

**VOTE! THE VOCAL GROUP HALL OF FAME'S CLASS OF 2001 BALLOT ENCLOSED**

**GOLDMINE**

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# Goldmine

THE COLLECTORS RECORD AND COMPACT DISC MARKETPLACE

**KING BISCUIT HOUR**  
FLOWER

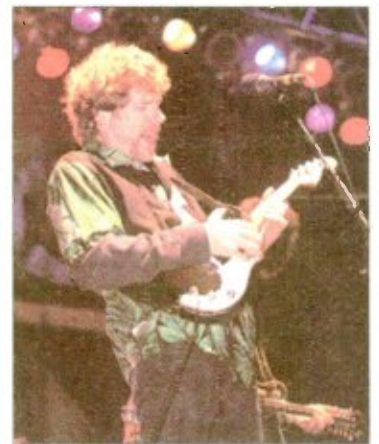


POSTER

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## Sam Bush

### Mandolin madness

### Reviews

- ▶ The Beatles
- ▶ Tony Bennett
- ▶ Collective Soul
- ▶ Bernard Allison
- ▶ U2
- ▶ Little Feat

The Pretenders'

# Chrissie Hynde

## Back on the chain gang



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VINYL HOUNDS! Please call, fax or e-mail us for a complete vinyl LP listing!!

TEE BEATLES - JOHN LENNON! British Limited Edition "English Heritage T-Shirt to commemorate the Plaque put on John's home at 251 Menlove Ave. It features a replica of the plaque & says "English Heritage John Lennon 1940-80"
MUSICIAN & Songwriter Lived here 1945-63.
MAC BEATLES copies of the "Liverpool Echo Special" that came out 12/8/00, with an 8-page John Lennon Special marking the 20th Anniversary of his death.
LP BEATLES - George Harrison! Pre-Orders being taken for the VERY LIMITED VINYL PRESSING of the Remastered "All Things Must Pass" LP Set!
CD BEATLES - RINGO STARR! The NEW Ringo Starr 3-CD Box Set "Anthology... So Far", will DEFINITELY be the 1st week of January!!! It will feature LIVE AND HARD TO FIND MATERIAL.
CD BEATLES - JOHN LENNON! From England. New "We Are All Together" CD features interviews from 1968/9, including the Montreal & Amsterdam Bed-ins!
BOOK BEATLES - PAUL MCCARTNEY Brand new imported version of Paul's "Siegren" Art Exhibit 148 pages hard-bound pictures, essays, articles, very, very nice!
CD BEATLES - PAUL MCCARTNEY New British "Liverpool Sound Collage" CD features special music Paul wrote & performed at his art exhibitions! It features some Beatle music + some of the live material he did last year in Liverpool!
BOOK BEATLES "Eight Arms to Hold You: The Solo Beatle Compendium", by Chip Madinger & Mark Easter. The ultimate look at the solo careers of the Fabz, over 700 pages! Limited to 3,000 copies only! Every aspect of their solo careers documented!
BOOK BEATLES SOON UK numbered limited edition (3,000 only) pop/rock book for the Beatles new "1" CD (not included) features a Beatles "1" clock, an embroidered t-shirt, a metal and leather Beatles keychain & a numbered Certificate of Authenticity! Add \$25 if a UK CD is needed.
BOOK BEATLES IN STOCK Perry Cox's new essential book, "Complete Guide to Collecting The Beatles", features values & invaluable information of collectible Beatles records, CDs, books & memorabilia! A Must!!!
BOOK BEATLES New from Holland 9 Volumes (Vol #s 0-8) "Beatles Album Collection". Each book features a detailed history of an individual Beatle album, including recording history, cover variations, etc.
LP BEATLES New imported limited 2-LP vinyl pressing of their new album "1", featuring 79 minutes & 12 seconds of 27 #1 Beatles hits, spanning their career! Included are 4 Avdon Beatles prints & a gorgeous full-size poster!!!
LP BEATLES Only a few left of the limited edition British yellow vinyl pressing of the 30th Anniversary issue of their "Yellow Submarine" album, remastered with a different track listing!
CD BEATLES - PAUL MCCARTNEY New limited edition issue of Paul's "Little Children" CD max features a remaster & comes with a limited poster printed folder. Nice!!!
CD BEATLES New British 4-CD "The Beatles All Happened" features Rare & Classic Interview material with a great 32-page Color Booklet!
BOOK BEATLES New Imported LARGE Hardbound 143-page book, "The Beatles In Rishikesh", by Paul Saltzman, features a previously unissued collection of photos while the Beatles were at the Maharashi Mahesh Yogi's Ashram in 1968 & the photographers' personal memoirs.

CD DYLAN, BOB 1st pressings of the new British "Best Of Vol. II" CD comes with a bonus 2nd CD that has live versions of "Highlands" & "Not Dark Yet" Very limited!!! 26.00
BOX DYLAN, BOB 3 New 3-CD box sets due from UK 1) Another Side/Times Are A-Changin'/Free Wheelin', 2) Bringing It All Back Home/Highway 61/Blonde On Blonde & 3) Desire/Back On Tracks/Street Legal. Each 3-CD box set. 40.00
LP DYLAN, BOB New British 180-gram audiophile vinyl pressings of his "Street Legal" & his "Blood On The Tracks" LP's! Each. 29.00
CD DYLAN, BOB Scandinavian exclusive! As Bob is now touring there, a special unique 2-CD collection, "Very Best-Scandinavian" is being released there in honor of the tour. 35.00
CD DYLAN, BOB The new imported CD, "Under The Roots of Bob Dylan", features 21 tracks that inspired his music, performed by Texas Shouters, Delta Singers & Piedmont Masters, all remastered to sound the best possible! Included are Blind Lemon Jefferson, Leadbelly & many more! 16.00
CD DYLAN, BOB - ODETTA New imported CD for Odetta's classic 1959 album "Odetta Sings Dylan", including 2 bonus tracks, a demo, rare single tracks, etc. 21.00
CD EASTON, SHEENA New full-length CD from lovely Sheena, featuring earlier release & at least one added bonus track! 32.00
CDS EASTON, SHEENA New imported CD max, "Giving Up, Giving In". Also available in 12" vinyl! Each. 10.00
CD ELECTRIC PRUNES Due Soon. New imported "Lost Dreams" CD features the best tracks from their 1st 2 albums, a demo, rare single tracks, etc. 21.00
BOOK EMERSON LANE & PALMER In Stock. New Imported Biography-LP! Ever on this Popular Super-Group! It's entitled "The Show That Never Ends" 256 Pages fully illustrated. A MUST FOR ALL LP FANS!!! 28.00
CDS ENYA Due 2/21. Brand New imported "Wild Child" CD Max-Single! (Tracks TBA) 21.00
CDS ENYA Due 2/21. Brand New imported "Wild Child" CD Max-Single! (Tracks TBA) 21.00
CD ERASURE New Asian 2-CD edition of "Pop! First 20 Hits" is a Gold CD that features a 2nd Bonus CD with REMIXES! 27.00
CD ERASURE New British full-length Erasure CD. 21.00
CD ERASURE New imported 2-part "Freedom" CD max-single set, each with unique non-LP/acoustic/remixed B-sides! The set of 2. 18.00
CD FINN, TIM New Australian LP CD - "Finn, Bircun & Davidhood: Together in Concert", featuring Tim Finn + his 2 buddies! 25.00
CDS FOO FIGHTERS New imported "Next Year" CD max-single set. 21.00
CDS FOO FIGHTERS The Japanese "Next Year" CD features 4 non-LP tracks! 20.00
CD GABRIEL, PETER The British ultra-limited edition of his new "Ovo" CD is not out of print. We now have the stander imported release (no US release in sight), which still has "The Story of Ovo" (CD-ROM included). 25.00
CD GENESIS/MACKEY, STEVE New imported "Feedback" CD features material recorded with Steve Howe, with help from Brian May, Chris Thompson & others! This CD features material that should have been included on a 2nd 'GIR' album! 18.00
CD GENESIS/STEVE HACKETT New British Steve Hackett "Bay of Kings" CD with 20 added bonus tracks (some are CD-ROM tracks!) included! 20.00
CD GENTLE GIANT New from Japan Limited edition CD featuring mini-LP style sleeves for "Gentle Giant" "Octopus" Each. 30.00
CD GENTLE GIANT Limited edition of their classic CD "In A Glass House", with 2 added bonus tracks. Issued by the band! 25.00
BOX GOLDEN EARRING New imported 4-CD box set, "Devil Made Us Do It" features rare acoustic & live recordings, including 4 new CD's, a 48-page book with rare photos & the band's history! 40.00
CD GOO GOO DOLLS Due 3/2. New imported "Remixes" CD features REMIXES & REMASTERS of tracks beginning with their 1987 debut E.P. up until 1998! 24.00
CD GUESS WHO Due Soon. New Canadian "Running Back Through Canada" 74 track CD documents their 2000 Reunion tour. CD includes new live versions of classic hits: The Guess Who & Bachman-Turner Overdrive! 32.00
CD GUESS WHO Due Soon from Holland. New remastered CD editions of their classic "American Woman" & their live album, "Live At The Paramount!" Each. 17.00
LP GUNS N' ROSES New US limited 4-LP vinyl pressing of their new "Live Era '87-'93" album. Nice gatefold LP! 50.00
CDS HARVEY PJ. New British 2-part "Good Fortune" CD max-single set. Each with unique B-sides! The set of 2. 18.00
CD HAWKWIND Due Soon the imported 2 CD set, "Atonement 1976" 22.00
CD HATERBREAKERS Due Soon from England Limited edition double LP vinyl pressing, "Live Live Revolution" features their legendary Batcave Fans Show - some of the best takes. Also available on CD @ \$23. 25.00
PD HENDRIX, JIMI From Italy Jimi's "Red House" limited edition LP picture disc! 20.00
LP HENDRIX, JIMI In Stock. New 180-gram audiophile vinyl pressing of Jimi's classic "Bold As Love" album in mono. From the original mono master!!! 27.00
LP HENDRIX, JIMI Remastered CD's in mini-LP sleeves. "You Experienced", "Axis", "Electric Ladyland", "1st Days of New Rising...", & "South So Delta" @ \$35 Each, & "BBC Sessions", "Live @ Fillmore", "Woodstock" @ 45.00
CD HENDRIX, JIMI Special imported edition of Jimi's '88 hits collection, "Experience Hendrix", comes with an 8-track CD, 2 bonus LP's with live versions of "Purple Haze" & "I Don't Live Today", a version of Van Morrison's "Gloria" & more! 28.00
PD HENDRIX, JIMI Very limited US promotional 7" picture disc issued to promote Jimi's "Live At Woodstock" album, has a superb color copy of Jimi tuning up! The music featured is "The Star Spangled Banner" & "Purple Haze", as performed live at Woodstock! Great item! 35.00
LP HENLEY DON New imported limited 2-LP pressing of his new "Inside Job" LP! 29.00
CDS HILL, FAITH Faith's new imported "The Way You Love Me" CD max-single! (B-sides TBA) 10.00
CD H.P. LOVERCRAFT This 2-in-1 CD features "H.P. Lovcraft II" & "H.P. Lovcraft III" from this legendary 60's "psychic band" New liner notes + original artwork! 18.00
CD HUNTER, IAN New imported "Missing In Action" CD features rare & previously unreleased live performances! 26.00
CD INNES, NEIL Due Soon New British "Recollections" CD features 19 unreleased tracks from this founding member of the Bonzo Dog Band & the Rutles. And former Monty Python member! 25.00
CD IQ Due 2/16. Brand New imported full-length 10 studio track "Seven" CD max-single! 25.00
DVD IRON MAIDEN Due Soon. New imported "Raising Hell" DVD (on US NTSC format) features 17 classics from their final tour with Bruce Dickinson in 5:1 surround sound!
LP IRON MAIDEN Imported limited edition 2-LP vinyl picture disc pressing of their new album "Brave New World" 30.00
CDS IRON MAIDEN New British numbered limited edition "Of The Death Planet" CD max-single comes with a neat poster included! There is also available a limited edition #1 12" vinyl picture disc @ \$10 and a #1 limited edition red vinyl 7" single @ 6.00
CAL JACKSON, MICHAEL & JANET Now In Stock. The brand new British year 2001 13-page wall calendars for both Michael & Janet! Each. 25.00
CD JANSCH, BURT Due Soon new imported "Live In Australia" CD! 17.00
TOUR JOHN, ELTON British copies of El's "An Evening With..." solo concert tour program! Gorgeous!!! 12.00

CD SPARS, BRITNEY Due Soon New imported "Stronger" CD max-single! 10.00
CD SPARS, BRITNEY New imported "Britney Spears Story" features a full color picture disc audio-biography CD featuring an exclusive interview & a mini-poster & a separate pull-out poster! 15.00
CD SPARS, BRITNEY New imported "Lucky" 2-part CD max-single set. Each with mixes! The set of 2. 20.00
CD SPARS, BRITNEY New limited edition from France of her "Drops! I Did It Again" CD comes with a bonus 5-track CD that features CD-ROM videos to her 1st 3 singles off the LP! A Britney screen saver & an undisclosed bonus non-LP song! Very limited!!! 27.00
CD SPICE GIRLS Their new British 2-part "Hollier" CD max-single set. Each with different B-sides or CD-ROM videos! The set of 2. 18.00
CD SPICE GIRLS (MEL B) New imported "Tell Me" 2-part CD max-single set from Ex-Scary Spice, Mel B! The set of 2. 18.00
CD SPICE GIRLS/MEL C, Mel C's New 2-part "I That Were Me" CD max-single set. Each with different B-sides! The set of 2. 18.00
LP SPIRIT New 180 Gram Audiophile Vinyl Pressings "Eventide" & "Now Or Anywhere", features collections of fully annotated "Out-Takes from their early Spirit albums, all complete with full permission from surviving band members! Each. 15.00
CD SPRINGFIELD, DUSTY New imported 4-CD remastered box set, "Simply Dusty" features a great 64-page booklet & includes many hard-to-find tracks. This box set has been long-awaited for some time now by Dusty's fans! 65.00
LP STEELY DAN Limited imported vinyl pressing of their new album "Two Against Nature" 27.00
CD STEVENS, NICK New imported 3 albums for Warner's now on CD "Concheta", "As Crickets" & "From Me To You" Each. 11.00
CD STEWART, ALI New imported remastered edition of "Modern Times" with 3 added bonus rare tracks + updated sleeve notes! 19.00
CD STEWART, ROD Due Soon New imported "Little Misunderstood" CD is a 15-track compilation that features BEAMS recorded in 1964 used to get a recording contract in Rod, the A & B-Sides of his 1st 2 RARE singles for Columbia - a rare rarities! 15.00
LP STEWART, ROD Due Soon New imported 180 Gram Audiophile Vinyl "1964-1969" 2-LP Set features LIVE & UNRELEASED MATERIAL! 30.00
CD STEWART, ROD Due Soon from England. New remastered & re-packaged CD's for "Foot Loose And Fancy Free", "Tonight It's Yours", "A Night On The Town", "Atlantic Crossing" & "Blondes Have More Fun" Each. 20.00
CDS STEWART, ROD Due Soon. Rod's new imported "Back Into Your Arms" CD max-single! 10.00
CD STING The new imported Limited Edition 2-CD Set of "Brand New Day" features a BONUS 2nd CD with 3 LIVE tracks, a NON-LP track & a REMIX! 25.00
CD STING Asian-Only Limited Edition of "Brand New Day" comes with a 2nd BONUS CD with NON-LP & LIVE MATERIAL! 25.00
CD STING Out Now! Japanese "Remix Album" featuring many remixes of some of his newest hits. No US releases scheduled! 25.00
CD STRANGLERS New imported release on CD for their classic album "Mennblack"! 15.00
CD STRAWBS New British "The Complete Strawbs Live At Chickwick House" Limited to 1,000 only! 25.00
CD STRAY CATS New "Hollywood Strut" CD features 5 rare unplugged studio sessions & a live performance recorded in Hollywood, CA. 1981. 5 Screamin' tracks in all! 15.00
CDS TEXAS, TONY New imported 2-CD Max-Single Set. Each with unique B-sides! The set of 2. 18.00
CDS TEXAS Due Soon New British 2-Part "Inner Smile" CD Max-Single Set. Each with unique B-Sides! The set of 2. 18.00
CD THIN LIZZY Due Soon. New imported 2-CD Set "The Boys Are Back In Town" The BONUS 2nd CD features: Rare B-Sides & Singles! 25.00
CD THIN LIZZY New from England. New "Rockin' Vagabonds" Phil Lynott/The Lizzy biography! 20.00
BOOK TROGGS Just Out New British book "Rock's Wild Times: The Troggs Files", features the complete wild story of rock's original bad boys & includes rare photographs & a complete discography! 21.00
BOX U2 Due 1/20. ULTRA LIMITED EDITION...1,000 ONLY! The British "U2000" Box Set, a limited-edition box lined in velvet & printed with the Heart Sourcebook. Logo containing their new CD & custom "U2000 Zippo Lighter" 8.12 Guitar Picks, Wool Cap & Certificate. 90.00
CDS U2 Due 1/21. New British 2-Part "Stuck In A Moment You Can't Get Out Of" CD Max-Single Set. Each with unique B-Sides! The set of 2. 18.00
CDS U2 Due 1/24. The Japanese Edition of their new CD Max-Single "Stuck In A Moment You Can't Get Out Of" 18.00
BOX U2 British limited edition (1,000 only made!) "All That I Can't Leave Behind" pop/rock box-vel features U2's mini-mouse mat, an embroidered "short" & 12 metal gauges. A numbered certificate, all housed in a custom printed box. Add \$25 if you want a UK CD! 50.00
LP U2 Imported limited vinyl pressing for their new album "All That I Can't Leave Behind" features the LP + an LP-sized (12" X 12") 16 page deluxe photo lyric book!!! Very nice! 25.00
CDS U2 New imported "Beautiful Day" CD max-single set. Part 1 of a 2-part set. Part 2 of non-LP tracks "Summer Rain" & "Where's the Love" 2 non-LP tracks. 25.00
CD U2 for the 1st time "If You Wear That Velvet Dress" & "Discotheque" The set of 1. 18.00
CD U2 The 1st British pressing of the new U2 CD "All That You Leave Behind" will be presented in a special numbered slipcase & supposedly will contain an extra UK only bonus track. 27.00
CDS U2 The Japanese "Beautiful Day" 5 track CD max will have all the B-sides of their 2 British "Beautiful Day" releases! 18.00
BOX ULTIMATE SPINACH New 3 CD "Ultimate Spinach Box" features their 3 LP's + bonus tracks + a nice poster & a nice booklet! 50.00
CD ULTRAVOX New imported digitally remastered CD for "U-Vox" with 5 added bonus tracks! 12.00
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CDS WALLFLOWERS Due Soon Their new imported "Steppelland" CD max-single! (Tracks TBA) 10.00
CDS WELLS, PAUL CD max-single 8 & 12" vinyl single from England for Paul's new single, "Sweet Pea, My Sweet Pea". Each with 2 unreleased tracks. Each. 10.00
LP WELLER, PAUL Limited British vinyl pressing of Paul's new album, "Helioentric" 25.00
CDS WELLER, PAUL The Japanese tour edition of his "Sweet Pea, My Sweet Pea" CD max-single 5-track release to coincide with his tour there! 20.00
CD WELTON, JOHN Due Soon New imported "Live At The Sun Plaza" 2-CD Set was recorded LIVE in Japan in 1994! 25.00
LP WHO British limited edition vinyl issue of the Who's "BBC Sessions" 25.00
TOUR WHO We'll have imported copies of Pete Townshend's concert tour book from "Sadlers Wells", 2/20/01! 12.00
CD WHO/JOHN WHISTLE Due Soon New imported "Left For Live" CD was recorded live over his 15 week US tour! 19.00
CD WOOD, RON New imported "Eclectic & Live" is a new 14 song live album featuring Rolling Stones & Faces songs - rock n roll classics - songs from Ron's solo career! 23.00
CDS XTC Due 2/21. Early release from Japan for their NEW "Homegrown CD" 32.00
CD XTC From Italy, "School Guide to XTC" is a book tracing the band from their early days until recent time - an exclusive 220-minute CD featuring the band from their early days when they were known as "The Star Park" Very rare!!! 21.00
LP YOUNG, NEIL In Stock. Imported limited vinyl pressing of his new live album, "Road Rock, Vol. 1" 11.00
LP YOUNG, NEIL Limited German vinyl pressing of the new Neil Young album "Silver & Gold"!!! 25.00
BOOK YOUNG, NEIL Brand new British only "to go" hard bound biography by Johnny Rogan. A Must!!! 38.00



Aki Aleong & The Nobles, Come Surf With Me, Vee Jay, VJLP1060, nm, \$29.99  
 Alice Coltrane, World Galaxy, Impulse, AS-9218, m-, \$29.99  
 Big Black, Big Black And The Blues, UNI, UNI 73134, m-, \$29.99  
 Bobby Caldwell, Cat In The Hat, Clouds, 8810, still sealed, \$14.99  
 Charles Wright, Doing What Comes Naturally, Dunhill, DSD-50162, m-, \$39.99  
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 Elephant's Memory, Elephant's Memory, Buddah, BDS-5033, still sealed, \$29.99  
 Eric B. & Rakim, Paid In Full, 4th & Broadway, BWAY 4005, still sealed, \$19.99  
 Fred Neil, Sessions, Capitol, ST-2862, still sealed, \$49.99  
 Gary Bartz, I've Known Rivers And Other Bodies, Prestige, P-66001, m-, \$39.99  
 Hank Snow, Sings Sacred Songs, RCA Victor, LPM 1638, nm, \$29.99  
 Howard Tate, Get It While You Can, Verve, V-5022, still sealed, \$24.99  
 Ice-T, The Iceberg, Sire, 1-26028, m-, \$19.99  
 John Cage / Steve Reich, Three Dances & Four Organs, Angel, S-36059, m-, \$49.99  
 John Coltrane, Infinity, Impulse, AS-9225, m-, \$24.99  
 John Mayall, The Diary Of A Band, London, PS-570, nm, \$24.99  
 Johnny "Hammond" Smith, Open House, Riverside, RLP-482, still sealed, \$24.99  
 Mickey Hart, Rolling Thunder, Warner Brothers, BS 2635, nm, \$24.99  
 Plasmatics, Beyond The Valley Of 1984, Stiff America, WOW 11, still sealed, \$24.99  
 Plasmatics, Coup D'Etat, Capitol, ST-12237, still sealed, \$24.99  
 Priscilla Paris, Priscilla Loves Billy, Happy Tiger, HT-1002, m-, \$29.99  
 Ravel - Bolero, Charles Munch / Boston Symphony, RCA Victor, LSC 1984, m-, \$49.99  
 Richard "Groove" Holmes, Six Million Dollar Man, Flying Dutchman, BDL1-1146, still sealed, \$29.99  
 Roy Ayers, Coffy soundtrack, Polydor, PD 5084, vg+, \$59.99  
 Schooly D, Saturday Night! The Album, Jive, 1066, nm, \$19.99  
 Schooly D, Smoke Some Kill, Jive, 1101, m-, \$29.99  
 Sonny Rollins, Way Out West, Contemporary, S7530, m-, \$39.99  
 The Beatles, A Hard Day's Night, United Artists, UAL-3366, nm, \$59.99  
 The Beatles, Meet The Beatles, Capitol, ST-2047, nm, \$39.99  
 The Beatles, Yellow Submarine, Apple, SW-153, vg+, \$29.99  
 The Brides Of Funkenstein, Never Buy Texas From A Cowboy, Atlantic, SD 19261, nm, \$29.99  
 The Byrds, Preflyte, Together, ST-T-1001, m-, \$24.99  
 The Coasters, Greatest Hits, Atco, 33-111, m-, \$39.99  
 The Grateful Dead, Historic Dead, Sunflower, SNF-5004, m-, \$24.99  
 The Grateful Dead, The History Of The Grateful Dead, Pride, PRD 0016, m-, \$29.99  
 The Marceles, Blue Moon, Colpix, CP 416, nm, \$89.99  
 The O'Jays, The O'Jays In Philadelphia, Neptune, NLPS-202, m-, \$29.99  
 The Rolling Stones, Let It Bleed, London, NPS-4, vg+, \$29.99  
 The Viscounts, Harlem Nocturne, Amy, LP-8008, nm, \$49.99  
 The Who, Happy Jack, Decca, DL-4892, m-, \$49.99  
 Thelonious Monk, The Golden Monk, Prestige, PRST 7363, nm, \$29.99  
 Various Artists, Golden Memories of the Past, MusicTone, 7000, still sealed, \$69.99  
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- 1. VARIOUS ARTISTS - GOLDEN AGE OF AMERICAN ROCK & ROLL VOL. 9 - 30 TRACKS (DUE 1/29) (UK) ACE 800 M/S \$16.99
2. VARIOUS ARTISTS - TEEN TOWN U.S.A. VOL. 3 - 30 TRACKS (EURO) YEAH! 13 M/S \$18.99
3. GEORGE HARRISON - ALL THINGS MUST PASS - (DELUXE 2 CD) (RE-MASTERED) (US) CAPITOL 30474 S \$22.99

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Dedicated to the memory of Rick Whitesell

# Goldmine

Issue 536 February 9, 2001  
Vol. 27 No. 3

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Fronting The Pretenders, one of the '80s most popular groups, hasn't always been easy, but Chrissie Hynde has persevered. On the heels of a 1999 Pretenders album and a fall 2000 tour opening for Neil Young, Hynde is back on the chain gang of popular music. Here she talks about The Pretenders' most recent album, her early musical influences and her process of songwriting.

...by Harvey Kubernick

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From the Barbara Luman collection/courtesy of Hank Davis

## 19 BOB LUMAN

Since his early Imperial Records sides from 1957, Bob Luman has been a revered king of rockabilly. But after that first hint at stardom and before alcohol took his life at the young age of 41, he cut some great, hard-edged country-rock songs — not a bad one among them — on Epic in the late '60s through 1978.

...by Hank Davis

### Vote!

The official Vocal Group Hall Of Fame ballot is inserted into this issue!

## PLUS...

By Senior McGinnis/courtesy of Sugar Hill Records



SAM BUSH



NEW RELEASES

Courtesy of Virgin Records



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# Please Mr. Postman

A rare record, but not this version

I recently obtained a copy of Ike & Tina Turner's record *River Deep, Mountain High*. I've heard that this record is very rare. The catalog number on the record is SP-3179 and was released by A&M Records. The record and cover are both in excellent condition, and the record has no scratches or fingerprints. I was wondering if you could possibly tell me how much the record is worth or how much it would sell for. I appreciate the information very much.

— Russell Hancock  
— via e-mail

[Russell, that particular record in near mint condition is worth about \$10. It is a 1969 A&M budget-line reissue of the original Philles 4011 album from 1966, which is the valuable one. According to Tim Neely's *Goldmine Standard Catalog Of American Records, 1950-1975, 2nd Edition, the Philles record, which did not have an album sleeve, is worth \$8,000 in near mint condition. Sorry for the bad news. On the other hand, you can at least listen to this version!* — Ed.]

## Jimmy Stokley of Exile

I'm mailing this to you in hope that you can solve a 20-year-old music mystery for me. In doing so we can both celebrate the 22 anniversary of "Kiss You All Over" (my favorite song of all time) being #1 on the *Billboard* Hot 100. Jimmy Stokley was the lead singer of Exile from their early 1960s inception until 1979. He did not appear on their 1980 LP *Don't Leave Me This Way* or any subsequent albums. When Exile (the country group) re-released a version of "Kiss You All Over" on their *Greatest Hits* LP, the song was "dedicated to the memory of Jimmy Stokley."

I have since been unable to find out any further information regarding his apparent death other than these vague indications. This includes numerous music encyclopedias and Barry Scott's *The Lost 45s*. Could you please tell me the what, where, when, how and why of Stokley's death? Thank you very much.

—David J. Thompson  
Whitinsville MA

[David, we checked out several related Web sites and the many reference books we have in the office and found not even a mention of Stokley. In asking our Country Junction editor Jim Bagley, he wrote back, "Sorry. All of my country reference books don't even acknowledge his existence, since he left before they went country. My pop reference books just mention his being replaced by J.P. Pennington. Sounds like a good question for the readers." I would agree with that. Anyone out there have any info? — Ed. P.S. This is not the same Dave Thompson as mentioned in another letter on this page.]

## Herman's Hermits question

It was great to see Kent Benjamin's review of the two Herman's Hermits imports recently released on the Repertoire label (*Goldmine* #532, Dec. 15, 2000). As a longtime Hermits fan, I was thrilled to find these two CDs this past summer. His mention of the unreleased U.S. track, "Oo Ee Baby," prompted my letter.

## LETTER FROM THE EDITOR

### Finally, a vote that really counts

Enclosed in this issue is the official ballot for The Vocal Group Hall Of Fame's Class Of 2001 Inductions. It's a *real* ballot! And since we don't ask you to punch any holes in it, there'll be no flesh-cutting chads for anyone to worry about.

This is the fourth year in a row that *Goldmine* readers are eligible to vote in the Vocal Group Hall's annual balloting. We on the *Goldmine* staff take this voting seriously. When we were first approached by the Hall back in early 1998 to help out with the balloting, it was a no-brainer for us to involve our readers in the process. You know as much about these vocal groups (and quite possibly more!) as the artists themselves. You know which ones deserve to get into the Hall before others — not that any are bad, just that the cream does rise to the top.

It wasn't that long ago that the last induction ceremonies took place (Oct. 20, 2000). But in order to get the votes back and notify the winners so they can make plans to attend the next inductions (September 2001, specific date to be announced shortly), we do the voting now.

Two years back, I picked up the French import *Herman's Hermits* on the Magic Records label. I was quite surprised to find the song "London Look," a Graham Gouldman tune from '66, which I never heard and didn't know existed! A wonderful find!

As a longtime subscriber, I don't recall a cover story on the Hermits, and would love to see one. (Just how much *did* Jimmy Page play on their records?)

A question for your readers: Does anyone know if the 45 version of "Leaning On The Lamp Post"/"Hold On" exists on CD? The same question for the stereo version of "Listen People." (A superior version, from the soundtrack *When The Boys Meet The Girls*.)

Finally, speaking of Magic Records from France, they issued in 1996 *The Association's French '60s EP & SP Collection*. The sound on this disc is just *brehtaking*, a shock every time I play it, and it includes all the hits. Definitely a must have! Keep up the great work!

—Dave W. Mc Allister  
Stoneham MA

[Dave, glad you enjoyed the review. Here's what Kent Benjamin has to say about your questions: "If there are alternate single versions of 'Hold On'/Lamppost,' I'm not aware of it. Both songs are available in stereo and in mono on various CDs (mono on the *Repertoire* Both Sides Of Herman's Hermits, stereo on the *See For Miles Hermits EP collection*). When *The Boys Meet The Girls*, which contains 'Listen People' and 'Bidin' My Time,' is not available on CD. I have 'Listen People' on many CDs; most are gonna be mono. It may be in stereo only from something a friend downloaded off the Internet." — Ed.]

So be sure to vote and help your favorite vocal group get their Harmacy award!

We'll have more information available shortly as to dates, events, etc., but in the meantime, pull out and fill in the ballot now so you can meet the Feb. 28, 2001, deadline.

If you've never been to The Vocal Group Hall Of Fame, located in Sharon, Pa., you should make a pilgrimage this summer, or even better, come for the inductions. If you read *Goldmine's* accounts of the festivities in our Dec. 1, 2000, issue, you know the trip will be worth it! There are not many opportunities left to see many of these performers in action — especially all on the same stage, for free!

I've personally seen the thrill on the faces of these artists — many long, long forgotten by the mainstream press — when they receive their Harmacy award in Sharon. Make sure you vote — help put a smile on these artists' faces and warm their hearts. Plus, future generations visiting the Hall Of Fame will be made aware of these great recording artists. Just like their music, it's a beautiful thing.

—Greg Loescher

## Who really invented heavy metal?

Rock critics are forever on the lookout for an opportunity to make an outlandish statement and thereby secure the notice of an artist, a label or readers, enduring themselves to them through an illegitimate stroke of some kind. Dave Thompson's claim that Jeff Beck "invented metal" in his review for *You Had It Coming* (*Goldmine* #533, Dec. 29, 2000) is one such statement. I'm sure Beck will love him to death for it, but it doesn't take much musical knowledge for anyone else to laugh at it.

This, of course, calls into play how we define "invent" and "metal," which ventures into the territory those clowns over at *Progression* diddle around in ("What, oh what, oh dear God, what constitutes 'progressive rock'?!"), which we can easily do without — unless you'd like to rechristen your mag *Sonic Epistemologists Fortnightly*? Naw, didn't think so.

—Mark S. Tucker  
Manhattan Beach CA

## Cat Stevens lost this fan

This is in response to your Oct. 1, 2000, article on musician Cat Stevens. I was one of the biggest fans of Cat Stevens during my high school years in the 1970s. I bought his records religiously and still consider him to be one of the greatest pop poets of all time. The sadness in this is Cat Stevens lost me and many others as fans when he announced that people who badmouthed the Islam religion should be beheaded or put to death, causing a well-known artist to go into hiding for his life. I know this is *Goldmine*, a music magazine and not a religious or political podium,

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but I refuse to buy the records of a man who believes that committing a crime against humanity is the way to stop someone's free speech, no matter how idiotic that free speech may be. As a Christian, I can tell you people badmouth Jesus Christ and Christianity all the time. True Christians do not believe that murdering is the way to further their beliefs, and they know that God gives back what is due a person in due time.

So I guess Stevens is getting what is due him. He has lost many loyal fans, and I think condoning violence and murder is a slight bit hypocritical for a man who wrote a song called "Peace Train." I would now gladly throw away any record I've ever owned of Cat Stevens due to his feelings that murder as a solution. How on earth could such dire ugliness come from the soul of a man who has written some of the most beautiful, poetic pop songs of all time?

—Sheri Lewis  
Dallas TX

[Sheri, it is indeed ironic that "Peace Train" came from this man's mind. Still, life's journey is not over yet for him, nor for us. Of course, we always have the freedom to listen or not listen, to buy or not buy, if an artist goes against our own beliefs or is no longer of interest to us. We can at least be thankful for the body of work that he did record back in the '70s. — Ed.]

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Image grid for Black Oak Arkansas, Craig Erickson Project, Deep Purple, Giuffria, The Guess Who, New Racer X, Ringo Starr, Thin Lizzy, and John Wetton. Each image is accompanied by a small text box describing the release.

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# Grapevine

## New year brings new Goldmine publisher, additional ad staff

Goldmine starts off 2001 with a new publisher and some additional advertising sales staffing. Wayne Youngblood has replaced Thomas P. Paar as publisher. Paar has been working for the past several weeks on the January 2001 launch of Krause Publications' newest title, *Michaels Create!*, a magazine aimed at the crafts market.

Youngblood is a five-year veteran of Krause Publications (Goldmine's parent company) and is also currently publisher of the firm's stamp collecting division. Originally from Espanola, N.M., Youngblood previously was employed by Amos Press of Sidney, Ohio, a newspaper and specialty magazine publisher. In addition to Youngblood's publisher experience, he has also been a writer and editor.

His musical interests are extremely varied, but his favorite artists include The Beatles, Pink Floyd, and Alan Parsons, among numerous others. He collects albums and other related memorabilia for some of his favorite artists.

"Since music has been one of my lifelong interests, I'm glad to have the opportunity to learn more about the hobby and work with the leading publication in the hobby," Youngblood said. "I am looking forward to meeting as many of Goldmine's advertisers and readers as possible and working closely with those who drive the hobby. I will be looking for ways to expand the hobbies of record, CD and music video collecting while reaching the greatest number of existing collectors. There's an awful lot of wonderful material available to those who know what they're looking for at all levels."

Goldmine has also added an advertising sales manager, Jill Ruesch, who has been advertising sales manager of Krause's stamp collecting products for the past four years. A 15-year veteran of Krause, Ruesch has spent all of them in the advertising sales area.

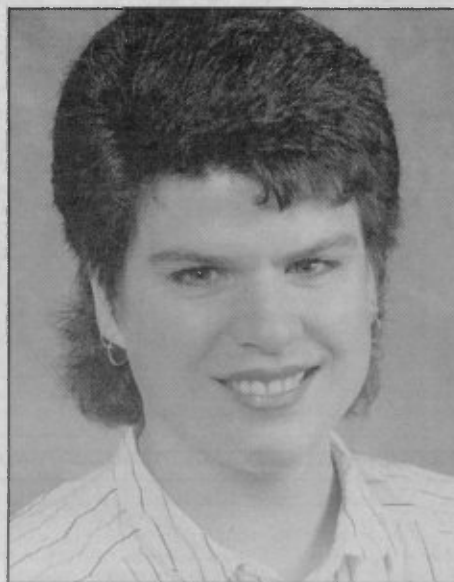
"I have grown to like music that covers many styles but have strong female voices in common. My favorites include Natalie Merchant, Melissa Ethridge, Aretha Franklin, and Nanci Griffith," said Ruesch. "At home we still use our turntable, so I do have a collection of all the albums that my husband and I have collected since our college days. I also keep all of the ticket stubs from concerts I attend."

Trevor Lauber has also been added for part-time advertising sales. A recent graduate from the University Of Wisconsin-Stevens Point with a communications/public relations degree and a business administration minor, Lauber previously worked in the advertising sales for Krause's numismatics and stamps divisions. Lauber likes all types of music, from heavy metal to oldies. His favorite groups include The Beatles, Metallica, The Doors, Pink Floyd, and Rage Against The Machine.

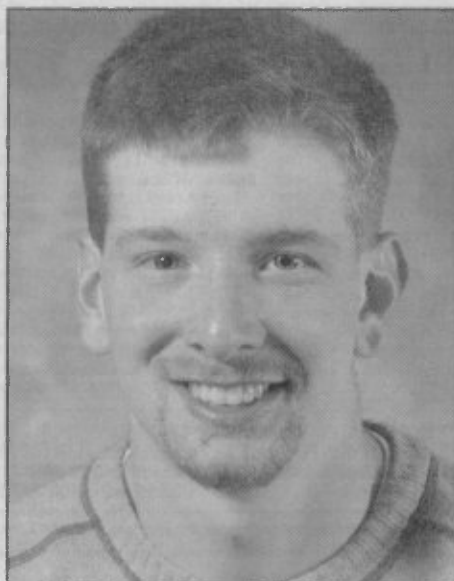
Both Youngblood and Ruesch will attend the upcoming Austin Record Convention March 17-18, 2001.



**Wayne Youngblood**

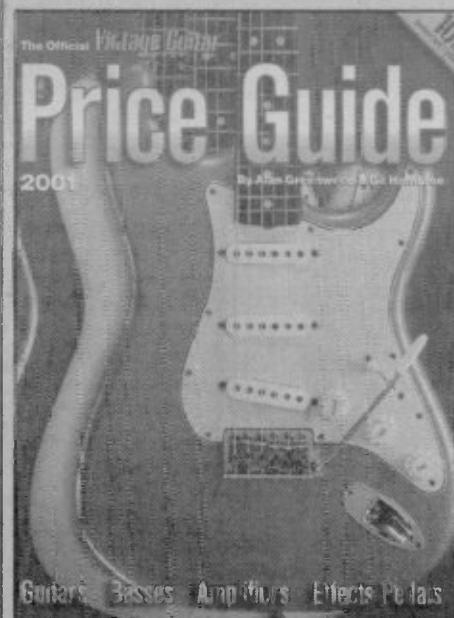


**Jill Ruesch**



**Trevor Lauber**

## GRAPELEAVES



*Editor's note: News of upcoming New Releases and Reissues are now reported on the first page of those respective review sections.*

**On the bookshelf:** If you want to know how much that ol' Fender sitting in your room is worth, check out *The Official Vintage Guitar Price Guide, 2001*, by Alan Greenwood and Gil Hembree (Vintage Guitar, Inc.). The 320-page guide lists thousands of classic acoustic and electric guitars, basses, amps, effects, ukuleles and mandolins with current prices (high and low for items in excellent condition). Greenwood is publisher of *Vintage Guitar* magazine, the "Goldmine" for guitar collectors... *Shout Sister, Shout: Ten Girl Singers Who Shaped A Century* by Roxanne Orgill (Simon & Schuster) covers the lives of 10 of the leading female artists of the 20th century: Bessie Smith, Judy Garland, Bette Midler, Madonna, Lucinda Williams, Sophie Tucker, Ma Rainey, Ethel Merman, Anita O'Day, and Joan Baez... Due Feb. 1, *The Birth Of Cool* by noted author/poet Lewis Adams (Simon & Schuster/The Free Press) explores the history and heroes of America's bohemian culture in New York City from the time right after World War II to President John F. Kennedy's assassination in 1963 with focuses on Billie Holiday, Bob Dylan, Jack Kerouac, Jackson Pollock, Andy Warhol and others involved in the cool movement... *The Phish Companion: A Guide To The Band And Their Music* compiled by The Mockingbird Foundation (Miller Freeman Books), a nonprofit group of Phish fans that raises money for charities that support music education for children. The 916-page guide contains a Phish discography, song histories, covered artists list, band member interviews, set lists, show reviews, Phish statistics, taping notes, online resources and a ton of other stuff starting with a foreword by Phish lyricist Tom Marshall. A three-track CD of Phish music is also included... Two new additions to the *Kill Your Idols* series from Avalon Books include punk rock legends *The Clash* by David Quantick and songwriter *Leonard Cohen* by



David Sheppard. The series provides opinionated biographies of artists who have defied easy classification, are experimental and uncommercial to a fault... *Sex, Music & Bloomers: A Social History Of American Popular Music (1892-1915)* by Dominic Vautier (Abelard) examines the emergence of popular music and its heavy reliance on sex as a theme during America's straitlaced Victorian era. Among the areas and artists covered are vaudeville, women's rights, dancing, Stephen Foster, the piano as a status symbol, William C. Handy, sheet music, Irving Berlin and the beginnings of recorded music. The book also has appendixes listing the top-selling sheet music, top 20 song lyricists and songwriters, and a who's who of early popular music... *Yesterday Once More: Memories Of The Carpenters And Their Music* edited by Carpenters historian Randy Schmidt (Tiny Ripple Press) is a compilation of more than 45 articles, interviews, essays, reviews and modern-day critiques of the successful '70s brother and sister act's entire career. The book includes seven interviews with Karen and Richard Carpenter as well as writings from noted pop journalists such as Lester Bangs.

**Cruisin' time:** A weeklong cruise to Alaska sounds like a great idea, but how about making it a Beatles cruise! The Ticket To Cruise: Destination Alaska cruise ship leaves Vancouver, B.C., June 23, 2001, for Glacier Bay National Park and returns Beatlemania to the dock in the bay June 30. In addition to music by The Fab Four, a Beatles tribute band, Capitol Records' Rob Christie will give presentations, and there will be a Beatles vendors' room, Beatles karaoke, trivia contests, games, concerts, and lots more. Sounds fabulous! For more info, contact 818-597-7570 or 800-745-7545, e-mail [cruises3@pachell.net](mailto:cruises3@pachell.net) or visit [www.tickettocruise.com](http://www.tickettocruise.com).

**In concert:** Five members of rockabilly king Gene Vincent's Blue Caps will appear on stage at Nashville's historic Ryman Auditorium April 5, 2001. Put on by The Rockabilly Foundation, the special concert will feature Blue Caps Dickie "Be-Bop" Harrell (drums), Paul Peek (vocals, guitar), Johnny Meeks (vocals, guitar), Tommy "Bubba" Facenda (vocals) and Bill Mack (bass). This is the first concert Peek has performed in more than two years, as he has been battling cirrhosis of the liver. The concert will also include acts such as Ronnie Dawson, Janis Martin, Sleepy LaBeef, Jack Scott, D.J. Fontana, The Jordanaires, and Jerry Naylor And The Roses, among others. Buddy Holly's widow Maria Elena Holly is one of the special guests. ([www.rockabillymusicfoundation.org](http://www.rockabillymusicfoundation.org). Tickets [\$40 and \$50] are available from Ticketmaster 615-255-9600 or the Ryman Theater's box office.)

**Odds and ends:** The bogus acts are on the road again: Original Temptations member Otis Williams sought to stop The Temptations Revue Featuring Dennis Edwards from performing at a Dec. 30, 2000, concert billed under The Temptations. While Edwards was indeed a member of The Temptations, the name is owned by Williams... Best Buy has purchased the 1,300-store Musicland chain which includes Musicland, Sam Goody, Suncoast, Media Play and On Cue stores... Djangos, which purchased Los Angeles' Moby Disc last year, recently added two San Diego-based Movie Traders store, renaming them Djangos Moby Disc and making them part of Djangos' growing 19-store chain. Look out Best Buy!

— Greg Loescher

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THE BROADWAY (France 5/15/75); DANCE RIGHT ON THROUGH THE NIGHT (Ill. 4/25/74) 2CD... \$54.99
GROUNDHOGS - SHADOWS WONT STUDIOS 8/8/72... \$27.99
HENDRIX, JIMI - DEATH IS NOT THE END 2CD live at Royal Albert Hall 2/24/69... \$54.99

# Best jazz releases of 2000 include some of the oldest

Some of the freshest sounds of jazz in 2000 were among the oldest — *The Complete Hot Five And Hot Seven Recordings* (Columbia/Legacy C4K63527, four CDs, \$54.95), 99 template tracks from the '20s showing why Louis Armstrong is the star of Ken Burns' *Jazz: The Story Of America's Music* (featuring five CDs, Legacy/Verve C5K61432, \$59.97 plus a beautiful \$65 Knopf book and a PBS special that began airing Jan. 8). Like that sentence, jazz kept on keeping on, whether through Armstrong, numerous sets on Mosaic (a Stamford, Conn., mail order-only company), the thrillingly versatile saxophonist James Carter or the more "outside" work of influential saxman Steve Lacy, pianist Andrew Hill, and guitarist Marc Ribot.

The Armstrong and Burns jazz boxes, of course, make great introductions to the genre — but in a purely archival way. Fresher, but equally in the tradition, is *52nd Street Themes* (Blue Note 7243 4 96667 2 6) by The Joe Lovano Nonet. Tenor saxophonist Lovano is one of the most authoritative jazzmen on the set: Big-toned and warm-hearted, he works in various formats, including the orchestral. This is his homage to the New York thoroughfare that put bebop on the map.

Another saxophonist who works tradition to modernist ends is James Carter, whose *Chasin' The Gypsy* and *Layin' In The Cut* (Atlantic 83304 and 83305), pay extravagant, inventive homage to, respectively, Django Reinhardt and Motown. The *Chasin'* disk is sweeter and more overtly romantic, but *Layin'* is equally sensual and, in its appropriation of Motor City grooves and attitude, shows how easily Carter blends jazz with R&B.

*The Complete Pacific Jazz Recordings* of Gerald Wilson And His Orchestra, a five-CD Mosaic box (MD5-198, about \$15 a disk, only 5,000 copies pressed), is an essential set chronicling a Los Angeles bandleader whose

creativity and verve rank with those of contemporary Gil Evans and, though Wilson was far less prolific, of Duke Ellington. (Those Ellington reissues kept on coming in 2000 — none, however, are as monumental as RCA Victor's 1999 trophy box, *The Complete RCA Victor Recordings, 1927-1973* (09026-63385-2, 24 CDs, about \$450.)

On par with, and at least as bright, is *Allegresse*, by The Maria Schneider Orchestra (Enja ENJ-9393 2). This remarkable disc of five rhapsodic mini-suites suggests that the Big Band tradition is vital and progressive no matter how digital the world becomes.

Jazz seemed to be fragmenting in 2000 — for its own good — when numerous independent labels such as OmniTone, Jazz Magnet, Palmetto and Arabesque released CDs to fill in the cultural gaps left by majors such as Columbia, Verve and Impulse!

Some of the best material of the year may be hard to find but well worth the search. An example is Steve Lacy's *Snips*, a double CD on Jazz Magnet (JAM-2001) chronicling a 1976 New York loft concert. This visceral, deeply personal, profoundly inventive release by one of Thelonious Monk's keenest disciples documents an underheard, expatriate saxophone master in full, often agonizing and exhilarating cry. (Monk fans should pick up *The Complete Prestige Recordings* [3PRCD-4428-2], a three-CD, \$44.97 set chronicling his '52-'54 stay with that label; not only does it feature early Monk, Sonny Rollins, and Miles Davis, it's perfectly packaged for car listening.)

Andrew Hill's *Dusk* (Palmetto PM 2057), the Chicago native's first album in 10 years, is a beauty: Moody, metrically tricky, melodically generous, it's as modern and probing as Hill's earlier, better-known work on Blue Note (memorialized, of course, on Mosaic). Other Palmetto releases to check out are pianist David Berkman's intelligently written

*Communication Theory* (PM 2059) and organist Larry Goldings' late-1999 *Moonbird* (PM 2045), also featuring guitarist Peter Bernstein and drummer Bill Stewart.

On a funkier, more cosmopolitan front, check out one of the best party CDs of 2000: *Muy Divertido! (Very Entertaining)*, by Marc Ribot y Los Cubanitos Postizos. Guitarist Ribot's second Postizos CD on Atlantic (83293-2) is punky, funky and slinky, melding downtown "outside" grooves with Cubano-bop and Tex-Mex. As accessible as it is unpredictable, it's entertaining, indeed.

For the serious jazzophile, consider buying *Charlie Parker: The Complete Savoy And Dial Studio Recordings, 1944-1948* (Savoy 75679 29112). Not only is this eight-CD, \$129.99 set gorgeously packaged and annotated, it's musically remarkable. Like the Armstrong set, it is template material, an expansion of the musical vocabulary that still swings after all these years. If bebop was about acceleration and fragmentation, Parker's playing kept it all together, rivetingly melodic, helplessly rhythmic and indelible.

— Carlo Wolff



Count Basie, featured on Ken Burns' *Jazz* box set.

## MARKETBEAT

### What to do with the glut?

There's a lot of vinyl out there. But just what, exactly, does a person do with old Huey Lewis, Men At Work, or Foreigner albums? Apparently, when said person's turntable takes its last breath, it's time to sell them.

"My shop this year noticed more vinyl than ever march in the front door. Most phone calls we get are, 'I have some records. Do you buy records?'" Chuck Roast of Vinyl Edge Records said recently. "There is a ridiculous glut of common vinyl at our shop. If it wasn't for selling it on the web, we'd have a tough time moving a lot of it."

People are even burning their albums onto CD and then "dumping them," he said. "Everybody and their uncle got a CD burner this holiday, so I'm curious about what *that* will do to the market."

Walk-in traffic has slowed some in the past few years, he said, but "Internet/mail order sales have picked up some of that slack. We're able to move vinyl, posters and other stuff that would be dead weight here in Houston, to people all over the world. So while it costs me more to sell by the Internet [because of credit card fraud, time it takes to input material on the Web plus shipping and trips to the post office] I am able to move some stuff that way."

