

SPECIAL 45 RPM ADVERTISING SECTION

OCTOBER 22, 1999 VOL 25 • NO 22 • ISSUE 502

25<sup>th</sup>  
ANNIVERSARY  
1974  
1999

GOLDMINE

# Goldmine

THE COLLECTORS RECORD AND COMPACT DISC MARKETPLACE

## Reviews

- ▶ Gordon Lightfoot
- ▶ Atlanta Rhythm Section
- ▶ Doc & Richard Watson
- ▶ Doug Powell
- ▶ Louis Prima
- ▶ Reggae Cowboys



**Eric Johnson's**  
guitar wizardry

# Styx



## CAUGHT IN THE ACT AGAIN

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- Retailer profile: Almost Live CD Center
- 45 Revolution column — spooky treats

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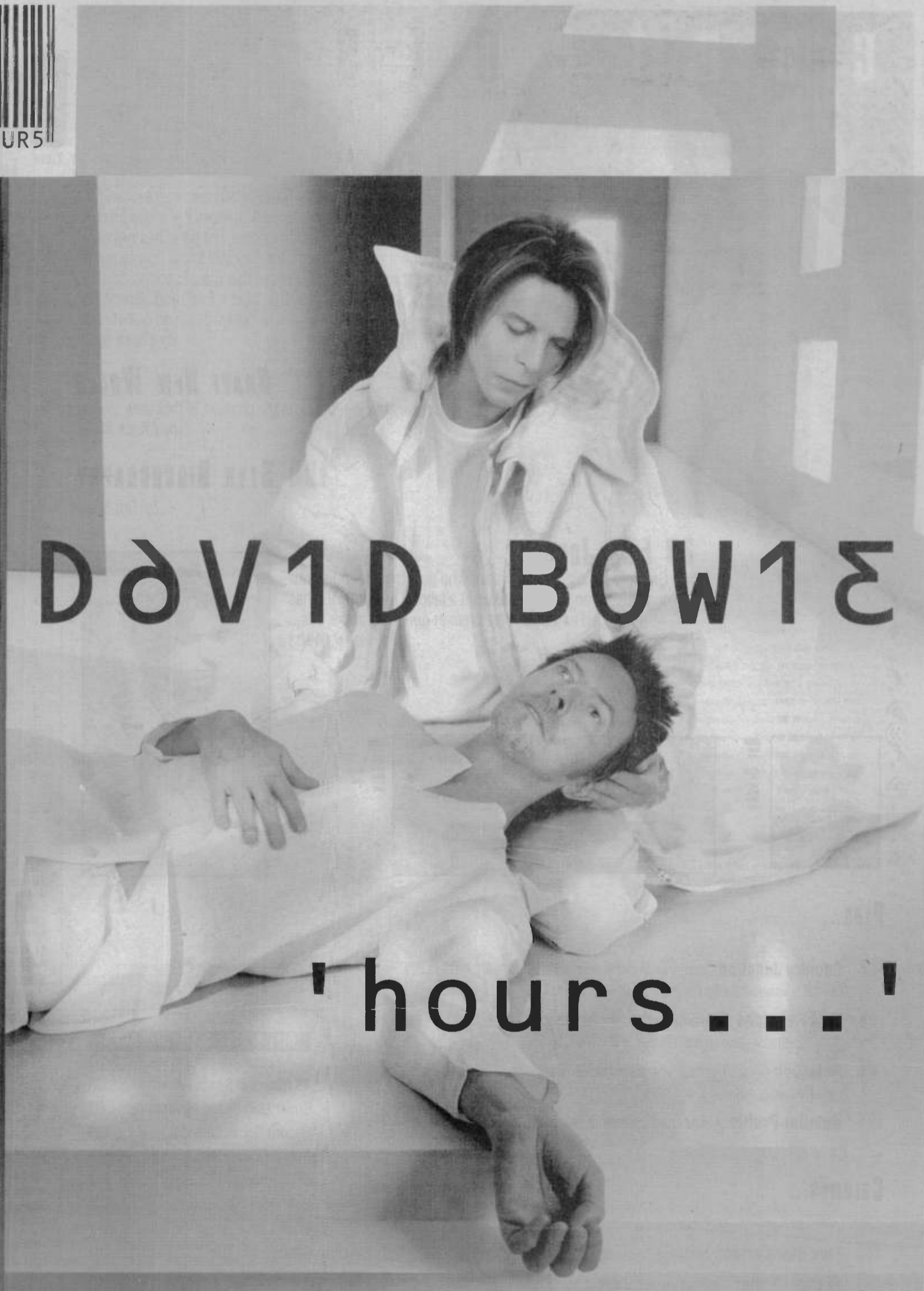


World Radio History









# DAVID BOWIE

## 'hours...'

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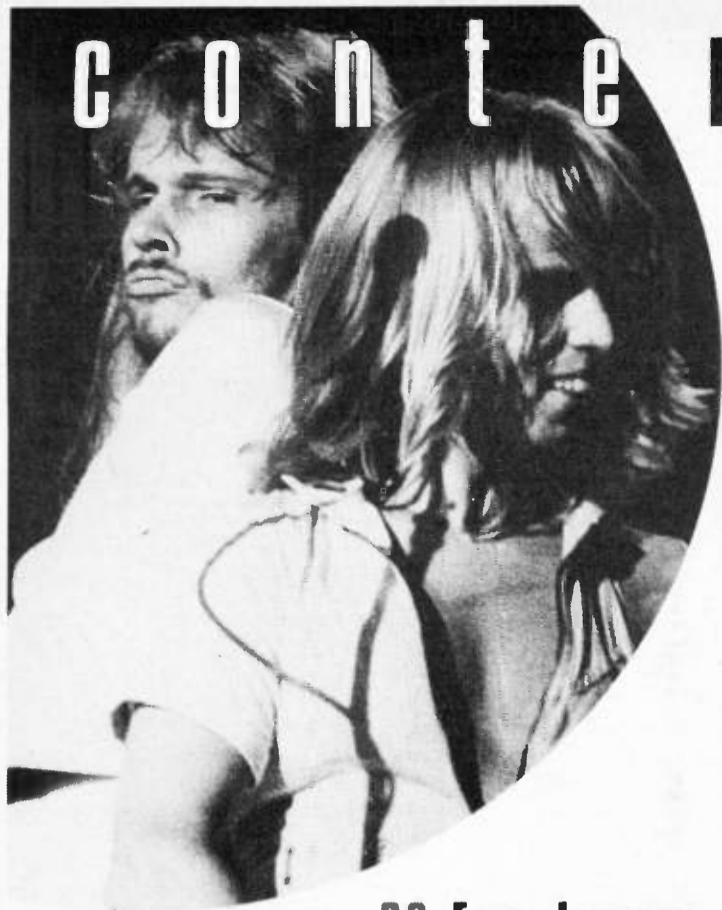
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From the Goldmine archives

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From early '60s Trade Winds basement-practicing sessions to the mega-successful theatrical stage productions that were '80s Styx shows, the band has not come through it all unscathed. But they still know how to put on a great rock show. Styx prove that classic songs, such as "Lady" and "Lorelei" to "Don't Let It End" and "Everything Is Cool," never go out of style.  
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From the Goldmine archives



RAY BENSON



NEW RELEASES



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# Goldmine

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# Please Mr. Postman

25 best songs of 1974 — are you kidding?

I was very surprised that Tim Neely failed to list Golden Earring's timeless classic "Radar Love" in his list of Top 25 Singles Of 1974 (*Goldmine* #501, Oct. 8, 1999). Year after year, this FM staple continues to appear in "Top 500 All-Time Rock 'N' Roll Hits" lists around the country. Without a doubt, this song has more lasting influence and overall appeal than the majority of the 25 songs listed. Sure, it didn't make the *Billboard* Top 10, but that has a lot to do with what attracts me to the song.

Whenever I think of the year 1974, I think of "Radar Love."

— John Scarpelli  
via *Goldmine* Online

Just received my *Goldmine* 25th anniversary issue. Are you guys seriously excluding Queen's "Killer Queen" as one of the best singles of 1974? I believe this brilliant and timeless classic is quite simply the best three-minute single ever made! Amazingly written and performed and it still sounds fresh and unlike anyone else!

Possibly the worst crime ever committed is the way Queen is treated in this country! Maybe those clowns at The Rock And Roll Hall Of Fame will induct Queen and start making up for a lifetime of neglect!

— Harold Kaufman Jr.  
via *Goldmine* Online

"Radar Love" is indeed a great song, and I personally probably would have included it if I had written the list. But the list came from Neely, not from me or anyone else on the staff. He gets all the blame — and glory. Chances are better than a long line at the gas station in 1974 that anyone's list would also have some, "What? That song and not this one?" type reactions. As for Queen, they are on the slate of nominees for the upcoming induction next year (see page 10). Their inclusion is basically up to the voters involved. I would have to say that they are probably a shoe-in, but don't quote me on that.  
— Ed.)

## Ronnie Dove still rockin'

I have some further information about Ronnie Dove. He lives in the Baltimore area and is very active in the local music scene. He owns and stars in his own club in Baltimore and regularly stars in oldies acts. The night I was in the club, Len Bamy was the featured act. The Kalin Twins ("When") were in the audience.

Ronnie Dove's Music World manages various oldies acts including Johnny Tillotson, Ray Petersen, Tony Shandell, The Dixie Cups, Danny And The Juniors, and Len Bamy. He has recorded and released some CDs of country music. I hope this information helps.

— Otto Theurer  
Houston, TX

## 5th Dimension spectacular

I was very happy to see your September 10, 1999, article on The 5th Dimension. It would seem odd that a 35-year-old would like The 5th Dimension. I can blame that on

## LETTER FROM THE EDITOR

### Fan craziness — it's a good thing

Each of us has an all-time favorite artist, an individual or a group that we go absolutely bananas over when their name is mentioned or a new recording or reissue comes out.

Sometimes this mania gets tempered with age. I have found that to be the case in my life. Early on, I was a huge Beatles, Byrds, and Doors fan. As time went on, though, I discovered other groups and genres that tamed my feelings towards those artists. Not that I didn't like or listen to them anymore, just that there seemed to be so much more music to discover. I find myself listening to artists from "before my time" such as Duke Ellington or other early blues, jazz and Big Band musicians. I also grab hold of current artists' recordings, searching for that new sound that will get my musical heart pumping like The Byrds' "Mr. Tambourine Man" or The Doors' "Light My Fire" did in my youth.

But I don't get quite as excited about things as I did when I was younger. Perhaps it's due to having listened to so much since my teenage years. Perhaps not much stands out as much as it did when I could only afford a handful of new 45s or an album once in a great while.

Artist mania is what made this issue's cover story so much fun to work on.

Our associate editor, Cathy Bernardy, happens to be a huge Styx fan. She gets excited beyond belief whenever a song

comes on the radio or an opportunity to see the band in Wisconsin crops up, which happened twice this summer. She even went to see Adam Sandler's flick, *Big Daddy*, just because of the Styx songs and references.

The day before and after a Styx concert, Cathy would be giddy and in a true fan zone. The energy exuding from her kept all of us in the office churning through the workday. She took pictures at the concerts, some of which grace the pages of this issue, and always had the time of her life.

Her Styx fan highlight, though, was an unexpected phone call at work from Styx vocalist and bass player Chuck Panozzo. I recall hearing her talking to someone on the phone that day in a hushed, reverent manner. After the conversation ended, she sat in her chair and exclaimed — several times, "Oh my God!" placing her hands over her mouth with a look of disbelief on her face. Her eyes were as wide as a 45 rpm record. I didn't know if someone had died in her family or what. She scared the hell out of me.

Then she told me who had just called and I knew it was going to be one of those energy-charged days. Sure 'nuff, Cathy was jumping around the rest of the day. It's a joy to see that kind of enthusiasm for a band. Hope you feel that way toward an artist.

It's better than moping around.

— Greg Loescher

my mother for buying *The Age Of Aquarius* in 1970. I have held my 5th Dimension vinyl ever since the 1970s.

I had never heard that there was a struggle for the spotlight within the group, but it seems that every group eventually has one or two stand-out members. But I think that I recognized that all of the original members of The 5th Dimension made it a spectacular vocal group. And the backing music — just listen to "Sunshine Of Your Love!"

Do you think you could use your *Goldmine* influence to get Arista to release The 5th Dimension's original recordings, especially *The Age Of Aquarius*, *Stoned Soul Picnic* and *Love's Lines, Angels, And Rhymes*, on compact disc? They deserve to be updated, far more than the drivel that's recorded these days.

— D. Hartman  
Putnam, CT

## Album of the century — *Pet Sounds*

I would like to register my vote for the album of the millennium: The Beach Boys' *Pet Sounds*. *Pet Sounds* is the yardstick against which all other albums should be measured. While it came out when the art form was still in its infancy, (The Beatles' *Rubber Soul* preceded it by less than a year) *Pet Sounds* defined the "rock album." No one has yet met Brian Wilson's unspoken challenge to top this: "the greatest rock 'n' roll record."

The reason *Pet Sounds* is so special is that Wilson did all the production and arranging himself. Where would The Beatles have been without George Martin? But Wilson did it all. What stands out most about *Pet Sounds* are the orchestrations. Wilson hears all the parts in his head, and like Bach's fugues, each one is integral to the composition. The orchestral elements are inseparable from the pieces themselves.

Yes, *Sergeant Pepper's Lonely Hearts Club Band* also ranks up there, but the main difference is that *Pet Sounds* is primarily the vision of one man. The music is more than "rock" — it's an oeuvre. The arrangements are close to symphonic, and the love that went into making it is apparent. *Pet Sounds* will survive into the 21st century, gathering new fans as it goes. Its destiny is to be one of the classics of our time, if not of all time.

— Rebecca Day  
Harlingen, TX

[A good choice. I am sure other readers will have their own favorites for this honor. — Ed.]

## The Gems' rare recordings found

I'm writing this letter because I want the collectors, dealers and readers to know about a rare find. I went to a flea market this year and purchased some 78 records from a vendor. They were stock copies of The Gems'

releases on Drexel Records.

As the vendor and I were talking I asked him if he had sold any more 78s at any other flea market and he told me yes, he had. He said that a buyer had purchased 15 78s from him. I asked him, did he have any more 78s at home and he said, yes. He told me that the buyers of the fifteen 78s was coming by his house to purchase some more records that evening. We exchanged phone numbers and later on that evening he gave me a call. He said that I could come over now and see his collection of 78s but that I had to hurry because the other buyers was on his way over also. My wife and I drove over to his place and when we got there he had boxes of 78s. As I was going through the boxes, I reached into the bottom of one box and pulled out some records.

I couldn't believe what I had just found — some of the metal stampers which were used to press some of the Drexel records. Some of the stampers were in sleeves with the plating company name, address, phone number and record label number on it. The matrix number on the stampers were engraved in the metal trail-off area and matches the one on the original recordings. I also pulled out of the box some 78 rpm acetates and a test pressing.

The stampers were for some of the unreleased Gems recordings. The test pressing was an alternate version of The Gems singing "The Darkest Night" with a drum introduction and a slightly slower temp. On the other side of the disc was the released version of "One Woman Man."

On the acetate was the released version of "I Thought You'd Care," but on the flip side was my rarest discovery, an unreleased song by The Gems singing "Swinging In The Swivel Chair." A couple of days later the vendor called me again and said that he had found some more stampers, and I purchased those also. So now there is another song to add to The Gems discography that the collector, dealers and readers weren't aware of and have never heard.

— Robert Manago  
Chicago, IL

[Some pretty cool finds. There are still some out there out there. — Ed.]

## Correction

The Sept. 24 issue of *Goldmine* contained an incorrect caption on page 26. The picture captioned as Stevie Ray Vaughan with B.B. King should have read, of course, Albert King.

## Submitting letters to *Goldmine*...

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# Grapevine



Queen

## Newest slate of nominees announced by The Rock And Roll Hall Of Fame

The Rock And Roll Hall Of Fame has announced its slate of nominees for its 15th annual election of artists into the Hall Of Fame. Fifteen artists have been nominated by the Hall's nominating committee. Eight of the artists will be inducted into The Rock And Roll Hall Of Fame located in Cleveland. The final nominees will be announced later this fall. The induction ceremonies will take place next year, although the exact date had not been released at press time.

The nominees include a wide variety of artists from the '50s to the early '70s, listed here in alphabetical order:

- Aerosmith
- Black Sabbath
- Solomon Burke
- Eric Clapton (as a solo artist)
- Earth, Wind & Fire
- The Flamingos
- Lovin' Spoonful
- The Moonglows
- The O'Jays
- Queen
- Bonnie Raitt
- Lou Reed
- Steely Dan
- James Taylor
- Ritchie Valens

Ballots with background information on

each nominee and a CD with a representative cut were mailed to about 1,000 music journalists and music industry professionals.

For more information on The Rock And Roll Hall Of Fame, visit [www.rockhall.com](http://www.rockhall.com) or call 1-800-493-ROLL.



From the Goldmine archives

Ritchie Valens



The O'Jays

## GRAPELEAVES

**Upcoming new releases:** The Eurythmics' new release, *Peace* (Arista) is due Oct. 19... Canadian crooner Brian Evans tackles pop standards in his new release, *Brian Evans — Live At The Desert Inn* (RFC Records)... Hot guitarist/singer Teddy Morgan is releasing a new album, *Lost Love And Highways*, his first on HighTone. Morgan duets on "A Word About A Woman" with blues harpist Lazy Lester. It's the third album for Austin, Texas-based Morgan and his band, The Postolas. The band will tour nationwide this fall to support the album... Holly Palmer, who is dueting with David Bowie on his new single, "Thursday's Child," is set to release her recently completed album, *Tender Hooks*, in early 2000... Marilyn Manson, shock-rockers and scapegoats for just about everything but the Y2K bug, will release in mid-November *The Last Tour On Earth* (Nothing), their first live album... Also releasing a live album, a gogo, (Vanguard), is Patty Larkin. The songs were culled from her 1997 tour. Larkin is also working on a new studio album slated for an early 2000 release... Minneapolis '60s-style popsters The Hang Ups' new CD, *Second Story* (Restless Records) is due Oct. 26... *Liquid Skin* is the title of the new album from Britain's Gomez, whose 1998 debut, *Bring It On*, garnered the band much critical acclaim, including awards in Britain for Best New Band, Best Newcomer, Best Album and Best Artist... The Bottle Rockets are supporting their new release, *Brand New Year*, with a tour that includes a four-week stint with Lucinda Williams... Cuneiform's new releases are from Univers Zero (*The Hard Quest*), Von Zmla (1983), and Peter Frohmader And Richard Pinhas (*Fossil Culture*)... On Oct. 19, The Firesign Theater will be releasing *Boom Dot Dust* (Rhino), the comedy troupe's 25th album in 30 years.

**Upcoming reissues:** The Box Tops get the box treatment from Sundazed with *Soul Deep: Box Tops*, which consists of the band's four original albums: *The Letter/Neon Rainbow*, *Cry Like A Baby*, *Nonstop* and *Dimensions*... Oct. 12 is the release date for the following Buddha reissues: Waylon Jennings and Willie Nelson's *WW2*, Waylon Jennings' *This Time*, Ronnie Milsap's *Inside Ronnie Milsap* and *It Was Almost Like A Song*, and a various artists compilation called *Bubblegum*... From Sundazed comes Josefus' *Dead Man/Get Off My Case* (two albums on one CD), Canterbury Fair's self-titled album, and Conn's *The Loudest Band In Town* (on 180-gram vinyl)... England's Diamond Recordings has just released *The Dowlands: All My Loving* (*The Joe Meek Collection*) and *The Red Bird Sound Col. 4: Dressed In Black*, featuring cuts by Ral Donner, The Tradewinds, The Rockaways, and Ellie Greenwich, among others... *Air Supply: The Definitive Collection* (Arista) features 18 cuts from their 1980 to 1985 chart run as well as an original 1978 version of their debut smash hit, "Lost In Love"... Lou Reed — *The Definitive Collection* is a 16-track retrospective from Arista. What will drive the bean counters crazy is the cuts come from Reed's four career labels — RCA, Arista, Sire and Warner Bros. However, this is the first collection to span Reed's 25-plus years of recording and includes 1972's "Walk On The Wild Side" and "Viscious" on up to 1998's "Dirty Blvd."... Sony Legacy's *American Milestone* series continues with the Oct.

26 release of *Benny Goodman: Live At Carnegie Hall*, an expanded double-disc edition with bonus tracks; the Nov. 9 releases of Luther Vandross' *Greatest Hits* and the following newly remastered Babyface albums with five bonus tracks each: *Lovers*, *The Day*, *For The Cool In You* and *Tender Lover*... Magna Carta is reissuing *The Lonely Bears*, an early-90s prog group that featured Tony Humas, Terry Bozzio, Hugh Burns, and Tony Coe.

**On tour:** Bob Dylan and Phil Lesh And Friends will be touring together this fall and winter, playing primarily colleges and small halls.

**For the benefit of...:** *Mom 3* (Surfdog/Hollywood) features new songs from Beck, Pearl Jam, Red Hot Chili Peppers, Brian Wilson, and Brian Setzer. Other artists contributing cuts include Paul McCartney And Wings, Beastie Boys, Butthole Surfers, Chris Issak, and Everclear, among others. A portion of the sales goes to Surfrider Foundation, a nonprofit organization whose mission is to protect and preserve the world's oceans, waves and beaches.

**Pack your bags:** The first annual *A British Celebration* takes place Oct. 15-17 at McKee's Beatles Museum in Virginia Beach, Va. Among the guests are Pete Best, Roy Young, Louise Harrison, producer Walter Shenson, authors Regina Burch and Bruce Spizer, and Gene Loving. In addition to a Beatles dealers' section and an Astrid Kircherr art exhibit, the celebration includes a tour of the museum, trivia contests, Beatles karaoke, dance contest bands, and a '60s fashion show. For more info, call 1-757-491-0491.

**On the bookshelf:** *100 Best Album Covers: The Stories Behind The Sleeves* (Dorling Kindersley) by Storm Thorgerson and Audrey Powell is yet another fullcolor book depicting what the authors feel are the best of the bunch. What's different about this release is the authors actually interviewed some of the artists to get their perspectives... *The Midwest 60's: Rock Art Collection* by Tom W. Tourville features a foreword by Goldmine advertiser The Old Hippie. The book includes 16 color and many B&W photos of posters including the legendary collection of posters from the Danceland rock 'n' roll shows from 1959 to 1969. These particular posters were all hand-painted by artist Andy Jennings. Musicians depicted on the posters include Bobby Vee (a recent Goldmine cover feature — #498, Aug. 27, 1999), The Beach Boys, Grateful Dead, The Litter, Roy Orbison, Lou Christie, Wanda Jackson, Otis Redding, The Turtles, and Jan And Dean, to name a few. (Midwest Publications, 975 S. Orient, Fairmont, MN 56031)... From helter Skelter (U.K.) comes *Back To The Beach: A Brian Wilson And The Beach Boys Reader* edited by Kingsley Abbott... *Austin City Limits: 25 Years Of American Music* is being published by Watson-Gupsill with an expected October retail release date. Written by John T. Davis with a foreword by Lyle Lovett and photography by Scott Newton, the book is an authorized tribute to the PBS series and culls photos and history from 25 years of airing. Artists who have appeared on *Austin City Limits* range from Stevie Ray Vaughan and Ray Charles to Willie Nelson and The Indigo Girls. The 192-page book has 250 color and 50 B&W photos.

— Greg Loescher

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Eno produced 1999 album 'Millionaires'. Pt.1 is backed with 'Defeat' & 'Long To See'. Pt. 2 is backed with 'Mary', 'Goal Goal Goal' & the CD-ROM video to 'Just Like Fred Astaire'... JAMES GANG - BEST OF JAMES GANG...\$27 40 of the greatest by Joe Walsh's early group from the late '60s/early '70s, including 'Funk #49', 'Walk Away', 'Take A Look Around', 'Bluebird', and many tracks recorded with Tommy Bolin after Joe Walsh went solo.

atures a 25 minute version of 'Song Of Scheherazade' and an 18 minute version of 'Ashes Are Burning'... RIVERS, JOHNNY - REWIND/REALIZATION...\$21 1998 BGO reissue with two of the pop guitarist/vocalist's best LPs for the Imperial label together on one CD: 1967's 'Rewind' & 1968's 'Realization'. A combined total of 21 tracks, including 'The Tracks Of My Tears', 'Baby I Need Your Loving', 'Hey Joe', 'A Whiter Shade Of Pale' and 'Positively 4th Street'. All tracks are digitally remastered from the original master tapes.

COLLECTORS CORNER

AGITATION FREE - RIVER OF RETURN...After a 25 year hiatus, the German greats put together a powerful album...\$17... CHESTERFIELD KINGS - WHERE THE ACTION IS...new 99 vinyl title with Mark Lindsay guesting...\$15.99... DYLAN, BOB - THE THIRD ONE NOW...3CD set of Dylan rants and outtakes from the people who brought you 'The Genuine Bootleg Series' 1 and 2...\$99.99

KEITH AND DONNA - S/T...75 release on Round Records, with Jerry Garcia lending a big hand...\$24.99... KENNELMUS - FOLKSTONE PRISM...great long lost US psych gem from '71 reissued on Sundazed...\$14.99... LANE, RONNIE - FLOK...new 4CD box set featuring 3 studio lp's with bonus tracks from the 70's, and an exclusive disc featuring 7 unreleased recordings from '76...\$70

# '60s British acts perform at the Millennium Festival Of The '60s

BRIGHTON, ENGLAND: The bohemian South Coast resort of Brighton (think Berkeley-On-Sea) was invaded by hordes of '60s pop fans over the weekend of Aug. 21 and 22 for The Millennium Festival Of The '60s. Eighteen '60s British pop acts wowed crowds at the Brighton Centre, a venue normally associated with the Conservative Party's annual conference. Brighton was an apt setting as it was the scene of the mid-60s seafront battles between the mods and rockers, re-created in the film *Quadraphenia*. Numbers in parenthesis indicate the number of original members still performing in each band.

The remarkable value-for-money package (about \$65 for both days) had been assembled by '60s fanzine *The Beat Goes On* (BGO). It didn't matter to the fanzine if the groups were pre or post-Beatles, as long as they were from the '60s. The festival kicked off at noon on the Saturday with Mike Berry, famous from TV's *Are You Being Served* and his 1961 hit "Trib-



Mike Pender's Searchers

## Obituaries

Beau Jocque, zydeco artist

One of zydeco music's most popular and influential artists, Beau Jocque, died of a heart attack at his home in Kinder, La., Sept. 10, 1999. He was 45.

Beau Jocque was born Andrus Espre, in Duralde, La. He had no intention of being a musician. But in 1986 he was working as a welder when he was injured on the job. During his recovery, he began toying with his father's three-button Cajun accordion and taught himself how to play. Once he had mastered the instrument, he began going out to watch zydeco bands in the area to see what made them work. Initially he liked Boozoo Chavis' traditional style, but soon realized he could create his own unique style by implementing funk, hard rock, blues and reggae — music he listened to and enjoyed as a teenager.

He put a band, The High Rollers, together and began playing at several clubs on the east Texas/southwest Louisiana zydeco circuit. In 1992, the group recorded *My Name Is Beau Jocque* for the Church Point, La.-based Lanor label. The cassette-only album was a popular regional release and helped Jocque start packing dance halls. The following year, he cut *Beau Jocque Boogie* for the nationally distributed Rounder label, which got his music exposed beyond the Gulf Coast. The CD contained "Give Him Cornbread," which became his signature. Dancers began pelting the stage with cornbread during his performances.

In all, Jocque made five CDs for Rounder. His most recent release, *Zydeco Giant*, appeared on the Mardi Gras label. Unlike artists such as C.J. Chenier and Buckwheat Zydeco, Jocque was comfortable playing on the zydeco circuit. However, he did bring his music to Europe once and also appeared on the *Conan O'Brien* and *David Letterman* shows.

Beau Jocque is survived by a wife, Shelly Espre, and two sons.

—Jeff Hannusch

ute To Buddy Holly" (produced by the maverick cult figure Joe Meek). Rounding things off late on Sunday night were Marmalade (1), who took us into the '70s. Surprise guests included Peter Sarstedt ("Where Do You Go To My Lovely?") and Chris Farlowe ("Out Of Time" — solo!).

There were panel games hosted by veteran DJs Keith Skues and Brian Matthew: The latter is familiar from introducing The Beatles to the world on his BBC radio shows *Saturday Club* and *Top Of The Pops*. His current Saturday morning show, *Sounds Of The '60s*, commands a loyal following.

Collectors and fans rummaged through the many vendor stalls selling records and memorabilia — including the chance to acquire all three issues of the short-lived *Gerry And The Pacemakers Monthly*, (which were beyond my wallet). An in-and-out policy meant that revellers could explore the many delights of Brighton: the antique shop-stuffed Lanes, fine restaurants, the Georgian Pavilion and most important of all, great record shops.

But music was at the heart of the festival.

The unfeasibly young-looking Berry was a good-humored opener. As well as "a medley of my hit," he packed in Buddy Holly numbers and a skiffle demonstration, just to remind us that '60s Brit-pop's roots were in the '50s. In fact, many of the bands couldn't resist the opportunity to point out the '60s debt to the '50s. Orbison's music was another recurring theme, demonstrated by The Fortunes' (1) opening number, "I Drove All Night." Along with The Merseybeats (2), The Fortunes were the most polished act on Saturday. Featuring former Badfinger member Bob Jackson, they complemented "Here Comes That Rainy Day Feeling" (wasn't that from the '70s?) with a brace of Badfinger numbers including "Without You" — which The Merseybeats also performed that evening.

The Merseybeats, in their leather trousers and bolero jackets, looked as striking as they sounded. Their opener, "Pretty Woman," was so forceful that the audience actually felt compelled to step back. With energy to spare they reprised their familiar '60s singles ("Wishin' And Hopin'," "I Stand Accused" and "Sorrow") and then romped through Paul McCartney's "Live And Let Die" with strobe lights and flash pots. This was stadium '60s. Other Liverpool beatsters included The Swinging Blue Jeans (2) (too much matey banter) and Mike Pender's Searchers (1). Pender's 12-string Rickenbacker gave over-familiar Searchers hits such as "Sugar And Spice," "Sweets For My Sweet" and "Needles And Pins" an unexpected sparkle. His '50s roots were heard on a Buddy Holly medley. Pender, like Berry, looked far too fresh-faced.

Beyond Liverpool, the Beat era was represented by Dave Berry, an idiosyncratic performer who played up his blues roots on Saturday, as well as name-checking Alison Krauss. The ever-popular Freddie And The Dreamers entertained on



The Swinging Blue Jeans

World Radio History

THE NOSTALGIA EVENT OF THE DECADE!

# THE MILLENNIUM FESTIVAL OF THE '60s

DAVE DEE  
THE TREMELOES  
THE MERSEYBEATS  
THE SWINGING BLUE JEANS  
JESS CONRAD  
JETT HARRIS' SHADOWS  
SUSAN MAUGHAN

FREDDIE & THE DREAMERS  
MIKE BERRY & THE OUTLAWS  
BRIAN POOLE & ELECTRIX  
DAVE BERRY & THE CRUISERS  
CLIFF BENNETT & THE REBEL ROUSERS

MIKE PENDER'S SEARCHERS  
THE FOUR PENNIES  
THE FORTUNES  
THE NASHVILLE TEENS  
THE TORNADOS  
THE BILLY FURY EXPERIENCE  
MARMALADE  
THE SOUL DETECTIVES

21ST AND 22ND AUGUST 1999  
THE BRIGHTON CENTRE  
EAST SUSSEX

*The Beat Goes On!*

Sunday afternoon. Although they didn't actually do The Freddie, there was room for some pretty silly footwork along with "I'm Telling You Now" and "You Were Made For Me." Crowd pleasers The Tremeloes (2) gave us Saturday's rendition of "Silence Is Golden" and late that night the biker-friendly Nashville Teens (1) heaved up "Tobacco Road."

Former Shadows' bassist Jet Harris filled out the pre-Beatle scene. Harris is making a tentative return to the stage after many years of alcohol abuse. Backed by The Shadows-influenced Rapiers, the re-creation of his early-60s sound, heard on hits such as "Diamonds," was uncanny, even though he looked like Robert Duvall. The band was a welcome return. The Billy Fury Experience paid tribute to the late Billy Fury, the only British pre-Beatles solo act to retain his fan base on any scale in the mid '60s. Even The Beatles auditioned to be his backing band! Performing with three members of his early-70s band, this wasn't the usual kitsch or tawdry tribute but something more sincere and surprisingly emotive.

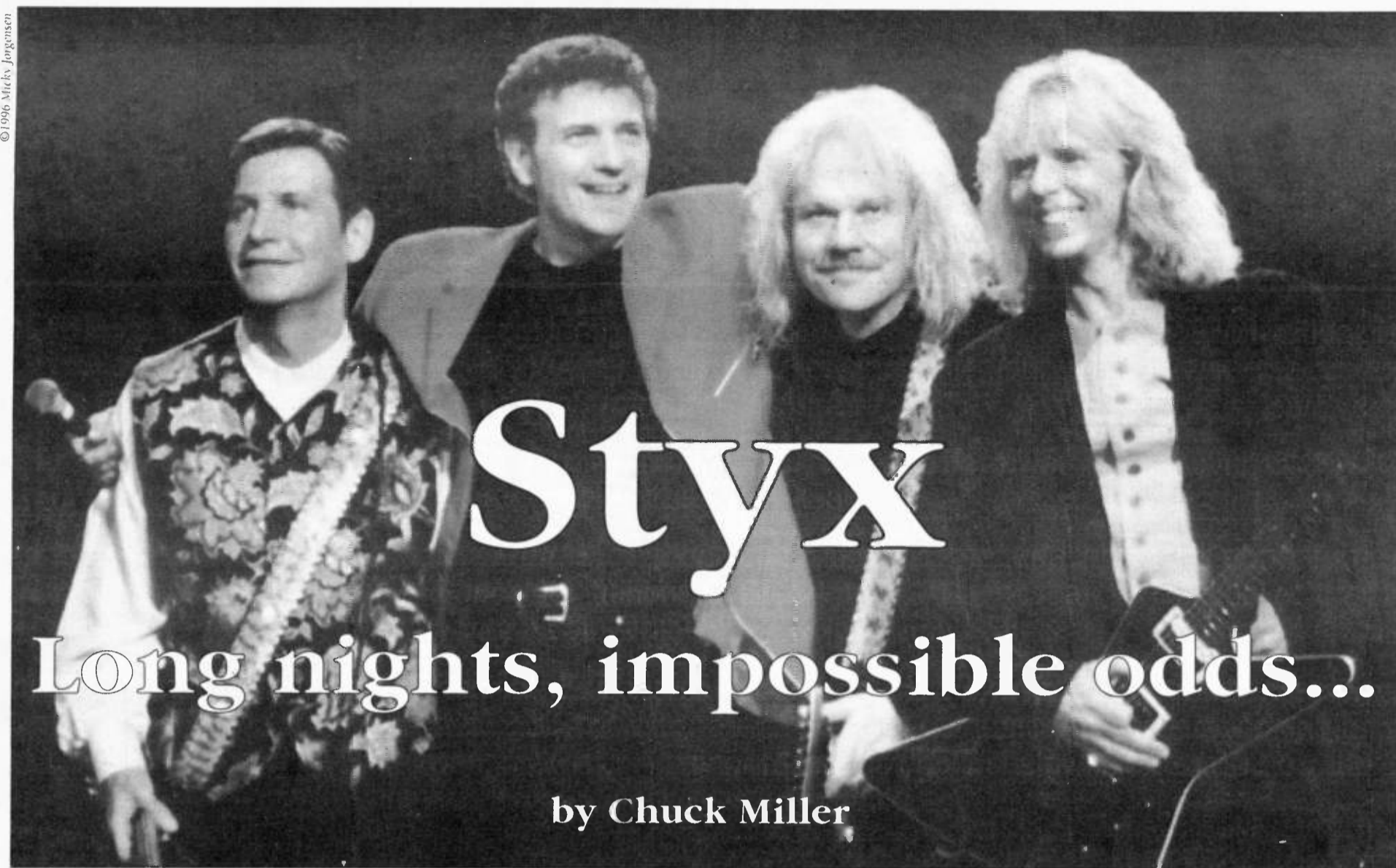
The final band took the stage at 11 p.m. on Sunday. Marmalade played a frisky set of their own hits ("Lovin' Things," "Reflections Of My Life") and were then joined by an energized Dave Dee — was it that pint of lager he had in his hand half an hour earlier? The Dave Dee, Dozy, Mick And Tich catalogue was given a good airing with The Marmas', an assured substitute for the real thing. Former Tremeloe Chip Hawkes joined the band for the weekend's second take of "Silence Is Golden," with the tearful audience joining in. Then it was all over, out onto the seafront for a dose of maritime air and a turn on the pier (which seemingly never closes).

The festival seemed like a holiday and concert rolled into one, and it's amazing that this was beautifully and efficiently organized by a fanzine. *The Beat Goes On* carries the torch for all '60s acts with an energy that was apparent all weekend. Mike Neal of BGO said that this was such a success that the venue's managers suggested a return next year. He thinks that it will happen, and if it does, the penultimate weekend of August is the one for your diary. Can't wait.

(*The Beat Goes On* is at PO BOX 4109, Wormingford, Colchester, Essex C06 3GB, U.K.)

—Kieron Tyler





**Styx, in 1996: Chuck Panozzo, Dennis DeYoung, James "JY" Young, Tommy Shaw.**

As the intro to "Come Sail Away" began, Todd Sucherman was ready to play. Imaginary sticks were hovering over pretend drum skins, his foot ready to strike a fantasy bass pedal. He knew the song backward and forward, both the LP and seven-inch versions, and he practiced it hundreds of nights on the air drum in his Chicago bedroom in 1978.

Except this wasn't 1978 in his bedroom. He was at the World Theater in Chicago in 1996, playing the drums as a member of Styx, with a hundred friends and teachers and family in the audience. Dennis DeYoung was playing the intro on the keyboards, Tommy Shaw and James Young were ready on the guitars, and Chuck Panozzo was looking over from his bass setup to the drum kit, with a knowing smile of confidence. "It was an epiphany," he recalled. "I had a literal flashback during the song, where I was in fourth grade, sitting at the edge of my bed, and I remember vividly, air-drumming to records after school, imagining that I was doing the big hometown rock show. And it struck me like lightning behind the drum set at that very moment."

Sucherman's dream may have been to play in Styx, but for DeYoung, Young, Shaw, Chuck Panozzo, and John Panozzo, their dream of a successful rock 'n' roll band became a 35-year-long roller coaster. They had four multiplatinum records in a row; they also recorded in studios where the paneling fell around their heads. They broke up, they reunited, they fought, they made up, and they created classic rock 'n' roll songs through it all.

It all began in 1960 on a sweltering summer day in Chicago. The Panozzo twins, John and Chuck, were playing music in their house when one of their grade school classmates, DeYoung, heard their music, poked his head through an open window, told them he liked what he heard and asked if he could bring his accordion and join the band.

"I knew the Panozzos," said DeYoung. "I didn't know they played instruments, but it was a hot summer day, and at that time nobody had air conditioning, so everybody's doors were open. I heard this music coming out of their house, and I poked my head in. There were the Panozzos and some kid on the accordion. They were just kids — they were starting out. The kid on the accordion had only been playing for a year and a half, and Chuck had just started taking lessons on the guitar. I had a full eight years on the accordion under my belt. I was a pretty good accordion player. I told them, 'Come on over to my basement,' and they brought their stuff over, and that was it. And that other accordion player was gone."

"When Dennis came over and played his accordion," remembered Chuck Panozzo, "I looked at my brother, and John and I agreed, 'This is a guy we could play music with.' And we ping-ponged back and forth, sometimes my place, sometimes his place, sometimes outside. And we did this all summer long, instead of going out and playing softball in the street. I'm sure our neighbors were very happy that their houses weren't being pelted with softballs."

The group, along with guitarist Tom Nardini, became The Trade Winds and

played at dances, parties, weddings and get-togethers throughout the South Side. Their stage outfits — black suits with long ties, DeYoung with his accordion, Chuck with his Gibson guitar, and John's drum set with a painted palm tree on the front — made them look as professional as any band in Chicago.

"The fun part about those times were our parents were so proud of us," Chuck said, "because we were doing something constructive. And we were serious about our music. We'd go back and forth with our instruments from our house to Dennis' house to practice. And sometimes we would practice in the front room, and Dennis' grandfather would take his cane and pound it on the ceiling of his basement, and we said, 'Oh-oh, it's kinda loud for Charlie.' We were very young men in 1962. Who knew that we would be able to look back at this body of work and all these memories, and it all started here."

In 1965, when another group called The Trade Winds had a hit with "New York's A Lonely Town," the Panozzo-DeYoung-Nardini Trade Winds changed their name to There Were Four ("TW4" for short). That lineup lasted until the late 1960s, when Nardini left the band and the Panozzos and DeYoung enrolled in Chicago Teachers' College, a division of Chicago State University. Still keeping their musical dreams alive, TW4 sang and performed in the college cafeteria, where their college brethren cheered their every performance. Another student, John Curulewski, played an acoustic guitar in the cafeteria one day, and DeYoung invited him to join TW4.

At the same time, a guitarist named James

"JY" Young was trying to get his band in position for the same gigs TW4 were playing throughout the Windy City. Young, who loved the music of Jimi Hendrix and the Chicago blues scene, was a guitar prodigy since his early days at Calumet High School in Chicago, a few miles from the Panozzo-DeYoung practice basements.

"I had Eric Clapton's *Crossroads* album," Young said, "and I would play at it 16 rpm so that it was in the same key but an octave lower and half the tempo, so I could figure out how he must have fingered it to play the part. I grew up probably about five or six miles away from where Dennis and the Panozzos grew up, and we were in rival groups in a sense that we were competing for work as cover bands. But while TW4 were a great cover band and they'd perform Side A of *Abbey Road*, my group would be doing a re-arrangement of Creedence Clearwater's 'Born On The Bayou' that we'd heaved up."

By 1970, Young was ready to graduate from college, and he wanted to get his band into a rock festival that summer. After much begging and pleading, Young convinced the concert promoters to put his group on the bill. "We went down there and had to set up early on a Friday afternoon, and there were 8,000 people cheering for our music. But soon thereafter someone came along and convinced the band members that rock music was the music of the devil, and so they went into Jehovah's Witnesses and left the group. So I looked around for a band where I could just go out and earn money and hone my craft. And TW4 needed a guitarist, and Dennis and the Panozzos both



TW4, from left: James Young, John Panozzo, Dennis DeYoung, John Curulewski, and Chuck Panozzo.

had come over to audition my band with some booking agents they had that was booking them on some shows."

Eventually Young did join the group, and the five-member TW4 forged ahead. To supplement their income, some of the members of TW4 used their college degrees for teaching jobs — imagine a student's school schedule with music theory teacher DeYoung, band teacher John Panozzo and art teacher Chuck Panozzo.

In 1971, TW4 was the hottest cover band in Chicago. They played concerts for promoter Dex Card in northern Indiana, breaking attendance records with every performance. Each night they sharpened their chops performing covers in bars, clubs, concert halls, anywhere there was an appreciative crowd and enough power plugs for the amplifiers. Then came the next step — one night after a successful TW4 concert, Bill Traut, a representative from a small Chicago-based record label, Wooden Nickel Records, offered TW4 a chance to record some albums for them.

"A local record company guy from Wooden Nickel came up and saw the band," said DeYoung, "and said to us, 'Hey, wanna make a record?' We were playing Beatles covers at the time, and our goal was not to play The Beatles, but to be in them. We got that record deal and thought to ourselves, 'Here we go.'"

When TW4 signed with Wooden Nickel, the label told the group to drop the name TW4 and come up with something better. The former TW4 scribbled down plenty of nicknames and band names. Eventually it

came down to three choices — Torch, Kelp, or Styx. "TW4 didn't suit the times," said Young. "And fortunately the guys went along with it. Styx was the one name no one hated. Mystical sort of names were in vogue at that time."

By 1972, Styx recorded and released their first album. But during the recording session, the band noticed that something about their new label didn't seem right. "John Panozzo was not only a drummer," said Chuck Panozzo, "he was really a percussionist. So the first time we were in the studio for *Wooden Nickel*, this producer saw all of John's percussion instruments, which he considered nothing more than trinkets, and he says, 'Oh well, you're just wasting your time with all this stuff.' And we turned around to this guy and said, 'You're supposed to be a record producer. Don't you hear sounds from percussion instruments that add to the complexity and texture of the music?'"

Still, Wooden Nickel promised the band a good promotional effort, including distribution through their parent label RCA. So when in September 1972, Styx's first single, "Best Thing"/"What Has Come Between Us" (Wooden Nickel 0106) hit the Hot 100, the band thought success had finally hit. "'Best Thing' came on the charts at #88 the first week out," said Young, "and we said, 'Hey, what's so hard about this?' And the next week it got up to #82 — but the next week it was #82 without a bullet, and three weeks later it was gone. And we said, 'I guess we figured out what's so hard about this.'"

By the time Styx began work on their



TW4. In front, Dennis DeYoung. Standing, John Curulewski, John and Chuck Panozzo. Behind, James Young.

#### A tabletop promo piece.

second album, *Styx II*, DeYoung wanted to take a crack at songwriting. He wrote or cowrote five of the seven songs on *Styx II*, including a ballad dedicated to his wife Suzanne. Pouring out his emotions on a grand piano, DeYoung composed "Lady" (Wooden Nickel 0116), a song devoid of rhyme but full of passion and sincerity. "Some of my songs rhyme, some of them don't, and 'Lady' doesn't rhyme. For popular music, at any rate, the most important thing is to convey the emotion and to convey the idea. But 'Lady' was the first song I wrote by myself... ever... for a record. That was me defining myself at the age of 24. I played the piano on that. I didn't own a piano until two years after I recorded that song. I went in there and bludgeoned my way through a piano in the studio. I invented myself at that moment, but I didn't know it. I thought the album was a really good piece of work for what we were doing."

Wooden Nickel sent the album out — and it flopped. The band later found that Wooden Nickel had spent the grand total of \$161 to promote *Styx II*, mostly for postage

to mail copies to radio stations. "I'm looking at all these artists in the Wooden Nickel office," said Chuck Panozzo, "and I said, 'Why does everybody only have one album? One album does not make a career.' I didn't know anything about what distribution meant, and people came up to us and asked, 'When are you going national?' There was a little bit of exploitation going on here. Everyone thinks you make an album and you're on the top. Well, it doesn't work that way."

"*Styx II* was such a miserable failure at first," said DeYoung, "that for the next two albums I tried not to be me, because I was convinced people hated songs like 'Lady.' For the next two albums, I wrote all these goofy songs because I thought, 'Okay, they don't like me, I'll be someone else.'"

Resigned to the fact that they had to take control of their own musical fate, Styx began to tour all over the Midwest — not just the Chicago-Indiana area. They played in Wisconsin, in Michigan, basketball courts in Pennsylvania and hockey rinks in Ontario. They even performed in Utah, South Dakota

and Arkansas, where "Lady" actually had some airplay. If Wooden Nickel couldn't bring the music to the fans, Styx would do it themselves.

By October 1974, Styx had recorded their fourth album for Wooden Nickel, *Man Of Miracles*. While on a visit to Chicago radio station WLS, a 100,000 watt clear-channel AM rock 'n' roll station, Styx received the big break that would make them 10-year-long overnight successes.

"Prior to the release of our fourth record," said Young, "we went up to WLS and asked them about playing something off our new record. He said, 'No.' But Jim Smits is the guy's name, and we're forever in his debt, even though it's 25 years later, and he said, 'I'm not going to play anything off this new record, but I'm getting requests for this song 'Lady.' I never get this many requests for songs that are not on my playlist.' He tells us this is a hit song that nobody really got behind. And he said he would play it once a day until it was a hit."

"WLS said they were going to play 'Lady' at 8 that night," said DeYoung, "and they were going to play it once a night until it was a hit record. That's like winning the Lotto. WLS was the biggest radio station in America, the most powerful, the most influential. That was tantamount to saying you struck it rich here, baby. We were stunned, completely and totally stunned. I had been a lunatic for two years with the record company and with everybody saying, 'You guys are idiots. This is a hit record,' and WLS listened."

And so did RCA. Noticing the groundswell of response for "Lady," Wooden Nickel re-released the song (on Wooden Nickel 10102) and gave the record an RCA promotional push. This time, the song became a monster hit, reaching #6 on the *Billboard* national charts. "RCA opened up the rest of the country to 'Lady,'" said Young, "and it became a #1 song in every market it was played in, but it peaked differently because it broke in different markets at different times. So ultimately it was never #1 on everybody's playlist at the same time. But WLS was crucial, and without them, it wouldn't have happened."

Meanwhile, as "Lady" was dominating the pop and rock charts, another musician and his band were playing clubs throughout Chicago and the surrounding states. Shaw, a gifted guitarist from Montgomery, Ala., was on tour with his funk-rock group MS Funk, trying to live the rock 'n' roll dream.

"Oddly enough," said Shaw, "most of the members for the band were from Nebraska and Kansas. We were in Muscle Shoals cutting some demos, and the engineer said, 'You guys sound like good ol' Muscle Shoals funk.' And we couldn't think of a name before that, so we went with MS Funk. We found that there were a lot of gigs around the Chicago area — Wisconsin, Indiana, Michigan, Illinois, Ohio — and they were all within a short drive. So we wound up getting an apartment in Chicago and found that if we advertised ourselves as 'MS Funk from Chicago,' we could get more money in the bars over in Michigan and in Wisconsin if they thought we were a Chicago band."

