothers. The middle version of it breaks into dual guitar. It goes from half-time to a double-time gallop. This was before "Rock And Roll All Nite" was written. We couldn't figure out how to finish our set. We tried to write a "thanks for coming, good night" song, Bob Ezrin figured part of "Hello Hooray" |. Paul sang the lead on "Go Now," and we all jumped in on the harmonies. We never recorded it in the studio. It was one of the things considered for the first album but somehow never wound up on it. But we came up with a really good version.

"Acrobat," recorded live at The Daisy, appears on the box set. At those early Kiss shows you were also performing a reworked version of the Wicked Lester song, "Simple Type." Were there plans afoot to re-record that

Some of that Wicked Lester stuff survived as Kiss material and some just didn't sound like it. "She" survived and "Love Her All I Can" survived because of the nature of those riffs. [imitates the opening of "Love Her All I Can"] The opening sounded like a horn part, sounds like Don Ellis, a horn guy. "Firehouse," "Love Her. All I Can," "Black Diamond" — I came up with all those riffs. Paul would come in with songs and I'd say, "That's a great song, but how much are you going to strum your guitar? Give me something else besides." He said, "Well, I've got a chorus." I'd say, "That's true, but the instru-

mentation isn't right." Paul is basically a chord guy. He came up with the intro of "Deuce," which; if you think about it, has nothing to do with the rest of the song, but somehow it

Paul told me that intro was him ripping off The Raspberries' song, "Go All The Way."

Sure. Which is really Eric [Carmen] ripping off all the stuff that came before him - [The Rolling Stones'] Keith Richards and Pete Townshend and all that stuff. So all those riffs like "Watchin' You," that's what I was about. Even though the bass didn't always play the riffs. The Beatles were really a riff band [imitates opening of "I Want To Tell You" or "Taxman" or [imitates opening of "Day Tripper"], which is really "Pretty Woman."

Are there any Beatles songs that you think Kiss could have pulled off?

Oh lots.... I don't know if we could have done it, but "Across The Universe" has always been one of my favorites. Not sure if we could have done it, but "And Your Bird Can Sing" to this day it just buckles me to my knees. The intro is a symphonic guitar part, in harmony!

Your bass playing is very Paul McCartney-ish on Kiss' first three albums, and then you locked into a more simple style. Why?

Before producers got involved, we didn't know what basses or guitars were supposed to do - we just did what we wanted to do. I couldn't be an AC/DC-styled bass player [imitates static, straight-roots-chord bass playing] and three minutes later you come up for air. Paul would often stop me and say, "Stop moving around on the bass. I'm singing lead."

Do you miss that style of playing?

Sure, but also the material changed. Even on a song like

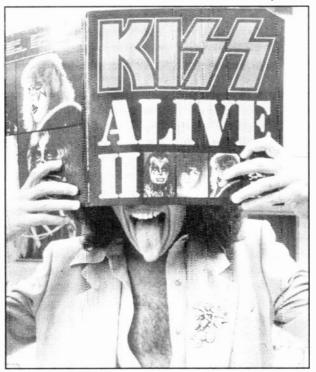
"Forever," I wanted to move around. "Michelle" is a similar kind of song, much better of course, but there's a bass melody in there that's above and beyond the song. It has nothing to do with the song.

"It's My Life" is a highlight on the box set. Why didn't it make it on the Psycho Circus album?

Paul doesn't like the song. He is one of the two writers. The chorus is Paul, everything else is me: the bridge, the verses, the lyrics, the melody. Ace and Peter were non-entities on the album, and when they were there they'd do their parts and leave, like almost all the albums. We were the ones that pushed Ace and Peter to sing songs. "You can be as much of a star as you want to be." I tried to get Ace to step up, sing lead, "It's your spot, go, we'll back you up!" He wouldn't do it on "Cold Gin." "Parasite" we loved right away. I said, "You sing it" and he said, "No, I can't sing it. It's too high. Gene, you sing it." I remember taking him to task, "You're late. Tonight you played sloppy," all that stuff that goes on with trying to keep discipline within the band, and he got angry with me. So when "Strange Ways" came up he said, "Peter, you sing it." "Look, I've got a card game," Ace told us, and this will always stick with me. It's become the clichés of clichés. I felt, "This is your life! When you were nobody you would have blown anybody to be in this position." Here's the history of the personalities behind the scenes. We tried to get Ace to show up for rehearsals and to just do anything. Part of it was, "Let's make sure everybody sings. We're splitting it four ways, including the songwriting.'

When did that arrangement change where the sole writer received the full royalty share?

When Peter was out. I'm gonna say this for print: Peter can't write songs — couldn't then, can't today. It doesn't mean he's not a good guy or that he doesn't have opinions. He physically can't play a musical instrument. Drums are not a musical instrument by definition. Drums are a percussive instrument. You can't copyright a drum pattern.



Gene Simmons in 1978, hiding his face from the camera during the era when fans didn't recognize Kiss members without makeup.

Peter couldn't write a song?

No, I don't mean "couldn't." I think anybody is capable of it, whether it's good or bad, but you've got to put in the time. Eric Carr joined the band, taught himself how to play guitar and wrote a song, "Under The Rose." We cowrote it together. That guitar riff is Eric Carr. Some of the changes and melody is him. So Eric was able to do it. That doesn't mean Eric is better or worse — it's all about taste, it's all about opinions. People shouldn't believe that all four [members] write Peter's got his

name on a number of songs, but it's Stan Penridge or Bob Ezrin [writing it] and then [Peter] gets to sing it and his name gets put on, and that's what it is.

Why are you so hard on the Kiss album Unmasked, as it's full of great, well-written songs?

I hate it. Vini Poncia wasn't my taste. He is much more of a commercial producer. I still hate "She's So European." It's not ballsy. I've got a version that kills that. I've got a demo of "X-Ray Eyes" which is much better than the version on *Dynasty*. Although, in retrospect, "Charisma" became a better song on the album than it sounded on the demo. I hate "Tomorrow." "Easy As It Seems" does nothing for me. I really dislike "What Makes The World Go Round." I like "Is That You." My demo of "Naked City" is a better version than what appears on the album. I love the "You're All That I Want" demo on the box set. It starts out on acoustic guitar and then rocks out. Paul's breaking out on rhythm guitar and then into a lead guitar thing. Paul breaks out with scats. Then he goes, [sings like Paul] "I'm black as the night." He thought he sounded too black. No, he sounded like Paul Stanley.

Recount your run-in with David Bowie in the '70s.

He was recording "Heroes" at Record Plant. He brought me down to the studio. I listened to the song and he said, "What do you think?" and I said, "It's really interesting, but I really wish you'd do more of the Ziggy Stardust stuff." I meant it as a fan. I'm sure it must have come off as an insult. [laughing] I've never seen him or talked to him since. I stand by what I said by the way. I hate all that other stuff. [imitates Bowie singing "Fashion"] I like him when he was down and dirty with the androgyny, all good. To this day when I think of Bowie it is that moment in his career.

Let me throw out a few early Gene Simmons song titles at you and have you share your recollections of tracks such as "A Friar's Song,"

(Please see Kiss page 41)

Kiss U.S. Discography

by Tim Neely

Mercury PRO 326-1

l	William Circ Ottinuara	Change of Fine teachers 1990 1117 2118 2118 2118		
١	45s			
l	Label/#	Title (A-side/B-side)	Year	NM
l	Casablanca 0004	Love Theme From Kiss/Nothin' To Lose	1974	15
l	Casablanca 0011	Kissin' Time/Nothin' To Lose	1974	15
ı	Casablanca 0015	Strutter/100,000 Years	1974	15
١	Casablanca 823	Let Me Go, Rock And Roll/Hotter Than Hell (blue label)	1975	20
l	Casablanca 823	Let Me Go, Rock And Roll/Hotter Than Hell (FilmWorks label)	1977	12
l	Casablanca 829	Rock And Roll All Nite/Getaway	1975	20
l	Casablanca 841	C'mon And Love Me/Getaway (blue label)	1975	20
l	Casablanca 841	C'mon And Love Me/Getaway (FilmWorks label)	1977	12
	Casablanca 850	Rock And Roll All Nite (Live)/Rock And Roll All Nite (studio) (blue label)	1975	10
	Casablanca 850	Rock And Roll All Nite (Live)/Rock And Roll All Nite (studio) (FilmWorks label)	1977	12
ł	Casablanca 854	Shout It Out Loud/Sweet Pain (blue label)	1976	10
l	Casablanca 854	Shout It Out Loud/Sweet Pain (FilmWorks label)	1977	8
l	Casablanca 858	Flaming Youth/God Of Thunder	1976	10
١	Casablanca 858	Flaming Youth/God Of Thunder (picture sleeve)	1976	60
i	Casablanca 863	Detroit Rock City/Beth (with "Detroit Rock City" as "Side A")	1976	10
l	Casablanca 863	Beth/Detroit Rock City (with "Beth" listed as "Side A"; camel label)	1976	6
I	Casablanca 863	Beth/Detroit Rock City (with "Beth" listed as "Side A"; FilmWorks label)	1977	5
l	Casablanca 873	Hard Luck Woman/Mr. Speed	1976	6
l	Casablanca 880	Calling Dr. Love/Take Me (camel label)	1977	6
I	Casablanca 880	Calling Dr. Love/Take Me (FilmWorks label)	1977	5
Į	Casablanca 889	Christine Sixteen (2:52)/Shock Me (4:17) (camel label)	1977	6
1	Casablanca 889	Christine Sixteen (3:17)/Shock Me (3:45) (camel label)	1977	6
l	Casablanca 889	Christine Sixteen (2:52)/Shock Me (4:17) (FilmWorks label)	1977	5
Į	Casablanca 889	Christine Sixteen (3:17)/Shock Me (3:45) (FilmWorks label)	1977	5
ı	Casablanca 895	Love Gun/Hooligan	1977	6
Į	Casablanca 906	Shout It Out Loud (Live)/Nothin' To Lose	1977	6
ı	Casablanca 915	Rocket Ride/Tomorrow And Tonight	1978	6
ı	Casablanca 928	Strutter '78/Shock Me	1978	6
١	Casablanca 940	Hold Me, Touch Me/Goodbye (by Paul Stanley; carnel label)	1978	12
ł	Casablanca 940	Hold Me, Touch Me/Goodbye (by Paul Stanley; FilmWorks label)	1978	6
ı	Casablanca 941	New York Groove/Snowblind (by Ace Frehley; camel label)	1978	12
l	Casablanca 941	New York Groove/Snowblind (by Ace Frehley; FilmWorks label)	1978	6
I	Casablanca 951	Radioactive/See You In Your Dreams (by Gene Simmons)	1978	6
١	Casablanca 952	Don't You Let Me Down/Hooked On Rock And Roll (by Peter Criss)	1978	6
1	0 11 0//	TO A MILL TO THE TANK TO THE T	1050	_

You Still Matter To Me/Hooked On Rock And Roll (by Peter Criss) 1979

Casablanca 961

Note: Only group efforts are included, with the exception of the four solo albums released when all were still in the group. Additions and corrections welcome. Important sources, among many, in compiling this discography were the Goldmine Kiss Collectibles Price Guide by Tom Shannon (Krause Publications, 2000) and www.kissfaq.com. {Not

to mention the Standard Catalog Of American Records 1950-1975 2nd Edition. — Ed.}

Casablanca 983	I Was Made For Lovin' You/Hard Times	1979	7
Casablanca 2205	Sure Know Something/Dirty Livin'	1979	5
Casablanca 2282	Shandi/She's So European	1980	5
Casablanca 2299	Tomorrow/Naked City	1980	5
Casablanca 2343	A World Without Heroes/Dark Light	1981	5
Casablanca 2365	I Love It Loud/Danger	1982	5
Casablanca 2365	l Love It Loud/Danger (picture sleeve)	1982	20
Casablanca 814 303-7	Beth/Hard Luck Woman (Time Pieces reissue)	1983	5
Casablanca 814 304-7	I Was Made For Lovin' You/Rock And Roll All Nite (Time Pieces reissue)	1983	5
Mercury 814 671-7	Lick It Up/Dance All Over Your Face	1983	4
Mercury 818 216-7	All Hell's Breaking Loose/Young And Wasted	1984	4
Mercury 880 205-7	Heaven's On Fire/Lonely Is The Hunter	1984	4
Mercury 880 535-7	Thrills In The Night/Burn Bitch Burn	1985	4
Mercury 884 141-7	Tears Are Falling/Any Way You Slice It	1985	4
Mercury 884 141-7	Tears Are Falling/Any Way You Slice It (picture sleeve)	1985	5
Mercury 888 796-7	Crazy Crazy Nights/No, No, No	1987	4
Mercury 888 796-7	Crazy Crazy Nights/No, No, No (picture sleeve)	1987	5
Mercury 870 022-7	Reason To Live/Thief In The Night	1987	4
Mercury 870 022-7	Reason To Live/Thief In The Night (picture sleeve)	1987	5
Mercury 870 215-7	Turn On The Night/Hell Or High Water	1988	4
Mercury 870 215-7	Turn On The Night/Hell Or High Water (picture sleeve)	1988	5
Mercury 872 244-7	Let's Put The X In Sex/Calling Dr. Love	1989	5
Mercury 872 244-7	Let's Put The X In Sex/Calling Dr. Love (picture sleeve)	1989	6
Mercury PRO 694-7	Let's Put The X In Sex (Hot Urban Mix)/(Hot Rock Mix) (promo)	1989	25
Mercury 876 146-7	Hide Your Heart/Betrayed	1989	5
Mercury 876 716-7	Forever/The Street Giveth And The Street Taketh Away	1990	5
Mercury PRO 1086-7	Rock And Roll All Nite (promo, small hole, B-side blank, comes in	1993	30
	plain white sleeve that says "It's The Music Stupid")	1001	
Mercury 858 894-7	Detroit Rock City/Detroit Rock City (original version on one side;		4
34 250 204 5	Mighty Mighty Bosstones remake on the other; small hole, green	-	
Mercury 858 894-7	Detroit Rock City/Detroit Rock City (picture sleeve)	1994	4
Lookout 238	Detroit Rock City/Strutter ("Strutter" is a remake by The Donnas; small hole, clear vinyl)	1999	3
Lookout 238	Detroit Rock City/Strutter (picture sleeve)	1999	3
12-inch singles (pro	mo unless noted)		
Casablanca 20169	I Was Made For Lovin' You (7:54)/Charisma (stock copy)	1979	25
Mercury PRO 229-1	Lick It Up (same on both sides)	1983	15
Mercury PRO 244-1	All Hell's Breaking Loose (same on both sides)	1983	15
Mercury PRO 311-1	Heaven's On Fire (same on both sides)	1984	15
			_

Thrills In The Night (same on both sides)

I Was Made For Lovin' You/Hard Times

(Please see Discography page 19)

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4. Allman, Duane "Anthology" (UICY-3192/3) Sealed New Remastered 2CDs \$40

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5. Amos. Tari From The Choirgirl Hotel* (AMCE-2636) Pro
CD with Bonus Track. Sealed

6. Anthrax Sound 01 White Noise (WMC5-601) Promo 2
w/Great Picture Booklet

13. Bailey. Philip The Best of Philip Bailey (ESCA-53

Balley, Printip Top On Salad Students S

3A.B., Rare Onginal 2CDs leatles. The "The Beatles Complete Volume Three 9005-1 2) Rare Onginal CDs leatles. The "Yesterday And Today" (DPRO-79964)

24. Beatles, The (And Others) "Die Beatles in Deutschilland 1966

nents-002) Onginal CD \$25
mm "The Beast Within Live" (GE-079) Onginal CD \$30
mm "The Beast Within Live" (ESCA-8352) Sealed
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Sjork "Vespertine" (UICY-9001) Sealed w Borus Track . \$30 Blackmore's Night "Under A Violet Moon" (PCCL-00451

33. Blige, Mary J. "Give Me You" (MVCE-12032) Sealed 4 Tracks

apan Only Official Live Album" (TOCP-8906-7) 2 (Michael Ballad Selection" (XDDP-93060) F

37. Bowie, David Ziggys Imparator 272125; Onginal CD 20125; Onginal CD 20125; Onginal CD 2014 Scaled 2014 Ongila CD 2014 Ongil

ick . noks. Garth "The Chase" (TOCP-7390) 10 Track CD w/OB

2. Browne, Jackson "Golden Slumbers Vol 2 Duels & Ranties" (WR-98007) Rare Onginal CD \$50
43. Browne, Jackson "Golden Slumbers Vol.3 (WR-98008) Rare Onginal CD \$50
44. Browne, Jackson "Hold Out In Japan 80" (MFJ82-8011-17) Rare Hard to Get" No Smokers Label Exclusively From Japan 0 2 CDRS BUT Getal Quality Very Hard to Get Stereo Soundboard" 11 17/807
5. Burbasea (Bobbs: "Chongas Demos" (CDU-957) Bare Japan

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chanan, Robbie 'Ongmal Demos' (COOL-057) Rare Japan

ily Sealed CD feat 'Demos By Super Studin Keyboardist

re-Maxus) with Lead Vocals' By Some Surprise Guests

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47. Bush, Mate : The personal mount : \$30

48. Cate Jacques : "International" (ESCA-7851) Sealed 1978
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51. Cardigans, The "Your New Cuckoo" (POCP-7189) Promo
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56. Chapman, Tracy "Crossroads (22P2-2965) Promo Out O

59. Cher Strong Enough Believe" (WPCR-10224) Seale

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Album Feat Jay Graydon 1ett Barter Lee Ritenour etc.) S2C
62. Church, Charlotte Econartment (SICP-18) Sealed Japaness
v. 2 Bonus Tracks
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88. Desert Rose Band. The "Funning" (R25P-2007) Pror

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93. Or. John "Goin" Back To New Orleans" (WPCP-4898) Pr

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96. Dylan, Bob & The Band "At The Flood" (DS94M085/6)

102. Estetan, Gloria "Mi Tierra" (ESCA-5777) Promo. Se

103. Faces (Rod Stewart) "Honky Tonk Men" (BB-014

109. Frampton, Peter "Frampmton Comes Alive II" (TOCP-8

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122. Green Day "Singles" (PCS-157) 1995 Japan promo c track CD Sealed

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331. Hendrix, Jimi "Unsurpassed Studio Takes" (YD-050) Ran

133. Holdsworth, Allan "Metal Fatigue" (ALCB-55) Rare P Out Of Print 134. Homes, Ruport "The Epoch Collection" (CVVC-8026)

Of Print .

136. Jagger, Mich "Goddess In The Doorway" (VJCP-68350)
Sealed Japanese w/Bonus Track "If Things Could Be Differen

144. John of Print 145. Joplin, Janis "Farewell Song" (CSCS-6053) Promo So

CD (1970 Album) Sealed First Tim 156. Kravitz, Lenny "Beheve" (VJCP-20006) Rare Promo L Picture Disc. 157. LaBalla Benevier

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193. McEntire, Reba "Road My Mind" (MVCM-549) Promo
194. McLaughlin, John The Mediterranean (CSCR-8154)
Out Of Print Sealed Promo

198. Minoque. Kylie "Hrts +" (BVCM-31063) Sealed w/B

212. No Doubt Return Of Saturn" (MVCT-24067) Promo S

w:Bonus CD.

2tt. Philliganes, Greg "Significant Gains" (BVCM-37236) St.

24-Bit 1st Time Out Ch CD Solo 1981 Album By Long
Keyboardist of Clapton & Many Others!\(^1\)

22:.. Phish "Slip, Sittch And \(^2\)ass* (AMCY-2409) Sealed Pi

230 Pilaf Edith "20th Appropriative" (TOCP-7889) Promo Se

231 Pink Flight "Annum Free "Annum Free "Annum Free "Annum Free "Annum Free "SS 232 Pink Floyd "Anuling Annum Free "Annum Free

179. Madorma "GHV2. Greatest Hils-Volume 2;" (WPCR-11130)
Sealed Japaness Ecthon!
180. Madornal True Blue (32XD-449) Ultra Rare Original 1988
Pressing (First Sause w Admessive DBI Strop)
181. Malmisleen, Yngwie "Rehaarsals 33" (H-0189) Rare
Original CDS
182. Manis Street Preachers "Everything Must Go" (ESCA-6446)
Pricino Sealed . 520

Promo Saled or Here Al The Mayflower (VICP-Blag)

183. Manilow, Barry 'Here Al The Mayflower' (VICP-Blag)

Sealed V. Japan Chily Borus Tracks' S30

184. Martin, Richy 'Th- Up O't Life' (ESCA-6992) Rare Promo Sealed Out O'P hont World Club 98) 4 Track S20

185. Martinez, Hith' Th Not Like I Was Ecfore' (VDCD-0001)

New Relacis Appanese Promo CD Sealed

186. Mason Dave The Best Of Dave Mason (SRCS-6476)

Promo, Scale Sales S30

S30

Promo. Sealed

187. MCS "The Big Bang" Best 01 The MC5 (AMCY-6087)...\$

188. McCartney, Paul "Berkeley Concert 1930" (YC-007/8) R.
Ongolal 22Ds on Yellow Cal-April 1, 1989

189. McCartney, Paul "Devil Music" (FA84-010) Rare Ongolal

190. McCartney, Paul "Fipes Of Peace" (TOCP-6671)
Promo Out Of Print , ealed
191. McCartney, Paul "Fam In Mono" (DPRO-79970)
Onnual CR

192. McCartray, Paul "Wing Over Los Angeles" (DPRO-79

203. Motley Crue "New Tuttoo" (POCP-7481) Sealed With B

Sealed 3 Songs 211. No Doubt "Just A Girl (MVCP-13003) Promo 3 Track Single

w/2 Bonus Tracks
213, No Doubt "Sunday Morning" (MVCT-12001) Promo Sea

Single WFS

218. Offeans "Lwe" (YDCD-039/10) Japan Only 2 CDs Live At Bearsville Thratter 1990.

219. Offeans "Lwe" (YDCD-039/10) Japan Only 2 CDs Live At Bearsville Thratter 1990.

253

219. Osbourne, Ozgry "The Gzzman Cometh" (SRCS-8507-8) Rare Promo 1st Prassing Special Digipak CD

270. Osmoni, Diamny "Doring Osmond" (VJD-32224) Rare Out Of Print Japan Chily CD

271. Page Plant' Since We ve Been Loving Them" (HP-301/2)

Rare Original 2CDS 595.

320

271. Page Plant Snot every been Loving Treat Introduction.

Rare Original 2005 5'95.

282. Page Plant (Led Zappelin) I. Evolution De Led Zeppelin
Continus-World four "CSV51-7782) Rare Grapinal 6005 Set
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282. Page, Temmy Paintings In My Mind" (WPCP-3431) Promo
Sealed

283. Pages "Pages" (ESCA-7848) Sealed 1979 Debut Album
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285. Parsans, Gene "Kindlirg" (WPCR-10656) Sealed ...\$25

286. Patto, Mikine Voice 3/1 The People" (TIPR-355) Original CO.

\$31

227. Pearl Jam "Emaural" (SRCS-2298/9) Special Lmtd Package

231. Pink Floyd "Adounting Pressure" (HL-196/7) Rare Ongina

242. Riperton, Minnie fre Soul The Class C of Minnie Figerton (TOCP-6529E) Sea ed S2
243. Rodgers, Paul Live (EDCP-25017) Promo 13 Track C



Thin Lizzy, Japanese Promo Only LP

244. Rolling Stones, The Angre (VJDP-10282) Rare Out Of Print 3°CD

Robling Stones, The 'In Exotic Honolulu' (AKA-23) Ultra

Are Onginal AKASHIC in Gorgeous Gateloid Deluve Cover from the International Theatre in Honolulu' (Aka-23) ultra

1973 This is limited to 250 copies

Adhling Stones, The "Kings of Druigs" (EVSD-667) Rare

Inginal 2CD Set in Nice Slide in Cover By Empress Valley

Volumental

(Very Limited)

47. Rolling Stones, The Liver Than You II Ever Be^{*} (TCDRS-1-27) Ultra Rare Sealed Original "TARANTURA" 2COS 32-8in Mastering Nov 9 1969 (Only 200 Made)

48. Rolling Stones, The "Moonlight Highlight" (G T 008 9) Rare Original 2COS S50

Onginal 2CDs S50

249. Rolling Stones, The 'Shine A Light i TCDRS-2-12) Ulira
Rare Onginal 2CDs On Tarantura 32 Bit Mastering 200 Made
In Nice Packaging SEALED (1999 Feb 11 From Anaheim
200 SOUNDBOARD')

200. Ronstati, Linda We Ran' (AMCY-2801) Promo 11 Track
CD w/0Bl

S20

oldgren, Todd One Long Year (CRCL-7706) Japan

255. Rush "Praying For The Light (GE-039) Rare Onginal I Soundboard 5 81 256. Rush "Retrospective I (1974-1980)" (AMCV.2287) Dec

270. Sirks, The 'Cui' (UICY-3222) Sealed Remastered 1979 Female Punk Trio Album w 2 Bonus Tracks!*** S25 271. Smashing Pungktins, The "Greatest Mis" (VUCP-68334)! Sealed w RONUS UISC!** S30 272. Smith, William D. "Smith" (UICY-3332) Sealed 24-Inf 1st Time Out on Ct!** S25 Time Out on CD!!

273. Soft Machine "Alive And Well" (JICK-89043) Sealed Pro
11 Track CD :w/OB!

Prömo 6 Track CD w/OBI
275. Spedding, Chris "Fermy Within" (CECC-00533) Sealed
Prömo 13 Track CD w/OBI
320
276. Spinal Tap "Broak Like The Wind" (MVCM-176) Sealed
Prömo 14 Track CD w/OBI
277. Spinozza, David "Spinozza" (POCM-5080) Japanese CD OF
Solo Album by New York Session Guidanst Great Fusion

Sealed ... 278. Springsteen, Bruce "In Concert (SRCS-8455) Pro Springsteen, Bruce "Live Songs 1975" (SS-200022) I

Original 200s. \$50

200. Starr. Ringo and His All-Starr Band "Ringo Starr And His All-Starr Band" ("1002"-6255)Promo Sealed. \$50

281. Steely Dan "Rikbo Don't Lose Your Remote" (STP-079), Rarg Jongmal CD wi/20 Tracks. \$60

282. Stewart All "Famous Last Words" (COCY-75896)Promo\$25

283. Stiff Little Fingers "See You Up There" (VJD-32210)Promo Sealed

284. Supertramp "Supertramp" (PCCY-10241) Rare Promo Of Print Sealed

Promo Sealed
28 T. Taylor, John (Duran Duran) "John Taylor EP" (CTCR -40034)
His Latest Release 3 Track Fromo Sealed CD Single ... \$25
288. Tears For Fears "The Best Of - Superstar Collection" (UICY1083) Sealed Japan Only 32 Bil Map Remastlered' ... \$25
289. Television "CICP-7398" (Prom Sealed ... \$35
290. Test), John "Tour De France" (32X8-297) Japanese Promo

| 18st and some form of the control U.F.O. "Making Contact" (TOCP-7105) Out Of Print Pri

Sealed
303. Vaughan, Stevie Ray Live At Carnegie Half* (ESCA-681)
Base Promo Saaled Out Of Print Rare Promo Sealed Out Of Print
304. Yauphan, Stevie Ray "Unsurpassed Masters Vol II" (ASB72104) Rare Ongmal Co.
305. Velvet Underground, The The Best of - Superstat
Collection (UICY-1090) Sealed Japan Only 32 Bit Map

Village People The Best of Julage People (PHCR-125)

Rory Gallagher, UK 4 CD Box Set

307. Voudouris, Roger Roger Voudouns (WPCR-10757) 19 Debut LP 1st Time On CD! Produced by Mike 0 Martis

Stream Winger Pull (AMCV-5-50) Promo Sealed 312. Wyman, 81ll Stuff (VICP-5-202) Promo Japan Only C313. Yardbirds, The Last Stand (188-021) Rare Original C314. Yardbirds, The New York Rehearsal Gig (187-Y001) Forginal C0 On The Symbols Label (3 30 68) 315. Yearwood, Tirsha Thinkin About You (MVCM-5-Promo Sealed 316. Yes Close To VIII) Progressers (HL-345-67, Rare Ong 3CDs On Highland 317. Yes The 15th NJF Festival AI Reading" (HL-048-9) Forginal 2CDs On Highland 318. Yes The Model For Success (HL-309) Rare Onginal CD Highland 318. Yes The Model For Success (HL-309) Rare Onginal CD Highland 318. Yes The Model For Success (HL-309) Rare Onginal CD Highland 318.

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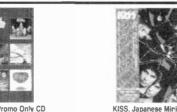
















February 8, 2002

Guntry Junction

ith his angry guitar slashes and retro-twang vocals, Ohio-born Buddy Miller is a mainstay of alt-Nashville. Julie Miller, his waif-like wife of 18 years, is, in contrast, a rockin' Texas runaway from country music. Her deep spirituality lights the darkness in their writings.

Lee Ann Womack and Dixie Chicks have covered Buddy's songs; Garth Brooks and jazzman Jimmy Scott have done Julie's. After numerous solo CDs, the Millers' first album as a duo, 2001's Buddy & Julie Miller (High-Tone) was recently nominated for the Best Contemporary Folk Album Grammy'. The album leans on Julie's pen, since Buddy had been so busy playing guitar for Steve Earle and their neighbor Emmylou Harris in addition to running their home recording studio, Dogtown (producing Jimmie Dale Gilmore's One Endless Night and mastering Lonesome Bob's new Things Change). Here the Millers talk — and laugh — with Goldmine.

Goldmine: You two seem like vin and yang. Buddy Miller: She'll listen to Social Distortion and I'll listen to old field recordings and blues. She likes to rock. Julie grew up with a lot of country music, so she doesn't have it on her records. She'd hear it on the car radio on the way to school and make her father turn it off or else she'd walk. Maybe they had the wrong station on. I never know what she'll be doing around the house. She's very spontaneous and unpredictable. I've given up even trying to figure out what's going on.

Julie Miller: We're definitely two different personality types - that kind of drew us to

happen, but you try to avoid it. Working on a record, it can get a little tense around the house. We know each other real well. We're real honest with each other. If she doesn't like the way I'm playing guitar, she'll just come over and put her hands on it and say, "Don't ever play like that on this song." It saves time, but there's a little bit of tension in the

How did you feel singing your song "Does My Ring Burn Your Finger" with Lee Ann Womack at the Country Music Association awards last year?

BM: An overwhelming feeling I can't describe it. It hit me at the dress rehearsal a few days earlier when we were on stage and Lee Ann with her huge voice was singing our song. It was her current single, so she wanted to do it. Her band sings the part we sang real good so

she didn't need us, but it was so thoughtful of her to have us up there. It meant a lot to us. That kind of thing doesn't happen too often.

Does having your recording studio in your living room impact its sound?

BM: It's just an old house, and it sounds



I don't think too many people hear our records. Well, maybe they do. I have no perspective on it. We didn't know much about the issue until Emmylou had an awareness-raising meeting at her house for Campaign For A Landmine Free World. 1 couldn't go, but Julie came back in tears with a video to watch. We were so moved by the whole thing. Then Julie wrote the words to go with music I'd already written. I'm ashamed that we'd had little awareness of what was going on with landmines. Now every day on TV there's talk of them in Afghanistan.

gle between worldly and spiritual forces.

JM: I do feel a struggle within every day. Part of myself goes. "I want to do what I want to do," and then the spirit of God within me says, "Give me your heart." I see it as having something small or false in my hand, and Jesus says, "May I have that, and I'll put the real thing in your hand." There's a duality in every person's heart and soul. You want to be your own king or queen, but there's something bigger than yourself. Some songs I write are from my heart's overflow. Some of them are me going, "OK, I can't subject the listener to 12 songs of me being this intense, so I'd better lighten up on a few things." I'm just trying to create a rapport

handle. We play with the cats. But Buddy might not say that's fun anymore 'cause we've got way too many of them. A lot of orphaned or homeless cats seem to have found my house. The plan was to like find them homes, but they're still here. If anybody needs an extra one, please let me know.

Julie, it's said that your songs show a strug-

with the listener to some extent.

What do you two do for fun?

JM: Music's almost more fun than we can

8 Questions For...

Buddy & Julie Miller

by Bruce Sylvester

each other. He's an even-keeled guy, at least on the surface. He's left-brain with some right-brain; I'm pretty much right-brain. He's hilarious with a dry sense of humor. He keeps me laughing all the time.

Is humor a crucial part of your relationship? JM: Big time. We run on laughing.

BM: We met in Austin, Texas, during the progressive country years, when the hippies and rednecks would get together in the same club for the same music. I auditioned for a band where she was the chick singer. She was trying to be discerning as a teenager and get respect from the band. Years later, she told me she'd said, "He's no good. Don't hire him." But they hired me, and we became pals. We've been together pretty much ever since.

Do tensions in your off-stage relationship ever spill over into your musical relationship or vice versa?

BM: There aren't too many. It's bound to

like it. It doesn't sound like a Music Row studio. We move the couches back and record our friends. We hang out in the living room and play for a day. I don't like to do too much close miking. I have mikes all over the room to get the sound of what's going on instead of seeming like your ear's next to an amplifier. We set up the drums in front of glass windows that are probably reflective. Drummers are funny people — they hit things for a living. Anything that looks like it might make an interesting sound, Julie'll be trying it out. Any piece of furniture is a potential percussion instrument. Once she kicked a motel trash can, liked the sound, and took it to the gig. She put her tambourines in it and hit it with mallets. It was just plastic, but its thickness gave it a bottom end and the tambourines in it added a jingle to the thump.

Your "100 Million Little Bombs" got me thinking about landmines. Has it had much impact?

BM: In a one-person-at-a-time kind of way.

World Radio History

NEWS & NOTES

My Top 6 Country Albums Of 2001 (in alphabetical order): Rodney Crowell - The Houston Kid; Toby Keith - Pull My Chain; Patty Loveless — Mountain Soul; Dolly Parton - Little Sparrow; Brad Paisley - Part II; Various artists -O Brother Where Art Thou (soundtrack).

The Corncob: Marty Stuart is in the studio working on a Johnny Cash tribute album. Artists involved include Travis Tritt, Emmylou Harris, and Shelby Lynne... Brenda Lee and Chet Atkins are among the newest inductees into The Rock And Roll Hall Of Fame. Both artists are already members of The Country Music Hall Of Fame... Collin Raye and Epic Records are expected to part ways after the release of Raye's album Can't Back Down. Raye has been on the Epic roster for 11 years... Mary-Chapin Carpenter and Shawn Colvin are recording a duet album, scheduled for release in late 2002 or early 2003... On the mend: Charlie Louvin (from multiple injuries in an automobile accident) and Waylon Jennings (from left foot amputation due to complications from diabetes). New Releases/Reissues: Jan. 22: Chet

Atkins - Rare Performances: 1976-1995 (Vestapol); Rodney Hayden - The Real Thing (Rosetta); Collin Raye — Can't Back Down (Epic). Jan. 29: Kasey Chambers — Barricades & Brickwalls (Warner Brothers); Patsy Cline - Love Songs (Varèse Vintage); Charlie Daniels Band - How Sweet The Sound (Sparrow); Deryl Dodd - Pearl Snaps (Lucky Dog); Steve Earle - Guitar Town (expanded edition -MCA); Flatt & Scruggs - 16 Biggest Hits (Legacy); Lee Greenwood - The Millennium Collection (MCA): Tim Hardin -The Millennium Collection (Polydor); Michael Johnson — Classic Masters (EMI); Joe South — Classic Masters Series (Capitol); Jeffrey Steele - Somethin' In The Water (Monument); Hank Williams III — Lovesick, Broke and... Driftin' (Curb). Feb. 5: Eddie Arnold - Looking Back (RCA); Johnny Cash - American III, American Recordings and Unchained (American); The Country Gentlemen - The Complete Vanguard Recordings (Vanguard); John Michael Montgomery — Love Songs (Atlantic); Willie Nelson — The Great Divide (Island); Gary P. Nunn — Greatest Hits 2 (Capfire); T.G. Sheppard - The Very Best Of (Caroline); The Stonemans — Family Tradition: Stoneman Legacy (CMH); Travis Tritt - The Lovin' Side and The Rockin' Side (Rhino). Feb. 12: Johnny Cash - The Essential (two discs; Legacy/Razor & Tie); Emerson Drive -Emerson Drive (Dreamworks); Freddy Fender — La Musica Baldemar Huerta (Back Porch); Sons Of The Pioneers -Essential Collection (Soundies); Ralph Stanley - Live At McCabe's Guitar Shop (DCN); Ray Stevens — Osama Yo Mama (Curb). Feb. 19: Dolly Parton - Country Legends Series (Buddha); Pete Seeger -Greatest Hits (Legacy). TV/Movie News: Trace Adkins talks

about the ups and downs of his life and career on CMT's Inside Fame Jan. 21... Earl and Randy Scruggs perform in the Faye Dunaway movie Colored Eggs... Movie director James Mangold plans to start shooting in September a featurelength film based on the life of Johnny Cash. Cash and wife June Carter Cash are apparently cooperating with the

project. As always, check 'em out!

- Jim Bagley

VARIOUS ARTISTS
Caught In The Webb; A Tribute To The
Legendary Webb Pierce
Audium (8146)

Between 1952 and '59, honky-tonker Webb Pierce (1921-91) scored a whopping 13 country chart-toppers. They are all covered on Caught In The Webb: A Tribute To The Legendary Webb Pierce, plus eight more, as old-timers (George Jones, Willie Nelson) and newcomers (Mandy Barnett) take their turn on a tribute CD that succeeds far better than many. Produced by Gail Davies, the disc wisely starts with its strongest cut, Dale Watson's rip-roaring 'In The Jailhouse Now" from the pen of Jimmie Rodgers. Robbie Fulks' high, nasal vocai on "Tupelo County Jail" - a duet with Joy Lynn White — comes closest to capturing Pierce's actual tone. BR-549's "There Stands The Glass" is superficial but fun.