He used to go to several different shows, but the payoff in revenue vs. the expense of hauling stuff to the show and setting up plus having to give up a weekend wasn't worth it, Roast said, so he does the semi-annual Austin Record Conventions exclusively. Besides selling to collectors there, he said he reaches the casual shopper, who might be a person who would not necessarily go into an independent record store, thinking "it's some weird punk rock den of evil." That person also buys material that wouldn't necessarily move in the store or be of interest to the hard-core collector. Besides that additional cache of people, he said that at the show he can always find something to fill a customer want list, to add to his own collection or to spin on his



Chuck Roast, Vinyl Edge Records

avante-garde/electronic radio show.

"You can always count on the hard-core record/CD/music fiends to be there. They show up early on Saturday and really pound the pavement."

However, he added that the casual shoppers were lacking at the fall 2000 Austin show. That might partially be attributed to construction around the auditorium, people buying the same stuff on various Internet retailer and auction sites, and "blowing their wads on computer stuff in general, not to mention downloading music," he said.

Material that historically has sold well remains steady. "Beatle records still move, as we are constantly reminded of their epic status," he said. "Otherwise it's the techno DJs and their wannabe DJ pals who keep vinyl kicking, along with punk rock kids buying vinyl to show their independence or something. Truly rare stuff in perfect shape will always have a market."

(13171 Veteran's Memorial Drive, Houston TX 77014; Ph: 281-537-2575, www.vinyledge.com)

— Cathy Bernardy

## Obituaries

### Kirsty MacColl, British pop singer

British pop singer Kirsty MacColl died in a boating accident Dec. 18, 2000. While vacationing in Mexico, the singer was stuck by a speedboat reported to have been traveling illegally in an area reserved for swimmers. She was 41.

Born in London, MacColl was the daughter of folksinger Ewan MacColl, best known as the composer of the Roberta Flack hit, "The First Time Ever I Saw Your Face." At age 19, Kirsty signed to Stiff Records and released the self-penned "They Don't Know," which later became an international hit for Tracey Ullman. Her own debut chart success came in 1981, with the single "There's A Guy Works Down The Chip Shop Swears He's Elvis." Later successes included a reworking of the Billy Bragg composition, "A New England" (a Top 10 U.K. hit) and a 1987 Christmas duet, "Fairytale Of New York," recorded with The Pogues' Shane MacGowan.

In addition to pursuing her solo career, MacColl was a popular backup singer who contributed vocals to albums by The Rolling Stones, Talking Heads, Van Morrison, and Simple Minds, among many others. Following a seven-year hiatus from recording, she re-emerged in April 2000 with the Latin-flavored solo album, *Tropical Brainstorm*. Most recently, MacColl had

completed a series of programs about Cuban music for BBC Radio 2. She is survived by her two sons and by her former husband, producer Steve Lillywhite.

— Russell Hall

### Rob Buck, 10,000 Maniacs guitarist

Rob Buck, guitarist and founding member of 10,000 Maniacs, died Dec. 19, 2000, at the University Of Pittsburgh Medical Center from complications brought on by liver failure. He was 42.

Raised in Jamestown, N.Y., Buck helped sow the seeds for 10,000 Maniacs in 1980 when he cofounded a band called Still Life along with keyboardist Dennis Drew and bassist Steve Gustafson. Over the course of the next year the group added vocalist Natalie Merchant, guitarist John Lombardo, and drummer Jerome Augustyniak. Changing its name to 10,000 Maniacs (a misreading of the title of the '60s horror film *2,000 Maniacs*), the band released its first full-length album, *Secrets Of The I Ching*, in 1983. After signing to Elektra the following year, the group went on to release several acclaimed albums, most notably 1987's *In My Tribe* and 1992's *Our Time In Eden*.

Writing in tandem with Merchant (who

(Please see Obituaries page 27)

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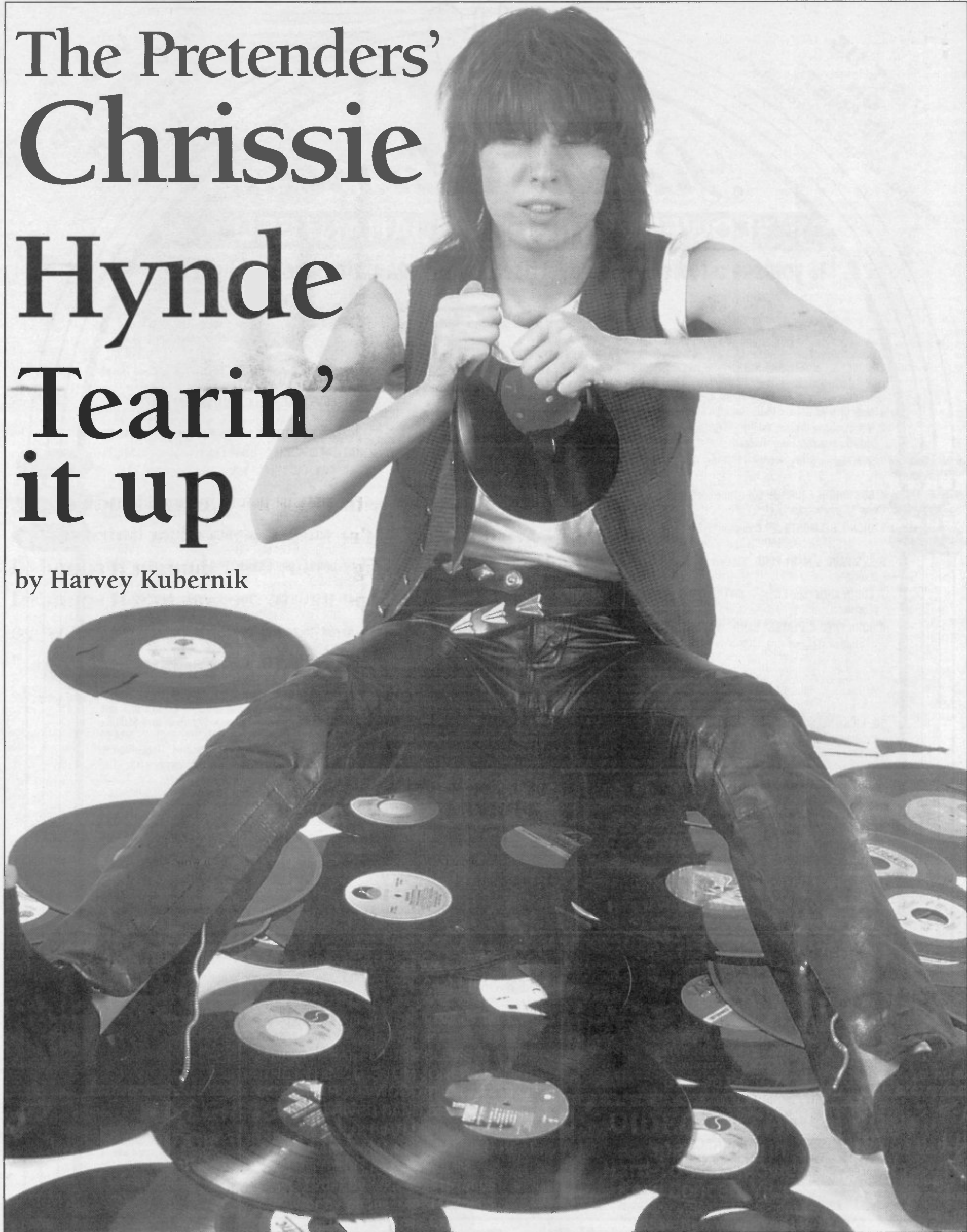
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# The Pretenders' Chrissie Hynde Tearin' it up

by Harvey Kubernik



Chrissie Hynde, rippin' up a copy of The Pretenders' *Learning To Crawl*.

For 20 years Chrissie Hynde has been the voice, face and foundation of The Pretenders, whose catalog of acclaimed releases have sold more than 10 million albums worldwide. A confident rocker and an autobiographical lyricist, Hynde is blessed with a set of lungs and gorgeous voice coated with honey and sprinkled at times with vinegar.

*Viva El Amor*, the most recent Pretenders album, released during 1999, was the band's first studio offering in five years (the title track translates as *Long Live Love*). Drummer Martin Chambers rejoined six years ago, while guitarist Adam Seymour and bassist Andy Hobson have been in the band since 1994. The album's dozen new tracks — 10 were written by Hynde, some with cowriters Billy Steinberg and Tom Kelly — feature production work by Stephen Street (Blue, Cranberries), Stephen Hague (New Order, Pet Shop Boys), and Tin Tin Out (The Corrs). A single from *Viva El Amor*, "Popstar," is backed with a studio version of "The Needle And Damage Done." The cover artwork photo portrait of Hynde was taken by her friend Linda McCartney.

Guitarist Jeff Beck guests on the song "Legalize Me," and the Steinberg/Kelly/Hynde songwriting team delivers some strong musical statements. The trio builds on their previous collaborations such as "Night In My Veins," and "I'll Stand By You" from the stirring *Last Of The Independents* collection that was released before a live effort, *Isle Of View*, done in 1995. One of the current *Viva El Amor* selections, "Human," was the theme to ABC-TV's *Cupid* series.

Presently, Hynde and The Pretenders have just finished a fall 2000 U.S. tour opening for Neil Young. Hynde and Co. even included versions of Young's "The Loner" and "The Needle And Damage Done" in their set list. In the summer and fall 1999, Hynde and The Pretenders also did some select live dates at Lilith Fair.

A perceptive, opinionated writer and a real yenta for discussions about her life, songs, band and music favorites, Hynde has also been busy the last couple of years doing benefit work and recording and appearing on some choice special events and programs.

She is heard in a duet with Emmylou Harris on the song "She," on the Gram Parsons tribute album, *Return Of The Grievous Angel*, and in 1998 she was part of the New York televised salute to Burt Bacharach, where she sang a medley of two of his songs written with Hal David — "Baby, It's You" and "A Message To Michael." Hynde also performed on the TBS cable TV show *One Love*, a reggae concert tribute to Bob Marley, where she contributed a version of "Waiting In Vain." In addition, Hynde appeared with Sheryl Crow at her recent Central Park concert in New York and backed Keith Richards on a live version of "Happy" from The Rolling Stones' *Exile On Main Street*. Hynde and Seymour contribute the opening track, "Nebraska," for the recently released album *Badlands: A Tribute To Bruce Springsteen's Nebraska*.

In 1999, Hynde and Paul McCartney were two of the performers who did a live show at the famed Paramount studio in Hollywood as a fund-raiser for People For The Ethical Treatment Of Animals (PETA). In 2000, Hynde also attended the 20th anniversary party for PETA while on tour and has been active in the organization. Booths, tables and print information for PETA are always set up at Pretenders concerts.

As part of a larger Tim Buckley feature story, she recently wrote an appreciation of him for *MOJO* magazine in the U.K. and also contributed a liner note reflection for *Box Of Pearls*, the Janis Joplin package that Legacy/Sony Music released in 1998. Hynde can also be found singing backup vocals, circa 1977, on the recently released *Black Tracks Of Mick Farren's The Deviants 1967-96 CD*.

But she is also comfortable singing solo in unique venues. In the mid-90s when the Cleveland Indians were in the World Series, she sang The Star-Spangled Banner, launching the song in the stadium and on worldwide television.

A few years back one late afternoon in Beverly Hills, I took a longtime friend, Ellen Berman, to her nail appointment at Sandy's Nails. In strolled Hynde and her close friend, actress Rosanna Arquette. As I waited for Berman, Hynde started to belt out the Rodgers And Hammerstein classic, "I Enjoy Being A Girl," that Nancy Kwan made famous in the play and movie musical *Flower Drum Song*. Ellen was blown away and asked



The Pretenders in the early '80s, from left: Martin Chambers, James Honeyman-Scott, Chrissie Hynde, and Pete Farndon.

**"This idea of writing with other people was kinda scary, 'cause I hadn't done it. I'm much more of an 'introverted girl with her guitar' songwriter. But I thought it sounded interesting, and what appealed to me was that it sounded disciplined — you know, with two other people, we were bound to get something done."**

**— Chrissie Hynde**

that I take her to the next Pretenders concert so she could see Hynde singing with a band, which of course I did.

In this interview, Hynde talked to *Goldmine* about *Viva El Amor*, writing endeavors with Steinberg and Kelly, the energy and improved stick work from Chambers, the Parsons and Bacharach projects, her own vocal recording techniques and, ever the fan of legendary rock vets such as Bob Dylan and The Rolling Stones, why their *Time Out Of Mind* and *Exile On Main Street* albums, respectively, would be on her own desert island disc list.

*Goldmine: On the new Viva El Amor album, you've continued cowriting with Steinberg and Kelly on some of the tunes. On the last studio album, Last Of The Independents, you teamed up with them for a few tracks, including "Night In My Veins" and "I'll Stand By You." Can you discuss working with them on songs and writing by yourself?*

Chrissie Hynde: Someone that Billy knew, so he says — maybe it was Billy all along [laughs] — sent a letter to my manager saying they would be interested in collaborating or trying to do something. This was probably five or six years ago. I hadn't ever collaborated with anyone, and I really had never thought about it. But I looked at this letter and thought, "Hey, that would be kinda cool just to go to L.A. for a week or so." I was very much in my sort of "domestic schtick" and it just seemed like fun to go out there on my own for a week or two. This idea of writing with other people was kinda scary, 'cause I hadn't done it. I'm much more of an "introverted girl with her guitar" songwriter. But I thought it sounded interesting, and what appealed to me was that it sounded disciplined — you know, with two other people, we were bound to get something done. So I went out there, and I met Tom and Billy and we started and what, for me, has become one of the most fun parts of everything I do.... Because Billy writes a lyric and

gives it to Tom, and Tom puts it to music. I don't understand how it works, how they do it. I couldn't write just a lyric on its own, and I couldn't put it to music. That's what they do. It works beautifully for them. What I do is that I go right in the middle of it and fuck the whole thing up, turn it, meld it into my own song. What has happened, they naturally know, if we are going to do something together, Billy writes a lyric, or he'll pull out a lyric that he thinks is something that I would sing. Or he might even write with me in mind a little bit. And he's the only lyricist I've ever done anything with. And then chances are, he fires me up and I will change the lyric to suit myself. He gets me off the starting block. I'll take his lyrics, which sometimes I think are earnest, and I'll make them sound more irreverent. Also, Tom, like, he'll write "Night In My Veins." [It] sounded so much like a Pretenders song. And then, once again, I can alter it just enough. I mean, Tom is very musical. That's why I got him to play on half of the album and go over to England, 'cause I wanted him to play on all the songs that we demoed together to keep the original feel. And Tom, who is probably about 49 years old now, he grew up with the same musical influences as me and had the same musical background. He was a bass player, and I think he probably stopped playing in bands maybe in the early '70s. He had exactly the right sensibility of what I like. He kind of had this arrested development, and he still plays like one of the guys on the first Moby Grape album. That's how he plays, you know, like Bob Mosley or something. And he just has that sensibility. And for me, it's just fantastic. That really fired the band up. I got him in to play on some stuff 'cause he's very distinctive. And he plays on "One More Time," another song on there, which has a very live band sound. He's a great singer, too. He sings a lot of background vocals, and I like that because it adds a bit of Americana to this otherwise mainly English pop thing, and that is the vital ingredient.



Pretenders live in 2000 (from left): Andy Hobson, Chrissie Hynde, Martin Chambers, and Adam Seymour.

What has changed over the last half decade in the way you write songs with them now?

I know them now. I've grown to have a personal relationship with them. I really love them and think they are a lot of fun. We do have a lot of fun together. A lot of fun. That's the thing I like the most. They've come to England to write. We have a lot of laughs. Billy keeps us on course, you know. I'll eat chocolate and talk, drink tea for about four hours until Billy is twitching saying, "Don't you think we should try and get some work done?" And Tom loves that and looks over and goes, "Billy, don't you understand? She has to surround the moment." So, we'll really wind up Billy so he's kinda twitching. Basically and musically, they are extremely particular and very fastidious. Nothing is by accident with those guys. They really do think about it. And if they want to do a particular thing — like on *Last Of The Independents*, there's a song, "977." I had the initial idea for this couplet, "He hit me with his belt but his tears were all I felt when I saw my baby crying I knew that he loved me." Then Tom will sit down and put this "John Lennon-esque" feel to it. And Billy sits there and makes some other suggestions. It's the three of us trying to find the direction. But mainly, they're the ones who start with the initial idea and then I come in, 'cause they're so used to working together they might have prepared a few things before I get there. It is a lot of fun, and I think I've gotten some great songs with them. People think that Tom and Billy are these professional songwriters that have all these hits. And it's true that they have a bunch of hits, but people forget that I'm also a professional songwriter. Just because I write my songs for myself and my band while Tom and Billy sort of farm theirs out to other people, I don't think that lessens them as songwriters. We have two or three songs that didn't make the album, which we still might do later. We're pretty prolific when we get together. We also try and do other stuff over the phone. Tom will call me on the phone just because of one note I sang, and he'll say, "Can't you do it the way we talked about it?" Billy will call and say, "Chrissie, I got some lyrics I want you to look at." He sent me a song recently that I just haven't had the time to listen to.

I feel with them, in the past, they've written with some other people, but I think it's mainly them and they'll write for an artist who might make a couple of suggestions. But with me, it's really a collaboration, and the reason I feel very, very fortunate in having them is because I feel I have this "guest of honor" position with them and we get great tunes. They've

said, "Chrissie, whenever you want to write, we'll drop everything. Just give us two weeks notice and we'll be there."

How do you traditionally write songs?

There's no real set formula, but one thing is for sure. Number one, I sit down with a guitar. Number two, I have a pen and a pad of paper. I don't use anything else. That's all I do. If I get an idea I write it down. And then the next time I sit down with a guitar, if I remember it then, well lucky me. If I don't, then that was a waste of time. But I don't have much more structure than that to it. Tom and Billy record absolutely everything. They record everything. They go over everything. They are real meticulous. "What was that note yesterday?" "Let's listen to that." And it's all on tape and Billy can find it on the tape. It would take me 40 minutes just to get it between fast forward and rewind. I'd be in tears trying to find something.

Do you title the songs before or after they are written?

It can go either way, really. For example, Billy had an idea about a song called "California." He wrote a whole set of lyrics, and I loved having this definitive song about California. That really appealed to me. I looked at his lyrics, and Tom had written some beautiful melody ideas around it. I just took it home and rewrote the whole song with my lyrics. But I would still call that a Steinberg/Kelly/Hynde collaboration 'cause the song would not have existed if he hadn't had this idea to write a song called "California." That doesn't mean that just anyone could write me a letter and say, "Hey, how 'bout a song called 'California?'" and we're in a songwriter team. When we go into a studio we pretty much stay true to the original vision of the song.

On Viva El Amor you do a version of "Rabo Du Nube" written by Silvio Rodriguez. Who is he and where did the song come from?

He's a Cuban songwriter. My husband was playing one of his records and I thought that was such a beautiful melody. I asked him what it meant, and it's a song about the hope of the people. I thought it had a real beautiful, poetic message. Then my husband reckoned that he was considered sort of a Bob Dylan figure in South America. I thought that was pretty cool.

The new album was produced by Stephen Street, and Stephen Hague is also involved on some of the songs as a producer. Is there any way you can compare or contrast their studio styles?

Well, we've worked with Stephen Street before, and naturally we wanted to work with him again. And we met Stephen Hague halfway through that project. We recorded some of the best stuff with Stephen Street halfway through the album. But on some of the other stuff we did, I decided to get Tom over to try and record with him on some of the songs we wrote together. And then that evolved into some other things. And we went in with Stephen Hague who I hadn't met, just to kind of give it a new angle, because I felt the band was still searching to get the perfect pop/rock combination. There certainly was a lot of material we didn't use in the end. Every producer is different. In the case of the two Stephens, I think the similarities I like about them both is that they are both calm personalities — they're workmanlike. It's hard to talk about producers and what they do. Both would never freak out and have a tantrum over a song. And I love working with guys like that. Stephen Hague is more known for working with machines and did the Pet Shop Boys and stuff. But when I met him he said, "What I'd like to do is take the band and record live with the band in the studio. Vocals and everything. Play the songs and sing them live. And I'm gonna take the tapes away and assemble the best parts. And then we'll see what we've got after that." And I said, "Well, that sounds fantastic." Now with Stephen Street, same thing, we go in and record live, then stick with it in the studio, and we'll maybe do some edits and some overdubs and stuff. Both have basically a live approach to recording.

Jeff Beck plays on "Legalize Me." Describe the session.

Well, I've known Jeff for some years, and he's someone who is my guitar hero. Meeting him was such a huge thrill for me. We were going to do some charity work over 10 years ago, and since then we've remained very friendly. And I sort of introduced him to a guy who has become one of his best friends, so that was always good. The three of us go out together and do things. We've always had different schedules and been working on other projects. But when I heard "Legalize Me" — I'm just such a fan of his rock guitar playing because he's the greatest rock guitar player. And in his own stuff he's done the last 20 years, he certainly has gone on to Planet Beck — where no other guitar player has ever gone. And he doesn't use a pick! What I always wanted to do was pull him down to Planet Earth and get him to play rock guitar. For him that might be a little elementary, but for me that's where my head is at.

So when we did "Legalize Me" I thought, "Maybe I can get Jeff in to play the solo." So I called him and told him I had a rock track, "Do you want to come down?" "Yea." So I sort of cleared the studio out, 'cause I didn't want him to feel in any way any kind of scrutiny by people who were like crying and stuff, because he's so fuckin' amazing. I just had Stephen Hague and the engineer, Richard Norris, who works with Stephen. And Jeff pulls up in his Corvette, in this English studio, RAK studio, where he probably recorded "Hi Ho Silver Lining" [with Mickey Most], and he walked into the studio. Everyone was very calm, great, "Thanks for coming." We played the track four times and he had a couple of passes on it and got into it a bit. Once he started playing, I thought, "This is great. I'm gonna have him sit right next to me so I can watch him play." But I couldn't lift my eyes. I couldn't look up. I was so in awe. It was so absolutely stupendous when he was playing, I was sort of immobilized. At one point, I caught Stephen Hague's glance from across the room and he too had this sort of stunned expression. You know, Jeff did about five takes. We said, "I guess we've got it," when he finished playing. "Great. Thanks for coming down." He said, "OK. Talk to you later." And as soon as the studio door shut, we all yelled, "Fuck! Oh my God!" We were screaming. The engineer had never heard anything like it. We were shaking in disbelief, but when Jeff was there... "OK, Jeff. Thanks for coming in. Talk to you later." And, not to [forget], I also have David Johanson on the song "Popstar."

Chambers rejoined The Pretenders five years ago. What has it been like to record with him in the studio and play gigs again after not working with him for a period of time?

Martin is playing better than ever because we had some down time. I think the trauma of losing Pete and Jimmy kind



"An entertaining drummer is just a joy to watch. I don't ever like to turn my back to the audience when I'm playing, but these days I just can't resist watching Martin [Chambers] because he's just such a riot."

— *Chrissie Hynde*



This shot was taken in Santa Monica, Calif., Sept. 4, 1981, Martin Chambers' birthday, during the song "Mystery Achievement."

of did our heads in a lot, and neither of us were playing any good. In The Pretenders, no one expects me to play very good, but you know, that's just how I play. But I expect excellence out of all the other players or... I can't have everyone play like me. Martin's timing is impeccable. I think in the early band that was down to the other players, too. Like I said, there were some traumas. He lost his two best friends when Pete and Jimmy died. And I desperately needed some other inspiration to keep myself alive too. I was sinking after that, because that was a big kick in the teeth for us. So I played with a couple of other guys and worked with other producers, went out into the wilderness on my own to kind of rediscover what the fuck it was that I did. I had Chris Thomas, The Pretenders, and there was this great formula. And one day it was gone. So I felt I had to go out and find my feet again. But what I missed about Martin, his real forte, is that no one plays those mid-tempo Pretenders songs the way Martin does. He has a particular "lolloping" feel that also includes a sort of shuffle beat that he's really good at. And these days, he plays on stuff like "One More Time" on this album, the more sort of conversational R&B based stuff, which at one time I thought he wasn't very good at. Again, when we were going through our traumatic period, we were

losing our feel a bit. But he's come back so strong, it's frightening.

And he's the most entertaining drummer to watch, which I always thought was probably the funniest part of watching a band, apart from the guitar player, of course. If the guitar player is great, you can't replace that. An entertaining drummer is just a joy to watch. I don't ever like to turn my back to the audience when I'm playing, but these days I just can't resist watching Martin because he's just such a riot. If I watch him, he shows off to me and he's even funnier. We now have Martin play behind a plexiglass screen so there's a lot of separation in the sound. That gives our sound mixer a lot more flexibility, and Martin doesn't have any spillage into the vocal mikes. And also he's not playing right behind my head, which I find a tremendous distraction as a singer. So he can really play out more. Consequently, he has to use headphones, otherwise the cymbal sound would be so loud that he'd be deaf. So I insist he use headphones at all times because the sound comes right back at him. But that's also why anyone who goes to see a Pretenders show always walks out and says, "That's the best sound I've heard in that hall." And it's down to the fact that we play minimum volume on stage, and we always use the screen. We're very careful about our

## The Pretenders discography

by Tim Neely

(For worldwide Pretenders releases, see the following Web site: [members.tripod.com/~PretendersArchives](http://members.tripod.com/~PretendersArchives))

### 45s

Label/#	A-side/B-side	Year	NM \$
Sire 49181	Brass In Pocket (I'm Special)/Space Invader	1980	\$4
Sire 49506	Stop Your Sobbing/Phone Call	1980	4
Sire 49506	Stop Your Sobbing/Phone Call (picture sleeve)	1980	8
Sire 49533	Kid/Tattooed Love Boys	1980	4
Sire PRO-S-942	Message Of Love/Talk Of The Town (promo only)	1981	10
Sire 49819	Louie Louie/In The Sticks	1981	4
Sire 49819	Louie Louie/In The Sticks (picture sleeve)	1981	4
Sire 49861	I Go To Sleep/Waste Not Want Not	1981	4
Sire 29840	Back On The Chain Gang/My City Was Gone	1982	3
Sire 29840	Back On The Chain Gang/My City Was Gone (picture sleeve)	1982	3
Sire 29444	Middle Of The Road/2000 Miles	1983	3
Sire 29444	Middle Of The Road/2000 Miles (picture sleeve)	1983	3
Sire 29317	Show Me/Fast Or Slow (The Law Is The Law)	1984	3
Sire 29317	Show Me/Fast Or Slow (The Law Is The Law) (picture sleeve)	1984	3
Sire 29249	Thin Line Between Love And Hate/Time The Avenger	1984	3
Sire 29249	Thin Line Between Love And Hate/Time The Avenger (picture sleeve)	1984	3
A&M 2758	I Got You Babe [UB40/Chrissie Hynde]/Nkomo A Go Go [UB40]	1985	3
A&M 2758	I Got You Babe/Nkomo A Go Go (green picture sleeve)	1985	3
A&M 2758	I Got You Babe/Nkomo A Go Go (brown picture sleeve)	1985	3
Sire GSRE 0448	Back On The Chain Gang/My City Was Gone (Back To Back Hits reissue)	1985	3
Sire GSRE 0474	Brass In Pocket/Middle Of The Road (Back To Back Hits reissue)	1985	3
Sire GSRE 0496	Show Me/Thin Line Between Love And Hate (Back To Back Hits reissue)	1985	3
Sire 28630	Don't Get Me Wrong/Dance!	1986	3
Sire 28630	Don't Get Me Wrong/Dance! (picture sleeve)	1986	3
Sire 28496	My Baby/Room Full Of Mirrors	1987	3
Sire 28496	My Baby/Room Full Of Mirrors (picture sleeve)	1987	3
Sire 28354	Hymn To Her (She Will Always Carry On)/Tradition Of Love	1987	3
Sire 28354	Hymn To Her (She Will Always Carry On)/Tradition Of Love (picture sleeve)	1987	3
Warner Bros. 28259	If There Was A Man/Into Vienna [John Barry]	1987	3
Warner Bros. 28259	If There Was A Man/Into Vienna (picture sleeve)	1987	3
Polydor 887 816-7	Window Of The World/1969	1988	3
Polydor 887 816-7	Window Of The World/1969 (picture sleeve)	1988	3
American Pie 9014	Stop Your Sobbing/Talk Of The Town	1987	3
A&M 8664	I Got You Babe [UB40/Chrissie Hynde]/Red Red Wine [UB40, short version] (A&M Memories reissue)	1987	3
A&M 8664	I Got You Babe [UB40/Chrissie Hynde]/Red Red Wine [UB40, long version] (A&M Memories reissue)	1992	3
MCA 54615	I'm Not In Love/I'm Not In Love (Instrumental)	1993	3
Sire 18163	Night In My Veins/Angel Of The Morning	1994	3
Sire 18160	I'll Stand By You/Rebel Rock Me	1994	3

### 12-Inch Singles (all promos)

Sire PRO-A-1085	Back On The Chain Gang/My City Was Gone	1982	8
Sire PRO-A-2106	Middle Of The Road/2000 Miles	1983	6
Sire PRO-A-2128	Show Me/Time The Avenger	1984	7
Sire PRO-A-2154	Thin Line Between Love And Hate/Thumbelina	1984	7
Sire PRO-A-2561	Don't Get Me Wrong/Dance!	1986	8
Sire PRO-A-2627	Room Full Of Mirrors (same on both sides)	1986	6
Sire PRO-A-2677	Tradition Of Love (Long)/Tradition Of Love (Edit)	1986	6
Sire PRO-A-2732	Hymn To Her (Edit)/Hymn To Her (LP Version)	1986	7
Warner Bros. PRO-A-2799	Where Has Every Body Gone/If There Was A Man	1986	12
Polydor 632	Windows Of The World/1969	1988	8



### Vinyl Albums

Sire SRK 6083	Pretenders	1980	10
Warner Bros. WBMS-114	Pretenders Live (promo only, part of The Warner Bros. Music Show series, in red die-cut cover)	1980	40
Sire MINI 3563	Extended Play (12-inch EP)	1981	10
Sire SRK 3572	Pretenders II	1981	10
Nautilus NR-38	Pretenders (audiophile edition)	1982	30
Warner Bros. WBMS-121	Pretenders Live (Star Fleet) (promo only, part of The Warner Bros. Music Show series, in black cover with white sticker)	1982	40
Sire 23980	Learning To Crawl	1983	10
Sire 23980	Learning To Crawl (promo only "QUIEX II" pressing)	1983	15

(Please see Discography page 18)

onstage sound to make sure, because that's the most important thing. It's the unseen factor of a show that ordinary people probably wouldn't really notice, but the sound can ruin the whole show. If the sound isn't excellent, it will ruin the show.

*When you record, do you wear headphones for the vocal session?*

I do find that I can really struggle with them, and these days I find the most satisfying way to do it and the fastest way is to go into the control room and stand in front of the monitors and just play the track and sing it live. That's an easy way, and it's like you're singing along to the track with no headphones or anything. With headphones you can use a better mike and stuff. I like using a hand-held mike. Like on "I'll Stand By You" on the last [studio] album, I just sat up on the back of a sofa. I was just struggling so much getting that vocal — we tried all sorts of different arrangements with the headphones and speakers. So I said, "Fuck it, fuck it." Went in, sat on the back of the sofa, and said, "Let me at least get a fuckin' guide vocal on this thing and we'll worry about it later." No headphones, faced the monitor and just sang along a guide vocal and that's your vocal used on the record. Usually we use one vocal and, if there are some lines that might happen in another take, we'll go for that.

*Isle Of View, your last album, was a live, stripped-down effort. Tell me about the project and what you learned from it. I know you did a few shows, and the album came out of that.*

That's the best thing. I thought about [Isle Of View] when I was coming home from a gig about 15 years ago and the guy had the radio on to a jazz station. I thought, "That must be fuckin' great to just be a singer and sing to a piano player, instead of all this fuckin' noise all the time." It was just getting so loud. That was one of the problems of the early band — it was like a loud band. Since then I've learned that if you play quiet on stage they can crank it in the p.a. and get a great sound out front. And you're just distorting the sound and ruining everything, distracting the vocalist. I've learned a lot over the years, certain obvious things that most people don't get right. We recorded the first two shows we did — they were done in England — we took the best of the two nights. There was no patching up on that album. What you saw was all live.

*Was it different sitting down on a stool playing the guitar in the stripped-down format, and was the communication with the audience any different, as opposed to when you are rocking and dancing? And how about working with a string section?*

We only did two shows and never really did get to grips with it, I would say, possibly because I was trying to communicate with the string players and the band members. Also, as the audience goes, it is a different thing. When we're on stage like last night, I can walk to the front of the stage, and I can really talk to people and see who is looking and who is doing what and see how the audience is responding.

*Years ago you did a cover of the Bacharach/David tune, "Windows Of The World," for the film 1969. In 1998 you sang a medley of two of*

*their songs, "Baby, Its You" and "A Message To Michael," at the Bacharach event. Were you always an admirer of Bacharach's music and the work with David?*

The Bacharach and David team — I was always a fan ever since I heard them. Dionne Warwick was always one of my favorite singers so, naturally, those were the songs of the late '60s. They were like the great melodic songs — they weren't just records. I got to take my pick of what was available for the show and I mentioned those two and they said, "You could do half of each."

*Is your mindset or approach to "covering" a song different when you perform it as compared to a song that you wrote yourself?*

Not particularly. In some ways it's fun because it's different and I can interpret one of my favorite songs, which is great. It's like a freebie. There are hundreds of fantastic songs out there and we can do any of them, and we're free to do whatever we want. That's a great thing. Obviously, singing my own songs I'm expressing myself, but I would only sing a song that I feel. Anyone who can relate to a song will enjoy singing it. To interpret it my own way — I would never cover a song and do it if I didn't think I could give it a Pretenders-esque twist or lend something to the song.

*On an earlier Pretenders album, you did a wonderful version of Bob Dylan's "Forever Young."*

It's got such a beautiful lyric. I just love it. He's the pride of our generation. The song is genius. I'll tell you another great Dylan album, that was not one of his most popular ones — was *Shot Of Love*. The song, "Lenny Bruce."

*I know in a recent issue of the U.K. music magazine Q, you really endorsed Dylan's Time Out Of Mind. I heard Dylan's office sent you an advance copy of the CD.*

It's one of his best albums. He just sings magnificently, for a start. They're just great songs. Bob always writes impeccable songs, but my suspicion is that he's a little impatient in the studio. On this one, he really stuck it out and got gorgeous vocals. The singing is fantastic. The songs are so well crafted, and they just got the great sound for each song. You don't feel like he just got a band in, wheeled them in and played all the songs and left. Each song is very carefully thought out. Obviously that's a lot in the production, and I'm sure that's Danny Lanois who masterminded that.

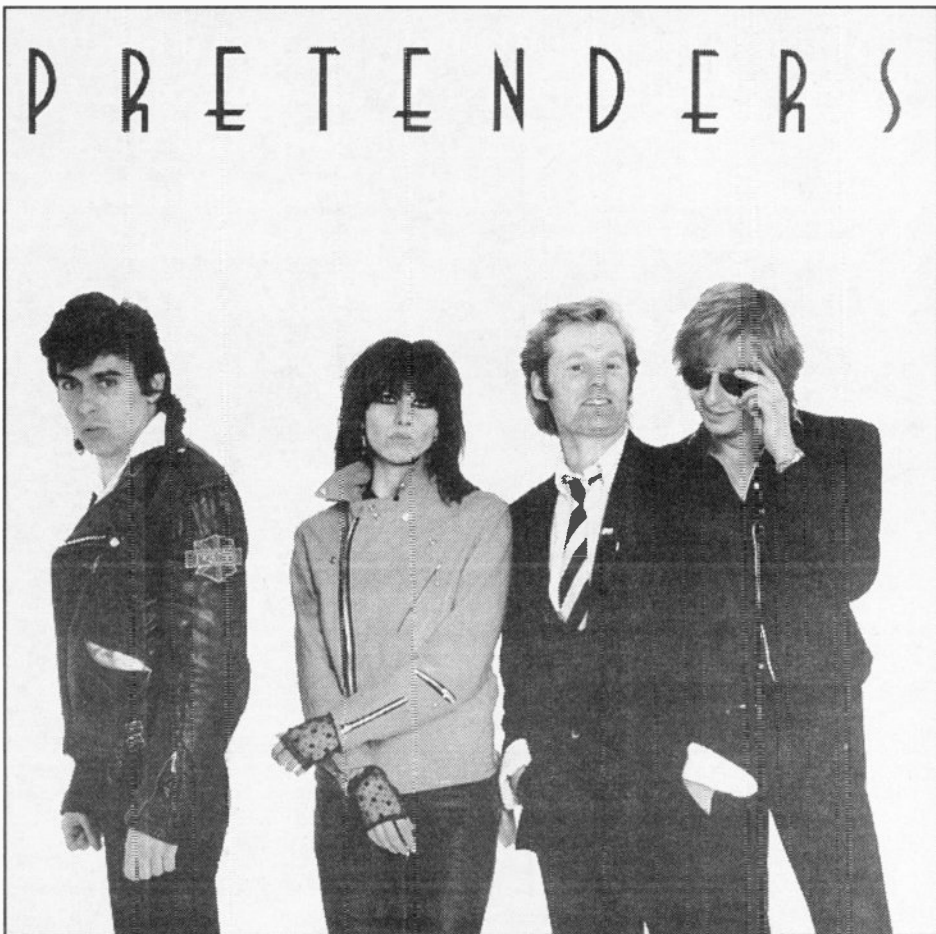
*Jim Keltner said some of the same things to me, and he played drums on Time Out Of Mind.*

Jim Keltner is the perfect drummer for any band if you ask me. He's great with Bob Dylan. Keltner is a genius drummer. I love that guy. And the Booker T. band is the best band in the world.

*I got Al Green's autograph last night! That's awesome.*

*Also in that Q "Chrissie Hynde Record Collection" article, you mention The Rolling Stones' Exile On Main Street as "the definitive rock album." Why does it hold up so well?*

It's just one of those great records and had a great resonance in the time it was made. The band was really hot. I still play it. Another thing about *Exile* was that it was a



The Pretenders' self-titled album was recently named #52 on VH-1's 100 Greatest Albums Of Rock 'N' Roll list.

**Pretenders discography (continued from page 17)**

Label/#	A-side/B-side	Year	NM \$
Sire 25488	Get Close	1986	10
Sire 25664	The Singles	1987	10
Warner Bros. WBMS-142	Get Close Interview (promo only, part of The Warner Bros. Music Show series)	1987	20
Sire 26219	Packed!	1990	12
<b>Compact Disc Singles (stock copies are noted; others are promos)</b>			
Sire PRO-CD-4061	Never Do That	1990	8
Sire PRO-CD-4072	Hold A Candle To This	1990	8
Sire PRO-CD-4089	Sense Of Purpose	1990	8
MCA 54615	I'm Not In Love/I'm Not In Love (Instrumental) (stock)	1993	5
MCA MCA5P-2625	I'm Not In Love (vocal/instrumental)	1993	8
Reprise PRO-CD-6613	Bold As Love	1993	12
Sire 18163-2	Night In My Veins/Angel Of The Morning (stock)	1994	5
Sire PRO-CD-6880	Night In My Veins	1994	8
Sire 18160-2	I'll Stand By You/Rebel Rock Me (stock)	1994	5
Sire PRO-CD-6903	I'll Stand By You	1994	8
Sire PRO-CD-7021	Money Talk	1995	8
Warner Bros. PRO-CD-7890	Sense Of Purpose (radio edit/album version)	1995	8
Warner Bros. PRO-CD-7892	2000 Miles (Isle Of View version)	1995	10
Warner Bros. PRO-CD-7964R	Sense Of Purpose (radio edit)	1995	8
Arista ASCD-2821	Everyday Is Like Sunday	1995	10
Reprise PRO-CD-8086R	Angel Of The Morning	1995	8
Hollywood PRCD-10713	Goodbye	1997	8
Hollywood PRCD-11030	Loving You Is All I Know	1999	8
Warner Bros. PRO-CD-9765	Human (Original Mix/Tin Tin Out Mix)/Call-Out Research Hook	1999	6
Warner Bros. PRO-CD-4206R	Popstar	1999	6
<b>Compact Disc Albums</b>			
Sire 6083-2	Pretenders	1987	8
Sire 3572-2	Pretenders II	1987	8
Sire 23980-2	Learning To Crawl	1987	8
Sire 25488-2	Get Close	1987	8
Sire 25664-2	The Singles	1987	8
Sire 26219-2	Packed!	1990	8
Sire 45572-2	Last Of The Independents	1994	8
Sire 45572-2 A	Last Of The Independents (advance promo, white inlay)	1994	15
Warner Bros. 46085-2	The Isle Of View	1995	8
Warner Bros. 46085-2-A	The Isle Of View (advance promo, white inlay)	1995	15
Warner Bros. 47342-2	Viva El Amor!	1999	8
Warner Bros. 47342-2-AB	Viva El Amor! (album advance in cardboard sleeve)	1999	20
Warner Bros. 47342-2-A	Viva El Amor! (advance promo, white inlay)	1999	15
Warner Bros. (TBA)	Greatest Hits (issued in 2000 everywhere except U.S.)	2001	NA

double album. And double albums don't digest very easily 'cause there's so much information on them. Nowadays I think people make the mistake of putting too much information on a CD because you can afford to, time-wise. But *Exile* was a slow,

slow thing. It wasn't as immediate as albums characteristically were in those days, 'cause there were two albums. I think another thing with *Exile* — now that I think about it, yeah... It was a very "Keith spirited by Keith" album.

Booze tackled rockabilly king at age 41

# Bob Luman

The final years — 1968-1978

by Hank Davis

Bob Luman — nearly a quarter century after his death in Nashville, the name still stirs vivid memories. It seems everyone has a story to tell. People he played with. People he played for. Songwriters. Publishers. Record producers. Bus drivers. Golf buddies. The women who stared at him like star-struck teenagers.

What is most telling, and even a bit surprising, is that the stories don't seem to differ that much. The message is pretty much the same from year to year and person to person. Luman was, in an oft-used phrase, a man's man. A big, good-looking guy, a hell of an entertainer — maybe the best entertainer a lot of folks have seen. He was full of personality and charm. Women were drawn to him like the proverbial moths to a flame. And men? They found him pretty hard not to like as well. The kind of guy you wanted to hang out with. A good buddy. A good *drinking* buddy. There were lots of those.

Until now, the early years of Luman's life have been the major focus of media and collector attention. That is hardly surprising. His earliest Imperial sides from 1957 come closest to pure rockabilly and continue to attract collectors. His stint for Warner Brothers yielded the biggest hit of his life: "Let's Think About Living" (#7). And then, barely three years after it started, Luman was drafted into the armed services and everything seemed to come to an end. At least from a distance it looked that way. Those closer to the scene knew that Luman never stopped performing. He recorded continuously until his death in 1978 — a career that spanned more than 20 years and was, fortunately, well documented.

The focus of this story is the final 10 years of Luman's life, a period that is often overlooked or undervalued. Admittedly, Luman moved far closer to country music during this period, solidifying a new fan base beyond the hard-core rockers who had admired and collected his earliest sides. Nevertheless, Luman's final decade produced a solid body of recordings. Working with producer Glenn Sutton at Epic, Luman turned out some fine records — many of them hard-edged country that veered unmistakably toward country-rock. Perhaps the biggest irony is that Luman's closest return to his rockabilly roots during this period remained unissued by Epic Records until it recently appeared on a boxed set issued by Bear Family (BCD 15898). Luman had some sizeable country hits during his Epic years but, more important, he rarely made a bad record. As every producer who worked with him in the studio observed, Luman gave 100 percent on mic, just as he did at live gigs. He was, first and foremost, an entertainer.

Luman enjoyed his greatest hit, "Let's Think About Living," in 1959 for Warner Brothers. After eight more singles for the label failed to recapture the magic, Luman signed on to record for Hickory Records in 1963. There he had plenty of charted country hits, but by 1968 it was again time to move on.

## The Epic Years

Luman got right down to business when he signed with Epic Records in 1968. His first session was Feb. 23, with Glenn Sutton in the producer's chair — a role he would maintain almost to the end of Luman's term with Epic. Sutton, whose career as a songwriter was well established through hits such as "Almost Persuaded" and "I Don't Want To Play House," recalled Luman's signing to Epic.

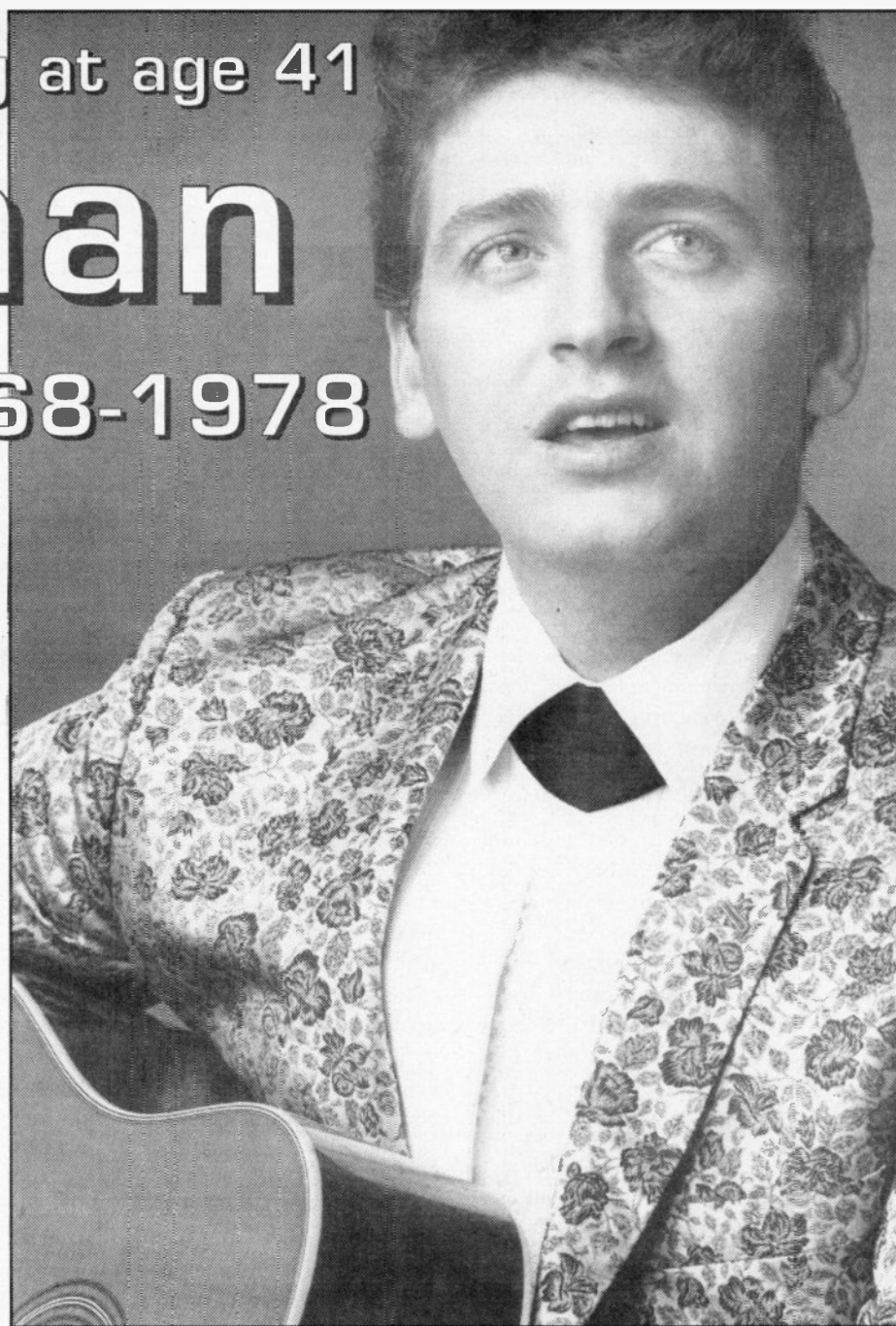
"I had run into Bob socially a bunch of times when he was still on Hickory. I remember him telling me he was almost through over there, and I suggested he come by and talk about signing on with Epic. Billy Sherrill was running the label at that point, and I asked him if it would be OK for us to sign Bob. That's really all there was to it. I didn't even know Bob that well at that point. I knew he and I were from the same part of the country — East Texas. I was from Henderson. I know Bob used to play clubs down around Longview, Kilgore, Gladewater... He worked a lot of those towns. He used to play what we called the skull orchards.

"I was the A&R Director at Epic when Bob signed. Bob was a very energetic guy. He didn't want any time to lapse between anything. He wasn't the kind of patient guy who'd go look at other labels or competing deals. He just wanted to get on with it, get signed and start recording.

"Bob was the epitome of a good guy," Sutton explained. "Just a nice man. If you met him and didn't even know he was in the music business, you'd like him. He was a very happy, very exciting guy. He couldn't wait to record, just anxious to get down to work. He was the kind of guy who'd come in off the road. He'd call me and say, 'I want to record. Let's do it!' I'd say, 'OK. Let me get some material together. I'll hire some musicians. I'll give you a call on Thursday.' He'd say, 'No! Today! I want to record *today!*' I'd say, 'No way. We've got to get authorization. It's gonna take a few days to pull everything together.' It would be a major job just to calm him down, to get him to wait the few days until everything was set to go. He was just so full of *enthusiasm*.

"Bob was always impulsive. The kind of guy where somebody would come to the session and during a break, if I wasn't watching, they'd sing a song to him. And he'd go nuts over it," Sutton recalled. "He'd want to throw everything out that we had planned and just focus on that new song.

"His favorite song was always the last song he heard. That happened so many times. Somebody would pitch something to him on the spot and we'd end up having to take something else off the session so we could fit the new song on to the date. And I'd have to tell the writer, [laughs] 'Don't ever come to another one of my sessions! *Get out!*' I remember this one time, it was a song called "Getting Back To Norma." I was upstairs getting the paperwork and the session sheets. I get back to the studio and here's the writer sitting at the piano singing the tune to Bob, and Bob is snapping his fingers. He's saying to me, 'Man, we got to cut this. It's a smash!' And I'm saying, 'Man, we already have everything



From the Barbara Luman collection/courtesy of Hank Davis

picked for the session.' But Bob is saying, 'Hell, forget that! This is a smash. We got to do it *now!*' That was Bob. [laughs] And we end up cutting "Getting Back To Norma" first. Spent half the session on it.

