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Issue 479 December 4, 1998
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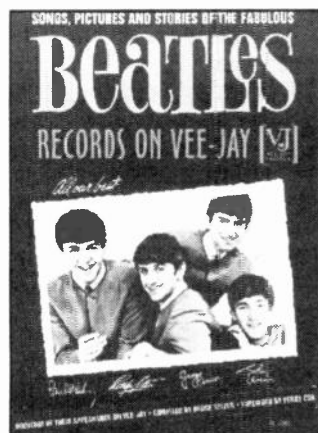
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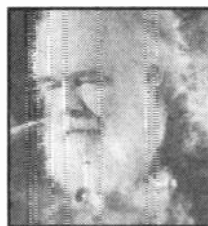
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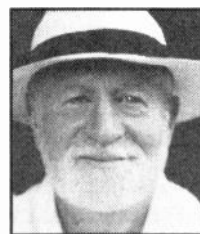
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World Radio History

Please Mr. Postman

Chris Hillman review appreciated

Great review of Chris Hillman's *Like a Hurricane* (Goldmine #478, Nov. 20, 1998). I do question Lee Zimmerman's comment about The Searchers being influenced by the Byrds. He got it backwards. The Byrds were influenced by The Searchers and have stated so. By the time the Byrds started the Searchers had already seen their heyday.

— Jim Finn
via Goldmine Online

Steve Morse/Deep Purple correction

Ooops... it seems that I goofed in my own letter concerning a minor goof! In my letter to Mr. Postman printed in the November 6 issue I accidentally stated that Steve Morse joined Deep Purple in November of 1995. I meant to say he joined in November of 1994! My apologies to all *Goldmine* readers as well as to the legions of Purple fans out there.

— Chris Clark
Statesville, NC

What will happen to our rare collections?

Well I have a new toy today and it's call a CDR burner. It simply makes getting all your collection now onto personal CDs. Great! But now I'm seeing more rare stuff available at cheaper prices as people just prefer to keep a digital recording than a piece of vinyl that everyday loses more value as a majority of people aren't into picture sleeves or matrix numbers. Yes it's nice to have a piece of history with an acetate of an unreleased song but in due time, that song will appear in bootleg CD an as more and more CD burners become cheaper. Heck, the CDR companies are practically giving away blank CDs with these ridiculous rebates they offer. Collecting music as we know will be very homogenous. In my opinion, it's a matter of time before I see the record industry start reacting to piracy since their bottom line will be affected.

Will there be record collectors 15 years from now or will we be trading CDRs in the future. Heck what about *Goldmine* too.

— Concerned collector Mike DePaz
Miami, FL

PS: I collect an Eighties band called Erasure, what about a complete profile on pop's most under-rated songwriter — Vince Clarke who was in other Eighties bands — Yazoo and Depeche Mode. The man has more than 35 Top Twenty U.K. hits!!

[We have, of course, been discussing what will happen to collecting in the future with the advent of CDRs. Of course, if we really knew for sure what was going to happen in the future, life would be a piece of cake. When CDs came about, everyone tolled the death bell too, and vinyl is still collectible (see our news story in this issue on the \$17,820 Elvis Sun 45). It's obvious with CDRs and the internet that there will be a downturn to some degree. However, there will always be hard-core collectors who want original recordings, picture sleeves, memorabilia, etc. Whether that core group of

LETTER FROM THE EDITOR

Vocal Hall of Fame a dream come true

The weekend of October 30, 1998 was one of those magical musical memories that will stay with me and the rest of those attending the Vocal Group Hall of Fame Inductions for many years to come. It's one of those "you had to be there events" like Woodstock. And it will be an event that will grow year after year now that vocal harmony groups have a "home" to return to.

The people behind this incredible endeavor, Tony Butala, whose early-60s dream has finally come true, James E. Winner, the financial backer seeking to revitalize he and Tony's hometown, Linda Stewart-Savach, chief operating officer of the Hall's Foundation, and Jack "Johnny Angel" Hunt, head of the induction ceremonies committee, are to be congratulated for the class act that occurred in Sharon, Pa.

Meeting all the inductees was an incredible personal experience. And the concerts during the weekend were near-spiritual experiences. I take that back, they were spiritual experiences, especially Drifter Bill Pinkney's concert Halloween night. He melted the audience with "White Christmas" and his glowing smile. A true artist at work. It was also the first time I had seen the Lettermen. Tony and the gang put on an exceptional show.

And special thanks to all of you *Goldmine* readers who took the time to vote last summer. Your votes were appreciated by all the inductees. It won't be long until we have the 1999 ballot inserted into *Gold-*

mine, so stay tuned.

Other highlights of my trip to Sharon included a first-time meeting with *Goldmine* columnist Chuck Miller. Chuck hit the freelancer motherlode as he interviewed a number of the inductees; watch for stories in 1999.

We also had the immense pleasure of visiting Paul Mahwinney's Record Rama store in north Pittsburgh. A truly incredible stash of 45s, albums and CDs (the world's largest collection) and a pretty intense record database. If you are in the area, it is worth the visit to his new digs, which are in the basement of a strip mall in an old disco, the layout of which works out extremely well.

I am still awaiting the day when I can attend one of the Keystone Record Collectors' monthly record swaps (see our article on them in this issue). I have corresponded with members for a long time. Their club's longevity and reputation are to be congratulated.

Remarks that the hobby is in the doldrums seem to be contradicted by the recent Good Rockin' Tonight auction reported in our Grapevine section in this issue. \$17,820 for an Elvis Sun 45; a cracked Robert Johnson 78 for \$3,575; an average of \$135 per piece in a 3,100-item auction — sounds like things are heating up in the collectible record area. Until next issue, have a Happy Thanksgiving and happy hunting.

— Greg Loescher

collectors grows or decreases is all conjecture at this point. As for Goldmine, we'll still be around as we publish the historical articles, interviews, discographies that collectors will still be interested in. Thanks for your comments. Goldmine is also interested in any thoughts on this subject from other collectors, dealers, musicians and record label professionals. We'll see what we can do about a Vince Clarke story. — Ed.]

Chubby Checker not first

Whether Chubby Checker deserves to be in the Rock And Roll Hall Of Fame is for others to decide. But to call him "the first African-American to be accepted by all the world," as David Judovin did in his letter (*Goldmine* #477), is simply ridiculous. I was born and raised in Germany and lived there during the formative years of rock and roll. Next to Elvis, the artists we listened to and admired most were Chuck Berry, Little Richard and Fats Domino, and that was years before anyone had ever heard of Chubby Checker!

Then there was this jazz dude that everybody was crazy about. What was his name

again? Oh yeah, Louis Armstrong. He was black, wasn't he? You see, we were teenagers hungry for every new sound that came across the pond, and we were absolutely colorblind. It was the music that mattered, not the performer's skin color. Of course, when Chubby Checker came along we welcomed him too. He just wasn't the first.

— Hans J. Spurkel
Woodland Hills, CA

Carl Perkins remembered

Thank you so much for the Carl Perkins interview in your Beatles issue (*Goldmine* #477, Nov. 6, 1998). I had the pleasure of seeing Mr. Perkins and his sons perform near Detroit in the late 1980s. I was overwhelmed by, not only his music, but more by his graciousness and obvious appreciation for his audience. I have never been witness to such a humble and admirable performer before or since. Your interview only confirmed and reminded me of what a truly remarkable human he was. His recent death is surely a huge blow to anyone who ever was graced by this man's presence. Thanks again and keep up the great work.

— Steve Baldwin
via Goldmine Online

[We agree. Carl was a class-act and he plays an integral part in the development of rock 'n' roll yesterday and today. — Ed.]

Bing Crosby in a box

I have a box with 17 extended play records of Bing Crosby's songs, (I believe they are his hits — if anything could contain all his hits), and an autobiography of all the songs he made.

I would like to ascertain the value of this set as I no longer have a phonograph and wish to sell them. Believing them to be of value, I refuse to just take any price and am attempting to learn just what value they have. Any and all help will be appreciated. Thank you, sincerely.

— David Huffman
via Goldmine Online

[The album box version that these 45s came from is worth about \$150 in near mint. That would be a good ballpark figure for the 45s box set as well. — Ed.]

Reissue Sweet Smell of Success

I have read in your latest issue that you will occasionally entertain some suggestions for CD re-issues. I would like to see the soundtrack to the '50s classic *Sweet Smell of Success* that featured the Chico Hamilton Quintet to be made available. I have sent e-mails to a couple of jazz labels but they did not even bother to respond.

— Jeffrey Slott
via Goldmine Online

[It doesn't surprise us that the labels didn't respond. Most labels do not have the personnel to respond to every letter they receive. But perhaps by placing this letter in Goldmine, they will see your request. — Ed.]

Drive for The Outlaw Music Channel

I am launching a campaign to encourage Direct TV, the satellite television service, to add Willie Nelson's The Outlaw Music Channel to its lineup. This channel shows wonderful old country and western programs from the 1960s-70s. *Goldmine* readers can help by writing to this address:

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I thank everyone's help in this matter.

— Rick Tindall
Maxwell, IN

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Grapevine



The Pretty Things left to right: Wally Waller, Dick Taylor, Phil May, John Povey, Skip Allen and Frankie Richard.

Pretty Things Reunite, Hotel Industry Braces For Onslaught

More than twenty years after they last sought to conquer America, England's notorious Pretty Things have decided to storm U.S. shores once again. Coinciding with the reissue of their '60s and '70s catalog on Snapper Music, the band's original lineup — Phil May (lead singer), Dick Taylor (guitar), Jon Povey (keyboards), Wally Allen (bass), and Skip Alan (drums) — reunited several months ago, and plans are underway to begin a world tour this spring. In addition, the Pretties have completed work on a new album (untitled, as yet) to be released in February.

At first blush, the Pretty Things would seem unlikely candidates for popular resurrection. Though long revered in their homeland, the group never met with much stateside success. The Pretties began their career in the mid-60s as a hard-edged blues unit with a penchant for raucous behavior. Among their early fans was a teenaged David Bowie, who in later years would acknowledge the group by including two of their hits on his 1973 covers album, *Pinups*. By 1967, however, the band had turned its sights on psychedelic pop. Working alongside the Beatles and Pink Floyd, the Pretties spent nine months at Abbey Road Studios crafting *S.F. Sorrow*, an album generally regarded as one of rock's first concept albums.

"It was extraordinary, in those days being at Abbey Road," says May, speaking from his home in England. "It was like going to work at Fort Knox every day. Since the Beatles were there, once you were inside you were locked in. You had to drive through hundreds and hundreds of screaming kids, and then you were there 'till five o'clock in the morning, when all the kids would be gone. One felt a sense of being in a kind of experimental station. It was a wonderful place to be, but it was also very strange."

Upon its release in Britain in 1968, *S.F.*

Sorrow was hailed as a masterpiece, but distribution problems and label blunders doomed the album to commercial failure in the U.S. Although the recording was completed months before the Who released *Tommy*, the Pretty Things' album didn't hit American record stores until months after Pete Townshend's rock opera had already appeared on the shelves.

"We got crucified in the American press," May says simply. "People accused us of jumping on the *Tommy* bandwagon. Some of these people later wrote follow-up articles, in which they apologized for taking the wrong stance, but by then it was too late."

Similar problems continued to plague the Pretty Things in subsequent years. Not long after the band signed to Led Zeppelin's Swan Song imprint, for instance, organizational disputes scuttled that label's success, and in 1975 the group split up out of frustration.

Happily, Snapper Music's lovingly-rendered reissues go far toward rectifying past misfortunes. In addition to remastering each CD from the original tapes (but preserving, where appropriate, the original mono mixes), the label has fleshed out the material with generous helpings of bonus tracks and multimedia enhancements. The label also arranged for the band to headline New York's Cavestomp festival, a 3-day event which mixes garage rock pioneers with current members of the underground rock scene.

"It's been a long fight," says May. "We had so many legal situations to attend to, it almost killed off the band. But things are good now. We've already got enough material for another two albums, after we finish this one. We always said we wanted to come back as a writing force, and not just to play old stuff. We wanted to come back and go forward."

—Russell Hall

GRAPELEAVES

Venerable singer/songwriter Curtis Mayfield continues to recover from a leg amputation operation, slowing work on his expected album. Mayfield was paralyzed from the neck down in a 1990 accident when struck by a falling light tower during a performance, but resumed recording with the 1996 release *New World Order*. Well wishers are encouraged to mail Curtis Mayfield c/o The Sussex Group, 707 Lake Cook Rd., Suite 100, Deerfield, IL, 60015... Rhino is releasing *Teletubbies: The Album*. Contrary to rumor, no one from this magazine was involved... A street in Clarksdale, Miss. has been renamed John Lee Hooker Lane... 32 Records has released *The Professor*, a compilation of late-70s early-80s recordings by Jimmy Heath... Duran Duran have released *Greatest*, a collection of, not surprisingly, greatest hits... Taragon has released *The Very Best Of Vaughn Monroe*... Fats Domino will receive the 1998 National Medal Of Arts in a White House ceremony... Sony Legacy is releasing *XX*, a collection of 13 previously-unreleased tracks from Toto... Velvel is reissuing *The Kinks Present A Soap Opera*, *Schoolboys in Disgrace*, *Sleepwalker* and *Misfits* by The Kinks... George Michael has released a 2-CD greatest hits set on Epic which includes two new recordings... ESD has reissued Wendy Carlos' score to *A Clockwork Orange*... DCC Compact Classics has released *The Best Of Judy Collins* on 24-Karat Gold CD... Snapper Music has re-

sued John Cougar Mellencamp's first two albums, *Chestnut St. Incident* and *The Kid Inside*, with previously unreleased tracks... *Let The Heartaches Begin*, a 2-CD set of Long John Baldry's Pye recordings, is available on Sequel... The Rolling Stones have released a live album drawn from their latest tour. Guests on *No Security* include Dave Matthews singing on "Memory Motel," and Joshua Redman playing sax on "Waiting For A Friend"... Hollywood is reissuing Queen's first eight albums in a single box set called *The Crown Jewels*... *One Flame Laid Bare By Desire*, the new album by Black Tape For A Blue Girl, is due on shelves in January... Sundazed is reissuing Albert King's 1967 release *Born Under A Bad Sign* on vinyl... Motley Crue have released a 17-track greatest hits album, which includes liner notes by the group themselves... Former *Goldmine* editor Jeff Tamarkin is currently planning a book on the Jefferson Airplane and related projects. He's asking fans to help by contributing copies of articles and reviews, photos, discographical information and other miscellany. He can be reached by Email at JeffTamar@aol.com or by snail mail at P.O. Box 497, Hoboken, N.J., 07030... Smithsonian Folkways is releasing *The Mississippi: River Of Song*, a 2-CD set... Atomic Theory Records has released *Hustlin' Man Blues* by Willie Murphy and *The Angel-Headed Hipsters*, winner of Best Blues Album Of The Year at the Minnesota Music Awards...

PBS Sessions To Feature Varied Guest List

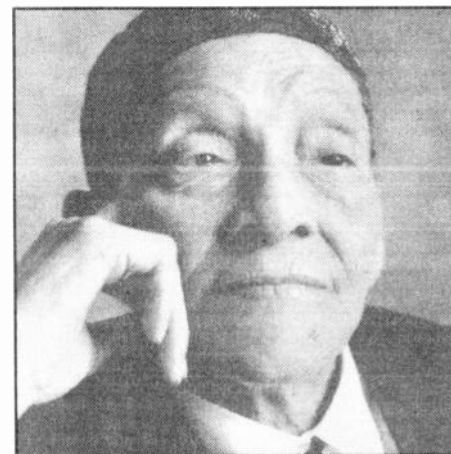
NEW YORK — *Sessions at West 54th*, the innovative public television musical performance program, has launched its second season with a lineup sure to have something of interest to the most discriminating of music fans. Taped at the Sony Production Facility on West 54th Street in New York before small, intimate audiences, *Sessions at West 54th* — which airs weekly on many public television stations around the U.S. — attempts to offer something for every musical taste.

This season's lineup of live performances includes programs on Lou Reed, Jimmy Scott, the Brian Setzer Orchestra, Elvis Costello and Burt Bacharach, Cowboy Junkies, Lyle Lovett and Lucinda Williams, among others. The program was designed to put the focus on the artist or band, to be a coffee house for the airwaves. The intent from the program's inception was to feature a diversified mix of rock, jazz, blues, country and folk performers and bands.

"These are rare and compelling live performances that puts public television viewers at the center of the creative process," explains the program's executive producer, Jeb Brien in a news release about the show. "It's an experience ordinarily limited to audiences in small exclusive clubs and performance venues," he adds.

The second season of *Sessions at West 54th* will add another 26 one-hour programs to the archives — and given that most public television stations repeat programs — there should be chances for viewers in most parts of the country to catch their favorite artists.

In most areas of the U.S., the show will



Jimmy Scott

air on Saturday nights on local public television stations, but in the New York/New Jersey area, *Sessions at West 54th* airs Sundays at 11 p.m.

Sessions at West 54th began airing nationally the first weekend in October. The show is hosted by former Talking Heads frontman David Byrne, who was a guest on the program during its inaugural season.

Byrne notes, quite correctly, "usually on TV, we artists, as we are called, get to perform just our current single, if we have one, and many of us don't. Not everyone is a single-type artist. So a lot of great performers get left out because they don't 'fit.' Maybe this is part of the definition of what does 'fit' on *Sessions at West 54th*."

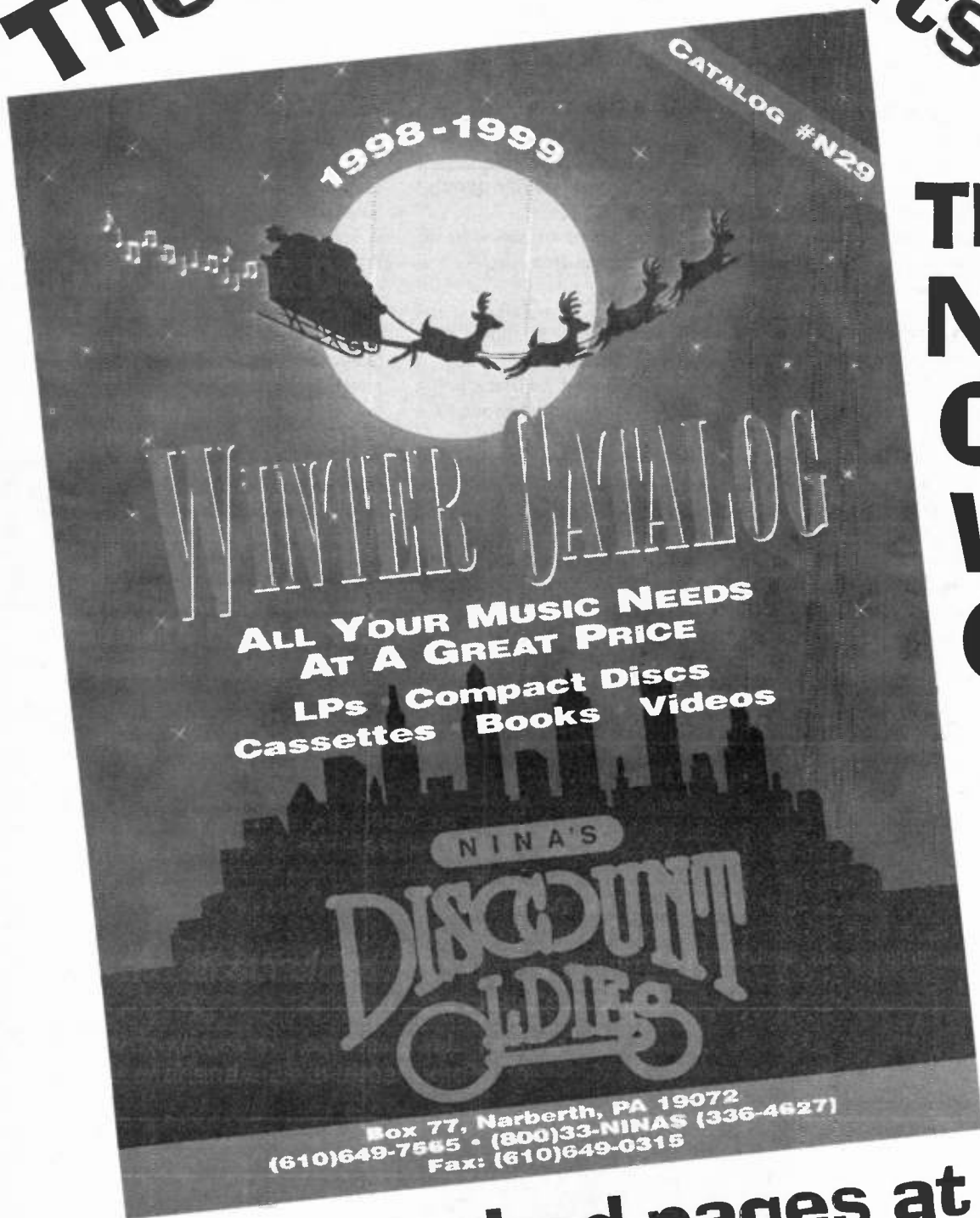
For more information, visit the program's website at www.sessionsatwest54th.com.

—Richard J. Skelly

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Nipper To Make Comeback In Camden

Once home to a major record production factory, the RCA Victor plant in Camden, New Jersey now sits abandoned, many of its buildings razed or vandalized beyond repair.

But today, the original RCA tower, with its four glass paintings of the classic trademark "His Master's Voice," is being restored as part of a waterfront development/tourism project.

The Delaware River Port Authority, who operates the nearby Ben Franklin Bridge between Camden and Philadelphia, has recently entered into an agreement with the Cooper's Ferry Development Association to restore the RCA tower and its multicolored windows as part of a complete revitalization of the Camden waterfront area.

"The DRPA sees the Nipper Building as an important element in the 'two-cities one-waterfront' concept," said Maria Mondile, of the Customer and Community Relations Department of DRPA. "The plan is to attract visitors to our region by offering an integrated historic/entertainment center that will include the proposed Constitution Mall (near Independence Hall), the Liberty Bell, Penn's Landing, the aquarium, the Sony Entertainment Centre and the refurbished Nipper Building, surrounded by other Camden waterfront attractions."

The tower was originally built by the Victor Talking Machine Co. between 1908 and 1916 as "Building 17," and Victrola cabinets were manufactured inside the 500,000 square foot facility. In 1929, RCA commissioned D'Ascenzo Studios of Philadelphia to erect four stained glass interpretations of "His Master's Voice" in the tower windows. When lit from inside the tower, the image of Nipper and his gramophone could be seen throughout Camden and Philadelphia.

By 1939, 10,000 Camden residents worked for RCA through more than two dozen buildings, manufacturing Victrolas, records, cabinets, needles, and more. During the 1940s, millions of records were packaged at the Camden plant and shipped overseas to soldiers and sailors during World War II. Many of RCA's early recordings were also made in Camden, featuring such performers as Enrico Caruso, Al Jolson, George M. Cohan, Louis Armstrong, Fats Waller, Duke Ellington and John Phillip Sousa.

In 1969, RCA replaced its Nipper trademark with a futuristic logo, and the windows were removed from the tower. They were then donated, one window apiece, to the Camden County Historical Society, Widener University, Pennsylvania State University and the Smithsonian Institution.

Ten years later, RCA placed new Nipper windows in the tower of Building 17, as D'Ascenzo Studios created replicas of the original stained glass portraits. Although Nipper's return to the tower was welcomed by the community, by 1991 the portraits were wrecked from neglect and vandalism.

By 1995, the Nipper Building was in such disrepair that the historic organization "Preservation New Jersey" placed Building 17 at the top of its "Ten Most Endangered Historic Sites List."

Those broken windows have been removed, and are being replaced by new stained glass windows, featuring the famous RCA trademark as interpreted by Philadelphia glass artist John Beirs.

"The windows symbolize hope," said William Spearman, manager of the project for Cooper's Ferry, to the *Philadelphia Inquirer*. "It's saying that maybe there is hope that [Camden] will turn itself around. Scavengers were in there, they damaged it pretty bad — all its mechanical systems, such as heating and plumbing. But the structure itself is as solid as a rock. It's reinforced concrete and brick. We are looking at a number of options for [the tower]. This will enhance its marketability. When you bring a developer through, you don't want it to be in the condition that it was in."

This is the third RCA architectural trademark to be restored in the past few years. After selling a 14-foot high Nipper statue in 1977 to a collector for \$1, the city of Baltimore raised \$25,000 to repurchase the statue and bring it back to the city. In 1998, a 24-foot tall Nipper perched upon a former RCA warehouse in Albany, New York was saved from the wrecking ball when the building's new owners spent over \$1 million to restore and repaint the sculpture.

—Chuck Miller



RCA's beloved poster-pooch

Greying But Energetic, Jones Gives Master Class On Classic Country

You don't hear George Jones much on contemporary country radio anymore.

Like his proudly grizzled peers Waylon Jennings, Merle Haggard, and Willie Nelson — all of whom can still sing rings around the latest generic crop of hat acts that clog those very same constipated airwaves — the old Possum has been dispatched into the sunset, at least as far as youth-obsessed programming consultants are concerned.

That sad reality didn't stop a huge crowd from packing Chicago's opulent House of Blues Nov. 7 for an hour-plus Jones concert loaded with the classic hits that have maintained his status as one of country's enduring legends for more than four decades.

His Jones Boys standing seven strong in staunch support, Jones launched into a clever "High Tech Redneck" and looked little the worse for the decades of wear and tear on his obviously resilient constitution. Alternating the tear-jerkers "Once You've Had The Best," "A Picture Of Me (Without You)," and "Tied To A Stone" with the frisky up-tempo "The One I Loved Back Then (The Corvette Song)" and a sassy, Caribbean-tinged "I'll Give You Something To Drink About," the acoustic guitar-wielding Jones kept the hits flowing in rapid succession.

Plagued by sound problems for much of the evening, Jones nevertheless displayed the gift for utterly unorthodox phrasing that has long served him in singular fashion. Swooping low into a bass register several times during the snappy rocker "Smack Dab In The Middle Of Love," Jones complained of a bad throat for no audible reason. ("We've been on the road since '56," he chuckled by way of explanation.)

Although he disappointingly avoided his early classics "White Lightning" and "She Thinks I Still Care," Jones lit into his 1964 smash "The Race Was On" with undimmed enthusiasm. He paused twice to catch his breath while showcasing his fiddle player's sprightly hoedowns, and in the evening's only misstep, introduced a bald-headed Elvis imitator for something intended to be a comic sendup of "Blue Suede Shoes." Whatever it was, the gambit definitely didn't work.

At one point, Jones defiantly struck back at the youth movement blighting today's country market. "We don't swing out on ropes and make smoke come out on stage," he declared, throwing down the gauntlet. "Traditional country music ain't like that."

Jones backed up his bold statement by closing with a rollicking "I Don't Need No Rocking Chair," unleashing all the energy he had left at his disposal as the Jones Boys stormed away behind him. But the most poignant moment occurred a few songs earlier, when Jones paid tribute to his cohorts from bygone days with a heartfelt "Who's Gonna Fill Their Shoes."

It's a safe bet that the shoes of George Jones will remain unfilled. Fortunately, we can still relish his classic country music in person, if not on the radio airwaves.

—Bill Dahl



Elvis Leads Way At Record-Setting Auction

A pristine mint copy of "That's All Right," Elvis Presley's first 45 rpm single, sold for a stunning \$17,820 at the most recent Good Rockin' Tonight auction, the most ever paid for a regular Presley release.

This was just one of many record prices paid for rare records at the phone auction, which took place Oct. 27 and 28.

"This astonishing price shows that the King is still the King," said Gordon Wrubel, president of Good Rockin' Tonight, in reaction to the sale price of Sun 209. Only three months ago, also in a GRT auction, a near-mint copy of the same 45 went for a comparatively inexpensive \$3,602.

Some of the finest known examples of each of the Elvis Presley Sun 45s were up for bid, and each of them brought a record price for the title:

The \$17,820 45 rpm single.



•Sun 210, "Good Rockin' Tonight," went for \$9,900.

•Sun 215, "Milkcow Blues Boogie," generally considered to be the hardest to find of the five original Suns, went for \$8,800.

•Sun 217, "Baby Let's Play House," went for \$2,310 in slightly less than mint.

•Sun 223, "Mystery Train," went for \$2,860.

Only two years ago, all the Suns crossed the \$1,000 threshold in near-mint condition.

Elvis wasn't the only artist to fetch high prices at the October auction. A rare copy of the Rolling Stones' album *Big Hits (High Tide And Green Grass)* with an alternate cover went for \$7,810 in near-mint condition, surpassing the \$6,000 value listed for this in the *Standard Catalog of American Records 1950-1975*. Another LP that sold for far more than "book value" was a mint sealed copy of Dale Hawkins' *Oh! Suzy-Q*, Chess 1429; it fetched \$4,510. A white label promotional copy of the Crystals' ultra-rare 45 "(Let's Dance) The Screw" sold for \$5,500 in VG+ condition, outdoing the \$3,000 in the *Standard Catalog*. Also, a near-mint copy of "I'll Be Yours" by Karen Carpenter, generally considered to be the first Carpenters record, went for \$3,300, more than 50 percent higher than the *Standard Catalog* listed value of \$2,000.

Robert Johnson's 78s also continue to be bought at high prices without regard to condition. A copy of "Cross Roads Blues" with a small crack in it went for \$3,575. A



non-cracked copy of "Sweet Home Chicago" realized \$3,960.

An orange vinyl 45 rpm copy of the Larks' "When I Leave These Prison Walls" (Apollo 1180) earned the top price among rhythm & blues records; it went for \$4,180. A red vinyl copy of a 10-inch album called *Party After Hours*, featuring such artists as Amos Milburn and Wynonie Harris, sold for \$3,960 in VG+ condition.

Among blues records not by Robert Johnson, a copy of the LP *Gatmouth Moore Sings The Blues*, King 684, sold for \$4,400, and a red-vinyl copy of Charles Brown's Aladdin album *Mood Music* went for \$1,650.

In all, approximately 3,100 items sold for a total of \$421,469, a record for a single auction of records and related items.

—Tim Neely

Talk Talk

AUSSIE STORYTELLER PAUL KELLY

by Lee Zimmerman

Paul Kelly's career is a paradox to say the least, at least as far as trying to explain his relative lack of recognition in the old U.S. of A. Consider the facts: His induction into the Australian Recording Industry Association's Hall of Fame and accompanying accolades for Best Male Artist and Male Artist of the Year were a tribute to a well-deserved home-grown reputation as one of his country's most respected and revered musicians. After all, Kelly has released a steady stream of outstanding albums — 16 in all counting last year's greatest hits package and the eight albums released in the U.S. And he's been at it for nearly 20 years. Yet, amazingly enough, in America he's nearly a non-entity. Mention his name, and most people will refer to R. Kelly. Sadly, this talented singer and songwriter continues to reside in the shadows of his better known countrymen, Crowded House and Midnight Oil.

It's a shame really, because, my fellow citizens, you have no idea what you're missing. In some respects, he can be likened to Bruce Springsteen had he hailed from Down Under, a narrative storyteller whose astute observations capture the everyday dreams and aspirations we cling to in the struggle for survival. He's a songwriter who's gifted with an eye for detail, whose songs are sung from the perspective of people we've all known at one time or another — be they lovers, losers, parents, children — the ordinary blue collar guy who's waiting for his lucky break even though he fears that his best times have passed him by. No wonder Kelly's music can be so affecting — it's hard to listen to his albums without being touched by some sentiment that's all too familiar.

Kelly made his performance debut in the mid-70s, when he left his hometown of Adelaide, Australia and made his move to Melbourne, then awash in the raucous rumblings of the punk rock revolution. His first real professional group was the High Rise Bombers, but eventually he left to form his own band, which he dubbed the Dots. In short order, Kelly and company were signed to Mushroom, which released two albums by the fledgling combo, *Talk* and *Manilla*. The band split in 1982 and Kelly moved to Sydney where he recorded a solo album called *Post*. His backing band eventually gelled into the Coloured Girls, a name which was jettisoned in favor of the Messengers when the group was signed to A&M in the States. Paul Kelly and the Messengers would go on to release three excellent albums on A&M by the end of the '80s — *Gossip*, *Under The Sun and So Much Water*, *So Close To Home*. Each of these efforts are highly recommended and serve as a fine showcase for Kelly's extraordinary talents as both a prolific writer and compelling performer.

Kelly's last album with the Messengers was 1991's *Comedy*, released in the U.S. on the Doctor Dream label. With the break-up of the band, he embarked on a wide array of dispar-

ate projects that included a brief acting stint, scoring music for theater, film and television, various production chores and even authoring a book of his lyrics. In 1992, he revived his recording career with a pair of albums — a rarities compilation entitled *Hidden Things* and an ambitious double CD — *Live, 1992* — which combined two memorable solo acoustic performances taped live in Perth and in Melbourne. Now a solo performer, Kelly signed to Vanguard in the U.S., which has released four fine albums to date — *Wanted Man* (1994), *Live At The Continental And The Esplanade* (1995), *Deeper Water* (1996) and his last release, *Words And Music*, his most adventurous offering yet. Aside from some much anticipated new material, the set contains three tracks from *Songs From The South*, his best-selling greatest hits compilation released last year in Australia.

Kelly spoke to *Goldmine* by phone from Los Angeles during a month-long stopover that combined a family vacation (as evidenced by the sounds of his children heard playing in the background) and the business of plotting the logistics of last summer's Stateside tour.

Goldmine: Is this going to be your first tour of the States?

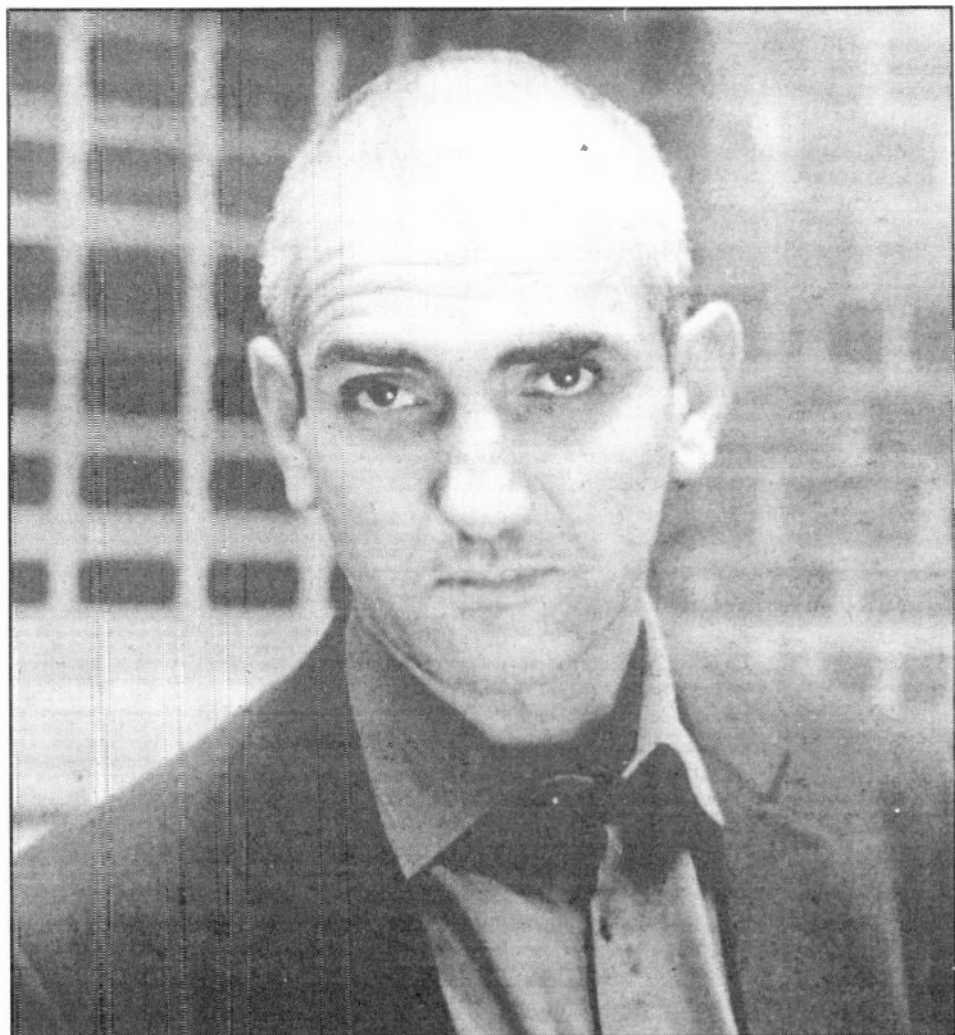
Paul Kelly: No, actually, I've done quite a few tours of varying lengths in varying styles. The first time I came over we were supporting Crowded House; after that tour ended, we did some dates on our own. However, because of the economics, I've never been able to come over with an entire band. I've come over and played on my own with a second guitar player, and we've toured as a four-piece. But the economic cost, the money it takes to keep a band on the road usually means we end up doing it in some stripped down format.

Your songs always seem like they're derived from your own first person point of view. Do you draw on your own experiences in your songs?

I've never been interested in being autobiographical. I've always wanted to put words to music to put across certain feelings. Sometimes I took experiences from my life, but even if I'm using biographical data, I've never used it just to be autobiographical. I'll change things here and there, so it ends up I'm not telling the actual truth. I'm not telling my own story, because I'm not interested in doing that.

What inspires you when you write songs?

Songs always come from somewhere. They can come from what people say... sometimes, a friend will say something and it will sound interesting to me and a song can come from that. Most of my songs have a starting point,



and that can be my life or maybe a friend's life. Maybe I'll need a rhyme in a certain spot and then suddenly the song takes you in a different direction. I don't know where the song is going until I'm finished with it.

Some of your songs are so affecting. "When I First Met Your Ma" can have a devastating effect on anyone who's ever gone through a divorce. You really have a knack for writing some real tear-jerkers.

Most of the time I'm just trying to write some comedy into my songs. I'm just trying to get a few laughs in. But then I'll have someone come up to me and say "I was driving in my car listening to your song and I had to pull over because I started weeping." If I can get some bad things in, that's okay too. I kind of like it when things get mixed up. It becomes bad and funny all at the same time.

What first prompted you to start writing music?

The music that first affected me when I was younger was the Beatles and Dylan. After hearing them, I decided I wanted to do the same thing to other people, give them the feeling that the Beatles and Dylan gave me.

You talk about that in the lyrics to "Words And Music" on the new album.

Actually, the first Beatles song I heard was "I Should Have Known Better," not "I Feel Fine" as I say in the song. But I couldn't fit that title into the line like I could with the other... My older brothers listened to Dylan and my mother would always be after them to do their chores. And they'd say, "Just one more song to go," and of course the song was "Sad Eyed Lady Of The Lowlands," which took up the whole side of an album. But when it came to writing the song, I had to substitute "Highway 61" because "Sad Eyed Lady Of The Lowlands" didn't fit very well.

But the rest is just like the song says. I remember hearing that sound and it sending me into a trance.

Did you know early on that you'd make music your career?

I always loved music when I was growing up. I come from a big family and all of us were expected to learn music. I had a sister who had a boyfriend who played trumpet and that caused me to start playing. I played trumpet throughout high school. I idolized Herb Alpert — it was such a thrill years later when I was signed to his label, A&M. Then when I left school, I started writing poetry. I forgot about music altogether at that point. I got into Henry Miller, Kerouac, the Beats, Herman Hesse... For awhile I traveled with a bunch of friends and we'd do poetry readings where I'd be banging on the bongos. After awhile, I decided you get more action when you play guitar. I was in my late teens when I decided to pick up guitar. I wrote one song, then another. I wrote my first song when I was 21.

That's kind of late to get started isn't it? Most musicians claim they got started much earlier.

I've always been a late bloomer.

You went through a succession of different bands before you chose to go solo.

Those bands were always a revolving door. People were never sacked, they just left. They'd come and go, mostly guitarists named Chris.

What was your first successful band?

There was the Dots, then the High Rise Bombers who became more famous after we broke up. Actually the High Rise Bombers came before the Dots. Then the band became the Coloured Girls.

How did you ever come up with such an unusual name as the Coloured Girls?

It was that Lou Reed song, "Walk On The Wild Side." It was just a joke name that stuck. It was always misunderstood.

Did A&M pressure you to change the name?

No, not really. I always hated it. I was happy when we changed it.

You were billed as Paul Kelly and the Messengers for awhile.

We were together for seven years. That was my first real band.

What about the band you're working with now? Will you start giving them equal billing?

We haven't got a name for them yet. I'm working my way back to being a part of a real band. The Messengers were for all of us our only thing. Now, with this band, it's a little more flexible. Shane and I have this side band that we perform with called Bakers Empire. Spencer also performs with a group called the Beasts of Bourbons. Peter, Bruce and Steve have this instrumental thing called the Casuals. There's more external activity outside this band, but for all of us, the group is the number one priority. We've been together for the last four years; ever since we recorded *Deeper Water* we've been the same band except for Spencer. It's the only way to develop our own style, our own sound. With this record we've carved out our own patch of territory.

You alter your vocal style quite a bit on this album.

I'm always trying to push it, but I can't unless I have the right song to do it with. I like to sing in a falsetto, I've always loved that kind of singing. It's a style I've always aspired to.

What made you decide to add a couple of duets this time?

I've had songs that I wrote for women and I've written songs that women have sung — one woman in particular named Renee Geyer. I've always wanted to have a woman sing on my album, I've wanted to have other voices. I sing okay and I can get a song across, but I've always wanted some variety.

You tried your hand at acting a few years ago. What did you find in that experience that you might not have found in playing music?

That was really just a one-off thing. Acting was terrifying for me, but at the end of the day I found it very rewarding. It helped loosen me up a bit, helped me take more risks. The phone didn't ring off the hook afterwards... as an actor, that's what you depend on. It's not a big jump, actually... singing songs is acting anyway. You sing one song in the set one way and then in the next song it's a different perspective. You're always jumping around a bit.

On Words And Music you seem to cast yourself in a variety of roles. In the opening song, you're taking on the part of a political commentator. Isn't that an unusual way to start off an album?

I thought long and hard about it. I didn't intend to start it out with my political views.

It was a musical decision... it was hard to fit it anywhere else, so we simply decided to get it out of the way. At one point we were going to end the album with it, but we thought "Melting" was a better way to do it. Those two songs became like bookends.

"Glory Be To God" has an obvious religious theme. How closely is that song tied to your personal beliefs?

I've always thought that it's hard to tell where exactly people divide the physical and the spiritual. I find that lots of joys I experience come from physical things, things which the body finds satisfying... but I don't know where the line is. I'm taking a very Prince-like position.

On the opposite extreme, you've got "Gutless Wonder" which is a very angry tune. Is there someone in particular that you're referring to in that song?

"Gutless Wonder" is actually an old fashioned Australian term. When I was writing that song, I had tabloid journalism on my mind. It was the idea of these people who are always sucking your blood. It was a cluster of images, but part of it had to do with celebrity journalism. I had that line, "bet your bottom dollar" and I was working with the "suck your prick" line as I was writing it. I thought I'd eventually change that — in fact, I had a whole set of lyrics without that line, but I finally ended up using it anyway. It's a backstabbers song, having to do with celebrity journalists who build you up and rip you to pieces with the same type of joy. Like I said, I'm always trying to write comedies and that was what I was trying to do with "Gutless Wonder."

You have a pretty strange sense of humor.

Yeah, I suppose I do.

Many of the songs on Words And Music sound a lot different from the kind of writing you've done in the past. What were you doing differently this time?

With this album, I had the music before I had the words. The difference is that on the other albums, I had the words first. I come up with the chords and write around the traditional verse-chorus-verse approach. On some of these songs, I've just moved back and forth between two chords. There's no relief from those two chord changes. A lot of the album came from just thrashing about in the rehearsal room. We'd get sections that work and then I'd work on getting the phrasing down. It's all about the phrasing. Sometimes I don't know what the song is going to be about, because I don't know what I have until it's finished. John Updike once said that a great writer can have two sentences on a page that are unrelated and if he looks at the page long enough, he can find a way to connect them. That's how "Gutless Wonder" ended up being about a cranky guy in a bar.

There seems to be such a rich melodic tradition that's common to many of the artists and the bands that hail from Australia and New Zealand. What is about that part of the world that lends itself to the writing of such memorable music?

In the case of Neil (Finn, formerly of Split Enz and Crowded House) and I, both of us have an Irish heritage. The Irish tradition is very melodic usually. I don't know, I guess I

could come up with a theory for that. Those are small countries down there and it's hard to make a living off music unless you get played on the radio. In this country, you can make a living without getting heard on the radio. Down there you have to make your melodies catchy. On the other hand, there's a whole culture that's not getting played on the radio there, so the musicians do other things. Dance music, electronica and hip-hop aren't as big.

Has it been a drawback being based in Australia and so far away from the major centers of pop music like say London, New York, Nashville or L.A.?

I've spent a lot of time over here in the past. We spent eight months here at the end of '93. We recorded here in '89. We spent several months here at the end of '94. I've never moved permanently because it was too complicated. Besides, it's really fine there... it's a great musical scene in Melbourne and I feel a part of it.

What was it like being honored by your peers last September as an inductee into the Australian Recording Industry Association Hall of Fame?

I just kept thinking I shouldn't be there. I mean, they haven't given me a key. They haven't given me a map. I don't know where it is. It's not like the Rock And Roll Hall of Fame in Cleveland. I don't know if it's an underground bunker or a shining palace.

What was the ceremony like for you, having all your colleagues paying tribute to your music?

That's what I did enjoy. I knew in advance I was getting the award so I knew I had something to do. I was told months before. They got various people to sing my songs and Crowded House actually got back together and did a medley of my songs. They played in front of the curtain and when they finished the first song, they went into another song and the curtain pulled back and there was my band and they brought out all these people to sing various songs.

What's it like hearing other people interpret your songs?

I like it... I'm always trying to get other people to do my songs. They show me a way of singing them I can't touch. A lot of my songs sound better sung by other people. I love writing for other voices... I love R&B, but my voice doesn't suit it. People like Al Green, Marvin Gaye, Jeff Buckley, but I'm not in that class.

Who are listening to these days? Are there any contemporary artists you're particularly keen on?

There's a river of music running through our house — the Spice Girls, Hanson, Cornershop, Wu Tang Clan, Buck Owens, Radiohead. I quite like Ginger Spice actually! Actually, I like Beck. Beck's record really did it for me. My dream is being that Catholic, being that many things and still sounding like your own identity. I also like the real sort of Texas style of songwriting... Guy Clark, Townes Van Zandt, Jimmie Dale Gilmore, Michelle Shocked. There's a great story telling tradition, lots of humor... I've always enjoyed that... it's very playful. I've never been keen on whining.

PAUL KELLY
Words And Music
Vanguard (79499-2)

Although none of his eight U.S. releases have earned him anywhere near the following he deserves, Paul Kelly's recorded output has been consistently superb. Album after album, Kelly delivers poignant and personal blue collar narratives that combine a highly literate lyrical approach and engaging, compelling melodies. *Words And Music* is the latest work from an artist whose recognition is long overdue.

Kelly's best songs — "When I First Met Your Ma," "Before The Old Man Died," "From St. Kilda to Kings Cross" — have always appeared to spring from an everyman point of view that carries with it an honesty and accessibility. Fortunately, *Words And Music* shows that while he may have tweaked his approach here and there, he continues to engage his listeners with his trademark first-person point of view.

In "Nothing On My Mind," for example, he's an angry, antagonistic working class stiff who vents his frustrations over the amplified, aggressive fury of a bar band's propulsive riffing. "How To Make Gravy" has him cast convincingly as a regretful convict lamenting the fact that he won't be able to spend Christmas with his relatives and children. Like many of Kelly's songs, its sense of sadness and heartbreak is all too real.

Still, Kelly's most compelling when his narratives appear to draw their inspiration from real life experiences. "Melting" finds him reflecting on blissful memories of adolescent infatuation over a wistfully dream-like instrumental arrangement, while the title track recalls the moment that kick-started his musical journey. ("...a song came on called 'I Feel Fine'...the whole world seemed to fade/There was nothing but me and that heavenly sound...")

Yet no matter what role he's wrapped in, Kelly's singular conviction always manages to stir some emotions and touch the soul.

This time around, however, Kelly decides to tinker with his usual approach. Several songs find him altering his singing style, from the feigned falsetto of "Little Kings" to the rambling spoken narrative of "Nothing On My Mind," to his duets with Rebecca Barnard and Monique Brumby on "She Answers The Sun (Lazy Bones)" and "Melting," respectively.

He also shakes things up with some unorthodox arrangements, such as the two chord riffing that propels "Nothing On My Mind" and the psychedelic wash that sweeps through "Beat Of Your Heart."

And while some may find the rough and tumble language of "Gutless Wonder" something of a shock, it's only one of many attitude adjustments, as he segues from political pundit ("Little Kings") to holy roller ("Glory Be To God") to covers crooner ("It Started With A Kiss").

All of this is a testament to Paul Kelly's skill in blending stories and song. His skill with *Words and Music* is as impressive as ever.

— Lee Zimmerman



© Henry Dille

State of Grace

Almost 35 years after joining Jefferson Airplane, Grace Slick is still rebelling

by Steve Roeser

Although it probably still exists somewhere, safely out of sight, you don't hear very much at all anymore about that trilogy of taboos that always went so well together: Sex, drugs and rock 'n' roll. Singer/songwriter Grace Slick, she of the Sixties counterculture icons Jefferson Airplane, had plenty of all three in her day — and doesn't mind confessing that she usually (up to a certain point) had a real good time having it all.

But it's important to remember, especially given the era she came out of, that she had the sex and the drugs, and she had (or made/did) the rock 'n' roll; it didn't have her. That's why Grace Slick is still here to tell about it, while many of the 1960s contemporaries of this onetime Rock Goddess no longer are.

Drugs and rock 'n' roll really aren't a part of Grace Slick's life anymore, but at age 59 (!) she is every bit as sexy today as any of the younger women singers in rock who grew up listening to her records — especially the ones she made as a key member of Jefferson Airplane. It shouldn't come as any surprise that Grace Slick's youthful spirit and sense of humor are still very much intact, because rebels are like that. And if Grace Slick could be summed up in one word it would be that: she always was, and remains, a rebel.

She was born Grace Barnett Wing in Chicago, October 30, 1939. Her father, who worked for the San Francisco-based investment firm of Weeden and Company, had been transferred to the Chicago office in the late 1930s. Eventually the family returned to San Francisco, where Grace grew up. She got the surname through marriage (in 1961) to her first husband, Jerry Slick. It was Jerry and one of his brothers, Darby Slick, with whom Grace formed the group the Great Society circa 1965.

The Great Society didn't last very long on the San Francisco music scene, or go very

far, but it was by fronting this group that the guys in Jefferson Airplane noticed Grace Slick. That's another remarkable thing about Grace's career with the Airplane: she was not even an original member of the group, but she is the one person most people could name (or would remember first) if you went up to individuals at random and said, "Name one of the members of Jefferson Airplane."

When she joined the Airplane in 1966 (replacing the band's original female vocalist, Signe Anderson, who'd had a baby daughter that year and decided she couldn't handle both the responsibilities of new motherhood and those of being in a rock group), Grace brought two songs with her from the repertoire of the Great Society. One of these ("Somebody To Love") had been written by Darby Slick, the other ("White Rabbit") by Grace. They were recorded for the Jefferson Airplane album *Surrealistic Pillow*, which featured Grace Slick's first contributions to the group. Grace sang lead on both songs, and when released as singles in 1967, both songs made the Top 10. In fact, they were the *only* Top 10 singles Jefferson Airplane ever enjoyed.