Working with a competent crew of sessionmen, the disc forgoes the sizzling guitar licks Rosie Flores could have added to her "I Ain't Never." The one track to feature its singer's band, The Del McCoury Band's mandolin-driven hard-bluegrass "I'm Walking The Dog" sounds as much like Bill Monroe (McCoury's old boss) as like Pierce. Aside from the music itself, the disc's pluses are that some proceeds go to The Minnie Pearl Cancer Foundation and Country Music Hall Of Fame Museum and that neophyte listeners may be inspired to check out the real McCoy. Try Webb Pierce: King Of The Honky-Tonk (Country Music Foundation).

- Bruce Sylvester

(Rare Finds from page 12)

versy, we don't have any further info, but maybe one of our readers can help us out. On your Beatlesongs question, Iom Grosh, of Very English And Rolling Stone, told Goldmine, "I think you are referring to Beatlesongs on Rhino RNLP803, which came out in 1982, with the [Mark David] "Chapman" cover. Rhino also released a square picture disc in black and white. We have had both versions over the years. A scaled copy would be worth about \$15 now because of the cover and the flack from the [negative] publicity. Rhino redid the cover. Actually, over the years, the second cover is really the rarer one (in my opinion), however a lot of people want the original cover." — Ed.)

Contributions to the Rare Finds column should be addressed to: Goldmine Rare Finds, 700 E. State St., Iola W1 54990-0001 or e-mailed to bernardyc@krause.com. Photos or photocopies of items are welcomed, but please do not send originals. Keep on diggin'!

(Crosley from page 12)

speakers are found *underneath* the turntable and face sideways. The sound isn't stereo but rather a pleasant, vintage high-fidelity mono. The player has only two controls — an on/off/volume control and a tone control (just like the radio in a vintage Ford Falcon). The real kicker here is that the turntable plays 33, 45 and *yes!* 78 rpms.

I immediately tested this unit with a nearmint 78 rpm copy of Elmore James' "Hawaiian Boogie," and the sound was exceptional. James sounded as if he were in the same room. LPs and 45s (it comes with a 45 rpm

TOWNES VAN ZANDT

Texas Rain: The Texas Hill Country Recordings
Tomato (Tom-2001)

A 12-song prelude to a much-anticipated boxed set, Texas Rain: The Texas Hill Country Recordings features late singer/songwriter Townes Van Zandt remaking his best tunes with some famous admirers. Finished shortly before the artists death (Jan. 1, 1997), this set provides strong evidence as to why the Texasborn writer was so revered by his peers. Possessing a pulp novelists flair for gritty narrative and empathy for desperate, downtrodden characters, Van Zandt fashioned compelling lyrics that beg interpretation by serious country vocalists craving a challenge.

Willie Nelson's duet with Van Zandt on the homeless-inspired tragedy of "Marie" is as poignant as anything the Red-Headed Stranger has ever done. Underrated Kimmie Rhodes' sweet sense of hope counters the author's fatalist passages to great effect, and the late Doug Sahm seems perfectly in synch with the tortured cuckold of "Two Girls." By contrast, Jerry Jeff Walker's and Freddy Fender's contributions seem poorly focused.

Although Van Zandt's voice often sounds pained and weary, his plaintive, semi-raspy baritone provides the perfect complement to EmmyLou Harris' remake of her 1981 hit (with Don Williams) "If I Needed You." Likewise, his tender duets with James McMurtry on the hopeful "Snowing On Raton" and the Kathy Mattea–assisted "At My Window" are as beautifully sung as they are written. Kevin Eggars' production style ranges from rootsy acoustic to string-laden high gloss yet never interferes with Van Zandt's aching, literate vision.

- Ken Burke

Country Book Review

HANK WILLIAMS: SNAPSHOTS FROM THE LOST HIGHWAY

by Colin Escott And Kira Florita Da Capo (Hardcover, 208 pages, \$35)

Was it the congenital spinal defect, his long-hospitalized father's absence, the tortured first marriage or a pure, simple death wish that makes Hank Williams' story one of the saddest in all of American music? In assembling 1998's 10-CD The Complete Hank Williams, Kira Florita and Colin Escott (able keepers of his flame) found far more ephemera than their box's book could show. Thus they conceived of Hank Williams: Snapshots From The Lost Highway, a behind-the-scenes look to hold his devotees spellbound.

Fans who have read Escott's biography Hank Williams will treasure this trove of new material: informal photos, long-sealed court depositions, the accounting ledger with the \$30,000 payoff to his naive teenaged bride, Billie Jean, to abandon her claim to his estate. Her swimsuit shots justify tunesmith Merle Kilgore's comment, "I've seen cars crash into each other when Billie Jean was walking down the street."

Among the scrawled copies of 30 unpublished songs and song fragments ("I Wish I Had A Dad," "The Broken Marriage") is "Then Came That Fatal Day" found on the floor of the Cadillac where he died en route to a Dec. 31, 1952, concert. The newly revealed lyrics drip pain over his love-hate relationship with his first wife, Audrey. A draft of "Cold Cold Heart" accompanies Hank's and Audrey's



conflicting accounts as to whether it was the bitter fruit of an abortion.

Much emerges: Billie Jean's humor and prolific writer Hank's problems with excess measures in song lines. Letters from his publisher/co-author/editor Fred Rose (a recovered alcoholic who tried to curb Hank's substance abuse) echo wisdom, sympathy and pure pragmatism as Rose variously tried to help the volatile marriage to Audrey and — like others — harshly assessed her.

Ambitious Audrey, who died in 1975, attempted plenty of spin on her exhusband's legend, but she was probably right in saying, "If some woman, equally as strong as I am, had not come along, there never would have been a Hank Williams. He did not want to live when I met him."

"This ain't no place for me," he wrote in 1947, using the voice of a country boy gone to town. Beneath the surface, was he speaking of his own life on earth?

- Bruce Sylvester

Obituaries

Nauman Scott, Black Top Records owner

Nauman Scott, co-owner of the Black Top label, died Jan. 7, 2002, in New Orleans, La., of an apparent heart attack. He was 56. Scott, who was born in Alexandria, La., developed an appreciation for blues and R&B music while attending LSU. After becoming a lawyer and also being involved in the oil pipeline business, Scott cofounded the Black Top label with his brother Hammond in 1981. For two decades, Black Top was a major source of blues and roots music, recording the likes of Solomon Burke, Snooks Eaglin, James "Thunderbird" Davis, Ronnie Earl, The Neville Brothers. Anson & The Rockets, Grady Gaines & The Texas Upsetters, Maria Muldar, Earl King, and Tommy Ridgley. The label also reissued important historic recordings by Magic Sam, Earl Hooker, and Little Sonny Jones.

— Jeff Hannusch

Christine Kittrell, blues and jazz singer

Christine Kittrell, dubbed Matriarch Of Columbus Blues, died Dec. 26, 2001, of emphysema. She was 72. Born in Nashville, Tenn., Kittrell married the first of three

husbands when she was 13 and, after touring for 25 years, settled down in Columbus, Ohio. She performed with B.B. King, Little Richard, John Coltrane, Louis Armstrong, Earl Bostic and Paul Williams, anong others, and was a touring backup singer for Johnny Otis. The famed songwriting team of Jerry Leiber and Mike Stoller wrote "I'm A Woman" for her.

- Greg Loescher

Eddie Baker, American Jazz Museum founder Eddie Baker died Dec, 19, 2001, after complications from heart surgery. He was 71. Baker spearheaded efforts to build the American Jazz Museum in Kansas City, Mo.

- Greg Loescher

Conte Candoli, Tonight Show trumpeter

Conte Candoli, a highly regarded jazz trumpeter who was a fixture in *The Tonight Show* band in the years Johnny Carson originated the show from Burbank, Calif., died Dec. 14, 2001, of cancer at Monterey Palms Convalescent Home in Palm Desert, Calif. He was 74. Along with his older brother, Pete, also a first-rate jazz trumpeter, they

made a good living in the anonymity of studio work, supporting artists including Frank Sinatra, Ella Fitzgerald, and Nat King Cole. Over the years, Candoli developed a style based on Dizzy Gillespie's bebop playing, adding Miles Davis and Clifford Brown as influences later on. He also was well-regarded as an improviser.

- Greg Loescher

Cal Collins, jazz guitarist

Guitarist Cal Collins died at his home Aug. 26, 2001, in Dillsboro, Ind., Calvin Cecil Collins was born May 5, 1933, in Medora, Ind. He is best-known for his many 1978-1981 recordings on Concord Jazz Records, including Blucs On My Mind, In San Francisco and his two solo guitar albums, By Myself and Cross Country.

As accompanist, he first recorded with Benny Goodman, including at the Benny Goodman 40th anniversary Carnegie Hall concert in 1978. Other artists he recorded with include Rosemary Clooney, Al Cohn, Herb Ellis, and Woody Herman, among others.

- Eric S. LeBlanc

adaptor) also checked out positively. The tone arm has a standard needle that conveniently doesn't have to be reversed when one changes speeds, as in the old days. (Replacement needles are available from the manufacturer for \$14.95.)

This turntable can't be connected to an existing stereo system, as its only output is a

power chord. Likewise, one can't tape or burn CDs directly from the turntable.

Restoration Hardware retails the Crosley turntable for around \$120 in its stores, and can also be ordered at www.restorationhard ware.com. Crosley's Web page (www.crosley radio.com) has more information on the CR-49 and its other turntables and radios. The

turntable can also be ordered from Crosley's Web page or catalog.

The CR-49 is a great way to give the ol' record collection a new life, and since it's portable, collectors can bring one to a record show to test-play 45s, LPs and 78s to make wise buying decisions.

— Jeff Hannusch

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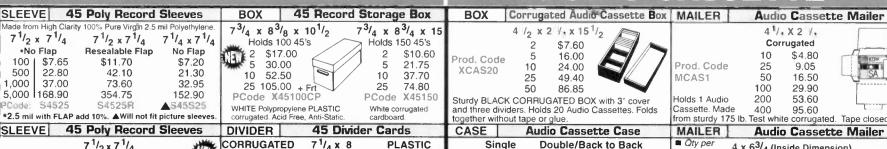
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1,000 24.05 PCode: SCD43425 Fits directly over CD for easy fit in CD Jacket. Fits over CD Cardboard Jacket. *Add 10% for FLAI SLEEVE Double CD / CD Boxset Sleeve 6 x 6 3/4 2.5 mil No Flap 13 5/8 x 13 1/8 3 mil with Flap Made from 2.5 mil 100% Pure Virgin Polyethylene 100 \$5.90 50 \$8.70 500 21.10 100 14.90 1,000 31.40 500 68.50 PCode SCDDQ PCode SCDBS13 Keep CD Cases Scratch Free! Use our high clarity poly sleeve. DBox Set. JACKET CD Jackets - White Paperboard 4 15/16 x 5 Prod. Code 10 \$6.00 SCDJW* 50 17.30 Qty 100 28.40 Die Cut one side 189.25 Replace Jewel Case with our rigid paperboard jacket: Specify Hole/NO Hole when Ordering. SLEEVE CD Paper Sleeves Prod. Code 50 \$8.10 39.70 *Specify with 500 39.70 *Specify with 1,000 59.00 or without 2,000 94.15 Die Cut one side Center Hole 4,000 142.80+Frt Made from 16# White Paper. Fits directly over CD.	Holds 2 CDs, 1 tray Case and center hin assembled. 3/8" Th CASE 15/16" Thick Pr Holds 2 CDs. Includes Specify Tray Color. CASE 2 Prod. Code C3CD-HC Qtyper case Holds 3 CDs. Clear acquand 1 black center piece can be Clear SPECIFY T CASE 15/16" Thick. Holds 4 CDs. Includes center-piece that holds can be Clear. Specify Tr	216.00+ Frt card and booklet. Crystal Clear ged Crystal Clear Tray come ick. Trays NOT sold separately. Double CD Case Clear Acrylic Case 5 \$13.80 10 21.55 25 44.00 50 72.95 96 105.60+ Frt rod. Code CCDD es 2 Black OR Clear trays. (a) Compact Disc Case 5 \$10.50 0 16.50 5 35.00 0 16.50 0 170.00 0 240.00+ Frt ic case includes 2 Black Snap- in trays that holds 1 CD 1 side. Snap- in trays tray Color. Holds 2 Tray Cards. Quad CD Case Clear Acrylic Case Clear Acrylic Case 10 21.15 Prod. Code 25 43.80 CCDQ 50 81.15 Prod. Code 25 43.80 CCDQ 50 81.15 2 Black Snap- in trays and 1 Black 2 CDs back to back. Snap in trays ray Color. (2 CDs back to back. Snap in trays ray Color. (3 CDS 2 C	Natural. Hold 1 CD case. RETAILER S H I 1 3 White Polypropylene F 2 \$19.20 STORAGE Value Polypropylene F 2 \$19.20 5 43.75 10 79.50 25 146.75+1 PCode XCD10 Both boxes hold 100+ CD	ds 1 Oty / case 1 Security Devices Hand Key Hand Held with Cable \$30.00 70.00 forks with Cassettes, CAFCK201 with with 27" sel cable and e bott. rrugated CD \$ 6 x 6 x 16 \(^{1}/_{4}\) 2 \$10.60 5 22.55 10 37.10 25 88.50 gn made from Black removable divider can't to your own stora'/HS Tapes or 100 Fl CD Big I 5 \(^{3}/_{4}\) x 15 \(^{3}/_{4}\) x 6 \(^{1}/_{9}\) PLASTIC White C	Corrugated ards enable you to age needs. Holds oppy Discs. Box 8 Corrugated ards enable you to age needs. Holds oppy Discs. Box 8 6 7 8 6 7 8 7 8 8 8 8 8 8 8 8 8 8	500 121.00 PCode MMP Made from sturdy 200 lb. Test Brown Corrugated. MAILER Multiple Inside D 61/8 x 5 Prod. Code 25 PXMINS-PL 50 100 Ships up to 12 single CDs ir Made from Sturdy brown kri MAILER CD Maîle 7 x 61/2 (Inside) Ships 1 CD ir Made from Sturdy brown kri MAILER CD Maîle 7 x 61/2 (Inside) Ships 1 CD ir MyCD 100 Prod. Code 50 MyCD 100 An economical way to ship one jewel box. 100% Recycled Kraf with recycled bubble lining. Pec MAILER White MAILER S 6 S Prod. Code 50 MCDWP68 100 250 Qty per case 500 1. 1,000 2 White Cardboard mailer features 1 CD in jewel case. Perforated fla	500 131.25 PCode MCD1 Made from sturdy White Corrugated. CD Case CD Jewel Cases Immension: 1/8 x 53/16 \$8.00 15.50 27.55 52.50 In their jewel cases. aft, corrugated cardboard. In Bubble Cushioned In a Jewel Case SELF SEAL! Rigid Cardboard 11.00 21.00 21.00 76.40 45.50 77.20 Peel & Stick Flap. Mails p for end user "easy open".
1,000 24.05 PCode: SCD43425 Fits directly over CD for easy fit in CD Jacket. *Add 10% for FLAI SLEEVE Double CD / CD Boxset Sleeve 6 x 6 3/4 2.5 mil No Flap 13 5/8 x 13 1/8 3 mil with Flap Made from 2.5 mil 100% Pure Virgin Polyethylene 100 \$5.90 50 \$8.70 500 21.10 100 14.90 1,000 31.40 500 68.50 PCode SCDDQ PCode SCDBS13 Keep CD Cases Scratch Free! Use our high clarity poly sleeve. JACKET CD Jackets - White Paperboard 4 15/16 x 5 Prod. Code 25 10.00 SCDJW* 50 17.30 Qty 100 28.40 Die Cut one side **SPECIFY Hole/NO Hole when Ordering.** SLEEVE CD Paper Sleeves 5 x 5 Prod. Code 50 \$8.70 \$5 x 5 Prod. Code 25 \$8.70 \$5 x 5 Prod. Code 50 \$8.70 \$5 x 5 Prod. Code 50 \$8.70 \$5 x 5 Prod. Code 25 10.00 \$5 17.30 \$28.40 Die Cut one side \$5 x 5 Prod. Code 50 \$8.10 \$5 x 5 Prod. Code 50 \$8.70 \$6	Holds 2 CDs, 1 tray Case and center hin assembled. 3/8" Th CASE 15/16" Thick Holds 2 CDs. Includes Specify Tray Color. CASE Prod. Code C3CD-HC Otyper case Holds 3 CDs. Clear acrylinad 1 black center piece can be Clear SPECIFY 1 CASE Holds 4 CDs. Includes Center-piece that holds can be Clear. Specify Tray CASE CASE CASE CASE CASE CASE Total Code C3CD-HC C3CD-HC C3CD-HC C3CD-HC C3CD-HC C4CD C4CD C5CD C5CD C4CD C5CD C6CD C6CD C7CD C7CD C7CD C7CD C7CD C7	216.00+ Frt card and booklet. Crystal Clear ged Crystal Clear Tray come ick. Trays NOT sold separately. Double CD Case Clear Acrylic Case 5 \$13.80 10 21.55 25 44.00 50 72.95 96 105.60+ Frt rod. Code CCDD es 2 Black OR Clear trays. Qty per case D - Compact Disc Case 5 \$10.50 0 16.50 0 35.00 0 62.50 0 98.00 0 170	Natural. Hold 1 CD case. RETAILER S H W W 1 1 3 3 Wh Ste eye STORAGE Con Prod. Code XCD30 High-Tech desig Material. Three rorganize each ur 25-30 CDs, 10 V STORAGE White Polypropylene F 2 19,20 5 43,75 10 79,50 25 146,75 + PCode XCD10 Both boxes hold 100+00 DIVIDER C55/8 x 51/2	ds Name of the poly of the pol	Code ACD1800 latural. Holds Double CD Case. S - ALPHA Hand Held No Cable \$6.00 15.00 CDs & DVDs AFAK127 White Storage Box Corrugated ards enable you to age needs. Holds oppy Discs. Box /8 orrugated Cardboard 2 \$15.30 5 34.60 10 63.90 25 145.15 CCode XCD100 It CDs per companionment Colvetyrene 6 x 14	500 121.00 PCode MMP Made from sturdy 200 lb. Test Brown Corrugated. MAILEH Multiple Inside D 61/8 x 5 Prod. Code 25 PXMINS-PL 50 100 Ships up to 12 single CDs ir Made from Sturdy brown kr. MAILER CD Maîle 7 x 61/2 (Inside) Ships 1 CD in MJCD 100 Qty per 250 An economical way to ship one jewel box. 100% Recycled Kraf with recycled bubble lining. Pee MAILER White MAILER White 8 x 6 25 Prod. Code 50 MCDWP68 100 250 Qty per case 500 1.000 2 White Cardboard mailer features 1 CD in jewel case. Perforated fla MAILER White	500 131.25 PCode MCD1 Made from sturdy White Corrugated. ECD Jewel Cases Immension: 1/8 x 53/16 \$8.00 15.50 27.55 52.50 In their jewel cases. aft, corrugated cardboard. In a Jewel Case \$10.30 16.45 28.60 65.00 117.90 CD in a texterior EX Stick flap. SELF SEAL! Rigid Cardboard 11.00 21.00 40.10 76.40 45.50 77.20 Peel & Stick Flap Mails pfor end user "easy open". Ite Paperboard \$7.50
1,000 24.05 PCode: SCD43425 Fits directly over CD for easy fit in CD Jacket. Fits over CD Cardboard Jacket. *Add 10% for FLA! SLEEVE Double CD / CD Boxset Sleeve 6 x 6 3/4 2.5 mil No Flap 13 5/8 x 13 1/8 3 mil with Flap Made from 2.5 mil 100% Pure Virgin Polyethylene 100 \$5.90 50 \$8.70 500 21.10 100 14.90 1,000 31.40 500 68.50 PCode SCDDQ PCode SCDBS13 Keep CD Cases Scratch Free! Use our high clarity poly sleeve. DBox Set. JACKET CD Jackets - White Paperboard 4 15/16 x 5 Prod. Code 10 \$6.00 SCDJW* 50 17.30 Qty 100 28.40 Die Cut one side 700 189.25 Replace Jewel Case with our rigid paperboard jacket: Specify Hole/NO Hole when Ordering. SLEEVE CD Paper Sleeves 5 x 5 Prod. Code 50 \$8.10 S5W* 100 10.70 *Specify with 1,000 59.00 or without 2,000 94.15 Die Cut one side 4.000 142.80 + Frt Made from 16# White Paper. Fits directly over CD. SLEEVE Fot Pockets - Paper / Tyvek* 5 x 5 Paper 5 x 5 Tyvek* 50 \$9.00 50 \$14.80 100 16.00 100 26.10 250 33.25 250 54.85	Holds 2 CDs, 1 tray Case and center hin assembled. 3/8" Th CASE 15/16" Thick Pr Holds 2 CDs. Include Specify Tray Color. CASE 3 C Prod. Code 10 C3CD-HC 20 Qtyper case 40 Holds 3 CDs. Clear acquand 1 black center piece can be Clear SPECIFY T CASE Holds 4 CDs. Includes center-piece that holds can be Clear. Specify IT CASE 6 CD-H CASE 6 CD-H CASE 6 CD-H 5 Prod. Code 10	216.00+ Frt card and booklet. Crystal Clear ged Crystal Clear Tray come ick. Trays NOT sold separately. Double CD Case Clear Acrylic Case 5 \$13.80 10 21.55 25 44.00 50 72.95 96 105.60+ Frt rod. Code CCDD es 2 Black OR Clear trays. Qty per case D - Compact Disc Case 5 \$10.50 0 16.50 0 98.00 0 170.00 0 240.00+ Frt ic case includes 2 Black Snap- in trays that holds 1 CD 1 side. Snap-in trays that holds 1 CD 1 side. Snap-in trays that holds 1 CD 1 side. Snap-in trays tray Color. Holds 2 Tray Cards. Quad CD Case Clear Acrylic Case Clear Acrylic Case 5 \$13.65 10 21.15 Prod. Code 25 43.80 CCDQ 50 81.15 Prod. Code 25 43.80 CCDQ 50 81.15 2 Black Snap-in trays and 1 Black 2 CDs back to back. Snap in trays and 2 COlor. Qty per case 2D Case/Center Hinge Trays \$15.75 27.00	Natural. Hold 1 CD case. RETAILER S H I I I I I I I I I I I I	ds Name Other Color For CDs Stored with Spine Up or Out & X CD Sing Other	Code ACD1800 latural. Holds Double CD Case. S - ALPHA Hand Held No Cable \$6.00 15.00 CDs & DVDs AFAK127 White Storage Box Corrugated ards enable you to age needs. Holds oppy Discs. Box 8 orrugated Cardboard 2 \$15.30 5 34.60 10 63.90 125 145.15 Code XCD100 18 CD's per sumplifyment Polivstyrene 6 x 14 For Long Blister D100. Packs or Boxes	500 121.00 PCode MMP Made from sturdy 200 lb. Test Brown Corrugated. MAILEH Multiple Inside D 61/8 x 5 Prod. Code 25 PXMINS-PL 50 100 Ships up to 12 single CDs in Made from Sturdy brown kr. MAILER CD Maîle 7 x 61/2 (Inside) Ships 1 CD in Made from Sturdy brown kr. MAILER CD Maîle 7 x 61/2 (Inside) Ships 1 CD in Mailer Ships 1 CD in Jewel box. 100% Recycled Kraf with recycled bubble lining. Pee MAILER White MAILER Ships 1 CD in Jewel Case. Perforated fla MAILER Ships 1 CD in Jewel case. Perforated fla MAILER	ST.50 131.25 PCode MCD1 Made from sturdy White Corrugated. CD Case CD Jewel Cases Immension: 1/8 x 53/16 \$8.00 15.50 27.55 52.50 In their jewel cases. In corrugated cardboard. In a Jewel Case In a Je
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SLEEVE Pockets-Paper / Tycke 5 x 5 Paper 5 x 5 Tycke 50 \$9.00 50 \$14.80 100 16.00 100 250 31.25 500 58.90 50 \$14.80 11,000 11.20 White Black, Red, Fuschia, Orange, Limite, Blue or Green. Pocket SCDHP Envelope with 412 Myder lined window and fold over flap. Holds 1 CD.	Holds 2 CDs, 1 tray Case and center hin assembled. 3/8" Th CASE 15/16" Thick Holds 2 CDs. Include Specify Tray Color. CASE Otyper case Holds 3 CDs. Clear acryl and 1 black center piece can be Clear SPECIFY I CASE Holds 4 CDs. Includes center-piece that holds can be Clear. Specify Tr CASE Frod. Code 10 C6CD-HC 25 Holds 6 CDs. Includes center-piece that holds can be Clear. Specify Tr CASE Holds 6 CDs. Include Center hinged trays. 2 CDs back to back.	216.00+ Frt card and booklet. Crystal Clear ged Crystal Clear Tray come ick. Trays NOT sold separately. Double CD Case Clear Acrylic Case 5 \$13.80 10 21.55 25 44.00 50 72.95 96 105.60+ Frt rod. Code CCDD es 2 Black QR Clear trays. 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TOTAL

February 8, 2002

New Releases



JOHN MELLENCAMP Cuttin' Heads Columbia (CK 85098)

Creatively speaking, John Mellencamp's long recording career — 22 years and counting - has gone in the reverse direction of many artists blessed with similarly lengthy careers. It's the same old story; they generally get off to a strong start only to produce works of significantly lesser quality as time goes on.

Mellencamp's earliest material was comprised of unexceptional pop ditties, but he went on to sharpen his songwriting skills and has maintained a remarkably high caliber of work ever since. With a guitar-driven roots-rock sound and straightforward lyrics that ask his listeners to take a good look at themselves (his stated intent), Mellencamp is the Everyman with a social consciousness. Such is the case with his new Cuttin' Heads.

On the tuneful "Peaceful World" (with soul singer India.Arie providing harmony vocals) he addresses the issue of racism. The funky title track finds Mellencamp teaming up with Public Enemy leader Chuck D. in an impassioned condemnation of the hip-hop culture's frequent use of the n-word. Meanwhile the deceptively breezy "Crazy Island" takes a critical look at an America 'with your salesmanship and your salaries and your strip malls a growin' and your handguns and your heresies/Don't hold no responsibility in this land of easy millions.

Mellencamp's best songs are as instantly engaging as hearing a favorite song. On the mid-tempo "Just Like You," he's your everyday Joe "trying to find some peace" in a "mean cruel world," while the catchy "Women Seem" is a playfully affectionate ode to the female species with the added zinger, "fifty percent of their charm is illusion." Mellencamp ends the record with the maddeningly infectious "In Our Lives" in which he describes himself as a "broke down humble man" who's "doin' the best that I can do" and, judging from the sound of Cuttin' Heads, there is never any doubt — he's still giving his all.

- Tierney Smith

MEISNER, SWAN & RICH Meisner, Swan & Rich Varèse Sarabande (302-066-258-2)

I have a tremendous amount of respect for Randy Meisner. For my money, his gorgeous down-but-not-out ballad "Try And Love Again" is as good a song as the Eagles ever made. That masterwork, as well as Meisner's "Take It To The Limit," define what recorded artistic statement is all about - lyrically, musically and spiritually. These songs touch the human spirit, challenge our values and reinstate our sense of self-worth.

However, with that said, if I were to lead readers to believe that there is a single reason to purchase this feeble attempt of an album. I wouldn't be a critic — I'd be an outright liar. Don't go for the hype surrounding this release honking it as a modern-day take on the Eagles' classic sound, unless that accusation is being leveled at the Philadelphia Eagles for some reason —and I'd still have to listen to them to evaluate. Given the Black Tie group connection that gave birth to the threesome here, one would have to expect that after the years of working together, a spark must surely have flown somewhere during the proceedings, but such is not the case.

This affair consists of whispery, non-assertive vocals, lamenting some of the most banal Jackand-lill, connect-the-dots lyries ever written. laid over a barren wasteland of impotent and hookless music. Charlie Rich Ir., who wrote most of these maudlin, sterile songs, delivers the inept bunch with all the vocal vanilla of a middle-aged Backstreet Boy. Billy Swan, who once gave us the delightful pop smash "I Can Help," must have spent the weekend at Bernie's, because there's no real audible trace of him on this album. Meisner's pair of contributions sound about as uninspired as Ben Stein's roll call from Ferris Bueller's Day Off.

I'm not going to drone on; suffice to say this album fails completely. This vehicle, a miscalculated attempt to hit the middle of the road, hasn't the wheels to even get on the road.

— C. Brian Jasper

MICHAEL LEE FIRKINS Decomposition Nuerra Records (33950-2)

On Decomposition, hot guitar man Michael Lee Firkins has put together a selection of well-chosen covers and one original song. Playing slide guitar on Rick Derringer's "Still Alive And Well" is an unexpected approach that works perfectly. Firkins captures Johnny Winter's version's vibe with excellent vocals by Sonny Reece.

Firkins also visits limi Hendrix twice. 'Manic Depression" is done as an instrumental that has that mid-range, late-80s guitar sound that actually resembles Firkins' style. Hendrix would have dug this because he was a great fan of doing things a little differently. The slide that Firkins adds at the end has a nice touch. It's so smooth you have to listen for it.

Hendrix's "Little Wing," done vocal-less, has a grinding fretless bass supplied by John Purtle. The sensational guitar intro here is worth the admission alone.

Firkins adds a couple of Lynyrd Skynyrd tunes too. "I Need You," a ballad with a bluesy taste, is accompanied by some deeply dug-in vocals by Reece. The classic "I Know A Little" just smokes! The original has three different guitarists soloing, and Firkins does all of these parts almost verbatim but with some of his own slide licks to put his signature on this piece. Some nice guitar harmonies resembling Texas swing are strategically placed at the beginning.

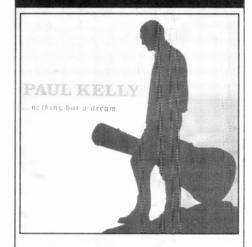
A wah-wah pedal combined with Firkins' slide is used to provide the lion's share of the melody line of Henry Mancini's classic "Pink Panther." On the haunting self-penned instrumental and acoustic guitar-driven "The Window," Firkins plays an electric guitar melody line.

His take on Average White Band's "Pick Up The Pieces" rocks more than the funky original version. Again Purtle's fretless bass grumbles throughout with its own great tone. In Firkins' hands, "Caravan," the Duke Ellington number, is a mystic arrangement of carefully placed drums and bass. Firkins' fingers fly all over the fretboard.

The potpourri of material paints Firkins' musical landscape in an unusual way Yet all. the songs are cohesive and sound natural being placed side by side. (www.nuerra.com)

(Please see New Releases page 50)

NEW RELEASES NEWS



Just out: Both Scotty Moore and DJ Fontana, Elvis Presley's backing musicians, can be heard on the new Ronnie Wood album, Not For Beginners (SPV, German import), which also features special guests Bob Dylan, Kelly Jones, Ian McLagan, Willie Weeks and others. (www.spv.de)... Fun rockers Throwing Toasters have just released Chrome (www.throwingtoasters.com), a 19-track album that features 10 new songs and new versions of four classic Toasters songs. The cuts "N.R.I.," "Bad Influence" and "Mrs. Claus" have been featured on the nationally syndicated Dr. Demento Show... Boston's Chauncey have just released their self-titled debut (Chance Records)... The soundtrack for the hit movie The Royal Tennenbaums (Hollywood Records) features, among others, Bob Dylan ("Wigwam"), the Ramones ("Judy Is A Punk"), Emitt Rhodes ("Lullabye"), The Clash ("Police And Thieves"), and two tracks from Nico ... From Arkham, Belgium's best-known progressive rock band of the '70s, comes a self-titled two-disc retrospective of the band's brief period of output during 1970-72 (Cuneiform).

Coming up: Due in February from reggae icon Lee "Scratch" Perry is Jamaica E.T. (Trojan/Sanctuary), on which he mixes funk, jazz and hip-hop to his reggae vocals... Also due February is Janis Siegel's (Manhattan Transfer) I Wish You Love (Telarc). Siegel's vocals take a jazz spin on pop hits from the '50s and '60s Brill Building era, including "Go Away Little Boy" and "Mr. Sandman," as well as period female composers' music such as The Big Hurt" and "Don't Go To Strangers"... Telarc is also teleasing in February Charlie Musselwhite's One Night In America, where the harpist goes beyond his blues safety zone and blends Memphis roots music, R&E, country, gospel and early rock 'n' roll, including his own songs and some by John Prine, Johnny Cash, Nick Lowe, Ivory Joe Hunter, Jimmy Reed, and Ralph Stanley. Guests on the album include Robben Ford, Marty Stuart, and Kelly Willis ... Feb. 12 from singer/songwriter Roger Clyne And The Peacemakers is Sonaran Hope & Madness (Jetset), their third album... Due Feb. 19 from Australian singer/songwriter Paul Kelly is Nothing But A Dream (spinART), which features four songs from his highly acclaimed Roll On Summer EP released October 2000... Coming Feb. 26 from Kylie is the domestic release of Fever (Capitol), her 11th album since 1987... According to guitarist Joe Walsh, the Eagles are reuniting and plan to release a new album in 2002.

- Greg Loescher

Indie Label Spotlight

THE LILAC TIME Lilac6 SpinART/Cooking Vinyl (cook cd 220)

In a way, Stephen Duffy is similar to one of those actors who struggles at his craft for years hoping to get recognition and a coveted role in a high-profile film. Duffy has been knocking out superb albums for the last 15 years but has yet to get the recognition he deserves.

Regardless, the fact remains that Duffy is a musical purist of the highest order, an artist whose commitment to his craft has him staking out the same pop guidelines as Paul McCartney, Brian Wilson, and Ray Davies. It's a formidable comparison all right, but given the engaging melodies that

mark his work with The Lilac Time, the aggregate that's he's steered since the late '80s, it's an apt identification.

With any luck, Lilac6, the Lilacs' latest, will win him that recognition. It has all the elements that ensure instant accessibility lilting songs, wistful reflection, sentimentality and, of course, Duffy's breezy singing style at the fore. Songs such as "Dance Out Of The Shadows," "This Morning," "I Want To Be Your Man" and "Wasted" are ebullient and uplifting, charming as opposed to challenging. Likewise, the up-tempo tunes — the jaunty "The Last Man On The Moon" and the '60s-style "Jeans & Summer" - are emphatic and effusive. Taken in tandem, they imbue Lilac6 with that sweet smell of success.

- Lee Zimmerman

Book Review

KISS AND MAKE-UP by Gene Simmons Crown Publishers/Random House (Hardcover, 275 pages, \$25.95) (ISBN 0-609-60855-X)

Kiss is a band that has spent a lot of years proving people wrong. They rose from the New York music scene in the early 1970s to become a world-famous hard-rock phenomenon that has endured for nearly 30 years, despite the fact that critics have always despised their monster makeup image and predictable, anthem-heavy music.

Much of the credit for the band's success and resilience belongs to founding member and relentless self-marketer Gene Simmons, who spins out a highlight reel of his life in KISS And Make-up. Simmons is literate and obviously possessed of strong opinions about how life should be lived, but his autobiography is general to a fault - a too-condensed and generally dry recounting that often skimps on specifics that could provide compelling insight into the subject matter he covers.

The autobiography is less the story of the band than a charting of Simmons' course toward becoming its best-known member, covering everything from his birth in Israel as Chaim Witz to his formative years in New York as aspiring rock musician Gene Klein, through to his adult life as the demon-imaged bass player in the world's most famous makeup hand. Along the way he covers his undying obsessions for women, music and comic-book imagery, the pursuit of all of which sets him on the path that eventually defines his career. Special attention is always given to the parade of women with whom Simmons had liaisons, but while many of the stories are vulgar, the language used to tell them rarely is.

Simmons dishes some band dirt, much of it centering around his frustrations as de facto baby-sitter to the irresponsible half of the Kiss foursome - guitar player Ace Frehley and drummer Peter Criss. Their stories are not charitable but still come across as watered-down, for the most part consisting of little more than accusations that they were forever drunk, drugged-out and contentious while Simmons was trying to run his band like a serious business. The two become the band's biggest soap opera, in and out of the lineup until at last they are reduced to life as mere employees on the occasion of the group's successful reunion of its original members in the late 1990s.

Treated more kindly is lead singer/ guitarist Paul Stanley, who is fairly credited with having held the group together and shepherded it through its first non-makeup hair-band album, 1983's Lick It Up, while Simmons was off making movies. It's arguable that Stanley was more loyal and committed to Kiss than even Simmons, which may be why Simmons has hardly a bad thing to say about him - the mild exceptions coming along the lines of hints at Stanley's reservations about the band's multifarious merchandising of its image.

Whether intentionally or not, Simmons is at his most fascinating when he weighs in on the band's creative validity versus its business acumen. When he discusses whether an album is a failure or a success. it always comes down to how it sold rather than the music it contained, which is not the side of the debate on which a creative person would typically be expected to fall.

He seems hardly to care at all whether the band even breaks worthwhile creative



From Gene Simmons' recent autobiography, KISS And Make-up.

ground, offering the point of view, "You can argue from now until the end of time whether something or someone is respected. but one thing you can't argue with is sales."

His honesty about his priorities is as refreshing as it is unapologetic, but by treating concessions to fashion as just another way to keep the money pipeline flowing, he loses the ability to show perspective on where tunes such as the disco-style hit "I Was Made For Lovin' You" fit in with a rock band's legacy. When he mentions the failure of the group's 1981 concept record Music From The Elder, he details Frehley's skipping its recording sessions and replacement drummer Eric Carr's apprehensions toward the material, but he never speculates why the album didn't work for fans. Failing to do so robs readers of the most inherently interesting insight he has to offer - a creator's self-evaluation.