"Bob always wanted to record with his band members. That just wasn't done in Nashville. I mean, we had the greatest pickers in the world down here. These were the guys you wanted on your session. But it was always a fight with Bob. It was the same thing. He was convinced that whatever band he had at the time was the greatest band there was. We just *had* to use them. I used to have to sit him down and say, 'Bob. I know they're good. And after we make the record they can do a hell of a job learning the tune and doing it on the road with you. But in the studio, let's use the guys who do this all the time. They can come up with the stuff in the studio better than anybody.' It was hard to make him understand that. Bob was used to the energy level of a live date and he was right — studio musicians aren't like that. They sit there and you think they're in a trance or something. Very little energy between takes. But then you say, 'Now!' and wham! They come to life. It's amazing! We actually did use his band a couple of times. And the truth is, those sessions to me were not as good. They were adequate but really kind of mediocre compared to what we could normally get in the studio.

"Bob was great on stage," Sutton said. "Looking back at it, it's kind of surprising we never cut him live. Neither Bob nor Epic ever raised the idea. It was probably a missed chance knowing how good Bob was as a live entertainer. The people who only bought his records and never saw him perform missed a whole side of him. They didn't know how good he was.

"Bob was a rock 'n' roller. That was pretty clear, even when he was making country records. He could have been an incredible rock star if he hadn't drifted into country music. I know that was the way things went when he was at Hickory. But through it

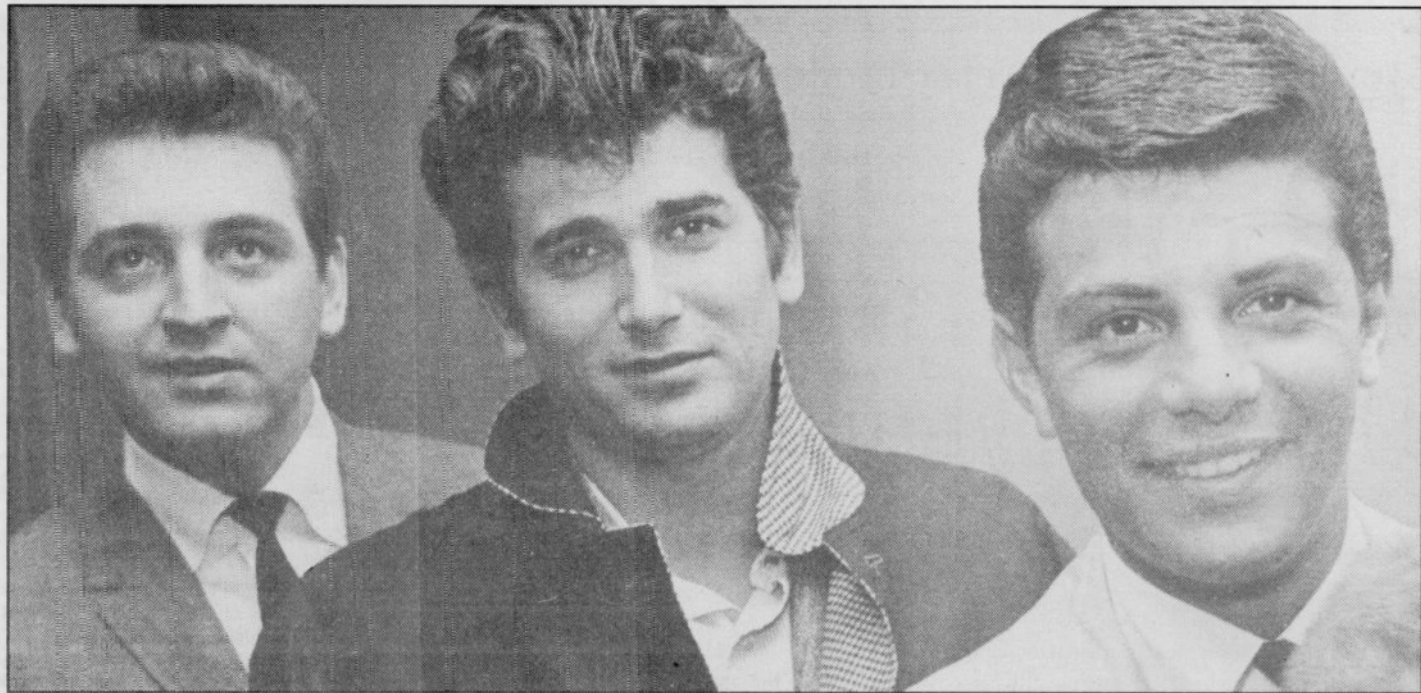
all, he was a rock entertainer, even when his records tended towards country. The reason you see songs down here like "Memphis" or "What'd I Say" is because Bob and the band were doing them on stage and he just wanted to cut them in the studio as well. He'd say, 'We're killing them on the road with that. I want to put it on the next album.' Bob gave you a lot of options in the studio. He didn't want to just do straight, old country stuff. We went different ways in the studio.

"I remember when he came into the studio one day and, bless his heart, he got on my nerves so bad that day! He demanded that I call Buddy Buie in Atlanta and tell him that Bob Luman wanted to do an album with the Atlanta Rhythm Section. I said, 'Bob, I don't even know Buddy Buie.' He didn't care. 'You can do it!' he kept saying. 'No I can't!' I said. 'Don't make me do it!' We went back and forth on that for about three or four hours. It took me that long to talk him down so I wouldn't have to call this guy. Finally he said, 'Aw, you're right. I don't need the Atlanta Rhythm Section.' And that was that. Didn't come up again. But for a while there, he was *hyper*. Just ready to go. He would have had them come down that very day. That was Bob. On fast forward all the time."

**The mystery train departs**

Sutton recalled, "I cut 'Mystery Train' with Bob — you know, the old Elvis Sun record — and, man, I thought it was the best thing we had done on Bob to that point. It was such an exciting record. Now at that time there was a guy working with Billy Sherrill at Epic named Ron Bledsoe. He had produced some sessions with David Allen Coe and a couple of other artists and never had any success. But he and Billy, I think they were just intimidated by that whole session. Bledsoe told me, 'I don't want that stuff coming out.' I told him, 'You're crazy. That's the greatest damn thing we have on Luman.' We did about nine titles that day, but they didn't like any of them. They said, 'That's not the direction Bob needs to be going' and that it was all going to stay in the can. I told them, 'Fine. If you don't want to release it, don't. But I'm through working with him. What's the point?' I told them, 'If you really don't like this stuff, then you cut him.' That session was the final straw.

"This album, had we finished it, would have been a monster. Some of Bob's best work. Instead, it all got canned and never came out till Bear Family. I scheduled 'Mystery Train' as a single and they canned it. It still pisses me off. I told them to go to hell. If 'Mystery Train' wasn't going to be a single, then I was through with the whole project. And that was the end of me and Epic Records. I just quit working there. I would have probably retired on a nice pension from them if all of this hadn't happened, but it just wasn't worth it. If you look at the session logs, you see that was the last session I produced on Bob Luman. The very next session he did, in October of '74, Billy Sherrill produced. They just smoothed it over when they talked to Bob. And of course Bob was such a nice guy, he didn't say anything to them or give them any hassle. So Billy did the next three or four sessions, and when he didn't have a hit on Luman, he lost interest real quick. He gave him over to Norro Wilson for a session. Then Cash did that last



**Bob Luman (left) with actor Michael Landon and singer/actor Frankie Avalon in April 1964.**

album. And that was it. It wasn't long before Bob got dropped off the label.

"You know, I never even knew that Bob drank a lot," Sutton stated. "It's really kind of amazing to me. We never drank together. I mean, maybe we had one drink after a session, but nothing serious. He told me later, after he had been quite sick, said, 'The reason you didn't know the difference between me being drunk and sober is that I was high just about all the time.' He said, 'I drank a fifth [24 ounces] a day.' I told him, 'Man, I just always assumed you were wild and hyper and rockin' all the time,' and he said, 'That's because I was always drunk.' He really did an amazing job of covering it up. I doubt many people who worked with him, people like myself, knew how much he drank.

**A brush with death**

The warning signs had been pretty clear, but, like most people, Luman chose to ignore them.

When lightning finally struck, it hit with near fatal force. On tour in Texas in early 1976, Luman started to bleed internally. "I could feel it gushing inside me," he told *The Associated Press*. "When it first hit, it was like my stomach was full. I started vomiting blood." They rushed Luman to Parkland Hospital in Dallas, which some 12 years earlier had received a critically wounded patient named John F. Kennedy.

Luman was stabilized, and after several days he was flown back to Nashville where he was admitted to St. Thomas Hospital.

"He was in terrible shape, and we were all scared," Luman's wife Barbara recalled. "The doctor called me aside and told me that without surgery, Bob would be lucky to live a year. With surgery, the prognosis was a bit better. Maybe another three years to live, if he was lucky. The doctor told all of this to me, not to Bob. Bob could barely function at that point. His liver had shut down. He was hallucinating."

The surgery took place on March 25, 1976, and it had a devastating effect on Luman. His weight dropped from a robust 235 pounds to 175. While still hospitalized, his weight eventually hit a mere 156 pounds. Despite all that, he made a remarkable recovery and returned to the Grand Ol' Opry to a warm reception in August 1976, just five

months after his surgery.

"I feel great. I feel strong," he told interviewers in his dressing room. "I feel like a 13-year-old stud. It's the best I've felt since I was a teenager."

Barely a week after his triumphant return to the Opry, Luman was at work on what would be his final album project for Epic. With a nod to the medical reality of his life, the album was titled *Alive And Well*. Luman's old buddy Johnny Cash, whom he had known and shared a stage with since the late '50s, was the producer.

The sessions, held in 1976, included four tunes written by Luman's talented young

guitarist, Steve Wariner. It also featured five tunes written by Cash, all of which dated back to the 1950s. In many ways, it was a return to roots for both men. It was also a step forward for Cash — the first album production he had attempted for an artist unrelated to him.

Despite everyone's best intentions, the sales of *Alive And Well* did nothing to revive Luman's career or establish Cash as one of Nashville's hottest new producers.

(Please see Bob Luman page 22)

**Bob Luman U.S. discography**  
by Tim Neely

45s	A-side/B-side	Year	NM \$
Imperial 8311	A Red Cadillac And A Black Moustache/All Night Long	1957	\$80
Imperial 8313	Red Hot/Whenever You're Ready	1957	80
Imperial 8315	Make Up Your Mind, Baby/Your Love	1958	60
Capitol F3972	Try Me/I Know My Baby Cares	1958	30
Capitol F4059	Precious/Svengali	1958	30
Warner Bros. 5081	My Baby Walks All Over Me/Class Of '59	1959	25
Warner Bros. 5105	Dreamy Doll/Buttercup	1959	25
Imperial 5705	A Red Cadillac And A Black Moustache/All Night Long	1960	25
Warner Bros. 5172	Let's Think About Living/You've Got Everything	1960	20
Warner Bros. 5172	Let's Think About Living/You've Got Everything (picture sleeve)	1960	40
Warner Bros. 5184	Why, Why, Bye, Bye/Oh Lonesome Me	1960	20
Warner Bros. 5184	Why, Why, Bye, Bye/Oh Lonesome Me (picture sleeve)	1960	40
Warner Bros. 5506	Boston Rocker/Old Friends//Bad Bad Day/Let's Think About Living (Part of Warner Bros. +2 series, with two new songs and excerpts of two prior hits)	1960	100
Warner Bros. 5506	Boston Rocker/Old Friends//Bad Bad Day/Let's Think About Living (picture sleeve)	1960	100
Warner Bros. 5204	The Great Snow Man/The Pig Latin Song	1961	20
Warner Bros. 5204	The Great Snow Man/The Pig Latin Song (picture sleeve)	1961	40
Warner Bros. 5233	Private Eyes/You've Turned Down The Lights	1961	20
Warner Bros. 5233	Private Eyes/You've Turned Down The Lights (picture sleeve)	1961	40
Warner Bros. 5255	Louisiana Man/Rocks Of Reno	1962	20
Warner Bros. 5272	Big River Rose/Belonging To You	1962	20
Warner Bros. 5299	Hey Joe/The Fool	1962	20
Warner Bros. 5321	You're Everything/Envy	1962	20
Hickory 1201	You're Welcome/Interstate 40	1963	12
Hickory 1219	Can't Take The Country From The Boy/I'm Gonna Write A Song Of Love	1963	12
Hickory 1221	Too Hot To Dance/I Like Your Kind Of Love (with Sue Thompson)	1963	12
Hickory 1238	The File/Bigger Men Than I (Have Cried)	1964	12
Hickory 1266	Lonely Room (Empty Walls)/Run On Home Baby Brother	1964	12
Hickory 1277	Fire Engine Red/Old George Dickel	1964	12
Hickory 1289	Bad, Bad Day/Tears From Out Of Nowhere	1965	10
Hickory 1307	Jealous Heart/Go On Home Boy	1965	10

(Please see Bob Luman Discography page 22)





Bob Luman at the Showboat Hotel in Las Vegas, circa 1960.

(Bob Luman from page 20)

#### The Polydor sessions

Within months of being dropped by Epic Records, Luman had again signed with a major label. Two weeks before his first Polydor session he did a quickie recording date for K-Tel in which he re-created three of his biggest hits for mass market sales. Then, on June 7, 1977 — after returning from some appearances in Reno — Luman was back in the studio for real, working on his first Polydor album. The sessions were produced by Jim Vienneau, who had long run the MGM office in Nashville.

Vienneau summarized Luman as “a big, lovable guy. A happy-go-lucky character.” He recalled, “Bob was without a contract at the time. He had just finished a long run with Epic. It was decided that he’d be a good acquisition for the label. I had known Bob down through the years, and when the time came, I was happy to sign him. Bob wasn’t in the greatest health at the point we worked with him. He still looked pretty good, though. He was a big man and it was sometimes hard to tell when he was sick or just how sick he was.

“Bob was a pretty good drinker, but it didn’t really show most of the time. Toward the end, he confided in me how much he drank. It sort of surprised me. He said, ‘I’m a big guy, and I had a way of not showing it.’ I remember he told me how much he drank one night. I said, ‘What???’ He said, ‘That’s what I did.’ He had a refrigerator full of booze in some motel and he said, ‘Well, I guess I’ll drink all of this up. I won’t have to take it with me.’

On Dec. 21, 1977, Luman had his eighth and final session for Polydor. When it was over, he had cut 17 titles for the label. It turned out to be the last time Luman ever entered a recording studio.

#### Final chorus

In early 1976, the doctor had told Barbara Luman that surgery might prolong her husband’s life by as much as three years. He was a man of his word. Luman died on Dec. 27, 1978. In true Luman fashion, he battled until the end. Hell, he *performed* until the end. He played the Opry on Friday, Dec. 15. A picture taken that night shows him looking robust and healthy.

Images can be deceiving. Part of that robust look came from the retention of fluids. Had Luman’s circulatory system been working normally, he would have looked gaunt. On the following Tuesday, he entered the hospital to have some of those fluids drained — to do artificially what his system could no longer do on its own. But it was far too late. Luman died from pneumonia, an opportunistic infection that normally claims old men — men twice his age. Pneumonia, the press releases stated for cause of death. A neutral term that, while surprising in one so young, hid a multitude of truths about the real Luman. Look at 50 obituaries published in the weeks following Luman’s death. Not a single one hinted at the truth. Some were nearly comical in the extent to which they obscured the facts. The autobiography of Horace Logan (*Elvis, Hank & Me, St. Martins Press, 1998*), Luman’s old friend and mentor from his *Louisiana Hayride* days, claims that Luman succumbed from a throat infection because he got up too soon to go duck hunting. A man’s man to the end.

The phrase *esophageal varices* is not unknown in Nashville. Those varices are particularly prone to bleeding, often massive bleeding. Hence the dreaded phrase *esophageal hemorrhage*, which is also not unknown among pickers and grinders. It was such a hemorrhage that caused Luman’s “serious illness” that took him off the road

## Bob Luman discography (continued from page 20)

Label/#	A-side/B-side	Year	NM \$
Hickory 1333	I Love You Because/Love Worked A Miracle	1965	10
Hickory 1355	Five Miles From Home (Soon I’ll See Mary)/(I Get So) Sentimental	1965	10
Hickory 1382	Poor Boy Blues/(Can’t Get You) Off My Mind	1966	10
Hickory 1410	Come On And Sing/It’s A Sin	1966	10
Hickory 1430	Hardly Anymore/Freedom Of Living	1967	8
Hickory 1460	If You Don’t Love Me (Then Why Don’t You Leave Me Alone)/Throwin’ Kisses	1967	8
Hickory 1481	Running Scared/The Best Years Of My Wife	1967	8
Epic 10312	Ain’t Got Time To Be Unhappy/I Can’t Remember To Forget	1968	6
Epic 10381	I Like Trains/A World Of Unhappiness	1968	6
Epic 10416	I’m In This Town For Good/A Woman Without Love	1968	6
Hickory 1536	It’s All Over (But The Shouting)/Still Loving You	1969	6
Epic 10439	Come On Home And Sing The Blues To Daddy/Big, Big World	1969	6
Epic 10480	Every Day I Have To Cry Some/Livin’ In A House Full Of Love	1969	6
Epic 10535	The Gun/Cleanin’ Up The Streets Of Memphis	1969	6
Hickory 1564	Still Loving You/Meet Mr. Mud	1970	6
Epic 10581	Gettin’ Back To Norma/Maybelline	1970	6
Epic 10631	Honky Tonk Man/I Ain’t Built That Way	1970	6
Epic 10667	What About The Hurt/The Time To Remember	1970	6
Epic 10699	Is It Any Wonder That I Love You?/Give Us One More Chance	1971	5
Epic 10755	I Got A Woman/One Hundred Songs On The Jukebox	1971	5
Epic 10786	A Chain Don’t Take To Me/Don’t Let Love Pass You By	1971	5
Epic 10823	When You Say Love/Have A Little Faith	1972	5
Epic 10869	It Takes You/Let’s Think About Livin’	1972	5
Epic 10905	Lonely Women Make Good Lovers/Love Ought To Be A Happy Thing	1972	5
Epic 10943	Neither One Of Us/Anything But Lonesome	1973	4
Epic 10994	A Good Love Is Like A Good Song/Have I Ever Said “I Love You” To A Lady	1973	4
Epic 11039	Still Loving You/I’m Gonna Write A Song	1973	4
Epic 11087	Just Enough To Make Me Stay/Baby Make It Good	1974	4
Epic 11138	Let Me Make The Bright Lights Shine For You/The Closest Thing To Heaven That I Love	1974	4
Epic 50065	Proud Of You Baby/Tonight Your Baby’s Coming Home	1975	4
Epic 50136	Shame On Me/How Do You Start Over	1975	4
Epic 50183	A Satisfied Mind/Cleanin’ Up The Streets Of Memphis	1975	4
Epic 50216	The Man From Bowling Green/It’s Only Make Believe	1976	4
Epic 50247	How Do You Start Over/Red Cadillac And Black Mustache	1976	4
Epic 50297	Labor Of Love/Blond Haired Woman	1976	4
Epic 50323	He’s Got A Way With Women/Here We Are Making Love Again	1976	4
Polydor 14408	I’m A Honky-Tonk Woman’s Man/Lonely Women Make Good Lovers	1977	4
Polydor 14431	The Pay Phone/He’ll Be The One	1977	4
Polydor 14444	A Christmas Tribute/Give Someone You Love (A Little Bit Of Love This Year)	1977	4
Polydor 14454	Proud Lady/Let Me Love Him Out Of You	1978	4
Rollin’ Rock 028	Stranger Than Fiction/You’re The Cause Of It All	1978	4
<b>Albums</b>			
Warner Bros. W 1396	Let’s Think About Livin’ ( <i>mono</i> )	1960	50
Warner Bros. WS 1396	Let’s Think About Livin’ ( <i>stereo</i> )	1960	70
Hickory LPM-124	Livin’ Lovin’ Sounds ( <i>mono</i> )	1965	25
Hickory LPS-124	Livin’ Lovin’ Sounds ( <i>stereo</i> )	1965	30
Epic BN 26393	Ain’t Got Time To Be Unhappy	1968	20
Epic BN 26463	Come On Home And Sing The Blues	1969	20
Epic BN 26541	Gettin’ Back	1970	20
Epic E 30617	Is It Any Wonder	1971	20
Epic E 30923	Chain Don’t Take To Me	1972	20
Epic KE 31375	When You Say Love	1972	20
Epic KE 31746	Lonely Women Make Good Lovers	1972	20
Harmony KH 32006	Bob Luman	1973	12
Epic KE 32191	Neither One Of Us	1973	15
Epic KE 32759	Bob Luman’s Greatest Hits	1974	15
Hickory/MGM H3G-4508	Still Loving You	1974	15
Epic KE 33942	Satisfied Mind	1975	12
Epic KE 34445	Alive And Well!	1976	12
Polydor PD-1-6135	Bob Luman	1978	12
<b>Compact Discs</b>			
Columbia CK 45078	American Originals	1989	20
Bear Family 15898	Luman: 1968-1977 ( <i>German import; five CDs</i> )	2000	80
Sundown 68	Loretta ( <i>U.K. import</i> )	2000	12

and led to his life-saving surgery back in 1976. All of these exotic sounding names are in fact normal complications of liver disease. And liver disease, as even Logan knows, is a common result of a lifetime of boozing.

One historic parallel hangs heavily over Luman’s life and career. He was profoundly inspired by Presley. It started with those 1955 East Texas performances that Luman watched in wide-eyed amazement. They shaped his musical style, his appearance and his career. In those early days, it was hard to listen to a Luman record and not think of Presley. It was hard to see Luman’s wavy black hair and those sexy good looks and not be reminded of the King.

It would have been better for all

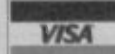
concerned if Luman had limited himself to following the physical and musical traits of his hero. But he didn’t. Like Presley, Luman died way too soon at age 41 from complications due directly to substance abuse.

Barbara Luman put it best when she said it was like watching a movie unwind slowly — you know how it’s going to end and you don’t *want* it to end that way, but there’s nothing you can do. The script has already been written. As with Presley, those who loved Luman were powerless to intervene and change that script. Nobody could stop the self-destructive machinery that took a talented and special person — way too soon — from his family, friends and fans.

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640	377.60
1,280	723.20
2,560	1,376.00

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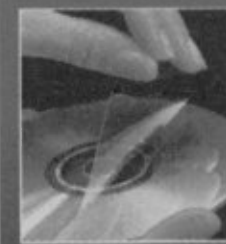
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 • Stays in place EVEN WHILE PLAYING!

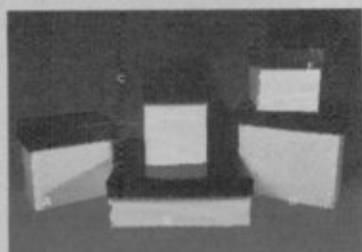
5	\$7.35
10	10.55
40	35.80
80	62.80
160	115.20
320	220.65
640	422.40
1,280	812.60
2,560	1,555.00

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## AUDIO CASSETTE

SLEEVE	45 Poly Record Sleeves			BOX	45 Record Storage Box		
Made from High Clarity 100% Pure Virgin 2.5 mil Polyethylene.							
7 1/2 x 7 1/4	7 1/2 x 7 1/4	7 1/4 x 7 1/4	No Flap	7 3/4 x 8 3/8 x 10 1/2	7 3/4 x 8 3/4 x 15		
	Resealable Flap	No Flap		Holds 100 45's	Holds 150 45's		
100	\$7.65	\$11.70	\$7.20	2	\$17.00	2	
500	22.80	42.10	21.30	5	30.00	5	
1,000	37.00	73.60	32.95	10	52.50	10	
5,000	168.90	354.75	152.90	25	105.00+ Frt	25	
	PCODE: S452S	S452SR	A45S2S		PCODE X45100CP	PCODE X45150	
	*2.5 mil with FLAP add 10%. Will not fit picture sleeves.						

BOX	Corrugated Audio Cassette Box		MAILER	Audio Cassette Mailer	
	4 1/2 x 2 3/4 x 15 1/2			4 1/4 x 2 3/4	
2	\$7.60			Corrugated	
5	16.00			10	\$4.80
10	24.00		Prod. Code	25	9.05
25	49.40		MCAS1	50	16.50
50	86.85			100	29.90
	Sturdy BLACK CORRUGATED BOX with 3" cover and three dividers. Holds 20 Audio Cassettes. Folds together without tape or glue.			200	53.60
	PCODE XCAS20			400	95.60
	100% Recycled Kraft Exterior with recycled bubble lining. SELF SEAL FLAP! Mails 1 cassette.				

SLEEVE	45 Poly Record Sleeves			DIVIDER	45 Divider Cards		
100% Virgin Polyethylene							
7 1/2 x 7 1/4	7 1/2 x 7 1/4	7 1/4 x 7 1/4	4 Mil	CORRUGATED	7 1/4 x 8	PLASTIC	
100	\$9.60	\$14.40	25	15	\$7.60	25	
500	41.80	63.60	50	30	11.95	50	
1,000	67.10	100.65	75	45	15.95	100	
5,000	295.90	444.20	100	90	27.05	500	
	PCODE: S454	S456	200	210	57.40	500	
	Heavy Duty/NO FLAP			1/16" Thick Extra Strong White Corrugated.			

CASE	Audio Cassette Case		MAILER	Audio Cassette Mailer	
	Single	Double/Back to Back		4 x 6 3/4 (Inside Dimension)	
5	\$3.35	5	\$5.50	Bubble Cushioned	
10	5.40	10	8.60	25	\$7.10
25	10.00	25	17.15	50	12.95
50	17.25	50	31.15	100	22.00
100	28.65	100	56.60	250	49.30
250	52.50	250	118.00+ Frt	500	86.10
	PCODE CCAS	PCODE CCAS2			
	All Clear Styrene cases. Norelco Style.			100% Recycled Kraft Exterior with recycled bubble lining. SELF SEAL FLAP! Mails 1 cassette.	

SLEEVE	7" Inner Sleeves			MAILER	45 Record Mailers		
7 x 7	Polylined	7 x 7	Poly	45 Mailer Folder	45 Mailer Box		
50	\$8.80	100	\$6.45	7 1/2 x 7 1/2	7 3/4 x 7 1/2 x 1 1/2		
100	11.80	500	19.30	10	\$10.60	10	
500	48.70	1,000	30.55	25	18.70	25	
900	80.60	5,000	146.00	50	30.40	50	
1,800	152.35			100	52.40	100	
	PCODE S7P	PCODE S45I		200	99.00	100	
	Paper sleeve with Clear Poly lining			400	180.50	200	

CLEANER	Audio Cassette Head Cleaner		Labels	'J' Card	
	Discwasher	Cleaning Cassette	Face Label 3 1/2 x 1 1/8	'J' Card Insert	
1	\$10.90		5	\$3.40	10
5	50.25		10	5.60	25
10	95.30		25	12.20	50
	PCODE AFG1244		50	22.25	100
	Contains Cleaning Cassette, 1 oz. of cleaning fluid and 10 replacement cleaning pads. Comes Blister Packed.		100	40.60	500
			1,000	60.05	1,000
				PCODE LCASF	PCODE ACJC
				12 per sheet.	Printed one side black on white.

JACKET	45 RPM Jackets			FILLER	45 Mailer Filler Pads		
7 1/8 x 7 1/8	WHITE PAPERBOARD	Center Hole	No Hole	7 3/8 x 7 3/8			
25	\$11.80	\$10.30		50	\$13.75		
50	17.55	15.30		100	19.05		
100	30.00	26.10		250	31.90		
500	105.20 + Frt	91.30 + Frt		500	51.55		
1,000	199.80 + Frt	178.30 + Frt		1,000	97.90		
	PCODE: S7JH	S7J		Use our brown corrugated filler pads to eliminate unnecessary inner package movement while absorbing handling shock.			

SHRINK WRAP CENTER			Shrink Bags		
PCODE	Sizes (in)	Suggested Uses	100	500	1,000
BSW58	5 1/2 x 8	Cassettes, CD's,	\$4.15	\$16.40	\$29.75
BSW710	6 5/8 x 10	Double CD Case	6.05	24.30	43.40
BSW1313	13 1/2 x 13 1/2	Albums, Laser Discs	14.80	58.80	112.00

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SLEEVE	7" Paper Sleeve			INSERTS	45 RPM Record Inserts		
	WHITE	WHITE	GOLD	10 PACKS	BULK		
50	\$7.70	\$9.50	50	1	\$2.00	1,000	
100	10.80	13.50	100	5	6.50	2,000	
500	34.00	38.50	500	10	11.50	5,000	
1,000	61.60	70.95	1,200	25	24.50	10,000	
2,000	77.95	97.35	2,400	50	37.50	25,000	
4,000	124.60 + Frt	155.80 + Frt	4,800			1,106.25	
	PCODE: S7WR	S7WM	S7GOLD		PCODE AR14510	ARI4510B	

PCODE	Suggested Uses	W (in)	L (ft)	Ga.	1	3	5	10
RSF8	Cassettes, CD's, VHS	8	500	.75	\$59.00	\$53.55	\$50.00	\$49.00
RSF13	Magazines, 8 x 10 Mats, Albums, Lobby Cards, 11 x 14 Mats	13	500	.75	61.85	55.90	52.00	49.75

SLEEVE	7" Paper Sleeves			CLEANER	Record Cleaning		
Colored Paper Sleeves 7 1/8 x 7							
Minimum order - 50 sleeves per color							
50	\$12.10			Discwasher D4+	1	\$2.00	
100	16.75			1 1/4 oz.	5	6.25	
500	55.25			3	8.25	10	
1,000	101.00			5	12.50		
1,600	141.55			10	22.00		
	PCODE: S45C				PCODE ASA2		

PCODE	Description	Watts	1	3	5
AHG	Industrial Heat Gun	1200W	\$52.00	\$141.00	\$160.00

SLEEVE	7" Paper Sleeves			CLEANER	Record Cleaning Fluid		
"Old Style" Green							
Medium Weight							
50	\$9.90	50	\$10.20	Groovy™ Cleaner	4 oz.		
100	15.95	100	17.10	1	\$6.00		
500	51.80	500	54.70	3	16.50		
800	74.00	1,200	123.20	5	25.00		
1,600	140.40	2,400	200.90 + Frt	10	45.00		
3,200	224.40 + Frt				PCODE AGC4		

Prod. Code	Description	Watts	Length	Mil	Price
AHS4C	4" Hand Heat Sealer	400	4"	1-6	\$66.75
AHS8C	8" Hand Heat Sealer	400	8"	1-6	\$89.00
AHS12C	12" Hand Heat Sealer	500	12"	1-6	\$111.00
AHS16C	16" Hand Heat Sealer	500	16"	1-6	\$179.00

INSERT	7" Picture Sleeve Insert			CLEANER	Sponge		
	.030" Thick	7 x 7 .028" Thick	Acid Free	Record Cleaning Sponge			
50	\$7.65	\$9.00		1	\$5.00		
100	12.25	14.40		2 per pack	5	20.00	
500	53.00	62.50		10	37.50		
1,000	96.15	113.50					
	PCODE: KCB3045	KAF2845					

Product Code	Description	Application	1	2
ASW13	13" Shrink System	CD's, DVD's, Magazines, VHS	\$250.00	\$450.00
ASWS18	18" Shrink System	Albums, Small Mats	265.00	480.00

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Made from 100% Pure Virgin Polyethylene 5 x 5 *2.5 Mil No Flap 100 \$5.25 500 19.90 1,000 29.05 PCode: SCD525	2.5 Mil RESEALABLE FLAP \$8.80 37.90 63.80 SCD525R	4 Mil No Flap \$9.35 35.90 52.60 SCD54	5 \$6.90 10 10.85 25 22.00 50 38.25 100 62.35 200 94.25 400 157.10+ Frt Prod. Code CCDS Qty per case Clear Acrylic JEWEL Case with Black or Clear Tray. Specify Tray Color. 3/8" Thick Holds 1 CD and Booklet	Clear \$10.00 50 17.00 100 28.40 200 46.40 400 71.40 PCode: ACDTPC	White or Black 5 5 1/8 x 4 7/8 x 1 1/4 \$11.75 25 50 19.50 100 32.45 200 53.00 400 89.40 Prod. Code ACDTDP	24 x 7 1/2 x 7 Prod. Code CCD52 1 \$24.00 3 66.00 5 99.00	Hold up to 52 CD Cases. Superior, hand crafted hardwood. Stackable racks come in oak finish or black finish. Specify when ordering.	

SLEEVE	CD Jewel Case Sleeves	CASE	Single CD Case / No Tray	TRAYS	Black, Clear & Colors	DISPLAY	Wooden Rack
Made from 100% Pure Virgin Polyethylene 5 3/8 x 6 *2.5 Mil No Flap 100 \$5.60 500 20.25 1,000 30.80 PCode: SCD625	2.5 Mil RESEALABLE FLAP \$9.50 39.40 68.20 SCD625R	4 Mil No Flap \$10.00 36.40 55.55 SCD64	5 \$5.55 10 8.65 25 17.65 50 30.60 100 49.85 200 75.40 400 125.70+ Frt Prod. Code CCDSNT Qty per case Clear Acrylic Case 3/8" Thick Holds 1 CD and Booklet	10 \$6.25 25 9.80 50 16.25 100 27.05 200 44.20 400 70.05 Prod. Code ACDT Qty per case	Mix n' Match. Clear, Black, Opaque: Blue, Red, White, Yellow, Hunter Green, Irish Green. TRANSLUCENT: Red, Green, Pink, Peach, Amber, Blue, Lavender, Fluorescent Green.	23 1/2 x 19 3/4 x 7 5/8 Prod. Code CCD150 1 \$55.00 3 148.50 6 267.30 OAK or BLACK	Super Combo Storage Unit. Holds approximately 159 CD's or 96 Audio Cassettes in any combination. Solid hardwood construction. Specify OAK or BLACK finish. Assembled.

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4 15/16 x 4 7/8 CD & Booklet 100 \$12.00 500 51.15 1,000 86.20 Prod. Code: SCDDPB	5 5/8 x 4 7/8 Also Holds Tray Card 100 \$12.70 500 54.30 1,000 91.50 SCDDPJ	Clear Acrylic Case with Built-In Tray 5 \$6.15 10 9.70 25 19.80 50 33.10 100 65.00 Prod. Code CCDSL Qty per case Holds 1 CD and Booklet 1/4" Thick edge allows you to store more CD's in 1/3rd less space.	Center Hinged / BLK or CLEAR 5 \$5.15 10 8.10 25 14.70 50 24.35 100 40.55 Prod. Code ACDT2CD-HC	Side Hinged 5 \$4.00 10 5.90 25 11.40 50 19.00 100 31.50 Prod. Code ACDT2D-HS	6 1/8 x 6 1/4 x 3 1/4 Inside Dimension: 10 \$12.40 25 25.85 50 47.00 100 89.50 Prod. Code MCD8 Qty per case Super double walled shipper. Ships up to 8 single CD's in their jewel cases. Made from sturdy white, corrugated cardboard.		

SLEEVE	Gate Fold Sleeves	CASE	2 CD-Compact Disc Case	RETAILER	Blister Pack	SLEEVE	Case Logic CD Pro™ Sleeves
5 1/8 x 10 5/8 4 mil Made from 100% Pure Virgin Polyethylene 100 \$8.90 500 34.90 1,000 63.50 PCode: SCDGF4	5 x 10 6 mil 100 \$12.40 500 48.35 1,000 84.05 PCode: SCDGPF	BRILLIANT BOX® 5 \$10.30 10 16.00 25 32.20 50 55.90 100 66.95 3/8" Thick Holds 2 CD's. Clear acrylic case with Black or Clear hinged flipout tray. Specify when ordering. PCode: C2CD-HS	5 \$7.20 10 12.35 25 25.75 50 41.20 100 53.60 3/8" Thick Holds 2 CD's. Clear acrylic standard case with hinged center black or clear tray. Specify when ordering. PCode: C2CD-HC	10 mil Clear Plastic Hinged on bottom Tape or Staple Die cut hang tab. Holds 1 CD Case. Prod. Code CBPS 10 \$8.75 25 11.30 50 17.80 100 28.50 250 54.00 500 113.10 800 172.80+ Frt Qty per case	5 x 10 3/8 Inside 10 \$8.75 25 11.30 50 17.80 100 28.50 250 54.00 500 113.10 800 172.80+ Frt Qty per case	50 \$20.35 100 33.40 250 73.80 500 134.30 1,000 255.75 5,000 1,027.45+ Frt Prod. Code SCDDPRO 4 pockets per side. Prod. Code ACDPP	Case Logic CD Pro™ Sleeve and Pocket Pages feature Pro Sleeve technology. Backing material protects CD playing surface.

SLEEVE	For CD Jackets	CASE	2 CD-Compact Disc Cases	RETAILER	Security Devices - ALPHA	MAILER	CD Jewel Case
Made from 2.5 mil 100% Pure Virgin Polyethylene INNER 4 3/4 x 4 3/4 No Flap 100 \$4.40 500 16.50 1,000 24.05 PCode: SCD43425	OUTER 5 x 5 1/8 No Flap* 100 \$4.85 500 18.40 1,000 34.45 PCode: SCD51825	Clear Acrylic Case with CLEAR Tray 5 \$10.20 10 15.80 25 31.85 50 55.35 100 90.00 200 120.00+ Frt 400 216.00+ Frt Prod. Code C2CD-CT Qty per case Holds 2 CD's, 1 tray card and booklet. Crystal Clear Case and center hinged Crystal Clear Tray come assembled. 3/8" Thick. Trays NOT sold separately.	5 \$10.20 10 15.80 25 31.85 50 55.35 100 90.00 200 120.00+ Frt 400 216.00+ Frt Prod. Code C2CD-CT Qty per case Holds 2 CD's, 1 tray card and booklet. Crystal Clear Case and center hinged Crystal Clear Tray come assembled. 3/8" Thick. Trays NOT sold separately.	Single 6 x 12 50 \$29.20 120 56.10 240 97.55 360 120.95 PCode: ACD900	Double 6 x 12 x 1 50 \$46.50 100 74.40 200 124.00 300 179.55 PCode: ACD1800	5 x 8 x 1 1/4 10 \$9.20 25 16.25 50 28.20 100 43.30 200 69.30 500 121.00 PCode: MMP	5 5/16 x 5 1/16 x 5/8 10 \$6.40 25 13.90 50 21.00 100 36.75 250 78.75 500 131.25 Holds 1-3 CD Cases. PCode: MCD1 Holds 1 CD Case Made from sturdy 200 lb. Test Brown Corrugated. Made from sturdy White Corrugated.

SLEEVE	Double CD / CD Boxset Sleeve	CASE	Double CD Case	RETAILER	Security Devices - ALPHA	MAILER	Multiple CD Jewel Cases
6 x 6 3/4 2.5 mil No Flap Made from 2.5 mil 100% Pure Virgin Polyethylene 100 \$5.90 500 21.10 1,000 31.40 PCode: SCDDQ	13 5/8 x 13 1/8 3 mil with Flap 50 \$8.70 100 14.90 500 68.50 PCode: SCDBS13	Clear Acrylic Case 5 \$13.80 10 21.55 25 44.00 50 72.95 96 105.60+ Frt Prod. Code CCDD Qty per case Holds 2 CD's. Includes 2 Black QR Clear trays. Specify Tray Color.	5 \$13.80 10 21.55 25 44.00 50 72.95 96 105.60+ Frt Prod. Code CCDD Qty per case Holds 2 CD's. Includes 2 Black QR Clear trays. Specify Tray Color.	Hand Held with Cable 1 \$30.00 3 70.00 Works with Cassettes, CD's & DVD's AFCK201 White with 27" steel cable and eye bolt.	Hand Key Hand Held No Cable \$6.00 15.00 White AFAK127	5 1/8 x 5 1/8 x 5 3/16 10 \$8.00 25 15.50 50 27.55 100 52.50 Prod. Code PXMINS-PL Ships up to 12 single CD's in their jewel cases. Made from Sturdy brown kraft, corrugated cardboard.	

JACKET	CD Jackets - White Paperboard	CASE	3 CD - Compact Disc Case	STORAGE	Corrugated CD Storage Box	MAILER	CD Mailer - Bubble Cushioned
4 15/16 x 5 Prod. Code SCDJW* 10 \$6.00 25 10.00 50 17.30 100 28.40 700 189.25 Die Cut one side Replace Jewel Case with our rigid paperboard jacket. *Specify Hole/NO Hole when Ordering.	10 \$6.00 25 10.00 50 17.30 100 28.40 700 189.25 Die Cut one side	5 \$10.50 10 16.50 25 35.00 50 62.50 100 98.00 200 170.00 400 240.00+ Frt Prod. Code C3CD-HC Qty per case Holds 3 CD's. Clear acrylic case includes 2 Black Snap-in trays and 1 black center piece that holds 1 CD 1 side. Snap-in trays can be Clear. SPECIFY Tray Color. Holds 2 Tray Cards.	5 \$10.50 10 16.50 25 35.00 50 62.50 100 98.00 200 170.00 400 240.00+ Frt Prod. Code C3CD-HC Qty per case Holds 3 CD's. Clear acrylic case includes 2 Black Snap-in trays and 1 black center piece that holds 1 CD 1 side. Snap-in trays can be Clear. SPECIFY Tray Color. Holds 2 Tray Cards.	6 x 6 x 16 1/4 2 \$10.60 5 22.55 10 37.10 25 88.50 Prod. Code XCD30 High-Tech design made from Black Corrugated Material. Three removable divider cards enable you to organize each unit to your own storage needs. Holds 25-30 CD's, 10 VHS Tapes or 100 Floppy Discs.	7 x 6 1/2 (Inside) Ships 1 CD in a Jewel Case 25 \$10.30 50 16.45 100 28.60 250 65.00 500 117.90 Prod. Code MJCD Qty per case An economical way to ship one CD in a jewel box. 100% Recycled Kraft exterior with recycled bubble lining. Peel & Stick flap. SELF SEAL!		

SLEEVE	CD Paper Sleeves	CASE	Quad CD Case	STORAGE	Corrugated CD Big Box	MAILER	White Rigid Cardboard
5 x 5 Prod. Code SSW* 50 \$8.10 100 10.70 500 39.70 1,000 59.00 2,000 94.15 4,000 142.80+ Frt *Specify with or without Center Hole. Made from 16# White Paper. Fits directly over CD.	5 x 5 15/16" Thick. 50 \$13.65 100 21.15 250 43.80 500 81.15 96 138.25 Prod. Code CCDQ Qty per case Holds 4 CD's. Includes 2 Black Snap-in trays and 1 Black center-piece that holds 2 CD's back to back. Snap in trays can be Clear. Specify Tray Color.	5 \$13.65 10 21.15 25 43.80 50 81.15 96 138.25 Prod. Code CCDQ Qty per case Holds 4 CD's. Includes 2 Black Snap-in trays and 1 Black center-piece that holds 2 CD's back to back. Snap in trays can be Clear. Specify Tray Color.	5 \$13.65 10 21.15 25 43.80 50 81.15 96 138.25 Prod. Code CCDQ Qty per case Holds 4 CD's. Includes 2 Black Snap-in trays and 1 Black center-piece that holds 2 CD's back to back. Snap in trays can be Clear. Specify Tray Color.	15 3/4 x 15 3/4 x 6 1/8 2 \$15.30 5 34.60 10 63.90 25 145.15 Prod. Code XCD100 Holds 100+ CD's in six equal compartments. 18 CD's per compartment. Perfect for storage, travel or display. Made from 175 lb. test White Corrugated. Comes with 3" deep cover. Order DCD56P for Dividers.	5 1/4 x 5 1/4 25 \$11.00 50 21.00 100 40.10 250 76.40 500 145.50 1,000 277.20 Prod. Code MCDWP68 Qty per case White Cardboard mailer features Peel & Stick Flap. Mails 1 CD in jewel case. Perforated flap for end user "easy open".		

SLEEVE	Hot Pockets - Paper / Tyvek®	CASE	6 CD - CD Case / Center Hinge Trays	DIVIDER	CD / All White Polystyrene	MAILER	White Paperboard
5 x 5 Paper 50 \$9.00 100 16.00 250 33.25 500 58.90 1,000 110.20 White, Black, Red, Fuchsia, Orange, Lime, Blue or Green. PCode: SCDDHP	5 x 5 Tyvek® 50 \$14.80 100 26.10 250 54.85 500 97.20 1,000 181.85 Black, Red, Purple, Blue or Dark Green. PCode: SCDDTP	5 \$15.75 10 27.00 25 61.25 50 112.50 Prod. Code C6CD-HC Qty per case Holds 6 CD's. Includes 1 black Center piece and 2 black Center hinged trays. Center piece and trays each hold 2 CD's back to back. CLEAR TRAYS NOW AVAILABLE.	5 \$15.75 10 27.00 25 61.25 50 112.50 Prod. Code C6CD-HC Qty per case Holds 6 CD's. Includes 1 black Center piece and 2 black Center hinged trays. Center piece and trays each hold 2 CD's back to back. CLEAR TRAYS NOW AVAILABLE.	5 5/8 x 5 1/2 For CD's Stored in our CD Box XCD30. 15 \$9.30 30 13.05 45 14.60 90 24.65 210 49.70 PCode: DCDP	4 1/2 x 6 1/8 For CD's Stored with Spine Up or Out & XCD100. 15 \$9.40 30 13.40 45 15.20 90 25.85 210 52.40 PCode: DCD56P	6 x 14 For Long Blister Packs or Boxes. 10 \$7.90 25 18.65 50 34.30 100 62.30 250 148.05 DBPP	5 1/4 x 5 1/4 25 \$7.50 50 13.75 100 25.00 250 57.00 500 103.40 1,000 187.95 Prod. Code MCDWP Qty / case White Paperboard mailer features Peel & Stick Flap. Mails 1 Compact Disc and Booklet. Perforated flap for end user "easy open". Great for promotions. Does not hold CD Jewel Cases.

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# Country Junction

## NEWS & NOTES

**I**ce Caps: *Peaks Of Telluride* is Sam Bush's newest album on Sugar Hill. It is, like the man himself, full of left turns and surprises and a reckless fear of complacency that makes every song an adventure unto itself.

Drawn from a decade of performances at Colorado's Telluride Bluegrass Festival where he has headlined every year since the mid-70s, Bush and his group, along with a cadre of crackling guest players, tackle an eclectic bunch of tunes including Little Feat's "Sailin' Shoes," John Hiatt's "Memphis In The Meantime" and even Kool & The Gang's "Celebrate."

A musician's musician, Bush was National Junior Fiddle Champion for three years running in his native Kentucky. In 1971 he became a cofounder of New Grass Revival, a pioneering group who never let a little thing like a musical boundary get in their way. The band — who stayed together for 18 years — played bluegrass, folk, R&B, jazz and rock 'n' roll with the same dazzle and brilliance that Bush still prides himself on.

He is, along with Mike Marshall, David Grisman, and Ricky Skaggs, an absolute master of the mandolin, one of the least-understood acoustic instruments of the modern age.

If you're making a record or doing a show and you need the best mandolin player in Nashville, you call Sam Bush. That's all there is to it.

### 10 Questions For...

## Sam Bush

by Bill DeYoung

**Goldmine:** What's the biggest misconception people have about the mandolin?

Sam Bush: I'd say one of the biggest misconceptions is people think it's easy to play. And this is not to slam guitar players, but all guitar players think they can play the mandolin. Mandolin players think they can play guitar. And non-mandolin players think that you don't really have to get those pairs of strings in tune with each other, that that's part of the charm of the instrument. To a real mandolin player, if you don't have them in tune with each other, it sounds horrible.

**It is a more flexible instrument than people realize, isn't it? You've shown that mandolin isn't just for bluegrass.**

Bottom line is, I was already playing mandolin before I discovered bluegrass. I was playing fiddle tunes, string-band music and old folk songs and stuff. The love of the mandolin led me to discover that all the great players were playing bluegrass, with the exception of the great Jethro Burns, of Homer

& Jethro fame. A lot of people don't know that Jethro was, along with Tiny Moore, one of the few guys that played jazz on the mandolin.

**He was an influence on you?**

If I know any bits of jazz, it's 'cause I learned them straight off Homer & Jethro records. They made a couple of instrumental records that were just amazingly great. And later we became friends. He was kind of like Uncle Jethro to me. He just loved to fill my head so full of things, I couldn't play any of 'em. I'd go away just baffled.

**Do you enjoy more artistic freedom as a recording artist because you don't have the necessity of following up one hit record with another similar one?**

Yeah, it's a way of life for me. That's the way it's always been. Even when New Grass Revival was on a major label, we still were trying to look at it as a whole album and not just hit singles, although that was the only time we ever had singles put out. But I enjoy that freedom. In this form of music — acoustic, so to speak — it's a graceful way to age. The variety has been one of the greatest things of the last 10 years, that I've gotten to do so many varied projects.

**You were what, 19, when New Grass Revival started?**

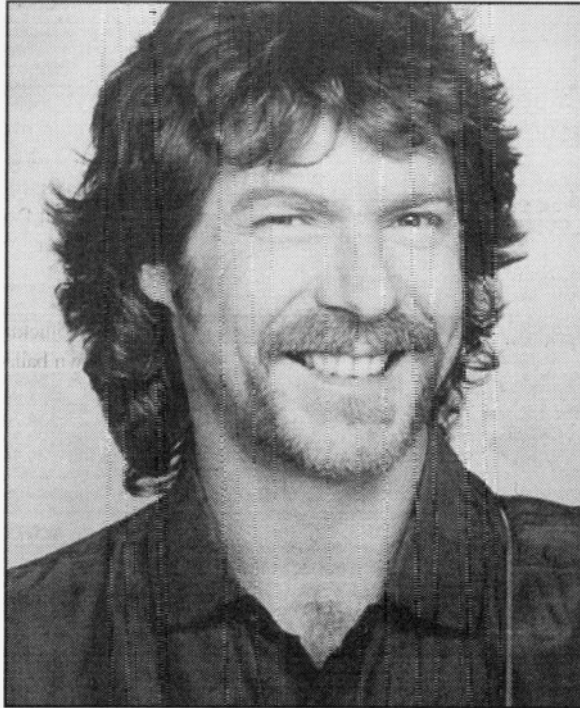
Yeah. It was an offshoot of a band called The Bluegrass Alliance. We had sort of a falling out with Lonnie Pierce, the fiddle player, and asked him to leave. He informed us he owned the name of the group and we couldn't have it, so we all quit. Four guys quit the band at once and we basically started our own group. We were looking to improvise a little bit more, maybe try to learn to play rock songs on bluegrass instruments. That would've been the fall of '71 in Kentucky.

**Did you come up with Ricky Skaggs?**

No, but I saw Rick play before I ever started playing the mandolin. My father owned a fiddle and mandolin, but he was never a professional. He was a farmer. I remember seeing Ricky on the Flatt & Scruggs show when I was probably 10 years old. He was probably eight. And I just thought that was the greatest thing in the world. "That kid's playing a mandolin — I wonder if I could do that too?"

**What about Béla Fleck?**

I actually met Béla through Butch Robbins, the bass player in New Grass before John Cowan. Butch was a great banjo picker,



by Senor McGuire/Courtesy of Sugar Hill

and he was making a banjo record around '76, I guess. This was up in Boston, where Béla was living, and playing as a right-out-of-high school guy. Butch said, "There's one tune I'm gonna play mandolin on, and you've got to hear this young guy on banjo." I said, "You're having a different banjo player on your own record?" And he said, "This is the best banjo picker I've ever heard." And it was Béla.