Although she did not write the lyrics to the song "Somebody To Love," Grace did select it as the title of her recently-published autobiography, written with the help of a friend, Andrea Cagan. (One of Cagan's previous projects was assisting Diana Ross with her autobiography.) Of course, as she is wont to do in many instances, Grace had to tweak the title a wee bit, so her book is actually called *Somebody to Love?* It is published by Warner Books, and there is also a Time Warner Audiobook version available.

It is subtitled "A Rock-and-Roll Memoir," and Grace leaves nary a rock (or a roll) unturned. Her frankness in recounting what went down in the bad old days when she would try anything (at least once) leaves little to the imagination, but that's what rock

'n' roll tell-alls are *supposed* to be like. And you couldn't really expect anything else, or anything less, from Grace Slick.

"I mean, this is not a book [that claims], 'Everything in here is the absolute truth,'" Grace told *Goldmine*. "I don't know — it's a *perception*, my perception of what was going on. So some of it is not true from somebody else's standpoint. Unless it's dates and times. You could say, 'Ah, May 2nd is wrong. We played May 1st.'

"But as far as my perception of how it went," she said with a laugh, "you know, it's just my dopey perception of things."

A few weeks after this interview, Grace appeared as a guest on the *Roseanne* TV talk show. Roseanne wanted to know what it was *really* like when Grace "made it" with Jim Morrison that time when the Doors and the Airplane were off touring Europe together. That's just one episode that's covered in the book, but Grace is also not shy in admitting that Marty Balin is the only one (among the five guys who were in the Airplane when she joined) with whom she *didn't* have sex.

She provides her theory on why she thinks this was so, but of course she ended up working with Balin for years afterwards in Jefferson Starship also. As for drummer Spencer Dryden (about whom she wrote the song "Lather"), guitarist Jorma Kaukonen, bass player Jack Casady and guitarist Paul Kantner, she was with them all at different times, but it was Kantner with whom she had the longest relationship, and a daughter they named China. (China Kantner, now 27, a former MTV VJ/personality, is pursuing an acting career in Los Angeles. Her mother now also lives in L.A., out by the beach in Malibu.)

Ultimately, Grace and Paul did not remain together as a married couple, although they are still friends and have always been devoted to their child's happiness. In 1976 (in Hawaii) Grace married Skip Johnson,

Jefferson Starship's tour lightning director. They stayed together until the early-90s, around the time that their house in Marin County was destroyed by fire.

In recent years, as she has remained very happily out of the spotlight, one of Grace's more vocal concerns has been the issue of experimental testing on animals and what she identifies as "biomedical research fraud." She says in her book that she actually wanted to write about this at much greater length, but she was advised by her publishing company that the public would not be very interested in being bombarded by such a topic when buying a book about the career of the rock singer Grace Slick. Nonetheless, she is very passionate about this subject.

Jefferson Airplane was, in its late-60s heyday, the most famous and most influential of the bands on the vibrant San Francisco rock music scene. The Grateful Dead were together by then, but it wasn't until after the Airplane called it quits in 1973 that the Dead's popularity really began to take hold.

But from 1967 to 1969, through the band's appearance at Woodstock (Grace told the mud-covered throng that they were about to be hit with "morning maniac music" as the band went into its set), Jefferson Airplane reigned supreme in San Francisco. It really made little difference that their attempt at a comeback 20 years later (minus Dryden) more or less flopped. In their time, the Airplane was an undeniably great band, and their recorded legacy proves it.

Less great was Jefferson Starship, the band that Grace Slick was in (starting in 1974) with Balin, Kantner, the late Papa John Creach (a holdover on fiddle from the later Airplane lineup, after Joey Covington had replaced Dryden on drums) and some other good musicians, including Craig Chaquico on guitar. Grace persevered in this

band for nearly 15 years (even after the "Jefferson" was dropped, and the group was known simply as Starship), twice as long as she'd been with the Airplane, and they had greater commercial success than Airplane had ever known.

But it is impossible to mount any kind of argument that Jefferson Starship made music that was anywhere near as memorable, exciting, or in any respect as great as the music Airplane created in its prime. Many old fans were relieved that Airplane at least attempted a comeback in 1989, just for the simple reason that they didn't want their last memory of Grace Slick to be hearing her voice coming out of the radio singing something as trite as "We Built This City" — which was, incidentally, a #1 hit for Starship in 1985. (Grace did not write the song; one of its co-writers was Elton John lyricist Bernie Taupin.)

There is a chapter in Grace's book called "Firing Myself" in which she explains why she had to leave that group for a while, although she did come back later to sing with Mickey Thomas (vocalist on Elvin Bishop's #1 hit, "Fooled Around And Fell In Love"), who eventually replaced Balin in the group.

"I didn't like the 'reconstituted Airplane' situation," Grace wrote, "and I didn't like me for taking part in it." So she dropped out for a period of time and went into rehab.

Casady and Kaukonen went on to a successful career as Hot Tuna, a band they had started while Airplane was still together. While Starship, with its commercial pop appeal (with Balin songs such as "Miracles" and "With Your Love" for example), carved out a largely new audience, Tuna probably held onto more of the old Airplane fans, with its authentic, bluesy sound and style. (Papa John Creach also played on the early electric Hot Tuna albums.)

Casady and Kaukonen wanting to pursue more of their own musical path is one of the reasons Airplane broke up when it did. But Grace has remained friendly with them as well, doing the drawing of Jack and Jorma that "graces" the cover of RCA's just-released double-CD compilation, *The Best Of Hot Tuna*.

On childhood: "I'd pretend I was Jesus or something — and my aunt would turn to my mother and say, 'Oh, my God, isn't she funny?'... they understood that I'm a freak, from the beginning."

Grace Slick's output as a solo artist has been limited, and RCA doesn't seem to be too anxious to reissue those albums, although a Grace solo compilation is due out soon. Like her drawings and art work, which she has always pursued just as vigorously as her music (many of her doodlings, sketches and line portraits can be found inside Airplane and related albums), Slick's own music is as unique as she is.

Meeting Grace Slick at an L.A. radio station complex early one Friday morning (with Hootie and the Blowfish performing in a studio on the FM side) after she was done doing a live segment on an AM "drive-time"



©Chuck Boyd/Flower Children

talk show, it was easy to see what was special about this woman who rocked with the best of 'em all over the world for so many years. Besides being a great singer, she's just too much fun to have around.

Goldmine: *The Airplane is always associated, of course, with San Francisco, and so are you. Do you find people are surprised that you don't live there anymore?*

Grace Slick: Yeah. I said I was gonna move to L.A. about five years ago. My house burned down up there. So, my daughter China was already in L.A. — she's busy being an actress and stuff. And I thought,

'Well, China lives down there...' I've always liked L.A.; I like San Francisco, too. It doesn't make any difference to me one way or the other: live here for a while, live there for a while.

When you were going to college in Florida [University of Miami] in the late-50s, can you remember what music was popular down there then?

[Grace immediately breaks into a humorous verse or two from "La Bamba"] "Una poca de..." and so forth — a lot of Cuban music, because Castro's soldiers were hang-

ing out in the bars and stuff in Miami Beach. So we'd go down there, and I loved it. 'Cause I love any Latin, almost any Latin music.

How would you rate the Great Society as a band?

Well, we were amateur — I mean, seriously amateur. But original, and intent, and having a good time.

Were your band mates in Great Society upset with you that you took up the offer to join the Airplane?

I think so. But they had also, two of the guys, had been talking about going to India

to study sitar. So I didn't feel that I was trashing the band by joining Airplane. I thought, 'Okay, well, Airplane's lead singer's leaving, couple of the guys in Great Society want to study in India — sounds reasonable to me.'

Did Darby have a good enough publishing deal that he ended up making a lot of money over the years from the song "Somebody To Love"?

Well...[brief pause] It's hard to say. I think he's doing alright, because just half of that song will damn near support you. But we

gave away, I know [in the case of] "White Rabbit," I gave away 50 per cent of the publishing on that. So, I don't know if Darby worked out another deal, or what happened with that. But I think he's alright. I mean, I don't think he's starving to death or anything.

It's just a question of some people [believing] you wrote it, because the song says "Slick" on it.

No, Darby wrote "Somebody To Love," I wrote "White Rabbit." But I think he's doing alright with the publishing on that. Kids come up [to me] and say, "Oh, gee, how do I get to be a rock 'n' roll singer?" And I say, "Well, the deal is, probably the better thing is to write your own songs. Because you can sing yourself right into a poor house. But if you write, and make sure you get the publishing in the first place — and don't give it all away — publishing is where you support yourself." Singing is fun, publishing is where you support yourself.

Around the time you joined Airplane, were your parents okay with your choice of career?

My mother was a singer, for a while. And she stopped when she got married. So I think she sort of liked the idea of [me] maybe carrying the flag, or whatever it was. Now the music was really weird. I mean, she sang stuff like "Stardust" and what-have-you, so the music was strange, and it was loud, and I think they saw me play once, at the Fairmont Hotel in San Francisco. 'Cause it was a benefit, and that's a place where they felt comfortable. The big halls, no. I mean, that'd terrify 'em, so I never pressed them to come. And she liked ballads, which we had



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Jefferson Airplane, with Slick performing in blackface, on *The Smothers Brothers Comedy Hour*.

some of. And she liked the idea of it. My father liked the idea, I think, that I was making money at it. They did *not* like the drugs, the arrests, the blatant left-wing kind of attitude. But they didn't say anything. Because their idea of tastelessness is a lot of yelling and carrying on: "You don't do that." [laughs] So I was spared a lot of silliness. *because* they don't feel that it's appropriate. And I'm glad, because all that would've done is just create a lot of arguments.

Did they understand very much about what was happening in San Francisco, with the music and the art scenes, and the youth movement?

I think they did. I think they understood a lot of it. I think it was hard for them in one sense, that they're from another generation. They were Republican; they weren't screaming right-wing, but they were more contained, and more controlled than any of us were. But I think they did understand it, because I'd been doing art of one sort [or another], performing, and stuff like that, just for them. Or for myself, for no particular reason, since I was a kid. So they knew, probably... 'Cause I can remember, I'd come out in some outfit — and I'd pretend I was Jesus or something — and my aunt would turn to my mother and say, "Oh, my God, isn't she funny?" So, I knew that they understood that I'm a freak, from the beginning. You know there's no surprise here. So, yeah, they understood it — they had a freak, and they knew it.

What were your earliest experiences of getting to know Jerry Garcia?

Ahh... the bands all, for a while — before

we were kind of signed with record contracts, and then you have to go on the road, but before that — we kind of hung out together, and *played* together. In other words, we'd go see Grateful Dead play occasionally. Somebody would get up on stage and play with 'em — maybe Jorma or something. Or Jerry Garcia would come over to where we were recording, and he'd sit in on something. So, before it got to be so that everybody's on the road kind of all the time, we just hung out with each other, as friends and musicians.

What was his actual involvement in the recording of the Surrealistic Pillow sessions?

I forget — I think he played guitar on a couple of songs, as I recall, and was hanging out. We put in the album [sleeve] — everybody keeps asking about this — it says "Spiritual Adviser," I think, or something. [On the back of the album cover it reads, "Jerry Garcia, Musical And Spiritual Adviser." —Ed.] We were just being funny. That doesn't mean anything, really. We were just kind of goofing around with the album liner notes. He was a friend, he was a musician, he hung out, and he was... there. And occasionally he played guitar.

Around that time the Grateful Dead weren't that well-known yet. Were they regarded more as kind of a local band, who were not that professionally ambitious?

Yeah, we were all local bands. I don't know if anybody talked about being professionally ambitious. The music business at that time was more like Frankie Avalon and Fabian and stuff. Those are the people that were kind of charting. We didn't pay any

attention to the charts — for me, I didn't think we'd make it out of San Francisco. Because we were so weird. Compared to what was going on, on the "normal" music scene — whatever that may mean. So, I didn't really compare myself to anything else, because nothing else was really comparable. I mean, it was so different. It's like comparing a fried egg to an apple. You just can't do it.

Did you have a sense that you were in show business the way that a Sonny and Cher would be?

Well, no. They were what I loosely call, to be descriptive, they were "professional." We were not. Now, how do I get around that one...? They had to comply to network standards — they were doing television. They were more "showtime:" you have to have a different dress on every time, and it has to be glamorous, and you have to do this, and you have to tell jokes. So they were *within*, they had to work within, a certain framework. And I think Cher did it very well. But we were not interested in working within anybody's framework. I'm still not. I have an agent who has copies of a bunch of pictures I've drawn — I don't know how many she's got, 250 of 'em or something. She showed it to an art gallery owner. The guy said, "I like this one, this one, this one — it's kind of the same style, these here. So, if she could just draw everything in this style..." Draw everything in that style? Oh, don't tell me how to do anything. Really! You can tell me *what* to draw: "Would you draw my grandmother?" Sure! I'll draw your grandmother. Just don't tell me *how* to draw your grandmother. [laughs] Write a song about that cabinet? Yeah! Just don't tell me *how* to write the

song. So, Cher existed in more of a structured format than I have ever existed in! [laughs]

Was there a sense, too, in the Sixties, that a lot more of the professional stuff was happening down here in L.A., and San Francisco was much more experimental?

Yeah, there's *definitely* a "We're cool in San Francisco [vibe]" — I don't have that attitude. I like [for] the part that's supposed to be organized to be organized.

Was communal living something that most people at least wanted to try in the Airplane era, or was it more a case of peer pressure?

Well, it's also cheap. In the Great Society, we got a house together, because that means six or seven people could rent a house in Mill Valley for \$375, or whatever it was at the time, instead of everybody paying a hundred dollars per person for a small apartment. So it was cheap.

Did you meet Janis [Joplin] for the first time at Monterey, or did you know her before that?

No, I knew her before that. We'd played around in San Francisco before that. And we played the same venues, and very often the same night. Because there maybe would be four or five bands playing the same night, the same venue. We'd all play Avalon, Fillmore West, Carousel Ballroom, the Matrix... Afterward, the guys would go jam, clubs in North Beach or wherever. So it's this mix 'n' match kind of setup.

Why do you think Moby Grape never made it?

I don't know, but I would think it was bad timing, with management hassles, and a little Matthew Katz business there. [Katz was Moby Grape's original manager.] And I'm not in on all of what happened to them. But that can happen — you just get so tangled at some point that it depresses maybe one or two members of the band, where they just say, "To hell with it!" Or somebody else gets a power trip, takes over — it could be a manager, could be one member of the band. You just never know. There's so many things that can screw up a band situation that — who knows, unless you're there? I mean, if I knew more about it, I'd say. But I don't. But I know that, oh yeah, it can be just anything. [laughs]

Did any of the members of Jefferson Airplane believe that you were being kept under surveillance by the FBI...

[Grace laughs merrily.]

...in the Sixties or early '70s?

No. We didn't care, either. We found out, through the Freedom Of Information Act, that a couple of us were on the FBI list. We just thought it was funny. We didn't care.

Was the group regarded as subversive, more so than other San Francisco bands?

Let's see... Probably! Uh, the Grateful Dead, subversive in the sense that they were encouraging a certain lifestyle that I think people thought was harmful. And us, probably because of Paul's lyrics. I [wasn't] really all that political until later on. I think I wrote a song called "Mexico," talking about Nixon [cracking] down on pot coming across the border. That's the only overtly political thing I can remember writing. I would make fun of stuff. But Paul really wrote songs that exhorted people to get together, take off, form your own community: "We Can Be Together" [opening track on *Volunteers* album], "we can do this"/"it's us against them" kind of stuff. So it may be that's why. I don't know.

One of Paul's best songs, many people would say, is probably "Wooden Ships" that he wrote with David Crosby [and Stephen Stills]. But it seems to advocate turning away and fleeing society, rather than trying to change things for the better. How do you perceive that song?

Well, it is, in a way. I think it's kind of the sad place that you might come to, when you look at what's going on and have the feeling that maybe you can't change it. And the only thing you can do is get the hell away from it. It's sort of like living with an insane person. Which I have done. And you know that you are powerless. There's nothing you can do about the chemistry in this person's head. They're born with some stuff that's not working right. And if they don't want to fix it, there's nothing you can do. If they're violent, you have to leave. Or tell them to leave. And I think it's maybe [a case of] they all felt at that point that people are sort of hopeless, and that they wanted to leave. Now, that point changes. There are other times where

On Altamont: "I didn't have on my contact lenses. So I could see, at that point, maybe eight to ten feet in front of me, and then it starts getting fuzzy. So I was over by the drum riser, and I saw some scuffling going on over at stage left. And Spencer looked horrified. I asked him, 'What's going on?' He said, 'Well, the Hell's Angels are beating up Marty.' And he keeps on playing! And Paul's saying, 'Now, people...'"

you're more hopeful. And you feel that, "Yes, we can override this," or "We can all do this together." And then there's other points where you think, "Screw it! I don't even care," then there's other points... So, it's just a point in time where I think they felt, "Let's leave it."

What are your favorite songs that Paul wrote?

Mmmm... "Martha," um... [pause] I'd have to listen to 'em. He's written — I mean, we've been around for so long, that I can't click on like a computer, and look at 'em. And it changes, too. Sometimes I'll hear some song, like in 1984 [for instance] and I think, "Oh, that's wonderful! I didn't realize that song was so cool." Then I'll listen to it again in 1991 and I think, "Jeez, that bridge kind of sucks, though." You know, it changes, depending upon my mood, and what year it is, and all that.

"Crown Of Creation"?

"Crown Of Creation" is good, yeah. I like that song. I like that musically, where it goes. It's interesting, the way it moves musically.

What was Marty's best song, do you think?

I liked, um "Today," "Comin' Back To Me" [both from *Surrealistic Pillow*] — I think he's a really good love song writer. A lot of people like "Miracles," but I like "Today" and "Comin' Back To Me." "Miracles" is okay, but I like those two really well.

What was Jorma's best song?

Well, "Third Week in the Chelsea" [*Bark* album], "Embryonic Journey" [acoustic instrumental], you know — these are just off the top of my head. And if I listened to all of our records I'd say, "Oh, I wanna call that guy back up and tell him, 'No, this one, [track] number four on here...'"

What is your best song?

I have no idea. And it changes. I like certain ones. They're coming out with a *Best Of Grace Slick* in January, which I think is very funny, because I've never had a hit. So I think *The Best Of* is just wonderful.

Well, they couldn't call it The Worst Of. That was taken already.

Well, no. But they could work on it: like [naming it] *The Non-Hits of Grace Slick*. [laughter] 'Cause I don't write commercial stuff. My stuff is loony. Ah, I like "Ulysses" [actually titled "Rejoyce," as it took off from the writings of James Joyce]. I like "Eskimo Blue Day," a lot of stuff off the *Dreams* [solo] album... Um, who knows? "White Rabbit" is okay, but it's not my favorite, by any means.

What's the story behind your song "Law Man"?

That's prophetic. Because that happened to me, literally, years after I wrote that song. And it's my [problem with] the ability of the police to just sort of go anywhere they want to at any time. That annoyed me, at the time. So, "Law man, I think you just walked in here at the wrong time..."

And when you performed at the House of Blues [in L.A. with Paul and Jefferson Starship, mid-90s] not too long after that incident...

Yeah, I sang that, on purpose. That's happened to me before — there was another song where I'd written about, "Spokes coming down on you, like brakes in bad weather," or something. And that happened to me, too. I was racing [cars] with Jorma. But I hit oil and water, and went ssshhviiitt! — and slammed into a cement wall [wrecking the vehicle, but miraculously escaping with just minor injuries]. So, my lyrics are frightening to me. Because if I look at 'em, I think, "Oh, that's gonna happen to me in about five years!" I don't even want to write lyrics now. I don't even listen to lyrics. I listen to the Gypsy Kings, but they're singing in Spanish, I don't know what they're saying. I listen to [the] soundtrack of *Zorro*

— it only has one song in it with lyrics. I listen to Craig Chaquico — he doesn't sing, no lyrics. [laughter]

In what ways did becoming a mother change your attitudes about your career?

Uh, it didn't. I went on a couple of road trips when I was pregnant. And then when she was born, I stopped for a while, and then started again when she was about one-and-a-half, or something like that, doing Paul and Grace albums for a while. And then went back on the road. Maybe it should have changed my opinion of it. But it didn't.

Was Woodstock all that it was made out to be, or that it has been made out to be?

Well, it represents an era. And there isn't anything I can do about that. They've chosen that. I would've chosen Monterey Pop to represent an era. The Woodstock [experience] was very muddy. And, because nobody had ever done it before [on that scale], there was a lot of disorganization, and stuff falling apart — you couldn't get to the bathroom, and the helicopters and the roads [jammed up]. So it was kind of this big mess, but if you're young enough it doesn't matter. We were supposed to play at nine o'clock at night. We stayed on stage all night, and played at dawn. Uh, you don't sound real good when you do that. [laughs] And you don't look too good. I put a picture of myself [in the book] that's really hideous — I'm standing with Janis. Janis actually looks better, I don't know if she's up all night. But Janis and I were standing there talking and listening to something or other, and I'm just like Miss Cross-Eyed/Bleary-Eyed Fool, up all night. Yeah, so I didn't enjoy Woodstock nearly as much as Monterey Pop.

I was sitting in the car when you came on the air at eight o'clock [an hour before the Goldmine interview] and they played the track from Woodstock, they played "Volunteers." And you said [to the radio host], "I was tanked to the tits," and it went over the air. [laughter] They didn't bleep it.

And I was! It was all night, ugh! [laughs] If I did that now I'd be even sicker than I was then.

Was Altamont as frightening as it looked to be in the film Gimme Shelter?

Well, now the problem is [there] I didn't have on my contact lenses. So I could see, at that point, maybe eight to ten feet in front of me, and then it starts getting fuzzy. So I was over by the drum riser, and I saw some scuffling going on over at stage left. And Spencer looked horrified. I asked him, "What's going on?" He said, "Well, the Hell's Angels are beating up Marty." And he keeps on playing! And Paul's saying, "Now, people..." and all this kind of stuff. [In the midst of the chaos, Grace can be heard telling the hippies and out-of-control Hells Angels, "You gotta keep your bodies off each other unless you intend love."] So the whole thing was ugly. It was in one of those places where California is very

(Please see Slick page 32)

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Jazz Sides

Mention the name Mose Allison, and the first thing that comes to mind is a gift for the sardonic turn of phrase. "Everybody cryin' mercy/When they don't know the meaning of the word." "If you're going up to the city/You better have some cash." "Ain't that just like livin'/Whatever happened to being alive?" He's a master of the sardonic put down, the cool bon mot.

Formed by a set of cultural circumstances that were beginning to disappear by the 1950s, Allison came of age in a unique musical melting pot that made allowances for the blurring of lines, the mixing of genres. A child of the South, he grew up at the crossroads of Tippo, Miss., in the same musically rich Delta region that tossed up Muddy Waters and Sonny Boy Williamson.

After a long apprenticeship in the South, Allison's interest in bebop brought him to New York in 1956. At first he gigged with Stan Getz and Al Cohn, but by 1957 he'd begun to write a series of "cotton-sack songs," allusive, blues-based tunes that dealt with life in the Delta. Those songs eventually made their way onto *Mose Allison Sings*, a compilation disc that quickly became a staple of the Beat Generation. In the '60s, interest from rockers like John Mayall, the Who and Van Morrison cemented his reputation as a

10 Questions For...

Mose Allison

piano playing hipster.

Allison's latest disc, the spring release *Gimcracks and Gewgaws*, should rope in a few more new fans as well. Once again, he plays the social satirist, updating the ageist complaints in his hit "Blues (A Young Man)" from a senior citizen's response tune and taking the money jungle to task in the deliciously dry "Numbers on Paper." He also offers a stripped down version of W.C. Handy's "St. Louis Blues," a fountainhead tune if there ever was one.

What's up for future? More writing, more recording and, of course, more touring. At 71, Allison still plays nearly 200 dates a year, and he has no plans to change his schedule. As he puts it, "I'm satisfied with what I do. I'm just playing jazz and trying to make the music happen every night. That's good enough for me."

Goldmine: *Do you think of yourself as a jazz player, a blues singer...?*

Allison: I never worried about that, but a lot of people do. When I was younger, people would go, "Well, what are you, anyhow?" I'd just say, "I'm a musician, that's all." But I still get it sometimes: "Do you consider yourself a piano player or a singer or a composer?" I just have to say that I'm a musician who does

all those things.

Is that part of coming from the South, from the Delta, where a lot of influences were all jumbled up?

Well, I think that growing up anywhere informs you. But the speech patterns and all that — those are what most of my songs are based on. Speech patterns and literary techniques like the ironic couplet. People talk in ironic couplets down there, you know. Like: "I don't worry about a thing, 'cause nothing's gonna be alright." That's sort of normal conversation down there, and I picked up on that as a kid.

Who did you listen to down there? Sonny Boy Williamson was from around there, right?

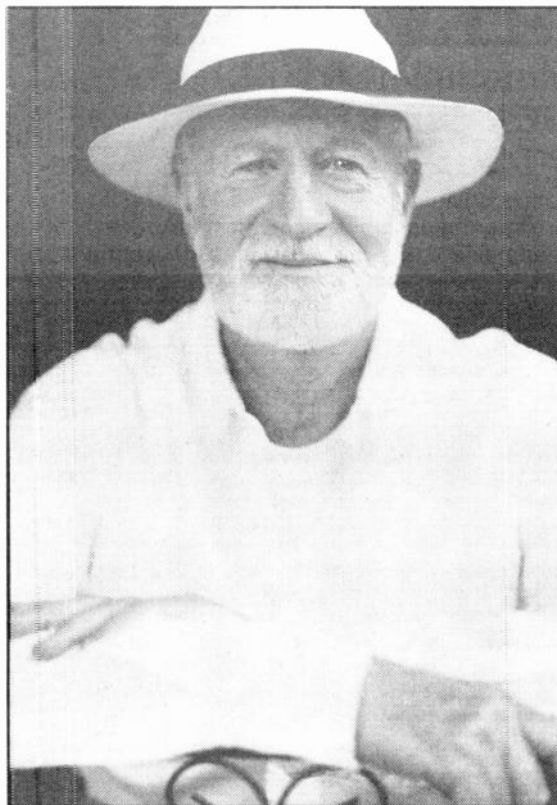
Yeah, Muddy Waters, Sonny Boy Williamson... all those guys were from the same area. Sonny Boy Williamson was from Glendora, which is like eight miles from Tippo. There were a couple local blues players when I was a kid, but they really weren't that influential to me when I was a kid. I was more influenced by what I heard on records. There

was a service station in Tippo that had a nickelodeon. It was about 60 percent country blues, about 30 percent

big band swing and about 10 percent country — what was called hillbilly music back then. I got a good dose of country blues from that. And of course the whole area had that feeling. There were a lot of black sharecroppers back then. Some white sharecroppers too, but a lot black sharecroppers.

So you got the jazz side of your playing from the big bands?

Well, my dad played stride piano. He liked people like Fats Waller. You know, that style. He was semi-professional when he was younger, but he became a farmer and then a storekeeper. But I had a cousin who had a wind-up Victrola, and she had some records by Louis Armstrong, Fats Waller and Earl Hines — two or three good jazz players. So that was my introduction to it, and it caught on right away. From my teenage years on, I listened to a lot of jazz. There was semi-jazz stuff on the jukeboxes, and I listened to that, too: big band swing, of course, and then there was Louis Jordan, things like that. The first things I wrote when I was about 12 or 13 were patterned after Louis Jordan. He was considered more rhythm and blues, but he swung. A lot of his stuff was really 4/4 straight ahead swing. And of course he had all of these novelty type songs that he sang



Everybody liked those songs; that was definitely an influence.

You started playing more seriously after you left the Army?

Well, first I went back to school at LSU and started working down in Louisiana with a trio. We got a job down in Lake Charles, Louisiana, for a couple of months playing music for dancing: Erroll Garner, Nat Cole, Louis Jordan. That was the beginning of my career. Then I graduated, but before I went to New York I worked around the South for five years. I always played piano and sang.

I know you were a sideman with Al Cohn and Stan Getz, but did you come to New York thinking you'd be a leader?

No, I never thought anything like that. I never had any epiphanies that said, "Okay, I'll never be hungry again." I just went from one job to the next, that's all. I was doing what I liked to do and I figured, "Look, as long as I can make a livin' doing this, I'm gonna do it." When I got to New York and started recording, I saw I was gonna need more vocal material and there wasn't much good material around. So I started writing songs. Up until then, I was doing whatever people wanted me to sing. You know, pop tunes. But I started writing for my own repertoire, I found that it was a great outlet for my own attitudes; it opened up a whole new way for expressing myself.

Then "Parchman Farm" became a hit pretty soon after that?

No, not really. In the charts they had in those days it was something like 130. It was never really a hit, but it was the nearest thing

NEWS & NOTES

If you're thinking jazz as a holiday gift, consider one of the audiophile JVC disks (The Bill Holman Band's *A View From the Side*, JVCXR-0002-2, makes dandy listening) or the new Herbie Hancock '60s Blue Note box (six CDs, Blue Note 95569).

Trouble is, neither the Holman nor the Hancock comes with a calendar. What better time than Christmas for interesting imagery?

With the marketing of holidays in play way before the event itself, it's small wonder that Diana Krall, the sexy, willowy chanteuse who records for GRP/Impulse!, has issued a calendar.

I got a promotional copy a few weeks ago, shrink-wrapped just like a CD, but along with the CD came an insert, which promised to be the calendar. I figured the disk would be in the jewel case.

Imagine my surprise to unwrap the package and discover what I thought would be the calendar was the CD, folded like a gift. What I thought would be the CD was in fact the calendar: 12 images of Krall, one per month.

I was looking forward to cheese-cake, but no. Only in August does our Miss Krall go full-body (fully clothed, of course). Most shots are of her head, and many devote more space to the month than to her image.

Two cards are unabashedly promotional. One advertises her four other CDs; another whets listener appetite with promise of a new, full-length album in the spring.

In the meantime, the listener can enjoy a Christmas-oriented sampler, the kind of thing artists used to release as extended-play 45s. Backed by guitarist Russell Malone, bassist Ben Wolfe and drummer Jeff Hamilton, Krall serves up a smoky "Have Yourself a Merry Little Christmas" (the strings are a wonderfully pneumatic complement to her sultry voice), a patient and very pretty "Christmas Time Is Here" and a feisty solo take on "Jingle Bells" (how Monkish Krall can be comes clear here).

The audio sampler is a venerable promotional vehicle, but the calendar? I'm not convinced. I think it's cool that Krall is self-possessed enough to pull off such a stunt, but I wonder if it was necessary. Okay maybe I should lighten up; this kind of promotion is routine in rock, after all, but not in jazz.

The Krall calendar is a quaint variant on the pinup girl. What's strange is that at a time when no holds are barred in the media (porn is the best business on the Internet, too), Krall, a self-possessed jazz performer with a distinctive style, is reducing herself to an old-fashioned product. We know sex sells. How odd that Krall restricted her sexuality to her music and, in her imagery, only served up a visual tease.

Maybe next spring...

—Carlo Wolff

to a popular hit that I ever had. I still get requests for it. Especially in London. But I haven't done it in 30 years. I haven't done it because those songs — I call them 'cotton sack songs' — were really about the sharecropper community and that's gone now, so I really don't have any relation to them anymore. There are no more cotton sacks down there anymore; it's all chemicals and machines and huge farms. That whole era is way in the past, and I'm not into reviving anything or nostalgia or any of that stuff.

So you must have been surprised that John Mayall decided to do "Parchman Farm." England's a long way from rural Mississippi.

I was very surprised. I was surprised when I started getting my first royalty check because that was the first time I got one for any record I'd done. The first one was "Young Man;" the Who did it as "Young Man Blues." That record's done me a whole lotta good. Not royalty wise, but Pete Townshend gave me plugs and stuff on his tours. It opened up a whole new audience for me, whole new potential audience. I always say, man, that it was the English rockers who helped me to survive. Georgie Fame was the first one to do my stuff; he started doing some of my things in the early-60s. That helped a lot. I never had a big agency or a hit record; I've never been on any of those big network TV promotional-type shows. It was always through word of mouth and other musicians doing my material. I've made some money off of that, but the Who was the biggest one of all. Bonnie Raitt's done "Everybody's Cryin' Mercy" and so has Elvis

Costello. Whenever somebody like that does one I get a few dollars that I wouldn't get otherwise. A lot of my early tunes were farmed out to a publisher, and they got half the royalties. So I didn't make that much from "Parchman Farm." Finally got straightened out after 30 years or so.

So the industry really hasn't helped you very much over the long haul?

Well, the music industry is like a jungle. It gets worse all the time because they get more desperate all the time. The entertainment industry is always hysterical about making money. A lot of people are saying there won't be any more record companies in a couple years; everybody will just be on the Internet and that'll be it. But I've never been in the middle of it. I've always been on the outside of it.

Were you pleased with the tribute album that Georgie Fame did with Van Morrison and Ben Sidran? You were on part of it, but it was really a salute to you and your songs.

Oh, yeah, that helped a lot. It got me a lot of publicity that I wouldn't have gotten otherwise. But it didn't do what Van Morrison album normally does. It was a specialty thing, so it did just a fraction of what he usually sells... Of course, when they were talking about it I had visions of something bigger, but it didn't come to pass. Another one of those big money mirages. But they were fair about it; they gave me some extra points on the album.

—Tom Laskin

On the Racks

VARIOUS ARTISTS

Endless Miles: A Tribute to Miles Davis
N2K Encoded Music (N2K-10027)

Tribute albums can be a tricky business. Paying homage to a musical luminary when that same person's shadow is hanging overhead from start to finish isn't easy. Has there ever been a tribute album that surpasses the original work of the artist it purports to honor? Likely not, and that is all too apparent with N2K's salute to one of the most transformative figures in jazz.

There is some great playing, especially from the rhythm section of Harold Mabern, Gary Peacock and Jimmy Cobb. George Coleman pairs up with Mabern for a wonderful rendition of "My Funny Valentine" (a curious choice since one might not immediately associate it with Davis).

Then again, the treatment of "In A Silent Way" is overdone and "Tutu" seems like it will never end. Wallace Roney's attempt at the opening of "Nefertiti" is a nice effort, but there is something a bit crass about imitating the inimitable. And though the liner notes bill the roster of Davis veterans as a "dream list," it's hard not to notice the absence of Herbie Hancock, Wayne Shorter and Ron Carter.

For Davis fans, *Endless Miles* will prob-

ably do little more than reinforce in their minds the superiority of the classic Davis recordings. And if you're new to jazz and looking for a good introduction to Miles Davis, pick up *Kind of Blue* instead.

—Tim Graham

JIMMY SMITH

The Cat—The Incredible Jimmy Smith
Verve (539756)

Swinging the blues is Jimmy Smith's specialty, but the great jazz organist didn't restrict himself to the trio format for which he's revered. Back in the mid-60s, Smith paired up with composer/arranger Lalo Schifrin for lush soundtrack work that culminated in *The Cat*, a brash take on boogaloo that has "wild party" written all over it. It won an Oscar for Schifrin and gained even more chart exposure for Smith, who scored a dozen hits in the '60s, many of them movie themes. This wonderful reissue showcases a brash, hyper-orchestrated style that went out of fashion by the early-70s; however, it's anything but dated. Goosing the beat with overheated brass and letting Smith float and flutter where he will, Schifrin proves an extremely sympathetic foil for the thoroughly hip organist. "Chicago Serenade" and a double-time arrangement of "St. Louis Blues" are both riotous fun, while "Blues in the Night" oozes with club-land cool. Thanks go out to Verve for reviving this spirited commercial material on CD.

—Tom Laskin

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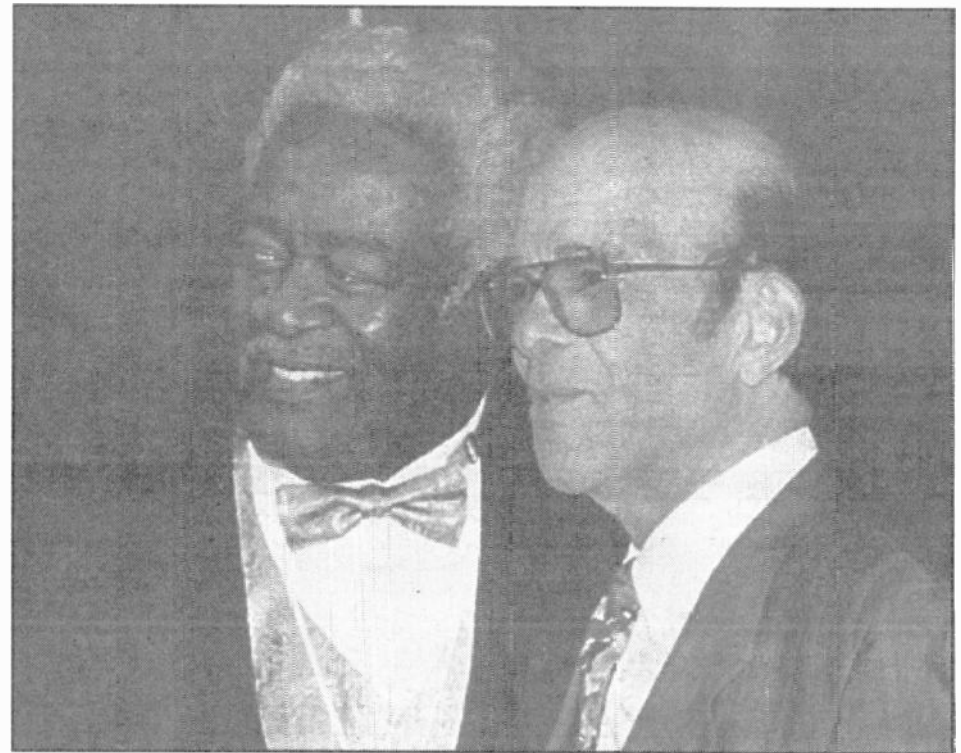
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History made at Vocal Group Hall of Fame: First class of inductees honored

By Greg Loescher



Left: 1998 Inductee Ed Ames of the Ames Brothers and Jack "Johnny Angel" Hunt, chairman of the Induction Ceremonies Committee.
Right: 1998 inductee Bill Pinckney of The Drifters with legendary disc jockey Jack "The Rapper" Gibson.

In a day packed with emotion, the new Vocal Group Hall of Fame inducted its first class of inductees on October 30, 1998.

"We felt it was a spiritual feeling (developing the Hall), we know it is now," said James E. Winner, co-founder of the Vocal Group Hall of Fame and Museum. "It was a museum, now it's a hallowed hall."

A crowd of about 300 media, inductees, family and friends of the inductees, musicians, local officials and music industry professionals were on hand for the ceremonies, filling the third floor of the multi-million dollar museum in downtown Sharon, Pa.

"It never occurred to me that vocal groups would get this kind of recognition," said Tim Hauser, founding member of 1998 inductees The Manhattan Transfer. "I considered them (45s of vocal groups) treasures because of how they made me feel. It (singing) was never about making money. It's that moment when you are singing together, that warm feeling, the chill you get when you sing together and the thrill you get when you see the audience (responding)."

Hauser pointed out that "a place like this will bring visibility" to the many vocal groups who have performed over the years.

Danny & The Juniors accepted the award for The Platters. Danny Rapp said the Platters' "impeccable harmonies were something special." Frankie Maffei said the Platters emitted "an enormous tangible energy of emotions" when they harmonized.

The defining moment of the afternoon came when Bill Pinckney of the Drifters accepted his group's award. Grasping and slumping over the podium, to the audience Pinckney appeared to have collapsed, over-

whelmed by the emotion of the moment.

Slowly picking his head up, he spoke to the audience, repeating the names of the original Drifters who passed away.

"The reason why God left me behind, he's letting me smell the flowers," Pinckney said to a hushed audience, which exploded into applause as he ended his acceptance speech.

Linda Stewart-Savach, Chief Operating Officer of the Vocal Group Hall of Fame Foundation, noted *Goldmine* magazine's participation in the voting for the first class of inductees. "Everything went exceptionally well and we appreciated the enthusiasm by *Goldmine* readers in the first year's balloting. The vocal groups' appreciation of their recognition by the Vocal Group Hall of Fame was emotional and heartfelt."

Jay Warner, noted music historian and a member of the Induction Committee for the Hall, was the Master of Ceremonies for the actual inductions. Helping him with the inductions were legendary disc jockeys Martha Jean "The Queen" Steinberg, the first black female disc jockey, and Jack "The Rapper" Gibson.

Mary Wilson of the Supremes was presented with the Supremes' award the same day while performing with The Temptations at Caesar's Palace in Las Vegas.

Inductees and other vocalists in attendance all were appreciative of the efforts the Hall is making to preserve the history of vocal groups, as well as the warm down-home feeling of the museum's interior. The museum itself contains memorabilia from many vocal groups. A group need not be inducted into the Vocal Group Hall of Fame to have an exhibit, although they do need to have a charted hit.

A public reception in the museum held in

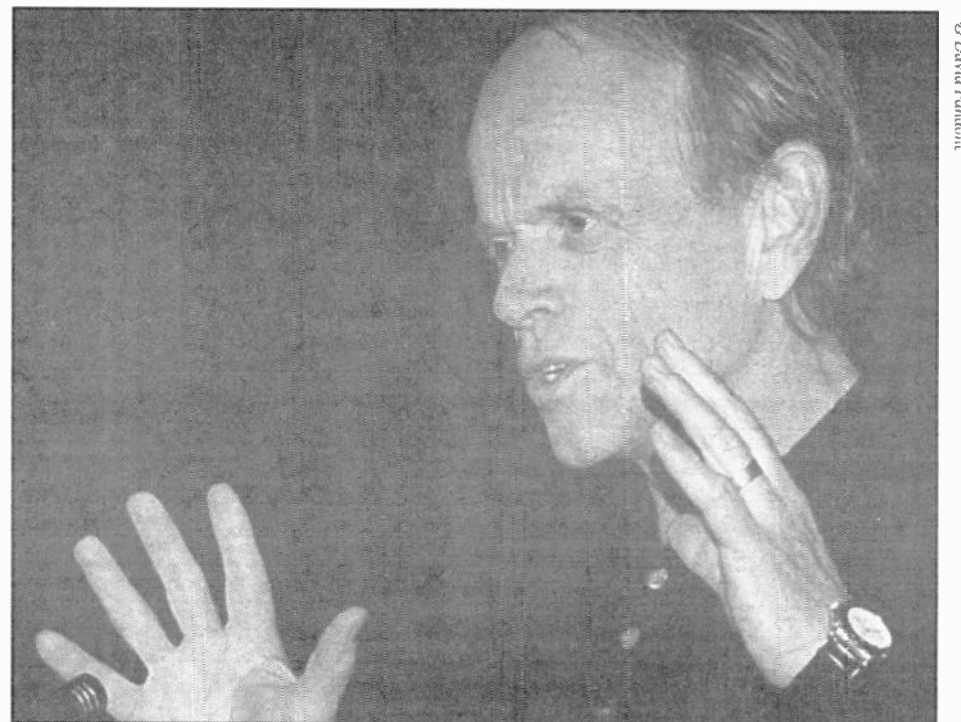
the evening was highlighted by a rousing vocal set by The Orioles who performed their biggest of three #1 hits, "Cryin' In The Chapel" (a #3 hit for Elvis in 1965), along with "Stand By Me," "Unchained Melody," "I Believe I Can Fly," and tribute to the Four Seasons featuring "Sherry" and "Big Girls Don't Cry."

The following evening a gala benefit concert for the Hall took place at Montemurro's show hall in Sharpsburg. Featured where The Four Dots and The Lettermen headed by original member Tony Butala, who is co-founder of the Vocal Group Hall of Fame. Pittsburgh's favorite show band,

Johnny Angel and The Halos wowed the crowd when they brought up the Marcel's Freddy Johnson, original bassman, and Dick Knauss. Angel then coaxed Danny & The Juniors, who were in the audience but not scheduled to sing, to join them on stage. They sang their #1 hit "At The Hop" and "Rock And Roll Is Here To Stay."

Bill Pinckney of the Drifters again provided the defining moment after the Drifters ran through a bevy of their hits including "Save The Last Dance For Me" and "Under The Boardwalk." Pinckney capped

(Please see Vocal Group page 28)



1998 Inductee Al Jardine of The Beach Boys

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(Vocal Group from page 26)

off the evening with his soulful rendition of "White Christmas," drifting through the crowd shaking hands with the audience. The Drifters' version of the song was used in *Home Alone* and is the second best-selling version behind Bing Crosby's classic take on the holiday gem.

It was a fitting ending to the beginning of the realization of Tony Butala's 35-year dream to have a Vocal Group Hall of Fame.

The Vocal Group Hall of Fame will again be utilizing *Goldmine* readers' votes in next year's balloting. More information and the timetable for balloting and next year's induc-

tion ceremonies will be published in *Goldmine* in early 1999.

A Barbershop Hall of Fame is scheduled to open next spring and future expansion plans for other musical Halls of Fame in downtown Sharon are currently in progress.

The Vocal Group Hall of Fame is located at 98 E. State Street in Sharon, Pa. which is located off I-80 about an hour northwest of Pittsburgh and less than an hour from Cleveland. Museum hours are 10:00 a.m. to 6:00 p.m. Monday through Saturday and noon to 5:00 p.m. on Sundays. For more information, call 1-800-753-1648. or check out the Hall's website at www.vocalhalloffame.com.

Vocal Group Hall of Fame 1998 Inductees

Pioneers of Musical Style Awards

<u>Inductee</u>	<u>Award Accepted by</u>
The Boswell Sisters	Chica Minnerly, daughter of Vet Boswell
The Five Blind Boys of Mississippi	Not represented
The Golden Gate Quartet	Not represented
The Mills Brothers	Dan Clemson, president, The Mills Brothers Fan Club
The Ravens	Warren Suttles, original member
Sonny Til & The Orioles	Diz Russell, group member

Vocal Group Inductees

<u>Inductee</u>	<u>Award Accepted by</u>
The Ames Brothers	Ed Ames, original member
The Andrews Sisters	Bob Boyer (friend and fan club leader)
The Beach Boys	Alan Jardine, group member
Crosby, Stills & Nash	Not represented
The Drifters	Bill Pinkney, original member
The Manhattan Transfer	Tim Hauser, original member
The Platters	Danny & The Juniors
The Supremes	Pat Benti, Executive Director Friends Against Musical Exploitation of Artists



Top: 1998 Inductee Warren Suttles, an original member of The Ravens, was never far from a piano during the weekend. Here he is joined by Lou Martin, an original member of The Memories from Washington, D.C., the first integrated vocal group.

Bottom: Intrepid *Goldmine* reporter and Collectormania! columnist Chuck Miller interviews 1998 Inductee Diz Russell of The Orioles for a future *Goldmine* article.



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Beatles			Eddie Cochran			Dominos		
My Bonnie	Decca 31382	Pay \$10,000	Twenty Flight Rock	Liberty 55112	Pay \$150	Sixty Minute Man	Federal 12022AA	Pay \$165
	Promo	Pay \$1,500	James Cotton			Bob Dylan		
Please Please Me	Vee-Jay 498	Pay \$1,250	My Baby	Sun 199	Pay \$1,000	Mixed Up Confusion	Columbia 42656	Pay \$1,050
From Me To You	Vee-Jay 522	Pay \$550	Cotton Crop Blues	Sun 206	Pay \$1,200	Blowin' In The Wind	Columbia 42856	Pay \$300
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(Slick from page 20)

dry, it wasn't hilly — it was just these bumps. It was a kind of brown/gray day, Jagger's dressed like the devil... I mean, *nothing* about it was right. You know, it was one of those things that just pretty much sucked, all the way through.

I think you say in the movie — you say [it] on stage — that somebody threw a rock at Marty and hit him in the face, or something?

No, I think a Hell's Angel hit him with a pool cue, or something. I don't remember exactly what happened. But Marty — after that, I know — somebody knocked him down, and the Hell's Angel said to Marty, "Never say 'fuck you' to a Hell's Angel." And Marty said "Fuck you" *again*, from the floor, that he was knocked down on. You know? So, I guess the roadies came out and either grabbed the Hell's Angel, or helped Marty up, or separated them, or something. Because I couldn't really see what was going on.

I think the Parisian Room [nightclub], where Papa John Creach played music before he was in the group, was near here somewhere. Do you remember first meeting him around 1970?

No, I have no clue. Somebody else in the band, I think, had seen him [play].

Joey Covington?

Maybe so. I guess it was Joey. But I don't really remember. I just remember, all of a sudden, he was with the band. [laughs] I can't remember our meeting, but I can't remember the *first* time I met Jorma, or the first time I met anybody, really.

When you decided to add Papa John to the band, was it the kind of thing where you'd just vote on it? Every band member would have a vote to decide what to do — is that the way you did it?

Sometimes. Sometimes we'd get formal, and sometimes we'd just kind of be in a room and [say], "Yeah, whatever..." And sometimes it was, "Oh, this is fabulous," and somebody would ramrod it through. It had different ways. I don't know what happened with Papa John, I think everybody more or less liked him. I don't remember any process or anything.

How involved were you in the creation of Grunt Records?

I didn't care. That was the guys. I think they wanted to sign people that they'd seen at clubs that they thought were really good. I think Peter Kaukonen went onto Grunt. Marty wanted to use his band — I think Grootna it was called, at the time, or Bodacious — and put that on Grunt. And I have not been able to figure out, to this day, *why*. Why not just sign with RCA? Why have a subsidiary? I don't know. There must be something about it that I'm not aware of, that you come out ahead on the deal. But after a while, it stopped. So apparently it



The "Chrome Nun" in action.

wasn't [handled right]. It didn't make all that much sense.

Paul used the name Jefferson Starship on the album Blows Against The Empire [1970]. Was he talking at that point of forming a group with that name?

He just had to legally call it something other than Airplane. Because you have to have all five of us [Balin, Casady, Kantner, Kaukonen and Slick] to call it "Airplane." You have to have Jack, Jorma, Paul, Marty and Grace. I think Spencer signed off. So we had to call it something else. And he likes space stuff, so he called it Starship. It was just logical — from Airplane to Starship obviously, it's a move up, in speed and velocity, and blah, blah, blah.

Did you and Paul and Marty take a lot of criticism for the music that you made as Jefferson Starship, because it was regarded as deliberately more commercial and pop-oriented, as compared to what Airplane had done?

Oh, sure. But it sold more records. They had professional songwriters for Starship. Bernie Taupin, who writes with Elton John, wrote "We Built This City." And Diane Warren — who usually has something in the Top 3 every week. I mean, the woman's just an *amazing* hit machine, and she's good at it. But it is somebody else's stuff, and it's basically not our own music. So we took flak from the critics about it. But the kids bought it anyway. Because we had three #1 singles out of that, and I don't think Airplane has that same record. But Airplane had more

respect, for being original and writing your own stuff, and being unique.

Was there a particular point you can recall when being in a band became primarily a job for you?

Yeah, Starship. Because I'm not a musician — in other words I don't play an instrument. [Note: In her Airplane days, Grace actually did occasionally play keyboards, and that is also her playing the recorder on "Comin' Back To Me."] So the fun for me is writing songs, and singing something that you really believe, because you wrote it. But I wasn't really writing songs [then], I was singing somebody else's stuff.

After 1980?

Yeah. So. I could do that, but it's not as enjoyable as it is to *create* the song.

In retrospect, are you embarrassed over some of your later work?

Maybe embarrassed is the wrong word, but...

Or, in particular, having a hit with a song like "We Built This City"?

No, not embarrassed, because it isn't my work. If the critics don't like it, I didn't write it. [laughter] I may have sung it — I didn't write that shit! [more laughter] So, you know, it doesn't bother me!

Okay... Is it still true that "you're only as pretty as you feel inside"?