The story is detailed enough to provide readers with a good handle on Simmons but offers little insight into the people he encounters, whether bandmates or lovers, the notable exception being unending praise for his mother. He otherwise comes closest to such revelations when he addresses his time with Cher in the late 1970s and his current longstanding relationship with former Playboy Playmate Shannon Tweed. But even those stories are told more in a context of Simmons growing out of his unwillingness to commit to a relationship than as tales that illustrate the appeals of the women in question. Simmons' unashamed self-centeredness often makes it seem as if the people he's talking about don't exist but for the moments when he's in the room.

The book as a whole is an easy and painless read, but it feels too much like a gloss job as it whips through nearly three decades of band history at a blistering pace, sacrificing detail as a result. The author's indifference toward discussing the creative side of his band's music begs the conclusion that the entire 30 years was really about little more than making money and getting women, which as an overriding theme doesn't exactly evoke fans' nostalgia.

Simmons has opened the door to his life, but most of the tales are such generic rock 'n' roll fare that longtime fans will get the feeling he has let them inside for little more than a collection of stories they already knew by heart.

- Thomas Kintner



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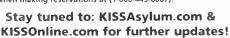
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it - excellent soundbard uns ar Roses - Rock in Rio 2001 (2 CD) - Rio de Janero, Barzil 1714/01 - excellent sound-board - 24 tracks including four from the new as-yet-unreleased album eurge Harrison - All Things Must Surface (2 CD) - The Making of All Things Must Pass.

Part II

orge Harrison - Somewhere In England - the
ten song original album plus rarities - excel-

lent quality eart - Cal Jam 2 - Ontario Motor Speedway

lent soundboard on Maiden - Killers in Japan - Nagova, Japan

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soundboard

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Kansas - Relentless in New York - Palladium
NYC 1981 - excellent squadboard

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Kansas - Song for Pittsburgh - Stanley Theater,

Pittsburgh PA 1975 - excellent FM broadcast

Kinks - Kontrasts - rare European and US TV

performances 1964-67 - very good to excel-

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 Stadium, LA 10/30/98 - excellent FM broad-

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KISS - Wicked Lester Sessions - Electric

Ladyland Studios 6/73 | UCLA campus 11/15/79 - Pasta Skool - UCLA campus 11/15/79 - excellent FM broadcast Paul McCartney - Fabulous Trax (4 CD) - b-sides, unreleased studio demos, sound-checks, soundtracks, bonus tracks and dancenties.

Mixes
Van Morrison - Inspired Evenings (2 CD -

DOARDS
Elvis Presley - The Unissued Elvis 1956-1958 (2 CD) - unreleased takes - studio quality Procol Harum - Fillmore West - 8/3/70 with Robin Trower - Eleven tracks - very good

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Procol Harum - Hollywood Bow! 1973 - with

excellent FM broadcast
Procol Harum - Live - Featuring Robin Trower
WPL | Studios NYC 3/71 | Stockholm 1971

good FM broadcasts

Procol Harum - Quite Rarely Sol - Holland
2/13/96 London 1974-75, BBC 1968 and

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excellent soundboard Radiohead - Fake Plastic Shock (2 CD) - Tokyo Forum 17.18/98 Radiohead - Grant Park (2 CD) - Hutchinson Field, Chicago 8/1/01 - very good audience

recording Radiohead - Leftover Computers - rarities and Radiohead - Live from the Ten Spot -Hammersmith Ballroom NYC 12/19/97 -

excellent soundboard

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City - Mexico City 10/27/99 plus Rage TV
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TV broadcast

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Whistle Test 1976 - very good quality BBC broadcast Ramones - On the Road to Ruin - early club gips, demos, and TV shows 1975-81 - very good to excellent live recordings and excellent studio tracks

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Soundboard

Red Hot Chilli Peppers - Slap Happy
Botterdam Holland 10/16/95 - excellent

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Gassical Notes

BACH'S GOLDBERG VARIATIONS: SLEEPY MASTERPIECE

by Peter Gutmann

t seems so ironic — one of the supreme masterworks of music that has gripped legions of scholars and performers for ages, was meant to put its first audience to sleep!

The so-called Goldberg Variations of Johann Sebastian Bach (1685-1750) is believed to have influential musical devotee who had secured Bach an appointment as official composer to the Saxon court. Beyond being a deep honor, the title served Bach well, providing him with much-needed royal protection against the pettiness of his employers, with whom he rarely got along. From his earliest days as a church

organist, Bach was faulted for confusing congregations with flights of invention rather than strictly accompanying their

hymns. Throughout his career, he constantly railed against the inadequacy of the players and the resources with which he had to work.

The Count suffered from bouts of insomnia and had hired one of Bach's finest pupils, 14-year-old Iohann Gottlieb Goldberg, to play for him during his restless nights. To soothe the Count, Bach wrote this piece, formally titled Aria With Diverse Variations For Harpsichord With Two Manu-

als, in 1741. In gratitude, the Count sent Bach 100 louis d'or, an extraordinary sum far exceeding his annual salary.

Bach clearly cherished the Variations, as they comprised one of only four volumes of keyboard works that he ever published. Yet, while Bach was revered during his lifetime as a great organist who could brilliantly improvise an entire two-hour concert, his compositions were largely dismissed as the type of functional and disposable material that all performers of the time were expected to produce routinely for their own use.

We now acclaim Bach's art as the culmination of a millennium of musical development. Serious Western music began in the Middle Ages with Gregorian chant, a stylization of speech in which a bare melody imitated the verbal inflection of prayer. Chant was a continuous horizontal art, using a single note at a time. The first glimmer of change came around 1100 by adding another voice at the octave, fifth or fourth. Next, melodies were added above the foundation of a chant. Polyphony flowered as up to four independent voices competed for attention. By the 18th century, the system had matured into an extraordinary secular profusion of forms, harmonies and rhythms.

Bach's Art Of Fugue and Well-Tempered Clavier are often considered the apex of polyphony and the purest expression of his creativity. But perhaps the ultimate display of the full range of Bach's art, as well as the outlet for his deepest, most personal feelings, is the Goldberg Variations. Like all great music, the key to understanding it lies in admiring the fantasy and ingenuity within formal restrictions — freedom within limits.

Bach begins and ends with a simple, gracious, unadorned song (or aria) he had written years earlier for his wife. Unlike most variations that focus upon a melody, the Goldberg set follows only the bass of Bach's song and its implied harmonies. Each of the 30 variations retains the aria's structure of two complementary halves, the first rising from tonic to dominant, and the second, through a chromatic excursion, returning back home to the tonic. But within that basic design, they comprise an amazing abundance of styles and moods. Every third variation is a canon in which regular repetitions of a simple melody overlap and intermingle (as in "Row, Row, Row Your Boat"). The first canon (variation #3) is in unison (ie: each repetition begins on the same note as the original), and then the intervals increase:

#6 is at the second, #9 at the third, all the way up to #27 at the ninth. Bach clearly was intrigued with formal possibilities — his personal copy of the Goldberg Variations, found only in 1975, contained sketches for 14 more canons on the same bass.

Amid the canons are a lusty dance (#4), a graceful waltz (#7), a fugue (#10), swirling arpeggiations (#11), a dreamy reverie (#15), an overture (#16), a quidoblet (#30, in which Bach playfully combines two folk songs) and, most striking of all, an astoundingly modern-sounding chromatic meditation (#25) in which all conventional notions of tempo seem suspended. The density ranges from rudimentary two-parts (the aria itself) to fiendishly difficult passages of rapid note clusters (#14 and #23), blindingly fast trills (#28) and a furious sinuous line split between the hands (#29, the intertwining parts of which are far harder to realize on modern instruments than on those of Bach's time which had a separate keyboard for each hand).

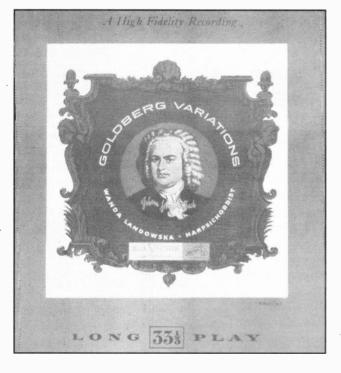
But perhaps the ultimate display of the full range of Bach's art, as well as the outlet for his deepest, most personal feelings, is the *Goldberg Variations*.

> Bach never expected his music to survive him. Indeed, toward the end of his life polyphonic music such as the Goldberg Varia-• tions, in which each voice was of equal importance, was already considered old-fashioned. Even his own sons were pioneering a new and simpler style of harmonized melodies that would form the basis for nearly all the music we now love. While Mozart, Beethoven and other professionals would become enthralled with the structural marvels of Bach's finely crafted polyphony, the public relegated both the music and the harpsichord for which it was written to museums and ancient texts.

There they languished until 1903, when a young Polish pianist launched their revival. Through the remaining six decades of her life, Wanda Landowska tirelessly researched, taught, performed and crusaded for the harpsichord (in which strings are plucked with quills rather than struck with a padded hammer, as in a piano) and for "authentic" Bach, albeit through the filter of her own considerable ego. Her concerts were theatrical events, given from stages set as Baroque living rooms, as if to demand that audiences enter her antiquated world. When a pianist dared to criticize her performance, Landowska generated one of the great put-downs of all time, replying: "That's fine, dear - you play Bach your way, and I'll play Bach his way!"

Given her crucial role in restoring Bach to public favor, it's fitting that in 1933 Landowska waxed the very first recording of the Goldberg Variations (now on EMI 61008, coupled with a massively dramatic Chromatic Fantasy And Fugue). Unfortunately, the crude sound wipes out the sparkling harmonics that give the harpsichord its distinctive flavor, a problem only partially cured in her 1946 remake (BMG 60919). Despite her fervent advocacy, and although a revelation in its time, Landowska's playing is dignified, reserved and somewhat stodgy and graceless, although charged with a compelling sense of humanism and resolve that remains deeply touching. Although the harpsichord is impervious to touch (producing the same volume and tone no matter how a key is pressed), Landowska compensates for the fixed dynamics by intensively coloring her tone through exploiting various registers of her custom-built instrument.

A second pioneer was another young pianist, Canadian Glenn Gould, who chose the Goldberg Variations for his



sensational debut recording in 1955. In marked contrast to Landowka's deference to authenticity, Gould regarded Bach as ripe for modern exploration and realized his deeply personal vision of extreme tempos, huge dynamics and phenomenal technique on a concert grand. His album (Sony SK 52594) still startles with its precision, crisp rhythms and dazzlingly clear counterpoint. Vibrant and exciting, yet deeply respectful of the inherent values of the source, it ushered in modern enthusiasm for Bach by combining the feel of a harpsichord with the romantic impulse and augmented resources of the piano - several variations are blindingly swift, while in the heart-rending 25th time nearly stands still, hanging on each poignant note. If portions seem a bit detached, a 1959 Salzburg concert (Sony SMK 52685), preserves much of the studio volatility while adding more feeling and atmosphere.

In the last half-century, the popularity of the Goldberg Variations has soared. A Japanese Web site having charmingly fractured English and the clever URL of www.a30a.com (get the pun?) currently catalogues 240 separate recordings (plus hundreds of reissues) on LP and CD, ranging from the traditional harpsichord or piano to arrangements for strings, organ and brass band. If Bach could return after a quarter millennium, surely he would be astounded!

Of the several dozen renditions currently available, perhaps the most distinctive is by Rosalyn Tureck (DG 459 599) and includes a marvelous CD-ROM feature of a score that can be printed or followed on screen and that compels appreciation for Bach's wondrous construction. In addition, a MIDI element lets users experiment with dynamics, phrasing, embellishments and tempos to craft their own performance (and in the process to grasp the artistic value of these techniques). As for Tureck's rarefied, magisterial performance, it's a throwback to Bach's culture, light-years removed from our present age of immediate gratification. Her deliberate unfolding of a multilayered masterpiece observes all repeats and consumes 91 minutes (Gould's ran "just" 37!), charging every phrase with cosmic weight and emerging as a profound experience.

Equally personal is a 1968 recording by Maria Yudina (Philips 456 994), who played as she lived - an outcast religious dissident in Communist Russia whose irrepressible sense of freedom kindled her artistry. Sharing Bach's belief in music as a direct route to God, she invests every note with gripping conviction and even adds her own embellishments. Yudina's Goldbergs combine enormously assertive and virile strength with startling dynamics and enormous rhythmic elasticity.

Music this rich will continue to attract great artists and inspire striking renditions in every generation. Among the most recent interpreters, Murray Perahia, from July 2000 (Sony 88243), displays exquisite sensitivity and breathtaking control, with every phrase beautifully shaped.

Still not convinced? To test the waters, one might try Christiane Jaccottet on Point 265011. Despite incorrectly labeled tracks, minimal packaging, a rushed and ineffective variation #25 and a lack of the vision and polish of the others, it sells for only a few bucks and manages to convey the basic idea.

Could I ever imagine these compelling records lulling me to sleep? Not in my wildest dreams!

Peter Gutmann can be reached via e-mail at pg@commlaw.com.

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on cost including shipping Air Mail and Surface Mail.

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alia = (A), Canada = (C), England = (E), France = (F), Germany = (G), Holland = (H), Italy = (I), Japan = (.
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the record in the same made in USA unless noted.

CDS

LPS ABBREVIATIONS: Still Sealed = SS, Gatefc Cover = DCC, Re-issue = ri, White Promo L Portugal = (P), Russia = (R), Sp

CD SINGLES	CDs
POCKS BEARD - ALL ON A SUNDAY (NEW MIX) (E)	TRANSATLANTIC - LIVE IN AMERICA (E): 2-CD; Live 2000; Features Orig & covers of GENESIS, MARILLION, DREAM THEATER, SPOCKS BE
2 - STUCK IN A MOMENT #1 & #2(E) \$10.009 2 - BEAUTIFUL DAY #1 & #2 (E) \$10.00 DOESE MATERS MULAT COD WANTE (Au): #4 Bp. 2 2 Deight	BEATLES ROGER WATERS - THE LEGEND OF 1900: Soundtrack Featuring Unrele Waters Song, "LOST BOYS CALLING" \$1 ROGER WATERS - WHEN THE WIND BLOWS (5) \$2 ROGER WATERS AWAINE FROM FAITHFUL - VAGABOND WAYS (E): Feat Cover of Unreleased PINK FLOYD Song with Roger On Bass. \$2 ROGER WATERS - MUSIC FROM THE BODY (E). \$3 WHO - MAGIC BUS (C). \$3 WHO - WHO'S MISSING (C): Raribes. \$3 WHO - WHO'S MISSING (C): Raribes. \$3 WHO - WHO'S BAST SHOW (C): \$3 WHO'N ARTISTS - SUBSTITUTE (E): Covers of WHO Songs by D. BOWIE, PEARL LAM, PHISH, SHERYL CROW, & others, ROM of WHO KELLY JONNES. \$2
CDs	ROGER WATERS WHEN THE WIND BLOWS (G)
O DARDETT WOULDN'T YOU MICCINE DECT OF (E). Forburg Havelenged	Cover of Unreleased PINK FLOYD Song with Roger On Bass
"BOB DYLAM BLUES" & Radio Sessions \$21.00 TO BARRETT - CRAZY DIAMOND (E): 3-CD Box with Book, 19 Bonus Songs added to the Renastered Albums "BARRETT," THE MADCAP LAUGHS", "OPEL" TO BARRETT - BARRETT - 7 UNRELEASED (E) \$17.00 TO BARRETT - BORRETT - TO WINELEASED (E) \$17.00 TO BARRETT - BORRETT - TO WINELEASED (E) \$17.00 TO BARRETT - BORRETT - TO WINELEASED (E) \$17.00	WHO - MAGIC BUS (C)\$1 WHO - WHO'S MISSING (C): Rarities\$1
added to the Remastered Albums "BARRETT", "THE MADCAP LAUGHS", "OPEL" \$5,00	WHO - MEATY BEATY BIG AND BOUNCY (C)\$1 WHO/WARIOUS ARTISTS - SUBSTITUTE (E): Covers of WHO Songs by D.
TO BARRETT - OPEL + 6 UNRELEASED (E) \$17.00 TO BARRETT - THE MADCAP LAIGHS + 6 Unreleased \$17.00	BOWIE, PEARL JAM, PHISM, SHERYL CHOW, & OTHERS, ROM OF WHO KELLY JONES
/D BARRETT - THE MADCAP LAUGHS (J): Mini LP Paper Cover \$30.00	KELLY 2001 LIVEN, FRISH, SRENIL CHUW, & URIES, ROW OF WIND KELLY 2001RS BC SESSIONS (E): DP B SONS YARDBIRDS - TIVE LIVE (E): DP B Bonus SONS YARDBIRDS - LIVE AT THE CRAWDADDY (E): DP, 1963 Show with ERIC C TON & SONNY BY WILLIAMSON YARDBIRDS - CUMULAR LINTS (E): 2-CD; Previously Unreleased S Outsides & Live Performances from '67 & '58; CD #2 has interview & 1 by in Chibrochas '3-16-7.
TCHIE BLACKMORE - FIRES AT MIDNIGHT (E): Ltd. Purple Velvet Box; 2 Bonus Songs; Poster; Photo Cards	TON & SONNY BOY WILLIAMSON
.AUK SABBATH - MINI LP COVENS(E): PC replicas of original LP Covers, some with GC & Inserts; Remastered; "BLACK SABBATH", "PARANOID", "MASTER COOP CARRANOID", "CARRANOID",	Outtakes & Live Performances from '67 & '68; CD #2 has Interview & Live in Offenbach 3-16-67
"TECHNICAL ÉCSTACY", & "NEVER SAY DIE"	TARDBIRDS - FON YOUR LOVE (E): DP; 13 Bonus Songs
Songs	YARDBIRDS - FOR YOUR LOVE (E): DP, 13 Bonus Songs. 31 YARDBIRDS - FOR YOUR LOVE (E): DP, 11 Bonus Songs. 31 YARDBIRDS - HAVING A RAVE UP (E): DP, 11 Bonus Songs. 31 YARDBIRDS - OVER UNIDER SIDEWAYS DOWN (E): DP, 10 Bonus S
U BARRETT - BARRETT + 7 UNRELEASED (E) \$17.00 TO BARRETT - POEL + 6 UNRELEASED (E) \$17.00 TO BARRETT - POEL + 6 UNRELEASED (E) \$17.00 TO BARRETT - THE MADCAP LUGISH S & Unreleased \$17.00 TO BARRETT - THE MADCAP LUGISH S & Unreleased \$17.00 TO BARRETT - THE MADCAP LUGISH S & Unreleased \$17.00 TO BARRETT - THE MADCAP LUGISH S & Unreleased \$17.00 TO BARRETT - THE MADCAP LUGISH S & Unreleased original LP Covers Some with G & Inserts, Remastered "BLACK SABBATH", "PARAMOID "MAISTER OF REALITY" "VOL 4." "SABBATH SUCODY SABBATH", "PARAMOID "MAISTER FURIELLA ECSTACY" & "NEVER SAY DIE". TECHNICAL ECSTACY" & "NEVER SAY DIE". TECHNICAL ECSTACY" & "NEVER SAY DIE". S18.000 EXP PURPLE - LIVE AST THE ROTTERDAM AHOY (E): 2-CD: Complete Concert Furm IO-30-00. EXP PURPLE - LIVE AST THE ROTTERDAM AHOY (E): 2-CD: Complete Concert Furm IO-30-00. EXP PURPLE - LIVE AST THE ROTTERDAM AHOY (E): 2-CD: Complete Concert Furm IO-30-00. STOCKHOM 1993, FL Lausferdale 1995. Stockhom 1993. Stoc	PICTURE DISC LPs Records have Clear Plastic Sleeves unless noted. Picture Insert = Pt
Complete Concerts (Adelaide 1994, Stockholm 1995, Budapest 1997, Stockholm 1993, Fl. Lauderdale 1995, & Osaka 2000); Remastered\$75.00 FEP PURPI E - WHO DO WE THINK WE ARE (E): 7 Ropus Soppe: Remastered	Records have Clear Plastic Sleeves unless noted. Picture Insert = Pt
\$26.00 \$4 - FELLINI DAYS (F) \$19.00	4 SAVRS - THE GOOD, THE BAD (E)
SH - FELLINI DAYS (F) \$19.00 SH - ACOUSTIC SESSIONS(E): 2-CD; New Bonus CD has Unreleased Live Recordings from Krakow 1995 \$23.00	BEATLES - SAVAGE YOUNG BEATLES WITH TONY SHERIDAN (I)
SM - SASHIMI (E); 2-GU; Concert from Poznan, Poland 10-3-99\$23.00 18ERT FRIPP/SEGE - THE BRONDESBURY TAPES (E) \$29.00 TER PARRIEL OVIG LIMITED BRONDESBURY TAPES (E) \$29.00	BOWIE - HOURS: Promo
THE MANUFACE TO VOILING THE CONTROL (C.E.C.C.). Special Book, SID-CASE, & Bonus CD with Unreleased Song + ROW. MIGHTAN - GARTH ROCKETT & THE MONNEMINERS THE CELL has be	CRADLE OF FILTH - CRUELTY AND THE BEAST (E).
HEODRINGS FORM KNAROW 1995 **SASHIMI (12; C-CC): Concent from Poznan, Poland 10-3-99. \$23.00 **BERT FIRIPPIGGAF: THE BRONDESBURY TAPES (E). \$20.00 **TRE GABRIEL. OVO (LIMITED EDITION) (E): 2-CD: Special Book Sib-case. **A Bonus CD with Unreleased Song + ROM **SELAN - GARTH ROCKETT & THE MOONSHINERS LIVE (E): Live in Manchester 1998 **ORGE HARRISON/ADOLS HOLLAND - SMALL WORLD BIG BAND (E): GEORGE HARRISON/S Last Studio Recording; features DAVE GILMOUR. **LAPTON. STIME & others.**	Records have Clear Plastic Sleeves unless noted. Picture Insert = P1 4 SUNS - THE GOOD, THE RAD (E)
GEORGE HARRISON'S Last Studio Recording; features DAVE GILMOUR; CLAPTON, STING, & others	GRATEFUL DEAD - THE DEAD LIVE IN CONCERT 1971 (I): DCC
CLAPTON, STING, & others \$25.00	HELLOWEEN - THE DARK RIDE (G): DCC
WKWIND - SPACE BROCK(E):New Studio Album	IRON MAIDEN - A REAL LIVE ONE (E)
ILLOWEEN - THE DARK RIDE (G)	IRON MAIDEN - LIVE AFTER DEATH (E): PTOMO
MI HENDRIX - ALBERT HALL EXPERIENCE (E): 2-CD: Complete Concert from	IRON MAIDEN - FEAR OF THE DARK (É): Promo
London 2-24-69 \$21.00 MI HENDRIX - DRIVIN SOUTH (E): Live Blues 12/26/65 \$19.00 ENN HUGHES - RETURN OF CRYSTAL KARMA(G): 2-CD; Bonus CD Lene 1872/1 1998 \$23.00	IRON MAIDEN - BRAVE NEW WORLD (E): 2-LP; GC
NOON TO DOTTOM MAN AND ALLES OF CO. C. O. CO. CO. MONOTON MAN	KISS - DESTROYER (E)
SS - KILLERS (G): Hits & 4 Unreleased Songs	KISS - HOTTER THAN HELL (E)
SS - DUMINGTUM 90 (2-2-U) Complete set from MUNISTERS OF HOURS \$49.00 \$\$ - KILLERS (G): Hats & 4 Unreleased Songs	KISS - DRESSED TO KILL (E)
D ZEPPELINJOHN PAUL JONES - THUNDERTHIEF (J) New Japan-Only Album; DP	KISS - ALIVE II (E)
AUL McCARTNEY - FLOWERS IN THE DIRT WORLD TOUR PAK (E): #'d 12"x12" Box, Includes CD, CD Single (Unreleased), Poster, 6 Postcards, Tour	KISS/PETER CRISS - CRISS CAT (Sweden) \$2 LED ZEPPELIN - 1972 INTERVIEW (E): Custom Cover; M\$1
Ibnerary, & Family Tree	MADDNNA - MUSIC: Promo
YOUTH & SUPER FURRY ANIMALS; features sampling from Unreleased BEATLES outtakes: DP	KISS - LOVE GUN (F). KISS - UMMASKED (E). KISS - ORESSED TO KILL (E). KISS - ALIVE (E). KISS - ALIVE (E). KISS - ALIVE (E). KISS - ALIVE (I). KISS - ALIVE (I)
Barria - 12 INCH COMPILATION (E) 31-Track Collection of Rare, Unreleased, 8 Deleted Songs. \$26.00	METALLICA - S & M: Promo. \$3 METALLICA - BAY AREA THRASHERS (E): Early 1982 Concert featuring
### 12 PICH COMPLETION (E) 51 PICAL CONCIDENT AIR (1916 PERSON) ### 278 00 #	METALLICA - BAY AHEA HHARSHENS (E) E any 1992 Concert reaturns
MMY PAGE - HIP YOUNG GUITAR SLINGER .E): 2-CD; Features Jimmy on Lead Guitar as a session musician with the KINKS, FIRST GEAR, etc as well	METALLICA - LOAD (Mexico) \$3 METALLICA - GARAGE INC. (E): Promo \$3
NK FLOYD - ECHOES PROMO SAMPLER (E): PC\$22.00	METALLICA - HELUAU (MEXICO)
MIN FLOTU - ECHOES (E). 2-GU; SHICASE & BOOKIET have different Artwork than USA version	MISFITS - WALK AMONG US (E) \$2 MISFITS - FAMOUS MONSTERS (F) \$2
Best Sound available for these titles on CO!; "PIPER AT THE GATES OF DAWN" "A SAUCERFUL OF SECRETS" "MORE" "ATOM MEAT MITTHER	MISFTS - FAMOUS MONSTERS (E). MINE INCH MAILS - PRETTY HATE MACHINE Promo 3.3 MINE INCH MAILS - THE DOWNWARD SPIRAL (Mexico). MIRYMAIA - THE DOWNWARD SPIRAL (Mexico). MIRYMAIA - FROM THE MUIDTY BANKS OF THE WISKRAH (Mexico). 3.3 MIRYMAIA - HUTERO (Mexico). 3.3 MIRYMAIA - HUTERO (Mexico). 3.4 MIUCLEAR ASSAULT - SURVIVÉ (E). 5.7 PARADISE LOST - DRACOMIAN TIMES (E). 5.7 PARADISE LOST - PRACOMIAN TIMES (E). 5.3 POLLING STONES - BEGARS DE OF THE MOON (S). 8.3 ROLLING STONES - BEGARS BANQUET (Mexico). 3.3 ROLLING STONES - BEGARD DE CV (G++).
Best Sound available for these titles on CO!, "PIPER AT THE GATES OF DAWN", "A SAUCERPUL OF SECRETS", "MORE", "ATOM HEART MOTHER," "MEDOLE", "RELICS", "OSSCURED BY CLOUDS", "DARN SIDE OF THE MOON", "ANIMALS", 8. "A COLLECTION OF GREAT DANCE SONGS"	NIME INCH MAILS - THE DOWNWARD SPIRAL (Mexico)\$3 NIBYANA - FROM THE MUDDY BANKS OF THE WISHKAH (Mexico)\$2
2-CD with GC: "HMMAGHMMA & THE WALL" \$42.00	NUCLEAR ASSAULT - SURVIVE (E)
Complete Set (12 titles listed above) \$369.00 NK FLOYD - SELECTED TRACKS FROM "SHINE ON" (E): Promo; PC; 9-Track Sampler, incl. "SEE EMILY PLAY" \$45.00	PEARL JAM - VERSUS (E)
Sampler, Incl. See EMILY PLAY MK FLOYD - WISH YOU WERE HERE/25TH ANNIVERSARY EDITION(J): Ltd. Edition PC (Mini LP Cover) with Inner Sleeve & resealable Black Plastic Outer	ROLLING STONES - GOATS HEAD SOUP (Mexico) \$3 ROLLING STONES - BEGGAR'S BANQUET (Mexico) \$3
	ROLLING STONES - BRIDGES TO BABYLON (E): Promo \$3 RUSH - HEMISPHERES: Custom DCC; VG++ \$2
WE FLOYD-IS THERE AVYBODY OUT THERE? (F): 2-CD. Special Marchine Students (MC FLOYD - IS THERE AVYBODY OUT THERE? (F): 2-CD. (LIC Edition Statement Students (MC FLOYD - IS THERE AVYBODY OUT THERE? (F): 2-CD. Special Marchine Harmons Students (MC FLOYD - IS THERE AVYBODY OUT THERE? (J): 2-CD. Special Marchine Harmons Students (MC FLOYD - IS THERE AVYBODY OUT THERE? (J): 2-CD. Special Marchine Harmons Students (MC FLOYD - IS THERE AVYBODY OUT THERE? (J): 2-CD. Special Marchine Harmons Students (MC FLOYD - IS AVXB MC FLOYD	RUSH - HEMISPHERES: CUSTOM DCC, VG++ \$2 SANTAMA - SF MISSION DISTRICT (I): Pre-CBS Recordings; Custom SANTAMA - MOTHER EARTH (I): More Pre-CBS Recordings; Custom CANTAMA - THE DECIMINATION (I): ASSOCIATION (CONTINUED) AND THE DECIMINATION (CON
MCFLOYD - IS THERE ANYBODY OUT THERE? (J): 2-CD; Special "Marchino" Hammers' Sticker	SANTAMA - THE RECIDIALIZE (II) 1968 I has December 2. Dec. CDC C.
NK FLOYD - ZABRISKIE POINT: 2-CD; New Issue has 2nd CD with 4 Unreleased PF Songs (7 PF Songs Available Nowhere Else!)	Rehearsals; DCC
NO PLOTO - 15 PIERRE ANTIPOUT UIT PIERRE (1) 2-CU, Special Walching (NF. FLOTO - ZABRISKIE POINT: 2-CD, New Issue has 2nd CD with 4 INF. FLOTO - ZABRISKIE POINT: 2-CD, New Issue has 2nd CD with 4 INF. FLOTO - 1967 STINGLES EP (E) Original Mono Mixes of the 1st 3 Singles 6 B-Gides; Includes: APPLES & ORANGES' 8 "CANDY AND A CURRENT UIW". Both Currently Unavailable On CD Anywhere Ess, Gatefold PC \$14.00 RCUPPINE TREE.I.E.M I.E.M. (E)	SANTAMA - THE BEGINNING (I): 1968 Live Recordings & Pre-CBS S Rehoarsals; DCC. \$2 SANATAGE - POETS AND MADMEN (G): 2-LP, GC. \$2 SAXON - THE EAGLE HAS LANDED (E): VG++ \$5 SIMPLE MINDS - ONCE UPON A TIME (E): Custom DCC; M- \$1 SLIPKNOT - SLIPKNOT (E). \$2 STRANGELRS - INTERVIEW (E). \$3 UZ - ALL THAT YOU CAN'T LEAVE BEHIND (Brazil). \$2
RCUPINE TREE/I.E.M I.E.M. (E)	SLIPKNOT - SLIPKNOT (E) \$2 STRANGLERS - INTERVIEW (E) \$
RCUPINE TREE/LE.M LE.M. (E)	UZ - ALL THAT TOU GAVE LEAVE BEHIND (BRZZI)
Slipcase \$5.00 RCLUPINE TREE - RECORDINGS (E): Unreleased Outtakes \$2.00 RCLUPINE TREEMO-MAM - RETURNING JESUS (E) \$2.100 RCLUPINE TREE/BASS COMMUNION - BASS COMMUNION (E): 2-CD; Steven	LPS All USA Records are Mint & Still Sealed unless graded;
RCUPINE TREE/BASS COMMUNION - BASS COMMUNION (E): 2-CD; Steven Wilson's ambient project; New Bonus CD with Unreleased Tracks	Original leave unless noted
ILLING STONES/CHARLIE WATTS - CHARLIE WATTS JIM KELTNER PRO- JECT (E): 2-CD; Bonus CD\$28.00	MC/DC - 180 GRAM AUDIOPHILE VINYL (E): "HIGHWAY TO HELL", THERE BE ROCK", "BACK IN BLACK", & "FOR THOSE ABOUT TO R
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from New Jersey 1980	SYD BARRETT - OPEL (E): 2-LP; 6 Bonus Songs; 180 Gram Audiophile V GC SYB BARRETT - BARRETT (E): 180 Gram Audiophile LP. SYB BARRETT - THE MADCAP LAUGHS (E): Ltd. Edition Direct Disc Audio
IOD RUNDGREN - RECONSTRUCTED (E): New Mixes	SYD BARRETT - THE MADCAP LAUGHS (E): Ltd. Edition Direct Disc Audio Pressing: GC
INGO STARR & HIS ALL STARR'S - ANTHOLOGY (E): 3-CD; Live from 1989- 2000 Cancerts; Featuring John Entwistle, Jack Bruce, Todd Rund-	\$70 BARRET - THE MADCAP LAUGHS (S): Lid. Edition Direct Oisc Audio Pressing: GG
GREN, MARK FARNER, 8 more	BEATLES ANTHOLOGY I (E): 3-LP; GC
CR TAYLOR - COASTIN' HOME: 1955 Live Album	

BOWIE, PEARL JAM, PHISH, SHERYL CROW, & others; ROM of WHO with KELLY JONES
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BOWIE - HOURS: Promo \$33.00
CLASH - THE CLASH (E). \$33.00
DEPECHE MODE - EXCITER (E): Promo \$34.00
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HELLOWEEN - THE DARK RIDE (G): DCC
IRON MAIDEN - A REAL LIVE ONÉ (E)
IRON MAIDEN - LIVE AFTER DEATH (É): Promo
IRON MAIDEN - MAIDEN ENGLAND (E): Promo \$32.00
IRON MAIDEN - NO PRAYER FOR THE DYING (E): Promo \$32.00
JUDAS PRIEST - BEST OF (E): M
KISS - PSYCHO CIRCUS (E): Promo
KISS - HOTTER THAN HELL (E)
KISS - UNMASKED (E)
KISS - ALIVE (E)
KISS - ALIVE III (É)
LED ZEPPELIN - 1972 INTERVIEW (E): Custom Cover; M
MARILLION - BEST OF BOTH WORLDS VOL. 1 (E): 2-LP; FISH Era\$25.00 MARILLION - BEST OF BOTH WORLDS VOL. 2 (E): 2-LP; HOGATH Era. \$25.00
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Mustaine \$25.00
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MISFITS - WALK AWONG US (E)
NINE INCH MAILS - PRETTY HATE MACHINE Promo \$32.00
NINE INCH MAILS - THE DOWNWARD SPIRAL (Mexico)
NIRVANA - IN UTERO (Mexico)
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Rehearsals; DCC
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SLIPKNOT - SLIPKNOT (E)
U2 - ALL THAT YOU CAN'T LEAVE BEHIND (Brazil) \$29.00
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AC/DC - STIFF UPPER LIP (G)
OVE BARRIET COST (F), O LD, C Barrie Control (60 Control & Control & 15 or 1
STU BANKET I - OPEL (E): ZELP, 6 BORIUS SORIGS, 160 GRAM AUDIOPINE VINITY, GC SYD BARRETT - BARRETT (E): 180 Gram Audiophile LP 327,00 SYD BARRETT - THE MADCAP LAUGHS (E): Lid. Edition Direct Disc Audiophile Pressing: GC 328,00 BANKANS, GTIVANM (6): 24 P. J. M. Edition of SOV. Line from Dispriso Tour
STD BANKETI - THE MADCAP LAUGHS (E): Ltd. Edition Direct Disc Audiophile Pressing; GC
BAUNAUS - GOTHAM (E): 2-LP; Ltd. Edition of 500; Live from Reunion Tour Plus New Studio Song "SEVERENCE"
BEATLES - LIVE AT THE BBC (E): 2-LP; GC
BEATLES ANTHOLOGY 2: 3-LP; GC \$29.00 BEATLES ANTHOLOGY 3: 3-LP; GC \$29.00
Pressing, G. G. HAMI (E): 2-LP, Ltd. Edition of 500; Live from Reninion Tour Plus New Studio Song "SEYPERINCE" 279.00 BEATLES - LIVE AT THE BBC (E): 2-LP; GC. \$29.00 BEATLES ANTHOLOGY (E): 4-LP; GC. \$29.00 BEATLES ANTHOLOGY (E): 4-LP; GC. \$29.00 BEATLES ANTHOLOGY (E): 4-LP; GC. \$29.00 BEATLES ANTHOLOGY (S): 4-LP; GC. \$29.00 BEATLES ANTHOLOGY (S): 4-LP; GC. \$29.00 BEATLES ANTHOLOGY (S): 4-LP; Collection of Singles (some different versions) & B-sides not available on current albums; GC. \$33.00

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ss noted.
LPs
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Gram Audiophile Vinyl
#1 Hits
More BEATLES Songs Replacing George Martin Score \$27.00 BLIDRK - VESPERTINE (F): 2-1 P: GC: 180 Gram Audionbile Virid \$28.00
BJORK - SELMA SONGS (E): 180 Gram Audiophile Viryl \$24.00
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Unleashed In The East Columbia/Legacy (CK 86182)

Listening to four early Judas Priest albums more than two decades after their initial release provides an aural illustration of just how fractured heavy metal has become. When they were released in the late '70s, Sin After Sin (1977), Stained Class (1978), Hell Bent For Leather (1979) and Unleashed In The East (1979) fit quite nicely into the "New Wave Of British Heavy Metal" category, helping define a genre. Yet compared to today's musical environment - including Judas Priest's heavier and more experimental present-day sound — the band's original first four titles issued by CBS Records (as Columbia

was then known) seem relatively tame. Take the out-of-character pastoral ballad "Last Rose Of Summer" from Sin After Sin, for example, or the three-part harmonies on Hell Bent For Leather's "Rock Forever."