**When did Fleck wind up moving to Kentucky and joining New Grass?**

Strangely enough, on Béla's first album I played fiddle and Butch played mandolin. So he always thought of me as a fiddle player. Eventually, he came down to Lexington with a band called Spectrum, and when they broke up he and Pat Flynn joined the band with John Cowan and I. He'd had a small taste of the South... and I think he's going to be a Southerner all his life. I don't think he'll ever go back to New York.

**Tell us about Emmylou Harris' Nash Ramblers.**

It was like an acoustic country band; I wouldn't call it a bluegrass band. In terms of working that record up, we all got to participate in the arrangements and song suggestions. It was truly a band effort that she was generous to include us in. Obviously Emmy can do anything she wants.

**I was surprised — and thrilled — to see you on stage with Lyle Lovett's Large Band. I thought, "Is there anybody this guy hasn't played with?"**

And where'd he get a suit? With Lyle, I admire his discipline. He's a good bandleader. One thing I've learned from playing with him is the larger the band, the less everyone needs to play. It's too easy to clutter it up — and if you notice, his shows are not cluttered, no matter how many musicians he's got up there.

**Top new albums for 2000:** Here's my list of last year's best albums (in alphabetical order by artist): 1) Johnny Cash — *American III: Solitary Man*, 2) Steve Earle — *Transcendental Blues*, 3) Merle Haggard — *If I Could Only Fly*, 4) Emmylou Harris — *Red Dirt Girl*, 5) Alan Jackson — *When Somebody Loves You*, 6) Patty Loveless — *Strong Heart*, 7) Allison Moorer — *The Hardest Part*, 8) Lee Ann Womack — *I Hope You Dance*, 9) Dwight Yoakam — *Tomorrow's Sounds Today*.

**The Corncob:** Brad Paisley will be the newest member of the Grand Ole Opry. His formal induction takes place Feb. 17 at the Ryman Auditorium... Clint Daniels, formerly with Arista, has signed with Sony Records. Dean Miller, formerly with Capitol and the son of Roger Miller, has signed with MCA. T. Graham Brown, most recently with the now-defunct Platinum, signed with Relentless Records. His first release will be a live album... Pam Tillis' *Thunder And Roses* album is due in March. Mel Tillis joins his daughter for a duet on "Writing On The Wind"... Kitty Wells and husband Johnny Wright have retired. The duo performed their final show New Year's eve at the Nashville Nightlife Theatre... Asylum Records President Evelyn Shriver is leaving the label. Asylum has been continuously downsized since it was absorbed by Warner Brothers last year... At press time, Clint Black, Tanya Tucker, Lyle Lovett, and Lee Greenwood were among those scheduled to provide the entertainment for George W. Bush's inaugural celebration.

**New Releases/Reissues:** Jan. 30: Melba Montgomery — *Golden Moments* (Classic World), Webb Pierce — *The Millennium Collection* (MCA), LeAnn Rimes — *I Need You* (Curb), Leslie Satcher — *Love Letters* (Warner Brothers), and Karl Shiflett & Big Country Show — *In Full Color* (Rebel). Feb. 6: Asleep At The Wheel — *23 Country Classics* (EMI), Diamond Rio — *One More Day* (Arista). Feb. 13: Patsy Cline — *20 Golden Hits* (TeeVee); Rodney Crowell — *Houston Kid* (Sugar Hill); Danni Leigh — *Shot Of Whiskey & A Prayer* (Monument); Red Sovine — *Old Rivers & Other Classic Narrations* (King); Wags — *Headin' Down To Henry's* (Innerstate); Tammy Wynette — *Country Music Hall Of Fame* (King); Various Artists: *Absolutely Best Of Bluegrass Gospel*, *Pickin' On Southern Rock*; *Red White & Bluegrass*; *Tangled Up In Bluegrass* (all CMH). Feb. 23: Du-Tels — *No Knowledge Of Music Required* (Shimmy Disc).

**TV/Movie News:** On Feb. 4 CMT presents Steve Earle *In Concert* (repeats on Feb. 10 and 26). On Feb. 8 CMT All Access features Toby Keith in concert. Also on CMT: On Feb. 14 Travis Tritt's *Video Bio* premieres (with reruns throughout the month). Tritt gives behind-the-scenes stories about many of his best music videos... The CMT Showcase lineup: Feb. 2: Collin Raye, Feb. 9: Travis Tritt, Feb. 16: Alan Jackson, Feb. 23: Martina McBride... Randy Travis stars with Antonio Banderas and Ellen Barkin in *The White River Kid*. Travis plays a singing sheriff in the movie, which debuts Feb. 2 on the Starz! cable network... Collin Raye recently shot an independent film called *Choosing Mathias*. As always, check 'em out!

— Jim Bagley

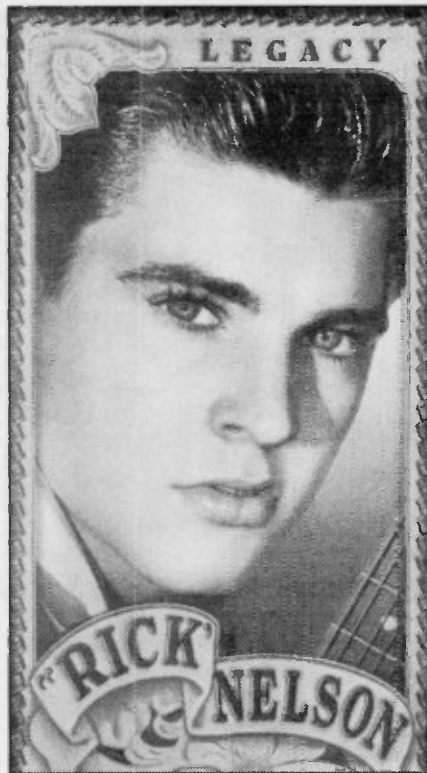
# On the racks

RICK NELSON

Legacy  
Capitol (72435-29521-2-0) (Four CDs)

A Rick Nelson retrospective in the country section of *Goldmine*? You betcha! Ozzie and Harriet's youngest son was one of rockabilly's finest purveyors as well as an innovator in the country rock movement. For proof, look no further than this exquisitely packaged, 100-track box set that provides a thorough overview of Nelson's nearly 30-year recording career.

Disc one (covering 1957-1959) captures Ricky the rocker. What began as a whim (making a record to impress a girlfriend) led to immediate success on the pop charts, thanks in large part to the music's exposure on the *Ozzie & Harriet* television program. Nelson's initial recordings for Verve Records lead off the disc, and an uninspired lot they are. While his cover of Fats Domino's "I'm Walkin'" is certainly a credible first effort, the two follow-ups "You're My One And Only Love" and "A Teenager's Romance" are plush crap and of interest for historical reasons only. Their chart success (#14 and #2 respectively) helped Ozzie negotiate a five-year contract with Imperial Records that provided Rick with complete control over song selection. This allowed the younger Nelson to embrace his love of rockabilly. "Stood Up," "Waitin' In School," "Believe What You Say" and "My Bucket's Got A Hole In It" are just a few of the enclosed barn burners, each featuring a sizzling guitar solo by legendary sideman James Burton. Some slower hits such as Nelson's first #1 "Poor Little Fool," the moody "Lonesome Town" (his greatest vocal performance) and previously unreleased gems such



as a duet with Dean Martin from *Rio Bravo*, the suicidal "Gloomy Sunday," are sprinkled throughout. Still, the prevailing theme of disc one is definitely rocka-rocka-rockabilly.

Disc two (1960-1964) showcases Nelson as a pop crooner, the first half dominated by ballads such as "Young Emotions," "Teenage Idol" and his biggest hit, "Travelin' Man." He still had stellar rockabilly moments from time to time though, with a pair of hits from 1961 ("Hello Mary Lou" and "Everlovin'") ranking among his best up-tempo recordings ever. In 1963, Nelson left Imperial and signed a lucrative, long-term deal with Decca. His first two

years with the label make up the last third of the disc. Nelson's earliest Decca singles were the rockabilly tunes "I Got A Woman" and "Gypsy Woman." Their lackluster chart placements (#49 and #62), however, would lead Nelson to shift his approach (successfully) to Latin-flavored updates of Big Band standards such as "Fools Rush In" (#12), "For You" (#6) and "The Very Thought Of You" (#26). A couple of previously unreleased (and first-rate) renditions of "Jingle Bells" and "The Christmas Song (Chestnuts Roasting On An Open Fire)" — performed on *Ozzie & Harriet* — complete this most entertaining and varied disc in the set. The disc also documents the end of Nelson's years as a regular presence on the pop charts; the British Invasion had completely taken over American radio by 1965, and '50s teen idols in particular were out of favor.

Disc three (1966-1972) finds Nelson — still at Decca — reinventing himself as a country rocker. Artistically (although not commercially) successful forays into traditional country lead off, with the western swing of "Louisiana Man," a rollicking "Night Train To Memphis" and his own ballad "Alone" (the latter also featuring The Jordanares, Nelson's backup singers during the Imperial years) among the entertaining tracks. Next comes a pair of esoteric numbers from Nelson's folk period in 1967 ("Suzanne On A Sunday Morning," the self-written "Promenade In Green") that miss the mark. A third of the way through the disc, things start to seem bleak. Enter The Stone Canyon Band to back up Nelson and help him establish the country-rock sound (which would influence among others, the Eagles). Here, Nelson hits his stride for the first time in years, with a hit cover of Bob Dylan's "She Belongs To Me" in 1969 and his optimistic ode "Easy To Be Free" in 1970. A few tracks later, Nelson and The Stone Canyon Band hit their apex with 1972's "Garden Party" — his

autobiographical tale of rejection by a Madison Square Garden oldies' concert audience who didn't appreciate his updated appearance and sound. It was to be his last radio hit.

Disc four highlights Nelson's final recordings (1974-1985) as he tried in vain to re-interest the record-buying public. The early tracks — covering mid- to late-70s work for MCA and Epic — continue the mellow country-rock sound that permeates throughout disc three, with "One Night Stand" and "Stay Young" making a particularly strong impression. The early '80s material for Epic and then Capitol that follows finds Nelson mostly covering other notable rockers' material, with mixed results. A great rendition of John Fogerty's "Almost Saturday Night" and an effectively slowed-down version of the Bobby Darin classic "Dream Lover" (similar to what James Taylor did with "Handy Man" and "Up On The Roof") are offset by Nelson's horrendous take on Rocky Burnette's "Tired Of Toeing The Line." Eventually a Top 10 hit for Burnette, Nelson's interpretation finds his voice electronically altered beyond recognition and beset by off-key shrieking at its conclusion. Among the previously unreleased bonus tracks, Nelson fares well with Buddy Holly's "Rave On" but less so with John Hiatt's "Doll Hospital." On one of this collection's final efforts, "Do You Know What I Mean" (a one-off single for MCA), Nelson offers a welcome return to rockabilly. It was a direction on which Nelson had planned to concentrate just prior to his untimely death on Dec. 31, 1985.

The best tracks on discs three and four could have been combined into one disc to create a tighter collection. Overall, though, *Legacy* is a strong box set that clearly reveals why Nelson earned his spot in The Rock And Roll Hall Of Fame.

— Jim Bagley

## (Obituaries from page 12)

left the band in 1993 to be replaced by lead singer Mary Ramsey), Buck composed the music for several of 10,000 Maniacs' best-known songs, including "What's The Matter Here?" "Hey Jack Kerouac" and "These Are Days." Speaking to *The Buffalo News*, Drew said, "Rob was a great guitarist and very underrated. He had a big influence on other bands. This is a very sad time for all of us." Buck and 10,000 Maniacs last performed Nov. 6 at a rally for Hillary Rodham Clinton at Buffalo State College.

— Russell Hall

### Victor Borge, classical pianist and humorist

Humorist, pianist and conductor Victor Borge died of heart failure at his home in Greenwich, Conn., Dec. 23, 2000. He was 91.

Born Borge Rosenbaum in Copenhagen Jan. 3, 1909, Borge started his career as a child prodigy who studied with some of the most acclaimed pianists in Europe. Around the age of 20, however, Borge concentrated on a burgeoning career as a nightclub comedian. For the next several years, Borge established himself in Scandinavia as an actor, director and radio personality who often directed his acerbic wit toward the rising Nazi movement. Forced to flee to the U.S. in 1940, he taught himself English, changed his name to Victor Borge and began translating his comedy routines into his new language.

During the next decade Borge developed a national following as he undertook a series of high-profile jobs as a radio show entertainer. In 1945 he made his American concert debut at Carnegie Hall, launching a stage career that led to appearances on some of television's most popular variety shows. One of his

greatest triumphs is *Comedy In Music*, a one-man Broadway show that ran for a record 849 performances during the mid-50s. Later, in the '60s and '70s, the performance was revived on Broadway for several limited engagements.

Borge continued to tour internationally throughout his life, often staging more than 150 shows a year. During his later years he also conducted some of the world's finest orchestras, including The London Philharmonic, The Royal Copenhagen, and The Concertgebouw of Amsterdam. His many honors included being recognized by President Clinton during the 1999 festivities at The Kennedy Center For The Performing Arts and being knighted by all the Scandinavian countries.

Borge is survived by two sons, Ronald and Victor Bernhard; three daughters, Sanna Feirstein, Janet Crowle, and Frederikke Borge; nine grandchildren and one great-grandchild. His wife, Sanna, died Sept. 19, 2000.

— Russell Hall

### Pirkle Lee Moses, The Eldorados

Pirkle Lee Moses, lead singer of The Eldorados, died from cancer Dec. 16, 2000, after a very brief illness. Recording for Vee-Jay Records during the 1950s, The Eldorados are best known for their 1955 hit "At My Front Door," a rousing #1 R&B hit that Moses wrote but for which he never received credit. Other notable Eldorados hits included "I'll Be Forever Loving You" (1955), "I Began To Realize" (1955) and "A Fallen Tear" (1956), with a group of Eldorados who included Louis Bradley, Jewel Jones, Arthur Bassett, and Richard Nickens. In 1958, Moses headed a second group of Eldorados that consisted of Johnny Carter, John McCall, Douglas Brown, and Teddy Long, and who produced

notable records such as "Three Reasons Why" and "Lights Are Low."

Moses was born Oct. 4, 1937, the only son of Pirkle Lee Moses Sr. and Edith Strother Moses. It was while attending Englewood High School in Chicago that his interest in singing and writing music caught the attention of the school's custodian, Johnny Moore, who got the group signed to Vee-Jay. Aside from "At My Front Door," the group tried over the years, with various personnel changes, but were not able to reach that peak called "major success." Moses believed that the group was one entity — made up of the voices supporting the lead.

Pirkle is survived by his wife Aysha Youngblood Moses and his five daughters — Silverina, Lanita, Marquita, Tanisha, and Frances. His marriage to Aysha added six stepsons and four stepdaughters to his life.

He continued to work in the music industry as often as possible and this past year was truly a most memorable one professionally. In May 2000, The Eldorados were invited to be a part of the *Doo Wop 51* series promoted by T.J. Lubinsky and PBS stations all over the country. His sweet and mellow, soothing voice will truly be missed.

— Barbara Lesiak

### Stanley Turrentine, jazz saxophonist

Jazz musician Stanley Turrentine, one of the great modern innovators of the tenor saxophone, died Sept. 11, 2000, of a stroke. He was 66.

Turrentine is best known for his big, soulful sound and the 1970 pop hit "Sugar." His ability to comfortably blend R&B, funk, pop music and a variety of jazz settings helped make him an influence on many musicians who followed.

Born April 5, 1934, in Pittsburgh, Turrentine was always surrounded by music. His

mother played the piano, his father the saxophone, and older brother Tommy, who died in 1997, was a jazz trumpeter. Pianist Ahmad Jamal, who also became a major figure in jazz, lived nearby and practiced on the Turrentine family piano.

Turrentine's apprenticeship began at an early age. In 1950, he joined the band of blues legend Lowell Fulson. He left in 1952 for the newly formed band of Fulson's pianist, Ray Charles. The next year, after a stint with Tadd Dameron, he joined the R&B group of alto sax player Earl Bostic, replacing John Coltrane.

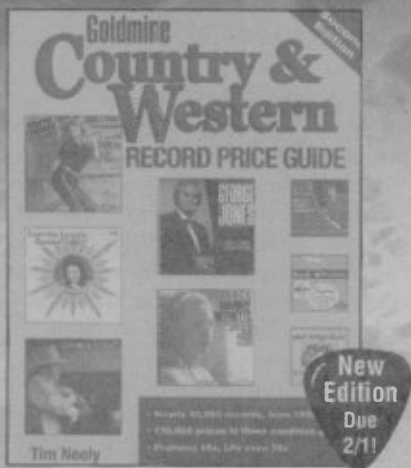
In 1959, after spending three years in the Army, brothers Stanley and Tommy were recruited into The Max Roach Quintet. In 1960, after recording a small-label debut as a leader, Stanley struck out on his own and signed with Blue Note records. While enjoying a string of successful releases (with sidemen including Grant Green, Herbie Hancock, and McCoy Tyner) Turrentine also recorded with his wife, organist Shirley Scott, to whom he was married from 1961 to 1971. In 1970 he left Blue Note for CTI and struck gold with "Sugar" (which featured George Benson on guitar), his first recording for the label.

Though primarily a leader for the latter 40 years of his career, Turrentine appeared as a sideman on a number of major releases, including albums by Kenny Burrell, Donald Byrd, Freddie Hubbard, Horace Silver and a series of classic recordings with organ great Jimmy Smith.

In the '80s and '90s, Turrentine drifted toward more straight-ahead jazz settings, but the sound of his saxophone remained uniquely his own in any environment. He last recorded with Concord Records in 1999. Turrentine is survived by his wife, Judith.

— Irwin Soonachan

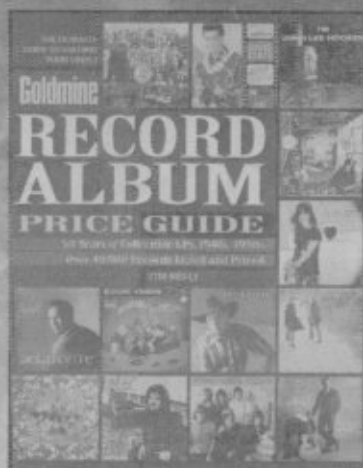
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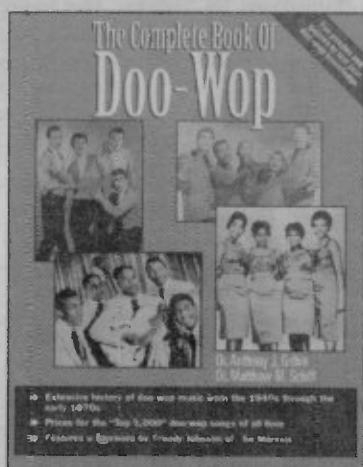
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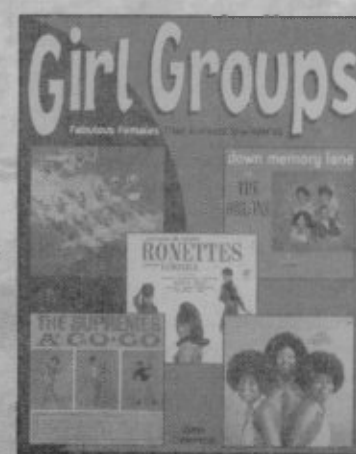
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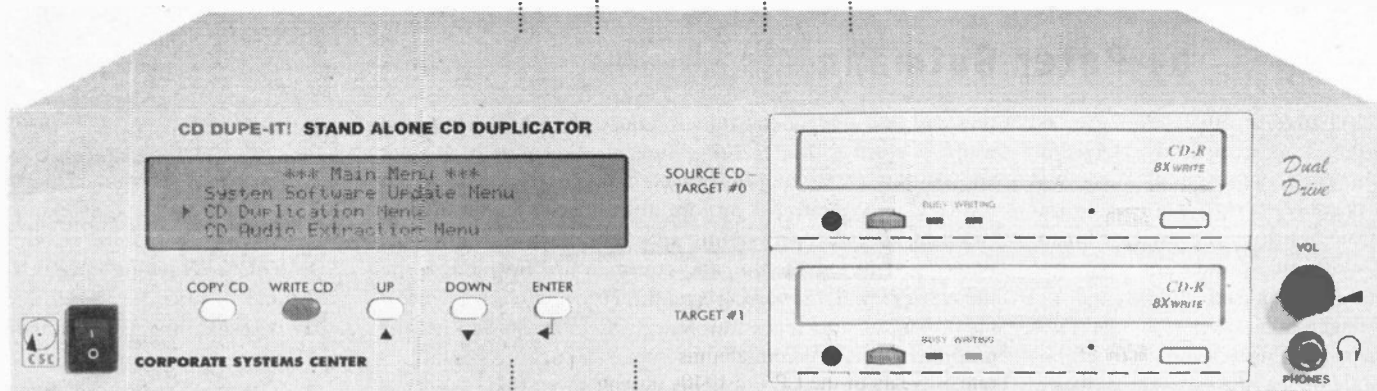
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# Classical Notes

## TECHNOLOGY + ART = ELECTRONIC MUSIC

by Peter Gutmann

The most profound change in music over the last century was the shift from acoustic to electronic technology. One hundred years ago all music was live, the phonograph was a primitive curiosity and radio was unknown. Today, nearly all our music is recorded or broadcast, pop is infused with synthetic sounds and even live theater comes to us amplified and enhanced.

That wasn't my original thought; rather it's part of Brian Eno's introduction to *OHM*, an outstanding three-CD box from Ellipsis Arts that presents, as the subtitle puts it, the early gurus of electronic music. It's a fine package — compact and attractive, with brief but revealing notes by its 42 composers. If you can't find it in stores, it can be ordered on the Web directly from [ellipsisarts.com](http://ellipsisarts.com). It's fascinating and, for only \$40, quite a bargain.

The set wisely avoids the electronic product we already know (synthesizers, sampling, techno) and instead explores the crucial formative years of the genre. The focus is on artistic results rather than the technology that makes it all possible, and that's an essential distinction. The mere creation of funny noises or the replication of sounds humans already make may be an impressive technological feat but not an artistic advance. But more of that in a moment.

First, some background. Electronic music is often snubbed by the cultural elite as an oxymoron, but it's really part of a course of musical development that began at the dawn of our cultural history, when early man first tried to complement the human voice with a primitive instrument. Once our forbears responded to a string or reed vibrating with a quality different from a larynx, the trend was underway. Even once instrumental music was firmly established on its own, composers often sought to extend conventional sound by imitating nature (Vivaldi's *Four Seasons*, Beethoven's "Pastorale" *Symphony*) or by adding sound effects (funeral gongs in Berlioz's *Symphonic Fantastique*, anvils in Wagner's *Das Rheingold*). The next step was to incorporate non-natural sounds into traditional music (a wind machine in Ravel's *Daphnis Et Chloe*, airplane propellers and sirens in Antheil's *Ballet Mechanique*). The culmination was to replace acoustic instruments altogether. That's where *OHM* begins.

The artistic phase of the evolution from "natural" to electronic instruments is perhaps best known through the development of the guitar over the last century. The basic instrument is heard as mere accompaniment in the earliest folk and blues records. In the 1930s, the electrified version enabled the guitar to assume a commanding solo spot. Its new power and prominence were typified by Charlie Christian (in The Benny Goodman Band) and Leon McAuliffe (with Bob Wills' Texas Playboys), but while they surely expanded the expressive vocabulary of their instrument with a crisp attack, commanding tone and ringing decay, their playing still largely resembled the unplugged version. Les Paul's tape experiments with speed, echo and multitracking took the guitar to a new creative level, but such techniques typically provided a convenient way for an individual artist and his technicians to replicate a virtuoso ensemble and still sounded mostly familiar. It was with the feedback and distortion of Jimi Hendrix that a wholly new concept emerged — a type of expression that liberated the guitar from its acoustic roots to create a genuinely novel instrument that transcended anything heard in nature and thus vastly expanded the realm of creative uses to which it could be put.

Electronic music in general followed a similar progression. The first truly electronic instrument was built in Russia in 1920 by Leon Theremin, who immodestly dubbed his creation the theremin. Its oscillating circuit consists of a fixed induc-

tion coil and a capacitor, one of whose plates is a hand-held wand, wielded with graceful gestures to determine both pitch and volume of a swooping warble familiar from The Beach Boys' "Good Vibrations" and innumerable sci-fi soundtracks (starting in 1952 with Louis and Bebe Barron's *Forbidden Planet*). Although quaint and rudimentary nowadays, the theremin played a crucial role as the very first electric instrument that didn't merely emulate acoustic forebears and instead produced sounds previously unheard. Technology spawns art at the very point where it generates meaning that could not have been produced with other means.

Next came *musique concrete*, created in the studio by capturing and manipulating natural sounds. The first such piece was Pierre Schaeffer's 1948 *Etude Aux Chemins De Fer*, which used records with looped rather than spiral grooves to repeat and combine railroad sounds into new rhythmic patterns.

The greater editing possibilities of tape soon supplanted discs. Aside from rare forays into phase distortion (altering overtones by playing two tracks of the same sound slightly out of sync, introduced in Tony Fisher's 1959 "The Big Hurt"), producers were content to use tape mostly for purposes of rudimentary sampling, mixing multiple tracks and constructing note-perfect performances out of multiple takes. There was slight creativity in these applications, which did little more than control and polish sounds that already resembled live performance.

Serious composers, though, seized upon the new medium of tape for precise juxtapositions impossible in real time. John Cage's 1952 *Williams Mix* required that pieces of tape be

**It was with the feedback and distortion of Jimi Hendrix that a wholly new concept emerged — a type of expression that liberated the guitar from its acoustic roots to create a genuinely novel instrument that transcended anything heard in nature and thus vastly expanded the realm of creative uses to which it could be put.**

recorded, cut and assembled according to 500 pages of painstakingly exact instructions. As with so much of Cage's work, though, the concept was more impressive than the result, which belies its rigorous concept and sounds like a random mess.

Finally, the electronic music scene was transformed by analog and then digital computers, which made all these things (and more) both possible and relatively simple. At long last, for the first time in the history of mankind, any sound conceivable could be realized and manipulated without limit. Yet, the increased opportunity created an even greater challenge — to apply artistic restraint and wisdom to select from the infinite possibilities those elements apt to create meaning and evoke a genuine human response.

And that brings us to *OHM*, which affords a rare opportunity to hear how a variety of artists seized upon the unfettered creative potential of the electronic medium. I'll post a detailed survey of the contents on the following Web site: [www.classicalnotes.net/columns/ohm.html](http://www.classicalnotes.net/columns/ohm.html). Here's a quick overview:

**Traditional uses** — Reveling in the sheer novelty of innovative sounds by treating the computer as a standard instrument and integrating it into a conventional format.

**Multitracking** — Layering single inputs into longer forms, as by multiplying the sound of a single drop of water thousands of times to generate a kaleidoscope of tone and rhythm or crafting a wall of sound from microtonal variations of a single voice.



**Editing** — Turning speech into music by recombining individual syllables so that the text operates simultaneously on two levels: the verbal meaning of the words and an abstract pattern of sound.

**Timbre** — Altering the quality of sounds so that tone colors gradually evolve or discrete notes melt into sweeping glissandos.

**Atmosphere** — Extending the approach of *musique concrete* to create wholly new sounds that evoke supernatural winds or a primordial forest.

**Architecture** — Using the two stereo (or four quad) speakers to place sound within a sense of space.

**Computers as composers** — Enabling processors to interact with and shape the course of a live performance.

**Conceptual purity** — Crafting works of deliberately and drastically simplified concept and execution, which some listeners find brilliantly focused and enthralling, others just annoying.

**Overload** — Tossing together a huge range of inputs but resulting in mostly noise, somewhat like blending together every known color and winding up with dark murk in place of beautiful hues.

**Self-indulgence** — Catering to artists' private fantasies, such as a girl whispering French over distant tapping and a walking bass. A great rise for the artist, no doubt, but it's too impenetrable and personal to hold others' attention.

**Maturity** — Prudently combining these possibilities to summon a deeply emotional and richly evocative response. *OHM* contains several such works that validate the entire field of electronic music, as they extend and supplant traditional elements and techniques while preserving the ultimate purpose of art — to create meaning that arises out of yet transcends the properties of the actual materials.

Two more observations. First, we often think of computers as the province of the young. (After all, how many parents approach the intuitive computer savvy of their kids?) Yet, only one of the 42 pieces in *OHM* was written by a composer under 30 (and she was 29!). Many were the product of artists well past the age when the appeal of new ideas is assumed to have ceased.

Second, *OHM* measures how far we've come in the 20 years since completion of its most recent work. A mere generation ago, pioneers struggled over a single short piece for years with techniques that have become simple matters with current technology. Rudimentary programming and routine processing power now can achieve in hours what the four minutes of *Williams Mix* took Cage and his crew a year to prepare.

But the blinding speed with which electronic music has progressed since the era of *OHM* carries a risk. Great art requires intense commitment and struggle. The sheer amount of effort required of the electronic pioneers (and their acoustic predecessors) forced them to carefully plan and craft every detail of their work. The relative ease of pushing a few keys nowadays can foster a careless, casual attitude. The result all too often can be a vapid and disposable product that denies the purpose of artistic creation.

Ultimately, then, *OHM* presents an absorbing irony and challenge — despite the vastly greater resources of modern technology, how many contemporary electronic pieces are apt to outlast the enduring majesty of Bach? While progress has enriched our lives in so many ways, something basic and essential can be lost.

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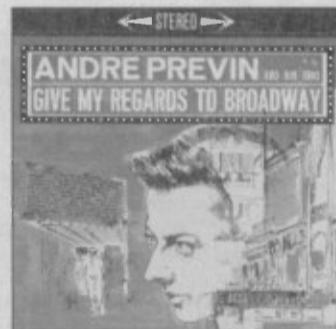
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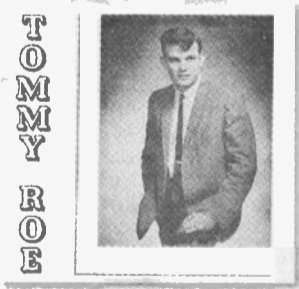


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Among the more rare sleeves released to support a Beatles 45 this particular issue is also extremely difficult to find in high grades. Never fear here, though. White background has hardly diminished over the past 36 years; one could likewise stake the same claim in regards to the 'mop top' graphics. Flat edges, sharp corners provide perfect frame.
3. **Chris Clark 1965 - 45rpm "Sweeter as the Days Go By" Jobete (Ten-inch Acetate) NM 8** ..... \$800

Placed in the same running as Dusty Springfield, Clark was blessed with a rich tenor that suited her soulful recordings to a 'T'. Here, Motown was searching for the right combination of artist/song, taking "Sweeter as the Days Go By" and letting Clark work her magic, to no avail. Motown shelved the acetate and eventually assigned Frank Wilson the song, one half of the most valuable Motown related record, "Do I Love You" on Soul. Shimmering playing surface guarantees a sweet listen. Extremely fortuitous opportunity.



6. **Smokey Robinson & The Miracles 1967 - 45rpm w/Picture Sleeve "Non Sono Quello Che Tu Vuoi" Tamla-Motown 8008 (Italy) EX 7 / MT 9** ..... \$350  
Unique, rare sleeve/45 combination from Italy. How many times have you had the pleasure of listening to Smokey sing in Italian? Exquisite vinyl and 'swirl' labels, both aglow as if fresh from the factory. Both sides of the sleeve feature a full-color shot of the group, hindered just slightly by a hint of storage ring. Overall, a tantalizing package for Motown collectors.



7. **Tommy Roe 1960 - 45rpm w/Picture Sleeve "I Got A Girl" Mark IV 1022 EX 7 / NM 8** .. \$500  
Roe's rare debut single, a rockin' little ditty that surely shocked us upon first listen - it really cooks. Far surpassing the record, though, is the extremely rare sleeve originally issued to accompany the single. Spartan, B&W graphics retain all their primitive glory, the disc is in near perfect condition.



4. **Four Tops 1965 - 45rpm "Sweeter as the Days Go By" Jobete (Ten-inch Acetate) NM 8** ..... \$850  
Direct from Motown's vaults comes this unreleased take on "Sweeter as the Days Go By," the B-side to Frank Wilson's preposterously rare single for Soul, "Do I Love You." Here the Four Tops give a solid rendition, begging the question, why it wasn't released. Regardless, it is now an incredibly rare piece, and one that has remained in exquisite condition.



8. **Supremes 1967 - 45rpm s/ Picture Sleeve**

"L'Amore Verra" Tamla-Motown 8004 (Italy) MT 9 / MT 9 ..... \$400  
An Italian rendition of "You Can't Hurry Love," no doubt a unique offering for the most astute Motown and/or Supremes collector. Both the full-color picture sleeve and disc remain without tarnish, brandishing delightful graphics and unbridled surface gloss, respectively. Rare, desirable, highly attractive.

9. **Supremes 1967 - "In And Out Of Love" (10 Inch)(Unknown, No #) (Acetate 1-sided) NM 8** ..... \$400  
Three alternate takes of this Motown delight are featured on this ten-inch acetate, coming directly from vaults of Motown. Plays extremely clean for maximum fidelity.
10. **Supremes 1969 - "Someday We'll Be Together" Jobete (No #)(Acetate 1-sided) NM 8** ..... \$450  
Alternate take of this Supremes hit, another splendid acetate from Motown's archives. A masterpiece in the making, your chance to view the label's creative process in the works.

## Rock & Roll EP's



11. **Esquerita 1959 - Mono EP "Esquerita!" Capitol 1-20754 (France) EX 7 / NM 8** ..... \$750  
Very rare EP from France, culling four manic cuts from this Rock & Roll genius, including "Hey Miss Lucie" and "Gettin' Plenty Lovin'." Esquerita's sole LP on Capitol evades all but a few die-hard collectors, and even most within this elite group do not have the above EP. Front cover easily grades Near Mint; only the light storage ring on back hinders overall grade. With resplendent vinyl luster and dynamic red labels, the disc might as well be brand new.



12. **Little Anthony & The Imperials 1960 - Mono EP "Little Anthony and the Imperials" Top Rank 17055 (Spain) EX 7 wob / EX 7** ..... \$450  
Name the last time you saw this delightful EP. Vibrant color graphics illumine the cover with fresh, distinct hues. A single incident of writing on back, in this case a name in the upper left corner, poses no threat to graphics. Crisp black labels, lustrous vinyl, four splendid cuts including "Tears on My Pillow," "Shimmy Shimmy Ko-Ko-Bop," and "I'm Alright."



13. **Elvis Presley 1956 - Mono EP "Elvis Presley"**

RCA EPB 1254 (Album - 2) EX 7 / NM 8 ..... \$3,000  
Egad, what a prize! Absolutely one of Presley's rarest, most desired sleeves, as well as EP package. Only the second example of the sleeve we've seen, this copy exceeds the former exponentially. Clean white background, full and vibrant green graphics are so tantalizing. A tiny 1/2" tear at the very top of the sleeve does nothing to compromise aforementioned visuals. Both discs gleam with fresh surface gloss, all four labels shimmer. Happy hunting for a superior copy!



14. **Elvis Presley 1956 - Mono EP "Elvis Presley" RCA SPD-22 (Album - 2) EX 7 / EX 7** ..... \$1,000  
Due to the means of acquiring the piece, this EP proved rare from inception. One had to first purchase RCA's Elvis Presley Signature 45rpm Phonograph, at which time said individual could then send for the double EP. Few teenagers could afford the then-hefty price tag (exceeding \$30!) for the player, and how many adults desired any object associated with Presley. End result? Few players were sold, even fewer EPs redeemed. Above copy's seams and spine remain strong, front cover slick has ample sheen and color. Both discs embrace full-gloss surfaces and comely labels.



15. **Skyliners 1965 - Mono EP "The Skyliners" Vogue Disques 18039 (France) ..... \$750**  
The only EP by this definitive Pop vocal group, a pure harmony-drenched comfit for the connoisseur. Vinyl glows without cumbrance, vibrant pink and white labels burst with lively color. Fabulous color graphics have retained full splendor, betraying virtually no signs of its vintage. Nearly every EP cover of this vintage bears at least some storage ring due to the records' high crest - not so here. Stand out tracks on this EP include "Who Do You Love" and "Everything Is Fine." Much more in a Soul vein, purveyors of Northern sounds need this.

## R & R LP's

16. **Addams Family (TV Soundtrack) 1965 - Mono "The Addams Family" RCA 3421 NM 8 / EX 7** ..... \$125
17. **Steve Alaimo 1962 - Mono "Twist" Checker 2981 EX 7 dh / ss** ..... \$175
18. **Hank Ballard 1961 - Mono "Let's Go Again" King 748 EX 7 sp / NM 8** ..... \$125
19. **Hank Ballard 1962 - Mono "The Twistin' Fools" King 781 VG-EX 6 sp / EX 7** ..... \$85





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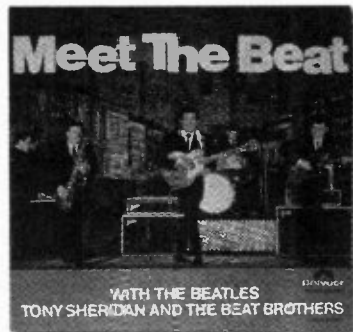
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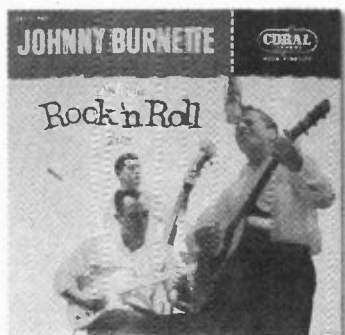
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- 20. **Beatles (Tony Sheridan) 1965** – Mono LP (10-inch) "Meet the Beat" Polydor 74557 ..... \$  
Exceptional copy of this Beatles-related goodie (they are, after all, featured on three of the LP's ten cuts), one which always finds a welcome home among Beatles collectors. Delightful full-color cover and sprite-like vinyl/label combo found within should surely make an the astute collector beam with pride ..... \$800
- 21. **Big Bopper 1959** – "Chantilly Lace" Mercury 20402 NM 8 / VG-EX 6 ..... \$200
- 22. **James Brown 1960** – Mono "Think" King 683 (Large King) EX 7 sp / VG-EX 6 ..... \$350
- 23. **James Brown 1962** – Mono "James Brown & His Famous Flames Tour The U.S.A." King 804 VG-EX 6 ts / EX 7 ..... \$75
- 24. **Buffalo Springfield 1966** – Mono "Buffalo Springfield" Atca 200 EX 7 / NM 8 ..... \$250



- 25. **Johnny Burnette & the Rock 'n Roll Trio 1956** – Mono "Johnny Burnette & the Rock 'n Roll Trio" Coral 57080 NM 8sp / VG 5 ..... \$2,000  
Undeniably one of the single most influential LPs in Rock & Roll, a twelve-tune atom bomb of seismic proportions. Front slick on this example brandishes the finest color and B&W graphics we've seen on this generally well-worn rarity. Each cut is outstanding, unlike anything the Burnette brothers would record after parting ways. Classic tracks such as "Train Kept A-Rollin'," "Lonesome Train (on a Lonesome Track)," and "Rock Billy Boogie" are buoyed by nine additional Rockabilly mainstays. Dynamic cover has but a single 3/4" split right at very top right corner, hampering not the visual appeal of the lovely graphics. Disc has pleasing surface gloss and plays quite well (bless Coral Records!) for the grade. Surface lines are present by luster dominates assuredly. Your opportunity to own one of the most desirable LPs in Rock & Roll.
- 26. **Claudine Clark 1962** – Mono "Party Lights" Chancellor 5029 EX 7 stc / EX 7 ..... \$150
- 27. **Columbus Circle 1976** – Stereo "On St. John's Eve" Pharoah 105 NM 8 sw / NM 8 ..... \$325
- 28. **Martin Denny 1957** – Stereo "Exotica" Liberty 7034 MT 9 / ss ..... \$50
- 29. **Detergents 1955** – Mono "The Many Faces Of The Detergents" Roulette 25308 EX 7 / NM 8 ..... \$60
- 30. **Bob Dylan 1962** – Mono "Bob Dylan" Columbia 1779 (Promo) EX 7 / NM 8 ..... \$375
- 31. **Felt 1971** – Stereo "Felt" Nasco 9006 NM 8 ct / NM 8 ..... \$600



- 32. **Fendermen 1960** – Mono LP "Mule Skinner Blues" Soma 1240 EX 7sp / VG-EX 6 ... \$650  
An all-time proto-Garage classic that no home should do without, especially an admirable copy such as this one.
- 33. **Jennie Goldstein 1955** – Mono "Mink... Shmink (As Long As You're Healthy)" De Luxe 534 EX 7 sp / EX 7 ..... \$75
- 34. **Grateful Dead 1980** – Stereo "American Beauty" Mobile Fidelity 1-014 NM 8 / MT 9 ..... \$50
- 35. **Hustlers 1965** – Mono "Their Finest Album" Coronet 9455 EX 7 noc / EX 7 ..... \$300



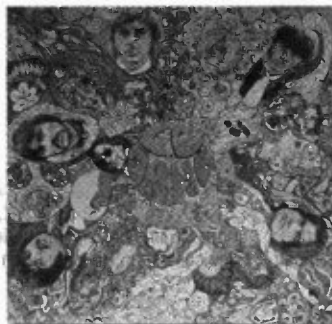
- 36. **Impalas 1959** – Stereo LP "Sorry (I Ran all the Way Home)" Cub 8003 MT 9wob / NM 8 ..... \$650  
Impeccable cover and disc, an amazing package of this stereo rarity built around the group's sole hit. Brilliant cover graphics, luscious vinyl and labels – sublime. A small incident of writing on back poses no problem.
- 37. **International Submarine Band 1968** – Mono "Safe At Home" LHI 12001 (Multi-Colored Label)(Promo) EX 7 dh / NM 8 ..... \$135
- 38. **Johnny & The Hurricanes 1959** – Mono "Johnny & The Hurricanes" Warwick 2007 NM 8 ts / NM 8 ..... \$120
- 39. **Johnny & The Hurricanes 1960** – Mono "The Big Sound Of Johnny & The Hurricanes" Big Top 1302 NM 8 / EX 7 ..... \$175



- 40. **Jimmy Jones 1960** – Stereo LP "Good Timin'" MGM 3847 NM 8 / ss ..... \$  
Both of Jones' biggest hits, "Good Timin'" and "Handy Man" form the nucleus of this scarce stereo offering. Heightening this copy's status is its still-sealed state, plus the rare condition. Why not own a definitive copy and cease all this one-upmanship? ..... \$600
- 41. **Rickie Lee Jones 1962** – Stereo "Rickie Lee Jones" Mobile Fidelity 1-089 EX 7 / EX 7 ..... \$100
- 42. **Leonda 1968** – Stereo "Woman In The Sun" Epic 26383 VG-EX 6 dh / EX 7 ..... \$55
- 43. **Jim Lowe 1957** – Mono "Jim Lowe Sings" Mercury 20246 EX 7 woc / NM 8 ..... \$75
- 44. **Moonglows 1959** – Mono "Look! Its The

Moonglows" Chess 1430 EX 7 sp / VG-EX 6 ..... \$75

- 45. **Negativland 1980** – Stereo "Negativland" Seeland 001 (W/Insert) NM 8 / MT 9 ..... \$75



- 46. **Le Orme 1969** – Stereo "Ad Gloriam" Car JB-15 (Italy) NM 8 / EX 7 ..... \$2,500  
Unquestionably one of the finest Psych LPs, regardless of the country of origin. Brilliant playing, lush production, complex instrumentation, each rates as invaluable variables in the equation for determining a mandatory Psych album. Perhaps a few hundred copies were pressed and quickly vanished. Delightful gatefold cover has everything going for it, especially condition. Disc itself with exquisite sound, and the band itself is an intoxicating mix of the Bee Gees' first LP and early Pink Floyd. A grand acquisition and an amazing album by one of the most underrated bands in the genre.



- 47. **Le Orme 1970** – Stereo LP "L' Aurora" Car JB-23 (Italy) EX 7 / EX 7 ..... \$3,000  
Their second, and sadly, last LP. Only 100 copies saw daylight back in 1970, leaving a precious few surviving in today's market. As one long time collector once commented, someone seeking this LP in Italy will only generate a chuckle – the LP is that rare. Plus, like its predecessor, it's a wondrous record. Just the tiniest bit of rubbing along bottom and top seams keeps cover from Near Mint; the psych graphics bedecking both front and back remain intense in hue. Reveling in rich shimmer, the vinyl plays exceptionally well. Magnificent LP in most pleasing condition.
- 48. **Betty Paige 1956** – Mono "The Best Musical Comedy Songs" Halo 50245 EX 7 / VG 5 ..... \$150
- 49. **Elvis Presley 1956** – Mono "Elvis" RCA 1382 EX 7 / EX 7 ..... \$60
- 50. **Elvis Presley 1962** – Stereo "Loving You" RCA 1515 EX 7 sob / NM 8 ..... \$50  
Scarce staggered 'stereo' label variation.



- 51. **Elvis Presley 1967** – Mono LP "Special Christmas Programming" RCA UNRM-5697 nc / MT 9 ..... \$1,425

What GRT ad would be complete without at least one Presley LP to hasten your pulse? Issued only as a promotional item, this twenty-eight minute piece to showcase Christmas-oriented tracks then available at retail outlets. Several cuts are interspersed with a spokesman adding sales quips, making for a most interesting listen. Magnificent vinyl, pristine white label...what else could you possibly want?

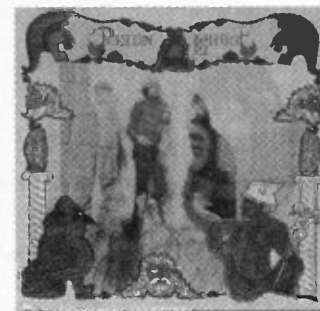
- 52. **Elvis Presley 1974** – Stereo(Quadraphonic) "Elvis Recorded Live On Stage In Memphis" RCA 0606 MT 9 / ss ..... \$250  
Still-sealed in original shrink with price tags in tow.



- 53. **Elvis Presley 1977** – Stereo "Moody Blue" RCA AFL 1-2428 (Gold Vinyl) NM 8 / NM 8 ..... \$1,100

Few things could be more exciting than pulling out your copy of *Moody Blue* and, lo and behold, 'tis not a blue or black vinyl disc within your grasp, yea, it's a delicious, brilliant gold vinyl platter. Roughly 50 copies each of the experimental colors were pressed, and this sparkler proves a most difficult piece to acquire. Fill in a missing piece of your *Moody Blue* puzzle, or a wondrous means of starting your collection.

- 54. **Red Prysock 1955** – Mono "Rock 'N' Roll" Mercury 20088 NM 8 nob / NM 8 ..... \$100
- 55. **? And The Mysterians 1966** – Mono "96 Tears" Cameo 2004 EX 7 / EX 7 ..... \$75  
In glorious mono, the only way to hear it!
- 56. **James Ray 1962** – Mono "James Ray" Caprice 1002 NM 8 / EX 7 ..... \$75
- 57. **Reflections 1964** – Mono "(Just Like) Romeo And Juliet" Golden World 300 (Promo) NM 8 / VG-EX 6 ..... \$120
- 58. **Regents 1961** – Mono "Barbara Ann" Gee 706 VG-EX 6 wob / EX 7 ..... \$75



- 59. **Reign Ghost 1969** – Stereo LP "Reign Ghost" Allied 12 (Canada) MT 9sw / NM 8 ..... \$600  
Very much in a West Coast vein, Reign Ghost had a slightly subversive bent to distinguish themselves. Lead vocalist Lynda Squires' impressive voice rests upon the bedrock of distorted guitar and keyboards provided by Bob Bryden and crew. Cover is virtually new, still housed in original shrink-wrap. Vibrant color and pristine white borders resound with fresh countenance. Looking and playing very much the same, the vinyl contained herein will only impress. Rare treasure from Canada, one that fans of the Jefferson Airplane sounds will indeed find occasion for celebration. Much different mix than the reissue!
- 60. **Residents 1977** – Stereo "Fingerprince" Ralph 1276 (Test Pressing) nc / MT 9 fv \$125
- 61. **Residents 1982** – Stereo "Moeshow Live At The Roxy" NM 8 / MT 9 ..... \$75



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- 62. Residents 1986 – "Stars & Hank Forever" Rainbo (No #)(Green Vinyl)(Test Pressing) nc / MT 9 ..... \$75
- 63. Charlie Rich 1964 – Stereo "Charlie Rich" Groove 1000 EX 7 stc / NM 8 ..... \$140
- 64. Cliff Richard & The Shadows 1960 – Stereo "Cliff Sings" ABC Paramount 321 NM 8 sw / NM 8 ..... \$80



- 65. Marty Robbins 1956 – 10" Mono LP "Rock'n Roll'n Robbins" Columbia 26060 (Brazil) EX 7wob / EX 7 ..... \$600  
A legend in his own time, Robbins proved to be one C&W's most versatile singers, evident here in these straight Rock & Roll performances. Six lean 'n mean workouts fill the grooves of this rare LP, one that slipped through the cracks of the American market. This splendid Brazilian pressing, released concurrently, has the same LP graphics and song order, differentiated only by Spanish text on back and on the labels. Resplendent gloss, deep blue labels, and strong fidelity ensure one's satisfaction of the disc. Front slick bears rich color, displaying hardly a sign of its age. Light age spotting and a single incident of writing on back do not compromise any print. One of Rock's earliest, most difficult LPs.
- 66. Roger & Wendy 1973 – Stereo "Roger & Wendy" Horny (No #) EX 7 ts / EX 7 ... \$650  
Magnificent, and somewhat subversive Psych/Folk rarity, one that saw a pressing run of merely 50 copies. Housed in a plain textured cover with the artists names written by hand ("Love, Wen and Rog"), the disc has Spartan white labels matching the vinyl's impressive condition. Some Dylan covers are interspersed with originals, making for a most engaging listen. Both Roger and Wendy had prior stints with Bermuda Triangle.
- 67. Rolling Stones 1964 – Mono "The Rolling Stones" London 3375 (maroon label, no "HRR") (W/Photo) MT 9 sw / MT 9 ..... \$450
- 68. Ronettes 1965 – Stereo "Presenting The Fabulous Ronettes" (Capitol Press) Phyllis 4006 EX 7 sp / NM 8 fv ..... \$350
- 69. Searchers 1964 – Mono "Hear! Hear!" Mercury 20914 NM 8 / NM 8 ..... \$60
- 70. Ralph Sharon – Mono "Modern Innovations On Country And Western Themes" Gordy 903 EX 7 sw / MT 9 ..... \$285
- 71. Skyliners 1959 – Mono "The Skyliners" Calico 3000 VG-EX 6 / EX 7 ..... \$225  
Solid copy of their rare debut LP, featuring their classic "Since I Don't Have You." Choice vocal group outing.
- 72. Leigh Stephens 1968 – Stereo "Red Weather" Phillips 600.294 EX 7 sw / EX 7 ..... \$75
- 73. Gary Stiles 1960 – Mono "Lonely For You" Carlton 120 EX 7 / EX 7 ..... \$120



- 74. Supremes & Others 1965 – "10" Acetate

Jobete JD-347 EX 7 ..... \$2,000  
Incredible piece of Motown history featuring seven selections, most in unreleased versions. Artists include the Supremes (an unreleased version of "Take Me Where You Go" without strings), Martha and the Vandellas ("Nobody'll Care" and "Don't Take Advantage of Me" here as instrumental tracks with harmony vocals), and Kim Weston ("Hurt a Little Everyday" heretofore unreleased). In addition, the acetate features released cuts by the Temptations and Jimmy Ruffin. Playing surfaces retain full shimmer and play in splendid fashion with exception of the fifth track, an instrumental version of Ruffin's "Everybody Needs Love," which has suffered some thin cracks in the surface lacquer. All other tracks play with no problem. Of interest to serious collectors, the acetate comes with a score sheet, with each track given an assessment on the basis of arrangement, performance, originality, etc. Based on a scale of ten, each track is given a "hit" grade. What a great item for Motown or Soul collectors.