After the success of "Lady," things returned to the status quo for Styx. A song

# Live S

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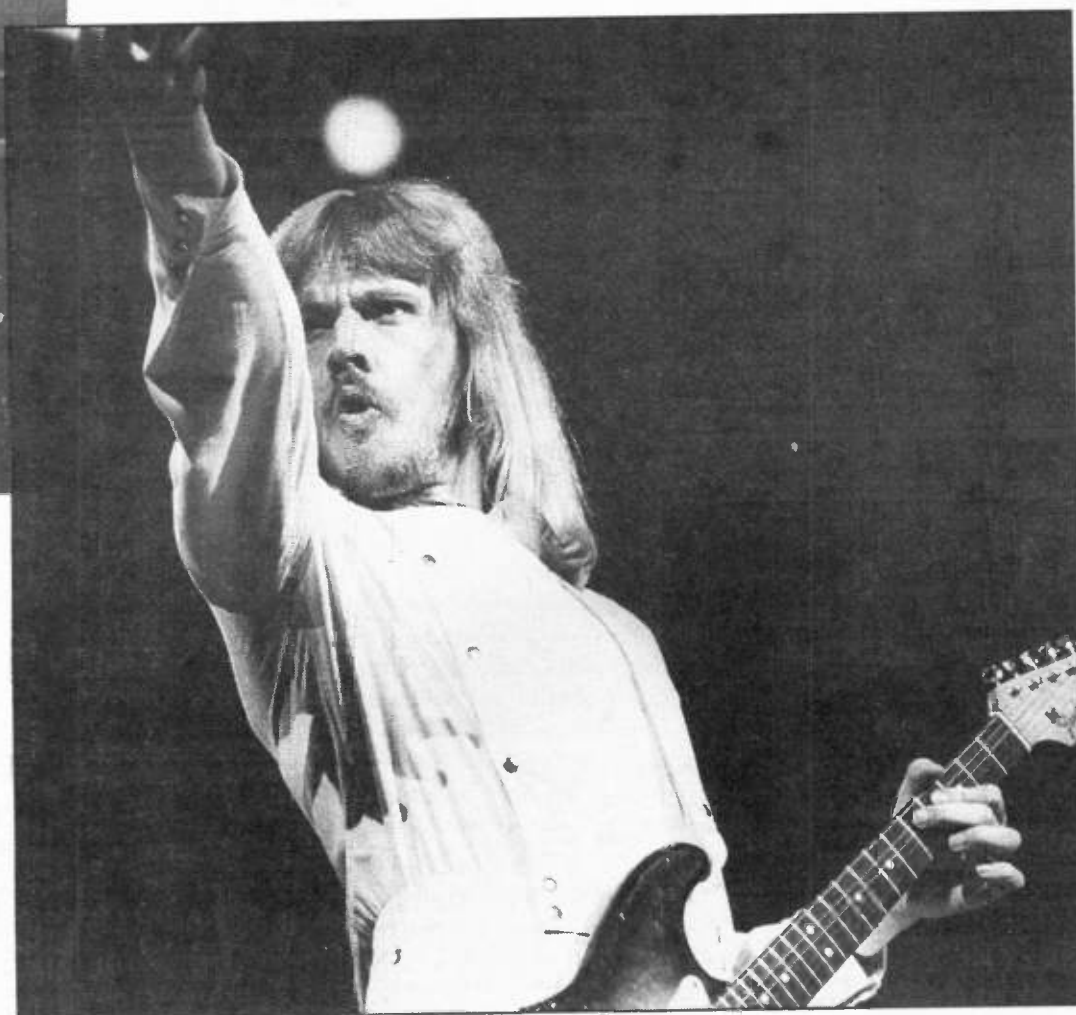
# STYX



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from *Man Of Miracles*, "You Need Love" (Wooden Nickel 10272) only got as high as #88; a re-release of "Best Thing" (Wooden Nickel 10329) didn't even chart.

"I went through a period of what I call acute smugness," said DeYoung. "I went up to everybody who doubted me on 'Lady' and saying, 'Ha ha, told you so.' Which is only human nature, you know? But then right away we were back to trying to figure out how to have another one. That's the problem with hit records. You had one, big deal. Now what?"

Eventually it meant leaving Wooden Nickel. "After 'Lady' ran its course," said Young, "we were still playing the gigs we'd been playing around here for years. And we all looked at each other and said, 'Wait a minute. We had a top 10 song and a gold record, and we're still doing the same friggin' thing.' So we decided that our then-management and our then-record label really didn't know what was going on. We wanted to go to some other label that was more in tune with the progressive rock thing we were doing."

"After we had that hit with 'Lady,'" said DeYoung, "we got wooed by CBS, Warner Brothers and A&M to sign. CBS and Warner Brothers offered us more money, better deals in terms of royalty points. But I convinced the band to go to A&M, because I believed that our recordings wouldn't be a one-off album to them, that they would try to allow us to have a career. Those were the golden days of the '70s to be at A&M Records, because Jerry Moss and Herb Alpert really believed in the artists. It wasn't just bullshit, it was real."

"We went to A&M," said Young, "and the attorney we used was Michael Rosenfeld, who was the attorney for the Eagles at one point in time. He said, 'I think you guys got to put the dynamite by the door and take a risk or you'll shrivel on the vine at RCA because it's not what they do.' It cost us some money to leave Wooden Nickel, but ultimately it was the very absolute right move for us."

Styx immediately began work on their first A&M album, *Equinox* (A&M 4559). Their first A&M single, a rocker called "Lorelei" (A&M 1786) bounded up the pop charts, eventually reaching #27.

"I love that imagery of *Equinox*," said Chuck Panozzo, "with that album cover art, a big cube of ice on fire. To me it symbolized Wooden Nickel melting away. One of my favorite tracks on that album is 'Suite Madame Blue' — that's a very long song. In 1975, when you recorded it, if you made a mistake, you had to start the whole song over again. There was no mercy. We laid that track in one take — that's pretty amazing, because a lot of times when there's a song that's six minutes long, there's a lot of chances that you could play it for six minutes and 29 seconds, and that last second, if you ruin the take, you had to start from the beginning. And what you always try to avoid in the studio is take three or four, because the best material is right in the beginning."

But even as the band began a concert tour to support *Equinox*, there was growing friction within the group. Curulewski exited the band in December 1975, leaving Styx for a

life with his family.

"The *Equinox* album came out in November," said Young, "and we were out on the road. And it became increasingly clear with every tour stop that JC was becoming less and less happy with his life and what was going on around him, and I don't exactly know why. He was extremely negative for that whole month, and ultimately he wound up quitting right around Pearl Harbor Day in 1975."

The band needed a new guitarist — and fast. As luck would have it, Styx's tour manager remembered seeing a band called MS Funk playing at The Rush Up Club in Chicago and thought their guitarist would be worth a tryout.

"They put out an all-points bulletin for a new guitarist/vocalist," said Shaw, "and I had moved back down to Alabama. I left my phone number listed — I don't know, I just felt like if anybody needed to get a hold of me, they'd be able to get it from Directory Assistance. They didn't know where I was, so they said, 'Isn't he from like, Birmingham or something?'"

"Our tour manager had seen Tommy quite a bit," said Young. "I had never seen him personally, but he said this guy was really good and could sing the high parts, because John Curulewski sang the high note on 'Lady' in the chorus, and we needed somebody to do that."

In mid-December 1975, Shaw readied himself for an audition with Styx. "This roadie named Yaz (Jastremski) picked me up at the airport and took me over to Dennis' house, and the whole band was over there. I met everybody. I took my demos with me, and they had a guitar there. But we talked a little bit, and they played me 'Midnight Ride' from the *Equinox* album, and it just blew my mind. I thought with songs like 'Lady' and 'Best Thing,' that this was a pop band. And "Midnight Ride" completely threw me for a loop. It made me forget the guy's name who brought me there. So we sat around and sang — they gave me this unbelievably high note to sing in 'Lady,' which is what you do to the new guy to test his worth. And they started singing, and it was so freakin' loud. By now I had been playing in this little bar in Alabama, and we were doing Eagles and Dan Fogelberg acoustic rock stuff. But I found a way to blend in with them, and so I got the job."

Shaw also brought another element to the band — besides just hitting the high notes, he could sing lead vocal and write his own songs, adding a new creative outlet to the band's profile. In fact, one of the Shaw songs he played at the audition, "Crystal Ball," eventually became the title of Styx's new album (A&M 4604).

"Tommy's original version of 'Crystal Ball,'" said DeYoung, "was more like a Crosby, Stills & Nash song, like 'Helplessly Hoping' — a completely three-part harmony song. And I told Tommy, 'No, you should sing that song, it should be personal, one person singing that, not three people harmonizing.' It was a beautiful acoustic song. But we 'Styxified' it, put the Marshall guitar on it, told that song to 'Stand up tall now.'"

Shaw discovered that even though this was a rock band with two Top 40 singles to



**Tommy Shaw's bandmates seem to enjoy splatting him with desserts on his birthday. The above shot is from 1983, but a few years later his Damn Yankees cohorts also took care of him in a similar fashion and preserved the moment on home video. With the whip cream is Jim Cahill, friend of Shaw's and who at the time was with Styx Management-Frontline. Spotless is Dennis DeYoung.**

its credit, they were still touring in two station wagons. "I always remember the first time we met over at the Panozzos' mother's house, and we were leaving to go in our two rented cars with the luggage racks on top. That's how we toured the first couple of years. And John Panozzo was sitting in the passenger seat in the front, and I was sitting behind the driver in the back, next to Chuck Panozzo. And the Panozzo brothers started fighting — kicking the shit out of the seat between them, and I'm right in the middle of it. And I'm thinking, 'Oh, what the hell have I gotten myself into?'"

Armed with their new guitarist, Styx returned to the concert stage in 1976. Ever since the TW4 days, Styx knew the live concert scene and played every night like there was no tomorrow. Every song, every lyric, every guitar riff and piano chord and drum roll was played with a solid balance of enthusiasm, professionalism, energy and fun. They changed their clothes in dingy arena locker rooms in Muskegon; they changed flat tires for stranded motorists on the Massachusetts Turnpike.

And woe to any group that took Styx on as an opening act, because the boys from the Windy City might just steal the crowd away.

"We cut our teeth being a live band. We were very enthusiastic," said DeYoung. "I still think we were the most entertaining '70s rock band in person. We got dumped a couple of times. Seals And Crofts dumped us — that may have been because we were big and loud. But bands didn't really want us. They'd turn the volume down on the sound and turn the lights on too soon, all that stuff."

"We were always a strong live act," said Young. "The vocals were there when we sang live. It was not manufactured in the studio. Particularly after Tommy got in the band, there was enough energy and there was a hit song in our repertoire with 'Lady' and 'Lorelei.' We could go out there and give the big guys a run for their money. Aerosmith put us

on the bill opening for them in the Northeast, which is their stronghold, but they were arguing with each other on stage during their set, and when we went on there, we were loaded for bear, and we killed every night. There's no experience like that. There's no boot camp for the big-time rock stage that would whip you into shape better than that."

"We were the opening act from hell," said Shaw, "the opening act that can eat your lunch. The one act that we didn't blow off the stage was Queen. We went there and put in our set, but Freddie Mercury — nobody was touching his lunch. His lunch was secure."

During breaks from their tour, Styx recorded their third A&M album. Calling in every stroke of luck they could muster, the album was released on July 7 — the seventh day of the seventh month of the year 1977 — more 7's than Walter Payton with the football and daylight to go. Within weeks, that album — *The Grand Illusion* — raced up the charts, and tracks such as "Come Sail Away" and "Fooling Yourself" dominated the airwaves. Although songwriting credit listed on the album may have been awarded to one person per song, the record was a collaborative effort all around.

"The chorus and a couple of parts of 'Come Sail Away' came from an MS Funk song called 'Ain't Gettin' Down,'" said Shaw. "The lyrics went like this, 'Ain't gettin' down, ain't gettin' down, ain't gettin' down for you.' Even after *Crystal Ball*, there were still bits and pieces of my recent past that were becoming Styx songs."

"The way the songs are credited," said Young, "there were elements in 'Come Sail Away,' that Tommy contributed to that song, while the suggestion of that outerspace middle part and then the suggestion that the ship become a starship, those were my input into the song. Meanwhile, Dennis turned around and helped contribute a chorus idea in 'Miss America,' so we worked together on

that stuff."

"'Come Sail Away' is the quintessential Styx song," said DeYoung, "in that it embodies all the things that Styx is musically. It has the piano ballad, it has the artsy rock middle and it has that kind of hard rock edge to it. It's all the things that the band really embodies, and that's why that song has been the most remembered of all Styx songs. After we had mixed 'Come Sail Away,' I just turned to everybody and I said, 'Look, if that ain't it, I'm going back to teaching, because I can't do much better than that.'"

"That opening riff on 'Fooling Yourself,'" added Young, "Dennis heard me playing that on the keyboard one day, and he said, 'That sounds like something,' so that's how that found its way onto 'Fooling Yourself.' Even though 'Miss America' says me (on the credits), and 'Come Sail Away' says Dennis, and 'Fooling Yourself' says Tommy, we had all contributed to each other's tunes."

And while Young, DeYoung, and Shaw contributed to the writing, Chuck Panozzo contributed to the album cover, working with a graphic designer to adapt a Rene Magritte print for *The Grand Illusion*.

"Some of these album covers I've been more involved in than others. I had this wonderful experience with *The Grand Illusion* album cover. When I brought it back to the guys, I said, 'What do you think of this?' And a few people had some other people come in, and they were making all these other suggestions, and I said, 'Oh, I'll consider the other suggestions, but it's going to be this,' because I thought this was a wonderful piece of art, and it was a great illusion in itself. That album was really a wonderful collaborative by everybody. When I look at it, back to this date it's been our largest selling album, and I know why — songs like 'Fooling Yourself' and 'Come Sail Away' are timeless classics."

*The Grand Illusion* sold more than three million copies and stayed on the album charts for more than two years. Of all those copies sold, one was purchased by the Sucherman family of Tucson, Ariz. A young Todd Sucherman and his brothers were visiting his uncle in Tucson for Christmas, and one morning during the vacation, Todd saw his uncle putting *The Grand Illusion* on the family phonograph. "Myself and both my brothers, our ears perked up. 'Who is this band?' My brother had the 45 of 'Lady,' so I was familiar with Styx and that they were a Chicago-based band. But that's all we knew at that time. But that was the first time I remember hearing an album from beginning to end and going, 'Wow.' When I got home, I bought the record myself. I became a Styx fan that day."

Styx followed *The Grand Illusion* with *Pieces Of Eight* (A&M 4724), another Top 10 album. With songs such as "Renegade" and "Blue Collar Man" hitting the Top 40, Styx were now headlining to 20,000 enthusiastic fans each night. "I was big into conceptual things," said DeYoung. "People place too much emphasis on us as performers, and *The Grand Illusion* was my way of trying to tell the audience that this is an illusion we created. That's all it is. We don't have any more ideas about what we're doing than you

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# Styx enters a *Brave New World*

by Chuck Miller

*Goldmine:* Unlike most Styx LPs, *Brave New World* was recorded in different studios at different times and reassembled in one place, like a jigsaw puzzle. Why was that?

Chuck Panozzo: It was a big jump in evolution for us. It really was kind of like the way people make movies. Sometimes you're there when someone's doing something, and sometimes you're not there — and sometimes they're there and you're not there. Because we're all spread out now, and because there's a number of different interests happening at the same time, we were all juggling our schedules to accommodate the record's date of release. I always kid around — I tell them pretty soon everyone in the world's going to make a CD in their house, and it's not that far away from that. So I think that was kind of what was happening. Tommy was far away, so he and JY spent a lot of time out in Los Angeles. They both did a lot of cowriting, and Dennis is much more comfortable in his home, where he has his studio. And then Tommy has made professional connections since he's out in Los Angeles with other engineers and other studios, as well as Dennis and JY, who both had stuff going on with them for the past few years, and they've made some professional connections, and they were of access. It's much different than it was very early in the 1970s.

Tommy Shaw: When it finally was said and done, there were some songs that had three 24-track tapes and eight DAT tapes and some stuff was in Pro-Tools — it was in all these formats. I called producer Ron Nevison to help us do the mixes and wrangle all this stuff together over at The Record Plant. Once we finally got all the parts on tape — well, that's another story. It wasn't like in the old days, when the band shows up and you find a place to stay, you go to a studio and you carve away until you're done. It's all right there. You never walked out with a 24-track tape. You weren't lugging stuff around. We were FedEx-ing tapes back and forth to each other. One day I went down to the bottom of my driveway, and there on the ground is a FedEx box with two 24-track master tapes! On the ground! I told the guys, "Next time, maybe you'd better not send it to my house." But in the long run, it's a great story, and it all worked out great, and it's part of the story of the record.

Todd Sucherman: After living in Chicago all my life and then moving to Los Angeles for the last two years, going back to Chicago to record the record, I had to make sure that before I began recording I was first fueled with a belly full of Chicago-style hot dogs, deep-dish pizza and maybe the occasional slab of ribs to really approach the music wisely. It was fun to see how the music was being pieced together, with the demos and the tidbits that both Tommy and JY and Dennis would come up with. And personally, my playing is toned down from the Styx live record, which there is a lot of room and freedom to be a bit more flamboyant, and I just wanted to play what I thought was right for the songs. I really wanted to serve the song and get the point of the songs across. So I think a lot of my playing was more obvious and understated to support the composition.

*The ballad "While There's Still Time" has a long history to it, and it's gone through many formats and rewrites. What's the story behind this song?*

Dennis DeYoung: In the end of 1992, we had done some demos, and were trying to get a record deal. After the *Edge Of The Century* album, which went gold and spawned that Top 3 single "Show Me The Way," after that we couldn't get a record deal. No one would give Styx a record deal. So we made a bunch of demos, and after we were all done trying and being turned down by every record company, I wrote that song for the band. And I recorded it all by myself, thinking, "If anybody ever wants to make a record again, maybe we'll record this one." So I wrote it, and then there was no deal. So I got interested in writing for the musical theater, and I incorporated it into my musical, *The Hunchback Of Notre Dame*. In that show it is an actual duet between a male and a female, and the lyrics are completely different, of course. So when Styx got back together again,



Courtesy CMC International/Mark Weiss

Styx in 1999: Tommy Shaw, Dennis DeYoung, Chuck Panozzo, Todd Sucherman, James "JY" Young.

this album was really void of a song like that. There wasn't any acoustic-driven guitar song on the record. So I thought "While There's Still Time" fills a nice hole.

*"Everything Is Cool," the first single, has received some positive response on AOR radio, and for many Styx fans, it also includes a treasure trove of Styx sounds, past and present in the intro, such as John Panozzo's voice from the "Kilroy Was Here" mini-movie saying "Hey Roboto, your mother was a Toyota" in the mix.*

Chuck Panozzo: That line in itself is very funny in the movie, and people would say that to him. That's the tease — we want people to listen real hard to "Everything Is Cool," because they love that. They come back and ask about that. It's part of the secrets that is the hook — once we've got them hooked, they want to listen. And I'm glad they want to listen.

*The track "Just Fell In" has received airplay on, of all places, Dr. Demento's novelty music radio show. It's a rather lighthearted departure from previous Styx songs.*

Tommy Shaw: JY and I were just goofin' around. I had that line, "I just fell into a manic depression and I really want to spend it with you" and we just started goofin' with the lyrics, and the next thing you know, we were doing horn arrangements for it. That song is a great example of "just let it flow." No matter whether you think your idea is good or bad, if you don't express it, you'll never know.

*Do you think there is a renaissance of album-oriented rock toward the new millennium, and what do you believe are the reasons for it?*

James Young: My whole feeling about the landscape of musical tastes in this country is that in 1991, MTV and to a lesser extent, VH-1, were national radio stations, a monopoly in a sense that where it was the tail wagging the industry dog, and they decided to go away from music like Styx and Damn Yankees, who I feel were one of the last group of guys that were the '70s-'80s style of music to have a #1 video on MTV with "High Enough." From there, in comes Eddie Vedder and Kurt Cobain, and it's about the reaction to that which preceded it. In some ways, MTV helped create that with the Poisons and the Wingers and the Slaughters, because that's all you saw on that for a while. And then this is the next logical step was back to the real basics, and young women stopped wearing makeup and put on Doc Martens and fatigues, and "Let's really focus on how bad life can be." But I believe that young women in particular have burned out on that sound, and groups like Styx have a wonderful opportunity to reach a whole new younger audience now that have never been exposed to this kind of music, because all they've ever heard has been what MTV and the record industry force-fed them from 1991 on.

Tommy Shaw: I've been working on this record for a long time, and I had these two songs that I knew I needed to rewrite the lyrics for, and I just hit a wall with them because I've rewritten them so many times that I didn't know what I had any more. So I called Jack Blades, and he came down, and it was just magic. Suddenly I had all kinds of ideas. And the two of us rewrote the lyrics for "Best New Face" and "I Will Be Your Witness" the day he was there, and next thing you know, it was done. I was struggling with it for a month. But that's the beauty of having a good cowriter that you have good chemistry with.

*Throughout the recording sessions for Brave New World, what was the emotional atmosphere within the studios?*

Todd Sucherman: I remember laughing a lot through the whole process of the record, but now when I come to think of it... personally, I laughed a lot and I had a great time making this record. It was very hard, being back in Chicago, because I'd go out and see all my friends at night, and come in to record drum tracks, and JY would take one look at me and ask, "Cocktails 'til two?" There's a loose atmosphere in the studio, and we just laughed. For me, it was a complete joy watching this thing being pieced together like a puzzle, all through the final mixes, which were a majority done out here, when I stuck my head into The Record Plant to hear what was going on. But there's just a general sense of excitement and anticipation during the whole process of recording, and also at the same time, with a candle under everyone's ass because we wanted to have this album out by summertime. But it was a good candle in the ass, as opposed to rushing something and getting through with it just to have it out. It was a good balance of pressure and creative energy.

*Through it all, what do you think has kept Styx's music going to this day?*

Dennis DeYoung: The strength of Styx is that I always loved The Beatles, and what I always encouraged within the band in terms of material and how we were going to produce our records, you could be anything you want musically as long as you have a good song. Focus on the best songs you can, and then you know what, the personalities, the style differences, it doesn't matter that much. Because if you think — within the band, think about this now, this is the band that had hit records with "Babe," "Renegade," "Mr. Roboto." What do those things have in common? Not much. And I could go right down the list between "Too Much Time On My Hands" and "Blue Collar Man" and "Come Sail Away" and "The Best Of Times" and "Don't Let It End" and "Show Me The Way." It's all different. There's similarities because it's the same guys doing it. I just believe that's been the strength of the band — the fact that it's been varied, there's been some decent songwriting, and they smile and dance around a lot when they play.

(Styx from page 18)

do about what you're doing. *Pieces Of Eight* was a concept I had after we finally made it. We were so successful in such a 12-month period financially, that it was about what happens with your friends, and what is this thing about money? What is this pursuit of money? Is it really what we're looking for? And that's not a new concept, but that's what I was going through."

And along with success came a new label — that Styx was just another "corporate rock" band, a group that critics accused of being nothing more than the equivalent of musical fast food.

"Ironically," said Shaw, "we got labeled this corporate thing, and I think it was all because of this one interview our manager did with *The New York Times*. He talked about the marketing of Styx as being like McDonald's hamburgers. I still don't know where he got that from. It was something that he just said flippantly, and that label stuck to us. We never had a corporate sponsor and still haven't. We've been self-conscious about that. Me, personally, if somebody wants to sponsor our tour and help us out with getting the whole thing started and doing that sort of thing, fine."

For their next album, *Cornerstone* (A&M 3711), Styx decided it was time for a change. Their original recording studio, Paradise Studios in Chicago, was falling apart, and at DeYoung's suggestion, the group moved to nearby Pumpkin Studios. "I think Dennis was on some levels disappointed in retrospect with his contribution to *Pieces Of Eight*," said Young, "because the two biggest songs to emerge from that record were 'Blue Collar Man' and 'Renegade.' So I think Dennis felt that what he needed to do was sort of refocus himself on what his plans were. On *Cornerstone*, Dennis went for a softer sound, where the vocals he felt were natural-sounding and less processed. Some people viewed that as a departure from what we had done in the past — in some levels, I did — and we definitely had some discussions about it."

While at Pumpkin Studios, Dennis began work on a song called "Babe," a love letter to his wife Suzanne. Because the grand piano in Pumpkin Studios was out of tune, DeYoung recorded the demo on a Fender Rhodes piano.

"There was something about the way I sang 'Babe' the first way. It was very sad in my mind. So I just winged that whole demo on the Fender Rhodes on that four-hour demo session. 'Babe' was a straight ballad, and I didn't think the band would ever feel comfortable with a straight ballad, because of all the testosterone that's necessary to play guitar in a rock band. 'Babe' was originally meant to be played on a grand piano, but my point is, dumb stupid luck. Luck counts for an awful lot more than planning things out."

DeYoung got the rest of the band to add a Styxified bridge to the demo and added the finished song to the *Cornerstone* album. "I had never rehearsed Babe," said Chuck Panozzo. "I never heard the song before we recorded it. We did one take on it, one take."

"Babe" heated up the charts during the winter of 1980, eventually hitting #1. After 16 years of Trade Winds and TW4, strug-

gling at Wooden Nickel and endless touring and performing and recording and rehearsing, Styx was now the #1 act in the country.

"We sold millions of albums before that," said Shaw, "but 'Babe' introduced us to a new audience, the ones that don't necessarily buy your albums — they like hearing it on the radio. But through all that, the rock fans came to see the show. 'Babe' was a double-edged sword, and we knew it as soon as we heard it. We knew, 'Well, this is going to change things.' But we also knew the guy in the band wrote a song that's going to be a hit. You can't tell him it can't be on the record because it's a hit. But it forever changed the way a lot of people look at Styx. But at the same time, it brought in a bunch of new people. It was not a bad thing. It's probably the biggest song the band ever did, at least in America."

And the fans agreed. In 1980, Styx was voted the most popular band in the country, according to a Gallup poll. They were nominated for a Grammy; they won a People's Choice award. And in 1981, Styx released a new masterpiece, a concept album called *Paradise Theatre* (A&M 3719), a disc that would eventually become the band's fourth consecutive multiplatinum album.

"It's a wonderful concept on Dennis' part," said Young, "to make the parallel between this incredible movie palace that was built on the West Side of Chicago at the height of the Roaring '20s, only to have the Great Depression happen a year later. The building was originally built to stand forever, but because of the Depression it fell on hard times and ultimately it became a parking lot. There's an escapist thread that runs through our music. Even to this day, people's lives are difficult enough on a daily basis, with their job and everything else that people in the modern world have to deal with. I used to view what I did as a really frivolous occupation that had really no value intrinsically onto itself, but in the last three or four years, I've realized that people need to be surrounded by joyful, wonderful things and by beautiful things. People have to remove themselves from the reality and the heartache and the sadness that we all face as human beings."

"*Paradise Theatre* was written in 1980, right after the end of the '70s," said DeYoung. "From Nixon through Carter, from the oil embargo to the fiasco in Iran, interest rate 19 percent, other countries saying 'America, you suck,' and we thought we sucked. And I was sick of it. And I thought the old theater thing was a metaphor for what had happened to America and our confidence. *Paradise Theatre* was a statement on what I perceived needed to happen in the '80s for us to right ourselves. When I saw the whole thing developing between Carter and Reagan, I thought to myself, Reagan may be full of shit, but he says the right things. He says, 'You know what, we are the greatest country in the world, and we're fucked up, but we're still the greatest. And we stand on the side of right more often than we stand on the side of wrong.' And so *Paradise Theatre* was a comment on the situation that I saw in America in 1980 and how I felt it's time for us to right ourselves on this thing. We are still good people. We let everybody into this country. We're still a melting pot, and we



Styx circa *Pieces Of Eight* in 1978.

still have the right idea."

One of tracks from *Paradise Theatre*, a Top 10 hit called "Too Much Time On My Hands," was written and recorded just before the album was ready to be pressed. "I had not written very much for that record," said Shaw, "and it's the last day of pre-production before we go into the studio. I was living in Michigan then, and I had a two-hour drive to get to the rehearsal place. And I'm going, 'I don't have a rock song on this record.' And about 10 blocks before I got to this place where we were rehearsing, I got it in my head — the opening riff. I walked right into the studio, and I said, 'Chuck, play this.' And I sang him the bass line. I was calling out chords. 'Now change to D here, same thing but in D.' And it was an audible — we were calling audibles, and we worked it out right there. It was in the very last minute that the song made it on the record."

"When I first heard the intro," said Chuck Panozzo, "I'm thinking, 'It would be a great part for a keyboard player, but playing it on a bass wouldn't be as succinct.' But we had played so much that by then, I guess after playing as much as we did, I don't know why I would doubt myself for a second. But we knew at that point that that was a pretty cool song, and it came together very quickly."

And people who purchased the vinyl copies of *Paradise Theatre* or the first pressings of Styx's newest top 10 hit, "The Best Of Times," got an added bonus — as an anti-counterfeiting experiment, A&M added laser etchings directly on the vinyl, so that graphic artwork could be seen in reflected light, essentially a vinyl watermark. "I saw a serigraph of the *Paradise Theatre* in an art gallery and I bought it and showed it to the art department of A&M, and they came up with the album cover. Jeff Ayeroff was a fan of the band's, and he's gone on to bigger and greater things. He was head of the art department at A&M at the time. He loved when I showed him the *Paradise Theatre* picture. He just loved it. We were the biggest thing on A&M Records at that time, so you get the nice packaging at that time. Split Enz also got that laser treatment for their album. I really liked their music as well."

"The lasering came from A&M," said Chuck Panozzo, "and they really made a most beautiful package that I think is just to me, to this day, is so gorgeous. Even when

we got our gold and platinum records for *Paradise Theatre*, they actually have those designs lasered onto the discs that we have."

Another song on *Paradise Theatre*, a Young composition called "Snowblind," also received some AOR radio airplay — but it was also targeted by some religious groups as both a pro-drug song and as a "play it backwards and you'll hear Satan's message" record.

"There was a right-wing group," said Young, "that started listening to music backwards. And they had chosen the song 'Snowblind' as something that had a backwards satanic message on it. The whole concept is ludicrous — anyone that says, 'I tried so hard to make it so,' anybody that's ever said that, said some combination of the words, or even 'make it so' — that's where 'Satan' comes from. So every time Jean-Luc Picard says, 'Make it so, Mr. LaForge,' then he's actually saying 'Satan' backwards. See — that Vulcan with those pointed ears — he's a devil, I tell you! The devil!"

By 1982, Styx was hard at work on their new album, a concept album unlike any they had ever done before. Instead of songs wrapped around a common theme, this time the songs would be threaded together as a rock opera — rock singer Robert Kilroy (DeYoung) framed for murder by the music-hating censorship leader Dr. Righteous (Young) who, with the help of his henchmen (the Panozzos) throw the singer in jail. A music fan, Jonathan Chance (Shaw), illegally broadcasts a snippet of Kilroy's music over the national TV. Kilroy sees the clip and is inspired to escape, using the body of one of the buddah-faced prison guard androids as a disguise.

The album, *Kilroy Was Here*, was envisioned by DeYoung as a statement by Styx on both censorship and the invasion of a society of robotic technocracy. "We had just toured Japan," said DeYoung, "and I came back to American and I saw a PBS special on the factories in Japan, where all the lights were off — because machines don't need lights. And it struck me about technology. Technology is a dangerous thing. With every advancement comes incredible threats to mankind. And I believe it. Ten years ago, I didn't even have cable. And the news wasn't 24 hours a day. I think that's why people are

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# Country Junction

Nearly 30 years into his own ride, Ray Benson has just put out what might be his best album. Benson is the founding figurehead of *Asleep At The Wheel*, the band that's almost solely responsible for the resurgence of western swing, the country-jazz-Big Band style popularized by fiddling legend Bob Wills And His Texas Playboys.

Benson's thing ain't just western swing — one of the Wheel's six Grammys was for a Count Basie arrangement — but he's the man to see if you want to *Ride With Bob*. That's the name of the band's second Wills tribute CD, just released, with smokin' guest vocals from an impressive array of performers including Dixie Chicks, Reba McEntire, Merle Haggard, Lyle Lovett, Dwight Yoakam, and even Squirrel Nut Zippers.

Benson called from his headquarters in Austin, where he's lived since *Asleep At The Wheel* left West Virginia in the early '70s.

*After the success of the earlier Wills album, was it a no-brainer that you'd do another one?*

As a matter of fact, it was not. In my mind, since I detest the sequel culture so much, I had said, "That's it, I've closed the book on Bob Wills. Let's see what else we're going to do." And it just wouldn't let go. But then I thought, "Well, of course we can follow it up. We haven't done half of the tunes nor covered all of the styles that Bob did in that first album."

## 10 Questions For...

# Ray Benson

by Bill DeYoung

*You've said that you wanted the Wheel to be known as more than just the heir apparent to the Texas Playboys. Isn't that kind of how people know you now, as the western swing band?*

It's not a resignation to a fact, really, just the recognition of it. Sometimes it takes a while to figure out what it is you're meant to do. By going through all the stuff that we went through, I think we came to a point where we said, "This is something we really do well, and the public likes us doing." I think the history of *Asleep At The Wheel* is inconsequential to the present.

*With the new album, did singers approach you and volunteer?*

The ones that hadn't been on the first album said, "Hey, when you do another one of those, let me know." And because Nashville won't let people do this kind of stuff, they sort of count on us to do it.

Ray Benson (center) and *Asleep At The Wheel*.



*How do you line up the artist with the song?*

First of all, it has to be somebody who can do what we want to do. Second, you usually have to know 'em. In the case of the people I didn't know, we just admire their work and say, "This fits in with what we're doing." Essentially, when I'd call up the people I'd say, "I want you to do this. Do you have any particular song in mind, or shall I send you some tapes and give you some choices?" Some of the people knew exactly what they wanted to do. Lee Ann Womack said, "No, I'd like to do 'Heart-To-Heart Talk.'"

*Squirrel Nut Zippers were an interesting choice. How did they fall into your orbit?*

Well, I'd never met 'em, didn't know who the hell they were. I saw 'em on MTV and I said, "Wow, this is cool. I like these guys." They were in Austin at a gig, and I sent a note to them. They called the next day and said, "Yeah."

The bass player was a fan of our band from when he was a teenager in North Carolina. The rest of the band had heard of *Asleep At The Wheel* but really didn't know who we were. They chose "Maiden's Prayer." I had only heard it as a fiddle tune and Stu (Cole), the bass player, said, "No, there's an arrangement on this album I've got that's a Big Band horn thing." It was one of those previously unreleased things. I went and found it on an album.

*Where do you keep your Grammys?*

On a shelf behind me in my office. But you have to look for 'em. I have more junk in my office. It's piled high with 30 years of stuff.

*So will you continue to write and record your own stuff, non-swing and non-Wills songs?*

We know what *Asleep At The Wheel* is. What *Asleep At The Wheel* does on any particular record is a moment in time. And

that's, I think, with any group. But that's like lightning in a bottle. What we do on the road, 200 days a year, is *Asleep At The Wheel*: It involves western swing, boogie-woogie, country & western... and whatever the hell else I want to do that day.

*You recently put out a reunion album with the original founding members. How did that come about?*

I felt like the time was such that I needed to do that. We're all getting a little older and may not ever do that again. I had the opportunity to do a live album, was what it was, and instead of makin' some money on the thing I went and said, "Let me do this...." I just dragged in a bunch of people.

*Yes, but was it fun?*

Oh, it was a gas. It was just great, man. I'm so happy we did it. Not only did I pull in five original members of the band, I got The McGuire Sisters and all this weird lineup. The McGuire Sisters are the last of the girl groups that were so big in the '30s, '40s and '50s. The Andrews Sisters, The McGuire Sisters, The Lennon Sisters, that was my favorite stuff when I was a little kid. My whole deal is to go out and have a good time and rope enough people in to do things that are really unique. So other people will say, "Man, that's really cool."

*Why?*

A friend of mine's dad told me this when we were teenagers. He turned me on to these cool old jazz records, Lester Young and that kind of stuff. He said, "Ray, there are people like you and me and other guys, in every generation, and I call 'em the five-percenters: Five percent of the people who buy music care about a certain guitar solo, who care about a certain record, who hear more than the other people hear." See, you have to make music for a lot of reasons. That's the kind of guy I am. When one of those really unique CDs come out of reissued or even new stuff, I'm gonna get it and listen and hear that cool solo, whether it's rock, jazz, country or whatever. That's my perspective. I

## NEWS & NOTES

**The Corncob:** My apologies to Paul Kennerly who I stated was Emmylou Harris' late ex-husband in a music review contained in our last Country Junction section. I have been assured that Kennerly is very much alive and well (my brain however...)... Neil McCoy has parted ways with his label of nine years, Atlantic Records. Negotiations with other labels are currently underway... Dueling Tamn tomes: Look for books in 2000 on Tammy Wynette by her widowed husband George Richey and her daughter Jackie Daly. Richey's book, *You And Me*, details Wynette's health problems and addictions, while Daly's book, *My Mother's Story*, promises to be quite critical of Richey... Family musical group The Wilkinsons walked away as the big winners at the Canadian Country Music Awards. The father-son-daughter act accepted honors for Single Of The Year ("26 Cents"), Album Of The Year (*Nothing But Love*), Song Of The Year ("26 Cents"), Group Or Duo Of The Year and Wrangler Rising Star Of The Year... Vince Gill's duet with Barbra Streisand, "If You Ever Leave Me," is the lead-off single from Streisand's new album *Love Like Ours...* Reba McEntire launched *The Singer's Diary* Tour on Sept. 29. The show presents McEntire singing and acting in a dramatic production of her life and musical career... Finally, oft-oft engaged but never married Tanya Tucker has set Oct. 10 as her latest wedding date. Was this woman the inspiration for *Runaway Bride*?

**New Release Dates:** Sept. 28: Clint Black — *D'lectrified* (RCA). Jon Randall — *Willin'* (Eminent). Oct. 1: Buck Owens & His Buckaroos — *Christmas Shopping* (Sundazed). Oct. 5: Paul Brandt — *Shall I Play For You: A Paul Brandt Christmas* (Warner Brothers); *The Kendalls — 16 Greatest Hits* (Varese); *Lace* — self-titled debut (Warner Brothers); *Redmon & Vale* — self-titled debut (Dream Works); comedian Tim Wilson — *Gettin' My Mind Right* (Capitol). Oct. 12: Lynn Anderson — *The Chart Anthology* (Renaissance); Jeff Foxworthy — *Greatest Bits* (Warner Brothers); Martina McBride — *White Christmas* reissue with two new tracks (RCA). Oct. 19: Freddy Fender — *Live At Gilley's* (Atlantic); Buddy Miller — *Cruel Moon* (Hightone); Anne Murray — *What A Wonderful World* (EMD); Keith Urban — self-titled debut (Capitol). Oct. 26: Gary Allan — *Smoke Rings In The Dark* (MCA); Bellamy Brothers — *Lonely Planet* (Blue Hat); Alan Jackson — *Under The Influence* (Arista); Dolly Parton — *Grass Is Blue* (Sugar Hill); Leann Rimes — self-titled (Curb); Bryan White — *Dreaming Of Christmas* EP (Mercury).

**TV News:** Alan Jackson is the CMT November Showcase Artist. CMT will air different episodes of Jackson's four-part interview on Nov. 5, 12, 19, and 26, with repeats on the days that follow... Over at TNN, *The Life And Times Of Ricky Skaggs* premieres on Oct. 19... Garth Brooks will perform Oct. 30 on VH-1 at the GQ Men Of The Year Awards... Mary Chapin Carpenter is contributing music to the upcoming PBS documentary *Climbing Against The Odds*, which deals with a group of surviving breast cancer victims.

— Jim Bagley

also know there's a wider audience that you gotta get to if you just want to survive in this fuckin' business.

# On the Racks



**DIXIE CHICKS**  
Fly  
Sony/Monument (NK69678)

Country artists typically release albums in far more rapid succession than most other genres, a practice that seems almost counterproductive in the case of Dixie Chicks. The trio's 1998 album *Wide Open Spaces* has sold six million copies and counting, and with that iron still white-hot they throw another in the fire with their new album *Fly*. The new set may not make people forget its predecessor, but it should give it some healthy competition on the charts.

In the Chicks' favor is that while an effervescent sass that never runs short is their hallmark, the attitude is matched by solid chops. Martie Seidels fiddle expertly sets the neo-Celtic hook of the grabby lead track "Ready To Run," while her sister Emily Robison styles on strings ranging from Dobro and guitar to the banjo that decorates the pretty ballad "Cowboy Take Me Away."

The group's success is gratifying not only because it has injected some much-needed personality into the country

charts, but also because it has done so with a style truer to the genre than the lightly shaded pop currently in vogue. Sheen and substance are balanced, so while lead singer Natalie Maines issues spitfire proclamations early and often, she is not so dependent on shtick that she lets it cloud the traditional "Don't Waste Your Heart." The effort is solid across the board, proof for those who were not convinced the first time around that the group is no fluke.

— Thomas Kintner

**CLINT BLACK**  
*D'lectrified*  
RCA (07863 67823-2)

Up until now, all of Clint Black's studio albums have been made up of songs he had a hand in writing (that even includes his excellent Christmas release from 1995, *Looking For Christmas*). *D'lectrified* finds Black expanding his musical horizons with four cover songs, a truckload of musical influences on backup, and a couple of *Unplugged*-inspired remakes of his own hits.

The cover tunes open the album on a low note. The Marshall Tucker Band's "Bob Away My Blues" is slicker — more Big Band — than the original. Waylon Jennings' "Are You Sure Hank Done It This Way" now refers to the author instead of Hank Williams and includes a guest rap from Jennings near the end. It tries oh so hard to be hip but instead comes across as leisure-suit cool. Completely inexplicable is Black's inclusion of "The Galaxy Song" from Monty Python's *Meaning Of Life* — with harmonies by Eric Idle. Its twinkle toes—light show tune melody and perky vocals should prove a big turnoff to his hard-core country audience.

Much, much better are Black's new compositions that follow. "When I Said I Do" is a poignant vow of commitment with surprisingly strong harmonizing by his Hollywood temptress wife, Lisa Hartman. In contrast, Black's acoustic ballads "Where Your Love Won't Go" and "Love She Can't Do Without" deal with unsuccessful relationships but are just as moving. Wonderfully woven in between these touching odes are the jerky grooves of "Hand In The Fire," as well as "Been There," an infectious up-tempo duet with Steve Wariner that'll have your fingers snapping for hours.

The two remakes that conclude the album register a hit and a miss. "Burn One Down" offers an overly peppy melody reminiscent of the theme from *The Golden Girls* that contradicts its depressing yet defiant subject matter. "No Time To Kill," meanwhile, works nicely with its new jazzy setting. Still, Black is a good enough songwriter that he needn't fill out an album with remakes of his old material.

*D'lectrified* is Black's most frustrating album to date. Enclosed is some of his strongest material ever. Unfortunately, it is surrounded by some of his weakest recordings — none of which are original. Write on Clint (and leave the remakes to Leann Rimes).

— Jim Bagley

**SUZY BOGGUSS**  
Suzy Bogguss  
Platinum (9358)

As country music goes, Suzy Bogguss' tunes are pretty much the polar opposite of Shania Twain—style brassiness. Her latest effort, which Bogguss produced with husband and songwriting partner Doug Crider, features unobtrusive countrified arrangements with the singer's melodious voice being the record's primary focal point. Though the record goes heavy on the ballads, the effect is never tiresome thanks to the absence of slickness. These ballads include the romantic sentiments of "Love Is Blind," a duet with T. Graham Brown whose rough-hewn vocals both contrast and blend beautifully with Bogguss' clear, soothing tones as well as the simply gorgeous "Look What Love Has Done To Me," an understated wonder with a tasteful string section and giddy lyrics ("My heart is dancing through each day, my soul is running free").

If there's any criticism to be made here it's that Bogguss doesn't seem to offer a convincing emotional connection with the record's more somber material, be it the otherwise plucky acoustic number "Hammer And Nail" ("A storm called love made a wreck of me/I'm tossed and turned, I'm in the dark/All my dreams lie torn apart") or the expression of crushing loneliness in the wake of romantic loss in "It's A Perfect Day (For A Little Rain)," this record's best number. But all in all, *Suzy Bogguss* is another fine effort from one of country's best voices.

— Tierney Smith

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**CALL BACKS:** On the last day of the auction, sometimes a bidder may choose to "go to war" with other bidders over a particular record(s). If you wish to engage in such a "bidding war," you must notify me before closing time of the auction. Tell me which record(s) you wish to "battle over." You must be available for a CALLBACK between 7 and 9 PM Pacific Standard Time on closing day. I will then contact you to give the opportunity to "duke it out" over the records you want most either until you are "declared the winner" or until you are "knocked out of the ring." If you cannot be reached, the bidding will continue without you. With the exception of CALLBACKS (as defined above), I will not disclose the winning bids until 24 hours after the close of the auction. I will not disclose the identities of any bidders or winners. No exceptions.

**PAYMENT:** Winners will receive an invoice listing records won, plus postage and insurance charges. You will be given the opportunity to purchase a printout of the winning bids for all items in the auction for an additional \$2.00. First class or air mail postage charges will be added to all winnings. U.S. residents may pay by VISA, Mastercard, money order, personal or bank check. You may also send cash at your own risk via registered mail. All others outside the U.S.A. must pay in U.S. DOLLARS by VISA or Mastercard, International Money Order, check drawn on U.S. bank (with proper routing numbers only) or by U.S. currency sent via registered mail (at your own risk). You must pay for the records you've won within 30 days. Exceptions may be made for orders over \$5,000 at my sole discretion. If you need more than 30 days to pay for your winnings, please pay for them with your credit card.