Remastered by Jon Astley from the original multitrack analog source tapes, these reissues feature unreleased studio and live tracks, original artwork, lyrics, vintage photographs and band-written liner notes. They also serve as a sonic time machine that takes listeners back to the earliest days of Judas Priest's slowly simmering success.

Sin After Sin, ironically, was recorded near London while the band was staying at a bed and breakfast run by nuns who apparently didn't know better. The core quartet of singer Robert Halford (yes, he went by "Robert" back then). guitarists Glenn Tipton and K.K. Downing and bassist Ian Hill, joined by session drummer Simon Phillips (soon replaced by Les Binks), recorded a remarkably cohesive album under the production of Deep Purple bassist Roger Glover.

From the bizarre cover of Joan Baez's "Diamonds And Rust" to straightforward rockers such as "Sinner" to the progressive-tinged "Here Come The Tears," Sin After Sin shows the band well on its way toward mastering its signature sound. The unreleased track, "Race With The Devil," was recorded during an early Priest jam session.

Halford's trademark banshee scream began to solidify on the following year's Stained Class, as did the band's leatherand-studs image. Priest endured a lawsuit over this album years later when families of two teenagers who killed themselves while spinning Stained Class claimed there were subliminal messages encouraging suicide in the band's cover of Spooky Tooth's "Better By You, Better Than Me.

Nevertheless, Priest firmly established themselves among the premier heavy-metal bands in the United Kingdom with this album. Packed with stronger anthems ("White Heat, Red Hot" and the title track) and fewer mellow moments than Sin After Sin, Stained Class remains one of Priest's landmark albums, now enhanced with "Fire Burns Below," the unfinished and smoldering bonus track that appears here.

Priest's next release, 1979's Hell Bent For Leather, was originally titled Killing Machine in the United Kingdom. Either name sums up the potency of the music contained herein including the band's first British Top 10 hit (the sing-along "Take On The World") and its mid-chart successor (the soaring "Evening Star").

With nary a dud track on it, Hell Bent For Leather also contains



the beautiful ballad "Before The Dawn," the Led Zeppelin-esque "Evil Fantasies" and the psychotic title track, which serves as a precursor to future hits such as "You've Got Another Thing Comin" and "Breaking The Law." This reissue also features the previously unreleased "Fight For Your Life," elements of which can be heard on 1984's "Rock Hard, Ride Free.

Which is exactly what Priest did on Unleashed In The East, their second album of 1979 — reissued now with four bonus live tracks from 1979's Killing Machine/Hell Bent For Leather Japanese tour. As the first of three live documents the band would release during their career, this one captures the essence of late-70s Judas Priest.

Raw and unbridled energy seeps through the speakers, making it easy to understand why this record charted higher and longer in the U.S. than any previous Priest album (11 weeks on Billboard's charts, peaking at #70). Unleashed In The East also marks the first of seven consecutive Priest albums produced by former Black Sabbath engineer Tom Allom, setting the stage for the band's remarkable run in the '80s, back when heavy metal was known simply as "heavy metal."

- Michael Popke

IKE TURNER The Sun Sessions Varèse Sarabande 302 066 232

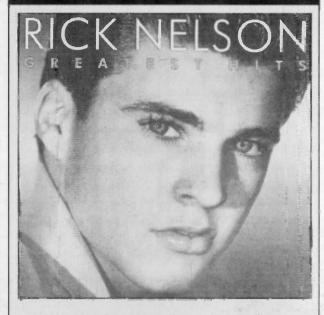
A historical tribute is usually reserved for the death of an artist or scheduled on the heels of a major hit for another label. Since neither is the case here, hats off to Varèse Sarabande VP Cary Mansfield and Goldmine columnist Bill Dahl for making the Turner — The Sun Sessions happen.

What we have here are 20 early tracks, all but four of which were recorded for Sun Records founder Sam Phillips in Memphis in the early 1950s. The remaining four tracks stem from a 1958 St. Louis session that was pitched unsuccessfully to Sun. The music is never less than interesting, and when it sizzles, like the best of Sun blues, it is absolutely eye-opening.

Although Turner is the nominal leader here, most of the vocals are by other artists. In fact, only one song features Turner's singing. On the rest, he guided the session, either from the piano bench or with his newly acquired Fender Stratocaster. Turner served a valuable function for Sun during its blues years. Phillips was the white man sitting in his

(Please see Reissues page 57)

REISSUES NEWS



Out now: Frankie Lane: I Believe is the second in a series of three box sets from Germany's Bear Family Records on the popular American singer. This six-disc set contains recordings from Laine's 1951-55 Columbia Records years. including his Top 10 hits such as "Hey, Good Lookin" and "Jezebel," among others. Several complete albums are represented as well - One For My Baby, Mr. Rhythm, Lovers' Laine and Command Performance. All of Laine's duets with Jimmy Boyd, Doris Day, Jo Stafford, and The Four Lads are also in the box set, as are Laine's Jazz Spectacular sessions and a lavishly illustrated 100-plus page hardcover book... The B-52's Anthology - Nude On The Moon (Rhino) is a two-disc, 35-track, 25-year career retrospective of the band including their hits such as "Love Shack" and "Rock Lobster" as well as previously unreleased cuts. The accompanying 54-page booklet includes comments from the band members, vintage pictures and more... Buddha Records has released several compilations from soon-to-be-inducted (March 18) Rock And Roll Hall Of Famer Chet Atkins (Side Men category): a 16-track RCA Country Legends series set and the two-CD Chet Atkins Guitar Legend: The RCA Years ... The Best Of Jimmy Ruffin (Motown/Universal) is an 11-track The Millennium Collection series set featuring Ruffin's careerdefining hit "What Becomes Of The Brokenhearted" and his 'Stand By Me" duet with his younger brother David Ruffin... Universal is delivering a bouquet of lovers' releases just in time for Valentine's Day, including a reissue of The Temptations' 1995 For Lovers Only (with one bonus track, 'Night And Day"); Patti Labelle's 17-track Greatest Love Songs; Marvin Gaye's Bedroom Ballads, containing his complete Vulnerable album (started in 1966 but not completed until 1997) with five previously unreleased tracks with alternate vocals; and Michael Jackson's Love Songs, a 14-track set that includes five Jackson 5 cuts.

Coming soon: Due Feb. 5 from Collectables are three twofers of long-out-of-print albums by '60s vocalist John Gary -Catch A Rising Star/Encore, So Tenderly/A Little Bit Of Heaven and The Nearness Of You/John Gary Sings Your Favorite All-time Songs. Collectables is also releasing a deluxe 10-disc box set from more than 20 years of Doris Day's career. Sentimental Journey: The Legend At Her Best contains 18 original albums and includes all of her chart hits as well as recordings from Columbia's vaults. The set contains 269 tracks... Due Feb. 12 is Rick Nelson — Greatest Hits (Capitol), a 20-track compilation covering Nelson's hits - 17 of them making the Top 10 from 1957 through 1972 (with The Stone Canyon Band). The set contains his two #1 hits, "Poor Little Fool" and "Travelin Man," and concludes with 1972's "Garden Party," Nelson's last Top 10 hit, which reached #6. Nelson was voted by People magazine a few years back as the #1 Teen Idol Of All Time... Also due Feb. 12 is The Essence Of Nancy Wilson: Four Decades Of Music (Capitol), an 81-track (many previously unreleased), four-CD box set of the female vocalist who has outsold every Capitol Records act except The Beatles. 2002 is Wilson's 50th year in the music business, and she will be celebrating her 65th birthday Feb. 20... Coming Feb. 19 is Pete Seeger — Greatest Hits (Columbia/Legacy), a 15-track best-of that includes, among others, "We Shall Overcome," "Michael Row The Boat Ashore," "Where Have All The Flowers Gone" and two songs The Byrds took to higher levels — "The Bells Of Rhymney" and "Turn! Turn! Turn! (To Everything There Is A Season)."

Greg Loescher



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.

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- 4. Mail it to us; don't fax it. Faxes can leave unwanted markings that make your ad hard
- 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
- 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
- . 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

- 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.
- 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

- 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 ofter 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
- 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.

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Paul Stanley, live, in 2000.

(Kiss from page 18)

"Kansas City Kitty," "About Her," "Amen Corner," "Moon Maiden," "Massacre" and "Seven Night Roller."

I wrote "A Friar's Song" in college, never demoed it. [sings "a friar's song it won't be long, I love to hear him sing...."] It sounded like an English madrigal crossed with a Japanese musical flavor. On "Kansas City Kitty" I ripped off the feel of Wilbert Harrison's song, "Kansas City." [sings in style of Harrison on portions of the song]. That was written in '68. [sings "Kansas City Kitty, you're lookin' pretty."] It almost had a "Your Mama Don't Dance" [Loggins & Messina] kind of a feel. "About Her" was a country-rock thing [sings "and I know that you are driving me out of my mind"]. I got the title of the song "Amen Corner" from the band of the same name. I imagined when it's time to say "amen" you have to go to that corner and everybody's huddled. All of this material was all over the place, very stream-of-consciousness. I didn't have a band, didn't know where I was going. I just had all this stuff inside of me. I stole the idea for "Moon Maiden" from Phillip K. Dick's science-fiction book, The Moon Is A Harsh Mistress. I thought of the moon as a female, just like the line in "Rock And Roll All Nite," "you drive us wild, we'll drive you crazy," came from the notion of a car as a girl, with twin orbs, the two headlights. We even say that today, "Your headlights are on." I don't remember finishing "Massacre" or "Seven Night Roller." They were just lyrics, not finished songs.

Why didn't the demo of "Christeen Sixteen" with Eddie and Alex Van Halen make the box set?

It's politics. I called Warner Brothers and Eddie's management, and they just wouldn't sign off on it. When it's an issue, often bands have to play good cop, bad cop. It's better to ask management because they'll get direction from the guys anyway. I also have "Mongoloid Man" with Joe Perry playing on it, lots of stuff.

In the late '70s, your relationship with Paul became very tense. Explain.

I had lapsed in my devotion to the band. I'd be overbearing and do all the work, and Paul would say, "Would you give me a chance to come up for air, please? I'm part of this too." All of a sudden, to some fans, Yoko [Ono] came into the picture. It

was about Cher. I was living in Beverly Hills, while the rest of the guys were in New York. Fans weren't really thrilled with the notion of me having all the "ladies in waiting" that I wanted, but if you settle on one girl, [fans] don't like her if she has her own career. When Paul and I would discuss things it would be disagreements, never raised voices, certainly never raised hands. Straight honesty.

In your new book, KISS And Make-up, you speak about how the reunion tour was a miserable experience for you. Why?

There are a lot of preconceived notions I had about bands, just like fans do. Bands live together - they're friends. I'm here to tell you that it's all wrong. It's all one big lie. Being in a band, even if you were friends, completely changes because it becomes a job. Try being on a baseball team with your friend. The rules have changed. If you don't show up for practice or mess up, it affects the whole team. I think wisely [that] Paul and I took the point of view that it is not gonna be about friends, this is going to be about being a professional, because, guess what? I wanna make it! The reason it was miserable with Kiss even at the outset of the band is that Ace and Peter drank and got high. Period. When they were straight, whatever problems there were, you could deal with it. You could have a conversation. The reunion tours were the most miserable time. I wouldn't wish it on my worst enemy. On the recent tour of Australia and Japan where Peter wasn't there because they feed off of each other - Ace was actually pretty decent, showed up on time. He still had his moments when he'd threaten the band

with all kinds of stuff, but he did his job. Neither Ace nor Peter were half the players they were in the '70s because they

didn't keep up playing their stuff. Paul and I, whether we practiced or not, kept doing tours, so the chops were fairly good. They were the most miserable sons of bitches you'd ever want to spend time with Tortured everybody. each other. But even though I hated the guys when they were high, I couldn't imagine anyone else being in the band when they were straight. So was it worth the agony? Was it worth being in the band with Ace and Peter and would I do it all over again? Yes. It's like being with an emotional cripple. Ace has had all kinds of problems. All of them he caused. Just enormous turmoil, drugs and arrests. He's always miserable, and he thinks the whole world is against him when it's obviously him. Peter's been through three marriages. I hope he holds on to his third wife. Every time he was decapitated financially. He's just been a miserable, miserable guy. His nicknames from other guys are the "Ayatollah Crisscoula" and "Peter Long," because his face is always long, and "The Moaner." And Ace was "High Octane." Ace used to have a metallic anvil case on wheels. It would follow him around, and he

would open it up and there

would be chilled champagne so he could always be drunk! These were the most miserable sons of bitches that you'd want to be with. But despite all of that there was some kind of magic when we were all together.

You would think with Ace and Peter, the chance to become a multi-millionaire again would make them get their act together.

They were flat broke and bankrupt [before the reunion tour]. Peter did straighten himself out by the time the reunion tour happened. He was very enthusiastic. But Peter has a lot of emotional issues. He still thinks the world is after him. So he would actually help us when Ace was messing up and starting to nod and drool when he was talking. It wasn't because he didn't get enough sleep last night — something was in his system. Ace would have girlfriend after girlfriend on the road who were drug addicts. We started to be kicked out of airports and hotels because his girlfriends would go out of their minds. Ace too. Peter would be our liaison and talk to him saying, "You can't bullshit a bullshitter. I've been there. You're high and it's time to get straight."

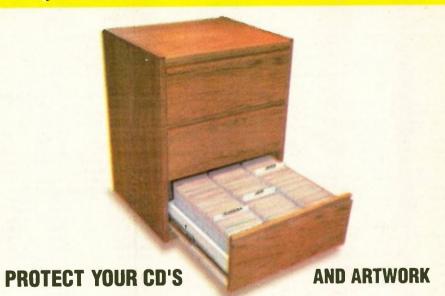
Near the end of the U.S. leg of the Farewell Tour, Peter's makeup sported a teardrop. What did it signify?

At the end Peter was unhappy with his slice of the pie. We said, "No problem — we would never force you to stay in the band. You're allowed to leave. The tour will continue. We'll get somebody else in the makeup, and the tour will go on." He didn't want to do that, and we respected that. He wanted to wear a tear to show the fans that he was doing that in protest. We'd go, "That's fine, you're allowed to say whatever you want in the press."

He wanted more money? Yes, he wanted more.

(Please see Kiss page 59)

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Carr 5 TXTES GARAGE . PSYC COOL GARAGE Rocker WIP Fartgatte' Scarce hot guitar/origin (irrital WILP with Killer garage/Pw Rare, pre V.S.). with great "remains" cover hot, modely, Garage di cruite frest garage di cruite frest garage good British sound great Garage WILP di di wol Killer gerage/PayC 2 , pre V.U. Rame, per V.J.L.

se plant in the present state of R Warning Trund. the Washington D C s washington D C s washington D C s washington D C s washington G d Cherrytal Waters if the Wave Hadow, the Wave Hadow, the Wave Hadow B Web The PEOPLE will be the Popular of the Hadow B Web The PEOPLE Will The HOOM B Washington B 6 E 11.058 What Four 11.056 What Four 11.056 What Four 11.056 What I haven a time Relate 11.057 Who, the 11.057 Who, the 11.056 Wh stock label Pink D3 label sol 5 Sis style Disca lib I Pink D3 label sitk of fruit USA release Pink D3 lib wol D) inbel yellow DJ inbel 60s original
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* a countryrock, hot quiter great Garage de hot quiter break super garage, 2-sider super moody, garage tuff Ca, Garage Garage/Organ-Heavyf Wicked Crange WIG WAGS, the WIGWAM CALL PRE-USE TAURING ELEPTRACTICATES (11)

Bably, Bibby
This Not For You
Pleast Protote
Press Robe
Pleast Protote
Free Robe
Your Heat is Connot Larse You
Whitehoors You Connot Form
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Supper Bold.

VANDEGGAM*S BLIEFS
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JAMES AND COAL
JAM Garage/Organ-Heavy*
GREAT GAMAGE
gar / SAN FRISCO Sind.
very Rare*
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H great förlis garage CVI DJ wild Geringe plays Pi-cool qurings numer 2-stded Gerings WLP cool Fuzz qurings great qurings SCANCE CA. GARAGE xol White Br. Provino original label. Home Texas garage classics with mono/stereo Wald STOCK LABEL. dh WYLD ZAPPA GLETAR uk quraqe mojst w /kommy bolim

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Erro 200 assorbinant variety of the control o red tibel original W/F pro-Jan Berry JBd is hot, Rocker's Irver Gutter wide Irret.
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Type Act, Buddy
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A Doublet Life

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In Heart Work Your Love

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WLP part vocal whall wart/armer record wip IClier Surf Brat. Green war Superb Privative Instrus t greet, moody, Surf Inst.

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BARRY WICKHAM, P.O. Box 2796, Petaluma, CA 94953-2796 • Phone/24 Hour Fax 707-765-9334 • E-mail: barryw@ap.net World Radio History

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* also have Promo HFunk wol Northern great FUNK wip on Brantire d) stemp of Di wip Northern great 70s soul Funk great Funk 2 Pr Pts 6, the Hamus 3 Modern Red Caps, the 9 Moore, Lee 9 Mystic Moods, the 0 Nature 7 Nature Boys, the 9 Orbhans, the 6 Orbhans, the 6 Olds Johnny show U N

	2 Versignit, Houseen	Let Me Go Lover/ when the	Capitol p-2045	(0)	m	- 5	
1274	2 Zingara	You Sho Know How to Love H	le Wheel 5002	70s Sweet	m	5	
		Rech ft Pe	mh (70o-80s)				
10	Artret	title	tober	description	cond	10/2/00	
1015	AARDVARK	SALTY DDG	BLB LFT-800	Early 70s hard rock atol	m		
	ABACO DREAM	CAT WOMAN	ABM 1081	FLECTRONIC	494	4	
	Adverts, the w/ps	Gary Gilmore's Eves	Anchor 1043 (ub.)	super 1977 punk!	77 (10)	25	
	8 Adverts, the w/ps	Safty In Numbers	Anchor 1047 (eng)	prest UK punk, scuff	m/m	15	
						15	
	ALLMAN BROS (duane 8		BOLD: 500	Red Wax d) mono/stere	, ,,,,	12	
	3 Aliman Bros. The	Ramblin Han / Ponv Bov	Capricom 8027		m		
	4 Allman Bros., the	Revival (love a all around)	Capricom-8011	green label only	r ""	12	
	AHOS, TORE "y kant ton		ATLANTIC 89086	DI SATTE PONE ASPHALI	-	40	
	ASPHALT JUNGLE W/PS		SKYDOG 14 (framot)	1977 MUNIC AS TUNGLE	m/vg++	50	
	BADFINGER	BABY RIUE	APPLE 1844		, m	5	
1410	I Badfinger	Come and Get It	Elektra 46025	scarce release	101	8	
1926	BADFINGER	COME AND GET IT	APPLE 1815		vq +	5	
1924	BADFINGER	DAY AFTER DAY	APPLI 1841		779	5	
1929	Brutles (McCARTNEY)	HELEN WHEELS DI	APPLE PRO 6786	d) mone/stereo	eg +	40	
1410	5 Blg Star	When Ply Baby's Beside Me	Ardent 2902	D)	m	15	
	BISHOP, ELVIN GROUP	SO FINE	FILMORE 7002	wip mono/stereo	m	5	
	BLACK SABBATH	IRON MAN	WB 7530	org.GREFN tabel	m	20	
	3 Black Subbath						
		Sabbath, Bloody, Sabbath	War bros. 7764	White Ibi promo mana/st	m I	295	
	BOWTE, DAVID	ALL THE MADMEN	MERCURY 73173	WLP mono-both sides	101	40	
	Buckley, Tim	Clotothins	Discreet 1189	WLP mono/stereo	m		
	Buckley, flm	Outdward	Discreet 1187	WLP mono/stereo	100	8	
	BYE BYE BRUCE	I KNOW TOO	TA 213	ds 70s ROCK	191	8	-1
	CHOSEN FEW THE	LOVE IS A HURTIN' THING	VIXING 377	narly 70s Southern rock	10	4	/
14115	Clapton, Ertc	Carneval	RSO-868	wito mono/dureo		8	/
14114	Clapton, Enc	Hello Old Friend	RSO 861	wip mono/stereo	-	8	-
1949	Clapton, Eric	Let It Rain	Polydor 15049	Wip moneyseered			/1
	COODER.RY	AVAILABLE SPACE	REPRESE 910	D) mono/stereo	m	10	V
	COOPERALICE	ELECTED	WB 7631	W.L.P. mono/stereo	m	- 4	5
1955	CUOPER,ALICE			GREEN label	-	10	- /
	COOPERALICE	I'M FIGHTEEN di	WB 8023	OJ mono/stereo mores	401	10	
	COOPERALICE	SHOE SALESHAN	WB 7398	WLP rare early release	ag + +	40	
1734	COOPERALICE	TEENAGE LAMENT '74	WB 7762	stock TREES label	m-	8	in.
1999	COOPER, ALITE	TEERAGE LAMERT 74	WB 7762	WIP mono/st date of	m	10	17
1957	COUGAR, JOHNNY w/PS		GULCHER 005	ourly material	m /m	В	10
	DAPPNED, THE	PROBLEM CHILD	STDF 18	ENG	m	10	1
1965	DEEP PURPLE	FIREBALL	WB 7528	WHITE LIIL PROHO	m	20	
1968	DEEP PURPLE DEEP	FIREBALL HUSH / Itenlucicy woman Lary Ny Woman from Tokyo	WB 7654	green "back to back hits"		8	/
	Deep Purple ?UV	Lary	War Bros 7595	wip stain of mono/stereo	vg++	10	()
	Demp Purple Pull	My Woman from Tokyo	War Bros 7737	ong, Trees label	m-	15	-
	DEEP PURPLE	NEVER BEFORE wip	WB-7572	WHITE LBL PROMO	m	20	
	DEEP PURPLE	SHOKE ON THE WATER do	WB 7710	With lang/short versions	m-	20	(
1971	DEEP PLIRPLE	STORMBRINGER	WB-8069	D1 mono/eleven	-	15	
1970	DEEP PURPLE	YOU CANT DO IT RIGHT	WB 8049		100		
	Onep Purple radio spot	les braces and course	WB PRO 402	DJ mono/stareo soi	196-	8	1
1974	Derek & The Dominos	WAR DOES LOW MAN	RSO 400	di only Radio commer	70-	100	1/
14120	Desira w/ps	Gardia		WHITE LBL DJ MONO/ST		7	K
14155	Dr. John interview		Thunder 1018	Oversize pic sly	vg + /m-	15	1
	DROOGS, THE W/PS	Interv. By ellen sanday	Alco-nod small hole	rare	m	25	
1970	FAGLES (shilloh)	CHANGE IS GONNA COME	PLUG IN SOCKET-7	VASTLY UNDERRATED	m-/m-	8	
19/9	FAULES (SIMON)	JENNOFER	AMO5 140	pre FAGLES (D)	m-	15	В
19131	Echo & the Bunnymen w	the Pictures on My Wall	Z00-004 (england)	first release	m-/vg++	15	
	EDMUNDS, DAVE	EM COMEN HOME	MAM 3608	SLARCE	m	7	
	FOWARD BEAR	CLOSE YOUR EYES	CAPITOL 3581		1911	5	
14161		Cindv Inc / Skewiff	War Bros-16247 (uk.)	DJ advance copy isol	m.	15	
1983	FAMILY radio spot	for A SONG FOR ME	REPRISE-PRO-394		m	20	P
14090	me FEAR					20	
	FLAMIN GROOVIES	Love Livin in the City	Crimmal 101	Killer Punk no pic slv	19	15	
	FLAMIN' GROOVIES **** FLAMIN' GROOVIES	I CAN'T HIDE	SIRF 731	NOT DJ mono/stereo	m	7	
		SHAKE SOME ACTION	SIRE-6078 (eng)		100	8	17
1986	FLAMING GROOVIES	YOU TORE HE DOWN	BOMP 101	CLASSIC	m	7	U
	GORDON, robert & link	FIRE	PREVAIR STOCK-203	sticker of DJ	vg = /m-	5	- (
1997	GRATEFUL DEAD	DON'T EASE HE IN	ARISTA 546		- 10	5	
	GRATEFUL DEAD	JOHNNY B GOODE	FILLMORE 7627	WLP mono/stereo mess		15	0.7
1996	GRATEFUL DEAD	RADIO SPOT for "LIVE DEAD"	WB PRO 363	THE PERSON NAMED IN COLUMN		50	H
1994	GRATEFUL DEAD	TRUCKIN WID	W B -7464	WRITE LABEL PROMO			
		FOOLISH HEART	ARISTA 9899	HILLIC CABEL PRUMO	m tim	15	
	Grateful Dead (m hart)	Blind John				5	
		All Those Years Ago	War bros 7644 Dark Hone-49725	WLP xol	vg +	10	1
				DJ mana/stereo	Tr.	10	К
		SONIC ATTACK	NO LABEL NAME	ONF SIDED PROMO	100+	10	1
		YOUR LAST CHANCE	FLICKNIFE 214		48++\48+	10	
14096	Hitmikers, the w/ps	It's Only Sad	Hirror-22857	flamin groovies sound 197	vig 4 /m-	10	
14095	rrowy, Peter & Looks w/p	ep-Baby Please Believe He + 3		1981 new wave	m-/m-	5	
14094	Hoodoo Gurus w ps	In the Middle Of the Land	Bigtime 16 (aust)		uq+/#+	8	
14097	Human Switchboard, the	Prime of My Life	Square-10577	1979 Ohio	vg+/m-	10	
14091	Human Switchboard, the	Im-Hw-In + 3	Dr. m., 385, 29	1977 Ohio V U sound	49++/m-	40	
14093	Humans Ep. w/cw	Play I live in the city + 3	GOD 001 HUNS	sealed w/ stickers	Seeted	15	
2005	HUNS, THE W/PS	GLAD HES DEAD / but hids	GOD 001 NV	SUPER 1979 TX PUNK!		150	
14097		Hey Hey Hey	Sonet 2129 (england)	1933 familiard and	10-110 MG+1M	150	
14132		Denoing with Private	Chrysian 42723	d) s/f Classici	m-/m		
		ALL THE WAY BY	SSEXX 667			5	
		All Around the World	Polydor 903 (eng)	70s PROGRESSIVE HOT		4	
14124		A Bomb in Wardour St.		Car Jan	Adio Line	8	
		A DOMO IN WARDOUR St. Eton Riffes	Polydor-054 (eng)	THE JAM	m-/m	10	
			Polytior-gosp 83 (eng.		vg+/m	8	
11110	- OR M/CM	Strenge TOWN	Polydor poso-34 (eng.	-	49 + +/m-	0.2	

BARRY WICKHAM, P.O. Box 2796, Petaluma, CA 94953-2796 Phone/24 Hour Fax 707-765-9334 • E-mail: barryw@ap.net

2009 JETHRO TULL RADIO	A. CH. M. L. L. C.		_			
14088 Jett, Joan & blackhearts	REF THUS WAS	REPRISE PRO 312 Mca flexo #22	sit warp nap	m-	75	
2013 JUJEY LUCY	comments and comments are seen	ATCO-6751	Will a more interes	m-		
2014 KEITH	IN AND OUT OF LOVE	DISCREET 1193	trouser press fless disc WLP mono/stereo WLP mono/stereo	m-	- 1	
2015 KULLJOYS, THE W/ PS	JOHNNY WONT GET TO HEA	VE RAW-3 (eng)	SUPER 1977 PUNK	m-/m-	25	
	SWITCHIN TO GLIDE	ELEKTRA 47052			25 5	
14166 Ladden, Heary w/ps 2020 LED ZEPPELDH	SWITCHIN TO GLIDE The Self city of flame	What 101	1980 power pap DJ Mano/Stereo edited m	m-/m-	10	
2020 LED ZEPPELDI	BLACK DOG/SAME Hey Hey What Can J Do/ in	ATLANTIC 2849	DJ Mono/Stereo edited re	1 19-	20	
14163 Led Zeppetin	Hey Hey What Can J Do/ en	5 Atlantic 2777		p 10°	15	
2022 LED ZEPPELIN	ROYAL ORLEANS	SWAN SONG-70110		m-	15 4	
14162 Led Zeppelin	ROYAL ORLEANS Trampled Under Foot WHOLE LOTTA LOVE	SWAN SONG-70110 Swan Song-70102 ATLANTIC 13116	original 70s press	49-	10 B	
2019 LED /EPPELIN	WHOLE LOTTA LOVE	ATLANTIC 13116	"OLDIES SERIES" 70s ond	891	8	
2023 LIFE AFTER LIFE		WELL LEWINCEED IN	9 W/3MSER1	10+/10	- 4	
2025 LITTLE BUDDHA	STAND BY YOUR MAN	415	DJ xmm promo 1978	m	4	
14117 Longbranch Pennywheeti 2028 LOS LOBOS	Rebecca/ fucky love	Amos 129 LOS	pre "Esples" members sol CLEAR WAX rare, 2nd rela	m-	25	
2028 LOS LOBOS 2027 LOS LOBOS	anselma/farmer Xohn	NV 1003	CLEAR WAX rare,2nd rele RARE,FIRST release wip same flip	-	50	
	UNDER THE BOARDWALK Down South Junior'	MA-1005 1080,	RARE,FIRST release	di-	100	
14101 Lymyrd Slaynyrd 14099 Lymyrd Slaynyrd	Down South Junium	NCA-40957 L."	wip same flip	m	7	
14093 Lynyrd Silynyrd	Genme Three Steps	PRCA-40158	WLp mono/st mild stain	801	8	
14102 Lymyrd Slovnyrd 14100 Lymyrd Slovnyrd 2032 LYMYRD SICHYYRD 2036 MITCHELL, JOHE raidio (2039 MONKES (netrinib)) 2037 MONKES (netrinib) 2040 MODDY BLUES	When You Got Good Friends	MCA-53206	WD same Rip WLP same Rip W LP same Rip	m-	7	
14100 Child achidd	YOU GOT THAT RIGHT	MCA-40888 MCA-40888 (f)	WLP same flip	m-	7	
2036 MYTCHELL IDEE codes on	TOU GOT THAT REGIT	REPRISE PRO 280	Promo only Radio spots	m-		
2030 HITCHELL, JOHN FROM N	NUMBER SPOIS	PAC ARTS- LOB	Promo only Radio spots	m- m-	25 4	
2037 MCMCES (named)	ANDVADA ENCLYTED	RCA-453			4	
2040 HOODY BLUES	THE VOICE	THRESHOLD 602		. 40+	- 7	
14108 Hoody Blues (1 haveuard	Micha Flinte	Deram-401	DU MUMMIES	m-	ñ	
2041 HORRISON, VAN	Radio Soot for *MOONDANC	** WELSON 374	MUMPILLES	m-	40	
2044 80077 7047 10000	THE SECTION PRODUCTION					
2043 MOTT THE HOOPLE	PORY, PORY	CBS-2439 (empland)	_	m-	5	
2042 HOTT THE HOUSE.	GOLDEN AGE OF RIAR	COLUMBIA 46035 PRE BS-001	WD mono/stereo mees	m	4	
2047 REW YORK RICHNES W	LEAD & CALL	LIME-1009	RARE, 1st 45° GERMAN 1978	m-/m-	75 5	
2041 MORRISON, VAN 2044 MOTT THE HOOPLE 2042 MOTT THE HOOPLE 2046 MUNMIES, THE W/PS 2047 NEW YORK BLOMDES, W 14160 New York DOBS	Trash	Hercury-73414	GEIGHNE 1976	m-/m-		
2048 ND-55ON	ENCERNIS Array THE DOTTE	RCA-SPS 248	WLP PROHO ONLY	vg • •	10	
2049 NBLSSON (as buck parl)	EXCERPTS from THE POINT JOY	RCA-0755		en-	15	
2050 NUGENT, TED & amboy of	SWEET REVENUE . ~	DISCREET-1199	D) GREEN LABEL, mono/s DJ mono/stereo	18+1	25	
		415 34037	SE Punk Classics	100/07	25	
2051 OTHER SIDE, THE W/PS 2053 PETTY, TOM (as muderut	Decadered Jew NUNS EP DEPOTE STREET	ROCKADELLIC-101	RARE, IN RELEASE	10/11-	50	
2053 PETTY, TOH (as mudorut	DEPOT STREET	SHELTER ANDS 7	Pettys first ¹ Di stik ot	D-	25	
14168 Pink Flowd	Constantiably Numb/ hey you	CBS-491 (sepan) Harvest-p-3609 Harvest 3032	1979 japan press	en-	10	
14156 Pink Ployd	Money	Harvest-p-3609	d) mone/stereo moss.	dh	15	
14157 Pink Floyd 2054 PITTHAN, BOB	Us and Them / Time	Harvest 3832		RD-	8	
2054 PITTHAN,BOB	Us and Them / Time 1 JUST DO La Bamba UPTOWN	HOWE-007	1984 PUNK GOOD	891	1.2	
14167 Plugz, the w/ps 2057 PRINCE w/P5	La Bamba PUL	Fettma-79	ong, white pic siv	ns /ug++	40	
2057 PROBLE W/PS	UPTOWN MEMORIES	WB-49559	RARE PIC SLV	m-/m-	25	
2058 PUBLIC IMAGE LTD W/P 2059 QUATRO, SUZI	MEMORIES NON-CITIZEN	VIRGIN 299 RSD-929	tirry tos	m/m	8	
2061 QUEEN	WEED YOUR LOVEN TONIGHT	100-929		89-	5	
2063 QUEEN	MPED YOUR LOVEN' TONEGHT SAVE ME	ELEKTRA-47086		m	4	
2065 QUEEN (proste)	EARTH/STEP ON ME	EH1 5022 (england)	with PIC.SLEEVE WLP RARE that they took at top as w/RARE PS	m-m-	4	
2064 OLIEFR / Breddy mercury	TWEE BOOK TO LOVE HOW	MERCURY-72977	WLP RARE If of	ch vg	75	
2066 R F M "fless"	I WAS BORN TO LOVE YOU FEEME FATALE	COL-4869 THE BOS MAG. Flexis	CITY TOUR AT TOO DE		- 4	
14112 8 Stones (h www.an)	Apache Woman	RS-19303	DJ mono/stereo	m-jm-	40 10	
2070 RAMONES	BASY I LOVE YOU				10	
2071 RAMONES	HOWEING AT THE MOON	SIRE 29107 SIRE-1045 SIRE-29606		m	- /	
2069 RAMONES	NEEDLES & PINS TIME HAS COME TODAY	SERE-1045 12	Ph(OM C)	m.	- 4	
2072 RAMONES	TIME HAS COME TODAY	SIRE-1045 SIRE-29606		m-	,	
2073 RAHONES W/PS	DO YOU WANNA DANCE ROCK N ROLL HIGH SCHOOL		nw non LP 8 8ABYSTTT	vg+/m-	15	
2074 RAMONES W/PS 2076 RAMONES W/PS	ROCK N ROLL HIGH SCHOOL	SIRE-1051	stit stain os	40+/m-	10	
2076 RAMONES w/PS	DONT COME CLOSE	SIRE 1025		vg=/m- /m-	20	
14159 Randoms, the	Lets Get Rid of New York	Dangerhouse-ot 1	in D House bag	m-/m-	70	
2077 REM W/PS 2080 REVOLVER	RADIO FREE EUROPE	IRS 9916	FIRST U.S. 45	vg = =/11=	25	
2080 REVOLVER	THE NIGHT IS DONE	AJR- 1	Birmengham, AL 70s Rock	(10+	4	
2087 Rolling Stones	BEAST OF BURDEN	RS 19309	PROHO LONG & SHORT	m-	8 6	
2082 Rolling Stones	BROWN SUGAR	RS-19100	PROPER DESCRIPTIONS	re-	,	
2085 Rolling Stones	HOT STUFF	RS 19304	DJ Long & short versions	m	70	
2081 Rolling Stones	LIDORE RINOW WHY	ARKCO AZO1	xol scarce 1975 release	m	8	
2084 Rolling Stones	ITS ONLY ROCK & ROLL	RS 19301 RS 19307		thr	,	- /
2086 Rolling Street	MISS YOU	RS 19307	WITH PIC SLV	vg++/m-	10	F
2008 Rolling Stones	SHATTERED di	RS-19310	PROMO: LONG & SHORT	m-	10	0
14107 Rolling Stones	She Was Hot	DE WEDGE	PULL Service Software Commission	m-	15	0
2090 Rolling Stones	TUMBLING DICE	RS 19103 C	ING STONES	m	7	5
2083 Rolling Stones	WILD HORSES	RS 19101 KOLL	THE STONES	+0+	4	>
2091 Rolling Stories (b wyman	JE SUES UN ROCK STAR	ABM-2367	W/PS	m /m-	5	
2090 Rolling Stones 2083 Rolling Stones 2091 Rolling Stones (b wyman 2094 Romantics ,the w/PS 2096 RUSH	TELL IT TO CARRIE	BOMP 120	1978	m/m	5	-
2096 RUSH	CIRCLINSTANES	PRIRCURY 76044		m-	10 10	17
2096 RUSH 2097 RUSH 2098 RUSH 2100 RUSH W/PS 2101 RUSH W/PS	LIMELIGHT	MERCURY 76044 MERCURY 76095 MERCURY-PRO 319	0) 1/1	m	10	10
2098 RUSH W/PS	RED SECTOR A	PRERCURY-PRO 319	RED WAX PROMO	m-	20 8	. /
2100 RUSH W/PS 2101 RUSH W/PS	RED SECTOR A NEW WORLD MAN TIPE STANDS STILL VITAL SIGNS THE BIG MONEY PISS FACTORY No Pichure Necessary ep	MERCURY-76179	D) same flip	vg+/m- vg+/m	8	
2102 RUSH w/PS	WITH STORE TO AN	ANTHEM 45 /	medic	+g+/vg+	5	0
2102 RUSH w/P5 2099 RUSH CP w/P5 2106 Smith, Pathy 14118 Snots, the w/ps 1107 Smanglars, the 2108 SWEET, THE 2108 SWEET, THE 2114 Tallarg Headel w/P5	THE BIC HOMEA A VOLCE	VERTIGO-BUSHO 12	england, deliver Gatefries	m-/m-	10	U'
2106 Smith, Patty	PESS FACTORY PMER-	MER 601	england, deluse Gatefold VFRY RARE ORIGINAL	-	200	_
14118 Snots, the w/ps //c	No Picture Necessary ed	Edge City 79x47	w/so long to the 60s1 Gre-	vg/vg+	50	(
2107 Stranglers, the (ALCI)	NO MORE HEROES	UA 36300	w/so long to the 60s! Gre england, 1977 PUNK wip early release	m-	50 5 8	-
14120 Sweet, the	Ali You'll Get From He	Paramount 0044 RCA 2578 (german)	wip early release	vg++	8	,
2108 SWEET, THE	ACTION / sweet	RCA 2578 (german)		79-	4	1
	Take He to the River	STRE 1032	sit ne	vg+/m	7	K
2113 Talking Heads, w/PS	th Oth I met Comm. to Town	SIRE 1002	sitrivi staple hole	m-/m-	4	
14089 Thin Ezzy (phil fynott) 2118 TIN HUEY w/PS 2117 TIN HUEY w/PS	Kino's Call BREALAST WITH	WB-46272		m-	5	
2118 TIN HUEY W/PS	BREAFAST WITH	CLONE 004 CLONE -002	1978 OHIO siltre	m-/m-	5	0
2117 TIN HUEY W/PS	PUPPET WIPES	CLONE 002	1977 OHIO EP	m/m	5	
2111 T-REX	DEBORA / child star RADIO SPOT for "T RED"	ABM 955 W B PRO-471	1978 OHIO sitrW 1977 OHIO EP WHITE LABEL PROMO PROMO ONLY	100-	8	
2112 T REX	RADIO SPOT for "T REDC"	W B PRO-471	PROMO ONLY	m-	50	77
		GRIDIC 002	1977 sacramento ca	m-/m-	50 15	1
2122 URSA MAJOR	JBFRTY AND JUSTICE	RCA-791		rr>	8	1
2177 URSA MAJOR 2123 VALVES THE 2125 VELVET HIGHT THE	C Don't Mean Nothing At All /ELVET NIGHT	Albion 3 (england) METROMEDIA 110		10-/171-	8	
2125 VELVET HIGHT THE 1	THE VET REGET	METROMEDIA 110	WLD ITTERMES	-	LÜ	11
2022	MHIPS AND FURS	RAIC-245 (england) VILE 8277 (canada)	1975 PUNK VILETONES SUPER 70s PUNK WLP mono/steres white label promo	0	8	U
2127 Viletones with Pic Siv	CREAMING FIST	VILE 8777 (canada)	SUPER 70s PUNK	m-/m-	50	
14116 Young had	iomewhere (from west side st)	Anylum-45539 Reprise 0911	WLP mono/stereo	m-		
2132 Young And NEIL		Reprise 0911	white label promo	m	25 7	8/
14106 Young Ned 14	teart of Gold	Reprise #065	from to	Ph-	7	IV
STALL AUTING HELL AUTONG	fir Soul Pt 1/ part two		DJ		10	1.0
2136 YOUNG, NEIL	TINNAMON GTRL / the loner COMES A TIME	REPUBLISHED THE	From LIVE RUST	vg-	5	
2135 YOUNG NEEL	APPES A TIME DRIVE BACK	REPRISE 1395 REPRISE 1350	STOCK label DJ mono/stereo		4	1.
2140 YOUNG NED		CÉFFEIL 20 20 7	DJ mono/stereo dj lang/shart versions	E .	7	K
2134 YOUNG, NEX Y 2142 ZAPPA (junier mintz)	IR SOLII		nt mudhamant AGNOUP	10+ C	/	11
2142 ZAPPA (tunier mintz)	IR SOLII	DEPOISE 1300			/	,
	NR SOUL VALK ON T-ARS REGIN TO EAL!	REPRISE L209	WIP mono/down		20	
2144 ZAPPA (mothers) [OR SOUIL VALIK ON TEARS BEGIN TO FALL THI THE SLITHE	REPRISE 1209 RLPRISE 1027	WLP mono/stereo mises	vg -	50	
2144 ZAPPA (mothers) [2143 ZAPPA (mothes) C	OR SOUL VALK ON TEARS BEGIN TO FALL 'M THE SLIME	REPRISE 1209 RLPRISE 1027	WLP mono/stereo mbies. WLP D1 mono/stereo	vg -	20 25	
2144 ZAPPA (mothers) [2143 ZAPPA (mothes) C 14119 Zappa, Frank [IR SOUL VALK ON FLARS BEGIN TO FALL IM THE SLIME LETUS AWREFTOS NICO BOY	REPRISE 1209 RLPRISE 1027	WLP mono/stereo mises WLP DJ mono/stereo DJ mono/stereo	vg -	25 20	
2144 ZAPPA (mothers) [2143 ZAPPA (mothes) (14189 Zappa, Frank [IR SOUL Walk on Tears begin to Fall I'l The Slime Il Etus awreftos Higo Boy	REPRISE 1209 RLPRISE 1027	WLP mono/stereo mbies WLP DJ mono/stereo DJ mono/stereo STDDK label #15-PFIX	vg -	25 20 15	
2144 ZAPPA (mothers) [2143 ZAPPA (mothes) C 14119 Zappa, Frank [2145 ZAPPA, FRANK [2147 ZAPPA, FRANK [IR SOUL WALK ON "EARS BEGIN TO FALL IF THE SLIPE LETUS AWREFTO'S NICO BOV NON'T EAT THE YELLOW SHOW THO HER FINER	REPRISE 1209 RLPRISE 1027	WLP mono/stereo mises. WLP DJ mono/stereo DJ mono/stereo STOCK label DJ mono/stereo	vg -	25 20 15 20	
2144 ZAPPA (mothers) [2143 ZAPPA (mothers) [1419 ZapPA, Frank [1419 ZapPA, Frank [2145 ZAPPA, FRANK [2147 ZAPPA, FRANK [2148 ZAPPA, FRANK [RR SOUL YALK ON FARS BEGIN TO FALL TH THE SLIPE 1 THE SLIPE 1 TILES AWREFTOS 10TIOS BOV OINT EAT THE YELLOW SNOW MAGGET FINER MAGGET FINER	REPRISE 1209 RLPRISE 1027	DJ mono/stereo DJ mono/stereo STOICK label DJ mono/stereo	vg -	25 20 15	

