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February 9, 2001

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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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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 alchohol took his life at the young age of 41, he cut some great, hardedged country-rock songs - not a bad one among them — on Epic in the late '60s through 1978.

... by Hank Davis

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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 c-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

Please Mr. Postman

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 breathtaking, 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 Harmy 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 Harmy 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 Manhatton 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,



AVID PEEL

Goldmine #531, Dec. 1, 2000

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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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.

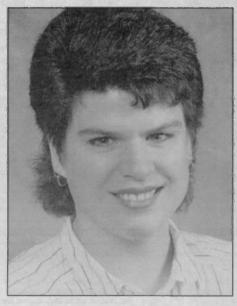
"I have grown to like music that covers many styles but have strong female voices in common. My favorites include Natalie Merchant, Melissa Ethridge, Aretha Franklin, and Nanci Griffith," said Ruesch. "At home we still use our turntable, so I do have a collection of all the albums that my husband and 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 Kause's nunismatics 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

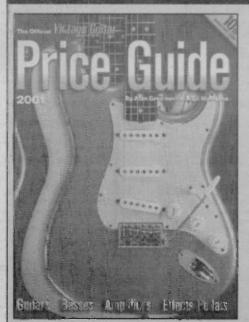


Jill Ruesch



Trevor Lauber

World Radio History



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 of Fender sitting in your rec 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, ukeleles 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 or Schuster/The Free Press) explores the history and heroes of America's pohemian culture in New York City from the time right after World War II to President John F. Kennedy's assassination in 1963 with locuses on Billie Holiday, Bob Dylan, Jack Keroac. lackson 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



GRAPELEAVES

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 modernday 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 Beatlemaniacs 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@pacbell.net or visit 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 LaBeel, 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. 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 Tempations Revue Featuring Dennis Edwards from performing at a Dec. 30, 2000, concert billed under The Tempations. 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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EASY LISTENING FOR INTERGALACTIC TRAVEL (Col

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 And Hot Seven Recordings Five (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 1, 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 throroughfare 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

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 fulllength 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)

World Radio History

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 Cubanos 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 Burn's 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 semiannual 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."

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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.

World Radio History

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 Richard 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.

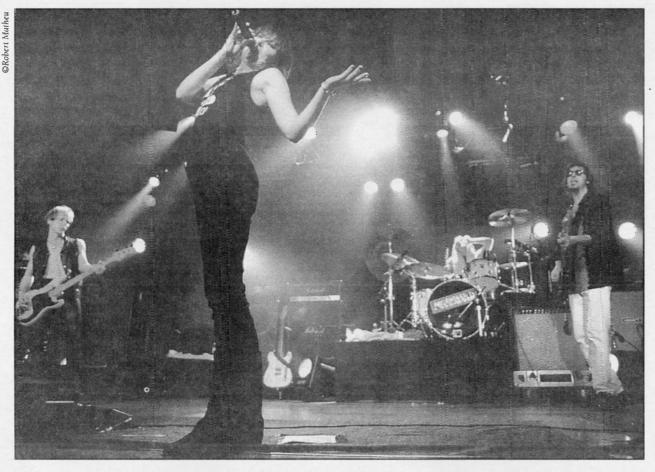
In this interview, Hynde talked to *Goldmine* about *Viva El Amor*, writing endeavors with Steinberg and Kelly, the energy and improved stick work from Chambers, the Parsons and Bacharach projects, her own vocal recording techniques and, ever the fan of legendary rock vets such as Bob Dylan and The Rolling 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.

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

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 to watch, which I always thought was probaexcellence out of all the other players or 1 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 bly 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 hes just such a riot. If I watch him, he shows off to me and he's even fannier. 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)

458			
Label/#	A-side/B-side	Year	NM S
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	1 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 slowe)	1984	3
A&M 2758	I Got You Babe [UB40/Chrissie Hynde]/ Nkomo A Go Go [UB40]		3
A&M 2758	1 Got You Babe/Nkomo A Go Go (green picture sleeve)	1985	3
A&M 2758	1 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 release)		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	1987	3
Sile 20004		1901	-
Waman Days 29250	(picture sleeve) 16 These Wes A Manflate Vienas Units Bassed	1987	3
	If There Was A Man/Into Vienna [John Barry]		3
	If There Was A Man/Into Vienna (picture sleeve)	1987	3
Polydor 887 816-7	Window Of The World/1969	1988	
Polydor 887 816-7	Window Of The World/1969 (picture steeve)	1988	3
American Pie 9014	Stop Your Sobbing/Talk Of The Town	198?	3
A&M 8664	1 Got You Babe [UB40/Chrissie Hynde]/	198?	3
ARALOUTE	Red Red Wine [UB40, short version] (A&M Memories reissue)	1002	
A&M 8664	I Got You Babe [UB40/Chrissie Hynde]/	199?	3
NON FILM	Red Red Wine [UB40, long version] (A&M Memories relasue)	1000	11-11-11-11
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)/Hym To Her (LP Version)	1986	7
the second s	2799 Where Has Every Body Gone/If There Was A Man	1986	12
Polydor 632	Windows Of The World/1969	1988	8
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Vinyl Albums			
Sire SRK 6083	Pretenders	1980	10
Warner Bros. WBMS	3-114 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	3-121 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)

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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 — 1 was always a fan ever since 1 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 inform a great resonance in the time it was made. people The band was really hot. I still play it. much Another thing about *Exile* was that it was a afford World Radio History





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

Pretenders di	scography (continued from page	age	17)
Label/#	A-side/B-side	Year	NM \$
Sire 25488	Get Close	1986	10
Sire 25664	The Singles	1987	10
Warner Bros. WBMS-142 Ge	t Close Interview (promo only, part of The Warner Bros. Music Show series) 1987	20
Sire 26219	Packed!	1990	12
Compact Disc Singles	(stock copies are noted; others are promos)		
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 Hoc		6
Warner Bros. PRO-CD-4206	R Popstar	1999	6
Compact Disc Album	S		
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.

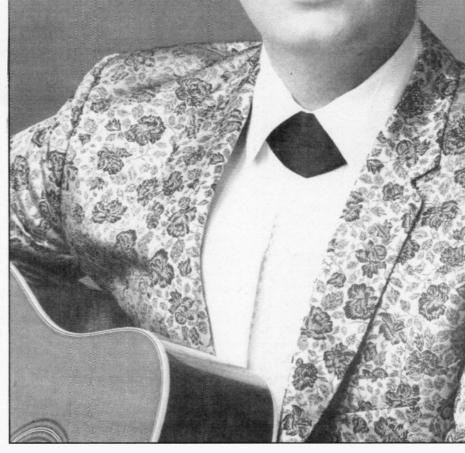
"I was the A&R Director at Epic when Bob signed. Bob was a very energetic guy. He

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



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

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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. 1 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 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 1 was a teenager.

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

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 Label/# A-side/B-side NM \$ Year Imperial 8311 A Red Cadillac And A Black Moustache/All Night Long 1957 \$80 Red Hot/Whenever You're Ready Make Up Your Mind, Baby/Your Love Imperial 8313 1957 80 Imperial 8315 1958 60 Try Me/I Know My Baby Cares Capitol F3972 1958 30 Capitol F4059 Precious/Svengali 1958 30 Warner Bros. 5081 My Baby Walks All Over Me/Class Of '59 25 1959 Dreamy Doll/Buttercup A Red Cadillac And A Black Moustache/All Night Long Warner Bros. 5105 1959 25 Imperial 5705 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 1960 100 About Living (Part of Warner Bros. +2 set ngs and excerpts of two prior hits) Warner Bros. 5506 Boston Rocker/Old Friends//Bad Bad Day/Let's Think 1960 100 About Living (picture sleeve) The Great Snow Man/The Pig Latin Song Warner Bros. 5204 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 You're Everything/Envy Warner Bros. 5321 1962 20 Hickory 1201 Hickory 1219 You're Welcome/Interstate 40 1963 12 Can't Take The Country From The Boy/I'm Gonna Write A 12 1963 Song Of Love 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 lealous Heart/Go On Home Boy 1965 10

(Please see Bob Luman Discography page 22)



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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 grinners. It was such a hemorrhage that caused Luman's "serious illness" that took him off the road World Radio History

Bob Luman discography (continued from page 20)

Sundown 68

Bob Lumar	n discography (continued from pa	age	20)
Label/# Hickory 1333	A-side/B-side	<u>Year</u> 1965	NM S
Hickory 1355	I Love You Because/Love Worked A Miracle Five Miles From Home (Soon I'll See Mary)/(I Get So) Sentimental		10 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	1967	8
	Alone)/Throwin' Kisses		
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 Epic 10439	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 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		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 1972	5 5
Epic 10869 Epic 10905	It Takes You/Let's Think About Livin' Lonely Women Make Good Lovers/Love Ought To Be A Happy Thing		5
Epic 10903	Neither One Of Us/Anything But Lonesome	1973	4
Epic 10994		1973	4
spie record	You" To A Lady		
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	1974	4
	Thing To Heaven That I Love		
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 4
Epic 50216 Epic 50247	The Man From Bowling Green/It's Only Make Believe How Do You Start Over/Red Cadillac And Black Mustache	1976 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		4
Polydor 14408	I'm A Honky-Tonk Woman's Man/Lonely Women Make Good Lovers		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
A 11			
Albums		1010	
Warner Bros. W 1396	Let's Think About Livin' (mono)	1960	50
Hickory LPM-124	Let's Think About Livin' (stereo) Livin' Lovin' Sounds (mono)	1960 1965	70 25
Hickory LPS-124	Livin' Lovin' Sounds (storeo)	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 Neither One Of Us	1973	12 15
Epic KE 32191 Epic KE 32759	Bob Luman's Greatest Hits	1973 1974	15
Hickory/MGM H3G-450		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
Compact Discs			
Columbia CK 45078	American Originals	1 9 89	20
Bear Family 15898	Luman: 1968-1977 (German import; five CDs)	2000	80
Sundown 68	Loretta (U.K. import)	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.

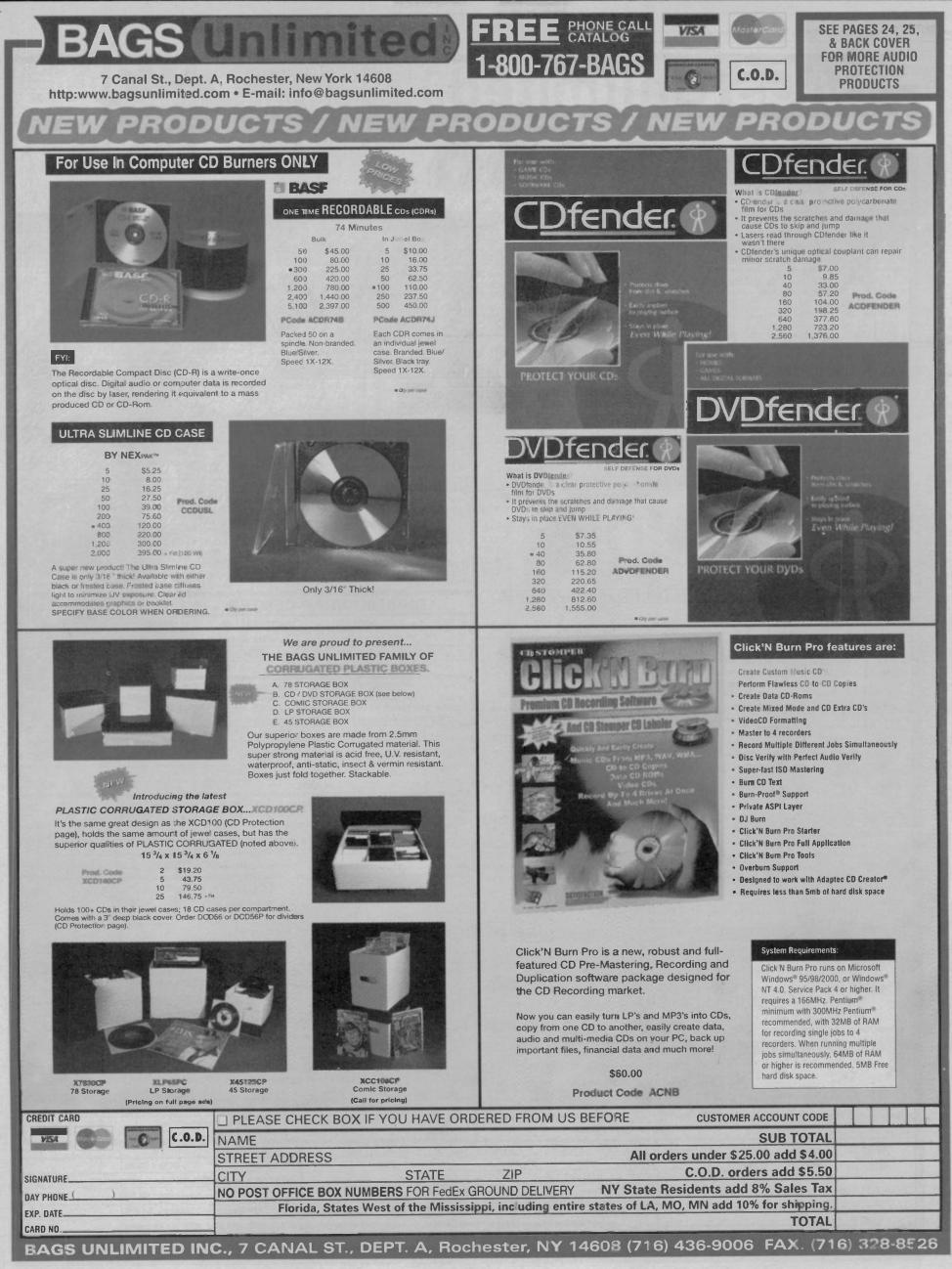
Loretta (U.K. import)

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.

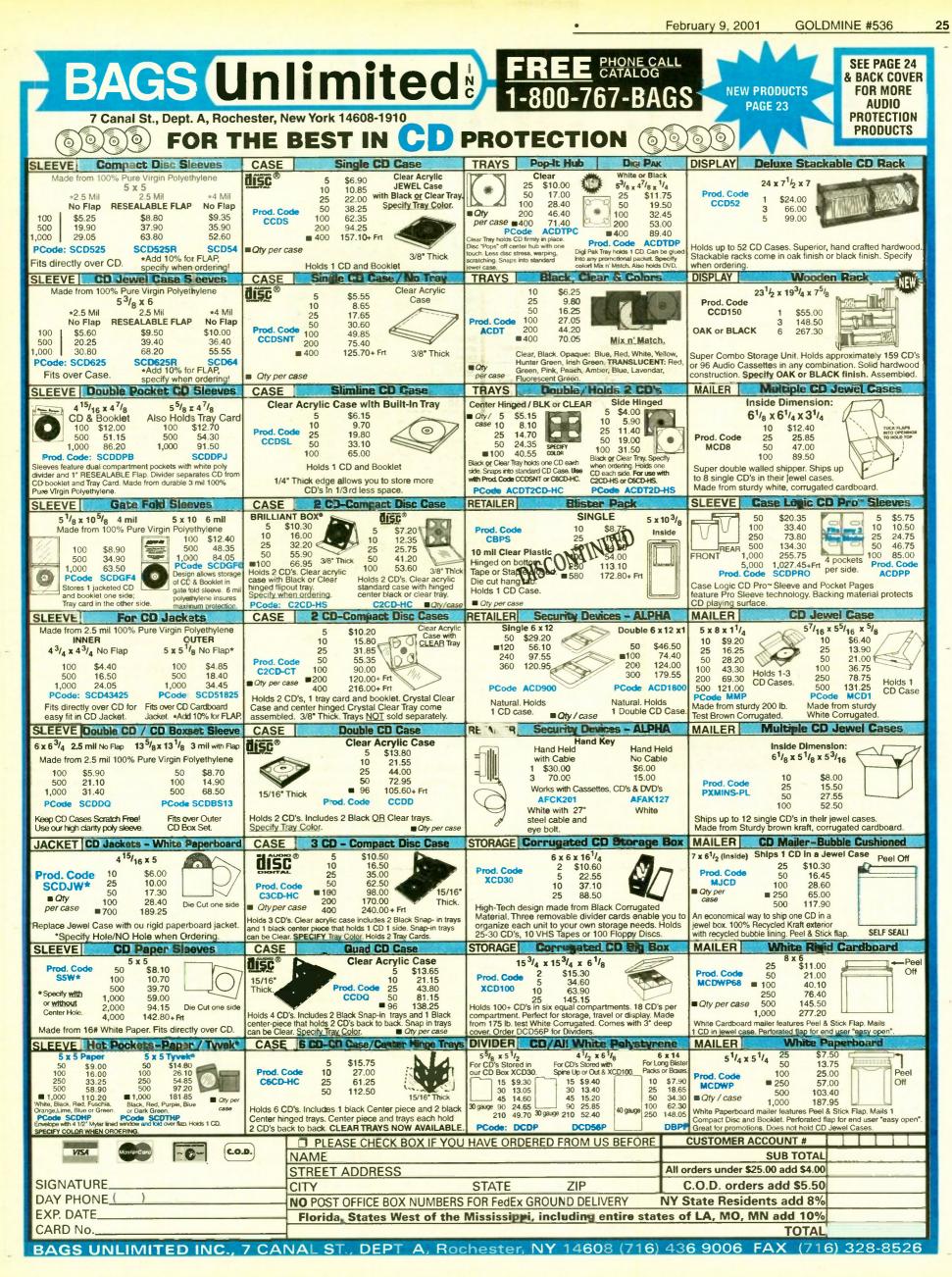
Barbara Luman put it best when she said it was like watching a movie unwind slowly - you know how it's going to end and you don't want it to end that way, but there's nothing you can do. The script has already been written. As with Presley, those who loved Luman were powerless to intervene and change 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.



World Radio History

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World Radio History



T Cee 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 leastunderstood 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...

Goldmine: What's the biggest misconception

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

It is a more flexible instrument than people

Bottom line is, I was already playing

realize, isn't it? You've shown that mandolin

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

tune with each other, it sounds horrible.

isn't just for bluegrass.

people have about the mandolin?

Sam Bush

by **Bill DeYoung**

& 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

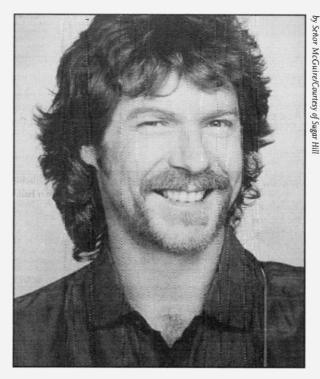
him to leave. He informed us he owned the name of the group and we couldn't have it, so we all quit. Four guys quit the band at once and we basically started our own group. We were looking to improvise a little bit more, maybe try to learn to play rock songs on bluegrass instruments. That would've been 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?

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



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.

NEWS & NOTES

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 1 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-thescenes 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

World Radio History

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, 100track 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 harn 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

(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' bestknown 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.