**NO BUYERS' PREMIUM!**

**Rare 1950's R & B Vocal Group 45's**

1. The Ambers - "Never Let You Go/I'll Make A Bet" Ebb 142 M White label DJ Nice up tempo NY sound. MB \$25
2. The Antwinnets - "Johnny/Kill It" RCA Victor 7398 M- Super girl group! Scarce! MB \$30



3. The Bel-Larks - "A Million And One Dreams/Satisfied" Ransom 5001 M- Great Syracuse NY group! MB \$250
4. The Bell Notes - "Friendly Star/Real Wild Child" Madison 141 M- MB \$10
5. Richard Berry & The Pharaohs - "Take The Key/No Kissing And A Huggin'" Flip 318 M- Gorgeous white label promo! MB \$50
6. Richard Berry & The Pharaohs - "Rock Rock Rock/Sweet Sugar You" Flip 327 M MB \$30
7. Richard Berry & The Pharaohs - "Have Love Will Travel/No Room" Flip 349 VG++ MB \$10
8. The Blendairs - "My Love Is Just For You/Repetition" Tin Pan Alley 252 VG++/M- MB \$100
9. Bobby and The Counts - "Tra-La-La/Too Young" Marlee 104 Mint Nice NY sound. MB \$100
10. The Buccaneers - "Dear Ruth/Fine Brown Frame" Southern 101 Nice VG+ Red wax ultra-rare group classic! Plays M- MB \$2000
11. The Cadillacacs - "Sympathy/No Chance" Joz 773 M- MB \$100
12. The Cadillacacs - "Speedoo/Let Me Explain" Joz 785 M- Near perfect copy of all-time classic! MB \$35
13. The Cadillacacs - "You Are/Zoom" Joz 792 M- Rare brown wax! MB \$100
14. The Cadillacacs - "Betty My Love/Woe Is Me" Joz 798 M- #0L MB \$35
15. The Cadillacacs - "Shock-A-Do/Rudolph The Red-Nosed Reindeer" Joz 807 Nice VG+ MB \$20
16. The Original Cadillacacs - "I'll Never Let You Go/Wayward Wanderer" Jodie 915 Mint MB \$10

17. The Cadillacacs - "What You Bet/You Are To Blame" Smash 1712 M- MB \$10
18. John Littleton & The Capitanos - "Now Darling/Po' Mary" Duke 179 M- Promo MB \$25



19. The Cardinals - "Love I Beg Of You/Oh For Just A Chance To Love You" Recordings Inc., no # VG Unreleased 7 inch 45 RPM acetate from Baltimore, Maryland recording studio before their Atlantic sessions. Great ballads! Minimal instruments, crude and beautiful! Belongs on CD compilation. MB \$100
20. The Cardinals - "Under A Blanket Of Blue/Please Baby" Atlantic 1025 M- Classic! MB \$175
21. The Cardinals - "Off Shore/Choo Choo" Atlantic 1090 Mint Great! MB \$35
22. The Cardinals - "One Love/Near You" Atlantic 1126 M- MB \$25
23. The Carians - "She's Gone/Snooty Friends" Indigo 136 Mint Great male version of Chantels' classic! MB \$50
24. The Chateaus - "Satisfied/Brown Eyes" Warner Bros 5023 M- MB \$40
25. The Chateaus - "The Masquerade Is Over/I Didn't Care" Warner Bros 5043 Mint White label DJ. MB \$50
26. The Chimes - "Thinks On My Pillow/Zindy Lou" Specialty 555 M- Thick first press. MB \$30



27. The Cordials - "Eternal Love/The International Twist" Reveille 106 Mint Fabulous classic masterpiece! MB \$400
28. The Corvells - "Take My Love/Daisy" ABC-Paramount 10324 VG++ White label promo. Vinyl! Great! MB \$200
29. The Counts - "Darling Dear/I Need You Always" Dot 1188 VG SOL Plays nice. A bargain! MB \$10
30. The Counts - "Let Me Go Lover/Wallin' Little Mama" Dot 1235 M- MB \$75
31. The Counts - "To Our Love/Heartbreaker" Dot 1275 Nice VG+ A bargain! MB \$25
32. The Crests - "Pretty Little Angel/I Thank The Moon" Coed 501 M- First one on Coed, fabulous! MB \$100
33. The Crests - "16 Candles/Beside You" Coed 506 Mint Coronation Music Publishers. True first press! MB \$25
34. The Crests - "16 Candles/Beside You" Coed 506 M- January Music Publishers. MB \$15
35. The Crests - "Six Nights A Week/I Do" Coed 509 M- MB \$15
36. The Crests - "Flower Of Love/Molly Mae" Coed 511 M- White label promo! Faded XOL. MB \$25
37. The Crests - "The Angels Listened In/I Thank The Moon" Coed 515 M- MB \$15
38. The Crests - "A Year Ago Tonight/Paper Crown" Coed 521 M- MB \$15
39. The Crests - "Step By Step/Gee But I'd Give The World" Coed 525 Mint MB \$20
40. The Crests - "Trouble In Paradise/Always You" Coed 531 Mint MB \$20
41. The Crests - "If My Heart Could Write A Letter/Journey Of Love" Coed 535 M- White label promo. MB \$20
42. The Crests - "Isn't It Amazing/Molly Mae" Coed 537 M- MB \$15
43. The Crests - "I Remember In The Still Of The Night/Good Golly Miss Molly" Coed 543 Mint White label promo! Same A-side label on both sides in error! XOL MB \$20
44. The Del-Alres - "Arlene/I'm Your Baby" Coral 62419 Mint Rare stock copy! Sticker on label of B-side! MB \$100
45. Delta Rhythm Boys - "It's All In Your Mind/Sentimental Journey" Atlantic 1023 M- With Ruth Brown—scarce! MB \$50

46. The Derbys - "Night After Night/Just Leave Me Alone" Mercury 71437 M-VG++ Nice NY sound! XOL MB \$50
47. The Dials - "At The Start Of A New Romance/These Foolish Things" Philips 40040 M-VG++ MB \$50
48. Donnie And The Dreamers - "Ruby My Love/Carole" Decca 31312 Mint Pink label promo! Date on label. MB \$50
49. The Dreams - "Under The Willow/I'm Losing My Mind" Savoy 1140 Mint Masterpiece! MB \$250
50. The El Dorados - "There In The Night/Blm Bam Boom" Vee Jay 211 VG++ White label promo, WOL on B-side. MB \$50
51. The Fantasys - "Why? Oh Why?/No One But You" Guyden 2029 M- Great NY sound! MB \$40
52. Ferris & The Wheels - "Moments Like This/He Was A Fortune Teller" United Artists 458 Mint White label promo! MB \$100
53. Five Dots - "The Other Night/Each Night" Dot 1204 M- Very scarce! Sticker stain on label. MB \$150
54. The Five Echoes - "Lonely Mood/Baby Come Back To Me" Sabre 102 Nice VG+ Red vinyl! MB \$500
55. The Five Echoes - "Foot's Prayer/Taste Freeze" Vee Jay 156 VG+ Super rare! MB \$500
56. The Five Jades - "Without Your Love/Rock And Roll Molly" Duke 188 M- MB \$30



57. The Five Keys - "How Long/Mistakes" Aladdin 3131 VG+ Tough one! Plays M-! NOL, slight label wear. MB \$700
58. The Five Stars - "Atom Bomb Baby/You Sweet Little Thing" Kernel 002 VG++ First label before Dot! MB \$25
59. The Five Wings - "Johnny Has Gone/Johnny's Still Singing" King 4778 M- Tough one! Promo bio. MB \$200
60. The 4 Deuces - "W-P-L-J/Here Lies My Love" Music City 790 Mint Perfect copy of classic! MB \$125



61. The Flamingos - "I'm Yours/Ko Ko Mo" Parrot 812 Nice VG+ Plays M- MB \$150
62. The Flamingos - "I'll Be Home/Need Your Love" Checker 830 VG+ MB \$20
63. The Flamingos - "The Vow/Shilly Dilly" Checker 846 M- MB \$25
64. The Flamingos - "Would I Be Crying/Just For A Kick" Checker 853 VG++ MB \$35
65. The Flamingos - "Lover Come Back To Me/Your Little Guy" Checker 1084 Mint MB \$15
66. The Flamingos - "The Ladder Of Love/Let's Make Up" Decca 30335 M- MB \$20
67. The Flamingos - "Where Mary Go/The Rock And Roll March" Decca 30687 Mint MB \$15
68. The Flamingos - "Kiss-A-Me/Ever Since I Met Lucy" Decca 30880 M-VG++ MB \$15
69. The Flamingos - "But Not For Me/I Shed A Tear At Your Wedding" End 1040 Mint MB \$25
70. The Flamingos - "Yours/Love Walked In" End 1055 VG++ Bargain! B-side has small pit which thumps lightly when played. Name stamped on B-side of label. MB \$5
71. The Flamingos - "I Was Such A Fool/Heavenly Angel" End 1062 M- MB \$15
72. The Flamingos - "Your Other Love/Lovers Gotta Cry" End 1081 Mint MB \$20
73. The Flamingos - "For All We Know/Near You" End 1116 Mint White label promo! XOL MB \$20
74. The Flamingos - "Flame Of Love/I Know Better" End 1121 Mint MB \$20
75. The Four Buddies - "Delores/Look Out" Club 51 105 M- Chicago classic! XOL on B-side. MB \$350

76. David Gates - "What's This I Hear/You'll Be My Baby" Mala 413 M- With group. Fabulous ballad with great rockabilly flip! MB \$200
77. The Goldentones - "The Meaning Of Love/Run Pretty Baby" Jay-Dee 806 Mint XOL MB \$100
78. Sammy Hagan & The Viscont - "Don't Cry/Wild Bird" Capitol 3818 Mint MB \$30
79. Hi-Tones - "Lovers Quarrel/Just For You" Fonsca 201 M- Nice! MB \$75
80. The Hurricanes - "Raining In My Heart/Tell Me Baby" King 4898 M MB \$150
81. The Jewels - "A Fool In Paradise/Oh Yes I Know" R & B 45 M- Slight center hole damage. MB \$150



82. Bobby Hall And The Kings - "Fire In My Heart/You Never Knew" Harlem 2322 Nice VG+ Classic! Plays Mint! MB \$300
83. Jimmie Lewis & Volumes - "I Saw A Cottage In My Dreams/In My Heart" Ivy 104 VG++ White label promo! XOL on B-side. MB \$50
84. The Love Notes - "Our Songs Of Love/Nancy My Love" Wilshire 200 M- MB \$20
85. Frankie Lyman - "Why Do Fools Fall In Love/Please Be Mine" Gee 1002 M- Classic! Near perfect copy! MB \$25
86. Jimmie Mack And The Watts - "I Believe I Love You/True Lover Girl" Elgin 1028 VG+ Faded WOL MB \$50
87. The Maroons - "Someday I'll Be The One/Don't Leave Me Baby Don't" Queen 24012 M- Nice! Slight sticker stain on B-side. MB \$30
88. The Mint Juleps - "Bells Of Love/Vip-A-Dip" Herald 481 M- First press with 45 RPM on both sides of label! MB \$100
89. The Montereys - "A Crowded Room/You Said That You Loved Me" Major 1009 Mint MB \$75



90. The Moonglows - "I Was Wrong/Ooh Rocking Daddy" Chance 1156 VG- Bargain! Plays VG+! Black and white label with WOL and label wear. MB \$20
91. The Moonglows - "Sincerely/Tempting" Chess 1581 M- Tough to find clean! MB \$50
92. Moonglows - "Most Of All/She's Gone" Chess 1589 VG++/VG Bargain! MB \$10
93. The Moonglows - "Foolish Me/Slow Down" Chess 1598 M- White label DJ, one-side only! TOL MB \$50
94. Moonglows - "In My Diary/Lover Love Me" Chess 1611 Mint Perfect copy! MB \$75
95. Moonglows - "We Go Together/Chickie Um Bah" Chess 1619 VG++ MB \$30
96. The Moonglows - "When I'm With You/See Saw" Chess 1629 Mint Perfect copy! MB \$35
97. The Moonglows - "Over And Over Again/I Knew From The Start" Chess 1646 M- MB \$35
98. The Moonglows - "I'm Afraid The Masquerade Is Over/Don't Say Goodbye" Chess 1651 VG A bargain! MB \$5
99. The Nutmegs - "Story Untold/Make Me Lose My Mind" Herald 452 M- Nice copy of classic! MB \$200
100. The Nutmegs - "Whispering Sorrows/Betty Lou" Herald 466 M- MB \$35
101. The Nutmegs - "Key To The Kingdom/Gift O' Gabbin Woman" Herald 475 M- White label promo. Small label tears. MB \$35
102. The Nutmegs - "A Love So True/Comin' Home" Herald 492 Mint White label promo! MB \$40
103. The Nutmegs - "My Story/My Sweet Dream" Herald 538 VG++ NOL MB \$20
104. The Orioles - "Bad Little Girl/Dem Days" Jubilee 5115 M- Tough one! MB \$300
105. The Orioles - "Crying In The Chapel/Don't You Think I Ought To Know" Jubilee 5122 M- MB \$50
106. The Orioles - "In The Mission Of St. Augustine/Write And Tell Me Why" Jubilee 5127 M- MB \$40

# John Tefteller's World's Rarest Records

Address: P. O. Box 1727, Grants Pass, OR 97528

Phone: (541) 476-1326 • FAX: (541) 476-3523

Website: www.tefteller.com

This auction closes November 1st at 7:00 p.m. PST



See #145



See #160

- 107. The Orioles – “Robe Of Calvary/There's No One But You” *Jubilee 5134 M- MB \$40*
- 108. The Orioles – “In The Chapel In The Moonlight/Thank The Lord!” *Jubilee 5154 M- MB \$40*
- 109. The Orioles – “Please Sing My Blues Tonight/Moody Over You” *Jubilee 5221 Mint MB \$50*
- 110. The Orioles – “Angel/Don't Go To Strangers” *Jubilee 5231 Mint #OL MB \$40*
- 111. Gladys Patrick – “Somebody Please/Love Is A Wailing Thing” *MGM 55015 Mint Promol With The Charioteers. MB \$50*

- 145. Tender Tones – “Just For A Little While/I Love You So” *Ducky 713 M- Super rare! Super great promol MB \$800*
- 146. Little Tom And His Valentines – “School Girl/Letter From My Darling” *Mr. Big 222 M- Nice NY jump! MB \$50*
- 147. Tony & The Holidays – “There Goes My Heart Again/My Love Is Real” *ABC-Paramount 10295 M- Tough one! Great! XOL on B-side. MB \$300*
- 148. The Trophies – “Desire/Doggone It” *Challenge 9133 Mint Great! MB \$75*
- 149. The Universals – “Again/Teenage Love” *Mark 7004 M- MB \$35*
- 150. The Vocaleers – “Be True/Oh! Where” *Red Robin 113 M- The tough one! MB \$350*
- 151. The Vocaleers – “Is It A Dream/Hurry Home” *Red Robin 114 Mint MB \$200*
- 152. The Vocaleers – “Angel Face/Lovin' Baby” *Red Robin 132 VG++ MB \$100*
- 153. The Vocaleers – “Have You Ever Loved Someone/Need Your Love So Bad” *Paradise 113 Nice VG+ Plays M- MB \$25*
- 154. The Vocaleers – “A Golden Tear/The Cootie Snap” *Twistime 11 M- 29 cents price sticker on B-side MB \$20*

- 171. The Dominoes – “When The Swallows Come Back To Capistrano/That's What” *Federal 12059 Nice VG+ White label promo! #OL! Plays M- MB \$50*
- 172. Billy Ward And His Domino – “These Foolish Things Remind Me Of You/Don't Leave Me This Way” *Federal 12129 M- Silver top label! MB \$50*
- 173. The El Dorados – “I Begon To Realize/It'll Be Forever Loving You” *Vee Jay 165 M- MB \$35*
- 174. The El Dorados – “There In The Night/Bim Bam Boom” *Vee Jay 211 M- MB \$35*
- 175. The Empires – “Whispering Heart/Linda” *Whirlin Disc 104 M- Classic! Tough to find on 78! MB \$100*
- 176. The Five Keys – “I Cried For You/Serve Another Round” *Aladdin 3158 M- MB \$100*

- 195. Little Joe & Thrillers – “Peanuts/Lilly Lou” *Okeh 7088 M- MB \$25*
- 196. The Love Notes – “United/Tonight” *Holiday 2605 M- Tough to find on 78! MB \$75*
- 197. The Magnificents – “Up On The Mountain/Why Did She Go” *Vee Jay 183 M- All-time classic hit! MB \$35*
- 198. Kenny Martin – “I'm Sorry/Num Yum” *Federal 12330 Nice VG+ Tough to find 1959 78 RPM release! MB \$30*
- 199. The Meadow Larks – “Love Only You/Real Pretty Mama” *RPM 399 Mint MB \$100*
- 200. The Midnighters – “Work With Me Annie/Until I Die” *Federal 12169 Mint Classic hit. Hard to find clean! MB \$35*
- 201. The Moroccos – “Pardon My Tears/Chicken” *United 188 Mint Nice! MB \$75*
- 202. The Paupers – “Blue Sunday Morning/Prettiest Gal In Town” *Melford 258 M- No 45 pressed! Tough to find clean! MB \$100*
- 203. The Penguins – “A Christmas Prayer/Jingle Jangle” *Mercury 70762 M- MB \$35*
- 204. The Penguins – “Pledge Of Love/I Knew I'd Fall In Love” *Atlantic 1132 M- MB \$35*
- 205. The Austin Powell Quintet – “All This Can't Be True/Some Other Spring” *Decca 48206 Nice VG+ White label promo! Plays mint! MB \$75*
- 206. The Pretenders – “Possessive Love/I've Got To Have You Baby” *Rama 198 VG++ MB \$25*
- 207. The Rays – “Tippity Top/Moo-Goo-Gai-Pan” *Chess 1613 Mint MB \$30*
- 208. Rhythm Aces – “I Wonder Why/Get Lost” *Vee Jay 124 M- MB \$75*
- 209. The Robins – “Riot In Cell Block #9/Wrap It Up” *Spark 103 VG++ Classic! MB \$50*
- 210. Van Walls And The Rockets – “Open The Door/Big Leg Mama” *Atlantic 988 M-/VG+ B-side has scratch which does not affect play but doesn't look pretty. A bargain! MB \$20*
- 211. The Royals – “Every Beat Of My Heart/All Night Long” *Federal 12064 VG++ Cloudy press! MB \$75*
- 212. The Royals – “Someone Like You/That's It” *Federal 12160 VG++ Nice white label promo! MB \$50*
- 213. The Serenaders – “Ain't Going To Cry No More/M-A-Y-B-E-L-L” *Swing Time 347 M- Rare and great! MB \$250*
- 214. The Skylarks – “The Glory Of Love/You And I” *Decca 48241 Nice VG+ White label promo! Plays M- MB \$75*



- 112. The Rainbows – “Mary Lee/Evening” *Rea Robin 134 VG++ NY classic. MB \$300*
- 113. The Rendezvous – “It Breaks My Heart/Take A Break” *Rust 5041 Mint XOL MB \$75*
- 114. The Robins – “Oh Why/All Night Baby” *RCA Victor 5271 Mint Perfect copy! MB \$200*
- 115. The Robins – “Framed/Loop De Loop Mambo” *Spark 107 M- Small TOL on B-side MB \$100*
- 116. The Robins – “If Teardrops Were Kisses/Whadaya Want?” *Spark 110 Nice VG+ NOL on B-side MB \$30*
- 117. The Royal Jacks – “Who What Where When And Why/Night After Night” *Studio 9903 M- White label DJ—nice one! MB \$75*
- 118. The Schoolboys – “Angel Of Love/The Slide” *Juanita 103 VG++ XOL MB \$40*
- 119. Buddy Sheppard And The Holidays – “Now It's All Over/That Background Sound” *Sabina 510 Mint White label promo. Slight label stain. MB \$100*
- 120. The Sheridons – “Unchained Melody/This Is My Last Letter” *Up-beat no # VG++ Jamaican Doo Wop! MB \$50*
- 121. The Sinceres – “Please Don't Cheat On Me/If You Should Leave Me” *Richie 545 VG++ Distributed by Roulette! MB \$35*
- 122. Spaniels – “Goodnite Sweetheart Goodnite/You Don't Move Me” *Vee Jay 107 M- Near-perfect copy of all-time classic! MB \$150*
- 123. The Spaniels – “Let's Make Up/Play It Cool” *Vee Jay 116 M- Red plastic! MB \$500*
- 124. The Spaniels – “Do-Wah/Don'cha Go” *Vee Jay 131 M- MB \$100*
- 125. The Spaniels – “You Painted Pictures/Hey Sister Lizzie” *Vee Jay 154 M- MB \$75*
- 126. The Spaniels – “Painted Picture/Hey Sister Lizzie” *Vee Jay 154 VG++ Odd press title! MB \$50*
- 127. The Spaniels – “False Love/Do You Really?” *Vee Jay 178 M- MB \$75*
- 128. The Spaniels – “Dear Heart/Why Won't You Dance” *Vee Jay 189 VG++ Neat white label promo! #OL MB \$100*
- 129. The Spaniels – “You Gave Me Peace Of Mind/Please Don't Tease” *Vee Jay 229 M- White label promo! MB \$50*
- 130. The Spaniels – “Everyone's Laughing/IOU” *Vee Jay 246 Mint MB \$50*
- 131. The Spaniels – “I Need Your Kisses/You're Gonna Cry” *Vee Jay 257 M- White label promo. MB \$50*
- 132. The Spaniels – “I Lost You/Crazee Babee” *Vee Jay 264 VG++ MB \$35*
- 133. The Spaniels – “Tina/Great Goomie Moo” *Vee Jay 278 VG++ White label promo. Noisy press! XOL MB \$25*
- 134. The Spaniels – “Here Is Why I Love You/Stormy Weather” *Vee Jay 290 VG++ White label promo! XOL MB \$35*
- 135. The Spaniels – “100 Years From Today/These Three Words” *Vee Jay 328 M- MB \$40*
- 136. The Spaniels – “The Bells Ring Out/People Will Say We're In Love” *Vee Jay 342 Mint Tough one! MB \$125*
- 137. The Spaniels – “I Know/Bus Fare Home” *Vee Jay 350 M- Promol XOL MB \$35*
- 138. Pookie Hudson And The Spa – “I Love You For Sentimental Reasons/Meek Man” *Neptune 124 Mint DJ! MB \$20*
- 139. The Starfires – “Love Is Here To Stay/Tomorrow” *Decca 30916 Mint Promo—Nice! #OL MB \$75*
- 140. The Starlettes – “Please Ring My Phone/Jungle Love” *Checker 895 M- Fabulous girl group! White label promo, label separation. MB \$35*
- 141. The Sunsets – “Lydia/Only You Only Me” *Petal 1040 M- Promo. Nice one! MB \$75*
- 142. The Swallows – “Where Do I Go From Here/Please Baby Please” *King 4579 Mint Perfect copy of classic! MB \$350*
- 143. The Tangiers – “Tabarin/Won't Be Around” *Decca 29603 M- Promol! Nice! MB \$125*
- 144. The Tangiers – “Remember Me/Oh Baby!” *Decca 29971 Mint Promol #OL MB \$100*



- 155. La Cille Watkins With The Volumes – “So Disappointed With Love/You Left Me Lonely” *Jaguar 3006 M- Tough! Great! MB \$250*
- 156. The Whirlwinds – “Heartbeat/At The Party” *Phillips 40139 Mint White label promo. Great one! MB \$200*
- 157. Donald Woods – “Death Of An Angel/Man From Utopia” *Flip 306 M- MB \$30*
- 158. The Young Lions – “Little Girl/It Would Be” *Dot 16172 M- Nice jump doo wop! MB \$50*

## Rare 1950's R & B Vocal Group 78's

- 159. The Charmers – “The Beating Of My Heart/Why Does It Have To Be Me?” *Central 1002 M- Classic! MB \$200*
- 160. The Charmers – “I Was Wrong/The Mambo” *Timely 1009 M- Gorgeous white label promo on thin vinyl! Super! MB \$400*
- 161. The Charms – “Heaven Only Knows/Loving Baby” *Rockin' 516 M- Classic first label! MB \$200*
- 162. The Charms – “Please Believe In Me/Bye Bye Baby” *Deluxe 6034 M- Nice one! MB \$75*
- 163. The Charms – “My Baby Dearest Darling/Come To Me Baby” *Deluxe 6056 Mint MB \$35*
- 164. The Checkers – “Night's Curtains/Let Me Come Back” *King 4581 M- The best one! MB \$200*
- 165. The Checkers – “My Prayer Tonight/Love Wasn't There” *King 4596 M- MB \$100*



- 166. The Checkers – “Ghost Of My Baby/I Wanna Know” *King 4626 M- Beautiful white label promo! Classic! MB \$150*
- 167. The Checkers – “House With No Windows/Don't Stop Dan” *King 4710 M- MB \$50*
- 168. The Clovers – “Wishing For Your Love/All About You” *Atlantic 2673/2675 VG+ Authentic Atlantic acetate! MB \$50*
- 169. The Dells – “Oh What A Nite/Jo-Jo” *Vee Jay 204 M- All-time classic! MB \$50*
- 170. The Dominoes – “Sixty-Minute Man/I Can't Escape From You” *Federal 12022 Mint Silver top label! All-time classic! MB \$50*



- 177. The Five Keys – “Can't Keep From Crying/Come Go My Bail Louise” *Aladdin 3167 VG++ Super scarce white label promo! MB \$200*
- 178. The Five Keys – “Story Of Love/Serve Another Round” *Aladdin 3312 Mint Store stock new! MB \$100*
- 179. The Five Keys – “Out Of Sight Out Of Mind/That's Right” *Capitol 3502 M- MB \$25*
- 180. The Five Keys – “Four Walls/It's A Groove” *Capitol 3710 M- MB \$25*
- 181. Five Scalders – “Willow Blues/Girl Friend” *Drummond 3001 M- The hard one! MB \$300*
- 182. The 5 Willows – “My Dear Dearest Darling/Rock Little Francis” *Allen 1000 M- Classic! MB \$75*
- 183. The 5 Willows – “Lay Your Head On My Shoulder/Baby Come A Little Closer” *Herald 433 M- MB \$50*
- 184. The 5 Willows – “Look Me In The Eyes/So Help Me” *Herald 442 VG+ White label vinyl promo, slight heat damage on edge. A bargain! MB \$20*
- 185. The Flairs – “I Had A Love/She Wants To Rock” *Flair 1012 M- MB \$75*
- 186. The Flairs – “My Darling My Sweet/She Loves To Dance” *Flair 1067 M- MB \$50*
- 187. Cornel Gunter And The Flairs – “In Self Defense/She Loves To Rock” *ABC-Paramount 9698 VG++ Tough to find on 78! MB \$25*
- 188. The Flames – “Strange Land Blues/Cryin' For My Baby” *Spin 101 Mint “California's a strange land...” MB \$100*



- 189. The Flames – “Together/Baby Pretty Baby” *7-11 2107 Mint Rare and great find! MB \$500*
- 190. The Flamingos – “Golden Teardrops/Carried Away” *Chance 1145 VG Moderate juke wear! Bargain! MB \$15*



- 191. The Flamingos – “I Really Don't Want To Know/Get With It” *Parrot 811 VG++ The impossible one on 45! MB \$350*
- 192. Flamingos – “When/That's My Baby” *Checker 815 M- MB \$25*
- 193. The Heartbeats – “Everybody's Somebody's Fool/I Want To Know” *Rama 231 M- MB \$35*
- 194. James Quintet – “Pleasing You/Bewildered” *Coral 65002 M- No 45 on this one! MB \$100*



- 215. The Solitaires – “Blue Valentine/Wonder Why” *Old Town 1000 Mint Classic! #OL on B-side. MB \$250*
- 216. The Solitaires – “The Wedding/Don't Fall In Love” *Old Town 1014 Mint Classic! MB \$50*
- 217. Spaniels – “Goodnite Sweetheart Goodnite/You Don't Move Me” *Vee Jay 107 M- Near perfect copy of all-time classic! MB \$40*
- 218. The Spaniels – “Let's Make Up/Play It Cool” *Vee Jay 116 VG++/M- MB \$35*
- 219. The Spaniels – “Painted Picture/Hey Sister Lizzie” *Vee Jay 154 M- MB \$35*
- 220. The Spaniels – “Here Is Why I Love You/Stormy Weather” *Vee Jay 290 M- Pressing bubble towards last ten seconds thumps lightly. A bargain! MB \$20*
- 221. The Strangers – “Hoping You'll Understand/Just Don't Care” *King 4728 M- MB \$75*
- 222. The Strangers – “Drop Down To My Place/Get It One More Time” *King 4745 VG++ MB \$40*
- 223. The Strangers – “Dreams Come True/How Long Must I Wait” *King 4766 Mint Nice! MB \$100*



Check out my web site: [www.tefteller.com](http://www.tefteller.com)



See #240

# John Tefteller's World's Rarest Records

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See #373

This auction closes November 1st at 7:00 p.m. PST

- 224. The Swallows - "Wishing For You/Since You've Been Away" King 4466 M- White label promo, cloudy pressing. MB \$200
- 225. The Swallows - "Eternally/It Ain't The Meat" King 4501 M- Classic! MB \$75
- 226. The Swallows - "Beside You/You Left Me" King 4525 VG++ MB \$50
- 227. The Swallows - "Nobody's Lovin' Me/Bicycle Tillie" King 4632 M- MB \$75
- 228. The Swallows - "Trust Me/Pleading Blues" King 4656 M- MB \$75
- 229. The Swallows - "I'll Be Waiting/It Feels So Good" King 4676 M- MB \$50
- 230. The Turbans - "All Of My Love/It Was A Nite Like This" Herald 486 M- MB \$35



- 231. Willows - "Church Bells Are Ringing/Baby Tell Me" Melba 102 M- Original first press with "Are Ringing." MB \$100
- 232. Willows - "Church Bells May Ring/Baby Tell Me" Melba 102 Mint MB \$50
- 233. The Willows - "This Is The End/Don't Pull, Don't Push, Don't Shove" Club 1014 VG++ Scarce on 78! MB \$50

## Rare 1950's Blues/R & B 45's

- 234. Rockin Bradley - "Lookout/I Have News For You" Fire 1007 Mint Tough Little Richard copy DJ! Slight label damage! MB \$100
- 235. Louis Brooks And His Hi-Toppers - "Gonna Stop Foolin' Myself/Don't You Know" Excello 2119 M- White label promo! MB \$30
- 236. Little Caesar - "Long Time Baby/Going Down To The River" Recorded In Hollywood 234 M- Nice early one. Scarce on 45! MB \$125
- 237. Little Caesar - "Goodbye Baby/If I Could See My Baby" Recorded In Hollywood 235 VG Plays great! MB \$25
- 238. Little Caesar - "Can't Stand It All Alone/Big Eyes" Big Town 106 Mint MB \$25
- 239. Little Caesar - "Wonder Why I'm Leaving/What Kind Of Fool Is He" Big Town 110 Mint MB \$25
- 240. Ray Charles - "Misery In My Heart/The Snow Is Falling" Swing Time 326 VG++ Extremely rare early 45! One of the World's Rarest Records! MB \$500
- 241. Ray Charles - "Jumpin' In The Mornin'/The Sun's Gonna Shine Again" Atlantic 984 Nice VG+ Early one on Atlantic! 29c stamp on B-side of label. MB \$50
- 242. Ray Charles - "Heartbreaker/Feelin' Sad" Atlantic 1008 VG++ MB \$25
- 243. Ray Charles - "I've Got A Woman/Come Back" Atlantic 1050 Mint Classic! MB \$40
- 244. Clifton Chenier - "Boppin' The Rock/Ay-tete Fee" Specialty 552 VG++ MB \$25
- 245. Clifton Chenier - "Where Can My Baby Be?/The Big Wheel" Argo 5262 VG++ Guitar classic! 39c stamp on B-side of label. MB \$35
- 246. Clifton Chenier - "Bajou Drive/My Soul" Checker 939 M- White label promo, small label tears. MB \$25
- 247. Pee Wee Crayton - "You Know Yeah/I Need Your Love" Imperial 777 VG++ #OL, TOL MB \$25
- 248. Pee Wee Crayton - "My Idea About You/I Got News For You" Imperial 5338 M- Hard one on Imperial! MB \$50
- 249. Pee Wee Crayton - "Yours Truly/Be Faithful" Imperial 5353 Mint With group! XOL MB \$35
- 250. Pee Wee Crayton - "The Telephone Is Ringing/A Frosty Night" Vee Jay 214 Mint DJ! XOL MB \$25
- 251. Arthur Big Boy Crudup - "That's All Right/ Crudups After Hours" RCA Victor 50-0000 VG++ Orange wax! First RCA 45! This is where Elvis got it! Great copy! MB \$250
- 252. Arthur Big Boy Crudup - "Katie May/Boy Friend Blues" RCA Victor 50-0001 Mint Orange wax, second RCA 45! MB \$200
- 253. Arthur Big Boy Crudup - "Oo Wee Darling/Mean Old Santa Fe" RCA Victor 50-0092 M- Orange wax! MB \$200
- 254. Arthur Crudup - "I'm Gonna Dig Myself A Hole/ Too Much Competition" RCA Victor 50-0141 VG++ MB \$150
- 255. Big Boy Crudup - "The War Is Over/My Wife And Woman" RCA Victor 5563 VG++ MB \$100
- 256. Larry Davis - "Texas Flood/I Tried" Duke 192 Mint Promo. Guitar classic! MB \$25
- 257. Fats Domino - "Cheatin'/Nobody Loves Me" Imperial 5220 Mint Red wax! Perfect 10! MB \$300



- 258. Fats Domino - "Going To The River/Mardi Gras In New Orleans" Imperial 5231 VG++ Red wax! Hard one to find in red wax. Slight storage warp doesn't affect play. MB \$300
- 259. Fats Domino - "Please Don't Leave Me/The Girl I Love" Imperial 5240 M- TOL MB \$40
- 260. Fats Domino - "Ain't It A Shame/La-La" Imperial 5348 Mint Perfect copy on crown label! Classic! MB \$25
- 261. Little Willie Foster - "Crying The Blues/Little Girl" Cobra 5011 Nice VG+ Chicago classic! XOL, TOL. A bargain! MB \$25



- 262. Johnnie Fuller - "First Stage Of The Blues/No More-No More" Irma 110 M- Fabulous black rocker! Could be sold as rockabilly or blues! MB \$200
- 263. Johnny Fuller - "Don't Slam The Door/Restless" Imperial 5395 VG++ MB \$20
- 264. Johnny Fuller - "All Night Long/You Got Me Whistling" Checker 899 M- DJ tiny TOL! MB \$20
- 265. Johnny Fuller - "Roughest Place In Town/Comin' Round The Corner" Hollywood 1063 M- Great blues guitar! MB \$75
- 266. Lowell Fulson - "Everyday I Have The Blues/Rocking After Midnight" Swing Time 196 Mint Early 45! Super rare! B-side rocks! MB \$300
- 267. Lowell Fulson - "I've Been Mistreated/Juke Box Shuffle" Parrot 787 M- Also found much easier on Swing Time. This is the rare Parrot press! MB \$250
- 268. Lowell Fulson - "Don't Leave Me Baby/Chuck With The Boys" Aladdin 3217 VG++/M- #OL on B-side. MB \$75
- 269. Lowell Fulson - "Blues Never Fail/You've Gotta Reap" Aladdin 3233 M- Good guitar! #OL MB \$75
- 270. Lowell Fulson - "Guitar Shuffle/Everyday I Have The Blues" Hollywood 1029 VG++ MB \$40
- 271. Gene & Eunice - "The Vow/Strange World" Aladdin 3374 Mint #OL on B-side. MB \$30
- 272. Griffin Brothers - "Fare Thee Well Pretty Baby/Griffs Mambo" Dot 1152 VG++ Early maroon Dot! MB \$75
- 273. Big Boy Groves - "I Gotta New Car/Midnight Special" Spark 114 M- Great jump! MB \$50
- 274. Slim Harpo - "Wondering And Worryin'/Strange Love" Excello 2138 Mint Swamp Blues classic! MB \$35
- 275. Slim Harpo - "Buzz Me Babe/Late Last Night" Excello 2171 Nice VG+ TOL MB \$20
- 276. Slim Harpo - "Don't Start Cryin' Now/Rainin' In My Heart" Excello 2194 M- #OL MB \$25
- 277. Slim Harpo - "I Need Money/Little Queen Bee" Excello 2246 Mint MB \$25
- 278. Slim Harpo - "Baby Scratch My Back/I'm Gonna Miss You" Excello 2273 M- Blues classic! Super copy! MB \$20
- 279. Slim Harpo - "Shake Your Hips/Midnight Blues" Excello 2278 Mint MB \$20
- 280. Junior Wells & Earl Hooke - "Galloping Horses A Lazy Mule/Blues In D Natural" Chief 7016 M- Chicago classic! MB \$35
- 281. Earl Hooker - "Dynamite/Trying To Make A Living" Checker 947 M- MB \$30
- 282. Earl Hooker - "Wild Moments/Chicken" CJ 643 M- MB \$25
- 283. Earl Hooker - "Apache War Dance/This Little Voice" Age 29101 Mint MB \$25
- 284. John Lee Hooker - "Gotta Boogie/Down Child" Modern 923 M- Hooker classic! NOL MB \$125
- 285. John Lee Hooker - "The Road Is So Rough/I'm So Worried Baby" Vee Jay 233 M- MB \$40
- 286. John Lee Hooker - "Boom Boom/Drug Store Woman" Vee Jay 438 Mint Hooker classic! MB \$25



- 287. John Lee Hooker - "Frisco Blues/Take A Look At Yourself" Vee Jay 493 Mint White label DJ! XOL MB \$20
- 288. John Lee Hooker - "Birmingham Blues/I'm Leaving" Vee Jay 538 M- MB \$20
- 289. John Lee Hooker - "Your Baby Ain't Sweet Like Mine/Big Legs Tight Skirt" Vee Jay 670 VG++ MB \$15
- 290. John Lee Hooker - "Flowers On The Hour/It Serves Me Right" Vee Jay 708 M- White label promo! MB \$25
- 291. Camille Howard - "When I Grow Too Old To Dream/Sometimes I'm Happy" Gotham 7261 Mint Red plastic! MB \$50
- 292. Camille Howard - "You're Lower Than A Mole/Losing Your Mind" Federal 12147 M- MB \$200
- 293. Camille Howard - "Old Baldy Boogie/Song Of India Boogie" Specialty 433 M- Early Specialty 45! MB \$35
- 294. Lee Jackson - "Fishin' In My Pond/I'll Just Keep Walkin'" Cobra 5007 VG++ Chicago classic! XOL of B-side. MB \$100
- 295. Shakey Jake - "Roll Your Money Maker/Call Me If You Need Me" Vivid 100 M- Guitar classic! Slight storage warp does not affect play! Promo sticker on B-side of label. MB \$25



- 296. Elmore James - "Dust My Blues/I Was A Fool" Flair 1074 Mint Perfect copy of all-time classic! MB \$300
- 297. Elmore James - "Coming Home/The 12 Year Old Boy" Vee Jay 249 Nice VG White label promo! Plays VG++ MB \$20
- 298. Elmore James - "It Hurts Me Too/Elmore's Contribution To Jazz" Vee Jay 259 M- Classic! MB \$60
- 299. Elmore James - "Knocking At Your Door/Calling All Blues" Chief 7020 VG++ MB \$50
- 300. Elmore James - "Stranger Blues/Anna Lee" Fire 1503 Mint Perfect! MB \$35
- 301. Elmore James - "Bleeding Heart/Mean Mistreatin' Mama" Enjoy 2020 M- MB \$20
- 302. Etta James - "The Wallflower/Hold Me, Squeeze Me" Modern 947 Mint Classic! MB \$50
- 303. Etta James - "Hey! Henry/Be Mine" Modern 957 M- MB \$40
- 304. Etta James - "That's All/W-O-M-A-N" Modern 972 M- TOL MB \$20
- 305. Etta Miss Peaches James - "Tough Lover/Fools We Mortals Be" Modern 998 VG++ Classic rocker! MB \$30
- 306. Rock Heart Johnson - "Black Spider/Midnight Rambler" RCA Victor 5136 Mint Nice Harp Blues! MB \$200
- 307. B. B. King - "You Didn't Want Me/You Know I Love You" RPM 363 VG+ MB \$25
- 308. B. B. King - "Boogie Woogie Woman/Story From My Heart And Soul" RPM 374 VG++ Slight heat damage, small TOL. A bargain! MB \$15



- 309. B. B. King - "Highway Bound/Please Love Me" RPM 386 M- Small label defect on B-side. MB \$50
- 310. B. B. King - "Please Hurry Home/Neighborhood Affair" RPM 391 VG++ MB \$35
- 311. B. B. King - "Why Did You Leave Me/Blind Love" RPM 395 M- Tiny TOL MB \$35
- 312. B. B. King - "Please Help Me/Praying To The Lord" RPM 403 VG++ MB \$35
- 313. B. B. King - "The Woman I Love/Love You Baby" RPM 408 VG++ 9c stamped on label. MB \$35
- 314. B. B. King - "You Upset Me Baby/Whole Lotta Love" RPM 416 VG++ MB \$35
- 315. B. B. King - "Lonely And Blue/Jump With You Baby" RPM 425 M- MB \$40
- 316. B. B. King - "What Can I Do/Ten Long Years" RPM 437 VG++ MB \$35
- 317. B. B. King - "I'm Cracking Up Over You/Ruby Lee" RPM 450 VG+ Looks mint but plays distorted. A bargain! MB \$5
- 318. B. B. King - "Crying Won't Help You/Can't We Talk It Over" RPM 451 VG++ MB \$35
- 319. B. B. King - "Let's Do The Boogie/Did You Ever Love A Woman" RPM 457 M- MB \$35
- 320. B. B. King - "Dark Is The Night Part One/Part Two" RPM 459 VG++ MB \$35
- 321. B. B. King - "Blm Bam/On My Word Of Honor" RPM 479 M- MB \$35
- 322. B. B. King - "Bad Luck/Sweet Little Angel" RPM 468 Nice VG+ MB \$15
- 323. B. B. King - "Early In The Morning/You Don't Know" RPM 486 M- MB \$30
- 324. B. B. King - "I Want To Get Married/Troubles Troubles Troubles" RPM 492 M- MB \$30
- 325. B. B. King - "Oult My Baby/Be Careful With A Fool" RPM 494 M- MB \$30
- 326. B. B. King - "I Need You So Bad/I Wonder" RPM 498 VG++ A bargain! Plays noisy. MB \$5
- 327. B. B. King - "The Key To My Kingdom/My Heart Belongs To Only You" RPM 501 Mint MB \$30
- 328. J. B. Lenore - "Mamma Talk To Your Daughter/Man Watch Your Woman" Parrot 809 Mint Perfect copy of classic! MB \$100
- 329. J. B. Lenore - "Mama Your Daughter Is Going To Miss Me/What Have I Done" Parrot 814 VG++ XOL MB \$100
- 330. J. B. Lenore - "Fine Girls/I Lost My Baby" Parrot 821 M- MB \$150
- 331. J. B. Lenore - "How Much More/The Mountain" JOB 1008 Nice VG+ Plays great! Nice affordable copy! MB \$50



- 332. J. B. Lenore - "Let Me Die With The One I Love/If I Give My Love To You" Checker 844 VG++ Neat looking white and black label promo. Small WOL. MB \$40
- 333. J. B. Lenore - "What About Your Daughter?/5 Years" Checker 874 M- MB \$40
- 334. J. B. Lenore - "Oh Baby/Do What I Say" Vee Jay 352 Mint Neat red and white label promo! XOL MB \$35
- 335. Richard Lewis - "Hey Little Girl/Richard's Bounce" Aladdin 3238 VG++ New Orleans classic! MB \$25
- 336. Smiley Lewis - "Caldonia's Party/Oh Baby" Imperial 5241 M- The rare one! MB \$200
- 337. Smiley Lewis - "Blue Monday/Down The Road" Imperial 5268 VG+ Original before Fats Domino! Nice affordable copy! MB \$30
- 338. Smiley Lewis - "The Rocks/I Love You For Sentimental Reasons" Imperial 5279 M- MB \$100
- 339. Smiley Lewis - "Jailbird/Farewell" Imperial 5325 M- MB \$50
- 340. Smiley Lewis - "Real Gone Lover/Nobody Knows" Imperial 5349 M- White label promo. WOL MB \$50



- 341. Smiley Lewis - "I Hear You Knocking/Bumpy Bump" Imperial 5356 VG++ White label promo. Script label! #OL MB \$75

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This auction closes November 1st at 7:00 p.m. PST

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See #483

- 342. Smiley Lewis – "One Night/Ain't Gonna Do It" Imperial 5380 VG++ This is where Elvis heard it! MB \$90
- 343. Professor Longhair – "No Buts - No Maybes/Cry Pretty Baby" Ebb 101 VG++/M- New Orleans classic! MB \$75
- 344. Professor Longhair – "Look What You're Doin' To Me/Misery" Ebb 106 M- MB \$75
- 345. Professor Longhair – "Cuttin' Out/If I Only Knew" Ron 326 M- White label promo. MB \$35
- 346. Professor Longhair – "Go To The Mardi Gras/Everyday Everynight" Ron 329 nice VG+ Pink and black label! MB \$20
- 347. Willie Mabon – "The Seventh Son/Lucinda" Chess 1608 VG++ Chicago classic! Later covered by Johnny Rivers. MB \$35
- 348. Scotty Mann – "The Mystery Man/Just A Little Bit Of Loving" Peacock 1665 Nice VG+ 60 Minute Man take-off! WOL MB \$30
- 349. Marvin And Johnny – "Sugar/Kiss Me" Modern 941 VG++ MB \$30
- 350. Marvin And Johnny – "Little Honey/Honey Girl" Modern 946 Mint MB \$35
- 351. Marvin & Johnny – "Smack Smack/You're In My Heart" Aladdin 3408 M- MB \$35
- 352. Marvin & Johnny – "Ding Dong Baby/Mama Mamo" Specialty 554 M- MB \$25
- 353. Marvin & Johnny – "I'm Tired Of Being Alone/Hot Biscuits And Gravy" Felsted 554 Mint White label promo. MB \$15
- 354. Rollee McGill – "There Goes That Train/You Left Me Here To Cry" Mercury 70582 VG Plays nice! A bargain! MB \$5
- 355. Rollee McGill – "Rhythm Rockin' Blues/In My Neighborhood" Mercury 70652 M- Label fade. MB \$30
- 356. Rollee McGill – "Come On In/A Moment Of Love" Mercury 70914 Mint MB \$30
- 357. Rollee McGill – "Go On Little Girl/Ain't Going Steady Anymore" Junior 396 M- MB \$30
- 358. Amos Milburn – "Greyhound/Kiss Me Again" Aladdin 3150 M- Nice early one! MB \$100
- 359. Amos Milburn – "Rock Rock Rock/Boo Hoo" Aladdin 3159 VG++ MB \$75
- 360. Amos Milburn – "Let Me Go Home Whiskey/Three Times A Fool" Aladdin 3164 M- MB \$50
- 361. Amos Milburn – "One Scotch One Bourbon One Beer/What Can I Do?" Aladdin 3197 M- MB \$50
- 362. Amos Milburn – "Good Good Whiskey/Let's Have A Party" Aladdin 3218 M- MB \$50
- 363. Amos Milburn – "Vicious Vicious Vodka/! Done Done It" Aladdin 3253 VG++ MB \$35
- 364. Amos Milburn – "House Party/! Guess I'll Go" Aladdin 3306 Mint MB \$30
- 365. Amos Milburn – "Chicken Shack/Juice Juice Juice" Aladdin 3332 VG+ Plays Mint! Uneven edge! MB \$25
- 366. Little Milton – "Let's Boogie Baby/Love At First Sight" Meteor 5040 Mint MB \$350
- 367. Little Milton – "I'm Tryin'/Strange Dreams" Bobbin 112 VG+ MB \$15
- 368. Little Milton – "Saving My Love For You/Lonely No More" Checker 977 M- White label promo. With group! MB \$20
- 369. Little Milton – "So Mean To Me/I Need Somebody" Checker 994 Mint MB \$20
- 370. Little Milton – "Someone To Love/Satisfied" Checker 1012 M- MB \$20
- 371. Little Milton – "She Put A Spell On Me/Never Too Old" Checker 1048 M- MB \$20
- 372. Johnny Moore's Three Blazers – "Cut Off The Fat Shuffle Shuck" RCA Victor 50-0031 Mint Orange wax! Cute novelty blues! MB \$150
- 373. Mr. T 99 Jimmie Nelson – "Fine Little Honey Dripper/Baby Child" RPM 329 M- Extremely rare! One of two known copies! Tiny TOL MB \$500
- 374. Eddie Sugarman Penigar – "Easy Baby/Lost And Blue" RCA Victor 50-0020 M- Orange wax! MB \$100
- 375. King Perry – "Big Fat Mama/Walt Now" Excelsior 4 VG Very early 45! Plays great! MB \$50
- 376. Plano Red – "Layin' The Boogie/Baby What's Wrong" RCA Victor 50-0130 M- MB \$50
- 377. Plano Red – "I'm Gonna Rock Some More/Everybody's Boogie" RCA 5101 VG+ White label DJ. MB \$20
- 378. Plano Red – "Your Mouth's Got A Hole In It/Decatur Street Boogie" RCA 5337 VG++ MB \$35
- 379. Plano Red – "Right And Ready/Taxi Taxi 6963" RCA 5544 M- MB \$35
- 380. Piano Red – "Six O'Clock Bounce/Goodbye" Groove 0118 M- MB \$20
- 381. Plano Red – "Gordy's Rock/Red's Blues" Groove 0126 M- Gordy should buy this one! MB \$25
- 382. Plano Red – "She Knocks Me Out/Jumpin' With Daddy" Groove 0136 VG++ MB \$20
- 383. Piano Red – "Rockin' With Red/Red's Boogie" Groove 5000 Mint White label promo! MB \$20
- 384. Tampa Red – "When Things Go Wrong With You/Come On If You're Coming" RCA Victor 50-0019 Mint MB \$150
- 385. Tampa Red – "She's Dynamite/Early In The Morning" RCA Victor 50-0123 VG++ MB \$75
- 386. Tampa Red – "Boogie Woogie Woman/I Won't Let Her Do It" RCA 4275 M- MB \$100
- 387. Tampa Red – "She's A Cool Operator/Green And Lucky Blues" RCA 4399 VG++ White label promo. SOL MB \$75
- 388. Tampa Red – "Got A Mind To Leave This Town/I'll Never Let You Go" RCA 5273 Mint MB \$100
- 389. Jimmy Reed – "You Don't Have To Go/Boogie In The Dark" Vee Jay 119 VG- Red plastic! Plays nice! A bargain! MB \$25
- 390. Jimmy Reed – "I'm Gonna Ruin You/Pretty Thing" Vee Jay 132 Mint Good one! Scarce! XOL MB \$50
- 391. Jimmy Reed – "Can't Stand To See You Go/Rockin' With Reed" Vee Jay 186 M- MB \$35
- 392. Jimmy Reed – "Down In Mississippi/Oh John" Vee Jay 616 Mint White label promo. Nice one! MB \$25
- 393. Little Richard – "I Brought It All On Myself/Please Have Mercy On Me" RCA 5025 VG++ Scarce on stock copy. Faint WOL. MB \$300
- 394. Little Richard – "Little Richard's Boogie/Directly From My Heart To You" Peacock 1658 M- The tough one on Peacock! MB \$125
- 395. Little Richard – "Maybe I'm Right/I Love My Baby" Peacock 1673 M- MB \$75
- 396. Little Richard – "Tutti-Frutti/I'm Just A Lonely Guy" Specialty 561 Mint Original first press! Tough to find clean. MB \$40
- 397. The Rocking Brothers – "Play Boy Hop/The Gender" Elko 901 Mint Super scarce Los Angeles blues label! MB \$150
- 398. Rocking Bros – "Blow Torch/Evening Shadows" Imperial 5341 M- Purple plastic! MB \$100
- 399. The Rocking Brothers – "Rock It/Behind The Sun" R & B 1309 M- MB \$50
- 400. Otis Rush – "Groaning The Blues/If You Were Mine" Cobra 5010 M- XOL, TOL MB \$35
- 401. Otis Rush – "Jump Sister Bessie/Love That Woman" Cobra 5015 VG++ Chicago classic! MB \$35
- 402. Otis Rush – "It Takes Time" Cobra 5027 VG++ MB \$25
- 403. Otis Rush – "Double Trouble/Keep On Loving Me Baby" Cobra 5030 VG++ Stevie Ray Vaughn named his band after this one! MB \$25
- 404. Otis Rush – "All Your Love/My Baby's A Good'un" Cobra 5032 Mint MB \$40
- 405. Magic Sam – "All Your Love/Love Me With A Feeling" Cobra 5013 M- MB \$40
- 406. Magic Sam – "21 Days In Jail/Easy Baby" Cobra 5029 VG++ MB \$30
- 407. Magic Sam – "Every Night About This Time/Do The Camel Walk" Chief 7026 M- MB \$35
- 408. Magic Sam – "You Don't Have To Work/Blue Light Boogie" Chief 7033 VG++ MB \$30
- 409. Sidney Simien – "I'm Never Right/Make Me Understand" Carl no # VG++ Ultra funky Swamp Blues. Label is from Jake's Music Shop in Opelousas, Louisiana. MB \$50
- 410. Maurice Simon – "I Don't Know Why/Big Apple Hop" Recorded in Hollywood 404 Mint Tough to find label filler! MB \$50
- 411. Frankie Lee Sims – "Hey Little Girl/Walking With Frankie" Ace 527 M- White label! MB \$40
- 412. Frankie Lee Sims – "My Talk Didn't Do Any Good/I Warned You Baby" Ace 539 M- TOL MB \$30
- 413. Guitar Slim – "The Story Of My Life/A Letter To My Girl Friend" Specialty 490 VG+ Original! A Bargain! MB \$5
- 414. Sunnyland Slim – "Highway 61/It's You Baby" Cobra 5006 VG++ XOL on B-side. MB \$125
- 415. Little Sonny – "I Gotta Find My Baby/Hear My Woman Calling" Duke 186 M- Promo. Great harp blues! TOL on B-side. MB \$50
- 416. Little Sonny – "Love Shock/If I Love You Baby" Excello 2209 Nice VG+ TOL MB \$25
- 417. Lonesome Sundown – "My Home Is A Prison/Lonesome Whistler" Excello 2102 M- MB \$50
- 418. Lonesome Sundown – "I've Got The Blues/Don't Say A Word" Excello 2117 Mint With group! MB \$40
- 419. Lonesome Sundown – "Lonely Lonely Me/I'm A Mojo Man" Excello 2132 M- MB \$40
- 420. Lonesome Sundown – "You Know I Love You/No Use To Worry" Excello 2154 Mint MB \$40
- 421. Lonesome Sundown – "Learn To Treat Me Better/Love Me Now" Excello 2174 Mint MB \$40
- 422. Lonesome Sundown – "It's Easy When You Know How/Gonna Miss You When You're Gone" Excello 2264 M- White label promo. MB \$20
- 423. Sonny And Jaycee – "You Keep Doggin' Me/Mister Froggie" Ember 1034 M- White label promo. Sonny Terry! Small TOL on B-side. MB \$40
- 424. Willie Mae Big Mama Thornton – "Hound Dog/Rock A Bye Baby" Peacock 1612 Mint Scarcer issue on shiny red label! MB \$150
- 425. Joe Turner – "Chains Of Love/After My Laughter Came Tears" Atlantic 939 M- His first Atlantic! 45! MB \$300
- 426. Joe Turner – "Honey Hush/Crawdada Hole" Atlantic 1001 M- The first hit on Atlantic! Tough to find clean! MB \$75
- 427. Joe Turner – "TV Mama/Oke-She-Moke-She-Pop" Atlantic 1016 M- The hot one with Elmore James on guitar! MB \$175
- 428. Joe Turner – "Shake Rattle And Roll/You Know I Love You" Atlantic 1026 M- Near perfect copy of all-time classic! Tough to find clean! MB \$50
- 429. Sonny Boy Williamson – "Red Hot Kisses/Going In Your Direction" Trumpet 216 Mint Warehouse perfect! MB \$150
- 430. Sonny Boy Williamson – "Gettin' Out Of Town/She Brought Life Back To The Dead" Trumpet 215 Mint Warehouse perfect! MB \$150
- 431. Sonny Boy Williamson – "Don't Start Me Talkin'/All My Love In Vah" Checker 824 Mint Chicago classic! MB \$35
- 432. Sonny Boy Williamson – "Let Me Explain/Your Imagination" Checker 834 Mint Neat black and white promo! MB \$75
- 433. Sonny Boy Williamson – "Fattening Frogs For Snakes/I Don't Know" Checker 864 M- Classic! MB \$35
- 434. Sonny Boy Williamson – "Born Blind/Ninety Nine" Checker 883 M- White label promo. Also recorded by The Larks and Eric Clapton! MB \$30
- 435. Sonny Boy Williamson – "Your Funeral & My Trial/Wake Up Baby" Checker 894 M- White label promo! MB \$30
- 436. The Howlin' Wolf – "Smoke Stack Lightning/You Can't Be Beat" Chess 1618 VG++/M- The classic! Tiny label tear on B-side. MB \$50
- 437. Howlin' Wolf – "I'm Leaving You/Change My Way" Chess 1712 M- White label promo. MB \$25
- 438. Howlin' Wolf – "Who's Been Talking?/Tell Me" Chess 1750 M- White label promo. MB \$25
- 439. Howlin' Wolf – "Killing Floor/Louise" Chess 1923 Mint Classic! White label promo. MB \$25
- 440. Johnny Ace – "Mid Night Hours Journey/Trouble And Me" Flair 1015 VG++ His first! MB \$100
- 441. Little Al – "Little Lean Woman/No Jive" Excello 2098 M- Nice rockin' blues! MB \$50
- 442. Max Bailey – "Betty Jane/Lonesome Man Blues" Coral 65065 M- Nice jump! Scarce! MB \$50
- 443. Richard Berry – "Yama Yama Pretty Mama/Angel Of My Life" RPM 465 M- Good rocker! MB \$30
- 444. Bobby Blue Bland – "Lovin' Blues/IOU Blues" Duke 105 M- First one on Duke! Tough! MB \$50
- 445. Bobby Blue Bland – "Is It Real/Someday" Duke 310 VG++ Scarce 1959 78! MB \$30
- 446. Calvin Boze – "Stinkin' From Drinkin'/Look Out For Tomorrow Today" Aladdin 3072 Mint Great title! Great lyrics! How many times have you seen this one? MB \$50
- 447. Calvin Boze – "Beal Street On A Saturday Night/Choo Choo's Bringing My Baby Back" Aladdin 3079 M- The folks in Los Angeles dropped the "e" in Beale! MB \$35
- 448. Big Charley Bradix – "Dollar Diggin' Woman/Boogie Like You Wanna" Colonial 108 Nice VG+ Piano pounder with guitar! MB \$200
- 449. Big Bill Broonzy – "I Love My Whiskey/Water Coast Blues" Mercury 8122 VG++ MB \$25
- 450. Big Bill Broonzy – "Little City Woman/Lonesome" Chess 1546 M- Good rockin' Country Blues! MB \$75
- 451. Piney Brown – "Walk-A-Block-And-Fall/Whispering Blues" King 4636 M- MB \$35
- 452. Roy Brown – "Old Age Boogie Part One/Part Two" King 4637 M- Beautiful white label promo! MB \$35
- 453. Roy Brown – "Caldonia's Wedding Day/A Fool In Love" King 4669 M- LBR \$30
- 454. Roy Brown – "Midnight Lover Man/Letter From Home" King 4684 VG++ White label promo. MB \$30
- 455. Roy Brown – "Bootleggin' Baby/Trouble At Midnight" King 4704 VG++ MB \$20
- 456. Harold Burrage – "You Eat Too Much/One More Dance" Cobra 5004 VG++ Cute lyrics! MB \$25
- 457. Harold Burrage – "Stop For The Red Light/Satisfied" Cobra 5018 VG++ MB \$20
- 458. Ray Charles – "Th' Ego Song/Late In The Evening Blues" Swing Time 228 M- Tough one to find! MB \$35
- 459. Ray Charles – "Guitar Blues/Baby Let Me Hear You Call My Name" Jax 641 M- Also issued on Swing Time. This is the tough one to find! Yes, Ray plays a mean guitar! MB \$100
- 460. Ray Charles – "Mess Around/Funny" Atlantic 999 M- Great one! Used in "Planes, Trains and Automobiles." MB \$35
- 461. Dee Clark – "24 Boy Friends/Seven Nights" Falcon 1005 VG+ Great rocker! Like Little Richard! MB \$20
- 462. Big Tom Collins – "Heart Breaking Woman/Watchin' My Stuff" King 4568 M- AKA Brownie McGhee MB \$50
- 463. Lil Miss Cornshucks – "Cause I Lost My Helping Hand/So Long" Coral 65077 VG++ MB \$35
- 464. Harry Dial – "Diddywadiddy/Prince's Boogie Woogie" Decca 48142 M- MB \$30
- 465. Dukes of Rhythm & Tempo Toppers – "Fool At The Wheel/Ain't That Good News" Peacock 1616 VG++ Little Richard! MB \$100
- 466. Tempo Toppers – "Rice Red Beans And Turnip Greens/Always" Peacock 1628 M- MB \$100
- 467. Big Ed – "Biscuit Baking Mama/Superstition" Checker 790 M- Great rockin' Country Blues by Eddie Burns! MB \$175
- 468. Billy Falr – "Boogie In The Morning/I'll Be True To You" Derby 749 M- Two inch tight hairline crack. A bargain! MB \$10
- 469. H-Bomb Ferguson – "Rock H-Bomb Rock/I Love My Baby" Atlas 1001 Nice VG+ Great jump! MB \$30
- 470. Ernie Fields – "Thursday Evening Blues/E F Boogie" Frisco 107 Mint Very rare! Vocals by Mel Moore! MB \$75
- 471. Eugene Fox – "Sinner's Dream/Stay At Home" Checker 792 M- Great lyrics! MB \$75
- 472. Guitar Gable – "Irene/Guitar Rhumbo" Excello 2094 VG++/M- Swamp Blues classic! MB \$25
- 473. Boyd Gilmore – "Ramblin' On My Mind/Just An Army Boy" Modern 860 VG++ Great Elmore James sound-a-like! MB \$200
- 474. Boyd Gilmore – "All In My Dreams/Take A Little Walk With Me" Modern 872 VG++ Fabulous Elmore copy! MB \$300
- 475. Rosco Gordon – "Weeping Blues/Just Love Me Baby" Flip 227 M- The rare one on Flip with Sun #1 MB \$150
- 476. Stomp Gordon – "Ride Superman Ride/Oh Tell Me Why" Savoy 1504 VG++ Scarce! OL on B-side! MB \$50