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SMITH, BOB: The Visit/ Kent/70. Here's the deal I sold a copy of this GREAT psychrock 2LP with the poster recent for \$350.1 found this copy with ONLY 1 LP (sides 2 & 4) and no poster, in shrinkwrap, so howezhout IMM MM \$50.

SMOKE/ same, aka Carry On Your Idea/ Uni'68 great blues psych quintet, 18 + minute long "M.C. Boogie", spine, alka Carry On Your Idea/ Uni'68 great blues psych quintet, 18 + minute long "M.C. Boogie", spine, spine, alka Carry On Your Idea/ Uni'68 great blues psych quintet, 18 + minute long "M.C. Boogie", spine, spine, alka Carry On Your Idea/ Uni'68 great blues psych quintet, small stikr tear, woc (back cover), VG6+ NM \$3.8

SMUBBS: This Is The End OI The Night/ Monument'69 excellent Connecticut(?) gnity bluesy acidrock quintet, Good fuzz leads, Not much psychrock on this usually COUNTRY music learning label, VG6+/ NM \$30.

SNAFU/ Smallation Normal/ Caphtor'5 follow up LP by U.K. Parky gustar-keyboard quantet, splitseams, VG+/ VG++ \$8.

SNALI/ Flow/ Cream'78 follow-up LP by fine dual guitar rock quantet, NMF NM \$8.

SNEAKERS/ In The Red/ Carr/38 RARE in Carolina based post-punk gnity poprock, pre-d8's, with MITCH EASTER, CHRIS STAMEY. WILL RIGBY, small wow, CV6++/ VG++ \$8.

SNEAUX (SNOW)/ Rock Me All Nighr GSA RUNNWAY86 Louisiana private prass hoavy guitar-keyboard barband rock quintet, VG4+ NM \$30.

SNEAUX (SNOW)/ Rock Me All Nighr GSA RUNNWAY86 Louisiana private prass hoavy guitar-keyboard barband rock quintet, VG4+ NM \$30.

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SNEEUX, ADRIAN/ Listen To The Peace/ Maranatha'78, pretty good UK Christian based mildly proggish folkrocker, VG++ NM \$15.

SNOPEW Thinking Dut Loud/ Miountain Railroad'79 Wisconsin qurfly, moody guitar-synth rock, good leads, NM/ NM \$8.

SNOW, TOMI same/ Capriol'76 singer-songwriter rocker with ELLIOT RANDALL, DJ stkrs, woc, punch hole, VG+ NM \$50. SMITH, BOB/ The Visit/ Kenl(70. Here's the deal. I sold a copy of this GREAT psychrock 2LP with the poster recently for \$350.1 found this copy with ONLY 1LP (sides 2 & 4) and no poster, in shrinkwrap,

VG-I NM \$6 SNOW/ same/ Epic'69 excellent, meladic, dreamy harmoniles by fine fokladetic guitar rock quintet, great 60s lead guitar sound, NMI NM \$25 SNOWBALL/ Defroster/ Atlantic/78 German import, German melodic guitar-keyboard proggish rock quartet,

SNOW same: Epic by exceiver, incident, oreality nationalities by the investment guitar roun quinter, great total reads of SNOWBALL Detroster/ Attantic? 18 German imports. German melodic guitar-keyboard proggish rock quartet, VGVG+ \$8.

SOCIETY OF SEVEN (S.O.S.) FEVER-Live At The Wakiki Outrigger Hotel/ Makhaha? Detret than most 7 piece lounge rock/moil act. CREEDE NOE; ZAGER & EVANS. JERRY LEE LEWIS, CRAZY ELEPHANT, more. "Book 'em Danno", VG-I VG+ \$12.

SODF Face The Massic/ Decar272, great 2nd LP by heavy hormrock sextet, mild cover wear. VG-+/ NM \$12.

SOFT MACHINE/ same/ Probe 68 original press debut UK prog paych LP with KEVIN AYERS, ROBERT WYATT, MIKE RAT LEGGE. Die-cut sprining wheel jacket, in V, VG+-/ NM \$30.

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SOUNDS OF MODIFICATION/ same/ Jubilee/58 pretty good, dreamy harpsichord & horn spiced psychrock. VG++*VMI \$20

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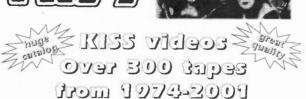
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(New Releases from page 26)

THE GRIP WEEDS Summer Of A Thousand Years Rainbow Quartz (RQTZ056)

There's nothing elusive or ambiguous about The Grip Weeds. Truth be told, this New Jersey quartet wears their influences on their collective sleeve. On Summer Of A Thousand Years, their superb third album, the band takes a stylistic sojourn that links the jangly melodies and wistful refrains of The Byrds to the adrenaline-fueled ferocity of The Who. Though that may seem like an unwieldy combination, given The Grip Weeds' grasp, it's not only possible, but potent as well.

The album opens in vintage form with "Save My Life," a rich, wistful blend of hushed harmonies and churning guitars that sounds like a long-lost gem from the combined pen of The Byrds' Roger McGuinn, Gene Clark, and Chris Hillman. "Rainy Day #3" is Bob Dylan-esque in its delivery and in title as well as treatment. The Grip Weeds balance their folk-rock regimen with stormy scenarios; "She Surrounds Me" and "Love's Lost On You" revive the spirit of '65 with an urgency that would have The Who's Keith Moon and his mates roaring their approval.

The Weeds mostly mine the middle ground between the two extremes, fusing various '60s styles to make it all mesh. "Changed" evokes Jefferson Airplane circa Volunteers. The acidtinged "Life And Love, Times To Come" adds tabla and sitar to create its psychedelic swirl. "She Surrounds You" soundchecks bits of The Beatles, while the title track, with its mind-expanding moniker, adds a measure of The Moody Blues.

If that sounds like overload, rest assured there's no cause of concern. Quite to the contrary, The Grip Weeds have the '60s covered.

- Lee Zimmerman

BOB DYLAN "Love And Theft" Columbia (CK 85975)

The very superfluousness of Bob Dylan's "Love And Theft" is what makes it an essential Dylan album. Coming after the Minnesota death trip of 1997's Time Out Of Mind and in an era when we need Dylan to be at his most playful, its timeliness renders it timeless. It's an album of understated beauty and subtlety, and it's self-referential to the point of self-mocking. Dylan is the jester, jokerman and thief all rolled into one.

But "Love And Theft" is by no means a Dylan record to be discarded down the line like Self-Portrait or Dylan, although it does share qualities with those '70s stinkers. The gravity of the past four years' events makes "Love And Theft" Dylan's wakeup call to himself. He's never been so blithe and consistent. Who knows if "Tweedle Dee & Tweedle Dum" is really about 2000's screwed-up elections? Who really cares? And "Po' Boy" may not carry the lyrical weight of "The Times They Are A-Changin'," but it complements his life all the same.

In a way, "Love And Theft" is Dylan's new-millennium take

BOB DYLAN "Love And Thefi'

on Delta blues. "Mississippi," the best song here, rolls along fearlessly and confidently ("High Water [For Charley Patton]" works similarly). The band (mostly veterans of Dylan's touring unit) slip-slide along every one of his grooves. Dylan's creepy/campy Oscar appearance last year -performing the nominated "Things Have Changed," a great song that now plays like a set-up to "Love And Theft" — reflected a transformation. Given Dylan's many guises over the years - some successful, some not — we should probably enjoy this one while it lasts.

- Michael Gallucci

BRITNEY SPEARS Britney live Records (01241-41776-2)

Among the current crop of teen pop music stars, Britney Spears unquestionably reigns supreme on the strength of her triple threat of huge album sales, sold-out concert tours and big-time endorsement deals. On her third album, Britney, the theme that rears its head again and again is the scantily clad star's ascendance from adolescence to adulthood, but her blossoming from Mouseketeer to sexpot hasn't given her art much in the way of added depth.

Loaded with tired programmed beats and remarkably little convincing personality, the collection tries to replicate her established successes by riffing ever so slightly on their pretested structures, creating in the process ever-paler echoes of a formula that didn't break new ground the first time around.

Much of her material is too mechanical for its own good, from the robotic opening cut, "I'm A Slave 4 U," in which her vocal delivery is just another processed pop element, to the pulsing "Boys," in which even her lustiest proclamations and sultriest whimpers come off as contrived. The bubbly dance groove of "Anticipating" is catchy, harmless fun, quite generic but well within the grasp of her ability to sell it. Less in line with her aptitudes is a cover of Joan Jett's "I Love Rock n' Roll," during which both her whining of its lyric and her attempts at singing improvi-

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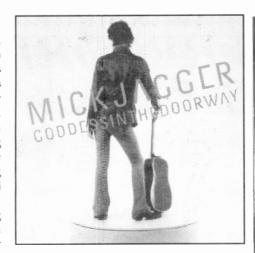
Her vocal range is limited enough that it is best-suited to electronic workouts with catchy grooves and chorus hooks such as those of "Cinderella," not forced displays such as the attitude she fails to adequately emanate in "Overprotected." Spears doesn't need to sweat her music all that much given that her appeal is largely visual (considering her appearance on the package's photos, the disc's billing as an "enhanced" CD is fitting in more ways than one), but she could find material that better plays to her strengths.

She tries to stretch a bit toward discussing maturity on the token showpiece ballad "I'm Not A Girl, Not Yet A Woman," but even for kiddie pop it's a bland lyrical exercise. Chunky programmed beats, such as those at the heart of "Bombastic Love," fill songs at all speeds, but none of what is offered is possessed of enough innovation to lead to the conclusion that Britney's style is growing up with her.

- Thomas Kintner

MICK JAGGER Goddess In The Doorway Virgin Records (7243 8 11288 2 4)

Talk about a case of bad timing. Given the proximity of the CD release dates, it was probably inevitable that lots of music scribes would couple their reviews of Mick Jagger's new album with judgments about Paul McCartney's latest. Perhaps if Jagger had known beforehand that McCartney was cooking up one of his best post-Beatles works he might have risen to meet the competition. Alas, as it stands, Goddess In The Doorway is a pedestrian effort that's long on style but short on substance.



Most of the problems with the album have to do with consistency. Recorded at multiple studios with help from a clutch of high-profile enablers (Bono, Lenny Kravitz, Matchbox Twenty's Rob Thomas), the album never finds its center. Instead, like a kid with a short attention span, Jagger flits from AOR-type balladry ("Don't Call Me Up"), Iggy Pop-esque pop metal ("God Gave Me Everything") and (in the case of the trip-hop-tinged "Hide Away") an overearnest stab at being au courrant. For Jagger, the multiplicity of producers, studios and cowriters was probably invigorating, but for the listener the effect is a bit like sampling a box of assorted chocolates.

To be fair, the album's myriad ingredients occasionally come together in the right way. "Lucky Day," for instance, is funky without being slick and boasts some of Jagger's always terrific harmonica work. Likewise, "Everybody

(Please see New Releases page 54)

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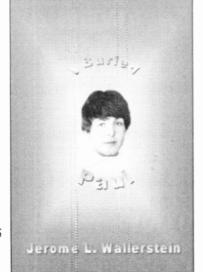
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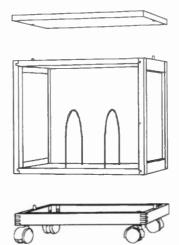
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DOOBIE BROTHERS	Tour Program(Large) OnTheRoad 1979	\$15
DYLAN, BOB	GUITAR CHORD BOOK BlondeOnBlondeORI	930
	Come on down to my boat SMEET MUSIC	
FABARES, SHELLEY	SHEET MUSIC Johnny Angel MINT	\$100
	SHEET MUSIC I only have eyes for You	
GARFUNKEL, ART GEILS, J. BAND		
		8.5
HOLLIES	Carrie Anne SHEET MUSIC	\$15
	Carrie Anne SHEET MUSIC Do I worry	
HOLLIES	Carrie Anne SHEET MUSIC Do I worry	\$15
HOLLIES INK SPOTS JAM & DEAM	Carrie Anne SHEET MUSIC Do I worry TOUR BOOK Live Vol 1 1967? rare	\$15 \$ 5 \$100
HOLLIES INK SPOTS JAN & DEAN JOHN,ELTON	Carrie Anne SMEET MUSIC Do I worry 10UR BOOK Live Vol 1 1967? rare PIAMO CHORD BOOK Honky Chateau	\$15 \$ 5 \$100 \$15
HOLLIES INK SPOTS JAN & DEAN JOHN, ELTON JOHN, ELTON	Carrie Anne SHEET MUSIC Do I worry TOUR BOOK Live Vol 1 1967? rare PIAMO CHORD BOOK Honky Chateau SHEET MUSIC Saturday Nights(stain)	\$15 \$ 5 \$100 \$15 \$15
HOLLIES INK SPOTS JAN & DEAN JOHN,ELTON JOHN,ELTON KEITH	Carrie Anne SMEET MUSIC Do I MOTTY TOUR BOOK Live Vol 1 1967? rare PIANO CHORD BOOK Honky Chateau SMEET MUSIC Saturday Nighte(stain) GUITAR/PIANO CHORD BOOK 32pg 1967	\$15 \$ 5 \$100 \$15 \$15 \$20
HOLLIES INK SPOTS JAM & DEAN JOHN,ELTON JOHN,ELTON KEITH KING,CAROLE	Carrie Anne SMEET MUSIC Do I worry TOUR BOOK Live Vol I 1967? rare PIANO CHORD BOOK Honky Chateau SMEET MUSIC Saturday Hightof atein SMEET MUSIC Saturday Hightof atein PIANO CHORD BOOK Tantasy 1973	\$15 \$ 5 \$100 \$15 \$15 \$20 \$10
HOLLIES INK SPOTS JAM & DEAN JOHN,ELTON JOHN,ELTON KEITH KING,CAROLE HERCY	Carrie Anne SMEET MUSIC Do I worty TOUR BOOK Live Vol I 1967? rare PIAMO CHORD BOOK Moshy Chateau SMEET MUSIC Saturday Highed (ata's) GUITAR/PIAMO CHORD BOOK 32pg 1967 PIAMO CHORD BOOK Fastasy 1973 SMEET MUSIC Love can sale you KIMIT	\$15 \$ 5 \$100 \$15 \$15 \$20 \$10 \$ 5
HOLLIES INK SPOTS JAM & DEAM JOHN,ELTOM JOHN,ELTOM KEITH KING,CAROLE MERCY MILLER,STEVE	Carrie Aame SMEET MUSIC Do I worry TOUM BOOK Live Vol I 1967? rare PIAMO CHORD BOOK Hosky Chateau SMEET MUSIC Saturday Hights(stain) GUITAN/PIAMO CHORD BOOK 25pp 1967 PIAMO CHORD BOOK Fastasy 1973 SMEET MUSIC Love can make you MINT SMEET MUSIC The Joher ORIG	\$15 \$ 5 \$100 \$15 \$15 \$20 \$10 \$ 5
HOLLIES INK SPOTS JAN & DEAN JOHN,ELTON JOHN,ELTON KEITH KING,CAROLE HERCY HILLER,STEVE HILLS BROTHERS	Carrie Amme SMEET MUSIC Do 1 worry TOUR BOOK Live Vol 1 1967? rare PIAMO CHORD BOOK Mobby Chateau SMEET MUSIC Saturday Highed stain) GUITAN/PIAMO CHORD BOOK 32pg 1967 PIAMO CHORD BOOK TALEARY 1973 SMEET MUSIC: The Joher ORIG SMEET MUSIC It he Joher ORIG SMEET MUSIC The Joher ORIG SMEET MUSIC The Joher ORIG	\$15 \$ 5 \$100 \$15 \$15 \$20 \$10 \$ 5 \$ 5
HOLLIES INK SPOTS JAN & DEAN JOHN,ELTON JOHN,ELTON KEITH KING,CAROLE HERCY HILLER,STEVE HILLS BROTHERS	Carrie Amme SMEET MUSIC Do 1 worry TOUR BOOK Live Vol 1 1967? rare PIAMO CHORD BOOK Mobby Chateau SMEET MUSIC Saturday Highed stain) GUITAN/PIAMO CHORD BOOK 32pg 1967 PIAMO CHORD BOOK TALEARY 1973 SMEET MUSIC: The Joher ORIG SMEET MUSIC It he Joher ORIG SMEET MUSIC The Joher ORIG SMEET MUSIC The Joher ORIG	\$15 \$ 5 \$100 \$15 \$15 \$20 \$10 \$ 5 \$ 5
HOLLIES INK SPOTS JAM & DEAM JOHN,ELTOM JOHN,ELTOM KEITH KING,CAROLE HERCY HILLER,STEVE HILLS BROTHERS HEHTOM-JOHN, LIVIA	Carrie Aane SMEET MUSIC Do I worry TOUM BOOK Live Vol I 1967? rare PIAMO CHORD BOOK Mosky Chateau SMEET MUSIC Saturday Highto(tain) GUITAR/PIAMO CHORD BOOK 32pg 1967 PIAMO CHORD BOOK 78stasy 1973 SMEET MUSIC Love can make you KINT SMEET MUSIC: Love can make you KINT SMEET MUSIC: The Johar ORIG SMEET MUSIC in bonesty love you MOX SMEET MUSIC homesty love you MOX SMEET MUSIC homesty love you MOX	\$15 \$ 5 \$100 \$15 \$15 \$20 \$10 \$ 5 \$ 5 \$25 \$ 5
HOLLIES INK SPOTS JAM & DEAM JOHN,ELTON JOHN,ELTON KELTON KING,CAROLE HERCY HILLER,STEWE HILLS SROTHERS HENTON-JOHN,OLIVIA MENTON-JOHN,OLIVIA	Carrie amme SMEET MUSIC Do l worty TOUR BOOK Live Vol 1 1967? rare PIAMO CHORD BOOK Mobby Chateau SMEET MUSIC SAUTHAY HIGHER(stals) GUITAN/PIAMO CHORD BOOK 32pp 1967 PIAMO CHORD BOOK Fastay 1973 SMEET MUSIC: The Joher ORIE SMEET MUSIC: The Joher ORIE SMEET MUSIC The Joher ORIE SMEET MUSIC It bosestly leve you NOC	\$15 \$5 \$100 \$15 \$15 \$20 \$10 \$5 \$5 \$5 \$25 \$5
HOLLIES INK SPOTS JAM & DEAM JOHN,ELTON JOHN,ELTON KETON KET	Carrie Amme SMEET MUSIC Do I morry TOUR BOOK Live Vol I 1967? rare PIAMO CHORD BOOK MANY Chateau SMEET MUSIC Saturday Mighted (atia) GUITAR/PIAMO CHORD BOOK 32pg 1967 PIAMO CHORD BOOK Fastasy 1973 SMEET MUSIC: Love can make you KINT SMEET MUSIC: Love can make you KINT SMEET MUSIC: Love can make you KINT SMEET MUSIC: The Joher ORIG SMEET MUSIC Across Allay free Alamo SMEET MUSIC in borestly love you MOC SMEET MUSIC thosestly love you MOC SMEET MUSIC that be bethere MOSIC PROMOM FACE MASK for LP:Kanillasson	\$15 \$5 \$100 \$15 \$15 \$20 \$10 \$5 \$5 \$25 \$5 \$25 \$5
MOLLIES INK SPOTS JAM & DEAM JOHN, ELTOM KEITH KING, CAROLE HERCY HILLER, STEWE HILLS SROTHERS MENTOM-JOHN, OL VIA MENTOM-JOHN, OL VIA MILSSOM, MARRY	Carria ammo SMEET MUSIC Do I morty TOUR BOOK Live Vol 1 1967? rare PIAMO CHORD BOOK Hobby Chateau SMEET MUSIC Saturday Nighted stain) GUITAR/PIAMO CHORD BOOK 22pe 1967 PIAMO CHORD BOOK Fastary 1973 SMEET MUSIC Leve cam make you MINT SMEET MUSIC Acroms Allay free Almo SMEET MUSIC Leve be Chere MOC PROMO FACE MASK for LP:Kamillsmen SMEET MUSIC Let be be there MOC PROMO FACE MASK for LP:Kamillsmen SMEET MUSIC Blue Suded Showe Ver	815 8 5 8100 815 815 820 8 5 8 5 8 5 8 5 8 10 8 25
HOLLIES JANI & DEAM JOHN, ELTOM JOHN, ELTOM KEITH KING, CAROLE HERCY WILLER, STEVE HILLS RROTHERS HENTON-JOHN, OLVIA NILSSON, HARRY PERKLINS, CARL PERSLEVIS, CARL	Carria ame SMEET MUSIC Do 1 worry TOUR BOOK Live Vol 1 1967? rare PIAMO CHORD BOOK Maby Chateau SMEET MUSIC Saturday Highed stain) SMEET MUSIC Saturday Highed stain) SMEET MUSIC Tour Saturday Highed Vol High SMEET MUSIC Love can make you High SMEET MUSIC Love can make you High SMEET MUSIC The Joher ORIG SMEET MUSIC The Joher ORIG SMEET MUSIC Love can make you High SMEET MUSIC Homesty love Original SMEET MUSIC Homesty love Yell SMEET MUSIC Blue Suede Shoee Yer SMEET MUSIC Blue Suede Shoee Yer	815 8 5 8100 815 815 820 8 10 8 5 8 5 8 25 8 5 8 10 8 25 8 10
HOLLIES INK SPOTS INK SPOTS JAN & DEAN JOHN ELTON JOHN ELTON KITH KING, RADLE HERCY HILLS RESTURS NEWION-JOHN, OLIVIA NEWION-JOHN, OLIVIA HILLSEN, AMENY PERKINS, CARAL PRESERY, LEVIS RAME EARTH	CATTÉ A ANNO SMEET MUSIC DO 1 MOTTY TOUR BOOK Live Vol 1 1967? rare PIANO CHORD BOOK NAMY Chatesu SMEET MUSIC Saturday Nighte(stain) GUITAR/PIANO CHORD BOOK 229e 1967 PIANO CHORD BOOK Fastay 1973 SMEET MUSIC Love can make you MINT SMEET MUSIC In boler office SMEET MUSIC ACTORS Alley from Alamo SMEET MUSIC ACTORS Alley SMEET MUSIC GUIL SMEED SMEET MUSIC GUIL SMEET MUSIC GUITAR CHORD BOOK HOU!	815 8 5 8100 815 820 810 8 5 8 5 8 5 8 5 8 10 8 25 8 10 8 25 8 10 8 25 8 10 8 25 8 10 8 25 8 10 8 25 8 25 8 25 8 25 8 25 8 25 8 25 8 25
MOULTES JAM & DEAM JOHN ELTOM JOHN ELTOM JOHN ELTOM KEITH KEITH HILLS RETURN HILLS	Carrie Aame SMEET MUSIC Do torry Tour BOOK Live Vol 1 1967? rare PIAMO CHORD BOOK Mosby Chateau SMEET MUSIC Sturday Highted stain GUITAN/PIAMO CHORD BOOK 32pg 1967 PIAMO CHORD BOOK Fastasy 1973 SMEET MUSIC: The Joher ORIG SWEET MUSIC: The Joher ORIG SWEET MUSIC It howestly love you MOS SMEET MUSIC ILE No be there MOS PROMO FACE MASK for LP-Kamilisson SMEET MUSIC Blue Swede Shoes VérSMEET MUSIC Buy Swede Shoes VérSMEET MUSIC BOOK Nou!	\$15 \$5 \$100 \$15 \$15 \$20 \$10 \$5 \$5 \$25 \$25 \$10 \$25 \$10 \$25 \$10 \$25 \$10 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25
MOULTES JAM & DEAM JOHN ELTON JOHN ELTON JOHN ELTON KEITH KEITH MILLER, STEVE MILLS BOOTHERS MILLS BOOTHERS MILLS MOUTH OLIVIA MILSON JOHN OLIVIA	CATTÉ DA ANNO SMEET MUSIC DO 1 MOTTY TOUR BOOK Live Voi 1 1967? rare PIANO CHORD BOOK NAME V Chatesu SMEET MUSIC Saturday Nights(stain) GUITAN/PIANO CHORD BOOK 22pg 1967 SMEET MUSIC CHORD BOOK 72pg 1973 SMEET MUSIC Love can make you NIMT SMEET MUSIC In bolare rolls SMEET MUSIC Across Alley free Alamo SMEET MUSIC Let me be there MOC SMEET MUSIC Let me be there MOC SMEET MUSIC Let MOS FOR PROMO FACE MASK for LP-Kamillssom SMEET MUSIC Let May be SMEET MUSIC NO SMEET MUSIC GOOD MON MOU! SMEET MUSIC FLAME Y COMMENT MUSIC GOOD CHORD MUSIC SMEET MUSIC CAMP Y COMMENT MUSIC SMEET MUSIC CAMP Y CAMP	815 8 5 8100 815 820 810 8 5 8 5 8 5 8 5 8 10 8 25 8 10 8 25 8 10 8 25 8 10 8 25 8 10 8 25 8 10 8 25 8 25 8 25 8 25 8 25 8 25 8 25 8 25
MOULTES JAM & DEAM JOHN ELTOM JOHN ELTOM JOHN ELTOM KEITH KEITH HILLS RETURN HILLS	CATTÉ A ANNO SMEET MUSIC DO 1 MOTTY TOUR BOOK Live Voi 1 1967? TATE PIANO CHORD BOOK NAME Y CHAT SEA SMEET MUSIC SATURGY HIGHS (stain) GUITAR/PIANO CHORD BOOK 3299 1967 SMEET MUSIC LOVE CAR BALE YOU MINT SMEET MUSIC LOVE CAR BALE YOU MINT SMEET MUSIC LOVE CAR BALE YOU MINT SMEET MUSIC LOVE CAR BALE Y FOR A LABO SMEET MUSIC LOVE CAR BALE Y FOR A LABO SMEET MUSIC LOW LOW TO PERMIT HOST OF SMEET MUSIC WISH SMEET MUSIC GOOD TOOK NOW! SMEET MUSIC GOOD TOOK NOW! SMEET MUSIC COOR TO SMEET MUSIC CAR SMEET MUSIC SMEET MUSIC COOR SMEET MUSIC SMEET MUSIC CARD SMEET MUSIC CARD SMEET MUSIC COOR SMEET MUSIC CARD SMEET MUSIC COOR SMEET MUSIC CARD SMEET MUSIC CARD Y WAY SMEET MUSIC COOR CARD MUSIC OF CARD SMEET MUSIC CARD Y WAY SMEET MUSIC CARD Y WAY	\$15 \$5 \$100 \$15 \$15 \$20 \$10 \$5 \$5 \$25 \$25 \$10 \$25 \$10 \$25 \$10 \$25 \$10 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25
MOULTES JAM & DEAM JOHN ELTON JOHN ELTON JOHN ELTON KEITH KEITH MILLER, STEVE MILLS BOOTHERS MILLS BOOTHERS MILLS MOUTH OLIVIA MILSON JOHN OLIVIA	Carrie amme SMEET MUSIC Do I worry TOUR BOOK Live Vol 1 1967? rare PIAMO COMBO BOOK Nobby Chateau SMEET MUSIC Sturfay Highted stain) SMEET MUSIC Sturfay Highted stain) SMEET MUSIC Love can make you MINT SMEET MUSIC: The Joher ORTE SMEET MUSIC: The Joher ORTE SMEET MUSIC: The Joher ORTE SMEET MUSIC I boesetly love you NOC SMEET MUSIC it be be there MOC PROMO FACE MASK for IP:Kanllisson SMEET MUSIC BUS Swede Shoes VER SMEET MUSIC BUS Swede Shoes VER SMEET MUSIC BUS Swede Shoes VER SMEET MUSIC Good Lining NAME ON CVR SMEET MUSIC Good Lining NAME ON CVR SMEET MUSIC Good Lining NAME ON CVR SMEET MUSIC Good Ching NAME ON CVR SMEET MUSIC Tamay VER	\$15 \$5 \$100 \$15 \$15 \$20 \$10 \$5 \$5 \$25 \$5 \$10 \$25 \$10 \$25 \$10 \$25 \$10 \$25 \$10 \$25 \$10 \$25 \$10 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25
MOULTES LIMI SPOTS JAM & DEAM JOHN ELTON JOHN ELTON KEITH KEITH MILLER, STEVE MILLER BROTHERS MILLER BROTHERS MILLER BROTHERS MILLER BROTHERS MILSON, MARIN MENTON-JOHN, OLIVIA MILSON, MARIN REVIOR-JOHN, OLIVIA MILSON, MARIN REVERE, P.P.R.I DEAS REVERE, P.P.R.I DEAS REVERE, D.P.R.I DEAS ROULTHS STOMES ROULTHS STOMES ROULTHS STOMES ROULTHS STOMES	Carria amas SMEET MUSIC Do I worry TOUR BOOK Live Vol I 1967? rars PIANO CHORD BOOK Noshy Chateau SMEET MUSIC Saturday Nights (stain) GUITAR/PIANO CHORD BOOK 32pg 1967 SMEET MUSIC Love can make you NINT SMEET MUSIC Love can make you NINT SMEET MUSIC I howestly lave you MOC SMEET MUSIC I homestly lave you MOC SMEET MUSIC I homestly lave you MOC SMEET MUSIC Lot mo be there MOC SMEET MUSIC Lat mo be there SMEET MUSIC Lat mo Sunded Shome Web SMEET MUSIC Lat many Web GUITAR CHORD BOOK MOS! Soundard SMEET MUSIC Latany Web SMEET MUSIC Latany Web	815 8100 815 815 820 810 8 5 8 5 8 10 8 25 8 10 8 10 8 10 8 75 8 75
MOULTES JAM & DEAM JOHN ELTON JOHN ELTON JOHN ELTON JOHN ELTON KEITH KEI	CATTÉ A ANNO SMEET MUSIC DO 1 MOTTY TOUR BOOK Live Vol 1 1967? rare PIANO CHORD BOOK Nobby Chateau SMEET MUSIC SAUT AN MIGHT STATE SMEET MUSIC SAUT AN MIGHT SAUT SAUT SAUT SAUT SAUT SAUT SAUT SAU	815 8100 815 815 820 8 5 8 5 8 25 8 8 5 8 10 8 25 8 25 8 25 8 25 8 25 8 25 8 25 8 25
MOULTES INC SPOTS JAM & DEAM JOHN ELTON JOHN ELTON JOHN ELTON KEITH KING, CAROLE MERCY MILLER, STEVE MILLS BROTHERS MEATON-JOHN, GLIVIA MELTON-JOHN, GLIVIA MILSSOM, HARRY PERSLEY, ELVIS RAME EARTH REVERE, PARADERS REVNOLDS, DEBBIE ROULTING STOMES	CATTÉ A ANNO SMEET MUSIC DO 1 NOTTY TOUR BOOK Live Voi 1 1967? rare PIAMO CHORD BOOK Live Voi 1 1967? rare PIAMO CHORD BOOK MONEY Chateau SMEET MUSIC STAUTAY HIGHER stalls SMEET MUSIC Love can make you MINIT SMEET MUSIC Love can make you MINIT SMEET MUSIC Love can make you MINIT SMEET MUSIC I ho seatly love you NOC SMEET MUSIC Love can make you MINIT SMEET MUSIC Love can make you FOC SMEET MUSIC Love can make you SMEET MUSIC Love can make you SMEET MUSIC Good thing MAME ON CVR SMEET MUSIC Tammy Vie GUITAR CHORD BOOK '65 Soundoof SMEET MUSIC Tammy Vie GUITAR CHORD BOOK '65 Soundoof SMEET MUSIC Tammy Vie GUITAR CHORD BOOK '65 Soundoof SMEET MUSIC Tammy Vie SMEIT MUSIC Dandellon MINIT SMEET MUSIC Tamb JOHN JOHN JOHN JOHN JOHN JOHN JOHN JOHN	815 8100 815 815 820 8 5 8 5 8 25 8 8 5 8 8 5 8 8 5 8 8 75 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8
MOULTES JAM & DEAM JOHN, ELTON JOHN, ELTON JOHN, ELTON JOHN, ELTON JOHN, ELTON KEITH KEITH KIHG, CAROLE MERCY MILLS BROTHERS MENTON-JOHN, OLVIA MILSSON, JAMEN PRESIEV, ELVIS RAME EARTH REVENUE, PARAIDERS ROLLING STOMES	CATTÉ A ANNO SMEET MUSIC DO 1 NOTTY TOUR BOOK Live Vol 1 1967? rare PIANO CHORD BOOK MANY Chateau SMEET MUSIC OS KUCHAY NIGHT (stain) SMEET MUSIC CHORD BOOK 32pe 1967 PIANO CHORD BOOK Fastay 1973 SMEET MUSIC Leve can make you MINT SMEET MUSIC Leve can make you MINT SMEET MUSIC Leve can make you MINT SMEET MUSIC Across Allay free Alamo SMEET MUSIC Across Allay free Alamo SMEET MUSIC Across Allay free Alamo SMEET MUSIC ACROSS Allay free MUSIC SMEET MUSIC ACROSS ALLAY SMEET MUSIC ACROSS AND SMEET MUSIC TAMBY SMEET MUSIC GOOD MON MONE ON CWR SMEET MUSIC TAMBY COMMENT ON THE MUSIC MUSIC SMEET MUSIC TAMBY CWR GUITAM CHORD BOOK MON! SMEET MUSIC TAMBY CRAMBE ON THE MUSIC MANY TOWN THE MUSIC MUSI	815 8 5 8100 815 815 820 810 8 5 8 25 8 8 5 8 8 5 8 8 5 8 8 75 8 8 75 8 8 75 8 775 8 775 8 775 8 775
MOULTES JAM & DEAM JOHN ELTOM JOHN ELTOM JOHN ELTOM KEITH KEITH HILLS RETURN HILLS RETURN ELTOM HILLS	Carria amas SMEET MUSIC Do I dorry TOUR BOOK Live Vol 1 1967? rare PIAMO CHORD BOOK Mobby Chateau SMEET MUSIC SAUTHAY HIGHER stain GUITAN/PIAMO CHORD BOOK 3296 1967 PIAMO CHORD BOOK Fastasy 1973 SMEET MUSIC: The Joher ORIG SMEET MUSIC: The Joher ORIG SMEET MUSIC: The Joher ORIG SMEET MUSIC showselfy free Alaso SMEET MUSIC it howestly leve you NOC SMEET MUSIC Claub Suedes Shows Vev SMEET MUSIC Blue Suede Shows Vev SMEET MUSIC Blue Suede Shows Vev SMEET MUSIC All down the line MINT SMEET MUSIC Canadian SMEET MUSIC Canadian SMEET MUSIC MAY SMEET MUSIC Canadian SMEET MUSIC MAY SMEET MUSIC MUSIC MAY SMEET MUSIC	815 8 5 8100 815 815 820 8 10 8 5 8 25 8 8 5 8 8 5 8 8 10 8 10
MOULTES INC. SPOTS JAM & DEAM JOHN, ELTOM JOHN, ELTOM JOHN, ELTOM KEITH KEITH KITHE, CAROLE MERCY MILLS BROTHERS MERTOM-JOHN, OLVIA MENTOM-JOHN, OLVIA MENTOM-JOHN, OLVIA PRESETY, ELVIS RAME EARTH REVEREN, JAMEN ROLLING STOMES	CATTÉ A ANNO SMEET MUSIC DO 1 NOTTY TOUR BOOK Live Vol 1 1967? rare PIANO CHORD BOOK HABY Chateau SMEET MUSIC Saturday Nighted stain) SMEET MUSIC CHORD BOOK 122-pg 1967 PIANO CHORD BOOK Fastay 1973 SMEET MUSIC Leve can make you MINT SMEET MUSIC Leve can make you MINT SMEET MUSIC Leve can make you MINT SMEET MUSIC Across Allay from Alamo SMEET MUSIC Leve can make you MINT SMEET MUSIC Leve Can make you MINT SMEET MUSIC Leve De Chare MOC SMEET MUSIC Across Allay from Alamo SMEET MUSIC Across Allay from Alamo SMEET MUSIC MUSIC BOOK MOC SMEET MUSIC Tanny Vé- GUITAN CHORD BOOK MOC! SMEET MUSIC Cand Chang MANG ON CVR SMEET MUSIC Dandelion MINT SMEET MUSIC TO CAND TO CAND TO CAND TO CAND SMEET MUSIC DAND TO CAND TO CAND SMEET MUSIC DAND TO CAND TO CAND SMEET MUSIC DAND TO CAND SMEET MUSIC DAND SMEET DAND SMEET MUSIC DAND SME	\$15 \$ 5 \$100 \$15 \$15 \$20 \$10 \$ 5 \$ 25 \$ 8 \$ 10 \$ 25 \$ 8 \$ 10 \$ 10 \$ 10 \$ 10 \$ 10 \$ 10 \$ 10 \$ 10
MOULTES JAM & DEAM JOHN ELTON JOHN ELTON JOHN ELTON HEETIN KEITIN HILLS REOTHERS NEHION-JOHN (LIVE HEKLOR) HEKLOR JOHN (LIVE HEKLOR) HEKLOR JOHN (LIVE HEKLOR) HEKLOR JOHN (LIVE HEKLOR) HILS REOTHERS NAME ERRITH REVINEL, PRESLEY, ELVIS RAME ERRITH REVINEL, PRESLEY, ELVIS RAME ERRITH REVINEL, PRESLEY, ELVIS RAME ERRITH REVINEL, PRESLEY, ELVIS ROULTING STOMES	CATTÉ A ANNO SMEET MUSIC DO 1 MOTTY TOUR BOOK Live Vol 1 1967? TATO TOUR BOOK Live Vol 1 1967? TATO PIAMO COMORD BOOK Moshy Chateau SMEET MUSIC SAUT 49 Might stain] SMEET MUSIC Love can make you MINT SMEET MUSIC: The Joher ORIG SMEET MUSIC: The Joher ORIG SMEET MUSIC: The Joher ORIG SMEET MUSIC Live can make you MINT SMEET MUSIC: The Joher ORIG SMEET MUSIC Live can make you MINT SMEET MUSIC Live be before MOC PROMO FACE MASK for LP-Kmallimson SMEET MUSIC Live be before MOC PROMO FACE MASK for LP-Kmallimson SMEET MUSIC Blue Suede Shoew VG+ SMEET MUSIC Good Lhipp MAME ON CVR SMEET MUSIC Good Lhipp MAME ON MINT SMEET MUSIC Mombalion MINT SMEET MUSIC Chambalion MINT SMEET MUSIC Dambalion MINT SMEET MUSIC Dambalion SMEET MUSIC Dambalion SMEET MUSIC That II be the day SMEET MUSIC Blue Bayou SMEET MUSIC Blue Bayou SMEET MUSIC Blue Bayou SMEET MUSIC That II be the day	815 8 5 8100 815 820 8 10 8 5 8 25 8 8 5 8 10 8 8 5 8 8 10 8 8 75 8 8 75 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8
MOULTES INCLSPOTS JAM & DEAM JOHN, ELTON JOHN, ELTON JOHN, ELTON METH KEITH KITHG, CAROLE MERCY MILLER STEVE MOLING STONES ROLLING ST	CATTÉ DA ANNO SMEET MUSIC DO 1 NOTTY TOUR BOOK Live Voi 1 1967? rare PIANO CHORD BOOK HOMBY Chateau SMEET MUSIC Saturday Nighted stain GUITAR/PIANO CHORD BOOK 2290 1967 SMEET MUSIC Leve can make you MINT SMEET MUSIC The Joher Odit SMEET MUSIC Leve scan make you MINT SMEET MUSIC Leve how there MOC PROMO FACE MASK for LP:Kanillasons SMEET MUSIC Leve be there MOC PROMO FACE MASK for LP:Kanillasons SMEET MUSIC Leve be chare MOC SMEET MUSIC Tannay Vér GUITAR CHORD BOOK Mod: SMEET MUSIC Tannay Vér GUITAR CHORD BOOK MOd: SMEET MUSIC Cannay Vér GUITAR CHORD BOOK TOOL SMEET MUSIC Cannay Vér GUITAR CHORD BOOK TOOL SMEET MUSIC Cannay Vér GUITAR CHORD BOOK MOD SMEET MUSIC CHONT MUSIC STORM MINT SMEET MUSIC Condelion MINT SMEET MUSIC Condelion MINT SMEET MUSIC Blue Bayoo SMEET MUSIC Thoult down the line MINT SMEET MUSIC Blue Bayoo SMEET MUSIC Thoult for the day GUITAR CHORD BOOK BIT SMEET MUSIC STORM MINT SMEET MUSIC Blue Bayoo SMEET MUSIC Thaill be the day GUITAR CHORD BOOK BIT GO WOY Troub GUITAR CHORD BOOK BIT GO WOY Troub	\$15 \$100 \$15 \$120 \$15 \$20 \$15 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$2
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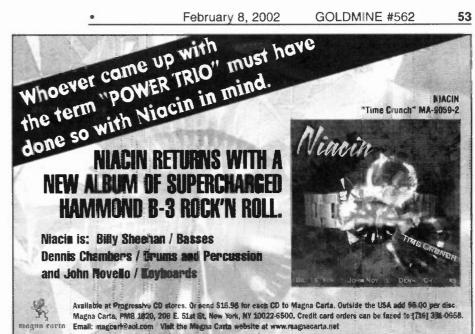
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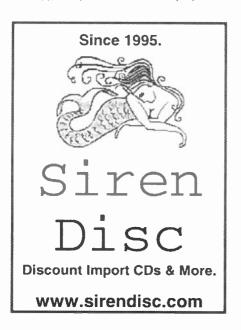
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(New Releases from page 51)