I didn't write that, either. That's Joey Covington, you have to ask Joey. There were some times when I had to sing [lyrics written by] even somebody I know, like Paul's lyrics, and I'd go, "Paul? What the *hell* are you talking about, you know, with this line?" And he'd say, "That's up to the listener." And I'd say, "Okay, great." 'Cause I did a lot of interviews where they would ask me about Paul's lyrics, and I'd have to tell 'em, "I haven't the vaguest clue." And I'd say, "When you ask Paul, he just says, 'It's up to the listener,' so..." But most of the time, I knew what Paul was aiming at. I may or may not have agreed with it, but I pretty much knew where he was going with it. He's very big on groups of people, and "let's all do something exciting that's never been done before," and outer space, and hydroponic gardens, and forests, and free love and all. You know, he's not a stone hippie, because he doesn't live out in the forest. He doesn't, like, wear hemp, and make his own food, and do that. He's a city boy. But there's a part of him that's very idealistic. And it comes out in a song.

You mention in your book that you were at the White House with Abbie Hoffman. [This odd couple was turned away by vigilant guards, who didn't want them anywhere near then-President Nixon.] But there was also the occasion at Woodstock where Pete Townshend almost beamed Hoffman with his guitar and

(Please see Slick page 34)

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(Slick from page 32)

kicked him off the stage. Was there a strong attitude, even in '68 and '69, that rock 'n' roll and politics just didn't go together?

Apparently there was with Pete Townshend. Not as far as I was concerned. If it would occur to me to write about politics, I'd write about politics — or talk about it. Something bothered [Pete], maybe it was before the Who's set. I don't know exactly. I've heard about that, but vaguely. So maybe Abbie stepped up and Pete didn't like the fact that it was right in front of his set, or between songs, or something like that. 'Cause he's not an American, and he's not busy disliking Nixon, or having any particular attitude about that. So I think it just annoyed him, and he might've been loaded. You know, he might've been edgy, and [like] "I haven't had my next hit of cocaine," or whatever. Who knows what went on there? I have no idea.

What was the coolest thing about Bill Graham?

Ah... His ability to screen his own mind. In other words, he could have all kinds of information coming in and going, and he could make decisions with this insanity going on around him! [laughs] And it generally worked. And he could do that for 16 hours a day. It was amazing. A lot of energy.

What do you think happened to Sly Stone?

I haven't a clue... You know, I don't know. Is he still alive?

Yeah.

Oh, okay. Is he producing, or anything?

A little bit.

He oughta produce. The guy can play every instrument. I mean, he's an amazing musician.

I believe you once said that you never thought that Hendrix, Janis, Jim Morrison or any of your colleagues who died drug-related deaths actually had a death wish, but that they were just trying to get a little bit higher.

Yeah, it's chemistry, and it's a real crap shoot. I explained it on the [radio] show, earlier. If you picture a roulette wheel, it usually has numbers in the little slots. And one of 'em is "Had a really good time." Another one is "Called my mother and cried." Another one is "Went to a movie but fell asleep during the movie," another one is "Had a car accident..." This is what happens as a result of taking drugs. Another one is "I shot somebody." Another one is "Ran over somebody." Another one up here is "That was the best party I've ever been to in my life — had a great time." Another one is "Died of a drug overdose." It's like that. You spin that wheel, and you never know what's gonna come up. So, it's hard ball. It's hard ball entertainment.

How do you think it was that you always



Slick with Mickey Thomas at the 1984 MTV Video Awards

had enough control of that, so that you didn't go too far?

I didn't. I didn't, it's just lucky. I could have easily checked out. 'Cause I have a mitral valve prolapse, which is kind of a floppy heart valve. And it could have decided, at any of those times — coming down off of one thing or another — to just give up. And I don't know why it didn't.

I was listening again to "Ballad Of You & Me & Pooneil" [1967], I think it's called. You do this, you used to do this thing that sounds like... it's like a coyote howl, the way you would sing.

[laughter] That's one way to put it. Well, I can jam in a Middle Eastern scale better than the Western, twelve-tone scale. Don't ask me why, either. I have this affinity for Renaissance Spain, which included a lot of Middle Eastern individuals. And I don't know what all that stuff is. Now, here's the spooky, Shirley MacLaine stuff. I went to a movie, and I didn't know what it was [going to be]. They cut the shot to the beach, and then they pulled back, and they were inside a mission, and I thought in my head, "That's San Juan Capistrano." I've never been to San Juan Capistrano. There's a lot about early California, where I know I've been Spanish, I was on the wrong side, it's conquistadors, there was money involved — my father had money. I've been here before. It's one of those deals. And why can I sing in a Middle Eastern scale, better than a Western scale? You know, where's all that stuff come from? But that's where that howl comes from — it's

some Middle Eastern thing. And I don't even know what it is. I don't even want to go there, because it's all too spooky.

Okay.

[laughs] It's too goofy for anybody!

I brought something [inner sleeve] from the Blows Against The Empire album [Grace inspects the elaborate LP record slip, that is covered on both sides with her sketches of Kantner, David Crosby and Jerry Garcia, and other ideas she put to pencil.] These sketches that you were doing then, and you're still doing now, did this begin when you were a child?

Yeah, I was a kid. I've always liked to draw. And I was an art major for about a year — I had two years of college. I could stand that for about two years. [laughs] But then I sort of stopped when I went into making music. I'd do stuff like this occasionally, you know, but I didn't really draw very much.

Would you always get involved in the art work and packaging [of Airplane albums]?

Not always. Sometimes the packaging would be [left to] RCA. Around this period [1970], we used to get together and put weird stuff in, even just to make the record company nervous. One time, you know how cupcakes have that little paper around them, that has little ridges? We put that down on a piece of paper, and we traced it, like that. It was just the bottom of a cupcake. RCA said we couldn't use it, "because we were drawing a vagina." [laughter] We loved stuff like that

— because of who we were, they figured we were always tryin' to get something over on 'em. You know, always sneak some dirty thing in there, or some Communist thing in. [more laughter] When they came back with that one, we said, "Oh, that's wonderful! They think the bottom of the cupcake thing is a vagina — that's fabulous." We had no idea, we were just goofin' around. It's amazing how paranoid one can get.

Was it your idea to do the Bark album, brown paper shopping bag, that said "J A" like an A&P [supermarket] bag?

No, I forget whose idea that was, but I like it.

It must have been a lot of extra expense, but it's a nice collector thing.

Yeah, and RCA was very good actually about going along with a lot of our screwy stuff. I mean, they paid for studio time for *After Bathing At Baxter's* — that's six months of studio time, at least five days a week. Finally, they got wise. You know, "They're in there losing their minds..." We'd play [around] with all the new electronic stuff that was coming out. Like Jack's amplifier, we played with that for an hour and a half of studio time, just [going], "Oh, this knob here does this..."

So, everybody pretty much understood why [Casady and Kaukonen] needed to form Hot Tuna, and do that?

Yeah, I can see it now. It was just hard for anybody to articulate [back then]. Because like he said in "Third Week in the Chelsea," Jorma wrote, "Everybody asks me why I wanna break up such a good thing;" I don't remember exactly how he worded it, but one way or the other, somehow, he says it that way. And they do. Because you've got this thing going on, this big Jefferson Airplane deal, and you're saying, "I don't wanna do this. I wanna do blues in small places, I wanna be honest, I don't wanna dress funny — I don't wanna do this anymore." And it is very hard to articulate why you don't wanna do it. There's just something [that] doesn't feel right. And that's a very hard one to say: "Well, I dunno, it just doesn't feel right." You know? But he's right. It didn't feel right, for him. So, it's a rough one, to tell people why you're not feeling good about it, when it is a feeling rather than something specific you can put your hand on.

Can you just say a few things about the albums you made outside of Starship and Airplane, like Sunfighter, the album you did with Paul?

Yeah, Paul and I would write stuff together, or use a couple of other people's material. I think Jack, uh...

Bonus?

What?

He was a guy who was on Grunt, Jack

(Please see Slick page 36)

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CONCERTS

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Judas Priest	House of Blues	10/28 - 9:30 PM
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B96 Bash	Rosemont	10/29 - 7:00 PM
Tori Amos	McGaw Hall	10/29 - 8:00 PM
Lori Morgan	Chgo Theatre	10/30 - 8:00 PM
Marilyn Manson	Aragon	10/30 - 8:00 PM
Gallagher	Star Plaza	10/30 & 10/31
Violent Femmes	Riviera	11/3 - 7:30 PM
Ratdog	Riviera	11/4 - 7:30 PM
Chris Isaak	Chgo Theatre	11/5 - 8:00 PM
Frankie Valli	Star Plaza	11/6 - 8:00 PM
Saw Doctors	Metro	11/7 - 10:00 PM
Joe Satriani	Riviera	11/7 - 7:30 PM
Phish	UIC Pavilion	11/7 to 11/9
Michael Bolton/Kevin Cronin & Richard Marx	Vic Theatre	11/7 - 7:30 PM
Dishwalla	Metro	11/10 - 7:00 PM
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War	Star Plaza	11/13 - 8:00 PM
Motley Crue	Aragon	11/14 - 8:00 PM
Journey	Star Plaza	11/15 - 8:00 PM
Metallica	Aragon	11/19 - 7:30 PM
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Steve Dahl	Vic Theatre	11/20 - 8:00 PM
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Goo Goo Dolls	Riviera	11/21 - 7:00 PM
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Depeche Mode	Rosemont	11/24 & 11/25
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Aerosmith	The Mark	11/25 - 8:00 PM
Vince Gill	Rosemont	11/27 - 8:00 PM
Widespread Panic	Aragon	11/27 & 11/28

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 Celia Cruz Auditorium 12/18 - 8:00 PM
 Blues Traveler Aragon 12/30 & 12/31
 Oak Ridge Boys Star Plaza 12/31 - 8:00 PM
 The Village People Rsmt. Theatre 1/8 - 8:00 PM
 Enrique Iglesias Rosemont 2/5 - 8:00 PM
 Tito Puente House of Blues 2/27 - 9:00 PM

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Art	Royal George	Now Playing
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Rockettes	Rsmt. Theatre	11/27 to 12/27
Harlem Nutcracker	Chgo Theatre	12/8 to 12/11
Evita	Chgo Theatre	12/15 to 1/3
Fame-The Musical	Chgo Theatre	1/26 to 1/31
Riverdance	Auditorium	1/28 to 2/21/99
David Copperfield	Rsmt. Theatre	3/5 to 3/7
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(Slick from page 34)

Bonus.

No, not Jack Bonus. Uh, Jack Traylor, a school teacher in Sacramento, and one of his students was Craig Chaquico. He introduced us to Craig Chaquico. But we did one of his songs. [The song was called "Earth Mother," and a poem that Traylor wrote, "Pets," was printed inside the album package.] But for a while there, we literally did not know where Jack and Jorma were. They love speed skating, and they had actually gone off to Scandinavia to do that. And since we had no idea which Scandinavian country Jack and Jorma were speed skating in [laughs], we decided, "Well, okay, let's just make records — you know, Grace and Paul kinda deals.

And Baron Von Tollbooth was...?

Baron Von Tollbooth and the Chrome Nun — those are David Crosby's kind of snide names for Paul and me.

He came up with that?

Yeah. 'Cause Paul occasionally will brag on being German. He always sits like this [stiffly and upright], you know? I mean, he's not a Nazi or anything, but [he's like], "Oh, we're strong and we..." So, David picked on that aspect of Paul — Baron Von Tollbooth. [laughs] And me, because I'm telling people what to do and, lyrically, "here's how it oughta go..." So it's kind of this modern, chrome barrier — chrome is this kind of barrier. And you get the dogma [from me], so he called me "the Chrome Nun." And Paul and I can take a joke, so we used the snide names as the album cover title, or whatever.

Did you always have a sense that Paul's Catholic upbringing repressed him?

Sure. But you can have any kind of an upbringing, and buy into the repression, or not. As a kid, it's hard to say, "Well, you don't have to buy into it." But when you're a teenager and a young adult, you take a look at what the stuff was, that was laid on you, and you can either deal with that, and reject it, and say, "No, that was..." You have choices, really. You can buy into that or not... But then, that's easy for me to say. 'Cause I got fairly good input from my parents, as far as encouragement in areas that I liked. So I didn't have to really overcome much. They weren't violent, they weren't too authoritarian. Like, I have this huge thing about people in uniforms — I have no idea where that comes from. 'Cause my parents were not that strict. I just see people with guns, and they start telling me what to do, and I lose it! [I'm like] "Just don't, don't tell me what to do. Ever." And they go, "You're going to jail." [Grace]: "I don't care — just don't ever tell me what to do. Fine, you put me in jail. I'll get out tomorrow, and I'll still say, 'Don't ever tell me...'" [laughs] You know? It's like that. This hideous [mind set] — where is that coming from? And I'm really not sure where I got it. My mom used to say to me, "Oh Grace, you're so stubborn." It may be genetic. Maybe I just really don't like to be

told what to do. It's in my DNA or something, I don't know. Because I like my parents. They were fine.

You already said something about your relationship with Marty today. What are your relationships like with the rest of the guys?

Ah, pretty good. I mean, I just drew Jack and Jorma's album cover. They've got a *Best Of Hot Tuna* coming out — and I like Jack and Jorma. I talk to Paul maybe a couple times a month. He'll call and tell me some corny joke, or ask about China, or whatever. The only guy that I don't see out of all of 'em is, I haven't seen Mickey Thomas for a long time. And I got along with Mickey, more or less. He had some problems with the business of singing with me. And I kept thinking, "Mickey, the contract [says]..." At the time he was having problems with it, he didn't really say anything. But he wanted to be the front man in a rock 'n' roll band. We were doing duets. I was like, "They're hitting number one — just do one or two more of these, then you'll have enough clout to go out on your own. I'm like 58; how long do you think I want to do this? You know? I'm not tryin' to get in your stuff, here." But he didn't see it that way. So, it was too bad, 'cause he could've probably made a bigger dent than he is currently making — 'cause he's going around being Starship. [As far as Jefferson Starship is concerned, Kantner has reclaimed that name, and uses it to lead his own band again.] It's called Mickey Thomas & Starship. But if he'd stayed with it, if he'd hung on just a [little longer], do the professional songwriter duets — because they aren't bad. They're not very original, in that we didn't write 'em and they're about love songs and whatever. "Nothing's Gonna Stop Us Now"? Uh, you wanna bet? A Mack truck'll stop you [snaps fingers] just like that. I mean, you know, I don't necessarily believe what I'm singing, but...For [Thomas], he could have gone on then and done solo stuff. So, I think he may be annoyed with me, in some way. I don't know. But he's the only one I haven't talked to for a long time.

Even though the 1989 Jefferson Airplane reunion, album and tour, could have done better, do you still think it was worth doing?

Oh yeah, I enjoyed it. I had more fun singing with Marty on that tour than any other time. Because I think that, even though Marty has some [issues] that he's still hanging on to — which I didn't know about until I watched the VHI [cable documentary] — he, at that point, was in a good mood, and we had fun singing together. And everybody was, more or less, drug free. So, you're a little more conscious of what you're doing. And Jorma's dog came along, too...[laughs] I liked Jorma's dog.

Did a lot of rehearsal go into learning the old songs again?

Uh, not so much. Jorma and Jack are pretty good, and Kenny [Aronoff], who played drums — because Spencer physically couldn't do that, at that point — but Kenny's played for John Mellencamp and eight

billion other people, so he's real fast, and can read music. And Jack and Jorma know [the material], and they're good musicians. Paul and I show up early for everything, so we came in, and we rehearsed with the drummer. And Jack and Jorma showed up, and Marty, and so forth...It didn't take that long, really. It's harder to learn the new stuff. Once you play the old stuff, you got it. Like, I can't remember the old stuff right now. But once we start playing, you play it a couple times, I'm fine. It's the new stuff that you really have to work out, 'cause you play it differently for a record than you do live. Meaning that you're stacked differently. You don't just all go into a recording studio and everybody play the song. You put down drums, bass sometimes, first, or piano and drums, percussion and a low end, first. And then you start stacking stuff on top of it. So, it takes a while. But it was easier, because they've done it for a long time. If you're a dentist for a long time, you know, you drill better holes in people's teeth.

Do you think the legacy of Jefferson Airplane has been properly chronicled to date, with the Jefferson Airplane Loves You box [set], the other compilations that have come out? Are you happy with the way it's been presented?

Yeah, pretty much. You know, I don't know what else they could do. 'Cause the record companies have to make a decision on [that]. It costs money to make those records, and album covers, and put it [out], and advertise it and everything. So they have to decide whether or not they think it's the right time, to make any money off of putting that stuff out. And they seem to do okay. I mean, I haven't been in the business for about 10 years, so I really don't think about it that much. Maybe if I sat around and thought about it I'd think, "No, they should've put out a 17-[disc] box set in 1994, because that was the year that..." You know, that kind of stuff — getting into the demographics and everything. But I'm really not close enough to the demographics to make a comment [on] whether they're doing it right or not.

When you go to San Francisco now, do you look at the city the way it is today, or are you constantly reminded of everything the way it used to be, from the old days?

No, I pretty much live [in the] "right now." 'Cause I don't have a very good memory. As you've noticed. [laughter] You've asked me a lot of things, and I'm going, "Eh?" It's gone, honey! So, I live pretty much for whatever's going on right now. And this book tour is very weird, 'cause it's putting me into a position of representing something, half of which I can't remember. But it's not drugs. I've been that way since I was a kid. I used to study the night before a test, because if I studied the week before a test, I would forget it. And I carry file cards around in my purse, to [remind myself]: "Brush your teeth, put one foot in front of the other when you walk..." You know? Pretty pathetic.

(Please see Slick Discography page 38)

SOMEBODY TO LOVE?

by Grace Slick with Andrea Cagan
Warner Books, 370 pp., \$25 hard-cover

"An animal-loving, shotgun-toting, eccentric, upper-middle-class rock goddess" in her own words, Grace lives up to her self-description, as a "perverse clown" in this brash and brassy autobio. As early as paragraph two, she's flashed a Chicago audience. Some of you'd get sick if I told you what she confesses — or brags about — in the next paragraph.

She's a Mayflower descendent raised in an indulgent family with a rigidly proper grandmother. On her 14th birthday, her girlfriends called to say they were purging her from their crowd since she was so inconsiderate of others, which she relates with little emotion. Maybe this is an example of why there's a question mark in the book's title, though there wasn't one in the song title.

At University of Miami she bought an LP by Lenny Bruce, whom she'd never heard of, simply for its graveyard cover. The disc inspired her to adopt "fringe thinking as a way of life." By 1968 in the Bay Area that fringe thinking had burst into full flower fueled by the Dead, Grace's Plane and Big Brother with Janis Joplin, whom Slick calls "open and spontaneous enough to get her heart trampled with a regularity that took me 30 years to experience or understand."

Despite Slick's songs' scathing wit, the book is generally charitable to her former bandmembers, bedfellows and two husbands. The person she's hard on is herself, a "flat-chested, kinky-brown-haired sarcastic bitch breaking down another barrier in Barbie Land."

Life to Amazing Grace is "a constantly mutating funeral party." The scorn in songs like "White Rabbit" and "Chrome Nun" resurfaces in her perceptive takes on religion, feminists, Grammys, the post-Paul Kantner Starship and people who crave power. Yes, she's still repulsed by the Vietnam war.

Basically the breezy book offers the same wise-ass wisdom that marked Grace's music. It's a quick, easy read though it's not mere celebrity fluff. Too bad there are so few photos — especially considering how good looking Grace was in her heyday. We do get color prints of her art.

So why do the re-grouped 'Plane and Starship fly without her? "Old farts leaping around, trying to hang on to their flapping skin, is not an uplifting experience for me, either to watch or perform."

Far smarter than her antics might suggest, she quit the game while she was ahead.

— Bruce Sylvester

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Grace Slick Selected Discography

by Steve Roeser

Selected 45s

w/The Great Society

Label, catalog #	Title	Year
North Beach 1001	Someone To Love/Free Advice	1966
Columbia 44583	Sally Go 'Round The Roses/Didn't Think So	1968

w/Jefferson Airplane

RCA Victor 47-9140	Somebody To Love/She Has Funny Cars	1967
RCA Victor 47-9248	White Rabbit/Plastic Fantastic Lover	1967
RCA Victor 47-9297	The Ballad Of You & Me & Pooneil/Two Heads	1967
RCA Victor 47-9389	Watch Her Ride/Martha	1967
RCA Victor 47-9496	Greasy Heart/Share A Little Joke	1968
RCA Victor 47-9644	Crown Of Creation/Lather (picture sleeve)	1968
RCA Victor 74-0150	The Other Side Of This Life/Plastic Fantastic Lover (ps)	1969
RCA Victor 74-0245	Volunteers/We Can Be Together (ps)	1969
RCA Victor 74-0343	Have You Seen The Saucers/Mexico	1970
Grunt 65-0500	Pretty As You Feel/Wild Turkey (ps)	1971
Grunt 65-0506	Long John Silver/Milk Train (ps)	1972
Grunt 65-0511	Twilight Double Leader/Trial By Fire	1973

Reissues

Grunt 10988	White Rabbit (double-sided white vinyl DJ)	1977
RCA Victor 5156-7-RAB	White Rabbit/Plastic Fantastic Lover (white vinyl)	1987
RCA Victor 5156-7-RAB	White Rabbit/Plastic Fantastic Lover (ps)	1987

w/Paul Kantner/Jefferson Starship

RCA Victor 74-0426	A Child Is Coming/Let's Go Together (ps)	1971
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w/Paul Kantner

Grunt 0503	China/Starfighter (ps)	1971
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w/Jefferson Starship

Grunt 10080	Ride The Tiger/Devil's Den	1974
Grunt 10206	Caroline/Be Young	1975
Grunt 10367	Miracles/There Is Love	1975
Grunt 10456	Play On Love/I Want To See Another World	1975
Grunt 10746	With Your Love/Switch Blade	1976
Grunt 10791	St. Charles/Love, Lonely Love	1976
Grunt 11196	Count On Me/Show Yourself (ps)	1978
Grunt 11274	Runaway/Hot Water (ps)	1978
Grunt JB-11274	Runaway (promo picture sleeve)	1978
Grunt 11374	Crazy Feelin'/Love Too Good (ps)	1978
Grunt 11426	Light The Sky On Fire/Hyperdrive (ps)	1978
Grunt 11750	Jane/Freedom At Point Zero (ps)	1979
Grunt FB-11921	Girl With The Hungry Eyes/Just The Same (ps)	1980
Grunt FB-13872	Layin' It On The Line/Showdown	1984

w/Starship

Grunt 14170	We Built This City/Private Room	1985
Grunt 14253	Sara/Hearts Of The World (Will Understand) (originally released on blue vinyl, reissued on black)	1986
Grunt 14332	Tomorrow Doesn't Matter Tonight/Love Rusts	1986
Grunt 14343	Before I Go/Cut You Down To Size	1986
Grunt 5109	Nothing's Gonna Stop Us Now/Layin' It On The Line	1987
Grunt 5225	It's Not Over ('Til It's Over)/Babylon	1987
Grunt 5308	Beat Patrol/Girls Like You	1987
Elektra 69349	Wild Again/Layin' It On The Line	1988
RCA 6964	Set The Night To Music/I Don't Know Why	1988
RCA 9032	It's Not Enough/Love Among The Cannibals	1989

Vinyl LPs

w/The Great Society

Columbia CS-9624	Conspicuous Only In Its Absence	1968
Columbia CS-9702	How It Was	1968

w/Jefferson Airplane

RCA Victor LPM-3766	Surrealistic Pillow (mono)	1967
RCA Victor LPS-3766	Surrealistic Pillow (stereo)	1967
RCA Victor AFL1-3766	Surrealistic Pillow	1967
RCA Victor AYL1-3738	Surrealistic Pillow	1967
RCA Victor LOP-1511	After Bathing At Baxter's (m)	1967
RCA Victor LSO-1511	After Bathing At Baxter's (s)	1967
RCA Victor LPM-4058	Crown Of Creation (m)	1968
RCA Victor LSP-4058	Crown Of Creation (s)	1968
RCA Victor LSP-4133	Bless Its Pointed Little Head	1969
RCA Victor LSP-4238	Volunteers	1969
Grunt FTR-1001	Bark	1971
Grunt FTR-1007	Long John Silver	1972
Grunt BFL1-0147	Thirty Seconds Over Winterland	1973
Epic OE 45271	Jefferson Airplane	1989

compilations

RCA Victor LPS-4459	The Worst Of Jefferson Airplane	1970
Grunt YL2-1255	Flight Log (1966-1976)	1977
RCA 5724-1-R	2400 Fulton Street - An Anthology	1987

reissues

RCA Victor APD1-0320	Volunteers (Quadraphonic, yellow label)	1973
RCA Victor APD1-0320	Volunteers (Quad, brown label)	1975
DCC Compact Classics 2033	Surrealistic Pillow	1997

various artists

Cotillion SD3-500	Woodstock	1970
Cotillion SD2-400	Woodstock Two	1971

w/Paul Kantner & Jefferson Starship

RCA Victor LSP-4448	Blows Against The Empire	1970
RCA Victor LSP-4448	Blows Against The Empire (clear vinyl)	1970

Paul Kantner/Grace Slick

Grunt FTR-1002	Sunfighter	1971
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Kantner, Slick & David Freiberg

Grunt BXL1-0148	Baron Von Tollbooth and the Chrome Nun	1973
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Grace Slick, solo

Grunt BFL1-0347	Manhole	1973
RCA AFL1-3544	Dreams	1980
RCA AQL1-3851	Welcome to the Wrecking Ball	1981
RCA	Software	1984

w/Jefferson Starship

RCA BFD1-0717	Dragon Fly	1974
Grunt BXL1-0999	Red Octopus	1975
Grunt AYL1-3660	Red Octopus	1975
Grunt BFD1-1557	Spitfire	1976
Grunt BXL1-2515	Earth	1978
Grunt BZL1-3482	Freedom at Point Zero	1979
Grunt BZL1-3848	Modern Times	1981
Grunt BXL1-4372	Winds of Change	1982
Grunt BXL1-4921	Nuclear Furniture	1984

reissue

DCC Compact Classics 2036	Red Octopus	1007
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compilation

Grunt BZL1-3247	Gold	1979
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w/Starship

Grunt BXL1-5488	Knee Deep in the Hoopla	1985
Grunt 6413-1-G	No Protection	1987
RCA 9693-1-R	Love Among the Cannibals	1989

CDs

Jefferson Airplane

compilations		
RCA 5724-2-R	2400 Fulton Street - The CD Collection	1987
RCA 2078-2-R	White Rabbit and Other Hits	1990
RCA 61110	Jefferson Airplane Loves You (box set)	1992
RCA 66097	The Best Of Jefferson Airplane	1993
RCA 67420	The Worst Of Jefferson Airplane	1997

previously unreleased

RCA 67563	Live At The Fillmore East	1998
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reissues

RCA 66598	Surrealistic Pillow (gold CD, both mono and stereo mixes)	1995
RCA 66574	Bark	1996
RCA 66798	After Bathing At Baxter's	1996
RCA 66800	Long John Silver	1996
RCA 66801	Bless Its Pointed Little Head	1996
RCA 67419	Early Flight	1997
RCA 67561	Crown Of Creation	1998
RCA 67562	Volunteers	1998

of related interest

Thunderbolt 74	Live at the Monterey Festival	1990
Rhino 70596	Monterey International Pop Festival (Vol. 3)	1992
Rhino 72825	Monterey International Pop Festival	1997
Atlantic 82618	Woodstock - 25th Anniversary Collection	1994

Jefferson Starship/Starship

compilations		
RCA 2423-2-R	Greatest Hits (10 Years & Change, 1979-1991)	1991
RCA 67560	Gold (reissue)	1998

reissues

RCA 66239	Jefferson Starship At Their Best	1993
Intersound 9151	Deep Space/Virgin Sky	1995
CEMA Special Markets 19412	Miracles	1996
RCA 66875	Red Octopus	1997
RCA 66876	Spitfire	1997
RCA 66877	Freedom at Point Zero	1997
RCA 66878	Earth	1997
RCA 66879	Dragon Fly	1997
RCA 67440	Blows Against The Empire	1997
DCC Compact Classics 1110	Red Octopus (Gold Disc)	1997

Jefferson Airplane/Jefferson Starship/Starship compilation

RCA 67705	Hits (2 CDs)	1998
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On Video

ABKCO 1001-3	Gimme Shelter	1991
Warner Bros. 13549	Woodstock: 3 Days of Peace & Music	1994
	The Director's Cut (2 video cassettes)	
	Monterey Pop	1997
Rhino R3 2353	Jefferson Starship: The Definitive Concert	1997
Polygram Pop/Jazz		

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hey Marty @ mail.wwnet.net

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I HAVE A VAGUE RECOLLECTION OF SEEING THIS GUY ON TV ONCE IN A WHILE BACK IN THE '80'S, BUT ASIDE FROM AN APPEARANCE ON "THE LARRY SANDERS SHOW" LAST YEAR IT SEEMS HE'S FOCUSED ON LIVE APPEARANCES IN VEGAS AND IN SMALL COMEDY CLUBS AROUND THE COUNTRY! (HIS WEB SITE ALSO FEATURES TOUR DATES & BOOKING INFORMATION!)

THE STORE WHERE I BOUGHT THIS LP HAD A BIG DOLLAR MARKDOWN SALE A WHILE BACK AND THAT'S WHEN I PICKED UP MY COPY!! AT THE TIME THEY WERE CLEARING STOCK TO MAKE WAY FOR CD'S! (OF COURSE NOW THEY'RE STOCKING EVEN MORE LP'S AS VINYL SURGES BACK!!) THIS WAS ORIGINALLY

PRICED AT SEVEN BUCKS (AND BELIEVE ME THE GUY WHO SOLD IT TO ME MADE ME FEEL LIKE I WAS STEALING IT FROM HIM) - BUT THE REST OF KIP'S ALBUMS I HAVE WERE IN THE ONE-TO THREE-DOLLAR RANGE!! "I HOPE I'M NOT OUT OF LINE" FROM 1981, ALSO ON LAFF RECORDS, IS ALL STAND-UP RECORDED LIVE AT THE LAFF STOP IN ENCINO, CALIFORNIA!! SOME OF THE FUNNIEST, MOST ORIGINAL JOKES I'VE EVER HEARD - AND HE'S GOT THE AUDIENCE IN HIS POCKET THE WHOLE TIME! PART OF THIS ROUTINE IS ALSO INCLUDED ON THE "WHITE BOY RAPP" SINGLE! THERE'S ALSO A 1986 RHINO RECORDS RELEASE - "LIFE IN THE SLAW LANE" - MADE UP ENTIRELY OF NOVELTY NUMBERS, INCLUDING THE TITLE TRACK, WHICH IS VERY SIMILAR TO "WET DREAM" BUT USES VEGETABLE AND FRUIT PUNS INSTEAD OF THE FISHY STUFF!!

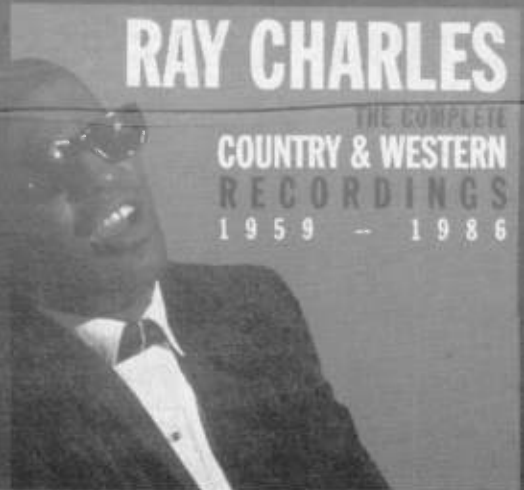
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Footnote Archives

BATMAN-LOVING POST-PUNKERS THE SHAPES

by Dave Thompson

Batman has long exerted a peculiar fascination on rock 'n' roll. As early as 1965, both the Who and the Kinks were known to drop the theme to the TV series into their live set; by 1966, Jan and Dean and Dickie Goodman had clocked up holy hits in the name of Bruce Wayne; and of course, the Dark Knight's Hollywood rebirth in the late 1980s spawned a growth industry of its own, as Prince took "Batdance" to the top of the chart, and Cheap and Chaotic Dischord guitarist Mik Heslin went one better, by actually appearing in the movie itself — albeit in a blink-and-you'll-miss-it mob scene.

But nobody captured the sheer mystical majesty of Batman better than the Shapes, a band which emerged from England's grandly named Royal Leamington Spa in 1977, and took a stranglehold on DJ John Peel's nightly radio show with their provocative ruminations on how the crusader cleaned his cape. "Batman In The Launderette" never did become a hit; never turned up on some "forgotten gems of the punk era" compilation; and has only just (October, 1998) even found its way onto compact disc. But for anybody who heard it buzzsawing its way out of the radio twenty years ago, then spent the next month trawling London in search of a copy of the Shapes' debut EP, it remains one of those defining moments of youth... the day one realized that maybe Alfred the Butler didn't have to do everything around Bruce Manor. Servants Lib began there.

The Shapes were a mystery from the beginning. Though popular local legend insisted they'd been thrashing around Leamington Spa since 1977, when diminutive vocalist Seymour Bybuss and bassist Brian Helicopter played their first ever show — miming to "At The Hop," with Bybuss wearing a gorilla mask. It would be another year or so, however, before the band recruited drummer Dave Gee and guitarists Tim Jee and Steve Richards, by which time the Shapes' one hope of stardom had, apparently, already passed them by.

An earlier line-up had been invited to provide the entertainment at a party in nearby Stratford Upon Avon, a town singled out by tour guides as William Shakespeare's birthplace, but one which was also occasionally visited by the aforementioned John Peel. He attended this party, caught the Shapes in full flight, then departed, "secure in the knowledge that I would never see or hear the little beasts again."

The Shapes, however, were not so easily put off, and in February, 1979, the band booked themselves a few hours in the local Woodbine Studios, allegedly from the proceeds of Helicopter selling his goldfish, although like so much else in the Shapes' story, this could just be a stupid lie. Whatever the truth behind the band's finances, they emerged with four songs which they sensibly decided to incorporate onto one 7-inch disc, the aptly titled *Part Of The Furniture* EP... aptly titled, that is, because they'd already decided to form a record label called Sofa.

"Batman," surprisingly, was not the lead track; that honor went to an equally plaintive observation, "Wot's For Lunch Mum (Not Beans Again)," possibly modelled upon one listen too many to the Who's psychedelic masterpiece "Heinz Baked Beans." Or not. Then there was "Chatterbox," a frenetic condemnation of domestic drudgery underpinned by a rabid chorus of "natter natter natter natter natter," and a chilling portent of '80s hitmakers Chas and Dave's "Rabbit."

The whole thing was a delightful, if utterly unconventional, exercise in post-punk inflected songwriting, and by

the time a copy of the EP found its way to John Peel, he had so overcome his earlier distaste that he happily agreed to play it... then play it and play it and play it again. By the time the record's shelf life was over, *A Part Of The Furniture* had sold over 10,000 copies, and hit #2 on the indie singles chart.

Peel also invited (some said inflicted) the band's unrecorded repertoire onto the show, when they arrived at the BBC to record a session on April 3, 1979. "Airline Disaster," "Business Calls," a very matter of fact ode to the delights of hometown Leamington, called "Leamington," and a medley

"Bybuss' attempt to leap onstage and grab the microphone completely backfired... he missed the mike, missed the stage, and ended up introducing stage diving to an audience which simply didn't know what to do with him. So they passed him over their heads, across the dance floor, past the bar, and out of the door."

of "Beans" and "Bedtime Stories" would be broadcast one week later, but for the moment, the Shapes were having quite enough fun swanning around the BBC canteen, impersonating Adam and the Ants. The insects' own latest Peel session had been broadcast the previous evening, although that may not have anything to do with it. Either way, a handful of BBC catering staff doubtless still treasure the Adam autographs they received from sundry Shapes.

Of course, life was not all hijinx and low down tricks: Throughout the spring of 1979, the Shapes gigged constantly, opening for the Cure, the Saints, the Fall and more, none of whom at that point in time were much bigger than the Shapes themselves.

They did some more recording, laying down the definitive version of "Leamington," and the first of the Shapes' trilogy of science fiction masterpieces, the close encounters-esque "Alien Love."

They applied themselves to the serious business of publicity, by having their photographs taken wearing large, cardboard, geometric boxes on their heads... half moons, triangles, circles, squares and stars, "shapes," of course. And they entered into serious negotiation with the first record company to pay them any attention whatsoever.

Shortly after the Peel broadcast, the Shapes were contacted by Terri Hooley, the Belfast-based mastermind behind the Good Vibrations label, home to John Peel's other favorite band, the Undertones. A distribution deal was struck, whereby Sofa and Good Vibrations would pool their resources for a joint release, and the following day, the Shapes were back in the studio, hammering down definitive versions of "Airline Disaster" and a seemingly impromptu noise fest called "Blast Off!"

Released as a double b-side, and with the Good Vibrations marketing machine cranking into maximum overdrive, "Airline Disaster" not only sold less copies than its year old predecessor, it allegedly sold less than just about any other record released that year — a consequence, in those safety

conscious days, of writing a plaintive ("airline disaster oooh-oooh, I think we're going to crash") ode to falling out of the sky. And not even a happy ending to the disaster itself was going to alter that.

"Airline Disaster" would later earn the accolade of becoming the first Shapes song to make it onto CD, when it was included on a Good Vibrations label retrospective in the early 1990s. At the time, though, the single's failure presaged nothing but bad luck for the band. Guitarist Richards quit only weeks after the single sunk out of sight, and after one more frenetic burst of live work, the band decided to concentrate on studio work. Three songs later, they decided they had concentrated enough, although the three songs which emerged from what they called the Skaro Sessions remain a mighty testament to the definitive sound of the Shapes.

Skaro, as all fans of British science fiction television will know, is the home planet of Dr. Who's arch nemesis, the Daleks. That said, "Let's Go To Planet Skaro" was performed at such a manic pace that an otherwise amusing tale of Dr. Who's birthday party is all but unintelligible — a fate to which Bybuss' enthusiastic vocals condemned all too many of the Shapes' songs and which, in turn, was one of the best things about the band. You could listen to their records forever, and every time you played one, another great lyric would reveal itself.

Strangely redolent of Peter Perrett's Only Ones, the similarly science fiction flavored "My House Is A Satellite," and the dementedly disco-fied "Jennifer The Conifer" ("she is tall and she is slim, she's got brown skin and she's got green hair") completed the session, and for a time, the Shapes planned uniting again with Terri Hooley, for another joint Sofa/Good Vibrations release.

Unfortunately, finances — or the lack thereof — intervened, and with them, further dislocation within the Shapes themselves. Matters finally came to a head as the band came out on stage at the London Marquee, when Bybuss' attempt to leap onstage and grab the microphone completely backfired... he missed the mike, missed the stage, and ended up introducing stage diving to an audience which simply didn't know what to do with him. So they passed him over their heads, across the dance floor, past the bar, and out of the door. And all the while, the band kept playing, even after it became apparent that Bybuss would not (for whatever reasons) be rejoining them. Not that night... not ever.

But the Shapes did not break up. Rather, they faded into what all four surviving members would describe as a state of "kind of" inactivity, a state which eventually persuaded Brian Helicopter to abandon Britain altogether, and become a Californian stockbroker. Dave Gee and Steve Richards, too, gave up music, while Tim Jee spent a short time with the little known Captain Black Solution before following suit. That left Seymour Bybuss alone to fly the flag for popular entertainment, a void he currently fills in the role of singing art critic nun Sister Bendy, on U.K. television's acclaimed late night *Eurotrash*.

The Shapes' career as one of the new wave's greatest monuments to underachievement would, then, seem to be assured: two singles, one Peel session, and some fraudulent Ant autographs, after all, are scarcely the fruits of an even halfway productive two decade career.

All that changed, however, with the recent release of *Songs For Sensible People* (Overground Records, PO Box 1NW, Newcastle Upon Tyne, NE99 1NW, UK), a 17-song/19-track overview of the Shapes' entire career, of which the band's EP and single output is obviously only a fraction. The demo duplication of a few songs notwithstanding, it emerges, in fact, as a monument to a talent which bad luck, bad timing, and possibly, bad planning alone conspired to keep down, a masterpiece of light-hearted punk lyricism, allied to some remarkably cogent flashes of musical brilliance.

And if the rumors relayed in the copious liner notes should come to pass, and the Shapes do re-emerge with a triple disc concept album recorded with a military bagpipe band, then at least we'll have a past document to base any future musical assessment on. And if they don't... well, at least "Batman At The Launderette" finally made it onto CD.

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Collectormania!

WHEN YOUR COLLECTION GROWS TOO LARGE...

by Chuck Miller

It's like the old George Carlin routine. You have to have a place for your stuff. In this case, "stuff" includes 45s, LPs, CDs, posters from the Fillmore East, etc. Collecting records is a great hobby, but before long you end up with more records than you can keep track of.

And heaven forbid you ever get separated from your record collection — imagine the horror of returning to earth as a ghost, and finding out the auctioneer just sold your entire Grandmaster Flash collection for pennies at an estate sale. Or your children decide to listen to your prized blues 45s on that old Close 'N Play toy they found in the attic.

Well, I may have come up with an equitable solution. It's a way to guarantee your records will remain safe and well-tended.

Follow me on this one.

How many colleges and universities out there have fantastic collections of classical music? Probably all of them. But how many of them will have today's classic music — a complete collection of Beatles recordings for 21st-century scholars? How about the original Elvis Sun 45s that you've been holding on for all these years, donated to a museum that can properly display it for future generations?

I can hear you saying, "No way am I going to donate those Elvis Sun 45s to any museum — they're going in the coffin with me."

Fine, if that's what you want. But remember — your classic 45s and LPs and 78s are to future historians and scholars what first editions of *Last of the Mohicans* and the *Gutenberg Bible* are to us today. Thanks to people who had the foresight to donate their libraries to their alma maters, we now have the opportunity to see such rare volumes.

Earlier this month, I had the chance to visit the Vocal Group Hall of Fame and Museum in Sharon, Pa. Unlike the Rock and Roll Hall of Fame, whose genre itself is clearly delineated (through the 1950s, the British Invasion, Punk, New Romantic, Grunge, etc.), the Vocal Group Hall of Fame's focus is on the voice — the gospel choir, the doo-wop quartet, the vocalese stylists, the highs and lows and intricacies of a musical style that is as much a part of our musical history as the spoken word.

Even though the museum has plenty of records and costumes and newspaper clippings of various harmony trios and quartets and quintets, their collection needs to grow. As of this writing, I am going through my collection and pulling out as many vocal groups as I can find — the Chords, the Chimes, the Beach Boys, the Sons of the Pioneers, the Statler Brothers, Lambert Hendricks and Ross, etc. — and offering them to the Vocal Group Hall of Fame and Museum on a "permanent loan" basis.

Doing this is a win-win situation for a record collector like me. Certainly something in my collection could be essential to an artist's display window at the museum — a Beach Boys picture sleeve, an Earth Wind & Fire T-shirt, an advertisement for the Ronettes at the War Memorial. And whatever isn't used will be stored in the Museum's protected archives, where staffers will take better care of my records than I ever did. Long after my life is through, the records from my collection will still be available for students and scholars and music historians.

Not only am I going to offer my records to the Vocal

Group Hall of Fame and Museum, I urge each and every one of you to send a contribution from your own collection. Do you have a handbill from that concert you went to when Frankie Lymon and the Teenagers brought down the house? Send it. How about a snapshot of you with the Little River Band? Send it. No matter if it's that rare Beach Boys "Surfin'" single on "X" Records, or your third copy of CSNY's "Woodstock," send it. Even if you send only one record, it's one more than the museum had before, and it's one more step in creating a full archive of vocal harmony.

And it's not like you're giving your records away. They're just being "loaned," with the proviso, if you so choose, that the records become a "donation" after you pass away. It's almost like creating a vast music library from a worldwide

"Your classic 45s and LPs and 78s are to future historians and scholars what first editions of *Last of the Mohicans* and the *Gutenberg Bible* are to us today. Thanks to people who had the foresight to donate their libraries to their alma maters, we now have the opportunity to see such rare volumes."

network of collectors.

For more information on donations and contributions to the Vocal Group Hall of Fame, here's the address:

Linda K. Stewart-Savach, Chief Operating Officer,
The Vocal Group Hall of Fame
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(724) 983-2030 fax
Tell her "Chuck sent you."

There are a thousand reasons why we collect records, and a thousand more reasons why some records, in our opinions, are more collectible than others.

One record on my wish list is the 7" U.S. version of Tony Carey's "West Coast Summer Nights." Not because it's a great song, or because of any affiliation with the Tony Carey/Planet P Fan Clubs, but for another reason.

15 years ago, I was the music director at WHCL, a small college radio station in upstate New York. While looking through *Billboard* for new record companies to add our name to their mailing lists, I came across full-page ads for Rocshire Records. The promotion rep at Rocshire Records was Stacy Davis, the daughter of Gary Davis, the label president. Within minutes, Stacy and I were swapping stories about everything from music to pizza — about college life and college music and a million other topics.

This was not just another college rep trying to get some one-off label band some extra airplay. Stacy was somebody who actually cared not only if Rocshire Records were on the playlists, but also what other records were getting played — perhaps compiling the data for Rocshire's talent

pool; perhaps because she liked many of those same bands.

Even though WHCL was silent in the summertime, Stacy and I continued to correspond. By October 1983, we had planned to meet in New York City, at the CMJ Music Marathon. I arrived in New York City at the designated location, the Danceteria night club, and looked around for Stacy. I finally hooked up with a label rep for MCA (Rocshire's major label distributor), and asked if he had seen Stacy. What he told me still shakes me to this day.

On the way to the airport, Stacy's car was run off the road by an oncoming drunk driver. Her car plowed into a phone pole. Paramedics tried to resuscitate her. They did everything they could. It wasn't enough.

I still don't know how I got through that weekend. Yeah, I made some more contacts for the radio station, brought back some more vinyl and a couple of newfangled whatzits called compact discs... but I just couldn't function. There were representatives from Rocshire Records there, and they did show me the upcoming video for Tony Carey's new song "West Coast Summer Nights." They even pointed out Stacy in the video; she was one of the extras playing volleyball in the background.

On the train ride back upstate, as I watched the runners for the New York City Marathon sprinting on the pavement below, I couldn't stop thinking about her. She was gone; a true ray of sunshine lost forever.

As for Rocshire Records, they folded a year later when it was discovered the label owner and his wife financed their music business (and all those full-page ads) with hundreds of thousands of dollars embezzled from an aircraft company. Some of their artists moved to bigger labels — Alcatraz and Yingwie Malmsteen and Tony Carey, for example — but others, like Cee Farrow and the proto-ska band Din, faded away.

A few years ago, I was packing my belongings for a move to a bigger house, and discovered that my copy of "West Coast Summer Nights" was improperly stored and was now warped like a potato chip (See? Even "experts" like me should take better care of their records). Efforts to find a copy of this 45 have so far proven fruitless. And I don't expect MTV or M2 to ever show the video again.

So while you're sorting through your record collection and deciding what records you want to offer to the Vocal Group Hall of Fame... Let me know if you find a copy of "West Coast Summer Nights" in there.

After my column on records graded so low they would be primary candidates for skeet, Richard Freecloud sent me an e-mail that adds a new wrinkle to the topic — surprises found *inside* record jackets and sleeves. Other than vinyl, of course. Here's some doozies he's found over the years:

- A \$20 bill.
- A complete set of Narcotics Anonymous literature in an '80s America LP.
- Inside a really lame '70s MOR sampler, Richard found a letter of undying love from "Larry to Nancy." "The best line in the letter is, 'Knowing that you're still with him (the other guy)... makes my life upside down.' He also sent her a certificate that states: 'Council on Quality Control warmly declares Nancy a Very Special Person.' Larry — you ain't got a chance!"

Inside a Metallica LP Richard found a letter from a girl to her boyfriend: 'I know I got a little out of my head on the weekend but it wasn't all my fault. It was the vodka, rye, shooters and other stuff...' Sounds like she had a pretty good time without him."

Anybody out there able to beat those?

And if you have any other questions, or want to talk about some items in your music collection, please drop a card or a letter to: *Goldmine*, Attn: Collectormania!/Chuck Miller, Krause Publications, 700 East State Street, Iola WI 54990. you can forward an e-mail at Collectormania@krause.com. Hope to hear from you soon!

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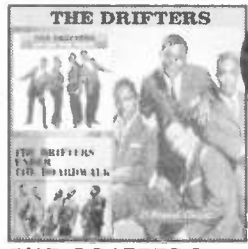
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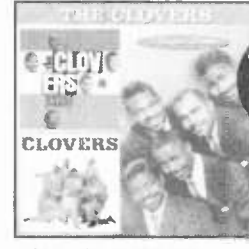
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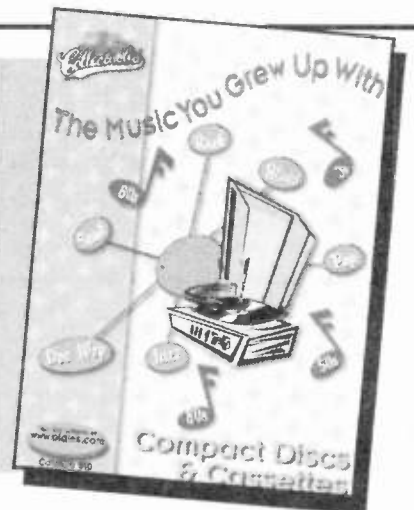
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Elvis News

EVERY DAY IS AN ELVIS DAY

by Eddie Hammer

What a month for the Elvis World! New products were available, both domestic and foreign goodies, and in volume. So, get out the old credit card. Since this is the anniversary of Elvis' famous comeback special, RCA acknowledged it with their *Tiger Man* album which used the taping of the 8 p.m. sit down show. It really did not matter which one they used, because they all were great. I was not present but do own a ticket for an earlier show, which cost me a few bucks! For me, the best part of the show was the interaction and excitement between our star and the audience. This was classic Elvis, looking sexy and spectacular and performing as the Elvis we all loved and admired. All the songs included are legendary and known to every fan, but I've always been partial to "Memories" and "Baby What You Want Me To Do." Buy it, don't think twice, as it's a guaranteed keeper with a fantastic cover of him in black leather (what else?) and an RCA sticker colored to resemble tiger fur which was an amazing and clever touch.

An unofficial new 2-CD set, unissued — *Elvis '56-'58*, by the Vigotone Company, definitely deserves mention and praise for its attractive package in a slip-case presentation with an informative booklet filled with '50s pics. The purpose of its cover, a bunch of Elvis mannequins, was quite puzzling. The context was excellent, as it contained unreleased studio takes and session tapes recorded in New York, Nashville, and Hollywood during Elvis' busy years when he was doing TV shows, making movies, and performing live concerts. Elvis always preferred to cut his material live with a band in the studio. These recordings included many false starts, breakdowns and alternate takes with very little over dubbing which you know are my favorites if you ever read my columns. These recordings differed greatly from the released versions, as evidenced on "Lawdy Miss Clawdy (Lloyd's Classic)" "That's When Your Heartaches Begin," and "I Want You, I Need You, I Love You." Even Elvis was amused by the errors and often broke up laughing. Picturing this scene caused this reviewer to smile and I believe you will also. I always loved his laugh, don't you? There are so many noteworthy and interesting cuts, I had a rough time selecting the best, but high on my list would be "It's No Secret," "Is It So Strange," "Have I Told You Lately" (with profanity) and "A Fool Such As I." By 1960, after his army stint, Elvis was a different performer — more polished without those rough edges which were a personal attraction and found on this set.