## Rare Blues 78's

- 440. Johnny Ace – "Mid Night Hours Journey/Trouble And Me" Flair 1015 VG++ His first! MB \$100
- 441. Little Al – "Little Lean Woman/No Jive" Excello 2098 M- Nice rockin' blues! MB \$50
- 442. Max Bailey – "Betty Jane/Lonesome Man Blues" Coral 65065 M- Nice jump! Scarce! MB \$50

continued



See #520

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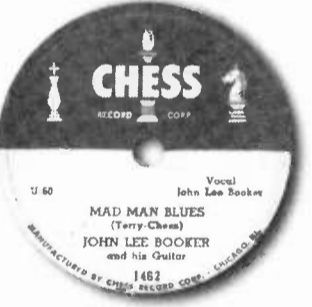
See #524

This auction closes November 1st at 7:00 p.m. PST

- 477. Clarence Green - "Hard Headed Woman/Until The End" Peacock 1557 Nice VG+ One of the rarest Peacocks! MB \$35



- 478. Arthur Gunter - "Baby Lets Play House/Blues After Hours" Excello 2047 VG++ This is where Elvis heard it! MB \$50
- 479. Arthur Gunter - "Honey Babe/No Happy Home" Excello 2058 M- Great! MB \$40
- 480. Arthur Gunter - "Don't Leave Me Now/Crazy Me" Excello 2147 M- MB \$35
- 481. Wilbert Harrison - "This Woman Of Mine/The Letter" Deluxe 6002 M- Rarest one by Harrison! Yes it's his first try at "Kansas City" and sounds just like it! MB \$250
- 482. Wynonie Harris - "Rot-gut/Greyhound" King 4592 M- MB \$30
- 483. Cleo Harves - "Skinny Woman Boogie/Crazy With The Blues" OP 105 Nice VG+ Very rare! Discoloration in shellac doesn't affect play. MB \$200
- 484. Texas Slim - "Devil's Jump/The Numbers" King 4315 M- John Lee Hooker! MB \$75
- 485. Texas Slim - "Wandering Blues/Don't Go Baby" King 4334 VG++ MB \$50
- 486. Texas Slim - "Late Last Night/Don't You Remember Me" King 4366 VG++ MB \$50



- 487. John Lee Booker - "Mad Man Blues/Boogie Now" Chess 1462 M- Very scarce one on Chess! No 45 pressed! MB \$150
- 488. John Lee Booker - "Stuttering Blues/Pouring Down Rain" Deluxe 6032 M- MB \$100
- 489. John Lee Hooker - "Boogie Chillin'/Sally May" Modern 627 M- The original classic! Near impossible to find clean! Small TOL. MB \$250
- 490. John Lee Hooker - "Whistlin' And Moanin' Blues/Weeping Willow Boogie" Modern 688 VG++ No 45 pressed! MB \$75
- 491. John Lee Hooker - "Playin' The Races/Howlin' Wolf" Modern 730 VG++ No 45 pressed! MB \$50
- 492. John Lee Hooker - "Key To The Highway/Bluebird Blues" Modern 886 Mint Classic! MB \$75
- 493. John Lee Hooker - "Ride 'Til I Die/It's Stormin' And Rainin'" Modern 901 M- MB \$75
- 494. John Lee Hooker - "Love Money Can't Buy/Please Take Me Back" Modern 908 VG++ MB \$50
- 495. John Lee Hooker - "Half A Stranger/Shake Holler And Run" Modern 948 M- MB \$50
- 496. John Lee Hooker - "Taxi Driver/You Receive Me" Modern 958 M- MB \$50
- 497. John Lee Hooker - "I'm Ready/Lookin' For A Woman" Modern 978 M- Great rocker! MB \$75
- 498. John Lee Hooker - "I'm So Excited/I See You When You're Weak" Vee Jay 245 M- MB \$35
- 499. John Lee Hooker - "I'm In The Mood/Maudie" Vee Jay 308 M- MB \$35



- 500. Lightnin' Hopkins - "Jail House Blues/T Model Blues" Gold Star 662 VG++/M- MB \$75

- 501. Lightnin' Hopkins - "Lightnin' Boogie/Unkind Blues" Gold Star 664 M- MB \$100
- 502. Lightnin' Hopkins - "Jackstropper Blues/Grievance Blues" Gold Star 673 M- MB \$100
- 503. Lightnin' Hopkins - "Mad Blues/Why" Sittin' In With 660 VG+ A-side grooves discolored! No affect on play. A bargain! MB \$20
- 504. Lightnin' Hopkins - "Lightnin's Boogie/Don't Think 'Cause You're Pretty" Herald 425 VG++ Neat white label promo! MB \$50
- 505. Lightnin' Hopkins - "Remember Me/Please Don't Go Baby" Herald 497 VG++ MB \$30
- 506. Jimmy Chickie Horne & His - "Honeysuckle Rose/Hello Little Girl" Atlas 1007 VG++ Good jump! Pressing stress marks. MB \$25
- 507. Camille Howard - "Excite Me Daddy/I'm So Confused" Federal 12125 M- Tough female jump! MB \$50
- 508. Camille Howard - "You're Lower Than A Mole/Losing Your Mind" Federal 12147 M- MB \$35
- 509. Walter Sandman Howard - "Willow Tree Blues/Cuttin' Out" Derby 762 M- Great jump blues! MB \$50
- 510. Bumps Jackson - "Bumpin' And Thumpin'/Harlem Hop" Holiday 201 M- Scarce Jump instrumental! MB \$30
- 511. Elmore James - "Early In The Morning/Hawaiian Boogie" Flair 1011 M- First one on Flair! MB \$75
- 512. Elmore James - "Standing At The Crossroads/Sunny Land" Flair 1057 VG Looks scuffed but plays M-! A bargain! MB \$10
- 513. Elmore James - "It Hurts Me Too/Elmore's Contribution To Jazz" Vee Jay 259 VG++ MB \$30
- 514. Cousin Joe - "Little Woman Blues/It's Dangerous To Be A Husband" Deluxe 1067 VG++ Good jump! MB \$35
- 515. Curtis Jones - "Wrong Blues/Cool Playing Blues" Parrot 782 VG++ Small TOL. MB \$75
- 516. Eddie Guitar Slim Jones - "Bad Luck Is On Me/ New Arrival" Imperial 5134 VG++ Guitar classic! MB \$75
- 517. B. B. King - "Sweet Little Angel/Bad Luck" RPM 468 M- Gotta throw in a few BB's! MB \$30
- 518. B. B. King - "On My Word Of Honor/Bim Bam" RPM 479 M- MB \$25
- 519. B. B. King - "I Want To Get Married/Troubles Troubles" RPM 492 Mint MB \$30
- 520. Eddie Kirkland - "No Shoes/Time For My Lovin' To Be Done" King 4659 M- White label promo. Monster guitar Blues! Date on label. MB \$200
- 521. Jessie Knight - "Nothing But Money/Nobody Seems To Want Me" Checker 797 M- Joe Turner sound-a-like! MB \$35
- 522. J. B. Lenore - "Let Me Die With The One I Love/If I Give My Love To You" Checker 844 VG++ Chicago classic! MB \$25
- 523. Lazy Lester - "I Told My Little Woman/Tell Me Pretty Baby" Excello 2129 M- Swamp classic! MB \$40
- 524. Papa Lightfoot - "Wine Women Whiskey/Mean Old Train" Imperial 5289 M- One of the best rockin' Blues ever recorded! Pounding guitar and harmonical Will pay \$2,000 for a nice 45 if you've got one! Tiny TOL. Rare vinyl pressing! MB \$400
- 525. Little Willie Littlefield - "Miss KC's Fine/Rock-A-Bye Baby" Federal 12148 M- Answer to his original Kansas City! MB \$50
- 526. Professor Longhair - "Tipitina/In The Night" Atlantic 1020 VG++ New Orleans classic! MB \$50
- 527. Professor Longhair - "Looka No Hair/Baby Let Me Hold Your Hand" Ebb 121 VG+ "Bald Head" redone! MB \$30
- 528. Little Arthur Mathews - "I'm Gonna Whale On You/Someday Baby" Federal 12232 M- Nice guitar riff! Storage warp doesn't affect play! MB \$30
- 529. Amos Milburn - "Chicken - Shack Boogie/It Took A Long Long Time" Aladdin 3014 M- The classic original first press! Impossible to find clean! MB \$75
- 530. Amos Milburn - "Rock Rock Rock/Boo Hoo" Aladdin 3159 M- MB \$30



- 531. Roy Milton - "Grooving With Joe/Blues In My Heart" Roy Milton 1-11 Mint MB \$30
- 532. Gatemouth Moore - "I Ain't Mad At You Pretty Baby/It Ain't None Of Me" National 6001 VG++ Nice jump! MB \$35
- 533. Elmore Nixon - "Foolish Love/It's A Sad Sad World" Sittin' In With 546 M- MB \$30
- 534. Ole Sonny Boy - "You Better Change/Blues And Misery" Excello 2086 M- Harmonica classic! MB \$35
- 535. Little Junior Parker - "Please Baby Blues/Sittin Drinkin And Thinkin" Duke 127 M- MB \$35

- 536. Junior Parker - "Mother-In-Law Blues/That's My Baby" Duke 157 M- Good one! MB \$50
- 537. Little Junior Parker - "Stranded/Blue Letter" Duke 309 VG++ Tough to find 1959 78! Groove discoloration does not affect play. MB \$50
- 538. Little Junior Parker - "Dangerous Woman/Belinda Marie" Duke 315 M- Tough to find 1960 78! Slight groove discoloration does not affect play. MB \$50
- 539. Little Junior Parker - "You're On My Mind/The Next Time" Duke 317 M- 1960 78! Latest Duke 78 I've ever seen. Only copy I've ever seen! MB \$100
- 540. Willis Parker - "Five Will Get You Ten/733 Blues" Sittin' In With 589 M- Tough city blues! MB \$75
- 541. Jimmy Reed - "You Don't Have To Go/Boogie In The Dark" Vee Jay 119 M- Reed classic! MB \$50
- 542. Jimmy Reed - "I'm Gonna Rulin You/Pretty Thing" Vee Jay 132 Mint Good one! MB \$50
- 543. Jimmy Reed - "Honey Where You Going?/Little Rain" Vee Jay 237 Mint MB \$35
- 544. Jimmy Reed - "You're Something Else/A String To Your Heart" Vee Jay 270 Mint MB \$35
- 545. Jimmy Reed - "I'm Gonna Get My Baby/Odds And Ends" Vee Jay 298 M- MB \$35
- 546. Jimmy Reed - "Take Out Some Insurance/You Know I Love You" Vee Jay 314 M- MB \$35
- 547. Jimmy Reed - "Going To New York/I Wanna Be Love" Vee 326 Nice VG+ Tough to find on 78! Plays M-! MB \$25
- 548. Thomas Ridgley - "Once In A Lifetime/Anything But Love" Decca 48226 M- The harder one to find on Decca! MB \$100
- 549. Tommy Ridgley - "Looped/Junie Mae" Imperial 5203 M- MB \$75
- 550. Jimmy Rogers - "Rock This House/My Last Meal" Chess 1721 M- Chicago classic! MB \$35
- 551. Lightnin' Slim - "Sugar Plum/Just Made Twenty-One" Excello 2075 M- MB \$35
- 552. Lightnin' Slim - "I'm A Rollin' Stone/Love Me Mama" Excello 2116 M- Swamp Blues classic! MB \$40
- 553. Lightnin' Slim - "Hoo Doo Blues/It's Mighty Crazy" Excello 2131 VG++ MB \$30
- 554. Lightnin' Slim - "My Starter Won't Work/Long Leanie Mama" Excello 2142 M- MB \$40
- 555. Lightnin' Slim - "I'm Leavin' You Baby/Feelin' Awful Blue" Excello 2150 VG++ MB \$30
- 556. Bobby Smith - "Bad Pecker/Under Cover Baby" Apollo 431 M- Jump Blues classic! MB \$100
- 557. Ray Sned - "I'm A Good Rockin' Baby/Don't Play Me For No Clown" Mercury 8250 VG++ Good jump! MB \$50
- 558. Roosevelt Sykes - "Drivin' Wheel/West Helena Blues" Regal 3286 M- Blues classic! MB \$50



- 559. Billy Tate - "Crying In The Morning/Ooh Ooh Baby" Carver 1400 VG++ His first record before Imperial, made in New Jersey. Great guitar Blues! Ever seen this before? MB \$300
- 560. Sonny Terry - "Custard Pie Blues/Hot-Headed Woman" Capitol 40122 Mint Terry's Capitols are wonderful Country Blues! MB \$30
- 561. Joey Thomas - "There Ain't Enough Room Here To Boogie/Investigation Blues" Decca 48210 M- Nice Jump! MB \$75
- 562. Playboy Thomas - "Too Much Pride/No Doubt About It" Parrot 785 M- MB \$50
- 563. Willie Mae Big Mama Thornton - "Hound Dog/Night Mare" Peacock 1612 VG++ Hard to find clean! Usually destroyed. MB \$50
- 564. Ike Turner - "I'm Lonesome Baby/Heartbroken And Worried" Chess 1459 Mint Recorded same day at same session as legendary "Rocket 88" at Sun by same band! Scarce! MB \$150



- 565. Pete Turner - "Little Man Blues/Pete Turner Blues" Haven 3001 M- Good Jump Blues! MB \$75

- 566. Little Walter - "Mean Old World/Sad Hours" Checker 764 VG++/M- Chicago classic! MB \$50
- 567. Little Walter - "Tell Me Mama/Off The Wall" Checker 770 M- Walter classic! MB \$35
- 568. Little Walter - "Blues With A Feeling/Quarter To Twelve" Checker 780 M- MB \$35
- 569. Little Walter - "You're So Fine/Lights Out" Checker 786 VG++/M- MB \$30
- 570. Little Walter - "Oh Baby/Rocker" Checker 793 VG++/M- MB \$30
- 571. Little Walter - "I Got To Go/Roller Coaster" Checker 817 M- MB \$35
- 572. Little Walter - "Too Late/I Hate To See You Go" Checker 825 M- Slight storage warp does not affect play! MB \$25
- 573. Little Walter - "It's Too Late Brother/Take Me Back" Checker 852 M- MB \$35
- 574. Little Walter - "Key To The Highway/Rock Bottom" Checker 904 M- Walter classic! Tough to find clean on 78! MB \$50
- 575. Muddy Waters - "I'm Ready/I Don't Know Why" Chess 1579 Mint MB \$50
- 576. Muddy Waters - "I'm A Natural Born Lover/Loving Man" Chess 1585 Nice VG+ Plays mint! Label ring MB \$30
- 577. Muddy Waters - "Manish Boy/Young Fashion Ways" Chess 1602 M- Classic answer to Bo Diddley. MB \$50
- 578. Muddy Waters - "Good News/Come Home Baby" Chess 1667 Mint MB \$35
- 579. Muddy Waters - "She's Nineteen Years Old/Close To You" Chess 1704 M- Label tear on B-side. MB \$20
- 580. Muddy Waters - "Mean Mistreater/Walking Thru The Park" Chess 1718 VG++/M- Late 78 from 1959! MB \$50
- 581. Muddy Waters - "Recipe For Love/Tell Me Baby" Chess 1739 Mint Rare 1959 78! MB \$75



- 582. Muddy Waters - "I'm Your Doctor/Read Way Back" Chess 1752 Nice VG 1960 78! Never seen this before on 78! Is this the last Chess 78? Scuffed but plays M-! MB \$100
- 583. Ed Wiley - "Pack Up Move Out/West Indies Blues" Sittin' In With 585 M- Nice Jump! MB \$30
- 584. Andre Williams - "Bacon Fat/Just Because Of A Kiss" Epic 9196 M- Classic! Tough to find on 78! MB \$35
- 585. Eddie Williams - "Meandering/Blues For Cuba" Discovery 526 Mint MB \$30
- 586. Sonny Boy Williamson - "Don't Start Me Talkin'/ All My Love In Vain" Checker 824 VG++ Chicago classic! MB \$25
- 587. Sonny Boy Williamson - "Let Your Conscience Be Your Guide/Unseeing Eye" Checker 927 VG++ Scarce 1959 78! MB \$75
- 588. The Howlin' Wolf - "My Baby Stole Off/I Want Your Picture" RPM 347 VG++ Recorded at Sun! Wolf classic! MB \$150
- 589. Howlin' Wolf - "My Last Affair/Oh Red!" Chess 1528 Mint MB \$75
- 590. The Howlin' Wolf - "Rockin' Daddy/No Place To Go" Chess 1566 Mint MB \$50
- 591. The Howlin' Wolf - "Evil Is Goin' On/Baby How Long?" Chess 1575 Mint MB \$50
- 592. Howlin' Wolf - "Come To Me Baby/Don't Mess With My Baby" Chess 1607 M- MB \$35
- 593. Howlin' Wolf - "Somebody In My Home/Nature" Chess 1668 VG++ MB \$30
- 594. Howlin' Wolf - "I'm Leaving You/Change My Way" Chess 1712 VG++ Hard to find on 78! MB \$35



- 595. Howlin' Wolf - "Mr. Airplane Man/I've Been Abused" Chess 1735 Mint Great and rare 1960 78!!! MB \$100

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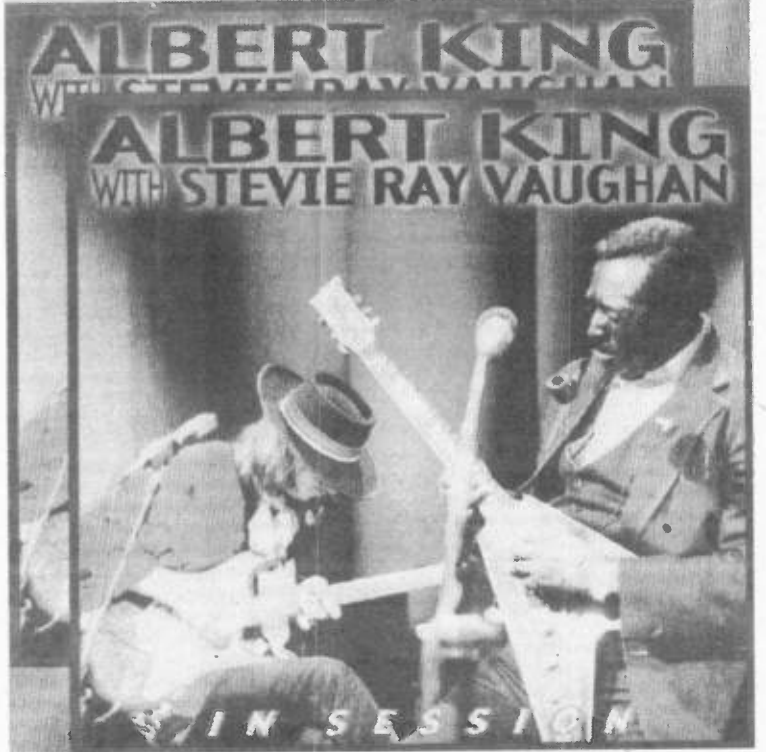






- SANTANA/MANA Anaheim, CA, 8/14/99 Arrowhead Pond, band names & Aztec logo 11x15
SANTANA/SPICE GIRLS San Diego, 8/1 & 21/98 Coors Amphitheatre, shots of the 2 groups 11x17
SATRIANI, JOE Los Angeles, 10/25/98 Civic Arts Plaza, bald Joe standing with guitar 8x17
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'Old Times'
Pride & Joy
Ask Me No Questions
'Pep Talk'
Blues At Sunrise

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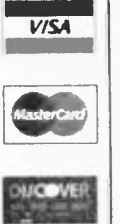


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Table with 2 columns: Artist/Album, Price. Includes Whitten & Cartwright, Jesse Winchester, etc.

Table with 2 columns: Artist/Album, Price. Includes Wishbone Ash, ZZ Top, etc.

Table with 2 columns: Artist/Album, Price. Includes Wizzard, Roy Wood, etc.

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Table with 2 columns: Artist/Album, Price. Includes Yardbirds, Chris Youdoun, etc.

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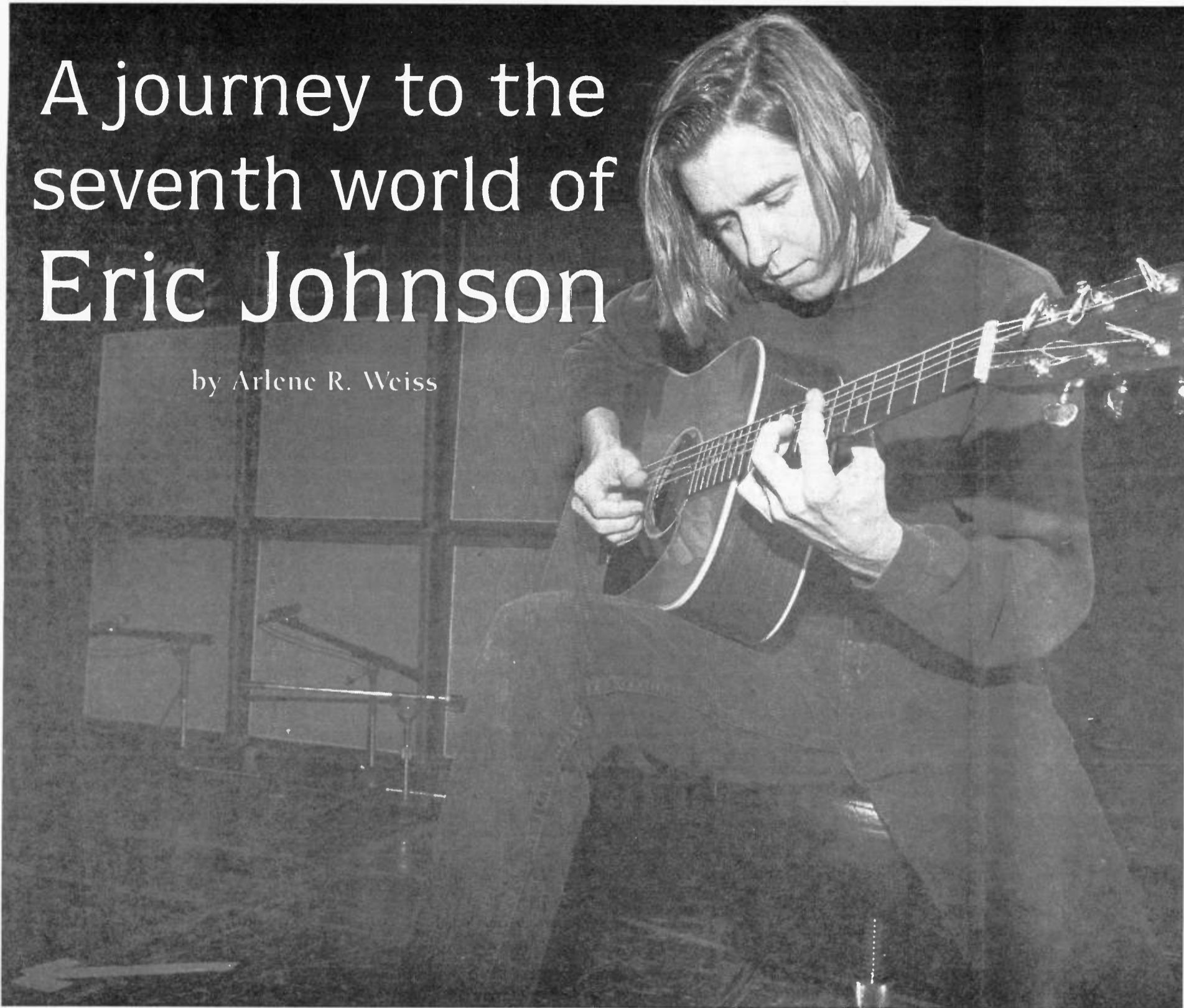
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# A journey to the seventh world of Eric Johnson

by Arlene R. Weiss



**I**ncreasingly, we find ourselves disillusioned about the motives and integrity of performers, and in particular, musicians, who, whether they accept the position or not, are role models. Music, arguably more than any form of art or popular culture, indelibly touches our lives. Its speaks to a higher, personal level in all of us.

Often, I find that artists whom I hold in such esteem come tumbling down as I learn of their irresponsible actions and deeds.

As my true personal inspiration, Eric Johnson's music has always embodied the very best that both music and musicians can give to this world — hope, inspiration, guidance, and yes, magic. But I found that behind the larger-than-life mystique created by celebrity is an utterly genuine person. Johnson said that the single most important thing to him is to hope that his music can inspire. In that, all I can say, with eternal gratitude, is Eric, yes, yours does.

1998 marked the release of an unreleased treasure of the 1970s, *Seven Worlds*, the debut album from Eric Johnson, lion and

legend. Charting new frontiers and breaking down barriers, Johnson possesses an intuitive gift for creating arrangements of sublime majesty.

Significantly, he has maintained an innocence and radiant light in his music most exemplified by the title and meaning of his 1990 landmark album, *Ah Via Musicom* ("A celebration by way of the communication of music, as a festival of life.")

Though he is no stranger to blows that would have stopped many in their tracks, Johnson's resilient, perseverant nature has continued to guide him on; for Johnson is ever a hopeful traveler.

Johnson was born Aug. 17, 1954, in Austin, Texas, the youngest child among three sisters and a brother. Classical music would become one of his greatest influences when he began taking piano lessons at age five. To this day, he considers the piano his first love.

But Johnson first began cutting the musical cloth at the tender age of three, when he heard the music of Elvis Presley. From there,

he divided his time between music lessons playing classical sonatas and writing "silly stuff" as he called it, by age eight.

Then it happened. Johnson had already gotten hooked on the distinctive rocking surf and twang sound of Nokie Edwards and The Ventures. Then he came home one day to find that very sound coming from a jam session being held by the band his brother had formed.

Within the year, Johnson got his first guitar, and by age 13, he was in his first band, The Id. From there, his passion for the guitar displaced everything — the piano lessons, homework — and he found himself navigating a course through several bands including Mariani, whose founder, Vince Mariani, established a musical union with Johnson that has endured to this day. By 15, the prolific Johnson began composing and arranging his first major works.

In 1967, every budding guitarist looked to Jimi Hendrix as the six-stringed prophet, and Johnson counted himself among those inspired and influenced by Hendrix. But

Johnson was set on defining his own musical landscape, one that would become legendary for its lyricism and poetic narrative.

With the advent of the 1970s, Johnson witnessed how the loss of many of his musical influences dramatically changed the landscape of modern music. Major guitar forces such as Cream and The Yardbirds broke up. Genuine instrumentation and musicians took a back seat to the stilted, electronically synthesized rock of Yes; early Genesis; and Emerson, Lake & Palmer. The role of the guitarist was being questioned in popular music. But in 1973, Johnson heard the scorching jazz rock of Chick Corea and Return To Forever with their release, *Hymn Of The Seventh Galaxy*. The record played a definitive role in charting Johnson's music sensibilities. Johnson became an ardent student of jazz records once more.

Johnson's deep-rooted love of jazz led to the next chapter in his career as a member of the eclectic fusion band The Electromagnets.

(Please see Eric Johnson page 40)

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George Harrison, This Is Love, German long deleted 4 track 3" CD in regular thin case...

George Harrison, When We Was Fab, German long deleted 4 track 3" CD in regular thin case...

(Eric Johnson from page 38)

Though their life span was brief, the band released a self-titled independent album in 1975, which was issued for the first time in 1998 on Rhino Records.

Johnson's days with The Electromagnets came to an end in 1977. After enjoying a modestly successful run, he decided that their music was growing too "cerebral" and decided to strike out on his own after cutting his own solo material in the studio a year earlier.

In 1977 Johnson signed an exclusive six-year contract with his first manager and the company that would produce what was supposed to have been Johnson's debut album, *Seven Worlds*. Johnson poured his heart into the album, exhilarated to cut his own material. The album, produced and engineered by Jay Aaron Podolnick, one of the owners of Odyssey Sound and Pecan Street Studios in Austin, took nearly eight months over the course of 1976-1978 to complete.

Performing lead vocals for the very first time, playing piano, lap steel, guitar, and composing and arranging, *Seven Worlds* was fraught with orchestrated vocal love ballads and a prism of his many music styles and influences. The album was meant to introduce Johnson and his music to the world, but as fate would have it, the business and legal wranglings attached to his contract stalemated *Seven Worlds'* release, which left the master tapes destined to sit stored in a vault for some two decades.

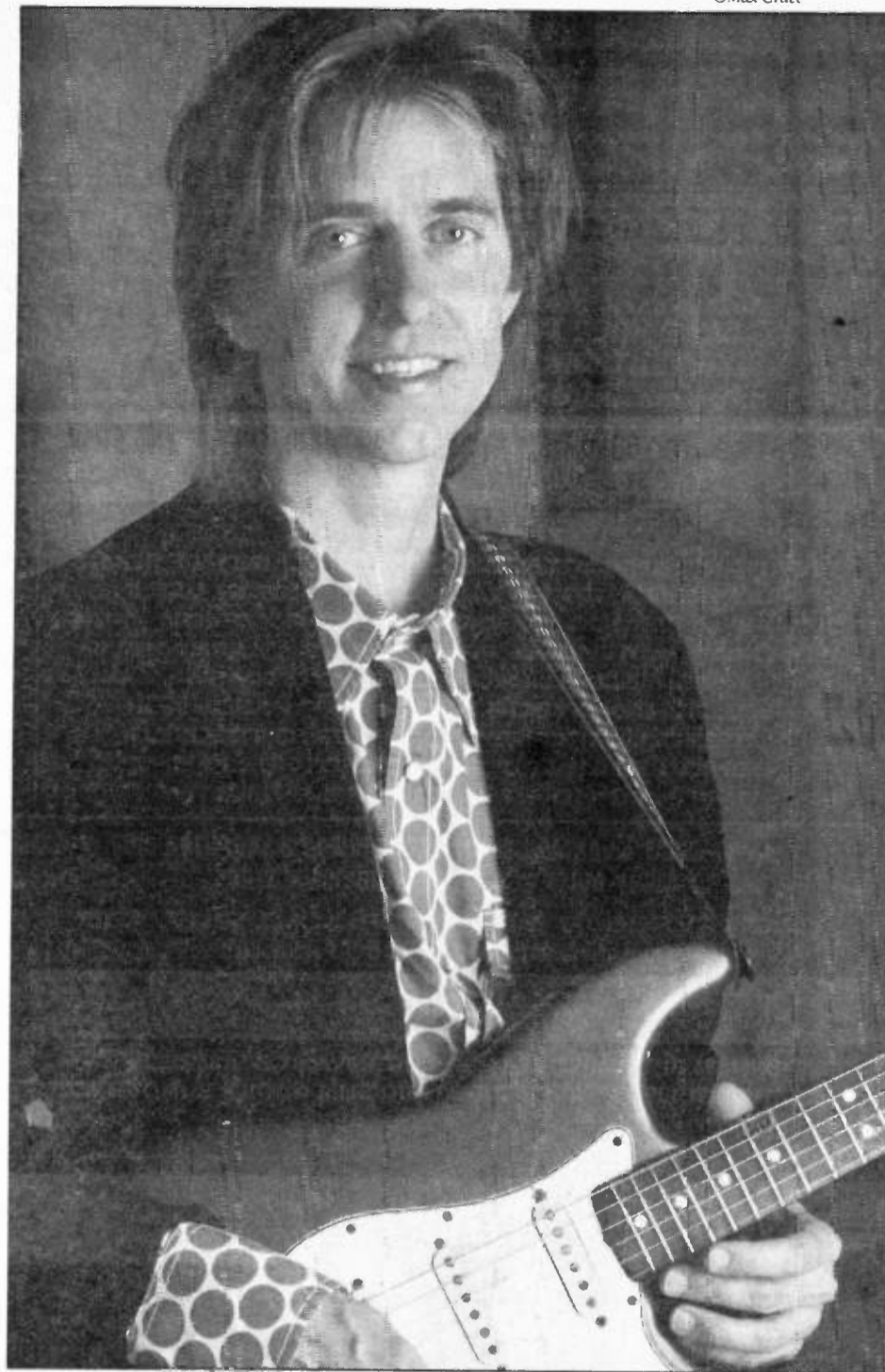
Johnson's first manager, who also represented ZZ Top and Stevie Ray Vaughan, failed to develop the bright, burgeoning talent radiating in Johnson, and so his career was benched for six years as he waited out his contract. Provisions even blocked Johnson from playing the major clubs that had established him. Disillusioned and frustrated, he waited.

In 1984, Johnson's first management contract terminated, and he was offered a slot on *Austin City Limits*, the award-winning nationally televised PBS program devoted to showcasing some of the most esteemed music artists in Austin and throughout the nation. Seizing the opportunity, Johnson made his mark at last, performing three songs, including an early version of "Cliffs Of Dover" and "Soulful Terrain."

But as they say with good luck, three is the charm. Johnson found a benefactor in the form of Joe Priesnitz, still his manager today, who would groom and nurture Johnson's career. Then the call came. Executives from Warner Brothers Records were taken with Johnson's stellar performance on *Austin City Limits* and signed him to their subsidiary label Reprise.

Thrilled to finally be signed to a major label, Johnson had reservations about who would produce the album. The label had rejected his initial desire to produce his own record, and he questioned handing over the artistic reins of his vision, particularly after observing that most of the producers that both he and Warner Brothers brought in wanted to mold him into their pre-existing mindset of guitarists.

But Johnson wanted to create his own style. Split Enz's Producer David Tickle



caught Johnson's admiration and ultimately landed the job of producing Johnson's first major release, with Johnson and Reprise in mutual agreement. With that, in two months, Johnson recorded and completed *Tones*, released in 1986.

Imbued with Johnson's depth of emotion and reverence for music, the album became Johnson's long-awaited chance. But, a wonderful process was also taking place. The artist began to evolve. From the pop vocal stylist of *Seven Worlds* emerged a contemplative and resolute artist on *Tones*. Lyrically, his progression as a songwriter strengthened. Johnson also began experimenting with world music, *On Tones* that took the shape of a reverential social commentary, addressing the situation with the Native American heritage.

But, the dream fulfilled of having a major release would not coincide with the label's shortcomings when it came to promoting *Tones*. Though he stalwartly toured in promotion of the album, Johnson found that fans would praise his performances but inform him of the lack of *Tones* availability in record stores. The record label unfortunately failed to develop their new artist and his release.

The album received stellar reviews and thankfully brought Johnson the long-

deserved acclaim and recognition he had worked so hard for, but *Tones* sold approximately 50,000 units, and the label let Johnson's recording contract expire.

Once more, Johnson found himself fighting for his music again. Johnson remained steadfast in believing in his music and in himself. He went shopping for a new record deal and independent label Cinema Records came through, offering him complete artistic control on his next album.

Joyful at the thought of total artistic control, Johnson started the recording sessions only to find that Cinema Records had lost its distribution deal with Capitol. Capitol optioned his contract and concluded that he could continue production on the album.

Capitol held true to Cinema's promise to let Johnson steer his own musical ship. The story is that Johnson reworked and re-recorded the master tapes three times, over a period of 15 months, enduring 14-hour days in the studio. What resulted could not have been foreseen by any of the naysayers, *Ah Via Musicom*.

Praised on every musical level, *Ah Via Musicom* was released in 1990 and at last, Johnson saw his music attain both commercial and artistic success. But Johnson's breakthrough album proved to be something

much more. With *Ah Via Musicom*, he had created a landmark album that would finally open the eyes of the world to this gifted artist.

The album received generous airplay, particularly on classic rock radio, via the song, "Cliffs Of Dover," as well as "Trademark" and "High Landrons." Reaching platinum status, the album sent *Tones* sales soaring to its current gold status.

After almost two decades, Johnson received his long-overdue place in the sun. The accolades overflowed, with fans clamoring for the two albums and voting Johnson as the "Best Overall Guitarist" in *Guitar Player Magazine's* readers poll four years in a row from 1990-1993. Johnson was also voted one of the 100 Greatest Guitarists Of The 20th Century by *Musician Magazine*.

From there, Johnson toured nonstop with many of the luminaries who had inspired him, including B.B. King and Buddy Guy. In 1992, he received the ultimate validation from the music industry and his peers when "Cliffs Of Dover" won the Grammy Award in the Best Instrumental Category.

But, Johnson knew that in this industry, one strikes while the iron is hot. Rather than resting on his laurels, he began working on his third album, *Venus Isle*. At first it was tentatively titled *Longpath Meadow*, which was taken from a self-penned poem in the liner notes in *Ah Via Musicom*. It was subsequently changed to *Travel One Hope*, a title born of Johnson's faith and optimism. The album for Johnson's part, "was meant to be a healing, sublime personal gift" to his fans.

His intention was to create an understated, purposeful concept album that would break new ground. Johnson took nearly three years to complete the album, and he gave it the same dedication he had applied to *Ah Via Musicom* to *Venus Isle*. As producer once again, he was able to chart his own musical horizons on *Venus Isle*.

Singing, composing, arranging, orchestrating and playing many of the instruments on the album, Johnson created an inspiring tapestry of world music, classical, rock, jazz and blues influences within lush orchestral vocal suites and instrumental rock fanfares, as well as detailed, elegant jazz and blues pieces. *Venus Isle* was released in 1996 with a full-fledged tour in its support.

Industry people attempted to do the very thing Johnson had fought throughout his career — they tried to mold his vision into what they now wanted and expected, rather than being surprised at the uniqueness of his albums. They then promoted both Johnson and the album as a repeat of the guitar-laden *Ah Via Musicom*. Both fans and the industry questioned the album's validity, and it sold modestly.

But Johnson has seen *Venus Isle* slowly gain its well-deserved recognition, reaching sales of 200,000 and garnering two Grammy nominations. *Venus Isle* will always be true to its original title, *Travel One Hope*, in ideal. For Johnson, a man of higher ideals at heart, "The idea of the record to me was hope, of having hope."

And finally, after 20 years, his true debut, *Seven Worlds*, has been issued on Ark 21

(Please see Eric Johnson page 42)



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(Eric Johnson from page 40)

Records. *Seven Worlds* contains the original exuberant versions of "Zap" and "Emerald Eyes," which were later reworked on *Tones*.

*Seven Worlds* offers the first insight into one of music's most timeless and gifted artists, whose exquisite ethereal vocals, lustrous songwriting, gifts at arrangement, production and an array of musical instruments, hold him high in the musical pantheon.

For Johnson, his life and music have come full circle. Often there have been obstacles, but Johnson is a fighter. So, on the dawning of a new day, Johnson reflects on making and celebrating music.

*Goldmine:* After 20 years, you have finally released *Seven Worlds*, your true debut solo album. Many have applauded *Seven Worlds* as a stunning work offering insight into your talent in its earliest stages. 20/20 being hindsight, what were your impressions of *Seven Worlds* in 1978 and your current impressions in 1998?

Eric Johnson: It was somewhat of a personal traumatic thing for me. I had spent a lot of time, eight months or so, putting that record together, and then it just got shelved. I really wanted it to come out then. I think in hindsight now when I listen to it, I think about half of it still holds up real well, and I think the other half obviously, 20 years later, shows the wear for time. There's certain songs on there... they're not necessarily embarrassing, they're just not quite what I would do now. It was a long time ago. It's a truthful package. It was not remixed, not one note or one mix was changed. The way people hear it is the way it was from 1978, and so it's just an honest thing, and we opted, "No, we're not going to change any of the songs, we're not going to remix it, nothing. We'll just put it out verbatim like it was originally going to come out in 1978." Part of that is just that you have to go, "Well, some of it is going to be a little dated and not really applicable," but there's songs like "I Promise I Will Try," "By Your Side," and "Winter Came"... "Missing Key" perhaps... I still like those.

*Explain how you decided on the title Seven Worlds.*

Honestly, I wish it was some lofty thing but it wasn't. I remember reading in *Time Magazine* an article about Third World countries, and I just kind of dug the Third World thing. I thought that sounded like a neat term, and I thought well, five worlds, fifth world, sixth world, and I just thought seven worlds sounded neat. It really wasn't much to do with anything else. I liked the way seven worlds sounded. Later I started trying to put a meaning to it, like maybe there's seven different types of music, kind of read into it, but really I just liked the way it sounded.

*How was the album initially conceived?*

I had been in The Electromagnets and decided to do some different music. I wanted to go off and do a different thing. I had been



Eric Johnson, right, toured as part of the G3 tour in the mid-90s along with Steve Vai, left, and Joe Satriani.

doing a lot of session work for this studio called Pecan Street Studios — Odyssey Sound was the original name of it. Jay Aaron (Podolnick — *Seven Worlds*' producer) was one of the owners and one of the producers there as well as a musician, and I had done session work for him. After I'd done enough session work, he told me, "You've done a lot of work so I will return the favor and let you come in and cut a few songs in the studio," which was like, this is an incredible deal. You go in and use a 24-track machine and actually do some of your own music. That was the first time that I ever had a chance to do that. It was really exciting. I went in and cut four tunes. That was in the end of '76.

*Were you actually doing your own mixing and engineering?*

No. Jay Aaron did. He produced and engineered it, and we cut four tunes, "A Song For Life," "Winter Came," "Show-down," and "Turn The Page." After that, I shopped those songs trying to get something going so that I could go back in and finish the rest of it.

*On Seven Worlds your vocals exhibit an ethereal quality. Did you train your voice?*

No, not really. That was the first time I ever sang. Jay Aaron helped me a lot on that. He coached me through a lot of the vocal stuff.

*Your vocals have become more polished throughout your releases. How do you continue*

*to craft them?*

It's just practice, which I don't do enough of. I find that if I do discipline myself and practice that they get better, and the more you do it, if you constantly practice, you stay good at it. Sometimes I'll just get in a thing where I'm practicing guitar, but then I don't sing for a month and then there's no mystery if... you're not singing great. You've got to work at it every day.

*What singers most influenced you?*

Vocally the people I like would be Stevie Wonder and Allison Krauss. Probably don't sing as well as any of the people I admire. I like Paul Rodgers.

*Of all your works, Seven Worlds has a uniquely subtle approach, and your guitar work is understated. In return, your gifts on vocals, piano, interpretation, songwriting craftsmanship and arrangement shine through — as they continue to do so on all of your releases. Was this your intent, to hold back on guitar to allow your other talents to fully blossom?*

No, not really. It was my first time in the studio so I was trying to figure a way to put it all together.

*Can you elaborate on the creative process behind "Missing Key" and "I Promise I Will Try"?*

They were just songs I wrote and then

went in and cut them. "Missing Key" is about a lost love. "I Promise I Will Try" is about trying to become a better person and not just talking about it but doing something where you will really make a difference in life.

*You added an elegant classical element on "Missing Key," adding a Viola Da Gamba in the instrumentation. What sparked your arrangement in this direction?*

We would be in the studio and we would think, "It would be nice to put this here or there...." There's an accordion on there as well. Linda Wetherby is an actress here in town who plays Viola Da Gamba. We knew her at the time, and she would just come in. We'd try anything, see what happens.

*You have expressed your desire to professionally play both classical piano and the violin.*

Yes, piano. I think the violin because of the solo lines. It's just a beautiful sounding instrument. The tone is pretty consistent. Piano is my first love. I still love piano a lot.

*Has your love of the violin been the catalyst for your stunning violin-like tones that you play on the guitar?*

Yes, it definitely has been an influence.

*Have you ever considered composing symphonic music?*

I would like to someday. You would probably write a few pieces that you would have to throw away because you would be learning how to do it, but I can hear it in my head if I concentrate. Let's see what happens. I think, though, that the struggle for me would be learning all the registers. Each instrument has a certain register that you can play in, from the lowest note, to the highest note, and then it has a certain way that it's written out on paper, certain keys that it would be written in. You have to learn all the mechanics of how all the instruments... where their limitations are and where they can exceed. That requires a lot of studying to be able to do that very well, and trial and error as well.

*What were some of the earliest works that you composed?*

Some of the first works that I composed were with the group Mariani, where Vince and I were composing together.

*What inspires you when you write music?*

It can change all the time. I don't know if I could say any one thing or two things. It could be anything. A lot of the time the music that you play and certain notes will evoke a certain vibe and that will spark a certain lyric and idea. That's usually the way it happens with me. I rarely write lyrics first. I do have a couple of songs where that's happened, but usually I'll get an idea for a song and then a certain atmosphere or mood

(Please see Eric Johnson page 46)

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EX 7

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Sun 215  
MB: \$1500



**Lot 1669 Del Shannon**  
1961 LP Stereo  
MT 9 / NM 8

Not only is this stereo LP extremely rare, but the condition is just otherworldly. It is believed that 100 (or less) copies were pressed of this classic album in the stereo format. Far fewer survive. Major stereo rarity.