Getting High" charges headlong into a fiery, unmannered stomp that sounds like an outtake from 1978's Some Girls. And on one of the album's several ballads — the country-esque "Too Far Gone" — Jagger sounds convincing in his contemplation of that well-worn songster's theme: the cruel passage of time.

Indeed, Goddess In The Doorway is nearly redeemed by Jagger's lyrics, which are introspective in a way befitting someone fast approaching his 60th birthday. If only the music were similarly unfettered, he might have had a minor masterpiece on his hands. Come to think of it, next time around instead of enlisting Bono, Kravitz, and the like, Jagger might do better to employ a team



of alternative-country rockers. It won't happen, but it's fun to dream.

— Russell Hall

SUZANNE VEGA Songs In Red And Gray A&M Records (06949 3111-2)

Suzanne Vega has made a career out of straddling a line between genres that don't readily mix, managing the difficult chore of blending folk-leaning literacy and pop production sensibilities without losing the best elements of either. Her formula retains its charm on Songs In Red And Gray, a collection of thoughtful material wrapped in a wealth of moods and delivered with memorable expertise.

Vega's singing cadences are a key element of any tone she establishes, ranging from the mechanical patter of "It Makes Me Wonder" to a delicate and breathy sound atop the thick ensemble of acoustic lines that fill "(I'll Never Be) Your Maggie May." Her voice exudes gentle strength amid the sprightly acoustic pulse of "Penitent," selling that tune's plaintive search for affirmation as easily as it captures the nostalgia that fills the lyric of "Harbor Song."

Wistful musings figure into most songs on the set, whether captured in the deceptively buoyant lilt of the sternly self-aware "Machine Ballerina" or in the title track's pretty yet pain-filled assessment of a past relationship's intrusions on the present. The supple chorus hook of "Widow's Walk" belies the rich assortment of ideas and images that spill from its depths, opening the door for its substantive core with a catchy surface that expertly avoids trivializing the essential message of the material.

— Thomas Kintner

DVD Review

PAUL McCARTNEY & FRIENDS THE PETA CONCERT FOR PARTY **ANIMALS**

Image Entertainment (ID0622PXDVD)

Three months before making his historic Cavern Club return, Paul McCartney headlined PETA's Millennium Concert at Hollywood's Paramount Studios, on Sept. 18, 1999. One of the year's hottest events, the lavish tinsel-town affair doubled as an awards ceremony, honoring several attendees for their efforts on behalf of animal rights.

The musical fare comprises only about half of Image Entertainment's re-titled DVD release, The PETA Concert For Party Animals. Save for Sarah McLachlan's tender ballad "Angel," the initial half-hour of this program is devoted to non-musical entertainment - comedy routines from Ellen DeGeneres and Margaret Cho, a Laugh-In-style cocktail party sketch, celebrity interview clips and awards presentations.

The 40-minute mini-concert eventually kicks off with The B-52's, who serve up crowd-pleasing renditions of "Love Shack," "Rock Lobster" and "Roam" (the latter featuring Chrisse Hynde and McLachlan). Backed by The B-52's, Hynde performs The Pretenders' "I'll Stand By You.

McCartney delivers a spirited six-song set from his then-new oldies collection, Run Devil Run, backed by the ad-hoc band with whom he recorded the album (most notably Pink Floyd's David Gilmour on lead guitar and backing vocals). McCartney performs three songs ("Honey Hush," "Brown-Eyed



Wings

Handsome Man" and "Run Devil Run") subsequently broadcast on VH-1's highlights special, along with a trio of tunes ("No Other Baby," "Try Not To Cry" and 'Lonesome Town") not previously screened in the U.S.

While not nearly as essential as Image Entertainment's Live At The Cavern Club DVD, McCartney fans will find these rare U.S. performances desirable nonetheless. General audiences, however, will have to decide whether this 85-minute party offers enough musical moments to warrant the price of admission.

- Mark Wallgren

GOLDMINE GRADING GUIDE

VISUAL OR PLAY GRADING?

In an ideal world, every record would be played before it is graded. But the time involved makes it impractical for most dealers, and anyway, it's rare that you get a chance to hear a record before you buy through the mail. Some advertisers playgrade everything and say so. But unless otherwise noted, records are visually graded

HOW TO GRADE

Look at everything about a record — its playing surface, its label, its edges — under a strong light. Then based on your overall impression give it a grade based on the following criteria:

Mint (M): Absolutely perfect in every way — certainly never played, possibly even still sealed. (More on still sealed under "Other considerations"). Should be used sparingly as a grade, if at all.

Near Mint (NM or M-): A nearly perfect record. Many dealers won't

give a grade higher than this implying (perhaps correctly) that no record is ever truly perfect.

The record should show no obvious signs of wear. A 45 RPM or EP sleeve should have no more than the most minor defects, such as almost invisible wear or other signs of slight handling.

An LP jacket should have no creases, folds, seam splits or any other noticeable similar defect. No cut-out holes, either. And of course, the same should be true of any other inserts, such as posters, lyric sleeves and the like

Basically, an LP in Near Mint condition looks as if you just got it home from a new record store and removed the shrink wrap.

Near Mint is the highest price listed in all GOLDMINE price guides Anything that exceeds this grade, in the opinion of both buyer and seller, is worth significantly more than the highest GOLDMINE book value

Very Good Plus (VG+): Generally worth 50 percent of the Near Mint

A Very Good Plus record will show some signs that it was played and otherwise handled by a previous owner who took good care of it

Record surfaces may show some slight signs of wear and may have slight scuffs or very light scratches that don't affect one's listening experience. Slight warps that do not affect the sound are OK

The label may have some ring wear or discoloration, but is should be barely noticeable. The center hole will not have been misshapen by

Picture sleeves and LP inner steeves will have some slight wear, lightly turned-up corners or a slight seam-split. An LP jacket may have slight signs of wear also and may be marred by a cut-out hole, indentation or corner indicating it was taken out of print and sold at a

In general, if not for a couple of minor things wrong with it, this would be Near Mint. All but the most mint-crazy collectors will find a Very Good

Plus record highly acceptable.

Very Good (VG): Generally worth 25 percent of the Near Mint value. Many of the defects found in a VG+ record will be more pronounced in a VG disc. Surface noise will be evident upon playing, especially in soft passages and during a song's intro and fade, but will not overpower the music otherwise. Groove wear will start to be noticeable, as will light scratches (deep enough to feel with a fingernail) that will affect the sound.

Labels may be marred by writing, or have tape or stickers (or their residue) attached. The same will be true of picture sleeves or LP covers However, it will not have all of these problems at the same time, only two or three of them.

GOLDMINE price guides with more than one price will list Very Good as the lowest price. This, not the Near Mint price, should be your guide when determining how much a record is worth, as that is the price a

dealer will normally pay you for a Near Mint record.

Good (G), Good Plus (G+): Generally worth 10-15 percent of the Near Mint value. Good does not mean Bad! A record in Good or Good Plus condition can be put onto a turntable and will play through without skipping. But it will have significant surface noise and scratches and visible groove wear (on a styrene record, the groove will be starting to turn white)

A jacket or sleeve will have seam splits, especially at the bottom or on Tape, writing, ring wear or other defects will start to overwhelm the object.

if it's a common item, you'll probably find another copy in better shape eventually. Pass it up. But, if it's something your have been seeking for years, and the price is right, get it... but keep looking to upgrade.

Poor (P), Fair (F): Generally worth 0-5 percent of the Near Mint price. The record is cracked, badly warped, and won' play through without skipping or repeating. The picture sleeve is water damaged, split on all three seams and heavily marred by wear and writing. The LP jacket barely keeps the LP inside it. Inner sleeves are fully seam split, crinkled and written upon.

Except for impossibly rare records otherwise unattainable, records in this condition should be bought or sold for no more than a few cents

OTHER CONSIDERATIONS

Most dealers give a separate grade to the record and its sleeve or cover. In an ad, a record's grade is listed first, followed by that of the sleeve or jacket

With Still Sealed (SS) records, let the buyer beware, unless it's a U.S. pressing from the last 10-15 years or so. It's too easy to re-seal one Yes, some legitimately never-opened LPs from the 1960s still exist. But if you're looking for a specific pressing, the only way you can know for sure is to open the record. Also, European imports are not factory-sealed, so if you see them advertised as sealed, someone other than the manufacturer sealed them

A FEW NOTES ON COMPACT DISCS

In theory, a compact disc should always play-grade in at least Near Mint condition. And even the condition of generic jewel boxes and trays aren't important, as they can be replaced easily.

Unless the CD came in a special package (fold-open, fold-over, colored plastic, etc.) the two areas to check for grading are its label and its insert (booklet).

Most collector interest currently is with promotional CD's. Again, audible condition of the disc is less of a concern than the condition of its packaging and art-work and the collectiblity of the artist

Used full-length, commercial CD's generally sell for 50-75 percent of the new price. Dealers in used CD's will usually pay no more than 50 percent of that price, and often much less

COMMON ABBREVIATIONS (not including grades)

7" - standard 45 RPM record 10" - 10-inch vinyl LP 12" - 12-inch single bb - bb hole in cover boot - bootleg

cc - cut come cd - compact disc

cd3 - 3" compact disc single cd5 - 5" compact disc single co - cut-out

imp - import Ip - 12" vinyl album m - *mono LP nap - not affecting play non-lp - not on full-length LP or CD oc - original cast recording

ost - original soundtrack

coh - cut-out hole

dj - disc jockey (promo)

ep - extended play 45

pc - picture cover (12" and CD's) pi - picture insert (CD single) promo - promotional copy ps - picture sleeve (45s) quad - quadraphonic re - reissue ri - reissue rpm - revolutions per minute rw - ring wear s - stereo LP

sl - slight sm spl - seam split soc - sticker on cover sol - sticker on label ss - still sealed s/t - self-titled tc - title cover (12" and CDs) ti - title insert (CD single) toc - tape on cover tol - tape on label

UK - United Kingdom (British import) US - United States (domestic pressing) va - various artists wip - white label promo woc - writing on cover

wol - writing on label xol - "x" written on label *check the context, as "m" can also mean "mint"



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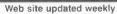
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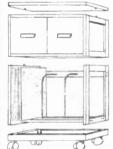
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(Reissues from page 36)

office. He depended on the reputation of his studio to bring artists to his doorstep. When that didn't happen, he depended on musician/entrepreneurs such as Turner to bring the goods to him. From the evidence on this disc, Turner didn't let him

Featured artists here include Johnny O'Neal, Billy "The Kid™ Emerson, Raymond Hill, Bonnic Turner, and — from the later St. Louis session - Tommy Hodge. Surprisingly, relatively little of the music collected here was originally issued. Only six of these tracks saw daylight on Sun during the 1950s. Most waited for the first generation of Sun archaeologists to find and issue them a quarter of a century later. In that regard, it is important to point out that this disc comes close to duplicating a long-deleted Charly LP (CR 30103) issued in 1977. Additional information available since that early LP allows Dahl's notes to provide a more accurate picture of the goings-on at Sun and dates of recording.

Turner produced far more than the 20 tracks represented here. Why include these and not others? In most cases, these are simply judgment calls that the compilers get to make, inevitably frustrating a few reviewers in the process. For example, why not include Little Milton's "Begging My Baby" or The Prisonaires' "Softly And Tenderly" as consummate examples of Turner's keyboard artistry?

But perhaps the biggest omission is the work of Jackie

Brenston, His "Rocket 88" is a landmark track in the development of both popular music and R&B. Dahl's liner notes make no bones about it. Yet, Brenston is unrepresented here, perhaps for contractual reasons (Phillips recorded Breston but then pedaled the tracks to Chess). A half a century later, it is difficult to decipher who has the rights to such material or the outtakes that invariably surround it.

This collection makes it clear that Turner and his musical associates were — first and foremost — trying to make commercial records. Artists such as Billy Emerson, Little Milton, and Turner, himself, were musical chameleons. They wrote and recorded in styles that were selling. Although innovation is prized by music historians, the likelihood of payoff is much lower when you innovate than when you copy. Listening to these tracks gives a sense of the R&B charts from the early 1950s. The inclusion of four tracks from 1958 is also revealing. In many ways this music is far more accessible, simply because the four to six years between it and the Sun material brought major changes to the sound of R&B. For example, it is impossible to listen to Hodge sing "Why Should I keep Trying" without hearing Sam Cooke's shadow looming large over the session.

Ironically, perhaps the biggest contributor to the collection is Ike's former girlfriend Bonnie. Her vocal tracks are undistinguished, to say the least. But her piano work was solid enough to let Ike go out and buy a guitar. It is Ike's guitar playing that absolutely brings this disc to life.

The bite and force of Turner's Stratocaster are the unbilled highlight of this collection. What a sound! Turner played some powerful blues on that Strat. What also becomes clear listening to tracks such as Emerson's "The Woodchuck" is that from a strictly musical point of view Turner could have been at home at Sun three years later as a rockabilly guitarist.

- Hank Davis

DEAD CAN DANCE Dead Can Dance: 1981-1998 Rhino (4AD DCDBOX 1) (Three CDs, one DVD)

Dead Can Dance was, to borrow the title of a previously unissued song here, a labor of love devoid of commercial considerations. Brendan Perry and Lisa Gerrard — Australian transplants in London — simply followed their muses, be their inspirations the Middle Ages or the Middle East. Spanning labels ranging from goth, trance, folk and new age to classical, they effectively defied labels.

Pentangle and Richard Thompson had already fused Western music and undulating Arab rhythm, so the music Dead Can Dance absorbed in Melbourne while washing dishes in a Lebanese restaurant to earn money for their London move wasn't unknown to adventuresome rock fans. What might

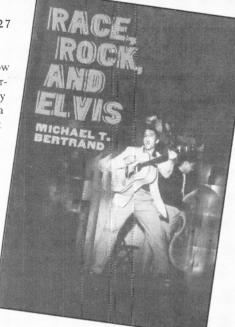
(Please see Reissues page 66)

Book Review

RACE, ROCK, AND ELVIS by Michael T. Bertrand University Of Illinois Press (327 pages, \$32.95)

Race, Rock, And Elvis explores how rock 'n' roll's impact helped alter American attitudes toward race, particularly in the South. The race question is a good deal more complicated than it might appear at first glance. Many social commentators have written off all Southerners as redneck hillbillies, yet, as Bertrand points out, if this were so, neither Elvis Presley, nor the countless R&B artists in the region, would have been able to find a substantial audience.

Bertrand points out the various factors that contributed to rock 'n' roll's acceptance. The advent of World War II had caused mass migration to cities where work could be found, and the increased urbanization of the South had an additional impact on those growing up in the post-World War II era. The young did not always subscribe to the prejudicial beliefs of their elders, and the proliferation of music by black artists often helped them to look beyond the



Presley emerges as the central figure of the movement, largely due to his unprecedented popularity. In "The King Of Rock As Hillbilly Cat" chapter, Bertrand examines - and explodes the continuing charge that Presley "stole" his style from African-American

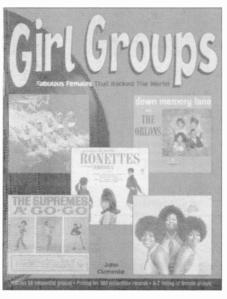
culture. Bertrand confronts the rumors

such as the claim Presley made derogatory statements about blacks (the black-owned Jet magazine cleared him back in the '50s and ended up praising Presley for his open acknowledgement of the influence black artists had played in his career) and that he got his moves from watching Bo Diddley on stage in Harlem (Presley's hip-swiveling was on display before he'd made his first trip to New York).

Perhaps because the book is from a university press, it tends to be dry and academic at times; Bertrand does have a wry sense of humor ("When Rosemary Clooney sang 'come on-a my house, I want to give you candy'... it was not likely she was proffering fudge"), but this doesn't come through often enough. Bertrand also tends to make the same points repeatedly (virtually every chapter stresses that many factors impacted race/class relations in the South). But those who have never really considered how entertainment can influence profound sociological issues of an era (such as race and class), Bertrand's book will give them much to think about.

– Gillian G. Gaar

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If you love girl groups from the 1950s to the 1980s, such as the Supremes and the Go-Gos, this is a must-have book. The top 60 girl groups of rock 'n' roll and rhythm 'n' blues are profiled with complete discographies and more than 150 photos. All girl group enthusiasts and music lovers in general will benefit from the biographical information and discography included in this

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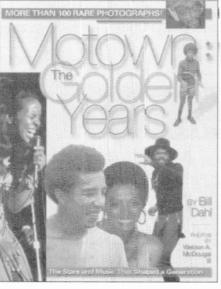


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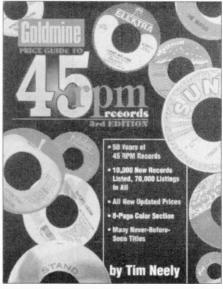
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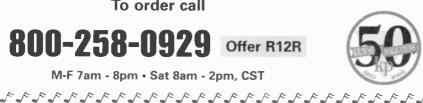
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Do you regret that Peter didn't join the band on the Japan and Australia tour?

No. It was the right decision. I got a message through his lawyer that Peter wanted to come back in the band. Decade after decade, Ace and Peter continue to shoot themselves in the foot. They're miserable. I'm not sure about what. At the end of the day the hardest thing to admit to yourself is that you're miserable with your own fucking life and that there's nobody to blame but yourself. I didn't make them bankrupt. The fans didn't make them bankrupt. They did that to themselves. I can't have anything but sympathy for the guys. If I had a chance to sit on top of the world again and again and again, I would love it!

The band plans to continue the farewell tour. Yes. South America, Asia, Europe.

Will you ask Peter to participate?

It's a conversation. Nobody knows. I have to say this again so nobody misreads this. It was like being in hell with both Ace and Peter from the outset. But after almost 30 years, would I have had any other guys in the band? I would have to say no. When they were straight, I had some terrific times with them. And when they were high, I hated them. And when Ace was straight, very few times over the past 30 years, then you connected. He's a kind of easygoing guy, but when he's high, he's just miserable. And Peter and Ace used to be high all the time. The only physical stuff that ever happened between the band is when Ace and Peter went at each other one day right before a show in Chicago and then collapsed into each other crying. And they still greet each other with that Mafia kiss thing. It's kind of a comic-book life. Paul and I just shrug our shoulders. I got to be in The Sopranos to do this stuff. It's like a cartoon version of what life is. Every once in a while Ace would say, "You better watch it. You don't know who I know." I'm going, "Oh, God help me." [laughs]

Fess up. Why did Ace and Peter appear on only a few Psycho Circus tracks? Were they renegotiating to get more money?

Yes, all the time, from day one. From the MTV Unplugged show when I invited Ace and Peter down to play, you couldn't make a deal. "OK, what are you happy with? OK, it's a deal." The next day it would be renegotiated. On and on and on all the way to the end. Every time there was a new project, "We're playing New Year's Eve in Vancouver," "I don't care. I want to renegotiate my deal." And every step along the way, Ace in particular and sometimes Peter, would be in breach and sometimes wouldn't show up.

What did they want to make it right? I think the money was an issue, but

at the core of it, Ace and Peter are miserable guys. And misery loves company. I think it's a failure mechanism. If something's going well, you're going to try and do something to sink it. They've always believed that there was a conspiracy. They believed if there was a single photo of me on the cover of a magazine that I called up the editor. And, I have this on video, when I brought each of the guys individual solo issues of them on the cover of Spin, Ace took that, slammed it on the floor and said, "Bullshit!" Why? Because he was high, because he's Dr. Jekyll and Mr. Hyde. He ran out

So Ace and Peter held out in negotiations while the Psycho Circus album was being recorded?

of the room and said, "This sucks" - he didn't like his

I was being told stuff like, "I demand that four songs of mine be on the record." The answer is no. Four songs could be on the next record, but if they're not good, none will go on the record. And if they're all good, they all go on. As an example,

Kiss during Vinnie Vincent's invasion of the lineup. The late Eric Carr played drums then. From left: Paul Stanley, Vincent, Carr, and Gene Simmons.

on the fourth CD on the box set, there are not many Gene songs in the '80s. That's because Paul's songs were better.

Why were you reluctant when Psycho Circus was released to reveal the lack of musical participation of both Ace and Peter?

You never want to hurt the fans. They really believe in the magic, so why ruin it? Why tell them that their hero is a drug addict? On a lot of the stuff since the reunion where you think it's Ace Frehley, it's Tommy Thayer. A lot of stuff that Ace never showed up, a lot on Psycho Circus. "It's My Life" is Tommy.

If the band would continue musically without Ace, would you consider Tommy as the new lead guitarist?

Do you foresee Kiss moving forward as a musical entity? I honestly don't know, [laughing] and I reserve my right to change my opinion at any point.

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Call Toll Free:1-888-837-9537 • Fax: (410) 876-9233 More Info? Need A Rate Quote? Visit: www.collectinsure.com 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

- Jan 26 KY, Louisville. Music Collectors' Convention, Exec. Inn. Watterson Expwy, & Fairgrounds, 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.

 Jan 26 PA, Montgomery, Beatles Fest, Clinton Township Vol. Fire Company. Rt. 54, SH: 7pm-11pm, A: \$3. \$5. couple. Jimmy Stabley, PH: 570-326-4280 or Tom Staggert, PH: 570-547-6254.

 Jan 27 CA, Buena Park, Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T. 100-8; F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

 Jan 27 CT, Waterbury, Record Collectors Convention, Court-

- Jam-3pm, T 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Sleve Brunner, PH: 626-963-9717.

 Jan 27 CT, Waterbury, Record Collectors Convention, Courtyard by Marriott Hotel, 63 Grand St., SH: 9:30am-4pm, T: 6' & 9', F: \$45. \$65. A: \$4. Gorman, PH: 203-287-8923.

 Jan 27 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.

 Jan 27 MI, Grand Rapids, Record & CD Collectors Show, Best Western Midway Hotel, 4104 28th St. SE, SH: 11am-5pm, T: 6' & 8', F: \$40. \$45. A: \$2. Blain, PH: 616-323-7262.

 Jan 27 MI, Troy, Record & CD Show, Elks Hall, 16 Mile Rd, just W. of John R, EZ access off I-75, SH: 9am-3pm, T: 8', F: \$30., A: \$3. Joseph Pellegrino, PH: 586-775-3289 or 790-6290.

- 6290.

 27 WI, Milwaukee. Vinyl Record Show, Best Western Midway Hotel. /. 251 N. Mayfair Rd. (off I-94 & Hwy. 100), SH: 9am-3pm, F: \$35., A: \$2. Yesterdays Music, Jim, PH:
- SH: 9am-3pm, F: \$35., A: \$2. Yesterdays Music, Jilli, F11. 920-733-5076.

 Jan 27 FRANCE, Vesoul. Record Fair. (70) Salle Parisot. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH. (33) 0385384666 or FAX: (33) 0385380949.

 Feb 1-2 IA, Clear Lake. Record Convention, Lake Lanes, 514 Buddy Holly Place. SH: 10am-6pm, T: 8', F: \$75.-\$100. Play If Again Records, PH: 608-562-6313.

 Feb 2 FL, Tampa. Record & CD Show. Holiday Inn Express. 4732 N. Dale Mabry Hayv. SH: 10am-4pm, F: \$30., A: \$1. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780 PH: 727-520-8766.

- PH: 727-520-8766.

 Feb 2-3 ITALY, Milano. "Vinilmania" International Record & CD Fair, Parco Esposizioni Novegro (Milano Linate Airport). Dario Maffioli, Corso Buenos Aires 43, 20124 Milano Italy, FAX: 39-029510638.

 Feb 3 MD, Columbia. Record Mart, Hilton Hotel. 5485 Twin

- Knolls Rd. (I-95 to Rt. 175W), SH: 10am-4pm, T: 50, F: \$60.-\$70. A: \$4. Annapolis Marketing Inc., PO Box 454, Arnold, MD 21012. PH: 410-757-6182.

 Feb 3 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall. 4256 Secor Rd., SH: 10am-4pm, T: 8, F: \$25., A: \$2. Stephen or Becky. PH: 419-874-1725.

 Feb 9-10 FL, Orlando. Music Collector's Convention, Expo Ctr. 600 W. Amelia St., SH: Sat. & Sun. 10am-5pm, T: 152-8f., F: \$60. in advance, \$70. after Jan 1, A: \$3. Stylus Shows, Hal. PH: 301-570-5524.

 Feb 9 NJ, Wayne. 2nd Sat. Record & CD Collector's Show, Firemen's Convention Center: 97 Parish Dr. (N. of Rt. 46 & Rf. 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.

 Feb 10 OR, Eugene. Record Show, Convention, 66 E. 6th Ave., SH: 10am-5pm, T: 100-8f. F: \$45., A: \$2. Bill Finneran. PH: 541-485-7920 or FAX: 541-345-6220.

 Feb 10 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria. 650 Juleite Ave., 1 m. S. of US 30, just off Rts. 222-501. SH: 9am-3pm. Keystone Record Collectors, PO Box 1516. Lancaster. PA 17608. PH: 717-7898-1246.

 Feb 10 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.

- 733-5076.

 10 FRANCE, Belfort. Record Fair, (90) Centre Congres Atria. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
- 0385380949.

 Feb 16 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Eiks Lodge. Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-
- 0294.

 16 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 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

 16 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 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Falk, PO Box 849, Highland Lakes, NJ 07422, PM: 973-773-6067.
 Feb 17 IL., Tinley Park, CD & Record Show, Holiday Inn. 18501 S. Harlem Ave., Just N. of I-80, SH: 10am-4pm, F: \$40., A: \$3.5iii, PH: 847-459-0137.
 Feb 17 MA, Randolph, New England Record & Compact Disc Expo, Lombardo's, 6 Billings Rd., 15 min. S. of Boston next to the Holiday Inn, SH: 10am-5pm, A: \$4. Randolph Music Center, PH: 781-986-4538.
 Feb 17 NY, New York, Super Soul the NY City Record Conven-

tion, Gramercy Park Hotel. 2 Lexington Ave. at 21st St. SH: 10am-5pm. Record King, PH: 917-701-7089 or 506-

- Feb 17 NY, Binghamton. WAAL NY CD & Record Fair, Broome Comm. College Stud. Union Bldg.1017 Front St. (Exit 5, I-81), SH: 10am-5pm, T: 60-8', F: \$60. A: \$4, Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

- Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

 Feb 24 CA, Buena Park. Greater Orange County Monthly Record Show, Seguoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8; F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

 Feb 24 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Club. 200 Clement Rd. (84 E. or 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.

 Feb 24 GA, Norcross. 9th Annual KISS Expo, NE Atlanta Hilton. 5993 Peachtree Inc. Blyd. N., SH: 11am-9pm, T: 100-6', F: \$70. \$85., A: \$10. in adv., \$12. at door, \$20. VIP. 10 & under free. Phil Elliott, PO Box 3456, Cumming, GA 30028. PH/FAX: 678-455-7891.

 Feb 24 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.