What Did They Do Before Rock And Roll — Artifacts of the Pre-Elvis Era — how's that for a title? This one deals with the original hit version of songs later associated with Mr. Presley. Interesting for a bit of history, but I'm no fan of Don Cornell or Tony Mustin, so give me the post-period any day. Another new CD, titled *Good Rockin' Tonight* (yes, again) has a tribute-type with "25 great rock and roll hits made famous by Elvis," from the '50s with Fats, Ricky, and Eddie Cochran to name a few. A nice compilation, but do we need "Heartbreak Hotel" by Adam Faith? I doubt it. Another cheapie pair, *Class Reunion, 1956 and 1957*, naturally contained that "Hotel" and "All Shook Up," along with the Cadillac's "Speedo," Robbin's "White Sport Coat," and the Teen Queen's "Eddie My Love" (you know I like this cut). Down Australia way, the reissue I received on *All The Best* was a great improvement on this title, as it was presented in a tall book form with Elvis clad in that flashy gold suit. Get this one for the package alone.

Reader's Digest has a new set *The Top 10 Collection — the late '50s* with five Elvis biggies. Interesting cover but not worth the price, even though I had to buy it for my collec-

tion.

I rented the video *Angels Among Us* the other night (terrible flick) and was pleasantly surprised that the soundtrack contained our main man doing "Fools Rush In," which necessitated a trip to the local record shop.

Remember that "G.F. Blues" trip to Germany for the commemorative week that I told you about? It was a bust. I told that guy who ran the trip that \$2000 was expensive. He should have listened, as I think anyone would have offered the same warning. By the way, Lisa signed a recording

Between the patter and general casual atmosphere during these sessions, Elvis and the whole crew really had a good time as evidenced by an X-rated version of "Heart of Rome," and the best "Johnny B. Goode" I have ever heard.

contract — I wish she would let me invest in that project (the first recordings can't miss) as long as Jocko is not involved.

For the most interesting new Elvis, let's go to Europe. Bulgaria is up to its old tricks again, as they just released a "pirate" of *Great Country Songs* which should make RCA happy! *Rock and Roll Collection Volume I*, their second new CD, contained "Jail House Rock" along with Mr. Penniman's "Good Golly Miss Molly" and Ray's "Hit The Road Jack." Bulgaria's final monthly title was *Rock and Roll Best*, with a *Blue Hawaii* cover and assembling Elvis, Roy, Chubby, and Trini Lopez. If you've been collecting the "Legende" series from France like I am, their new editions dwell on Elvis' early rock and roll ditties (my favorites were "Make Me Know It," "Doncha Think It's Time," and the forgotten tune, "Girl Next Door Went A Walking" and romantic efforts from the early '60s. On this later set, my highlights were "Starting Today" (great), "For The Millionth And Last Time" and "It's A Sin." As I have previously reported, the bonus magazines with each release were highly enlightening, as they always displayed rare vinyl from around the world and odd Elvis photos. Mexico sent me the second promo *Vino, Pincero y Amor* with "Funia Acapulco." The liner notes talked about the rare LP *El Rey Creole* and the famous campaign against Elvis and his music in the '50s. The Mexican radio stations wouldn't play his music and his movies were banned from the local theaters. It all started when Elvis allegedly made a remark against Mexican females. Whether he said it or not, I do not really know, but the Mexican population believed the slur and his popularity in that country suffered greatly. Interesting story, even if not completely true.

Our friends in Europe have never been this busy but you know there's gold in Elvis. Please excuse the brevity, but the powers limited my space, as I could write ten pages on this subject. Remember the rare vinyl singles, "Air Force Presents?" They are now on CD form with great Elvis army photos, "Surrender" and "It's Now or Never" but a limited run of 50. Try not to miss these, as they include bonus tracks also. The "Don't Cry Daddy" duet that I previously reviewed is now on a white vinyl single complete with a pic cover. The three volume 1989 show, *Between Takes*, is new and costly but it is Elvis history via his spoken word and thus very collecti-

ble. Another pressing of the famous box set, *Behind Closed Doors* with the original cover art and pic discs makes this the desirable issue on CD which is overflowing with alternates and unissued versions. Don't miss it! Rock Legend's new title, *From Vegas to Macon* contains those same boring '70s show materials, so not need to be redundant in this review. Its only saving grace is the cover with a shot of a slim Elvis in a short shiny jacket which I had never seen. Yes, it did contain a different audience with new introductions and a decent version of "Big Boss Man," but pass on it unless you have to have it all and be a little bit wacky like me. Volume Five of the E.P. Collection has been released and again the boys used reissue covers, which leads me to believe they do not have any originals. This time, they included titles from England (2), U.S. (3) and my favorite from this set, "Girl Happy" ("Do the Clam" — a very forgettable movie track) from France.

"Swing, Jive, and Stroll?" with Elvis doing "One Sided Love Affair" as another curious piece especially when combined with Cab Calloway and the Andrew Sisters — what a stretch!

As a sidelight, Australia's new box set, *Rock and Roll Collection*, contains one volume devoted to the "Hillbilly Cat and his Blue Moonboys (sic)," but with the same hayride show tunes which we all already have. Malaysia is big on VCD-CD Roms lately and they have "Best Collection" with 200 songs and a pic disc from "Easy Come, Easy Go." No, I still do not have the equipment to use them. Someday, when I hit the lottery.

Now, back to our secretive friends over seas, another 2-CD set, *Double Dynamite*, a familiar and unimaginative title, only untamed Vegas shows again and caused me to yawn, but the pics were flattering for our favorite artist. "Southbound," on the Luxor label didn't impress me either due to concert themes and some terrible photos of Elvis from his later years. Even with the first live recording of Tinie Yuro's golden oldie, "Hurt," this set is not worth the price. The fellows at Happy Records in Italy are still continuing their concert series but added one album, *Lost And Found — An Essential Collection by Special Request*, which was a real winner. A good compilation of songs from many sources, including versions of "Dark Moon," "My Heart Cries For You," the forgotten *King Creole* track of "Danny Boy" and yet another alternate of Sanford Clark's "The Fool," which was not up to the hit version. Usually when I hear of a new Fort Baxter release, I look forward to an album with good sound quality and unique content. This month they issued two volumes of *The Brights — Star on Sunset Boulevard* which proved to have no lack of recording excellence and excellent packages containing favorable photos. The subject of the duo was rehearsals for those Nevada appearances, taken at the RCA studio in Hollywood, and were better than the actual stage acts! Between the patter and general casual atmosphere during these sessions, Elvis and the whole crew really had a good time as evidenced by an X-rated version of "Heart of Rome," and the best "Johnny B. Goode" I have ever heard. A few lines of the big O's classic, "Running Scared," and the extended variants in "Fooling Around With Memories." So get this pair and have a good time with Elvis.

While there is much more out there this time, a purchase of all these new titles will make Mr. Visa very happy. But don't blame me when he sends the obligatory monthly statement, as I'll be in the same boat. Talk to you next month.

— Eddie Hammer
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ERIC CLAPTON 55984 \$450 TEARS IN HEAVEN - RIAA GOLD 45 AWARD

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Table listing various music releases with columns for artist, title, format, and price. Includes entries like CANTRELL, CARY MARRAH, CRYSTAL METHOD, etc.

Continued on Next Page >

Beatles Books '98: Beyond the Music

—By Mark Wallgren—

Nearly three full decades after their heralded break-up The Beatles continue to command a level of extreme interest among their fans far beyond the mere listening enjoyment to their music. The ongoing proliferation of new books dealing with the legendary group not only serves as a firm testament to their enduring status and commercial viability as a pop cultural phenomenon, but has also secured the band and its members permanent recognition within the publishing industry as legitimate historical figures. This achievement has ultimately led to the recent rise in the number of books devoted to a single, well-defined topic or particular event in Beatles' history, which is then magnified and examined in near-microscopic detail.

This emerging pattern seems to have developed purely on its own, owing partially to the large number of books already providing general overviews of the Fab Four's life story and career, but even more so to address the desires of the extensive fan base to uncover the lesser-known stories, obtain far greater background information preferably from first-hand sources, and simply to learn as much as possible about every aspect of the lives and music of John, Paul, George and Ringo.

Books aimed primarily at the casual Beatles' fans or general music readers have now been joined by a growing list of titles that specifically seek to satisfy the demand for a more informed and comprehensive study of the Beatles on the part students, collectors, researchers and historians. Today, fans possessing a keen interest in the group who make themselves aware of the appropriate books available, and come armed with a substantial amount of expendable cash find themselves in a position to elevate their own status from that of casual reader to budding scholar.

Fortunately for both fans and scholars of the group the overall quality of Beatles' books published in the United States (and Canada) during the past year has been uncommonly high. In fact, the preceding twelve months has witnessed the publication of some of most important, worthwhile and entertaining Beatles' books of the decade. Not surprisingly, the majority of these new titles represent the initial literary efforts to emerge since the release of *The Beatles Anthology*, the group's own massive multimedia project that has unquestionably served to "raise the bar" and has clearly inspired Beatles' writers and researchers to aim their sights higher than ever before. The results are now beginning to appear in the bookstores with works that are more in depth, detailed, factual, historically accurate and sharply focused than many similar efforts of the past.

With these considerations in mind, *Goldmine* presents "The Beatles Literary Class of

1998" (arranged alphabetically by title) consisting of the most significant, commercially released books about the Beatles to have been published in North America between the autumn of 1997 and the fall of 1998. All of the books reviewed here are currently in print and readily available domestically at bookstores, by mail order or telephone, and through on-line internet services.

THE BEATLES: A DIARY

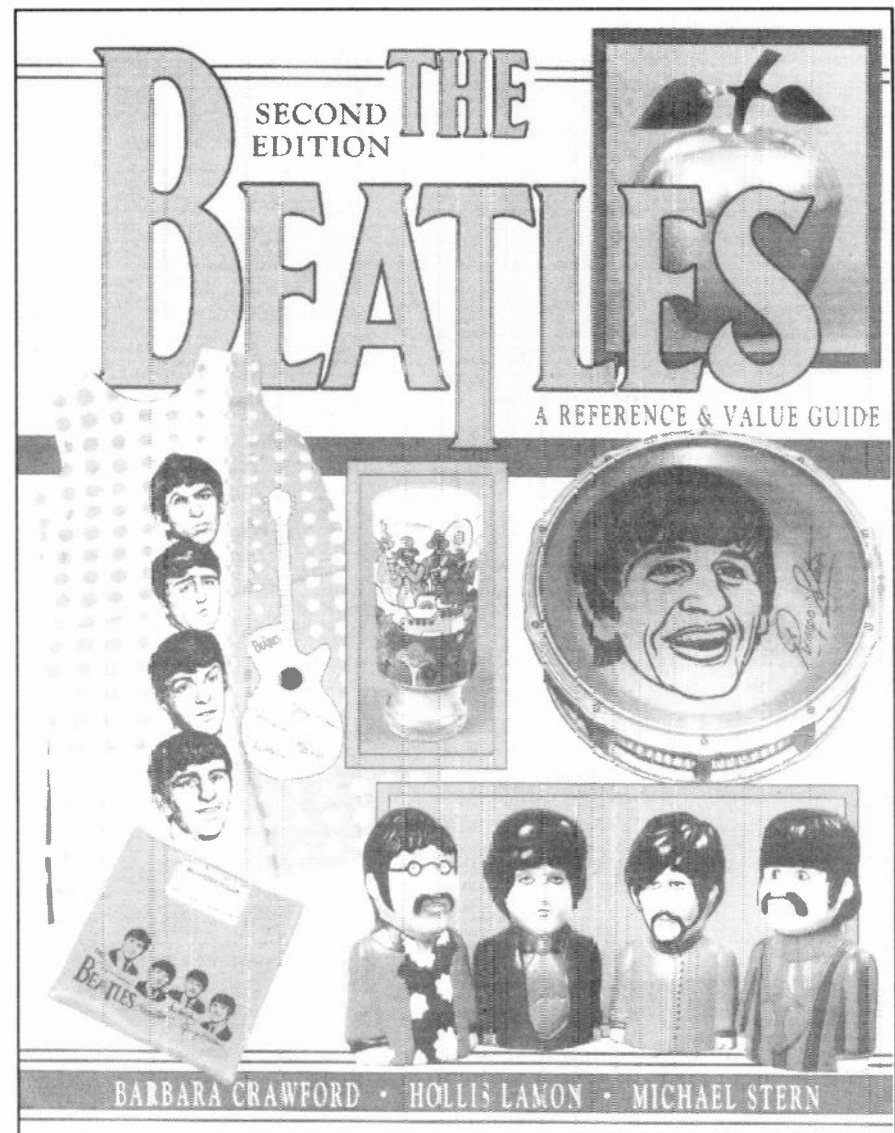
by Barry Miles

Omnibus Press (320 pages, trade paperback, \$39.95, fall 1998)

This book is definitely the "heavyweight" champion among Beatles books published in the fall of 1998. Weighing in at more than three and one half pounds, and measuring 12 1/4" high by 10 1/4" wide, this hefty volume could easily double as a major metropolitan telephone book. Subtitled "*An intimate day by day history*," noted music author and Beatles' friend Barry Miles has produced a stunning tome sure to impress even the most skeptical fan who has "seen it all before."

Although there have been several well-acknowledged Beatles' day-by-day books published in the past, the visual presentation of Miles' book places it almost in a category of its own. Heavily illustrated throughout with hundreds of black & white and color photographs, ranging in size from postage stamp to full and double-page spreads, including every size in-between, the book goes well beyond the expected daily entrees (the initial entry is February 18, 1934 — the birth of Yoko Ono; the final entry is May 20, 1970 — the London premiere of *Let It Be*). A particular strength is the vast number of Beatles' quotations accompanying many of the entrees, allowing the events of the particular day to spring forth to verbal life. The dazzling mixture of oversized type and non-conventional layout design enables the quotations to literally stand out on the page, whether appearing against standard text or photographs.

If comparisons are to be made, consider this book a cross between Mark Lewisohn's *The Complete Beatles Chronicle* and Miles' own previous work, *The Beatles In Their Own Words*. Daily entrees not only cover all known recording sessions, live performances, television and radio appearances (i.e. the focus of *Chronicle*) but go well beyond the confines of the recording studio or soundstage to document the dates for activities ranging from photo sessions (e.g. March 25, 1966: the infamous "Butcher" portrait is taken) to business meetings (e.g. September 20, 1969: John formally announced to the others that he sought a "divorce" from the Beatles) and an unlimited number of other activities and special events



in the daily lives of the Beatles, collectively and individually.

Mistakes seem largely confined to the British author's occasional lapse in details concerning American record releases (e.g. Swan Record's B-side to "Sie Liebt Dich" in the USA was "I'll Get You" and not "Komm, Gib Mir Deine Hand" as listed; or the July 26, 1963 entry for the U.S. release of *Introducing The Beatles*, verified in early 1998 by author Bruce Spizer as not having occurred until January 10, 1964) and U.S. record chart performances (e.g. chart action for U.S. albums is repeatedly credited to *Billboard's* Hot 100, which of course, is used exclusively for singles. Albums appear on *Billboard's* Top 200 Albums chart).

Overall, *The Beatles: A Diary* is an immensely impressive chronicle of the group's history. Richly illustrated and dynamically eye-catching, it is certain to provide the reader endless hours of enjoyment. Fans will no doubt find this book both highly informative and extremely enjoyable.

THE BEATLES: A REFERENCE & VALUE GUIDE (Second edition)

by Barbara Crawford, Hollis Lamon and Michael Stern

Collector Books (216 pages, trade paperback, \$19.95, spring 1998)

This is the newly updated, second edition of a book first published in 1994. At the time, what immediately set *The Beatles: A Reference & Value Guide* apart from all other Beatles' memorabilia price guides was its use of color photography for each and every one of the hundreds of items presented. This new 1998 edition expands by fifty per-cent to more than six hundred full-color photo-

graphs of Beatles' memorabilia ranging from the more common items to several one-of-a-kind treasures.

Concentrating on the three distinct periods of Beatles' merchandising history: the initial 1964-65 manufacturing hey-day; the 1968-69 *Yellow Submarine* campaign; and the 1968-70 Apple period; the book is further divided into seven working chapters, including jewelry, *Yellow Submarine* celluloids, and one-of-a-kind items. Many items not previously appearing in this (or any other) memorabilia guide have been added, including the *Yellow Submarine* girls bike manufactured by Huffy, perhaps the single rarest piece of tie-in merchandise to the Beatles' animated motion picture (valued at \$4,500 in mint condition). Values are listed for both Good and Excellent/Mint conditions, although the prices shown tend to average a bit higher than those found in other guides and dealer sales lists.

The strength of this book is its value as a visual tour-de-force, presenting excellent full color illustrations of each and every item as photographed by co-author Crawford, who remarkably owns every single piece of Beatles' merchandise featured within these 216 pages. Where applicable, most of the items are also presented in their known color variations. Whether the reader is actively seeking a visually accurate source of detailed information for items to be bought or sold, or simply gazing in awe at the sheer volume and variety of original Beatles' merchandise, *The Beatles: A Reference & Value Guide — Second Edition*, remains the premiere full color presentation of Beatles' memorabilia available to fans, collectors and dealers.

(Please see Beatle Books page 52)

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SOTHEBY'S

(Beatle Books from page 50)

THE BEATLES: AN ORAL HISTORY

by David Pritchard and Alan Lysaght
Hyperion (332 pages, hardcover, \$23.95, fall 1998)

Imagine if the producers of *The Beatles Anthology* had decided to expand the narrative of the Beatles' story beyond the viewpoints of the four individual members of the group (and only their most immediate inner circle) to include additional family members, childhood friends, fellow musicians, and professional associates from all phases of their legendary career, then it is quite possible that the script would have looked a lot like *The Beatles: An Oral History*.

Pritchard and Lysaght, producers of the acclaimed early-eighties' radio special, *The Beatles: The Days in Their Lives* have recreated the tale of the Fabulous Four in a remarkably simple and yet extremely effective fashion. The authors have laid their foundation by focusing in on most of the key dates and historically important events in the Beatles' lives and career, starting with the group's teenage formation in the mid-fifties and continuing right through to Paul McCartney's December 31, 1970 legal action to dissolve the partnership.

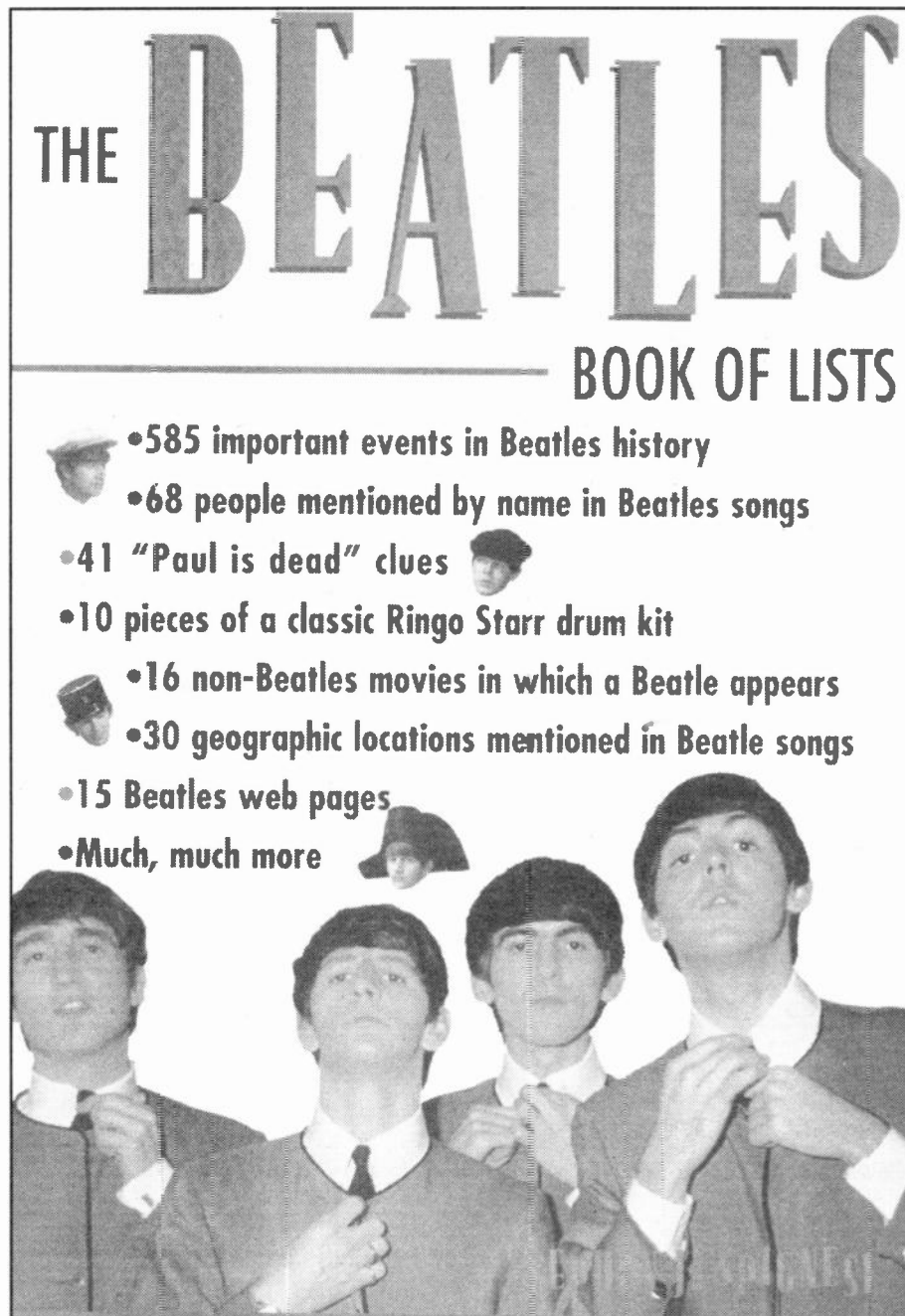
The central core of the narrative is built upon the comments and remarks provided by John, Paul, George and Ringo themselves, who amplify the various topics in the same manner as featured in the *Anthology* video. However, the story is then further rounded out by weaving in the corresponding anecdotes, reflections and commentaries of more than one hundred well-known participants (a virtual Who's Who in Beatles' History, including those responsible for the recording of the music, making the motion pictures, as well as former band members, wives and girlfriends, concert promoters, artists and designers, record company executives, journalists, reporters and publicists, and so many more.) The result is a chronologically straightforward telling of the Beatles' tale, spurred along by a steady flow of first-hand accounts and valuable insights.

The Beatles: An Oral History is a superbly crafted recitation of their fabulous career, as told by those who participated in every step along the long and winding road from start to finish. Beatles' fans will find this book to be nothing less than absorbing and a true reader's delight. Historians will find this book to be a valuable reference source in the future, providing quick and easy-to-find quotations concerning nearly every important event in the lives of The Beatles.

THE BEATLES BOOK OF LISTS

by Stephen J. Spignesi
Citadel Press (218 pages, trade paperback, \$16.95, summer 1998)

Although there have been similar Beatles' books of "lists" published in the past, none has the scope or depth found in this new volume. Easily living up to its title, this book compiles more than six dozen separate "lists" ranging from some as short as a mere two entries, to at least one list containing no less than 576 "interesting" cover versions of 120 different Beatles' songs.



- 585 important events in Beatles history
- 68 people mentioned by name in Beatles songs
- 41 "Paul is dead" clues
- 10 pieces of a classic Ringo Starr drum kit
- 16 non-Beatles movies in which a Beatle appears
- 30 geographic locations mentioned in Beatle songs
- 15 Beatles web pages
- Much, much more

The emphasis of the material herein is on the Beatles as a group, although their solo careers get a going-over as well, and there's even a list identifying the artists on the Apple Records roster. Beatles' lists cover everything from Grammy Awards to recommended books, songs written by John, Paul and George but recorded by other artists, U.S. singles, *Rolling Stone* magazine cover story issues, concert playlists of Beatles and solo-Beatle tours, Beatles videos, the "Paul is Dead" rumor clues, the hidden references to the Beatles in the *Free As A Bird* video, Beatles web sites, and much much more. In all, there are nearly six hundred listed events in Beatles' history spanning every decade and year from the early beginning right up through *The Beatles Anthology*.

This is the type of book the reader can open to any given page and become instantly engrossed. Younger fans will find it a fun and easy way to discover little known facts about the group, while older fans can test their own knowledge. Illustrated throughout with dozens of black and white photographs, *The Beatles Book of Lists* will provide the novice fan and hard-core first-generation follower alike with hours of Beatles' reading enjoyment.

THE BEATLES FILES

by Andy Davis
CLB, Quadrillion Publishing (160 pages, hardcover, promotional pricing, fall 1998)

This coffee table book presents more than 400 black and white photographs from the files of the *Daily Mirror*, Britain's most popular newspaper in the sixties. Employing a staff of some twenty or so photographers throughout much of the period, the *Daily Mirror* regularly reported on the activities of the Beatles, often accompanied by a photograph. Beyond each published shot however, remained dozens of photos that never saw the light of day. Recently uncovered, hidden deep inside unmarked storage boxes at the *Mirror's* archives, were the negatives to more than four hundred previously undeveloped prints of the legendary rock group.

These photographs, spanning the entire breadth of the Beatles' career in the sixties, are accompanied by an informative text from Andy Davis, a name familiar to readers of the British publications *Beatles Book Monthly* and *Record Collector*. Davis clearly places the events depicted here in their proper historical context. The original shooting location and date of each photo or session is also provided. Thankfully, the photographs have been arranged in chronological order, with a separate chapter devoted to each of the years 1963 through 1969.

The earliest photos date from September 1963, with the latest dating from December 1969. Along the way are numerous photographs documenting airport arrivals and departures; rehearsals and performances for such television programs as *Juke Box Jury*, *Around The Beatles*, *Blackpool Night Out*, *Top*

of the Pops, *Not Only... But Also, Our World*, and *The Rolling Stones Rock and Roll Circus*; behind the scenes filming of *A Hard Day's Night*, *Help*, *Magical Mystery Tour*, *Let It Be* and *The Magic Christian*; various U.S. and U.K. concert performances; the premiere of *Yellow Submarine*; Paul and Linda's wedding; John & Yoko's bed-in and Unicef concert at the Lyceum; the group's visit with the Maharishi in Wales; and much, much more. Appropriately, the book concludes with a reproduction of the front cover of the April 10, 1970 issue of the *Daily Mirror*, the banner headline proclaiming "Paul is quitting the Beatles."

The Beatles Files represents a uniquely rich and historic collection of Fab Four photographs, documenting the entire period of Beatlemania, as seen through the talented and ever-present camera lenses of one significant British newspaper. American fans will especially delight in the many photos of one significant British newspaper. American fans will especially delight in the many photos of one significant British newspaper. American fans will especially delight in the many photos of one significant British newspaper. American fans will especially delight in the many photos of one significant British newspaper.

THE BEATLES RECORDS ON VEE JAY

by Bruce Spizer

[See special boxed review on page 58]

THE BEATLES NOW AND THEN

Photographs by Harry Benson
Universe Publishing (128 pages, trade paperback, \$19.95, fall 1998)

This beautiful little book is basically a reworked edition of Benson's 1993 collection, *The Beatles In The Beginning* (also published by Universe). Renowned photographer Harry Benson is responsible for some of the most instantly recognizable and highly acclaimed photographs of the Mop Tops. In *The Beatles Now and Then* Benson has gathered more than one hundred and fifty classic black and white and new color plates of The Beatles, dating from his work with the group during the years 1964 and 1966, and in the post-Beatles decades since. Benson also provides a running text, providing background and insight into the events captured by his lens.

Among the key highlights covered by Benson: the group's January 1964 engagement in Paris; the arrival to and stay in America in February, including *The Ed Sullivan Show*, the visit to Miami and Cassius Clay (aka Muhammed Ali); the spring tour of Holland and Denmark (including a rare set of hotel room poses with substitute drummer Jimmy Nichol); behind the scenes during the filming of *A Hard Day's Night*; a final pre-wedding portrait of Ringo and Maureen in 1965; honeymoon poses of George and Patti from Barbados in early 1966; and various shots of the group in concert and in press conference from the third and final U.S. tour in August 1966. While many of the photographs previously appeared in *In The Beginning*, there are several selections appearing for the very first

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time in this new edition. It appears a conscious effort was made to not only present the best from the earlier collection, but to substitute alternate shots where possible.

Also brand new and exclusive to *Then and Now* are more than two dozen crystal clear color and black & white prints capturing moments in the post-Beatles decades of the Seventies, Eighties and Nineties. Benson's shots include various McCartney family poses in 1975, Wings Over America tour 1976, and the 1975 *Venus and Mars* wrap party aboard the Queen Mary with guests George Harrison (accompanied by future wife Olivia Arias) and Bob Dylan. Also included are alternate portraits of Paul and Linda which adorned the cover of *People* magazine in the mid-Seventies. Perhaps the most touching photos, however, are the four color plates taken at the McCartney farm in East Sussex, England in 1992, with Linda riding her favorite Appaloosa horse, with Paul at her side. Benson's lensings fully capture the deep sense of love, devotion and true harmony shared between the two soul mates.

The book concludes with a variety of (mostly) color shots of Yoko and Sean, taken over a period of ten years including 1985 shots in Central Park, 1990 portraits at the family home in Switzerland, 1995 at the Dakota, and most recently in the recording studio in 1996, which not only convey the special bond between mother and son, but also document the physical growth and maturation of Sean from boyhood to adult life.

For those fans who may have missed *In The Beginning*, *The Beatles Then and Now* offers another opportunity to enjoy the photographic work of a true insider to the inner workings of the group during the whirlwind years of Beatlemania and somewhat beyond.

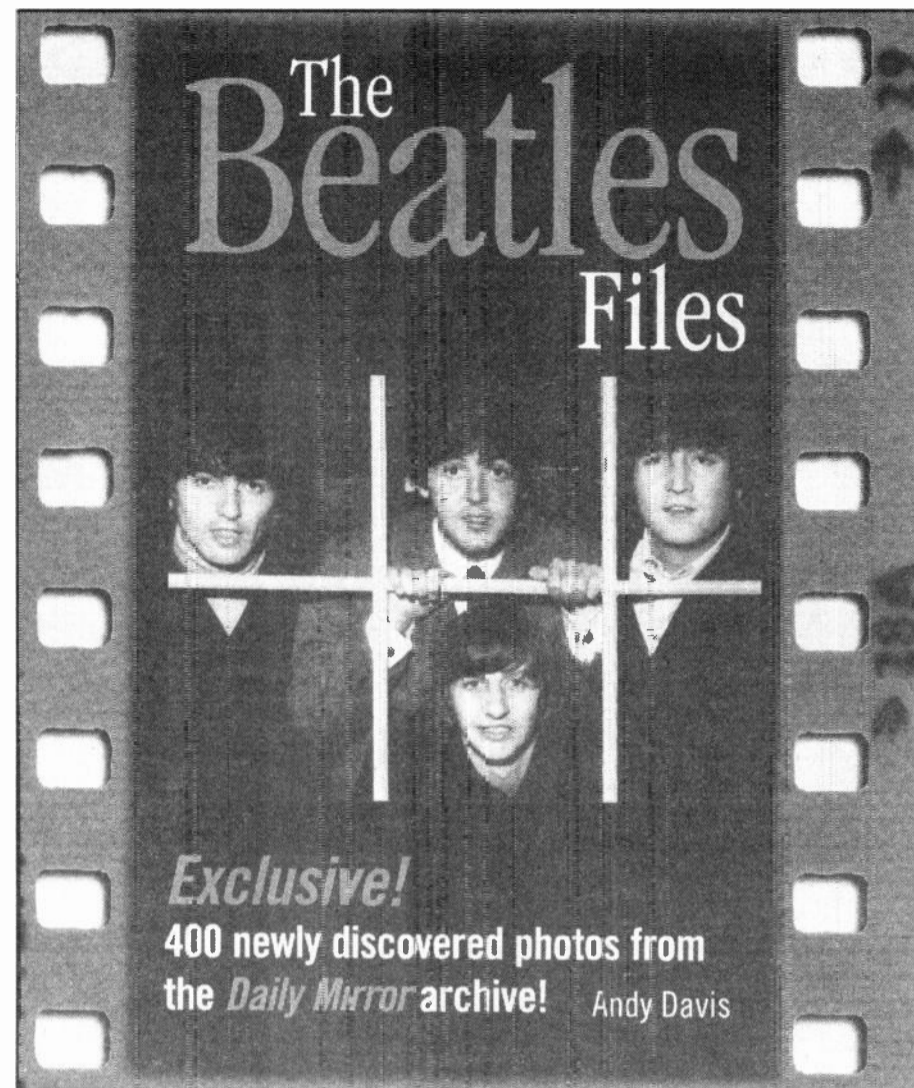
BEATLES UNDERCOVER

by Kristofer Engelhardt

Collector's Guide Publishing, Canada
(534 pages, trade paperback, \$25.95 USA, fall 1998)

This outstanding book is simply the most exhaustive body of work to date to document the known contributions made by The Beatles (as a group and individually) to the recordings of other musical artists. Several years in the making, author Engelhardt personally contacted and interviewed hundreds of musicians, composers, recording engineers, producers, arrangers, session players, record company executives, business associates, relatives and friends in a Herculean attempt to separate the facts from the fiction, the truth from the myths, and to correct as many previously held mistakes as possible, in order to produce the foremost volume on this often neglected aspect of The Beatles' musical legacy.

An amazing total of 220 musical artists are featured in this book, comprising nearly 400 different record releases. The vast majority of these discs feature recordings with musical contributions (i.e. musical performance, backing vocal, producing, arranging, engineering assistance and/or song composi-



tion) by John, Paul, George, Ringo. Also accounted for are records featuring non-musical contributions, such as original liner notes, photographs, drawings, their works of art that have appeared on various album and single covers, inner sleeves and booklets. The sheer number of contributions serves to confirm that throughout their entire professional careers, the four individual Beatles have always found time to work with other musicians whom they admired, respected or considered as personal friends.

Artists appear in alphabetical order, beginning with pianist Anya Alexeyev and concluding with Frank Zappa. Record entries offer original dates and locations of the recordings, composer and producer credits, record title, label, catalog number, format, jacket and insert information, and the most comprehensive list of musician credits available to date. In addition to the exhaustive information concerning each record release, Engelhardt has provided extensive background information for each artist, in most instances presenting the date and location of their birth, and a biographical sketch of the artist's career leading up to their involvement with The Beatles, and where appropriate, extending beyond. In addition to providing what amounts to a near-rock 'n' roll encyclopedia of its own, many of these biographies detail activities outside the recording studio which have involved one (or more) of The Beatles. One particular highlight is the inclusion of the dates and locations of guest appearances by the former Beatles, wherein they have appeared as backing musicians or featured guest stars on stage with other artists.

Included with the book is a special bonus CD-EP containing three previously unre-

leased tracks: "Incarnation" co-written and produced by John Lennon and Roy Cicala, performed by Dog Soldier; "Let's Spend The Night Together" produced and arranged by John Lennon, featuring Lori Burton and Patrick Jude; and "Anser Me, My Love" produced by John Lennon and Roy Cicala, vocals by Lori Burton. Yoko Ono personally granted her permission for the inclusion of "Incantation" on this special disc.

The book is heavily illustrated throughout with dozens of rare photographs featuring various artists with the Beatles, original record sleeves and labels, backstage candid shots and in-concert photos of the many musicians featured in the book, as well as sampling of the personal correspondence of several artists to the author. *Beatles Undercover* is a tremendously valuable contribution to the Beatles' literary canon, and deserves to be added to the library shelf of every serious fan of the group. Even casual followers of The Beatles and rock music fans in general will discover a wealth of musical and historical gems contained within these pages.

A CELLARFUL OF NOISE

by Brian Epstein (with a new introduction by Martin Lewis)

Pocket Books/Rhino/Byron Preiss Multimedia (217 pages, trade paperback, \$9.95, summer 1998)

Thirty-four years after its original publication in hardcover by Doubleday, the Autobiography of "the Man Who Made the Beatles" has been republished in the United States by Simon & Schuster's Pocket Books in a value-priced trade paperback edition that should prove to be a welcomed

addition to any serious Beatles fan's bookshelf.

Co-authored and largely ghost-written by Beatles' publicist Derek Taylor, this is the personal story of record retailer-turned-manager of the biggest attraction in show business since Elvis Presley. Although largely innocent by today's standards (even at the time of publication it was decidedly sanitized for the predominantly teenage female fan base of the day) it nevertheless manages to provide an account of Epstein's life up to and including the initial period of massive success enjoyed by the Beatles. Careful re-examination of the original text today reveals it to be far more insightful than the previously-held perception as no more than a fluff-piece.

Still, to provide somewhat better insight and balance to the overall story, writer and producer Martin Lewis has been tapped to include a 45-page narrative which amplifies the story well beyond the confines of its 1964 publication. Lewis is not only able to identify the high points (and shortcomings) contained in the original manuscript, but he is able to offer insight and well-thought analysis of the events between the group and their manager in the subsequent three year period following the book's release, leading up to Epstein's untimely death in August 1967. Keen observations are also made in comparing Epstein's job performance to that of Allen Klein, with a proper reminder to all that Epstein considered his word to be his bond. In addition to the new narrative, there is also a newly penned tribute to Derek Taylor, who passed away in 1997.

With copies of the original difficult to come by and selling in collector's shops at far higher prices, this new Pocket Books-Rhino edition of *A Cellarful of Noise* is well worth not only the price, but the time to re-explore the personal story of the man who managed the Beatles.

THE COMPLETE IDIOT'S GUIDE TO THE BEATLES

by Richard Buskin

Alpha Books (360 pages, trade paperback, \$18.95, spring 1998)

Alpha Books has readily been expanding their line of product in the past couple of years, with a series of new titles venturing far beyond the original scope of the computer-related manuals that put them on the literary map, and when *The Complete Idiot's Guide to Elvis Presley* appeared in 1997, it stood to reason that a similar volume on the Fab Four was likely to follow.

With the publication of *The Complete Idiot's Guide to The Beatles* earlier this year, the lads from Liverpool confirmed their placement alongside the King of Rock and Roll as the most enduring music icons of the publishing world. Buskin, who also authored *The Complete Idiot's Guide to British Royalty*, has crammed a tremendous amount of historical information and data covering virtually every aspect of The Beatles' career into this manual.

The contents have been divided into six major sections, from which the material has been further subdivided into some 28 indi-

(Please see *Beatle Books* page 56)

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vidual chapters and four appendices, providing extensive background history on the group and its members; their years of struggle and rise to fame; the glory years on top of the world; the declining period of Apple; and a rediscovery of their music through the release of the *Anthology* albums. Appendices include a Beatles chronology, U.K. and U.S. record chart performance, a selected bibliography, and listings of films and promotional videos.

The style and design of the book strictly follows that of the entire *Complete Idiot's Guide to...* series, although it does contain an assortment of black & white and color photographs. The massive number of stories, facts and details contained herein have been arranged and presented in a most straightforward, intelligent and easy to understand manner, making simple the recommendation of this Beatles' book for dummies, as well as scholars.

IMAGINE: JOHN LENNON

Forward by Yoko Ono, Preface by David L. Wolper

Written and Edited by Andrew Solt and Sam Egan

Penguin Studio (256 pages, trade paperback, \$25.95, summer 1998)

Originally published a decade ago as the literary tie-in to the Warner Brothers' motion picture of the same title, this lavishly illustrated coffee table-sized tome was reissued in the summer of 1998 by Penguin Studio. This new edition could have easily been re-titled *The John Lennon Anthology* (to tie-in with Capitol's new 4-CD boxed collection) and its reappearance will be warmly welcomed by fans who may have missed this impressive volume the first time around.

Featuring more than 250 outstanding color and black & white photographs (many are exclusive to this book) the visual story of John Lennon's life is also narrated by Lennon himself, with a text drawing upon the countless interviews Lennon gave during his lifetime. Although rounded out with additional quotes from Yoko Ono, Cynthia Lennon, Julian Lennon, Sean Lennon, Paul McCartney, George Harrison, George Martin and Elliot Mintz, the primary source for the story told herein is John Lennon himself.

Open, honest and sensitive, with Lennon's ever present sly wit in generous abundance, *Imagine: John Lennon* is both a delightful visual treat and a compelling read. Ten years after its original publication it remains an essential piece of any Lennon fan's library.

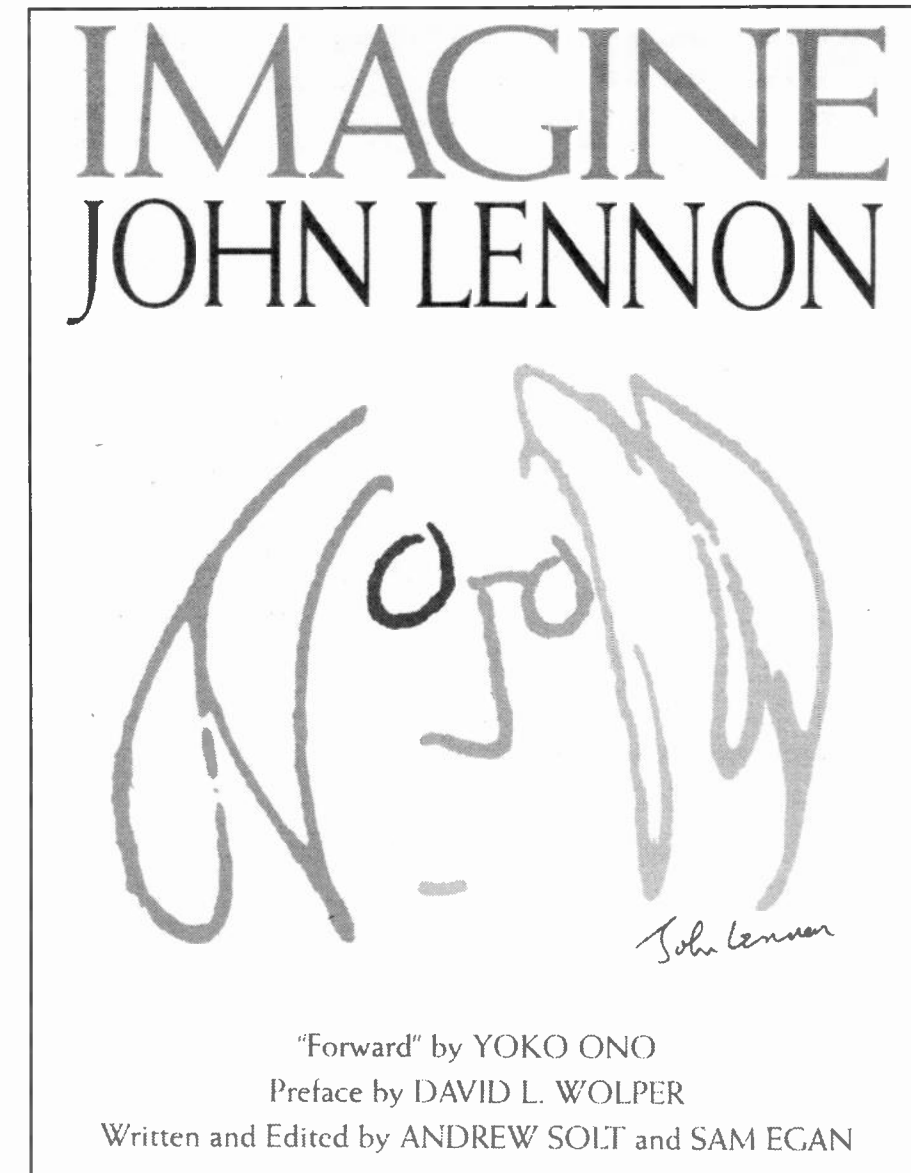
THE IMPORTANCE OF THE BEATLES

by Adam Woog

Lucent Books (128 pages, hardcover, \$22.45, fall 1997)

This is one of more than 60 titles available in *The Importance of...* series of educational books published by Lucent and aimed at readers in grades 4 through 12, and generally sold to schools and libraries.

Far beyond the fleeting overview typically presented in such "educational" works about the Fab Four, Woog's text is accurate.



informed and richly abundant. Despite the limited page count from which to work, the author manages to include most of the group's career high points, as well as honestly touching on such normally avoided classroom subjects as Brian Epstein's homosexuality, the group's admitted drug use, reasons behind the need to stop touring, the "butcher" cover, the death of Brian Epstein, the Maharishi, Yoko, Linda and the break up of the band. Along the way more than four dozen black & white photographs are used to visually relay the story. The photo selections are both appropriate and well chosen.

Scoring extremely high marks in the Beatles' classroom for its first-rate text and visual treatment, *The Importance of The Beatles* easily serves as an excellent "first" book about the group, especially for any of the younger fans just beginning to experience the magic of the Beatles for the very first time. (For ordering information call 1-800-231-5163)

IN MY LIFE: ENCOUNTERS WITH THE BEATLES

Edited by Robert Cording, Shelli Jankowski-Smith and E.J. Miller Laino

Fromm (294 pages, hardcover, \$25.00, summer 1998)

This book is a collection of poems, essays, articles and works of fiction, all which in one way or another deal with (or in some cases, merely mention) The Beatles either directly or indirectly. Altogether, *In My Life* presents fifty-six individual pieces, representing the writings of fifty-four different authors, nearly half of which are

published poets. The three co-editors of this book also happen to be published poets, and their contributions are also featured in this collection.

The book's subtitle, *Encounters with the Beatles* is largely figurative. The "encounters" mostly reflect the impressions The Beatles made in one or more aspects of the individual writer's life. Other encounters are entirely fictional and serve mainly to illustrate a greater point.

Among the pieces: "Why I Didn't Like the Beatles," "When the Last Beatle Dies" and "My Mother Met John Lennon." Other entries are much farther removed from the Fab Four as actual subjects. In the fictional story entitled "Drive My Car" (at fifteen pages, the longest piece in the book) the Beatles do not directly enter until a full two-thirds of the way through the tale, and then only to allow the heroine of the story to apparently re-evaluate the bond between her husband and her mother, both of whom revere the Beatles, while she prefers Sinatra.

Despite expectations to the contrary, there seems to be very little here about the music itself. It seems to be much more about what the music and the phenomenon represent, or in some instances, are perceived to represent. Only Greil Marcus and Philip Norman will be names instantly recognized by readers familiar with the rock music press. Tom Wolfe, Philip Larkin, Leonard Bernstein, the late Allen Ginsberg and the equally late Timothy Leary are among the highly recognizable and respected names, literary and otherwise, also included. In addition to writers whose works have been generously published are some first-time

writers. Many contributors also seem to hail from the academic community, with a number of active students and teachers present and accounted for.

As the editors honestly reveal in their introduction, "Our intention was quite simple: to gather a cross section of the fiction, recollections and poetry about The Beatles and let the writers spin out a story that, while more fragmentary than a historian's, might still give a full and accurate telling." As such, anyone seeking to learn more about the historical details of the group should probably look elsewhere. *In My Life* is a book only for those fans or readers eager to take the next step beyond: seeking to examine the potential reasons behind the tremendous attraction and appeal of the group by exploring the emotions and reactions of those similarly affected or perhaps not.

LET IT BE/ABBAY ROAD — THE BEATLES (CLASSIC ROCK ALBUMS)

by Peter Doggett

Schirmer Books (151 pages, trade paperback, \$14.95, summer 1998)

One in a series of books published by Schirmer, an imprint of Simon & Schuster Macmillan, under the "Classic Rock Albums" banner (other selections in the series include examinations of single albums by David Bowie, Cream, The Who, Sex Pistols and Nirvana).

Record Collector editor Peter Doggett has chosen to examine the last two studio albums recorded by The Beatles. In doing so, what emerges is a case study of the group's final months together as a semi-functioning unit. More than half of this book is devoted to "The Albums," in which Doggett provides a comprehensive and insightful narrative illustrating the circumstances surrounding The Beatles' recording work of 1969.

Drawing heavily from the meticulous research of the *Get Back* sessions previously performed by Doug Sulpy and Ray Schweighardt in their highly acclaimed book *Get Back: The Unauthorized Chronicle of The Beatles Let It Be Disaster* (St. Martin's Press, 1997), Doggett presents the story in a more traditional story-telling prose. Once again, all evidence from these sessions reveals John Lennon to be the source for the main disunity within the group, and it is Harrison's disagreements with Lennon that lead to his sudden departure (contrary to the commonly held notion that McCartney's incessant bossing of the others led to Harrison's departure, a stance which has inexplicably been adopted and shared by the surviving Beatles themselves, as evidenced in *The Beatles Anthology*.) The narrative continues with similar details covering the events leading up to and including the recording sessions for *Abbey Road*, an album which, perhaps more than ever before, stands as a remarkable testament to the fortitude of The Beatles and George Martin, in being to create the magic one last time, even as the group literally disintegrated (August 20, 1969 was the last time all four Beatles were in the recording studio together).

The second major chapter, "The Songs" presents a track-by-track analysis of the

(Please see Beatle Books page 58)

Jimi Hendrix: the classic collection

Under license from and with full cooperation of the Hendrix Estate / Experience Hendrix L.L.C., this ten disc set of 45rpm singles features some of Jimi Hendrix's **greatest songs**. Housed in a miniature replica of a Jimi Hendrix model MARSHALL* amplifier, the discs, each transferred from the original master tapes under the supervision of the original engineer Eddie Kramer, relive the late 1960's when Hendrix was breaking down all musical barriers and **taking Rock guitar to another stratosphere**. The picture sleeves for the singles have been culled from various past international releases from around the world including Japan (Polydor), France (Barclay) and the UK (Track & Polydor), most of them being **ultra-rare and collectable**. A booklet with essays regarding the facts behind the recording of these sides, plus **beautiful pictures** of Hendrix in action are included in this set. Songs include: Up From The Skies, Gypsy Eyes, All Along The Watchtower, Hey Joe, Voodoo Child (Slight Return), Stone Free, Purple Haze, Foxy Lady, The Wind Cries Mary, Fire, Little Wing, Spanish Castle Magic, Room Full of Mirrors, Long Hot Summer Night, Crosstown Traffic, If 6 Were 9, Rainy Day-Dream Away, Still Raining-Still Dreaming, Freedom and Angel.

Note: singles feature a small, standard spindle hole so no 45 adapter is required.

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for \$15**

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recording process behind each number. Accurate details no doubt rely on the session notes as documented in Mark Lewisohn's outstanding *The Complete Beatles Recording Sessions* (Harmony, 1988) although Doggett is able to successfully place these facts adeptly within the overall framework of the historically critical events taking place during the turbulent summer of 1969.

"The Reviews" reprints the published reviews of the day from *Rolling Stone*, the *New Musical Express* (NME) and *The* (London) *Times*. Although one might expect reviews to be savage for the *Let It Be* album as it was eventually released, reviewers were mixed regarding *Abbey Road*, even though it easily proved to be the group's most commercially successful release. Another very helpful chapter is devoted to a discography detailing all of the commercial releases stemming from these two projects, including the recent emergence of many previously unreleased recordings on *Anthology 3*. In addition, further known outtakes and key bootleg sources are also presented.

This book is highly recommended to anyone wishing to learn more about these two landmark Beatles' albums and the true stories behind their making. While dozens of previous Beatles' books have explored the early origins of the band ad-nauseum, few have examined the troublesome last days of the band and its final recorded output as thoroughly as this volume.

(Note: although the front cover and spine clearly display the printed title of this book as *Abbey Road/Let It Be — The Beatles*, the title page confirms the reverse to be correct.)