**Runaway**  
Big Top 1303  
MB: \$1,000



**Lot 1215 Elvis Presley Most talked about Personality**

1956 Double EP Mono  
VG-EX 6 wob / EX 7

With less than five copies currently accounted for, this is among the rarest Elvis records. Pressed exclusively for committee members of the Academy Film Awards, this single was only a legend until the first copy was found in the 1980s. This high-grade example is phenomenal opportunity.

RCA EPB 1254  
MB: \$1,500



**Lot 1766 Various**  
1966 LP Mono  
nc / NM 8

Among the rarest Spector-related records. Eighteen of Spector's greatest productions were compiled on this disc for DJ purposes only, however, the record never made it that far. Only a few were distributed, leaving for a super rarity now.

Philles 100 (Promo)  
MB: \$1,500



**Lot 1217 Elvis Presley**  
1956 EP Mono  
EX 7sp / EX 7

Legendary rarity among Presley collectors, this triple-disc EP was available only as a bonus 'gift' for buying the deluxe Elvis Presley 45 player. Few of the players sold, hence few of the EPs ever made it out to the public. Exceptional condition.

**Elvis Presley**  
RCA SPD-23  
MB: \$2,500



**Lot 2631 Charles Brown**  
1955 LP Mono  
VG-EX 6 stc / VG-EX 6

Legendary 10" LP. Less than ten red vinyl copies of this important Blues album survive. Brown was a pivotal figure in the development of West Coast Blues, as this gorgeous LP more than readily demonstrates. Fabulous Aladdin rarity.

**Mood Music**  
Aladdin 702 (Red Vinyl)  
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**Lot 1232 Elvis Presley**  
1958 EP Mono  
EX 7 / EX 7

The rarest of the Japanese EPs, a most coveted prize for the Elvis collector. Unique cover is the only one to feature Presley playing the drums. An item most enthusiasts only dream about!

**King Creole (Drum Cover)**  
Victor SCP-1244  
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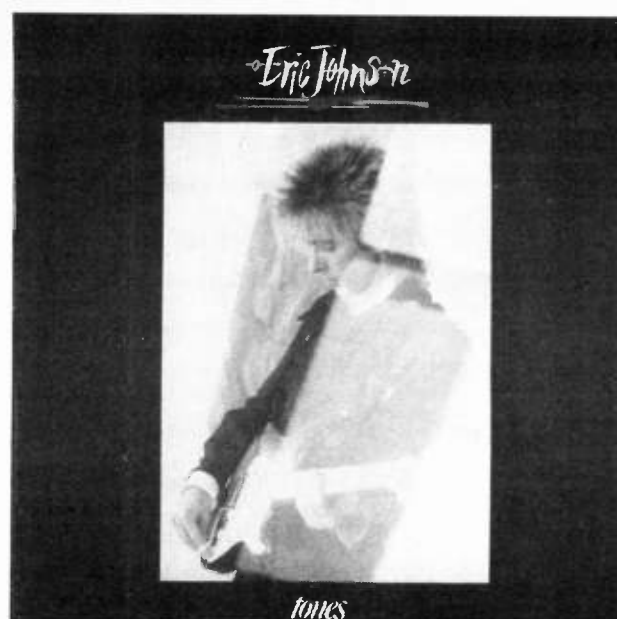
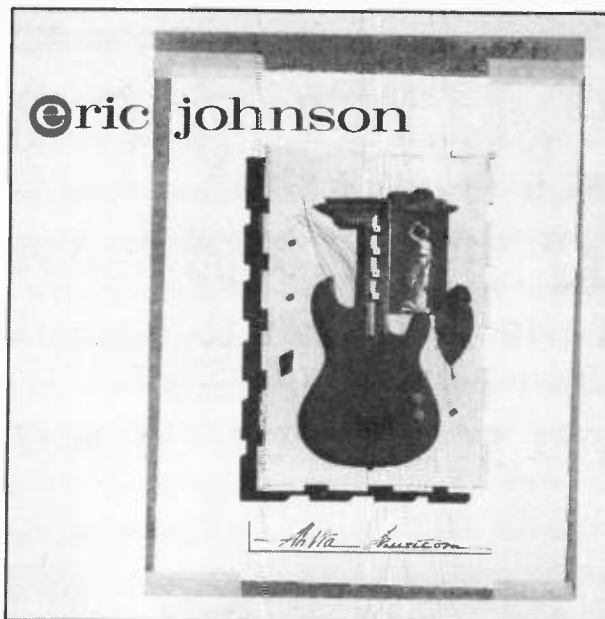
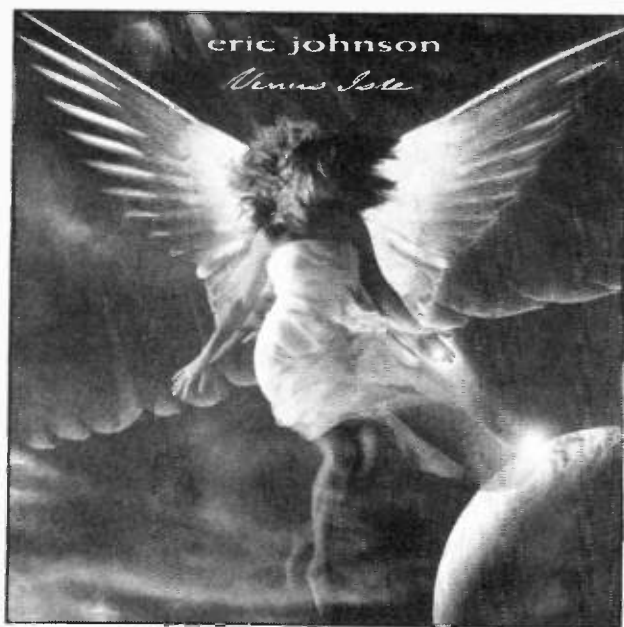
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(Eric Johnson from page 42)

or energy towards a certain way; and that will possibly depict the theme of the lyrics.

*You also produced Ah Via Musicom and Venus Isle. While the creative control these roles afford are great, do you ever feel pressure from so much responsibility?*

Yes, somewhat. If you do a lot yourself... it's one of the reasons my records take an exorbitant amount of time. I'm writing, playing, producing and arranging. There's pros and cons to it, to both sides. I think that in the future there will be records that at the very least, I co-produce with other people. It's finding the right chemistry and the right balance with who you work with. A lot of times in my formative years, when I was trying to get record deals and I worked with various different producers... I don't know if I ever met the particular people that I could tandemly produce my music with, where I felt like, "Here's something that I can really let go more on." I don't think there's anything wrong with letting go and delegating responsibility, but it should be somebody that...

*Understands your vision.*

*Understands...*

*And doesn't try to change it.*

Right. And also, what they add or what they want to put in should be cognizant of the level of integrity that not only can you match, but that you are striving to match. Otherwise, it's like "Oh that's fine," and you're going, "No, no... it's not quite"... and that can go both ways. Sometimes relationships are wrong, but...

*Either way it's still your record so it should encapsulate your vision, not theirs.*

Yes. Even people who make movies. It would be hard for somebody to say, "I want to direct, star, and do everything." I'm not locked into having to do it all if the situation arose to where I felt somebody truly related to what I did and was interested in working with me. If I thought it was a good match, I would be happy to try a few songs. There are a lot of records that I listen to that I admire, and what people do, and there are a lot of great producers out there; better producers than me, engineers, what have you. I think as far as me knowing what I can do and what I can't do, I've got a pretty good line on that. It's just a double-edged thing.

*As an artist, you labor to assure that every nuance is perfect. Venus Isle originally had two different working titles — Travel One Hope and the first, Longpath Meadow, taken from a poem in the liner notes in Ah Via Musicom. Why the changes to the title Venus Isle and what does the title refer to?*

I actually liked the other titles better. I changed the other titles because I was told by numerous people, "No, no, the title, no. You need something that will hit people." Several people told me that they thought it was too obtuse, which is kind of silly because...

*But Travel One Hope sounds so meaningful and Longpath Meadow came from the poem.*

If I had to do it again, I wouldn't have changed the title. I know, Venus Isle to me is too, "Hey! Venus Isle! It sounds like Vegas or something. You get the point. But the whole meaning of the record, I've never had it truly imparted to people. There's a whole meaning behind Venus Isle being the body of love, which the human body is and there's a whole conceptual thing regarding the record. People break it into this second or that second, and ask, "Why is it so Mary Poppins here, why is it this way here," but there was a point to the whole thing which maybe was a little too subtle.

*That's why things that are commercial, that often don't have much integrity, fly off the shelves and artistic things don't necessarily...*

Yes, and the whole idea was the opening of the consciousness. The droning at the beginning goes into this piece that was purposely a little bit dainty and everything's fine and we're all just sitting around doing this picnic thing, but not really. Then Eve, who could have been any sage, it just happened to be in the impersonation of a woman this time and had nothing to do with Adam and Eve, comes along and tries to shake everybody up. They're just sitting around and that's the whole purpose of why I sang that song... a little bit dainty. I wanted it to be that way so there would be that contrast of where, "Everything's fine, we're all asleep," and somebody comes and they shake you and say, "No, you're in this Venus Isle, you're in this body of love. Don't be asleep; wake up while you have this 70 years or so. Take this opportunity. Wake up and try to be better to yourself and to everybody else because you won't always be here." Then, as you awake, you see this tumultuous state we are in, and that's what the song "Battle We Have Won" is all about. But at the same time, regardless of how it all ends, no matter what, it's in the struggle and the effort that you can win that battle. It's not a question of whether you fail or succeed, you win anyhow through your effort. But the whole thing was a little... too metaphorical.

*How did you come up with the title Travel One Hope?*

The idea of the record to me was hope, of having hope. There was going to be a Volume One and a Volume Two. I was talking with a friend and we thought, "Is there a different way to say Volume One. How about Log One or Visit One?" Then we thought Travel One, Travel Two would be how you would call Volume One and Volume Two. Originally, it was

going to be called Hope, Travel One and then it was Travel One Hope.

*How did you conceive Tones?*

It was really just songs that I had been working on for years. When you do your first record like I did, you have this cluster of songs that you have been playing in clubs for years.

*In the nearly 10 years that had elapsed between Seven Worlds and Tones, in what ways had you evolved as a musician?*

I think just playing a lot. I played a lot of clubs and went all over the place, honing my thing. I developed an audience, and then when I got in to do the record, I chose the songs that were working best at the time.

*You are renowned for your relentless quest at developing and perfecting luminous tones and melody on the guitar. Do you feel like an explorer of sorts?*

Yes, definitely. That's part of it and figuring out different ways to make something as magnified or profound as you can, to do the best that you can. I don't look at it as trying to be perfect. That word has gotten me into a lot of trouble in the last few years. If you are trying to aspire and transcend and improve what you're doing, I don't think it necessarily means you're neurotically trying to be perfect. That word opens for a lot of interpretation that makes people say, "What's that about?"

*But isn't that just like when you were relating what goes with being a producer and it being a double-edged sword as well, because both the music industry and your musical peers revere you as the scribe and the teacher who set the standard for tone and melody, and developing that on the guitar?*

There are plenty of people that came before me musically who have set the standard. I'm just trying to be a part of continuing it. It depends on what the end-all, what you are trying to present, is. You look at a lot of classical musicians and jazz musicians. They practice day in, day out, trying to get the right tone with the right passage. That's very important, to do a very powerful, eloquent job at what they're doing. I hardly think you can say, "They're trying to be perfect." That's not what music is about. It's about trying to do the best that you can and to play as well as you can. Just because that particular strategy or effort does not immediately apply to a lot of pop music does not mean that it's not a viable intent. It just depends on how you end up with it. If it's simply to go wild and intentionally play difficult things, saying, "I'm trying to climb another rung on the ladder to be

(Please see Eric Johnson page 104)

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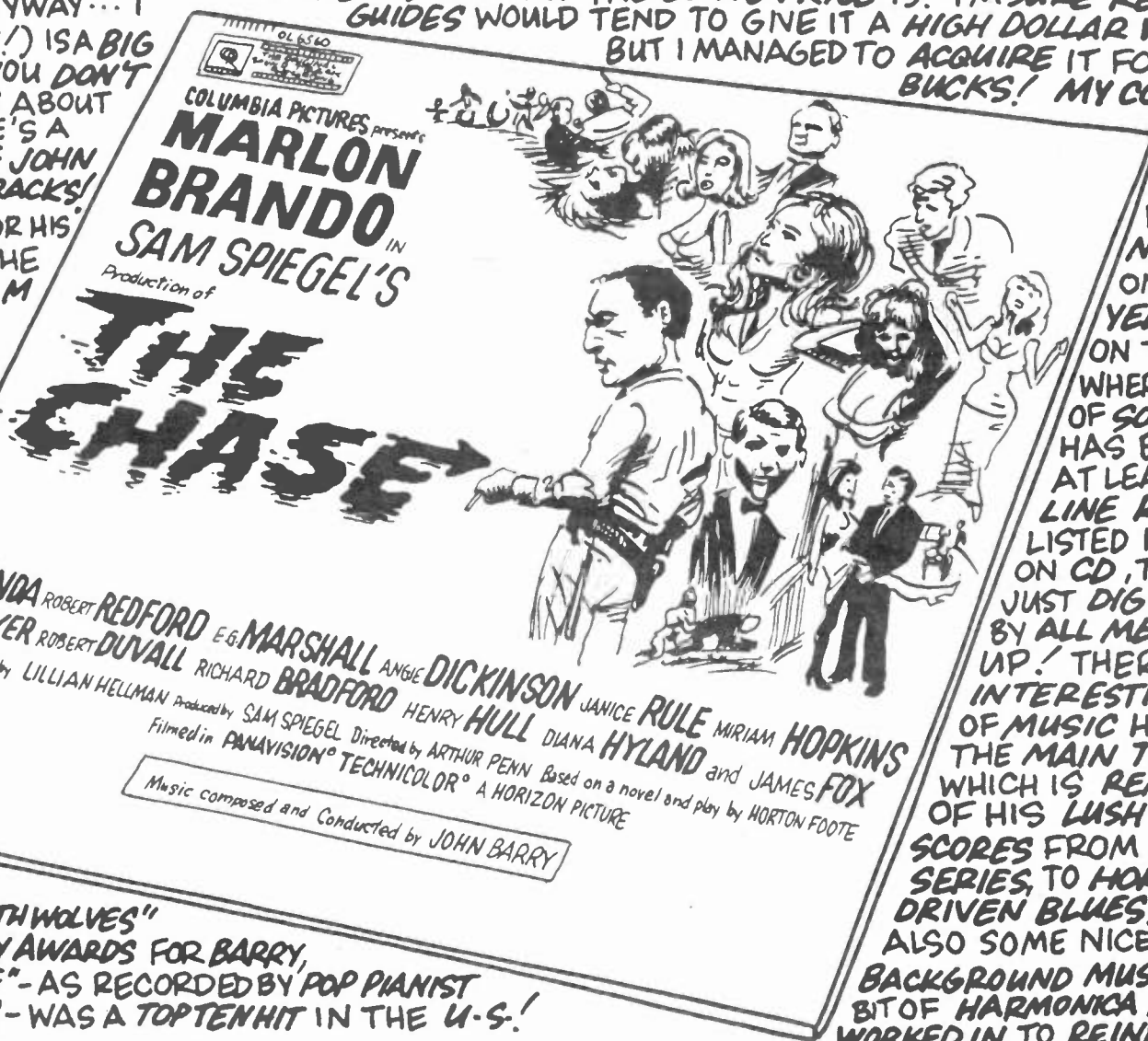
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THE FACT THAT THIS 1966 FLICK DIDN'T LIVE UP TO ITS BILLING (FROM WHAT I'VE READ, ANYWAY... I NEVER SAW IT!) IS A BIG REASON WHY YOU DON'T USUALLY HEAR ABOUT IT WHEN THERE'S A DISCUSSION OF JOHN BARRY'S SOUNDTRACKS! MOST FAMOUS FOR HIS SCORES FROM THE JAMES BOND FILM SERIES, THE BRITISH FILM COMPOSER HAS SCORED DOZENS OF FILMS AND WON HIS SHARE OF OSCARS!

"BORN FREE" (1966),  
"THE LION IN WINTER" (1968),  
"OUT OF AFRICA" (1985)  
AND "DANCES WITH WOLVES" ALL WON ACADEMY AWARDS FOR BARRY, AND "BORN FREE" - AS RECORDED BY POP PIANIST ROGER WILLIAMS - WAS A TOPTEN HIT IN THE U.S.!

I HAD TROUBLE LOCATING ANY COPIES OF THIS LP IN A ROUTINE INTERNET SEARCH - SO YOUR GUESS IS AS GOOD AS MINE AS TO WHAT THE GOING PRICE IS! I'M SURE RECORD PRICE GUIDES WOULD TEND TO GIVE IT A HIGH DOLLAR VALUE, BUT I MANAGED TO ACQUIRE IT FOR THREE BUCKS! MY COPY IS IN

NEARLY PRISTINE CONDITION, WITH A LIKE-NEW DISC AND ONLY A SLIGHT YELLOW STAIN ON THE COVER WHERE A STICKER OF SOME SORT HAS BEEN REMOVED! AT LEAST ONE ON-LINE RECORD STORE LISTED IT AS AVAILABLE ON CD, TOO, SO IF YOU JUST DIG BARRY'S MUSIC, BY ALL MEANS PICK IT UP! THERE'S AN INTERESTING RANGE OF MUSIC HERE - FROM THE MAIN TITLE THEME, WHICH IS REMINISCENT OF HIS LUSH ORCHESTRAL SCORES FROM THE 007 SERIES, TO HORN-AND ORGAN-DRIVEN BLUES! THERE'S ALSO SOME NICE HAUNTING BACKGROUND MUSIC AND A BIT OF HARMONICA AND BANJO WORKED IN TO REINFORCE THE PICTURE'S SOUTHERN SETTING!



BORN IN YORK, ENGLAND, JOHN BARRY PRENDERGAST BEGAN HIS MUSICAL CAREER IN THE LATE 1950'S WITH A SMALL ROCK & ROLL COMBO CALLED THE JOHN BARRY SEVEN! AFTER A NUMBER OF SINGLES AND SOME MINOR SUCCESS, BARRY GOT THE OPPORTUNITY TO DO HIS FIRST FILM SCORE FOR THE BRITISH TEEN MOVIE "BEAT GIRL" (ALSO KNOWN AS "WILD FOR KICKS") IN 1960! A STRONG CAST WHICH INCLUDED OLIVER REED AND THE GREAT CHRISTOPHER LEE AS WELL AS A BEATNIK THEME (NOT TO MENTION BARRY'S COOL MUSIC) HAVE MADE THIS MOVIE A CULT CLASSIC! OTHER SOUNDTRACKS BY BARRY

INCLUDE: "THE IPCRESS FILE" (1965) "KING KONG" (1976) & "HOWARD THE DUCK" (1986)!



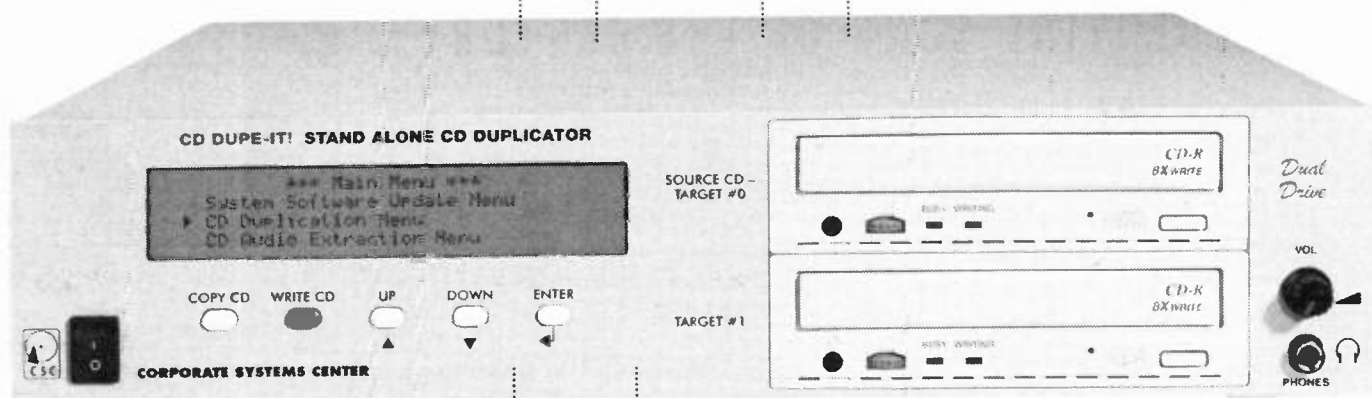


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# Platter Chatter

THE MOST INFLUENTIAL SONG OF THE CENTURY

by Tim Neely

Recently a disc jockey at a Pennsylvania radio station asked me a most interesting question: "What was the most influential song of the century?" Not the best or the biggest selling, but the most influential. Shortly after I got the question, one song popped into my head. And it made sense.

It couldn't be that easy, I thought. And it wasn't. A few others did cross my mind — "Rite Of Spring," "Rhapsody In Blue," "Bolero," "Star Dust," "St. Louis Blues," "Rock Around The Clock" and "Louie, Louie." But I decided to go with my first impulse. I e-mailed the DJ with the following choice: "White Christmas."

The success of that one song — until Elton John's "Candle In The Wind 1997," his tribute to Diana, Princess of Wales, it was considered the biggest-selling single of all time — begat an entire Christmas music industry that, before 1942, was a relative trickle.

Christmas songs have been waxed since the dawn of recording — Edison cylinders exist of sacred holiday music, and some of the early recording stars made Christmas discs. But before World War II, most action in Christmas music was in songbooks and sheet music.

The two most prominent new Christmas hits of the 1930s were "Winter Wonderland" — actually not about Christmas at all — and "Santa Claus Is Coming To Town." For the most part, if popular artists recorded Christmas songs at all, they were the standards. Bing Crosby himself, who popularized "White Christmas," recorded versions of "Silent Night" and "Adeste Fideles (O Come All Ye Faithful)" in the mid-1930s.

The story goes that Irving Berlin, the song's composer, was somewhat apprehensive about "White Christmas," which he wrote for a film called *Holiday Inn*. He had to come up with songs for different holidays, and the one for Christmas worried him. But Crosby is said to have reassured the composer that he had come up with another winner.

How much of a winner, neither man could possibly have known.

Recorded just before the first Musicians' Union strike and released in late 1942, "White Christmas" soared to the top of the *Billboard* best-seller charts on October 31 (yep, Halloween) and stayed there into mid-January! It hit a chord with a war-weary public, even those for whom the only place a white Christmas could occur was in the imagination. Three other basically forgotten versions, by Charlie Spivak And His Orchestra on Columbia (vocal by Garry Stevens), Gordon Jenkins And His Orchestra on Capitol (vocal by Bob Carroll) and Freddy Martini And His Orchestra on Victor (vocal by Clyde Rogers), also charted, but Crosby's version on Decca lived on. His original version hit #1 again in 1945 and 1946, easily outpacing new, competing versions by both Frank Sinatra and Jo Stafford, and it would continue to chart almost annually into 1962. Only a change in *Billboard* chart rules kept it off the charts after that.

It's said that so many copies of Crosby's original "White Christmas" were pressed that Decca's masters actually wore out! Thus Crosby re-recorded the song in March 1947 onto that new-fangled format called "tape." This 1947 version is the one you're most likely to hear on the radio around the holidays. Remastering techniques have allowed two recent compact disc sets — *The Voice Of Christmas* and Crosby's Decca box — to present the original 1942 version of "White Christmas" for the first time since the 78 rpm era.

"White Christmas" helped establish the recording as the primary vehicle for music, taking that title away from the written score. (Even with that, the sheet music for "White Christmas" sold five million copies, in part because Berlin refused to allow the lyrics to be published on album lyric sheets. They did not commonly appear in print until after

Berlin's death in 1989.) It also proved that most Americans would not be offended by a non-novelty, purely secular song about a mostly religious holiday — "Have Yourself A Merry Little Christmas," "I'll Be Home For Christmas" and "The Christmas Song" all followed in rapid succession in the mid-1940s.

Finally, "White Christmas" awakened record companies and artists to the possibility of a year-after-year cash cow. In 1945, Decca compiled eight of Crosby's holiday-related tunes into an album called *Merry Christmas*. The contents have changed, the formats have gone from 78s to vinyl to tape and now to compact disc, but the album has never gone out of print — 55 years and counting.

And in the ensuing years, almost everyone who has lived long enough has recorded at least one Christmas song, from Philip Aaberg to Donna Zuker. There is Christmas music available in jazz, rock 'n' roll, country, bluegrass, punk, reggae, polka — nearly any genre you can name. Christmas albums raise money for charities, are used as promotional items for department stores, tire shops and hardware chains and can even make an otherwise obscure act into a household name (Mannheim Steamroller, anyone?).

Crosby, who had been somewhat reluctant to record Christmas music before "White Christmas," soon was recording enough to fill many albums worth.

Finally, the song changed the entire mindset of the American people. Before "White Christmas" became popular, did anybody really care if it snowed for Christmas? Today, weather forecasters try to determine the chances of a "white Christmas" weeks in advance, as even the most ardent snow-hater will tolerate a little white stuff on Dec. 25.



Five new EPs from The Pretty Things are the cool find this month.

#### What's New?

For once, we'll start with 45s, because the coolest new items are five EPs I just got from Norton Records.

All five are by The Pretty Things, the cult U.K. band that first arrived here in the wake of the original British Invasion, that was still around long enough to end up on Led Zeppelin's record label Swan Song and still survives today. I'm not sure how much of this material has been released in the States before, but I'd guess not very much of it. Each of these four-song seven-inchers is packaged like a British EP, complete with glossy covers and even a "Norton" logo that is rede-



Bing Crosby

signed to look like a Fontana logo. The Pretty Things' 1960s U.K. label. First-class releases all the way, and I haven't even listened to the music yet.

Also new on 45s are two singles by Tori Amos. We mentioned "Bliss" last time; it has a live version of "Hey Jupiter" on the B-side. Now there's a second one also: "1000 Oceans" backed with "Baker Baker," another non-album live recording. Also out is Red Hot Chili Peppers' "Scar Tissue," with a non-LP B-side, "Gong Li." One of the year's hottest remakes, Lou Bega's "Mambo #5," also is available as a 45. And Ricky Martin's "She's All I Ever Had," which sits on the cusp of the #1 spot on *Billboard* as I write this, just came out on a custom-label 45.

Coming soon on 45: the Garth Brooks as "Chris Gaines" hit single, "Lost In You," with "It Don't Matter To The Sun" on the B-side. Also, Geri Halliwell, the ex-member of Spice Girls, has a 45 of "Mi Chico Latino" upcoming.

We're getting closer to the holiday buying season — the nearest Wal-Mart already has Christmas decorations for sale, and the closest Hallmark joint has had its "collectible" ornaments available since August. (Sigh.) One good thing, though, is the major releases that start to come out at this time of year. And many of them are coming on vinyl.

The new Nine Inch Nails release, *The Fragile*, the group's first release in five years, is supposed to be out on U.S. vinyl. Their last album, *The Downward Spiral*, was issued in the States on vinyl, but only as a promo. At one time it wasn't too hard to find — I remember paying about \$15 for it not long after it came out, less than this new two-LP set is likely to cost — but it's getting tougher to find today.

For the first time in 10 years, we're getting Melissa Etheridge on vinyl. Her last release to get the 12-inch treatment in the States was *Brave And Crazy* in 1989. But the new release, *Breakdown*, is coming out on vinyl (release date Oct. 5). The record will include 10 separate "art cards" plus a bonus seven-inch single of "Scarecrow" backed with "They Don't Know Me."

Returning to the scene also is Run-D.M.C. Their first album in years, *Crown Royal*, will be out on vinyl on Oct. 12. Guest stars include the Beastie Boys, Nas, and Ol' Dirty Bastard. Speaking of ODB, his latest album is now on vinyl from Elektra.

Remember Everything But The Girl? They had a hit single in 1995-96 with a radical remix of "Missing." Their new album, *Temperamental*, is scheduled for vinyl release.

In my last column I mentioned a bunch of limited-edition vinyl reissues from the EMI-Capitol family. Most of them will be out on Oct. 5. To remind you, these consist of three Rolling Stones titles and single albums from R.E.M., Grand Funk, The Steve Miller Band, Heart, and Paul McCartney And Wings. The vinyl reissue of Pink Floyd's *Dark Side Of The Moon* that I mentioned last time came as news to the people at Capitol, nor was it in a recent advertisement I saw for the set, yet it was being offered to retailers.

A new LP that is already out is *Everything Is Nice: The Matador Records 10th Anniversary Anthology*. The vinyl version consists only of the previously unreleased material that was on the three-CD set. Still available on vinyl from Matador is another compilation called *What's Up Matador*, which is a good two-LP sampler of what the label is all about.

Tim Neely can be reached by mail c/o Goldmine, 700 E. State St., Iola, WI 54990; by phone at (715) 445-4612, extension 782, or by e-mail at neelyt@krause.com.



# A Broad Abroad

SKULL-CRUSHING PRIMAL SCREAMING FROM DR. FEELGOOD

by Jo-Ann Greene

One of the most exciting live bands on the London scene in the year or so before punk wiped the slate clean was Dr. Feelgood. Fronted by the effervescent Lee Brilleaux and featuring the dynamic machine gun guitar of the still-legendary Wilko Johnson, Dr. Feelgood emerged out of Canvey Island, east London, in 1974 and immediately caused a local storm with the tight, hard-hitting R&B snarl.

Prompt favorites with the critics, who saw in Dr. Feelgood's primal scream the same back-to-basics resistance to excess that punk would espouse two years later, the band also became regular visitors to the BBC, recording a string of sessions and live performances for the station during 1974-75. This studio work was included on Dr. Feelgood's boxed set of a few years back; now Grand records (U.K.) has released *Live At The BBC 1974-75*, a 21-track collection taken from three separate live concerts: March 1974 and January and September 1975.

This is not the first official live recording of the band at its ferocious peak. Back in 1976, Dr. Feelgood stunned the U.K. by hitting #1 with *Stupidity*, a positively demonic live sampling of their best-known stage numbers. Since reissued on CD with bonus tracks taken from a succession of subsequent live recordings (as *Stupidity Plus*, naturally), it remains a dynamic album. But this new one is even better, not only because it's a lot longer, but also because it captures the band in full, relatively uninterrupted flight, running through a set that still bristles with an unimaginable intensity. It's hard, sometimes, to imagine getting this excited about a pub rock band playing "Route 66" and "Riot In Cell Block #9," but *Live At The BBC* will blow you away.

Of all Dr. Feelgood's immediate peers, The Hammersmith Gorillas were probably the most dangerous to Dr. Feelgood's otherwise undisputed roost at the top of the pub rock pile and to the listener's health in general. They also looked remarkably like modern-day Brit-pop heroes Supergrass, although that is probably neither here nor there (it's the monster muttonchop sideburns that do it). The Gorillas, too, had an irrepressible vocalist, a snarling man/mountain named Jesse Hector, but their career was cut sadly short when punk swaggered along and suddenly made their particular brand of high-energy garage rock seem just a little passé. But it wasn't, and *Gorilla Got Me* (Big Beat, U.K.) proves that point with room to spare.

The album opens with five tracks recorded with former Kinks/Troggs producer Larry Page in 1974 and thus unsurprisingly opens with a Kinks cover — but what a Kinks cover! Everyone knows how "You Really Got Me" has been blamed for everything from heavy metal on, but until you've heard the Gorillas pounding it into submission, all Motorhead with a mission, you can't even begin to imagine the power unleashed by those few simple chords. "Leaving Home," a Hector original, completed the band's first single — three previously unreleased tracks, including an amazing version of The Rolling Stones' then recently released "Luxury," complete the session.

The band took two years to follow up "You Really Got Me" — years during which they refined their sound even further and established themselves as the most threatening act on the circuit. Then they re-emerged with "She's My Gal" and compounded their garage credentials even further by roping in former John's Children drummer Chris Townson to lay down the skull-crushing beat that holds the song in place.

"Gatecrasher"/"Gorilla Got Me" followed in 1977. The band would continue recording sporadically but to ever diminishing returns until 1981 when an amazing cover of Cliff Richard's "Move It" wrapped up their vinyl account. Both sides of that final single are included here, but the real

meat leaps back to 1975-76 and a slew of unreleased goodies — a couple of insanely abandoned studio sessions and, just to put the band wholly in historical perspective, seven tracks from their set at the first Mont De Marsen International Punk Festival in August 1976. Playing alongside local heroes Little Bob Story and Brit imports The Damned, The Gorillas ripped the heart out of the festival then mailed it home with the sticky bits still dripping. An amazing band.

Of course, another year or two later and few people even remembered Mont de Marsen and the utter chaos it wreaked on a music scene that was still trying to ignore the early strivings of punk. A few years after that, things that might have passed muster in the first fireflash of the new musical movement were being passed over once again. One such sad casu-

**Everyone knows how "You Really Got Me" has been blamed for everything from heavy metal on, but until you've heard the Gorillas pounding it into submission, all Motorhead with a mission, you can't even begin to imagine the power unleashed by those few simple chords.**

ality was the third album by The Boys, and if regular readers are thinking, "Here, haven't we already had one reissue of that?"... well, you have — and you haven't. *Punk Rock Rarities* (Captain Oi!, U.K.) gives a first-ever release to what would have been the power pop princes' third album, if it hadn't been canned and replaced by what became *To Hell With The Boys*.

It was an unjust decision. Packing several songs that would be salvaged for the later project, this unreleased opus really does bridge the colossal stylistic gap between *Hell* and its predecessor, showing the band slowly emerging from the chrysalis that bound them between 1977-78, rather than simply exploding out of it, which is the picture *Hell* presented. Bonus tracks from surrounding sessions pack the album out to modern collector-friendly standards, and the whole package is utterly deserving of your attention.

A new album by former Culture Club vocalist Boy George isn't necessarily a cause for wild celebration, although *Cheapness And Beauty*, his last full solo set, was a right little cracker, and his Dubversive side project was astonishing as well. Now he re-emerges with *The Unrecoupable One Man Bandit* (Back Door, U.K.), a storming collection of odds and ends charting some of the things the Boy got up to between regular releases. Wholly unreleased, the 10 tracks date from the mid-1990s and many were originally intended for the follow-up to *Cheapness*, abandoned when he quit Virgin Records in 1995.

A version of David Bowie's "Suffragette City" is as rousing as any cover of that now hoary old classic could be, while the erstwhile Zig's influence on George is also apparent in a few other songs — "She Was Never He," which even the liner notes concede could have slipped off *Hunky Dory*, and "Broken Spirit," which echoes that same album's "Bewlay Brothers" with chilling ease.

George's post Culture Club career has never delivered the commercial riches it should have, and the fact that this album was originally intended for a limited-edition Internet release, before being given a full, albeit limited, release on a small indie label, speaks volumes for how far the mighty have fallen. But it's an excellent glimpse into the Boy's underwear drawer, and the promise of further volumes can only be regarded with relish.

Another welcome return sees The Auteurs re-emerge from three years of silence and solo doings with a record that completely recaptures all the promise of their first two discs (and thus obliterates the memory of that less-than-satisfying third set). *How I Learned To Love The Bootboys* (Hut U.K.) is essentially frontman Luke Haines' recounting and recapitulation of his childhood growing up in the glam rock afterflow of mid-70s Britain: "The Rubettes," the opening track, is a cunning reconstruction of many of that band's greatest hits all rolled into one, while "Your Gang Our Gang" imagines what might have happened if Gary Glitter had emerged five years later, at the height of punk. It's a fascinating collection rendered in Haines' now trademark threatening husk, with the band's delightfully understated instrumentation both harking back to The Auteurs' days at the forefront of the proto Brit-pop pack and a future far-removed from such things.

Sticking with Transatlantic, the most dramatic release of the last few months has to be *The Transatlantic Story*, a four-CD boxed set that trawls the entire history of the label from the early 1960s through to the late 1970s. It's a long and peculiar journey from Bert Jansch to Metro, particularly when it deviates to take in the likes of psychedelic washboard wielders The Purple Gang, madcap maestro Wild Willy Barrett, and the uncanny harmonizing of Mr. Fox. But it holds together with spirited aplomb and reminds us of some of the British folk scene's most disruptive talents — Pentangle, of course, comedians Richard Digance and Billy Connolly (once half of a very trad duo with Gerry "Baker Street" Rafferty called The Humblebums), Mike and sister Sally Oldfield's teenaged endeavor Sallyangie, and more.

There are also appearances from the Portsmouth Sinfonia, an orchestra that prided itself on not being able to play its instruments properly, but who massacred the classics regardless (and got Eno in to play and produce them); the Alberto Y Lost Trios Paranoias, arch pranksters from the woolly wastes of Manchester, with a daft dub delight called "Dreadjaws"; and the Deviants, London's louder answer to the MC5. Vocalist Mick Farren's solo version of "Summertime Blues" remains the key to European teen rebellion through the early 1970s, while The Deviants' "Death Of A Dream Machine" sums up why the rebellion occurred in the first place.

The box ends with "Criminal World," a dark, throbbing slice of paranoid sexuality originally recorded by Metro in 1976, but best known today from a somewhat toothless cover knocked out by David Bowie during his *Let's Dance* days. Like so much of the box, it is utterly at odds with Transatlantic's popular image as a home for left-field folkies, and as such it wraps the set up with dazzling aplomb. Great booklet as well, by the way.

Finally, a blast from one of the most obscure pastis in the Punk lexicon, a band called Reality who existed in the English east between 1981, when the band members were all still 13 or 14 years old, and 1985, whose first-ever show was raided by the police, whose entire career consisted of two ultra-limited edition singles. They are now remembered in *Young Drunk Punks*, a 17-track collection that rounds up both singles, a bunch of similarly scarce compilation appearances, and a few demos, rehearsals and live tracks. All of which is actually a lot more inviting (and exciting as well) than it sounds, a reminder that good punk could, and did, live on into the mid-1980s. The liner notes tell the whole sordid story.

## The best of the rest

**ANGELIC UPSTARTS:** *EMI Singles Collection* (Captain Oi!, U.K.) Picks the Oi monsters' career up subsequent to their "I'm An Upstart" debut but doesn't miss a beat thereafter.

**MICHAEL DUNFORD'S RENAISSANCE:** *Ocean Gypsy* (HTD/Transatlantic U.K.) As opposed to any other Renaissance.

**ANNIE HASLAM:** *Under Brazilian Skies* (HTD/Transatlantic, U.K.) Career-crossing in concert special from the Renaissance vocalist is apparently scheduled for American release later this year, but if you really cannot wait....

**SUEDE:** "Everything Will Flow" (Nude, U.K.) The third single from London Suede's fourth album arrives in the standard U.K. format of two CDs, with unreleased tracks on the B-sides.

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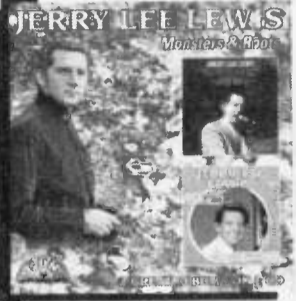
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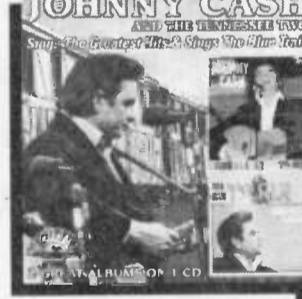
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6424

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2518

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# Classical Notes

## A FRENCHMAN IN DETROIT? — WEIRDER THINGS HAVE HAPPENED

by Peter Gutmann

"An American In Paris" makes sense — we all crave a touch of European class. But a Frenchman in Detroit? Why would an emissary of the world's most refined culture come to Motown?

There's a clue in Warren Beatty's *Bullworth*, where the crazed senator announces his foolproof cure for racism — everyone should "make love to" everyone else, so in a few generations there would be no more races at all. Well, classical music has already been there and done that!

Throughout its history, classical music developed in distinct national schools. Recently, though, that all changed. Blame America as the catalyst. At first, we were the poor stepchild, with no distinct heritage of our own. But as repression and then genocide pushed European artists to emigrate to fill the vacuum among our wealthy but unenlightened masses, something new emerged — a multicultural force that blended together into a pluralism that gleamed brighter than any of its components.

But while much was gained in harmonizing discrete traditions to meet the demands of a modern, unified world, some-

And what about the French? Hey — want to be a millionaire? Multiple choice: The greatest French orchestra on record is in (A) Paris, (B) Marseilles, (C) Lyons, or (D) Detroit? 50/50? OK, let's eliminate (B) and (C). Final answer? Are you sure? Well, I'll bet you were wrong — the correct answer is D. That's right — the very essence of refined French culture is in the Motor City, or at least it was from 1952 to 1963. That's when the Detroit Symphony Orchestra (the "DSO") led by Paul Paray recorded a legendary series of LPs with Mercury's Living Presence label.

Paray was born into a musical family in 1886. Despite the interruptions of both World Wars (he spent most of the first as a prisoner of war and the second with the Resistance) he established a solid reputation as a French conductor, heading orchestras in Lamoureux, Monte Carlo and Paris. American guest stints led to his appointment as permanent conductor of the recently reorganized DSO. Their very first records prove that he quickly forged the ensemble into a truly great orchestra and transformed its sound into a replica of those he had known in France. (Paray ultimately parted ways with the

DSO in 1963 but remained active well into his 90s; conductors do tend to last a very long time!)

It's especially remarkable that the fiercely proud French tradition should thrive in the heart of America, the very place where national trends become forsaken and assimilated. After all, French culture is the most deeply chauvinistic of any, proudly defended to the death against the pollution of foreign influence. Indeed, the most famous

French music has a unique sound, often described as impressionistic, much like the paintings of Monet and Renoir. It's a valid analogy.

Like that art, French impressionist music is concerned more with color effects than formal structure, as sensual melodies briefly appear before flitting away. While the overall effect is of subtle, blended mist, the sound is achieved through a layering of distinct instruments, much as in a Seraut painting in which the pastel atmosphere arises from dots of intense color. That's what Paray gives us — not a sonic blur but precise dabs of bold instrumental coloration. Just as brushstrokes are carefully placed, the DSO's rhythm and articulation of individual notes are always precise and luminously clear.

The analogy even extends to the recordings. In early 1953, Paray and the DSO cut their first records for Mercury, which had startled the hi-fi world in 1951 with the unprecedented clarity and musicality of an acclaimed series of albums using a single microphone and no equalization, filtering, mixing or compression. The elegance of this approach was continued in late 1955 with multichannel recordings using only three mikes, each separately tracked on half-inch tape (later 35

Hey — want to be a millionaire?  
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mm film) and then mixed down to stereo. The result is not only astonishingly vivid (eclipsing many recent DDD CDs), but also manages to project a soundstage image that gives a wonderful sense of the atmosphere of the recording venues which were chosen for their distinctive acoustics. Just as you can glean detail from an impressionist painting by looking closely at the canvas, Mercury's sound provides aural glasses that let you approach and appreciate the quality of Paray's exquisite sonic fabric.

As a further touch of integrity, CD conversions were made with the original tubed equipment and were supervised by Wilma Cozart Fine, the original recording director. (Her husband Robert had been the chief recording engineer.) So far, all of Paray's stereo records with the DSO have emerged on CD except the Beethoven *Symphonies 1 and 2* and the Mozart "*Haffner*" *Symphony*; they'd fit well on a single disc (hint!). Of their dozen mono LPs, only the Schumann *Symphony #4* is available; let's hope for the others.

Naturally, Paray brought an appropriate Gallic touch to the great French repertoire. His Debussy, Ravel, Chabrier, and Roussel are magnificent, beautifully capturing their elegance with a self-effacing confidence. The DSO complements Paray's approach with superb playing, each instrument gleaming with individual pride yet perfectly nestled in the ensemble. Paray also produced unusually polished and convincing readings of overtures and light pieces, according them a respect usually reserved for more challenging music.

Equally fascinating is Paray's touch applied to music of other national schools. Especially revealing are the symphonies of Saint-Saens, Franck, and Berlioz. Although all three composers were French, their symphonies, a traditional German form, are cast in seething Teutonic mysticism and are usually played with dark, heavy drama. Paray, though, lightens the textures and emphasizes the interplay of instruments. He works similar wonders with Rachmaninov, Sibelius and even Wagner, the epitome of German music and about as far from the French aesthetic as possible. I'll post reviews of all the Paray/DSO CDs on my web pages at [www.commlaw.com/pepper/pg/music/index.html](http://www.commlaw.com/pepper/pg/music/index.html).

But even beyond their intrinsic excellence, these records are the sonic trace of a deeply human story. Paray was one of the last representatives of a fading national tradition. His extraordinary effort to transform the DSO into the world's greatest French orchestra created a preserve for that tradition in a place as geographically and culturally distant from its source as possible. These records testify to his success in meeting that daunting challenge and deserve to be a proud and permanent part of not only the French cultural heritage but America's and everyone else's as well.

So vive Paray, Motown and its fabulous orchestra!

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# The 45 Revolution

## HAPPY HOLIDAYS WITH MONSTERS AND SANTA CLAUS VINYL

by Kent Kaster II

Many people are certain that record-pressing operations and turntables all reside in junkyards. The singles in this edition, including a special section guaranteed to make Halloween frightful and Christmas so delightful, prove the 45 fountain to be flowing with every revolution of the turntable.

**The Grodes a.k.a. The Toungees Of Truth** — "Let's Talk About Girls" (Bacchus Archives). This quintet with two names ruled the Tucson teen scene of '60s Arizona with the kind of excitement that only buzzing amplifiers and meeting girls can provide. The inevitable result was "Let's Talk About Girls." Don Juan — if living in mid-60s Tucson under a Beatles fixation — could have penned something similar.

The regional notoriety of "Let's Talk About Girls" attracted subsequent attention when Chocolate Watch Band overhauled it into a chugging psychotic fantasy of R&B haunted by psychedelic overtones.

Grodes member Many Freiser wrote "Let's Talk About Girls." This reissue includes an unreleased solo effort from Freiser, "Love Me Baby." Freiser's 12-string rendering of "Love Me Baby" at Copper Studios in 1964 evokes images of Buddy Holly against the backdrop of the British Invasion.

If you share the Grodes/Toungees enthusiasm for a buzzing amp and a dancing brunette, track down this 45 and "Let's Talk About Girls."

**The Yag People/The Wrong Directions** — split single (Moulyt Records). The Lyres hit the studio incognito and on "Don't Wanna Cry" resurface as The Yag People; a marriage of high energy to low fidelity. The honeymoon is a really noisy one. Following the last cymbal crash a voice concludes, "OK, good enough."

The Yags include some dialogue with their Buckingham cover that faithfully re-creates finding a reel-to-reel machine at a flea market and trying it out for the first time, much of it unprintable here. Highlights include the timeless question, "Does your apartment smell?" as well as a technical obsession with reel-to-reel machines.

The unpolished live sound of The Yag People is shared by The Wrong Directions on "Heart Of Wood." The trio's live, on-the-spot performance conjurs up the beat-combo feel of midday shows at the Cavern Club.

Look for more seven-inch cool from Moulyt in the future.

**The Starlites** — "I Can't See You" (Get Hip). Confusion may keep things interesting for collectors, but it may not be a good approach for selling records. For instance, The Starlites waxed the punk gem "I Can't See You" in 1966 for the Barclay label. A year later The Starlites recorded another version at Cameo-Parkway Studio in Philadelphia. This second version came out on Dater under the name The Soul Generation. The new monicker coined by label owner Dave Chackler caused the release to stiff.

It is the remade version that is reissued here and one listen proves that, The Soul Generation notwithstanding, these were not instructions on how to "get on the good foot." Under a thunderstorm of booming drums, singer Steve Musser explores the dynamics of interpersonal relationships with cool and calm before shouting at the crossroads of anger and confusion: "Baby can't ya see what life is all about!?" This version packs plenty of punch despite guitarist Steve Sterenko's homemade fuzzbox being on the fritz during this re-recording.

Despite any confusion, The Starlites' second stab is one of Get Hip's best reissues.

**The Beat Heathens** — "The Original Nothing People" (Get Hip). The Beat Heathens stand accused of sundry garage crimes and transgressions. Among their offenses: formerly being known by the alias Starlites (see above), showing flagrant disrespect for club frequenters as documented in "The Original Nothing People" and assuming the identity of The Beat Heathens, which most certainly guarantees infamy as garage ne'er-do-wells.

Strong counsel probably couldn't help this five-man crime wave, nor could it have diverted them from the path they chose. In 1967 the Heathens recruited guitarist Craig Foresto to replace ex-Starlite Steve Sterenko. The Beats hatched their master plan for "The Original Nothing People" at Virtue Recording Studio in Philadelphia. The band deviously conceal ringing fuzz guitars and pumping organ inside quirky rhythms to pull this job off. The Heathens must have pleaded the Fifth on the flipside — an instrumental with "Tequila"-like ingredients.

In light of the infamy brought to the state of Pennsylvania



by The Beat Heathens, I find them guilty for their transgressions in mid-60s punk and deserving of a maximum sentence of life on your turntable.

**The Flowerz** — "Flyte" (Get Hip) This reissue pairs the Flowerz's two hits, which charted on Reading, Penn's WRAW in 1968 — "Flyte" and "I Need Love Now." The Flowerz developed a mix of garage and psych and laid these tracks down under the guidance of ex-Starlite vocalist Steve Musser.

"Flyte" springs out of black light and into the interstellar garage and mines the familiar territory of generational misunderstanding. The us vs. them concept that comes to mind as a predecessor is The Yardbirds' "Mr. You're A Better Man Than I."

"I Need Love" is a slice of teen innocence that could have plastered The Flowerz all over *Sweet 16* and *Tiger Beat*. "I Need Love" peaked at #2 for WRAW while "Flyte" hit #16 two months later in April 1968.

The Flowerz, Beat Heathens, and Starlites 45s are reissued through an arrangement between Get Hip and Arf! Arf! Productions. More greatness from this union is eagerly awaited.

**Wade Curtiss And The Rhythm Rockers** — "Brang" (Norton). Norton flexes its muscle before the referee calls a three count on the millennium with another single chronicling the strange career of wrestling singer/rock 'n' roll grappler Wade Curtiss and his dance floor assassins The Rhythm Rockers. This is the fifth single in a series on the "Gang With The Brang" from Buffalo, N.Y.

The Rhythm Rockers send surfish rhythms straight into the turnbuckle on their 1960 instrumental "Brang." For the flip, wrestling legend Dixie Dee tags in for the chilling "Maxine." Reverb aplenty inhabits this moody tale with a "down at the end of lonely street" vibe.