 Feb 24 NY, Syracuse. NY CD & Record Fair, Ramada Inn. Buckley Rd. (Exit 25, I-81 or Exit 36 NYS Thruway), SH: 10am-5pm, T: 55-6', A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

- Buckley Hd. (Exit 2b, 1-81 or Exit 3b NTS Intruway), 5r. 10am-5pm, T. 65-6: A: 84. Jack Skutnik, 7 Charmel Dr. Binghamton, NY 13901. PH: 607-648-997 or FAX: 607-648-9626.

 Feb 24 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.

 Feb 24 OH, Fairview Park, Record & CD Convention, American Legion Hall. 22001 Brookpark Rd., 1-480, Exit 9 Grayton Rd., SH: 10am-4pm, A: \$3. Ted Szlag, PH: 440-884-4125 or Lawrence Pulsic, PH: 888-717-0379 voice mail.

 Feb 24 VA, Richmond, Record & CD Show, Holiday Inn Hotel. 2000 Staples Mill Rd. (Rt. 33 E. off 1-64), SH: 10am-4:30pm, T: 6', F: \$35. before Sep 10, \$45. thereafter, A: \$2.50, \$5.05 students & seniors, under 12 free. Stand Still Music, PH. 804-422-6772.

 Mar 2 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.

 Mar 2 NY, Toledo, Midwest Music Expo, Sommerset Hall, 2458 Tremainsville Rd. (at Douglas & Laskey Rds.), SH: 10am-4pm, T: 8', F: \$40. A: \$3. B-Bop Records, PO Box 2449, Toledo, OH 43606. PH: 419-535-1234.

 Mar 3 CT, Waterbury, Record Collectors Convention, Courtyard by Marriott Hotel, 63 Grand St, SH: 9:30am-4pm, T: 6' & 9', F: \$45-365. A: \$4. Gorman, PH: 203-287-8923.

 Mar 3 KY, Louisville, Music Collectors Convention, Exec. Inn. Watterson Expwy, & Fairgrounds, SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. hereafter, 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.

 Mar 3 MI, Roseville. Music Collectors Convention, Exec. Inn. Watterson Expwy, & Fairgrounds, S

men's Convention Center. 97 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: 973-773-5067

Mar 9 OH, Columbus. Record & Music Memorabilia Show, Veterans Memoral 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, PH: 614-261-1585.

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

Mar 10 NJ, Springfield. Greater NJ Record & CD Show, Holiday Inn. Rt. 22 West, SH: 10am-4pm, T: 75, A: \$5., \$3. seniors, under 12 free. Greater NJ Record Shows, PH: 908-925-9667.

- under 12 free. Greater NJ Mecord Shows, Ph. 900-923-9667.

 Mar 10 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria. 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm. Keystone Record Collectors, PO Box 1516. Lancaster, PA 17608. PH: 717-898-1246.

 Mar 10 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.

 Mar 14-17 AZ, Scottsdale. National Festival of the West. West-World. 16601 N. Pima Rd. PH: 602-996-4387.

 Mar 16-17 CA, San Mateo. Bay Area Music Collectors' Expo. Expo Ctr. 2495 S. Delaware St., SH: Sat. 9am-6pm, Sun. 10am-5pm, A: \$5., \$4. seniors & children. PH: 707-942-5079.

- 5079.

 Mar 16 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.

 Mar 16 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 849, Highland Lakes, NJ 07422, PH: 973-773-6067.

- 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-6067.

 Mar 16-17 TX, Austin, Spring Record Convention, Palmer Auditorium, SH: 10am-6pm, Austin Record Convention, PO Box 90806, Austin, TX 78709, PH: 512-288-7288.

 Mar 17 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.

 Mar 17 OH, Toledo Glass City Record, Tape & CD Show, Knights of Columbus Hall. 4256 Secor Rd., SH: 10am-4pm, T: 8', F: \$25., A: \$2. Stephen or Becky, PH: 419-874-1725.

 Mar 17 PA, Scranton-Wilkes Barre WEZX NY CD & Record Fair, The Woodlands Inn. 1073 Rt. 315 (Exit 478). I-81 to Exit 1 off ramp), SH: 10am-5pm, T. 70-8', A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

 Mar 17 ON, Toronto, Musical Collectables Show, Rinx. 65 Orfus Rd., SH: 10am-4pm, T: 140, A: \$4. Lorne VanSinclair, PH: 800-255-4416 Canada or 705-327-7965 outside Canada.

 Mar 23-24 NJ, Atlantic City, Atlantique City Spring Festival, Convention Ctr. One Ocean Way, SH: Sat. 10am-7pm, Sun. 10am-5pm, 1, 600 booths, Atlantique City Spring Festival, Convention Ctr. One Ocean Way, SH: Sat. 10am-7pm, Sun. 10am-5pm, 1, 600 booths, Atlantique City Spring Festival, Convention Ctr. 200 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.

 Mar 24 MA, Springfield, Record Convention, Marriott Hotel Ballroom. I-40 & Louisiana, SH: 9am-5pm, T: 8', F: \$60. Mike or Jackie Walsh, PH. 505-292-2196 days or 292-1741 eves.

- eves.

 Mar 24 WA, Seattle. Record & CD Collectors Show. Seattle Ctr.
 Snoqualmie Room. SH: 10am-5pm, F: \$45.. A: \$3. John.
 PH: 425-228-3537.



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Apr & CA, West Hollywood. Los Angeles Doors Fest 2002, Hyatt Hotel. 8401 Sunset Blvd., SH: 9am-4pm, T: 6', F: \$210. TDM Inc., Box 1441, Orem, UT 84059. PH: 800-891-1736 or FAX: 801-224-5723.

Apr 6-7 PA, Allentown. 7th Annual 45-78 RPM Record Expo, Merchants Square. 12th & Vultee Sts., SH: 10am-?, T: %; A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.

Apr 6 TN, Nashville, Music Collectors' Convention, Day's Inn-Airport. Briley Pkwy., SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with discount coupon, \$3. without, under 12 free with adult. Alpha Records & Music. Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

Apr 7 CT, North Haven. Record Convention with WPLR, Holiday Inn. 1-91, Ext 12. SH: 10am-4pm, T: 72-6', F: \$60, A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074, PH: 860-644-8044.

Apr 7 MI, Southgate. Record Show, Civic Ctr. Dix-Toledo (N. of Eureka), SH: 10am-4pm, T: 60-8', F: \$35, A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.

Apr 7 MI, Southgate. Record Show, Civic Ctr. Dix-Toledo (N. of Eureka), SH: 10am-4pm, T. 60-8; F: \$35. A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.
Apr 7 PA, Allentown. Spring 2002 Lehigh Valley Music Expo, Merchants Square. 12th & Vultee Sts., SH: 10am-4pm, T: 8; F: \$55. before Mar 30, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
Apr 13 MI, Ann Arbor. Monster Record & CD Show, Best Western. 2900 Jackson Rd., Exit 172 off 1-94. SH: 10am-4pm, T: 52-8; F: \$45. A: \$3. under 10 free. Rod Branham, PO Box 148. Chelsea, MI 48118. PH: 734-475-1006.
Apr 13 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 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.
Apr 13 TN, Memphis. CD & Record Show, Agricenter International. 7777 Walnut Grove Rd., SH: 10am-4pm, T: 40-6; F: \$50. A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
Apr 14 CA, San Francisco. Rock 'n Swap, University of San Francisco. McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$2. KUSF, 2130 Fulton St., San Francisco. CA 94117. PH: 415-386-5873.
Apr 14 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.
Apr 14 NY, Ithaca. WVBR NY CD & Record Fair, Holiday Inn. 22 S. Cayuga St., SH: 10am-5pm, T: 40-8; A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
Apr 14 NY, Ithaca. WVBR NY CD & Record Fair, Holiday Inn. 22 S. Cayuga St., SH: 10am-5pm, T: 40-8; A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 139

773-6067.

Apr 21 CT, Danbury. Record & CD Expo. Exit 8 off I-84, SH: 10am-4pm. Trash American Style, PH: 203-792-1630.

Apr 21 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 Skutnik, 7 Charmel Dr. Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-4997.

648-9626.

Apr 21 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.

Apr 21 OH, Fairview Park. Record & CD Convention, American Legion Hall. 22001 Brookpark Rd., I-480, Exit 9 Grayton Rd., SH: 10am-4pm, A: \$3. Ted Szlag, PH: 440-884-4125 or Lawrence Pulsic, PH: 888-717-0379 voice mail.

Apr 27 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge. Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294.

732-257-2366.

28 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.

28 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 Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9976

Bingnamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

Apr 28 NY, Buffalo. Record & CD Show, Leonard VFW Post. 2450 Walden Ave., SH: 10am-4:30pm, T: 70-8', F: \$60., A: \$3. Record Baron, PH: 716-871-8722.

Apr 28 AB, Edmonton. Record, CD, Comic & Toy Fair, Aviation Heritage Centre. 11410 Kingsway, SH: 10am-4pm. Fred Kazakoff, PH: 780-487-3195.

May 3-5 NY, New York City. WFMU Spring Record Fair, Metropolitan Pavilion. 125 W. 18th St., SH: Fri. 7pm-10pm, Sat. & Sun. 10am-7pm, A: \$5. Mike Lupica, PH: 201-521-1416 ext 243.

Sun. 10am-7pm, A: \$5. Mike Lupica, PH: 201-521-1416 ext 243.
 May 4 FL, Tampa. Record & CD Show, Holiday Inn Express.
 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$30., A: \$1. Richard Rounds, PO Box 2716, Pinellas Park, FI. 33780.
 PH: 727-520-8766.
 May 5 CT, Hartford. 12th Annual Record Convention, Civic Ctr. SH: 10am-5pm, T: 130-8', F: \$65., A: \$5.50. Greater Promos. Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074, PH: 860-644-8044.
 May 5 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, PH: 314-821-9121.
 May 5 NY, Binghamton, WAAL NY CD & Record Fair, Heritage Country Club. 4301 Watson Blvd. (Rt. TW, Exit 70 N, L. at 1st light, 5 ml. on R., SH: 10am-5pm, T: 70-8', A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
 May 5 NY, Rochester. Bop Shop Record Show, Village Gate Square, SH: 10am-4pm, A: free. Tom Kohn, PH: 716-271-3354.
 May 1 NJ, Wayne, 2nd Sat Becord & CD Collectors Show.

Square. SH: Toam-spin, A: free. Iohn Rollin, FH: 7ro-2715
3354.

May 11 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 2028, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

May 11 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorai 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, PH: 614-261-1585.

May 12 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria. 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm. Keystone Record Collectors, PO

Box 1516, Lancaster, PA 17608. PH: 717-898-1246.

May 18 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. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-723-6027

Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6087.

May 19 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., Auroral, 60504. PH: 630-898-1533 eves.

May 19 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. AI Campbell, PO Box 277, Warren, MI 48030. PH: 586-759-5133 eves.

May 19 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', F: \$60., A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

May 19 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.

8', F: \$30.-\$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.

May 26 CA, Buena Park, Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

Jun 1-2 ITALY, Milano, "Vinilmania" International Record & CD Fair, Parco Esposizioni Novegro (Milano Linate Airport). Dario Matfioli, Corso Buenos Aires 43, 20124 Milano Italy, FAX: 39-029510638.

Jun 5-8 IN, Indianapolis. 10th Annual Rockabilly Rebel Weekend, Fountain Square Theatre. PH: 765-948-3326.

Jun 8 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 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. Jun 9 NJ, Springfield. Greater NJ Record & CD Show, Holiday Inn. Rt. 22 West, SH: 10am-4pm, T: 75, A: \$5., \$3. seniors, under 12 free. Greater NJ Record Shows, PH: 908-925-

Jun 9 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria. 650 Julieite Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246. Jun 9 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. \$570. A: \$4. Annapolis Marketing Inc., PO Box 454, Arnold, MD 21012. PH: 410-757-6182. Jun 15-16 CA, San Mateo. Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: Sat. 9am-6pm, Sun. 10am-5pm, A: \$5., \$4. seniors & children. PH: 707-942-5079.

10am-aptir, 6. 25., 45.
5079.
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 849, Highland Lakes, NJ 07422. PH: 973-8047.

Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Jun 23 CA, San Francisco. Rock 'n Swap, University of San Francisco. McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$2. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

Jun 23 PA, Allentown. Summer 2002 Lehigh Valley Music Expo, Merchants Square. 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55. before Jun 15, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.

Jun 26-29 IN, Indianapolis. 9th Annual Rockabilly Rebel Weekend. PH: 765-948-3326 or FAX: 765-948-3389.

Jun 30 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.





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(Reissues from page 57)

have been fresh was the duo's constant artistic search — a reflection of Gerrard's view that recklessness is an act of faith.

Loaded with rarities, *Dead Can Dance:* 1981-1998 masterfully surveys the duo's 18-year hegira. An accompanying DVD presents a full 1994 concert plus interviews and song videos. The box's chipboard book provides lyrics, discographical data, photos and a strong essay.

Dead Can Dance were never fully happy with their eponymous debut LP, so the 47-track box ignores it, instead beginning the feast of rarities with a 1981 demo of "Frontier" (Perry and Gerrard's first joint creation) and, from a 1983 John Peel radio session, never-before-released songs "Orion" and "Labour Of Love," plus "Ocean" and "Threshold."

With 1986's reverb-heavy Within The Realm Of A Dying Sun, Dead Can Dance moved toward classical. Aion (1990) delved into early musical instruments. Preceding an elegant Medieval Italian saltarello, the liturgical-like "The Promised Womb" boasts two tenor and two bass viols (predecessors to the violin). From a 1993 live radio broadcast on Santa Monica's KCRW come "Sloth" (which reemerged as "Dragging My Feet" on Perry's 1999 solo Eye Of The Hunter) and Gerrard's haunting a cappella traditional ballad "The Wind That Shakes The Barley." That tour's lineup included members of Ireland's multipercussion Afro-Celt band Kila.

Omitted from 1994's *Toward The Within*, "Gloridean" was redone as "Gloradin" on Gerrard's solo debut *The Mirror Pool*. From the rhythm-grounded *Spiritchaser*, "Indus" echoes the

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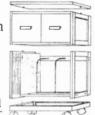
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Indian strains of George Harrison's "Within You, Without You."

In the notes, 4AD owner Ivo Watts-Russell opines that Gerrard (who now does music for films such as *Gladiator* and *Ali*) used her voice as a weapon as much as for singing lyrics. Watts-Russell describes herself as creating from the heart, whereas — in balance — Perry (whose vocals have a Jim Morrison tone) did so from the brain.

In a lesser act's hands, reaching across cultures could have watered down each element's distinctive flavor into a bland stew. Dead Can Dance knew how to maintain their diverse genres' integrity. Perhaps therein lay a key to their own integrity.

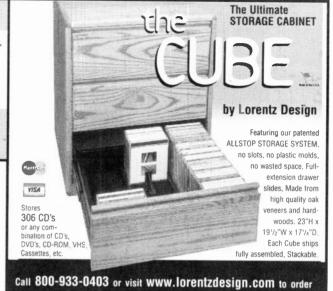
— Bruce Sylvester

DINOSAUR JR. Ear Bleeding Country: The Best Of Dinosaur Jr. Rhino (R2 78395)

Along with bands such as Sonic Youth, The Replacements, Hüsker Dü, and The Pixies, Dinosaur Jr. blazed a highly influential trail without which the '90s alternative boom might never have happened. Like those bands, Dinosaur Jr. never made it as the "next big thing" as many had predicted, in part because leader J. Mascis was considered press shy and "difficult," but also because the band was simply too strange and extreme for commercial radio. For those who missed out on the band the first time around, or for those who thought that the band's albums were inconsistent (a common claim, but one that I'd strongly dispute), Ear Bleeding Country: The Best Of Dinosaur Jr. cherry-picks songs from each of the band's releases for a fine, career-encompassing overview.

The album begins with songs from the band's early albums for SST (which included the underground classics *You're Living All Over Me* and *Bug*), when Dinosaur Jr. consisted of the dynamic rhythm section of Lou Barlow (bass) and Murph (drums). Of course, it was Mascis' gloriously fuzzed-out, earsplittingly loud guitar that dominated every Dinosaur Jr. album, and though Mascis was never accused of being a great singer, his whiny, sleepy drawl offered a unique contrast to the band's noisy music.

Those who like the grungy side of Neil Young will probably like Dinosaur Jr. an awful lot, as Mascis' overdriven guitar exploits often thrill in a similarly unhinged "who cares about



technique" kind of way In addition, the band mixes a surprisingly melodic pop sense within their heavily distorted guitar interjections, and this loud/soft approach became a much-copied "alternative rock" template.

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By the time of the band's major label debut, *Green Mind*, Barlow had been kicked out of the band (he rebounded with the critically acclaimed but inconsistent Sebadoh), and Murph was only a part-time contributor. Yet Mascis, the oneman band, was up for the task, for even though many older fans were put off by *Green Mind*'s mellower, less-abrasive (and, many would say, less-exciting) style, Mascis' songwriting, which now heavily mixed in acoustic guitars, was more melodic and accessible than ever.

Murph was back for *Where You Been*, which also features the talented new bassist Mike Johnson (whose solo album, *Year Of Mondays*, I highly recommend). Not much had changed, however, as this is another consistently strong album that is represented here by "Out There," "Start Choppin" and "Get Me." Unfortunately, 1994-1996 weren't particularly strong years for Mascis, as he released his first sub-par Dinosaur Jr. album (*Without A Sound*) and a mediocre solo album (*Martin And Me*). With grunge being at the height of its popularity and about to lose favor, perhaps this was

Those who like the grungy side of Neil Young will probably like Dinosaur Jr. an awful lot....

Mascis' final chance at grabbing the brass ring, and he blew it. These albums weren't without some high points, however, as "Feel The Pain, "I Don't Think So" and the poppy "Take A Run At The Sun" prove.

Murph was replaced by George Berz on *Hand It Over*, which saw some neat new touches, such as the piccolo trumpet riffs that made "I'm Insane" an instant Dinosaur Jr. classic. Unfortunately, despite delivering yet another exciting piece of work, the album was barely promoted, and thus the band's career ended with an inglorious whimper.

Fortunately, Ear Bleeding Country: The Best Of Dinosaur Jr is here to restore the band's good reputation. Featuring 19 songs, this compilation hits most of the expected high points ("Repulsion," "Little Furry Things," "Freak Scene," "The Wagon"), while including harder-to-find songs from singles (a cover of The Cure's "Just Like Heaven") and EP's ("Whatever's Cool With Me" and "Not You Again"). The album ends with a song from last year's J. Mascis And The Fog album called "Where'd You Go," which strongly recalls (you guessed it) Dinosaur Jr.

As with most retrospectives, there are some songs here

(Please see Reissues page 70)

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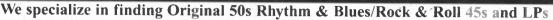
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(Reissues from page 66)

that I personally wouldn't have included, but even the staunchest Dinosaur Jr. fanatic would probably have trouble finding too many faults with this collection. It works as both an excellent introduction to the band for non-fans and as a pleasurable listening experience for fans already on board. Mascis and his alternating cast of bandmates had a uniquely enduring grunge-folk sound that contributed greatly to the rock 'n' roll cause, and Ear Bleeding Country: The Best Of Dinosaur Jr. recapitulates the career high points of these underground legends for a whole new generation of listeners.

- Scott Floman

VARIOUS ARTISTS Philadelphia Folk Festival 40th Anniversary Sliced Bread (74440) (Four CDs)

Let's start with a simple verdict. As a document about folk music of the past 40 years, the four-disc Philadelphia Folk Festival 40th Anniversary set has few peers. As a history of 40 years of the Philadelphia Folk festival, it is simply irreplaceable. In fact, with a generous serving of nearly five hours of music, 28 pages of fully annotated program notes and a collection of video sequences on disc four, it's unlikely that any regional festival will be given a more loving and thorough treatment. This set becomes the gold standard against which similar historical packages will be measured.

I don't envy producer Gene Shay, who had the task to select the 57 artists and tracks represented. Only Steve Goodman, a festival regular for many years, is given a second selection — the final ensemble treatment of "Good Night Irene." The artists who appear on this four-disc set include international folk stars such as Pete Seeger, Doc And Merle Watson, Odetta, Taj Mahal, Phil Ochs, Tom Rush, Arlo Guthrie, Loudon Wainwright III, and John Prine. Other artists on the set whose music has penetrated a wider audience than pure folk include Bonnie Raitt (in a revealing 1970 performance), Nanci Griffith (singing "From A Distance"), Ricky Skaggs in his bluegrass-revival mode from 1996, Canadian crossover group Moxie Fruvous from 1999, Judy Collins in a historic 1966 performance, and — in the collection's

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ary of folk music. The abiding question is, "What's it doing here?" Wisely, the track is located as the end of disc three, where its strident edge can be programmed out of existence

by folkie purists. Nine audio selections on disc four are followed by a wellassembled "multimedia" program that features nostalgic video collages of previous festivals as well as a TV documentary broadcast in 1981 on the festival's 20th anniversary. It's hard to believe it's been 20 years since then and that the technology has expanded so that local TV coverage from 20 years ago can be nestled cozily among tracks by John Gorka and Beausoleil. The video selections also include an extended plug for the Philadelphia Folksong Society, whose efforts predate and extend beyond the yearly festival.

Whether purchased as a general collection of 40 years

(Please see Reissues page 76)

oldest performances - Rev. Gary Davis and Rambling Jack

Elliott from 1962 and Mississippi John Hurt from 1963.

Perhaps the only rap against this package is that nearly twothirds of the tracks (37 of 58) come from the 1990s and beyond, with 18 of those from the 2000 festival. That's a heavy emphasis on the present for a collection that makes much of its historical slant. Another oddity — there is not a single performance from the 1980s. As Jonathan Takiff's liner notes make clear, it is plainly not the case that the festival was short on talent during this decade.

Of all the stand-out performances on the collection, Richard Thompson's "Bee's Wing" is in a class by itself — an amazing job. Likewise, Chris Smither's song "No Love Today" is eerily memorable. So is Mary Gautier's "Drag Queens In Limousines" sort of a cameo of trailer-park trash awash in the big city.

In any collection such as this, listeners know one track is going to push the folkie envelope in the direction of rock. Tempest's 1999 performance offers just enough aggressive electric guitar to push Celtic rock past any reasonable bound-

Iron Maiden book review

IRON MAIDEN COMPANION by Marco Gamba and Nicola Visintini Moving Media & Arts (Import, softcover, 400 pages, \$27.50) (ISBN 978-86790-02-3)

Marco Gamba and Nicola Visintini have got to be the biggest Iron Maiden fans in all of Italy — and probably in all the world. How else can one reasonably explain their drive to compile the lavish Iron Maiden Companion, a beautiful and monumental slab of research that - are you ready for this? - documents the New Wave Of British Heavy Metal band's every album, single, compilation contribution, home video, magazine cover (including Goldmine #491), set list, concert T-shirt, tour book and solo credit? This may be the most exhaustive collection of material ever devoted to one band — and it's not even a price guide.

The 400 color glossy pages stacked in between a front- and back-cover illustration by renowned Maiden artist Hervé Monjeaud feature more than 2,070 images and 3,000 item listings, including obscurities such as Maidenmania, a rare box set from Greece featuring the 12-inch vinyl singles of "Women In

Uniform," "Maiden Japan," "Aces High" "Run To The Hills" (live) and "Wasted Years," and a limited-edition European Union single of "The Wicker Man" released in 2000 that includes enhanced video footage and a "beermat," or coaster.

Which brings us to the language issue. Fortunately, much of the reason Iron Maiden Companion succeeds is because of Maiden's memorable album artwork and images featuring band mascot Eddie - making the 48 pages devoted to tour-shirt designs among the book's most intriguing sections. But when Gamba and Visintini take stabs at prose using English, they look like hacks. "We wanted a guide with a comprehensive listing of what is really out and not to what may be expected to be," the authors write in their introduction. Nevertheless, this essential work - which focuses much of its attention on product from countries outside of North America - provides both hard-core Maiden fans and casual listeners considerable insight into how heavy metal is marketed around the world. (E-mail ironbooks@yahoo.com for ordering information.)

– Michael Popke

RIOT CITY, ELP BOX SETS AND MORE MOTT FOR 2002

by Jo-Ann Greene ---

It seems strange to look to the import racks for a collection of American instrumentals, but *Riot City* (Ace U.K.) makes the search worthwhile. Thirty-one tracks are drawn from the Pacific Northwest-based Jerden label archives, and they prove that The Wailers and The Sonics weren't the only garage gods grinding out a gratuitously groovy sound in the backwoods of Washington and Oregon.

All recorded between 1961 and 1965, the tracks on *Riot City* preserve the fearsome fuzz of James Henry, Dave Lewis, Don & The Goodtimes, The Raymarks, The Classics, The Jesters, The Imperials, The Chessmen, and The Juveniles. Without peeping at the accompanying booklet, how many of these names mean anything to you? None at the moment, maybe, but they certainly will. Crank the volume up as loud as the Hammond will go, with the bass boost on stun and the curtains drawn tight, and *Riot City* is the most frenetic American nistory lesson this side of

Nuggets — just one blaring, burning, seething, surfing chestnut after another. Add the exemplary sound and exquisite sequencing, and Rtot City emerges among the most crucial period comps around. Get it, now.

New from what is shaping up as the U.K.'s premier folk reissue label, Market Square (www.marketsquare records.co.uk), is a reissue of Steve Tilston's 1987 album Life By Misadventure, which shines a very welcome spotlight on one of Britain's most underrated singer/songwriters. Having started brightly with 1971's An Acoustic Confusion, Tilston was active throughout most of the

1970s but then dropped from sight. Life By Misadventure was his first album in close to a decade, debuting his own Red River label with a set of warm, gentle songs dominated by Tilston's remarkable classically influenced guitar. It was a well-received album, both at home and in the U.S. — Tilston toured here in the late 1980s with a band he formed with John Renbourne, Ship Of Fools. In 1990 Tilston cut the follow-up, the hyper-ambitious and immaculately arranged Swans At Coole.

One cut from that album is included here as a bonus track, and what a bonus it is. Tilston himself later referred to the 23-minute "Rhapsody" as "my own *Tubular Bells*" (by Mike Oldfield), and the comparison is more than valid. Wholly instrumental, wholly self-performed, it is a fascinating hybrid of traditional, new age and classical influences but with an adventurous spirit that is all its own.

More classically inspired shenanigans are running wild across two astonishingly generous box sets drawn from the voluminous vaults of Emerson, Lake & Palmer. The Original Bootleg Series From The Manticore Vaults (Sanctuary U.K.; www.sanctuaryrecordsgroup.co.uk) comprises a total of 15 CDs, sensibly divided into two separate box sets (Volumes One and Two, naturally) and all granting first-time official issues to the best-loved bootlegs of ELP's 1970s heyday.

Those who love ELP already know what to expect. The trio's live shows ranked among the most ambitious of the age - all the more so as their musical sense of adventure increased. Travel on the seven-CD Volume One, from a Gaelic Park, N.Y., show in September 1971, to Saratoga Springs in August 1972, and you witness ELP's transition from the stilluncertain virtuosos of their debut album to the dynamic colossus who created Tarkus and Trilogy. Of course there is plenty of duplication among the material performed; "Take A Pebble," "Hoedown" and the marathon "Tarkus" were performed at all four concerts (and, indeed, reappear on all four in Volume Two!), "Rondo" and "Pictures At An Exhibition' on three and so on. But the inflammatory improvisation that was one of ELP's most dramatic trademarks ensures that the repetition never dulls. There are moments here that rank alongside the best of the band's period studio recordings.

Volume Two is less intense. Its four concerts on eight discs stretch from London in late 1972 through two shows from their 1974 American tour and onto one date from the 1977

Works outing. Two near-complete performances of the land-mark *Brain Salad Surgery* are the highlights of the box, although that is not to decry their 1977 New Haven set, recorded following the departure of the orchestra that, somewhat ill-advisedly, had accompanied the band earlier in the tour.

Opening with a tumultuous version of "Peter Gunne," closing with a savage reworking of "Fanfare For The Common Man" and, in between times, cherry-picking the very best of the *Works* album, this final show might well be the most exciting of them all in overall terms.

The packaging is phenomenal — each of the individual concerts is packaged within a reproduction of its original (or best-known) bootleg sleeve, while a fold-out mini-poster offers brief notes on each gig. Criticism, then, is best reserved for the sound quality, which barely improves on the original bootleg releases.

...Riot City is the most frenetic American history lesson this side of Nuggets — just one blaring, burning, seething, surfing chestnut after another.

Mercifully, however, the originals were at least above average, so nothing here is especially painful and a lot turns out better than you might expect. It's a masterful project at a budget price.

Any new releases from the age of classic Kraut-rock are welcome, but anybody who missed picking up last year's Faust box set is in for a real treat. One of the highlights of that set, of course, was the BBC Plus collection of rare and unissued material. While its appearance now as a separate disc (Recommended, U.K.) might seem a little perturbing to anyone who bought the box for the sake of it, still it's impossible to complain about the contents. Eight tracks open with the 20-minute-plus "Lurcher"/"Kraut Rock"/"Do So" medley that Faust performed on the BBC's John Peel Show in early 1973 — its only official appearance since that long-ago broadcast. From there, two songs taken from the long-deleted The Last and Munich And Elsewhere albums are joined by five more that have never previously seen the light of day, all adding up to a welcome glimpse into this most uncompromising of bands at the peak of their powers.

It's been open season on The Vibrators' archive lately. While it will take a lot to top the 100 Club punk festival tapes issued by Overground last year, Captain Oi's Punk Rock Rarities compilation does fill in a lot of gaps in the band's long history (www.captainoi.com). The most important songs, of course, are those from the early days — the punk era when The Vibrators were really on top of their game. Included here are outtakes and demos from each of the original lineup's albums, including the projected (but ultimately canned) third album in 1978; a 1977 London radio session blisters with all the verve for which the group was renowned, while we also get to hear what would have been their second single, "Bad Time"/"No Heart" — recorded for the RAK label in late 1976 but abandoned when the band signed a long-term deal with CBS.

Seventeen tracks take us through the classic period, with three more dating from a flurry of activity toward the end of the 1980s. It's safe to say that they are as fiery as anything that preceded them. It's an excellent collection for The Vibrators fan in all of us.

Captain Oi's policy of unearthing entire band catalogs comes up trumps again with the reissue of two sterling sets of undisguised brilliance by The Flys — a zippy little band that history best recalls for the presence of Hazel O'Connor's

brother in the lineup but whose power pop/punk hybrid is worth infinitely more than that. Cut between 1977-79, both Waikiki Beach Refugees and Flys Own are minor classics, highlighted by some genuinely powerful material. The title track from the first album remains unbeatable in any surroundings, while "Love And A Molotov Cocktail," a non-LP single appended to Waikiki, is even better! Indeed, with a total of 14 bonus tracks spread between the two albums, there's more than two hours of sheer brilliance.

GOLDMINE #562

Mott The Hoople fans always seem to have something to celebrate, and this month is no exception, as Mick Ralphs rolls out *It's All Good* (Angel Air U.K., www.angelair.co.uk), a solo album that could barely have been given a more appropriate title. It is, indeed, all good. Drawn from a three-year supply of instrumentals recorded by Ralphs alone, it is a fabulously evocative record, the sort of controlled masterpiece of which most guitar heroes are capable but that few actually get 'round to recording. They're all too busy proving they can sing and dance and chew gum at the same time. Ralphs is a guitarist — he *plays* guitar, and some of the tracks here rate alongside any of the masterpieces for which he is otherwise justly feted. Just one track breaks the mood, a live recording of Freddie King's "Hideaway," recorded during the 1999 Bad Company reunion tour in the U.S., but it, too, is a wonderful piece of work.

The other crucial Mott-related release is *Two Miles From Live Heaven* (Angel Air, U.K.), a two-CD package drawn from the band's classic 1970-74 years and, in one fell swoop, rendering every other live Hoople recording all but redundant. Three shows are featured: The Fillmore in 1971, an unspecified date from 1973 and the renowned Santa Monica show from 1974, hitherto available as the quasi-legal release from the band's fan

club, Rest In Peace. The latter alone is included in its entirety, but sufficient of the others is present to remind us just what a phenomenal live act Mott were. Versions of "No Wheels To Ride," "Angel Of Eighth Avenue," "Angeline," "Death May Be Your Santa Claus" and Cliff Richard's "It'll Be Me," all from the 1971-73 shows, are rough and roaring, with churning keyboards and seismic bass.

From the 1974 show, with guitarist Ariel Bender at his most fluid and ferocious, it's difficult to pick out any individual highlight. But the segue from Don McLean's "American Pie" into "The Golden Age Of Rock 'N' Roll" is priceless, and Mott classics "Roll Away The Stone" (medleyed with Lou Reed's "Sweet Jane"), "All The Way From Memphis," "Sucker" and "Violence" have seldom sounded better. Add an informative booklet documenting all of the band's U.S. tours via the members' own anecdotal reminiscences, and at last, one of the finest live bands ever to walk the earth have a live album to match their reputation. It's gonna be a happy new year with this on the shelves!

The best of the rest

JUDGE DREAD, *The Legendary Judge Dread* (Snapper, U.K.). Just ahead of a series of full-length LP reissues coming up from Captain Oi!, this budget-priced, two-CD collection serves up 28 pieces of primal judicial juiciness from Britain's first and finest reggae superstar. "Up With The Cock," "Y Viva Suspenders" and "Jamaica Jerk Off" vie with the expected smash hits ("Big Six," "Big Seven" "Big Eight"... the man's trousers knew no limits) for a magnificent overview of Judge Dread's unique oeuvre.

STEVE ELLIS' LOVE AFFAIR, Edinburgh Live 95 (Angel Air, U.K.). A suitably sweaty, soul-blues blast from Steve Ellis, founding member not only of the pop-heavy Love Affair, but also 1970s metal warriors Widowmaker. A handful of his best-known songs ("Everlasting Love," "Rainbow Valley," "Day Without Love") punctuate a driving set strong on '60s R&B classics, with Ellis' vocals as vibrant as they ever were. It's almost as good as being there.

THE REVILLOS, *Totally Alive!* (Captain Oi!, U.K.). A sensational 19-track disc recounts The Revillos' 1996 reunion show in London. Original members Eugene Reynolds and Fay Fife are on board, of course, and all the hits are here. It really does sound like they never went away. Great comic-book liners as well!

THE YOBS, The Worst Of The Yobs (Captain Oil, U.K.). Arriving just a little too late for Christmas, this 15-track collection rounds up the welter of festive rudery unleashed during the late 1970s by The Yobs — the mischievous alterego of power-pop kings The Boys. From "Silver Bells" to "Silent Night," from "Tommy The Christmas Tree" to the "12 Days Of Christmas," there's no end to the ribald japery on board. Just think, if you buy a copy now, you'll be all set for next Christmas. It's only 11 months away, you know.

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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.

Name

Address __

dmine WANT LIST Order Form

State _____Phone _____

E-mail address ---

ARTIST

MAIL TO: GOLDMINE WANT LISTS • 700 E. State St., Iola, WI 54990-0001 715/445-2214 Fax: 715/445-4087

☐ Check ☐ Money Order ☐ MasterCard ☐ VISA ☐ American Express ☐ Novus Credit Card # __ ___ Exp. Date:__ Signature ___

Flat Fee **\$1.00** + ____ items @ 50¢ per listing = **TOTAL \$**_

This line is optional and can be used to describe the condition of the items you are looking for. LABEL & CATALOG NUMBER

RECORDING

Item #1 _ Item #2 _ Item #3 ___

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.

GOLDMINE WANT LISTS

Looking for a particular recording? Advertise it in the Goldmine Want List section. The cost is \$1.00 flat fee, plus 50¢ per item. Use the form at the beginning of this section to list your wants. Mail the form, along with payment, to: GOLDMINE Want List, 700 E. State Street, Iola, WI 54990.