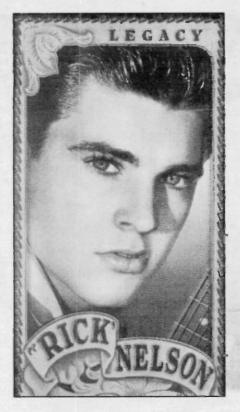
- Russell Hall

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 named 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



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

greatest triumphs is *Comedy In Music*. a oneman 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 preduced February 9, 2001

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 Jordanaires, 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

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 — Sylverina, 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 saxaphonist

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.

of Johnny Carter, John McCall, Douglas Born April 5, 1934, in Pittsburgh, Turren-Brown, and Teddy Long, and who produced tine was always surrounded by music. 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 reinterest 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

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 CT1 and struck gold with "Sugar" (which featured George Benson on guitar), his first recording for the label.

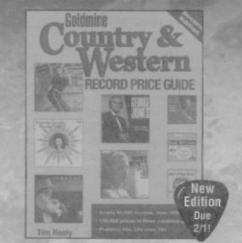
Though primarily a leader for the latter 40 years of his career, Turrentine appeared as a sideman on a number of major releases, including albums by Kenny Burrell, Donald Byrd, Freddie Hubbard, Horace Silver and a scries of classic recordings with organ great Jimmy Smith.

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

27

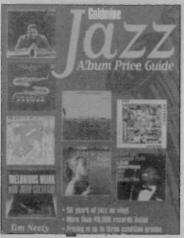
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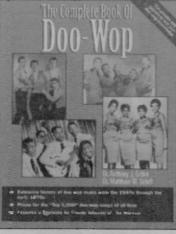
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by Martin Popoff

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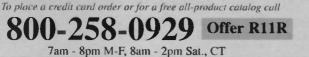
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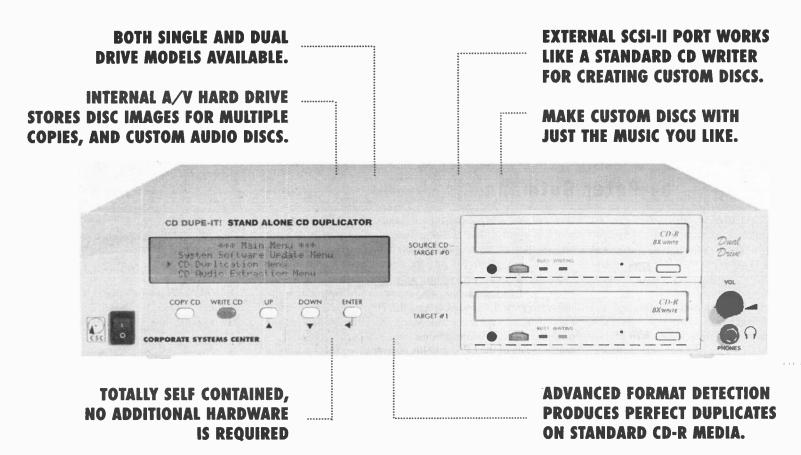




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Classical Notes TECHNOLOGY + ART = ELECTRONIC MUSIC by Peter Gutmann

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. 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 under-

way. 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 induction 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 mcrely 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 mcans.

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. 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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R & R 45's

1.

2.



- 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 for tuitous opportunity.



 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.





6.

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.



8. Supremes 1967 – 45rpm s/ Picture Sleeve

- Supremes 1967 "In And Out Of Love" (10 Inch)(Unknown, No #) (Acetate 1-sided) NM 8\$400 Three alternate takes of this Motown delight
- directly from vaults of Motown. Plays extremely clean for maximum fidelity. **10.** Supremes 1969 – "Someday We'll Be To-

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—





12. Little Anthony & the Imperials 1960 – Mono EP "Little Anthony and the Imperials" Top Rank 17055 (Spain) EX 7wob / 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"



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\$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 ½" tear at the very top of the sleeve does nothing to compromise aforementioned visuals. Both discs glearn with fresh surface gloss, all four labels shimmer. Happy hunting for a superior copy!



14. Etvis Presley 1956 – Mono EP "Etvis 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.



— R & R LP's -

- 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.
 Hore #Leve 0.5
- Hank Ballard 1962 Mono "The Twistin' Fools" King 781 VG-EX 6 sp / EX 7 \$85

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- Beatles (Tony Sheridan) 1965 Mono LP (10-20. 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 fullcolor cover and sprite-like vinyl/label combo found within should surely make an the astute collector beam with pride ... \$800
- Big Bopper 1959 "Chantilly Lace" Mercury 21. 20402 NM 8 / VG-EX 6 \$200 James Brown 1960 - Mono "Think" King 683 22.
- 23.
- & His Famous Flames Tour The U.S.A." King 804 VG-EX 6 ts / EX 7 ... \$75 24.
- Buffalo Springfield 1966 Mono "Buffalo Springfield" Atcg 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 wellworn 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.
- Claudine Clark 1962 Monc "Party Lights" 26. Chancellor 5029 EX 7 stc / EX 7 \$150
- Columbus Circle 1976 Stereo "On St. John's 27. Eve" Pharoah 105 NM 8 sw / NM 8 \$325
- 28. Martin Denny 1957 - Stereo "Exotica" Liberty 7034 MT 9 / ss ... \$50
- Detergents 1965 Mono "The Many Faces Of The Detergents" Roulette 25308 EX 7 / NM 29. \$60
- Bob Dylan 1962 Mono "Boo Dylan" Colum-30. bia 1779 (Promo) EX 7 / NM 8 ... \$375
- Felt 1971 Stereo "Felt" Nasco 9006 NM 8 31. 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.
- Jennie Goldstein 1955 Mono "Mink... 33. Shmink (As Long As You're Healthy)" De Luxe 534 EX 7 sp / EX 7 \$75
- Grateful Dead 1980 Stereo "American 34. Beauty" Mobile Fidelity 1-014 NM 8 / MT 9 \$50
- Hustlers 1965 Mono "Their Finest Album" 35. 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 pack-age 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.

- International Submarine Band 1968 Mono 37. Johnny & The Hurricanes 1959 - Mono
- "Johnny & The Hurricanes" Warwick 2007 NM . \$120 8 ts / NM 8 ... Johnny & The Hurricanes 1960 - Mono "The 39.



- Jimmy Jones 1960 Stereo LP "Good 40. 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 condi-tion. Why not own a definitive copy and cease 41. Janes" Mobile Fidelity 1-089 EX 7 / EX 7
- 42.
- 43. 44.

Moonglows" Chess 1430 EX 7 sp / VG-EX 6 Negativiand 1980 – Stereo "Negativiand" Seeland 001 (W/Insert) NM 8 / MT 9 \$75 45.



Le Orme 1969 - Stereo "Ad Gloriam" Car JB-46. 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 plays 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 alburn by one of the most underrated bands in the genre



- 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. Betty Paige 1956 – Mono "The Best Musical Comedy Songs" Halo 50245 EX 7 / VG 5 48.
- \$150 49. Elvis Presley 1956 - Mono "Elvis" RCA 1382
- EX7/EX7. \$60 Elvis Presley 1962 - Stereo "Loving You" 50.
- RCA 1515 EX 7 sob / NM 8 \$50 Scarce staggered 'stereo' label variation.

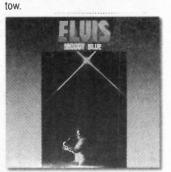


Elvis Presley 1967 - Mono LP "Special 51. Christmas Programming" RCA UNRM-5697 nc/MT9. \$1.425

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

33

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



Elvis Presley 1977 – Stereo "Moody Blue" RCA AFL 1-2428 (Gold Vinyl) NM 8 / NM 8 53. \$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 ac-quire. Fill in a missing piece of your Moody Blue puzzle, or a wondrous means of starting your collection. Red Prysock 1955 – Mono "Rock 'N' Roll"

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



Reign Ghost 1969 - Stereo LP "Reign Ghost" Allied 12 (Canada) MT 9sw / NM 8 \$600

59.

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! Residents 1977 – Stereo "Fingerprince"

60. Ralph 1276 (Test Pressing) nc / MT 9 fv \$125 Residents 1982 – Stereo "Moleshow Live At The Roxy" NM 8 / MT 9\$75 61.

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- 63. Charlie Rich 1964 Stereo "Charlie Rich" Groove 1000 EX 7 stc / NM 8\$140



- - 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 Sparish 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 a 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.
- Rolling Stones 1964 Mono "The Rolling Stones" London 3375 (maroon label, no 'ffRR')(W/Photo) MT 9 sw / MT 9 \$450
- Ronettes 1965 Steree "Presenting The Fabulous Ronettes" (Capitol Press) Philles 4006 EX 7 sp / NM 8 fv\$350

- 73. Gary Stites 1960 Mono "Lonely For You" Carlton 120 EX 7 / EX 7 \$120



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 excep-tion of the fifth track, an instrumental version of Ruffin's "Everybody Needs Love," which has suffered some thin cracks in the surface lac-quer. 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 arrange ment, 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

Jobete JD-347 EX 7

RT DIRECT

\$2,000

- Tangerine Zoo 1968 Mono "The Tangerine Zoo" Mainstream 56107 NM 8 / NM 8 .. \$165
 Three Stooges 1959 – Stereo "The Nonsense Samback" Corol 25/290 SY 7 (NM 8 .. \$95
- Songbook" Coral 757289 EX 7 / NM 8 \$85



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.

- Trashmen 1964 Stereo "Surfin" Bird" Soma 200 EX 7 / EX 7\$400
 Twistin' Kings 1960 – Mono "Twistin' The
- World Around" Motown 601 NM 8 sw / EX 7
 Sachard Around Motown 601 NM 8 sw / EX 7
 Sachard Strain 1960 Mono "Rockin' And Bollin"
 - Red Tyler 1960 Mono "Rockin' And Rollin" Ace 1006 EX 7 / NM 8\$150
- 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 /
- \$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 Of Invention) 1967 – Mono "Absolutely Free" Verve 5013 EX 7 / EX 7\$75
- 88. Various 1963 Mono "A Christmas Gift For You" Philles 4005 NM 8 / MT 9 \$150

B9. Ann Jones & Her American Sweethearts

Ann Jones & Het American Sweethearts

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



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 musthave C&W rarity.

- Leon McAuliff 1962 Mono "Mister Western Swing" Starday 171 NM 8 lw / MT 9 \$60
 Buck Owens 1962 – Mono "The Fabulous
- Buck Owens 1968 Stereo "It Takes People Like You" Capitol 8433 (Japan)(Red Vinyl)(Promo) NM 8 / NM 8\$300
 Hank Thompson 1962 – Stereo "Hank Th-
- MGM 3299 NM 8 ct / EX 7 \$100

-Rhythm & Blues 45's-



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 –

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



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.



 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.

- Sings Bessie Smith" Atlantic 1281 EX 7 / EX 7
- Cadillacs 1957 Mono "The Fabulous Cadillacs" Jubilee 1045 EX 7 ct / EX 7 . \$225
 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
- 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
- 110. Midnighters 1958 Mono "Their Greatest





both surfac aspect to re on the aural have C&W r 91. Leon McAu

February 9, 2001 GOLDMINE #536 35

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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 Belts Ring Out" and "Baby, It's You." Glistening as when first pressed, the vinyl strikes a mighty impressive pose, graced with two pristime 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



- ing 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



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 LP's –



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!

left edge poses no threat, and pinholes prove discreet.

VISA

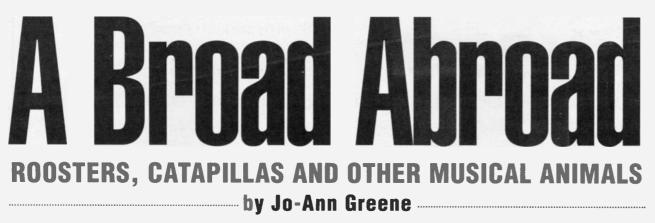
129. Country Joe & the Fish 1967 – Poster Continental Auditorium (San Jose, CA) EX 7ct \$250

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.

- 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.



- 134. Jefferson Airplane 1966 Flyer (9 ¾" X 7 ¾") 9th Annual A.S.U.C. Berkeley Folk Festival NM 8 Rare? Absolutely. A dandy of a flyer featuring original lead vocalist Signe Anderson along with the boys. Still looking fairly innocuous, the Airplaine 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.



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-shameabout-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,

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
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), 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 subsequent 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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GOLDMINE #536

February 9, 2001

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 quasifunky 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 hardrockin' 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-yearold 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&rB 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

Sin-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 Soulmotor 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 or go to 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)



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 Steeleye 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 Read r'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.

GOLDMINE #536

56 Sublime, The Tour, US promo only Video, featuring almost 20 minutes of Sublime tour footage, and the music video for Santeria. S30 Matthew Sweet, So Far, US 1 track promo picture CD, previously unre-leased song from new best of release, p/s. S7

p/s 57 David Sylvian, Everything & Nothing UK Virgin Records 29 track double advance promo CD For Internal Use Only, company //s for each disc. 550 Texas, Inner Smile, UK exclusive double CO.

CD single set, with p/s \$15 Three Doors Down, Loser, US 1 track

U2, All That You Can't Leave , Mexica romo only picture/album info anner, on thick vinyl materi-irge group picture, plus album album info from Island f lexico, measures a colossal 711

U2, All That You Can't Leave promo only custom embossed leathe wallet in non-descript storage box \$100

U2, Beautiful Day, Mexican 3 ver promo picture CD, including Club

U2, Stuck In A Moment You Can't exclusive double CD single set, wi versions of New York & Beautifu plus new song-Big Girls Are Best

plus new song one state p/s \$15 U2, Superstar Concert Series, US Westwood One double live CD Radio Show, with cue sheets, #94-49 S75 U2, Walk On, US 2 version promo CD, inc. Radio Edit & Album Versions, with \$10 S10

Starious Arlists. WEA Twenty-Fitt Anniversary, US 83 track 5 CD promo-tional only WA label retrospective Bo Set, wilracks by Led Zeppelin. Doors Oueen. Fleetwood Mac, Madonna Prince, Yes, Metallica, N Young, E Clapton, CSNY, & many many more i

Various Artists, Wasp. The Real Me, UI long deleted 3 track cartoon picture CD 1/s

f's Paul Weller, Stanley Road Austr tong deleted limited edition doubl set inc. 3 track bonus picture CD

Paul Weller, The Weaver EP, UK long deleted 4 track picture CD inc. Ohio live (CSNY cover) with f/s \$15 Westlife, Fool Again UK 1 track 2000 Remix Radio Edit promo CD with f/s

S11 Westlife, My Love, UK 1 track promo CI inc. info sticker about finished artwor for commercial release S10 Robbie Williams, Win Some Los Some, NZ exclusive New Zealand only track CD single, inc. Phoenix From Th Flames, & Medley From The Full Month with n/c S11

Flames, & Meuley Flow \$15 with p/s \$15 Robble Williams, Kids, UK 2 version promo CD, duet with Kylie Minogue, custom embossed double cardsleeve. \$18 Robbie Williams, Supreme, UK 1 track promo CD, in custom embossed double promo CD, in custom embossed double State State

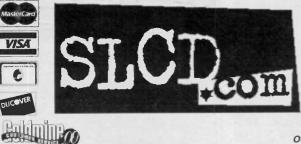
cardsleeve \$12 XTC, Dear Madam Barnum, US 1 track XTC, Dear Madam Barnum, US 1 track

Young, ny more

\$12

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David Bowie, The Man Who Sold the World, US original white label promo

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White vinyl sieeve, NM/NM S30 Alice Cooper, Welcome to My Nightmare, US original MFSL audio-phile issue LP, NM/NM S75 Alice Cooper, From The Inside, US orig inal gatefold sleeve LP, still sealed with

Sommine custom innersleeve, NMINM SSO Spencer Davis Group, Gimme Some Lovin US original United Artists Records stereo issue LP, steeve in orig-inal shrinkwrap NM/NM SSO Neil Diamond, Super Deluxe, Jepanese only original 1972 issue LP with exclu-sive sleeve, obi, colo booklet inside oatefold, NM/NM S100

gateloid NM/NM S100 Bob Dylan, John Wesley Harding, US original issue stereo LP, sleeve in origi-nal shrinkwrap, minor wear tep right and left corners, NM/NM S40 Bob Dylan, Pat Garrett & Billy The Kid, Japanese original soundtrack LP with killer exclusive obvisitpcover showing Bob in scenes from the movie, bi NM, MM/NM S300

Dylan, Planet Waves, UK or and Records issue LP or rinkwrap with custom info s

Brothers, Beat & Soul US o Varner Bros Records mono

LP still sealed feetwood Mac, Fleetwood Nac, original Epic Records issue debut Fleatwood Mac, Fleatwood Mac, US original Epic Records issue debut LF, still sealed, flawless 5125 Fleatwood Mac, Fleatwood Mac, US original MFSL audiephile LP, original loose bag with info sticker, NM/NM/S30 Serge Gainsbourg, Jet Aimme, US original Fontana Records LP with Jane Birkin, original strinkwrap, NM NM S50 Marvin Gaye/Tammi Terrell, You're All Need, US original 1968 Molowin Records stereo issue LP, still sealed S35 The Cheer(Ju)

Giles, Giles, & Fripp, The Cheerlu Insanity Of UK Deram Record, second issue LP SPA423, laminated sleeve NM NM S60

NM Harper, In Introduction To vsalis Records promoted alls Records profile only in iew LP inc conversation w intrev ian Anderson Da ire custom title sleeve right w NM/NM \$40 on top spine VG++ - NM/NM 540 Screamin' Jay Hawkins, What That Is. US original Philips Records stereo LP NM/NM promo hate punch op right

i Hendrix, Kiss The Sky, US original Jimi Hendrix, Kiss The Sky US original Warner Bros. Records audiophile LP, still sealed with losse bag obi style strig, gold promo stamp on front...S25 Jimi Hendrix/Otis Redding, Monterer International Pop Festival. US original issue LP (lady cover), still sealed...S40 Ian & The Zodiacs, Ian & The Zodiacs, US only original gold label promo STEEREO LP, NM/NM........S75 Michael Jackson, ET. US advance promo issue 12" of box sat, white sleeve with custom sticker, puster, and booklet, all NM.................S55

est, Hell Bent For Leather, las Priest, Hell Bent For Leather, US Iginal white label promo issue LP, ning strip on frant sleeve NM/NM \$20

mothy Leary, Turn On, Tune In, Drop Out, US original mono issue sound-track LP, promo hole punch top right, MM/NM \$100

ed Zeppelin, III, JK original Att Records LP with movable wheel st el sieeve

ANM S5D ry McGuire, Eve of Destruction, US ginal Dunhill Records, stereo issue , sleeve in original strainkwrap, ANM S30

NM NM Sarah McLachlan, Live, US promo on y 2. track 12" promo incl. Steaming &

Lonnie Mack,Glad I'm In The Band LP. P, sleeve i no sticker ran or Michael, Startrack Profile Motley Crue, Merry Go Round promo only 3 track 12" inc. Live W