- 75. Tangerine Zoo 1968 – Mono "The Tangerine Zoo" Mainstream 56107 NM 8 / NM 8 ... \$165
- 76. Three Stooges 1959 – Stereo "The Nonsense Songbook" Coral 757289 EX 7 / NM 8 .... \$85



- 77. Bobby Lee Trammell 1962 – Mono LP "Arkansas Twist" Atlanta 1503 EX 7woc, sp / EX 7 ..... \$600  
Very rare Rockabilly inspired LP, Trammell's first album saw limited distribution in the South. Don't let the title tune fool you, the LP is loaded with great Rockers, all sounding swell on the full-gloss disc. Distinct, rich red bordering color and crisp B&W photo graphics easily rate as most dominant aspects of high grade cover, which has but a one-inch incident of splitting along spine in uppermost corner and a tiny occurrence of writing in upper right corner.
- 78. Trashmen 1964 – Stereo "Surfin' Bird" Soma 200 EX 7 / EX 7 ..... \$400
- 79. Twistin' Kings 1960 – Mono "Twistin' The World Around" Motown 601 NM 8 sw / EX 7 ..... \$325
- 80. Red Tyler 1960 – Mono "Rockin' And Rollin'" Ace 1006 EX 7 / NM 8 ..... \$150
- 81. Ritchie Valens 1959 – Mono "Ritchie Valens" Delfi 1201 VG-EX 6 stb / EX 7 ..... \$90
- 82. Viceroy's 1963 – Mono "The Viceroy's At Granny's Pad" Bolo 8000 MT 9 / MT 9 ... \$185
- 83. Gene Vincent 1958 – Mono "A Gene Vincent Record Date" Capitol 1059 NM 8 ts / NM 8 ..... \$350
- 84. Baby Washington 1963 – Mono "That's How Heartaches Are Made" Sue 1014 VG-EX 6 ts / EX 7 ..... \$85
- 85. Maurice Williams & The Zodiacs 1961 – Mono "Stay" Herald 1014 NM 8 sp, ct / NM 8 ..... \$375
- 86. Chuck Willis 1958 – Mono "Chuck Willis Wails The Blues" Epic 3425 VG-EX 6 ts / NM 8 ..... \$300
- 87. Frank Zappa (As Mother's Ol' Invention) 1967 – Mono "Absolutely Free" Verve 5013 EX 7 / EX 7 ..... \$75
- 88. Various 1963 – Mono "A Christmas Gift For You" Phyllis 4005 NM 8 / MT 9 ..... \$150

### C & W LP's

- 89. Ann Jones & Her American Sweethearts

- 1959 – Mono "Ann Jones & Her American Sweethearts" Audio Lab 1521 NM 8 ts / VG-EX 6 ..... \$85



- 90. George Jones 1958 – Mono LP "Grand Ole Opry's New Star" Starday 101 VG 5 / VG 5 ..... \$600  
A full fourteen cuts, some of which such as "You Gotta Be My Baby" and "Play It Cool" flirt openly with Rockabilly. This hall-of-famer certainly commands the deepest respect among C&W purists (though when's the last time you heard him on contemporary C&W radio?), yet his debut LP sold poorly and is now quite rare. Visually surefooted, the cover has light storage rubbing but graphics, seams, and spine have all aged gracefully. Covering a majority both surfaces, gloss provides pleasing visual aspect to record, grooves perform even better on the aural review. Rock solid copy of a must-have C&W rarity.
- 91. Leon McAuliff 1962 – Mono "Mister Western Swing" Starday 171 NM 8 lw / MT 9 \$60
- 92. Buck Owens 1962 – Mono "The Fabulous Country Music Sound Of Buck Owens" Starday 172 NM 8 sp / NM 8 ..... \$60
- 93. Buck Owens 1968 – Stereo "It Takes People Like You" Capitol 8433 (Japan)(Red Vinyl)(Promo) NM 8 / NM 8 ..... \$300
- 94. Hank Thompson 1962 – Stereo "Hank Thompson AT The Golden Nugget" Capitol 1086 (Japan)(Red Vinyl) NM 8 / EX 7 ..... \$300
- 95. Sheb Wooley 1956 – Mono "Sheb Wooley" MGM 3299 NM 8 ct / EX 7 ..... \$100

### - Rhythm & Blues 45's -



- 96. Master-Tones 1954 – 45rpm "Tell Me" Bruce 111 (Nuway New York 19, N.Y.) VG-EX 6 ..... \$2,000  
Huge undertaking for vocal group purists, the very first pressing of this classic, plaintive ballad. Exquisite first tenor falls back upon subtle harmony backing, accentuated by the sparse instrumentation. Deep, rich purple color dominates both sides of the record as does pervasive surface luster. The record plays at least a grade higher in its fidelity, making this acquisition all the more alluring. Very rare, highly prized and delightful piece.

### - Rhythm & Blues 78's -

- 97. Flamingos 1955 – 78rpm "I Really Don't Want to Know" Parrot 811 EX 7 ..... \$500  
Strong playing, viewing copy of the Flamingos' rarest title, an impossible find on 45. The 78 pressing proves quite scarce, and a glossy specimen such as this just doesn't come available. Both labels shimmer in deep red grandeur, highlighted by the highly reflective silver

print. Grooves perform in splendid fashion. A bargain compared to what you would have to pay for the 45 in like grade.

### - Rhythm & Blues EP's -



- 98. Ravens 1954 – Mono EP "...featuring Jimmy Ricks" King 310 VG-EX 6sp / VG-EX 6 \$1,000  
One of the three rarest vocal group EPs, joining the illustrious company of the Harptones on Bruce and the Orioles on Rendition. Above copy proves quite strong, both visually and aurally. Cover has vibrant green and white stripes, unhindered by light seam splitting. This rare top loader will certainly be a welcome display piece. Glossy vinyl and lively blue King labels emblazon the solid record. Big piece for vocal group collectors or R&B enthusiasts.

### - R & B/Jazz LP's -



- 99. Johnny Ace 1955 – Mono 10" LP "A Memorial Album for..." Duke 70 NM 8stc / EX 7 ..... \$975  
Release posthumously as a tribute to the late artist, this rare ten-inch rarely surfaces and then in grades far lower than this one. Strong front cover slick and overall impressive physical condition overwhelm the light staining found on back cover. Disc is a marvel to behold, vinyl enveloped with deep sheen and two vivid yellow/purple labels.
- 100. Johnny Ace 1956 – Mono "Memorial Album" Duke 71 EX 7 / EX 7 ..... \$250
- 101. Lavern Baker 1956 – Mono "La Vern" Atlantic 8002 EX 7 / NM 8 ..... \$185
- 102. Lavern Baker 1958 – Mono "Lavern Baker Sings Bessie Smith" Atlantic 1281 EX 7 / EX 7 ..... \$75
- 103. Cadillac's 1957 – Mono "The Fabulous Cadillac's" Jubilee 1045 EX 7 ct / EX 7 ... \$225
- 104. Clovers 1956 – Mono "The Clovers" Atlantic 1248 VG-EX 6 ts / EX 7 ..... \$285
- 105. Dominoes 1958 – Mono "Clyde McPhatter With Billy Ward" Federal 559 EX 7 sp / Ex 7 ..... \$450
- 106. Dominoes 1960 – Mono "Featuring Clyde McPhatter And Jackie Wilson" King 733 NM 8 ts / EX 7 ..... \$450
- 107. Five Keys 1957 – Mono "The Five Keys On Stage!" (W/Thumb) Capitol 828 (sample copy) VG-EX 6 tpb / EX 7 ..... \$250
- 108. Julie London, Nina Simone & Others 1958 – Mono "Bethlehem's Best" Bethlehem EXLP-6 (3-LP'S) NM 8 sp / EX 7 ..... \$75
- 109. Midnighters 1955 – Mono "Their Greatest Hits" (Red Cover) Federal 541 VG-EX 6 sp / VG 5 ..... \$400
- 110. Midnighters 1958 – Mono "Their Greatest



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Jukebox Hits" King 541 (2nd Press) EX 7 lw / VG-EX 6 ..... \$60

111. Robins 1958 - Mono "Rock And Roll" Whippet 703 VG-EX 6 ts / NM 8 ..... \$525



112. Spaniels 1958 - Mono LP "Goodnite, It's Time to Go" Vee-Jay 1002 EX 7ts / NM 8 ..... \$650

Built around the consummate title track, the LP also features such standout tracks as "The Bells Ring Out" and "Baby, It's You." Glistening as when first pressed, the vinyl strikes a mighty impressive pose, graced with two pristine maroon and silver labels. Full-color slick has marvelous detail, clean white borders. A discreet piece of clear tape found at top center does nothing to hinder the choice cover.

113. Roland Stone 1961 - Mono "Just A Moment..." Ace 1018 VG-EX 6 woc / NM 8 ..... \$125



114. Various 1956 - Mono LP "Xmas Spirituals" Gotham 1 EX 7 / EX 7 ..... \$500  
Extremely rare Gospel LP, and the only 12" released on Gotham. Without question, the performances are divine, and not just meaning they're sanctified. Delicious vocal harmonizing abounds betwixt the radiant grooves. Strong red/green graphics leap from the clean white cover. Mild surface rubbing on back poses only obstacle to Near Mint. This is the type of LP that will undoubtedly aid in celebrating Christmas all year 'round.

115. Various 1959 - Mono "Battle Of The Blues (Vol.2)" (Roy Brown & Wynonie Harris) King 627 (Large King) EX 7 / EX 7 ..... \$300



116. Various - "Battle of the Blues Volume 3" King 634 NM 8ts / NM 8 ..... \$1,200  
One of the rarest on King, this third installment of the legendary *Battle of the Blues* series finds Jimmy Witherspoon and Eddie Vinson dukin' it out over the course of 16 whoppin' hits. Only volume four in the series surpasses this one, and my, what a copy to have. Original small 'KING', deep-groove disc has remarkable sur-

face luster and clean black labels. With just two small areas along lower seam bearing clear tape, the delightful 'boxing' cover has vivid color without hindrance.

## Blues 45's



117. Roscoe Gordon 1952 - 45rpm "Booted" Chess 1487 NM 8 ..... \$1,500

When it comes to Blues 45s, it doesn't get much better than this rare title, one of the supreme ditties on Chess. Next to impossible on 45, especially in Near Mint, "Booted" ranks high deserving completely its lofty status. A-side tune captures the band in loose form, an in-studio recording in the line of improvisation as opposed to standard 12-bar structure. Of historical interest, the B-side, "Love Your 'Til the Day I Die," was written by a young Robert Bland or, as we now know him, Bobby 'Blue' Bland.



118. Lightnin' Hopkins 1951 - 45rpm "Shotgun Blues" Aladdin 3063 VG-EX 6 ..... \$1,000

His first title for Aladdin, originally released on 78rpm in 1948, and a major post-War rarity among Blues collectors. Regal blue labels rest amidst high-gloss vinyl surfaces, each one of the latter playing at a higher grade than visual aspect. If you have a hankerin' for some mighty fine, in-your-face, down-home Blues, this two-sided jewel delivers the punch of a six-course meal.

## Blues LP's

119. Arthur "Big Boy" Crudup 1960 - "Mean Ol' Frisco" Fire 103 VG 5 stc / EX 7 ..... \$375

For this rare LP, above example is in truly exceptional condition. Usually found played to the core, disc is awash in pervasive shimmer, and labels reflect little sign of play. Cover graphics view with no problem, the classic photo of Crudup standing at the tracks most certainly warrants proud display.



120. Lightnin' Hopkins 1959 - Mono LP "Lightnin' and the Blues" Herald 1012 NM 8sp / NM 8

..... \$1,000  
Fabulous copy of this Hopkins jewel, one of Blues' greatest 12" platters. An original black label pressing, the disc harnesses astonishing gloss, let alone the twelve down home slabs of essential Texas Blues. One of Hopkins' most desirable LPs, together with *Mojo Hand* and *Strums the Blues*, the above *Herald* LP is a formidable undertaking, especially in such illustrious condition. Lovely oil painting cover, replete with lighting bolt, could not look better. Discreet three-inch split in bottom seam poses no visual hindrance. Delectable copy.



121. Lil' Son Jackson 1961 - Mono LP "Rockin' an' Rollin'" Imperial 9142 NM 8 / ss .... \$750

Near Mint, still sealed in original loose wrap, superb Blues LP - not too many more accolades need follow to justify owning this outstanding example. Whence shall ye find another?

122. Brownie McGhee & Sonny Terry - "Back Country Blues" Savoy 14019 EX 7 sp / EX 7 ..... \$60

123. Muddy Waters 1957 - "The Best Of Muddy Waters" Chess 1427 VG-EX 6 sp / VG-EX 6 ..... \$125

A black/silver label original, strong playing and no slouch in visual department.

## Memorabilia

124. Big Brother & Holding Co. 1967 - Poster (BG 65) Fillmore West (May 26-27) NM 8 ... \$100

A Bonnie MacLean masterpiece evoking the Middle Ages, especially that of Moorish Spain, with time-period costume and ornamental art. Exceptional condition.

125. Arthur Brown/Kaleidoscope 1969 - Poster Masonic Temple (Portland, OR) NM 8ph ..... \$275

A most peculiar concoction of psychedelic colors, surreal imagery. Aside from pinholes in each corner, poster reflects no sign of wear or damage. Scarce relic from the Pacific Northwest!

126. Byrds 1969 - Poster Paramount Theatre (Nov. 11) EX 7ct ..... \$375

Rare item for Byrds aficionados, or simply for enthusiasts of late 1960s vintage poster art. Overall feel is rustic in both photo graphics and coloring, capturing this later period spirit of the Byrds perfectly. Tearing in upper corners, more than likely from poster's removal, affects the uppermost ¼" only, leaving key artwork without hindrance.

127. Alice Cooper 1975 - Poster Welcome to My Nightmare Tour (Sweden) EX 7 ..... \$475

Large tour poster from Mr. Cooper, capturing a lively moment from his theatrical peak, mixing the macabre, the absurd, Hammer horror films, and Rock and Roll - what a spectacle! Full-color image and graphics adorn this scarce piece.

128. Country Joe & the Fish 1967 - Poster Port Chicago Vigil Benefit (California Hall) EX 7ph, stc ..... \$250

A grand Stanley Mouse production, creating a delightfully geometric interpretation of a dancing nude figure. Central image looks grand, vibrant in color. A light fluid stain along lower

left edge poses no threat, and pinholes prove discreet.

129. Country Joe & the Fish 1967 - Poster Continental Auditorium (San Jose, CA) EX 7ct ..... \$250

Rare artifact from San Jose with splendid green and purple graphics, following for the most part a Greek mythology motif (Poseidon, aquatic nymphs). A small spot of H2O discoloration along lower left edge is minor, as is the small nick in lower right corner.

130. Cream 1968 - Poster Showgrounds Feb. 24 EX 7ct ..... \$600

One of the rarest Cream posters issued in the United States. The upper corners have tearing due to the poster's original removal, resulting in a small amount of paper missing. Thankfully the grand, full-color graphics retain full ebullience, vibrant in hue and detail. Overall grade is quite impressive, and with expert framing this will be an awesome display.

131. Doors 1967 - Poster (FD 57-1) Avalon Ballroom (Apr. 14-15) NM 8 ..... \$335

Swirling kaleidoscope of red, blue, and green adorn the dancing figure at center of this classic Doors piece. Striking yellow borders provide a stark contrast with the central image, a lovely image of a dancing female. Condition demands prominent display.

132. Fairport Convention 1968 - Poster Osiris (Visions) NM 8 ..... \$600

A Gregory Irons masterpiece, one of the most important British exponents of Folk Rock, what else do you want? Capturing the band with their classic line-up, including guitar god Richard Thompson and Folk princess Sandy Denny, this poster is a phenomenal jewel from Britain's halcyon days of Psychedelia. Looking practically new, the poster has fabulous color and near pristine physical condition - flat edges, sharp corners.

133. It's A Beautiful Day 1971 - Poster The New Rock & Roll Circus NM 8ph ..... \$300

Gorgeous and rare poster, late in the game for poster art but a grand example of the medium. Soft blue and green colors dominate, flat edges, sharp corners. Incidents of pinholes in each corner prove minor.



134. Jefferson Airplane 1966 - Flyer (9 ¾" X 7 ¾") 9th Annual A.S.U.C. Berkeley Folk Festival NM 8 ..... \$350

Rare? Absolutely. A dandy of a flyer featuring original lead vocalist Signe Anderson along with the boys. Still looking fairly innocuous, the Airplane were still very much in their pre-LSD Folk Rock stage, though the tide was turning. Groovy little piece of pre-Summer of Love grandeur.

135. Jim Kweskin Jug Band 1967 - Poster (BG 66) Fillmore West (June 2-3) EX 7ph ..... \$100

Lovely fluid artwork in lively blue, green, and yellow coloring. Exemplary artwork by Bonnie MacLean, one of the Fillmore's signature artists, and an overall exceptional piece in regards to condition.

136. Lou Reed 1976 - Poster Berkeley Community Theater NM 8 ..... \$75

Displaying a fabulous B&W photo of Reed brandishing a pistol, this choice poster should find a welcome home with any Reed or Velvet Underground fan.

# A Broad Abroad

## ROOSTERS, CATAPILLAS AND OTHER MUSICAL ANIMALS

by Jo-Ann Greene

The great thing about multi-disc CD changers is that you can play through an entire box set and never have to take your nose out of the accompanying booklet — and faced with the weighty tome accompanying the recently released Van Der Graaf Generator *Box* (Virgin [VDGGBOX1] U.K.), that is a definite advantage.

Four discs of vintage Peter Hammill and Co. wander from the sublime magnificence of sundry, effectively remastered studio highlights through some great performance-shame-about-the-quality BBC sessions and onto a handful of cuts recorded live in Italy in 1975 and that are only just this side of listenable (government health warning — excessive tape hiss causes brain damage).

But the booklet is a work of the diarist's art, a day-by-day guide to the band's activities throughout their 1968-77 heyday and is packed with enough essential trivia to completely take your mind off the tape warble that mars early *John Peel Show* performances of "Refugees," "Afterwards" and "Theme One." Just don't let it distract you during "Plague Of Lighthouse Keepers" — VDGG's first side-long masterpiece has never sounded so effective.

Another British box set worth watching for is *Maybe It's Right To Be Nervous Now*, a three-CD anthology of Howard Devoto's Magazine. The booklet this time is utterly dispensable, a few glossy pages worth of pictures and scribble. The first two discs, however, travel the band's most fascinating back pages (B-sides, rarities and live tracks mostly), while disc three traces Magazine's own contributions to *The John Peel Show*.

The band recorded four sessions between 1978-80, and the track listing serves up a virtual greatest hits album in its own right, including genre-shattering takes on Captain Beefheart's "I Love You, You Big Dummy," Sly Stone's "Thank You," and "Boredom," the seminal punk anthem that Devoto originally recorded with The Buzzcocks.

The box is not aimed for people who just want Magazine's hits, however — in fact, the best known versions of the best known songs have been made available on a separate single disc collection, *Where The Power Is*. Rather, it is targeted at anyone who remembers the group as one of the post-punk period's most intellectually stimulating (and terrifying) acts and wants to find out more. It also includes enough extracts from the band's *Play* live album to remind us just what a great record that was as well.

Another band from the same period who are finally getting the respect they deserve are Stiff Little Fingers. Hailing from Belfast, Northern Ireland, but never allowing their awareness of that to color their approach or their politics (when SLF wrote rebel songs, they always admitted it), the group cut a string of dynamic punk-pop-roots albums strung across the late 1970s/early 1980s.

Two of the later sets, *Now Then* and *Go For It* have now been reissued by Captain Oi!, packed with the expected bonus tracks and info-stuffed booklets, but what is especially staggering is how dynamic these records still sound. A lot of the bands arriving after the first flash of punk rock sound strangely (if not quaintly) dated today. SLF, however, could have turned up last year and not had to alter their sound in the slightest. Perhaps that's because their music has served, if not as a template, at least as a building block, to so many of the new-school punk heroes of today.

If you don't believe that, introduce yourself to Burning Pipe Harmony, the latest in the seemingly unending line of modern bands devoted to establishing Finland as ground zero for the new generation of disaffected punk rockers. Their debut album, *RevolutioNapalm* (Hiljaiset Levyt) is a dense, hard-rocking noise, comparable, in equal parts, to the Damned, The Heartbreakers and, indeed, Stiff Little Fingers.

They have the melodic sense common to all three bands,

and a dirty garage roar that makes you want to clean out your ears after every second song. What else could you want from a punk group?

Similarly Finnish are The Phantom Tones, whose *Entitled Nameless* (Hiljaiset Levyt) is less beholden to the glories of punk past and has a lot more in common with the likes of Green Day and Offspring. Bright, wide open choruses, clean guitar lines and a production you could eat your dinner off of, it's an exhilarating album and one more that makes you wonder why everyone looks to southern California for new punk heroes. The North Pole would make a far more rewarding focus.

A name that might be new to you is Philip Jeays, a young English singer/songwriter whose best work bears a striking resemblance to that of Jacques Brel. Jeays' debut album was mentioned in this column last spring; he has now unveiled his second set, *Cupid Is A Drunkard* (DPR — details from [www.jeays.com](http://www.jeays.com)), and mercifully he has not changed his modus operandi in the slightest — despite an opening song that sounds like it wandered in from a disreputable bohemian jazz club, which, as the lyric goes on, is obviously the idea.

Armed with a dark wit that brings new meaning to words such as "wry" and "sardonic," Jeays charges through a dozen songs, including a couple of reprises from his first set (rearranged for the occasion, of course) and ranging in scope

**[Burning Pipe Harmony] have the melodic sense... and a dirty garage roar that makes you want to clean out your ears after every second song. What else could you want from a punk group?**

from a condemnation of war to a whimsical ode to a seeing eye dog. Other artists have grabbed for Brel's throne in the past, and a few — Scott Walker, Marc Almond, and the early Momus — have come close. Jeays, however, walks boldly up and sits on the thing, and if *Cupid* is anything to go by, he's going to take a lot of shifting to dethrone.

Another songwriter about whom it is hard to say one bad word is Richard Butler, the former (and future?) frontman of The Psychedelic Furs but most recently sighted leading Love Spit Love. That band's career appears to have stuttered out after two albums, neither of which seems to have spent any time at all in the stores — that situation has, thankfully, now been partially rectified with the appearance of an expanded version of their debut album, *Love Spits Love* (New Millennium). It is spread over two discs, the first reissuing the original album, the second compiling B-sides and rarities plus CD-ROM videos for the band's first two singles, "Am I Wrong" and "Change In The Weather."

For anybody who missed the band the first time around (which wasn't hard, unfortunately), the sound falls somewhere between classic early Furs and the edgy blur of noise that their own immediate descendants were churning out in the mid-1990s — loud, dark and deeply poetic.

Atomic Rooster have been no strangers to this column of late, and *The Devil Hits Back* (New Millennium) offers up another opportunity for novices to find out what all the fuss was about — and come away no wiser than they were in the first place. Committed Rooster fans, of course, will be ecstatic, as a dozen cuts dating from the group's late 1980s reunion finally see the light of day, appended with three cuts from a German TV broadcast from around the same time.

Unfortunately, with the best will in the world, one cannot describe any Rooster — bar the original 1970/71 chicken — to be even remotely representative of the group's true magnificence. But until someone pieces together the ultimate Rooster box set, this combination of both classic and subse-

quent material does include many of their best-known songs and some very enjoyable performances — an almost funky revision of "Tomorrow Night" and a brooding "Devil's Answer" are just two of the highlights.

A decade earlier, of course, Rooster were at the vanguard of the New Wave Of British Heavy Metal, an often mocked movement that was nevertheless responsible for some of the most invigorating metal highs of the last 20 years. Where do you think we got Def Leppard from, after all?

*Diamonds And Nuggets* focuses in on another of the era's most peerless legends, Saxon (Angel Air — U.K.), via a collection of 19 live and studio cuts that not only concentrates on the group's peak period through the late 1970s/early 1980s, but also goes out of its way to serve up some remarkable rarities. Outtakes from their best albums, cuts from their first-ever recording session in 1976, even a reminder of the then-unknown band's short-lived dalliance with punk, a version of the first album's "Big Teaser" that includes the cockney-phrased lyric, "I asked 'er to pogo with me." What, with all that hair hanging down? I think not.

We close this month in somewhat circular fashion, with a brace of reissues from one of the few bands who could give Van Der Graaf Generator a run for their money, at least in terms of manic instrumentation, oddball time signatures, portentous lyrics and saxophones that seem to be playing three other songs simultaneously.

The immortal (but no prizes in the spelling bee) Catapilla were one of the early mainstays of the legendary Vertigo company, from the days when the logo was the coolest vortex on earth. They released two albums during 1971/72, an eponymous debut and the remarkable *Changes*, both falling purposefully into the gray area between prog rock and jazz fusion, both laden with some extraordinarily meaningful song titles ("Thank Christ For George," "Naked Death," "Embryonic Fusion" — does it get any better than this?) and both boasting excellent artwork.

*Catapilla* showed a worm-eaten apple; *Changes* apparently pictured a lettuce leaf metamorphosing into a moth and came with a die-cut gatefold sleeve that, when you opened it up, proved how deceptive appearances can be. The moth head actually belongs to the juicy big larvae stretched across the inside cover. Clever stuff that you can relive via the immaculately repackaged reissues on Akarma (Italy). Both albums are presented in their 1970s entirety, with the artwork intact via the now-standard Akarma mini-LP format; indeed, *Changes* is also available on heavyweight vinyl and looks even more amazing.

The sound on both albums, too, is spectacular — the German Repertoire label repackaged *Catapilla* a few years ago, and it was disappointing to say the least. This time around, there's not a single imperfection to bug you. And I mean that moth sincerely.

### The best of the rest

**SANDY BULL: *Inventions*** (Comet, Italy). Part of the Comet label's exhumation of the Vanguard label vaults, the fresh-faced master Sandy Bull offers up six ingenious combinations of guitar, banjo, bass and oud (a south-west Asian lute), interpreting Bach, Luiz Bonfá, and Chuck Berry. One of the legends of virtuosity at the time, it still has an endearing precocity, and the artifact value is sky high.

**ROSE TATTOO: *25 To Life*** (SPV, Germany). Two CDs recorded live in Germany in 1999. Headaches all 'round?

**SLAUGHTER & THE DOGS: *The Punk Singles Collection*** (Captain Oi!, U.K.). Exactly what the title says, an As and Bs survey of the punk glam shock rockers' entire career, including stints as The Studio Sweethearts and Slaughter. Four bonus acoustic tracks round off an enjoyable hour.

**SONNY BOY WILLIAMSON: *Stop Breaking Down*** (Indigo). Subtitled "the essential...", a 24-track collection of archive recordings from 1944-1947. Williamson's accompanists include Eddie Boyd, Willie Lacey, and Willie Dixon, plus some of the most vibrant blues ever recorded.

**SORCERY: *Stunt Rock*** (Moving Image, Italy). Beautifully repackaged reissue of the cult favorite soundtrack from the late 1970s.

**ORIGINAL SOUNDTRACK: *Tecnica Di Un Amore*** (Moving Image — Italy). Italian film music is undergoing something of a renaissance right now. If you're part of it, this'll be right up your alley.

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7" SINGLES

Table listing 7" singles with titles like 'A PERFECT CIRCLE - JUDITH' and prices.

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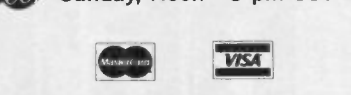
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# New Releases

## COLLECTIVE SOUL

Blender  
Atlantic (83400)

We're assuming the titular *Blender* of Collective Soul's fifth album refers to the mixture of styles swirling around at the center of it. Where else can one find quasi-funky dance tracks, hard rock escapades, a Morphine cover, and a duet with Elton John? Certainly not on the new Jay-Z record, that's for sure. Why exactly this formerly hard-rockin' Atlanta quintet chose to turn their latest album — after the small thud of 1999's *Dosage* — into an electronics-heavy pop affair is as head-scratching quizzical as their reasons for replicating the aforementioned Morphine tune almost note for note.

Perhaps it's to complement their new glamour style (grunge is dead!) or maybe even to make these guys more MTV — and, therefore, more chart-friendly. Whatever the reasons for the shift, the bland and powerless *Blender* rarely justifies the move. Despite its studio-generated sound, *Blender* is a relatively uncomplicated album. Many of the songs sound rushed and tossed off, as if that technique was the single working impetus behind it.

For a band that inexplicably has sustained a career on rock radio, there's very little *rockin'* to be found here. It's all programmed drums and canned production driving this baby. There are some familiar sounds — the chugging guitar riff that propels "Skin," the strained artiness on "Why Pt. 2" — but the new-millennium makeover pretty much dusted off these boys and polished them into gleaming paradigms of style. They're so sleek, in fact, that even snooty Sir Elton John lends his piano and voice to the out-of-place "Perfect Day." Now *that's* a brand new shine!

— Michael Gallucci

## BERNARD ALLISON

Across The Water  
Tone Cool (34047-1178)

With many years under his belt as a member of Koko Taylor's Blues Machine and as a member of Willie Dixon's band, 35-year-old Bernard Allison has already paid his dues — with interest. So when the nay-sayers rattle off things under their breath about Allison having an easy row to hoe because his dad was a blues legend, they can all just jump back and watch a man who by no means tries to live withing the considerable and comfortable shadow of Luther Allison. Sure, there is that influence, but Bernard is a player with his own style, and he rocks the house with fire and fury in his own way.

On Allison's latest release, *Across The Water*, he once again delivers a fistfull of blues-rocking tunes, 11 in all, ranging from his own "Feels Kinda Funny" — a mixture of Buddy Guy, Sly Stone, and Jimi Hendrix — to the soulful slow jam of "Work It Out." The R&B kicks into high gear on "There's No Higher Love" and works into slow blues frenzy with "I've Been Down," featuring some of the slide and smoke he learned from



Collective Soul, from left: Will Turpin, Shane Evans, Ed Roland, Dean Roland, and Ross Childress.

a guy named Johnny Winter.

The late Luther Allison was quoted in more than one magazine article as referring to his son's playing as "dangerous." That seems to be a pretty apt description. It's dangerous, but it's the kind of danger you want so badly to be a part of. A thrill-seeking joyride through the country backroads and into the city at one in the morning on a school night with the gas pedal mashed to the floor and the top down.

Allison combines the tradition of Howlin' Wolf and Muddy Waters with the post-Woodstock stylings of Jimi Hendrix and Stevie Ray Vaughan to create an infectious sound that is sure to please fans of both traditional and modern blues, as well as rock 'n' rollers the world over. Allison has staked his claim as one of the groundbreaking bluesmen of the 21st century, and *Across The Water* is one of his best works yet.

— Michael B. Smith

## BAR 7

The World Is A Freak  
Sir-Drome Records (8948)

The alarm wakes me up to the radio (of course) one morning not long ago, and I hear Jeff Keith's voice. "OK, I know this song," I say to myself, as I lay in bed not wanting to get up (of course). "Which Tesla album is it on? *Bust A Nut*? No. *Psychotic Supper*? No, wait a minute. I'll bet this is the new Bar 7 song."

Yessir, the current single "4 Leaf Clover" (not to be confused with Metallica's "No Leaf Clover") sounds pretty darn close to Keith and Tommy Skeoch's previous band of 10+ years. As do "Got A New Life," "Lady Bug" and "All Natural." This is a good thing.

That's not to say the entire album is a Tesla clone. The luciousness that Frank Hannon's guitar brings to the table is plainly

absent throughout. The kickin' part of Tesla is still there, however, and that's what makes this album worth alphabetizing under T on your CD shelf. (Might as well put your Soul-motor and Moon Dog Mane CDs next to them too, since the band has recently put bad blood aside and played a few shows together for the first time since 1995. For tour dates, see [www.teslatheband.com](http://www.teslatheband.com) or go to [www.pollstar.com](http://www.pollstar.com))

Other highlights on the album include "American Dream," with its acoustic and slide playing, "No Show" with its crunchy riffs, and "She Don't," which is completely infectious. A winner and a must for all Tesla fans.

— Cathy Bernardy

## YOGI

20/20 Hindsight  
Permanent Press (PPCD 52715)

Appropriate title, that. In fact, if the clock could somehow be wound back to the late '70s or early '80s, we'd probably be hearing a lot of Yogi on the radio about now. Judging from their debut album, theirs is a sound that blends a polished power pop approach to a radio-ready sound, one that's strikingly similar to Styx, Kansas, or Bon Jovi. Even if that prospect doesn't sound particularly appealing, there's no reason to despair... Yogi is bearable and the album is often outright infectious.

Once a trio and now a quartet, this Scottish ensemble emanate a big, bold sound that's somewhat surprising for such a compact combo. It's an illusion fostered mainly through their soaring harmonies, a vocal sound that amplifies the arrangements and adds precision and polish to the proceedings. Consequently, songs such as "A.N.

(Please see New Releases page 49)

## NEW RELEASE NEWS



Just out: Blues guitarist Little Milton's *Feel It* (Malaco) includes his take on Lionel Richie's "Lady" and features guest vocalist Dorothy Moore on "If You Give Me Your Heart"... On the heels of last year's successful U.S. and U.K. tours and a double live album (*The Journey*), English folk-rockers Steelcye Span have just released *Bedlam Born* (Park Records)... Scotland's Shooglenifty just released *Solar Shears* (Compass) the band's first U.S. release... Boston alternative funk-rockers Johnny Wishbone just relaunched nationally their May 2000 release *Make It Nice* (Six Second Blackbelt Records)... II Big, which features lead guitarist Eddy O (a.k.a. Ottenstein) (Youngbloods, Jesse Colin Young, Van Morrison, Steve Miller), just released *Always In Trouble* (Russian River Records). Formed in 1994, the band have performed with Foghat, Blue Oyster Cult, Grand Funk Railroad, and Lover boy... Indie label fave St. Christopher just released *Golden Blue* (Parasol), their first studio album since 1996... '80s alternative band Love Tractor has released its first new album since a decade hiatus from recording and touring. Besides Love Tractor mainstays Armistead Wellford, Mike Richmond, and Mark Cline, *The Sky And Night* (Razor & Tie) features R.E.M. drummer and founding Love Tractor drummer Bill Berry and Pell Mell guitarist Dave Spalding... *Haunted* (Atlantic) is the second release for singer/songwriter/producer Poe... Singer/songwriter Eddi Reader's newest is *Simple Soul* (Compass).

Coming up: Due Feb. 20 from Eminent Records are *La Terre Commune* by singer/songwriters Iain Matthews (Fairport Convention, Matthew's Southern Comfort) and Elliott Murphy and Kate Campbell's *Wandering Strange*, which includes her interpretations of old Baptist hymns as well as a rendition of Gordon Lightfoot's "The House You Live In"... Coming Feb. 13 are neo-rockers Endo's debut *Evolve* (DV8/Columbia) and Diane Reeves' *The Calling* (Blue Note), a tribute to Sarah Vaughan that was produced by jazz great George Duke and includes backing from a 42-piece orchestra... March 6 is the release date for Delbert McClinton's first new album in three years, *Nothing Personal* (New West)... Coming March 27 is *Travelin'*, the Justin Time Records debut of acclaimed gospel/soul singer Fontella Bass and her Voices Of St. Louis backing group. Bass is the daughter of vocalist Martha Bass, sister of fellow vocalist David Peaston (who is part of The Voices Of St. Louis and sings on the album), and ex-wife of the late jazz trumpeter great, Lester Bowie.

— Greg Loescher



CONTACT: Telephone @ 310-379-6300 10 a.m. to 5 p.m. PST Monday-Friday. 24 hr. Fax 310-379-3055. E-mail: sales@sclcd.com.

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Collectible Vinyl

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Booker T & The M.G.'s, The Booker T Set, US original Stax Records LP, foil sleeve in original shrinkwrap, NM/NN \$30
David Bowie, The Man Who Sold The World, US original white label promo LP, cartoon sleeve, VG+/NM \$150
Lenny Bruce, Interviews Of Our Times, US original Fantasy Records LP, still sealed, color of vinyl unknown \$100
Tim Buckley, Look At The Fool, US original Discreet Records promo issue LP, NM/NN \$25
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Johnny Cash, In The Holy Land, US original LP with 3CD sleeve in original shrinkwrap, incl bonus info sticker, NM/NN \$30
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Neil Diamond, Super Deluxe, Japanese only original 1972 issue LP with exclusive sleeve, obi, cool booklet inside gatefold NM/NN \$100
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Bob Dylan, Pat Garrett & Billy The Kid, Japanese original soundtrack LP with killer exclusive obivisprock showing Bob in scenes from the movie, obi, NM/NN \$30
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Everly Brothers, Beat & Soul, US original Warner Bros. Records mono issue LP, still sealed \$35
Fleetwood Mac, Fleetwood Mac, US original Epic Records issue debut LP, still sealed, flawless \$125
Fleetwood Mac, Fleetwood Mac, US original MFSL audiophile LP, custom loose bag with info sticker, NM/NN \$30
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Marvin Gaye/Tammi Terrell, You're All I Need, US original 1968 Motown Records stereo issue LP, still sealed \$35
Giles, Giles, & Fripp, The Cheerful Insanity Of UK Demos Record, second issue LP, SPA423, laminated sleeve, NM/NN \$50
Roy Harper, In Introduction To US Chrystals Records promo only music & interview LP inc conversation with McCartney Ian Anderson David Gilmore custom title sleeve, right wear on top spine, VG+/NM/NN \$40
Screamin' Jay Hawkins, What Is Us, original Philips Records stereo LP, US/NM/NN promo hole punch top right \$30
Jimi Hendrix, Kiss The Sky, US original Warner Bros. Records audiophile LP, still sealed with loose bag, obi style, still, gold promo stamp on front, \$25
Jimi Hendrix/Otis Redding, Monterey International Pop Festival, US original issue LP (lady cover), still sealed, \$40
Ian & The Zodiacs, Ian & The Zodiacs, US only original gold label promo STEREO LP, NM/NN \$75
Michael Jackson, ET, US advance promo issue 12" of box set, white sleeve with custom sticker, poster, and booklet, all NM \$50
Judas Priest, Hell Bent For Leather, US original white label promo issue LP, timing strip on front sleeve, NM/NN \$20
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Sarah McLachlan, Live, US promo only 2 track 12" promo incl Sleaming & Solisbury Hill, custom sleeve, light wear on sleeve, VG+/NM \$25
Bette Midler, Live At Last, US promo only 14 track sampler LP, custom title sleeve, NM/NN \$30
Steve Miller Band, Special DJ copy, Japanese promo only 16 track compilation LP with exclusive custom sleeve, VG+/NM \$150
Steve Miller Band, Number 5, US original gatefold LP, still sealed \$25
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Lonnie Mack, ...Glad I'm In The Band, US original Elektra Records white label promo stereo LP, sleeve in original shrinkwrap, promo sticker on front, NM/NN \$30
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Nico, Chelsea Girl, US original Verve Records stereo issue LP, sleeve in original shrinkwrap, NM/NN \$75
NIN, Happiness In Slavery, US promo only 4 version remakes "VIP Advance Copy" 12", black die-cut sleeve, NM \$25
Pink Floyd, Tour '75, US promo only 7 track sampler LP, custom stamped white sleeve, VG+/NM/NN \$75
Queen, In Concert, US original Westwood One "Live" double LP radio show with cue sheet, #91-52, NM/NN \$125
Queen, Headdlog, UK original 3 track 12" picture disc, NM/NN \$25
Ramones, Leave Home, US original issue LP with "Carbona Not Glue" gold promo stamp on front, NM/NN \$30
Terry Reid, Rogue Waves, US original Capitol Records LP, still sealed \$15
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Jerry Riopelle, The Second Album, US original Capitol Records LP, NM/NN \$25
Rolling Stones, Harlem Shuffle, US original AA-sided 12" promo with original sleeve, NM/NN \$15
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Rush, New World Man, US promo only 2 track clear vinyl 12" inc. "Vital Signs, Live white die-cut sleeve, NM \$25
Bob Seger, Back In '72, US original Palladium Records LP, cover in original shrinkwrap, small promo cut corner top right, NM/NN \$60
Small Faces, Ogdens' Nut Gone Flake, US original issue Immediate Records LP with round die-cut gatefold sleeve, original plastic bag with snap, NM/NN \$50
Smashing Pumpkins, Pisces Iscariot, US original limited edition numbered LP with bonus 7", #783/2000, still sealed \$200
Standells, Dirty Water, US original stereo issue LP, sleeve in original shrinkwrap, NM/NN \$75
Cat Stevens, New Masters, US original Dgram Records stereo issue LP, still sealed, NM/NN \$40
Sun Ra, The Magic City, US original ABC/Impulse Records LP with gatefold sleeve, promo hole punch top left, NM/NN \$50
Thin Lizzy, Shades of a Blue Orphanage, UK original Decca Records gatefold LP, NM/NN \$50
Carla Thomas, Love Means, US original Stax Records LP, promo hole punch bottom right, NM/NN \$25
Richard Thompson - Henry The Human Fly, US original issue debut solo white label promo LP, NM/NN \$30
T-Rex, The Slider, US original white label promo LP with gatefold sleeve \$30
U2, 2 Sides Live, US original Warner Bros music show "Live LP" company die-cut sleeve, NM \$175
Van Halen, Loney Tunes, US original promo only 4 track red vinyl 12" made to promote debut album, custom die-cut sleeve in original shrinkwrap, NM/NN \$60
Stevie Ray Vaughan, Couldn't Stand The Weather, US original limited edition picture disc LP, clear custom stickered sleeve, light wear on sticker, NM \$125
Suzanne Vega, Solitude Standing, Japanese original promo issue LP with sample sticker, obi & insert, NM/NN \$30
Dennis Wilson, Pacific Ocean Blue, US original white label promo LP with timing strip on front sleeve, NM/NN \$30
O.V. Wright, Memphis Unlimited, US original black Beat Records LP, still sealed, promo cut corner top left \$50
Yes, Yes Solos, US original 10 track promo only sampler LP, custom stickered white sleeve, NM/NN \$35
Yes, Leave It, US promo only 4 track 12" inc. Hello/Goodbye Dance Remix, and "City Of Love", custom stickered die-cut sleeve, NM \$15
Neil Young, A Conversation With, US promo only Warner Bros. Music Show LP of music and interviews, company die-cut sleeve, NM \$50
Frank Zappa, And The Mothers Of Invention, UK only Verve Records "Special Series" compilation LP with exclusive sleeve, NM/NN \$30
Zaphyr, Going Back To Colorado, US original white label promo LP featuring Tommy Bolin on Guitar, NM/NN \$30

- Aerosmith, 4th Of July Special, US Westwood One 4 CD radio show of live music and interviews, #92-27, with 2 sheets, \$125
Christina Aguilera, Christmas Time, US 2 track promo only CD including exclusive Holiday Greeting from Christina, with p/s \$12
Christina Aguilera, In-Store Play Sampler, US 12 track promo only sampler CD, compiled of tracks from each of Christina's first 3 albums, sealed in custom picture cardsleeve \$50
Christina Aguilera, Ven Conmigo, Mexican exclusive promo only picture CD, in custom g/p picture cardsleeve & complete with printed lyrics, \$15
All Saints, All Hooked Up, UK exclusive double CD single set, with p/s \$15
Backstreet Boys, Get Down, UK deleted 5 version remakes picture CD, with 6 v/s \$150
The Beatles, #1's, US 24" x 24" tear-sheet style double-sided promo poster with Richard Avedon psychedelic images of each member, heavy stock \$15
The Beatles, #1's, UK 12" x 8" custom printed promotional plastic shopping bag, #1's logo on one side, song titles on the other \$5
The Beatles, #1's, Mexican promotional only picture/info display banner, beautiful full glossy color pictures, with album info in Spanish, measures a whopping 70" x 45" \$100
Paul McCartney, All Time Favourites, Japanese promo only 36 track double CD set, including live versions of Get Back, Yesterday, & I Saw Her Standing There, with p/s \$60
Paul McCartney, No Other Baby, UK 2 track promo CD, inc. Brown Eyed Handsome Man, in cardsleeve, \$25
The Beautiful South, Dumb, UK 1 track radio edit promo CD with cool f/s \$10
The Beautiful South, Good As Gold, UK long deleted 3 track picture CD inc. Minorcort demo version, with f/s \$10
The Beautiful South, Liar's Bar, UK 1 track Edit Remix from Later With Jools Special promo CD with f/s \$10
Bee Gees, I Could Not Love You More, UK 1 track promo CD, f/s \$8
Bee Gees, Size Isn't Everything, US 9 track promo only sampler CD, inc. long version of You Should Be Dancing, \$20
David Bowie, Hours & Brilliant Minutes, Canadian 14 track promo only Retail Sampler Retrospective CD, inc. 6 hours tracks, with full color picture color sleeve, sealed, super super limited \$300
Garth Brooks, CD Zooming, US 60 track extract promo CD from box set in gatefold cardsleeve \$40
Garth Brooks, In...The Life Of Chris Gaines, UK 11 track promo interview CD with f/s including cues \$25
Mariah Carey, Can't Let Go, UK long deleted 3 track CD, inc. To Be Around You & The Wind, with f/s \$50
Mariah Carey, Emotions, UK long deleted 3 track CD inc. Vanishing & Vision Of Love, with f/s \$40
Mariah Carey, Without You, UK long deleted 3 track CD, inc. Never Forget You & Dreamlover live previously unreleased, with f/s \$30
Mariah Carey, In-Store Play Sampler, US 11 track promo only retail sampler CD, including live version of One Sweet Day, plus remixes of Fantasy, Dreamlover, & more \$100
Mariah Carey, Valentine's, US exclusive 5 track limited edition CD, inc. Vision Of Love, Under The Stars My All, Babydoll, & Do You Know Where... with p/s \$25
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Eric Clapton, Wonderful Tonight, Japanese long deleted 2 track 3" CD inc. Edge Of Darkness both from 24 Nights release, 6.5" picture snap-pack \$25
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Coldplay, Shiver, UK 3 track CD single, inc. For You, & Careful Where You Stand, in picture digipack \$7.5
Coldplay, Yellow, UK 3 track CD single, inc. Help Is Around The Corner, & No More Keeping My Feet On The Ground, with p/s \$7.5
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Lloyd Cole, Past, Present And Future, UK 5 track promo sampler CD, f/s \$15
Alice Cooper, Live At The Whisky A-Go-Go, US long deleted 8 track picture CD album, with obi \$20
Counting Crows, Live Concert Broadcast, US Album Network Live CD Radio Show from PNC Bank Arts Center in Holmdel New Jersey September 2000 \$45
David Coverdale, Into The Light, Japanese 12 track CD album, sealed with p/s & obi \$25
CPR Crosby Pevar & Raymond, CPR, US advance promo picture CD album, with p/s \$8
Creed, With Arms Wide Open, UK 4 version promo picture CD in custom picture cardsleeve \$12

- Crowded House, Instinct, UK 7 track promo sampler CD with 5 live tracks, f/s \$20
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The Dandy Warhols, Tales From Slabtown, US 5 track promo sampler CD, in picture digipack \$7
Dido, Thank You, US 2 version promo CD, with p/s \$7
Celine Dion, S'il Suffisait D'Aimer, French 6 track promo sampler CD, in cardsleeve \$20
The Doobie Brothers, People Gotta Love Again, US 2 version promo custom picture CD, b/a \$8
The Doobie Brothers, Rocking Horse, US 1 track promo CD, with b/a \$8
The Doors, Doors, Brazilian super scarce 7 track promo picture CD for 1995 box set, exclusive p/s and bonus booklet with all text in Portuguese \$150
The Doors, The Best Of, US Universal advance promo video in custom promo only sleeve, 73:00 \$15
Bob Dylan, Best Of Vol.2, UK 17 track advance promo CD, Front Columbia Records Studio insert, "Not For Production" \$75
The Eagles, Selected Works, German 4 disc advance promo CD set, each one with individual company f/s \$100
Steve Earle, Everyone's In Love With You, US 3 track advance promo CD, inc. Over Yonder, & 2 versions of Everyone's In Love With You, with f/s & exclusive b/a \$10
Steve Earle, The Galway Girl, UK 1 track promo CD in exclusive custom cardsleeve \$10
EMI/Capitol, 100th Anniversary, US promo only custom wrist watch, picture face, & picture band inc. all 4 Beatles faces etc. custom metal case \$50
Eminem, Stan, US 5 version promo CD, inc. Acapella & Instrumental versions, with b/a \$5
Eminem, Stan, UK 3 version promo CD, inc. Radio Version, & Instrumental version, with exclusive f/s & info sticker \$12
Eminem, Stan, UK 4 track CD single, inc. Get You Mad, & the directors cut video for Stan, with p/s \$7.5
Brian Eno, Retrospective, US 14 track Eno 1 & 2 promo sampler picture CD, f/s \$15
Enya, Only Time, US 1 track promo CD with b/a \$8
Erasure, Freedom, UK 6 track double CD single set, inc. 5 versions of Freedom, with p/s \$15
Everclear, When It All Goes Wrong Again, US 1 track promo CD, with p/s \$7
Everything But The Girl, Tracey In My Room, UK Lazy Dog Bootleg Edit 1 track promo CD from forthcoming album, custom picture cardsleeve \$15
Foo Fighters, Have A Cigar, US featured with Brian May on Mission Impossible V/A advance promo CD soundtrack, with f/s \$30
Steve Forbert, Off His Rocker, US 5 track promo sampler CD from Rocking Horse Head album, p/s \$8
Julia Fordham, A Collection, US Virgin Records 15 track promo sampler acetate CD-R, f/s \$20
Free, Songs Of Yesterday, UK 12 track promo sampler CD from box set release, custom picture cardsleeve \$30
Garbage, Version 2.0, UK limited edition double CD set, inc. 4 track bonus live CD with live versions of Dumb Stupid Girl, Temptation Waits, & Vow, with sticker & p/s \$28
Go West, The King Of Wishful Thinking, US 3 version remixes promo picture CD from Pretty Woman soundtrack b/a \$8
Goo Goo Dolls, Platinum Play EP, US promo only 4 track CD, inc. Black Balloon-Radio Remix, in gatefold picture cardsleeve, sealed \$7
David Gray, Babylon, US 2 version promo CD with p/s \$7
David Gray, Please Forgive Me, US 2 version promo CD with p/s \$7
Macy Gray, Winter Wonderland, Australian 1 track promo CD from Ally McBeal Christmas album, very cool custom gatefold cardsleeve \$15
Great White, Concert Broadcast, US Album Network Live CD Radio Show from Myrtle Beach, South Carolina, November 1999, benefit for victims of Hurricane Floyd \$40
Green Day, Warning, Japanese exclusive 14 track CD, featuring live versions of 36 & Brat, sealed with p/s & obi \$25
Green Day, Warning, US Album Network Double CD Radio Show from Deer Creek Music Center Indianapolis Indiana October 2000 \$60
Guns N' Roses, Knocking On Heaven's Door, Australian only deleted tour pack, inc. CD single and poster \$25
Halford, Resurrection, US 1 track promo picture CD, p/s (Rob Halford ex-Judas Priest) \$6
Gerl Halliwell (Ginger Spice), Schizophrenic, UK 48 track promo interview CD in custom tri-fold picture digipack \$20
Hanson, Wish That I Was There, Mexican 2 version promo CD, with live version from Mexico \$25
P.J. Harvey, Stories From The City..., US 12 track advance promo CD, with exclusive front p/s, & held in slircase \$30
Juliana Hatfield, Somebody Is Waiting For Me, US 1 track promo picture CD, with p/s \$8
Heart, Never, UK promo only 3 track CD-V, inc. 2 audio tracks, promo only f/s, NTSC format \$150