THE LONG AND WINDING ROAD (An Intimate Guide to The Beatles)

by Ted Greenwald

Metro Books (128 pages, hardcover, promotional pricing, fall 1997)

This latest update of one of the better bargain-table Beatles' overviews appeared at the end of 1997. Originally published in 1992 as *The Beatles Companion*, it was updated in 1995 following the release of *The Beatles at the BBC* (at which time the title was changed to its present one). This new edition adds a further four pages detailing the contents of the three-volume *Anthology*.

Divided into six chapters, Greenwald manages to provide more historical information and record details than can be found in many similar books twice this size. The largest chapter, subtitled "The Beatles On Record," presents the group's U.K. and U.S. singles and albums (many of which are illustrated with color photos of the sleeves and jackets), in addition to the annual Christmas records, spoken-word recordings and known acetates.

Also covered: a brief Beatles history; Beatle biographies and Beatle people; The Beatles on stage (major concert appearances); The Beatles on film; The Beatles in print (a selected bibliography divided according to genre) and even a Beatles family tree. Along the way, the book is heavily illustrated with dozens of black & white and color photos spanning all eras of The

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Beatles Book of the Year

THE BEATLES RECORDS ON VEE JAY
(SONGS, PICTURES AND STORIES OF
THE FABULOUS BEATLES RECORDS
ON VEE JAY)

by Bruce Spizer

498 Productions L.L.C. (hardcover, 242+
pages, \$50.00)

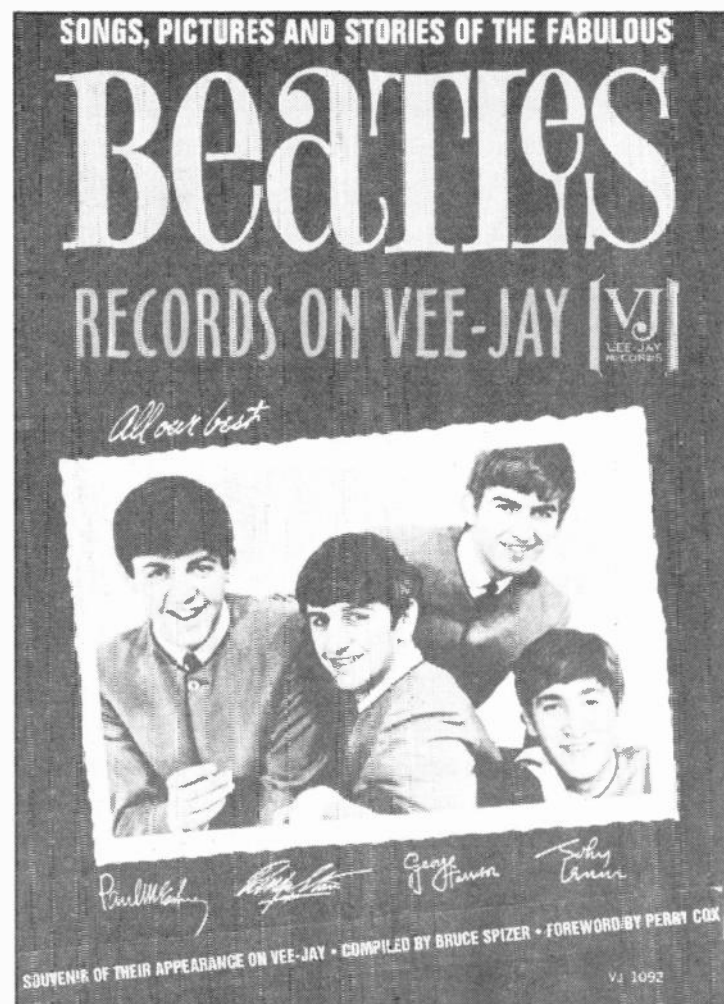
Beatles' collectors who have been continually frustrated in their attempts to catalog the myriad of variations found on the group's Vee Jay Records catalog will undoubtedly rejoice at the publication of this incredible book which visually showcases and exhaustively scrutinizes every Beatles disc released by Vee Jay between 1963-1964, including those titles issued on the Tollie and Oldies 45 subsidiary labels.

This extraordinary book literally brings to life the amazing story of Vee Jay Records, telling how the company managed to turn sixteen Beatles master recordings into an enterprising and profitable catalog consisting of four singles and one EP on the Vee Jay label, two singles on the Tollie label, four reissue singles on the Oldies 45 label, along with the long-playing albums (all on the Vee Jay label): *Introducing The Beatles* (two versions), *The Beatles and Frank Ifield On Stage* (two versions), *Songs, Pictures and Stories of the Fabulous Beatles*, *The Beatles vs. The Four Seasons*, plus the interview-only LP, *Hear the Beatles Tell All*. All told, these records were manufactured and released with a total of more than two hundred label, jacket and pressing variations.

Proving itself far beyond classification as a mere discography, *The Beatles Records on Vee Jay* is essentially a single-volume encyclopedia exploring every discernible aspect of the peculiar relationship and uniquely shared history between Vee Jay and the Beatles. Along the way, readers are treated to fascinating behind-the-scenes facts which accurately convey the story of how a small, independent, Chicago-based record label specializing primarily in gospel and R&B recordings came to acquire the rights to release the first Beatles record in the United States, which it issued in February, 1963 virtually one full year before the Fab Four attained their "fab" status in America.

Initially, readers will no doubt be drawn to this book's stunning array of more than 600 photographs and illustrations (with the overwhelming majority in full color), including photos of more than 150 record label variations. Every Beatles single, EP and album is presented with side-by-side photos of each known variation allowing Beatles fans to easily and accurately identify those records in their collections.

In addition to the hundreds of record illustrations, the book also features a dazzling selection of historic photographs of the Beatles and other Vee Jay recording artists, music trade advertisements, assorted promotional items, in-store posters and flyers, distribution catalogs, and where appropriate, related records of significant interest, including original Four Seasons and Frank Ifield singles and albums, Capi-



tol of Canada Beatles singles, foreign Vee Jay and Tollie singles, assorted British and American Beatles singles on Apple, Parlophone and Capitol, as well as examples of early and pre-Vee Jay labels.

In addition to producing one of the most beautifully appointed Beatles books ever published, author Bruce Spizer, a New Orleans attorney and accountant, has successfully employed his professional background and expertise to literally rewrite the history of the Beatles on the Vee Jay label, bringing forth an unbelievable amount of newly documented information and data. Spizer's writing style is as engaging as it is often illuminating. Despite whatever books and articles have appeared before concerning this subject, even veteran Beatles scholars and music historians will find Spizer's informative text filled with many significant disclosures.

Among some of the more enticing tidbits: proof positive that the album *Introducing The Beatles* was not released until January 10, 1964; that some copies of the 1963 single "Please Please Me"/"Ask Me Why" (VJ 498) were not actually pressed until March, 1964; and official sales figures for *The Beatles vs. The Four Seasons* indicate that 18,700 mono copies of the double-album were sold, compared to sales of only 725 stereo copies.

Key to the author's successful investigation was his access to thousands of documents, comprising official court records (stemming from the various lawsuits involving Vee Jay, Capitol Records and several other EMI-Capitol related subsidiaries) as well as the surviving contents of Vee Jay's original business files (remarkably

well-preserved after three and a half decades in storage). The historical documentation obtained and reviewed by the author, much of which is delightfully reproduced in this book (including royalty statements, inter-office correspondence, telegrams, minutes from corporate meetings, factory invoices and so on) provides an abundance of fresh insight into the inner-workings of Vee Jay (and Capitol Records!) during this unparalleled period of American Beatles history.

Additional chapters present several topics of related interest including: a brief history of Capitol Records; a brief history of the Tollie and Oldies 45 labels; how the Beatles ended up on the Vee Jay, Swan and Capitol labels all at the same time; a summary of the various lawsuits and legal actions involving Vee Jay; details regarding the record factories and pressing plants that manufactured the records for Vee Jay; fully illustrated guides to detecting counterfeits, reproductions and bootlegged Vee Jay pressings; and a great deal more.

The Beatles Records on Vee Jay is a landmark book that will easily rate as "must have" addition to the library of any serious Beatles collector or music historian. Even casual fans of the group will no doubt find this book to be extremely entertaining, enjoyable and enlightening. Bruce Spizer has compiled a truly remarkable souvenir of the Beatles appearance on Vee Jay Records easily worth every cent of the hefty cover price.

— Mark Wallgren



Sticky Fingers

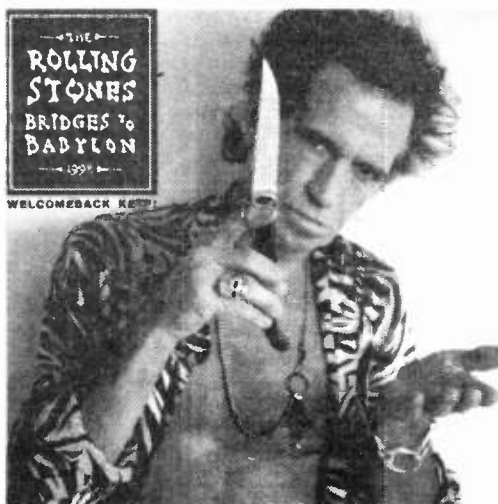
The unOfficial Magazine of The Rolling Stones

"Now that the Stones Age has returned, the time is right to check out the ultimate fanzine devoted to the Rolling Stones—Sticky Fingers. At 40 pages, issue No. 10 recently arrived packed with tour info, reviews of bootlegs, articles and letters. It's a "Jumpin' Jack Flash" of a good read."
 — Fred Shuster, 'L.A. Daily News'

Rolling Stones Babylon Tour Rolls Into 1999

Our new issue is jam-packed with information on the Rolling Stones new Millennium Tour set for January and February of 1999. The Stones are now booking arena-sized venues for a 2 month whistle-spot tour of America, before they leave for short stops in South America, and Australia. Then in mid-'99, the Stones will do a series of concerts in Britain they had scheduled for this year, but had to cancel due to harsh new tax regulations. Who knows what other stops the World's Greatest Rock & Roll Band may make as the millennium arrives to ring in the year 2,000! Sticky Fingers Magazine and our Internet Sticky Fingers Journal will keep you informed of the latest tour bookings, re-schedules, cancellations and critical ticket information. And all about the new live album!

The new Rolling Stones new Bridges To Babylon live album—No Security—will be the first Stones live album containing only those songs that have not been released on any previous live Stones album. Finally, a live album for the hard-core Stones fan and not the 'Hot Rocks' fair-weather fans. We will have the tracklists for both the proposed 2 CD and single CD releases of No Security. Now there is talk of a new Stones studio album for 1999: to consist of outtakes from Bridges To Babylon and Voodoo Lounge. Sort of a Tattoo You of the '90s! Plus, John Phillips (formerly of the Mamas And Papas, is finally releasing the long lost John Phillips, Mick Jagger, Keith Richards, Mick Taylor and Ron Wood mid-70s studio album—Half Stoned. Sticky Fingers will keep you abreast of all the latest developments on these projects and what ever surprises the Stones have planned.



To find out about the best sounding import CDs of the new Bridges To Babylon Tour: Babylon: The Fifth Wave is essential reading. There are lots of new overseas releases from the Bridges To Babylon Tour and we will sift through the Good, the Bad and the Ugly for you.

Each issue of Sticky Fingers covers the entire spectrum of Rolling Stones music: with articles on concert tours and important studio sessions, major in depth reviews of new and essential music releases, as well as video and film reviews. Don't miss Sticky Fingers' columns: Hot Stuff, all the latest news and reports; Underground Stones, on rare Rolling Stones outtakes, Video Rewind, reviews of rare Stones videos; Stones In The Pass Way, with information, gossip and news on upcoming Stones projects and import CDs; and the SpeakEasy with ads form our readers—and much, much more. The magazine is published every 2 months. You won't find a better Stones deal anywhere; a subscription to Sticky Fingers costs far less than nosebleed seats at a Babylon concert and lasts for an entire year. Our columns contain all the recent news on the new Rolling Stones Bridges To Babylon Tour, as it finishes here and travels to the Far East, South America and Europe. Plus a look at the latest singles, like Out Of Control. Our Internet Sticky Fingers Journal is now the world's largest e-mail digest devoted to the Rolling Stones and is free to all magazine subscribers and

Stones fans. Our tour coverage will follow the Stones as they Rock & Roll their way across the world!

Sticky Fingers Is The One Magazine FANS OF THE ROLLING STONES NEED TO READ!

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It's getting close to the Holidays & we would like to wish everyone a safe & joyous Holiday Season & a Prosperous New Year. This has been a great year for us & next year we will be expanding again. We will be closed on Thurs. Nov. 26th for Thanksgiving & from Dec. 24th thru 27th for Christmas. We will be open the 28th, 29th & 30th of Dec. We will close the 31st, Jan. 1st, 2nd & 3rd for New Year's. Thank you to all of our loyal customers from the staff at Thoughtscape.com.

Please visit our website for a more complete listing of titles. Also visit our website for our full size charts and the Soundbytes page on the website for a more complete listing of titles.

New Release & Pre-Release Section

European Millennium 1 series CD sets. Each set contains 2 CDs w/ the best 40 songs from each 5 year period. Each CD set is \$14.99 each. The complete 10 set series is 120 CDs, \$149.99. All sets will be priced together for all 10 sets at \$14.99 each. (Total \$149.99)

European Millennium 2 series CD sets. Each set contains 2 CDs w/ the best 40 songs from each 5 year period. Each CD set is \$14.99 each. The complete 10 set series is 120 CDs, \$149.99. All sets will be priced together for all 10 sets at \$14.99 each. (Total \$149.99)

European Millennium 3 series CD sets. Each set contains 2 CDs w/ the best 40 songs from each 5 year period. Each CD set is \$14.99 each. The complete 10 set series is 120 CDs, \$149.99. All sets will be priced together for all 10 sets at \$14.99 each. (Total \$149.99)

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Table with columns for artist name, album title, and price. Includes entries like Jon Anderson - Ollas Of Sunhallow, Barbra Streisand - Nudo (2CD) '97, Bloodrayne - The Full Party Live in London, etc.

Table with columns for artist name, album title, and price. Includes entries like Alex Ballard Assembly - Alan Parsons Songbook, Colin Blunstone - Echo Bridge, Gary Brooker - Within Our House, etc.

Imports & Recent Releases

Table with columns for artist name, album title, and price. Includes entries like Aztec Camera - Backwards & Forwards (J), Joan Baez - Definitive Best Collection (J), Bajaj Marimba Band & Julius Wechter - Best Remaster, etc.

Imports & Recent Releases

Table with columns for artist name, album title, and price. Includes entries like Nils Lofgren - Steal Your Heart 2CD, New Lives - Uncle's Live material, Minox & Lydia Lynch - U-Turn, etc.

Table with columns for artist name, album title, and price. Includes entries like Yngwie Malmsteen - Minsire LP Sleeve - Japanese Remasters - Lntd. Pre-Order A.S.A.P., Yngwie Malmsteen - Eclipse, Trisomy - ca. 24.99, etc.

Table with columns for artist name, album title, and price. Includes entries like Cream - Rejoice on Gold CD's, Cream - Disraeli Gears, Fresh Cream, Goodbye, Wheels of Fire, Live Cream, etc.

Table with columns for artist name, album title, and price. Includes entries like Deep Purple - House of Blue Light, Nobody's Perfect, Strangers - ca.24.99, Deep Purple - Mini LP, etc.

Table with columns for artist name, album title, and price. Includes entries like Billy Preston - Best (Remastered) (J), Pretty Things - Crosstalk (Remast'd), SF Sorrow + 4 (Remastered), etc.

Table with columns for artist name, album title, and price. Includes entries like Rainbows - Limited - Preorder A.S.A.P., Rainbow - Bent Out of Shape, Rainbow - Difficult to Cure, etc.

Imports & Recent Releases

Table with columns for artist name, album title, and price. Includes entries like Stylus - Part of It All '78 (J), Best Get Secret '78 (J), For the Love of Magic '78 (J), etc.

Table with columns for artist name, album title, and price. Includes entries like Sunshyne Live - S/T + 1 (J), Sutherland Brothers - Lifeboat, Sutherland Brothers Band - Sutherland Brothers, etc.

Table with columns for artist name, album title, and price. Includes entries like The Mamas & The Papas - Twin Best (J) Due 12/2, Man + Man, Manfred Mann's Earth Band - Mann Alive (2CD/1998) w/ live studio/alternative trk., etc.

Table with columns for artist name, album title, and price. Includes entries like Billy Preston - Special Delivery '73 (J), Billy Preston - 2 w/ Duncan Braine (J), Billy Preston - With Bruce Bell, 1 (new) (J), etc.

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Recommended AOR Titles table with columns for artist name, album title, and price. Includes entries like 'Premium Best Series Vol II Sony 30th Anniversary' and 'Chris DeBurgh - At the End of a Perfect Day'.

Recommended AOR Titles table with columns for artist name, album title, and price. Includes entries like 'Chris DeBurgh - At the End of a Perfect Day' and 'Elton John - Very Best of 2CD'.

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Recommended AOR Titles table with columns for artist name, album title, and price. Includes entries like 'Olivia Newton-John - Long Live Love '74' and 'Sting - Soul Cages (J) Enhanced'.

Recommended AOR Titles table with columns for artist name, album title, and price. Includes entries like 'Sting - Soul Cages (J) Enhanced' and 'Japanese Best of Series 1981/1998'.

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(Beatle Books from page 58)

Beatles' career, and also sprinkled throughout with a sampling of original Beatles' memorabilia and merchandise.

The Long and Winding Road remains one of the most visually entertaining Beatles books of its kind, presenting not only an intimate but highly informative guide to the Beatles illustrious career. This new edition is easily recognizable by its re-designed dust jacket, presenting a trio of group headshots dating from 1963, 1967 and 1969 all framed in a neo-psychedelic border, and is available on the bargain tables of most of the larger book chains.

OUR HEARTS WENT BOOM: THE BEATLES' INVASION OF CANADA

by Brian Kendall

Viking Canada (200 pages, hardcover, \$29.99 Canadian, fall 1997)

This delightful book was published in Canada by Viking-Penguin near the end of 1997, and has since become available in the United States through various import record and book dealers. Author Kendall provides a uniquely Canadian slant on the experiences surrounding Beatlemania during the period 1964-1966, a viewpoint which until now has been largely (and unfairly) ignored in most American-authored Beatles books.

Many us fans and readers may be surprised to learn that Capitol Records-Canada began releasing Beatles records early in 1963 (almost a year ahead of their American counterparts), at the urging of Capitol executive Paul White. Unbelievably, the group's first three 45 rpm releases sold a combined total of less than one thousand copies (e.g. "Love Me Do" sold 175 copies; "Please Please Me" fared only slightly better; and "From Me To You" reported sales of approx. 500 copies. Once the group struck pay dirt in 1964, these singles were repressed and sold in far greater numbers.)

An even larger portion of the book is devoted to details and stories surrounding every aspect of the group's Canadian visits and concert performances. In 1964, the Beatles performed in Vancouver, Montreal and Toronto. However, on the group's 1965 and 1966 North American tours, only Toronto warranted return visits. Included throughout are numerous quotations and recollections from many of the participants concerned, including promoters, journalists and even fans. Former president of the Beatles official Canadian fan club, Trudy Medcalf, provides her own unique insight into this period. Also included are details and photos of John and Yoko's mid-1969 bed-in, the September 13 concert performance in Toronto, and their return visit in December.

The book is heavily illustrated with dozens of black & white photographs featuring airport arrivals and departures, press conferences, hotels and concert performances. In addition, the book presents numerous photographs and reproductions of original Canadian newspaper articles and advertisements (included are ads offering concert tickets, cinema screenings of *A Hard Day's Night* and a department store display ad offering more than a dozen items of Beat-

les' merchandise); Canadian radio station surveys (the March 23, 1964 Top Fifty chart finds the Beatles holding six of the Top Ten positions, including Nos. 1, 2, 3, 7, 8 and 10); assorted items of Beatles memorabilia; and even still photos captured from television broadcasts of the day.

Our Hearts Went Boom — The Beatles' Invasion of Canada is the heretofore untold account of the impact of the Beatles upon our neighbors to the north. American fans and historians will find author Kendall's narrative to be lively and entertaining, while providing a joyous time capsule from the Canadian perspective. A definite "must" for Canadian readers, interested American fans will find the book well worth tracking down on import.

PAUL MCCARTNEY: MANY YEARS FROM NOW

by Barry Miles

Owl Books, Henry Holt (654 pages, trade paperback, \$16.95, fall 1998)

Following its original hardcover publication of one year ago, Barry Miles' insightful biography of Paul McCartney has re-emerged in a new trade paperback edition, newly updated to include Paul's official tribute to Linda, who passed away in April 1998.

Many Years From Now remains unique among the body of literary work surrounding the Beatles, given that it amounts to McCartney's authorized biography, a personal account of his life from birth through The Beatles, as told to his friend Miles. As a result, McCartney provided the author with unprecedented accessibility and a remarkable degree of candor far beyond the degree typically associated with the former Beatle. Among some of the most remarkable: Paul's straightforward and honest admissions concerning the group's drug use during the period. Additional anecdotes, corrections of old myths and new revelations abound, with a substantial portion of the text consisting of direct quotations from McCartney himself. Reading this book clearly gives one the impression that Paul is indeed telling his own version of The Beatles' incredible story.

Not surprisingly, the main focus of the book is on the Beatles years, 1963-1970, which are appropriately given the most attention and detail here. Along the way McCartney provides names, locations and as many relevant details as possible for events already well-known and documented in Beatles history, as well as some largely unknown outside the inner circle. Progressing in mostly chronological order, Paul comments on virtually every Lennon and McCartney composition, while providing additional first-hand accounts behind the recording of every Beatles' album.

Recalling what no doubt was a troubling period for McCartney, the demise of the Beatles as a working group is clearly recalled, with Paul detailing *The White Album*, *Let It Be* and *Abbey Road*, as well as the business dealings at Apple, the appearance of Allen Klein and subsequent lawsuit he was forced to file against the group in order to protect their assets. Miles has flushed out Paul's memory with the financial details, dates of important meetings, and so forth.

The book concludes with a chapter devoted to Paul's relationship with John, even covering the years after the break-up, including Paul's personal reaction to John's murder. A decidedly thin, twenty-page "afterword" briefly attempts to sum up McCartney's post-Beatles career, but this is merely cursory. Hopefully, McCartney will sit down with Miles in the not too distant future and provide a similarly in-depth examination of his post-Beatles life, detailing his musical career with Wings, his reinvention as a solo artist in the Eighties, his graduation to rock's elder statesmanship in the Nineties, and a deeper exploration of his rich family life with Linda and the children.

For anyone who either missed out or passed on the hardcover edition last year, Owl Books' trade paperback of *Many Years From Now* offers another golden opportunity to obtain what ultimately should be considered as Paul McCartney's personal version of the Beatles' fabulous story. This book should definitely be included in the library of every true Beatles' fan.

(Collector's note: a few months prior to its commercial release in trade paperback form, this book was available in an exclusive edition from the Quality Paperback Book club.)

THINGS WE SAID TODAY — CONVERSATIONS WITH THE BEATLES

by Geoffrey and Vrnda Giuliano

Adams (274 pages, trade paperback, \$12.95, spring 1998)

Perhaps a more accurate subtitle would have been "Conversations With and About the Beatles," since the only conversations with the group (collectively) appear in the first dozen or so pages of this book: a pair of London press conferences dating from 1964 and 1965, followed by a compendium of questions and answers gleaned from various us press conferences encompassing the group's three major us tours between 1964 and 1966. Follow-up entries in the opening chapters are comprised of such non-conversational topics as "Vital Statistics" (e.g. birthdates, marriages, children) and "Equipment, 1963-1970" (e.g. guitar makes and models, drum kits, etc.)

Beyond that, each member of the group is allotted one chapter, filled with a half dozen or so entries comprised of various quotations, press conference transcripts and miscellaneous statements, written or otherwise. Not surprisingly, almost all of the entries concerning John and Yoko date from 1969, the year in which the couple talked to the press on almost a daily basis. Ringo Starr's chapter is actually shared with former Beatles drummer Pete Best, whose two interviews number only one less than Ringo's. These individual chapters are followed by a forty-page potpourri of newspaper and magazine clippings addressing numerous historical events in the Beatles' career (1960-1997). The final one-third of the book is devoted to selected quotations and interview excerpts represented by a dozen or so assorted Beatle friends, family members and business associates, readily familiar to readers of Giuliano's previous interview books.

Unfortunately there is no real focus or direction at work here. The presentation of

the material has a decidedly slap-dash feel about it, while some of the content suggests "leftovers" from the couple's previous efforts. Factual errors seem directly attributable to the limited input of the authors, who nonetheless manage to mis-date the divorce of George and Patti Harrison by several years; identify a 1987 London concert photo of George and Eric Clapton as being from one of their Japan concerts in 1991 (also erroneously dated as having taken place in 1992); and give the title of Ringo's 1970 country and western album as *Nashville Skyline*. Enough said.

THE WALRUS WAS PAUL (The Great Beatle Death Clues of 1969)

by R. Gary Patterson

Fireside Books, Simon & Schuster (208 pages, trade paperback, \$13.00, fall 1998)

This is the third literary excursion for this in-depth examination of the clues behind the 1969 "death" rumors surrounding Paul McCartney. Originally published in 1994 by Excursion Publications and reworked in 1996 for Dowling Press, author Patterson has given the manuscript another thorough going over for its newest incarnation for Simon & Schuster's Fireside Books. Not many authors get the opportunity to continually revise their efforts, but it certainly works to the reader's advantage. In this new edition, some of the passages have been streamlined significantly, while others have been clearly enhanced. Although the basic chapter sequencing remains largely intact, some of the information has been relocated. The result is the most concise and straightforward retelling of this decidedly bizarre story yet.

Patterson classifies the "clues" into three categories: the totally ridiculous, comprising some admittedly far-fetched theories; guided looking and listening, wherein the reader is led directly to the photographic and musical "evidence" available; and finally, the unexplained, in which the only plausible explanation seems attributable to The Beatles themselves. Nevertheless, all potential clues (including the most remote) are closely examined, beginning with the 1965 album *Rubber Soul* and continuing through to 1970's *Let It Be*. New to this revised edition is a post-*Anthology* update, including a scene by scene expose of the Beatle "clues" contained in the music video for "Free As A Bird."

Nearly thirty years after this unbelievable story first debuted over the airwaves of WKNR-FM radio, in Detroit, Michigan, it continues today to not only fascinate Beatles' fans but draws considerable interest among music fans in general, pop culture historians and even the public at large. *The Walrus Was Paul* continues to serve as the definitive source of information concerning this event, and it could easily double as a textbook on the subject in any present-day classroom. After all, this new edition does retain the "Ultimate Beatle-Death Clue Quiz" now expanded to one hundred and ten questions, and ready to test even the most dedicated fans and observant readers.

NEW RELEASES!

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THE **s o m a** RECORDS STORY

The Soma Record Company of Minneapolis caught the national spotlight by releasing hits from the likes of the Castaways and the Gestures. But "Liar Liar" and "Run, Run, Run" are just the tip of the iceberg. If you've always suspected that thousands of great singles from the '60s that you've yet to hear are lurking in the bushes, guess what? You're right. Step into the dusty Soma vaults with us - brush aside those cobwebs, if you would - point your flashlight towards the strobe-light flickering at the far end of the tunnel and keep walking. When the cool Fender 'n Farfisa sounds finally grab you by the shirt collar, just keep telling yourself: "This isn't a dream. It's what I was born to do."

BEATROCKET 180GM VINYL LP'S

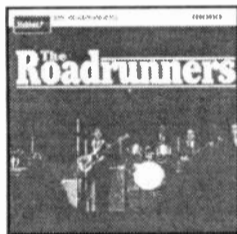
The Sonics

180 Man / On The Road Again
BR 114 • \$11.98



The Sonics, fronted by Gerry Roslie's banshee vocals, blow-torched the mists of Seattle in 1966 like the fiery exhaust from a jumbo-jet. With their trademark scorched earth guitar sound they created a mind-numbing assortment of blistering classics: "Psycho," "The Witch" and "You Got Your Head On Backwards." No one has done it this raw ever since.

TRACKS: The Witch / You Got Your Head On Backwards / I'm A Man / On The Road Again / Psycho Bama / Lama Lama Loo / Leave My Kitten Alone / Love Lights / I'm Going Home / High Time / I'm A Rolling Stone / Like No Other Man / Maintaining My Cool / Dirty Old Man / Diddy Wah Diddy



The Road Runners

180gm Vinyl LP
BR 104 • \$11.98

After the Kings Verses album flips your wig and sends you stumbling out of the garage, the haunted fuzz and ghostly Farfisa of the Road Runners - the second half of Fresno's devastating one-two punch - will turn what's left of your brains to Malt-O-Meal. Results of secret marketing surveys assure us that this unreleased gem is running neck-and-neck with the Watchband, the Standells and the Music Machine in the '66 Punk Hall Of Fame Marathon.

TRACKS: Nighthime Love / Goodbye / I Got To Go / Away / Little Miss Love / I'll Make It Up To You / Tell Her You Love Her / Sleepy Friend / 2120 South Michigan Avenue (Live) / Goodbye (Live) / The Train Kept A Rollin' (Live) / I'll Make It Up To You (Live) / Don't Let Me Be Misunderstood (Live) / Baby Please Don't Go (Live) / Don't Bring Me Down (Live)

Also Available on BeatRocket:



THE GREAT SCOTS...ARRIVE! • BR 101 • \$11.98

Halifax, Nova Scotia's Great Scots cut an entire album's worth of Hollies-meet-Searchers-meet-Stones cut an entire album's worth of Hollies-meet-Searchers-meet-Stones fueled ravers remained unissued until its liberation by the BeatRocket Army this year! Some of our fave unsung heroes - bet!!

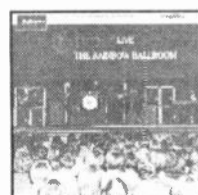
TRACKS: Don't Want Your Love / My Baby's Name / Any Other Boy / Give Me Lovin' / That's My Girl / That Wasn't No Girl / I Want To Know / Tell Her Please Lucille / Last In Conversation



MOURNING REIGN • BR 102 • \$11.98

Always mentioned in the same breath as California's South Bay's hallowed trio—the Syndicate Of Sound, the Chocolate Watchband and Count Five - the Mourning Reign has been woefully under-represented on wax - until now. Complete with the band's first, ultra-rare Contour single "Evil-Hearted You"/"Get Out Of My Life, Woman" and all of the fuzz-drenched recordings (like "Satisfaction Guaranteed"), this package assures that you (and Dionne Warwick) will never again forget the way to San Jose.

TRACKS: Evil-Hearted You / Get Out Of My Life / Satisfaction Guaranteed / Our Fate / Light Switch / Run Run Run / Tales Of Brave Ulysses / Signed D.C. / Cut Back / Light Switch (stereo version)



THE E-TYPES...LIVE AT THE RAINBOW BALLROOM 1966 • BR 103 • \$11.98

Meticulously recorded at the Rainbow Ballroom in Fresno, California in 1966, these amazing live tracks show the E-Types at the peak of their performing powers, adding stunning versions of classics by the Yardbirds, the Beau Brummels and Bob Dylan to their own powerful arsenal of original material. Although it took 30 years to get the first E-Types album into orbit, this second one is already smoking on the launchpad.

TRACKS: What You're Doing / Shapes Of Things / Leave Me Be / Laugh Laugh / Still In Love With You Baby / I Can't Do It / Wait / Mister You're A Better Man Than I / One Too Many Mornings / Just A Little / The Kids Are Alright / Heart Full Of Soul

KINGS VERSES

180gm Vinyl LP
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Our BeatRocket Fresno motherlode is about to yield a world class nugget: the Kings Verses. A 1966 fuzz-drenched combination of early Arthur Lee & Love and the 13th Floor Elevators with Roky Lyster in a Jimson Weed haze, the Kings Verses would soon play LA's Griffith and Elysian Park Love-Ins, but these never issued recordings find them massively raw and alive, and maybe a little angry at being "stuck in Fresno again."

TRACKS: Lights / Ballad Of Lad Polo / It's Not Right / She Belonged To Me / E. Sak Baxter / A Million Faces / Mind Rewind / When You Loved Her / You Can Be Me / She Belonged To Me (Live) / Lights (Live)



VOLUME 1 SHAKE IT FOR ME!

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side one

THE DEACONS
EMPTY HEART
THE CHANCELLORS
YO YO
THE UNDERBEATS
SHAKE IT FOR ME
THE CASTAWAYS
GOODBYE BABE
DUDLEY & THE DOO RYTES
U.F.O.
THE TITANS
THE NOPLACE SPECIAL
THE FOUR WHEELS
COLD 45
THE CHANCELLORS
CHARLIE BROWN*

side two

THE BOYS NEXT DOOR
SUDDENLY SHE WAS GONE
THE EMBERMEN
FAT GIRL
THE GESTURES
I'M NOT MAD
SIR WINSTON &
THE COMMONS
WE'RE GONNA LOVE
THE TORRES
RIDE ON
THE CASTAWAYS
SAM
THE HIGH SPIRITS
TOSSIN' & TURNIN'
THE DEL COUNTS
BIRD DJG



VOLUME 2 BRIGHT LIGHTS, BIG CITY!

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side one

THE HIGH SPIRITS
I BELIEVE
THE MESSENGERS
I'VE SEEN YOU AROUND
THE CHANCELLORS
I'M A MAN
THE GESTURES
CANDLELIGHT
SIR WINSTON &
THE COMMONS
COME BACK AGAIN
THE CORVETS
YOU DON'T WANT ME
THE TITANS
SUMMER PLACE
THE FOUR WHEELS
CENTRAL HIGH PLAYMATE

side two

THE BOYS NEXT DOOR
SUDDENLY SHE WAS GONE
THE EMBERMEN
FAT GIRL
THE HIGH SPIRITS
BRIGHT LIGHTS, BIG CITY
THE GESTURES
IT SEEMS TO ME
THE BOYS NEXT DOOR
WHY BE PROUD
THE FABULOUS RUMBLES
THE ECHOING PAST
THE EMBERMEN
KAREN
THE CHANCELLORS
LITTLE LATIN LUPE LU
JIMMY KAYE & THE
COACHMEN
GLORIA



VOLUME 3 A MAN'S GOTTA BE A MAN!

BR 113
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side one

THE CHANCELLORS
I CAN TELL*
THE CASTAWAYS
A MAN'S GOTTA BE A MAN
THE HIGH SPIRITS
(TURN ON YOUR) LOVE LIGHT
THE GESTURES
DON'T MESS AROUND
THE DEL COUNTS
LET THE GOOD TIMES ROLL
THE TITANS
REVELLE ROCK
THE MESSENGERS
MY BABY
THE GAMINS
FREEWAY

side two

THE GESTURES
RUN, RUN, RUN
THE CHANCELLORS
SURF BEAT*
THE TORRES
I'VE HAD IT
THE SHADES
PLEASE PLEASE PLEASE
THE FABULOUS RUMBLES
I'LL BE GONE
THE TITANS
TCHAIKOVSKY RIDES AGAIN
THE CASTAWAYS
SHOULD HAPPEN TO ME
THE SOUNDS LIKE A RECORD
THE OTHER SIDE OF A RECORD

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New Releases

THE BAND

Jubilation

River North (51416 120 2)

The current moniker of this once-ground-breaking group should be "The New Band." Once main songwriter-lead guitarist Robbie Robertson left after "The Last Waltz" concert (later an album) in late 1976, the group continued touring with the four remaining core members. Richard Manuel, who wrote as many songs on *Music From Big Pink*, their debut, as Robertson, would commit suicide in 1986, leaving a huge hole in the group vocally (he'd all but quit writing after the first album).

There's a rumor that Robertson recently agreed to do some writing for the Band and maybe do a few duets. The other side of this rumor is that singer-drummer Levon Helm, now the leader, feels betrayed by Robertson (because he quit and often didn't share writing credits, much like the recent Beach Boys' Brian Wilson/Mike Love situation which was resolved in Love's favor).

Too bad they couldn't bury the hatchet. These last two "New Band" albums are pleasant and sound nice. They almost evoke the original group on occasion, although Manuel is missed in the extreme. Still, most of the time, it's not really quite the same.

The first release, *Jericho*, in 1993, really worked. It utilized outside writers like Springsteen, Dylan, Jules Shear ("Too Soon Gone," a glorious tribute to Manuel that really sounds like the "Old Band"), Willie Dixon, and a great cover of the classic "Country Boy," an old chestnut previously unreleased and sung by the late Manuel. This was a fine outing, as worthy of the Band as was the mandolin-based "Atlantic City" by Bruce Springsteen.

Like the post-Robertson albums, on *Jubilation* the band is augmented by a second drummer, second keyboardist and a guitarist (Jim Weider, who sounds nothing like Robertson, nor tries to).

Together with charter members Helm (vocal, drums, mandolin, guitar), Rick Danko (vocals, bass, guitar) and Garth Hudson (keyboards, synth, saxophones), the boys do their best to do "The Band" thing. This time out, it's the slow tunes ("Book Faded Brown," a duet with John Hiatt on his own "Bound By Love" and the most convincing tune here, "If I Should Fail," a melancholy ballad sung and co-written by Danko). A big deal is made in the promotion for this album about Eric Clapton's contribution on the shuffle "Last Train To Memphis." He plays fills and a very subdued but classy lead break that evokes Robertson to a small degree. The song is nothing, a throwaway. Clapton always said he wanted to be in the Band. They could have put his talent to better use.

Jubilation, a 10-song (with the slightly Procol Harum-sounding Garth Hudson instrumental, "French Girls" closing the set), 43-minute album, is definitely worthwhile to die-hard fans.

The original "White Cadillac (Ode to

Ronnie Hawkins)" (the man who gave them their start), is one of the few up-tempo tunes that kicks and gets your toes tapping. Even the lesser songs here don't exactly embarrass anybody.

It seems like the archives are dry regarding old Manuel songs, however, as the two preceding albums each sported one. A good suggestion would be to mend fences with Robertson or use more outside writers (there's many more originals here than on their last recording, *High On The Hog*, and they are usually not of a high caliber). So *Jubilation* is in fact a poor title as this decent, but much flawed release isn't exactly cause to break open the bubbly.

— Brad Bradberry

KISS

Psycho Circus

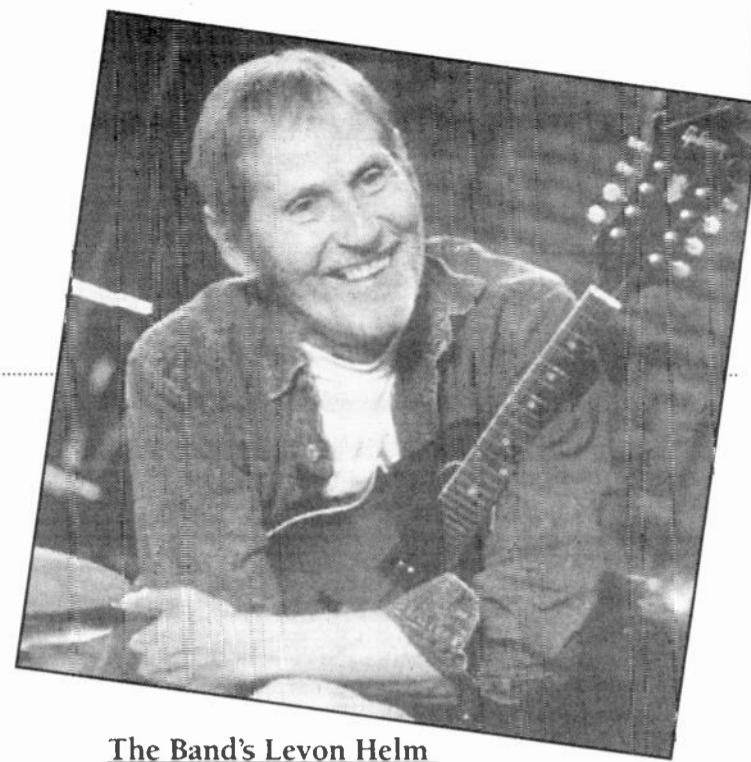
Mercury Records (314 558 992)

Twenty years ago Kiss was the biggest act in music, and one of the most sought-after sights in the land was that of the band sans its trademark Kabuki makeup. Adherents of the group snapped up tabloids promising exclusive unmasked photos of group members, only to find blurry shots of long-haired men whose faces were obscured behind their hands. Attempts to unmask the band were a cottage industry, the success of which showed that fans wanted nothing so much as to see Kiss take its makeup off. In September of 1983, after two of the original foursome had left the fold and in the face of a decline in popularity which was exacerbated by unsuccessful attempts to give their replacements "makeup identities" of their own, the band obliged. The attempt to build up the unmasking as a made-for-MTV event seemed at the time a desperate attempt to revive interest in the group, a last gasp offering of the last bit of itself Kiss had to sell. Surely its demise was not far off.

The last rabbit officially out of its hat, the band surprised many when it still managed to soldier on in resilient fashion. Bolstered by a strong constituency of enduringly loyal fans, Kiss kept on as a straight rock act which saw its lineup change on occasion but was always anchored by founders Gene Simmons and Paul Stanley. The group had moderate success and even a few hits along the way, but the smashes of its early years would prove elusive.

As it turned out, the band's best route to repeating the successes of its past involved nothing more than repeating the past. A couple of years ago Peter Criss and Ace Frehley restored the group to its original lineup when they rejoined Simmons and Stanley, as all acknowledged that ever since their unveiling fans wanted nothing so much as to see Kiss put its makeup back on. Again the band obliged, and the nostalgia tour which followed turned out to be a blockbuster sell-out in arenas everywhere that proved Kiss still had something to offer its fans, even if it was not anything new.

Still buoyed by its renewed viability, Kiss now hopes to perpetuate the franchise with



The Band's Levon Helm

the release of its first new album since its costumes came out of mothballs, *Psycho Circus*. Longtime fans of the band will be comforted to know that despite the fact that all four members are in or nearing their fifties, the band has not strayed far from its original concept of loud, hard-driving guitar rock.

The renewed Kiss sounds a lot like the Kiss of old, which ought to be plenty convenient for the next round of the band's pyrotechnics-laden tour. Stanley and Simmons continue to handle the lion's share of the vocals, and given that both have singing styles that amount to little more than shouting, their material tends toward the high-octane anthem types for which they are best suited. *Psycho Circus* drags out some of the hoariest clichés of rock, from the swagger of the speedy "You Wanted The Best" to the thunderous paean to the genre "I Pledge Allegiance To The State Of Rock & Roll." The generic American Spirit number "Raise Your Glasses" is cut from the same cloth, built as it is on a thumping line and intended as nothing more than a way to get an audience's collective fists pumping.

The problem of Kiss remains what it has always been, that despite costumes which create a specific visual appeal the character of that imagery does not necessarily translate to its music. Similar types are to be expected, but that the ballad "I Finally Found My Way" trots out Criss as lead vocal atop a lush string bed works from a formula so similar to the band's 1976 number 7 hit "Beth" that it comes across as more than a little contrived. Slight departures such as the harmonized vocal chorus of "We Are One" are welcome, but as a whole the reunion brings with it no new inspiration.

Kiss was always about image, and *Psycho Circus* is certainly as much about style as substance. The lenticular animation on the album cover is rather spiffy, while what is billed as "enhanced CD" features amount to nothing more than a screen saver and a hookup to the Kiss online service. The technology has changed, but what was before is now again. In the 1970s the world got Kiss as dolls, on trading cards and in comic books, and for the reunion there are new editions of all three. It does not offer anything that has not existed in the group's back catalog for years, but that a new album justifies a new tour ought to keep dedicated fans happy. For those who missed the opportunity to join the

Kiss Army on the first go-round, the enlistment office has re-opened for business, so step right up. Hurry, hurry.

— Thomas Kintner

THE SAMPLES

Here And Somewhere Else

What Are Records (WAR? 60031-2)

Tan Mule

What Are Records (No catalog number)

First, a disclaimer. You ought to be aware as you read this review that I'm an unabashed Samples fan. So, if you detect any bias here, you're obviously not mistaken. On the other hand, a band has to have the right stuff if, album after album, they're able to attract that level of enthusiasm, not only from yours truly, but lots of other people as well. Trust me, they've got the goods.

After last year's live effort, *Transmissions From The Sea Of Tranquillity*, an effective recap of their career to date, the Samples have reorganized. Founding members Sean Kelly and Andy Sheldon are staying the course with the aid of three new recruits, Kenny James, Rob Somers and Alex Matson.

Fortunately, the shift hasn't had any major impact on the band's sound; it remains the mellow, melodic, deeply atmospheric brew that's made their seven previous albums minor classics. The hint of reggae rhythms — long a Samples staple — is still in evidence as well, particularly on "We All Move On," a song which effectively celebrates the band's progress and perseverance.

In all fairness you ought to be advised that *Here And Somewhere Else* is one of those albums that can't be fully absorbed or appreciated after only one or two listenings. However, its assets are obvious at the outset, giving the listener good reason to return for subsequent hearings. The album is awash in dense textures and stirring aural atmospherics, a sort of symphonic seduction that's hard even early on.

As the tunes take hold, it becomes clear the album provides a treasure trove of great new material to bolster the Samples' song inventory, a feat that's regularly repeated with each new outing. From the album's opening chords, one gem literally gives way to another. "Anyone" comes across as easy and

(Please see New Releases page 67)

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Julianna Hatfield	Morrissey	Bruce Springsteen
Jimi Hendrix	Jim Morrison	Paul Stanley
Faith Hill	Van Morrison	Ringo Star
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Ace Frehley	Nine Inch Nails	Rod Stewart
Hole	Nirvana	Sting
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Indigo Girls	Roy Orbison	Shania Twain
INXS	Joan Osborne	Steven Tyler
Chris Isaak	Ozzy Osbourne	U2
Alan Jackson	Jewel	Van Halen
Janet Jackson	Billy Joel	Eddie Van Halen
Michael Jackson	Elton John	Suzanne Vega
Mick Jagger	Olivia Newton John	Who
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(New Releases from page 64)

engaging. "Hypocrite (And the World)" is anchored by syncopated rhythms and a rocking recurring riff. The title track sums up the Samples sound with a percolating, pulsating rhythm and a breezy guitar figure. "Little People" provides the type of tender lullaby that can charm a child, but also please their parents with its sweet and soothing sentiments. "Losing End of Distance," "Sea of Broken Hearts" and "Gone Through Changes" offer three of the lushest and loveliest ballads to come along since... well, since the last Samples sessions.

Acting on the theory that you can't ever get enough of a good thing, the Samples have another new effort out on the market as well, *Tan Mule*, an album available only through mail order or via the internet at www.war.com.

Overall, it adheres to the Samples' trademark style, but it also finds them digressing a bit. Country influences show up in "Take My Heart," while an obvious infatuation with Neil Young surfaces over several tracks, particularly "The Ballad of Joey Frost" and "Tan Mule," songs that feature Sean Kelly's plaintive vocals over solo piano accompaniment. That bare-to-the-bones approach gives the entire album the feel of a demo-in-progress, a loose, natural ambiance that's a relaxed and refreshing diversion from their usual immaculate productions.

Like the rest of their catalog, these new albums offer up perfect Samples once again. If you haven't taken the opportunity to check them out up to now, here are two more terrific reasons to get acquainted.

— Lee Zimmerman

THEY MIGHT BE GIANTS

Severe Tire Damage
Restless (01877 72965-2)

MONO PUFF

It's Fun To Steal
Bar/None (AHAON 101)

To paraphrase an old adage, if you were looking up the word "quirky" in the dictionary, you'd probably find it listed next to a picture of They Might Be Giants. By the same token, if you were seeking for the definition of "quirkier," you might come across a photo of Mono Puff. And no wonder — after all, the two bands have a common link in John Flansburgh, who originally founded TMBG with partner John Linell prior to spinning off Mono Puff as a side project.

The Giants' career spans nine albums (including a recent double CD compilation) and a dozen years of pure pop pleasures. But where the Giants' delightful diversions consist of bubbly, infectious melodies and off-beat, often incongruent lyrics, Mono Puff is totally off the map, a band that's as eccentric as they are eclectic.

Coincidentally, both of these recent albums serve as defining documents for their respective combos, though each takes a different perspective. *Severe Tire Damage* stacks up as the first live album in They Might Be Giants history. *It's Fun To Steal*, on the other hand, catches the germination of a baby band that's clearly growing by leaps and bounds. Although it's only their sophomore set, it's a significant step forward from Mono Puff's debut, which was essentially little more than Flansburgh's solo showcase. While there are familiar reference points along the way, each comes across as a highly unpredictable exercise in melody and mayhem.

Pop purists will probably find *Severe Tire Damage* to be the more accessible of the two. Despite the fact that it's a live collection, its renditions of TMBG standards are even more polished than the original renditions. The bold, brazen delivery of "Doctor Worm," "Why Does The Sun Shine," "She's An Angel," "ANA, NG," and "Till My Head Falls Off" give these songs a far more emphatic emphasis than the earlier incarnations. And while some songs such as the near eastern rumba "Istanbul (Not Constantinople)," the Zappaesque "SE-X-X-Y" and the new, biographical "They Got Lost" still retain their novelty status, Giants gems like "Birdhouse In Your Soul" and an Elvis Costello "sounding" "First Kiss" are pure rock revelations.

Never mind that the uncredited and spontaneous stage jams apparently inspired by the *Planet of the Apes* cinema series may be inconsequential by comparison. There's enough memorable music here to make this an absolutely essential addition to the Giants' catalog.

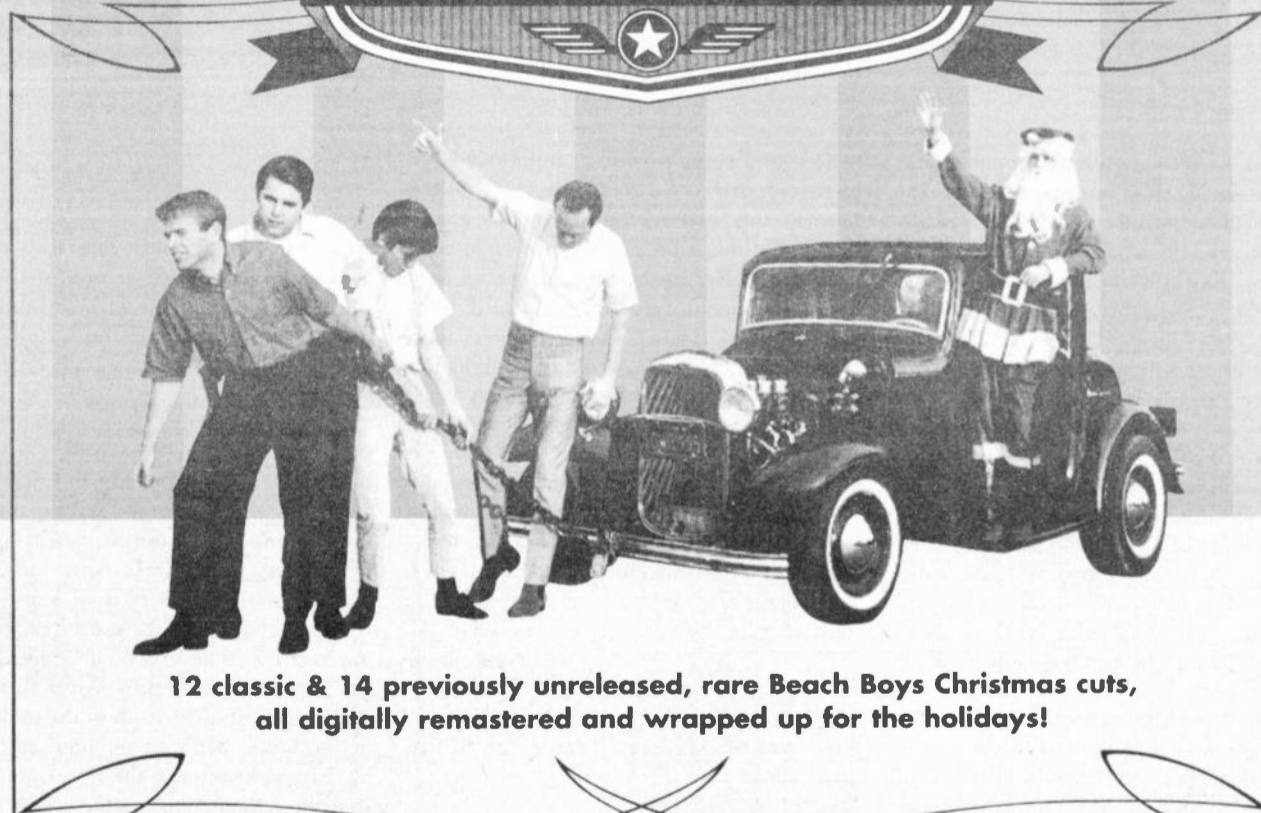
While the Giants sometimes frame their tunes with bizarre reference points (who else would base a song around a physics theory as in "Why Does The Sun Shine?"), Mono Puff consistently dwells on the weird and wacky. With a satiric view similar to Frank Zappa's, the Puffs pursue a variety of styles and genres, tempering their treatments with equal measures of whimsy, cynicism and sarcasm. Frequently, however, the constant shift in

stance comes across as dizzying and disconcerting. At other times, the attitude comes across more as a kind of inside joke, one which the audience isn't always privy to. Are funky forays like "Mr. Hughes Says," "Imaginary Friend" and "Taste The Bass" an attempt to get down or merely goof off? Is the dance groove on "Extra Krispy" all in fun... or simply dumb?