Write dre-bit sleeve, sim seated S20 New York Dolls, Too Much Too Soon US orginal issue LP with custom inner-sleeve, sleeve in original Shrinkwrap NM/NM S40 Nico, Chelsra Girt, US orginal Verve Records stereo issue LP, sleeve in original shrinkwrap, NM/NM M, Happiness In Slavery, US promo-only 4 version remixes "VIP Advance Copy" 12", black die-cut sleeve, NM S25

\$25 Pink Floyd, Tour '75, US promo only 7 track sampler LP, custom stamped white sleeve, VG++/NM/NM. \$75 Queen, In Concert, US original Westwood Dne 'Live' double LP radio show with pue sheet. #91-52, NM/NM

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Jerry Riopelle, The Second Album US original Capitol Records LP, NM/NM

original Capitol Records LP. NMMMM S25 Rolling Stones, Harlem Shuffle, US original AA-sided 12 promo with cartoon steve, NM/NM 515 Roxy Music, Stranded, UK original issue Island Records LP. with Jaminated gate-told sleeve NM/NM 54 Rush, New World Man, US promo only 2 track clear vinyl 12 inc. Vital Signs Live, white die-cut sleeve, NM 525 Bob Seger, Back in 72, US original Palladium Records LP. cover in original shrinkwrag, small promo cut corner top right, NM-MM 560 Small Faces, Ogden's Nut Gone Flake, US original issue Immediate Records LP with reund die-cut gatefold sleeve, original plastic bag with snap, NM/NM 550 Smashing Pumpkins, Pisces Iscario US original limited edition numb LP with conus 7", #783/2000, sealed \$200 Standells, Dirty Water, US original stereo issue LP, sleeve in original shrinkwrao, NM/NM \$75 Cat Stevens, New Masters, US original Deram Records stereo issue LP, still sealed \$40 Sealed Action of the state of t stil \$40 Carla Thomas, Love Means. US orgi-nal Star Fecords LP promo hole punch-bottom right. NM/NM. S25 Richard Thompson - Henry The Human Fly. US original issue debut solo white label promo LP. NM-NM. S30 T-Rex, The Slider. US original Warner promo LP with gateloid sleeve. S30 U2, 2 Sides Live. US original Warner Bros. music show "Live" LP company die-cut sleeve. NM. S175 Van Halen, Looney Tunes, US original promo only 4 track red vinyl 12" made to promcte debut album, custom die cut sleeve in original shrinkwrap, NM/NM. S60 Slevie Rey Vaudhan. Couldni Stand Carla Thomas, Love Means US orig

NM/VIM S560 Stevie Ray Vaughan, Couldn't Stand The Weather, US original limited edition picture disc LP, clear custom stickered sleeve, light wear on sticker, NM, S125 Suzanne Vega, Solitude Standing, Japanese original promo issue LP with sample sticker, obi & insert. NM/NM

Solution Sol

wining strip on front sleeve. NW/NM
 S30
 O.V. Wright, Memphis Unlimited, US original Black Beat Records LP, still sealed, promo cut comer fop left. S50
 Yes, Yes Solos, US original 10-track promo cut ysampler LP, custom stickerd white sleeve, NM/NM.
 S35
 Yes, Leave It, US promo only 4 track 12" inc. Helb/Goodbye Dance Remix, and "City Ot Love", custom stickered die-cut sleeve, NM.
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rricane Floyd. en Day, Warning, Japanese excl track CD, featuring live versio

Gerl

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World Radio History

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on back Madonna, Don't Tell Me, Mexic version promo CD inc. Radio E burn version sealed with p/s. donna, Don't Tell Me, US 1 t omo Video from Warner Bros. label Madonna, Don't Tell Me, US CD single. Madonna, bon sealed with p/s Source and the search of the search of the sive colored vinyl 4 version 12' single, including Timo Maas Mix, Victor Calderone Sensory Mix, Thunderpuss 2001 Hands In The Air Mix, with p/s S12 Victor 12' track

and studio insert Madonna, Don't Tell Me, Austra exclusive 6 track CD and studiu host. Aadona, Don't Tell Me, Austranen-exclusive 6 track CD single, inc. Thunderpuss 2001 Hands in The Air Mix Timo Maas Mix, Victor Calderone Sensory Mix, Tracey Young Club Mix, & Thunderpuss's 2001 Thee-A-Pella, with p/s. 'Released in early Madonna, Don't Tell Me, US exclusive 2 track i jukebox 7' single, complete with jukebox label S5

Nobodies Acoustic version, microsoft, s20 Richard Marx, Hazard, US 2 version promo picture CD, p/s with lyrics on inside ST Sarah McLachlan, Christmas ID, US exclusive spoken word radio ID by Sarah Reatured on FMOB ViA promo CD sealed with V/s. S8 Sarah McLachlan, I Love You, US 2 version promo orily 12" single, inc. BT Mix, & Album version, in die-cut sleeve S6 Sarah McLachlan, Sweet Surrender, UK

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Vibor Blue (acoustic), picture dig

John Mellencamp, Check It Out. US long deleted 5 track CD-Video inc. 4 audio tracks, p/s______\$50 ong deleted o tracks, p/s audio tracks, p/s letallica, Enter Sandman, German I deleted 3 track CD inc. Demo Vers .\$15

deleted 3 track CO linc Denio Version, t/s \$15 Metallica, The Unforgiven, UK long deleted 3 track picture CD inc. Demo Version, t/s. **Kylie Minogue**, On A Night Like This, UK 1 track promo CD in custom gold embossed double cardsleeve. \$15 **Kylie Minogue**, On A Night Like This, Australian 1 track promo only CD, in clear plastic sleeve. \$45 **Moby**, Powered By Yahoo! Music, US promo only 4 track CD inc Whispering Wind, Princes, Slow Down (full length) & Porcelain remix, exclusive front and back inserts. \$25 back inserts. \$25 The Monkeys, When Four Nice Boys Go Apel, US Press Kit, inc b&w promo photo and article reprint. \$10 The Moody Blues, Strange Times, US 14 track advance promo CD album, custom silkscreened label disc, nra \$20

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UB 40, Light My Fire, UK 1 track p

promo CD in custom black cardsleeve Stack promo only live sampler CD, with live versions of State Love And Trust, Better Man, Porch, Light Years, & Baba O'Riley, in stickered cardsleeve. S50 Pearl Jam, Singles, Japanese exclusive 14 track promo only DJ CD, with fis State Version State Stat

Pink, You Make Me Sick, US 3 vers promo CD inc. Radio Mix, Instrumer

Pink, tou make the bit of the second deleted 4 track picture of the versions of Ever Since I Was Alone, & Open Every Window, with I/s. 512 Queens 01 The Stone Age, Feel Good Hit Of The Summer, US 2 track promo CD, including Never Say Never, with p/s. 57 Radio Birdman, Ritualism, Australian only 12 track CD album in Imited edition book pack 515

Inc. Radio Edit & Album Versions, with p/s Van Halen, Won't Get Fooled Again, US 1 track live/LP version promo picture CD, b/a Kan Halen, Fire In The Hole, German 1 track promo CD, f/s Various Artists, Sony Music 100 Years, US promo only 43 track, 2CD set, Soundtrack For The Century V/A compi-lation, inc. tracks by Bob Dylan, Bruce Springsteen, Aerosmith, Celine Dion, The Clash, Mariah Carey, Gene Autry, Miles Davis, & many others S25 Various Artists, The Girls Room, US 5 track V/A promo only CD, inc. Kendall Payne, Shuvaree, Shannon McNally, Amy Correia, & Judith Oven, with I/s edition book pack. S15 Radiohead, Kid A. UK official promo only full size yellow, black & white nyion jacket, with custom Radiohead logos, on front & back, custom tag, with hood, front pouch, & drawstrings,

A MUSTI \$175 Rage Against The Machine, Live At The El Rev. US extremely converse. El Rey, US extremely scarce promo only video of unreleased live concert from November 5, 1999 in Los Angeles, also includes band member id's following the concert running time 72.44

Rage Against The Machine, Re

RE.M., An AOR Radio Staple US 11 track promo radio sampler CD from 1987, (green) bra. Santana, Primavera US New Version 1 track promo picture CD with p/s Savage Garden, Affirmation, UK 1 track Radio Edit promo CD in custom picture cardsleeve Savage C

cardsleeve \$12 Savage Garden, Hold Me, UK 1 track promo CD in custom cardsleeve \$10 smashing Pumpkins, Intimate Interactive, US Album Network p double live advance promo radio show, both discs are studio lettered (silkscreened, with cue sheets.....\$125 Smashing Pumpkins, Muzzle, US 1 track promo only CD, with b/a.....\$20 Sparklehorse, Distorted Ghost EP, US 6 track promo CD, in plastic slipcase with horture & foldout insert \$15

ture & foldout insert. **Tey Spears,** Lucky, US 3 ve mo picture CD inc. Instrumenta

call-out hook, p/s. Spice Girls, Let Love Lead The Way, UI 1 track Radio Edit promo CD in custor \$1

(Plugged). Dutch long uteres album with 1993 European Tour Dates on b/a, with p/s and front info sticker \$15

Bruce Springsteen, Spare Parts, super long deleted 4 track CD inc S Parts & Chimes Of Freedom

Bruce

\$15

l and .\$12

.\$12



PAUL REVERE & THE RAIDERS Mojo Workout Supdazed (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 topnotch 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

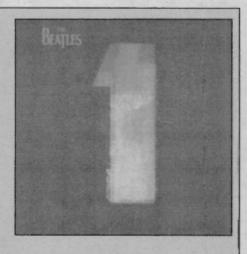
THE BEATLES

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 fastestselling 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



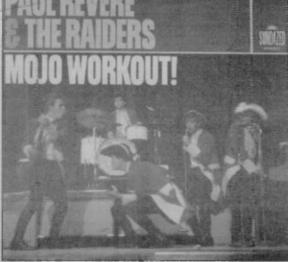
sound, with a nice crispness at the top end.

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 I 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. Gaar



bassist doing a solo spot. On this new set, that song has different crowd noise (it sounds sort of phonied 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 warmup 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!

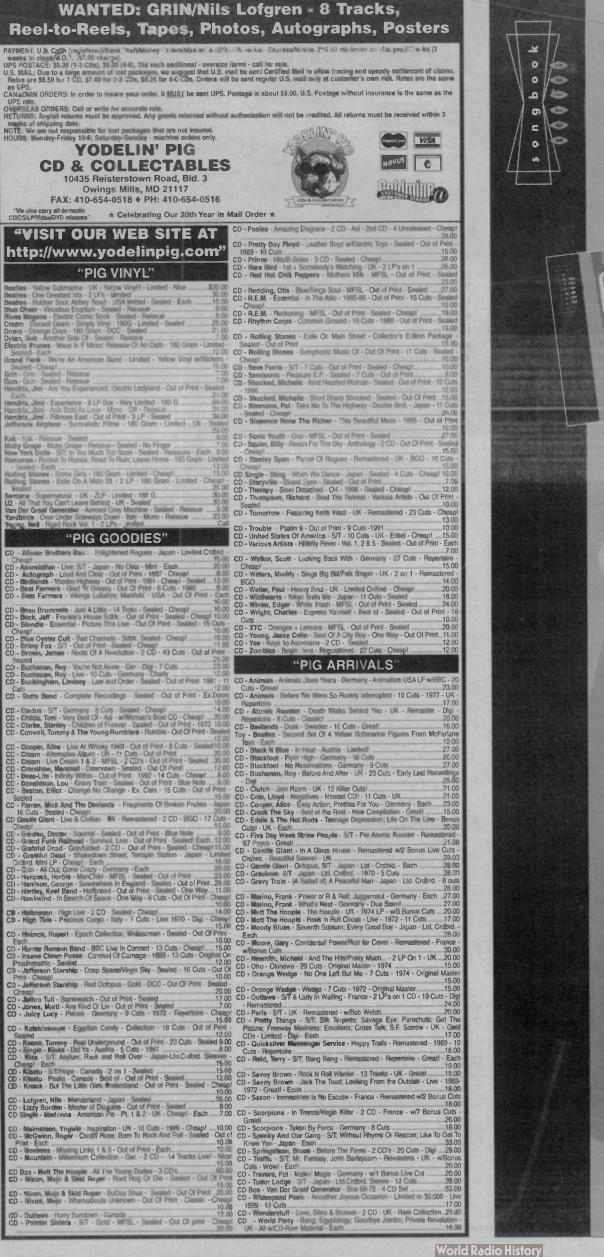
- George W. Krieger



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 cenius ("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 CD-), 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 Adantic And Mencury Sessions (two CDs). Speaking of Collectables, the 20-year-old label also just published a massive 332page 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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Songs From Stage & Screen

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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.
- 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.
- If you have any questions on how to set up your ad, contact anyone from the GOLDMINE advertising staff.

SET SALE GUIDELINES FOR BUYERS

- First, make sure you are replying to a set sale and not an auction. If an ad mentions minimum bids and deadlines, it's not a set sale.
- 2. Follow the advertiser's directions on how to reply. If the ad says to write first to reserve an item, do it. If the ad says that money orders only are accepted, don't write a personal check. And never send cash through the mail!
- 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

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

AUCTION GUIDELINES FOR SELLERS

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

UNIT SPACE AD RATES

GOLDMINE has two sizes of unit space ads:

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

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Rhythm & Blues - Rockabilly - Rock & Roll - Garage - 45 RPM. Pt. II

February 9, 2001 GOLDMINE #536

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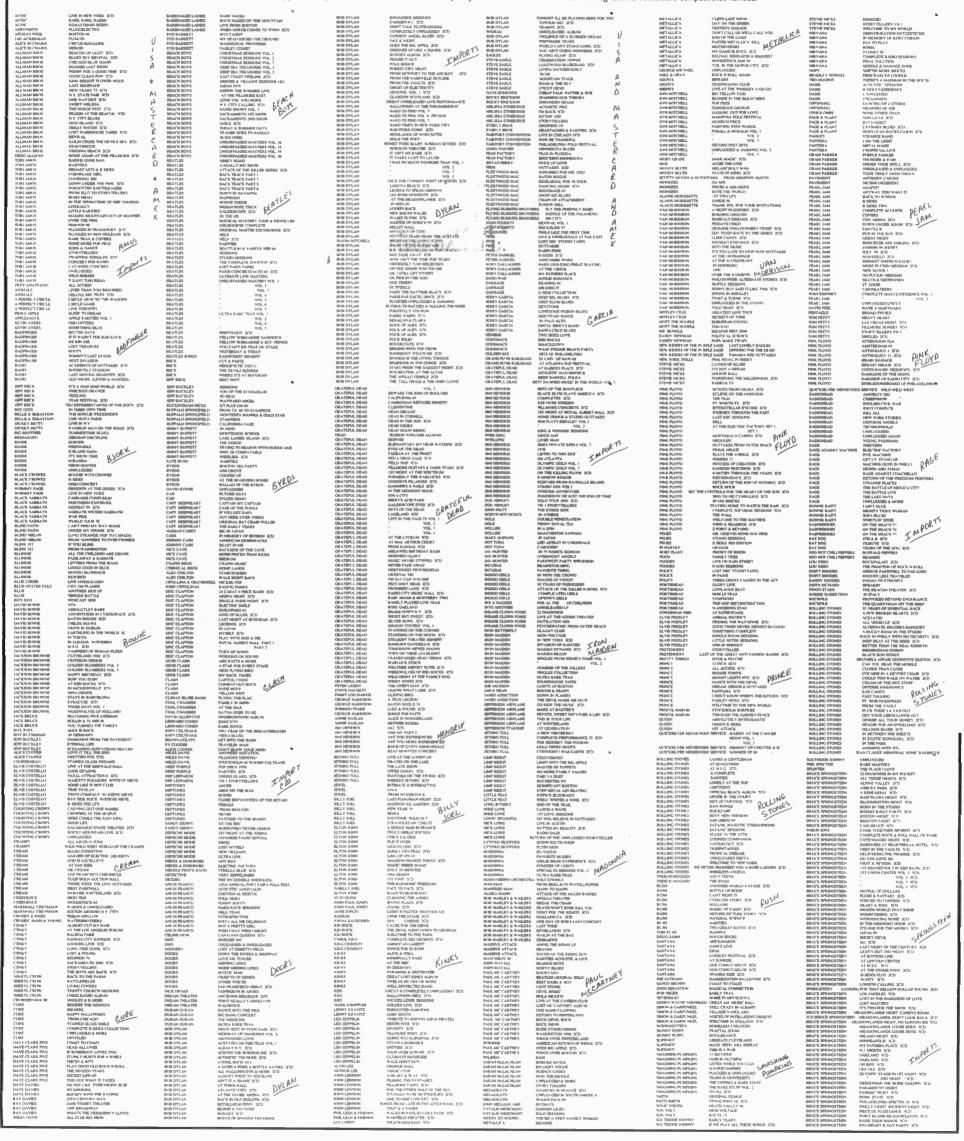
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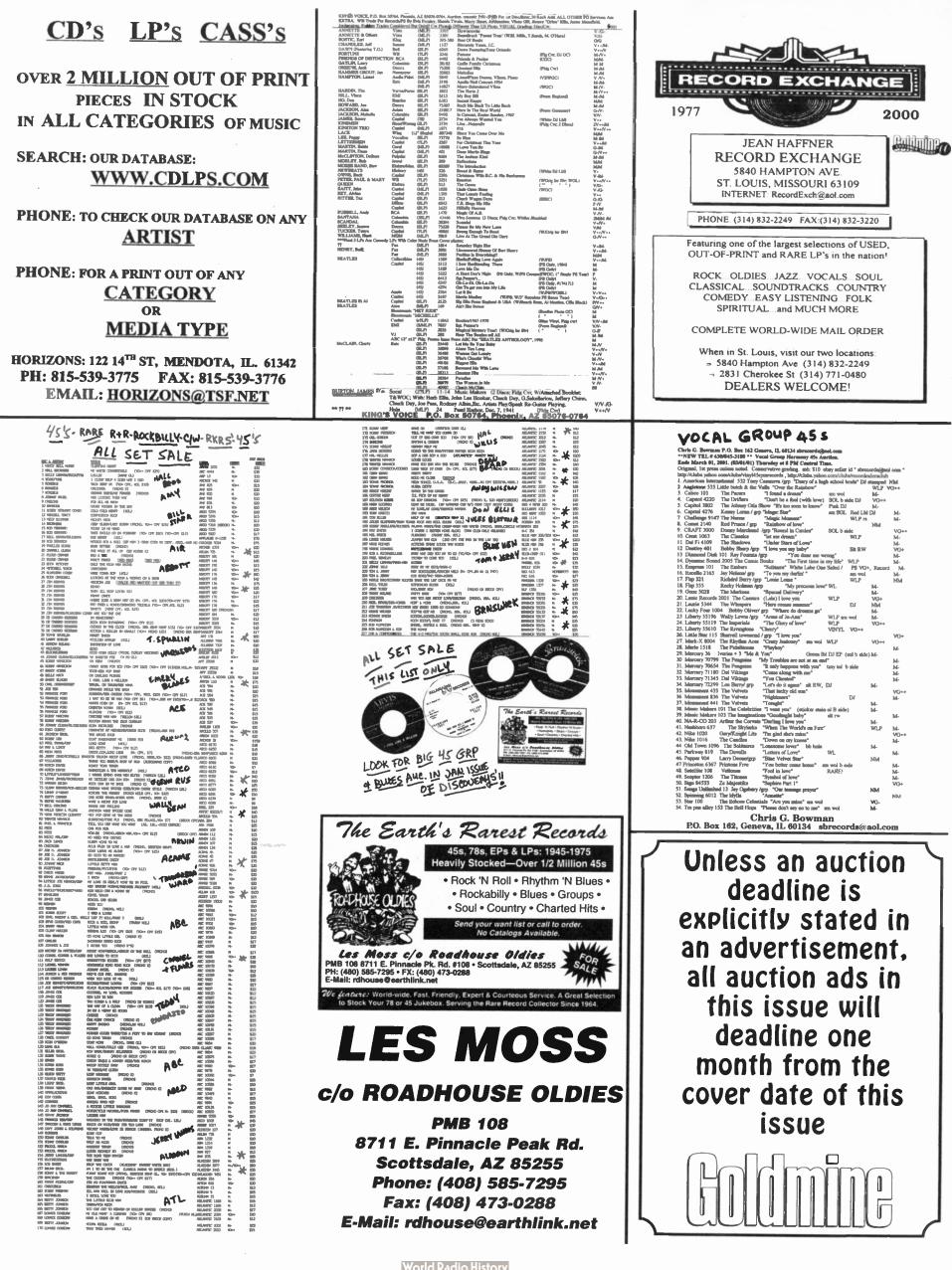
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Other," "Armwrestling," "Indian Summer" and "Good Too Long" sound like the perfect fodder for album radio. Given a reasonable rotation, they could even spawn a hit or two.