This big card includes a vintage radio ad for a Rhythm Rockers show and a purple vinyl format.

A dance floor-clearing peer sixer capable of causing a tussel among practitioners of The Bird.

For those who think 45s have vanished, give any one of these discs a spin.

Write in care of Goldmine, 700 East State Street, Iola, WI 54990, with any comments or suggestions.

### Frightful Halloween 45 faves!

Full-moon discs guaranteed to turn any party into a monster. The Mummies/Wolfmen single is out of print, so scare it up from collectors' outlets.

1. "The Mummies vs. The Wolfmen" — Split single (Sympathy).
2. The Mummies — "Live At The Pony Express Pizza Parlour" (Planet Pimp).
3. Neanderthals — "Werewolf From Outer Space" (Spinout Records).
4. Various Artists — "Meet The Werewolf" EP (Spinout Records).
5. Al Zanino — "The Vampire Speaks" (Al-Stan Records).
6. Criswell — "Someone Walked Over My Grave" (Dionysus Records).

### Seven-inch Surprises For Santa's List!

Whether trimming the tree or roasting chestnuts over an open fire, these Christmas 45s keep the yuletide festive.

1. The Trashman — "Dancin' With Santa" (Sundazed).
2. Los Straitjackets — "Sleigh Ride" (Spinout Records).
3. The Henchmen — "Come On Santa" (Norton Records).
4. The Untamed Youth — "Santa's Gonna Shut 'Em Down" (Norton Records).
5. The Daisers — "Merry Christmas Loopy Lu" (Norton Records).
6. Hasil Adkins — "Santa Claus Boogie" (Norton Records).

### Label addresses

Al-Stan/Zandyga Publishing  
PO. box 764  
Reading, PA 19603

Bacchus Archives/Dionysus Records  
PO. Box 1975  
Burbank, CA 91507

Get Hip  
Columbus and Preble Aves.  
Pittsburgh, PA 15233

Moulyt Records  
PO. Box 1122  
Bala-Cynwyd, PA 19004

Norton Records  
PO. Box 646 Cooper Station  
New York, NY 10276  
Planet Pimp Records  
1800 Market St. #45  
San Francisco, CA 94102

Spinout Records  
4402 Soper Ave.  
Nashville, TN 37204

Sundazed Music  
PO. Box 85  
Coxsackie, NY 12051

Sympathy For The Record Industry  
4901 Virginia Ave.  
Long Beach, CA 90805







# New Releases

## REGGAE COWBOYS

Rock Steady Rodeo  
Tumbleweed Records (2301-85812-2)

Yee-haw! The dreadlocked sharpshooters ride back into town with the follow-up to their fabulous debut, *Tell The Truth*. That record earned the Cowboys a platter full of critical plaudits and a posse of fans. Even *Billboard* was forced to sit up and take notice. The only cloud on their bright horizon was the demise of their label, Pure, just weeks after *Truth's* release. However, there's no stopping a quintet of creative gunslingers, and a distribution deal with Rykodisc insures that even more people will be corralled into the Cowboys' corner.

The Canadians continue riding across a wide range of musical styles. The beats may be firmly ensconced in the Caribbean, but even they are not confined to reggae. Over the pulsing rhythms, blues and country-western rub shoulders, interlaced with some of the most smokin' guitar licks since Peter Tosh (or Eric Clapton for that matter).

Inevitably, it was these genre juxtapositions that captured most reviewers' attention the first time around, a fact genially spoofed on the song "Wild West Indian." "Guilty 'cause rock riddim means western — reward fe dem Wild West Indian." And that wanted poster is still sporting the outlaws' faces. "Indian" would slot nicely into the *Tighten Up* series, if it wasn't for that keyboard that flips between ska and '80s electro.

Other songs are built for the stage, crafting perfect crowd sing-along choruses. Some are rootsy gems, perfect for skanking, while a number are aimed at the line dancers. There's rocksteady for close dancing and rockers for the rest of the crew. There's even one for the kids — a song that would've made a great duet for Roy Rogers and Dale Evans.

And it's kids that remain uppermost in the Cowboys' minds. The group is intent on providing role models for black young 'uns everywhere by returning their own neglected history to them. With *Rodeo* they've neglected a wider lasso to address indigenous peoples as well with the heartfelt "Geronimo."

The Cowboys are equally aware of the dangerous lure of gunslinging in this day and age and are intent on dismantling the romantic aura surrounding the sharpshooter. They tackle the issue head-on in "Because Of The Gun" while elsewhere addressing the hazards of drinking and the greed of the Gold Rush.

So, the Cowboys' round up a strong album both lyrically and musically. Their true beauty remains in their ability to jump over not just genre but generational divides. A band appealing to so many audiences usually provides nothing but lowest-common-denominator pap. But the Reggae Cowboys create a unique sound that challenges preconceptions and draws listeners in with open arms, riding to the rescue of one and all.

— Jo-Ann Greene



## URIAH HEEP

Sonic Origami  
Spitfire (6-70211-5032-2)

The great thing about the passing of time is that veteran bands no longer feel the need to "progress," to "move forward," to make every fresh utterance seem a new statement of developing intent. Maybe it's the impact of gaining a generation of new listeners (and at the same time retaining a clutch of homesick old ones); maybe it's because, when a band has been together 30 years, even the most cutting-edge young producer isn't going to waste time trying to teach them new tricks. Or maybe it's because if you know you can do something really well, what's the point of doing something else badly? That's what youth and ambition are for.

Certainly Uriah Heep have been through both the stylistic and the musical wringer over the years, and they have their fair share of abominations to show for it. But even with only two original — or even classic — members (guitarist Mick Box and drummer Lee Kerslake) left on board, there's no more mistaking *Sonic Origami* than there was *Look At Yourself*, *Demons And Wizards*, or *Magician's Birthday*. This is Uriah Heep firing on the same fine cylinders that made them mega in the first place, and if Box 'n' Kerslake's co-conspirators can all point to their roles in other, later, Heep monsters (bassist Trevor Bolder first joined in 1977, Bernie Shaw and Phil Lanzon date from a decade later), then that only goes to show they've learned from past howling horrors.

Make no mistake, this is *not* the same band that made such inconclusive potboilers as *Raging Silence* and *Sea Of Light*. Or rather, it

is, but it has learned from its failings and remembered a few things as well. True, they still have an alarming penchant for the soaring power ballad (Survivor wrote the album's sole non-original); true, too, there's a lot more pomp than circumstance in the proggy bits. But though you'll probably never catch Heep rewriting "July Morning" — finally there's a good chance they might re-create it. The magician's having another birthday at last.

— Dave Thompson

## LUTHER "GUITAR JR." JOHNSON

Live At The Rynborn  
M.C. (MC0037)

Cut in September 1995 at the Rynborn in Antrim, N.H., but tough to find in its initial incarnation, this live set was later picked up by M.C. Records. The move paid off for the firm big time when *Live At The Rynborn* garnered a recent Grammy nomination.

Long a mainstay of the Chicago scene with stints behind Bobby Rush, Magic Sam, and, most famously, Muddy Waters (Johnson was a member of Waters' aggregation from 1973 to 1980) to his everlasting credit, the veteran guitarist is now a transplanted New Englander whose road-tested band, The Magic Rockers, offered him solid support that house-rocking evening in New Hampshire.

There's nothing fancy about Johnson's approach to the blues. Whether digging into his own "If Blues Was Whiskey" and "Stealing Chickens" or harking back to seminal material by Jimmy Reed, Albert King, Bobby Bland, Muddy Waters, and Eddie Boyd, Johnson is a model of bandstand-honed consis-

tency. His gruff, instantly believable vocals and stinging, concise lead guitar bring a no-frills honesty to the set that's all too rare on the contemporary blues front (Fats Domino's New Orleans anthem "Hello Josephine" is about as exotic as Johnson's repertoire gets).

A couple of sloppy edits temporarily jar the senses, and Johnson's sax player fluffs a note or two, but this is a welcome chronicle of the way the blues used to be and all too seldom is now — music permeated with passion where tight ensemble work is paramount, and the solos don't count for as much as the message. (PO Box 1788, Huntington Station NY 11746)

— Bill Dahl

## BLACKMORE'S NIGHT

Under A Violet Moon  
Canyon International (PCCY 01377) (Japanese import)

Following up last year's spellbinding *Shadow Of The Moon* debut could not have been an easy task. There's so little left to be said, after all, in the field of trad. arr. rock and revelry, that one album's worth of more or less original compositions was surely all Blackmore's Night needed muster.

Neither would the Ritchie Blackmore and Candice Night of the band's name seem to disagree with that gloomy diagnosis. Former Deep Purple guitarist Blackmore, after all, is scarcely a novice at the medieval minstrelsy game, as anyone who has looked beneath the surface of his customary metal meanderings will know. Vocalist Night, too, is better versed in the field than her occasionally Stevie Nicks-shaped image might predict. If *Shadow Of The Moon* was the duo proving their own folk credentials, *Under A Violet Moon* is their stab at seeing what they can do with other peoples'.

The remarkable "Past Time With Good Company," with its intriguing Henry VIII writing credit, is the first of five overtly traditional airs rearranged and reworded by Blackmore and Night; the daffily Arthurian "Avalon," the percussive Cossack quickstep "Gone With The Wind," "March The Heroes Home" and the self-defining "Spanish Nights" all follow in its footsteps with "Wind" also packing one of Blackmore's best guitar solos in years — that is all the more impressive because it's also the only solo on the album.

A guest appearance from The Strawbs' John Ford ("Wind In The Willows") and a surprising covering credit for Ronnie James Dio ("Self Portrait") are the album's only other concessions to Blackmore's most fabled past; an unselfconscious air of folk-lite is its sole nod in the direction of commerciality.

Otherwise, *Under A Violet Moon* is that most elusive of all modern musical gestures, an album that exists solely on its own terms and that stands and falls, similarly, on its own private merits. The fact that it succeeds so fabulously on both counts is simply a bonus.

— Dave Thompson

## DOUG POWELL

Curiouser  
Not Lame Limited (NLI 0004)

Former Todd Rundgren sideman/associate Doug Powell (not to be confused with former Rundgren sideman/associate Roger Powell) released his first solo disc on Mercury Records a few years back and then was unceremoniously dropped from the label's

(Please see New Releases page 78)



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# Reissues

## GORDON LIGHTFOOT

Songbook  
Warner Archives/Rhino (R2 75802) (Four CDs)

This four-CD box set, featuring a total of 88 tracks — 16 of them previously unreleased — showcases the work of the Canadian pop-folk singer whom Nicholas Jennings, author of *Before The Goldrush* (who wrote most of the text for the accompanying booklet), calls “one of the 20th century’s finest songwriters.”

That doesn’t seem like such an overblown assessment when one considers the bulk of Lightfoot’s work.

Though he sprang from the mid-60s Yorkville scene, Canada’s version of Greenwich Village (which also spawned such renowned north-of-the-border artists as Neil Young, Joni Mitchell, and The Mamas and The Papas’ Denny Doherty), Lightfoot didn’t begin his recording career as a folkie. In his early Nashville sessions, Lightfoot was cast as a straight country singer. Both “(Remember Me) I’m The One” and “It’s Too Late, He Wins,” which begin this set, are slick C&W ballads in the sophisticated pop style (female backing vocals and all) prevalent in 1962 (in the song-by-song commentary Lightfoot offers in the CDs, booklet, he describes himself as “sounding like a cross between Jim Reeves and Pat Boone,” which is an apt description).

Once Lightfoot hitched his star to the folk revival and found his own sound, there began a long stretch of sustained artistic creativity beginning with 1965’s “For Lovin’ Me,” a pitiless broadside from a man who has no intention of committing to a relationship (“I’ve got a hundred more like you, so don’t be blue/I’ll have a thousand before I’m through”). Small wonder Lightfoot himself calls it “likely the most chauvinistic song ever written.”

As a rule Lightfoot’s music reflects a way more sensitive guy. His songs, with their spare productions (often centering around a simple acoustic guitar) and descriptive lyrics exude a timeless charm whether Lightfoot was offering homages to the home country on the lively “Canadian Railroad Trilogy” and “Crossroads” (both circa 1967) or extolling the natural beauty of the Canadian landscape on the idyllic, string-laden “Pussywillows, Cat-Tails.” (Of Lightfoot’s previously unissued songs from this period, 1969’s “Station Master” is the most interesting, betraying as it does a pronounced Bob Dylan influence.)

With the dawn of the 1970s, Lightfoot entered into his most commercially and artistically satisfying era. 1970’s “If You Could Read My Mind,” an exquisitely rendered meditation on the failure of a marriage, was the song that catapulted him to stardom.

Nearly every song Lightfoot recorded during this period is as a rule first rate, i.e., “Summer Side Of Life,” which bids a sad farewell to soldiers heading off to war and boasts a catchy beefed-up chorus (never mind that the song, which inexplicably made it to only #64 on the singles charts, was a Lightfoot favorite). The irresistibly chipper “Cotton Jenny” involves a guy who loves his

job at the cotton gin and knows how to savor life’s simplest pleasures, while “Ode To Big Blue” is a rare Lightfoot protest song about the killing of the great whales.

Lightfoot’s hit singles of the time — ’70s “Sundown,” a tale of infidelity tinged with more than a hint of anger, “Carefree Highway,” which recalls with longing and sadness a brief encounter with an unforgettable woman and “Rainy Day People,” with its country overtones — were folk-pop masterworks. Then of course there was the mother of them all, ’76s “The Wreck Of The Edmund Fitzgerald,” a song with a mature, epic quality — who could imagine it hitting the Top 40 today?

Lightfoot fit in well with the sensitive singer/songwriters who ruled the charts in the first half of the ’70s, and his songs reflect that kinder, gentler mode of songwriting, whether he was offering a valentine to his daughter Ingrid on the rare piano ballad “Fine As Fine Can Be” or to his audience on the folksy “All The Lovely Ladies” or simply celebrating the simplicity of rural life and the value of hard work on the sprightly “Summertime Dream.” Even the unreleased material here pretty much holds up to Lightfoot’s official recordings in terms of musical quality. (“Canary Yellow Canoe,” which finds Lightfoot in full-fledged rock ‘n’ roll mode with a growling vocal to match, is downright startling.)

When Lightfoot toughened up his sound in the late ’70s and on into the 1980s his songs became less distinctive. One ’87 single, “East Of Midnight,” featured (ouch) saxophones and synths added to the mix. Overall, though, he was still turning out engaging commercially viable melodies, such as “Baby Step Back” and “In My Fashion,” even if they didn’t sell.

Lightfoot’s most recent studio recording, 1998’s *A Painter Passing Through*, was not only his most impressive work in years (unfortunately the reflective, autobiographical title track is the only song from that effort included here) it also placed him among that rare, select group of artists whose work has reflected an especially high standard of quality for 30-plus years — and that’s no small achievement.

— Tierney Smith

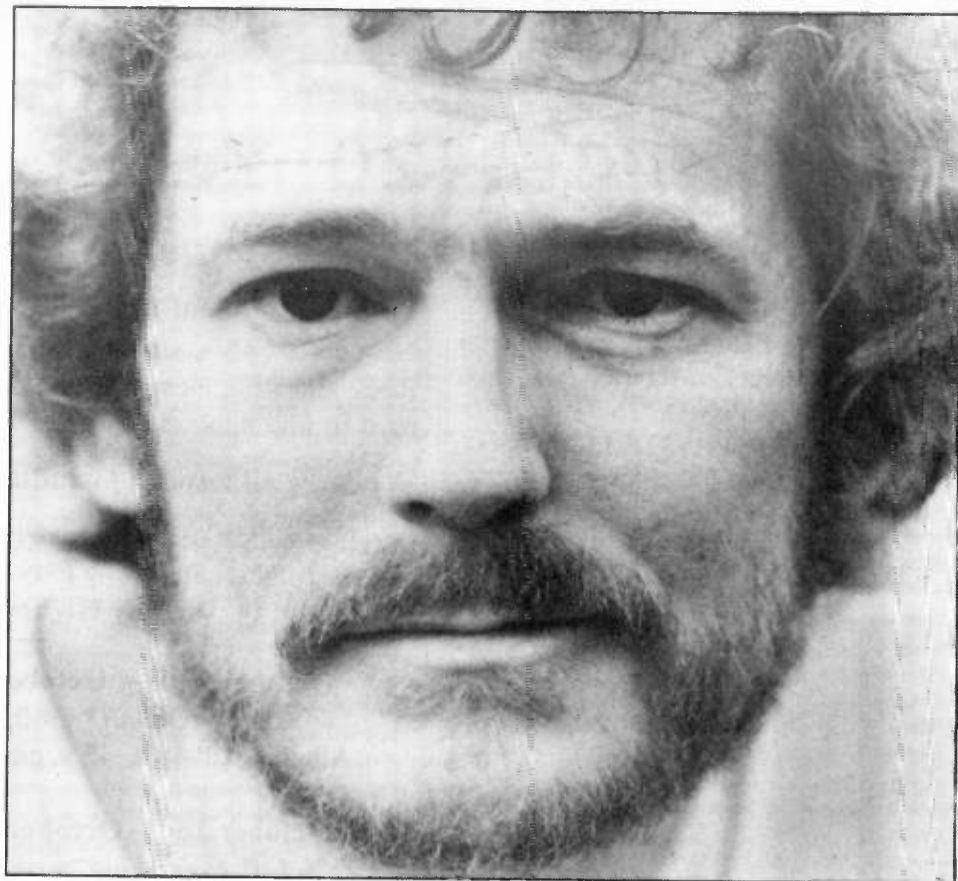
## ATLANTA RHYTHM SECTION

Backtracks  
Renaissance (RRBT0602)

Red Tape  
Malibu (MLB 9002-2)

Eufaula  
Platinum (15095-9553-2)

The Atlanta Rhythm Section, arguably the most immediately accessible band to emerge from the Southern country-rock movement, combined a wide range of musical genres with pure songwriting (as opposed to riffing and extended jams) to come up with three- to four-minute slices of blues pop-rock cut with R&B and country. In the beginning, they were lucky to make the Top 50. But in 1977 the single “So Into You” from *A Rock*



Gordon Lightfoot

*And Roll Alternative* cracked the Top 10 and it was off to the races for a few good years.

*Backtracks* is not officially a “best of” collection. It does include most of their hits (“Imaginary Lover,” “I’m Not Gonna Let It Bother Me Tonight” and the aforementioned “So Into You” being the most recognizable to the uninitiated) but consists of 199 recorded versions (which do include the original lead singer, lead guitarist and keyboardist). Some cuts are extended a few minutes in this “concert in studio” format. At 12 tracks and running 55 minutes (and a mid-line price), it’s a nice piece for fans, but the casual listener should grab one of the *Hits* packages out there.

*Red Tape* was A.R.S.’s fifth album, right before *Alternative*, though it was a commercial disappointment (its two singles hit the mid-80s on the charts). It was a looser, more live sounding album than their previous releases. A reworking of an earlier album cut, “Another Man’s Woman,” clocks in at almost 10 minutes! This bluesy number (with a great bass solo by Paul Goddard — how many truly great bass solos are there?) really rocks in this new longer version. “Jukin” is a cool shuffle that moves right into Bob Wills’ “San Antonio Rose.” “Free Spirit” quotes both Jimi Hendrix and Bruce Springsteen (“She said excuse me while I kiss the sky/see some folks were born to die/I was born to run”) as it opens with a catchy riff borrowed heavily from The Stones’ “Brown Sugar.” It’s a short album at just eight tracks and 32 minutes but a decent if transitional one.

A huge improvement over their last release of all originals a decade ago (*Truth In A Structural Form*), *Eufaula* is made up of the same lineup as *Backtracks* (with original vocalist Ronnie Hammond). Though not up to their “big” albums either in songwriting or musicianship (rhythm guitarist J. R. Cobb, who wrote the opening riff to *The Classics IV* and A.R.S. hit “Spooky,” is missed in the extreme, especially for his interplay with original guitarist Barry Bailey; he does, however cowrite seven tunes here), this new release is a return to their patented sound (though original keyboardist Dean Daughtry was unfortunately been mixed down). Where *Truth* was a guitar-synth-heavy mess, *Eufaula*

has texture and depth both in its diversity of material and delivery (Hammond and Bailey are as good as ever).

“Dreamy Alabama” is the *de facto* title track mentioning *Eufaula*, where lyricist and leader Buddy Buie has a lake house where he takes members of the band to write songs. It’s a pretty ballad with some hot licks by Bailey. “Nothing’s As Bad As Seems” is lyrically a cross between two A.R.S. hits; the “fuck it” anthem “I’m Not Gonna Let It Bother Me Tonight” and the James Taylor-ish uplifting ballad “Do It Or Die” (“I can’t take this terrible mood I’m in... ups and downs, highs and lows/nothin’s as bad as it seems”). “Unique” is a mid-tempo rocker and is quite reminiscent in presentation of songs from the band’s heyday with a cool backbeat, tasty lead guitar and classy lyrics by Buie (“Bad news is I’m human/good news is the same/I’m barely afloat with a hole in my boat up a creek/but I ain’t gonna sink/and I ain’t that unique”). Good news is that any A.R.S. fan will welcome this new offering from the band. Bad news is it may not be real easy to find. (Platinum, 2001 Butterfield Rd., Ste. 1400, Downers Grove, IL 60515)

— Brad Bradberry

## VARIOUS ARTISTS

Rockabilly Hall Of Fame, Volume One  
(RABHOF 101)

Rockabilly Hall Of Fame, Volume Two  
(RABHOF 103)

Rockabilly Hall Of Fame, Voice Tracks  
(RABHOF CD105)

The Rockabilly Hall Of Fame blows the doors in on the ol’ ’55 Chevy with these ultra-cool maiden releases from their relatively new recording label, dishing up some of the tastiest rockabilly tunes ever committed to digital compact disc.

*Volume One* features a whopping 27 tracks, including an introduction by classic rockabilly artist Narvel Felts. The first cut features the unmistakable rocking voice of Sweden’s Hayden Thompson performing the

(Please see Reissues page 115)

# GOLDMINE UNIT SPACE ADS



## WHAT ARE UNIT SPACE ADS?

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

The two types of ads are:

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

## FOR A BETTER UNIT SPACE AD . . .

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

## SET SALE GUIDELINES FOR BUYERS

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

## SET SALE GUIDELINES FOR SELLERS

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

## Auction Guidelines For Buyers

1. First, make sure you are replying to an auction and not a set sale.
2. Note the minimum bid, and don't bid less than that. Also, don't say "I will top all bids" unless the auction allows it and, of course, you really mean it.
3. Mail in all bids unless the ad says phone-in bids are acceptable.
4. Remember the deadline. If none is stated, then the auction closes one month from the date on the cover. For example, if the auction is in the *GOLDMINE* dated October 15, the sale closes November 15.
5. If mailing bids, allow 1-2 weeks for your bids to arrive. And after an auction ends, allow 1-2 weeks for notification. If you haven't heard 14 days after the end of an auction, assume you won nothing unless the ad says that all bidders, win or lose, would be notified.
6. **Honor all winning bids!** If you are notified that your bid has won the item, send the money for your items within a week. Bidders renegeing 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.

|                           | Regular  | Super    |
|---------------------------|----------|----------|
| Each unit                 | \$55.00  | \$115.00 |
| Full page                 | \$423.00 | \$423.00 |
| Each unit after full page | \$47.00  | \$104.50 |

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

World Radio History

SHEET MUSIC, SONORGRAMS, PROGRAMS, PRESS SHOTS

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ALLEN RADWILL 23 Hunters Lane, Southampton, New Jersey 08088, phone (609) 953-5473

ALLEN RADWILL 23 Hunters Lane, Southampton, New Jersey 08088, phone (609) 953-5473



CELEBRITY GREETING CARDS table listing artists like David Bowie, Judy Collins, Joe Cocker, and their respective CD titles and prices.

World Radio History table listing various radio stations, their frequencies, and the names of their DJs.

LPs // CDs // - The End of The Decade Sale !! table listing various music releases with prices and availability.

Allen Radwill • 23 Hunters Lane, Southampton, NJ 08088 • 609-953-5473

Roberto & Gloria Arredondo 10300 Golden Meadow #515, Austin, Texas 78758 Tel. 512-491-8165

AUCTION - DOO WOPPS. ORIGINAL 45'S FOR LABELS OR AS NOTED.

Auction list of doo-wop records including titles like 'I Talk To My Echo', 'You Are So Close To Me', and 'I Want To Be Loved (In A Heartbeat)'.

ROBERT PHILLIPS 618-233-0379

Table of music releases by Robert Phillips, including titles like 'I'm Yours', 'I Need Your Kisses', and 'I'm Yours (Bronzeville label)'.

JOEY BARBOSA 312 EAST 90TH ST. NEW YORK, N.Y. 10128

Large table of music releases by Joey Barbosa, including titles like 'KINGS OF THE WILD FRONTIER', 'AIRWAVES', and 'THE BUNCH'.

HELLO! ALL IS (SET SALE) AND I COVER ALL POSTAGE.

Table of music releases for sale, including titles like 'KISS KISS KISS', 'KISS WINE', and 'KISS CARDS'.

PAUL GRENYO 240 S. LITCHFIELD PARK, AZ 85340

Table of music releases by Paul Grenyo, including titles like 'Easy Livin'', 'I'm Yours', and 'I'm Yours (Bronzeville label)'.

'SEALED ALBUMS' Joey Barbosa 312 East 90th St., New York, NY 10128 212-427-8435





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IMPORT CDs (Catalog with order or send \$1.00)

An \* after an artists name indicates that US CD is still in picture long box

Table listing various CD titles and artists such as CROWDED HOUSE, DEEP PURPLE, and DICK DALE. Includes columns for title, artist, and price.

Table listing more CD titles and artists, including DICK DALE, DALL AUTOMATIC, and ROGER DALTRY. Includes columns for title, artist, and price.

Table listing CD titles and artists such as DEPECHE MODE, DEREK & THE DOMINOS, and DIAMOND RIO. Includes columns for title, artist, and price.

Table listing CD titles and artists such as DONOVAN, DOOBIE BROTHERS, and DORIS ROSS. Includes columns for title, artist, and price.

Table listing DVD titles and artists such as HARRY CONNICK JR, ALICE COOPER, and CREAM. Includes columns for title, artist, and price.

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Please Specify What Speed & Style Of Music You Collect

Table listing vinyl records with columns for artist, title, label, and price. Includes entries like 'LYNN RUSSELL', 'MITCHELL AYRES', 'FRANK KUBEL', etc.

Table listing vinyl records with columns for artist, title, label, and price. Includes entries like 'DREAMLOVERS', 'RUTH WALLIS', 'LOLITA (in German)', etc.

MEL HATTON RECORDS 13949 S. QUAIL TR., POWELL BUTTE, OR 97753 541-504-1028 AFTER 7 PM PST

THESE RECORDS ARE FROM A FORMER ADVERTISING AGENT, TO A LARGE RECORD COMPANY MOST RECORDS PLAYED ONLY ONCE, SOME NOT AT ALL. MOST NEXT ISSUE POSTAGE EXTRA.

Table listing vinyl records with columns for artist, title, label, and price. Includes entries like 'CAGLES', 'HEATLES', 'ROLLING STONES', etc.

Table listing vinyl records with columns for artist, title, label, and price. Includes entries like 'PAUL GRENO', 'ASTORIA', 'MINIT', etc.

Table listing vinyl records with columns for artist, title, label, and price. Includes entries like 'THE BEATLES', 'UNSURPASSED VOL 6', 'RARE ORIGINAL FIRST PRESSING COMPACT DISCS', etc.

Table listing vinyl records with columns for artist, title, label, and price. Includes entries like '1960s, 70s, 80s Rock Canadian Vinyl Original 45's', 'Set prices/Auction Catalog', etc.

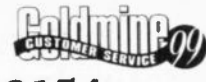
Advertisement for Cuneiform Records featuring the band Blast. Text includes 'BLAST "A Sophisticated Face"', 'Cuneiform Rune 125', 'Cuneiform Rune 123', 'Cuneiform Rune 122', 'Cuneiform Rune 120', 'Cuneiform Rune 121', and contact information for Silver Spring, MD.

Advertisement for Goldmine magazine featuring 'MOVING?' and subscription information. Text includes 'DON'T MISS A SINGLE ISSUE OF GOLDMINE', 'QUESTIONS ABOUT YOUR SUBSCRIPTION?', and contact information for Goldmine, Circulation Dept.

Advertisement for Worldwide Delivery and Rock Vinyl 7" featuring 'WORLDWIDE DELIVERY', 'RAW "OLDIE" RECORDS INC.', and 'CATALOG CANADIAN'. Includes contact information for Ottawa, Ontario.



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SOUNDTRACK: Sunset Park East/West 61904

- KIM WESTON: Investigate
JAN WHITTON: Crooner Tracks
WHITE ZOMBIE: Astro-Creep-2000
BARRY WHITE: I've Got So Much To Give

- SHOW: Murder Love East/West 61737
SOUNDTRACK: Batman WB 25936
SOUNDTRACK: Beaches Atlantic 81933

- SPINNERS: Happiness Is Being With The Detroit Spinners Atlantic 50287
BRUCE SPRINGSTEEN: Lucky Town Columbia 471424 (UK)
BRUCE SPRINGSTEEN: Lucky Town (PICTURE DISC) Columbia 471424 (UK)

- JOHNNY WINTER: And...Live Columbia 30475
JOHNNY WINTER: Still Alive And Well Columbia 32188
JOHNNY WINTER: John Dawson Winter III Columbia 32192

- 1. THE BEST OF EURO-DISCO Polydor 520219
2. COLUMBIA RECORDS JAZZ SAMPLER Columbia 40474
3. TECHNOVAE I-Sound Of The Future Atlantic 1345

- STATUS QUO: Spare Parts Atlantic 205 (UK)
STATUS QUO: Perfect Remedy Vertigo 842098 (UK)
STATUS QUO: Intropective Back 5003 Columbia 474841 (UK)

- VARIOUS ARTISTS LP'S
1. RONCO RECORDS PRESENTS: Solid Gold! Vol. 13 Ronco 2160
2. GARY CURTIS PRESENTS: 22 More Good Guy Oldies Vol. 2 Lost Mile 123

CD SINGLES & MAXI SINGLES

- ACE OF BASE: Livin' In Danger Barclay 853729 (4 Versions) (France) 4.00
ADEVA: It Should Have Been Me Capitol 15730 (5 Versions) 5.00
BANANARAMA: Every Shade Of Blue ZYX 7810 (5 Versions) (Germany) 5.00

P.O. Box 1474 Bolingbrook, IL 60440

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LIST 28 AUDIO COLLECTIONS

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Table listing audio collections from U to Z, including titles like 'ALLMAN'S', 'AMOS', 'ANIMALS', 'APPLE', etc.

Table listing audio collections from U to Z, including titles like 'CAPT BEEHEAF', 'CANE', 'CHAMP TRICK', 'CLAPTON', etc.

Table listing audio collections from U to Z, including titles like 'FRODO BAGGINS', 'FREE', 'GARBAGE', 'GERNISIS', etc.

Table listing audio collections from U to Z, including titles like 'BEACH BOYS', 'BEASTIE BOYS', 'BEATLES', 'BEATLES', etc.

Table listing audio collections from U to Z, including titles like 'BEATLES', 'BEATLES', 'BEATLES', 'BEATLES', etc.

Table listing audio collections from U to Z, including titles like 'BEATLES', 'BEATLES', 'BEATLES', 'BEATLES', etc.

Table listing audio collections from U to Z, including titles like 'BLACK SABBATH', 'BLIND MELON', 'BOB DYLAN', 'BOWIE', etc.

Table listing audio collections from U to Z, including titles like 'BLIND MELON', 'BOB DYLAN', 'BOWIE', 'BUCKLEY', etc.

Table listing audio collections from U to Z, including titles like 'BUCKLEY', 'BUSH', 'CAN', 'CANTATA', etc.

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U.I.S.A. + M.D.S.T.R.E.E.R.D.

- PINK FLOYD "ATON HEART MOTHER" CD
PINK FLOYD "ATON HEART MOTHER LIMITED FRANCE REMIX" CD
PINK FLOYD "ATON HEART MOTHER LIMITED FRANCE REMIX" CD
...
PINK FLOYD

- BRUCE
EMPOATS
STEEDY DAN
SUBLINE
311
T.D.O.C.
TOWNSAND
TRAFFIC
...
List 28 Audio Collections

- METALLICA "LOADS FOR MESSIAH" CD
METALLICA "LOADS FOR MESSIAH" CD
METALLICA "LOADS FOR MESSIAH" CD
...
U.I.S.A. + M.D.S.T.R.E.E.R.D.

- RADIOHEAD "PAINFUL TRUTH" CD
RADIOHEAD "PAINFUL TRUTH" CD
RADIOHEAD "PAINFUL TRUTH" CD
...
RADIOHEAD

- UFO
UNCLE TUFFALO
...
UFO

- NIRVANA "UNPLUGGED IN THE STUDIO" CD
NIRVANA "UNPLUGGED IN THE STUDIO" CD
NIRVANA "UNPLUGGED IN THE STUDIO" CD
...
NIRVANA

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Ad #74

Table listing various CD records with columns for artist, title, price, and other details. Includes entries for bands like The Beatles, Led Zeppelin, and many others.



AUCTION OF RARE SINGLES & LPs - DEADLINE 10/25 10 PM (Italian Time)

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Website: www.rockinmarket.it
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WELCOMED TO MY 6000 CD, 10,000 LP, 40,000 7" SINGLES SUCCESSFUL AUCTIONS I AM PLEDGED TO PRESENT ANOTHER SELECTION OF RARE CD, SINGLES AND LPs FROM THE TOP OF THE CHARTS.

YOU CAN CHECK THE BIDDING PROCESS ANYTIME ON THE WEB WHERE I EVERY NEW BID WILL BE COPIED DAILY FOR THE CD, I AM NOT CONNECTED WITH MY INTERNET A FEW HOURS A DAY.

PAID AIR MAIL REGISTERED FOR THE U.S.A. JAPAN: 1 LP \$1.35 • 2 LPs or more 1.83 \$/M/D • 2 singles \$7.00 • 4 singles \$20.00 • See more \$1.10

EU ROPE: 1 LP \$1.80 • 2 LPs or more 1.83 \$/M/D • 2 singles \$10.00 • 4 single \$7.00 • See more \$1.10

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ABBREVIATIONS: CD (Compact Disc), LP (Long Play), EP (Extended Play), 7" (Seven Inch), S (Single), M/D (Mixed/Duo), R (Rare), etc.

'50s/'60s/'70s ORIGINAL LPs - ALL RECORDS ARE STEREO UNLESS STATED MINIMUM BID FOR ALL THE LPs \$20

- 1. The Beatles - 'Meet The Beatles' EP 1963... 2. The Beatles - 'From Me To You' EP 1963... 3. The Beatles - 'Beat On The Trunk' EP 1963...

'80s & '90s SINGLES/EPs WITH PICTURE SLEEVES SLEEVES GRADED FIRST MINIMUM BID FOR ALL THE SINGLES & EPs \$10

- 1. Alan Jazayrjian - 'Shame on Me' 7" Single 1988... 2. Alan Jazayrjian - 'Shame on Me' EP 1988... 3. Alan Jazayrjian - 'Shame on Me' CD 1988...

- 21. Madonna - 'Vogue' CD 1984... 22. Madonna - 'I'm Breathless' CD 1984... 23. Madonna - 'Like a Prayer' CD 1987...

- 141. The Beatles - 'Meet The Beatles' EP 1963... 142. The Beatles - 'From Me To You' EP 1963... 143. The Beatles - 'Beat On The Trunk' EP 1963...

- 110. The Beatles - 'Meet The Beatles' EP 1963... 111. The Beatles - 'From Me To You' EP 1963... 112. The Beatles - 'Beat On The Trunk' EP 1963...

'70s/'80s SINGLES WITH PICTURE SLEEVES (except 6428 Klm, 'Nowhere to run') SLEEVES GRADED FIRST

- 152. Alan Jazayrjian - 'Shame on Me' 7" Single 1988... 153. Alan Jazayrjian - 'Shame on Me' EP 1988... 154. Alan Jazayrjian - 'Shame on Me' CD 1988...

'60s/'70s UK SINGLES WITH COMPANY COVERS

- 215. Andy - 'Children of a Rich Man' 7" Single 1967... 216. Andy - 'Children of a Rich Man' EP 1967... 217. Andy - 'Children of a Rich Man' CD 1967...

- 315. The Beatles - 'Meet The Beatles' EP 1963... 316. The Beatles - 'From Me To You' EP 1963... 317. The Beatles - 'Beat On The Trunk' EP 1963...

ROCKINMARKET, Via Verrocchio 30, 20129 Milano, Italy • FAX: 39-02-70121819



DJ RECORDS CO

Table listing DJ Records Co inventory with columns for artist, title, catalog number, format, and price. Includes artists like George Fame, Yeh, Yeh, Imperial/66086, and many others.

RADIO SHOWS ON VINYL DISCS



BEST OFFER

DJ ONLY

8 SHOWS \*\* Each show 90 minutes long on 2 LPs with music and interviews. DJ ONLY Releases

- Show #1: LED ZEPPELIN
Show #2: LOGGINS & MESSINA
Show #3: JEFFERSON STARSHIP
Show #4: ROD STEWART & FACES
Show #5: BAD COMPANY
Show #6: BILLY PRESTON
Show #7: GREGG ALLMAN

BEST OFFER To DJ Record Co

Phone: (415) 824-9421

E-mail: djrecordco@aol.com

Table listing DJ Record Co inventory with columns for artist, title, catalog number, format, and price. Includes artists like Ronnie Spector, I'm A Heartache, Alston/3738, and many others.

We Buy 45's
We Do Consignments; Let Us Do The Work For You!!
DJ Record Co
PO Box 880717
San Francisco, CA 94188
RAY SABELLA
Phone: (415) 824-9421
E-mail: djrecordco@aol.com

P.O. BOX 880717 San Francisco, CA 94188
Phone: (415) 824-9421 • E-mail: djrecordco@aol.com

MAIN STREET RECORDS 8 Easthampton Rd., Northampton, MA 01060 Phone: 413-586-1707 Fax: 413-586-5726

web page: www.mainstreetrecords.com e-mail: sales@mainstreetrecords.com CONDITION (UNLESS OTHERWISE NOTED) IS VG-M. ALL MERCHANDISE IS GUARANTEED. REFUNDS ARE GIVEN WHEN ALTERNATES ARE NOT LISTED.

- Fleetwood Mac Everywhere B/W When I See You Again Japan 7 PS DJ \$24.00
Fleetwood Mac Go Your Own Way B/W Silver Springs Belgium 7 PS \$24.00
Fleetwood Mac Hold Me B/W Eyes Of The World Japan 7 PS \$24.00

THE WRITE SOURCE

The Write Source

(your right source for rare & collectible, music-related LASER DISCS!) P.O. Box 273 Alburg, VT 05440-0273 Phone: (514) 487-4123 Fax: (514) 487-4017 e-mail: writesou@total.net

SALE on LASER DISCS!!

- Arrested Development - Arrested Development (out of print) Plo 18
Band (The) The Band Is Back (out of print) Pioneer 22
Band (The) Live @ New Orleans Jazz Fest (sealed) Pio 15

- Jackson, Milt/Ray Brown Quartet-Midnight Sessions (vg-Jap Imp) 45
Jefferson Starship - (Live In Vancouver) (out of print) Pioneer 39
John, Elton Live In Central Park (out of print-rare) 64

we will buy your Laser discs / DVD's for Cash or trade, call, write or e-mail us...

Q8 Wanted Q8 Quadraphonic 8 Track Tapes Also 4 Channel Reel to Reel, SQ, QS, and Quadradisc Interested in all styles of music. Send your list now!!! Fax 541-686-3229 E-Mail emmell@pond.net

Franklin, Aretha Jumpin' Jack Flash B/W Integrity UK 7" Pic Disc W/Free Pictals \$24.00
Gaye, Marvin Sanctified Lady B/W Sanctified Lady (Instrumental Version) Sexual Healing B/W Rockin' After Midnight UK 7" PS, Gatefold (2x4) \$24.00

MIKE OLIVIERI, 1026 Bloomwood Road, San Diego, CA 90731 phone/fax (310) 519-8826 SET SALE - Here's a new list of rare and collectible LPs for sale. All are original first pressings unless noted, and are strictly graded for your benefit (excluding postage costs).

Harris, Emmylou Building The Wrecking Ball/Interview & Music US CD, DJ \$24.00
Harris, Emmylou Building The Wrecking Ball/Interview & Music US CD, DJ \$24.00
Harris, Emmylou Building The Wrecking Ball/Interview & Music US CD, DJ \$24.00

1930's & PSYCH LP AUCTION This auction works a bit differently from most. The prices you see listed here are SUGGESTED minimum bids. You can bid less than the minimum amount if you wish.

Hi! Welcome to our latest GM ad! This time we're having An Import CD Sale. More Items Available. Pricing is \$3.75 for first class, \$3.00 for fourth class, insurance is up to you and costs \$1.00. Rates are for US only. Other titles at the shop, CALL! Clad Mon.





B & D SALES

517 S. W. 49TH LANE, CAPE CORAL, FL 33914 (941) 540-7559 Fax: (941) 540-4360

PLEASE ORDER BY B&D #

KEY TO CODES: \* LBL-LABEL TURQ-TURQUOISE GRN-GREEN YELL-YELLOW WT-WHITE MAR-MARON SILV-SILVER BS-SMALL HOLE \*WRITING, TAPE OR STICKER ON LABEL (NO STOPS)

GUARANTEES: \* WE GUARANTEE EVERYTHING WE SELL! NO HASSLE REFUNDS, BUT NO REFUND ON POSTAGE OR INSURANCE. \* ALL RETURNED RECORDS MUST BE SENT 1st CLASS INSURED. \* THIS IS A SET SALE.

POSTAGE: \* POSTAGE RATES ON 45'S ARE \$2.50 FOR 1ST RECORD AND \$.50 FOR EACH ADDITIONAL. \* \$.75 PER PACKAGE FOR INSURANCE. \* ALL SHIPMENTS ARE FULLY INSURED. \* 10-DAY INSPECTION POLICY. \* WE WILL HOLD AN ORDER FOR 10 WORKING DAYS FOR YOUR CHECK OR MONEY ORDER. \* WE FILL ORDERS - CALL, WRITE OR FAX FOR SHIPPING COSTS.

GENERAL INFORMATION: \* FREE LISTS AVAILABLE! 45'S, OVER 14,000 LP'S AND 45 AUCTION W/20-PAGE LIST CLOSURES NOV. 1. ALL WITH CONSERVATIVE GRADING & PRICED TO SELL! WRITE, CALL, OR FAX NAME AND ADDRESS. PLEASE SPECIFY WHICH LIST OR LISTS YOU WANT.

45 RECORDS - VARIOUS ARTISTS

Table with columns: B&D# ARTIST, TITLE, LABEL, NUMBER, CONDITION, PRICE. Includes entries like 6001 ALAIMO STEVE EVERY DAY I HAVE TO CRY, 6002 ALAIMO JOE I FOUND A DREAM, etc.

Table with columns: B&D# ARTIST, TITLE, LABEL, NUMBER, CONDITION, PRICE. Includes entries like 6025 COLE, MATT KING LOOKING BACK (PURP LBL), 6026 CRESTS 16 CANDLES (RED & BLK LBL), etc.

Table with columns: B&D# ARTIST, TITLE, LABEL, NUMBER, CONDITION, PRICE. Includes entries like 6080 NELSON, JIMMY JUST A LITTLE TOO MUCH, 6081 NELSON, JIMMY A FALLEN STAR, etc.

COUNTRY EP SET SALE. Table with columns: Artist, Title, Label, Price. Includes entries like Elvis Costello, Ringo Starr, The Beatles, etc.

3682 Old Petra Mill Rd. Granite Falls, NC 28630 828-495-3149

TANGERINE DREAM 7"

Ultima Thule Part 1/Ultima Thule Part 2 - Germany Ohr 57.006 in PS v-g++ MB \$110. Ultima Thule Part 1/Ultima Thule Part 2 - Germany Ohr 57.006 in PS v-g++ MB \$90. Betrayal/Betrayal - US MCA-40740 WL Promo in MCA sleeve m/- MB \$100.

Please mail or fax bids to: Victor Rek, 13010 Crabapple Lake Drive, Roswell, GA 30076, USA. Faxphone: 770-643-8292.

VICTOR & NATASHA REK 13010 Crabapple Lake Drive Roswell, GA 30076-4261 USA

AUCTION - DOO WOPPS. ORIGINAL 45'S FOR LABELS OR AS NOTED.

Table with columns: GEN# 90, ARTIST, TITLE, LABEL, PRICE. Includes entries like GENE 90 1, OCCAPALLOS, THE STARS (w/1 L scuffs), etc.

AUCTION LIST PICTURE SLEEVES/45 RPM'S

Table with columns: LABEL #, TITLE, ARTIST, PS/RPM. Includes entries like ABC 10040 Put Your Head On My Shoulder, ABC 10064 It's Time To Cry, etc.

AUCTION - 45 RPM - MB = \$4.00 - closes 45 days from cover date

WES DELPRETE, 6327 N. SPOKANE, CHICAGO, ILL. 60646 312-758-0902

Table with columns: ARTIST, TITLE, LABEL, PRICE. Includes entries like AXTON/HOY, JAMES DEAN + JUNKMAN, IEREMIAH 1015 (DJ), etc.

"BIG FIND" R&B, Blues, R&R, Instrumental

ROBBIE ROMESBURG 1007 BRADLEY COURT MOUNT LAUREL, NJ 08054-4209. Text describing the auction of rare R&B records, including titles like 'ROBBIE ROMESBURG 1007 BRADLEY COURT MOUNT LAUREL, NJ 08054-4209'.

SPECIAL 45 SECTION

SPECIAL 45 SECTION



808 HEBBURN Hacienda in the Hills 2315 Community Dr. BATH, PA. 18014 (610) 759-7339
Email: BOBBYHEP@AOL.COM

LOOK!! GREAT 45's

Table listing 45 RPM records with columns for artist, title, and price. Includes entries like 'I'm Gonna Be a Strong Man', 'The Gambler', 'The Gambler', etc.

Table listing 45 RPM records with columns for artist, title, and price. Includes entries like 'The Gambler', 'The Gambler', 'The Gambler', etc.

Table listing 45 RPM records with columns for artist, title, and price. Includes entries like 'The Gambler', 'The Gambler', 'The Gambler', etc.

SPECIAL 45 SECTION

Rockers Groups Blues Teen 45s Auction

45s Auction

WELCOME TO ANOTHER RECORD AUCTION FROM THE VAULTS OF THE RED STOCKBOOK... AS ALWAYS YOUR SATISFACTION IS GUARANTEED 100% OR YOUR MONEY WILL BE REFUNDED IN FULL. BID WITH COMPLETE CONFIDENCE.



BIDDING DEADLINE IS... NOVEMBER 15th

Table with columns: ABC RPM, ROCKERS, POPPERS, ROCK-A-BILLY. Lists various artists and their associated RPM numbers.

Table with columns: ABC RPM, RHYTHM 'N' BLUES, SOUL, FUNK, etc. Lists various artists and their associated RPM numbers.

Table with columns: ABC RPM, GROUP SOUNDS, DOO WOPPS, ETC. Lists various artists and their associated RPM numbers.

Table with columns: ABC RPM, TEEN GIRLS, ROCK 'N' ROLL. Lists various artists and their associated RPM numbers.

Main auction catalog table with columns: ARTIST, TITLE, LABEL, COND. Lists hundreds of records for sale.

Warehouse 45s DJ - PROMOS AUCTION CATALOG 1960s, 70s, 80s. Includes contact information for Nancy Spencer at 524 E. 3rd St., Mishawaka, IN 46544.

45 Auction 50s - 80s

HI + WELCOME TO MY LATEST GOLDMINE AD. THIS IS AN AUCTION OF 45'S OF VARIOUS STYLES OF MUSIC AND YOU MAY CALL, FAX OR WRITE IN YOUR BIDS. THE AUCTION ENDS TWO WEEKS FROM THE COVER DATE POSTING IS 4.00 IN THE U.S., OVERSEAS CUSTOMERS I WILL SEND RATES FOR BOTH AIR + SURFACE WITH YOUR WINNING BID NOTIFICATION. TWO GRADES MEAN THE PICTURE SLIDE IS GRADED FIRST. THANKS!

FRANK GIANNETTI, 18 Hazel St., Girard, OH 44420 • Ph/Fax 330-545-9514, 24 hrs.

THE following are offered for auction. Auction end date is November 30, 1999. Please bid by mail only and please be realistic. Minimum bid for each 45 is \$10. Mail bids to: JRG, 1075 Greentree Road, Bloomfield Hills, MI 48304.

Auction results table with columns: LABEL, ARTIST, TITLE, COMMENTS/CONDITION. Lists items sold and their conditions.

JRG 1075 Greentree, Bloomfield Hills, MI 48304. AUCTION INSTRUCTIONS. This is an auction of 45 rpm of various types. Strict grading and all records played tested. Includes contact information for Nancy Spencer.

THE RED STOCKBOOK 25 Marmor Court Wethersfield, CT 06109 (860) 633-2385



THE NORTH AMERICAN GROUP. Mail orders to: THE NORTH AMERICAN GROUP, P.O. BOX 2222 OTTAWA, CANADA K1P 5W5. World Radio History.

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. When you receive notice from an advertiser that you have won the bid on an item or items, you MUST purchase the items from the advertiser.

If you do not have any intention of purchasing the item from the beginning, then please do not bid on items. It costs the advertiser time and postage to notify you. Plus the advertiser loses a sale.

So please honor your bids... and do so promptly.

A Hobby Service message from Goldmine.

45 AUCTION

GENERAL RNR - ROCKABILLY/ROCKERS - GARAGE/PUNK/R&B/BLUES/DOO WOP - SURF/INSTRUMENTAL - NOVELTY

45 AUCTION - GENERAL RNR-R&B/ROCKERS - GARAGE/PUNK/R&B/BLUES/SURF/INST-NOVELTY AUCTION CLOSING NOVEMBER 30, 1999 MONEY ORDER PAYMENTS CAN BE MADE BY CHECK. VISA/MASTERCARD/DISCOVER CARD POSTAGE & INSURANCE EXTRA

ARTIST TITLE LABEL NOTES COND. MIN. BID

Table listing various artists and their records, including BEACH BOYS, CHUCK BERRY, EARL BOSTIC, JAMES DEAN, and others.

45 PIC SLEEVES

Table listing picture sleeves from artists like BEACH BOYS, CHUCK BERRY, and others.