- Robyn Hitchcock, Rare Jewels, US 4 track promo only sampler picture CD inc. 2 non-LP tracks 1 Saw Nick Drake and Jesus & Me, double stickered cardsleeve with Fall '99 US tour dates \$12
Hole, Miss World, US exclusive demo version featured on Cornerstone V/A promo only CD \$20
Whitney Houston, Count On Me, UK & CeCe Williams, 3 track promo CD inc. Exhale and Run To You, f/s \$8
Indigo Girls, Retrospective, UK 16 track advance promo CD, Epic Records company f/s \$30
Chris Isaak, Christmas ID, US exclusive spoken word radio ID by Chris Isaak compiled on FMQB V/A promo only compilation CD, sealed with f/s \$8
Jean Michel Jarre, Chronologie, UK long deleted 4 version remakes picture CD with f/s \$12
Jayhawks, Live Mini EP, Austrian 3 track promo only CD, inc. 1st Gonna Make You Love Me, Waiting For The Sun, & What Led Me To This Town, with p/s \$20
Elton John, Healing Hands, US 1 track promo CD from Sleeping With The Past, custom stickered cardsleeve \$25
Elton John, Sacrifice, US super scarce 1 track promo CD from Sleeping With The Past, n/a \$15
The Kinks, How Do I Get Close, US super scarce 2 version promo CD, n/a \$8
Mark Knopfler, Sampler, US 10 track promo only retrospective sampler CD inc. Dire Straits and solo tracks, custom cardsleeve, sealed \$15
Mark Knopfler, What It Is, US 2 version promo CD with p/s \$7
Mark Knopfler, What It Is, US exclusive 2 track jukebox 7" single, inc. Silvertones Blues & Complete with jukebox label strip \$5
Mark Knopfler, The Last Laugh, US exclusive 2 track jukebox 7" single, inc. Who's Your Baby Now, & complete with jukebox label strip \$5
Lenny Kravitz, EPK, US promo only EPK (electronic press kit) Video to promote Greatest Hits, running time of 16:06, from Virgin Records in custom picture case \$15
Live, Freaks, US fan club only 2 track red vinyl 10, inc. Freaks - Holter Than Now Zen Mix, & Love My Way, also inc. Christmas card with facsimile signatures \$75
Live, They Stood Up For Love, UK 2 version promo picture CD inc. Radio Mix & Acoustic versions, f/s \$12
Jenniifer Lopez, Love Don't Cost A Thing, Austrian 1 track promo CD, in exclusive cardsleeve \$18
Lynyrd Skynyrd, Christmas Time Again, US 1 track promo CD, with p/s \$8
Kirsty MacColl, Treachery, UK 1 track promo CD with f/s and label info sticker on back \$10
Madonna, Don't Tell Me, Mexican 2 version promo CD, inc. Radio Edit, & Album version, sealed with p/s \$40
Madonna, Don't Tell Me, US 1 track promo Video from Warner Bros. with label \$15
Madonna, Don't Tell Me, US CD single, sealed with p/s \$4
Madonna, Don't Tell Me, German exclusive colored vinyl 4 version 12" single, including Timo Maas Mix, Victor Calderone Sensory Mix, Thunderpuss 2007 Hands In The Air Mix, with p/s \$12
Madonna, Don't Tell Me, UK 2 track Cassette single, with p/s \$5
Madonna, Don't Tell Me, US 4 version remixes advance promo CDR acetate CD inc. Thunderpuss Club Mix, Richard Humpty Vission Remix, Tracy Young Club 1 & Thunderpuss Radio Mix, Warner Bros. Maverick custom disc and studio insert \$50
Madonna, Don't Tell Me, Australian exclusive 6 track CD single, inc. Thunderpuss 2001 Hands In The Air Mix, Timo Maas Mix, Victor Calderone Sensory Mix, Tracy Young Club Mix, & Thunderpuss's 2001 Tribe-A-Pella, with p/s "Released in early Madonna, Don't Tell Me, US exclusive 2 track jukebox 7" single, complete with jukebox label strip \$5
Madonna, Music, US 1 track uncensored version promo Video, from Warner Bros. with label \$25
Mamas & The Papas, California Dreamin', UK long deleted 4 track CD made for Carling Premier UK TV commercial f/s \$8
Marilyn Manson, Holy Wood (In The Shadow Of...), UK 20 track advance promo CD, inc. bonus track - The Nobodies Acoustic Version, in exclusive cardsleeve \$20
Richard Marx, Hazard, US 2 version promo picture CD, p/s with lyrics on inside \$7
Sarah McLachlan, Christmas ID, US exclusive spoken word radio ID by Sarah featured on FMQB V/A promo CD, sealed with f/s \$8
Sarah McLachlan, I Love You, US 2 version promo only 12" single, inc. BT Mix, & Album version, in die-cut sleeve \$60
Sarah McLachlan, Sweet Surrender, UK new 2001 issued double CD single set, with p/s \$15
Ian McCulloch, Honey Drip, US long deleted 4 track CD inc. Proud To Fall & Viber Blue (acoustic), picture digipack \$6
Melanie C (Spice Girls), If That Were Me, UK 1 track promo CD, in picture cardsleeve with info sticker \$10
John Mellencamp, Radio's Greatest Hits, US 17 track promo only sampler CD, with p/s \$45

Collectible Compact Discs And More A-Z NEW IN-STOCK

AC-DC, Dirty Eyes, US 1 track promo only picture CD, with b/a \$8

# Reissues

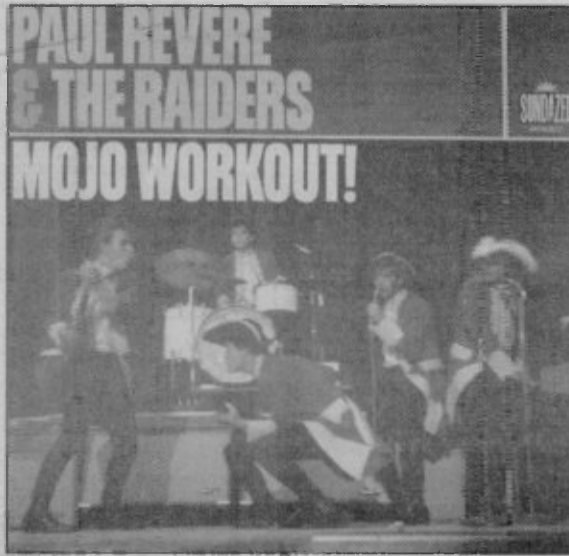
**PAUL REVERE & THE RAIDERS**  
Mojo Workout  
Sundazed (SC 11097) (Two CDs)

Members of The Beatles have often said that they were never as good of a band as they were when they were playing hard-rockin' sets for hours to beer-swollen Germans in Hamburg clubs.

Had they been given the chance to record their set in a controlled live setting with a top-notch producer, the music would have likely sounded much like this two-CD set of early Paul Revere And The Raiders. Bands of the late '50s and early '60s started out like this, since crowds at smoky college mixers wanted to hear the crazed rock and R&B of The Coasters, Chuck Berry, and Jerry Lee Lewis while getting liquored up. The only real difference between what The Beatles and The Raiders were doing

is that by 1964 (when the bulk of this music was recorded), the Fab Four had mostly moved beyond playing "Searchin'," "What'd I Say" and "Maybelline" and were writing their own material.

Anyone with the *Here They Come!* CD (Columbia CK 9107) will recognize a large portion of these songs, as that entire LP appears here in altered form with many bonus tracks from the same sessions. The first disc contains 17 songs from a Sept. 24, 1964, "live in the studio" concert on a California soundstage. Of these, only six tracks were eventually used on *Here They Come!*'s A-side with stitched together intros and crowd noise. On the old LP, "You Can't Sit Down" started things off with an announcer over the organ intro, followed by a raucous stomper featuring all but the



bassist doing a solo spot. On this new set, that song has different crowd noise (it sounds sort of phoned up too, but less so than on the Columbia LP), no announcer and is deeper into the set as track number 11. Those sorts of changes may be enough to make you want to keep the old album along with this new one.

What the first disc shows is a rockin' combo strong on the piano boogie of Revere and the surprisingly nasty sax of lead singer Mark Lindsay. They really shine on the previously unreleased versions of "Night Train," "Peter Gunn" and especially "Don't Be Cruel," which sounds a lot like how Dave "Baby" Cortez might have done it on his happy organ. Other standouts are a hot version of Huey Smith's "Don't You Just Know It" and the song "Whole Lotta Nothin'," which is erroneously called a group original here. In reality that song was adapted from the 1963 Merced Blue Notes single of the same name on Tri-Phi written by Craig And Coolures (so maybe they will pay those guys and correct it).

Disc two is a 27-track mixed bag of old singles ("Louie, Louie," "Over You," etc.), alternate takes ("Have Love, Will Travel" and "Louie — Go Home") and songs recorded for the studio side of *Here They Come!* ("Gone," "Sometimes," etc.). Also included is a set of songs from Sept. 23, 1964, recorded as a warm-up concert without the studio audience. Interestingly, many of these songs actually sound better, likely because the band was looser prior to the actual recording session. The version of "Maybelline" is darn hot rock 'n' roll, as are "High Heel Sneakers" and "Searchin'."

Perhaps the most intriguing song on this second disc is their version of "Sweets For My Sweet," which The Searchers had also covered. Here is a hint of what was to come as it has the "Louie, Louie" treatment but sounds more garage-y — as The Raiders would get in late 1965 with "Just Like Me."

As we have come to expect from Sundazed, the booklet has fabulous pictures and some nice historical quotes from various sources. Indeed, you can hear the regret in Revere's line about the direction the music took afterward: "I wanted us to be Wayne Cochran And The CC Riders. I wanted us to be R&B and super bad. Terry [Melcher] polished us and made us wonderful, but I always thought we were too perfect."

That quote takes on a bittersweet quality, if you know that a short while later, Revere retired from playing on the records as the band moved away from this style. The sound throughout is fabulous generally in stereo. Stomp and shout and work it on out!

— George W. Krieger

(Please see Reissues page 69)

**THE BEATLES**  
1  
Capitol (CDP 7243 5 29325 2 8)

When it was announced that the expectation for the latest Beatles greatest hits collection was that it would become the best-selling album of all time, there was some chuckling from Beatles fans. How could that possibly happen with a set of songs that have been released umpteen times before? But it's The Beatles who are having the last laugh; *1* debuted at #1 in the U.S., and reached the top of the charts in 27 other countries as well. And if it hasn't yet snagged the best-selling album of all time title, it has been named the fastest-selling album of all time, having sold 12 million copies worldwide (five million in the U.S. alone) at press time. All of which goes to show how few people really bought *Past Masters Vol. 1* and 2, not to mention the 1962-1966 and 1967-1970 sets.

But then, those releases were for Beatles completists (the former) or those who didn't mind shelling out for the double CD sets (the latter), which drew criticism at the time for their high price. *1* is for the more casual Beatles fan who's primarily interested in the greatest hits. Unlike like other "greatest hits" collections that sneak on songs that didn't even crack the Top 40 or new songs to boost sales, *1* is all killer, no filler, 79 minutes of full-on Beatles glory.

It also provides a perfect illustration of the most revolutionary growth experienced by any rock band in history, from the primitive beat of "Love Me Do" to the lush farewell of "The Long And Winding Road." The songs have not been remixed, like 1999's *Yellow Submarine Soundtrack*, but they have been remastered — for the second time, since all of these songs appeared on the '62-'66 and '67-'70 sets.

The difference in sound quality isn't as great as compared to the original CD releases of the 1980s, but those with sharp ears and/or a good sound system will probably notice the new CD's richer, fuller



sound, with a nice crispness at the top end.

The set's boundaries — each song must have topped either the *Billboard* (U.S.) or *Record Retailer* (U.K.) charts — means there are a few gaps in the story, chiefly "Please Please Me" and "Strawberry Fields" (and confusion still surrounds the inclusion of "Something," which Joel Whitburn's *The Billboard Book Of Top 40 Hits* lists as only reaching #3). But Beatles historian Mark Lewisohn, who provided track details for *1*, told *Goldmine* that another Whitburn book, which reproduces the actual charts themselves, does place "Something" at #1. Hmm, maybe the actual *Record Retailer* chart lists "Strawberry Fields" at #1 too?!

Still, even limiting itself to #1's, it's surprising how well *1* really does distill The Beatles' essence — and how many other artists could you say that about? Once one musical was style perfected, it was on to the next. Compare the giddy rush of "She Loves You" to the sophisticated pop of "I Feel Fine," the simplicity of "Yesterday" exploding into the swell of "Hey Jude," the surreal setting of "Penny Lane" to the rhythmic nonsense wordplay of "Come Together."

Even if you know these songs backward and forward, it's still a fun refresher course. And if nothing else, *1* should prove yet again what true believers have been saying all along — The Beatles are timeless.

— Gillian G. Gaur

## REISSUE NEWS



Out now: *The Soul Of Eddie Skuller (Greatest Hits)* (Breath Of The Earth) comes from the New York singer/songwriter's history since first hitting the New York club circuit in the early '80s and includes tracks with guests artists such as Robert Quine (Matthew Sweet), Lenny Pickett (Tower Of Power), J.D. Daugherty (Patti Smith), and James Mastro (Bongos, Health & Happiness Show). Two of Skuller's songs pay tribute to the tragic deaths of two artists, Jeff Buckley ("Rusted Roses") and The Singing Nun ("Sister Smile")... From Philly's early '80s punk kings The Stick Men comes *Insatiable* (Cuneiform), a 22-track compilation containing the band's entire recorded output from its two albums (*This Is The Master Brew*, *Get On Board: The Stick Men*) as well as rarities, live radio broadcasts and bonus CD-ROM material...

Coming soon: Celebrating its 30th anniversary this year, Chicago's Alligator Records is reissuing three albums Jan. 30: The Holmes Brothers' label debut *Speaking In Tongues* and two more *Deluxe Edition* sets — *Johnny Winter*, containing two previously unreleased tracks ("Georgianna" and "Nothing But The Devil") from the blues guitar master, and *Roy Buchanan*, which also features two bonus unreleased tracks from the electric guitar genius ("Blues For Jimmy Nolen" and "The Last Word")... Coming April 3 is *Thelonious Monk: The Columbia Years (1962-1968)* (Columbia/Legacy), a three-CD set of the late great jazz pianist's major label output that includes nine previously unreleased performances. Collectables has 10 new box sets coming Feb. 13 — *Lightnin' Hopkins: From The Vaults Of Everest* (four CDs), featuring 59 tracks from his Everest Records years; *13th Floor Elevators: The Legendary Group At Their Best* (four CDs); *Les Paul & Mary Ford: The Legendary Duo At Their Best* (three CDs); Colorado's surf kings *The Astronauts: The Legendary Group At Their Best* (four CDs); doo-woppers *The Harptones: The Legendary Group At Their Best* (two CDs); three doo-wop and R&B label various artists compilations: *Spotlight On End Records* (four CDs), *Spotlight On Gee Records* (four CDs), and *Spotlight On Rama Records* (four CDs); *First Generation Rap* (four CDs) featuring artists such as Grandmaster Flash, Dr. Ice, and Doug E. Fresh, among others; and from one of the greatest vocalists of the '50s, *Clyde McPhatter: The Atlantic And Mercury Sessions* (two CDs). Speaking of Collectables, the 20-year-old label also just published a massive 332-page catalog containing nearly 2,000 titles of R&B, blues, doo-wop, rock 'n' roll, pop, easy listening, bluegrass, metal, folk, vocal and jazz releases — dang near everything!

— Greg Loescher



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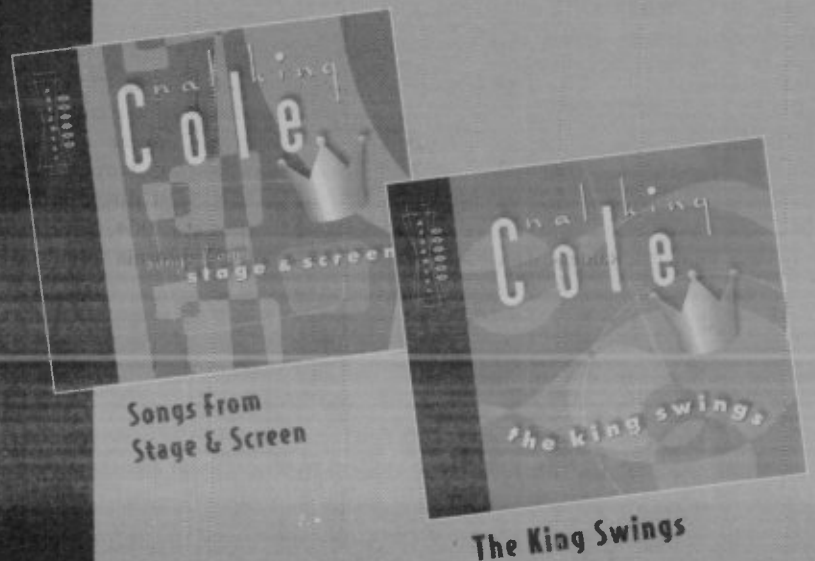
- CD - Allman Brothers Band - Enlightened Rogues - Japan - Limited Edition - Cheap! 15.00
CD - Association - Live - S/T - Japan - No Oble - Mint - Each 20.00
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# GOLDMINE UNIT SPACE ADS



## 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:

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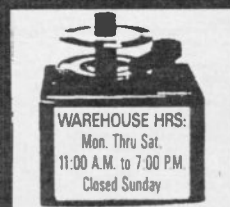
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Lancier Farrar(Lord 4242)I Want The World To Know...Something Wonderful Happens/VG+

Four Seasons(Rainbow 157)Believing In You/Heaven Knows Why/VG+ (1951)
Shirley & The Four Tops(2000)I'm Mad/When I'm Gone/VG++
Four Sparks(A&M 9906)I-Sweet Junita/Out Of This World/VG+

Good Little Bear(Heritage 775)A Little Peace At A Time/Come & Get It/M- (Blues)
Goodiesville Five(Octopus 2090)Bailey's Boat/VG+
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Table listing various audio collections with columns for artist, title, and price. Includes entries like 'BILLY BRAGG', 'THE BEATLES', 'THE BEATLES - Yellow Submarine', etc.

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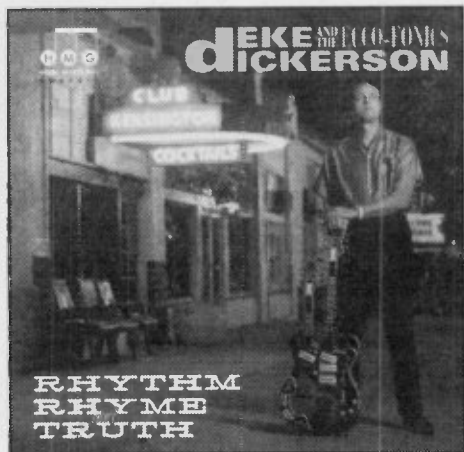
Advertisement for 'Unless an auction deadline is explicitly stated in an advertisement, all auction ads in this issue will feature one month from the cover date of this issue' with Goldmine logo.



Other," "Armwrestling," "Indian Summer" and "Good Too Long" sound like the perfect fodder for album radio. Given a reasonable rotation, they could even spawn a hit or two.

Their combination of confidence and competence magnifies the possibilities. Even so, the most satisfying moments on *20/20 Hindsight* come through its softer side, when Yogi rely mainly on their acoustic guitars and some spare keyboard arrangements. "Chase The Rain Away," "Sliding In" and the folk-flavored "Mexico Road" effectively showcase their more melodic sensibilities, reinforcing the fact that they are, at their core, pure pop practitioners. Yogi may not be smarter than the average band, but they don't make a lot of boo-boos either.

— Lee Zimmerman



DEKE DICKERSON  
Rhythm, Rhyme And Truth  
HMG/HighTone (3013)

Deke Dickerson's third retro rockabilly/surf/hillbilly-swing solo is so upbeat that you'd never guess that in the time between it and 1999's facetiously titled *More Million Seller*, he came down with diabetes and both his and his parents' marriages dissolved. He even sounds happy trying to choose between suicide and murder in "Where To Aim."

We hardly notice various lyrics' blues, partly thanks to his double-neck Mosrite, Carl "Sonny" Leyland's boogie-woogie piano, and Jeremy Wakefield's steel. The Calvanes stop by to both salute and spoof white doowop on "Wang Dang Dula."

"(If I Go To Heaven) Give Me A Brunette" continues Dickerson's albums' theme of songs about women's hair color. As for "C-A Boogie," imagine The Beach Boys' "California Girls" as a hillbilly shuffle. Then there's the surprise bonus track — a giggle of finesse and goofiness. By the way, "Hot Rodder's Lament"'s car sounds are from a '53 Buick Straight 8 and a '54 Ford 260.

— Bruce Sylvester

THE DANDY WARHOLS  
Thirteen Tales From Urban Bohemia  
Capitol (2438-57787-2)

Aside from their silly band name, The Dandy Warhols are best known in the United States for "Not If You Were The Last Junkie On Earth," some nudity-inclusive live performances, and a reputation as a serious party band. That said, the band's new offering, *Thirteen Tales From Urban Bohemia*, is a rock-solid effort that seems bound to increase the band's stateside profile.

To quote band leader Courtney Taylor-

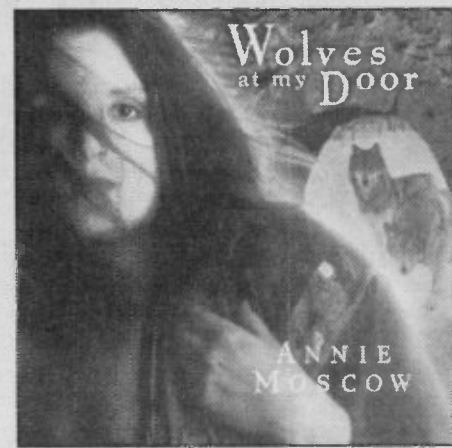
ANNIE MOSCOW  
Wolves At My Door  
Melonball Records (2-70512-2)

With a 20-year resume that includes creative contributions to artists ranging from Sister Sledge to Sarah Vaughn to Mickey Mouse (yes, he's listed in her press package), Annie Moscow is a seasoned songwriter, even though *Wolves At My Door* is her debut disc. That professionalism is evident in this effort, as Moscow offers ongoing observations about life, longing and middle age regrets. Hers is a singular voice, both in its soaring resonance and in its poignant perspective, a rarity in a musical environment that champions teen queens and bitter babes.

Moscow immediately joins a mature middle-age echelon populated by artists such as Carly Simon, Joni Mitchell, Judy

Collins, Janis Ian, Christine Lavin and others who freely express both triumph and tragedy. Bearing a similar style, Moscow's music is a mix of sad soliloquies and quirky compositions, of insights and idiosyncrasies. Songs such as "To The Himalayas," "It's All Dissipating" and "Blue Eyes" are typical of her tender tearjerkers, beautiful ballads built on sweeping, sophisticated arrangements and touching on truths common to everyday existence. But she can also convey an unexpected edge; "Buy The Bitch A Cadillac," for example, features a cranky attitude, a chaotic chorus and singing that sounds like a blustery Kate Bush.

On the other hand, that bold approach doesn't always wear well. Moscow's mischievous mannerisms can come across as more irritating than endearing. "Cinderella Suite" is one such case in point, when her irrever-



ent attitude causes her to adapt some operatic affectations. Fortunately, those few failings are only minor distractions. It's fair to say *Wolves At My Door* is a howling success.

— Lee Zimmerman

Taylor: "Sometimes you just want the rock. With all the super hi-tech production going on, we felt like we needed to make the last classic rock album." While he certainly overstates his band's case, by and large they've succeeded admirably. As such, the band's psychedelic pop sound has readily identifiable traces of both classic rockers past (Iggy Pop, Velvet Underground, The Rolling Stones, T. Rex) and soon to be (My Bloody Valentine, Beck, Cowboy Junkies). But what's most impressive about this no-frills album is how the band manages to handle so many different styles so well.

For instance, "Godless" and its creative use of horns segues seamlessly into the moody atmosphere of "Mohammed," which then explodes My Bloody Valentine-like on "Nietzsche." The slide-happy "Country Leaver" sounds like a *Let It Bleed* outtake, while "Solid" and "Shakin'" are Iggy Pop solo-styled groovers sure to get you shakin'. An abrasive Velvet Underground edge marks "Horse Pills," "Get Off" is an catchy acoustic duet, and "Sleep" is an aptly titled, lullaby-like instrumental whose six minutes go by awfully fast. Finally, "Cool Scene" and "Big Indian" fittingly recall Beck, albeit married to a "Sister Ray" groove, "Bohemian Like You" is pure "Brown Sugar," and "The Gospel" brings to mind nothing less than a male-fronted Cowboy Junkies.

There you have it, *Thirteen Tales From Urban Bohemia*, an enjoyably retro album whose primary strength is in its consistency. Taylor-Taylor uncannily assumes a wide array of singing styles, sometimes joined by drummer Brent DeBoer on some strong harmonies. Though he occasionally follows his templates a tad too closely and the album is always very good but never exceptional (unlike his heroes), this is above all else a fun listening experience. After all, "Sometimes you just want the rock," and The Dandy Warhols deliver it throughout.

— Scott Floman

LAURENCE JUBER  
LJ Plays The Beatles!  
Solid Air Records (SACD 2001)

Laurence Juber is best known for playing with Paul McCartney in the final Wings lineup. This release finds him picking up an acoustic guitar to perform his solo arrangements of 14 Beatles classics.

Some songs are tailor-made for this approach, such as "Here Comes The Sun,"

"Let It Be," and of course "Yesterday." The easy-listening style doesn't suit every song, however. Out and out rockers such as "I Saw Her Standing There" and "Can't Buy Me Love" don't benefit; elsewhere, "For No One"'s arrangement is a bit too busy. But "While My Guitar Gently Weeps" is strong and confident. Juber varies the mix by choosing some lesser-known songs as well; "Martha My Dear" in particular jumps with a light-hearted freshness.

The cover art parodies *Meet The Beatles*, and keys and tunings are provided for each song should you wish to have a go at them. Overall, it's a pleasant reworking of The Beat-

les' timeless catalog.

(Available from Acoustic Music Resource, [www.AcousticMusicResource.com](http://www.AcousticMusicResource.com), 1-800-649-4745).

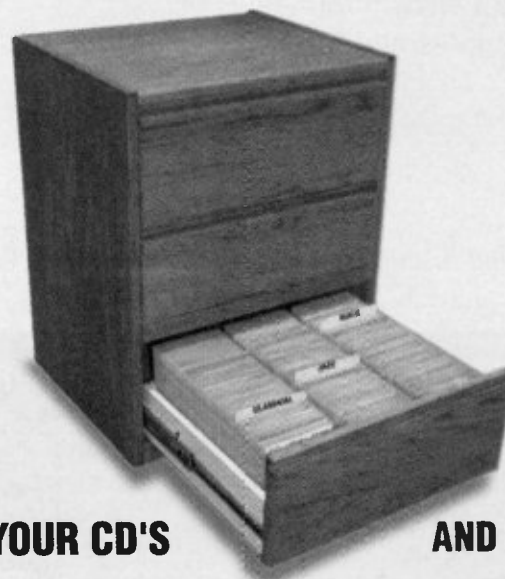
— Gillian G. Gaar

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**KING BISCUIT  
FLOWER HOUR**



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PRESENTS...

PIC  
BIO

Ed McCarthy took this photo of Alice Cooper at the Mid-Hudson Civic Center in Poughkeepsie, N.Y. in 1985. McCarthy is a member of the prestigious White House News Photographers Association.

## King Biscuit Flower Hour JAN/FEB 2001 Radio Show Schedule

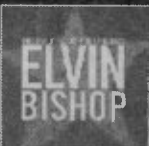
*All dates listed below reflect the "week of" date for each show*

Jan. 22	Southern Rockers Part II
Jan. 29	The Kinks
Feb. 5	Crosby, Stills & Nash
Feb. 12	Elton John

All dates subject to change.  
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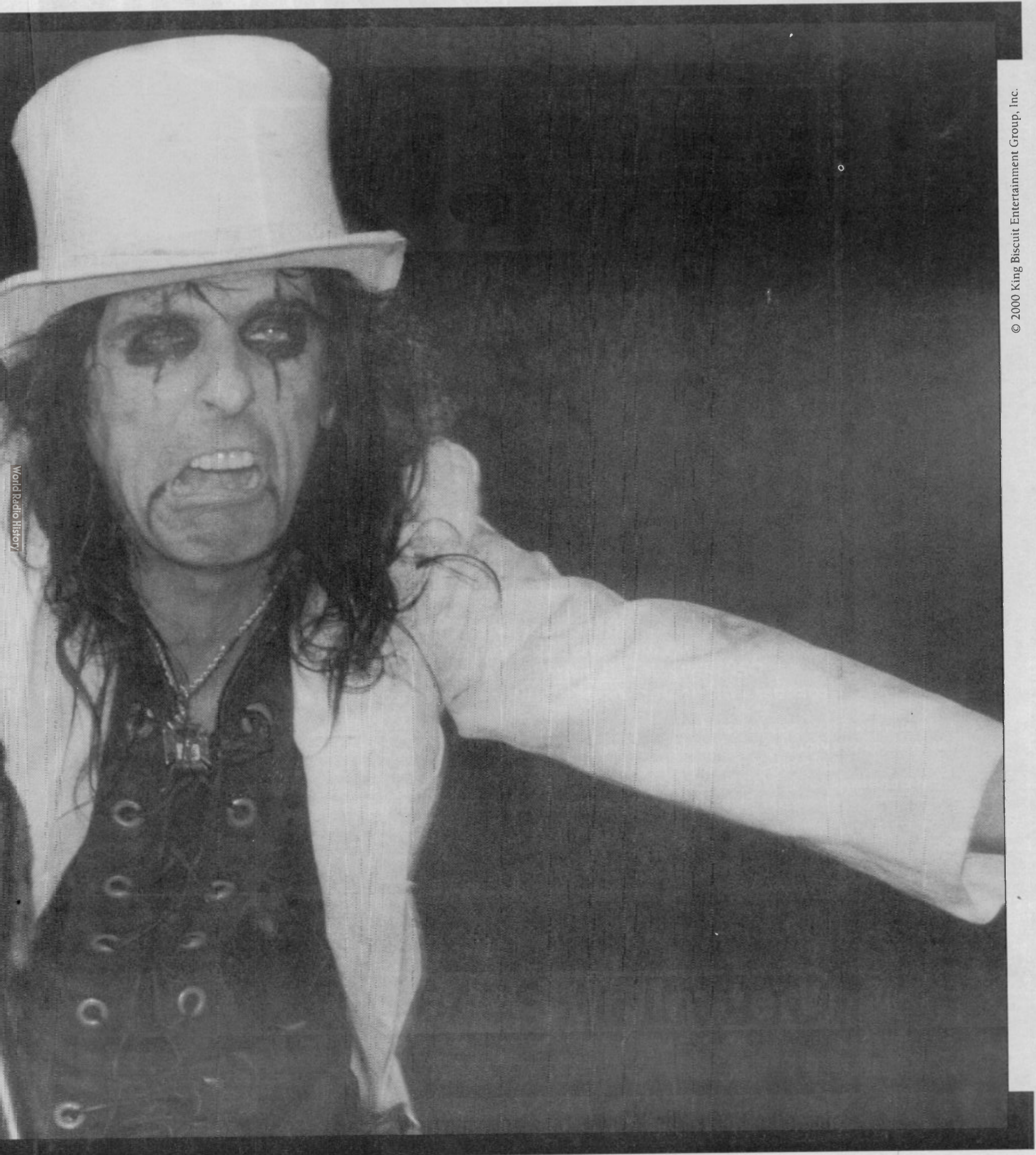
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ABBREVIATIONS: patrk = price sticker; MSS = music store stamp

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Metro CD Records

Table listing Compact Disc PRE-ORDERS with columns for artist, title, format, and price. Includes entries for Aerosmith, Asia, The Babys, etc.

KEVIN CHALFONT projects

Table listing Kevin Chalfont projects with columns for title, format, price, and notes. Includes 'The Storm', 'Two Fires', 'V.U.', etc.

Steve Hackett

Table listing Steve Hackett releases with columns for title, format, price, and notes. Includes 'Time Lapse', 'There Are Many Sides To The Night', etc.

Table listing Compact Disc releases with columns for artist, title, format, and price. Includes '707', 'APRIL WINE', etc.

Table listing APRIL WINE releases with columns for title, format, price, and notes. Includes 'Power Play', 'Frigate', etc.

Table listing ARENA releases with columns for title, format, price, and notes. Includes 'Immortal', 'The Visitor', etc.

Table listing AYREON releases with columns for title, format, price, and notes. Includes 'Ayreonauts Only (Limited Edition)', etc.

Table listing ADRIAN BELEW releases with columns for title, format, price, and notes. Includes 'Coming Attractions', 'Adrian Belew', etc.

Table listing PAT BENATAR releases with columns for title, format, price, and notes. Includes 'Greatest Hits Live (King Biscuit)', etc.

Table listing BLOODROCK releases with columns for title, format, price, and notes. Includes 'Triptych (2CD)', 'Bloodrock USA + 1', etc.

EMERSON LAKE & PALMER

Table listing Emerson Lake & Palmer releases with columns for title, format, price, and notes. Includes 'Emerson Lake & Palmer Encores', etc.

THE FLOWER KINGS (Prog-Rock) & members

Table listing The Flower Kings releases with columns for title, format, price, and notes. Includes 'The Flower Kings Space Revolver', etc.

EGGHAT

Table listing EggHat releases with columns for title, format, price, and notes. Includes 'Tight Shoes/Girls To Chat & Boys To...', etc.

JOURNEY & members

Table listing Journey releases with columns for title, format, price, and notes. Includes 'Journey', 'Greatest Hits', etc.

KANSAS & members (past & present)

Table listing Kansas releases with columns for title, format, price, and notes. Includes 'Kansas', 'Somewhere To Elsewhere', etc.





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Table listing CD's at special sale prices with columns for Artist, Title, Origin, Price, and various other details.





Gold List 45s Set Sale Records You Could Search A Lifetime For

Table listing records with columns for artist, title, and price. Includes entries like 'Midnighters Federal 12169/silver', 'Imperial 5799/wlp', 'Miller, Glenn RCA 18100/box', etc.

Table listing records with columns for artist, title, and price. Includes entries like 'Phillips, Phil Clique 100', 'Phillips Sisters DRG 325', 'Pichon, Walter Pats Decca 30016/ps', etc.

Table listing records with columns for artist, title, and price. Includes entries like 'Rydell, Bobby Cameo 252/ps', 'St Claire, Nicky Saladin', 'Santo And Johnny Canadian America 103', etc.

Shipping: 7 45s for \$4.00, 10c each after 1 Triple for foreign. Insurance extra. Ace Video & Music 285 Cailavet St. P.O. Box 1934 Biloxi, Miss. 39533-1934 228-374-0777, fax 228-374-4645 acemusic@datasync.com www.datasync.com/acemusic









# Russ's Rare Records

(Russ & Gary Nugent, Inc.)

The following records are for sale at auction: We have been serious collectors for over 40 years and are now selling off some of our pieces. These recordings are all original 1<sup>st</sup> presses unless otherwise noted. The auction will close 30 days after this ad appears in Goldmine. Payment must be in the form of either a postal money order or a certified bank check. There will be a \$5.00 charge for priority postage and handling on items of this nature. Please send bids to Russ Nugent, 52 Lakewood Avenue, Cedar Grove, New Jersey 07009. Phone 973-239-1283 (after 4:00 P.M.) – Serious collector's only please. Grading covers/record on EP's and LP's. (Please bid by item #)

45 rpm

1. Elvis Presley Sun 210 – Good Rockin' Tonight/I Don't Care If... M- MB \$500  
(This one on the only 78rpm – beautiful!)
2. Elvis Presley Sun 210 – Good Rockin' Tonight/I Don't Care If.... M- MB \$1500  
(The above has a triangle with #1123 and U-131-45 in dead wax – 3 punch marks)
3. Elvis Presley Sun 215 – Milkcow Blues Boogie/You're A Heart.... M- MB \$2000  
(Slight scuff on A-side - DNAP – three punch marks on label)
4. Elvis Presley Sun 217 – Baby Let's Play House/I'm Left, You're... M- MB \$1000  
( Slight ink stain on one side of label – 3 punch marks label)
5. Elvis Presley Sun 223 – Mystery Train/I Forgot To Remember To.. M- MB \$1000
6. Carl Perkins Flip 501 – Movie Magg/Turn Around(3 punch marks) M- MB \$900

EP's

- 7-8. – Elvis Presley RCA EPB-1254 - "Elvis Presley" M-/M- MB \$250  
(This EP contains only pictures of Elvis Presley on back)
9. Jack Scott Carlton EP 7/1070 "Jack Scott" M-/M- MB \$300
10. Jack Scott Carlton EP 7/1071 "Presenting Jack Scott" M-/M- MB \$300
11. Jack Scott Carlton EP 7/1072 "Jack Scott Sings" M-/M- MB \$300
12. Jack Scott Carlton EP 7/1073 "Starring Jack Scott" M-/M- MB \$300
13. Jack Scott Top Rank Int. Rex 1001 "What In The World's Come Over You"  
(The disc on this one is a STEREO disc – a real beauty) M-/M- MB \$500
14. Danny And The Juniors ABC Paramount EP-11 M-/VG+ MB \$1000  
(Very slight scuffs on one side – DNAP - factory stamp on rear of cover)
15. The Mello-Kings Herald HEP 451 "The Fabulous Mello-Kings" M-/M- MB \$300  
(Yellow label with BLOCK print – small # written on label)
16. The Original Casuals Backbeat EP-40 "Original Casuals" M-/M- MB \$300
17. The Dell-Vikings Dot DEP 1058 "Come Go With Us" M-/M- MB \$200
18. Frankie Ford Ace EP 105 "The Best of Frankie Ford" M-/M- MB \$150

LP's

19. Dale Hawkins Chess LP-1429 "Oh! Suzy-Q" M-/M- MB \$1500  
(This is a fabulous LP! – gorgeous!!!)
20. The Aquatones Fargo LP- FLP-3001 #The Aquatones Sing" M-/M- MB \$500
21. Jan & Dean Dore-LP-101 "Jan & Dean" M-/M- MB \$600  
(This great LP also includes original poster!!)
22. Ral Donner Gone LP 5012 "Takin' Care Of Business" M-/M- MB \$300
23. Frankie Ford Ace LP-1005 "Let's Take A Sea Cruise" M-/M- MB \$300
24. Elvis Presley RCA LOC-1035 "Elvis' Christmas Album" M-/M- MB \$500  
(Complete with all posters – gold binding)
25. Elvis Presley RCA LOC-1035 "Elvis' Christmas Album" M-/M- MB \$600  
(Complete with all posters – silver binding & original sticker! )
26. Gene Vincent Capitol T-970 "G.V.Rocks & Blue Caps Roll" M-/M- MB \$300  
(Original aqua label with slight pen marks on back cover)
27. The Del Vikings Mercury LP MG 20314 "They Sing-They Swing" M-/M- MB \$200



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Allman Bros Mud Island Memphis 10/5/97 2cd sb/Peakin At The Beacon NYC 5/98 sb 2cd
Beach Boys Unsurpassed Mas V 7/8/91/10/13/14/SMILE 4cd's each
Beattles 30 Days (Best of Get Back Sessions from Sgt Pepper) 17cd's
Beattles All Things Must Pass Pt 1 (Electric) and Pt 2 (Acoustic) (Yellow Dog) 1cd each
Beattles Alternate Album Volume 1 (Waltus Out) 2cd
Beattles Another Sessions Plus (John Barrett Out) Australian Tour 64 (Yellow Dog) 2cd
Beattles Another Tracks of Please Please Me 2cd (please please me out)
Beattles Another Yellow Submarine Song Track (2cd)
Beattles BBC Trailer Volume One and Two (bbc out and upgrades) 2cd's each
Beattles Complete BBC Sessions On 1cd Mpeg Format
Beattles Complete Dec 25 1962 To Jan 22 1963 1cd/Complete Ed Sullivan Shows 1cd
Beattles Complete Hollywood Bowl 6/6/65 2cd/Complete Rooftop Concert (Yellow Dog) 2cd
Beattles Complete Sept 11 1962 To December 21 1962
Beattles Complete Volume 5 May-July 63 (mostly BBC) 2cd
Beattles Day by Day volumes 1-9 (2cd's each volume) (New Yellow Dog Let it Be sessions)
Beattles Get Back and 22 Others (Yellow Dog)/For No One (Demos) 1cd
Beattles Get Back Journals Volume 1-2 2cd's each/Get Back Wbnc Radio Broadcast Yellow Dog 1cd
Beattles It's Not Too Bad (Evolution Of Strawberry Fields)
Beattles Last Year (Abbey Road Era Out) 2cd/4verpool 63 + Washington 64 sb 1cd
Beattles Only Northern Songs (upgraded out-takes) 1cd/Pepperland (Mono Pepper & Pepper Outs) 2cd
Beattles Please Me Do (Please Please Me sessions) 2cd
Beattles Polliwogs Go To Blackpool Nme Shows 64 & 65, Blackpool 65 2cd
Beattles Stars of 63 (Stockholm 63) 1cd/Alternate Abbey Road 1cd
Beattles Stockholm 63 Atlanta 65 (I think Atlanta, maybe Seattle)
Beattles Twickenham Sessions (Yellow Dog) 8cd/Ulti Rare Trax Vol 1-4 2cd
Beattles White Album Mono W/Bonus Tracks 2cd/White Album Sessions 4cd
Beattles You Can't Do That On Stage (Wembley 64/Shindig 64/Polliwogs/Blackpool)
Blind Faith Hyde and Seek Hyde Park 6/7/69 and studio outs/Under My Thumb Gothenburg 6/3/69 2cd
Bowie David Year Of The Spiders Radio Comp 72 1cd/Cleveland Music Hall 11/25/72 1cd
Byrds All American Washington DC 1970 1cd/Boston Tea Party 2/22/69 1cd
Clayton Eric Blues Rehearsals (From the Cadillac Ex SB) 1cd/Derek & Hari Meet Michael Ellis 1cd
CSNY Balboa Park 6/9 1cd/Roosevelt Raceway Long Island 9/17/74 3cd
Dylan Bob From Newport To The Hollywood Bowl 65 2cd
Dylan Bob Jewels and Rhinoceros (Every existing tape from 1966 tour from Vigotone) 26 cd's
Dylan Bob Plymouth Rock & Rolling Thunder Plymouth 10/17/75 SB
Edmunds Dave Welsh Wizard (Live Comp) 1cd/Faces Last Step (Oob La La Sessions) 1cd
Flying Burrito Bros Saddle Up The Palamino L.A. 6/8/69/Panicos Gram Legendary Live 73 2cd
Flying Burrito Bros. Flying The Friendly Skies Seattle 7/27/69 SB
Free Walk In My Shadow Live Of Wight 70 1cd/Hunter Ian Bald And At The Station 1cd
Grateful Dead Fallin Stars Montana 5/14/74 2nd Set SB
Grateful Dead Meet The Beach Boys Fillmore East 7/18/74 cd/Werewolves of Red Rocks 78 sb 3cd
Grateful Dead Promised Land Phil. 9/21/72 4cd Complete Show SB
Grateful Dead The Golden Road Vol 1-2 2cd's - outs 65-74 4cd's
Harrison George Beware of Abckool/Songs for Patti/Living in the Alternate World 1cd each
Harrison George The Making of All Things Must Pass 3cd
Hendrix Jimi Are You Experienced Out-Takes Vol 1-2 1cd each
Jani All Conned Mods (Live 10/80 1/78 Tom Snyder) SB
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John Elton Lucy In The Sky London 12/74 1cd/Russian Ballet Live 79 2cd
Kinks Middle Crisis Winterland 77 2cd/Lola Live 74 1cd
Kinks Slum Kids Live 74/US Live (Live 88) On Holiday (Live 73) 1cd each
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Led Zepplin Studio Daze/Ultimate Mudds Vancouver 3/21/70 1cd each
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Lennon John The Dream Is Over Plastic One Band Out-Takes
McCarty Paul Arizona Soundchecks Phoenix 4/4/90 + Cactus Club 86 2cd
McCarty Paul Got Any Toothpicks SB 72/SNL Rehearsals 93 1cd each
McCarty Paul I Got Stung (R&R Hall Of Fame Royal Albert Hall 99)
McCarty Paul It's Now Or Never Russian Sessions/Oooboo Vols 6/7/8/10 1cd each
McCarty Paul Unsurpassed Masters Vol 1 (Red Rose outs + Live sb)
McCarty Paul Elvis Costello Collaboration/Last Flight Japan 79 sb 2cd
Mott The Hoopie Hooping Through Ian's Pockets (Live Comp) Sticky Fingers Live BBC 12/31/72
Nirvana Kung's Home Guitar Rehearsals Roma 2/22-94/Singles Collection/Outcaste vol 1-4 1cd each
Oasis Be Here Now Import Singles Collection/MTV Unplugged/Put Your R-Sides to Bed 1cd each
Pearl Jam Immortality Various Live and Studio outs/No Fucksin Messah Various Live 1cd each
Patty Tom Don't Bring Me Down My Fathers Side 1/29/77 and demos
Pink Floyd Animals Atom Heart Mother Dark Side/Middle Trance Remixes 1cd each
Pink Floyd BBC Broadcasts 4cds/Games For May (Career/Spinning Outs 4cd
Pink Floyd Interstellar Fcure Filmore West 4/29/70 2cd SB/RBC Rock Hour London 9/30/71 1cd
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Raspberries Berry Bread (Live Comp) 73/74/93/95 Go All The Way Cleveland 75 1cd each
Rockpile My Fathers Place Ruslyn Long Island 78/No Rock Unturned Live Comp 1cd each
Rolling Stones Fuck Yer Ya Ya's Out Nyc 69 Apple Acetate 1cd/Rocky Road In The Studio 79-94 1cd
Rolling Stones Get Yer Leeds Lungs Out (Swinging Pig/Time Trip vols 1-4 1cd each
Rolling Stones Record Mirror Volume 1 4cd + Handsome Cars Live 78 4cd
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Springsteen Bruce In The Midnight Hour Nassau Coliseum Long Island NY 12/31/80 4cd
Springsteen Bruce We Gotta Get Out Of This Place Palladium NYC 11/4/76 2cd
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Who Bridge Benefit 99 2cd/Live At Leeds Complete (Midus Touch) 2cd
Who Higher Education (Georgetown U. 69) 1cd/Live With The Moons 1cd
Who Lifehouse Live At The Young Vic 1cd/ales From The Who 73 Quadrophonia sb 1cd
Who Music Must Change Townshend Who Are You Demos/Shakin All Over Fillmore East 68 1cd
Who Tangled Up In Who Tanglewood Ct. 1970 + Bonus Trax (Hi-Watt Label) 2cd
Yes Dialogue Unreleased Demos from 2nd Anderson Bruford Wakeman Howe album
Yes Heart of the Sunrise L.A. 98 2cd SB/Making For The One (Going for the One Sessions) 2cd
Yes Ladders of the Strip (House of Blues, Las Vegas 10/31/99) sb 3cd
Yes Soon The Light Long Beach 6/23/75 2cd/Seventh Age Imagination Vancouver 79 2cd
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(New Releases from page 49)

blender and whaddaya got? Not sure, but it would probably sound a lot like Tsar, a California quartet that kicks out the jams and rocks with much ferocity on their amazingly fresh debut record.

Unlike many young rockers who tend to downplay their melodic side in favor of punky bluster or metallic Sturm und Drang, Tsar (fronted by singer/main songwriter Jeff Whalen) write and perform actual songs that you can sing along to while moshing or playing air guitar. They also know their way around a slow one, as evidenced by the moody "Silver Shifter" and the almost elegant, disc-closing "The Girl Who Wouldn't Die."

But it's the rockers that really make Tsar take flight and make this a "play it in your car at ston volume and bang the steering wheel until your hands ache" record for the ages. There's the slam-bang call-to-arms "Calling All Destroyers," the marvelously punchy "I Don't Wanna Break-Up" and an unbelievably kinetic little ditty titled "Kathy Fong Is The Bomb," which gets this writer's nod as Pop Song Of The Year 2000, hands down. Kicking off with a guitar riff that recalls an old Dramarama number, the tune quickly blasts itself into overdrive as Whalen spits out the verses, then deftly shifts into a harmony-heavy chorus that is near impossible to shake.

The whole deal is given a fine, radio-ready sheen by producer Rob Cavallo (Green Day), and even though it's not quite clear what exactly the boys are singing about half the time, it really doesn't matter; youthful energy, big, crunchy guitar riffs and memorable songs carry the disc home. A wonderful debut.