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 folkflavored "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

KERSON

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 \$eller\$, 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

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 (lggy 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, lullabyelike 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 malefronted 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 occassionally 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,"

Indie label spotlight

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-

"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

and confident. Juber varies the mix by choos-

ing some lesser-known songs as well; "Martha My Dear" in particular jumps with a

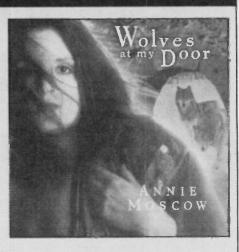
and keys and tunings are provided for each

song should you wish to have a go at them.

Overall, it's a pleasant reworking of The Beat-

The cover art parodies Meet The Beatles,

light-hearted freshness.



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

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— Gillian G. Gaar

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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 I
Jan. 29	The Kinks
Feb. 5	Crosby, Stills & Nash
Feb. 12	Elton John

All dates subject to change. Show times vary by market. Check out www.KingBiscuitRadio.com for specific dates and times.

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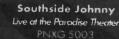
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Miles, Lenny Miller, Glenn	Groove 10 I RCA 8011 D RCA 18(10) *box G	iger Lily/Danger Soft N 25 Kwoldn't Be Here/Mind Your M- 25 Sonna's Gone/Living Dream N 50 Henn Miller M- 50 His Orchestra*in orig book M- 75	Pierce, Webb	Colombia 41096 Decca 2145*ep 28369 28834	The Wandering Boy Pt 2 VG++ 30 Back Street Affair/I'll M- 25 There Stands Glass/I'm M- 25	Sands, Jodie Sands, Tommy	Signature 12015*dj Turnabout Heart/Solo A Te Mio M- 25 Capitol 3639 Teen Age Crush/Hep Dee Hootie M 35 3639 Teen Age Crush/Hep Dee Hootie M- 25 4259*ps 1'11 Be Seeing You/That's N 50 Canadiam America 103 Sleep Walk/All Night Diner N 25
Miller, Liew	3701(15)*ep 6700(14)*ep 6702(15)*op Canterbury 519*301 Hollywood 1094	lenn Miller M- 75 Trmy Air Force Band*orig book M- 75 onliest Christmas Tree/Love M- 25	Pink Floyd	30923 30923 31021 Columbia 11187*vlp	I Ain't Never/Shanghied N 30 I Ain't Never/Shanghied M-25 No Love Have I/Whirlpool Of M-25 Another Brick In Pt 2/same M-30 Teamwork/Soon I Mill Be Done N 25	Santo And Johnny	3639 Teen Age Crumb/Mep Dee Hootse H-25 4259 pg 1'11 Be Seeing You/That'se N 55 Canadian America 103 Sleep Walk/All Night Diner N 25 103 Teartop/The Long Walk Home N 25 118 pg Annis/Love Lost Amme*ulp N 40 164 pg in The Sill A addm*ulp N 40 167 phrilio/Thatalaita Macca 102 p red war Bis Meme Man Dean/Forcho N 300
Miller, Lism Miller, Tal Mills, Everatt Mills Brothers	Protone 113 N Decca 58212)*ep S	Souvenir Album M- 25	Pipes Platzers	Columbia 11187*wlp Carlton 575*ps Mercury 4030*ep 10000*ep,UK 71847*ps	Pick Of The Platters No 1 M- 35	Sarafi, Eleni	164*ps In The Still Of /same*wlp N 40 167*ps A 1000 Wiles/1 sided*wlp N 40 Jubilee 5450 Thrilled/Tumbalalaika N 25 Mecca 101*wlp.red wax His Name Was Dean/Rockin' N 300
Mineo, Sal Mint Juleps Miracles	Epic 9216 L 9246 pa W Herald 481 wlp B Tamla 54028 D	ove A rair/Start Movin H- 13 fords That I Whisper/Party N 50 ells Of Love/Viplst press VG+ 80 Depend On Me/Way Over There N 500 hop Around/Who stines label H- 30	Playmates Pleasure Seekers	Roulecce 4115	I'll Never Smile Again/You N 25 Boep Boep/Your Love M- 25 What Is Love/I Am M- 25 Light Of Love/same M- 25	Sargent, Don Satintones Scarlets	PIECCE AVA WAP, SOU WERE HAR FORMER, HAR DOWNER, HOURAN
Mr Sad Head	54098*ps I	Like It Like That/You're So N 100	Ponce, Poncie Poni-Tails Poola, Carl A Powell, Chris	D J 100*wlp Warner 5244*ps,wlp ABC 10144*wlp Decca 9-1010*sp,nc Groove 128*wlp	Ten Cent Perfume/No Huhu N 25 Oh My, You/Who, When, Why M- 25 Official Budle*20 calls M- 25	Schoolboya Schory, Dick Scobey, Bob Scott, Albert	Okah 7075*purpia,wol Plaame You Want Me/Shirley VG-25 Ovation 1110*pa,wip I Grew Up On Mickey Mouse/ M-25 Repercory 28*ap Frieco Jarz In Mi Pi H-25
Mitchell, Bobby	5392 I 5475 I	rry Rock And Roll/No No No M-50 Try So Hard/Goin' Round In M-50 (m Gonna Be A Wheel/You N 50	Powers, Eddie	Groove 128°wlp Sims 167 205°wol 237°wlp	Chinatown/Good-Bye Little VG+ 35 Gynsy Woman Told Me/Somebody M- 25 1111 Step Aside/My Laura M- 25 A Million Tears Ago/My Baby's M- 25 If This Is Love/You'll Soon H- 25	Scott, Billy Scott, Jack	Motown 1000*wol Wy Beloved/Sugarino strings # 400 Red Robin 128*16 T've Lost/Dear One W - 200 Okah 7075128*76 Wellost/Dear One W - 200 Okah 7075128*76 Fisco Jarr Mickey Mousser W - 200 Ovation 110*58* I Grav Up On Mickey Mousser M - 25 M - 25 Repetory 26*9* Frisco Jarr In Hi M M - 25 Can't Let You Go I Love You' M - 25 Capicol 4554 A Little Feeling/Now That M - 25 Carlton 452 My True Love/Lercy M - 25 Win Your Love/Geraddane M - 25 Mickey Lower Lercy M - 25
	5882 W	4 Hours/I Love To Hold You M- 40 When First We Met/My Southern M- 40 When First We Met/My Southern M- 60 end Me Your Picture/You're M- 40	Precisions Premiers Preston, Johnny	Drew 1003 Paro 615 Mercury 71474 71598°ps	If This Is Love/You'll Soon M- 25 Farmer John/Duffy's Blues M- 25 Running Bear/My Heart Knows M- 25 Cradle Of Love/City Of Tears N 30		483*pas With Your Love/Geraldine N 75 693 Goodby Baby/Save My Soul M - 30 Top Rank 2028 What in World's Come Over/ M - 30 2041*ps Burning Bridges/Oh Little One N 75
Mitchell, Guy Mitchell, Jimmy	337°wlp,wol S 342 M Columbia 40769°pa S	Sand Me Your Picture/You're M- 60 Aama Don't Allow/There's Only M- 40 Singing Blues/Crary With Love N 25		71865*ps 71908*wlp 71951*wlp	Let Them Talk/She Once N 30 Free Me/Kissin' Tree N 25 Let's Leave It That Way/ N 25		2041*ps Burning Bridges/Oh VG++/VG 25 2055 Cool Water/It Only Happened N 30
Mitchell, Joni Mitchell Choir Boys Monkees	Geffen 3122(2)*ep,UK C Star Bright 550*ps L Colgems CGLP 102*ep,nc	At This Moment/Young And N 35 hinese Cafe M-30 hittle Boat/March On America N 25 The Monkees VG+ 35	Price, Lloyd	72049*wlp KRC 301 303 305	Day After Forever/Let Big N 25 The Chicken & Bop/Lonely VG+ 25 Georgianna/Hello Little Girl M- 50 Row Many Times/To Love & Be N 50	Scott, Jimmy Scott, Linda Scott, Ray Sea Larks	Canadian American 123 I've Told Every Little Star/N 25
	1001*ps L 1001*ps L 1002*ps P	The Monkees VG+ 35 The Monkees VG+ 35 ast Train To Clarksville/ M- 30 ast Train To/ VG+ M- 25 I'm A Bellever/I'm Not Your M- 30 Deageant Valley Sunday/Words M- 30 Deageant Bellever/Ggin' Down M- 30			Bow Many Times/To Love & Be. N 50 Such A Mess/No Time To Sale*M- 25 Down By The River/Gonna Let M- 30 Lawdy Miss Cloudy/Mailman N 250 Lx Frog Legs/I Wish Your M-325 Ki Too Late Por Tears/Let*wol M-325	Searchers Sedaka, Neil	RCA 7781*pn You Mean Everything To Me/ N 30
	1012 • pa E 1023 • pa E 1023 • pa E	baydream Ballever/Goin' Down M- 30 D W Washburn/It's Nice To Be M- 30 D W Washburn/It's Nice To VG+/M- 25 Porpoise Song/As We Go Along M- 25 Fear Drop City/A Man Without M- 25	Priza, Louis	471"red wa 483*red wa 483 Capitol 1010*ep Warner 8713*wlp	Las Vegas Prima Style Pt 1 M- 50	Scott, Albert	8086*ps Next Door To An Angel/I M- 25 8169*ps Let's Go Steady Again/Waiting M- 25 Vin 1005 Can't Let You Go I Love You/ M- 25
Monroe, Vaughn Monras	1031*ps F 5000*ps T RCA 6895*ps T Pacific 104 F	Porpoise Song/As We Go Along M- 25 Tear Drop City/A Nan Without M- 25 The Ride Back/Away Out West N 30 Bey I Know You/Porever Walks M- 25 Tohn Automation/Faces N 25	Prince, Al Prince, Al Prince Partridge	Maison de Soul 323 Cat 105*78 rpm	Just As Long As We ¹ re/mono M- 25 Successful Man/Window Pane M- 25 Cooperation Pt 1/2 VG++ 25 Tragedy/Mack The Knife N 25	Scott, Billy Scott, Bobby Scott, Jack	Cameo 121 You're The Greatest/That's M-25 ABC 9658 Chain Gang/Shadrach N 25 Capitol 4554 A Little Feeling/Now That I M-25 Guaranteed 209 Indiana Waltr/Mbat Am I N 30 211*UP No One Will Ryar Know/Go Wild N 30
Moon Moonglows Moore, Deacon John	Chess 1611*2nd press 1 1651*silver top	Don't Say Goodbye/I'm Afraid M- 50	Psychos Puckett, G/Union Gap Pyramids	Beat 13002*dj	Muchachito*original issue M- 25 Penetration/Here Comes Marsha M- 30 Destruction/Here Comes Marsha M- 30		Cuaranteed 209 Indiana Wsitz/What Am T N 30 Quaranteed 209 Indiana Wsitz/What Am T N 30 Top Rank 2028 What In World's Come Over/ N 30 2055 It Only Happened Yesterday/ N 30 2055 It Only Happened Yesterday/ N - 25
Moore, Johnny Morgan, Bill	Rendezvous 115 E Delta 501	Many Rivers To Cross/You M- 25 Bullfrog/San Antonio Rose N 30 Tou're My Queen/Why Do You N 30 I Need Your Love/My Life VG+ 35 Fascinstion/(1) N 25	Quick, The Quin Tones	Cedwicke 13005*dj,wo Epic 10516*dj	Ain't Nothin' Gonna Stop Me/ M- 25 Down Aisle Of Lowe/Please M- 30	Self, Ronnie Sensationals	
Morĝan, Jane	369*ps,wip 1	Therlay/& Girl Named Johnny M- 10	Raindrops	IRS 105(2)*UK Imperial 5785*dj Jubilee 5455 5469*dj	Wendell Gee/Crazy/Ages Of/ M-50 Sweetheart Song/I Remember M-30 Eind Of Boy You Can't /Bven M-25 Book Of Love/I Won't Cry M-25	Sensationals Seville, David	55272*wlp Witch Doctor/Swanee River M- 35
Morgan, Jaye P Morgan, Rocket Morgan Twing	EPA 4046*ep RCA 1155(2)*ep Zynn 1001 Peak 1008	Jaye P. Norgan M- 25 Jaye P. Norgan M- 35 Too High A Price/I Know It's M- 25 Sittin' In The Drive-In/Don't N 25	Raines, Jerry Rainsford, Billy Rainwater, Marvin	Columbia B-785(2)*ep Drew-Blan 1011 Hermitage 803 MGN 2013*Japan	BOOK OF LOVE/1 WGD C CTY H- 23 Dixeland My Dixeland H- 23 Dearest, Darling Josephine/ H- 25 Starry Byes/Magnolia H- 40 Gonna Find Me & Bluebird/ VG+ 40 Abbino Stalico/Sticks And H- 25	Shades Shadows Shannon, Del	Decca 48322 Big Mouth Nama(M-)/Better(VG) 100 Big Top 3067 Runaway/Jody N 25 3075 Hats Off To Larry/Don't Gild N 25
Morisette, Johnny Morris, Elmore Morse, Ella Mae	126 Peacock 1660 D	Anytime, Anyplace, Anywhere/ N- 25 You Can Depend On Me/Don't N 25 The Blacksmith Blues/Love Me N 25	Raitt, Bonnie Rally-Packs	Imperial 66036 wlp Sire 1025*ps.wlp	Nove Out Little*Brian Wilson/ M-100	Sharkey Sharp, Dee Dee Sharp Tones	Capitol 367*ep Nidnight On Bourbon St VG+/H-25 Camao 2194me Grave/Baby Cakes H-25
Movers Murray, Ray Myers, Orella Myles, Big Boy	123 1700 wol Fleetwood 7005 dj 1 Zero 101	Birmingham/Leave Me Loose N- 25 I Never Enew/Warm VG+ 25 Sive A Little Take A/Gonna N 75	Ramones Randall, Jay Randolph, Boots Ransy, Wayne	Nonument 2*wlp,ep Starday 133*ep.nc	Don't Come Close/same M- 25 Wasting My Time/(Sounds Of) M- 25 Yakety Sax N 25 Harmonica Instrumentals N 35 Respect/Leavin Here M- 25	Sharpe, Ray Sharp, Sidney	Jamie 1128 Linda Lee/Monkey's Uncle N 25 1138 Long John/T A Blues N 25 Warner 5504*ep, why Beautiful Obsession/Mashed N 25 pcA why 13/11) Favorites N 25
Nelson, Jimmy	SGC 6*ps P	New Orleans/Gray*Dr John N- 25 Not Wrong Long/Under The Ice N- 40 Weet Me W/Your Black Dress/ N 50 Blues After Midnight/Rose N 40 I Don't Talk Too Nuch/Blass N- 25	Rationals Ravel, Joe Ray, Diane	A Square 104 Counsel 120*wlp Goal 701 Mercury 72195*ps Caprice 110 Fabor 115*wol pca 601	Bye Bye Love/Breathless M- 75 The House Of Cool/Bronx Blues M- 40 Where Is Boy/My Summer VG+/M- 75	Shaw, Artie Sheaks Shelton, Anne	WPT 85(3) Artie Shaw N- 25
Nelson, Lloyd Nelson, Martha Nelson, Rick	Rlc 975 Decca 31475*ps 5 31495*ps 5 31495*ps 5	I Don't Talk Too Nuch/Bless N- 25 You Don't Love Me Anymore/I N 30 String Along/Gypsy Woman N 30 String Along/Gypsy Woman M-/VG+ 25	Ray, James Ray, Wade	Caprice 110 Fabor 115*wol RCA 6931 Decca 30105	If You Gotta Nake A Fool/ N 25 Two Red Red Lips/Burning M- 25 Wild Heart/Little Green M- 25 Stranger/What'cha Think M- 50	Shepard, Jean Shepherd, Buddy Shepherd Sisters Sheppards	London 16043*ep Favoritain Catersong Of Ol N N 25 Capitol 1030*ep. DK Songe Of A Love Affair N -VV0+25 Play Me 3537*ps I'm Hypnotised/So Many N 50 Lance 125 Alone/Congratulations To N - 25 Apex 7750 Island Of Love/Never Pait N 60 Taland Of Love/Never Pait N 60
*	31612*ps Imperial 158*ep 160*ep 163*ep	You Don't Love Me Anymore/I N 30 String Along/Gypay Moman M-/VN 35 String Along/Gypay Moman M-/VN 35 Dochained Melody M- N 50 Ricky Sings Again M-/VG 30 Songs By Ricky M-/VG 30 Be Bop Baby/Have I Told M-/VG 60 Be bop Baby/Have I Told M-/VG 60 Stood Up/Maitin In School M-/VG 60 Stood Up/Maitin In School N 33 Stood Up/Maitin School N 33 Wy Bucket's Got A Hole In/ M-30 My Bucket's Got A Hole In/ M-30 M-30	Rays, Ann Ray-O-Vacs Rebel, Johnny Rebennack, Mac	Sharp 103*wlp Rebel 504 AFO 309	I'll Always Be In Love/Little N 35 Kajun Klu Klux Klan/Looking M-25 The Point/One Naughty Flat M-50	Sherman, Allan Sherrili, Joya	7750 Warner 5449*ps,wlp Hello Nudduh*64 version/orig N 25 Reprise 20102*ps,vlp Heluka/Russian Version N 25 Guydes, 2084-dj I/ve Got No One/Saturday N 25
1	163*ep 5463*ps,red 1 5463*ps 5483*ps 5483*black	Songs By Ricky m. Be Bop Baby/Have I Told You N 60 Be Bop Baby/Have I Told M./VG+ 60 Stood Up/Waitin' In M./VG+ 60 Stood Up/Waitin' In School N 35	Redman, Don Reed, Al Reed, Chuck	Rex 1008 Pepertory 17*ep Instant 3238 Hit 101	Storm Warning/Foolish Little N 50 Reunion Coleman Hawkins M- 25 Ring Ding Dong Bells/One Eyed M- 25 Talkin' No Trash/Just Plain VG+ 35	Sherrys Shirley And Alfred Shirley And Lee	Whiz 605 Aladdin 3192*blue 3313*blue That's What I'll Do'A Little VG 60
	5483*black 5503*pa 1 5503*pa 1 5503	Stood Up/Waitin' In School N 35 My Bucket's Got A Hole In/ N 75 My Bucket's Got A Hole In/ M-30 Rect Little Scol/Den't Leave M-30	Reed, Jerry Reed, Jimmy	NRC 5008 RRG 44001 Vee Jay 380	Little Lovin' Liza/Soldier's N 25		3335*black Let The Good Times Roll/When M- 60 3325*blue Let The Good Times Roll/Do N 60 338*blue I Feel Good/Now That It's N 35 338*blue I Feel Good/Now That It's M- 25 338*mblue I Feel Good/Now That It's M- 25
11	5545*pa 1	Lonesome Town/I Got A M-/VG+ 60	Region, Eskey	357 398 800*wlp Minit 658*wlp	Big Boss Man/I'm A Love You M-25 Bush Rush/Golng By The River N 25 Bright Lights Big City/I'm Mr N 25 Big Boss man/I'm A Love You VG+50 Never Again/Me Had Love M-30 Bere I Stand/On Street Again VS+ 10		3338 Haaroon I Feel Good/Now that It's N- 25 3369 Haroon Marry Ne/I Mant To Dance N- 25 3369 Haroon Rock All Nite/Don't You Know M- 25 3390 Haroon Rock All Olock/The Flirt N- 25
11	5614*p# 5614*p# 5663*p# 5685*p#	It's introverse he anyone in 75 Sweeter Than You/Just A N 75 I Wanna Be Loved/Mighty Good N 75 I Wanna Be Loved/Mighty M-/VG+60 Young Emotions/Right By My N 75 Yes Sir That's My Babylim N 75 You Are Only One/Milk Cow N 75 Tour Are Only One/Milk Cow N 75	Reeves, Eddie Reeves, Jim	Minit 658*wlp Rapp 2127*dj UA 50593*dj RCA 3793*ep,woc	Batath/Lordor to Lorder We to		3338*marcon I Feel Good/Now That It's M - 25 3369*marcon Marry Me/I Want To Dance M - 25 3360*marcon Rock All Nite/Don't You Know M - 25 3360*marcon Rock I' With Clock/The Piltr M - 25 3455*black True Love/Mman Day Is Done M - 40 5922 Hey Litle Boy/Golden Rule M - 20 Warwick 535 Like You Used To Do/X've Been M - 25 581 use months and the Good Times Roll/Yee H - 25 581 use months and the Solution of the
	5685 ° pa 5707 ° pa 5741 ° pa 5741 5770 ° pa	Travelin' Man/Hello Mary Lou M- 25	Rein Brothers Remi, Chet Restivo, Johnny	RCA 3793*ep,woc Jax 1003*wlp Goergie 101*wlp RCA 7559*ps 20th Fox 279	What's Wrong With Me/A Love N 150 The Shape I'm In/Ya Ya N 30 Magic Age Is 17/Doctor Love N 40	Shondelles	
	5805*p# 5805*wlp	Young World/Summertime N-35 Young World/Summertime M-35	Revere, Paul Rhodes, Jimmy Rhythm Steppers Rich, Charlle	Columbia 396°wlp Cupia 5005 Spinning 6010 Groove 20°ps Phillips 3560°wlp 3562°wlp	SS 396/Corwair Baby H-25 I Wanna Go/Blue Ink N 200 Hey Little Lola/My First N 30 She Loved Everybody But Me/ N 25 School Days/Gonna Be Waitin' N 50	Shore, Dinah Shuler, Eddie Simmons, Fay	Jordan 120 Secret Love/Lile Weaver N 23
	5935*ps 66004*ps	Teen Age Idol/1've Got My M-/VG+ 30 Teen Age Idol/1've Got My VG+ 25 If You Can't Rock Me/Old N 40 Today's Teardrops/Thank N 40		Phillips 3560*wlp 3562*wlp 3566 3572*wlp 3572	Who Will Next Fool Be/Caught M- 25	Simmons, Faye Simmons, Gene Simon, Joe	Jordan 1060 He's Got Whole World/What's N-25 Checker 948*wlp Goin' Back To Memphis/Bad N 40 Fuel 102
Neptunes Nervous Norvus		Ricky N 125 I'm Walkin'/A Teenager's N 40 So Little Time/She'll N 25 Transfusion/Dig M-50		3572 3576*wlp 3582*wlp 3584*wlp	It's Too Late/Just A Little N 35 It's Too Late/Just A Little M-25 I Need Your Love/There's N 35 Sittin' And Thinkin'/Finally N 35 Midnight Blues/Easy Money N 35	Simpson, Mike Sims, Syl Sinatra, Frank	Argo 5258*anzp Cuban Wilight/Argo Kock N 50 Mercury 71991*vlp Wiah Could Shimmy/South N 25 N-Joy 1002 Lovenist/Landslide N 25 Condition In The Fourtain N 25
Neville, Aaron Neville, Art	15470*maroon '	Transfusion/Dig VG+ 25 Ape Man/Forever More M- 25 Zin Zing/Cha Dookey Doo M- 25 Arabian Love Call/What's M- 25	Rich, Dave Richards, Jimmy Richards, Trig	RCA 6595 Columbia 41083 Falcon 205	Ain't It Fine/Your Pretty M-40 Cool As A Mouse/Strollin & M-25 Hollywood Cat/Ole Train N100	Dinects, Frank	
New Colony Six Newbeats Newman, Jimmy C Newsome, Frankie Newton, Juice	Mercury 72737*ps,wlp 1 Hickory 120 005*ep	Treat Her Groovy/Rap-A-Tap M- 25 Bread & Butter M- 40 Potato Song/Lache Pas La M- 25	Richardson, Jimmy Richie Rickie At The Keys Ricks, Jimmy	Hollywood 1102 Kip 241*ps Savoy 1529 Felsted 8560	Who's Sorry Now/The Drive N 50 Dream Lover/Cherie N 75 Can't You See/Come On Liza M- 25 Secret Love/If It Didn't Hurt M- 25	t an a	673*ep Our Town N 50 2450 I'm walking Behind You/Leam N 25 2864*wip Gal That Got Away/Half As M 30 Columbia 1702*ep Frank Sings Jerome Kern N 25 1872*ep Frank Sings Rogers And Hart N 25
Newsome, Frankie Newton, Juice Newton-John, Olivia Nicholas, Paul	RCA 14139 MCA 1810*dj	Last Bus From Tupelo/Coming N- 25 same/same*+ poster sleeve M- 40 Deeper Than Right*pic disc M- 40 D.J. Saturday/same*W/poster M- 25 You Are One/Lord Give Me VG+ 25 Impovvisetions To*Elaime May N 25	Ricks, Jimmy Riddle, Nelson Ridgley, Tommy	Reprise 20169*ps,wlp Atlantic 1039*yellow 1039*yellow	D Come Blow Your /* Sinatra cvr Mar - 35 W Jam Up/Wish I Had Never M-100 W Jam Up/Wish I Had Never VC+ 50 Jam Up Twist/Wish I Had Never M- 35 What'cha Gonna Do/When I M- 25	1 1 61	1872*ep Frank Sings Rogers And Hart N 25 1986*ep Frankie Vol 3 N 25 2515*ep Hall Of Fame N 25 2564*ep Hall Of Fame N 25
Nichols, Fobby Nichols, Mike Nichols, Michelle Nichols, Eed	Reserve 109 Mercury 61*wlp Americana 1*ep	You Are One/Lord Give Me VG+ 15 Impowvisations To*Elaine May N 25 Dark Side Of The Moon M-50	Righteous Brothers	508 Philles 127*ps	Just A Memory/Baby Do Liddle M- 25 Just Once In My Life/Blues M- 25		7431*ep The Voice H-25 39213 You're The One/Faithful N 25 39425 I'm & Fool To Want You/Nama N 25
Night Hawks Nightriders Nina & The Ebb Tides	Sue 719*wlp	And Bis Five Pennies M- 25 Rockin' Hawk/You're Sometbin' N 25 St Loo/Lookin'For My Baby N 60 Those Oldies But Goodles/ M- 40 The Lonely Surfer/Song For M- 30	Riley, Billy Lee Riley, Bob Ripples & Waves	Verve 10383*ps,swol Sum 260 Tibor 4500 Steeltown 688*2nd p: Bight Ball 1560	Flying Saucers Rock 'N Roll/ N 150 Weekend Vacation/Memories Of M- 25	11 4	39882 Birth Of Blues/Why Try To M- 25
Nitzsche, Jack Noack, Eddie	1037	Hawe Blues Will Travel/Price M-25 Walk'Em Off/I Don't Live VG+30 Shake Hands With Blues/ M-25	Rivers, James Rivieras	Bight Ball 1560 Kon-ti 1160 Ron 333 Coed 503	res Let Ne/Micheal Jackson N 50 Tightem Dp/Bird Brain N-25 Get Nith It/It's All Over N-25 Blue Eagle Pt 1/2 N-25 County Every Star/True Love M-50 Moonlight, Serende/Neither N-40	111 7	40229 I'm Glad Inere is rooyrou H-25 40555 Day By Day/Sheilah N 25 41133 I'm A Fool To Want You/If I N 25 Gwest 2223*pa,wip L A Im Wy Lady/same M-35 RCA 3063(2)*ep Fabulous*corner slight discolor VG*/M-100 Reprime No nr.1 sided Message To You Prom*promo N1000
Noble, Nick	Mercury 70397 70851*sol	The Fountains Cry/There's A M- 25 Right Or Wrong/Maybe Today M- 25 Great Big Ladder/She Loves Me M- 25 Halo Of Love/Sweet Treat M- 25		508 513*wlp 513*wlp Columbia 13491*ep	Our Love/Midnight Flyer N- 40		Reprise to nrl sided Message to tou Promebrono N1000 Reprise for 256*40 Change Partners/ane H-25 470*ps Strangers In Night/Oh*Germany H-35 20001 2nd Time Arcound/Timeblue 1bl N 35 20001 2nd Time Arcound/Timeblue 1bl N-25 20010 pps.vhp Grangeds/Cursep Grangehouse
Nocturnes Nocl, Dick Nolan, Bob	MGM 11863*dj,wol Praternity 711 RCA EPA 589*ep	Remember Mama/Somebody Oughts M- 25 When I'm Alone/These Are N 25 Cool Water M- 40	Robbins, Marty	40706+dj 40864+ps 41511*ps	You Don't Owe Me A Thing/ M- 50 A White Sport Coat/Grown Up M- 40	0.4	20010°ps,wlp Granada/Curse Of An Aching N 35 20010°ps Granada/Curse Of An Aching N- 25 20063°ps,wlp Everybody's Twistin/Nothin'N 35 20107'wlp Look Of Love/I Left My Heart N- 60 20107 Look Of Love/I Left My Heart H- 50
Nomads Nova Local Nutmegs O'Day, Anita	Decca 34489*dj	John Knight's Body/same M- 25		41511*ps 41922*ps 42065*ps 42486*ps	El Paso/Big Iron N 30 El Paso/Big Iron VG+/M-25 Don't Worry/Like All Other N 25 It's Your World/You Told Me M-25 Devil Woman/April Fool's Day N 30		20128*ps Sam's Song/Ne & Ny M- 50
O'Dell, Doye Odette	5037*ep 5038*ep Sage 314	Pick Yourself Up Vol 1 M- 25 Pick Yourself Up Vol 2 M- 25 Pick Yourself Up Vol 3 M- 25 Count Down/Shalley Belle N 25 The Last Time I Saw Paris N 25	Robertino, Ave Roberts, Jack	42486*ps,w Kapp 445*ps,wlp Rendervous 135	Devil Woman/April Fool's Day N 30 oc Devil Woman/April Fool's M-25 Ave Maria/Santa Lucia N 25 Light Dp Candles/After Being N 25 Whole Lot Imagination/Just M-25 Riot In Cell Block 89/Wrap VG 40		20209 ps, wip A New Kind Of Love/Love N 60 20217 ps, wip Old Rat Floating CGINY N 100
Ohio Untouchables Olay, Ruth Olenn, Johnny	Lu Pine 1011 Z phyr 7004*ep,wlp	I'm Tired/Up Town M- 25 It's About Time N 50	Robinson, Alvin	Arvee 5001 Spark 103*1d Whippet 200 Imperial 5727		Sinatra, Nancy Skip And Flip	Reprise 2001*ps, wip Cuff Links & A Tie Clip/Not N 75 20045 To Enow Him Is To Love Him/ N 25 Brent 7002 It Was I/Lunch Hour N 30