45 SINGLES

Table listing 45 singles from various artists including BUDFINGER, E.C. BEATTY, and others.

RECORD COLLECTOR'S HEAVEN 6820 46th Ave. No. Crystal, MN 55428 U.S.A. 612-537-4467

RARE PICTURE SLEEVES & 45's

- PART ONE-PICTURE SLEEVES-45 SET SM-21... 1. ALLISON, KEITH... 2. ARNOLD, KID... 3. AVALON, FRANKIE...

- 36. FRANCIS, CONNIE... 37. HARKBY, LITTLE... 38. RYDILL, ROBBY... 39. EP. COOKER, SAN... 40. EP. LEE, BRENDI...

STAN VITEK 180 Manchester Ave. Youngstown, OH 44509

Where can I buy Goldmine?

Most used record stores carry Goldmine, along with Tower Records, Peaches, Barnes & Nobles, and Borders. You should also check the Retailer Directory listings in this issue of Goldmine. Stores carrying Goldmine are listed in boldface.

Better yet, subscribe today by calling 1-800-258-0929.

THOMAS DYKEMAN'S - Hollywood Connection

16032 Sherman Way, Van Nuys, CA. 91406

ALL RARE SEVEN INCHERS (PS/Vinyl) EACH 6.00 \$

Table listing various 7-inch records and picture sleeves from artists like ANDY AND THE MOONS, BEACH BOYS, and others.

Phone or Fax (818) 385-0268 Email Tomdyke@Netzero.net

Table listing various records and picture sleeves from artists like ANDY AND THE MOONS, BEACH BOYS, and others.

SPECIAL 45 SECTION

BROUHAHA MUSIC MARKETING

2168 S. Atlantic Blvd. PMB #260, Monterey Park, CA 91754

CALL Anytime: 323-721-4003 or FAX: 323-728-4373 or e-mail us: BrouhaHaCD@aol.com

Check us out on our new WEB SITE: http://www.brouhaHa.com

ATTENTION: NEW SHIPPING POSTAGE RATES

USA: Please include to orders \$3 for 1-2 discs + \$8.50 each additional disc

CANADA: \$3 for 1-2 discs + \$7.75 each additional disc

OTHER COUNTRIES: Please contact us for shipping/air mail costs.

ALL ITEMS ARE IN CD FORMAT & PRINTED IN THE U.S. UNLESS NOTED OTHERWISE

CD'S ARE RESOLD GOODS. PLEASE CALL TO RESERVE ITEMS. IT IS NOT GUARANTEED SINCE THEY

MAY BE SOLD OUT BY THE TIME WE RECEIVE YOUR MAIL ORDER. MANY ITEMS ARE NOT

IN THIS AD. PLEASE CALL TO RESERVE. WE CAN BE ORDERED FOR OUT OF STOCK ITEMS.

We're FAST with SHIPPING ORDERS but PLEASE ALLOW AT LEAST 2-4 weeks for delivery!

All items are set sale. Mint to Mint condition and guaranteed! NO C.O.D.'s!

California residents add 8.5% sales tax. We hold items for 7 working days only!

Payment: M.O.s & personal checks only. Personal checks must clear before shipment.

BROUHAHA and mail to: 2168 S. Atlantic Blvd. PMB #260, Monterey Park, CA 91754

WE NOW ACCEPT VISA, MASTERCARD & VISA WITH A MINIMUM ORDER OF \$15

We are now open on weekends 10:00am-6:00pm

1 LIFE TO LIVE - Cant Nobody Feat. Timbaland

1000 MANIACS More Than This PRCD 1101

1000 DMINV More Than This PRCD 1176

112 - Anything (Remix) BPPCD 12.00

117 - Anything (Remix) BPPCD9192 60.00

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Table listing various music tracks and albums, including titles like 'DOKTOR... I'm A... Day Goes By', 'DOKTOR... I'm A... Day Goes By', 'DOKTOR... I'm A... Day Goes By', etc. The table includes artist names, track titles, and prices.

Continued On Next Page ->

World Radio History





SPECIALIZING IN MUSIC MEMORABILIA From the 20's to 60's 45's - 78's -LP's Sheet Music & Misc.

INFORMATION: This auction closes October 29, 1999. Only winners notified by mail. Contact us for bid status and bid increases. Mailing charges will be added to winning bid.

ADDRESS: P.O. Box 1431, Idyllwild, CA 92549, USA E-Mail: records@pe.net Phone: (909)659-3890

AN AUCTION OF RARE AND HARD TO FIND 10-INCH JAZZ LP'S!

A grid of 12 small album covers with descriptions and prices, including Laurindo Almeida Quartet, Erroll Garner, and Duke Ellington.



1973 PACIFIC PRESENTATIONS UNUSED BACKSTAGE PASS (6) DIFFERENT, COLOR. SAN DIEGO, L.A., VANCOUVER MINT \$100 EACH.

1975 PACIFIC PRES. UNUSED BACKSTAGE PASSES (6) DIFF., COLOR. SAN DIEGO, L.A., SANTA BARBARA MINT \$50 EACH.

10" ACETATE: NEVERTHELESS 3:29 STEREO 9-24-75 MINT \$400

10" ACETATE: LOUISIANA LOU & 3 COZ MONTY JOHN 3:20 STEREO MINT \$400

(25) SAFETY STUDIO REELS 10" 7 1/2 & 15 IPS OF ALL-MAN BROS. & SOLO STUDIO, LIVE & INTERVIEWS WITH CAPRICINO LABELS. DATED 1970-1980.

POSTER: ABB WITH LED ZEPPELIN 8-14-70 BOSTON COLLEGE. ALSO: MCS, STOOGES, & MORE. VG-7 TEARS, PIECES MISSING. SHOW CANCELLED, ONLY ZEP PLAYED! EXTREMELY RARE PIECE. \$2,500

MANY OTHER CONCERT ITEMS AVAILABLE.

LET IT BE RECORDS, 2434 JUDAH, SAN FRANCISCO, CA 94122 (415) 681-2113 FAX/MESSAGE MACHINE OPEN

1PM-6PM, TUES THRU SAT, OR BY APPOINTMENT. MAJOR CREDIT CARDS ACCEPTED. BUY, SELL, TRADE

BUYING ALL CONCERT ITEMS, ALL STYLES & TYPES. NO COLLECTION TOO LARGE OR TOO SMALL! FINDERS

FEE PAID! ANY CONDITION OR QUANTITY! WE'LL BUY IT ALL! ESPECIALLY RAP!!!



LET IT BE RECORDS 2434 Judah San Francisco, CA 94122 Ph/Fax (415) 681-2113

Canadian CD's

New this month, 4 Burton Cummings solo releases Platinum Blonde Best Of and a live 2 CD from 54.40.

Table listing various CD releases by artists like Randy Bachman, Coney Hatch, Edward Bear, Lighthouse, Moxy, Paupers, Ian Thomas, and Ugly Ducklings with prices.

Don't see it? Just ask! We sell almost every CD issued in Canada. WWW.SPINDLERECORDS.COM

All prices are in US\$. Visa / Mastercard / US checks / Money Orders accepted. Postage & insurance: Surface \$2.50 first, \$1.00 additional. Air Mail \$3.50 first, 1.50 each additional.

SPINDLER RECORDS Box 22120, 45 Overlea Blvd., Toronto, ON M4H 1C3 416-420-8008 • Fax 416-425-7901 • www.spindlerecords.com

LASERDISCS & DVD'S From Japan Largest stock in the country. Wholesale Accounts welcome.

Large table listing Laserdiscs and DVDs with titles like AC/DC, Queen, Led Zeppelin, and others, including prices.

VHS, CD & DVD: Although we specialize in LD's & DVD's we can special order Japanese VHS, CD's from Japan. Call us. TO ORDER: Please add \$3.75 for UPS shipping. If you don't see it, we will order it. Send for your free 80 page catalog. International customers send \$3 for a catalog. Visit our web site for current inventory and New Release info.







# VINYL VENDORS

1800 S. ROBERTSON BLVD no.279 Los Angeles CA 90035  
 !!!Catalogues!, Boy Do We Have Catalogues!!!

## VINYL VENDORS

1800 S. ROBERTSON BLVD no.279  
 Los Angeles CA 90035

Basic catalog has 20,000+ includ. lps, cds, 7"ers, 12"ers & more for \$3.50.

12" ep & single catalogue with 10,000 titles for \$3.50.

- JUST SOME OF THE ARTISTS FEATURED:**  
 10,000 MANIACS  
 A-HA  
 ABBA  
 ABC  
 AC/DC  
 ADAM & ANTS  
 BRYAN ADAMS  
 AEROSMITH  
 AFTER THE FIRE  
 ALARM  
 ALLMAN BROTHERS  
 ALTERNATIVE TV  
 AMBROSIA  
 AMERICA  
 LAURIE ANDERSON  
 ANIMALS  
 ANIMATION  
 ANY TROUBLE  
 APPOLONIA  
 CARS  
 CARLENE CARTER  
 CHAMBERS BROTHERS  
 THE CHAMELEONS  
 HARRY CHAPMAN  
 TRACY CHAPMAN  
 RAY CHARLES  
 CHEAP TRICK  
 CHURRY CHECKER  
 CHER  
 NENEH CHERRY  
 THE CHI LITES  
 CHICAGO  
 CHINA CRISIS  
 JOHNNY CHINGAS  
 CHURCH  
 CINDERELLA  
 CLANNAD  
 ERIC CLAPTON  
 PETULA CLARK  
 FLEETWOOD MAC  
 FLESH FOR LULU  
 FLYING LIZARDS  
 FOCUS  
 DAN FOGELBERG  
 JOHN FOGERTY  
 FOGHAT  
 LITA FORD  
 FOREIGNER  
 KIM FOWLEY  
 SAMANTHA FOX  
 JOHN FOX  
 FRANKIE GOES HOLLY  
 FUN BOY THREE  
 FUNKADELIC  
 FUZZBOX  
 PETER GABRIEL  
 GAP BAND  
 ART GARFUNKEL  
 MARVIN GAYLE  
 GLOHIA GAYNOR

- JUST SOME OF THE ARTISTS FEATURED:**  
 ALBERT KING  
 BB KING  
 KISS  
 KISSING THE PINK  
 GLADYS KNIGHT  
 KOOL & THE GANG  
 KRAFTWERK  
 PATTI LABELLE  
 LANDSCAPE  
 KD LANG  
 CYNDI LAUPER  
 LED ZEPPELIN  
 LETS ACTIVE  
 LEVEL 42  
 JONA LEWIE  
 GARY LEWIS  
 JERRY LEE LEWIS  
 GORDON LIGHTFOOT  
 LIMAH  
 DAVID LINDLEY  
 GRAHAM PARKER  
 PARLIAMENT  
 PETER & MARY  
 T. T. D'ARBY  
 TOM PETTY  
 SHAWN PHILLIPS  
 WILSON PICKETT  
 PILOT  
 PINK FLOYD  
 POKIES  
 ROBERT PLANT  
 PLOMSOULS  
 PLIMSOULS  
 POLECATS  
 POLICE  
 IGGY POP  
 SANDY POSEY  
 MIKE POST  
 COZY POWELL  
 PREFAB SPROUT  
 ELVIS PRESLEY  
 ROD STEWART  
 STRANGLERS  
 STRAWB SWITCHBLADE  
 STRAWBS  
 BARBRA STREISAND  
 SUBURBS  
 SUGARCUBES  
 S. ARHILL GANG  
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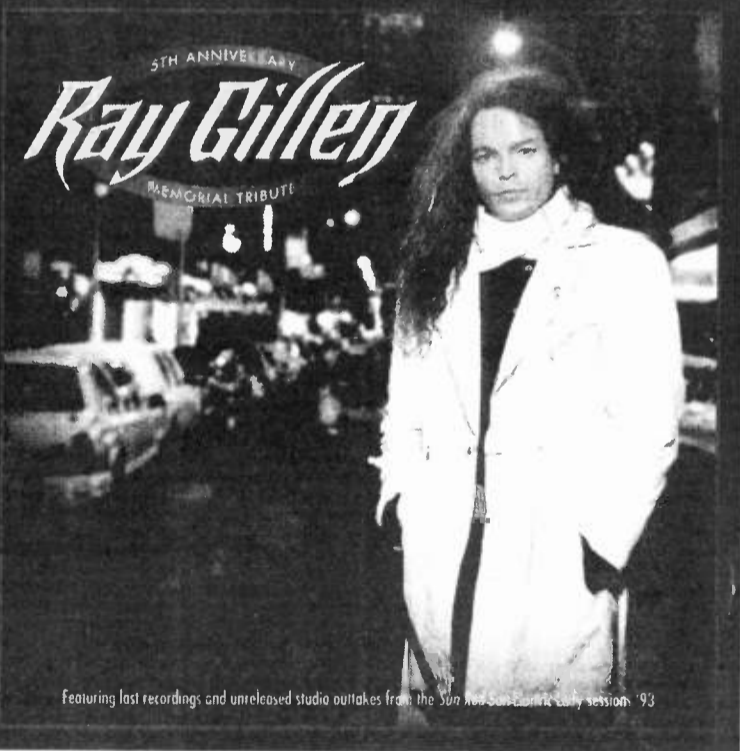
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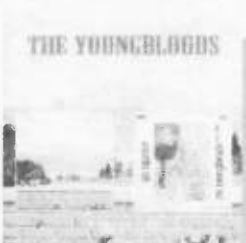
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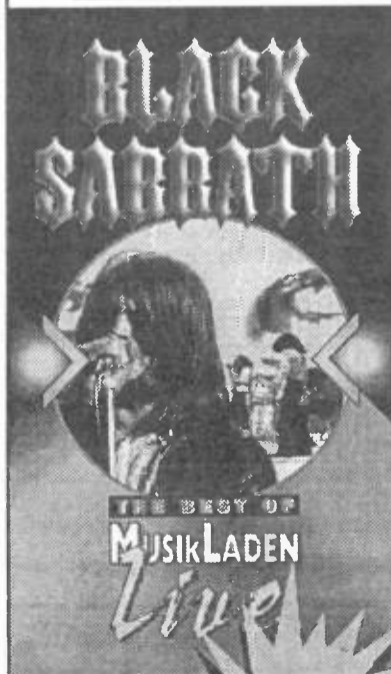
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(Styx from page 20)

taking Prozac. It's too much. Calm it down a little bit. I always wanted to write a rock opera like *Tommy*, and I came up with this idea with this fictitious rock star, and I had very high aspirations for it. And I dumbed it down to do it on the record, because we were all very nervous about it. The band was nervous about it, but I forged ahead. And I thought I had a good idea. I wanted to say something about censorship. It was before the Parent's Music Resource Council (PMRC) existed. We even put a sticker on our label as a joke, but you know what? Stickers became an issue two to three years later."

Along with the release of *Kilroy Was Here* came an updated stage show, including an 11-minute motion picture explaining the story of rock singer Kilroy and his battle with Dr. Righteous.

"*Kilroy Was Here* was a difficult album for people to understand," said Chuck Panozzo, "because *Paradise Theatre* was our first toe into a theatrical presentation. We used to open our shows with strobe lights and *The William Tell Overture*. Then we started another tour with a backlit scrim with the city of Chicago, with the intro of 'Rhapsody In Blue.' And that would roll up, and we would be revealed that way. But when *Kilroy Was Here* came out, and the movie started, people didn't understand what that was all about."

The first single from *Kilroy Was Here*, "Mr. Roboto," eventually peaked at #3 and became a worldwide hit — but according to Young, it may have alienated another segment of their core audience.

"'Mr. Roboto,' which seemed like a good idea at the time, I mean it's obviously a very kitschy pop/techno kind of thing, and it still is a clever sounding tune — but it definitely alienated another segment of our core audience. I'm a hard rock fan, and I like things that had power and attitude, and 'Babe' was a shift away from that first-off, but if we could be successful with it. I learned how to embrace it as best I could. And 'Mr. Roboto,' which I thought was clever and fun, and honestly, after four multiplatinum albums in a row, I always thought that as an artist you have to take risks. And *Kilroy Was Here* was a risk. 'Mr. Roboto' was a risk. But I said, 'Hey, sometimes you've got to say, "What the heck." Out comes 'Mr. Roboto,' and I had my 'Heavy Metal Poisoning' on that. I got a chance to dress up and do make-believe things, and it was a fun departure on some levels for us to do."

The tour, with its myriad of costume changes and technical setups, didn't run as smoothly as prior Styx tours. One show in Chicago at the World Theater had to be scrapped when the projector that ran the opening film broke down, forcing Styx to cancel the show and send thousands of their fans — including an eighth-grade Styx fan named Sucherman — home for the evening.

But the group was starting to break apart after 20 years of nonstop touring and performing. Shaw, for instance, had developed a recreational drug habit that eventually convinced him to leave Styx after the *Kilroy* tour.

"I was at the height of my recreational



Above left, James Young makes sure Tommy Shaw doesn't play Ricky Martin's "Living La Vida Loca" in its entirety in 1999. Other shots taken in 1996.



partying years, so I was just walking resentment most of the time. I was the guy that represented that side of the band back in those days. Everybody did a little bit here and there, but by today's standards, we were total wimps. My story — when I look at what's going on right now, I was just partying and drinking and the occasional gram of cocaine here and there. That was about it. But it was enough to influence my decision-making — although I haven't done anything like that in 10 years now, I couldn't imagine getting up every day and doing what I have to do and the decisions that I'm faced with and the responsibilities that I have. I see now why things were so fucked up back then."

"Tommy quit the band during the middle of the tour," said DeYoung. "Tommy was going through some admittedly chaotic times in his own personal life. That'll change your perspective on things. So he ran off to have his own solo career. And the remaining three guys — JY, John, and Chuck — wanted me to replace Tommy at that moment and go forward. And I said I wouldn't do it, because I really believed that Styx was ingrained in peoples' minds as those guys. Styx, to me, was really those personalities, and most primarily Tommy and myself, who did 95 percent of the writing and the singing. And I felt that was just not the thing to do — to

replace Tommy. Since Tommy went and did a solo record, I said, 'I'll wait, I'll go do some solo albums and see what happens.' Because I just didn't want to do anything that would denigrate what I thought was important to the Styx legend, and that was keep those guys together."

So after A&M released a live album, *Caught In The Act*, and a one-off single, "Music Time," Styx went on hiatus. DeYoung released some solo albums and had a Top 40 hit with "Desert Moon." Shaw released some solo albums, appeared on *American Bandstand* and scored some motion pictures, including the main theme to *Remo Williams: The Adventure Begins*. Young released some solo albums, including a collaboration with John Panozzo and synthesizer wizard Jan Hammer. Chuck Panozzo went back to school.

"I became the king of adult education classes. I did what I wanted to do. I just didn't know how to fit in — how do you fit in going from one of the biggest rock bands in the world and say, 'Okay I'm here. Do you have a job for me?' John and I toyed with the idea of putting a trio together. But a lot of entertainers have problems when that rug is pulled out from underneath them. It's a very difficult transition, because people only see you from what they think you are or what

they project you to be. But by the 1980s, my drive was over. And I needed a break."

By 1989, Styx's break was over. A few phone calls here and there, and most of the band put aside their differences and began work on a new album, *Edge Of The Century*.

Shaw, meanwhile, was working on a new album of his own, this time as a member of *Damn Yankees*, a rock supergroup featuring Ted Nugent, drummer Michael Cartellone, and Night Ranger frontman Jack Blades.

"I was with a manager in New York who had managed me and Glen Burtinik. And we were all in New York, and I had done my third solo album and had gotten that out of my system. So I went into Bud [Prager]'s office and I said, 'I want to be in a band again.' And he picked up the phone and called John Kalodner, and at that very moment Ted Nugent's manager was in Kalodner's office having the same conversation with Kalodner. So he said, 'How about you and Ted?' I had known Ted's manager since I was in MS Funk, and so it was just a simple matter of Ted coming to New York and plugging in where the band that I already had, which included Michael Cartellone, we were already rehearsing. He came in and plugged in, and it was like, 'Well, that works.' A couple of months later,

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(Styx from page 94)

Jack Blades made the same call to Kalodner, and Kalodner sent him to my house in New York, and he knocked on my house and came in, and the next day he was in the laundry room and I heard him singing, 'I don't want to hear about it anymore...' And I'm thinking, 'Where's the rest of that song?' He didn't say anything, and I said, 'Jack, come up here. I think I know the rest of it.' And we sat around and we wrote 'High Enough' in a couple of minutes. It was another one of those serendipity things where we just had the chemistry. And it's on that damn *Monster Ballads* compilation that's on every morning and every night, with the guy that skydives out of the plane. I'm like the second or third face you see on that commercial, singing 'High Enough.' I must not look like myself any more, because somebody said to me, 'There's somebody on TV singing one of your songs.'

Meanwhile, as "High Enough" was rising up the charts, Styx released their new album, *Edge Of The Century*, with Burtnik replacing Shaw on guitar. The first single from that album, "Love Is The Ritual," flopped, but the second song, a ballad called "Show Me The Way," began to rise up the charts.

During the chart run of "Show Me The Way," the United States was involved in the Persian Gulf War. This inspired two radio stations — one in Washington, D.C., one in Knoxville — to create their own "Desert Shield" versions of "Show Me The Way" by adding soundbites from George Bush, Norman Schwartzkopf, and Colin Powell, all inserted into the instrumental portions of the song.

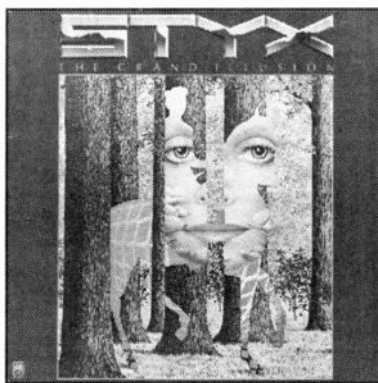
"I was surprised by it," said DeYoung, "because the song had nothing to do with Desert Storm, and it happened about four to five months after the record came out. I let them play that version on the radio, but I said I didn't want to sell that version. To me, that was like selling war. You can't do that. Guys who were in Desert Storm come up to me all the time and tell me what that song meant to them. And that's great, and that's how it should exist for those people and in that way, if they so choose."

"There was little sound bites," said Young, "some of George Bush and some of others, and the one little tear-jerking moment is when a little girl says, 'I want my daddy to come home.'"

"When we play that song on stage today," said Chuck Panozzo, "Dennis will say that the song became connected with the Gulf War, but that's about all he'll say about it. But we played in Germany, and I saw all of the American GIs, all very young people. That made me feel a lot differently about the song."

During 1991, both Styx and Damn Yankees undertook cross-country tours in support of their albums. For fans of Styx members past and present, it was a dream come true. But an incident during the Damn Yankees' concert raised bad feelings between past and present members of Styx.

"We're pretty goofy on stage," said Shaw, "and we did this gag in half a dozen cities where we finished a song, the audience is screaming and everything, the lights go



## Styx gold and platinum awards

by Chuck Miller

| Year of first cert | Title                | Label             | Currently cert |
|--------------------|----------------------|-------------------|----------------|
| 1975               | Styx II              | A&M               | Gold           |
| 1977               | Equinox              | A&M               | Gold           |
| 1977               | The Grand Illusion   | A&M               | 3X Platinum    |
| 1978               | Crystal Ball         | A&M               | Gold           |
| 1978               | Pieces Of Eight      | A&M               | 3X Platinum    |
| 1980               | Cornerstone          | A&M               | 2X Platinum    |
| 1981               | Paradise Theatre     | A&M               | 3X Platinum    |
| 1983               | Kilroy Was Here      | A&M               | Platinum       |
| 1984               | Best Of Styx         | RCA               | Gold           |
| 1994               | Classics             | A&M               | Gold           |
| 1998               | Edge Of The Century  | A&M               | Gold           |
| 1998               | Greatest Hits        | A&M               | Gold           |
| 1998               | Return To Paradise   | CMC International | Gold           |
| 45s                |                      |                   |                |
| 1980               | Babe/I'm Ok          | A&M               | Gold           |
| 1983               | Mr. Roboto/Snowblind | A&M               | Gold           |

## Damn Yankees gold and platinum awards

|      |                   |              |             |
|------|-------------------|--------------|-------------|
| 1990 | Damn Yankees      | Warner Bros. | 2X Platinum |
| 1992 | Don't Tread On Me | Warner Bros. | Gold        |
| 45s  |                   |              |             |
| 1991 | High Enough       | Warner Bros. | Gold        |

Note: "Year of first cert" means the date when the album or single was certified gold or platinum by the Recording Industry Association Of America, not the album's release date. Some albums were initially certified gold one year and may have sold enough to be re-certified platinum or multi-platinum in subsequent years; the "currently cert" shows the album's current status with the RIAA, but the figures may not have been updated in the past few years. Data courtesy Recording Industry Association Of America.

Clockwise from top left: "Lady" 45, "Mr. Roboto" 45; "Babe" 45, *The Grand Illusion* and *Pieces Of Eight* picture disc.

down, and I go to center stage with an acoustic guitar and say, 'You know, I didn't write this song, but I've played on it, and I'm just going to sing it for you.' So I start playing 'Babe,' and I get out the first half a lyric of it and Nugent comes walking up, taps me on the shoulder and says, 'Scuse me, let me check your guitar, I think it's a little out of tune.' And he takes my guitar and smashes it into a million pieces and leaves me standing there in a pile of wood and strings and walks off. It was funny. We did it at the World Theater in Chicago, and Dennis DeYoung's daughter was in the audience. And she didn't think it was very funny, and I guess she told Dennis, and Dennis was very upset.

"I think that was very hurtful to Dennis," said Chuck Panozzo, "So when we met up with them, when we were touring, there was some bad vibes there.... And I felt bad, because originally in 1990 I expected Tommy to be back, and that was the original idea. And suddenly those negotiations broke apart, and so that's when Glen Burtnik came into the picture, who is another great musician and writer. Then there's this new challenge — Styx is going out with a new guitar player, and let's face it, Tommy's shoes are not easy to fill."

"Anyway," said Shaw, "we drove all day on our day off to get to Syracuse because we were playing there the next night. Styx was playing there that night, and I wanted to go see them. So our crew got there first, and

they were not treated very well. We got there, and they wouldn't let us park our bus. We got [seats] in the obstructed section, and they had state troopers keeping me from going downstairs. So I finally worked my way down to the bottom of the stage, and I'm thinking, 'Man I've always dreamed of going up front in a Styx concert.' So I figured one place I'm going to get recognized is at a Styx concert. So I took my hat off and walked right to the front of the stage. And I could look up at the stage and I could see who was mad at me in the band. The next morning, my tour manager told me they were checking out, so I threw my clothes on, ran out and got on the elevator, and when the door opened, it was Dennis.

"So we sat down in the elevator lobby," said Shaw, "and he told me how he felt about everything, and I promised him I would never make any more jokes about 'Babe.' The rest of the band came down there and they got to meet my daughter, whom they'd never seen before, and it was kind of a nice thing in the end. And it wound up not being anything too big."

Styx was actually having bigger problems. Despite the Top 5 showing of "Show Me The Way," A&M Records barely promoted the *Edge Of The Century* album. In 1989, A&M founders Alpert and Moss sold their label to Polygram, who were more interested in promoting youth-oriented artists than Styx.

"I'll never forget," said Chuck Panozzo,

"we were in the office of the fellow who managed Ron Weisner at the time, and there was a speakerphone and we were there. We weren't trying to eavesdrop, but we were all going to participate in this conversation. But he wasn't aware that we were listening to what he had said, because the meeting had just started. And he said, 'Oh, you know Styx, I don't know what you're trying to do with them. They don't even look like a rock band.' We were there, and we couldn't believe what we just heard. What do you say when you're getting ready to put out an album and someone that's now directing the record company says that? It was Wooden Nickel all over again. We had produced all these albums for them and made them a ton of money, and then they're bickering about how much they want to give us for more albums. That record went almost gold, 30,000 copies away, and then all the promotion stopped. It was almost like A&M saying, 'We're not going to let that go gold for you, guys.'"

It took four years for A&M to smooth things over with the band, and eventually plans were underway to release a Styx greatest hits album. "In 1995, Damn Yankees hadn't done a record in a while," said Young, "and Tommy had recorded an album with Jack Blades, which was a good-sounding record but didn't find an audience at that

(Please see Styx page 98)







**Styx touring lineup in 1999: Lawrence Gowan, Glen Burtnik, Tommy Shaw, James Young, Todd Sucherman.**

(Styx from page 96)

point in time. Tommy called me up out of the clear blue. I hadn't heard from him since 1991, and we started chatting. Then A&M tried to license the original master of 'Lady' from Wooden Nickel, who weren't interested in licensing it — they had what they called *The Best Of Styx*, and 'Lady' was the only chart single that was on that record. They felt by licensing that to A&M, nobody would buy their *Best Of Styx*. So we just chose to re-record it. And Dennis and I were talking, and I said, 'I was talking to Tommy. Maybe he'd come in and sing the high part on "Lady."' Indeed he did. We spent some time together, and it seemed all the old scar tissue had healed."

For John Panozzo, things were getting tougher. He had gone through a divorce in 1990, and a drinking problem became a life-threatening battle with alcoholism. "It was very hard for me," said Chuck Panozzo, "and I could not change it — he had been in rehab in 1990, and then he went into rehab one more time for alcoholism. It just didn't work. Tommy was very helpful, JY was very helpful, the first bout I addressed pretty much by myself, and the second time the band tried to be more involved."

A second A&M *Greatest Hits* package was released in 1996, which included some classic album tracks such as "Snowblind" and "Boat On The River," as well as Top 40 hits such as "Mademoiselle" and "Sing For The Day." It even included two new Styx songs — which eventually proved to be the last songs recorded with the classic lineup:

John Panozzo's health was getting worse, and there was no guarantee he would be able to perform at the top of his game every night for a 50-city tour. The band began a search for a temporary drummer, somebody who could fill in until John could get his strength up and rejoin the band in mid-tour.

By now, Sucherman had made a name for himself as a session drummer, recording jingles and radio advertisements throughout

Chicago. "The guy who was doing my cartage for sessions, Keith Marks, he had been the assistant tour manager with them," said Sucherman, "and had dealt with Styx and with both Dennis and JY in their solo projects in the past. When it was clear that John wasn't well, that he was going to be unable to play a two-hour rock show every night, Keith went to the guys and said, 'I've got the guy for the gig.'"

"The first time we were in rehearsal with him, two years ago," said Chuck Panozzo, "I met him for the first time, and I walked in rehearsal. It was he and JY and myself, and so we played 'The Grand Illusion,' and by the end of the song the poor guy was just sweating bullets. And I said, 'Gee, that's after the first song.' I had a funny feeling that Todd was so nervous he thought I was going to jump across the drum set and strangle him. But I had to reassure him that he was taking John's place, and at that time we had hoped it was only temporary. I didn't know how I was going to feel, because I had only played music with my brother since childhood. I had never played with another drummer. But at the end of the song, I was totally happy with what I heard. He's rock-solid. He holds the beat perfectly, and I said, 'This is a man I could play music with.'"

So Styx went on tour, as Sucherman took the reins until John Panozzo could return to health. "We had known that John was not a well man," said Young, "and that's why we told him he really should not come on the tour, that he needed to focus on maintaining his health and improving his health. It was a sad thing. We had given him as many chances as we could to see if this would get him going and get him on some new healthy regimen that he hadn't tried before, to lift him back up into a spot where he could do this. Sadly, he really wasn't capable of coming on the road, and I think that sort of was the beginning of the end for him."

On July 15, 1996, Styx were preparing for a trip to New Jersey to play at the Garden State Performing Arts Center. DeYoung went on the *Rosie O'Donnell* TV show for a public-

ity appearance. By the end of the day, they learned their worst fears had come true — John Panozzo had passed away in his Chicago home, the cause of death being ruptured blood vessels resulting from a hemorrhage.

"We thought he had a lot more time," said Shaw. "It was awful. It's still surreal thinking about standing over Johnny's open casket, next to Chuck, who was just as healthy as a tick. And just being there with these brothers like that, it was just — it still doesn't seem real. Because Johnny was such a big part of Styx. His humor and his sarcasm and his — this twisted way of looking at things is still part of the Styx vernacular and the Styx way of looking at things. Johnny's spirit is still with us."

"I just came out of the *Rosie O'Donnell* studio," said DeYoung, "and there was a phone call from the management that John had passed away. It was very sad. There's a song called 'It Takes Love To Make Love,' which John played drums on. It's on the second *Greatest Hits* album. That's the last real musical moment with all five of us together. John was really ill, but we got him through that session. John was one of those guys who could say the same thing over and over again, and you would laugh for some unknown reason. He was funny to be around."

"John lives on in our hearts," said Young, "and he is a special guy. A character which none of us will ever forget, and typically not a day goes by without us remembering one of his goofy things that he did or said, and it makes us all smile. He still brings us joy, and it's great that his legacy lives on."

"John was rated one of the top 20 rock drummers," said Chuck Panozzo. "He had a cover on *Modern Drummer* long before I was even considered for *Bass Player* magazine. He was very hilarious and he had a wonderful bright side, and something happened — he had a disease, and it took away a fabulous career and a brilliant mind."

"It was a very difficult thing when John died," said Sucherman, "and they knew that

not only was he never coming back to play, but they were never going to see him again. He had been their drummer, friend and brother for more than 20 years. Everyone in the band and the management and whatnot that knew John all unanimously said he was the funniest man they ever met. And that must be how Kenney Jones felt when he replaced Keith Moon in The Who, just having that personal when you have your great jester, your great prankster, and all of a sudden that individual is not there 22 hours of the day when you're not on stage, that's a heavy thing."

Styx would eventually complete the tour, dedicating it in John's memory. And when the tour ended, Sucherman knew his temporary drumming gig was now a permanent job. The group now had a new record label — CMC International, a label dedicated to the great rock 'n' roll bands of the '70s and '80s. And Styx eventually proved they could still rock with today's bands, as their first release for CMC, a live album called *Return To Paradise*, with tracks from their 1996 tour, eventually gave CMC International its first gold RIAA certification.

Meanwhile, the Styx Armada, loyal fans of Styx's music for over 25 years, are now businessmen and actors. Styx's music has been used by television shows and commercial advertisers as a mnemonic device to show the 1970s weren't all *Brady Bunch* reruns and disco.

"Matt Stone, the co-creator of *South Park*, called me up and asked me if he could use 'Come Sail Away' in *South Park*," said DeYoung. "He was a big Styx fan. He called me up and said he had some little radio show when he was in the eighth grade or something. He used to call it *The Paradise Theatre Hour*. So I said, 'Sure, go ahead.' The version they put on their *South Park* album was fantastic. It was hysterical."

In another TV appearance, a re-recorded bridge of "Mr. Robot" was used to demonstrate the sound system for a Volkswagen

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 John Coltrane: Coltrane  
 John Coltrane: Stardust  
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(Eric Johnson from page 46)

perfect," then, yes, you've lost the purpose. That's a bit of a strange concept.

Yes, you do it for the right reasons, not because you're trying to best anybody else, but just because you are trying to do the best that you can.

Sure, and if we really get hard-lined about this "trying to be perfect," well then we would still be playing with square wheels and big clubs. Thank goodness people are trying to strive a little bit.

*Trying to shake things up so to speak.*

Yes. It has to be for the right reasons though. There's no question about that.

Your follow-up album, *Oh Via Musicom*, has been praised as a masterpiece. As a concept album, what were you hoping to achieve as you created the album?

I just set out to make a really honking guitar record. That's all, and then I put in some tunes as well that just happened. Pop tunes like "Nothing Can Keep Me From You" just happened to be stuff I was working on at the time. "East Wes" is something that happened at the very last minute that I wrote while we were in the studio. I was just trying to make a guitar record, because I had gotten a lot of constructive criticism that *Tones* didn't have enough guitar blown up on it, so I thought, "OK, I'll go in and I'll try to really blow it up."

The song "Cliffs Of Dover" conjures up a vision of elegance and nobility. Explain how you named the piece.

It's a song I had a long time, and then a friend of mine, actually Vince, who you know I played with in Mariani, said "You ought to call that the 'Cliffs Of Dover,'" so I named it that. It had a little bit of an English, Scottish thing to it.

Describe the emotions you felt winning the Grammy Award for "Cliffs Of Dover."

I was really surprised. I really wasn't expecting that. It was funny, because I had been to the Grammys a couple of times before and that was the one I chose not to go to.

*Forget all that pomp and circumstance!*

Well, it's cool to go to. It was great fun. I went a couple of times and it's neat, but after you've been a couple of times...

*So it must have been good luck not going.*

Yes, I think so. If I had been there, of course I'd have been on the stage screaming, "That's my Grammy, that's my Grammy! Give it to me!" No, just kidding.

Did you feel a sense of validation from the music industry?

Yes, it was really, really nice. I was pretty

**"It's not about how many records I can sell, how much more famous I can get, how many amps and guitars I can collect or how I can impress people with my antics on guitar. It's about how I can make people feel and if I can offer something that gives them repose or an oasis."**

**— Eric Johnson**

surprised. It is quite a nice feeling.

Prior to *Seven Worlds*, you were well established in the local Austin, Texas, music scene. Tell me about your beginnings as an artist in Austin.

The tack that Joe, my manager, and I had was we were just not able to get record deals or anything going, so the whole thing was, "Let's do what we can to take our own steps, and because we're not at step #10, let's not get hung up. Let's just take it at step #1." So you would go out and play and 30 people would show up, and next week it would be 35. It took years and we finally built up a following. We got asked to do the *Austin City Limits* show, which is a worldwide thing, and there was a lot of response from that. After we had gotten this built-in thing going, the record company called us, but before that, it was difficult.

What were some of the first bands that you were in, and which ones most influenced you?

Mariani and The Electromagnets, probably, but before that, the first band that I was ever in was called The Id and I didn't even know what the word meant. They had an older bass player and he said, "We'll call this thing The Id and go out and play coffee houses," and I'm thinking, "Yeah whatever, as long as I can get home to play with the hoola hoop in time!"

*How old were you then?*

I was 12.

How did your influences and experiences with jazz affect your musical direction?

It's teaching me to learn better chord changes and how to play through the changes. That's what I'm trying to learn how to do.

*When did you embark on a solo career?*

I started on that right after The Electromagnets, which would have been '76.

*How did they come up with that title?*

Kyle Brock started that group. He and Bill Maddox came up with it. I'm not sure though. They were going before I was ever a part of it. But it was just like "magnetizing"

music — Electromagnets. He had read some kind of science thing about it or something.

You crossed paths with many of the great musicians who also came from the area. It must have been a nurturing and exciting environment to be involved in.

Yes, and there were all styles of music. It was a time when the country thing was real big, but there were all sorts of jazz bands.

Why do you think that Texas, particularly Austin, has for decades, spawned such an immense amount of diverse, gifted musicians?

It was one of the centers of the South, like you have St. Louis and Chicago, which had done the same; maybe in different eras, but they definitely had done the same. Of course, New Orleans with the French influence and Cajun music, and Austin similarly was a collection point for a lot of culture and a lot of people.

You included some up-and-coming talent on *Seven Worlds* including Kim Wilson of *The Fabulous Thunderbirds* and Christopher Cross. Was there a camaraderie among you, sharing and contributing to each other's musical aspirations on this record?

Yes, there was.

How did you come about mixing the album at George Martin's Air Studios in London?

The engineer and producer I was working with, Jay Aaron, suggested that we go to England to mix. We originally went to Trident Studios, in London, but it didn't quite work out for us. While we were there, we thought, "Let's go to Air." They had some open time, so we went in, in the middle of the night. We were doing the graveyard shift, recorded there, and got to meet George Martin, which was the highlight.

What were your impressions of George Martin?

I only got to talk to him for a few minutes, so I wouldn't be able to say that I really know him by a stretch, but he's very elegant, very nice, just a real gentleman. And it was interesting, because here's George Martin, and he's asking us, "Are you all ok? Do you need anything? Is everything alright, are you happy here?" He's just a very nice

person.

Two songs on *Seven Worlds*, "Zap" and "Emerald Eyes" were later reworked and released on 1986's *Reprise* release *Tones*. Tell me about the differences between the 1978 and 1986 versions, why they were reworked, and which versions are better?

To be honest with you, I like the original versions better. I like the original "Emerald Eyes" better because I like the swing of it. It's got a nice groove.

*It's jazzy, especially when it first starts out.*

Yes, I like it better. I like both "Zaps." The *Tones*' "Zap" is a little more blown up, but I like the original "Zap." I like the solo that I did and I especially like the harp solo that Kim did.

What was the first guitar that you ever owned and played?

A Fender white MusicMaster.

*What acoustic guitars do you use?*

I have a couple of Martins. Oh, I also have a Takamine classical that I use. Actually, it's kind of a funky little guitar, but it records real well.

*When did you start playing lap steel?*

David Dennard, who played bass on some of the *Seven Worlds* material turned me on to lap steel. That was probably 1977. I got this old Oahu steel. He had a lap steel and he showed me some stuff and how to do it. I never got crazy on it, but I like it a lot.

You are a prolific poet. When did you first start writing poetry?

I started that in high school or even before. I started that pretty early.

*Are you still writing poetry?*

Yes, I still am. I have a bunch of boxes full of different poetry.

How do you decide which poems you wish to transform into song lyrics?

If I'm writing lyrics, then I write it all out and if something seems to work in the song, I'll take it into the song. But usually I write the songs first. That's usually the way that goes.

Have you ever considered publishing your poems?

I've thought about that recently because I've got a big collection of them and I thought someday I might do that. Actually, some of the poems are better than the lyrics that I do for the songs. So I've actually thought about that. Maybe when I get a little bit more of it where there would be enough to make a book out of it.

(Please see Eric Johnson page 114)



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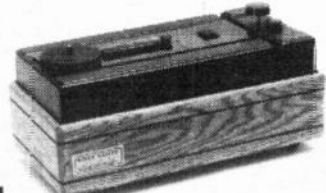
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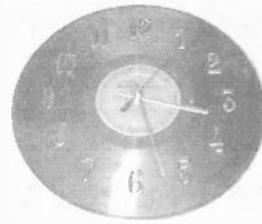
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# RETAILER PROFILE

## Almost Live, serving fans since the dawn of the CD

by Richard Skelly

At first glance, the visitor to the Almost Live Compact Disc Center in this seaside resort town along the New Jersey Shore might not think there is much offered here. But looks, as we all should know, can be deceiving. Spend a few minutes in this store, browse around, and if you're a fan of blues, jazz, roots-rock or Jersey Shore rock 'n' roll, you'll find plenty of pleasant surprises.

Eileen Rehbein, the store's proprietor, takes particular pride in her ability to intelligently stock jazz, blues and music by local musicians.

"We've pretty much eliminated our classical section to make more room for jazz," Rehbein explained.

"We run a service for local musicians where we do not take any profits off of their recordings. Whatever profits they make, they take," she said.

"We've got 50 or 60 local CDs on sale here," she said, adding that as the price of pressing one's own CDs has dropped, more local musicians and groups from the Jersey Shore have taken advantage of Rehbein's generosity. Almost Live CD Center also serves as an informal clearing house for information about Shore-area musicians, including Jon Bon Jovi, Bruce Springsteen, Southside Johnny, Bobby Bandiera, Little Steven Van Zandt, and other equally talented people, such as blues and rockabilly guitarist Sonny Kenn.

Pressed for any overriding philosophy that has governed her store from day one, Rehbein simply said she likes the small-town atmosphere of Belmar, in spite of the fact that it's crawling with tourists from the last weekend in June until Labor Day.

"I like small towns. You get to know everybody on a first-name basis, and we've had repeat customers since the day we opened," she said.

"We've got chairs here. People can come in and sit down. I've got a microwave in back so you can heat up your coffee or tea and stay a while," she added. "All the conversation in here is good for me too, 'cause I get to pick up a lot of information on what's going on locally and nationally from people."

Last November, a number of newspapers called Rehbein's store to find out about sales of Springsteen's then-recently released *Tracks* boxed set of outtakes. *Backstreets*, a Springsteen fanzine, also called Rehbein to find out about sales and what kind of an impact the boxed set's release was having on Shore-area Springsteen fans.

To be sure, Rehbein is a busy person. Aside from being at her store five to six days a week, she can often be seen out at night, checking out the touring acts that make stops in Shore-area music clubs. She also serves as treasurer for the not-for-profit Jersey Shore Jazz And Blues Foundation, an

all-volunteer board that programs music for the annual Jersey Shore Jazz And Blues Festival, a free event held every June in Red Bank. She also coordinates the music for the Belmar Seafood Festival, held every year in mid-June.

Rehbein, who opened her store in its current location at 606 Main Street in 1986, hasn't had to do much to encourage walk-in business. Drop by Almost Live Compact Disc Center on a Tuesday, and you'll see a steady stream of customers throughout the afternoon and into the early evening.

Two years ago, she moved into a larger space at the same address, switching places with the hairdresser next door, who was looking for a smaller place for his salon. Given its location on Main Street in Belmar, a town that now has many year-round residents, Rehbein offers patrons the chance to trade their used CDs for recent releases.

"We always have new releases on sale for the first week of their arrival. For the local high school kids, we offer a 10 percent discount," she explained. Almost Live CD Center also offers its own club program, where patrons who buy 12 CDs get the 13th CD for free.

"We work a lot with the record labels when they have bands coming into town. Their bands will be playing local clubs like Jason's here in Belmar, The Saint in Asbury Park or Tradewinds in Sea Bright," she said. "We do as much as we can," she said, by way of working with the independent and major labels that call on her for marketing and promotional assistance.

One trend she has noticed is how much more savvy all the record companies are in marketing their acts.

"The record labels have really been showing a lot of promotional materials, and I'm getting more offers for co-op advertising, give-aways and in-store displays," she said.

"I've noticed that people are buying pieces based on what they hear from these record label promos. I can't tell you how many times people are just browsing and they ask what they're hearing in the store. They buy it based on what they've heard, so it does work," she added.

Rehbein recalls she was prompted to open her store in 1986 by the lack of CDs available at the time. She saw the potential to be in on the ground floor of a then-emerging growth business, new and used compact discs.

"When I first bought my CD player, I walked into the mall and there were only three CDs that I could buy. I said, 'I've gotta do something about this.'"

The first few days after opening her new store, she recalled, the guy selling vinyl LPs down the street came in to talk to her.

"I saw this as an up-and-coming market and went for it. The guy down the street who



Above: Owner Eileen Rehbein of Almost Live Compact Disc Center helps a phone customer. Below: The storefront.

ran a record store came in and said, 'What do you think you're doing?' I said, 'Oh, I'm opening a CD store.' He said, 'Well, CDs aren't going to work,' and I said, 'Well, I'll take my chances.'"

Rehbein recalled there were difficulties filling her smaller 400-square foot store with product back then.

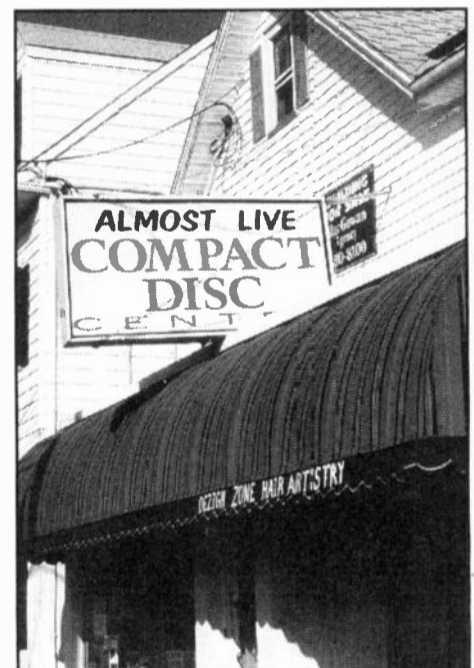
"Because at that time there weren't a lot of CDs already out, people were hungry for the music. You just had to grab it as soon as it came out."

In the record business, where profit margins are notoriously thin, her decision to sell used CDs proved to be a good one. Rehbein said she wasn't able to pay herself a salary for the first three months, but she kept reinvesting the money back into more stock for the store. After about six months, she was able to pay herself a salary.

Asked about the fastest-selling items in recent memory, Rehbein said that *Tracks* was an extremely quick sell, as was *The Miseducation Of Lauryn Hill* and other new releases from Dave Matthews, Sublime, Phish and Medeski, Martin And Wood. For the size of the store, there's a staggering variety of boxed sets. Boxed sets that move include the two Bob Dylan boxed sets, The Moody Blues, Jimmy Buffett, and The Allman Brothers. As the holidays approach in December, she stocks a variety of boxed sets.

But by and large, anything Springsteen-related moves around here, she noted. "I've also mail-ordered Springsteen CDs to people in Japan, Australia, Hawaii and to people on the West Coast who can't find East Coast stuff," she noted.

"People keep telling me they find my name on the Internet. Somebody else will read it, and they'll send an e-mail," she said. "I'm thinking of putting together a web site, I just have to find enough time and the right people to put it together."



### ALMOST LIVE COMPACT DISC CENTER

**Owner:** Eileen Rehbein

**Year established:** 1986

**Size of store:** 1,000 square feet

**Address:** 606 Main St., Belmar, NJ 07719

**E-mail:** CD606@aol.com

**Phone:** (732) 280-2157

**Fax:** (732) 280-2147

**Focus of inventory:** Blues, jazz, classic rock, local music, used CDs

**Number of employees:** 5

**Does mail order?** Yes

**Buys CDs?** Yes

**Sells Goldmine?** Yes, since day one.





# STORE DIRECTORY

The following is a list of record shops around the country arranged by state. Be sure to mention that you saw them listed in Goldmine's Store Directory. Retailers listed in bold type carry Goldmine in their stores.