QUINTEN BIGGS

- 1208 Atherton Rd.
- Independence, MO 64056-1014
- E-mail: RJGOTTHEBLUES@aol.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

LITA FORD - Looking for anything! nothing too big or small t-shirts, posters, photos, live videos, LPs, etc. MOTLEY CRUE - Any merchandise LITA FORD - Especially Out For Blood LP Mercury 810331 Good

DOROPESH/WARLOCK - Any merchandise

PETER KRYVOR

- R R 2, Box 2033
- Gouldsboro, PA 18424-9501
- Phone: 570-842-8143
- E-mail: kryvor@worldnet.att.net

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

BANG! (Gun Logo w/Bang cartoon balloon) anything available HARVEY - The Snake Mandd Love Of Life CD or LP CANNED HEAT - Boogie w/Canned Heat CD or LP Liberty solo artist unknown - The Eclectic Mouse CD LP or tape

MICHAEL P. MAHON

- 41 Gleason St.
- Framingham, MA 01701-3504
- Phone: 508-877-0191
- E-mail: alouettes25@hotmail.com

I'm looking for The Ventures on Japanese CDs ONLY. No replica CDs or no cassettes - THE REAL THING! Featuring: Bel Age with The Ventures on 3 inch mini CDs on a 3 part series. Any Japanese record dealers or a fan of The Ventures in Japan or USA, new or

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

THE VENTURES - Bel Age with The Ventures Vol 1 Panam Mari Hemi CRDP-43 (3" mini disc)

THE VENTURES - Bel Age with The Ventures Vol 2 Panam LILIKO/Emy Jackson CRDP-44 (3" mini disc) THE VENTURES - Bel Age with The Ventures Vol 3 Panam Olive/Reina CRDP-45 (3" mini disc)

ANTHONY G. DODGE

- 4737 Colfax Ave. S.
- Minneapolis, MN 55409
- E-mail: dodg0001@umn.edu
- ARTIST RECORDING FORMAT LARFL & CATALOG NUMBER ARTIST RECURDING FURIHAL CABEL & CATALOG RUBBERT
 VARIOUS - A Midnight Christmas Mess Any Midnight Records
 THE CLEAN - Vehicle CD
 BEAT HAPPENING - You Turn Me On CD
 BEAT HAPPENING - Black Candy CD
 BEAT HAPPENING - Dreamy CD

BROOKS

- 191 Main St. Ant #3
- Philmont, NY 12565

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

GREAT WHITE - Singles Cassette/LP GREAT WHITE - Live footage from '82-85 video GREAT WHITE - Footage of Headbangers Ball hosted by Jack Russell/Great White video

JACK RUSSELL - Shelter Me CD

B.T. WATANABE

• Fax: 425-688-8120

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER CHARLES MINGUS - Complete candid recordings-mosaic box set

CECIL TAYLOR/BUELL NEIDLINGER - Complete candid record-

ings-Mosaic box set CD
SHORTY ROGERS - Complete Atlantic and EMI recordings-Mosaic box set CD

ANDREW HILL - Complete Blue Note recordings 1963-1966-Mosaic box set CD

The Below-listed items are vinyl LPs LEON THOMAS - Facets The Legend Of Leon Thomas Flying

SAM RIVERS - Contrasts ECM

DIZZY REECE - Manhatten Project
ORNETTE COLEMAN - Crisis Impulse #AS-9187 VARIOUS ARTISTS - Jazz Women: A Feminist Retrospective

Stash ST-100 series
VARIOUS ARTISTS - Women in Jazz: All Women Groups Swingtime To Modern Stash ST-100 series

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.discdoc.net

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

CACTUS WORLD NEWS - No Shelter CD TUBES - Premium Gold Collection CD

VARIOUS ARTISTS - 20 of Another Kind CD

JEFFREY S. AYERS

- · Equi-Ventures, Inc.
- 1830 Ridge Rd.
- Sellersville, PA 18960 • Phone: 215-257-2334

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

TAMIA - Tell Me Who It Was, 12" Vinyl Single (2001 Promo) MELANIE C - I Turn To You, 12" Vinyl Single MADISON AVE. - Who The Hell Are You, 12" Vinyl Single GIGI D'AGOSTINO - I'll Fly with You, 12" Vinyl Single (fast version, not commercial 12" release)
EDDY GRANT - Electric Avenue, 12" Vinyl Single (2001 version)

TROY GROLLER

- 5461 San Vicente Blvd. #12
- Los Angeles, CA 90019
- E-mail: Dreemer01@earthlink net

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

DEBRORAH - Holland-on 101.9, KSCA 12/13/94 YES - Rockline, 10/12/99 BOWIE - Rockline, 10/99? A. PARSON'S - on Mark & Brain, 10/4/99 R. MANSEREK - on Mark & Brain, 2/13/01 R. HDDGSON - on Mark & Brain, 4/9/98

THE WHO - Last Who Special
OUEEN - BBC, #1 & 2, 1978
D. HENLEY - JIm Ladd's Living Room, 5/10/00
P. FLOYO - 20th Anniv. (not 25th) of D.S.O.T.M. hosted by Jim

GARY C. HUESTED

- 1131 Piedmont Ave. NF
- Palm Bay, FL 32907
- Phone: 321-984-2144
- E-mail: ghuested@cfl.rr.com

Serious R.E.M. collector seeking VG++ or better music and memorabilia:

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

Dead Letter Office advance promo cassette US or UK Documenting R.E.M.: 1983-1987 IRS 14U Canada cassette

Bables of the Reconstruction UK CD (w/"Green Grow The RushED") Murmur US cassette ("There She Goes Again" on insert)

R.E.M. Singles Collected PTS 2039 Japan cassette Orange Crush 3" German CD in 5" slimline jewel case w/adaptor Stand German CD Warner Bros. 7577CD Chronic Town 12" EP Canada (Gargoyle label)

Green 12" LP Japan (w/OBI) Dead Letter Office 12" LP Japan (w/OBI)

LARS FYLEDAL

- Rudeboksvagen 56
- 226 55 Lund
- Sweden
- Phone: 0046-46-306-798

• E-Mail: lars.fyledal@swipnet.se

Stock copies on the singles. Mint to M- condition

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

TOM & JERRY - That's My Story, 45, Big 618 TOM & JERRY - Baby Talk, 45, Big 621

TOM & JERRY - I'm Lonesome, 45, Ember 1094 TICO & TRIUMPHS, Motorcycle, 45, Madison 169

TICO & TRIUMPHS, Wildflower, 45, Amy 845 TICO & TRIUMPHS, Cards of Love, 45, Amy 876 RON SEXSMITH - You Alone, 45, SubPop 442

KID JENSEN - I Got You, 45, White Whale 229 ESSENTIALS - Essentialist Propaganda, EP

MORPHINE - Posters, live material

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VINCE KIKEL

- 2886 Mason Ave.
- Port Huron, MI 48060
- . F-mail: vkmk@earthlink.net

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

BEATLES - Butcher Cover paste over any condition LYNYRD SKYNYRD - 45s LPs imports shirts anything BACKSTAGE PASSES and crew shirts SEALED & QUAD 8 TRACKS - any condition

ERIC MOORE

- E-mail: eric.n.hr.moore@intel.com
- Phone: 916-356-1618

ARTIST, RECORDING FORMAT LABEL & CATALOG NUMBER

JAZZ PASSENGERS: Best of (Crepuscule)
JULIUS HEMPHILL: Dogon A.D. (Freedom)

MARTYN HAMMOND

- 1 Wilbye House Lexden Park Lexden Road
- · Catchester, Essex CO3 3UF England
- E-mail: 106174.451@compuserve.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER BOWIE CONCERT TICKET - Fort Lauderdale Pirates World

BOWJE CONCERT TICKET - Tampa Curtis Hixon Hall 7/2/74

BOWIE CONCERT TICKET - Iampa curris Hixon Hab 1/2/14
BOWIE CONCERT TICKET - West Palm Beach Auditorium 7/3/74
BOWIE CONCERT TICKET - Jacksonville Exhibition Hall 7/4/74
BOWIE CONCERT TICKET - Pensacola Civic Center 4/29/90
BOWIE CONCERT TICKET - St. Petersburg Suncoast Dome

BOWIE CONCERT TICKET - Fort Lauderdale Chili Pepper 10/7-

BOWIE tickets from other states/countries also wanted

MICHAEL TURNER

- 7 Rosewood Avenue
- Burnham-On-Sea, Somerset TA8 1HD England
- Phone: +44 (0) 1278 783519
- E-mail: MTurner217@aol.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER **NEIL SEDAKA WANTS**

45's (* radio adverts)

Christmas & New Year Greetings From RCA* RCA SP-45-128
Find Yourself a Star* Rad 72-1
Givmg's Not So Hard To Do* United Way

Don't Gp / Come Back Jo (with the Tokens) Melba 1956 Amour Perdu / Oui. Nous Serons Des Copains (French Canada) Atlantic 1968

LP's

Nora, Foreign Legions "Worldwide Lyric Search" (Sedaka one of several judges) NY Music NYM-5
Secaka Compositions or recorded by Neil and by R. Grossman

The Cardinals The End Of The Story Atlantic 1103

GENE PITNEY WANTS

Faithful Our Love / Classical Rock n' Roll (Jamie & Jane duets) Decca a-30934 1959

Run, Run Roadrunner (Music or promo, stereo) MUS1474 1968 LP's

It's Country Time Again (with George Jones-stereo black label) Musicor 1965

She's A Heartbreaker (promo, stereo) Musicor 1963 Vin age Gold Pack of Hits, Vol. 1, 3, 4 (various artists, alt. versions of: Darlin' Corey, Ain't Ya Comin', Silver Bracelets, Run, Run Roadrunner, Rags To Riches) Vintage 45's Pitney compositions not recorded by Gene for example

Buzz Clifford Magic Circle Columbia 42290, 45 same # for 33

Nobells? Searchin' For My Love / Crying Over You Mar 101 1962 If mossible, records to be in a least EX condition

MICHAEL DRUCAS

- 17 Phillins Beach Ave.
- Swampscott, MA 01907
- Phone: 781-598-3936
- F-mail: michaeldrucas@hotmail.com

Average White Band wanted serious collector seeks items listed. If you can help please call or write. High prices paid

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER AVERAGE WHITE BAND - 1972-1982 Audience tapes will pay \$100.00 a show AVERAGE WHITE BAND - 1989-2001 Audience tapes

AVERAGE WHITE BAND - 1972-1982 Concert posters AVERAGE WHITE BAND - 1972-1982 Flyers, handbills

AVERAGE WHITE BAND - 1972-1982 Tickets, passes AVERAGE WHITE BAND - 1972-1982 Anyone who may have takan photos onstage, off-stage

AVERAGE WHITE BAND - 1972-1982 Video rare TV appearances,

video filmed from the audience AVERAGE WHITE BAND - 1989-2001 Video TV appearances

HAMISH STUART BAND - 1998-2001 Audience tapes

TOM BERTRAND

- 235 East 13th St., 4M
- . New York City, NY 10003
- Phone: 212-673-6568

ARTIST, RECORDING FORMAT LARFL & CATALOG NUMBER

DIANA ROSS - Everything Is Everything CD/Cassette/Viny

DIANA RCSS - Minsic/Videos/Interviews CD/Cassette/Video

FRANK CONTI

- 712 8th St
- Secaucus, NJ 07094
- Phone: 201-330-9409

• E-mail: marvlee711@aol.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER TEDDY RANDAZZO - Big Wide World LP Colpix CP445M CSP445S

STEVAN HOLSEY

- PO Box 02843
- Detroit, MI 48202
- . E-mail: svh517@aol.com

im looking for performances on videotabe by

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER THE CLARA WARD SINGERS, A popular Gospel act from the '50s, '60s and early '70s

PETER BECKER

- 1580 East 13 Street Apt. #5
- · Brooklyn, NY 11230
- E-mail: flifred@aol.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

BLONDIE - Eat To The Beat LP Blue Vinyl Australia BLONDIE - Millionaire '90 12" White Vinyl UK

BLONDIE - Autoamerican LP Blue Vinyl Ecuador

BLONDIE - Rapture 12" Gold Vinyl Mexico BLONDIE - Atomic 12" Blue Vinyl Brazil

BLONDIE - Tide Is High 7" Blue &/ or Orange Vinyl Holland BLONDIE

· Atomic 7" White Vinyl with Blue Australia · Too Gool To Care/Pallisades Park 7" BLONDIE - Senc Down An Angel 1 sided acetate

BLONDIE - On The Road With Blondie 12" Picture disc BLONDIE - Debbie Harry any interesting stuff

ANN MARGARET - Bye Bye Birdie 7" with picture sleeve THE CULT - I Dig You

THE CURE - Close To Me 7" with picture sleeve PAUL McCARTNEY - My Love 7" with picture sleeve

RANDY BRYSON

- 3041 McAfee Drive
- Hobart, IN 46342 · Phone: 219-678-1313

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

CHEAP TRICK - Gift CD or CDR Fan Club ONLY Releast
MICHAEL ANDERSON - Sound Alarm CD or CDR A&M JOHN KILZER Any live or unreleased CD or CDR DETECTIVE - Detective CD or CDR Swan Song HYDRA - Rock The World CD ROB JUNGKLAS - Closer To The Flame CD

LEE B. SCHWARZ

- 808 Carrolton Boulevard
- · West Lafayette, IN 47906
- E-mail: Lee@mgmt.purdue.edu

Landt Trio on-air recordings between 1929 and early '50s or NBC Thesaurus recordings of Landt Trio. Please specify media, songs, and dates. LPS №-/M- OR BETTER

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

R & L THOMPSON - Live (more or less) Island FAIRPORT CONVENTION - Liege & Leaf A&M/Island
FAIRPORT CONVENTION - Full House (not House Full) Hannibal POCO - Pickin' No The Pieces Epic BN 26460.

POCO - Deliverini Epic BN 26522 LEONARD COHEN - Cohen Live Columbia? '94

SAL J. ANGERAME

- 50 1/2 Maple Street
- Oneonta, NY 13820 • Phone: 607-431-9846

ything by Artie Colombino - I'd prefer vinyl

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER ALBERT FINNEY - Soundtrack to movie "Scrooge" on vinyl KIDS INC - Soundtrack to TV show (mid 1980s) on vinyl JOHN WESLEY SHIPP - Anything on vinyl (I have "Images")

BROOKS

- 191 Main St. Ant #3
- Philmont, NY 12565

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

GREAT WHITE - Recovery/Live!/On Your Knees Double CD GREAT WHITE - Let It Rock CD

GREAT WHITE - Twice Shy/Live At The Marquee CD

DOUG LARSON

- 62 Crane St.
- Caldwell, NJ 07006
- Phone: 973-226-6332 after 4pm
- 973-420-1349 (cell phone)
- E-mail: douglars@hicom.net
- . http://www.hicom.net/~dlarson

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

See Emily Play Scarecroy (Jananese Odeon with Pic Sleeve) It Would Be So Nice/Julia Dream (Tower 426) Let There Be More Light/Remember A Day (Tower 440)

LPs - Live (I'm only interested in original vinyl. No CDs or tapes)

Barrett's Revenge Beyond Belief Big Pink

Blow Your Mind Until You Die

California Stockyard Circus Days Copenhager Double Bubble Early Tours Eclipsed

Europe 74 Floyds of London Giant Barn Dance

Gotta Be Crazy Hamburger In Celebration Of The Cornet International Transmission

Knobs

Libest Spaement Monitor

A Little Black Book With My Poems In Live In Monreaux Midas Touch

Miracle Muffler Music Halle

Mystery Tracks

Ohm Suite Ohm Omavvad Paradox Pigs Wishes and Moons

Raving and Drooling Returns Of The Suns Of Nothing

The Screaming Abdab Stairstep to Abandon Still First In Space Sysinhus Take Linda Surfing

Tampa 30 KW P.A. Water's Gate

Wavelengths I'll consider any other titles on vinyl also

- **TONI CARBO**
- P.O. Box 14282 • 08080 Barcelona, Catalonia, Spain
- Phone/Fax: 34 93 237 02 08
- E-mail: TONICARBO@teleline.es ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

THE POLICE - gold, silver record awards RIAA or BPI THE POLICE - reel to reel tapes, outtakes, demos, rehearsals

THE POLICE - 7" EPs from Bolivia, Equador, Chile, Guatemala THE POLICE - live concerts from 1977-78-79-80-81-83

STING - 22nd birthday celebration for Prince Hakeen, 12 track live CD from BRUNEI stered with poster STING - 7" EPs from Bolivia, Ecuador, Chile. Philipp

STING - Book Steady promp CD single 2001 HS only Harner

Collins children book 1 track CD w/PS STING - My Funny Friend of Me Brazil promo 2 track amp 258-2 STING - My Funny Friend of Me Brazil promb 2 (rack amp 25)
STING - Singles & B Sides CD A&M 1999 10) track CD promo
from Brand New Day
LAST EXIT - original 6 track audio tape wudnick label
LAST EXIT/NEW CASTLE BAND - live concerts
OYSTERHEAD - live US shows 2001
THE POLICE - memorabilia, mugs, Ghost In The Machine

B.T. WATANABE

• Fax: 425-688-8120

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

DAVID BLAMIRES - David Blamires Group NOVA STEVE COLEMAN - Rhythm In Mind RCA Victor RICHY KICKLIGHTER - Myakka Ichiban LESLIE LETVEN - Make It Right Sin Drome CHARLES LLOYD - Acoustic Masters One Atlantic DON PULLEN - New Beginnings Blue Note
DON PULLEN - Random Thoughts Blue Note
NELSON RANGELL - To Begin Again GAIA (Gramavision)
DAVID SANCHEZ - The Departure Columbia

- 212 Emerald Circle, South
- Whitmore Lake, MI 48189-8263
- Phone: 734-449-8807

KURT COLE

Want list (vinyl LPs) American & Import releases - I am seekin the following LPs in G to NM condition, Most of these are follorecords along with a couple of Rock & Folk-Rock titles also, These LPs hail from the USA, Scotland, England, Canada and treland. I'm looking for first pressings of the US albums in stere and other details, as noted. In the case of international LPs a late

ARTIST, RECORDING FORMAT LARFL & CATALOG NUMBER GORDON BOK - (self titled) Verve Folkways 1967-stereo (FTS

JUDY COLLINS - concert Elektra, 1964-Guitar Player label-stereo

(EKS-7280)
ROBIN & BARRY DRANSFIELD - Popular to Contrary Belief Free Reed. 1977 (FRR-018)
FINDASK - Near Enough Far Enough Open Door 1983 (ODR-?)
FIVE HAND REEL - Nothing But The Best RCA 1980 (PL-25267) DICK GAUGHAN - True & Bold songs of the Scottish miners Stud

DICK GAUGHAN - Call It Freedom Celtic Music 1988 (CM-041) JETHRO TULL - Living In The Past Reprise 1972 Steamboat label (MS-2106) NIC JONES - Ballads & Songs Trailer, 1970 or Highway label

(LER-2014) NIC JONES - (self titled) Trailer 1971 or Highway label (LER-TOMMY MAKEM - A Room Full of Song Columbia 19?? (ES-

TOMMY MAKEM - Four Green Fields Image or Hawk labels (4920/HALP-136)

MAKEM & CLANCY - Collection Shanachie 1980-Hearth Scene label (52001)
STAN ROGERS - Fogarty's Cove Barn Swallow 1977 (BS-1001) SPIRIT - The Best Of Enic 1973-Yellow label (KE-32271) BRIDGET ST. JOHN - Ask Me No Questions Dandelion, 1970 (D9-

TRADER HORNE - Morning Way Janus 1970 (JLS-3012)
MARTYN WYNDHAM READ - (self titled) Trailer 1971- or Highway label (Ler-??)

MARTYN WYNDHAM READ - Harry The Hawker Is Dead Argo 1973 (ZFB-82)
MARTYN WYNDHAM READ - Andy's Gone Broadside 1979 (BRO-

DAVID W. HOUSER

- 711 Cherry Dr.

• Hershey, PA 17233 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER MANTOVANI ORCHESTRA - Maestro CS or CD pair PDK-2-1170

- **JAMES BAIRD**
- PO Box 132 . Port Townsend, WA 98368

• E-mail: seahawks_1976@yahoo.com I'm looking for the following in VG+ or better condition

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER THE BAD ROADS - Blue Girl/Too Bad 45 JIN 210 1967 JOHN FOGERTY - Comin Down The Road stereo-mono 45 Fantasy 717 1973

BANDOLERO - Life Is All Love Is All LP (reissue) label? catalog?

- HERNANDEZ
- 915 Highland Ave., #115

Duarte, CA 91010

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER B. BARDOT - Girl In The Bikini LP PLP33-1002 A. NORTH - The Bad Seed LP LPM-1395 B. HERRMAN - Child Is Born 10" LP MCA-TV C-55

O/C - Body In The Seine LP Priv.IbI-VB-001

MARCUS D. MEBES

- 5901 Yarbrough Road
- . Shrevegort, LA 71119 Phone: 318-635-1252

. F-mail: BARINGER2K@aol.com

Looking for ENYA videos - no copies glease! ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

ENYA - May It Be video VHS or DVD ENYA - Only Time (remix) video VHS or DVD ENYA - May It Be CD US or import LOREENA MCKENNITT - Bonny Swans video VHS or DVD

DEAN HANSON

- 34922 150th St. NE
- · Goodridge, MN 56725

Must complete my Marx and CCR collections! Help! Write! ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

TOMMY FOGERTY AND BLUE VELVETS (CCR) - Yes You Did/Now You're Not Mine any format
GROUCHO MARX - The King And The Chorus Girl (co-wrote

For Great Performances Advertise In GOLDMINE CLASSIFIEDS

YOUR ALPHABETIZED INDEXED MARKETPLACE IN EVERY ISSUE OF GOLDMINE

100000000000000000000000000000000000000	10.710.700					\			
Albums For Sale500	00	Comedy Wanted	5116	Girls Groups Wanted	5216	New Wave Wanted	5316	R&B For Sale	6410
Albums Wanted 500	01	Compact Discs For Sale	5117	Genesis/Gabriel/Collins	5220	90s Rock For Sale	5220	R&B Wanted	
Alternative Rock For Sale50	10	Compact Discs Wanted		Grateful Dead	5225	90s Rock Wanted	5321	Rockabilly For Sale	
Alternative Rock Wanted50	11	Compilation For Sale		Heavy Metal For Sale	5230	Original Cast/Broadway	5226	Rockabilly Wanted	
Announcements 50	15	Compilation Wanted	5121	Heavy Metal Wanted	5231	Photographs For Sale	5323	Search Services	5416
Auctions502	20	Computer Software For Sale	5125	Jimi Hendrix	5235	Photographs Wanted		70s For Sale	5420
Audiophile For Sale	25	Computer Software Wanted	5126	Imports For Sale	5240	Picture Discs For Sale		70s Wanted	5425
Audiophile Wanted	26	Convention/Shows	5130	Imports Wanted	5241	Picture Discs Wanted	5226	78s For Sale	
Audio Tapes For Sale	30	Country & Western For Sale	5135	Independent Labels For Sale	5245	Picture Sleeves For Sale	5240	78s Wanted	5431
Audio Tapes Wanted	31	Country & Western Wanted	5136	Independent Labels Wanted	5246	Picture Sleeves Wanted	5241	Sheet Music For Sale	
Autographs503		Dance Music For Sale	5140	Michael Jackson	5250	Pink Florid		Sheet Music Wanted	5430 5436
Beach Boys For Sale	40	Dance Music Wanted	5141	Jazz Instrumental For Sale	5255	Pink Floyd Popular Vocalists For Sale		Frank Sinatra For Sale	5436
Beach Boys Wanted504	41	Bob Dylan		Jazz Instrumental Wanted		Popular Vocalists Wanted	6251	Frank Sinatra Wanted	5440
Beatles For Sale504	45	Doo-Wop For Sale	5150	Jazz Vocalists For Sale	5260	Posters For Sale	6266	60s For Sale	5441
Beatles Wanted504	16	Doo-Wop Wanted	5151	Jazz Vocalists Wanted	5261	Posters Wanted	6356	60s Wanted	5445
Big Bands For Sale505	50	Easy Listening For Sale.	5155	Jukeboxes		Power Pop For Sale	5357	Soul For Sale	5446
Big Bands Wanted	51	Easy Listening Wanted	5156	KISS For Sale	5270	Power Pop Wanted	5350	Soul Wanted	5450
Bluegrass For Sale505	55	80s Rock For Sale	5160	KISS Wanted	5271	Elvis Presley For Sale	5360	Soundtracks For Sale	5431
Bluegrass Wanted	56	80s Rock Wanted	5161	KISS Wanted	.5275	Elvis Presley Wanted	5361	Soundtracks Wanted	5450 5456
Blues For Sale506	50	World Music For Sale	5165	Laser Discs Wanted	5276	Press Kits For Sale	5365	Spoken Word For Sale	5450
Blues Wanted506	51	World Music Wanted	5166	Led Zeppelin	5280	Press Kits Wanted	5366	Spoken Word Wanted	5461
Books For Sale506	55	8 Track For Sale	5167	Madonna	5285	Prince	5370	Bruce Springsteen	5/65
Books Wanted506	56	8 Track Wanted		Magazines For Sale	5290	Progressive Rock	5373	Stereo Equipment	5470
Business Opportunities507	70	EPs For Sale	5170	Magazines Wanted	5291	Promotional Items For Sale	5375	Storage Units	5476
David Bowie507	75	EPs Wanted	5171	Marillion	5293	Promotional Items Wanted	5376	Barbra Streisand	5478
British Invasion For Sale508	30	Fan Clubs	5175	Memorabilia For Sale	5295	Psychedelic For Sale	5380	Supplies For Sale	5480
British Invasion Wanted	31	Fanzines	5180	Memorabilia Wanted	5296	Psychedelic For Sale	5381	Surf Music For Sale	5486
Kate Bush508	35	50s Rock For Sale		Mini Discs For Sale	5297	Punk For Sale	5385	Surf Music Wanted	5486
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TINA TURNER fans, looking for video tape of concert. The concert was broadcast on Dec. 4th on WCBS TV and was called Target Presents Tina Turner. Have audio/video tapes to trade. 516-317-1566.

VIDEO TAPES wanted. Don Johnson and Philip Michael Thomas guest starring or hosting on various talk and award shows past and present. Send inquiries to: Stacy McCann, 33 Niles Hill Rd., New London, CT

WANTED ON VHS. Looking for Tears For Fears, Tears Roll Down, greatest hits from Fears, Tears Roll Down, greatest hits from 1982 to 1992 on video. Rob Logan, 518 Earl Drive, Northfield, IL 60093-1106. robjlo-



(Reissues from page 70)

worth of folk music or a trip down the memory lane of your own hippy-dippy festival days, it won't disappoint. Learn more about the project by visiting www.slicedbread.com.

- Hank Davis

RUBBER CITY REBELS Re-Tired White Noise (WNR 004 2)

Based in Akron, Ohio, the aptly named Rubber City Rebels began their career as a cover band inspired by the nascent punk rock scene, not to mention the galvanizing effect of seeing The Heartbreakers live in Cleveland in 1976. Though they never made it to the big leagues, the Rebels could hold their own against any of their equally unvarnished peers. Re-Tired — which includes both their 1977 self-produced Clone Records release From Akron and a live recording from that same year at an Akron bar called The Crypt — captures the Rebels in all their ragged glory in the days before they honed their chops and became more technically proficient.

AND PORTUGUESE!

The Rebels also had a sense of humor. On the high-voltage "Kidnapped," singer/rhythm guitarist Rod Firestone delivers this rich kid's lament (he's a whining kidnap victim) with Ramones-style humor ("I wish I was poor/I can't take it no more") while the delightfully dumb "Child Eaters" is an Alice Cooper-inspired number sung with a phony British accent.

Other highlights include the almost melodious "Such A Fool" (which expresses regret at being a high-school dropout) and their own high-powered anthem "Rubber City Rebels." These songs — and more — are repeated in an even more intense fashion on the live portion of the record. Never mind that the sound quality is muddy — that only adds to the air of inspired sloppiness at play here. Firestone sounds looser and more animated in a live setting which, aside from the aforementioned originals, also features punked-up versions of The Ventures' hit "Pipeline" and Paul Revere And The Raiders' "Just Like Me," which the Rebels attack with unbridled relish.

This is what music sounds like when it hasn't been robbed of its sense of immediacy and spontaneity by big production values. Re-Tired is the real deal.

- Tierney Smith

AL CASEY A Man For All Sessions Bear Family Records (BCD 16579 AH)

The 32-song compilation A Man For All Sessions covers guitar session-master Al Casey's career from 1956-1963 with one track added on from 1993. There are great liner notes with his biography and an early discography that matches the songs on this CD, although the song info numbers do not line up with the order of the program. Photos include Casey with Duane Eddy, Lee Hazelwood, and Casey's vocalist/guitarist wife Corky and of course pictures of him in the studio and at other events.

His clean, tremoloed reverb-drenched sixstring guitar approach is used throughout. He covers a couple of classic Eddy tunes with Eddy such as "Ramrod" and "Caravan." Later on Casey performs "Forty Miles Of Bad Road" without Eddy. Casey sings and plays guitar on "Willa Mae," a cool rockabilly tune with Eddie Cochran on guitar. The hilarious "Guitar Man" on the Casey/Hazelwood original features Hazelwood on vocals.

A great deal of these songs are pretty much the 1-4-5 progression, but he whips some fine jazz performances too. On the instrumental "Tenderly," he rolls off some of the treble on his guitar. The jazz standard "Green Dolphin Street" has those groovy chords supporting Jim Horns' excellent flute work, and the tune includes Casey's tasty guitar solo. He plays some cheesy organ on Cookin'." Several cuts include solo vocalists with Casey's guitar used as a support tool. Johnny Lane on "Big Tragedy" and Jody Reynolds' "Endless Sleep" have Casey's signature tremolo guitar licks. Jimmy Spellman's "Doggonit" have almost an early George Harrison sound, but wait a minute - this was recorded in '57! "Swingin' Sheppard Blues," recorded in '93, has Casey go back to that late-50s/early 60s tone that he's obviously most comfortable with. There is lots of music history here.

It seems that every cut features honest guitar playing and live performances in the studio. The sound quality is good, considering when it was recorded. After this, Casey went on to being a studio cat playing his axe on Monkees albums, among others.

- Guv Lee

SEL ZEOFO THE SINGLE VERSION OF THE GIRL FROM IPANEMA", HOWEVER, FEATURED ASTRUD'S ENGLISH LYRICS ONLY AND SPOTLIGHTED GETZ'S COOL TENOR
SAX TO TREMENDOUS EFFECT! THE REST OF THE MATERIAL HERE IS JUST AS SATISFYING AND CONTINUES TO GOUND FRESH NEARLY FOUR DECADES LATER! STAN GETZ WAS BORN IN PHILA DELPHIA IN 1927, GETZ | GILBERTO AND BEGAN PLAYING THE SAXOPHONE AT AN EARLY AGE. DURING THE EARLY SIXTIES, STAN

GETZ RELEASED A SERIES OF MIGHLY SUCCESSFUL BOSSA NOW LPS...

VAZZ SAMBA" (742), RECORDED WITH

GUITARIST CHARLIE BYRD, FEATURED

A TUNE BY ANTONIO CARLOS JOBIM

CALLED "DESAFINADO" * WHICH SOLD OVER

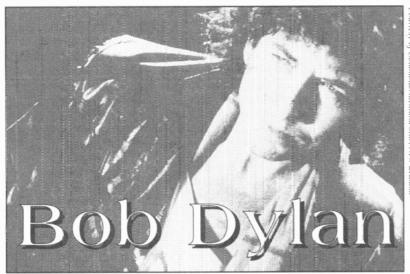
A MILLION COPIES AS A SINGLE, MAKING

A MILLION COPIES AS A SINGLE, MAKING

WORLD! REALIZING THEY WERE ONTO SOME WORKING PROFESSIONALLY IN NYC BEFORE HE WAS TWENTY YEARS OLD! HIS EARLY YEARS WERE SPENT IN THE BIG BANDS OF VACK TEAGARDEN, STAN KENTON, JIMMEY DORSEY AND BENNY GOODMAN, BEFORE BECOMING A PART OF THE WEST COAST VAZZ SCENE! BY THE FIFTIES GETZ WAS RECORDING REGULARLY WITH MANY OTHER VAZZ GREATS, INCLUD-REALIZING THEY WERE ONTO SOME THING, THE FOLKS AT VERVE QUICKLY FOLLOWFD UP WITH "BIG BAND BOSSA NOVA" (1962),
"JA22 SAMBA ENCOPE" (1963) - WITH A COMPLETELY DIFFERENT SET OF MUSICIANS THAN
"YAZZ SAMBA" - & THE LP FEATURED HERE:
"GET AND PROTECTION SOLLY THE ING DIZZY GILLESPIE MOSE ALLISON AND HONEL HAMPTON! ASIDE FROM HIS BRAZILIAN VAZZ LPS OF THE 1960'S, GETZ WAS FEATURED ON "JAZZ SAMBA"- & THE LP FEATURED HERE:
"GET Z/GILBERTO" FROM 1964/THE BIG
SINGLE FROM THIS ALBUM WAS "THE GIRL
FROM I PANEMA", WHICH HAS REMAINED A
PERENNIAL BOSSA NOVA STANDARD TO THIS DAY,
SELLING MILLIONS OF COPIES WARLOWIDE AND
WINNING THE GRAMMY FOR RECORD OF THE YEAR
1964/ FEATURING THE VOCALS OF ASTRUD GILBERTO (VOAO'S WIFE), THE SONG AS IT APPEARS
ON THE ALBUM HAS LYRIOS IN BOTH ENGUSH
AND PORTUGUESE! THE SOUNDTRACK TO THE FILM "MICKEY ONE" (1965) / HE ALSO CONTINUED HIS LONG-TIME ASSOC-IATION WITH VERVE RECORDS INTO THE SEVENTIES AND REMAINED ACTIVE RIGHT UP UNTIL HE DIED OF CANCER 公公公公 IN 1991/ MY ONE DOWAR COPY PLAYS OKAY, BUT I BADLY NEED TO UP-GRADE! I'M SURE YOU CAN GETTHIS ON CO, TOO,

* MEANS SUGATLY OUT OF TUNE!

Coming to ...



ab Dylan is the voice of the '60s generation, and while he just turned 60, the folksinger is showing no signs of slowing down, releasing "Love And Theft" late last year and touring incessantly. A look back at his early career is Don't Think Twice, the acclaimed film of Dylan's 1965 tour of England by influential film documentarian D.A. Pennebaker. The film not only broke new ground, but it also launched Pennebaker's career in rock filmmaking, which included 1967's Monterey Pop Festival, '72's Keep On Rockin', Jimi Hendrix At Woodstock, David Bowie's Ziggy Stardust And The Spiders From Mars and many more. Pennebaker describes the pros and cons of working with Dylan and many other rock artists, and he explores the evolution of rock moviemaking up to the present day.

Also in this special Dylan issue is a list of the Top 25 most collectible Dylan recordings and a special focus on Freewheelin' Bob Dylan and why it's the hobby's most expensive album.

Advertisers: Stock your ads with Dylan items or items from all artists, genres and eras and reach Goldmine's active, buying readership.

ISSUE DATE

MAILING DATE

ON SALE Feb 22

Advertising deadlines

DEADLINE	ISSUE DATE	MAILING DATE	ON SALE DATE
Thursday	Friday	Thursday	Friday
Jan 24	Feb 22	Jan 31	Feb 8
Feb 7	Mar 8	Feb 14	Feb 22
Feb 21	Mar 22	Feb 28	Mar 8

FOR AD INFORMATION: Call Trevor Lauber, Joanna Gillund, 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.

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Charge Card holders, call toll-free: 1-800-258-0929

(Please Mr. Postman from page 8)

Who sings that song?

The other day a friend and I were sitting in a burger joint listening to some great oldies. Most were one hit-wonders. I used to be somewhat of an authority on "who sang that song" but have slipped somewhat in recent years. However, being someone who can't get it out of my head until I know the answer. I made notes about the songs and came home to do some research. I spent hours looking on the Internet for answers and was not able to find the right site. Which brings me to my question — is there such a place to go for just plain of basic information on matching title to artist? For several of the songs, I knew the title but couldn't think of who sang it. Others, I knew the artist but did not know the name of the song. It is driving me crazy. Does anyone know of such a Web site?

> - Debbie Wilson Houston TX

February 8, 2002

[Debbie, your dilemma is one that everyone faces from time to time. Just hope you're not on Weakest Link or Who Wants To Be A Millionaire when you're musically stumped! There are a number of options. Pick up a copy of Joel Whitburn's Top Pop Albums 1955-2001 (just released!) and his Top Pop Singles 1955-1999 reference books. These list all the Billboardcharted albums and singles, with cross-references in the back of the Singles book alphabetically listing song titles and who sang them. Plus, the album book lists all the songs from a particular artists and what album they were on. We use these references daily at Goldmine. They're extremely helpful to anyone involved in music. You can also pick up price guides, such as the new Goldmine Price Guide To 45 RPM Records, Third Edition, by Tim Neely, which lists both charted and noncharted 45s by artist. As for Web searches, some sites to check out include www.lyrics.com. www.lyrics.astraweb.com and www.kissthis guy.com (in case the lyrics were misheard). One can also use a search engine such as Google or Lycos. For example, if only few words of a song are known, such as "letter cassette loneliness truth beauty," type those words in a search engine. along with "Lyrics." The search engine will often pull up the full lyrics (in this case, to "No Aphrodisiac") and the artist (The Whitlams). You may also want to use AskJeeves.com - phrase the question as "Who sang 'bustle hedgerow may queen" or something like that, and it should point you to Led Zeppelin's "Stairway To Heaven." Another solution is to go to a record collecting Usenet newsgroup such as rec.music.collecting.vinyl and ask, "Who sang that song" and give the lyrics. There are plenty of Name That Tune contestants who can help you out there! You can also go to sites that sell CDs such as www.towerrecords.com, www.cdnow.com or www.cduniverse.com. In addition to artist and the title of the CD, they all have the capability of searching by song title, assuming, of course, that the song is available on an in-print CD. This should help out when the ol' brain won't respond! Thanks to Goldmine's Tim Neely and Chuck Miller for also helping out on this. — Ed.)

Nektar — overlooked band

Liust want to second Camaro Ed's request for an article on Nektar, one of the more overlooked prog bands of the 1970s (Goldmine #561, Jan. 25, 2002). Also, Nektar will be performing for the first time in more than 20 years at the NEARfest progressive rock concert in Trenton, N.J., in June along with Caravan. Steve Hackett, Le Orme and six other bands.

- Dave Jacobs Hamilton N!

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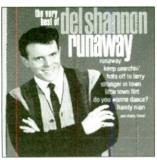
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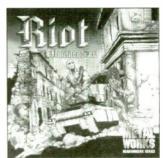
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February 8, 2002



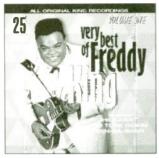
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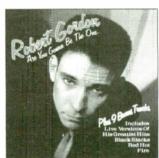
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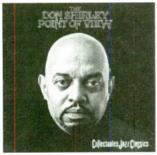
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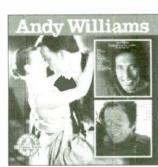
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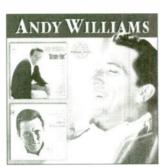
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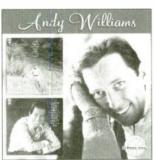
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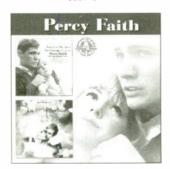
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