One, Bobby Orbison, Roy	1105 NRC 5010*wlp Clovis 184*ps Monument 447*ps	Yor Pirst Time/Ry Sweeth vie N 35 Son of the Wild got/fure Do N 35 An Empty Cup & A Broken Date/ N 25 Crying/Candy Man Dream Baby/The Actrass N 40 Dream Baby/The Actrass VC4 20 Dream Baby/The Actrass VC4 20 Dream Baby/The Actrass N 40 Dream Baby/The Actrass N 40 Dream Baby/The Actrass N 40 Dream Baby/The Actrass N 40 Dream Baby/The Actrass N 40 N 40		57276*wip 5762*dj Post 10001	Chefty In My Heart/1'm Leaving M- 25 Pain In My Heart/1'm Leaving M- 35 Wake Up/I Wanna Know M- 35 Oh Red/The Blues M- 35 Something You Got/Searchin' M- 25	Slade, Carol Slim And Ann	7002 It was I/Lunch Hour M-25 7010 Cherry Fie/Cryin' Over You M-25 Domino 1010 I Saw You/Kavesdropping M-35 Fire 501 It's A Sin/You're Gonna Reap M-35 Columbia 42772 Don't Worry Bout Me/It's All M-25 Le Bill 303 Tough/Anastasia M-25 Spot 105'wlp Hour K to sins Forwrybody's M-30 M-35
	456*D# 456*D# 456*D# 461*D#	Dream Baby/The Actress N 40 Dream Baby/The Actress M-/VG+ 30 Dream Baby/The Actress VG+ 25 The Crowd/Nama N 40	Robinson, Floyd Robinson, Stan Rochell & The Candl	Tiger 104 RCA 7529 Totsy 601 esSwingin' 623*wlp	Makin' Love/My Girl M- 25 Start To Jump/St. James M-100 Once Upon A Time/When My N 30	Sloane, Carol Smith, Arthur Smith, Bill Smith, Effie	Columbia 42772 Don't Worry Bout Me/It's All M- 25 WGM 12544 Easy Rock/Teen Age Robel M- 25 Le Bill 303 Tough/Anastasia N 30 Spot 105*wlp New Effle's Blues/Everybody sN 30
Original Prophets	837*ps	In Dreams/Shahdaroba N 40 It's Over/Indian Wedding N 40 Ain't That Lovin' You Baby/ M-30 Sleepless Hours/Anna M-30	Rock A Teens Rockbusters Rockin Rebels	Roulette 4192 Cadence 1371*wlp Swan 4125 4125	Tough Chick/Chico N 25 Wild Weekend/Wild Weekend Cha M- 40 Wild Weekend/Wild Weekend VG+ 25	Smith, Huey	553 Don't You Know Yockomo/Well M- 25 562 Genevieve/Would You Believe M- 25
Originals Orioles Orlando, Tony	Jubilee 5122*blue	Crying In The Chapel/Don't VG+ 96 Crying In The Chapel/Don't VG+ 56 Blass You/Am I The Guy N 30 Chills/At The Edge Of Tears N 30 South Streat/Them Terrible N- 40 Not Ne/MY Best Friend H- 25	Rocky & The Border Rodgers, Eileen Rodgers, Jimie	Epic 10901*wlp Kapp 365*ps Roulette 4070*ps 4070*ps	Gulf Of Maxico/Michoacan M-25 Wait Til Tomorrow/N 25 Secretly/Make Me A Miracle N 40 Secretly/Make Me A Miracle VG+25 Are You Really Ming/Wirard N 40	Smith, Ray Smith, Ronnie	649 Scald-Dog/Pop-Eye M- 25 Dudd 1016 Pochin' Little Angel/That's M- 30
Orlons Owens, Garland		Chilis/At the Edge of lears N 30 South Street/Them Terrible N-40 Not Ne/My Best Friend M-25 Food Of Love/Bula Wobble N 25 I Want To Enow If You Love/ N 25	Roger & The Gypsies Rogers, Jimmy Rogers, Julie	CJ 666	Are You Really Mine/Wizard N 40 Pass The Hatchet Pt 1/2 N-25 Blues Palling/Broken Heart N 25 Like A Child/The Love Of A M-25	Smith, Ronny Smith, Shin Dig (Hue Smith, Somethin' Smith, Tab	Thited 203 Feel Like I Wanna Die/Yo You VG+ 25
Owens, Kelly Page, Patti	Mercury 505*sol	Money Marbles & Chalk/Confess M- 30	Rogers, Lelan Rogers, Shorty Rogers, Timie	Lynn 502 wlp Capitol 294(2)*ep Capitol 2509 wlp Decca 15104*ps,UK	Hold It Part 1/2 N 35 Modern Sounds M-25 Oh Yesh/Nothings Wrong With M-25 Jumpin Jack Flash/Child of VG+25	Smith, Warren Smokestack Lightni Smokey & His Siste Social Outcasts	Sun 239 n Bell 777*wlp Columbia 43995*dj Creators of Rain/same VG+ 40 Something's Got A Hold On Me/M- 25 Columbia 43995*dj
	3080*ep 3089*ep 3257*ep	This Is My Song N-40 Sings The Duke N-40 Sweat & Lovely N-40	Relling Stones	904*pa 910*pa	Lady Jane/Motner's Little M- 60 Let's Spend Night Together/ N- 60 Honkey Tonk Woman/You Can't M- 30	Solitaires Sommers, Joanie	Old Town 1026 yellow You've Sinned/Angels Sang VG+ 50 Warner 5201*wlp.gold Seems Like Long Long Ago/I N 50 5207*ep Nakin' Whoopee +2 N 50
	3258*ep 3342*ep 4044*ep 5534*marcon	Patti's Songs' M- 40 Selections From Manhattan V0+/M- 40 Sings Country And Western N 40 Tennessee Waltz/Long Long Ago N 25 Mister And Mississippi/These N 25 One 06 Us/Mhat Will My Puture N 25		910*ps Rolling Pro 228*wlp Stones EP-PR 287*ps 19301*vlp	Tt's Only Rock N' Roll/edited M- 25	South Joe	Sultan 1003 *** Mad/Blue Guitar N 40 Old Town 1026 yellow You've Sinned/Angels Sang V0+ 50 Warmer 5201 **** Ap, gold Seems Like Long Long Ago/I N 50 Fr RCA 25*pe Ballad Of Davy Crocket/Grave N 50 S P Q R 305 *ps Ballad Of Davy Crocket/Grave N 50 R at A 105 *ps J T You Karlat & Happy/ VG/M 50 R at A 105 *ps J T You Karlat & Stema 1 + 20 * 20 * 20 * 20 * 20 * 20 * 20 * 20
	71870°D8.WID	Go On Home/Too Late To Crv N 25	Pulling	19307*ps 19307*wlp 21001*wlp	Miss You/same wip M- 50 Miss You/mono M- 30	Southbound Freeway Southern, Jeri	Decca 640(2)*ep Warm N- 35 740(2)*ep,toc Southern Style N- 35
Palmer, Earl	55356 Roulette 4440	Co On Home/Too Late To Cry N 25 New Orleans Medley/Honky Pt 2 N 35 New Orleans Medley/Honky Pt 2 N-25 Summer/T'm Under Your Spell M-25 Bells Ring/Plasse Tell Me N 30	Rollins, Bird Romaines Romero, Chan Rom And Bill	Calla 1708 Groove 35 Del-Fi 4119 ARGO 5350*bb	 She's SO/Cleaned eversion M-25 She's Be Comes Drunk Again/Do M-25 You're Kind Of Love/Till WeeVG+35 Bippy Shake/If I Hed A N 75 Don't Say Bye Bye/It N 50 Baby I Love You/Miss Joan N-30 	Sparkletones Spectors Three	301 Baby It's You/Heart And Soul M- 60
Paradons Paris, Bobby Parker, Yess		Who Needs You/Little Miss M- 25 Balled Of Davy Crockett/T N 25	Ronattes	Philles 118 123 128	Walking In The Rain/How Does H- 30 Is This What I Get For Lovin/M- 25 Rad Neighborhood/Keeps M- 35	Speedo Spellman, Benny Spiders	Josia 865 Minit 652*wlp.wol Rvery Now & Then/1* in Love M- 25 Imperial 5265*blue I Didn't Want To Do It/ VG+ 75 5305*red scr Real Thing/Nem Mam Baby M-100
Parker, Junior Passions		Just To Be With You/Oh M- 44	Ronnie & Delinquent Ronnie & Marlene Rooks, Wayne Rosie & Originals	Westport 9670 Jamie 1142*wlp Highland 1011 Stoneway 1157*wlp	Bad Neighborhood/Keeps M- 35 Marlene'I wanna Love You N 50 Will You Stay In Love/Stop N 25 Angel Baby/Give Me Love N- 25 Skoal Rag/Danny's Tune M- 25 Jp Samples "Last Time I Saw" M- 25	Shinning	: 7 45s for \$4.00, 10c each after 1
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Paul, Les And Mary Ford Pedicin, Mike	9121*ep	In The Good Summertime/La M-25 Vaya Con Dios M-25 Paul, Les And Mary Ford M-25 Shake A Hand/The Dickie Doo M-25	Roy, Bobby Roy, Jay Royal Teens	JDs 5001*wlp Tou-Sea 129*wlp Capitol 4261*1d Trl-Phi 1003	Little Girl Lost/Girls were N 35 Blue As A Man Can Be/Working M- 25 Believe Ne/Little Cricket M- 25 Lorri Rudolph M- 25		Ace Video & Music
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Penguins Penny, Hank Peppermint Rainbow			Russell, Al Russell, Nathan Rusty And Doug Rydell, Bobby	1775 Okeh 6831 Forest 5603 Hickory 1137 Cameo 167*ps	I Can't Stop Baby/Yoù Know My M- 40 I'll Be Waiting/I Couldn't VG+ 60 Bis Name Was Dean/I Walk In N 50 Louisiana Nan/Make Me M- 25 Kisein 'Time/You'll Never N 30		P.O. Box 1934
Peppermint Rainbow Perez, Doug Perking, Carl	Spiral 1001 Columbia 41207*dj,wlp 41131*ps 42514*dj	Diet Jacket/Pop Let Me wol M- 35	Rydell, Bobby	169*ps 171*ps 175*ps	We Got Love/I Dig Girls N 30 Wild One/Little Bitty Girl N 30	L	Biloxi, Miss. 39533-1934 228-374-0777, fax 228-374-4645
Perkins, Tony	Sun 234 234 243•Japan, 1st Pre RCA 7020	Blue Suede Shoes/Honey Don't VG+ 25 Blue Suede Shoes/Honey Don't M- 50 Blue Suede Shoes/Honey Don't M- 50	IST IT I	179*ps 182*ps 186*ps 190*ps	Swingin' School/Ding wing wing Volarse/Tid Do It Again N 30 Scool fine Baby/Chair' N 25 That Old Black Magic/Don't Be N 25 That Old Black Magic/Don't Be N 25 The fish/Third Bouse N 25 I'll Never Dance Again/Gee N 25 I'll Never Dance Again/Gee N 25		acemusic@datasync.com www.datasync.com/acemusic
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	mrbook: 1982 Japanese tour 12X12" loads of pictures! EL: On Tour in Japan 79' rare Japan promo only 2LP in special cover w/lyric sheet!
ELTON: M	tourbook 1984 Japanese tour large 15X10" high quality tourbook ton of snaps
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OLIVIA N	eolor vlmyl: Goodbye Yellowbrick Road UK limited 2lp with gatefold cover EWTON JOHN: A Window To The Sky mer Japan soundtrack w/Oltvia pic ob//lyrics
	" Twist Of Fate Japan only 12" w/3 tracks nice cover Obi and lyrics she
•	 Crystal Lady Japan only 2LP gold deluxe gatefold cover w/ Obi/lyrics Come On Over original Japan with wraparound PINUP Obi NICE¹
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	" tourbook: very rare 1978 Japanese tour beautiful Tourbook 10X14"
-	" magazine: Young Rock Japan only large 11X14" with Poster! " program: Grease original Japanese movie program sold only at theatre
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JANIS JOI	*LIN: Quadraphonic Pearl very scarace Japan Quad pressing w/great book and Obi * Pack 20 rare Japanese only original presing w/great obi and lyrics great cover!
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JULINET	: Escape Tour 82' rare Japanese 2Lp Bootleg live in San Fran Cow Palace Escape original Japanese pressing in shrink w/obi and lyrics
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-	Captured rare Japan PROMO 2Lps with great Obi, lyrics and killer POSTER ¹ Evolutions Japanese Lp with great 1979 photo tour Obi and Lyric booklet
-	Steve Perry: Street Talk Japan Lp with an 8x10 sheet of stickers, Obi & lyrics
	tourbook/ticket: 1983 Japan Tour large 14X10" beaunful with Ticket stub nice! tourbook: 1980 Japanese Tour nice!!! 12x12" high quality!
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KISS: shee	Leftoverture Japan original w/lync sheets and picture obi t music: original 70's Japan only issue 8 songs in special box with slipcase very rare!
" Unm	asked original Japanese w/obi w/promo 8X10" STICKER SHEET insert very limited! Our Japanese original with POP GUN unused! also includes Obi & lyrics
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" Dest	royer Japanese original VIP-6395 gatefold cover w/obi & lyric booklet Elder Japanese Limited edition with great colorful faax bonus cover (pix of Kiss)
" Hott	er Than Hell JAPAN rarer edition RED picture Obi #VIP 6395
" Carn	ival Of Souls Picture Disc very lumited issue zipper head pic e Japan original 1st pressing SJET 9569-70 w/red/white pic obi w/lyric booklet/photo boo
" Alıw	e 11 Japanese 2Lp #VIP-9529-30 w/gatefold cover/tattoos/booklet & photo obi
" Alıvı	EII Japan PROMO white label advance pressing 2Lps w/book/obi/tattoos VIP 9529-30 e II Japanese 2Lp #19S-3-4 w/yellow picture Obi gatefold & book
" Dres	sed To Kill Japanese 2nd issue #VIP-6396 w/photo obi & lyric sheet
KISS: Asyl	Krazy deluxe Swedish Live 2 Lp live Frolundaborg.Gothenburg1988 um Japanese original w/Obi/ Lyrics and Japan w/IRON ON's rare!
" Ong	inals very rare complete 3Lps with sticker, cards booklets & Obi inals #TWO very rare Japanese only 3Lp VIP-5504-6 with all mask/books and obi
" post	er: Psycho Circus USA double sided promo high quality 2X2' aprox
" Gen	e Simmons: Solo Lp Immited Crazy collection obi & insert # rooc-2018 plc disc: Solo reissue of Japan issues w/die cut covers only 200 made
Paul	Stanley: Solo Lp Japanese limited Crazy Collection #Rooc-2017 black/yellow obi
	 Solo Lp original VIP-6577 Japan w/fat red Ob/Poster/inserts pie diae: Solo Japan Pic Disc ORIGINAL w/OBI and lync insert!! rare!!
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" tour	Let Me Rock You Japan PROMO with alternate cover w/lyric sheet book: 1988 Japanese tour very nice 11X14" colourful fat tourbook w/E. Carr
" tour	book: Japanese issue of 96-97 Tourbook in Japanese very nice!
THE KNAC	azine: Ongaku Senka large 15x10" aprox w/Kiss, Queen, Aerosmith rare! 'K: Get The Knack original 1st press JAPAN w/nice obi and lyric sheets
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	Atlantic Super Groups SMT-1076 Japan only sampler Zep & others gatefold w/ob picture disc: Mudslude German limited edition Live in Vancouver 1970
P #	tourbook: Plant & Page Japan 1996 tourbook nice' in Japanese
LYNYRD S	KYNYRD: Pronounced Japan original w/extreamly rare POSTER/tour obi & inserts Lymyrd Skynyrd rare! Japan only 2lp set w/killer cover/gatefold/tour obi/lymy
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METALLIC MONKEES:	Head Japanese pressing with Japan only cover, w/oh, and have short Amore
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	2 AUSTIN, FATTI-UNITED ARTS 50640	A thousand miles away - <u>w/girls.soulish</u> - Your love made the difference in me strong	/G++ sml scr/dh i VG scuffs		
	3 BANKS, HOMER MINIT 32056		Q++ 4rill hole	Laterithmeter	Artist
	4 HARNES, SIDNEY CHESS 2094	Old times/Baloney y	G++ -d1-	Allentic 8038(M)	Bahar, Lavers
	5 BLAND, BOBBY DURE 458 6 BREEDLOVE, JUNEY - OKEH 7152	If you've got a heart/Sad feeling v	G++ purple PROMO	Argo Folk 4033(M) Impenal 9038(M)	Campus Singers, The Domino, Fate
	6 BREEDLOVE, JIMMY - OKEH 7152 7 BURKE, SOLOMON ATLANTIC 2241	Queen hee/Don't let it happen -plays better- VG	- to VG DJ/wear	Verve/Fore. 3055(S)	Friend and Lover
	8 BURRAGE, HAROLD N-PAC 7225	Looking for my heby/Everyhody needs somehody Got to find a way/How you fix your mouth V	VG+ G m/mp1/clicks	Parrot 71033(8)	Friid Pink
	9 BUTTLER, BILLY - BRUNSMICK 55306	Help yourself/Sweet darling -plays hetter- str		Musteng 901(M)	Fuller Four, Bobby, The
1	O CARR, BARBARA CHESS 2120	Don't knock love/Think about it haby M		Liberty 3455(M)	Gents. The
	1 COLT, STEVE & 45s - BIG REAT 1001	Heygirl how ya gonna act -surface noise flip- V	G wol/r-wear	Decca 8498(M)	Gerland, Judy
	2 COVAY, DOM ATLANTIC 2375	I was there/Shingaling '67 -wol- M	- white label	Mercury 20695(M)	Glaciers, The
	3 2440 4 DAVIS, BILLY - COBBLESTORE 731		G++ drill hole	Sport Stars 226477(M)	
	4 DAVIS, BILLY - COBBLESTORE 731 5 DIPLOMATS AROCK 1008		G++ mart ol	Capitol 1215(M)	Griffith, Andy
	6 E.J. & ECHOES - DIAMOND JIM 8787		⊢ G+ light scuffs	Scepter 533(8)	Guess Who, The
1	7 ENOTIONS BRAINSTORM 125		⊢ girl group	Decce 6662(M)	Haley, Bil/Hs Comete
	8 FANTAISIONS SATELLITE 2006	That's where the action is/Unnecessary tears - H		Sue 8801(S)	Herrison, Wilbert
	9 FELTON, TERRY REVILOT 274	You're welcome back/I don't want towait - M		Roulette 25137(M) Verve 8234(M)	Hewkins, Ronne
	O GORMAN, FREDDIE - RIC-TIC 102		G it hime ibi	Verve 62.34(III) Vocation 73923(S)	Holiday, Billio/Ella Fitzgarald Holly, Buddy
	11 HARDY, LAVELL ROJAC 117 12 HARRELL, VERNON - SCORE 1008	Momen of the world/Don't lose your groove - WG to		RCA 3973(S)	Homer and Jethro
	2 HARRELL, VERNON - SCORE 1008 3 HOLLAND, EDDIE MOTOMN 1058	Your love (w/group)/Daisy Daisy W Just ain't enough love/Last nightplays bette	G+ minor scufs	Interphon 88001(M)	Honeycombs. The
2	4 HARHES, FRED VEE-JAY 684		r- VC- rw/ = C+ minor scufs	Chees 1438(M)	Hooker, John Lee
	5 INGRAM, LUTTHER & G-MEN - SHASH 201	9 - I spy (for the FBI)/Poxy devil -elight noise/	dish- VG dh/"	Apple 3395(5)	Hopida, Mary
	6 INVINCIBLES LONA 2057	How many times/I couldn't stand it W	G++	Dot 25370(M)	Human, Tab
	7 WARN BROSS495 8 ISLEY BROTHERS - TANLA 55133	Heart full of love/I'll come crawlin to you - str		Vanguerd 79215(8)	lan and Sylvia
	8 ISLEY BROTHERS - TAMLA 55133 9 55146		G+ xo1/distamp	Temia 267(8)	laley Brothers. The
	0 JACKSON, WALTER = OKEH 7236		G+ white FROND G+ a few scufa	Alco 188(S)	Jackson, Deon
3	I JENSEN, DICK & IMPORTS-LONA 2021		Ge a cem scurs	Repres 6455(8)	Janech, Bert
	2 JIMMY & EDDIE ONE-WAY 801	Need in the haystack/Stop think it over W	G++	RCA 3880(M)	Jermings, Wayton
	3 JOE & AL ACTA 832	Dearer than a dear friend/Together H	H white PROND		Kentucky Gentlemen, The
	14 <u>JOHN, MAHLE</u> STAX 205 15 234	If you give up what you got/You're takingplace		Capitol 2180(8) Reprise 6197(M)	Kingston Trio, The Kinks, The
	15 234 16 JONES, DIZZY BLUE ROCK 4009	Don't hit me no more/Left over love V	G++ drill hole	Alientic 18203(8)	Leverne and Shriev
	7 EINC ROOSEVELT - KRASS 266	Come on and love me/Unexplainable - <u>white DJ</u> - W I didn't want to take the stuff/It's pushing you	0+ smallwol/rw		Lee, Brende
	B LANCE, MAJOE COLUMBIA10488	Come on have yourself a good time/same -'77- 16	- white PROMO	Allentic 8085(M)	Lewis, Berbara
3	9 LANE, STACY EXCELLO 2293	I'm out to win you over/African twist WG+	+ to N-	Mercury 61318(S)	Lowie, Jerry Lee
	O LITTLE SONNY REVILOT 227	We got a groove/Sonny's bag einstrumental- W	G situoiss/scf	World Pacific 1861(M)	Lind, Bob
4	CONCERNMENT THE PROPERTY OF TH	The sly,slick & wicked/You're so youngtrue - M	-		Lindeay, Mark
- 4		You won't do right/That's the way that it goes - 1	M— drill hole		Little Richard
	4 NATURALS CALLA 101	Beautiful brother of mine/Love to keepmind - H I can't share you/Young generation H			London, Julie
	5 OVATIONS GOLDWAX 113		- <u>white PROND</u> G+ minor scuffs		Lord Sutch
- 4	6 -lead has Sam Cooke voice- 117	Becipe for love/I'm living good W	G↔ drill hole		Loren, Donne Los Bravos
- 4	7 PEEBLES, ANN HI 2248	I've been there before/I cen't standrain - M	- · · ·		Los Bravos Louvin Brothers, The
4		Every night/Peeping and hiding -sit noise- VG to	o strg VG scfs		Mecon, Uncle Deve
- 5			VG /h/r-wear		Maddox, Rose
- 5			to VG+ d-hole G+ minor scuffs		Major Lance
- 5:		Loving you is killing me/No one could love you -	G* HLINDE SCUETS		McAulff, Leon/His Cimerron Boys
5		Oh girl/I guess that's life -plays better- VG t	to stru VG acfs		MC 5
2		Get on up mamma/I won't be hurt yo	G+ light scuffs	Bang 213(S)	McCoye, The Same
- 59 50		Punky butt hall/The hard road back M-			McPhatter, Clyde/Dylling 🕺 👬
5			+ to N-		Monroe, Bill
ŝ			to VG++		Vent, Joenne 👔 👔
5			G+ Light r-Wear		Vibrations, The
6	0 WILSON, JACKIE - BRONSWICK 55167		G+ xol/lt rw		Wagoner, Porter 🛸 🦾 🐪
6		Call her up/The Rickapoo vo	3++		Walker, T-Sone Whilmen, Sim
6			3++		
0.		I get the ensetest feeling/Nothing but beartacher			n Miller 715 W. A
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d garfunkel D garfunkel RLY Al Al	Greatest Hills Live Paraley, Seee, Reservery & Thy BOOKENDS SOLUMPS OF SSLIPPETS	Columbio-31350 Columbia- hc 1017	3.3/4	4
d garfunkel D garfunkel RLY Al Al	BOOKENDS SOLNIDS OF STUDIES	volumper- NC 1017	3 3/4	- 194
d gaarunkel Aly Al Al	SOLINDS OF STUDIES	COLUMBEA-CQ1011	3 3/4 7 1/2	99H 199
ALY AL AL	Carly Simon	CDL-CQ-1016 (ster.dl	7 1/2	191
JL .		Elektre-74882(magter.	3 3/4	v91 5ml
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	THE OTHER ADDRESS CONTRACTOR	004 0050		-
FRANK	Seatember of my Years How Does That Grab You	Reprise- \$1014 Reprise- re6207 (store	7 1/2 sticker on spine	VOI
MANCY	How Does Thet Greb You	Reprise-re6207 (store	7 1/2	1991 Seal
	BOOTS COUNTRY, MY WAY	REPRISE-6202 storept	sm webc 7 1/2	18
ANCY	MOVIN' WITH MANCY	REPRISE-6251(stereot REPRISE-6277 stereot	71/2	
e, da	MOVIN' WITH NANCY PARADISE FOUND	LIBERTY-14001 (bul-c	7 1/2	- 10
ILT STURE	STAND	EP1C-666	3 3/4	10
MY	HUNUS-PLUS WHO'S AFRARD OF VIRGIA WO	VRIVE-315 E (maxim)	3 3/4 water on how 7 1/5	
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	MONDO CANE	UA 5105 (munictage)	7 1/2	19
REVUE VOL	OTES REDDING, SAM & DAVE, E	AX-721 (ampex)	3 3/4	- 19
		DURHELL-5090 (ampe	7 1/2	191
		DUNNELL-S099	3 3/4	3
	LIVE	DUNHELL-5075 (ampe	3 3/4	- vg
	MONSTER	DUNHELL-5066 (ampr	3 3/4	191
				49
IOLF				
rölf	THE SECOND	DUNKILL-5037 (ampe	3 3/4	191
AL	Time Passaces		3 3/4	- 181
				- HE VE
D.BARBARA	AND OTHER HUSECAL IN.	COL-6138	3 3/4	1
D.BARBARA	COLOR HE BARBARA	COL-CQ 810	7 1/2	10
D, BARBARA	THE SECOND	COLUMBEA-CQ 607	7 1/2	- 10
	BREAKFAST IN AMERICA			4
OHS.THE	GETTIN' READY	GORDY-GYX 918 (mm	3 3/4	191
ONS, THE	IN A HELLOW HOOD			- 19
S AFTER	Cricidewood Green	Deram	3 3/4	10
				-
na Manant	RATURALLY LAST FOIT	LLA -6702 (ampre)	3 3/4	- 14
	WELCOME TO THE CANTERN	UA-5550 (autiomen)	3 3/4	- 1
	IN CITY DREAMS	CHRYSALIS-6717	3 3/4	19
EST & Texas	Golden Fevorites	DBCCI- 31/4 4110	7 1/2	
can Aplines	must riving, par Pleasing Sound	Atlantic/Alco. Lamon	Constars, P. Charles & Papa	
can Airlines Ael	Celestial Supersound of Pop.St.	Kapp-pre#23	F.Hart, 7. Jonal, the Walldld	
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		INCOMPANY-61069 (am		1
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i, THE	TWIST WITH THE VENTURES	LIBERTY-0810 (belcan	71/2	1
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	TOMMY	DECCA-ST7-2500 2	Picture booklet 7 1/2 s	
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	ON IT - MONY AMERIC	VAULT 3002 (grt)	3 3/4	19
	HYY DC CHER NCK NCK NCK TREVIE VOL. KOLF TREVIE VOL NOLF NOLF NOLF NOLF NOLF NOLF NOLF NO	MY WHOS AFRAD OF VIRGA AND O CHER, IN CASE YOUPE IN NCC. MOREO CARE TO THE IN NCC. MOREO CARE TO THE IN NCC. MOREO CARE TO THE CARTEN NOLF EARLY STEPPENWOLF OULF GOLD VICIF GOLD VICIF GOLD NOLF CONTRELEMENT NOLF RESTIN PRACE NOLF STEPPENWOLF NOLF RESTIN PRACE NOLF RESTING NOLF RESTIN	MY WHOS AFAUD OF VIEIGA NO VERVE-315 5 (anapac) D CHRE, IN LOCKEY CUTVES IN MYCO-38 (anapac) NCK MORED CARE UA 5105 (manufactage) NCF FALVE VI DURHELL-5600 (anapac) NCF GALT DURHELL-5600 (anapac) NCF GALT DURHELL-5600 (anapac) NCF GALT DURHELL-5607 (anapac) NCF GALT DURHELL-5607 (anapac) NCF STEPPERMOLF DURHELL-5607 (anapac) NCF STEPPERMOLF DURHELL-5007 (anapac) NCF <td>MY WHOGA AFRADO OF VIRICIA WO VERVE-315 55 (ampue), value on spine 3 3/4 DORRE MCGA FOURSE WILL ATCO-250 (ampue) Versite on spine 3 3/4 MCK MONDO CAME UA 5105 (ampue) 3 3/4 MCK MONDO CAME UA 5105 (ampue) 3 3/4 MCK FREVE VOL TOTS REDDIRGS.ANI & DAVEE ATCA MOLF FALLY STEPPENVOLF DURBEL-3690 (ampue 7 1/2 MOLF MOLF GOLD DURBEL-3690 (ampue 7 3/4 MOLF MOLF GOLD DURBEL-3690 (ampue 7 3/4 MOLF MOLF MOLF DURBEL-3690 (ampue 7 3/4 MOLF MOLF MOLEST BLESCOLD DURBEL-3690 (ampue 3 3/4 MOLF MOLF STEPPENMOLF COLD DURBEL-3690 (ampue 3 3/4 MOLF MOLF TTE SECOLD DURBEL-3690 (ampue 3 3/4 MOLF MOLF TTE SECOLD DURBEL-3690 (ampue 1 ampu ebr. 7 1/2 MOLF MOLF TTE SECOLD DURBEL-3690 (ampue 1 ampu ebr. 7 1/2 MOLF MOLF TTE SECOLD DURBEL-3690 (ampue 1 ampu ebr. 7 1/2 MOLF <</td>	MY WHOGA AFRADO OF VIRICIA WO VERVE-315 55 (ampue), value on spine 3 3/4 DORRE MCGA FOURSE WILL ATCO-250 (ampue) Versite on spine 3 3/4 MCK MONDO CAME UA 5105 (ampue) 3 3/4 MCK MONDO CAME UA 5105 (ampue) 3 3/4 MCK FREVE VOL TOTS REDDIRGS.ANI & DAVEE ATCA MOLF FALLY STEPPENVOLF DURBEL-3690 (ampue 7 1/2 MOLF MOLF GOLD DURBEL-3690 (ampue 7 3/4 MOLF MOLF GOLD DURBEL-3690 (ampue 7 3/4 MOLF MOLF MOLF DURBEL-3690 (ampue 7 3/4 MOLF MOLF MOLEST BLESCOLD DURBEL-3690 (ampue 3 3/4 MOLF MOLF STEPPENMOLF COLD DURBEL-3690 (ampue 3 3/4 MOLF MOLF TTE SECOLD DURBEL-3690 (ampue 3 3/4 MOLF MOLF TTE SECOLD DURBEL-3690 (ampue 1 ampu ebr. 7 1/2 MOLF MOLF TTE SECOLD DURBEL-3690 (ampue 1 ampu ebr. 7 1/2 MOLF MOLF TTE SECOLD DURBEL-3690 (ampue 1 ampu ebr. 7 1/2 MOLF <