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|   | SOUTH CAROLINA   |  | WASHINGTON  |   |
|   | <p><b>Aurora Borealis</b><br/>Good Clean Records<br/>378 Antique Mall<br/>620 Sunset Blvd. (Hwy. 378)<br/>West Columbia, SC<br/>(803) 791-3132<br/>West Columbia Antique Mall<br/>205 Watling Road (at US Hwy 1)<br/>W. Columbia (803) 794-7197</p>  | <p><b>Starbound Records</b><br/>P.O. Box 70958<br/>2985 West 3500 South<br/>Salt Lake City, UT 84170<br/>801-967-9797<br/>Utah's largest record store. Over 100,000 CD's, tapes, 45's, albums, collectables, promo's, rarities in stock. We will reply to any requests or want lists within 72 hours if you send S.A.S.E.</p>  | <p><b>Amber's Discount Records</b><br/>N. 21 Skipworth Road<br/>Spokane, WA 99206-5283<br/>Ph.: 1 (509) 926-1731<br/>Store Hours: 12-6 p.m. Mon. thru Sat.<br/>Mail Orders Welcome.<br/>New &amp; used LPs, Hip Hop LPs, CDs, 45s, Cassettes &amp; Posters.</p>   |   |
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|   | <p><b>The Great Escape</b><br/>1925 Broadway<br/>Nashville, TN 37203<br/>(I-40 to Exit 209-A, then go 7 blocks west)<br/>(615) 327-0646 • Fax: (615) 321-5568<br/><a href="http://www.citysearch.com/nas/greatescape">http://www.citysearch.com/nas/greatescape</a><br/>E-Mail: <a href="mailto:tge@bellsouth.net">tge@bellsouth.net</a><br/>Nashville's oldest record store! (Open for 22 years.) Tens of thousands of collectible and bargain CDs, LPs, 45s, 78s, and tapes at low, low prices. (One of the largest selections of out-of-print records in the mid-south.) Also buying and selling: comics, videos, games, more. Voted best non-chain record store 5 years running in "The Nashville Scene." Want lists welcome. Open Mon.-Thurs. 10 a.m. - 9 p.m. Fri.-Sat. 10 a.m. - 10 p.m.: Sun. 1-5 p.m.</p> | <p><b>Exile On Main Street</b><br/>94 North Main Street<br/>Barre, Vermont 05641<br/>Telephone: (802) 479-3107<br/>Fax: (802) 479-9270<br/>E-mail: <a href="mailto:exile@plainfield.bypass.com">exile@plainfield.bypass.com</a><br/>website: <a href="http://www.exileonmainstreet.com">www.exileonmainstreet.com</a><br/>LPs, 45s, CDs, CD Singles, all musical categories, want lists welcome!</p>   | <p><b>John Manship • Rare Soul Man</b><br/>45 Dalby Road<br/>Melton Mowbray, Leics U.K. LE13 0BG<br/>PH: 01144-1664-565742<br/>FAX: 01144-1664-411634<br/>Soul auction/set sale every 6 weeks.<br/>Visit <a href="http://www.raresoulman.co.uk">www.raresoulman.co.uk</a></p>   | <p><b>Circular Sound</b><br/>5 St Benedicts St<br/>Norwich NR2 4PE England<br/>Tel +44 1603-630130<br/>Fax +44 1603-633464<br/>Web Site: <a href="http://www.circularsound.demon.co.uk">www.circularsound.demon.co.uk</a><br/>E-mail: <a href="mailto:martin@circularsound.demon.co.uk">martin@circularsound.demon.co.uk</a><br/>International mailorder &amp; shop for autographs, books, CD's, magazines, posters, &amp; records.</p>   |
|   |  | VIRGINIA   |   | SOUTH AMERICA   |
|   |  | <p><b>"The Disc" Records, Tapes And CDs</b><br/>121-F Grafton Station Lane<br/>Grafton, VA 23692<br/>(757) 877-2555<br/>FAX: (757) 877-2555<br/>New location — same great store!<br/>Thousands of records, tapes, CDs and posters! Checks, credit cards and dealers welcome! We're just off Interstate 64 - please call for directions! Open Mon. thru Sat. 10 am - 8 pm!</p>  | <p><b>Atomic Records</b><br/>1813 E. Locust St.<br/>Milwaukee, WI 53211<br/>(414) 332-3663<br/>Mostly Alternative/Punk. Some 60s-70s. CD/Tape/Vinyl New &amp; Used. Rare stuff. All major credit cards. Mail order on in-stock items.</p>   | <p><b>Discomania/CD Collector</b><br/>RUA Augusta 560-SAO Paulo/SP<br/>01305-000 Brazil<br/>Fax: 5511 2582657<br/>E-Mail: <a href="mailto:discomania@cepa.com.br">discomania@cepa.com.br</a><br/>Singles, LPs, CDs, 12", 50s-90s. Biggest South America Oldies Store. Over 300,000 Items In Stock. Worldwide Mail Order.</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.

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Phone: \_\_\_\_\_

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(Eric Johnson from page 104)

What about film scoring?

I would love to do that.

What type of film?

I would like to be involved in a film that would transport someone, no matter if it's heavy in certain ways. I would be open to whatever it was, as long as it had some way where I would feel that I could contribute something that would really lift and cause emotion in people; that would take them to where they felt as if they had lived a lifetime after they finished watching the movie.

What about theater? Ever thought about that, either a musical or a non-musical, where you would score that?

Yes, if I got asked to do any of that, I would consider it, if I thought I could do a decent job at it.

What other creative areas would you like to explore?

I really think I'm just happy doing what I do. I just want to get better at what I'm doing — get to be a better musician and a better writer. I wouldn't mind producing other acts, eventually, if I found the right band to work with, playing some on their records and helping get their work out or being involved with other people making music together.

What non-musical/arts influences spark your imagination?

Just getting out in the country or going water skiing, I love to do that, traveling.

Where have you traveled?

Pretty much all over the U.S. many times and all sorts of remote places and canyons. I've also traveled all over the world. I've been to Canada, Mexico, Japan and different countries in Europe and Africa.

You are admired for divining music as a healing, inspirational life force. Why do you think that so many of today's musicians create music so filled with soulless nihilism?

I think it's a sign of the times. If you take a boomerang and you throw it up in the air, when it comes back to you, there shouldn't be any mystery or shock in that, "My God, what's this thing coming back at me? Why is this?" If we go back, we see why. There's no mystery why that's happening. It's a social comment on life. By the way that we've changed and pushed the envelope as far as the negative polarity in movies and TV and our own concept of wanting to try to satiate our sensationalism and shock value, we've thrown out a lot of boomerangs. When they come back, people have a lot that they need to vent, so it's quite natural. We've tried to sell this apple pie image and nobody buys it anymore. All the preachers get busted and all the leaders are not... it's not the vision

everybody projects behind the curtains. So if the boomerang comes back and people are mad and frustrated, it's only natural.

Ah Via Musicom was named for, "a celebration by way of of the communication of music, as a festival of life," and for you, music is a spiritual guiding force. You derive a great sense of joy from its essence. Can you elaborate upon this, and what feelings pass through you knowing that you are instilling this light in those inspired by your music?

That makes me feel... that's more important to me than anything. Sometimes I get letters from people or somebody tells me that. I would just like to say that that is really important to me, and I would like to know if I'm not doing that, because then I'd like to get readjusted and tune into what's happening, so that I can do that. To me, that's what it's all about. It's not about how many records I can sell, how much more famous I can get, how many amps and guitars I can collect or how I can impress people with my antics on guitar. It's about how I can make people feel and if I can offer something that gives them repose or an oasis. I believe in that and I'll always believe in that. I don't ever want to not believe in that and I want to go see a movie that lifts me up. But, you can't take the tack of, "We've got to censor everybody, we're going to turn it into this McCarthy era." But you can take the tack of being open-minded and of being positively responsible. And if you take that tack, there's no need for censors, no need for any of that, but you can be a little bigger than that. You can say, "Well yes, we can do anything we want, so why should we choose to make *Natural Born Killers*?"

Where do entertainers and performers have a sense of responsibility not just to themselves, but to the people who look up to their work as a role model?

I'll go on the record for saying this. It's real convenient when we as artists, whether we make movies or whether we make records, no matter what we do — it's very convenient for us to want to go pursue any kind of shock value to any extent or any subliminal negative message. But then when anybody might interview us and say, "Do you think that you might have anything to do with this person feeling this way?" we say, "What are you talking about? I'm just doing my own creative thing. I'm expressing my free views. It doesn't have anything to do with that..." I don't believe in that at all and I never will, because you have certain people... the eyes and ears of the world who are looking to you. They're only nine years old or 12 or 14. These people haven't had a lot of blueprinting in their brain yet. They're searching like innocent tentacles out into the stars, looking for some kind of inspiration. It's convenient for us so we can make our money to say that we have no affect on them, and then we put out all this polarity-wise material and don't want to take any credit for it when somebody asks us a question. I don't agree with that. It's a cheap shot and it's part of the boomerang thing that's coming back at us. I don't believe in censorship, but I believe in taking responsibility.

## Eric Johnson Discography

by Arlene R. Weiss

### Albums

| Label/#                            | Title                              | Year |
|------------------------------------|------------------------------------|------|
| EGM SD 1001                        | The Electromagnets: Electromagnets | 1975 |
| Lone Wolf Productions (Unreleased) | Seven Worlds                       | 1978 |
| Ark 21 61868 10033 2 8             | Seven Worlds                       | 1998 |
| Reprise 9 25375 2                  | Tones                              | 1986 |
| Capitol CDP 7 90517 2              | Ah Via Musicom                     | 1990 |
| Capitol CDP 0777 7 98331 2 2       | Venus Isle                         | 1996 |
| Rhino R2 75331                     | The Electromagnets: Electromagnets | 1998 |

### Compilations & Session Work

| Label/#                        | Artist/Title   | Year |
|--------------------------------|--|------|
| A&M SP 4735/214 735            | Cat Stevens: Back To Earth (guitar on "Bad Breaks")  | 1978 |
| Warner Bros. 3383-2 (256 789)  | Christopher Cross: Christopher Cross (guitar on "Minstrel Gigolo")   | 1979 |
| Priority 53879                 | Carole King: Pearls  | 1980 |
| Atlantic SD-19344              | Carole King: One To One (piano and guitar)   | 1982 |
| Elektra                        | Steve Morse: Stand Up (vocals, guitar on "Distant Star," cowritten with Morse)   | 1985 |
| Dregs Records DRG 0297         | Steve Morse: Stand Up  | 1997 |
| IRS 13193                      | Various Artists: Guitar Speak (on "Western Flyer")   | 1988 |
| The Right Stuff 32382          | True Voices (on "At The End Of The Day" with Susan Cowsill)  | 1990 |
| Geffen 24292                   | Willi Jones: Willi Jones (on one song)   | 1990 |
| Guitar Recordings 97149-5037-2 | Guitar's Practicing Musicians-Variou Artists: Volume 2 1991 ("Cliffs Of Dover" live)   | 1991 |
| Relativity 88561-1052-2        | Stuart Hamm: The Urge (guitar on "Our Dreams" and "Lone Star")   | 1991 |
| Private Music 82089            | Jennifer Warnes: The Hunter (slide guitar on one song, nylon-stringed on another)  | 1992 |
| BMG-Ariola 74321102912         | Christopher Cross: Rendezvous  | 1992 |
| Columbia CK 53756              | Chet Atkins: Read My Licks (on "Somebody Loves Me Now")  | 1994 |
| Watermelon CD1046              | Carla Olson: Wave of The Hand-The Best Of Carla Olson (composed, guitar on "I'm Trying")   | 1995 |
| Texas World TX-WRLD 13132      | 13th Millennium Soundtrack   | 1996 |
| Atlantic 83048-2               | Angelica (guitar on "Ave Maria")   | 1997 |
| Renegade R2 2562               | Little Blue: Angels, Horses & Pirates  | 1997 |
| Epic EK 67920 G3               | Live In Concert (solos on "Zap," "Manhattan" and "Camel's Night Out"; performs with Joe Satriani and Steve Vai on "Going Down," "My Guitar Wants To Kill Your Mama" and "Red House") | 1997 |
| Epic EK 67775                  | Merry Axemas: A Guitar Christmas Volume 1 (on song "The First Nowell")   | 1997 |
| Virgin 7243 8 45397 2 6        | Instrumental Moods: Various Artists (arranged, produced, plays "Cliffs Of Dover")  | 1998 |
| CMC International/BMG 86248-2  | Christopher Cross: Walking In Avalon (guitar on "When She Smiles")   | 1998 |

### Instructional Guides

|   |   |      |
|---|---|------|
| Hal Leonard Publishing Corporation HL00699317 | Eric Johnson: Signature Licks-A Step By Step Breakdown Of His Playing Technique by Wolf Marshall (CD with book)       | 1992 |
| Hal Leonard Publishing Corporation HL00699318 | Eric Johnson: Signature Licks-A Step By Step Breakdown Of His Playing Technique by Wolf Marshall (Cassette with book) | 1992 |

Note: This discography does not include late '70s and early '80s regional Texas recordings on which Johnson performs.

And if you have the eyes of the world watching you, what are you going to say, what are you going to play... what's going to be your stance, because you do affect people. If I have a chance to walk outside, I can swear at every car coming by or I can raise my chin three inches higher and think, "Did you see the way that leaf bounded through the air?" .... It's all about your attitude. What are you going to impart? What are you going to put back?

That's why I appreciate a lot of the music of the '60s, '70s and '80s. It was different. There were bad things always going on in the world. You had the Vietnam War, political problems and Watergate, but you had people like Crosby, Stills, & Nash and The Jefferson Airplane who wrote music that said, "No, it's not all rosy and great, we're not saying it is, but try and make a difference and do something about it."

But, there are people like Sarah McLachlan, she's got a great thing; Loreena McKennitt, even some of the material Alanis Morissette does... there's a positive overtone

to it... The Verve, they have some interesting things to say. I don't know if it's old versus new. There's a lot of new material that's hip.

Of all the many instruments that you play, and creative hats that you wear, from musician, to composer, to producer, which instrument do you most enjoy playing and which creative role do you find most satisfying?

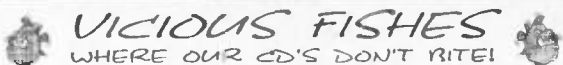
Playing the guitar and trying to do the best that I can. It's the most satisfying when I hear it back and it sounds really good.

Can we look forward to more unreleased treasures, and to new material?

Yes. I hope to get a lot more efficient at putting records out too. I want to try to get faster at it without sacrificing the quality, but I want to try to do as much as I can and without taking too long.

# COMPACT DISC SHOWCASE

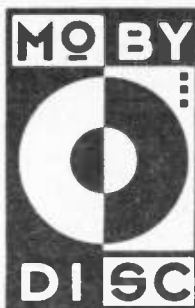
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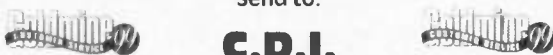
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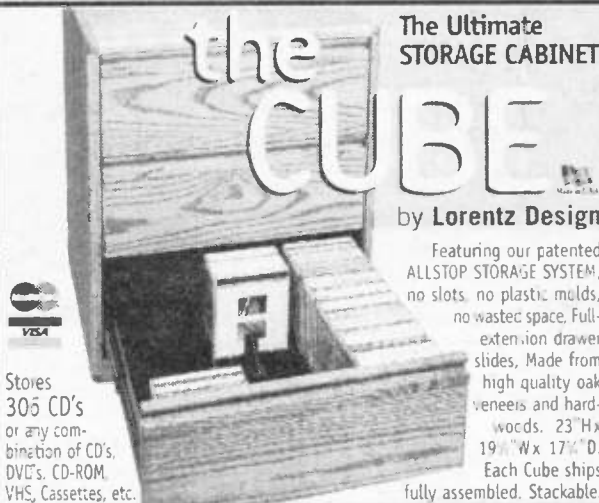
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Gene Vincent's 1956 "Race With The Devil." Awesome.

Another real treat comes from Bill Haley's Comets — yes, the original band — featuring Marshall Lytle on lead vocals doing "You're Never Too Old To Rock." There's also an unreleased take from Lytle called "Eat Your Heart Out Annie." Another very interesting track is The Maddox Brothers And Rose doing "Don't Bother To Cry." This previously unreleased cut was recorded live in 1947 and is of great historical importance as a direct predecessor of the rockabilly sound.

Another one of the best tracks on Volume One is sung by Jerry Lee Merritt, who also cowrote the track "Another Day On Route 66." It's an extremely well-written lyric set to a somber soundtrack.

"Stormy Weather" and "Haircut Boogie,"

both from Nu Niles, a hip four-man rockabilly band from Barcelona, Spain, are more fun than a late-night drag on a county road.

Volume Two doesn't let up at all, delivering 27 more rockabilly greats, kicking things off with Billy Swan and "Bop To Be" and shifting into fifth gear with the late Buddy Knox and a recently recorded track called "Too Much Fun." It's hip, baby.

More standout tracks include Mac Curtis' take on "Ain't That A Shame." "Wrapped Up In Rockabilly" by Johnny Meeks & The Blue Caps, "Hillbilly Cat" from Hillbilly Hellcats, and "Take Me Baby" by Dave Crimmen, a track produced by *Guitar Player* magazine editor Michael Molenda and used in the feature film, *The Game*, starring Michael Douglas and Sean Penn. "Cutie Pie" from Ken Davis is another really great recording

with a true nostalgic twist.

One of the very finest cuts on Volume 2 was recorded in 1998 by '50s rockabilly pioneers Joe Bennett & The Sparkletones. Spartanburg, S.C.'s original musical export, The Sparkletones, prove they still have a true rockabilly heart and soul.

*Voice Tracks* is just what the title implies. It is a collection of spoken word messages to rockabilly fans from the greatest rockabilly artists of our time. Knox recorded his message just days before his passing, and there are are great messages from Narvel Felts, Dale Hawkins, The Jordanares, Bobby Lowell, Lytle, and Charlie Gracie. The disc also includes three music tracks from Hack & The 57's, The Convertibles, and Craig

(Please see Reissues page 136)

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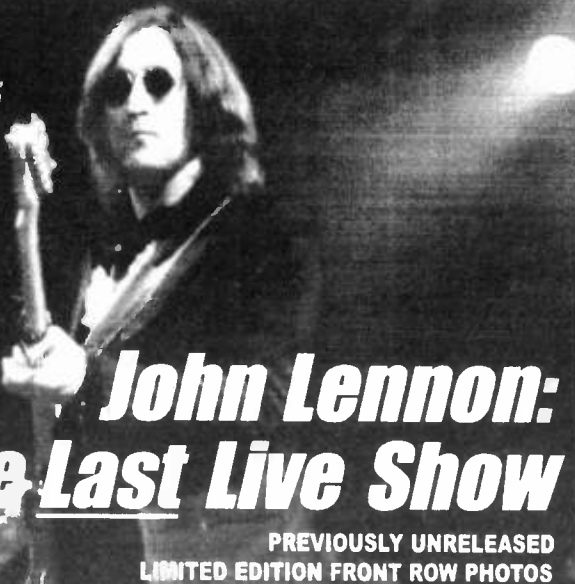
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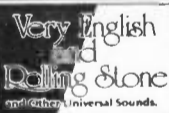
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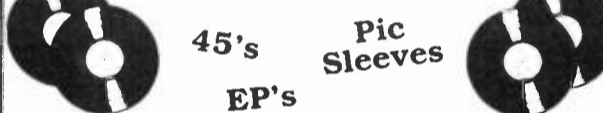
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I've gone to eBay this issue, listing 50+ items weekly on the Internet's #1 auction site - lots of great stuff. Check out my listings there or at the Web site for the best in punk / indie / grunge / surf / garage / psych / exotica and just plain weird records, CD's and memorabilia.

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- SCS - Superstar Concert Series IC - In Concert ITZ - In The Zone (same as In Concert New Rock) KBFH - King Biscuit Flower Hour ITS - "In The Studio" All Live radio broadcasts except M & I which is a Music & Interview Special. All Up Close show are M&I. Broadcast date to the right.
- Aerosmith "Armageddon" premiere special! Rare two CD Album Network special featuring an exclusive live performance from Aerosmith! 07/98 \$65.00
- Aerosmith "Up Close" (3 CD's) New M&I show from 9/1991! \$35.00
- The Beatles "The Rock Of The Century" Premiere special of this new series! A two CD Beatles Special hour United Stations! Scarce! \$95.00
- Blues Traveler "Concert Special" (2 CD's) live from Red Rocks July 4, 1998 Rare Album Network Show! \$25.00
- David Bowie "Radio Special" (1 CD) Rare Album Network show with a live performance! Nice picture disc. \$110.00
- David Bowie "SCS" Live in 1990 11/99 \$40.00
- Chicago "Christmas With Chicago" (1 CD) Very rare Album Network concert special with exclusive live material including Christmas songs! \$155.00
- Chicago (1 CD) "KBFH 02/99" \$25.00
- Eric Clapton "KBFH" (1 CD) live in 85 Aired 06/99 \$50.00
- Cranberries "Up Close" (1 CD) New M&I show from 05/99! \$18.00
- Eve 6 "Concert Broadcast" (1 CD) Album network Live show from 6/99! \$25.00
- Goo Goo Dolls "Live From The Pit" (1 CD) Great live show from 1996! \$15.00
- Sammy Hagar "Red Voodoo" (2 CD) Album Network world premiere and live concert! 03/99 \$75.00
- Heart "SCS" (2 CD's) Recorded in Hollywood late 1998! New Show! \$85.00
- Heart (Nancy Wilson) (1 CD) Up Close - New show! 05/99 \$20.00
- Bruce Hornsby "Live By The Bay" (1 CD) Rare Album Network live show from 12/98 \$50.00
- Jefferson Starship "KBFH" (1 CD) 7/98 Live show from 1984 \$25.00
- B.B. King "Concert Broadcast" (1 CD) Rare Album Network show recorded at the "Sprnt Of Hope" award dinner 12/98 \$45.00
- Korn (1 CD) Live From The Pit 2/97 Philadelphia, 1996 \$20.00
- Lynyrd Skynyrd (1 CD) KBFH \$20.00
- Pretenders "Up Close" (2 CD's) part 1 & 2 New M&I special! 06/99 \$20.00
- REO Speedwagon "KBFH" (1 CD) First time on CD! \$40.00
- Kenny Wayne Shepherd - Live At BB King's Blues Club (1 CD) Rare Album Network show on blue printed CD! Aired 12/98 \$75.00
- Ringo Starr - "Up Close" (2 CD's) Scarce 1992 show with red, black & silver discs \$45.00
- Matthew Sweet "Live From The Pit" (1 CD) Live show aired 06/97 \$20.00
- U2 "The Best of 1980-1990" (2 CD's) Album Network World premiere broadcast! \$75.00!!!
- Yes - (2 CD) Superstar Concert Series 5/98 - Live in San Diego 12/97 \$75.00
- Yes - (2 CD's) "Up Close" 1998 two part M&I show! \$45.00
- RARE, PROMO & COOL STUFF!**  
P/C - picture cover, B.I. - back insert, S/S - still sealed
- Tom Amos "Bliss" promo single with great P/C! \$15.00
- Tom Amos "1,000 Oceans" promo single with B.I. \$15.00
- Tom Amos "From The Choucri Hotel" US promo 4-tracker sampler with P/C \$75.00
- Jackson Browne "Take Me To The Nashville" (2 CD's) Board show from 02/78 Color P/C \$35.00
- Jackson Browne "Those Days" (1 CD) Live at the great Calderine in Hemstead NY 03/75 Board Show! \$20.00
- Eric Clapton "Blue Jean embroidered jacket" Eric Clapton in guitar logo form is embroidered in red and white. Scarce but necks more like large \$75.00
- Elvis Costello "Presents & Guit" Great 1984 New York show! (1 CD) P/C \$40.00
- Sheryl Crow "Funky Sessions" Acoustic soundboard with bonus tracks! (1 CD) New P/C Great! \$45.00
- Bob Dylan "Genuine Bering Series" #3, 2 & 3 Each CD in its original poly pack with booklet! \$75.00 Each
- Genesis "Archive" Volume 1 US 12 track sampler with B.I. \$50.00
- Grateful Dead "Tomorrow Never Dies" (2 CD) \$42.00
- Jewel "Interviews & Answers" Promo only interview disc with question insert \$15.00
- Jewel "Jupiter" US promo CD with great P/C Newly recorded version \$6.00
- KISS "Welcome To The Psycho Circus" (2 CD's) Broadcast from Halloween Night 1998 Los Angeles. Nice P/C \$40.00
- KISS "Psyche Circus Halloween Night exclusive concert poster on cardboard stock. Nice!" \$35.00
- Madonna "Beautiful Stranger" promo 4-track remix. 12-A-9839 \$25.00
- Metallica "Day On The Green 1985" The only soundtrack with Cliff Burton! P/C \$25.00
- Metallica & The San Francisco Symphony Exclusive two page program from this one time event! Mint! \$1.00
- Van Morrison "Selections From The Philosopher's Stone" US promo 6-track in carded P/C \$10.00
- Stevie Nicks "The Enchanted Tour" Best Buy Exclusive Promo CD set with interview, booklet and bonus disc with various artists (Heather Nova, Cowboy Junkies, & others) Nice Steve P/C \$25.00
- Page & Plant "How Bizarre" (2 CD) Bizarre Festival, Cologne, Germany 08/98 Great Board Show! Nice P/C \$30.00
- Page & Plant "Great Woods" (2 CD) Boston 07/98 Fantasy Board show! Nice P/C \$30.00
- Pink Floyd "Interstellar Encore" (2 CD's) 1970 Filmore West soundboard! Amazing! P/C \$45.00
- Rolling Stones "Hip The Swiftn" Rare US 4-track promo CD with B.I. \$45.00
- Rolling Stones "Paris '98" (2 CD's) Complete show! The most amazing Stones piece in years! A 10" P/C \$35.00
- Rolling Stones "Out Of Control" US 4-track promo CD with live rem! P/C \$35.00
- Rolling Stones "Ices Of March" (2 CD-R) Board show from Philadelphia 03-15-99 P/C \$25.00
- Rolling Stones "Casino Royal" (2 CD's) Las Vegas 04/99 Nice P/C \$45.00
- Rush "Live" US promo only 9-track sampler with sticker cover and B.I. \$25.00
- Rush "Careful With That Axe, Alex!" (1 CD) 15 track board show from Germany 05-95, P/C \$25.00
- Bruce Springsteen "Genuine Tracks" (4 CD's) Unreleased demos and live on Scorpio label! \$85.00
- Bruce Springsteen "Tracks" 1998 3-track promo CD in carded picture sleeve Sealed! \$10.00
- UFO "Saucer Full Of Seagrams" (2 CD) WOW! Board from 1984 & 1981! \$30.00
- Van Halen "Goldenwest Ballroom" Live 1976! (1 CD) Nice P/C \$20.00
- Tom Waits "Strange Temptations" (2 CD's) Amazing piece from Austin, TX 03/20/99 plus bonus tracks! Nice P/C \$45.00
- Neil Young "Down By The River" (2 CD's) Fantastic show from 03/91! P/C \$45.00

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## LOST & FOUND

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**ROCK: THE 1950's:** Featuring classic performances by Bill Haley & The Comets, Fats Domino, The Platters, Little Richard, Chuck Berry, Everly Brothers, Frankie Lymon, Jerry Lee Lewis, Gene Vincent, Bobby Darin and more! (2 Hours/B&W/Very Good Quality)

**ROCK: THE 1960's:** Great performances of The Searchers, The Hollies, The Beach Boys, Dave Clark 5, Supremes, Marvin Gaye, Country Joe, CCR, The Doors, Rolling Stones, Millie Small, Fabian, 4 Seasons, Dick & Dee Dee, The Angels, Bobby Rydell, Dionne Warwick, Righteous Brothers, Neil Sedaka, The Turtles, Petula Clark, Frankie Avalon, Gary Lewis & The Playboys, Jay & The Americans, Del Shannon, Johnny Rivers, Marty Robbins and Bobby Vee! (100 Minutes/B&W)

**70's SUPERSTARS - 'LIVE':** Rare 'Live' TV/Concert performances of such superstars as Elton John (UK-TV/5 Tracks), AMERICA (5 Tracks), Paul Simon (5 Tracks), THE CARPENTERS (TV/5 Tracks), Olivia Newton-John (TV/5 Tracks), ABBA (TV/3 Tracks), ANDY GIBB (TV/3 Tracks) (2 Hours)

**RICKY NELSON: GREATEST HITS:** Totally UPGRADED/REMASTERED IN GREAT QUALITY! Classic 50's/60's 'O&Z' appearances (1 hour) followed by 'Tribute Material'! (45 Minutes) (105 Minutes TOTAL/B&W - Color)

**BEST OF AMERICAN BANDSTAND & WHERE THE ACTION IS:** 3 Complete Shows! AMERICAN BANDSTAND - December 31st, 1957 and 2 WHERE THE ACTION IS w/The Four Tops, James Brown, Petula Clark, and Sergio Mendez! All with Original Commercials! (2 Hours/B&W/Nice Quality!)

**VIDEO ROCK & ROLL #7 - 'GARAGE BAND CLASSICS':** Available Again! This Great compilation tape includes a complete episode of SHIVAREE w/Dino, Dezi, and Billy, James Brown, Aretha Franklin, Gerry and The Pacemakers! Followed by Performances by The Raspberries (2), Moby Grape, New Colony 6, The Kingsmen, Sir Douglas Quintet, McCoy's, Tommy James and The Shondells, Strawberry Alarm Clock, Cyrkle, Bobby Fuller Four, Blue Cheer, Standells, Syndicate of Sound, 5 Americans, The Beau Brummels, Knickerbockers, Gentry, Love, Music Machine, Shadows of Knight, Leaves, Outsiders, and the Mysterians, Count 5! (Approx. 2 Hours)

**THE BEST OF DEAN MARTIN:** Rare 1979 2-Hour special hosted by Orson Welles featuring the very best of Dean's variety series! Great quality from the original NBC-TV Broadcast! (Color)

**VIDEO ROCK & ROLL #8 - 'GARAGE BAND RARITIES':** Another great quality tape featuring more garage bands! Guests Who, Beau Brummels, Cyrkle, Bobby Fuller Four, Remains, Kingsmen, Tony & The Tigers, We Five, Buckingham, The Byrds, Five Americans, Vanilla Fudge, Electric Blues Seeds, 1910 Fruitgum Company, Iron Butterfly, Blues Magoos, Buffalo Springfield, Strangeloves, Mitch Ryder & The Detroit Wheels, and ? & The Mysterians! (Color/2 Hours)

**BBC-TV SOUND OF THE 1970's #3:** Featuring The Clash, The Buzzcocks, X-Ray Spex, The Damned, Stranglers, The Jam, Siouxsie & The Banshees, The Undertones, Joy Division, Alice Cooper, NY Dolls, Patti Smith, Iggy Pop, The Ramones, Blondie, Talking Heads, Tom Petty and The Heartbreakers, Bruce Springsteen, Ian Dury, The Police, Boomtown Rats, Elvis Costello, Simple Minds, Kraftwerk, Human League, The Specials, Madness (2 Hours/Approx.)

**WHERE THE ACTION IS-4 UNEDITED SHOWS!** Original ABC-TV Broadcast hosted by Paul Revere & The Raiders! Guests include Bobby Vee, Razor Edge, Syndicate of Sound, 5 Americans, The Happening and CJ & The Runaways! Nice 1960's shows! (2 Hours)

**CARPENTERS IN JAPAN-LIVE 1974:** Complete show with Richard and Karen! (75 Min.)

**DAVID CASSIDY w/ Danny Bonaduce:** 1991 Miami Show with Danny doing his "stand-up" act! (#0 Minutes)

**BEST OF WEST COAST ROCK-Tape #1:** Great performances by - The Mamas & The Papas, Jefferson Airplane, Seals & Croft, Poco, Santana, The Eagles & Linda Ronstadt, Ry Cooder, Steppenwolf, Flying Burrito Brothers, Buffalo Springfield, Janis Joplin, Creedence Clearwater Revival, Camel Heat, The Doobie Brothers, Steve Miller Band, Beautiful Day, Quicksilver Messenger, The Byrds (2 Hours/Color - B&W)

**BEST OF WEST COAST - Tape #2:** More performances! The Byrds, Country Joe, Santana, The Eagles, Grateful Dead, Quicksilver Messenger, Ry Cooder, Jefferson Airplane, Janis Joplin, The Doors, Randy Newman, Steve Miller Band, Poco, Paul Revere & The Raiders, Spirit, Nitty Gritty Dirt Band, 3 Dog Night, Sopwith Camel, The Turtles, Tim Buckley, Barry McGuire, Jackson Browne (2 Hours Color - B&W)

**NUDE STARS #1: YOU MUST BE OVER 18 TO ORDER!** Compilation of Stars Showing "it" in Film/Video! Featuring Kathleen Turner, Tanya Roberts, Madonna, Shannon Tweed, Susan Sarandon, Kim Basinger, Meg Ryan, Kim Cattrall, Daryl Hannah, Patsy Kensit, Sharon Stone, Rebecca DeMornay, Sherilyn Fenn, Barbara Carrera, Debra Winger, Jennifer Connelly, Demi Moore, Laura Dern, Ellen Barkin, Helen Shaver, Patricia Charbonneau, Melanie Griffith, Barbara Crampton, Kathleen Kinmont, Lisa Loring, Maud Adams, Sean Young, Joan Seeverance, and Lydie Denier. 1 Hour/Color.

**NUDE STARS #2: YOU MUST BE OVER 18 TO ORDER!** The 2nd Compilation featuring Priscilla Barnes, Cybil Danning, Jenilee Harrison, Marta Kristen, Ange Tompkins, Anne Lockhart, Kelly Preston, Brigitte Nielsen, Deborah Shelton, Vanity, Laura Johnson, Tracy Scoggins, Deanna Lund, Delia Sheppard, Shawn Weatherly, Mary-Elizabeth Mastrantonio, Bo Derek, Jamie Lee Curtis, Kim Delany, Lisa Eichhorn, Theresa Russell, Diane Lane, Jenny Seagrove, Carey Lowell, Cybill Shepherd, Ely Pouget, Kyra Sedgwick, Dana Delany, Kathleen Quinlan, Glenn Close. 1 Hour/Color.

**NUDE STARS #3: YOU MUST BE OVER 18 TO ORDER!** The 3rd Compilation featuring Pamela Anderson, Nicole Eggert, Alexandra Paul, Lori Singer, Shannen Doherty, Teri Hatcher, Erika Eleniak, Helen Hunt, Shawn Weatherly, Maryan D'Abo, Marilu Henner, Adrienne Barbeau, Tanya Roberts, Melissa Leo, Joanna Pacula, Deanna Lund, Patricia Carboneau, Helen Shaver, Randi Brooks, Corinne Bohrer, Cybill Shepherd, Jenilee Harrison, Morgan Fairchild. 1 Hour/Color.

**ROCK & ROLL HISTORY - 1950's, parts 1 & 2:** Great British Video - Documentary with "lost" performance footage and TV appearances with Elvis Presley, Everly Brothers, Jerry Lee Lewis, Chordettes, Cliff Richard, Fats Domino, Buddy Holly, Paul Anka, Eddie Cochran, Vince Taylor, Chuck Berry, Carl Perkins, Lonnie Donegan, Little Richard, James Brown, Frankie Lymon, Johnny Ray, The Platters, Bo Diddley, Diamonds, Flamingos, Tommy Steele, Ritchie Valens! (100 Minutes/B&W/GREAT QUALITY!)

**AMERICAN BANDSTAND IN 1957!:** Rare Find! A complete 1-Hour ABC-TV Show with Dick Clark hosting! B&W/Good Quality!

**VIDEO ROCK & ROLL HISTORY 1964:** "parts 1 & 2" - A Year so good, it's twice as long! Featuring: The Kinks, Dusty Springfield, The Animals, Dionne Warwick, Moody Blues, Gene Pitney, Cilla Black, Roy Orbison, The Searchers, Billy Fury, The Zombies, Peter & Gordon, Rockin' Berries, Supremes, Apple Jacks, Merseybeats, Gerry & The Pacemakers, Millie Small, Hollies, Lulu, Swinging Blue Jeans, Billy J. Kramer & The Dakotas, Migal Five, Rolling Stones, Brian Poole & The Tremeloes, Herman's Hermits, Four Pennies, and The Honeycombs! (2 hours/B&W-Color)

**VIDEO ROCK & ROLL HISTORY 1967:** "Parts 1 & 2" - Jimi Hendrix, Small Faces, Pink Floyd, Keith West, The 4 Tops, Bar-Kay, Sam & Dave, Otis Redding, Procol Harum, Muddy Blues, Manfred Mann, P. P. Arnold, Rolling Stones, The Who, Kinks, Eric Burdon, Mamas & Papas, Aretha Franklin, Donovan, Traffic, Spencer Davis Group, and Arthur Conley. (2 hours B&W-Color)

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ALSO: See our ad pg. 131 of Oct. 8 issue (#501)! We were featured in the Goldmine Retailer Profile in issue #495/July 16 cover/p. 123! Take a look!

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| BEATLES - Hodge Podge Vol. 3 - Black Dog        | \$27 |
| BEATLES - Decca Tapes - Speed Cor - Yellow Dog  | \$30 |
| BOB DYLAN - Folk Singers Choice - Yellow Dog    | \$30 |
| BOB DYLAN - Finland Club '62 - Yellow Dog       | \$30 |
| BOB DYLAN - Farewell Bloomfield 2 CD            | \$55 |
| CREAM - Oil Cream 2 CD - Dallas '68             | \$50 |
| KORN - Laughing All The Way To Tokyo '99        | \$25 |
| LED ZEPPELIN - Badge Holders Only - Balboa 3 CD | \$70 |
| LED ZEPPELIN - Essential Led - 73               | \$25 |
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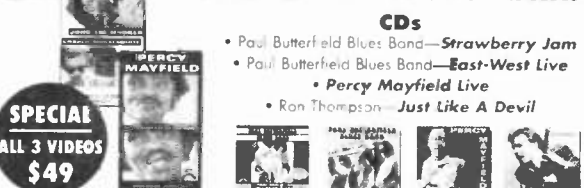
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To place your wants in the **Goldmine Want List**, simply send us your name, address and phone number along with a list of the items you are looking for. Include payment with your list.\* A sample listing is shown below to illustrate how the listings will appear, and how the cost for a listing is figured.

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(Consecutive Issues Only)

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(Apply the appropriate frequency discount below when figuring the total cost of your classified ad.)

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2. Using one word per line, write your ad EXACTLY as you want it to appear in GOLDMINE's Music Mart ad section.
3. Minimum order is 25 words, or \$10.00 per ad per issue.
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**Print One Word Per Space** Please use an additional sheet of paper for larger ads

Check here for entire ad in larger bold type

|                |    |    |    |    |    |
|----------------|----|----|----|----|----|
| Classification | 1  | 2  | 3  | 4  | 5  |
| 6              | 7  | 8  | 9  | 10 | 11 |
| 12             | 13 | 14 | 15 | 16 | 17 |
| 18             | 19 | 20 | 21 | 22 | 23 |
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# Your Alphabetized Indexed Marketplace

## The hobby's most complete classified section

### Music Mart Classification Index

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You Think You're Fooling" (not the early Captain Beefheart song), and The Answer's "I'll Be In" comes off like a more high-energy version of The Beau Brummels. Warden And His Fugitives also take their cue from more famous rockers, slyly patterning "The World Ain't Changed" after "Satisfaction" and coming up with a winner.

*Teen Jangler Blowout* even contains a cut by none other than The Fab Four — as in the Kansas City "Fab Four" doing a chiming folk rock original called "I'm Always Doing Something Wrong." Actually, the most "famous" song is probably The Bees' "Trip To New Orleans," the worthy flip side of "Voices Green And Purple" from *Pebbles Volume 3* and now Rhino's *Nuggets* box set. Overall, this is another great entry in the series.

It's hard to live up to the excellence of the two aforementioned volumes when you're dealing with obscure singles, but *Get A Move On!!!* brings together 18 muscular medium-tempo workouts and gets the job done yet again. Considering the contents, one might subtitle this the "Don't Confuse Them With" volume. Don't confuse the more famed Soul Inc. of Kentucky with the mystery Soul Inc. on here that contribute a Stonesy stomp called "You Better Get A Move On." Don't confuse the Connecticut Yesterday's Children (who had a killer single on Parrot and an album on Map City) with Yesterday's Children of New York who express their "Feelings" on *Teenage Shutdown*. Don't confuse the unknown Starlites of "Wait For Me" fame on here with Pennsylvania's Starlites, who evolved into The Beatin' Path. And if you're lucky enough to score a copy of The Zoo's steamy rendition of "You're Gonna Miss Me" that closes out *Get A Move On!!!*, don't confuse it with Ed Cobb's psych band that made an album in '68.

Nominal similarities notwithstanding, *Get A Move On!!!* succeeds in another key area: the music itself. The entries by the four previously mentioned bands are all very good, as are the selections by Jacksonville, Fla.'s all-powerful Monarchs with "You've Got Love," The Chessmen with a primitive crusher called "You Can't Catch Me," and The Rogues with an even more primitive romp, "Put You Down." And in a cameo from the *Things Been Bad* volume of this series, The Roots of South Carolina appear with creepy organ-guitar ditty called "It's Been A Long Journey."

*She'll Hurt You In The End* is another consistent comp, pulling together 18 teen-aged bands in a follow-up to an earlier volume, *You Treated Me Bad*. Actually, this is even better than its predecessor, sporting more hooks, more dynamics and seemingly more experienced teen combos. Highlights include The Weejuns' way-cool "Way Down," The King Bees' swaggering "I Want My Baby," The Quests' downtrodden "I'm Tempted" (nice Charlie Watts touch by the drummer), and especially "Whatzit?," The IV Pak's amusing rip-off of "Psychotic Reaction."

The Individuals, a Virginia combo that actually played a few teen dances with The IV Pak, are among the slop-meisters who make *Move It!* hit as hard as a bucket of beer in the face or a Swingin' Medallions abduction. Subtitled "Frantic Frat-Stomp Fracas," it's anything but an artistic triumph, replete with inept covers of "Johnny B. Goode," "On The Road Again" and especially a transcendently disfigured version of "Something's Got A Hold Of Me" by The Shondells from Rio Linda, Calif. (the town Rush Limbaugh always mocks).

Still, it's all fun to listen to, and Ohio again resounds loud and proud with Bill Tatman & The Rampagers from Portsmouth ("What's Wrong With You"), Dave & The Stone Hearts from Troy ("Slow Down"), The Deadlys from Columbus ("On The Road Again"), and The Buccaneers from Ashtabula ("Oop Poo Pah Doo"). Recommended to those looking to trace frat rock beyond The Kingsmen, Trashmen, and Rivi-eras with a gut fulla suds at four in the morning.

Last and perhaps least is *I'm Down Today*, that has already earned the ignoble distinction of being the least-popular *Teenage Shutdown* comp among garage collectors. Actually, it isn't all bad; "One Kind Favor" by The John Does features some nice interplay between the guitar and organ on a descending riff, and The Specters' "Depression" is a funny piece of brooding sarcasm. Plus, this set is very playable and kind of grows on you with repeated listening.

On the other hand, *I'm Down Today* is monochromatic and starts dragging about halfway through. While *Teenage Shutdown's* "one-style" philosophy has worked for punk, frat/dance and even folk-rock, it's about a spark plug short of starting the engine here. None of the 18 songs are bad but are mostly devoid of hooks or anything else compelling enough

to make one want to listen outside of small doses. Still, it's interesting historical document with TS's usual in-depth liner notes and good sound.

So there you have it: Six more tombs of obscure '60s punk for the connoisseur.

Except for maybe *I'm Down Today*, you can't go wrong with any of 'em — especially if you like your garage punk served up in super-sized quantities. And don't worry about going hungry any time soon; four more volumes are in the works. I write this. (Manufactured and distributed by Crypt Records, P.O. Box 1076, Inverness, CA 94937)

— Doug Sheppe

**LOUIS PRIMA**

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Hip-O (HIPD-40160)

Breaking It Up!  
Columbia/Legacy (CK 65259)

Louis Prima And Keely Smith With Sam Butera & The Witnesses  
Capitol CDP 7243 5 20437 2 9

For Big Band comedy, there were two Louies: black Louis Jordan and white Louis Prima, so dark with his Sicilian parentage he could play at Harlem's Apollo Theater. As the lounge revival burgeons, four labels have put out lounge clown Prima's zooma zooma zaniness with his deadpan sidekick wife Keely Smith (nee Dorothy Jacqueline Keely), who joined him at just age 16, poised beyond her years and still dripping with a southern accent. Some say their playful bickering inspired a future Italian-American/part Native American stage couple — Sonny and Cher.

A native of New Orleans' fabled Storyville, trumpeter Prima (1910-78) started in jazz, penning Benny Goodman standard "Sing Sing Sing" (reprised here on Capitol). By the late '40s, he was bridging three trends: Big Band, bebop and novelty lyrics — his novelties being far juicier than, say, Pat Page's. But by then he rarely charted, bouncing from label to label. Buddha's disc offers 1947-49 RCA sessions. Universal imprint Hip-O covers Mercury tracks from 1949-50 plus 1954 Decca sides. From 1951 to 1953, Prima was out of place at Mitch Miller-dominated Columbia, leading to grandiose trumpet riffs fit for an Eddie Fisher hit (not that Fisher was on Columbia).

Too broke to own a decent suit, in '54 Prima talked the management at the Las Vegas' Sahara Hotel into taking pity and giving him a gig. With cool Keely and hot young saxman Sam Butera And His Witnesses, he fast won note as the wildest act on the Strip. Those spontaneous-looking antics were carefully rehearsed. Betty Hutton brought her husband, Capitol president Alan Livingston, to see the show. The rest is history — partly because Capitol (which in its youth was relatively rule-free musically) knew to record the troupe live.

Standards such as "That Old Black Magic" and "I've Got You Under My Skin" became his calling card as the immigrants' son played his heritage to its comic max: Goodman jive meets Spike Jones' mayhem. On *Slap*, even a lament such as "Mean To Me" turns to a laugh, while on "All Of Me," when he pleads, "Take my lips," the band responds, "How will you play?" Hip-O's "Enjoy Yourself" is set at a funeral.

Closing with an opera spoof, Legacy's *The Bigger They Figure* celebrates big Italian mamas who've never thought they should look like Twiggy.

So which reissue to buy? Legacy's (the best remastered double entendre-laden *Slap* is the funniest. Capitol's 143-minute two-CD pack is the longest but could use better disc and session data. And, frankly, Prima had tamed himself a bit by then — the cost of commercial success. Legacy and Universal both own Prima hits from before and/or after these sessions, but including them might have hindered their disc cohesiveness as period pieces.

Prima died too soon to enjoy his retro respect from the likes of David Lee Roth and Brian Setzer. Maybe a key to the boisterous first-generation American's charm is his New Orleans origins. He simply absorbed his strutting birthplace's talent for musical assimilation — laughing all the way.

— Bruce Sylvester

**(Reissues from page 115)**

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— Michael B. Smith

**VARIOUS ARTISTS**

I'm Down Today  
Teenage Shutdown (TS-6606)

Get A Move On!!!  
Teenage Shutdown (TS-6607)

She'll Hurt You In The End  
Teenage Shutdown (TS-6608)

Teen Jangler Blowout  
Teenage Shutdown (TS-6609)

The World Ain't Round, It's Square  
Teenage Shutdown (TS-6610)

Move It!  
Teenage Shutdown (TS-6611)

Having laid down the law with top-notch sound and annotation on its first five compilations, *Teenage Shutdown* has descended back into the maelstrom with six more solid collections of garage punk rarities for collector consumption.

Whereas the first five showcased many cuts from older comps in superior sound (via use of a \$30,000 turntable and \$3,500 mono needle in a German studio), this latest round ranges from un-compiled tracks to rarities from comps that are rare themselves.

Starting with the best of the six, *The World Ain't Round, It's Square* kicks off with Paul Bearer & The Hearsemen's Northwest fuzz-mauler called "I've Been Thinking" that coulda had people moshin' 30-some years ago. The title cut by The Savages isn't quite as fast and intense but nevertheless spotlights a vocalist who's straining so hard on the word "round" that his Adam's apple could splurge out in an explosion of blood. This volume primarily spotlights the fuzz-punk talent that lurked in Ohio in the late '60s, including Buckeye State belters such as Shepherd's Heard from Mansfield ("I Know"), The Sound Barrier from Salem ("Hey Hey"), The Mods from Toledo ("I Give You An Inch") and especially The Triumphs (from tiny Ashtabula), who do a great blues shuffle called "Lovin' Cup" with some hot call-and-answer between the vocalist and guitarist. If there's a loser on this CD, I haven't found it.

Proving that Mansfield wasn't just the home of The Music Explosion, The Ohio Express or even Shepherd's Heard, a highlight on *Teen Jangler Blowout* comes from fellow North Central Ohioans The Sleepers in the form of a great melodic tune called "I Want A Love." More bright harmonies are found on The Disillusioned Younger Generation's "Who Do

(Please see Reissues page 137)



(Reissues from page 136)

**CAROLE KING**  
Her Greatest Hits (Songs Of Long Ago)  
Ode/Epic/Legacy (EK 658-46)

Originally released in 1978, this remastered version of *Carole King's Greatest Hits* includes liner notes courtesy of Graham Nash, who lauds King as one of those rare artists who "redefines the idea of the singer-songwriter" and whose "melodies and lyrics bring us closer to ourselves, enable us to feel less lonely, less crazy." Indeed, King's songs were marvelously crafted wonders, breezily accessible and defined by a straightforward intimacy that clearly connected with her audience. Small wonder. Long before King became a singer of her own compositions she, along with partner Gerry Goffin, became one of pop music's most successful songwriting teams composing an astonishing array of hit singles beginning with The Shirelles' "Will You Love Me Tomorrow" (circa 1960) then going on to become major contributors to the soundtrack of that decade, providing hits for everyone from The Drifters ("Up On The Roof") to The Animals ("Don't Bring Me Down").

King was less commercially successful when she took her first steps as a recording artist in her own right — first with an aggregation dubbed The City with guitarist Danny Kortchmar and second husband Charles Larkey followed by a solo outing titled *Writer*.

That all changed with the monster success of 1971's *Tapestry*, which retained the #1 position for 15 weeks, sold millions of copies and catapulted King to stardom while legitimizing the singer/songwriter genre as a

commercial force to be reckoned with.

The songs included here culled from *Tapestry* have a timeless, affecting quality to them. Lou Adler's spare production kept the emphasis on King's effortlessly flowing melodies and her heartfelt vocals, all anchored by King's tuneful piano. The record yielded several enduring classics including "So Far Away," which mourned the distance between friends with its plaintive cry of, "Doesn't anybody stay in one place anymore?"; the giddy ode to infatuation, "I Feel The Earth Move," with its playful piano accompaniment; and "It's Too Late," one of King's finest ballads, which ruminates on a disintegrating relationship.

Nearly all of the songs included on *Her Greatest Hits* constitute some of the finest pop music of the '70s, sung with maturity, feeling and heart. Whether it was the breezily contented "Sweet Seasons" or the conga-flavored "Brother, Brother" with its expression of tender assurance, King's songs speak with a friendly sincerity that still resonates today. They also honor such higher human qualities as the transcendental power of love, as in '75's "Only Love Is Real" ("...everything else illusion") or '73's "Believe In Humanity" in which King states that she would rather avoid hearing bad news altogether than lose faith in mankind that "I never could recover."

The inclusion of two bonus tracks — "Eventually" that expresses her best hopes for her and her lover in an uncertain world, and "(You Make Me Feel Like) A Natural Woman," a statement of radiant romantic contentment, both powerful live performances taken from her 1971 Carnegie Hall concert — makes an already classic collection of songs even better.

— Tierney Smith

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