— John M. Borack

U2 All That You Can't Leave Behind Interscope (31452 46532)

Earlier in the year 2000 Bono had bragged that U2 would "make the rock album of the year," and sure enough, All That You Can't Leave Behind figures to be a contender for many of the major year-end music awards. For those of you who were turned off by the bloated excesses of the Zoo TV and PopMart stadium tours or were confused by the increasing electronic dabbings of their '90s albums, this album is a welcome return to the band's earlier '80s roots.

Actually, all of Achtung Baby and much of Zoozopa were brilliant, but by the time of the often-dispirited Pop it was apparent that the band's preoccupation with sonic experimentation had run its course. "It's about the songs now" said Bono, and with the aid of master mood manipulators Brian Eno and Daniel Lanois, who have produced most of the band's very best work, the band has come through with a mostly mellow but by and large beautiful album.

While All That You Can't Leave Behind doesn't scale quite as high as earlier grandiose classics such as The Unforgettable Fire or The Joshua Tree, this is partly due to the band's more modest intentions. Still, songs such as the popular first single "Beautiful Day" and "Walk On" soar with memorable choruses, while "Kite" and "When I Look At The World" surge on the strength of the exceptional rhythm section of bassist Adam Clayton and drummer Larry Mullen Jr. Bono sings, "I'm just trying to find a decent melody," and he finds them throughout, whether on the simple strengths of "Stuck In A Moment You Can't Get Out Of" and "In A Little While" or the sweetly singable "Wild Honey." Only "Elevation," on which the band briefly returns to the dance clubs, does U2 momentarily falter. Meanwhile "Peace On Earth," about a 1998 terrorist bombing in Ireland, had me near tears the first time I heard it (unforgettable lyric: "their lives are bigger than any big idea").

Elsewhere Bono sings, "I'm not afraid to live, I'm not afraid to die," and indeed the band's second-greatest virtue is their lack of fear; they'll risk sounding cheesy if it feels right and wear their hearts on their sleeves if the cause is just. Of course, their greatest asset remains their impeccable chemistry, as above all else U2 still has a great sound.

That sound is predictably anchored by the Edge's rich guitar textures and Bono's stellar singing, which is at its most restrained. It also has an appealingly rough edge throughout, and it perfectly complements a passionate and inviting batch of intimate songs. There aren't too many classic singles to be found here, but with All That You Can't Leave Behind, which works well as an elegant whole, U2 have bounced back in a big way.

— Scott Floman

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World Radio History



(Reissues from page 40)

TONY BENNETT
The Ultimate Tony Bennett
RPM Records/Columbia/Legacy (CK 63570)

Tony Bennett's career has gone up and down so many times over the past 50 years the guy must be dizzy by now. From his initial success at the start of the '50s as a smooth pop singer to his '60s move to push adult star to his recent rediscovery by young hipsters, Bennett really is like no other pop vocalist working today.

Which is why The Ultimate Tony Bennett is so essential. Twenty songs — spanning 1951's "Because Of You," one of his finest efforts, to last year's "Mood Indigo" from his Duke Ellington collection — over a half-century of work is not a whole lot, so every track counts. Or at least most of them do.

Of course, he really hasn't changed his style much over the years. The young Bennett has more sass and sway (his 1953 take on "Rags To Riches" remains the best interpretation of this standard), but the older Bennett finds more warmth in the songs (his

theme albums reveal a knowing maturity). This superb-sounding, digitally remastered collection offers a little of both and defines the artist in the process.

— Michael Gallucci

JOHNNIE TAYLOR
Lifetime
Stax (3SCD-4432-2) (Three CDs)

Johnnie Taylor (1934-2000) was a supernova in the world of R&B who put soul-blues records on the charts for the last four decades. Yet compared to some of his fellow R&B greats, Taylor remained a dim, shadowy figure in the crossover market, perpetually being confused with another soul-blues practitioner, Little Johnny Taylor. Lifetime, a three-CD 65-song retrospective covering some of Johnnie Taylor's gospel recordings in 1956 to his last R&B recordings for Malaco in 1999, may in some small way bring better recognition to this long-overlooked talent.

The CD revolution and growing catalog consolidation has contributed to more sensible reissue projects that are no longer confined to one label, so Lifetime is able to include recordings made for Vee-Jay, Specialty, Sar/Derby, Stax, Columbia, and Malaco. Nonetheless, licensing restrictions undoubtedly kept off a number of hits and limited the last CD to only 19 tracks.

The first CD opens with six gospel tracks — one by The Highway QCs and five by Soul Stirrers. The Highway QCs were like a farm team for Soul Stirrers, where young singers would prove their mettle before they could move into the major leagues with Soul Stirrers. So when Sam Cooke left Soul Stirrers in 1957, it was not long until Taylor stepped in to assume the lead chores. In these sides

Taylor proves himself a remarkably stirring gospel singer, where he reaches religious intensity not by shouting and screaming but with low-burning, smoldering vocals.

Taylor, who had sung in the R&B group The Five Echoes during 1953-1955, moved back into R&B in 1961, when he left Soul Stirrers to try to build a solo career. His first label was Cooke's Sar imprint, well represented here by "Never, Never" (an Ed Townsend composition from 1962) and his first hit, "Rome (Wasn't Built In A Day)," a low R&B charter (#29 in 1962).

Taylor signed with Stax in 1966, and during his first two years there the label recorded him as a deep soul-blues singer, because Taylor had built his performance reputation touring as "Little Johnny Taylor" and singing his rival's great blues hit, "Part Time Love." Among the standouts from his "blues wailer" period are "I Had A Dream" (#19 R&B), "I Got To Love Somebody's Baby" (#15) and "Little Bluebird," which, although not a chart record, has been something of a radio standard over the decades.

Most fans of Taylor will probably focus on disc two of this collection, as it contains the bulk of the singer's biggest hits on Stax, songs recorded under producer Don Davis in Memphis and Detroit during 1968-1971 and

which made Taylor into a major soul star. These include "Who's Making Love" (#1 R&B), "Take Care Of Your Homework" (#2 R&B), "Testify (I Wanna)" (#4 R&B), "Love Bones (#4 R&B)," "I Am Somebody" (#4 R&B) and "Jody's Got Your Girl And Gone" (#1 R&B). These timeless, explosive songs pack a powerful rhythmic punch, and Taylor soars as he sings with bite and snap. Taylor had transformed himself into the "soul philosopher."

A careful listener should pause to give a thoughtful listen to some of the sides that do not fit the up-tempo mode, notably the compelling talking blues, "I'd Rather Drink Muddy Water," which demonstrates that Taylor was an interpretive artist who could handle ballads to kick-ass shouters and everything in between.

The third CD covers Taylor's last years at Stax (1972-1975) when the tempos slowed down at times and the songs became more introspective. Some of the standouts include "I Believe In You (You Believe In Me)" (#1 R&B), "Cheaper To Keep Her" (#2 R&B) and "We're Getting Careless With Our Love" (#5 R&B).

Taylor's Columbia period, 1976-1980, is represented by his biggest all-time hit, "Disco Lady" (#1 R&B and Pop), a marvelous smoldering soul-blues performance that many people who simply lacked ears referred to as "a disco record." The other big Columbia hits are not included here (probably because of licensing restrictions), but three lesser tracks are included, notably "God Is Standing By," Taylor's only foray into gospel since his last recordings for Soul Stirrers.

Taylor's years at Malaco, 1984-1999, during which he recorded 11 albums, most produced

(Please see Reissues page 73)

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## Did you vote?

The official 2001 Vocal Group  
Hall Of Fame ballot is inserted  
into this issue of *Goldmine*!

(Reissues from page 69)

under the aegis of Tommy Couch and Wolf Stevenson, is represented with four tracks, notably "LaCy, My Whole World Is You" (#74 R&B), "Lover Boy," "Last Two Dollars" and "Soul Heaven." "Last Two Dollars" along with "Good Love" (#39, but not included here) were paired on Taylor's *Good Love* CD, the biggest-selling album in Malaco's history. Lamentable are the absence of a number of other of Taylor's Malaco recordings, notably "Still Called The Blues" (1984), which has become a jukebox soul-blues standard. The final track, "Soul Heaven" (1999) — written and produced by Rich Cason — has Taylor singing about the departed greats of R&B, such as Cooke and Otis Redding. Little did he know he would shortly join them in the spring of 2000.

*Lifetime* will go down as one of the essential purchases for any fan of popular music who wants to build a comprehensive soul collection. With excellent notes by Lee Hildebrand and a fantastic collection of photos, this package is one of the most worthwhile box sets issued in 2000.

— Robert Pruter

### NIGHT RANGER

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The band who burst onto the scene with the hook-laden "Don't Tell Me You Love Me" and the patriotic "(You Can Still) Rock In America" got the life sucked out of them after the successful "Sister Christian" (#5, 24 weeks on the charts beginning in March 1984). That's not to say that subsequent releases "When You Close Your Eyes" (#14), "Sentimental Street" (#8), "Four In The Morning (I Can't Take Any More)" (#19) and "Goodbye" (#17) aren't wonderful songs that an entire generation will still sing along with, even 16-plus years after the tunes populated the charts. It's just that a great rock band got castrated by the accountants somewhere along the line.

There are many Night Ranger faithful who view "Sister Christian" with much bitterness — and justifiably so. It adds insult to injury that MCA decides to kick off the CD with that song (completely out of the chronology, unlike many of the other CDs in this series that are faithful to the bands' release history). Isn't the leadoff track on an album supposed to kick the whole collection off instead of to serve as a kick in the teeth? It's a shame that even after all this time that song still overshadows the rest of Night Ranger's catalog, but it's been

the double-edged hari-kari sword of their career since 1984. The best thing about the track's placement is that it's easy to skip and start the CD off with "Don't Tell Me You Love Me." The collection also includes the *Secret Of My Success* theme.

Eighties enthusiasts definitely should pick up this slice of their teenagehood. After a breakup in 1989 that subsequently saw Jack Blades form Damn Yankees with Tommy Shaw, Ted Nugent, and Michael Cartellone, Night Ranger re-formed in 1997, and they still put on a great show composed both of '80s hits and '90s album tracks.

— Cathy Bernardy

### RICHARD PRYOR

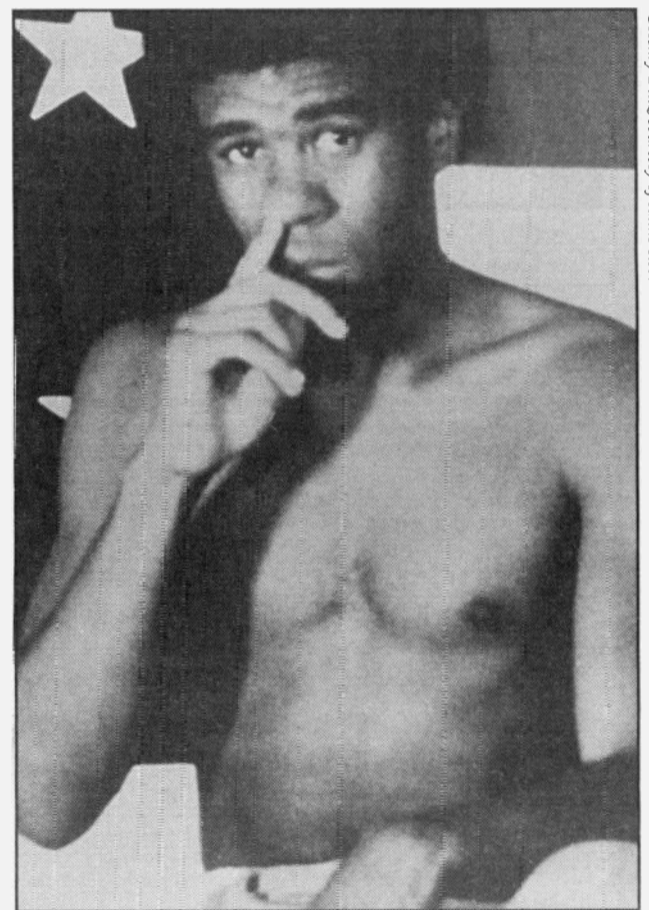
...And It's Deep Too! The Complete Warner Bros. Recordings (1968-1992)  
Warner Archives/Rhino (76655)

Richard Pryor was a mean motherfucker. Besides numerous run-ins with the law, he shot a .357 Magnum at one of his many wives, called an audience gathered at a gay rights benefit "Hollywood faggots," precipitated fistfights on movie sets and generally acted like a complete asshole to everyone around him.

He was not a nice guy, and by most accounts, a genuinely mentally unstable one. His suicide attempt, covered up at the time as a freebasing accident, was the culmination of a life haunted by demons. That his sharp wit and physical presence were tragically stifled by the diagnosis of multiple sclerosis in the late '80s almost seems like retribution for a life of inner and outer torment.

But Pryor was also a brilliant comedian, the greatest of the '70s. He turned race onto itself, confronted politics with a true befuddlement and tore himself open on stage so that the inner workings of his persona were visible. That the two — his personal life and his public one — are connected and couldn't have survived or thrived without each other is not lost on his fans (and critics). Pryor is the bitter, funny and deeply troubled man he played in his stand-up act. All his genius, blemishes and anguish are gloriously on display on the lovingly packaged nine-CD box ...*And It's Deep Too! The Complete Warner Bros. Recordings* (1968-1992), which gathers all seven of Pryor's WB albums plus a disc of previously unreleased material.

His greatest work — 1974's *That Nigger's Crazy*, 1976's *Bicentennial Nigger*, 1978's *Wanted/Richard Pryor: Live In Concert*, 1982's *Live On The Sunset Strip* — generated some of the era's most pointed commentaries on race relations in the U.S. *That Nigger's Crazy* is his first truly funny album, following the standard stand-up routine of his 1968 self-titled debut; it finally brings together his social/racial/political observations, homespun tales and vulgar rants. There are some hilarious bits here, particularly "Nigger With A Seizure," "Have Your Ass Home By 11:00," and "Exorcist." This is the foundation of the



Richard Pryor

era's sharpest funnyman in his natural element.

*Bicentennial Nigger* is a tough and unrelenting jab at racial relations in the U.S. circa the country's bicentennial celebration. He taps his usual subjects — sex, drugs, death — but paints them all with pointed humor that veers on bitterness. Much of it is funny; some of it is poignant (his concluding words on the album are even downright scary). This is a stirring document of what was really going on in the country in '76. *Wanted* is his best recorded document. Some of the jokes here are repeated from his previous albums, but after years of sharpening them, they are even more hilarious with age. Spread out over two albums, it is not only a record of an era (even the dated bits, such as the classic "Ali," are still funny), it's also a running commentary on America itself.

*And It's Deep Too!* brings together his two post-"accident"

(Please see Reissues page 82)



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63. **Billy Preston - "King Of The Road"** UK reissue. \$8.99

64. **Elvis Presley - "Legendary"** Australian 3 CD set loaded with hits!!! 3 CDs \$18.99
  65. **Procul Harum - "Box Set"** 3 LPs in one box. Exotic Birds, Grand Hotel and Ninth. \$24.99
  66. **Queen - "Greatest Hits 3"** Australian import. \$10.99
  67. **Todd Rundgren - "Live NYC 78"** Japanese import of 1978 Bottom Line concert with Hello People doing backup. \$23.99
  68. **Pete Seeger - "Headlines & Footnotes"** Sealed CD from Smithsonian \$9.99
  69. **Steeleye Span - "Best Of"** UK Chrysalis. \$8.99
  70. **Steeleye Span - "A Decade Of"** UK career overview 14 tracks. \$8.99
  71. **Steppenwolf - "Silver"** 2 CD import on Repertoire. All the hits on 2 CDs with deep notes and John Kay commentary. Great set!!! \$22.99
  72. **Soft Cell - "The Last Night"** German issue with 6 bonus tracks. \$9.99
  73. **Small Faces - "The Greatest"** 3 CD UK import loaded with hits! \$13.99
  74. **Small Faces - "Best Of"** 16 track import. All hits. Great price!!!! \$4.99
  75. **Suede - "Head Music"** import packed with bonus live CD. Now OP. 2 CDs \$18.99
  76. **Sweet - "Complete Works"** 2 CD career overview. Awesome cover, great notes. 2 CDs. \$13.99
  77. **10CC - "Tow From Ten"** Sheet Music and 10CC LPs on 1 disc. Sealed \$12.99
  78. **Tubes - "White Punks On Dope"** 18 track career overview. UK import \$11.99
  79. **Ike & Tina Turner - "River Deep Mountain High"** German A&M issue. \$24.99
  80. **Various - "Sun Gods"** 3 CD box of Sun artists tracks. Elvis, Jerry Lee, Orbison, Perkins, Cash, Mint. \$17.99
  81. **Walker Brothers - "Singles Plus"** 2 CD UK import with all the singles both group and solo from 1965 through 1981. Essential set!!!! Full liner notes \$18.99
  82. **Wondermint - "Cellophane EP"** Japanese issue. \$24.99
  83. **Youngbloods - "Euphoria 1965-1969"** 25 tracks on this Australian issue on Raven. With deep notes as well. \$16.99
- RARE 60'S LPS THAT HAVE NOT MADE IT TO CD...MASTERED FROM VINYL OR FROM IMPORT CDS LONG OUT OF PRINT ALL ARE CDRS WITH COLOR INSERTS & LABELS.**
84. **American Spring - "Spring Plus"** All the Brian Wilson productions with this great group. 1 CD \$15.00
  85. **Association - "Renaissance"** The first LP with bonus tracks. \$15.00
  86. **Association - "Insight Out with Windy"** and bonus tracks. \$15.00
  87. **Association - "Birthday"** with bonus tracks. \$15.00
  88. **Association - "In Concert"** 2 LPs on 1 CD. \$15.00
  89. **Curt Boettcher - "Theres An Innocent Face"** Flower pop from the studio genius. Mastered from OP Japanese CD. 1 CD. \$15.00
  90. **The Ballroom - "Ballroom"** By Curt Boettcher and others. Unreleased LP and studio outtakes. This is pre Millennium and Sagittarius with that exact sound!!!! 1 CD. \$15.00
  91. **Boyce & Hart - "Test Patterns"** 1 CD \$15.00
  92. **Boyce & Hart - "Its All Happening On The Inside"** 1 CD. \$15.00
  93. **Bruce & Terry - "Rare Masters"** From the OP M&M Japanese CD. This is very deep at 34 tracks. 1 CD. \$15.00
  94. **California Music - "Complete Collection"** Gary Usher, Bruce Johnston & Friends. 16 tracks. Mastered from OP Japanese CD. 1 CD. \$15.00
  95. **Crazy Elephant - "Same"** Rare Bubblegum LP with bonus tracks. 1 CD \$15.00
  96. **Doors - "Other Voices"** (From Russian CD) \$15.00
  97. **Doors - "Full Circle"** (From Russian CD) \$15.00
  98. **Honeys - "Collectors Series"** Long OP Capitol CD used as master. 20 tracks. 1 CD. \$15.00
  99. **Hounds - "Hits"** Hungarian pop band from 60's with incredible harmony sound. They cover Sagittarius among others. \$15.00
  100. **Josie & Pussycats - "Collection"** 25 tracks. Everything you need. 1 CD \$15.00
  101. **Nightrawlers - "Little Black Egg"** 9 track private collection put out by band. Impossible to find. 60's masters. 1 CD. \$15.00
  102. **Rascals - "Japanese Box Set"** OP. All 7 Rascals LPs on 7 CDRs. Includes "Freedom Suite" and "Search & Nearness" 7 CDs \$60.00

103. **Sagittarius - "Blue Marble"** Ultra rare second LP. Mastered from clean vinyl with bonus track. 1 CD \$15.00
104. **Wimple Witch - "Story Of 4 Men"** All the singles and unreleased LP. Killer Psych. 1 CD \$15.00

## ONE OF A KIND COLLECTABLES

105. **Black Flag - "Louie Louie EP"** 3" CD Sealed SST 175 1987 issue. 2 songs. Louie Louie and Damaged 1. \$12.00
106. **Black Flag - "Six Pack EP"** 3" CD Sealed SST 005 1982 issue. 3 songs. Six Pack. I've Heard It Before, and American Waste. \$12.00
107. **Minutemen - "Paranoid Time 3"** CD Sealed. SST002 Out of Print. 1980 issue. 7 track EP. \$15.00
108. **Minutemen - "Joy" EP** 3" CD Sealed. SST 214 1988 issue. 3 song EP with Joy, Black Sheep and More Joy. \$12.00
109. **AC/DC - "Mini Sleeve CD Pack"** 7 CDs in mini sleeves and remastered. Purchase as a group. "Let There Be Rock", "If You Want Blood", "High Voltage", "Back In Black", "Highway To Hell", "Fly On The Wall", "For Those About To Rock". 7 sealed CDs. \$79.99
110. **Black Sabbath - "Never Say Die"** Sealed import mini sleeve, remastered. \$12.99
111. **Black Sabbath - "Technical Ecstasy"** Sealed import mini sleeve CD Remastered. \$12.99
112. **David Bowie - "I Dig Everything: 1966 Pye Singles"** CD box with 3 discs. Sealed. \$14.99
113. **Tim Buckley - "Live At Troubadour"** Live 69 on Bizarre CD. OP. \$18.99
114. **Nick Cave - "Secret Life of The Love Song"** 2 lectures by Cave and unreleased songs. Sealed. \$14.99
115. **MC-5 - "Phun City UK"** Sealed Live UK import of live material from Worthing. 1970. 8 classic live tracks. Ultra rare. \$29.99
116. **Monkees - "CD Rom Package"** Extensive video footage and rare unreleased track from 1967. Sealed. \$19.99
117. **Semisonic - "A Delicious Sampling"** 5 track CD sampler. Promo. \$8.99
118. **Squeeze - "Live Royal Albert Hall"** Sealed Japan import. OP. \$19.99
119. **Video VHS - "Heroes & Villians"** OP video with 1985 concert with Nashville Teens, Tremelos, Manfred Mann, Equals, Trogs, Mersey Beats, Vanity Fair and lots more. 2 hours +...and long out of print. This is a mint copy of the import. \$39.99

## VIDEOS

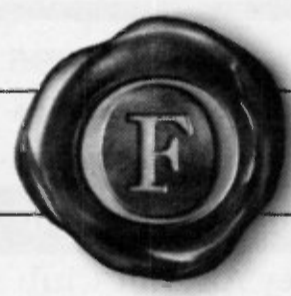
120. **Music Scene - Vol 1-4** Box Set. Sealed MPI issue 4 VHS tapes. 4 complete episodes of Music Scene with bonus cuts. Includes Gordon Lightfoot, Chuck Berry, Jerry Butler, 3 Dog Night, Cowsills, Smith, Lee Michaels, Joplin, CSNY, Joe Cocker, Zager & Evan, and lots more. Discount price. \$69.00
121. **Music Scene - Vol 5-8** Box Set. Sealed MPI issue. 4 VHS tapes. Includes Archies, Isaac Hayes, BB King, Everly Brothers, Rascals, Roger Miller, Bobby Sherman, CCR, Grass Roots, lots more. Discount price. \$69.00
122. **Hullabaloo - Vol 1-4** Box Set. Sealed MPI issue 4 VHS tapes. 7 complete episodes and bonus cuts. Includes Cyrlke, Peter & Gordon, Vogues, Bobby Fuller Four, Yardbirds, Byrds, Raiders, Gary Lewis, Turtles, Moody Blues, Gene Pitney, Johnny Rivers, Strangeloves, many more. Awesome 60's. Discount price \$69.00
123. **Hullabaloo - Vol 5-8** Box set. Sealed MPI issue 4 VHS tapes. Includes Kinks, ShangriLas, Del Shannon, Animals, Kingsmen, Stones, We Five, Remains, Zombies, Mitch Ryder, Beau Brummels, Outsiders, many more. Discount price \$69.00
124. **Hullabaloo - Vol 9-12** Box set. MPI issue VHS tapes. Includes Sam The Sham, Supremes, Nashville Teens, Bob Lind, McCoy's, Four Tops, Gentrys, Simon & Garfunkle, Petula Clark, much more. Discount price. \$69.00

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125. **Hullabaloo - Vol 1-4** NOW ON DVD 4 hours on 1 disc. \$25.00
126. **Music Scene - "Best of 1969"** NOW ON DVD 4 live shows with 21 bonus tracks. CSNY, Cocker, Isaac Hayes, Joplin, Lulu, Roger Miller, 3 Dog Night, Grass Roots, Sly & Family Stone, Smokey Robinson, Rascal + more. \$25.00

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Or contact [auctions@fleetwoodowen.com](mailto:auctions@fleetwoodowen.com)



- Market, Holiday Inn. US Rt. 1, Exit 25A off I-95 Beltway. Model Feet, 960 N. Main St., Williamstown, NJ 08094. PH: 856-875-4651.
- Mar 11 MA, West Springfield. Record & CD Convention, Best Western Hotel, 1080 Riverdale Rd., SH: 9am-3pm, T: 8, F: \$40, A: \$3.50. Bob Belniak, PH: 413-786-1929.
- Mar 11 OH, Toledo. Record Show, Sommerset Hall, 2458 Tremainsville Rd. (at Douglas & Lasky Rds.), SH: 9am-4pm, T: 8, F: \$20, A: \$1. Bill Simmons, PH: 419-833-5040.
- Mar 11 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- Mar 11 ENGLAND, London International. Music Fair, Congress Centre, Great Russell St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Mar 15-18 AZ, Scottsdale. National Festival of the West, West World, 16601 N. Pima Rd. PH: 602-996-4387.
- Mar 17 NY, New York City. Classical Music Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Mar 17 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 843, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Mar 17-18 TX, Austin. Spring Record Convention, SH: 10am-6pm. Austin Record Convention, PO Box 90806, Austin, TX 78709. PH: 512-288-7288.
- Mar 17 ENGLAND, Birmingham. Music Fair, Academy. Dale End, T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Mar 18 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5, F: \$30, A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Mar 18 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall, 4256 Secor Rd., SH: 10am-4pm, F: \$25, A: \$2. Stephen Backy, PH: 419-874-1725.
- Mar 18 PA, Scranton. Wilkes Barre. WEZX NY CD & Record Fair, The Woodlands Inn, 1073 Rr. 315 (Exit 47B, I-81 to Exit 1 off ramp), SH: 10am-5pm, T: 70-8, A: \$4. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Mar 18 WI, Milwaukee. Vinyl Record Show, Westwood Hotel, 201 N. Mayfair Rd. (off I-94 & Hwy. 100), SH: 9am-3pm, T: 8, F: \$35, A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- Mar 18 ENGLAND, Leicester. Music Fair, Aylstone Leisure Centre, Saffron Ln., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Mar 24 TN, Memphis. Record Convention, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
- Mar 24 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Mar 24 ENGLAND, Peterborough. Music Fair, Town Hall, Bridge St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Mar 25 AR, Little Rock. Record Convention, Best Western Inn, 600 Interstate 30, SH: 10am-5pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
- Mar 25 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangeflour Ave., SH: 10am-3pm, T: 135-8, F: \$50, for 1, \$95, for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Mar 25 CT, Danbury. Record & CD Convention, Ramada Inn, Exit 8 off I-84, SH: 10am-4pm, A: \$3. Trash American Style, 12 Mill Plain Rd., Danbury, CT 06811. PH: 203-792-1630.
- Mar 25 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 70-8, F: \$40, A: \$3. John Gov., 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.
- Mar 25 KY, Louisville. Music Collectors' Convention, Exec. Inn, Watterson Expwy. & Fairgrounds, SH: 10am-3pm, F: \$30, if paid one week in advance, F: \$40, thereafter, A: \$2, with coupon, \$3, without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Mar 25 MI, Southgate. Record Show, Civic Ctr. 14700 Reaume,

- Dix-Toledo (1 blk. N. of Eureka), SH: 10am-4pm, T: 60-8, F: \$35, A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810-759-5133 eves.
- Mar 31 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East, 3525 N. Shadeland, SH: 10am-3pm, F: \$30, if paid one week in advance, F: \$40, thereafter, A: \$2, with coupon, \$3, without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Mar 31-Apr 1 NJ, Secaucus. Collectibles Mega Show, Meadowlands Expo Ctr. 355 Plaza Dr., SH: Sat. 10am-7pm, Sun. 10am-5pm, T: 350, K&S Promotions, 1020 Arlington Rd., New Milford, NJ 07646. PH: 201-261-4992 or 261-8803.
- Mar 31-Apr 1 PA, Allentown. 6th Annual 45-78 RPM Record Expo, Merchants Square, 12th & Vuttee Sts., SH: 10am-7, T: 8, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
- Mar 31-Apr 1 ENGLAND, LONDON OLYMPIA. Music Fair, Olympia 2, Hammersmith Road, W14, T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Apr 1 CT, Waterbury. Record Collectors Convention, Sheraton Hotel, 3580 E. Main St., SH: 9:30am-4pm, T: 8, F: \$65, A: \$4. Gorman, PH: 203-287-8923.
- Apr 1 MD, Lanham. Record, CD & Trade Show, Best Western Hotel, Exit 20A off 495, SH: 10am-5pm, T: 50-6, F: \$50, A: \$3, kids free. Eric, PH: 301-474-7372.
- Apr 1 CA, Springfield. Record Convention with Rock102, Civic Ctr. 1277 Main St., SH: 10am-4pm, T: 70-8, F: \$60, A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Apr 1 NE, Omaha. Record & CD Show, 78th & Military, SH: 10am-4pm, T: 8, F: \$30-\$35, A: \$2. Tim Behrens, PH: 712-328-8731 or 328-2504.
- Apr 1 PA, Allentown. Spring 2001 Lehigh Valley Music Expo, Merchants Square, 12th & Vuttee Sts., SH: 10am-4pm, T: 8, F: \$55 before Mar 25, \$65, thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
- Apr 1 PA, Pittsburgh. Record & CD Convention XIII, Pittsburgh-Greentree Radisson, I-279, Exit 4, off of Mansfield Ave., SH: 10am-4pm, T: 8, F: \$40, A: \$3, 12 & under free. Full House Records, Tony Medwid, 108 Helen St., McKees Rocks, PA 15136. PH: 412-331-5021.
- Apr 1 VA, McLean. Northern VA Record Mart, Best Western Westpark Hotel, Rt. 7 & Westpark Dr. (I-495, Exit 47), SH: 10am-4pm, T: 80, F: \$60-\$70, A: \$4. Annapolis Marketing Inc., PO

- Box 454, Arnold, MD 21012. PH: 410-757-6182.
- Apr 7 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Apr 7 ENGLAND, Cardiff. Music Fair, City Hall, Cathay's Park, T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Apr 8 NM, Albuquerque. Record Convention, Marriott Hotel Ballroom, I-40 & Louisiana, SH: 9am-4pm, T: 6 & 8, F: \$45-\$55. Mike Walsh, 11320 Cochiti Rd. SE, Albuquerque, NM 87123. PH: 505-292-2196 or FAX: 505-292-7493 or 292-1741 eves.
- Apr 8 NY, Utica. WOUR NY CD & Record Fair, Deerfield Vol. Fire Hall, 5476 Trenton Rd. (Exit 31 NYS T-Way), SH: 10am-5pm, T: 60-8, A: \$4. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Apr 8 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- Apr 8 TN, Nashville. Music Collectors' Convention, Day's Inn-Airport, Briley Pkwy., SH: 10am-3pm, F: \$30, if paid one week in advance, F: \$40, thereafter, A: \$2, with discount coupon, \$3, without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Apr 8 TN, Nashville. Music Expo, Days Inn Airport, Briley Pkwy., S. of I-40, SH: 10am-4pm, T: 40-6, F: \$50, A: \$2. Kevin Folkert, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Apr 8 WI, Appleton. Fox Valley Record Show, Best Western Midway Hotel, 3033 W. College Ave., SH: 9am-3pm, T: 6 & 8, F: \$30-\$35, A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- Apr 8 AB, Edmonton. Record, CD, Comic & Toy Fair, Aviation Heritage Centre, 11410 Kingsway Ave., SH: 10am-4pm. PH: 780-481-0315.
- Apr 8 ENGLAND, Bath. Music Fair, Sports Centre, North Parade Rd., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Apr 14 MI, Ann Arbor. Monster Record & CD Show, Best Western, 2900 Jackson Rd., Exit 172 off I-94, SH: 10am-4pm, T: 52-8, F: \$45, A: \$3, under 10 free. Rod Branham, PO Box 148, Chelsea, MI 48118. PH: 734-475-1006.
- Apr 14 MN, Minneapolis. Record Show, VFW, 2916 Lyndale Ave. S., F: \$35, A: \$2. Rich Shelton, 255 E. Kellogg St., Paul, MN 55101. PH: 651-290-2900.
- Apr 14 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

- Apr 14 ENGLAND, Wolverhampton. Music Fair, Civic Halls, North St., T: 8. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Apr 15 OH, Toledo. Midwest Music Expo, Clarion Hotel, 3536 Secor Rd., Exit on Secor Rd. off I-475 & go S., SH: 10am-4pm, T: 60-8, F: \$50, ea. for 1st 2, \$40, ea. thereafter, A: \$4. B-Bop Records, PO Box 2449, Toledo, OH 43606. PH: 419-535-1234.
- Apr 21 AL, Birmingham. 20th Annual CD & Record Show, Jefferson Convention Complex, South Meeting Room, I-20, I-59, Exit 125-125B at 22nd St., SH: 9am-6pm, F: \$55, A: \$3. PH: 205-791-ARCA info or 428-2038 dealers.
- Apr 21 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 843, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Apr 21 ENGLAND, Stoke on Trent. Music Fair, Victoria Hall, Hanley, Rob Lythall, VIP Events, PH: 0116-224-4300.
- Apr 21 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Apr 22 CA, San Francisco. Rock 'n' Swap, University of San Francisco, McLaren Hall, SH: 10am-4pm, F: \$55, \$30, ea. add'l., A: \$2. KUSF, Robert Barone, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.
- Apr 22 GA, Atlanta. Record & CD Show, Ramada Inn, I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. Keith Alverson, PH: 770-463-2727.
- Apr 22 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5, F: \$30, A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Apr 22 NY, Ithaca. WVBR NY CD & Record Fair, Holiday Inn, 222 S. Cayuga St., SH: 10am-5pm, T: 40-8, A: \$4. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Apr 26 KS, Wichita. Record Convention, Holiday Inn, 5500 W. Kellogg, SH: 4pm-10pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
- Apr 27 OK, Oklahoma City. Record Convention, Travelodge, 3535 NW 39th St., SH: 4pm-10pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
- Apr 28 OH, Dayton. Music Collectors' Convention, Hara Arena, 1001 Shiloh Springs Rd., SH: 10am-3pm, F: \$30, if paid one week in advance, F: \$40, thereafter, A: \$2, with coupon, \$3, without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

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**STEVIE DOES IT ALL WITH EASE! HE'S ONE OF THE FEW MUSICAL ARTISTS TO ENJOY ALMOST UNIVERSAL**

**CRITICAL ACCLAIM WHILE CAPTURING A HUGE AND VARIED POPULAR AUDIENCE! AND THIS 1973 LP ON TAMLA IS A PRIME EXAMPLE OF STEVIE'S REPERTOIRE! FEATURING NO LESS THAN FOUR CHARTING SINGLES ("GOLDEN LADY", "DON'T YOU WORRY 'BOUT A THING", "HIGHER GROUND" & MY FAVORITE "LIVING FOR THE CITY") THIS LP EARNED STEVIE ONE OF HIS MANY GRAMMY AWARDS - FOR ALBUM OF THE YEAR!**

**STEVIE WAS BORN EITHER STEVELAND JUDKINS OR STEVELAND MORRIS (DEPENDING ON WHICH SOURCE YOU BELIEVE) IN SAGINAW, MICHIGAN IN 1950! BLIND SINCE BIRTH, STEVIE SHOWED REMARKABLE APTITUDE FOR MUSIC, LEARNING TO PLAY SEVERAL INSTRUMENTS AND WRITE SONGS BEFORE MOST KIDS FINISH THIRD GRADE! BY AGE TEN HE WAS SIGNED TO A RECORDING CONTRACT BY BERRY GORDY AND HIS CAREER WAS OFF AND RUNNING! BY THE AGE OF TWELVE HE HAD A NUMBER ONE ALBUM ("THE TWELVE YEAR OLD GENIUS") AND A MILLION-SELLING SINGLE ("FINGERTIPS - PT. 2") / HIS LIST OF TROPHIES INCLUDES GRAMMYS, BILLBOARD MUSIC AWARDS AND AN OSCAR, AS WELL AS NUMEROUS LIFETIME ACHIEVEMENT AWARDS AND SEVERAL HONORARY DEGREES!! STEVIE TRULY IS A WONDER!**

**I DIDN'T TREAT MYSELF TO A COPY OF "INNERVISIONS" UNTIL ABOUT A MONTH AGO, BELIEVE IT OR NOT! BUT IT'S HARDLY LEFT MY TURNTABLE SINCE! AS A TEENAGER I HEARD "LIVING FOR THE CITY" FOR THE FIRST TIME ON THE ONCE-GREAT DETROIT AREA FM ROCK STATION WRIF!! BACK THEN, NIGHT-TIME BROADCASTS WERE AN ECCLECTIC MIX OF ALL SORTS OF STUFF! ZAPPA, MORRISON, HENDRIX... HMMM, THAT SOUNDS MORE LIKE OUR LOCAL N.P.R. AFFILIATE TODAY! ANYWAY... THIS IS A MUST HAVE THAT I SHOULDA HAD A LOONG TIME AGO!! BUY IT... YOU WON'T BE SORRY!**

**STEVIE WONDER INNERVISIONS**

**World Radio History**



# 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.

## MASSACHUSETTS

Flip Side Records  
1410 Beacon St.  
Brookline, MA 02146-2771  
(617) 739-8622  
Please visit our new Web site at:  
[www.flipsideweb.com](http://www.flipsideweb.com)  
CDs, Tapes, LPs, and 45s - New and Used-Thousands of collectibles at low prices! Send Us Your Want Lists (be specific).

Mystery Train Records  
12 North Pleasant St.  
Amherst, MA 01002  
(413) 253-4776  
MT Records@hotmail.com  
Biggest selection of vinyl and used CDs in Western Mass!!

Nuggets Records  
486 Commonwealth Ave.  
Boston, MA 02215  
(617)536-0679  
Web Site: [www.nuggetsrecords.com](http://www.nuggetsrecords.com)  
E-Mail: [music@nuggetsrecords.com](mailto:music@nuggetsrecords.com)  
We buy, sell and trade records, CDs, tapes, videos, Send your want list-please be specific & include phone number.

Planet Records  
54-B JFK St.  
Cambridge, MA 02138  
(617)492-0693  
FAX:(517)492-0692  
E-mail: [planet@tiac.net](mailto:planet@tiac.net)  
Since 1983, New England's favorite Collector's Shop. Records and compact discs. All genres.

Rockpile Compact Discs  
516 Bedford St., Rte. 18  
East Bridgewater, MA 02333  
(508)350-9881  
1 (877)887-6982 (Toll Free)  
FAX:(508)350-9889  
E-Mail: [oldberry@ix.netcom.com](mailto:oldberry@ix.netcom.com)  
(Web site: [www.rockpilecd.com](http://www.rockpilecd.com))  
We buy and sell new and used CDs. Special orders, out of print and collectibles are our specialty. Mail order honored. Open Mon-Sun.

Sunset Records, Etc.  
1232 Wilbur Ave., Somerset, MA 02725  
(508)678-3441  
E-Mail: [sunsetlp@ici.net](mailto:sunsetlp@ici.net)  
New & Used records, CDs, cass., video, We buy & sell.

## MICHIGAN

PJ's Used Records  
617 B Packard  
Ann Arbor, MI 48104  
734-663-3441  
E-Mail: [pjsrecords@mediaone.net](mailto:pjsrecords@mediaone.net)  
Buying and selling music products of all eras and styles.

R.A.M.  
917 W. Broadway  
Muskegon, MI 49441  
Established in 1983  
Phone: (231) 759-0172  
FAX: (231) 755-0429  
E-mail: [info@ramcd.com](mailto:info@ramcd.com)  
Hours: Tuesday - Friday 11-8  
Saturday 11-6  
We buy and sell used CDs and DVDs. Over 15,000 in stock (Stop by and meet Stray and Ebay - the store cats.)  
Web site: [www.ramcd.com](http://www.ramcd.com)  
Over 14,000 collectible CDs, singles, LPs, 45s, books, etc. and still growing.

Vinyl Palette  
Now 2 Locations  
3383 Blue Star Hwy.  
310 Butler St.  
Saugatuck, MI 49453  
616-857-7664  
E-Mail: [vinylpal@sirus.com](mailto:vinylpal@sirus.com)  
Call For Hours-All Genres.

## MINNESOTA

Car & Record Collector's Heaven  
155 No. Snelling Ave.  
St. Paul, MN 55104  
651-645-3153  
Rock-RAB-Garage-R&B/Soul -  
Elues/Jazz-C&W/Pop-45/LP/CD-  
Domestic-Import-Car Books-Mags.  
CC: VISA/MC/Disc.Card

## MISSISSIPPI

Ace Video & Music  
285 Caillavet St.  
Biloxi, MS 39530  
PH (228)374-0777  
FAX: (228)374-4645  
Huge inventory collectible vinyl in all categories. Great catalogs \$5, foreign \$8. Mail or FAX wants. MC/VISA welcome.

Little Big Store  
P.O. Box 921, 201 E. Main St.  
Raymond, MS 39154  
(601)857-8579  
[www.littlebigstore.com](http://www.littlebigstore.com)  
E-Mail: [bj999@aol.com](mailto:bj999@aol.com)  
CDs, LPs, 45s, 78s, reel-to-reels, videos, memorabilia, etc. Train depot full of records & music-related stuff.  
Open: Wed-Sat 10 AM-5 PM

## NEVADA

Big B's CDs & Records  
4761 S. Maryland Pkwy  
Las Vegas, NV 89119  
Phone: (702)732-4433  
FAX: (702)795-7989  
11 am-8pm Mon.-Sat., 11 am-7 pm Sun.  
E-Mail: [bigbs@fnet.net](mailto:bigbs@fnet.net)  
Web: [Bigbsmusic.com](http://Bigbsmusic.com)  
We stock a wide range of new and used CDs and LPs, all very organized! Dealers are welcome. Send us your want lists! THE store that locals come to shop!

Wax Trax Records, Inc.  
2909 S. Decatur  
Las Vegas, NV 89102  
PH: (702)362-4300  
FAX: (702)362-4340  
E-Mail: [waxtraxinc@aol.com](mailto:waxtraxinc@aol.com)  
Over 1,000,000 records, CDs, cassettes & all kinds of music memorabilia. A must for the true collector. When in Vegas stop in. Also check out our new radio show THE STREET HARMONY REVUE AT:  
[www.klav1230am.com](http://www.klav1230am.com) on Mondays at 9:00 p.m. until 11:00 p.m.

## NEW JERSEY

Absolute Vinyl  
11 Midland Ave.  
Montclair, NJ 07042  
(973)746-7775  
E-Mail: [absjag@aol.com](mailto:absjag@aol.com)  
M-F 1 p.m.-8 p.m., Sat. 12 noon-5 p.m. New & Used LPs & 45s, Up to 10,000 \$1 45s & LPs always avail. Want lists accepted. Wholesale available to foreign & domestic buyers. Specialties include Soul, Jazz, Beatles & Progressive Rock.

Flipside II Records  
120 Wanaque Ave.  
Pompton Lakes, NJ 07442  
(973)835-8448  
New, Used, Vinyl & C.D. Buy & Sell. Phono Needles, Imports, Etc. Looks Like the 70s in Here.

Izzy's Records & Compact Discs  
1107 W. St. Georges Ave.  
Linden, NJ 07036-5652  
(908)486-3303  
E-Mail: [izzmeister@aol.com](mailto:izzmeister@aol.com)  
100,000 + LPs, Cds, 45s in stock. We buy collections - LP, CD, rock memorabilia. Buy & sell new & used LPs, CDs, 45s. Promos, imports, rarities, memorabilia. 10 Minutes from Newark Airport, 20 minutes from NYC. Great dealer prices on Jazz, Soul, R&B, 12", Rock, 50s, 60s & more. Open 7 days.

## NEW JERSEY

Records Ltd  
P.O. Box 504  
Rutherford, NJ 07070  
Phone (201)933-3772  
E-Mail: [recordsltd@att.net](mailto:recordsltd@att.net)  
[www.recordsltd.net](http://www.recordsltd.net)  
Buy-Sell-Trade- 12 inch singles - LPs - 45s - Soul - Funk - Jazz - Hip-Hop - Nu-Wave - Hi-Nrg - House. Want lists accepted. We buy collections.

21st Century Music  
15 Mount Vernon St.  
Ridgefield Park, NJ 07660  
Toll Free:1-800-846-9501  
(201)641-6610  
FAX: (201)641-9309  
[www.21centurymusic.com](http://www.21centurymusic.com)  
[sales@21centurymusic.com](mailto:sales@21centurymusic.com)  
Business Hours: Thurs.-Sat. 11am-6pm Specializing in 12" Singles, Dance, Rock, 12" Rap & Hip Hop, Soul LPs. Buy, Sell, Trade. Want lists accepted. All major credit cards accepted. Foreign dealers welcome. We buy DJ collections.

## NEW MEXICO

Merlin's Record Workshop  
9609 Menaul NE  
Albuquerque, NM 87112  
Phone:(505)299-8031  
FAX:(505)299-0330  
E-Mail: [merlinsrecords@prodigy.net](mailto:merlinsrecords@prodigy.net)

Krazy Kat  
9012 Central SE  
Albuquerque, NM 87123  
(505)294-5644  
Largest selection of music in New Mexico. LPs, 45s, CDs, TAPES, VIDEOS., 8 TR. Located on Route 66.

## NEW YORK

House of Oldies  
World Headquarters for Out of Print 45s and LPs  
35 Carmine St.  
New York, NY 10014  
(212)243-0500  
FAX:(212)989-1697  
<http://www.houseofoldies.com>  
10:30 A.M.-7 P.M. Mon. thru Sat.  
Established in 1962 over a million 45s, 78s & LPs, R'N'R, R&B, S&W, shows, S.T., Soul, Funk, Pop, Collections Bought 1950-1989 - Send or E-mail "Want Lists." #1 Oldies Shop. VISA, MC., Amex. A must when you're in NYC.

Infinity Records Ltd.  
3852 Sunrise Highway  
Seaford, NY 11783  
(516)221-0634  
FAX:(516)221-8901  
E-mail: [vinylriver@aol.com](mailto:vinylriver@aol.com)  
[www.infinityrecords.net](http://www.infinityrecords.net)  
Long Island's best record collector store. Jazz, Soul, Rock, Classical, etc. Foreign dealers welcome. We buy collections.

Last Vestige Music Shop  
173 Quail St.  
Albany, NY 12203  
(518)432-7736  
FAX:(518)432-1812  
E-Mail:[info@lastvestige.com](mailto:info@lastvestige.com)  
and  
4327 Broadway  
Saratoga NY 12866  
Phone (519)226-0811  
Specializing in 2nd hand records & CDs/Mail Order Available.

Mr. Cheapo CD & Record Exchange  
46 Jericho Tpke.  
Commack Long Island, NY 11725  
(631) 543-8686  
and  
134 Jericho Tpke  
Mineola Long Island, NY 11501  
(516) 742-7670  
We sell most of what's in Goldmine. Thousands of used CDs & Records in every store. Largest selection on Long Island. When you're visiting the New York area, we have 2 locations!

## NEW YORK

Off-Center Records and Collectibles  
116 Blecker St  
Utica, NY 13501  
Phone/FAX: (315) 738-7651  
<http://www.blackdogweb.com/offcenter>  
E-Mail:[Offcenter1@webtv.net](mailto:Offcenter1@webtv.net)  
1,000s of LPs & Singles, Music Memorabilia 40s-90s, Books, Mags, Dolls, Tees, Plates, Figurines, CDs, Tapes, Rare & Hard-to-find items. All want lists welcome.  
MC/VISA/NOVUS.

## NORTH CAROLINA

Jukebox Oldies Inc  
456 Knollwood Street  
Knollwood Plaza Shopping Center  
Winston-Salem, NC 27103  
(336)774-0034  
Tues.-Fri 10 AM-7 PM  
Sat. Noon - 7 PM  
2 blocks from Business I-40, exit 3A. Operated by a knowledgeable collector with 20 years experience. Specializing in rare 50s and 60s vinyl. Also - 70s and 80s vinyl, 45s, 78s, tapes, CDs, videos, posters music memorabilia. Rare Beatles, Buddy Holly and Elvis vinyl and memorabilia. All categories of vinyl - Rock, Country, Jazz, Blues, Big Band, Soundtracks, Comedy, Soul. Always buying good vinyl 50s and 60s collections.

## OHIO

Parker's Records & Comics  
1222 Suite C, Route 28  
Milford, OH 45150  
PH/FAX:(513)515-3665  
Mon.-Sat. 11am - 7pm  
Specializing in 50s & 60s. Over 20,000 45s & 7,000 33s. Send want lists. Accepting MasterCard/VISA & NOVUS cards.

## OKLAHOMA

Gardner's Used Books, Music & Comics, Inc.  
4417 South Mingo Road  
Tulsa, OK 74146  
(918) 627-7323 • FAX (918) 250-8828  
Web site: [www.gardnersbooks.com](http://www.gardnersbooks.com)  
Over 100,000 Collectible Albums, CDs, 45s, Tapes, Music magazines, Sheet Music. We buy collections, complete stores, music memorabilia & collectibles.  
Open 7 days.

## OREGON

Crossroads Music  
3130 SE Hawthorne Blvd  
Portland, OR 97214  
(503)232-1767  
E-Mail:[xroads@xro.com](mailto:xroads@xro.com)  
Open Mon-Thurs 11-6; Fri-Sat 11-7; Sun 12-6  
Portland's largest, most complete selection of collectible records, CDs, Tapes, concert posters and music memorabilia in Co-op of 35 dealers.

Djangos  
Used/New  
Buy - Sell - Trade  
CDs - Videos - DVDs, LPs - Tapes  
Downtown Portland:  
1111 SW Stark, Portland, OR 97209  
(503) 227-4381  
Huge inventory of used and new CDs, Videos, DVDs, and LPs. Hundreds of new titles arriving weekly! Check out [www.djangos.com](http://www.djangos.com) for great deals!

2nd Avenue Records  
400 S.W. 2nd Avenue  
Portland, OR 97204  
(503) 222-3783  
FAX:(503) 287-3343  
Tons of good used and new - Will travel Vancouver to San Diego to purchase collections of ANY size. ANY format.

## OREGON

Sonic Recollections, Inc  
2701 SE Belmont St  
Portland, OR 97214  
(503) 236-3050  
FAX:(503) 235-1645  
E-Mail:[orderdesk@sonicrec.com](mailto:orderdesk@sonicrec.com)  
Web site: <http://www.sonicrec.com>  
Specializing in the weird and the collectible! Check Our Web Site!