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Braez, Joan "In Concert, Part 2" (VRS-9113) WLP [M] VG+VG+ \$12.00
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VG VG+ \$10.00
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Charles, Ray "Ingredients...Recipe For Souf (ABCS-465) VG+VG+ \$11.00
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Coream "Fresh Cream" (33-206) [M] (VG+VG+ \$25.00
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Montoya, Carlos "Montoya! X3" (ABC-202) VG+VG+ \$15.00
Montoya, Carlos "Montoya! X3" (ABC-202) VG+VG+ \$15.00
Montoya, Carlos "Montonya! X3" (ABC-157) VG / VG+ \$15.00
Montoya, Carlos "Thomeo Guitar" (ABC-157) VG / VG+ \$15.00
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Orbison, Roy "Orbiting With... (JLP-164) [M] VG++VG++ \$20.00
Orbison, Roy "Orbiting With... (JLP-164) [M] VG++VG++ \$13.00
Rodgers, Jimmie "His Golden Year" (R-25057) VG-VG+ \$15.00
Rodgers, Jimmie "His Golden Year" (R-25057) VG-VG+ \$15.00
Robensein "Brahms Sonata in F minor" (LSC-2459) VG+VG+ \$10.00
Rubensein "Brahms Sonata in F minor" (LSC-2459) VG+VG+ \$10.00
Rolins, S'Now's The Time"(LSP-2927)Sealed 90'sC/R AudiophileRei\$35.00
Schory, Dick "Supercussion" (LPM-2613) (VG++VG+) [M]
\$25.00
Schory, Dick "Supercussion" (LPM-2613) VG+VG + \$10.00
Thompson, Ri & L "I Want To See ...Tonight" (CGLP-4407) VG++VG+ \$12.00
Tomme, Mel "It's A Blue World" Bethelhem (BCP-34)[M] VG++VG+ \$12.00
Torme, Mel "It's A Blue World" Bethelhem (BCP-34)[M] VG+VG+ \$12.00
ViA columbia "Introduction To Quard Miles of thers (QX31403)(VG-VG) \$9.00
ViA columbia "Introduction To Quard Mil Washington Squares sh (171-003-1) VG+/VG+ \$12.00 Waters, Muddy 'The Real Folk Blues' [M]Chess LP-1501 WOBC \$25.00 Weavers, The "At Home" (VRS-9024) VG+/VG+ [M] \$15.00 Winding & Stitt "Early Modern" on Jazztone Ibl (J-1263) VG+/VG+ \$25.00 XTC "Skylarking" US w/ "dear god" omitted (GHS-24177)VG+/VG+ \$9.00 LONG TIME GONE RECORDS Collections Bought & Solo - Mike (201); 76 North Maple Ave Box 301 Mike (201); N.I 07450 e-mail: longtimego Collections Bought & Sold ~ Foreign Inquiries Welcomed 5 North Maple Ave Box 301 Mike (201)981-5191