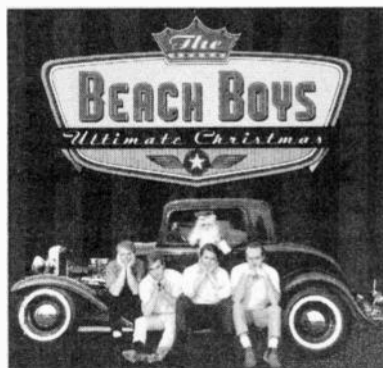
While Mono Puff's ability to go from pop (the title track) to hip hop ("Dedicated") is ambitious... and impressive... the band doesn't settle on any one stance long enough to actually establish a signature style. They

(Please see New Releases page 126)

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Reissues

JOHN LENNON

The John Lennon Anthology
Capitol (C2 7243 8 30614 2 6)

Think of *The John Lennon Anthology* as a companion piece to the 1990 *Lennon* box set. Both provide an overview of Lennon's solo career, but whereas *Lennon* drew only on previously released material, *The John Lennon Anthology's* tracks are all previously unreleased (airings on *The Lost Lennon Tapes* series notwithstanding).

The *Anthology* was initially planned as a *Lost Lennon Tapes* box set, but that scenario has been scrapped in favor of presenting a broader look at Lennon's work. And though most of the material has been aired on the *Lost Lennon Tapes* (and subsequently bootlegged), a good third of the songs and have not. Which should be enough to entice hardcore collectors to buy the set, while the more casual (or impoverished) fan will find the *Anthology* a bounty of riches.

Each of the four CDs is compiled around a theme: "Ascot" (*Plastic Ono Band* to *Imagine*), "New York City" (*Some Time In New York City* to *Mind Games*), "The Lost Weekend" (*Rock 'N' Roll* to *Walls and Bridges*), and "Dakota" (*Double Fantasy/Milk and Honey*). Most of "Ascot" consists of alternate versions of songs from *POB* and *Imagine*. *POB* numbers like "Working Class Hero," "God," and "Love" have a rawer, rougher edge in comparison to their released versions. The *Imagine* material, stripped of its lush production, is given a new character; "Imagine" (take one) has a sweet simplicity, as does "Jealous Guy." Then there are great gems like a tough "Baby, Please Don't Go" (*Imagine* sessions) and Lennon's slightly tongue-in-cheek version of "Long Lost John" (*POB* sessions).

"New York City" has the most live material, drawn from Lennon and Ono's appearances at benefits for John Sinclair (Dec. 10, 1971), families of Attica State prisoners (Dec. 17, 1971; incorrectly dated as 1972 in the *Anthology's* booklet), and handicapped children (Aug. 30, 1972, the "One to One" concerts). The "One to One" songs (taken from the evening show) are particularly strong, making the case that both shows should be released in their entirety in their own box set (hey, RCA does it all the time with Elvis Presley shows). Other highlights are the demos Lennon did for Ringo Starr of "I'm the Greatest" and "Goodnight Vienna," plus a home recording of "Real Love" that stands on its own quite nicely — were the other Beatles really so wise in adding their voices to Lennon's demos to create "new" Beatles tracks?

The alternate versions of the *Walls and Bridges* songs are even more disturbing than the released versions. "Nobody Loves You (When You're Down and Out)," "Steel and Glass," and "Bless You" drip with sadness, and "Scared" is a song that begs to be covered by Marianne Faithfull. Elsewhere, you can experience the insanity of the *Rock 'N' Roll* sessions in dialogue snippets between Lennon and Phil Spector, in which the two

legends bicker over Lennon's counting. And for those who haven't heard it before, the psychotic "Be My Baby" that follows provides a clear illustration of why Lennon had to re-record most of the album later, without Spector's "assistance."

Home recordings provide the high points on "Dakota." Lennon's hysterical parody of Dylan's conversion to Christianity, "Serve Yourself," has appeared on bootleg, but now the rest of the world can revel in its biting humor (sadly, due to its extensive use of profanity, you won't be hearing it on radio any time soon). "My Life," "Life Begins at 40," "Mr. Hyde's Gone (Don't Be Afraid)," and "Dear John" (supposedly the last song Lennon wrote) offer poignant reminders of what Lennon might have gone on to accomplish. "Grow Old With Me" is given a new orchestral backing (produced by George Martin). The *Double Fantasy* and *Milk and Honey* songs don't differ much from the released versions, though the *Milk and Honey* tracks do have more of an edge. A notable exception is a gritty take of "I'm Losing You" with three-fourths of Cheap Trick providing the backing.

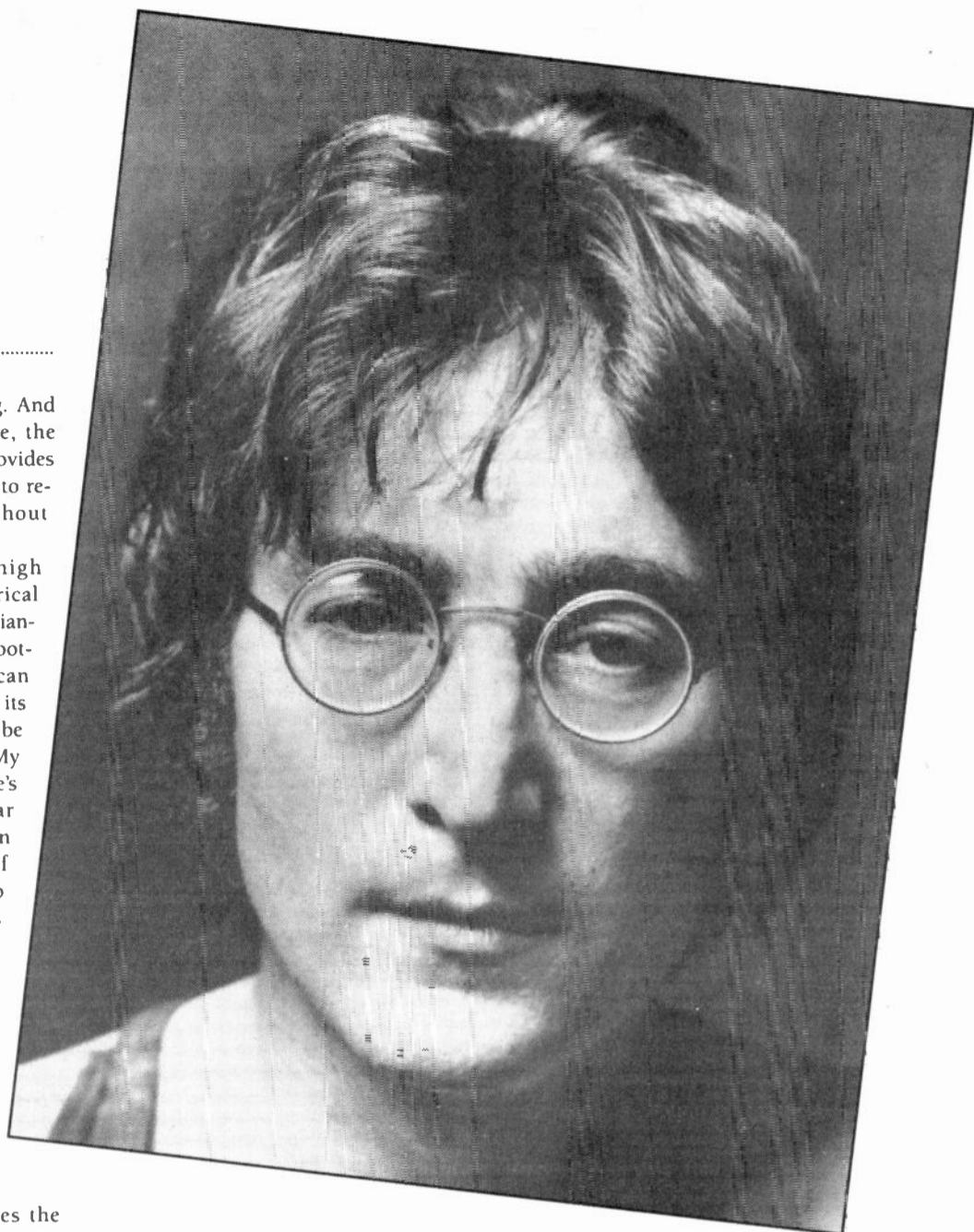
Even a four-CD set only scratches the surface of potential unreleased Lennon tracks, and some obvious candidates have been left off ("Cold Turkey," "Instant Karma," and "Free As A Bird" to name a very few). The liner notes could also have been more extensive; most songs are just attributed to a specific session, with no date or take numbers. Here's where someone with Mark Lewisohn's skills would come in handy. Ono's own liner notes are tantalizingly brief; she admits it was emotionally difficult to put the *Anthology* together, but just imagine if she had given descriptions of every song. Still, for Lennon fans, *The John Lennon Anthology* is a must-have purchase that won't disappoint. (A single CD of highlights, *Wonsaponatime*, has also been released for the more cautious buyer).

— Gillian G. Gaar

PAUL POSNAK

Fats Waller: Sixteen Great Piano Solos,
1929-1941
Naxos (8.554245)

After devoting the past seventeen years of his life to researching and recreation of the works of some of this century's greatest jazz giants, Dr. Paul Posnak, a scholar, performer and professor of keyboard performances at the University of Miami, has carved out a singular niche in the recording industry. The good doctor has built a career based on authentic note-for-note transcriptions of solos and improvisations that replicate every note and nuance exactly as they were performed. His subjects are well known to students of twentieth century music; a previous disc devoted to Gershwin piano improvisations won universal praise and established Posnak as the foremost practitioner in this



John Lennon

area of endeavor. With his latest offering, devoted to the work of one of the music world's most important keyboard innovators, he's succeeded in opening a new door of discovery in a way that's both entertaining and enlightening.

Posnak's extensive liner notes provide an ideal introduction to Waller's work, and they're well worth reading in order to fully appreciate the music they accompany. A brilliant composer, pianist, vocalist, radio personality and colorful showman, Waller popularized a stride style of piano playing that formed a perfect soundtrack for the rambunctious time in which he lived. From the start of his recording career in the early '20s to his untimely death in the mid-40s, his performances became synonymous with the era of the speakeasy and the irreverent attitude that pervaded popular music and modern society in general.

While it may be tempting to write this effort off as strictly an academic exercise, that would give short shrift to the enjoyment it offers on purely a listening level. Professor Posnak's take on some of Waller's most memorable compositions effectively captures the remarkable artistry and sly humor inherent in his efforts. Posnak's playful approach on the teasingly titled "Numb Fumblin'," for example, finds him going between extremes, from a more stately style to one that's seemingly straight off the cuff. His sprightly performance on the album's opening track, "Russian Fantasy," emphasizes the light-hearted nature of Waller's compositions; his music was after all more accustomed to the

clubs than the concert halls.

What's more, many of these tracks will sound readily familiar even to the most casual listener; even if the titles "Keeping Out of Mischief Now," "Viper Drag," and "Ain't Misbehavin'" don't strike a familiar chord, the melodies will ring with some resonance.

Years ago, the music that graced the soundtrack to the film, *The Sting*, helped kick-start a renewed appreciation for the music of Scott Joplin and the era of ragtime. Posnak's work doesn't have an accompanying film to propel it to similar heights of exposure, although the Hal Leonard company did issue his book *Waller Transcriptions* to encourage anyone who wants to attempt these performances on their own. Even if this disc eaks out a small hearing in the marketplace, we could see the potential for a Waller revolution. Given the sound samples Posnak provides for us here, that might make for a particularly pleasant change of pace.

— Lee Zimmerman

BAUHAUS

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(Please see Reissues page 70)

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(Reissues from page 116)

Count Dracula. Although lead vocalist Peter Murphy has admitted his band was actually making a sick attempt at comedy, "Bela Lugosi's Dead" has become an essential component to any true Goth's record collection. With "Bela Lugosi's Dead" Bauhaus did more than define Goth Rock's soundtrack, they tapped into its essence. Their extreme flair for melodrama was exactly what the pallid, oh-so-tortured, darkly clad Goth set related to.

Damel Ash's spastic, screeching guitar licks coupled with David JS churning bass lines and Kevin Haskins's primal drum beats was the perfect canvas for Murphy's feverish ramblings on the dark places of the mind and the supernatural.

It was when Bauhaus' members were at their most extreme, base, and silliest that they were at the best. *Crackle*, the new Bauhaus "best of" compilation (there is also the *Bauhaus 1979-1983* double volume set), is a smartly packaged photo album of the group's sly career. The order of the songs isn't a neatly listed chronology of singles. It's an unrelenting roller coaster ride through the jagged Bauhaus song catalog.

The album opens with the pounding guitars, booming drums, and larynx shredding vocals of "Double Dare." Then it's on to "In the Flat Field," where Murphy breathlessly portrays the delirium of boredom. After the eerie disco of "The Passion of Lovers" we're taken into the cavernous funeral dirge of the band's infamous debut single, which most benefits from the remas-

tering.

Throughout the compilation danceable moments ("She's In Parties," "Kick in the Eye") are juxtaposed with meditative moments ("Silent Hedges," "Mask"). The pace is fantastic and adds a kick to this nostalgia trip, defining why Goth rock was so great in the early '80s and what a farce it has become as so many new bands try to duplicate it with such straight faces.

— Hans Morgenstern

THE DIXIE HUMMINGBIRDS

Looking Back

DCC Compact Classics/3X Platinum (TXP-10001)

Devotees of vintage black gospel music have long bemoaned the digital unavailability of the classic sanctified sides issued by Don Robey on his Houston-based Peacock and Duke labels. At last here's a tantalizing taste of the Dixie Hummingbirds' early Peacock catalog, though you'd never know it from the atrocious CD packaging: no credits, even of the group itself (the lead singers included the great Ira Tucker, while guitarist Howard Carroll was very influential to the group's sound), and no liner notes, just a maddening blank space where they should trumpet grand praise.

The first 11 sides are breathtaking examples of quartet singing at its finest. "Beaming From Heaven" is an acappella gem, while Carroll's guitar rings through "The Final Edition," William Bobo's sturdy bass vocal burbling merrily underneath the '59 rouser. Tucker's intense lead on 1956's resolutely downbeat "Thank You Lord For One More



Day" is spine-chilling, and a 1954 rendition of "Wil! The Lord Be With Me?" resonates with uplifting vocal gymnastics. Carroll cuts loose with a blistering solo on the houserocking "Bedside Of A Neighbor," distinguished

by some amazing harmonies (and a skip in the tape, unfortunately).

(Please see Reissues page 137)

GOOD DAY SUNSHINE
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Various Rock & R + B LP's/12"/CD5 (All items Stereo unless otherwise indicated)

Label	Artist/Title	Cvr./Rec.	Price
Atlantic	ABBA - Self-Titled Promo Only	M/M	\$75
Atlantic	Roy Ayers - Stone Soul Picnic	M/M	\$35
Capitol	Beach Boys - 1964 Xmas Special WLP	VG/M	\$300
ATV Music Grp.	Beatles/Stones/Elvis - In The Beginning Promo Only	M/M	\$150
RCA	David Bowie - Scary Monsters Promo Interview	M/M	\$20
Motown	Marvin Gaye - Got To Give It Up 12" WLP	M/M	\$30
Westbound	Fuzzy Haskins - Radioactive	M/M	\$60
Reprise	Jimi Hendrix - All Along The Watchtower 45 WLP (No Slv.)	Mint	\$40
Reprise	Jimi Hendrix - Xmas Medley, Promo 12"	M/M	\$125
Casablanca	KISS - Solo LP Sampler Promo	M/M	\$35
Casablanca	KISS - I Was Made For Loving You Promo 12"	M/M	\$20
Capitol	Kraftwerk - Trans Europe Express Promo 12"	M/M	\$20
Atlant c	Led Zeppelin - Stairway 20th Anniversary Promo Pop-Up	Still Sealed!	\$90
Westwood One	Led Zeppelin - In Concert (88-18) 2LP w/cue	M-VG+	\$75
Roulette	Love Child Afro Cuban Blues Band - Out Among 'Em	M/M	\$30
Sire	Madonna - Dress You Up w/Rare Picture Sleeve	M/M	\$30
Atlantic	Eugene McDaniels - Outlaw	M/M	\$40
Island	Meters - Cissy Strut	M/M	\$40
Josie	Meters - Self-Titled	M/M	\$50
Reprise	Meters - Trick Bag	M/M	\$50
Drive	Miami - Notorious	M/M	\$40
Drive	Miami - Party Freaks	M/M	\$40
Buddah	Modulations - It's Rough...	M/M	\$25
Maverick	Alanis Morissette - Supposed Former Infatuation Junkie	Still Sealed!	\$20
Epic	Oasis - Acquiesce Promo CD Single	Mint	\$10
MGM	Orpheus - Self-Titled	M/M	\$15
Columbia	Pink Floyd - Off The Wall Promo Radio Sampler	M/M	\$100
Columbia	Pink Floyd - Run Like Hell 12" WLP	M/M	\$20
Columbia UK	Pink Floyd - Piper At The Gates Of Dawn 2nd Press	M/M	\$15
EMI France	Pink Floyd - Animals Pink Vinyl	M/M	\$30
Harvest	Pink Floyd - Dark Side Of The Moon Quad. German issue	M/M	\$100
Wood	Pork Dukes - Makin' Bacon 12" Yellow Vinyl	M/M	\$10
RCA	Elvis Presley - Selections From E.A.P. LP Box Radio Promo	M/M	\$150
RCA Japan	Elvis Presley - Rock & Roll Album w/ OBI 2-LP	M/M	\$75
Warner Bros.	R.E.M. - UP 2-LP	Still Sealed!	\$20
Ralph	Residents - Finger Prince 2nd Press	M/M	\$20
Stang	Rinmshots - Down To Earth	M/M	\$60
DIR	Rolling Stones - Superstars In Concert '82 2LP Radio w/ cue	VG/M	\$100
Mercury Japan	Rolling Stones - Hot Stuff Promo 12" Black & Blue Vinyl	M/M	\$60
Arista	Runaways - Live In Japan w/ OBI 2-LP	M/M	\$50
GNP	Gil Scott-Heron - The Bottle 12" WLP	M/M	\$30
Fantasy	Seeds - Future w/ Posters	M/M	\$35
Asylum	Side Effect - Finger Bananas Yellow Vinyl	M/M	\$20
Tower	Bruce Springsteen - Devil With Medley Promo 12" 45RPM	M/M	\$60
Warner Bros.	Teddy & The Pandas - Basic Magnetism	M/M	\$15
Elektra	Van Halen - Looney Tunes Promo Red Wax	M/M	\$35
Stax/Vclt	Various - Nuggets (Original Artifacts) 2-LP cc	M/M	\$30
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White Whale	Various - The Dutch Explosion	M/M	\$25
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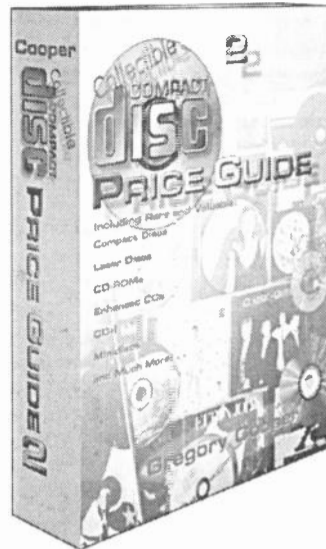
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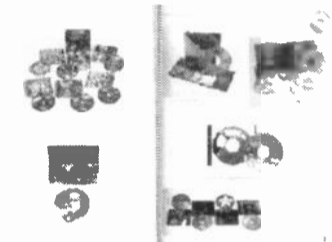
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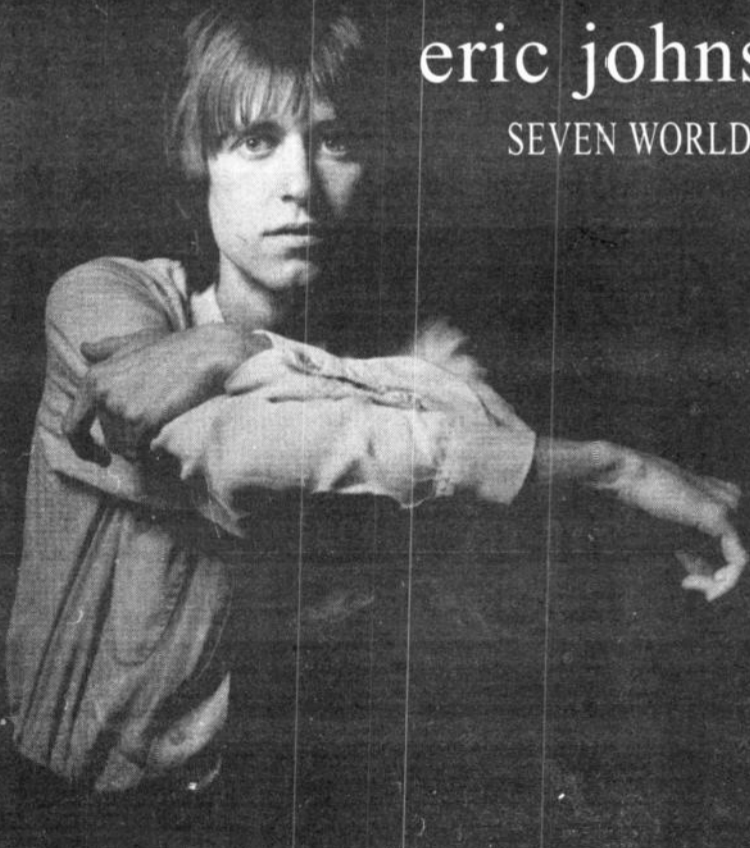
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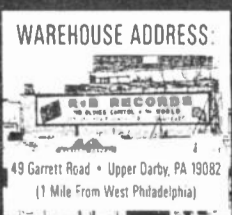
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Unit space ads are an affordable option for the small dealer or for the private collector who has a few items to sell. They are based on 8-1/2 x 11 sheets that you create. They are "camera ready," in other words, the ad will look in print exactly how 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 to read.
5. **Clearly identify whether your ad is a set sale or auction.**
Avoid mixing the two in the same ad; if you must, have separate sections for set-sale and auction items.
6. Include your name, address, and telephone/fax number (and when you will be available to take calls on the ad) and all ordering information, including postage and shipping fees.
7. Put your listings in a logical order. If you have several formats in the same ad (LP, CD, 45, etc.), group your items by format. You also may wish to group items by type of music. As for the listings themselves, alphabetically by artist usually works best.
8. If you have any questions on how to set up your ad, contact anyone from the *GOLDMINE* advertising staff.

SET SALE GUIDELINES FOR BUYERS

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

SET SALE GUIDELINES FOR SELLERS

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

Auction Guidelines For Buyers

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

AUCTION GUIDELINES FOR SELLERS

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

UNIT SPACE AD RATES

GOLDMINE has two sizes of unit space ads:

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

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See Jan-Dec 1954 LINDA DARNELL - Peter Lorre, Jane Russell, Collier Bergman, Marlene Dietrich, Greer Garson...
MAGAZINES FROM 1950 to 1953. If capitalized, artist is on cover...
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Table listing various LPs with columns for Artist, Title, Label, Price, and Condition. Includes entries like '1 Ace Johnny Memorial Album', '2 American Blues', '3 Ballard Hank', etc.

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NO minimums/Reasonable Reserves ELECTRONIC, EXPERIMENTAL AND AVANT GARDE CARLOS, WALTER By Request M32088 M-M

KRAUSE, BERNIE citadelak Takoma T40774 VG+VG+ VARESE, EDGAR Arcana/Deserts/offrands CBS M56362 M-M

BREEDLOVE, Jim Sings Rock n' Roll Hits. RCA Camden CAL 430 Split seam UR, no writing, excellent covers, all original Record VG

BUCKEY POLITICIANS Look At Me Now Utopia BULI-1823 M-M MCCOY, VAN The Hustle And Beat Of Van McCoy WAL-ML-69016 M-cclr M-Record

MURRAY, MICKIE Stunt Bamalama And Other Super Soul Songs 555 71102 Still in shrinkwrap, punched up. Record M- M-Record

CARAVAN Cunning Stunts BTMS000 R-M CARLIN, GEORGE Take-off And Put-ons RCA LPM 3712 M-M

MORAZ, PATRICK ATLANTIC SD18175 r/wprinted linerSeams intact, rignwear a used looking cover. Record M- MOVE 'Shazam' AN SP4259 Cover VG+, Record M- HUGWUMPS An Historic Recording WB1997 Mono VG+punched up M-MOXY IT Mercury SRLM-1115 VG+M

FUNKYLESS B. BROCK & THE SULTANS Do The Beetle Crown CLP5396 Still in Shrink split middle lower seam Record M- BLUE CHEER Vincebus Eruptum Philips PH-5600-264 Black label, no printing No split seams, no writing, minor flaws Record M-BREAD, LOVE & DREAMS London P5566 Still in Shrink M-

BUCKINGHAMS Time & Charges CBS CL2669 VG+M DECEMBER'S CHILDREN Halcyon Sam 5/6128 White Label Promo M-M DEEP SIX LIBERTY LST7475 VG+M

DEKKER, DESMOND & THE ACES Israelites Uni S 73059 Punched up seams intact, no writing, slight wear. VG+ DEL SATINS Out To Lunch BT Puppy BT50119 M-M

DELL-VIKINGS Come Go With Us EP DOT D1058 M-M Come Go With Me/Don't Be A Fool/Whispering Bells/What Made Maggie Run

FORTUNE PRESS PR 73002 Mono Split Seam ur, beautiful clear front, writing on left back, clear otherwise. Record VG+ FREEBORNE Peak Impressions Monitor MP5607 Mono VG+ GODLEY/CRENE Consequences Mercury SRM3-1700 complete with 3 printed liners and booklet. Box covers unbroken, hinge connected, cover slightly scuffed, used looking. Records M-GONG VEG UK Virgin V2019 w/lyrics Good cover, edge seems unglued Record M-

GOOD & PLENTY World of Senate S21001 In Shrink M- HILLAGE, STEVE Live Harold Virgin VG3502 inner sleeves M-LR LOVE SONG Feel The Love Good News GNX-8104 w/printed liners VG+, minor flaws M- records

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Fagles LP ASYLUM 1039 One of These Nights SEALED CD RFCORD CLUB ISSU...
LP 1004 On the Border SEALED CD QUADRA DISC
LP 914 (Eve) Take It and Smile DJ m- (lvt by Glen Frey) 1970
LP 70-1011 Please Don't Leave Me This Way (for) m- DJ COPY
MB 49608 Reers To You DJ m- m/s w/ Ray Charles

Barbara Eden LP PLANTATION 178 Midway Jones m- GREEN MAX
Jim Edgar 45 DJR 14 Treatise of Love m-
Edmond Sisters 45 DOPE 602 Please Excuse Johnny vq-
Devey Edwards 45 CAMEO 364 Come On Over To My Place DJ kol m- (Mann Weil)
George Edwards 45 DUMMICH 117 Norwegian Wood DJ vol m-

Electric Prunes 45 REPRIS 0878 Fingers Keepers, Losers Weepers m- s/vol 1969
LP 6275 Hiss In F Minor vq+/vg+ stereo
Vilphans Memory 45 RUDDAH 98 Crossroads of the Stepping Stones DJ m-

Paul Evans 45 'PARANTEFF 208 I Wish In The Ocean Bay vq-/m
Mick Fleetwood 45 C.J. 519 Happy I 'ong to be vq- (rod label)
45 VJ 566 You're No Good DJ vol vq-

Everly Brothers 45 'NARVICE 110 Bird Dog m-
45 1144 Tiko A Message To Mary m-
45 1369 Till I Kissed You vq-
45 1380 When Will I Be Loved vq- (AT) m- 515

Shelly Fabreas 45 COLPIX 621 Johnny Angel vq-
LP 421 The Things We Did Last Summer m-/vg+ MONO MR 150.
Fabian 45 CHANCELLOR 1044 Hound Dog Van vq-

45 1067 Somebody Else w/PC vq-/m- FABIAN
45 1072 David & Goliath DJ vq- 1959 Gum Card Set
45 1075 King of Love w/PC vq-/vg+ vs/voc 55 Cards m-

45 1007 Fabulous w/PC vq-/m- MONO
45 CAMEO/Parlay 454 Shout vq- 1967 s/vol
Fairport Convention 45 1155 Si Tu Dois Partir w/TS DJ ONLY (Nylan)
45 LONDON 9807 Ae Tears Go By DJ vq- s/vol (or) vq+ stock solo

45 2002 Tomorrow's Calling DJ vq- (purple lbl)
45 487 Faithful Forever vq-/vg+ stereo
45 547 Greatest Hits m-/m- stereo (VA I cut)
LP TARD0 2001 The Girl's Big Hit Album vq-/vg+ KORBFA

45 55146 Love Makes The Sun Rise DJ m-
45 55172 Clancy m- co
45 55202 Catcher In The Rye m-
45 55228 I Am DJ vq-
45 AMPEX 11013 She Comes In Colors m- MR 16

45 55146 Love Makes The Sun Rise DJ m-
45 55172 Clancy m- co
45 55202 Catcher In The Rye m-
45 55228 I Am DJ vq-

Five Whispers 45 DOLTON 61 A Million To One w/PC vq-/vg co & CUBIE!!
Flati & Scruggs CD COLUMBIA 4125 Midnight Sun vq- Pearl PC ONLY vq-
Fleetwoods 45 REPRIS 1079 The Green Manalisha DJ m-

45 14430 Rhianon w/PC vq-/vg vq-
45 172817 Seven Wonders DJ s/m-
45 17446 The Farmer's Daughter w/PC m-/vg+ GERMAN
45 DJM 1007/8 Man of the World DJ m- REPRINT
45 POLYDOR 1428 Crying In The Night PC ONLY m- MR 19
45 14335 Don't Let Me Down Again DJ vq- vq- vol
45 1067801... UE m-

45 8020 Lovers By Night vq-/m- stereo
45 8010 Before & After vq-/vg+ stereo MR 19
45 COLUMBIA 1086 Rhonda vq-/m- mono Crank Phone Calls ca. 1962
45 HRR 2038 Hansel & Gretel vq- vq- mono
45 DEFRAN 331 Need Your Loving w/PC m-/m- ITALY s/vol
45 730 Floating Opera vq-/m- DJ WHI LBL MONO
45 DESTINATION 628 Can't You See m- CHICAGO
45 PIKE 5901 What A Man vq- ACVILIN, CA.

45 17449 Game of Love vq- vq- UK MR 115
45 BRIT 612 Sweet America m- DJ m-
45 1524 She Needs Love DJ vq-
45 1541 A Groovy Kind of Love m- co
45 MCM 13762 '24 Sycamore' DJ m- s/vol
45 BRIT 612 Sweet America m- DJ m-

45 186 Left Hand Lawyer vq-
45 888 01 Rockin' Ern vq-/vg+ mono s/vol
45 4508 Big Man vq- VOCAL VERSION
45 4568 Dream How I Dream m-
45 4599 Honey For You & Me vq- vq- 'FRAT'
45 1-1015 '26 Miles' vq- vq- clear tape
45 1647 Campus Encore vq- vq- mono

45 1814 Campus Confidential vq-/vg+ mono (or) vq-/vg+ GERMAN
45 45 Seasons of Love vq- no cover
45 45 Sherry m-
45 164 Girls Don't Cry vq-
45 36 Candy Girl vq-

45 45238 Big Man In Town m- (bk lbl)
45 40260 Pye Bye Baby m- (bk lbl)
45 40317 Let's Hang On vq- (lt blue lbl)
45 40324 Don't Think Twice m- (bk lbl)
45 40393 I've Got You Under My Skin m- (bk lbl) co
45 40484 I Make A Fool of Myself vq- co

45 PHILIPS 40017 Sherry DJ vq- vq-
45 MONEST 5011 Love Isn't Here m- STOCK COPY (or) vq- DJ
45 GOLD SOUND 8015 (Tommy Bell) Why Doesn't She... DJ m- (Prod T DeVito)
45 GAZETTE 804 (Rock, Stock & Barrel) Daydream m- (Prod Gaudio)
45 8001 (Light) Buena Vista DJ vq- vq- (Prod Gaudio)

45 600-196 Reach Out vq-/vg+ mono co
45 600-129 Reach To The Hand m-/m- STEREO MR 19
45 600-819 Reach Out vq-/vg+ mono PHOTO COVER
45 600-196 Reach Out vq-/vg+ mono co
45 600-129 Reach To The Hand m-/m- STEREO MR 19

45 1205 Freddy m- MR 120
45 12683 Stupid Cupid vq-
45 12738 Mr. Tambourine Man vq- vq- mono
45 12769 If I Didn't Care m-
45 13039 Hollywood m- s/vol
45 13237 Tommy DJ vq- s/vol
45 13287 Don't Ever Leave Me DJ m- s/vol

45 13545 A Letter From A Soldier DJ m- AA
45 13610 Spanish Nights & You DJ m- s/vol
45 13665 Another Page DJ m- vs/vol
45 13703 The International DJ m- s/vol
45 13923 Why Say Goodbye DJ m- s/vol
45 14058 Gone Like The Wind DJ m- s/vol

45 14091 Mr. Love w/PC vq-/m- DJ
45 14100 My Heart Has A Mind of Its Own UK vq-
45 13322 Rock On vq- vq- mono
45 2122 Someone Else's Boy w/PC vq-/vg SING IN JAPANESE MR 140
45 1053 Forget Tomorrow w/PC m-/m- SING IN JAPANESE MR 145
45 10738 The Girl's Big Hit Album vq-/vg+ (bk lbl)
45 1776 My Thanks To You vq-/vg (yellow lbl) mono
45 3792 Christmas In My Heart vq-/vg mono (bk lbl)

Donna Fuller 45 DCP 1137 Aquin DJ m-
45 1131 Who Am I DJ m-
Johnny Fuller 45 IMPRES 5382 Letting Jenny vq-
Fruit LP WESTBOUND 2005 Keep On Truckin' vq- vq-
Fun & Games 45 UNI 55098 Grooviest Girl In The World m- co

45 73047 Pleading Candy vq-/vg+ co stereo
45 ABC-PARAMOUNT 9911 Got A Match? DJ m- vs/vol
45 KAPP 745 Ballad of Irving m-
45 MUSICOR 1191 Son of Irving m-
45 COLPIX 804 I'm So Glad DJ vq- s/vol (Poyle & Hart)
45 LIBERTY 1062 Enchantment m-/m- mono (Great Model Cover)
45 55903 I Want Your Loving DJ vq-
45 55940 Greener Days DJ m-

45 1188 The Letter vq-/vg+ 2nd Cover mono
45 1118 At The Groove vq-/m- vs/vol mono
45 1968 The Letter vq-/vg+ 2nd Cover mono
45 MCM SDP1-2 The Golden Years At MCM vq- w/ 26 pg booklet
45 1479 Jay Purr... m-/m- stereo SOUNDTRACK
45 1961 vq- MOC w/ clippings of event MR 120
45 1963 Full Circle vq- m- MR 120

45 3325 Many Faces Or m-/m- stereo 1965
45 OPERATORS 2002 The Fly vq- Cannonball Twist m- vq-
45 WREX 301 I'm Serious DJ vq-
45 REAVIS 1057 You Are The One To Stay m- (D White)(Hollywood,CA)
45 REPRIS 0598 First Night Flight DJ vq- vq-
45 TAMLA 54173 Keep On Lovin' Me Honey DJ vq-
45 JODA 300 She'll Be Sorry m-
45 1057 You Are The One To Stay m- (D White)(Hollywood,CA)

45 8257 How Do You Do It w/PC UK vq-/vg+ Great Photo
45 5594 Hi Ho Silver Lining DJ m-
45 ABC-PARAMOUNT 9911 Got A Match? DJ m- vs/vol
45 JOHNSON LP P117A 2500 Finders Keepers vq-/vg+ (Where's Frank)
45 1113 Live At The Rudokan Vol. 2 w/ ORI JAPAN vq-/m- MR 135
45 1271 I Like It DJ vq- s/vol
45 1274 Perry Across The Mersey -- co
45 1293 The Gonna Be Alright m-
45 1312 Turn To You DJ vq- vq-
45 COLUMBIA 22959 Pretend w/PC vq-/vg GERMAN
45 8257 How Do You Do It w/PC UK vq-/vg+ Great Photo

45 1014 Barry Glitter vq-/vg+
45 WIRSHNER 3006 vq- vq-
45 RCA 8370 Lenny (Cl) DJ m-
45 IRS 70959 We Got The Beat DJ m-
45 1014 Barry Glitter vq-/vg+
45 70961 Variation DJ m-
45 70977 Turn To You DJ vq- vq-
45 70973 Head Over Heels DJ m-

45 1014 Barry Glitter vq-/vg+
45 70961 Variation DJ m-
45 70977 Turn To You DJ vq- vq-
45 70973 Head Over Heels DJ m-
45 LUNYFISH 107 Santa & the Satellite vq-
45 NOVELTY 101 Frankenstein of '59 vq- vq-
45 RORI 602 Berlin Top Ten vq-
45 DIAMOND 119 Ben Crazy vq-
45 ASH 2133 Love of Two Worlds DJ vq- (vntprod D Goodman)
45 158 On Campus vq-
45 RAINY WEDNESDAY 2006 Energy Crisis '74 m-
45 SHOCK & Kong m-
45 JANUS 271 Star Wars m-

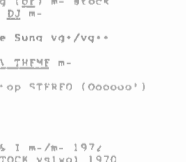
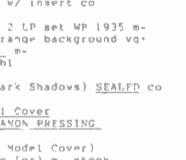
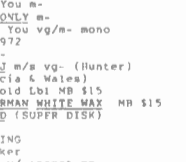
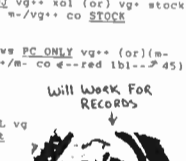
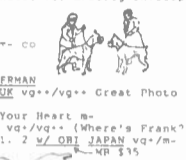
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45 MONEST 117 Soap Opera vq- vq- mono
45 20901 Baby Boy vq- vq- mono
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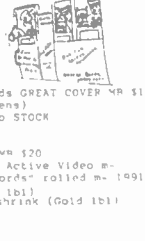
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Table listing various music items including Beatles, Byrds, Dave Clark 5, Elvis, Stones, Monkees, DLANA, Garrett, Cream, Doors, and others. Columns include item name, price, and condition.

pink floyd Records D S O T M. Includes a large 'rainbow' logo and detailed listings of Pink Floyd records and merchandise. Text includes 'I will buy and trade for "California Jam" April 08th, 1974 Memorialbia, unused tickets, backstage passes, T-shirts, photos, posters, etc.'

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Table listing music items from Music Unlimited, including Atomic Rooster, Brigitte Bardot, Blind Faith, and others. Columns include artist, title, price, and condition.

ROCKIN' RHYTHM RECORDS #17

Hallo collectors, Welcome to my auction of R&B vocal groups, Blues, Rockabilly, R&R and Instrumentals. All original 45's with a few LP's. This list contains many picture sleeves and 7" 45's. Standard pricing is used, sleeves graded first.

Table listing music items from Rockin' Rhythm Records, including Atomic Rooster, Brigitte Bardot, Blind Faith, and others. Columns include artist, title, price, and condition.

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ROACH, MAX Max Roach & Philly Charlie Mercury MG36127 vg+ m \$14.99

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Table listing auction items with columns for Artist, Title, Price, and Condition. Includes items like 999 ALTERNATIVE TV, 1000 ALTERNATIVE TV, etc.

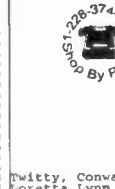
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Country - Western - Folk LPs Set Sale

Table listing country, western, and folk LPs for sale, including artist names like Robbins, Martyn, and various album titles and prices.

Table listing country, western, and folk LPs for sale, including artist names like Smith, Carl, and various album titles and prices.

Table listing country, western, and folk LPs for sale, including artist names like Elektra, Kapp, and various album titles and prices.



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Genesis "Reunium", acid folk, fem sing, Orbe (Colomb) NM/VG+ \$350.00
Gal Costa "Gal" psych, Phillips (Brazil-69) rare VG++/VG++ \$400.00

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Table listing various artists and record titles such as Avanties, Chords, Clovers, Danny & Juniors, etc.

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INSTRUMENTAL

Table listing instrumental records with columns for artist, title, label, and price.

RECORD EXCHANGE logo and address: 5840 HAMPTON AVE. ST. LOUIS, MISSOURI 63109. Includes phone and fax numbers.

Rick's Music, Inc. advertisement featuring a list of records for sale, including titles like 'PEACHES - Capricorn 74 Promo', 'LET IT FLOW - 74 Promo', etc.

CANADIAN FRIENDS OF MINE advertisement for an eBay auction. Text includes 'Dear Friends of Mine; Check out our 200 Auction Items on "ebay"'. Website: www.ebay.com - Kevin

MORE KOOL STUFF!

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E-Mail: BEATLES910@AOL.COM

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Watch for further ads in upcoming issues of Goldmine.

The 11th Commandment - Honor Thy Bids

When bidding on a recording through the mail, please note that your bid is an actual contract to purchase the item from the advertiser.

If you do not have any intention of purchasing the item from the beginning, then please do not bid on items.

So please honor your bids... and do so promptly.

A Hobby Service message from Goldmine.

Rock & Beat Records / D. Geize advertisement. Includes contact info for Muenster, Germany and lists of rare European CDs for auction.

Rodney Neese Auction & Set Sale advertisement. Lists various CDs for auction with prices and includes contact info for Rodney Neese.

Earth Wave Records advertisement. Features the website www.vintage.com and lists services like 'Easy to use Search Engine' and 'All Credit Cards Accepted'.

Goldmine Classifieds advertisement. Includes the headline 'Classified Ads Are On The Internet!' and an image of a woman looking at a computer screen.

Advertisement for Goldmine Online website. Text: 'Every classified word ad that runs in GOLDMINE also appears on the GOLDMINE ONLINE website.' Includes contact info for Goldmine.

Advertisement for Goldmine Classifieds. Text: 'Call today to place your ad 1-800-942-0673'. Includes address: '700 E. State St. Iola, WI 54990-0001' and phone/fax numbers.

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10" & 10" PICTURE DISCS

Table listing 10" and 10" picture discs with columns for artist, title, format, and price.

COLOR VINYL LP'S & 12"

Table listing color vinyl LPs and 12" records with columns for artist, title, format, and price.

12" PICTURE DISCS & PICTURE SHAPES

Table listing 12" picture discs and picture shapes with columns for artist, title, format, and price.

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Large table listing various music releases with columns for artist, title, format, and price.

RARE BLUES/R&B/ROCK/JAZZ SET SALE

Table listing rare blues, R&B, rock, and jazz set sales with columns for artist, title, format, and price.

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Table listing rock records with columns for artist, title, format, and price.

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Table listing jazz and funk set sales with columns for artist, title, format, and price.

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MISCELLANEOUS ITEMS - VINYL 8-TRACK PAPER CASSETTE

Table listing various music items including albums, singles, and cassette tapes with artist names and prices.

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GEORGE STRAIT - adds "Thanks". \$49
BOBBY VINTON - had 30 Top 40s! \$19

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BYRDS - early promo shot signed
by D. Crosby & R. McGuinn only. \$79
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w/ Ray on cover, signed on cover. \$44
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ed by both Amy & Emily on label. \$39
TRAVIS TRITT - 5x7 B&W promo photo
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Rainbow:Final Cut
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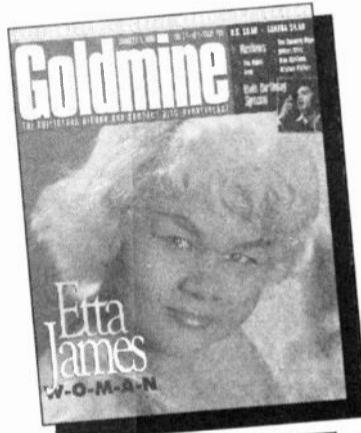
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- I want your CD only catalogue with a huge selection (over 10,000) of promo cds, single cds and more for \$3.50.
- Our Rockin' Robin catalogue with magazines, books, posters, press kits, stickers, buttons, 8x10s and more for only \$3.50.
- All five of our unique catalogues with over 60,000 titles listed for only \$12.00.



Name _____
And _____
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Who I collect (primarily):

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(210) 680-9375

FAX (210) 680-3144

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JIMI HENDRIX LP Electric Ladyland ORIG 2lb ST WL PROMO \$325

BEATLES RARE LPs Early Beatles ST CAP BLK LBL SEALED \$150 Yesterday & Today SEALED APPLE \$40 Yesterday & Today ST CAP BLK LBL SEALED \$200

PSYCHEDELIC ALBUMS BUBBLE PUPPY Gathering.. 1A SEALED \$150 BUBBLE PUPPY Gathering.. 1A WL PROM \$200 SIRIUS(post Bubble Puppy) MINT wPressKit \$100

BEATLES BUTCHER COVERS Pealed Stereo nice Mint Minus \$1200 Pealed Stereo VG++ but nice \$1000

BEATLES White Album MONO Japan Red Wax MINT \$250 UK Black Wax APPLE \$300

ROLLING STONES AUDIOPHILE BOX SET Complete MINT \$650 BULK LPs FOR SALE: JAZZ LPs. Nice store stock & M- \$2 each per 100

SHEET MUSIC BE TRUE TO YOUR SCHOOL MINT \$10 BREAK AWAY MINT \$10 DANCE DANCE DANCE MINT \$10

JAN & DEAN JAN BERRY Universal Coward W/PS Their rarest 45 UNBELIEVABLY SCARCE W/PROMO 45 WOL

RARE LPs COMMENTS RARE LPs CLARK, CLAUDE Party Lights CHANCELLOR on WL PROMO \$175 CLARK, DAVE 5 Gled All Over LP2000 Epic MO INSTRUM \$75

SEALED ALBUMS NAME SEALED ALBUMS MCELSON, HARRY Aerial Ballet RCA ST 1lb SEALED \$35 ORLSON, ROY Civ softly lonely one MGM ST SEALED \$30

RARE LPs COMMENTS RARE LPs RARE US RARE US ROLL RUNNERS New Mustang LONDON MONO VG++ \$200 ROLLING STONES December's Children MO W/STRK SEALED \$225

WANTED:

MEL BLANC RECORDS, MEMORABILIA 45s, EPs, LPs Especially: 10" CAPITOL-- PARTY PANIC Les 210 680 9375

ELVIS & BEATLES SET SALE

GARAGE SALE GARAGE SALE GARAGE SALE GARAGE SALE GARAGE SALE GARAGE SALE GARAGE SALE GARAGE SALE GARAGE SALE GARAGE SALE GARAGE SALE GARAGE SALE GARAGE SALE

CHRISTMAS LP's, 45s...

CHRISTMAS LP's. All Mint-/V+... \$3.00-two... more only \$1.90 each... or make a responsible offer! Postage \$1.50 for 1... 25... 50... Excess refunded.

Welcome to my set sale. All LP's are still sealed. All LP's are \$6.00 ea. Shipping will be added. Checks, Money Orders, MC, Visa, Discover accepted.

LP's \$4.00 SET SALE

THIS IS A SET SALE OF VINYL ALBUMS ALL ALBUMS ARE \$4.00 EACH VISUALLY GRADED C/R WRITE FIRST TO RESERVE & FOR POSTAGE INFO

OFF-CENTER RECORDS

166 Bleeker St. Utica, NY 13501 Ph/Fax (315) 738-7651. TAKE A LOOK AT THIS... RARE WAREHOUSE FIND. ALL LP's STILL SEALED IN MINT CONDITION.

1840 JUNEWAY TERRACE, FAYETTEVILLE, AR 72703-2733 POSTAGE \$5.00 (US) - MUSIC GRADED BY EAR & EYES. BETWEEN 3 & 9 PM.

Bob's Collectible Records

P.O. Box 581, Fair Lawn, NJ 07410 • (201) 797-4528

VINYL LP SET SALE: POP VOCALS-JAZZ-GUITAR-ETC. CALL TO RESERVE: (201) 797-4528 OR WRITE: BOB'S COLLECTIBLE RECORDS P.O. BOX 581, FAIR LAWN, NJ 07410. DO NOT SEND PAYMENT UNTIL CONFIRMED.

Table with columns: ARTIST(S), TITLE, LABEL & No., and JAZZ/COM. Lists various artists and their record titles, including Eddie Adams, Mariah Carey, and The Roots.

Table with columns: ARTIST(S), TITLE, LABEL & No., and JAZZ/COM. Lists various artists and their record titles, including The Roots, The Roots, and The Roots.

Table with columns: ARTIST(S), TITLE, LABEL & No., and JAZZ/COM. Lists various artists and their record titles, including The Roots, The Roots, and The Roots.

Table with columns: ARTIST(S), TITLE, LABEL & No., and JAZZ/COM. Lists various artists and their record titles, including The Roots, The Roots, and The Roots.

World Radio History, SET SALE: POP VOCALS-JAZZ-GUITAR-ETC. ASTERISK = STEREO, BOB'S COLLECTIBLE RECORDS, P.O. BOX 581, FAIR LAWN, NJ 07410 • (201) 797-4528, \$6 Each Album/Buy 6 for \$50.

GARAGE SALE

Garage Sale advertisement for H. CUMMINGS, 7133 N. 46th St. Milwaukee, WI 53223. Lists various vinyl records, CDs, and videos for sale.

Clearance Sale!! Rare Record/CD/Tour Book/Video Beatles/Solo Beatle/R.Stones/E.Clapton B.Springsteen/D.Bowie lots more!!

Clearance Sale advertisement listing various music releases including Beatles, The Rolling Stones, Eric Clapton, and Bruce Springsteen. Includes prices and contact information for Koh Kamitani.

THE UNKNOWN PLEASURES

Table listing various music releases under the heading 'THE UNKNOWN PLEASURES'. Columns include artist name, album title, format, and price.

ALBUMS - ROCK, JAZZ, R&B - 50s-70s

Table listing various music releases under the heading 'ALBUMS - ROCK, JAZZ, R&B - 50s-70s'. Columns include artist name, album title, format, and price.