## PENNSYLVANIA

Attic Record Store, Inc.  
513 Grant Ave.  
Pittsburgh, PA 15209  
(412)821-8484  
FAX:(412)821-5179  
E-Mail:[atticrecords@cs.com](mailto:atticrecords@cs.com)  
Astounding selection of new & used CDs, 45s, LPs & 12" singles. All categories - credit cards accepted - Expert mail order service - want lists accepted.

Flip Side Records & Coll.  
Moved to: 940 Hermigate Rd., (Rt. 18)  
Hermitage, PA 16148  
PH:(724)342-0824  
FAX:(724)342-0825  
E-Mail your Wants lists:  
[flipsiderecords@aol.com](mailto:flipsiderecords@aol.com)  
Web site:[www.flipmall.com](http://www.flipmall.com)  
Over 2,000,000 selections/All types of music/Wants lists welcome!

Mugsy's Records  
212 Iron St.  
Bloomsburg, PA 17815-1871  
(570)784-7134  
Exit 35-A off I-80; Quality used LPs, CDs, movies, and books. All categories. New stock every week. Open Mon-Fri: Noon-8 PM; Sat: Noon-6 PM

Positively Records  
4153 Woerner Ave.  
Levittown, PA 19057  
(215) 945-8063  
FAX: (215)945-0221  
E-Mail: [posrec@aol.com](mailto:posrec@aol.com)  
Rare CDs/New-used-imports/10,000 used CDs. 5000 quality CDs at \$4.99 or less/open 7 days/Best Store Phila/NJ area.

Record Connection  
550 N. Reading Rd.  
Ephrata, PA 17522  
(717)733-1641  
Visit our Web site at:  
[www.RecordConnectionPa.Com](http://www.RecordConnectionPa.Com).  
Oldies, Classic Rock, Psychedelic, Progressive, Country, Jazz, Comedy. Over 100,000 45s & albums! Compact Disc: New, Used, & imports. Directions: Located on Rte. 272, 4 miles S. of PA Turnpike (exit 21).  
Open 7 days a week. M-F 10 a.m.-8 p.m.; Sat. 9 a.m.-7 p.m.; Sun. 11 a.m.-5 p.m.

Record King  
The Record King - (Our Only Location!)  
2113 Parkdale Ave.  
Glenside, PA 19038  
(215)576-0102 (Mail & Phone orders only!)  
E-Mail:[therecordking@yahoo.com](mailto:therecordking@yahoo.com)  
Search Service - 11a.m.-11p.m. EST 7 days a week. SASE/IRC & collect phone # for reply. Buy & sell. Catalogs/lists available: 8-track \$25. Video \$15, soundtrack/orig. cast \$25. All refundable w/order.  
McNally's picture price guide (sound-track), Rockin Records \$29.95 each + shipping. Audio/Video equipment sold. CDs, tapes, vinyl & videos. Huge assortment Country & Western, Playboy & Rolling Stone magazines. Checks/MOs pay to: J.J. Hollin only.

# STORE DIRECTORY

The following is a list of record shops around the country arranged by state. Be sure to mention that you saw them listed in Goldmine's Store Directory. Retailers listed in bold type carry Goldmine in their stores.

## PENNSYLVANIA

Val Shively R & B Records  
49 Garrett Rd  
Upper Darby, PA 19082  
(1 mile from West Philadelphia)  
(610)352-2320  
FAX: (610)352-8199

11-7 EST M-Sat.  
Over 4 million 45s! Also CDs, LPs, cassettes. Send want lists/mail order available. Major credit cards accepted.

## TENNESSEE

Grumpy's Music & Books, Inc.  
3905A Hixson Pike  
Chattanooga, TN 37415  
Phone: (423)874-0242  
FAX: (423)874-0286

E-Mail us at: grumpybk@aol.com  
**BUY • SELL • TRADE**  
Books • CDs • T-shirts • LPs •  
DVDs • Videos • Audio Books •  
Posters  
Open Mon-Sat. 10:00 a.m.-9:00  
p.m.; Sun. 12:00 p.m.-6:00 p.m.  
We specialize in hard-to-find items.

The Great Escape  
1925 Broadway  
Nashville, TN 37203  
(615)327-0646  
FAX: (615)321-5568  
http://greatescape.citysearch.com  
E-Mail: tge@bellsouth.net  
Nashville's oldest record store!  
(Open for 22 years.) Thousands and  
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 sell-  
ing: comics, videos, games, more.  
Voted best non-chain record store 6  
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. 1-6 p.m.

## TENNESSEE

The Great Escape  
111 N. Gallatin Rd  
Madison, TN 37115  
(615)865-8052  
FAX: (615)321-5568  
http://greatescape.citysearch.com  
E-Mail: tge@bellsouth.net

Thousands and thousands of col-  
lectible and bargain CDs, LPs, 45s,  
78s, and tapes. (One of the largest  
selections of out-of-print records in  
the mid-south.) Also buying and sell-  
ing: comics, videos, posters, memo-  
rabilia, video and computer games,  
gaming cards, books, toys, role-play-  
ing items, baseball cards, more.  
Voted best non-chain record store 6  
years running in "The Nashville  
Scene." Open Mon.-Fri. 10 a.m.-9  
p.m.; Sun 1-6 p.m.

Lost and Found Records  
7315 Kingston Pike  
Knoxville, TN 37919  
(865)558-9028  
Buy • Sell • Trade. Records, tapes &  
CDs. Open 7 days a week. We have  
thousands of LPs.

## VERMONT

Mainly Music: "Where Music Lives On"  
36 Main St., Brattleboro, VT 05301  
PH/FAX: (802)257-0881  
Toll Free U.S. & Canada:  
877-257-0891  
Buy, Sell, Trade: Used Rare Records,  
CDs, Tapes, Vintage Sheet Music,  
Memorabilia & Collectibles. Send  
want lists. Worldwide search.  
*Insurance and estate appraisals.*  
*Will travel.*

Exile On Main Street  
94 North Main Street  
Barre, VT 05641  
PH: (802)479-9270  
FAX: (802)479-9270  
E-Mail: exile@plainfield.bypass.com  
Web site: www.exileonmainstreet.com  
LPs, 45s, CDs, CD singles, all musi-  
cal categories, want lists welcome!

## VIRGINIA

DMS Associates  
P.O. Box 724  
Portsmouth, VA 23705  
PH: (757)465-3333  
FAX: (757)465-9890 or  
(757)465-0779  
E-Mail: ddel065716@aol.com  
Jazz, Blues, R&B, Soul Music  
Specialist. Jazz, Blues, R&B, Soul  
Music Magazines.

Safe As Milk Records  
20 Kirk Ave. SW  
Roanoke, VA 24011  
(540)982-7789  
E-Mail:  
SAFEASMILKUSA@YAHOO.COM  
Mon.-Sat. 10 a.m.-9 p.m.; Sun. 12  
p.m.-6 p.m.  
Want lists welcome!! New and used  
LPs, used CDs, tapes and 45s and  
videos.

## WASHINGTON

Django's Cellophane Square  
Used/New  
Buy - Sell - Trade  
CDs - Videos - DVDs - LPs - Tapes  
Four locations in the Puget Sound  
area!

Seattle University District:  
4538 University Way NE  
Seattle, WA 98105  
(206)634-2280  
Seattle Capitol Hill  
130 Broadway E  
Seattle, WA 98102  
(206)329-2202  
Bellevue  
322 Bellevue Way NE  
Bellevue, WA 98004  
(425)454-5059  
Bellingham  
115 E. Magnolia  
Bellingham, WA 98225  
(360)676-1404  
We are always buying! Hundreds of  
new titles arriving weekly! Largest  
selection of used music in the Puget  
Sound area! Check out www.djan-  
gos.com for great deals!

## WASHINGTON

Disc Connection  
405 Garfield St. (1 block east of PLU)  
Tacoma, WA 98446  
(253)539-5632  
E-mail:  
disc\_connection\_mail@yahoo.com  
FAX: (253)531-6930  
Must phone voice line before faxing.  
Buy & sell used CDs, records, DVDs,  
laser discs, & memorabilia. We buy  
Beatles and Springsteen collections  
and rarities.

## WISCONSIN

Atomic Records  
1813 E. Locust St.  
Milwaukee, WI 53211  
(414)332-3663  
Mostly Alternative/Punk. Some 60s-  
70s. CD/Tape/Vinyl New & Used.  
Rare stuff. All major credit cards.  
Mail order on in-stock items.

Deep Grooves  
702 E. Johnson St.  
Madison, WI 53703  
608-294-5708  
E-Mail: foxmusic@globaldialog.com  
Rare and unusual recorded music.  
Specializing in: New, Used, Vintage  
Vinyl and Import CDs. Buy and  
Trade. We ship anywhere.  
Want Lists Welcome!

Fox Music  
301 L Cotton Wood Ave.  
Hartland, WI 53029  
PH: (262)367-8022  
FAX: (262)367-8043  
E-Mail: foxmusic@execpc.com  
Store Hours: 11:00-7:00  
Thousands of rare & collectible LPs  
& 45s. New & used CDs/domestic &  
imports. We ship anywhere. We buy  
quality collections.

Madcity Music Exchange  
600 Williamson St.  
Madison, WI 53703  
(608)251-8558  
FAX: (608)251-8668  
E-Mail: madcity@execpc.com  
Web site: www.madcitymusic.com  
Madison's vinyl source - LPs, 12",  
10" 7". New CDs - Domestic &  
Import. Used CDs - Great Selection.

## CANADA

Star Records  
148 Simcoe St. South  
Oshawa, Ontario, L1H 4G7 Canada  
PH/FAX: (905)723-0040  
E-Mail:  
STARRECORDS@ALTAVISTA.COM  
30 minutes east of Toronto. Best  
vinyl selection in Canada! Over  
2,000 Vinyl LPs in stock. Imports  
from U.K., Italy, USA, etc. (1950s-  
2000) - Garage, Rockability, New &  
Old Surf, New & Old Punk Rock,  
Blues, Soundtracks, British New  
Wave. Record-related collectibles for  
your favorite bands available.  
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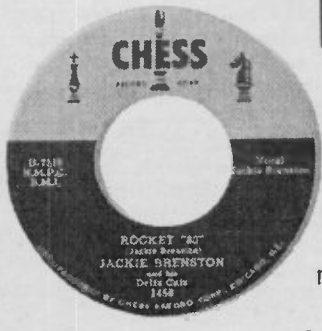
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(Reissues from page 73)

albums, both of which suffer from Pryor's softening (his trip to Africa enlightened him to be a bit more sensitive to others). Still, *Sunset Strip* has some funny and affecting moments regarding his drug-addled life. But it's "M.S." from the '90s on the *That "African-American" Is Still Crazy — Good Shit From The Vaults* rarities disc that truly assesses his life. Touching and funny, the piece — the only one from the decade and quite possibly the last stand-up routine the ailing comedian may ever deliver — confronts his disease and the toll it has taken on him (he is immobile and has no bladder control, among other conditions). Still, Pryor maintains his humor throughout. Maybe that is his greatest testament: That even though he was a mean motherfucker, Pryor was also a funny and honest one. He never hid his demons. And with this set, they're exposed once again — and for all time.

— Michael Gallucci

**FIREHOUSE**  
 Bring 'Em Out "Live"  
 Spitfire (5087)

O<sub>2</sub>  
 Spitfire (5166)

Maybe that previous FireHouse release on Lightyear that I bashed in these pages a while ago (*Category 5*) was just a transition release to get some new product out there besides greatest hits packages (*Good Acoustics*, 1996 [acoustic versions plus four new tracks]; *Here For You*, 1998). Or maybe the vault door was stuck to where Bill Leverty stores all of his precious hooks. I just know that after repeat listens of *Category 5* I put in the copy of their self-titled and it took me to places I hadn't been in years. (You're only a wide-eyed college freshman once.) I was sorry to have to report on the blahness of that last album, but it just didn't feel like the FireHouse I knew and loved.

I'm happy to say that there's a pair of Spitfire releases (*Bring 'Em Out "Live"* released summer 2000 and O<sub>2</sub> released Nov. 7) to restore my faith in this band. The live release also justifies my attachment to that first album, as the first three songs — and six out of 14 — come from there.

Fans who know how much fun this band is in concert will be relieved to know that there are only three of the band's charted power ballads on the live CD. While we all love "When I Look Into Your Eyes," "Love Of A Lifetime" and "I Live My Life For You," the live show needs to rock, and that this CD does. C.J. Snare might miss a couple of those really high notes,

but we won't hold it against him a decade after the originals. O<sub>2</sub> fits seamlessly into FireHouse's catalog. Highlights include "Unbelievable," the patented FireHouse happy love song. If it were released in 1990, it'd be charting high. Then there's "Don't Fade On Me." This is the follow-up song for those who got engaged to "Love Of A Lifetime" in 1992 and are experiencing the seven-year itch. Look past the "it's sure to be a power ballad" title of "I'm In Love This Time" (sung by guitarist Bill Leverty). It makes me want to run out to the nearest dance floor and pull all my friends out with me. "Unbelievable" is right up there too.

In the "keep in touch" category is "The Dark," where FireHouse meets Kid Rock. Maybe it's the band's attempt to get a single played on today's modern rock stations. After being startled the first time this rappy/scratchy thing came out of a FireHouse CD, this reviewer has decided that it's a cool song on many levels. What's missing in today's metal and hard rock is any sense of melody. You can't crank it in your car and sing along as you drive along the highway.

FireHouse takes a smidgen of today's sound (appropriate for a song about technology) and adds hooks and melody to make it sing-along-able. "Stronger, faster, new and improved if you want to compete/check it out until the next best thing makes you obsolete... you'd better be afraid/if you can't keep up it'll be too late," Snare sings, maybe metaphorically about late '80s/early '90s bands trying to stay alive and together in this day and age? (This CD also marks the band's first-ever lineup change. Perry Richardson, bass, has been replaced by

(Please see Reissues page 88)

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(Reissues from page 82)

Bruce Waibel, but I digress.) I don't know how relevant a positive, decade-old band can be to today's teenagers (when I was there, we disdained "70s dinosaur rock," and I predict that in 10 years rap-metal will sound as dated as disco!), but the tunes rocks regardless. The fact that it's not a love song is a bonus. This CD is a little heavy on those, even though FireHouse knows how to do them well.

FireHouse fans and fans of '80s pop metal will do well to pick up these releases. There's some fluff (skip "Jumpin'" and "Take It Off"), but the good stuff is worthwhile.

— Cathy Bernardy

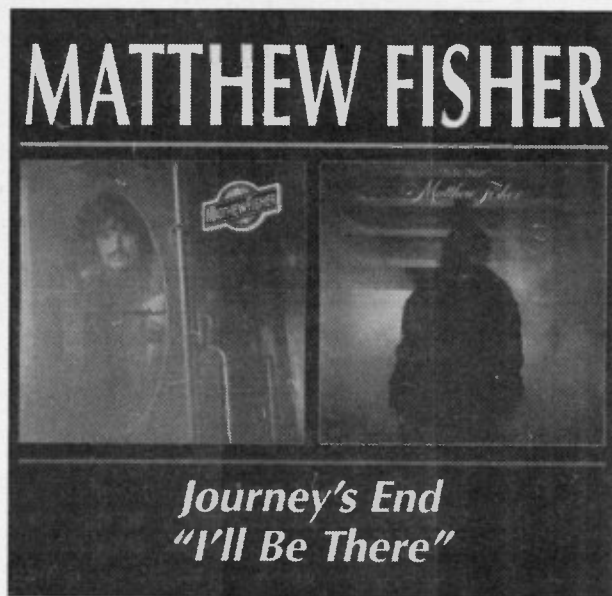
## MATTHEW FISHER

Journey's End/"I'll Be There"  
Beat Goes On (BBGOCD505)

In 1973, four years after producing Procol Harum's epic *A Salty Dog*, Matthew Fisher finally made good on his promise and released his debut solo album. He'd been responsible for establishing and expanding the group's keyboard-based classical sound (Fisher primarily played the Hammond organ) as well as singing a handful of tunes.

It was his mesmerizing Bach-like organ motif that had so much to do with the success of "A Whiter Shade Of Pale" (yet he received no songwriting credit!). Many were expecting this album to be a dense classic-rock offering like his former group. They were wrong.

The album, while keyboard-oriented, is in a more straightforward, pop-rock style, though Fisher still pulls out a haunting instrumental passage or just plain instrumental here and there (the light, electric piano-based "Interlude," the Procol-like Hammond-led "Separation" and "Journey's End [Part 2]"). The opener, "Suzanne," is a bouncy pop-rock with Fisher's reed-like tenor effectively out front. He'd become quite an accomplished multi-instrumentalist, playing everything here but strings, brass, drums and bass. His lead guitar break is no competition for Robin Trower, but it is an unexpected treat. The next track, "Going For A Song," a lovely ballad, is obviously a rant about being asked to perform



"Whiter Shade." One of the most effective tracks is the John Lennon-esque "Hard To Be Sure." While not purely classical, it mixes Procol-like instrumentation (keyboards, strings) with echoey "Imagine"-styled Lennon vocals.

*Journey's End* is somewhat of a song cycle as Fisher starts with "Suzanne," moves on to past friends (Procol Harum in "Going For A Song"), loss ("Separation"), doubt ("Hard To Be Sure") and another love ("Marie," one more enchanting ballad), finally ending up with more swipes at his former bandmates on "Journey's End (Part 1)."

Comparisons could be made with Brian Wilson/The Beach Boys' *Pet Sounds*. Though this album is often brilliant, it never quite flies to those creative heights (what does?).

"I'll Be There," released the next year, while not the minor masterwork of its predecessor, was a solid nine-track collection in its own right. Some tracks, such as the opener "It's Not Too Late" (a riff-driven rocker), are raw and don't display the meticulously layered compositions of *Journey's End*. On this second album, however, Fisher, while still playing the multi-instrumentalist, incorporates a full band on most

tracks. "It's So Easy" is a toe-tapping Beatles-esque rocker. "Cold Harbour Lane" is a mid-tempo folk-rock that weaves a Bob Dylan harmonica into a bare-bones Byrds Beatles-styled backdrop. Elton John is evoked on the exquisite piano-led "Not Her Fault," as Fisher builds with strings, brass and double-tracked vocals and then throws in a Procol-styled Hammond break.

As much as Fisher tried to swerve away from the sound of his former band, to fill out his arrangements he would take a pinch of the classical church organ that made up so much of Procol Harum's early sound. It always works, whatever the style of the song, probably because of Fisher's superior capability as a composer/arranger. There is no mistaking the songwriting as pure Fisher, however. Fisher's solo titles, for the first time on CD, will be a welcome addition to any Procol fan's collection. First-time listeners will be especially impressed with *Journey's End*.

— Brad Bradberry

## LENNY KRAVITZ

Greatest Hits  
Virgin (243850316-2)

Throughout his career, Lenny Kravitz has been criticized for plundering the past, for Kravitz is a true believer of old-time rock 'n' roll virtues. As such, he's never been afraid to wear his influences on his sleeves, primary ones being Jimi Hendrix, Led Zeppelin, Bob Marley, Philly soul, and Prince.

While the charges against his lack of originality certainly have a ring of truth to them, his retro stance actually seems pretty unique these days. By simply sticking to his guns in this age of teeny-bopper pop and thuggish rap-rock, Kravitz has persevered as one cool cat who has outlasted many musical trends.

Now, five albums into his career, this *Greatest Hits* collection serves as a nice summation of his achievements so far while also working as his best album to date. This is because even Kravitz's best albums are inconsistent, making him an artist that's tailor-made for a greatest hits collection. Fortunately, the song selection here is pretty choice throughout (it's shocking how often this isn't the case with these types of endeavors) and the new song, a sad ballad of love lost titled "Again," actually belongs.

All of Kravitz's biggest hits are present. These include funky rockers such as "Are You Gonna Go My Way" and "Always On The Run," as well as last year's huge hit singles "Fly Away" and his take on The Guess Who's "American Woman" (for the record, I much prefer the original). Meanwhile, the smooth, soft grooves of "It Ain't Over Til It's Over" and soulful ballads such as "Can't Get You Off My Mind," "Stand By My Woman," and "Heaven Help" show that the likes of D'Angelo and Maxwell have nothing on Kravitz when he hits his mark.

Elsewhere Kravitz delivers the socially conscious "Mr. Cab Driver," while the naive lyrics of "Believe" and "Let Love Rule" (two terrific hippy anthems) recall Marley's equally naive and universal sentiments of spiritual salvation and togetherness through love. And while Kravitz usually opts for the old-time production values of simplicity and spontaneity, "I Belong To You" and the techno-tinged "Black Velveteen" are both smoothly contemporary, proving that Kravitz isn't always stuck in the past.

(Please see Reissues page 96)



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 Roy Head                        Roy Head and the Traits LP    TNT 101  
 Dion and the Belmonts    Where or When                      45    Laurie LEP-302

The cost on this listing would be **\$2.50 - \$1.00 flat fee, plus \$1.50 for the items listed (3 items at 50¢ each).**

\* Payment may be made in the form of Check or Money Order. We also accept MasterCard, VISA, American Express and Novus.

# Goldmine WANT LIST Order Form

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

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_  
 State \_\_\_\_\_ Zip \_\_\_\_\_ Phone \_\_\_\_\_  
 E-mail address \_\_\_\_\_

**PAYMENT:**

Check    Money Order    MasterCard    VISA    American Express    Novus

Credit Card # \_\_\_\_\_ Exp. Date: \_\_\_\_\_

Signature \_\_\_\_\_

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

*This line is optional and can be used to describe the condition of the items you are looking for.*

	ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
Item #1	_____	_____	_____	_____
Item #2	_____	_____	_____	_____
Item #3	_____	_____	_____	_____
Item #4	_____	_____	_____	_____

Use additional sheets of paper if needed. Please type or print clearly.

**Note:** Due to tremendous response, *Want List Ads* will appear in the order they are received. Because of space limitations it may take several issues for your ad to appear.



# GOLDMINE WANT LISTS

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

**DR. MAD**  
 • 2980 Haines Bayshore #149  
 • Clearwater, FL 33760  
 • Phone: 727-515-9186  
 • E-Mail: maddr@webtv.net  
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 NILSSON - "Courtship of Eddie's Father" 45 RCA?  
 JACK MARSHALL - "Munsters Theme" 45 Columbia  
 KEN REXROTH - "Live At The Blackhawk" LP?  
 MAD MIKE - "Love Of My Life" 45 GM-Detroit

**DANNY AUGENSTEIN**  
 • 219 W. Church St. Apt. #10  
 • Marion, OH 43302  
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 PAUL McCARTNEY - A VHS Video Copy of His MTV Concert from 1993 or 1994.  
 T-REX - A "Best Of" compilation on LP, CD or Cassette - Must include his song: "20th Century Boy"! And any "LIVE" T-REX!  
 RUSH - Album lyrics & any recent "Live" recordings. Also: Posters, T-Shirts, Jackets, Videos, Songbooks, Fan Club Info., etc.  
 KLAATU - Lyrics To Their First Album - (with SUN on Cover!), Fan Club Info. And Any Songbooks For Guitar & Vocal  
 RANDY & ANDY - Still need a VHS Video Copy of Their Song: "People Living In The USA"! This Was Shown On Night Flight Around 1984.

**ERIC MOORE**  
 • 116 Winterstein Drive  
 • Folsom, CA 95630  
 • Phone: 916-356-1618  
 • E-mail: eric.n.hr.moore@intel.com  
 I'm searching for the follow CDs, most are out of print I believe  
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 VARIOUS ARTISTS - Ocean Of Sound (2 CDs - Virgin)  
 VARIOUS ARTISTS - Jazz Satellites, Vol. 1: Electrification (2 CDs - Virgin)  
 GRAHAM PARKER - Stick To Me  
 PYLON - Hits  
 FRANCO/SAM MANGWANA & LE TPOK - Jazz 1980-81 (Sonodisc)  
 CEUX QUI MARCHENT DEBOUT - Self-Titled

**ROBERTO BARSOTTI**  
 • Via IACOPO DA STRADA #8  
 • STRADA IN CHIANTI - FIRENZE Italy 50027  
 I'm looking for the following records in EX TO M-Condition (Reasonable Prices)  
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 NEIL YOUNG - Neil Young U.S. LP original RS-6317 No Neil Young on the front  
 NEIL YOUNG - Original U.S. LPs, CD's, Rarity  
 BEATLES - Something New - U.S. LP Capitol T2108-MONO  
 BEATLES - Original U.S. LPs. Preferable if MONO

**RALPH SALVERSON**  
 • 41 Avondale Pl.  
 • Buffalo, NY 14210-1801  
 • Phone: 716-825-1342  
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 PEGGY LEE - Pieces of Dreams 45 or Any Format  
 CATHY CARR - First Anniversary 45 or Any Format  
 TOMMY SANDS - I'll Be Seeing You 45 or Any Format  
 STEVE LAWRENCE - The Best Thing That Ever Happened To Me 45 or Any Format  
 BOBBY RYDELL - Cherie 45 or Any Format

**DAVID THOMPSON**  
 • 123 Fletcher St.  
 • Whitinsville, MA 01588  
 • Phone: 508-234-0075  
 • E-mail: djthompsonnces@hotmail.com  
 I'm Looking For The Following in Good (Useable) Condition  
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 INXS - Not Enough Time 12" Single Atlantic  
 INXS - Beautiful Girl 12" Single Atlantic  
 BARRY GIBB - Hawks LP/Cassette/CD  
 MAURICE GIBB - Hold Her In Your Hand LP/Cassette/CD

**JER CONTENTO**  
 • 12 Rutgers Rd.  
 • Somers Point, NJ 08244  
 • Phone: 609-653-1186  
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 GARLAND JEFFREYS - Ghost Writer - CD (only) A&M SP-4629

**WILLIAM E. CRAWFORD**  
 • P.O. Box 981  
 • Trinity, TX 75862  
 • Phone: 936-594-5491  
 Chocolate Milk Blue Jeans/Dawn 12" EP (RCA) 12336  
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 THE BAR-KAYS - Night Cruising 8 tracks Cass, Mercury 4028  
 THE BAR-KAYS - Propositions 8 tracks Cass, Mercury 4065  
 KIDDO - Kiddo - LP AANDM 4924  
 ROYAL CASH - Radioactivity 45RPM Sutra

**WILLIAM E. CRAWFORD**  
 • P.O. Box 981  
 • Trinity, Texas 75862  
 • Phone: 936-549-5491  
 Unlimited Touch • Unlimited Touch LP Prelude  
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 NEW HORIZONS - Something New LP AAA  
 WYNDCHYMES - Arrival LP RCA  
 CHOCOLATE MILK - Blue Jeans LP RCA AFL1-3896  
 9.9 - 9.9 LP RCA UFL1-8049  
 NEW HORIZONS - Something New LP AAA  
 KHEMISTRY - Khemistry LP CBS  
 MAGIC LADY - Hot 'N'Sassy LP AANDM  
 PIECES OF A DREAM - Fo-Fi-Fo 45 Elektra

**RICH GUSTAFSON**  
 • 2306 Packview Rd.  
 • Alexandria, MN 56308  
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 The Making Of Star Wars With R2D2 and C3PO - Mail Offer Video  
 The Buddy Holly Story - '78 Sound Track CD  
 GUNS N ROSES - Live At the Ritz CD

**MOE STAIANO**  
 • 1557 Pete Court  
 • Manteca, CA 95337-9479  
 • Phone: 209-825-4046  
 • E-mail: moestaiano@juno.com  
 Please Help Me Find These Records. Have Them Be In VG+ or Better (EXCELLENT preferred). Make sure they include the inserts! Danke!  
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 THE EX - Gonna Rob the Spermbank - 12" - Sneeeleer Records  
 THE EX/ALERTA - Red Dance Package - Split 12" CNT Productions  
 THE EX - Tumult LP FAI Records  
 THE EX - Most Anything pre-1987, maybe some post-7", 12", Cassette  
 PHILLIP BOA & THE VOODOO CLUB - Annie Flies the Love Bomber-12"/CD5 Polydor?

**TIM WILDES**  
 • 32 Smith Street  
 • South Portland, ME 04106-2238  
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 CHEAP TRICK - Video Only/Bootleg Concerts  
 SLAYER - Videos Only  
 SAMHAIN/DANZIG related - Videos only  
 CHEAP TRICK - Concert Video

**TOM ULRICH**  
 • 3746 Falcon Ave.  
 • Long Beach, CA 90807  
 • Phone: 562-595-1532  
 • E-mail: tmlulu@aol.com  
 Must Be Mint Minus Condition. No Junk, No Scratches  
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 BOB DYLAN - Same Six "eye" Logos promo w/sticker on cover CL MONO or ST  
 SHANGRI-LAS - Leader of the Pack MONO 1965 Red Bird 20-101  
 UNIT 4+2 - Concrete & Clay MONO or ST, London 427  
 BEAU BRUMMEL'S - Introducing, ST Autumn 103

**MICHAEL P. MAHON**  
 • 41 Gleason St.  
 • Framingham, MA 01701-3504  
 • Phone: 508-877-0191  
 I'm Looking for The Ventures on Japanese CD's only. No replicas CD's or No Cassettes. The REAL THING. Any Japanese Record Dealers, or any fan of the Ventures in Japan New or Used. Please let me know.  
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 THE VENTURES - Melody Hits in Japan (East World) TOCT-6376  
 THE VENTURES - Tokyo Calkin (East World) TOCT-6378  
 THE VENTURES - On Stage '76 (Liberty) TOCP-6931  
 THE VENTURES - Live in Box Vol. 3 TOCP-7826-29 (Box Set)  
 THE VENTURES - Bel Age With The Ventures Vol. 1 CRCP-43 (Panam) Single  
 THE VENTURES - Bel Age With The Ventures Vol. 2 CRCP-44 (Panam) Single  
 THE VENTURES - Bel Age With The Ventures Vol. 3 CRCP-45 (Panam) Single

**PATRICK MCGINLEY**  
 • 268 Cavan Lane  
 • Glastonbury, CT 06033  
 • Phone: 860-633-8512  
 • E-mail: mcginleys@earthlink.net  
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 BUELL KAZEE - "Buell Kazee" LP Jone Appal 0009

**TED MYERS**  
 • 7305 St. Rt. 753 Lot 4  
 • Hillsboro, OH 45133  
 • Phone: 937-365-1277  
 Good Quality (Sound + Picture) CD's Can Be Burnt  
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 CREEDENCE - Clearwater Revisited, Any Live Albums Prefer CD, Maybe Cassette  
 CREEDENCE - Clearwater Revisited, Any Live Videos VHS  
 GRAND FUNK RAILROAD - Live Bootlegs (69 or 70) Prefer CD, Maybe Cassette  
 GRAND FUNK RAILROAD - Live Videos (69 or 70) VHS  
 HEART - Live Bootlegs (76-81) Prefer CD, Maybe Cassette  
 HEART - Live Videos (76-81) VHS  
 OUTLAWS - Live Bootlegs (75-82) Prefer CD, Maybe Cassette  
 LINDA RONSTADT - Live Videos (73-82) VHS  
 OUTLAWS - Live Videos (77-82) VHS  
 LUCILLE BALL - Lucy's 16 Favorite I Love Lucy Shows (TBS) VHS

**GREG LAXTON**  
 • P.O. Box 1656  
 • Leonardtown, MD 20650  
 • E-mail: laxton@mail.uzoom.net  
 I'm Looking For These Legendary D.C. Artists!  
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 LINK WRAY - Anything, Especially Video  
 VINCE MALOY - Anything and Everything  
 MILT GRANT SHOWS - Any Ones on Video  
 THE RAZZ - EPs, 45's, Video - Anything

**TRAVIS URBAN**  
 • 1612 Santa Fe  
 • Atchison, KS 66002  
 • Phone: 913-367-4354  
 • E-mail: urbanizor@yahoo.com  
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 DAVID ROGERS - You Can't Sell Me That Song & Dance, Forgotten Fruit 45 RPM  
 LOU JOHNSON - Golden Classics, Collectables-5174 CD  
 EDDIE VESPA - Letter To My Ex-Wife, Vic LP  
 CURLY PUTMAN - Prison Song, Cherokee-504 45  
 JAMES O'GWYNN - Cupid's High Powered Rifle, United Artists 690 45  
 ARCHIE CAMPBELL - The Joker Is Wild, StarDay-223 LP  
 GENE MARTIN - Country & Western Confidential, StarDay-226 LP  
 LONNIE "PAP" WILSON - Playboy Farmer, StarDay-217 LP  
 VARIOUS - Tragic Songs of Death & Sorrow, StarDay-168 LP  
 VARIOUS - Banjo Jamboree Spectacular, StarDay-136 LP  
 KENNY PRICE - Pocket Full Of Tunes, Phonorama LP  
 KENNY PRICE - Northeast Arkansas County Bootlegger, RCA LP  
 DICK THOMAS - Sister Of Sioux City Sue, Decca-46147, 78  
 OTT STEPHENS - Robert E. Lee, Chancellor-107, 45  
 DONNA LUDWIG - Lost Without You, Any Format  
 DONNA LUDWIG is Ritchie Ushers' girlfriend - This is Her Song to Richie  
 DIXIE CHICKS - Thank Heavens for Dale Evans, CD only  
 DIXIE CHICKS - Little ol' Cowgirl, CD only  
 DIXIE CHICKS - I Shouldn't A Told You That, CD only  
 EDDIE RABBITT - Jersey Boy, CD only

**RUDY SERRANO**  
 • 7735 Lemp Ave.  
 • N. Hollywood, CA 91605  
 • Phone: 818-777-3051  
 • E-mail: rudy-serrano60@hotmail.com  
 I'm Looking For The Following In VG Condition or Better  
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 LED ZEPPELIN - "Burn Like A Candle" 6-25-72 Live Bootleg L.A. Forum, 3-CD's, Smoking Pig LZCA-01/2/3 Original w/Stout Artwork

**MICHAEL MICHAUD**  
 (The Eurodisco Specialist!)  
 • 83 Elliott Street  
 • Danyers, MA 01923-3436  
 • Phone: 978-774-1716  
 • E-mail: m\_michaud@juno.com  
 Eurodisco Video "Collector" Would Like In VG+ Condition Worldwide "Trades" on:  
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 Amanda Lear! Silver Convention! Three Degrees! Sheila Ferguson! Amii Stewart! Kelly Marie! Liquid Gold! Ottawan! Boys Town Gang! Tina Charles! Sheila B. Devotion! Carol Douglas! 70's Supremes! Syreeta! (any 70's/80's Eurodisco!); ALSO: Radio Concerts / Interviews / Picture discs / Pen-Pals Wanted on any of the above!

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## AL MAURER

- P.O. Box 2952
- Laughlin, NV 89029

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 MARILYN MONROE - Any - Any - ??Don't Know  
 CARPENTERS - Any - Any - ?? Don't Know

## STEVE PEER

- P.O. Box 1534
- Ellsworth, ME 04605
- E-Mail: peer@media2.hynetnet.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 TY TOY - All, vinyl, Permanent records

## TERRY LANGKAMMER

- P.O. Box 584
- Stroudsburg, PA 18360

I Have A Motorhead Audio Trade List

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 MOTORHEAD - Audio/Video, Live Shows, Any Year  
 JETHRO TULL - Audio only, Live Shows  
 MOTORHEAD - Any LP's, US/Canada pressings only

## DANIEL SULLIVAN

- 5623 Laguna Quail Wy.
- Elk Grove, CA 95758
- E-mail: dandsully@aol.com

Looking For J.B. Production People. Any Band Members LP/45

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 JAMES BROWN - UNIQUE Recordings or band members, i.e. Kay Robinson, Lee Austin, Beau Dollar, Anna King, Maceo, Fred, Marva, Leon Austin, James Crawford, etc., etc., etc.

## EVAN BORIS

- 6 Saint Andrews Court
- Old Westbury, NY 11568-1710
- Phone: 516-997-4840
- Fax: 516-931-6766
- E-Mail: discdoc@bornfreefoods.com
- Web: www.bornfreefoods.com/discdoc.html

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 CACTUS WORLD NEWS - No Shelter, CD  
 MODERN ROMANCE - Adventure in Clubland, CD  
 WOODENTOPS - Straight Eight Bushwaker, CD

## PETER SANTANGELO

- 648 Croyden Drive
- Cherry Hill, NJ 08003
- Phone: 856-424-7734
- E-Mail: gremstar@netzero.net

\*Please include price + condition in your reply.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 BRIGHTMAN, SARAH (w/Hot Gossip) - Any Picture Sleeve Records (7" or 12")  
 CHRIS KNIGHT & MAUREEN McCORMICK - "Chris Knight & Maureen McCormick" (LP), Paramount PAS-6062 1973  
 MRS. MILLER - (45 RPM)"I've Got To Be Me/Renaissance of Smut", Amaret 114 1970  
 MRS. MILLER - (45 RPM)"Up, Up and Away/Green Thumb" Amaret 101 1969  
 PRESLEY, ELVIS - "Live In Pittsburgh, PA" (LP)  
 RUSSELL, JENNA - "Red Dwarf Theme" (7" or CD)  
 SINATRA, NANCY - "Woman" (LP) RCA Victor LSP 1771(ST) 1973  
 EVITA SNDTRK (London Cast) - w/Elaine Paige, David Essex (LP), MCA-3527 (ST) 1978  
 M\*A\*S\*H ORIG SNDTK - Original Soundtrack (LP) Columbia OS-3520 1970  
 MAN WITH THE GOLDEN GUN SNDTK - Lulu (LP) United Artists UA-LA-358-G(ST)  
 MARY JANE SNDTK - Title Song by Mrs. Miller (LP) Sidewalk DT-5911 (ST)  
 NEVER SAY NEVER AGAIN SNDTK - Composer Michel Legrand (LP) Seven Seas K28P-4122 (ST) 1983  
 SONG & DANCE (1984 London Cast) - Sarah Brightman (LP or CD) BL-70480  
 YOU ONLY LIVE TWICE SNDTK - Nancy Sinatra (LP) USA-5155 (ST)

## E. STOCKMANN

- 1404 Summerpoint Lane
- Fenton, MO 63026-6956
- E-mail: lougee2@netscape.net

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 GANG OF FOUR - Any live footage videos - VHS

## LEE MATTHEWS

- 2001 Allen Lane #2
- Texarkana, TX 75501
- Phone: 903-793-7619

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 STILLS YOUNG BAND 1976 - Live Video-Midnight on the Bay, Fontainebleu, Ocean Girl - Cleveland, Cincinnati, Pittsburg, Greensboro, others  
 NEIL YOUNG - Videos/Last Trip to Tulsa on video, Broken Arrow? All Live 67-2001 rare stuff  
 JOHNY GUITAR WATSON - Live video 77-82  
 Someone?/Anyone? Must have.  
 LEE MICHAELS - Live Video 70-75 Any Rare Live Video/Concert  
 CAT STEVENS - Rare Live Video/Ruins, O Caritas, Sweet Scarlet, Oh Very Young, 18th Ave. Peace Train (do not need KCET 71,BBC71)  
 SPOOKY TOOTH - Gary Wright All Live Videos 1970-79  
 COLIN BLUNSTONE - Zombies Live video TV, Concerts, 1965-96  
 SAVOY BROWN/FOGHAT - 1969-79 All Live Video  
 JEFF BECK GROUP - 71-73 Live Video Bob Tench, Cozy Powell, Max Middleton THIS LINEUP ONLY!  
 WILLIS ALAN RAMSEY - 1976 Austin City Limits Concert  
 STEVE PERRY JOURNEY - All Live Video/Concerts TV - 78-present  
 JEFF LYNNE - ELO - Video, Very Rare Live 7 Current 2001 Concert  
 BLUE OYSTER CULT - Video Rare Live Union City, Michigan 95 Concert, 2001  
 GLEN HUGHES TRAPEZE - Videos All 70 - present 2001  
 TODD RUNDGREN - Videos All Rare Import Overseas Concert Videos

## ALEX ZAMBRA

- 5644 Lawndale
- Houston, TX 77023-3840

Mint Condition Items Only Please (CDR's accepted if well made)

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 MAMMAS & THE PAPAS - "Even If I Could" Any, SINGLE VERSION WITH NO CHOIR IN BACKGROUND  
 MAMAS & THE PAPAS - "2nd LP" (I Saw Her Again) LP  
 RCA (ARGENTINA OR CHILE/ONLY)  
 GILBERT BECAUD - Any songs sung in ITALIAN (French Singer)  
 FRANK POURCEL - "In The Year 2525" CD (Any CD with track)  
 FRANCOIS DeROUBAIX - "L'Homme Orchestre" CD (Soundtrack 1971 film)  
 DANI - (French Singer) LP or CD of original LP with "LaFille a la Moto".  
 ALFREDO ZITARROSA - "Violin de Veccho" CD (any CD with track)  
 BOBBY SOLO - All Recordings from 1971 on (original recordings in ITALIAN ONLY)

## J.E.B. WOODHOUSE

- Phone: 360-668-9632

I Will Buy Almost Any Pre-'72 Obscure LP, VG+ or Better, for example:

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 BOHEMIAN VENDETTA, self titled, LP, Mainstream S-6106  
 BOLDER DAMN, MOURNING, LP, Hit HRI-5061  
 THE TOADS - self titled, LP, Wiggins 64021  
 TOO MUCH JOY, GREEN EGGS AND CRACK - LP, Stonegarden SGN-901  
 SCOTTSVILLE SQUIRREL BARKERS - Bluegrass favorites, LP or any format, Crown CST-3346  
 SHADTACK, Chameleon, LP, IGL 132  
 SHAKY JAKE, Good Times, LP, Bluesville BVL-1008  
 THE SPRINGFIELDS, Silver Threads & Golden Needles, LP, Philips 600-052  
 SEARCH PARTY, Montgomery Chapel, LP, Century 32013  
 TEEN QUEENS, Eddie My Love, LP, Crown CLP 5022  
 TRIPSICHORD MUSIC BOX, self titled, Janus JLS-3016

## PATRICK GAGNE

- 18722 Marimba St.
- Rowland Heights, CA 91748

I'm Looking For The Following Records In Moderate to Good Condition. Must Be Reasonably Priced

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 BUCHANAN AND GOODMAN - "The Banana Boat Story" (45) Luniverse #103  
 BUCHANAN AND GOODMAN - "The Flying Saucer Goes West" (45) Lniverse #108  
 BUCHANAN AND GOODMAN - "Frankenstein of '59" "Frankenstein Returns" (45) Novelty #301  
 BUCHANAN AND GOODMAN - "Flying Saucer, the 3rd" (45) Comic #500  
 DICKIE GOODMAN - "Presidential Review" (Flying Saucer '64)-"Paul Revere" (45) Audio Spectrum #75  
 DICKIE GOODMAN - "White House Happening" "President Johnson" (45) Davy Jones #663  
 DICKIE GOODMAN - "Schomonanza" "Backwards These" (45) M.D.#101  
 DICKIE GOODMAN - "Batman and His Grandmother" "Suspense" (45) Red Bird #10-058  
 DICKIE GOODMAN - "James Bomb" "Seventh Theme" (45) Twirl #2015  
 DICKIE GOODMAN - "Rocky and the Angel" "Pug Rock" (45) ASI #1013  
 DICKIE GOODMAN - "Ben Crazy" "Flipside" (45) Diamond #119 or J.M.D. #001  
 DICKIE GOODMAN - "Gerry Ford-A Special Report" (45) Rainy Wednesday #208  
 DICKIE GOODMAN - "Speaking of Ecology" (45) Scepter #12339  
 DICKIE GOODMAN - "Purple People Eater" (45) Rainy Wednesday #204  
 DICKIE GOODMAN - "Mrs. Jaws" (45) Shark #1001  
 DICKIE GOODMAN - "Election '80" (45) Prelude #8018  
 DICKIE GOODMAN - "Safe Sex Report" "Safety First" (45) Goodname #7100  
 DICKIE GOODMAN - "Star Warts" (45) Janus #271  
 PEGGY LIPTON - "Wear Your Love Like Heaven" "Honey Won't Let Me" (45) ODE #66001  
 CHEECH AND CHONG - "How I Spent My Summer Vacation, Or A Day At the Beach with Pedro and Man" (45) or (3???) ODE #66115  
 CHERYL LADD - "Dance Forever" (LP) Capitol #ST-1192

## SAM ELFIN

- Box 33
- Stonecreek, OH 43840
- Phone: 330-339-5509

I'm Also Looking For Sermon Vinyl I Don't Currently Have.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 EARL NIGHTINGAIL - The BOSS, LP/Cassette  
 Spelling On The Stone - LP - Curb Records  
 NBC RADIO - 1974 YEAR IN DECISION - LP set - NBC  
 EFFECTS OF DRUGS AND ALCOHOL - LP - Sanderson  
 STYX - 1980 Live Broadcast - LP - KBFH  
 HOUND DOG TAYLOR - First LP - ALLIGATOR  
 COMMANDER CODY - Live Broadcast - LP - KBFH  
 GENESIS - 1980 Live Broadcast - LP KBFH  
 Sermon - Demon Possessed Boy - LP - TRINIDAD

## ROGER SITEK

- 7 King Terrace
- Beverly, MA 01915

Wanted - Jefferson Airplane and Jefferson Starship - TOP Dollar paid if you can help - Please write.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 JEFFERSON STARSHIP - 1974-1980 Live Recordings  
 JEFFERSON STARSHIP - 1974-1980 Concert Tickets  
 JEFFERSON AIRPLANE - 1967-1972 Live Recordings  
 JEFFERSON AIRPLANE - 1967-1972 Concert Tickets  
 JEFFERSON AIRPLANE & STARSHIP - Photos from concerts  
 GRACE SLICK - Autographs

## RONALD B. McCOY

- 112 N. 4th St. #1
- Clearfield, PA 16830-2509
- Phone: 814-765-8853

Cassette, CD, LP

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 BOBBY TAYLOR & THE VANCOUVERS - wrote the song "Does Your Mama Know About Me"

## DAVID N. GUTHRIE

- 12117 Goddard
- Overland Park, KS 66213
- Phone: 913-851-0366

Looking for both items to be in excellent condition

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 BORIS KARLOFF - "Peter and the Wolf" CD only ?  
 Movie Sound Track - "Long Riders" CD only PHA-6212

## ROBERT WALKER

- 48 Allen Street
- East Longmeadow, MA 01028-1449
- Phone: 413-525-6741
- E-mail: yesmanvamp@aol.com or yesworld1234@aol.com

I'm Still Looking For The Following Titles In Good to Very Good Condition. CDR's are acceptable, Please Call, Write or E-mail for additional info.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER  
 RICK WAKEMAN - Rick Wakeman in the beginning CD ASPH records AR1049  
 RICK WAKEMAN - Unteaching the Teathered One - CD Mellow Records CD ARC 001  
 RICK WAKEMAN - Rock and Pop Legends CD RPCD13  
 RICK WAKEMAN - Rick Wakeman Prayers CD MYRCD1296  
 RICK WAKEMAN - Lure of the Wind CD NOT A BLU MUSIC ACD #9 401178  
 RICK WAKEMAN - The Stage Collection CD NOT A BLU MUSICA 9497208  
 RICK WAKEMAN - Rick Wakeman Orisons CD HRHCD 003  
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**E**ven though he now lives in sunny Florida, Dion will always reign as King Of The New York Streets in the hearts of Big Apple doo-wop fans. His new boxed set, *King Of The New York Streets*, offers the first comprehensive overview of Bronx-born Dion DiMucci's fabulous career, and what a ride it's been! Dion and his backing group, The Belmonts, scored massive hits during the late 1950s with "I Wonder Why" (#22) and "A Teenager In Love" (#5) before he went solo and cut the rockin' classics "Runaround Sue" (#1) and "The Wanderer" (#2). A softer, more folk-oriented sound marked Dion's later output, while during the '80s he turned his attention to contemporary gospel. He talks about his career at length in this upcoming *Goldmine* cover story.

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stardom yet and was in limbo after his fifth failed record contract. Bowie himself had to provide the tapes for this one, as the BBC had lost the original masters. Fans have reason to rejoice: Bowie's modest decision to release these tapes, as he has often been protective of officially releasing early recordings he felt were below par. But these selections are some of the better songs Bowie wrote in an era often maligned for its easy-listening, sometimes cheesy quality.

A session from 1969, easily found on bootleg though never broadcast, follows, including one of Bowie's greatest '60s songs, "Let Me Sleep Beside You." A lengthy, though abridged concert from 1970, hosted by John Peel, comes next. It is in this session that Bowie publicly introduces Mick Ronson. Ronson and Bowie are also presented in rare form as a duo, performing "The Supermen" and "Eight Line Poem," in a 1971 session that kicks off disc two.

*Bowie At The Beeb* is a fantastic tribute not only to Bowie, but also his alter ego, Ziggy Stardust, whose presence can be felt as early as the last third of the first CD. But it's CD two that is pure Ziggy glitter-heaven, including covers of Velvet Underground's "White Light/White Heat" and "Waiting For The Man," among a variety of different Bowie cuts. Only two songs are repeated, "Hang On To Yourself" and "Ziggy Stardust," but in distinctly different versions since they are culled from different recording sessions. Owing to a production error, the "Ziggy Stardust" track from the Jan. 18, 1972, session is duplicated in the May 16, 1972, session. An estimated 25,000 copies were shipped before the error was caught. To make up for the missing track, Bowie, being the Internet-friendly artist he is, has offered a free download for those who purchased the album prior to the correction of the error by going to

[www.musicmatch.com/get\\_music](http://www.musicmatch.com/get_music). To get the track, fans need to download and install the MusicMatch Jukebox software (for free), then load any *Bowie At The Beeb* CD into their CD-ROM drive. Once your CD is verified, they will be given the opportunity to download the correct version of the song.

For those wondering about the overall quality of the recordings, it's safe to call them incredible, considering the shoddy bootleg versions already out there. Though the sessions here omit some tracks, making the more comprehensive bootleg versions still valid, the superior sound quality and the expertly selected track selections by Bowie make this a definitive, well-paced compilation.

For a limited time, *Bowie At The Beeb* will be released in a sturdy slip cover with a bonus CD of Bowie's intimate June 27, 2000, BBC Radio Theatre concert. The energy of the show is undeniable, including gems such as "Ashes To Ashes," "Cracked Actor," and "Stay," and even a few hits such as "Fame" and "Let's Dance." Bowie's band, including veterans such as pianist Mike Garson and guitarist Earl Slick, provide a stellar backup. Pick up this limited edition version of the compilation while you can: The bonus concert CD is an extraordinary performance, capturing a rare live moment as Bowie eschewed any traditional touring last year. This third CD was discontinued at the end of 2000, as Virgin replaced the three-CD package with a double CD of the 1968-1972 sessions, which will also be made available as a limited edition, four-LP vinyl set including two bonus tracks not included on any of the CDs.

— Hans Morgenstern

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PAGE 23

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