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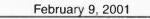
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45 rpm 1. Ehris Develop: Sup 210. Cood Dockin' Tonight/I Don't Caro If	M_ N		500
1. Elvis Presley Sun 210 – Good Rockin' Tonight/I Don't Care If	148- 14	ID 4	500
(This one on the only 78rpm – beautiful!)	М	MD	¢1500
2. Elvis Presley Sun 210 – Good Rockin' Tonight/I Don't Care If			
(The above has a triangle with #1123 and U-131-45 in dead wax -			
3. Elvis Presley Sun 215 – Milkcow Blues Boogie/You're A Heart		NIB	\$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 T	'o M-	MB	\$1000
6. Carl Perkins Flip 501 – Movie Magg/Turn Around(3 punch mar	ks) 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	\$30 Ò
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 Con	ne Over '	You"	QQQQ
(The disc on this one is a STEREO disc – a real beauty)			\$500
14. Danny And The Juniors ABC Paramount EP-11			
			\$1000
(Very slight scuffs on one side – DNAP - factory stamp on rea			6200
15. The Mello-Kings Herald HEP 451 "The Fabulous Mello-Kings"	IVI-/IVI-	IVID	\$300
(Yellow label with BLOCK print – small # written on label)			000
16. The Original Casuals Backbeat EP-40 "Original Casuals"	M-/M-		\$300
17. The Dell-Vikings Dot DEP 1058 "Come Go With Us"	M-/M-		\$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-		
24. Elvis Presley RCA LOC-1035 "Elvis' Christmas Album"	M-/M-		
(Complete with all posters – gold binding)			4000
	M-/M-	MD	\$600
25. Elvis Presley RCA LOC-1035 "Elvis' Christmas Album"		1410	JUUU
(Complete with all posters – silver binding & original sticker		L	6300
26. Gene Vincent Capitol T-970 "G.V.Rocks & Blue Caps Roll"	M-/M-	MR	2200
(Original aqua label with slight pen marks on back cover)			
27. The Del Vikings Mercury LP MG 20314 "They Sing-They Swin	ig" M-/M	I- MB	\$200



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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 stun 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 hon . A wonderful debut.

- John M. Borack

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

U2

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 dabblings of their '90s albums, this album is a welcome return to the band's earthier '80s roots.

Actually, all of Achtung Baby and much of Zooropa 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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Very Rare Soundtrack to TV MOVIE "Copacabana" RCA 1985 MINT \$125	ELVIS SET: II factory sealed RCA/VICTOR LPS AFL 12523,AFLI 1254c,CPLI 2903, AFLI 1990e, AFLI 2011 -	81G: BDPPER :):Chumtilly lace D RECS VG wol \$35 EAGLES Lyin Eyes 8/W J.LEE Looking forLove \$10 BLOOD_SMEAT &TEARS Got to get you into ny lifeCOL WLP \$10 EARTH WIND & FIRE Shining Star COL WL PRONO W/slv \$10
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Anything obscure or one of a kind Also want JIM BACKUS obscurities	BEATLES: LP VEEJAY 1085 Jolly What MON() SEALED old man cover NICE \$275 CAROLE KINGS RAREST 45: Oh Neil ALPINE	BLUE SWEDE Hooked on a feeling ENI DJ \$10 EXLUND,BRITI NUDE PICTURE DISC: Do it to me \$25 BOWIE,DAVID Young Americans RCA DJ NINT W∕siv \$10 ELLEDGE,JINWY Pennys Worth Mappiness RCA PS ONLY \$25 BOZD THE CLOW Jungle Ingles CAP W/PS early 505 \$30 €LO Shine a little love IFLWD mit \$10
WANTED: info on Novelty recording of "3rd man theme" in a style of Spike Jones:REWARD	VERYNICE WLPROMO \$400 Elvis Sun Mockups RARE	BOZO THE CLOWN Jungle Jingles CAP W/PS early 50s \$30 ELO Shine a little love JET WLP mimt \$10 BRAOSHAWN_TINY EP: King EP206 discs only \$10 ELO Dont bring me dowm JET WLP MINY \$10 BRAOY GUNCK Time to change PARAMOUNT WLP MINT \$15 EUPHORIA (TEX PSYCH)HUNGTY Woman MAINST.WLP \$30
WANTED: Lloyd Green LP: Moody River on Chart Recs	"set of 4 Fake Sun 45s- Colored Wax" Thats all right BLUE WAX mint w/Sun Sleeve	BROOKS,BONNIE Bring back my Beatles UM WLP HINT \$35 EZBA,DENNY Mary Diano RENNER'dj RED WAX rare \$100 BROTHERS JONNISON Strawberry Letter 23 A&H WLPredwax \$15 FACENDA,TONNY High School USA CHICAGO ATLANTIC \$25
MEL BLANC 45s, stock & promo and LPs NO 78s	Good Rockin Tonight RED WAX mint W/Sun Sleeve Milkoow Blues PURPLE WAX mint W/Sun Sleeve Marters Teris PLACK WAX mint W/Sun Sleeve	BROWN,JAWES Good rockin tonight KING Mint REDIb \$10 FENDER,FREDDY Before ment teardrop ABC/DOT WL PR \$10 BROWNE,JACKSOW Doctor wy eyes ASYLUM DJ \$10 FENDER,FREDDY Wasted days ABC DOT WLP MINT W/SIv \$10
WANTED: Theme or Soundtrack to TV show LARAMIE and FAMILY AFFAIR anything by Cyril	Mystery Train BLACK WAX mint W/Sun sleeve SET: \$400 JIMJ HENDRIX 45: All along Watchbower WL PROMO mint MONO w/repr slv \$100	BUFFETT.JIMMY Livingeston Sat night ABC WLP NIMT \$20 FIREFALL Strange May ATL WL PROMO \$10 BUFFETT.JIMMY Changes in latitudes ABC WLP NIMTWS \$20 FIREFALL Strange May ATL DJ NIMT W.Slv \$10 CAPTAIN BEEEFMEART Click Clack ML PROMO M2 MINT W/PS \$40 FIVE AMERICAMS Evol NotLove HBR WL PROMO \$20
Mockridge Orchestra Anything by HERSHEL BURKE GILBERT	ELVIS EP: Real Elvis 5120 sealed \$100 ELVIS EP: Heartbreak Hotel 821 sealed \$100	CAREFREES We love you BeatlesLONDON INTDSORLY \$50 FLACK.ROBERTA Jesse ATL WLP MINT (Jesse Jackson) \$20 CARR.JAMES Man meeds a woman GOLDWAX RECS \$ 5 FONTANA,WAYNE & MINDBEMDERS Game of love FONT WLP \$15
Ex: Western TV/Movie Sdtks RAREST PINK FLOYD BOXSET:	RARE ALICE COOPER LPS: TEST PRESSINGS: BSK 3263 no cue \$75 Gost to Hell BS 2896 w/cue	CASEY,AL Surfin Hootenanny STACY RED WAX \$40 FOREIGNER Blue Morning ATLANTIC PROMO BLUEWAX \$15 CASH,JOHHNY Sumday Morning comin down COL WLP \$10 FOREIGNER Dirty White Boy ATL DJ MINT W/Siv \$10
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LP: It aint Easy W/NUDE COVER VG+ \$100 ROLLING STONES LPS	High Time ATLANTIC Sealed \$200 High Time ATLANTIC WL PRO MONO!! \$200	CHOCOLATE WATCHBND EP: Wisty Lane &3 MUIT disc only \$15 GENTRY,8088IE Ode to Billie Jae CAP WLP MINT wSLV \$15 CLARX,DAVE 5 Southern man EPIC WL PRONO MINT \$16 GOLLINOGS Brown eyed girl SCORPIO VG+ tearLbl \$50
Englands Newest Hitmakers Mono W/Poster red label NICE \$300 Songs of (NOT RARL COVER) Abkco In-store	ZAPPA/MOTHERS Mothers day METRO GERMAN ONLY Toilet Cover MINT 21p RARE \$275 Ship Arriving JAPAN w/OBI and HUGE LYRIC	CLARK,DAVE 5 Darling I love you WL PROHO HINT slé GORRE,EYDIE & TRID LOS PANCHOS CinnamonDjyelwar sl5 CLIFFORD,BUZZ Baby Sittin Boogie COL CAMADAeyesLb sl5 GRAND FUNK Were an American Band CAP Djyellow sl0 COMMANDER CODY Masa hated disesis PARANDAVT NU, PRO sl0 GRECD,GUDDY More(Hnee MondCarMaus 125
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Lather (mockup) 4 LP Mint \$200 STEVIE RAY VAUGHAN	JIMMY BUFFETT RAREST LP: Down to Earth BARNABY "DJ" SEALED \$500	COOKE,SAM Another Saturday Night RCA PSomlyXM \$15 HARMONICA FATS Tore Up DARCELL RECS \$10 CREEDENCE CLEARWITE EP:(mockup)BLUE VELVETS/KNOBZ W/ps \$30 HARRISON,NOEL Youmg GirllONDON PRONO .\$15
RAREST LP: Legend In Making CBS RECS Canada Only Promo Only Live 1983 MINT \$500	Down to Earth MINT MINUS \$300 BILL HALEY 10" BRITISH ONI.Y: Live it Up London One of a kind! Manufac Germany \$300	CRICKETS EF- Chirping BRUANS 71036 W/PC VG- \$200 HAUKINS,DALE Mrs Merguitorys Daughter CHECKQ web \$15 CRICKETS Ting a ling DECCA DJ HINT W/DEC SLV \$225 HELLBILLYS Knocked up & Gun Crazy W/RAD NUDEps \$40
BUBBLE PUPPY LP Gathering Promises ORIG IA SEALED \$200	BUDDY HOLLY & CRICKETS: Chiriping Crickets Brunswick ULTRA RARE YELLOW LABEL PROMO	RARE LPS RARE LPS RARE LPS RARE LPS
BILL HALEY 45 "SET" 16 of Comets 1st 45s on DECCA, Mint \$200	M-/VG books at \$5,000 \$1,200	AEROSHITH Rocks COL ML PROMO \$25 WIRVAMA IN Vitero DOC RECS Clearings: SEALED 540 중 영중 영양 영양
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DYLAN,808 ANother side CDL ST 360 BLK SCRIPT \$75 GEN DYLAN,808 Freewheelin CDL ST 360 BLK SCRIPT \$100 GEN	LS.J. SAND Bloodshot ATCO PROVO REDWAX \$15 9900 W SUBJECT BOOMSTEELS AND BLOODSHOT ATCO PROVO REDWAX \$15 9900 W SUBJECT BOOMSTEELS STATES AND A STAT	CREEDENCE CLEARNIR Strem River LIBERTY UK Taitured (vr 845 SONNY 4 CHER BLADY donat go REPRISE NOND) 540 CREEDENCE CLEARNIR Cosmos Factory 1/2 SPEED MASTER of 5 SPIRIT DALE,DICK Ratitles SUMF RECORDS Import aint 550 SPRIMEFIELDS
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 $\bullet \bullet \bullet$ World Radio History ********

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 plush adult star to his recent rediscovery by young hipsters, Bennett really is like no other pop vocalist working today. He can still feel a song - just listen to any of his '90s jazz albums - and his delivery has developed textures and richness that his younger self would have never thought possible. But Bennett has also been uneven on record. For all those hits over the years, there have been equal, if not more, misses.