ADULT VIDEOS & MAGAZINES

Table listing various adult videos and magazines. Columns include title, format, and price.

2914 Gilbert Ln. BARRY MCCOLLUM Alton, IL 62002

Advertisement for 'NEW PUBLICATION NOW AVAILABLE!' featuring a 25-page booklet. Includes contact information for Dean Hegerty and James B. Johnston.

GARAGE SALE

105 West 4th St. Deer Park, NY 11729-4102. P: 516-243-1871 E-Mail: rjacob@ Suffolk.lib.ny.us

Warehouse find...Empty 45 RPM Picture Sleeves



Following empty 45 RPM picture sleeves were discovered in the back room of a major...

- STREETWOOD MAN, don't stop, m-
JACKSON, MICHAEL, human nature, m-
MANNING, MANNING, the new wave, m-

- BLOOMING, feat. Jim Jim, it's a little something
BLOOMING, feat. Jim Jim, it's a little something
BLOOMING, feat. Jim Jim, it's a little something

NOTE: ALL THE RECORDS... LISTED...

Nitebird Sounds - P.O. Box 643, Dept. #G-98-4, Stuttgart, Ark. 72160-0643

World Radio History

GARAGE SALE GARAGE SALE GARAGE SALE GARAGE SALE

GARAGE SALE GARAGE SALE GARAGE SALE GARAGE SALE GARAGE SALE GARAGE SALE GARAGE SALE GARAGE SALE GARAGE SALE GARAGE SALE

RAYE BIFFIN 1500 VALIQUETTE AVE., VERDUN, QUEBEC H4H 2E7 CANADA FAX(514)393-6410 WELCOME TO LATEST GARAGE SALE BLOWOUT! ALL LPs ARE GRADED! THE PRICE IS \$5.99 EACH OR BUY 3 OR MORE AT \$4.99 EACH!! POST-PACKAGING ARE EXTRA!! GOOD LUCK!!

ALBUMS \$5.00 each, in good to excellent condition. P and H is \$3.50 for 1-4 albums, 50 each over 4 discs at the wheel \$10 kenny baker (bluegrass fiddler) dry and dusty

Welcome to Raye's Dirty Dags Records First Sale. All items are LPs, descriptions can be given on the phone. \$3 shipping 11"Cl., \$20 thereafter.

RICK BRASE 668 Stoney Hill Rd., Suite 333 Yardley, PA 19067 (215) 493-5720 9-9 EST

Moving? DON'T MISS A SINGLE ISSUE OF GOLDMINE Let us know your new address right away. Attach an old mailing label in the space provided and print your new address where indicated.

OLDIES...LP's...OLDIES

- Please add \$3.00 to the total order for postage. Thank you JACK JONES-Lady in Blue/SHRINKWRAP \$3.50

World Radio History

GARAGE SALE

MEXICO 70-late for You \$1
GEORGE MICHAEL-Fast Love + 1 (not promo) \$2
...
LINDA PERRY-Fill Me Up \$1
PILFER/WENDY MOTEN-She'll Be the One \$1

NERF HERDER-Sorry \$1 OR Van Halen \$2
THE NEVILLE BROTHERS-Yellow Moon, Fire and
Brimstone OR Fly Like an Eagle \$each
...
RADIO IODINE-Magic Girl \$1
RADISH-My Guitar, Simple Sincerity OR Little
Plank Stars \$1

TODD SNIDER-I Believe in You \$1
THROBE SHIV-If I Can Just Get Through Night \$1
...
PROMO CD SINGLES
DAVID LEE ROTH-Stand Up OR ... My Machine \$3
...
PROMO CD SINGLES
DAVID LEE ROTH-Stand Up OR ... My Machine \$3
...
PROMO CD SINGLES
DAVID LEE ROTH-Stand Up OR ... My Machine \$3

STORYVILLE-Born Without You \$2
IZZY STRADLIN-137 Degrees \$3
...
RECORDS RECORDS RECORDS
ALPHAVILLE-The Breathing Blue \$disc \$1
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RECORDS RECORDS RECORDS
ALPHAVILLE-The Breathing Blue \$disc \$1

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RECORDS RECORDS RECORDS
ALPHAVILLE-The Breathing Blue \$disc \$1

1966 Greene Ln. Summerville, SC 29485 Email: dtyson@viperlink.net

DAVID TYSON

World Radio History

Prices For More Than 16,000 45's, CDs & LPs In The Goldmine Country Western Record & CD Price Guide

Tag your trophies with market prices for:

- 45s, 78s, EP, LPs, 12-inch singles, CDs
• Radio shows, promo releases, memorabilia
• Rare and hard-to-find cuts

The Goldmine Country Western Record & CD Price Guide packs 1,500+ label photos for quick identification. Every listing in this book is arranged alphabetically and has been broken out into several useful parts - title, year, label, number - making extra research or extensive cataloging unnecessary.

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Goldmine's Country Western RECORD & CD PRICE GUIDE



- Latest values for over 12,000 45s, LPs & CDs
• Over 1,750 label photos
• Listings from the 1920s-1990s

8-1/2x11 SC • 448p • 1,500 photos RCW01 \$19.95

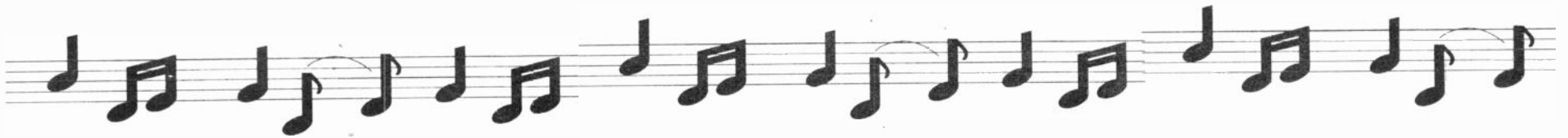


Table with columns for 'INDIE/PUNK VINYL AND CDS' and 'SHIPPING IS \$3 PER ORDER. ASK FOR 15 PG CATALOG OF IMPORT & DOMESTIC VINYL & CDS'. Lists various vinyl records and CDs with prices.

Table with columns for 'SET SALE' and '45s', listing various vinyl records and CDs with prices.

Moving? DON'T MISS A SINGLE ISSUE OF GOLDMINE. Let us know your new address right away. Attach an old mailing label in the space provided and print your new address where indicated. QUESTIONS ABOUT YOUR SUBSCRIPTION? When you write, be sure to include a label. It helps us serve you more promptly. TO SUBSCRIBE OR EXTEND YOUR SUBSCRIPTION - Check the appropriate boxes below:
[] New subscription. Please allow 4-8 weeks for your first copy to be mailed.
[] Renewal subscription. Please include a current address label to insure prompt and proper extension.
[] 1-year \$39.95. This rate limited to the U.S.A. and its Possessions.
[] Payment enclosed
[] Check or money order (to Goldmine)
[] MasterCard
[] VISA
Credit Card Number _____ Expires: Mo. _____ Yr. _____
Signature _____
Mail To: GOLDMINE, Circulation Dept. 700 E. State St., Iola, WI 54990
Name _____
Address _____
City _____
State _____ Zip _____
ATTACH LABEL HERE
(If label is not handy, print OLD address in this space)

John McKinley 340 Dartmouth Rd. Santa Paula, CA 93060 (805) 933-9624

Dan Coennen 10 Walaka #6 (808) 879-8502 Kihai, HI 96753

CHIC-A-BOOM
6817 MELROSE AVE.
LOS ANGELES, CA 90038

Tel 213-931-7441 • Fax 213-930-2990

READ THIS FIRST

Chic-A-Boom is a retail store and we have been here since 1979. We are open Mon-Sat 11-6PM. We ship anywhere and accept MasterCard, VISA, Amex, Novus (Discover) and JCB cards. We ship by UPS or Post Office and overseas by Post Office. California customers must pay local sales tax. We advise that you call or fax us before sending payment to see if we still have the item. Customers who wish to charge an order must call us before ordering because we have specific instructions that pertain to charging. We prefer money orders because we can ship the order next day but we will accept personal checks as long as you understand that we hold the order a minimum of two weeks for the check to clear. Our quality level is very high and we have a money back guarantee. We never misrepresent anything! Please try to give us a street address for UPS. Every ad will have a mix of things. This ad has many small cards, some magazines, and Fillmore poster & tickets from the sixties in San Francisco. We have other items to advertise in future ads such as backstage passes, concert programs and thousands of posters. Send us your want lists. Our prices do not include shipping. Call for price on your order. We charge the least possible price to save you money. Even though we open at 11 AM you might not get through right away. Everybody calls at 11 AM when the ad breaks so keep trying - eventually you will get through.

CHIC-A-BOOM MEMORABILIA SET SALE

Table listing various memorabilia items for sale, including posters, tickets, and promotional materials from the 1960s-1970s. Items include posters for bands like The Beatles, The Rolling Stones, and The Grateful Dead, as well as concert tickets and promotional cards. Prices range from \$1.00 to \$110.00.

Tel: 213-931-7441 • Fax 213-930-2990

ad continued on next page

Starts
November 1st

on-line AUCTIONS

- Coins & Currency
- Records/Music
- Collectibles
- Automotive
- Antiques
- Firearms

- Stamps
- Comics
- Knives
- Sports
- Toys



New! OYC Ver. 5
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Fax: 1-503-692-0382
Email: info@homecraft.com

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The Buckingham's
New Release
Terra Firma



You know the songs that made them famous: "MERCY, MERCY, MERCY," "HEY BABY (THEY'RE PLAYIN' OUR SONG)" and "KIND OF A DRAG," just to name a few. Now Thirty Years later comes Nine New Buckingham Songs produced by original member Carl Giammarese.

To order a Terra Firma send a check or M.O. For \$13.95 Plus \$3.95 S/H to

NATION RECORDS INC.

6351 W. Montrose #333, Chicago, IL 60634
Or call 773-736-9778
or visit our web site at Nationrecords.com

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TEL (01144) 1503 265515 • TEL (01144) 1503 265753 • FAX (01144) 1503 265515
E-Mail: 106036.335@compuserve.com

Welcome to our 45th Goldmine advertisement. We are a UK company established for over eight years. We stock a wide range of collectable items, and currently have in stock over 80,000 items.

OPENING TIMES: Monday - Friday 9:30 a.m. - 8:00 p.m., Saturday 9:30 a.m. - 6 p.m. & Sunday 12:00 a.m. - 2:00 p.m.

POST & PACKING RATES FOR U.S.: 1st 7"/CD/Cassette: \$4.50, each thereafter \$2.00. 1st 10"/12"/LP/Video/Book: \$7.50, each thereafter \$3.50. Other countries, please apply for details. We are happy to accept payment by cash (registered), cheque (please note: we can only accept cheques in UK sterling), Eurocheque, I.M.O. PD & the following credit cards...

- DAVID BOWIE - Ask for our list - over 150 different items available!
BOY GEORGE Don't Take My Mind On A Trip (UK 3" CD incl 1 Go Where I Go, etc BOY108CD)
BOY GEORGE To Be Reborn (UK 2-trk CD in gatefold card P/S incl Where Are You Now CDE99)
CULTURE CLUB I Just Wanna Be Loved (UK promo only juke box 7" VSLH110)
D. MODE The Remixes 81-85 (UK rare 4-trk promo only CD in unique P/S incl Just Can't Get Enough - Schmitz Mix, Get The Balance Right - Combination Mix, etc PLCDMUTEL1)
D. MODE The Singles 86-98 (UK mega rare promo only box set incl 5 pic/information cards on which are mounted Singles 86-98 double promo CD, Interview promo CD & A Short Film promo video in pic case in 13"x6" black box with monogrammed logos - superb! PBKUTEL5)
DEPECHE MODE - Ask for a copy of our list - over 250 different items in stock!

- D. MODE The Remixes 81-85 (UK rare 4-trk promo in gatefold card P/S incl 5 pic/information cards on which are mounted Singles 86-98 double promo CD, Interview promo CD & A Short Film promo video in pic case in 13"x6" black box with monogrammed logos - superb! PBKUTEL5)
DEPECHE MODE - Ask for a copy of our list - over 250 different items in stock!
CELINE DION All By Myself (UK promo only W/L juke box 7" 664062)
CELINE DION Call The Man (UK promo only W/L juke box 7" 664692)
CELINE DION Immortality (UK promo only W/L juke box 7" 665720)
CELINE DION Immortality (Euro 1-trk promo CD in white title sleeve SAMPCS5129)
CELINE DION Immortality (French scarce Columbia 1-trk promo CD SAMPCS5129)
CELINE DION It's All Coming Back To Me Now (UK promo only W/L juke box 7" 663711)
CELINE DION I'm Alive Existence (Euro 2-trk CD in card P/S incl Le Monde Est Stone 659 885-1)
CELINE DION Photo (UK 10"x6" black & white press pic autographed very clearly in black marker by Celine Dion - ideal for framing!)
BARBRA STREISAND & CELINE DION Tell Him (UK promo only W/L juke box 7" 6653057)
DURAN Burning The Ground (Austrian 3-trk 3" CD in 3" card P/S incl Decadance - Extended Mix, etc 552-20 36513)
DURAN Girls On Film (UK 1998 promo only 12" #1 incl Tall Paul Mix & Tall Paul Instr. 12GOF1)
DURAN Girls On Film (UK 1998 promo only 12" #2 incl Tin Tin Out Mix & Tin Tin Out Instrumental 12GOF2)
DURAN Girls On Film (UK 1998 promo only 12" #3 incl All-Time Blues 16 Millimetre Mix & 16 Millimetre Instrumental Mix 12GOF3)
DURAN Greatest Hits (with 19-trk promo CD in card P/S with 2 tracks not on commercial release + press release sheet GREATST001)
DURAN - Ask for a copy of our list - over 400 different items in stock!

- SIouxSiE & THE BANSheES Nacture (UK dbl LP in gatefold P/S - autographed on front cover in black & gold marker by Siouxsie, Budgie, Steve & Robert Smith! SHAH1)
SIouxSiE & THE BANSheES Song From The Edge Of The World (UK 12" autographed in black marker on front P/S by Siouxsie, Budgie & Steve SHEX13)
SPICE GIRLS Spice Up Your Life (French promo only pic label 12" in die-cut title sleeve 8222)
SPICE GIRLS Spice Up Your Life (French 1-trk promo CD 1-trk promo CD in card P/S 4241)
SPICE GIRLS Stop (UK promo only juke box 7" VSLH1679)
SPICE GIRLS Stop (French promo only pic label 12" in die-cut title sleeve incl Album Version & Morales Remix 8246)
SPICE GIRLS Too Much (French promo only pic label 12" in die-cut title sleeve 8226)
SPICE GIRLS Viva Forever (UK promo only juke box 7" VSLH1692)
SPICE GIRLS Viva Forever (French promo only 12" in promo full colour P/S incl Album Version & Groovy Remix 8270)
SPICE GIRLS Wannabe (UK promo only 12" in title stickered sleeve incl Vocal Slam, Dub Slam & Instrumental Slam VSTD1588)
SPICE GIRLS Who Do You Think You Are (French promo only 12" in unique full colour P/S 8186)
ENGLAND UNITED On Top Of The World (UK promo only juke box 7" LON4144)
U2 4 U2 Play (Irish mega rare 4 x yellow vinyl 7" set in PVC hanging pack + title card incl 11 O'Clock Tick Tock, I Will Follow, Another Day & Out Of Control)
U2 All I Want Is You (UK Ltd 7" in no-d circular tin U2/SB422)
U2 If God Will Send His Angels (UK 1-trk CD incl Explain, Luminous & Berserk CDF0031)
U2 Mojo (UK promo only 12" no. 3 incl Unreleased Mathew Rosses' Explicit Remix with hand stamped label 12MFO3)
U2 Sweetest Thing (UK promo only juke box 7" - ISJB727)
U2 - Ask for a copy of our list - over 150 different items in stock!

ALTERNATIVE

- ASH Jesus Says (UK promo only black vinyl juke box 7" b/w Taken Out INFECT59SQ)
ASH Jesus Says (UK scarce white vinyl 7" test press in hand stamped sleeve INFECT59SP)
BECK The New Pollution (UK promo only juke box 7" GFS22205)
BLUR Bang (UK rare 4-trk CD incl Explain, Luminous & Berserk CDF0031)
BLUR There's No Other Way (UK 12" incl Extended Version, Inertia, etc P/S 12F00D29)
BLUR - Ask for our list - over 150 different items available!
COCTEAU TWINS The Spangle Maker (UK 12" - fully autographed in black & blue marker by Elizabeth, Simon & Robin BAD405)
FRONT 242 Live Target (Italian official "bootleg" CD incl Rhythm Of Time, etc GUZZ188B)
GARBARGE Milk (UK Ltd no-d 7" in stereoform P/S - fully autographed in black marker by Shirley, etc SX149)
NITZER EBB As Is (UK promo only box set incl CD & 2 promo cassettes in custom sleeves)
OASIS All Around The World (UK mega rare promo only 12" b/w Street Fighting Man CTP282)
OASIS Columbia (UK 12" 1-sided promo CTPB)
OASIS Definitely Maybe (UK double LP in gatefold P/S - fully autographed on front P/S in black marker by Liam, Noel, Bonehead, Tony, & Paul CRELP169)
OASIS Hello (Spanish 1-trk withdrawn promo CD in card title sleeve - issued to promote a concert in Spain which was subsequently cancelled! SAMPCS3706)
OASIS What's The Story (Morning Glory) (UK double LP in gatefold P/S - fully autographed on front P/S in black marker by Liam, Noel, Bonehead, Paul & Alan CRELP189)
PULP Party Hard (UK promo only 12" in 'curtains' P/S 12SX197D)
RADIOHEAD Creep (UK 1-trk promo CD with unique Radio Edit CD/DJ6359)
RADIOHEAD Karma Police (UK promo only juke box 7" NODATLH03)
RADIOHEAD No Surprises (UK promo only juke box 7" R6419LH)
SISTERS OF MERCY Temple Of Love (UK 12" - autographed in silver by Eldritch & Patricia MRX027)
SMASHING PUMPKINS Adore (UK 16-trk Hut CD-R acetate in title sleeve)
SMASHING PUMPKINS Ayla Adore (UK promo only juke box 7" HUTLH01)
MORRISSEY Girl Least Likely To (Australian promo only 4-trk 12" incl Michael's Bones, Sister I'm A Poet & I Know Very Well How I Got My Name, unique green & pink title sleeve RP213)
MORRISSEY Hairdresser On Fire (UK freebie 7" in unique black & white P/S + lyric sheet - laser etched + hooded BRP-1017)
MORRISSEY Have-A-Go Merchant (UK mega rare 7" promo in promo P/S - the rarest UK 7" Morrissey promo! b/w Whatever Happens I Love You RDJ6400)
SMITHS & MORRISSEY - Ask for our list - over 150 different items available!

WANTED - We require many US items. Why not send for our complete 18-page Wants List. Listed below is a small example of items we are currently in need of:
TORI AMOS Precious Things (US promo CD) \$175.00 / Y Kan't Tori Read (US CD - not bootleg!) \$175.00
CAMOUFLAGE The Great Commandment (US CD single) \$30.00
D. MODE Just Can't Get Enough (Japan 7") \$48.00 / Want You Now (Japan 7" promo) \$100.00
MYLENE FARMER We'll Never Die (Canadian 7") \$100.00 / All Other Canadian pressings \$100.00
JEAN-MICHEL JAARRE Deserted Palace (US Sam For LP) \$270.00
MADONNA Now I'm Following You (US promo CD / CD-R acetate) \$240.00
MADONNA Ray Of Light (US promo Henna tattoo kit box) \$240.00
PET SHOP BOYS To Step Aside (US 12" test press) \$120.00 / Totally (Japan promo CD) \$400.00
SANDRA Everlasting Love (US CD single) \$55.00
THOMPSON TWINS Sidekicks (US CD album) \$40.00 / Future Days (US CD w/roll over) \$16.00

(New Releases from page 67)

may be a talented and twisted novelty band, but when it comes to selecting a sound, the album title says it all.

— Lee Zimmerman

THE ORANGE HUMBLE BAND
Assorted Creams
 Half A Cow (HAC67) Australian Import

Assorted Creams is an all-out pop music assault on the senses, a fully realized, sprawling masterpiece that alternates 'tween chipper guitar-isms and more downcast reflections. The man behind the Humble ones is Australian Darryl Mather, a former member of the

garage-stompin' Lime Spiders and the pure-pop Someloves, which also included Aussie pop king Dom Mariani.

According to Mariani, the Orange Humble project was originally planned as a second Someloves record, until Mariani realized he couldn't fully commit his time. So Mather — who wrote or co-wrote all 15 of the marvy tunes included on *Assorted Creams* — went out and enlisted some of his Yankee buds to pitch in and fill Mariani's rather ample pop shoes. Singing lead is former Posies co-frontman Ken Stringfellow, while the venerable Mitch Easter chips in with some lead guitar (he also co-produced). There has been some talk that Mather has allegedly exaggerated Stringfellow and Easter's contributions, and that it is Mather actually singing lead on

many of the songs, with one Matt Galvin providing the bulk of the lead guitar. Whatever. It really doesn't matter if it's Mr. Magoo on the microphone with Roger Rabbit banging the six string; this record is outrageously good.

Besides the sheer strength of the melodies — which we'll get to in a minute — there is a lot to cherish about this record. There's the innovative, eye-catching packaging (dig that *Yellow Submarine*-inspired band logo), the expansive arrangements that are fleshed out with subtle horns, strings and keys in all the right places and even the song titles ("Rainin' Like Soft Fun," "Cherrytime" and "Little Picture Story Book" are as plush and comfy as their titles would suggest, and any band that would name a song after early '70s pop icons Grin's first record label ["Spindizzy"] goes off the chart on the Cool-O-Meter).

Stringfellow — or whoever is the lead voice — sings the bejeezus out of these tunes, with the vocal performances on the strung-out, Velvet Underground/Big Star 3rd-influenced "Spindizzy" and the snappy Dwight Twilley homage "Think I'm Gonna Get You" being particularly top-drawer.

To sweeten the pot, there's also a Moby Grape-flavored country-popper, a super-soulful piano ballad reminiscent of Bill Withers' classic "Lean on Me" and a righteously groovin', beat-heavy anthem called "Sleeping in My Caravan."

Add these to the bumper crop of sweetly satisfying, power-poppin' toe-tappers, and the joys of this record are both plentiful and immediate.

You know the old cliché about a record being a greatest hits album the first time out? Apply it here, and turn it up. A masterful achievement. (Available from Not Lame Recordings, P.O. Box 9756, Denver, CO 80209)

— John M. Borack

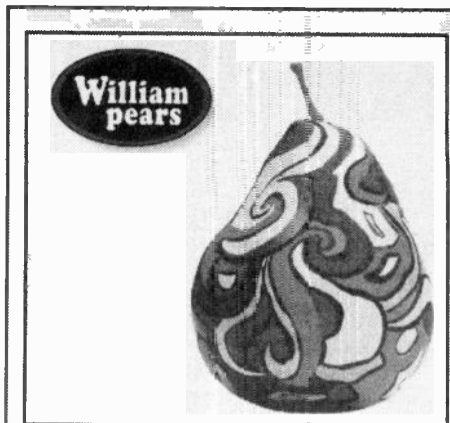
VOLUMEN CERO
 Andromeda
 Grita! (60019-2)

The members of Volumen Cero may sing in Spanish but their debt to English-language music, particularly Brit-pop, is undeniable. True, this South American quartet has its Latin roots, but it only stands out on the accordion-driven "Navaja." Otherwise, the influence of bands like Radiohead, Pulp, and even the Cure are apparent.

It's actually refreshing to see a Latin rock band look to modern England rock to find inspiration, rather than scavenge the some old hard rock reservoir most Latin rockers seemingly re-tread album after album.

Don't lump this band in the same group as Man-EI or La Ley. Volumen Cero's modern rock sound heralds a face-lift for the tired, old sounds of Latin rock. It's a bit of an irony that Richard Coleman, former guitarist for the Argentinean dinosaur group Soda Stereo handles production duties for Volumen Cero's major label debut, *Andromeda*.

What really makes this record stand out is the talent of the musicians. Luis Tamblay's voice is an agile tool that turns from yearning screams to blissful falsettos, recalling the versatility of such famous English voices like Thom Yorke of Radiohead and Tim Booth of James. Evoking the phonics of Brit-pop are guitarists Marthin Chan and Chris Escuti (who both offer pretty, breathy back-up voices to Tamblay's booming, dramatic vocals). Escuti's guitar goes the more technical route with bright leads and catchy hooks, while Chan provides sonic textures of guitar noise. Not to be outdone, drummer Albert



WILLIAM PEARS
 William Pears
 Permanent Press (PPCD 52709)

This is 18 tracks of pure bliss, sweetness and light, courtesy of France's William Pears, a talented quartet who have seen two of their releases (an LP and an EP) patched together for their American debut.

And quite the breath of fresh air they are, too, with a crisp sound that meshes electric and acoustic six-strings with some perfectly appropriate strings and horns intertwined with Thierry Dubois' charmingly fragile lead vocals. Whether they're lamenting the short-sightedness of record labels in their native land ("Sound Advice" asks "If the Beatles came today/who would sign them, anyway?"), going "Surfin' Euskadi" or essaying some short stories set to music (the bright-eyed "Boy With the Dragon's Breath" and "William and the Amazing Sound Machine"), the Pears always come away winners.

Perhaps the coup-de-grace, though, is the simply perfect "This Brief Romance," a touching, lump-in-the-throat classic with swoon-inducing "ooh-la-la" background vocals, gentle washes of strings and a super-sweet melody. A close second would have to be the fantabulously hooky "Crying Pop Tears," which deftly uses a circa-1965 Byrds guitar figure for its opening before taking flight.

Without a whit of anger or cynicism (well, musically speaking, anyway) and a smooth, palatable and unique sound, William Pears has crafted a continuously solid release. (14431 Ventura Blvd., #311, Sherman Oaks, CA 91423)

— John M. Borack

Howard's drum work, be it brash rides on crash cymbals or perky syncopated back beats, sounds like he's trying to steal the show from the rest of the outfit.

These boys from Miami, with Latin roots in Chile and Peru, push themselves to take each song in a new direction, making for a dynamic listen, no matter if you understand English or Spanish. "La Queen" follows the celestial explosions of the title track with light breezy guitar work, backed by breezy strings and synthesizers. If you understand Spanish, you'll be able to note a deeper level of the band's talent for ironic juxtapositions. The perky "Navaja," with its ironic chorus of "this is the finale/to one of the saddest song" against a bouncy accordion melody, could make Robert Smith jealous.

— Hans Morgenstern

(Please see New Releases page 142)

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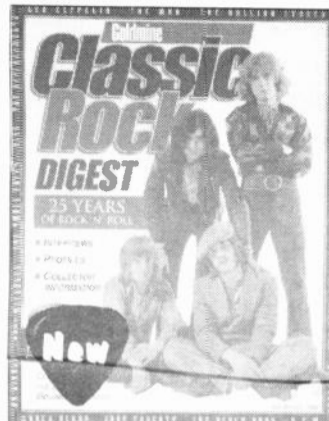
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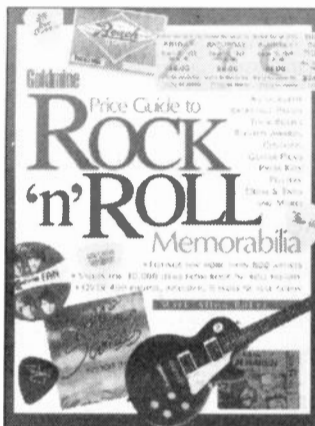
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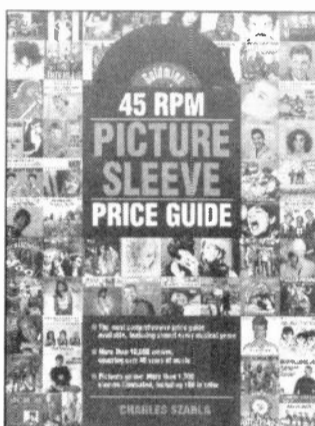
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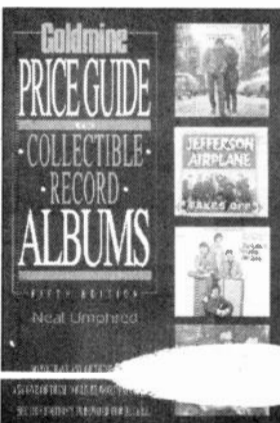
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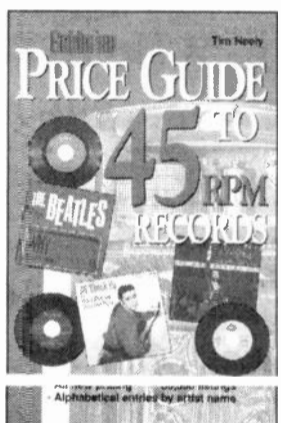
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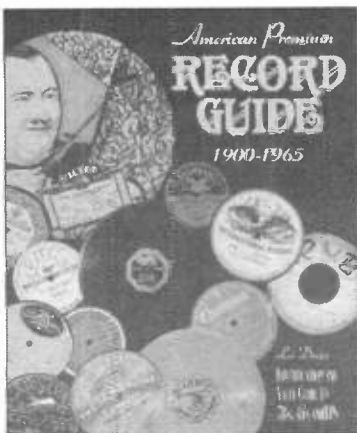
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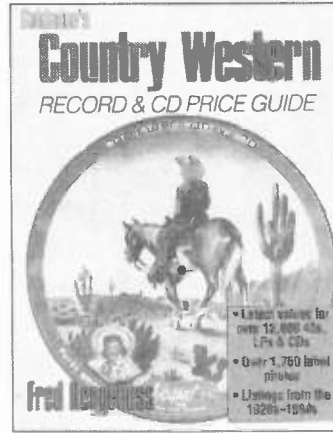
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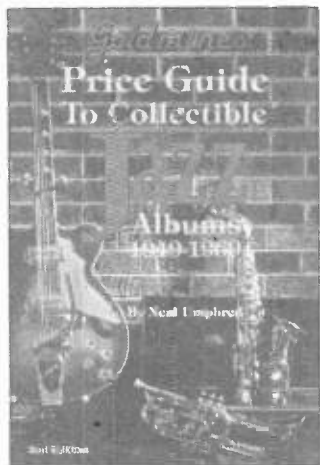
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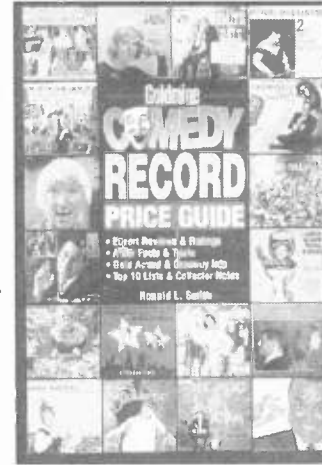
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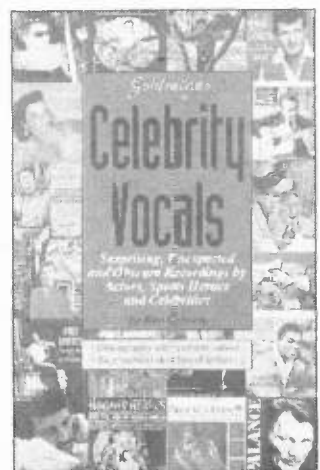
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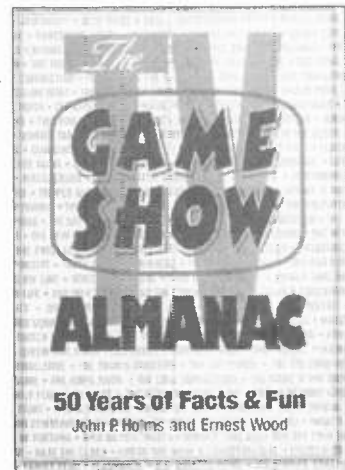
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Keystone Record Collectors

Two Decades of Success

by Mark Allen Baker

"Excuse me sir, can you tell me how much your asking for that copy of Alan Freed's Rock 'N' Roll Dance Party?" A record dealer turns toward the gentleman asking the question and says "Volume One or Two?" "You have both?" the surprised gentleman asks. "Indeed I do, although neither are in mint condition, both are in excellent shape and I'm asking \$125 for each," says the record dealer. "Great, I'll take Volume One and could you hold Volume Two for me until your next show?" says the record collector. "No problem," says the dealer. "I'm more than happy to do it for a good customer."

This is just one of the many transactions an attendee at a Keystone Record Collectors' show might expect to hear. Since 1979 this group, now one of the most successful record collectors clubs in the world, has served the East Coast needs of guests who attend their monthly shows in Lancaster, Pennsylvania. From LPs to CDs, and from doo wop to country, this show does an amazing job of catering to the needs of both vintage and modern day music collectors.

Many attendees, both the curious and the dedicated, are amazed at not only the variety of offerings at the show, but the incredible attendance. Even though the show doesn't open officially until 9:00 a.m., most of the tables and aisles begin filling up by 8:30 — while many of the dealers are still setting up! Transactions are fast and furious, as collectors scramble to get the hottest new releases or rummage through bins of compact discs and vinyl excavating for treasure.

One attendee turned to me as I was positioning myself at a dealers table and said, "This dealer has everything, I always come to him first looking for new releases." Another attendee nearby said, "He's also very fair on the price."

"Do you have the soundtrack to Anastasia," asked one buyer. Within seconds the dealer had it in his hand and said "Eight bucks."

With over 50 dealers setting up at each show, which is now held in the Lancaster Catholic High School cafeteria, it takes most in attendance more than one visit at each table to view all the merchandise. While the drawing card to the show, held the second Sunday of every month, is clearly the depth of the material, "free" admission to the show certainly doesn't hurt. Collectors of all ages fill the aisles until 4:00 p.m. Even as many dealers are packing up, it is still easy to see bins still being reviewed — just in case any bargains were overlooked.

Formed on September 14, 1979, the Keystone Record Collectors have been in continuous operation since. Catering to all



Top: Activity at a 45 table at a recent Keystone show. Right: A "wall of cool stuff."



who have an interest in music, membership is encouraged and certainly not limited to Pennsylvania and its neighboring states. In fact the club even has its fair share of international members. For a fee of \$12.00 annually, members have a chance to mingle with a variety of collectors who span the musical spectrum. *Key Notes*, the groups' impressive and very informative newsletter, is sent out free to members throughout the year keeping them informed of upcoming shows and events.

With organization a key to the success of any club, KRC holds regular business meetings at 4:30 p.m. following six of their monthly shows. At these meetings, elected officers of the club transact much of the club's business. Officers are elected by mail-in vote, with ballots distributed to all members. Nominations for officers of the club are solicited from all members prior to elections, and it has been these elected officers that have helped sustain this truly unique organization.

The list of past record club presidents is impressive, especially to those familiar with the hobby: Roy Robbins, Steve Yohe, Tom Grosh, B. Derek Shaw, John Orlousky, Steve Clark, and Jack Supplee. Each of these outstanding officers has brought something significant to the club, while never sacrificing the group's established goals.

"Some of my most vivid recollections are of the earliest appearances of the KRC members on *The Ed Lincoln Saturday Night*

Special show on WSBA Radio in York, as the station helped us publicize the formation of our club. The support the station has given us over the years, and the times that I personally appeared with Ed to spin rockabilly records are indeed fine memories," said the club's first president Roy Robbins.

"There were around 110 active members when I was elected during the May 1982 meeting at the home of Don Miller, an active collector from Harrisburg," recalls Steve Yohe. "That number had grown to around 170 when I left office three years later. While we have fluctuated a bit in membership over the years, generally we have been averaging between 250 and 300 members. We try to keep the show affordable to both dealers and attendees."

"There isn't another club around that has this membership and that is as organized and closely knit as we are," speaks Tom Grosh, "There has been a lot of unselfish time and effort given to setting up dances, picnics, swap meets, newsletters and other publications." Grosh was succeeded by B. Derek Shaw in 1988.

"The strength of our club rests on the accomplishments of past presidents," said Shaw. "Their work paved the way for my administration to properly function."

Shaw built on the strong foundation created by Robbins, Yohe and Grosh and began tackling many of the problems of club maturity.

"There is no doubt that KRC does more

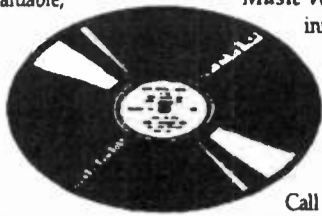
with less. Tables have remained stable, while return on the dollar remains high. This has been accomplished due to the efforts of a handful of dedicated people who do the work of the KRC," states current president Jack Supplee. Serving his last term as president, Supplee also noted all the positive things mean nothing if attendance decreases at the KRC shows. "We must continue to get new people to attend each show," he commented.

Indicative of the group, only KRC members are allowed to set up at a monthly show. A detailed list of procedures and regulations are available to any members wishing to exhibit. Set up time generally begins at 7:00 am and runs until show time at 9:00 am. A limit of two spaces/tables per member is allowed at each show. This restriction was mandated by the club during Steve Yohe's administration in 1984 to improve the variety and curtail any domination by a single dealer. Spaces rent for \$20.00 each, and are often available in advance of each show. Those setting up for the first time should contact the KRC reservations telephone at (717) 898-1246. Membership forms are also available upon request at the previously mentioned phone number, or by mail at KRC, Box 1516, Lancaster, PA 17608. Membership forms can also be picked up at the monthly shows.

(Please see Keystone page 133)

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9am-4pm, T: 60, F: \$40, aisle, \$45, wall, A: \$2. PH: 650-949-7260 info or Tommy, PH: 650-368-2814 reserve.

MARCH

Mar 6 MD, Baltimore. Greater Baltimore Collectors Meet XXXVIII, Pikesville Armory, 610 Reisterstown Rd. (I-695, Exit 20), SH: 10am-5pm, T: 200, A: \$3. Annapolis Marketing Inc., PO Box 454, Arnold, MD 21012. PH: 410-757-6182.
Mar 7 MO, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdowne, 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.

JULY

Jul 10 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
Jul 11 MO, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdowne, 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.

AUGUST

Aug 14 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
Aug 15 CA, San Francisco. Record Collectors Fair, Univ. Campus-McLaren Hall, SH: 10am-4pm, F: \$50 for 1, \$25 ea. add'l. A: \$2. KUSF, Robert Barone, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

SEPTEMBER

Sep 11 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
Sep 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. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.

OCTOBER

Oct 2-3 TX, Austin. Fall Record Convention, Palmer Auditorium, S. 1st & Riverside Dr., SH: 10am-6pm, A: \$3. Doug Hanners, PO Box 90806, Austin, TX 78709. PH: 512-288-7288.
Oct 3 ENGLAND, London. Beattles Day, Bonnington Hotel, Southampton Row, SH: 10am-4pm, PH: 01708 377173 or 01902 682008.

NOVEMBER

Nov 7 CT, North Haven. Record Convention with WPLR, Holiday Inn, I-91, Exit 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.
Nov 7 MO, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdowne, 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.

JUNE

Jun 6 PA, Allentown. Summer '99 Lehigh Valley Music Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-4pm, T: 8, F: \$55, before May 29, \$65, thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Westcosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
Jun 12 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.

(Keystone from page 130)

KRC History — The Recipe for Success

Charter members of the KRC were derived from the Society of Record Collectors in Baltimore, Md. When it became obvious that attendance in the Society from the "Keystone" state far exceeded that from Maryland, it was time to migrate back to Pennsylvania with hopes of starting a club closer to home. Solicitation through letters sent out in York, Harrisburg and Lancaster on September 15, 1979 led to a club organizational meeting held in the basement of Roy Robbin's home in Dallastown, PA. These modest beginnings coincided with the movement of shows from a Sunday antique market, to a Columbia flea market, to a temporary home at an auction house, to finally a dedicated home — the Columbia Market House, in Columbia, Pa.

"When I first set up at the Columbia Market House in the late Seventies there was only about ten dealers at the show" recalls Tom Grosh. "After twelve or so years in Columbia, then Blue Ball, Pennsylvania, we finally arrived at Lancaster Catholic High School (LCHS), where we are today." The show, which has never charged a fee, has survived these transitions because of the dedication of club members. These members/officers overcame many of the typical obstacles facing record clubs {Of which there are a rare few of nationwide — Ed.}, such as establishing a consistent venue for shows, recruiting new members, collecting

annual dues, improving communication to club members, establishing communication with other show promoters, and filling show space. Once an effective organization was put in place to handle these growing pains, the group then expanded their goals to include dealer prepayment for shows, detailed show procedures and regulations, the establishment of a newsletter, annual promotions, improved business meetings and much more.

While the current state of the KRC is solid, all the past presidents are quick to point out that you can never stop stressing the fundamentals of a club's success. "We have been successful because everyone involved has wanted nothing but success." Grosh pointed out.

Reflecting on Transition

When asked about the future and the possible transitions the club will face, the first thought becomes show expansion due to increased attendance. Tom Grosh expounds, "I think we're just the right size, when we fill up here, it's a good show. We would lose the intimacy if we expanded." Parking, which is important to every record show, is both ample and convenient. "We have a wonderful mix of music, as it's my guess that about seventy-five percent of the dealers return each show," Grosh continued. "Things obviously come up, so it's fair to expect that not all dealers can make it each month, but for the most part we have been

(Please see Keystone page 141)

NY/NJ RECORD & CD CONVENTIONS

DECEMBER 6 - WESTCHESTER COUNTY CENTER, WHITE PLAINS, NY

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1999 UPCOMING SHOW DATES

MARCH 7, 1999 - WESTCHESTER COUNTY CENTER

JUNE 27, 1999 - WESTCHESTER COUNTY CENTER

SEPT. 19, 1999 - WESTCHESTER COUNTY CENTER

DEC. 5, 1999 - WESTCHESTER COUNTY CENTER

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<p>House of Records 3328 Pico Blvd. Santa Monica, CA 90405 (310) 450-1222 • FAX (310) 450-5425 E-mail: info@houseofrecords.com Web: www.houseofrecords.com LA's oldest record store. Collectible records and used CDs. Please visit when in California.</p> <p>Mark Oldies 1849 Piner Road (inside Advent) Santa Rosa, CA 95403-1971 (707) 575-4400 Small, but quality eclectic collection. R&B, Jazz, all formats. No regular mail order.</p> <p>Moby Disc Records New/Used Buy - Sell - Trade CDs - LPs - TAPES Mail Order Dept. Fax (818) 881-0339 - anytime Phone (818) 881-9908 - M-F 9am-5pm WWW: http://www.mobdisc.com E-Mail: records@mobydisc.com 6 locations in Los Angeles: Sherman Oaks 14622 Ventura Blvd. Pasadena 28 E. Colorado Blvd. Huntington Beach 16080 Beach Blvd. Costa Mesa 1835 Newport Blvd. Santa Monica 2114 Wilshire Blvd.</p>	<p>Records & Things 800 S. as Deane Hwy Wethersfield, CT 06109 (860) 563-6694 Used records, CDs, tapes: rock, jazz, R&B, 12"</p>	<p>Rags 2 Riches 858 W. Belmont Ave. Chicago, IL 60657 WWW.ALTSHOPCOMPLEX.COM/21 T-shirts, clothing, jewelry, statues, leather shoes, sick and twisted merchandise.</p> <p>Remember When Records and CDs 313 Ogden Ave. Downers Grove, IL 60515 (630) 963-1957 FAX (630) 963-1987 New & used 45s, LPs & CDs. Best selection of oldies on CD & memorabilia. All credit cards accepted.</p>	<p>Planet Records, CDs, Tapes. 536 Commonwealth Ave. Boston, MA 02215 (617) 353-0693 • FAX: (617) 236-7857 Email: planet@tiac.net All kinds of music for everyone at low, low prices.</p> <p>Sunset Records, Etc. 1232 Wilbur Ave. Somerset, MA 02725 (508) 678-3441 • FAX (508) 678-7850 New & Used records, CDs, cass., video. We buy & sell.</p>	<p>Dinosaur Vinyl 762 Broadway Bayonne, NJ 07002 (201) 339-3105 E-Mail: dinovinyl@aol.com Thousands of original label 45s, LPs & 78s. All kinds of music. Also carrying Old Rock, teen & music magazines. Five minutes from Newark Airport - 10 minutes from New York City. Open Tues-Sun 11-6</p>					
<p>Off/Beat Music 553-C N. Pacific Coast Hwy. Redondo Beach, CA 90277 (310) 798-6334 • FAX: (310) 798-6336 Top LA-AREA source for CDs, LPs, Collectables, Rock/Punk/Techno/Metal/Alternative, etc.</p> <p>Pepperland 850 N. Tustin Street Orange, CA 92667 (714) 639-0909 www.pepperland-music.com California Beatles Headquarters. CDs • Tapes • Records • Collectibles • Oldies • Alternative • Rock</p>	<p>Blue Note Records 16401 NE 15th Avenue N. Miami Beach, FL 33162 (305) 940-3394 • FAX (305) 948-3523 E-MAIL: BLUENOTE@NETROX.NET Largest selection of Jazz, Soul, Blues, 10" LPs, 45s & Rare 50s & 60s originals. Specializing in 70s & 80s original & White Label 12".</p> <p>Play It Again, Inc. 3148 W. New Haven Ave. West Melbourne, FL 32904 (407) 724-5685 • FAX: (407) 722-1215 E-MAIL: playitagain@iu.net Florida's best kept secret. Where dealers shop. Want list and dealers welcome.</p> <p>Rock Island 13152 N. Dale Mabry Hwy. Tampa, FL 33618 (813) 968-3866 • FAX: (813) 968-4918 E-MAIL: RockIsland@MusicParadise.com Visit our store or shop online at http://www.musicparadise.com</p>	<p>Toad Hall Books & Records 2106 Broadway Rockford, IL 61104 FAX (815) 226-9887 Ph (815) 226-1259 or (815) 399-4644 100,000 LPs; 100,000 78s, 15 rooms full of other collectibles.</p>	<p>Planet Records, CDs, Tapes. 536 Commonwealth Ave. Boston, MA 02215 (617) 353-0693 • FAX: (617) 236-7857 Email: planet@tiac.net All kinds of music for everyone at low, low prices.</p>	<p>Flipside II Records 120 Wanaque Ave. Pompton Lakes, NJ 07442 (973) 835-8448 New, Used, Outta Print, Vinyl, C. D. Buy & Sell. Phonograph Needles. Imports. Lotsa Punk Rock. Less Than 1 Hour From NYC by Bus. Mail Order Available.</p>					
<p>Revolution Records & CDs 1620 Alton Rd. South Beach, FL 33139 Ph./FAX: (305) 673-6464 Send or E-Mail your Want Lists to us @: bcmus@aol.com New & used CDs, Records & Tapes. Sun. 12-6; Mon. 11-9 Buy • Sell • Trade • Search Import CD & Soundtrack LP Specialist.</p> <p>Sunshine Records 553 Beville Rd. So. Daytona, FL 32119 (904) 760-2484 • Fax: (904) 761-8777 Want list welcome. U.S. LPs, 45s, CDs for want list.</p>	<p>Hammer The Jammers 7801 Taft St. (Rt. 55) Merrillville, IN 46410 (219) 736-9199 • (800) 442-5060 Over 500,000 records, old Playboys, memorabilia. Want list welcomed.</p> <p>Missing Link Records 2186 E. 54th St. Indianapolis, IN 46220 (317) 466-1967 (317) 466-0042 fax mmlink@wtadv.com Great selection of rare and collectible LP's and 45's in all genres. specialists in punk, psychedelic, 60's, experimental, alternative. Open 7 days. Free mail order catalog. We buy vinyl.</p>	<p>Vinyl Palette 3383 Blue Star Hwy. Saugatuck, MI 49453 (616) 857-SONG (616) 857-7664 Please visit us at our store or at our web site at http://www.accn.org/vinylpal. Store hours: Mon.-Tues. by appt. or chance, Wed.-Sat. 10-6:30. Thanks!</p>	<p>P.J.'s Used Records & CDs 617 B Packard Ann Arbor, MI 48104 (313) 663-3441 Quality used products in all categories. Especially seeking jazz and blues.</p>	<p>Hackensack Record King 303 Main Street Hackensack, NJ 07601 Phone: (201) 488-4232 E-MAIL: records123@aol.com Visit our online auction: http://member.aol.com/records123 45 RPM Specialists. 12", LPs & rarities on vinyl. Visit our online auction:</p>					

STORE DIRECTORY

The following is a list of record shops around the country arranged by state. Be sure to mention that you saw them listed in Goldmine's Store Directory. Retailers listed in bold type carry Goldmine in their stores.

NEW JERSEY	NEW YORK	OREGON	PENNSYLVANIA	WISCONSIN
<p>Izzy's Records & Compact Discs 1107 W. St. Georges Ave. Lincen, NJ 07036-5652 (908) 486-3303 E-mail: lzzmeister@aol.com 100,000+ LPs, CDs, 45s in stock. We buy collections - LP, CD, rock memorabilia. Buy & sell new & used LPs, CDs, 45s. Promos, imports, rarities, memorabilia, 10 minutes from Newark Airport, 20 minutes from NYC. Great dealer prices on Jazz, Soul, R&B. 12", Rock, 50's, 60's & more. Open 7 days.</p> <p>Off The Record 8 N. Union Avenue Cranford, NJ 07016 (908) 931-1202 E-Mail: offtherecordwebtv.net Rock, Punk, Hard Core, Metal, Jazz, Folk, Blues, LP's, 45's. 25 minutes from Newark Airport, 25 minutes from NYC. Dealers and want lists welcomed!</p> <p>Princeton Record Exchange 20 S. Tulane Street Princeton, NJ 08542 (609) 921-0881 Website: www.prex.com U.S.A.'s Largest Used/New/Collector CD/LP Shop. Browse thru 150,000 titles. Highest prices paid for collections.</p> <p>21st Century Music 25 Lincoln Ave. Ridgefield Park, NJ 07660 (201) 641-6610 • FAX (201) 641-9309 website: www.21centurymusic.com e-mail: sales@21centurymusic.com Specializing in 12" Singles, Dance, Rock, Rap & Soul LPs. Buy, Sell, Trade. Want lists accepted.</p>	<p>Johnnies Collectibles 2820 James St. Syracuse, NY 13206 Phone (315) 431-0766 Over 100,000 records. 3 floors - all titles plus - 45's. No mail orders.</p> <p>Knuckleheads 306 South Main St. North Syracuse, NY 13212 ph/fax: (315) 452-5572 Huge Selection of Import 45s w/PS, CD Singles, Vinyl Picture Discs, New & Used LPs & CDs. Wed/Th/Fri noon-8, Sat 11-5. All credit cards accepted.</p> <p>Last Vestige Music Shop 173 Quail St. Albany, NY 12203 (518) 432-7736 • FAX: (518) 432-1812 Email: info@lastvestige.com Website: http://www.lastvestige.com We mail anywhere • Records, CDs, Tapes.</p> <p>Memory Lane Records 1321 Grand Ave., Dept GM-1 N. Baldwin, NY 11510 (516) 623-2247 50s to 80s - 45s, LP, photos, nostalgia movie prints. Retail, wholesale. \$6.00 catalog - USA, \$10.00 - Foreign.</p> <p>Mr. Cheapo Record & CD Exchange 46 Jericho Tpke. Commack, NY 11725 (516) 543-8686 134 Jericho Tpke. Mineola, NY 11501 (516) 742-7670 2059 Hempstead TPK East Meadows, NY 11552 (516) 542-4646 We sell most of what's in Goldmine. Thousands of used CDs & Records in every store. Largest selection in Long Island. When you're visiting the New York area, we have 3 locations!</p> <p>Off-Center Records and Collectibles 116 Bleecker St. Utica, NY 13501 Phone/Fax: (315) 738-7651 http://www.blackdogweb.com/offcenter Email: offcenter1@webtv.net 1,000's of LPs & Singles, Music Memorabilia 40s - 90s. Books, Mags, Dolls, Tees, Plates, Figurines, CDs, Tapes, Rare & Hard-to-find items. All want lists welcome. MC/VISA/NOVUS</p> <p>Record Gems 52 Atlantic Avenue Lynbrook, NY 11563 Phone (516) 596-0257 E-Mail: allthebest@aol.com web site: http://www.earstein.com We have one of the largest selections of collectible vinyl on the East Coast in our store and warehouse. All styles, including rock, blues, jazz, hip-hop, swing, easy listening, etc. LPs, 45s, CDs, cassettes. Send your want lists! Call for store hours.</p>	<p>Crossroads Music 3130-B SE Hawthorne Blvd. Portland, OR 97214 (503) 232-1767 E-mail: xroads@xro.com A co-op of over 30 vendors all in one location.</p> <p>Django Records 1111 SW Stark Portland, OR 97205 (503) 227-4381 • FAX (503) 248-9638 Visit our web site djangorecords.com We buy, sell, trade records, tapes, CDs, and videos.</p> <p>Jump Jump Music 7005 NE Prescott St. Portland, OR 97218 (503) 284-4828 • Fax (503) 335-3835 Email: dan@jumpjump.com web address: www.jumpjump.com Vinyl Records, Soul, Jazz, Hip-Hop Break-Beats, Mail Order, Drop-Ins or Appointment.</p> <p>Sonic Recollections 2701 SE Belmont St. Portland, OR 97214 (503) 236-3050 • FAX (503) 235-1645 E-mail: orderdesk@sonicrec.com Website: http://www.sonicrec.com Records. Specializing in the weird and the collectible!</p>	<p>Record Connection 550 N. Reading Rd. Directly on Route 272 4 Miles S. of PA Turnpike (Exit 21) Ephrata, PA 17522 (717) 733-1641 Over 100,000 Albums, 45s & CDs! Rock, Pop, Soul, Jazz, Country, Psychedelic, Progressive & Alternative</p> <p>The Record King 2113 Parkdale Ave. Glenside, PA 19038 (215) 576-0102 (Mail & Phone orders only) Search Service - 11 a.m. - 11 p.m. EST 7 days a week SASE/IRC & collect phone# for reply. Buy & Sell. Catalogs/list available. 8-track & video - \$15 ea. Sndtrack/orig. cast (HUGE) - \$20. All refundable w/order. McNally's picture price guide (soundtrack), Rockin Records \$29.95 each + shipping. Audio/Video equipment sold. CDs, tapes, vinyl & video. Checks/MOs pay to: J.J. Hollin only.</p> <p>Val Shively R&B Records 49 Garrett Rd. Upper Darby, PA 19082 (1 mile from West Philadelphia) (610) 352-2320 • FAX: (610) 352-8199 11-7 EST M-Sat. Over 4 million 45s! Also CDs, LPs, cassettes. Send want lists/mail order available. Major credit cards accepted.</p>	<p>Fox Music 127 N. Main St. Oconomowoc, WI 53066 (414) 567-0679 • FAX (414) 567-2997 Thousands of rare & collectible LPs & 45s. New & used CDs/domestic & imports. We ship anywhere. We buy quality collections.</p> <p>Madcity Music Exchange 600 Williamson St. Madison, WI 53703 (608) 251-8558 • FAX (608) 251-8668 Madison's vinyl source - LPs, 12", 10", 7". New CDs - Domestic & Import. Used CDs - Great Selection.</p>
CANADA				
<p>Bad Bob's Entertainment 549 Upper Wellington Hamilton Ontario Canada L9A3P8 (905) 383-4816 In business 18 years. Over 150,000 LPs - 45s. Many collectables, all categories music, Canadian titles. Welcome all dealers. Quantity discounts.</p>				
GERMANY				
<p>Rock & Beat Records Kuhstr. 4 D-48143 Muenster - GERMANY Fax: 01149-251-51321 E-Mail: rb@muenster.de 20 years of business. largest selection of LP, CD, 12", 7". Over 300,000 items in stock. Worldwide Mailorder.</p>				
SWEDEN				
<p>The Golden Oldies Shop S:T Eriksgatan 96 S-11331 Stockholm, Sweden 8-32 22 40 • 8-32 22 40 Original Singles, EP's, LP's 1955-85. Rock, Pop, Soul, etc. Send your name and address for free catalog. 21 years in business.</p>				
SOUTH AMERICA				
<p>Discomania/CD Collector RUA Augusta 560-SAO Paulo/SP 01305-000 Brazil Fax: 5511 2582657 E-Mail: discomania@cepa.com.br Singles, LP's, CD's, 12", 50's - 90's. Biggest South America Oldies Store. Over 300,000 Items In Stock. Worldwide Mail Order.</p>				
NEW MEXICO				
<p>Krazy Kat 9012 Central SE Albuquerque, NM 87123 (505) 294-5644 Largest selection of music in New Mexico. LPs, 45s, CDs, TAPES VIDEOS, 8 tr. Located on Route 66.</p>				
NEW YORK				
<p>A-1 Records 439 E. 6th St. New York, NY 10009 (212) 473-2870 Soul, Jazz, Hip-Hop, Latin, Disco, House & Reggae.</p> <p>Central Station 260 Central Ave. Albany, NY 12206 Hard-To-Find LPs, soundtracks, vocals, C&W, Rock, Comedy & more.</p> <p>Edie's CDs Clifton Country Mall Clifton Park, NY 12065 (518) 373-9089 (Phone/Fax) www.edies.com Current LPs, 45s & 12" Singles, Rare CDs., LPs, 45s. Mail order. MC/VISA/Amex/NOVUS</p> <p>Gimmee Gimmee Records 325 E. 5th St. New York, NY 10003 Ph. (212) 475-2955 Fax (718) 625-5539 Open Thurs. 8 p.m. - 11 p.m., Fri. & Sat. 1 p.m. - 10 p.m., Sun. 1 p.m. - 7 p.m. or by appointment. Buy & sell Funk, Punk, Jazz, Rock, Hip-Hop, Etc. Vinyl Send want lists.</p> <p>Heavy Metal 75 West Main Street Webster, NY 14580 Phone (716) 872-4129 Fax (716) 323-9080 CDs, LPs, Metal, Hardrock, Alternative, Imports, Mail Order.</p> <p>Holy Cow! 442 9th St. Erooklyn, NY 11215 (718) 788-3631 CDs, LPs, 45s. Rock, Jazz, Soul & much more. Open 7 days.</p>				
OHIO				
<p>Parker's Records & Comics 1222 Suite C, Route 28 Milford, OH 45150 Ph./FAX (513) 575-3665 Specializing in 50s & 60s. Over 20,000 45s & 7,000 33s. Send want lists. Accepting MasterCard/VISA & NOVUS Card.</p>				
OKLAHOMA				
<p>Gardner's Used Books, Music & Comics, Inc. 4471 South Mingo Road Tulsa, OK 74146 (918) 627-7323 • FAX (918) 250-8828 Over 100,000 Collectible Albums, CDs, 45s, Tapes, Music Magazines, Sheet Music. We buy collections, complete stores, music memorabilia & collectibles. Open 7 days.</p>				
PENNSYLVANIA				
<p>D&J Records 212 E. Main St. Carnegie, PA 15106 (5 mins. from Pittsburgh) (412) 279-8888 • FAX (412) 279-5538 Over 1 million 45s from the 40s to 90s. Doo-Wop & Soul Our Specialty. CDs - LPs - 45s</p> <p>Flip Side Records & Coll. Moved to: 940 Hermitage Rd., (Rt. 18) Hermitage, PA 16148 (724) 342-0824 • FAX (724) 342-0825 www.burghnet.com Over 2,000,000 selections/All types of music/Wants lists welcome!</p> <p>Positively Records 4153 Woerner Ave. Levittown, PA 19057 (215) 945-8063 • Fax (215) 945-0221 Rare CDs/New-used-imports/10,000 used CDs. 5000 quality CDs at \$4.99 or less/ open 7 days/Best Store Phila/NJ area.</p>				
PENNSYLVANIA				
<p>Exile On Main Street 94 North Main Street Barre, VT 05641 Phone (802) 479-3107 - Fax (802) 479-9270 E-Mail: exile@plainfield.bypass.com LPs, 45s, CDs, CD Singles, all musical categories, want lists welcome!</p>				
VERMONT				
VIRGINIA				
<p>DMS Associates P.O. Box 724 Portsmouth VA 23705 Ph. (757) 455-3333 Fax (757) 465-0779 Jazz, Blues, R&B, Soul Music Specialist. Jazz, Blues, R&B, Soul Music Magazines.</p>				
WASHINGTON				
<p>Retrospect Records 1524 E. Olive Way (Corner of Denny & Denny Way) Seattle, WA 98122 http://www.wolffenet.com/ retro/ CDs, LPs. Cassettes, 45s; Memorabilia, New, Used, Rare, Buy, Sell, Trade.</p>				

This section features listings for retail record stores around the world. Traveling record collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including approximately ten words of miscellaneous description, for only \$8.00 an issue. You can buy this space in increments of 13 or 26 issues, for \$104 or \$208, respectively. Send in your store name, address, phone number, and approximately ten words of description, along with your payment. If you stock GOLDMINE, we'll put your listing in boldface type.

1 year \$208.00 6 months \$104.00

Send your listing with payment to:
GOLDMINE • 700 E. State St. • Iola, WI 54990 or call 715-445-2214

Name: _____

Contact person: (This will not appear in the listing) _____

Address: _____

City _____ State: _____ Zip: _____

Phone _____

FAX: _____ Do you carry GOLDMINE in your store? _____

Description: _____

(IF YOU THINK ABOUT IT, IT'S ALMOST "SHAKESPEAREAN"....)

SIX WEEKS AGO CLINTON'S IMPEACHMENT SEEMED UNAVOIDABLE...

BUT WITH THE ELECTION'S RESULTS AND THE OPPOSITION'S LEADERSHIP SHAKEUP, HE'S STILL STANDING AND (IT MUST BE CONTAGIOUS) EVEN HIS FOES ARE ON THEIR KNEES!!

RADIO SHOWS WITH EXCEPTIONAL QUALITY AND LIMITED DISTRIBUTION!!

BEATLES, 1990, "Rarities" Vol 2, 1 Designer CD w/Picture Cover, Their Names Complete Christmas Recordings Absolutely Wonderful & Thoughtful Gift For Any Beatles Fan \$110

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OASIS 11/1/98, "Album Net" "The Masterplan" World Premiere 1 CD, M&I \$50
PINK FLOYD, 11/198, "ABC Radio" "Dark Side of the Moon Anniversary" W/David Gilmore, 1 Designer CD, M&I \$75

RADIO SHOW BLOWOUT!! THIS POINT FORWARD!! RADIO SHOW BLOWOUT!! THIS POINT FORWARD!! TAKE ADVANTAGE - PRE CHRISTMAS SALE - PRICED BELOW WHOLESALE!!

THIS ISSUE A-M - NEXT ISSUE N-Z

If we have sold to you within the last year take 50% from listed prices!! If not, discount 40% from listed prices!!

This offer expires at noon December 24. \$25 minimum on all credit card orders (not including shipping)

Table listing various music releases including albums, live concerts, and rarities. Columns include artist names (e.g., AMOS, TORI, SQUEL, NUT ZIPPER), release titles, formats (CD, M&I), and prices. The table is organized into columns and includes a wide variety of artists and genres.

RADIO SHOW BLOWOUT CONTINUES

Table listing various artists and their radio show appearances, including names like BEATLES, BOWIE, CHESNEY, CLAPTON, COCHRANE, CROWE, and many others, with associated dates and show titles.

Continued on Next Page

RADIO SHOW BLOWOUT CONTINUES

Table listing radio show blowouts with columns for artist name, show title, date, and price. Includes entries for Foreigner, GIN BLOSSOMS, GRATEFUL DEAD, and many others.

PICTURED MEMORABILIA, NEW ARRIVALS Priced as listed (not part of "Blow-Out" Offer) Make it a point to inquire concerning specific cosmetic condition on memorabilia.



- 1 Aerosmith/Electric Flag/New York Dolls/Renaissance/The Plink & RED, 8/24/75 concert poster, Decatur, IL, 17x22 1/2, red on white, Near Mint \$235
2 Asleep At The Wheel, 11/12/76, concert poster, Cain's Ballroom, 17x22, red on white stock, nice graphics, Near Mint \$135
3 Boston, concert poster, "Live! For You Tour," Tulsa, 11x17, black on white stock, Near Mint \$95
4 Jackson Browne/Bonnie Raitt, 11/24/74, concert poster, Austin, 17x24, black & grey on turquoise, great graphics by Rick Griffin, please inquire about slight edge cosmetic defects \$165
5 Chicago, Grouping of Four "In Stone" promotional items for 1975 release of "Chicago's Greatest Hits 5th Album Box Set" - 30 "Cash Back" Concert Discular with 3D effect, 30 Hanging Mobile, 2 sided Set. (Unpictured) Large Frame Poster that has never been unrolled from its heavy cardboard panel. All four pieces are in full color, A, B, & C are all on very heavy cardboard, all pieces are virgin/unused and are still in their original shipping box. Sold as a set only \$395
***Nat "King" Cole, See #19.
***Jessi Colter, See #10.
6 Elton John/Nick Lowe, Ian Dury & etc. Still Records "Stiff Live" promo poster, photographed by Elton Costello (with antennae drawn onto his head and "My Favorite Martian" added in his hand) and Love writing "Yes," Nick Lowe, 23x23, full color, very slight edge wear. \$295
***Jimmy Dean, See #11.
***Ian Dury, See #6.
***Electric Flag, See #1.
***Duke Ellington, See #19
***Joe Ely, See #10.
7 Flash Cadillac & The Continental Kids, 3/76, concert poster, Armadillo, 11x17 1/2, black on glossy off-white heavy paper, nice graphics by Prent, some edge wear & scuffing that does not go past black inner border \$
***The Floe, See #1.
8 Arlo Guthrie, 1976, concert tour blank with Reprise logo at bottom, 14x22, wonderful sepia-tone photo of Cowboy Arlo, Damage at bottom \$95
***Merle Haggard, See #11.
***Human Beinz, See #17.
***Waylon Jennings, See #10.
9 KISS/R.E.O. Speedwagon, 8/17/75, concert poster, Pekin, IL, black on white, 11x17 with photo of KISS, Near Mint \$295
***Kris Kristofferson, See #10.
***Nick Lowe, See #6.
***Johnny Mathis, See #18.
10 Willie Nelson, 1975, "Fourth of July" Picnic, Concert poster, Austin, TX, 21 1/2x35, (I love this image of "Uncle Willie (Sam)"), Also lists Waylan, Leon Russell, Kristofferson, Jessi Colter, Ely, Jerry Jeff, Carl Perkins, and others. Red, white, blue & black, Near Mint - Striking! \$345
***New York Dolls, See #1.
11 Rev & Billy, Merle Haggard, Don Williams, Jimmy Dean & etc., banking agency promo poster from Jim Halley Inc., 16x21, black on yellow stock, Near Mint & very rare \$315
***Carl Perkins, See #10.
***Bonnie Raitt, See #4.
***R.E.O., See #9 & #1.
***Renaissance, See #1.
12 Runaways, 2/15/77, concert poster, Armadillo, shades of pink with black print on white, 11x17, unusual variation of poster we have had on earlier occasions, Near Mint \$195
13 (Todd Rundgren) Utopia, 7/16/81, concert poster, Cain's Ballroom, black, greys & white on stock, 17x22 1/2, flying saucer images, Near Mint \$195
***Leon Russel, See #10.
14 Bob Seeger/Ruby Starr, 12/19/75, concert poster, Armadillo, reds, black, oranges, yellows & white, 16x21 1/2, very elaborate artwork for Armadillo \$215
15 Pete Seeger, 11/11/75, concert poster, Tulsa, 14x22, classic photo imagery, grey & black on white stock, Near Mint, really attractive! \$195
***Ruby Starr, See #14.
***"Stiff Live," See #6.
16 Stephen Stills, in store promo hanging mobile for "Stills" album on 2-sided cardboard by Columbia, 11x24, full color photo, w/reds, yellows & white \$65
17 Strawberry Alarm Clock, 8/2/69, concert poster, Lake Tippy, Indiana, 14x22, black & yellow with white border on cardboard. Some edge damage, but nothing that wouldn't be covered by matting. "Human Beinz" listed as coming 8/16/69 \$285
18 Three Dog Night/Johnny Mathis, 8/28&29, concert poster, "1975 Monterey County Fair," 22 1/2x28 1/2, off-turquoise on beige stock, Near Mint \$235
19 V.A., "Biggest Show of '51," concert program featuring Duke Ellington, Nat "King" Cole, Sarah Vaughan, Peg Leg Bates & etc. Black, orange, and white cover w/B&W photos of headliners, photos of all acts are featured on back cover. Additional photos & photographs on inside pages. Visible crease, but otherwise in fine condition, complete & well bound \$95
***Sarah Vaughan, See #19.
***Jerry Jeff Walker, See #10.
***Don Williams, See #11.
20 Edgar Winter, 1975, promotional in-store hanging mobile for "Jasmine Night Dreams" on cardboard with image from LP on both sides, 16 1/2x20 1/2 \$45
21 Frank Zappa, 9/13/77, concert poster, Armadillo, 11x17, (King) Guy Juke artwork of Zappa (w/eyes in purple, pink, grey, and black on white. This Zappa poster is considerably harder to find than the examples designed for the other 2 Zappa at Armadillo concert dates. Exc. cond \$235

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(Keystone from page 132)

very consistent."

"We have 10,000 square feet of space here and I think it's perfect," adds Yohe. "We have tried 12,000, but that was almost too big." "Loading and unloading has always been a concern for dealers, and here (LCHS) is probably the best we have ever had," said former president Steve Yohe. "We have a really good dealer mix now, strong in a variety of areas, especially vinyl, and numerous "Big Time" dealers."

"We have toyed with the idea of charging an admission, but that would require people to man the doors, etc....," added B. Derek Shaw. "We're a non-profit organization and we can't lose sight of that." When asked about the possibility of raising table prices, Shaw commented that "it's been twenty dollars since the decade began, and it seems like the magic number."

Running a Successful Monthly Show

"I think consistency is important to a show. I like knowing where certain dealers are and what to expect as far as pricing, organization and merchandise," said a show attendee.

"The fun is digging through dealer bins until you find one or two CDs you have been looking for, then purchasing them for a decent price," commented a regular show attendee from Baltimore, Md.

Many KRC dealers have also enjoyed the transition and growth of the show over the years. "Price guides have helped over the years, but keep in mind these publications are only a guide," comments Tom Grosh (of Very English & Rolling Stone). "They have at least aided in distinguishing records of low production. Many in demand records naturally will command a greater price tag than what's printed in the guides."

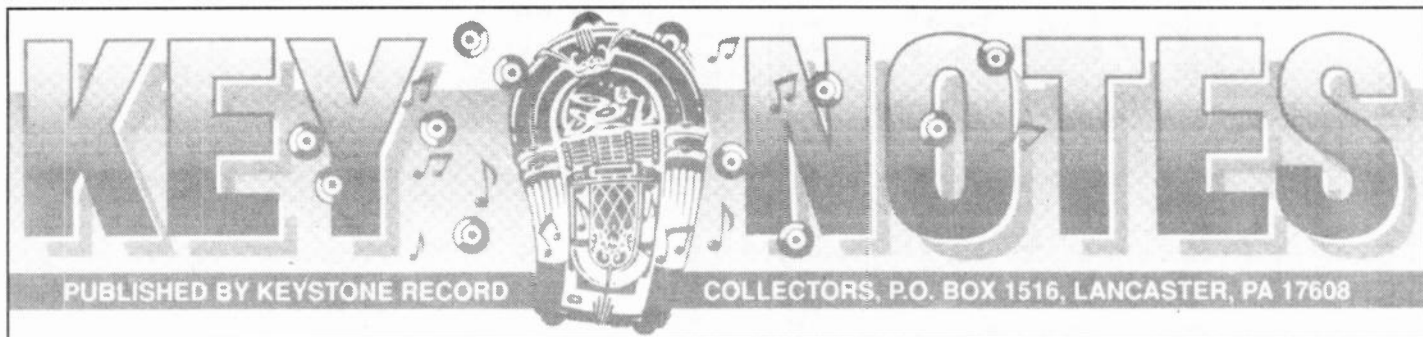
"It's exposure for us," added John Hertzog, a regular dealer at the show and owner of the Keystone Music Exchange, in Lebanon, PA. "It helps bring people into the shop. The fact that we also accept major credit cards and encourage mail order also works to our benefit."

"My customer base is in two distinct groups," added Hertzog, "the 16 to 20-year-olds, buying new releases and the 35-year-olds buying old releases and hard-to-find imports."

When asked why the dealers aren't more competitive, or as aggressive as trading card collectors, Hertzog pointed out that, "You're not dealing with a commodity here. If a customer was looking for an original copy of *Are You Experienced* by Jimi Hendrix, it's my guess he might find only three copies here, with probably only one in mint condition." "We're like a band of gypsies," quipped Shaw. "We all travel the same show circuit together. Most of us are long-time collectors and friends, not dealers."

When uncomfortably questioned about sales volume, most of the dealers *Goldmine* spoke frankly to stated in the range of \$1,000 to \$2,000 per show. Naturally this figure can vary considerably between dealers, as both variety and quality can vary significantly. It is not uncommon at a KRC show to find a dealer with an average transaction price of \$5-\$8, next to a dealer who averages twice this figure. As an observer, it's

"One week you may get a telephone call from a guy offering you a single item such as a rare Rolling Stones release and then have the transaction take nine months to complete. On the other hand you can get a call from a guy offering 1,000 45s and complete the sale in minutes."
— Tom Grosh, former club president



Keynotes is the professional looking monthly newsletter of the club.

fascinating to go to one table and have the chance to purchase a presentation disc, such as a gold record, for \$350, then go to the next table and get offered twenty five 45s for two bucks.

What Are People Looking For?

"There is a segment of the hobby looking for clean (mint), rare items and it's getting tougher, and tougher to find these items," Grosh stated. Most dealers at the show agreed, as do collectors. Many dealers were quick to point out the inconsistency of having material offered to them.

"One week you may get a telephone call from a guy offering you a single item such as a rare Rolling Stones release and then have the transaction take nine months to complete. On the other hand you can get a call from a guy offering 1,000 45s and complete the sale in minutes," speaks former KRC President Grosh.

"Since I deal in vinyl," adds Yohe, "I have seen it continue to move well. The least area of interest seems to be Seventies and Eighties rock vinyl." This fact was reinforced by many the dealers at the show.

"No one is buying old Eagles albums", stated John Hertzog, of the Keystone Music Exchange. "I bring only rock and metal to the shows, with a heavy emphasis on imports (\$12-\$17)," continued Hertzog, "because you have to go with what pays the bills. The vinyl (albums) that used to be in \$2 and \$3 bins, just a few years ago, are now marked down to only a quarter. Only the choice vinyl has remained a solid collectible."

"Seventies and Eighties vinyl is hard to move," added Shaw. "I offer ten cent 45s because everybody is looking for a bargain. When vinyl was king my twelve-foot table space would be filled and often three deep," Shaw reminisced. "The days of having people wait in line while you're looking up vinyl prices are over."

"Sixty five percent of what I bring is new music," speaks the dealer at Chris' Music Salvage table — a regular and popular dealer at KRC shows. "People want good music, good variety and a fair price."

"People want what's hot," added Curt J. Reichwein of 1st Amendment Records, in

Audubon, Pa. Reichwein, who specializes in imports, domestics (all sizes), colored vinyl and rare collectors items, observed that "from REM to Marilyn Manson, they want it all."

Reichwein is a fine example of the service a collector might anticipate at the KRC monthly show, not only has he been integral in helping fill my want list, but always seems to go the extra mile, even calling a customer prior to the show, going over what merchandise he's going to bring and reviewing with the customer many of his new items. Now that's customer service!

Good Memories

"There is one memory that really sticks out, the Beatles 45 of "My Bonnie" on Decca, which apparently there are less than 20 known to exist. During a show in Columbia, a guy walked in with a copy. Now it's in my collection," Grosh commneted.

While this is certainly reflective of many dealer memories, what *Goldmine* heard most often from KRC members is that it's the people they meet at KRC events that seems to always stand out in their mind. No where was this better exemplified than just standing by a KRC dealer's table during his ritualistic Sunday morning setup. By the time *Goldmine* asked a single question to former president B. Derek Shaw, he had already warmly greeted six or seven people passing by his table.

It was the familiar names of Phil Schwartz, Ken Sweigert, Vince Habel, Rick Lewis Mutzel, Charlie Reinhart, Phil Chaney, Andy Lamonna, Jack Colm, Don Miller, Dennis Emerick — and always Roy Robbins — that seemed to evoke some memorable story from a vintage KRC member. Many special people have played pivotal roles in helping make the Keystone Record Collectors what it is today, especially the club's officers. With each new officer comes new challenges, and it is their dedication and commitment to the club's rich history that gives them the strength to tackle adversity.

A Final Thought

While the Keystone Record Collectors is certainly unique in it's longevity, what they bring to the concept is not. Using the club's

formula for success should be a hallmark for other clubs, and an enticement for all of us to start or support a club in our area. Many of the KRC members asked me to invite other groups or interested parties to contact the club for an exchange of ideas, or who knows, perhaps even a future Record Collectors Club Summit — now wouldn't that be nice!

Mark Allen Baker is author of the Goldmine Price Guide to Rock 'n' Roll Memorabilia.

KRC Show Philosophy

"The Keystone Record Collectors Club is dedicated to the promotion and advancement of the hobby of record collecting."

- ➔ The Second Sunday of every month, KRC sponsors the largest show of its kind.
- ➔ Over 60 dealers, filling 120 tables
- ➔ Buy, sell, trade, all types of music
- ➔ Never an admission charge
- ➔ An operating show PA system to help locate which dealer can fill an attendees "want list."
- ➔ Food concession on-site
- ➔ Assistance in helping dispose of collections
- ➔ Location: Lancaster Catholic High School, 650 Juliette Ave., Lancaster, PA

KRC OFFICER TEAM

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- Kevin Welch - Vice President
- Erna Reinhart - Secretary
- Charles Reinhart - Treasurer
- B. Derek Shaw - Newsletter and Communications
- Ray Quigley - Publicity
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(New Releases from page 67)

MONICA

The Boy Is Mine
Arista (19011-2)

At last, someone from Generation X's younger R&B clique (this thesis discounts the older Erykah Badu, Chico DeBarge and Eric Benets of the recording world) has produced a thought-provoking CD which explores the complexities of relationships without resorting to cliches and to blatant demonstrations of sexuality. Produced under the direction of Arista head Clive Davis and

wunderkind Dallas Austin, it's clear that the former is grooming this teenager to be his next Whitney Houston. Perhaps Whitney Houston with an edge and style all of her own. Her second album is a pleasing, intriguing introduction for pop audiences who might have missed her more juvenile debut album, *Miss Thang*, in 1995. With a loop from Diana Ross' disco jam "Love Hangover," Monica makes it clear on "The First Night" that she wants "to get down, but not the first night." It builds on Janet Jackson's "Let's Wait A While" abstinence theme with a safer-sex message than the self-righteous preaching many of her peers espouse; but do not practice.

Monica has a warm, full voice that is sure

to only deepen and broaden with time. She has a greater range than most of her peers and does not hold back on demonstrating it. She does this best on ballads and mellow tunes. Monica's remake of Dorothy Moore's 1975 platinum seller "Misty Blue" is a tasteful homage to the original female R&B version. She keeps the lazy, southern blues arrangement and her slightly scratchy vocals sound good with this backdrop.

Monica's version comes off significantly better than Mary J. Blige's recent live rendition. Honey-paced songs such as "For You I Will" (a million-selling track from the *Space Jam* soundtrack), "I Keep It To Myself," "Inside," "Ring da Bell," "Take Him Back," "Angel of Mine," and a sophisticated cover-

ing of Richard Marx's "Right Here Waiting" as a duet with 112, further buoy the point.

Of course, the track that's received the most attention has been the title tune "The Boy Is Mine," a duet with teen multi-media superstar Brandy. The taut "keep your hands off my man," theme is layered over a percussive club beat that topped the *Billboard* pop and R&B charts for several weeks this past summer. The highly promoted duet also laid aside rumors that the two singers were arch-enemies. Just about this time two decades ago, Donna Summer and Barbra Streisand put similar rumors to rest when they teamed up

(Please see New Releases page 153)

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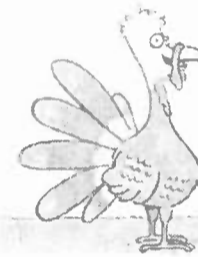
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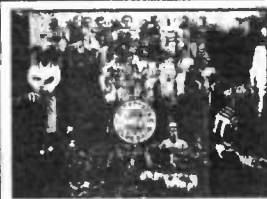
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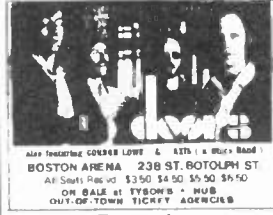
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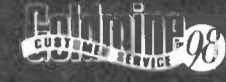
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New Releases from page 142)

do their equally successful #1 pop hit "No More Tears." Other dance tracks include the significant "Street Symphony" where Monica tries to save her boyfriend from drug addiction, the infectious "Gonna Be Fine" and "Cross the Room."

— Bil Carpenter

CREEDENCE CLEARWATER REVISITED Collection 1998 (FLD2-1015)

Credence Clearwater Revisited is as close to the perfect tribute band as it gets. If the sound they create is uncannily similar to the real thing it's because two of the group's members are none other than bassist Stu Cook and drummer Doug "Cosmo" Clifford - Credence Clearwater Revival's original rhythm section. The group, which also includes Elliot Easton (ex of the Cars) on lead guitar, Steve Gunner on keyboards and localist-rhythm guitarist John Tristao, have been performing since 1995.

The band started out with plans simply to play private parties but moved on to public performances after a friend talked them into playing to promote a couple of concerts. Audiences took to them and the band now perform up to 100 shows a year. This live double-CD recorded in Alberta, Canada is a response to fans clamoring for some recorded product from the group.

Recollection is comprised of music so faithful to the original studio versions it almost begs the question — why not just

whip out the originals and listen to them instead?

Regardless, there's no denying that Recollection makes for one terrific listening experience. John Tristao has John Fogerty's distinctive, gravelly vocals down pat and as the familiar hits roll on by — "Lodi," "Green River," "Down On The Corner," "Bad Moon Rising," "Fortunate Son" — it's hard not to marvel at the almost uncanny note-by-note perfection Creedence Clearwater Revisited bring to each song.

— Tierney Smith

MARY J. BLIGE The Tour MCA (D-11848)

Mary J. is not the best singer in R&B, but she's doing as well if not better than any other popular female R&B artists right now are. Her first live album (few of today's young artists' careers last long enough to have enough hits to fill a live album) is full of ironies. Blige's voice is often flat, out of tune and hoarse on these songs, but the ecstatic audience can't seem to get enough. In the liner notes, she gives thanks to the Lord and even includes a brief gospel song on the album, but from beginning to end, the set is littered with hardcore profanity. It's f--- this and muthaf--- that.

On the opening track "Real Love," Blige queries the audience as to whether they are ready. Yet, after finishing the pulsating track, she breathes as if she needs a ventilator. Those are the negative distractions. Blige's big hits — "You Remind Me," "Reminisce" and "My Life" — sound better in their studio incarnations. Her version of Chaka Khan &

Rufus' "Sweet Thing" will probably literally have them laughing to the bank.

On the good side, you get a lot of music for your money. There are 24 songs. In the days of vinyl this would have been a two or three record set. Blige has a fond respect for classic soul, although, she never credits any of the original singers in her four-letter bantering. She samples Roy Ayers, Curtis Mayfield, the Stylistics and James Brown. Actually, her rough vocals seem to get well against the backdrop of Dorothy Moore's bluesy southern soul gem "Misty Blue." She sounds even better on Aretha Franklin's "Day Dreaming."

These performances indicate that with a little vocal coaching, Blige could polish her technique and greatly enhance her overall sound. Although Blige's stage persona is crude, it is sincerely so and she seems to connect very well with her screaming disciples.

— Bil Carpenter

HOOTIE & THE BLOWFISH Musical Chairs Atlantic (83136)

The worst thing that ever happened to Hootie and the Blowfish was selling a gazillion (or whatever it was) copies of their debut album. Had they not saturated radio and entered the lips of every boomer trying to be hip (and in the process mistaking the band as an accessible version of the alt-rock revolution happening dizzily around them), as well as setting up subsequent expectations no one could ever possibly meet, Hootie and the boys may be looked on a bit more fondly in the biz.

But as it is, they've come to symbolize the blandness of American radio (they were just unfortunate to come along first and sell all those records; it could just very well have been Matchbox 20 or Third Eye Blind in their position). The thundering dud of their follow-up only confirmed the disposability of Hootie's lukewarm take on roots rock USA.

On their third album, *Musical Chairs* (what, no fratboy joke title a la *Cracked Rear View* or *Fairweather Johnson*?) take to the heartland once again and serve up a well-seasoned platter of faceless pop-rock (this is the paradox of Hootie: each of their albums has improved on its predecessor while sales have steadily decreased; go figure).

Adhering more to the modern variation on classical southern rock nuances (accordion, banjo and mandolin are all over this album) and slightly abandoning the '80s AOR formula they went into their debut, *Musical Chairs* is almost a reaction to all those biz and fan expectations. The acoustic strums are tighter here, and singer Darius Rucker has gotten his growl down to appropriate gruffness. And the songs are catchier: "I Will Wait," "Wishing" and "Only Lonely" are among the best, and most restrained, things they've ever done. It may not completely change your mind about them, but it does make the Hootie experience a bit more endurable.

— Michael Gallucci

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(Reissues from page 137)

by Koda to be more seasoned than his combo and therefore a source of inspiration and envy (no doubt the girls screaming at Hesitations gigs had some bearing on this), but eventually would be supplanted by the British Invasion. "Times had indeed changed," recalls Koda, concluding, "we won't see their likes again any time soon."

Both groups specialized in a mixture of surf and R&B-inspired originals plus the obligatory hits of the day — but with an emphasis, it must be said, upon the gnarlier, rambunctious side of the early-60s. So on the one hand, you get the Del-Tino's surfably, twang-a-thon workouts on "Go! Go! Go!," "Pa Pa Ooh Mau Mau" and "Ramrod," not to mention Koda's own "Cheatin'" intro (which proudly holds its own alongside the covers despite Koda's assessment in the notes that he sounds like "Link Wray with one arm chopped off"). The less said, perhaps, the better, of Koda's emerging vocal, ah, skills. Only teenage enthusiasm salvages the larynx damage inflicted upon the "Surfin' Bird" number, and likewise with the version of "Ramblin' On My Mind" it is the unselfconscious youthful swagger and mic asides ("yeah! Aw-right!") and not the lyric-warbling that drive the material. But the band dives into the blues-based material with such gutsy abandon — "Hey Joe" and "I Got My Mojo Workin'," in particular rock — that complaints of the analytical sort are rendered irrelevant.

The Hesitations, true to Koda's opinion, were several notches sharper than the Del-Tinos in all respects; the vocalist had great pipes and an assured delivery, they had a pair of talented guitarists that meshed intuitively, and the group penned a slew of solid originals — in particular, "Surfin' School," "Just Teasin'," "Wild Little Willie" and "Beep Beep (The Roadrunner)" are garageshock surf workouts that will satisfy any aficionado. And despite the scratchy, no-fi sound quality of a four-song basement reel from '64 that showcases the Hesitations R&B side, the combo was nothing if not proficient; dig the mini-raveup tossed into the middle of Ray Charles, "What'd I Say" for proof.

Like Koda suggested, it was a time and a place that's long since passed. Well, not quite — hats off to Norton for the trip in the wayback machine. (Norton, Box 646, Cooper Station, NYC 10276)

—Fred Mills

BUDGIE**Heavier Than Air**

(New Millennium PILOT 42 — UK import)

Welsh rockers Budgie's reputation as one of Metal's most insistent second division attractions has always rankled. The band's song titles alone — "In The Grip Of A Tyrefitter's Hand," "Hot As A Docker's Armpit," "Nude Disintegrating Parachutist Woman" — set them aside from the run-of-the-mill moon in June-ing of the so-called premier attractions, while the unrelenting grind of Budgie in full flight would remain the single most skull-crunching experience you could find, at least through the early 1970s. "We were riff mad," explains vocalist Burke Shelley in the liner notes, "chugging like a steam train."

And he acknowledges, too, the difference between "classic" period Budgie, and the somehow less fulfilling beast they developed into as the decade progressed: "polish... more professional, more confident." In their prime,

PAUL McCARTNEY**The Greatest**Toshiba-EMI / Parlophone TCOP 51055
(Japan-only, Limited Edition)

Celebrating EMI's extended centenary (1897-1997), Toshiba-EMI of Japan released in March, 1998 a limited edition series of three dozen "greatest hits" albums under the common title, *The Greatest*. Beatles fans will be interested in the Paul McCartney and John Lennon collections which are unique to this Japan-only series.

The Greatest — Paul McCartney, is a new 17-track compilation essentially updating 1987's *All The Best*, itself an overhaul of 1978's *Wings Greatest*. As both albums remain active in the EMI-Capitol catalog, collectors will no doubt question whether this pricey import is worth tracking down.

Serious McCartney fans are fully aware of the differences regarding the U.S. and U.K. editions of *All The Best*. Although both albums feature seventeen tracks, four songs are unique to each, while a fifth number appears in studio form on the U.K. set and as a live recording on the U.S. version. Drawing from both the British and American *All The Best* collections, Toshiba-EMI have added three tracks representing each of McCartney's studio albums released during the past decade, which appear for the first time on any Macca hits package.

Leading off *The Greatest* is 1997's "Young Boy" which was released as the debut single off last year's Grammy-nominated *Flaming Pie*, in all EMI territories worldwide except in the U.S., where the harder-edged "The World Tonight" was tapped for the lead-single role.

The decidedly Beatlesque-flavored "My Brave Face" served as the first single from 1989's critically-acclaimed *Flowers in the Dirt*. However, not even the MTV-friendly music video which accompanied this record could help propel the single beyond the outer fringes of the U.S. Top Twenty. Even so, it is easily the strongest of the McCartney-MacManus (Elvis Costello) compositions recorded and released by McCartney to date, and certainly merits inclusion on this, or any future compilation.

Likewise, "Hope of Deliverance" was the first single issued from 1993's *Off The Ground*. But hope for a solid hit eventually faded when the record proved unable to deliver a chart placement beyond the bottom twenty on the U.S. Top 100. Interestingly enough, all three records reached the British Top Twenty, hence their inclu-

a beady-eyed firestorm of Tony Bourge's blistered blues and Shelley's mock falsetto screech, Budgie were breaking all the house rules long before they wrote a song on the subject — and maybe it was writing that song which spelled their downfall. Innocence only works when you don't realize that you're innocent. Across their first three or four albums, Budgie did what they did because they didn't know any better. Once they learned...

Heavier Than Air is essentially a broadcast history of Budgie on either side of this great divide: the rampant majesty which was their's across a couple of John Peel sessions, a Radio 1 In Concert special, and a characteristically steamrolling club gig (1972-76); and the more — like Shelley says — polished, professional, confident squawks of 1978-81. What a difference a decade makes indeed.

With no regard for chronology, disc one opens and closes with the 1972 material,

sion on *The Greatest*.

Nine of the album's remaining selections appear on both the American and British line-ups of *All The Best*: "Another Day," "My Love," "Live and Let Die," "Band on the Run," "Jet," "Silly Love Songs," "Say Say Say," "Listen to What The Man Said" and "No More Lonely Nights." The five remaining tracks tapped by Toshiba-EMI include "Junior's Farm" and "Goodnight Tonight," a pair of Top Five singles in the states, from the U.S. edition of *All The Best*, along with two of McCartney's U.K. Number One singles, "Mull of Kintyre" and "Pipes of Peace," off the British volume. Also included is the 1970 solo studio recording of "Maybe I'm Amazed," a track that neither appears on the U.S. or U.K. *All The Best* compact discs, even though the song was included on the two-disc vinyl pressing of the expanded British *All The Best*.

Ultimately, the release of *The Greatest* serves as a stark reminder that McCartney's solo career is overdue for an updated hits collection far beyond that of any limited-edition release. Regrettably, it has been more than a decade since McCartney last enjoyed a Top Ten hit on either side of the Atlantic, although it could be argued that he has certainly continued to produce singles of far greater musical merit than their meager chart action would reflect. Whenever the time comes, EMI and MPL will have to lend serious consideration to expanding such an album to that of a double-disc set in order to fully accommodate all of the worldwide hits (and worthwhile misses) in one comprehensive package.

—Mark Wallgren

JOHN LENNON**The Greatest**Toshiba-EMI / Parlophone TCOP-51056
(Japan-only, Limited Edition)

Not surprisingly, this limited edition, Japan-only release is almost identical to the recently issued *Lennon Legend* (released by EMI in most worldwide territories in late 1997, and in the U.S. in February, 1998). Both albums are comprised primarily of songs that were issued as singles in Britain and America. In fact, the similarity between *The Greatest — John Lennon* and *Lennon Legend* begs the question, why didn't Toshiba-EMI simply package the latter album as part of its new series in the first place?

Altogether, these two albums share no less than eighteen tracks in common, span-

ning the entire breadth of Lennon's solo career, beginning with the 1969 Plastic Ono Band singles, and continuing on through Lennon's "retirement" at the end of 1970. (Similar musical territory was previously covered with 1975's *Shaved Fish*, Lennon's first official greatest hits package, which gathered together his various Apple singles of the period.)

Both albums continue with tracks from 1980's *Double Fantasy* and finish-up with selections from 1984's posthumous *Milk and Honey*. (Lennon fans are also readily familiar with *The John Lennon Collection*, a 1996 release which first combined Lennon's Apple recordings together with several songs from *Double Fantasy*. However, this material was not augmented by the *Milk and Honey* recordings until the 1990 release of EMI's disc boxed set *Lennon*, a comprehensive retrospective of Lennon's solo record career spanning the years from 1969 to 1984.)

All of Lennon's well-known hits are included on both collections: "Imagine," "Instant Karma," "Mind Games," "Whatever Gets You Thru The Night," "Stand By Me," "Starting Over," "Woman," "Nobody Told Me," "Happy Xmas" and "Borrowed Time" among others.

Notably however, two songs that are included on *Lennon Legend* — "Working Class Hero" and "Watching The Wheels" — have been dropped from *The Greatest* and replaced on the Japanese collection by the lone, "I'm Stepping Out." This would seem a rather odd choice, given that "Watching The Wheels" was a bonafide U.S. Top Ten hit, while "Working Class Hero" remains one of Lennon's most respected and acclaimed solo works. Given that the combined appeal of these two songs far outweighs that of "I'm Stepping Out," it is not difficult to imagine that most Lennon fans seeking yet another greatest hits package for their collection will most likely opt for Capitol's current *Lennon Legend*.

As a result, Toshiba-EMI's *The Greatest John Lennon* will very likely only appeal to hard-core collectors, especially as long as it remains available to American fans only as an expensive import from Japan (which seems very likely since there is really no reason whatsoever for this particular album to be given a U.S. release at this time). Therefore to most potential buyers, the minor differences clearly favor the *Lennon Legend* package.

—Mark Wallgren

But only almost, because who could really bow their head in sorrow when faced with music of the magnitude of their set highlights — "Parents," "Tyrefitter," and a brain-battering medley of "In For The Kill" and "You Are The Biggest Thing Since Powdered Milk." *Heavier Than Air* may not win Budgie too many new converts. But if you've ever nursed a love for them, you won't be disappointed.

—Dave Thompson

THE HEATS**Smoke**

Chuckie Boy (CB1008)

Back in 1980, a fledgling Seattle power pop group called the Heats released an indie LP titled *Have An Idea*, which was brimming with hyper-catchy, teen-oriented (especially lyrically) sounds that no doubt drove your

(Please see Reissues page 16)

Coming to...

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Johnny Rivers

A guitar player at the young age of 8, Johnny Rivers went on to sell more than 30 million records including Top Ten hits such as "Secret Agent Man," "Poor Side of Town," "Baby I Need Your Lovin'" and "Memphis," his first hit, which reached #2. He had Top 40 hits for a thirteen year stretch from 1964 to 1977. In 1966, Rivers started Soul City Records, which included a renamed Fifth Dimension on its original roster. Rivers played guitar on many of their songs and also wrote songs with the aide of the great Jimmy Webb. A constant performer all these years, Goldmine catches up on Rivers' career.

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(Reissues from page 164)

Pacific Northwesterners nutso when performed in smoky clubs. A few years later, a disappointingly simple-minded rock record (the recorded-in-concert *Burning Live*) hit the shelves, and that was that in the long-playing category from The Heats.

This writer caught on to the simple charms of *Have An Idea* about seven years after its initial release, and a few years after the band — citing the ever-popular "creative differences" — packed it in. I quickly tried to find out more about the Heats, and my quest provided me with the following info: they had released one single prior to *Have An Idea* ("I Don't Like Your Face" b/w "Ordinary Girls," which both showed up in re-recorded form on *Have An Idea*), one single towards the latter stages of their career ("Rivals" b/w "Count On Me"), and co-founder Steve Pearson went on to join a roots-pop band called The Rangehoods after the Heats' demise.

In 1995, I included *Have An Idea* in a *Goldmine* article discussing the Top 50 U.S. Power-pop Albums of All Time (*Goldmine* #403, January 5, 1996). Sure it was hopelessly obscure, but that didn't prevent it from being one damned fine record. And with hopelessly obscure gems being dug up from every musical corner of the earth and re-released on CD, this writer began earnestly hoping against hope that *Have An Idea* would have its digital day.

Well, here it is nearly four years later, and *Have An Idea* has finally been released on compact disc — sort of. It's been re-titled and re-sequenced, with one track being dropped

and two being added. As Chuckie Boy Records honcho Michael Stein puts it, "We are not really completist in our approach, more wanting to make a record that stands fully on its own — a true 'Best Of'."

That would explain the disappearance of *Have An Idea's* buoyantly bouncy "Questions, Questions," and the addition of the Ann Wilson-produced "In Your Town" (a bit more country-rock than the first album's songs) and "Let's All Smoke," a rather comical-yet-rockin' nicotine lover's anthem. Also, the album takes of "I Don't Like Your Face" and "Ordinary Girls" were dropped in favor of the earlier 45 versions. (The "Rivals" and "Count On Me" master tapes couldn't be tracked down, thus explaining the omission of those two fine, mid-tempo tunes.)

But what is here is somewhat revelatory, with tracks like the punchy "She Don't Mind," "Nights With You" and "Have An Idea" showcasing Steve Pearson and Don Short's songwriting chops and slightly adenoidal, Everly Brothers-on-steroids harmonies. "I Don't Like Your Face" today sounds like a quaint (but still cool) novelty, but the chimey-chimey "Ordinary Girls" ("She never goes home alone/she's always pecking on some bone," indeed!) and "Some Other Guy" retain their easy charms. And when the boys get all cocksure, as they do on "Divorcee" and "Sorry, Girls," the results are both amusing and unfailingly rockin'.

A release that'll surely appeal to the Plim-souls/Paul Collins' Beat/late-70s pop collector, *Smoke* is a fine collection of power-pop candy that cries out to be heard. (2802 E. Madison St., #118, Seattle, WA 98112)

— John M. Borack

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14 X 14 ¹ / ₄ w/ Flap Made from 100% Pure Virgin Polyethylene. 2 Mil 50 \$9.10 100 14.65 200 25.90 500 61.10 1,000 116.10 Prod. Code SBLP2		13 X 13 X 3 10 \$15.85 25 36.80 50 61.95 100 109.50 200 199.75 Prod. Code MLPB20		 BACK BY POPULAR DEMAND 12 ¹ / ₂ X 12 ¹ / ₂ X 1 ¹ / ₂ 2 \$17.00 5 36.25 10 60.00 25 125.00 50 225.00 PCode: AAAF		ANTIQUE GREEN WHITE 50 \$11.65 50 \$12.00 100 17.25 100 17.00 500 72.25 500 74.00 1,000 132.70 1,000 135.00 2,000 224.95 2,000 229.40 PCode: S10GRN PCode: S10W	

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POLY POLYLINED 100 \$9.50 50 \$14.50 500 34.80 100 21.95 1,000 61.20 500 106.60 Made from 100% Pure Virgin 3 Mil Polyethylene. 4,800 617.45+ Frt PCode: SLPI S12P		12 ⁵ / ₈ X 12 ⁵ / ₈ 50 \$16.50 100 21.60 250 41.50 500 68.60 1,000 108.00- Frt Prod. Code FLP		Discwasher® D4+™ Record Cleaning System 1 \$19.50 3 50.25 5 80.75 10 145.00 PCode: AFG1006		10 ¹ / ₄ X 10 ¹ / ₄ White Cardboard 5 \$6.55 5 \$6.85 10 9.80 10 10.30 25 19.00 25 19.95 50 35.85 50 39.45 110 71.80 120 81.90 220 104.80+ Frt 240 120.00+ Frt PCode: S10J	

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Regular Weight Medium Weight Heavy Weight 50 \$7.60 50 \$8.40 50 \$12.60 100 12.10 100 13.35 100 20.00 500 42.95 250 28.50 400 68.35 1,000 74.45 800 65.50 800 98.25 2,000 127.85 1,600 121.60 1,200 137.00 PCode: S12WR S12WM S12WHD		13 X 13 X 10 ¹ / ₂ 2 \$12.35 5 25.30 10 39.05 25 79.75 50 147.00 100 210.00+ Frt Prod. Code XLP65		Discwasher® D4+™ "Groovy" Cleaner 1 ¹ / ₄ oz. 4 oz. 1 \$2.75 1 \$6.00 3 7.50 3 16.50 5 11.25 5 25.00 10 20.00 10 45.00 Prod. Code AFG1046 Prod. Code AGC4		10 ¹ / ₂ X 10 ³ / ₄ X 13 Dividers 2 \$12.10 12 \$6.95 5 23.75 24 10.35 10 39.60 48 16.00 25 81.25 100 30.45 50 149.60 PCode: X7865 PCode: D78C	

JACKET	12" LP Jacket	DIVIDER	LP Divider Cards	CLEANER	Pfantine Record Cleaning	MAILER	10" LP/78 RPM Mailer Box
12 ¹ / ₄ X 12 ¹ / ₄ WHITE BLACK 5 \$5.85 \$8.55 10 9.90 14.35 25 14.65 21.15 50 26.60 39.20 100 50.80 66.65 300 120.00- Frt 131.65- Frt PCode: SLPJW SLPJK		CORRUGATED PLASTIC 12 \$7.50 25 \$14.80 \$17.40 24 11.85 50 26.65 32.90 48 20.60 100 50.00 59.75 100 39.00 500 218.40+ Frt 256.95- Frt PCode: DLPC DLPP30 DLPP40		Record Cleaning Cloth Record Cleaning Spray 1 \$2.00 1 \$2.85 5 6.25 5 11.75 10 10.00 10 21.00 Prod. Code ASA2 Prod. Code ASA14		10 ¹ / ₂ X 10 ¹ / ₄ X 1 ¹ / ₂ 10 \$10.25 25 16.40 50 28.15 100 50.45 500 239.50 Prod. Code M7810	

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