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 halfcentury of work is not a whole lot, so every track counts. Or at least most of them do. Much of Bennett's '90s comeback is ignored in favor of a life-sweeping retrospective, and in its brief, haphazard (songs aren't arranged chronologically) way, Ultimate makes quite a strong case for Bennett's music.

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

IOHNNIE TAYLOR Lifetime

Stax (3SCD-4432-2) (Three CDs)

Johnnie Taylor (1934-2000) was a supernova in the world of R&B who put soulblues 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 Towsend composition from 1962) and his first hit, "Rome (Wasn't Built In A Day)," a low R&B charter (#29 in 1962). (As with many reissue packages today, Lifetime relies solely on Billboard chart information, which does not list "Rome" as a chart hit; the compilers should have consulted Cash Box, especially for the early 1960s, when its charts were superior.)

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. This collection also includes many interesting alternate takes during Taylor's blues wailer period, as well as Taylor's recorded version of "Part Time Love" (which doesn't match Little Johnny's).

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.

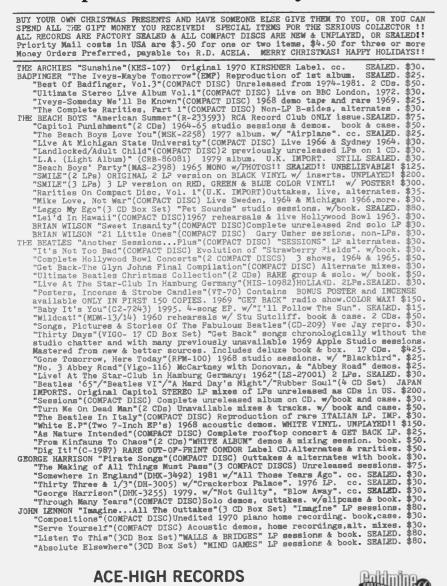
The third CD covers Taylor's last years at Stax (1972-1975) when the tempos slowed down at times and the songs became more introspective. Some of the standouts include "I Believe In You (You Believe In Me)" (#1 R&B), "Cheaper To Keep Her" (#2 R&rB) and "We're Getting Careless With Our Love" (#5 R&B).

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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(Reissues from page 69)

under the aegis of Tommy Couch and Wolf Stevenson, is represented with four tracks, notably "Lady, 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

20th Century Masters/The Best Of/Millennium Collection MCA (088 112 307-2)

How to kill a fun rock band 101: 1) Release a power ballad that goes sky high. 2) Never let the band release another fast song, especially if it's not about love. Alternate to #2: Promote only subsequent power ballads and let the rollin' songs sink like rocks. This is the Night Ranger story.

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 bvershadows 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)

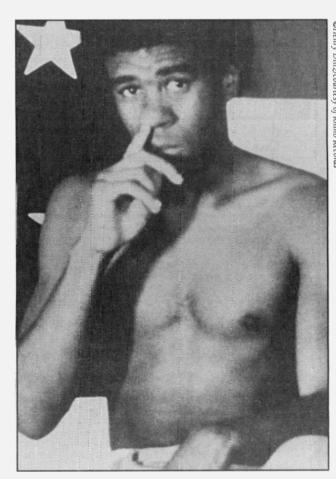
Warner Archives/Rhino (76655)

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



February 9, 2001

GOLDMINE #536

73

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"



VISUAL OR PLAY GRADING?

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

HOW TO GRADE

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

Mint (M): Absolutely perfect in every way — certainly never played, possibly even still sealed (More on still sealed under "Other considerations") Should be used sparingly as a grade, if at all. Near Mint (NM or M-): A nearly perfect record. Many dealers won't

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

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

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

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

Near Mint is the highest price listed in all GOLDMINE price guides. Anything that exceeds this grade, in the opinion of both buyer and seller, is worth significantly more than the highest GOLDMINE book value. Very Good Plus (VG+): Generally worth 50 percent of the Near Mint

A Very Good Plus record will show some signs that it was played and

otherwise handled by a previous owner who took good care of it. Record surfaces may show some slight signs of wear and may have slight scuffs or very light scratches that don't affect one's listening experience. Slight warps that do not affect the sound are OK.

7" - standard 45 RPM record 10" - 10-inch vinyl LP 12" - 12-inch single bb - bb hole in cover boot - bootleg cc - cut come cd - compact disc cd3 - 3' compact disc single cd5 - 5' compact disc single co - cut-out

coh - cut-out hole dj - disc jockey (promo) ep - extended play 45 Imp - import Ip - 12" vinyl album m - *mono LP nap - not affecting play non-lp - not on full-length LP or CD oc - original cast recording ost - original soundtrack

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

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

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

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

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

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

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

A jacket or sleeve will have seam splits, especially at the bottom or on the spine. Tape, writing, ring wear or other detects will start to overwhelm the object. If it's a common item, you'll probably find another copy in better shape

eventually. Pass if up. But, if it's something your have been seeking for years, and the price is right, get it... but keep looking to upgrade.

COMMON ABBREVIATIONS (not including grades) sl - slight

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

World Radio History

New Releases of Live and Rare CD's se titles are available with professional graphics for the jewekase inserts and printed text (not a stict-on label) on the co itself. Only 520.00 per disc. smith - Pails Mail 1973 - Boston 1973 (9 tracks - excellent FM) plus syin NY 7/2/74 (5 tracks excellent - soundboard) (72:31) smith - Rats in the Tower - Philadelphia 1978 - excellent quality imbobard recording - bittere tracks (56-44) Lit - Woodstock 1999 - excellent quality soundboard recording - 9 tracks (73.12)

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complete late show - very good audience recording - 13 tracks (56-15) Pearl Jam - Live at Soldier Field (3 CD's) Chicago 7/11/95 radio broadcas (29 tracks) plus Milwaukee soundboard 9 tracks) - (67.09, 64-20, 70.52) A Perfect Circle - Maple Leaf - Maple Leaf Gardens, Toronto, Canada 4/28/00 - excellent audience recording - nine tracks (41-04) Pet Shop Boys - Ultra Rare Trax Volume 1 - excellent quality studio mixes 10 tracks (57.45)

Pet Shop Boys - Ultra Rare Trax Volume 2 - excellent quality studio mixes 10 tracks (64-14)

10 tracks (54:14) Pink Floyd - Demos and Paris Theater - demos 5/12/69 and Paris Theater 1970 - excellent quality - 8 tracks (56:54) Pink Floyd - Pink Blues - Copenhagen 1970 (3 tracks) plus Rome 8/6/68 (1 track) - excellent audience recordings (51:58) Pink Floyd - Plays the Amimals (2 CD: 9) - Oakland CA 1977 - excellent quality soundboard - 13 tracks (70:19 and 64:47) Elvis Presley - A Hot Winter Night in Daltas - live in Daltas 12/28/76 -excellent sundboard recording (61:00)

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Procol Harum - Live - Featuring Robin Trover - WPLJ Studios, NYC 3/71, Stockholm 1971, BBC 1967 and Filmore West 10/30/70 - very good FM broadcast - 15 tracks (62.51)
Queensryche - Garage Days Revisited (3 CD's) - various garage tracks, alternative versions, and rarities - excellent quality - 47 tracks (68:48, 71:10, and 72:06)
Radiohead - Live the the Ten Spot - Hammersmith Ballroom NYC 12/19/97 - excellent soundboard - 14 tracks (67:15)
Red Hot Chili Peppers - Get the Funk Out - live from 1992 world tour -excellent quality soundboards - 12 tracks (47:05)
Rush - Natural Science - St. Louis MO 2/14/80 - excellent quality sound-board recording - 8 tracks (74:02)
Otis Rush - Blues tor Tokyo - Shibuya, Tokyo 12/4/86 - excellent quality

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soundboard - 11 tracks (59:11) Jimi Hendrix - Crash Landing Original Mix - alternate takes and mixes -excellent quality studio recordings - 13 tracks (47:31) Humble Pie - In Concert 1973 - San Francisco 1973 - excellent quality FM

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(73:09) Billy Joel - In Too Deep - demos, alternate versions, and unreleased songs -19 tracks - very good to excellent quality (70:16) Ethor John - On the Beeb 1973 - London 12/22/73 - excellent quality radio broadcast - 12 tracks (74:35) Journey - Phility Flash - Philadelphia Spectrum 1986 - excellent quality FM broadcast - 13 tracks (73.52)

sm spl - seam split

soc - sticker on cover

sol - sticker on label

tc - title cover (12" and CDs)

ti - title insert (CD single)

toc - lape on cover

tol - tape on label

ss - still sealed

s/t - self-titled

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Poor (P), Fair (F): Generally worth 0-5 percent of the Near Mint price. The record is cracked, badly warped, and won't play through without skipping or repeating. The picture sleeve is water damaged, split on all three seams and heavily marred by wear and writing. The LP jacket barely keeps the LP inside it. Inner sleeves are fully seam split, crinkled and written upon.

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

OTHER CONSIDERATIONS

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

With Still Sealed (SS) records, let the buyer beware, unless it's a U.S. pressing from the last 10-15 years or so. It's too easy to re-seal one. Yes, some legitimately never-opened LPs from the 1960s still exist. But

if you're looking for a specific pressing, the only way you can know for sure is to open the record. Also, European imports are not factory-sealed, so if you see them advertised as sealed, someone other than the manufacturer sealed them.

A FEW NOTES ON COMPACT DISCS

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

Unless the CD came in a special package (fold-open, fold-over, colored plastic, etc.), the two areas to check for grading are its label and its insert (booklet). Most collector interest currently is with promotional CD's. Again, audi-

ble condition of the disc is less of a concern than the condition of its packaging and art-work and the collectibility of the artist. Used full-length, commercial CD's generally sell for 50-75 percent of

the new price. Dealers in used CD's will usually pay no more than 50 percent of that price, and often much less.

> UK - United Kingdom (British import) US - United States (domestic pressing) va - various artists win - white label promo woc - writing on cover wol - writing on label xol - "x" written on label *check the context, as 'm' can also mean "mint"

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GOLDMINE #536

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 70. Steely Dan - "A Decade Of" UK career overview 14 tracks
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 71. Steepenwolf - "Silver" 2 CD import on Reperitore. All the hits on 2 CDs with \$22.99
 108. Minutemen - "Joy" EP. 3" CD Sealed SST 124 1988 issue. 3 song EP with \$22.99

 68. Pete Seeger - "Headlines & routines.
 \$11.50

 69. Steeleye Span - "Best Of" UK Chrysalis.
 \$9.99

 70. Steely Dan - "A Decade Of" UK Chrysalis.
 \$9.99

 71. Steppenwolf - "Silver" 2 CD import on Reperiore. 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 - "Best Of" 16 track import. All hits. Great price!!!!"
 \$4.99

 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. Since Works" 2 CD career overview. Awesome cover, great \$13.99
 \$10.91

 76. Suede - "Head Music" import packed with bonus live CD. Now OP. 2 CDs
 \$18.99

 77. Sealed CDs
 \$79.99

 100. Black Sabepath - "Never Say Die" Sealed import mini sleeve, remastered \$13.99
 \$12.99

 74. Small Faces - "Best Of To Buttern packed with bonus live CD. The State of the State of

65. Procul Harum - "Box Set" 3 LPs in one box. Exotic Birds, Grand Hotel and

That's it for this ad. More great finds from the 60s, 70s and now in each Goldmine. Send your e-mail address to Music56118@aol.com to ask for our collectables updates.

64. Elvis Presley - "Legendary" Australian 3 CD set loaded with hits!!! 3 CDs 103. Sagittarius - "Blue Marble" Ultra rare second LP. Maste nus track 1 CD 104. Wimple Witch - "Story Of 4 Men" All the singles a \$15.00 Psych. 1 CD

\$12.99 \$14 90 \$18.99

114. Nick Cave - Secret Life of the Love Song 2 rectures by Gave and Sine leased songs. Sealed. \$14.95 115. Mc-5 - Phon City UK" Sealed Live UK import of live material from Worthin, 1970. 8 classic live tracks. Ultra rare. \$29.95 116. Monkees - "CD Rom Package" Extensive video footage and rare unreleased track from 1967. Sealed 117. Semisonic - "A Delicious Sampling" 5 track CD sampler. Promo. \$83.95 118. Squeeze - "Live Royal Albert Hall" Sealed Japan import OP. \$19.95 119. Video VHS - "Heroes & Villians" OP video with 1985 concert with Nashvill Years, Tremelos, Manfred Mann, Equals, Troggs, Mersey Beats, Vanity Fair am lots more. 2 hours+..and long out of print. This is a mint copy of the import \$33.95

OWEN

FLEETWOOD



The dynamic duo at www.fleetwoodowen.com will be offering the Dakota Steinway piano in March 2001 along with a selection of extraordinary memorabilia including: -

John Lennon's Marcos Mantis car. John Bonham Ludwig drum kit. Unpublished photographs of the Beatles at the Starr Club, Hamburg. John Lennon / Yoko Ono 'Bag One Lithographs'. A rare blue vinyl pressing of the Beatles White Album. Unpublished colour photographs featuring the Rolling Stones. Phil Collins Austin Metropolitan car given to him by Robert Plant. A very early Fleetwood Mac signed ticket. Keith Richard's stage jacket worn circa 1965. Marc Bolan contract for a 1965 appearance on the TV show 'Thank Your Lucky Stars'. An upright plano used by the young Reg Dwight aka Elton John. John Lennon and George Harrison portraits by the artist Arthur Delaney. A set of Rolling Stones autographs circa 1964.

FleetwoodOwen's first live sale in October 2000 achieved the world record-breaking price of \$2.4 million for the John Lennon 'Imagine' piano.

> Further details can be found at www.fleetwoodowen.com Or contact auctions@fleetwoodowen.com

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

- Jan 27 FL, Ortando. Record Show, Central FL Fairgrounds, 4603
 W. Colonial Dr., SH: 10arn-4pm, T: 70-8', F: \$60, A: \$3. FL
 Record Collectors Association, Inc., Jeff Smith, PH: 352-331-5928 or Syd Crosby, PH: 904-454-0530.
 Jan 27 ENGLAND, London. Music Fair, Electric Ballroom.
 Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-490 igh St., T: 6'.

- 224-4300. Jan 27 ENGLAND, Northampton, Music Fair, Demgate, Guildhall Rd, T. 6', Rob Lythall, VIP Events, PH: 0116-224-4300. Jan 28 CA, Buena Park, Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 135-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-626-0717
- april, 1: 135–8, F: 350. Dr 1, 395. 107 2, A; 3d. Steve Brunner, PH: 626–963-9717.
 Jan 28 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.
 Jan 28 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.
- 882-3378. 28 MD, Columbia. Record Mart, Hilton Hotel. 5485 Twin Knolls Rd. (I-95 to Rt. 175W), SH: 10am-4pm, T: 52, F: \$60-\$70, A: \$4. Annapolis Marketing Inc., PO Box 454, Arnold, MD 21012. PH: 410-757-6182. 28 ML Woodbridge Becord & CD Erron Armory 625 Main St.
- PH:410-757-6182. 28 NJ, Woodbridge. Record & CD Expo, Armory.625 Main St (off Rt. 9), SH: 10am-3pm, T. 100, A: \$5., under 12 free. F Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773
- 6067. Jan 28 ENGLAND, London International. Music Fair, Congress Centre. Great Russell St., T: 6'. Rob Lythall, VIP Events, PH:
- San Xo Erkels, Eurokan International Misse Tail, Congress Centre, Great Russell SI, T. 6', Rob Lythall, VIP Events, PH: 0116-224-4300.
 Feb 23 IA, Clear Lake. Winter Dance Party Record Show, Lake Lanes, 514 Buddy Holy Place, SH: 10am-8pm, T: 8', F: \$100. ea. for 2 days, A: free. PH: 608-525-4033.
 Feb 3 AZ, Tucson. Record Show, F.O.E. Eagles #180 Lounge. 1530 N. Stone (4 blis. N. of Speedway), SH: 9am-4pm, A: \$3. Bob " Pope" Galvez, Last Wax Records, 516 W. 17th, Tucson, AZ 85705. PH: 520-628-8075.
 Feb 3 AF L, Ortando. 12th Annual FL Extravaganza Collectible Toy Show, Orange Cty, Conv. Ctr. 9800 International Dr., T: 1,200. Marz Productions, Inc., PH: 941-360-6666.
 Feb 3 IA, Clear Lake. 10th Annual Winter Party Record & Collectibles Show, Best Western Hotel. 1-35, SH: 7am-1pm, T: 8', F: \$29, A: free. Midwest Publications, T. Tourville, PO Box

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- 1493, La Crosse, WI 54602.
 Feb 3 MÅ, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge. Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294.
 Feb 3 ENGLAND, Luton. Music Fair, Luton University. Park St., T: 6: Rob Lythali, VIP Events, PH: 0116-224-4300.
 Feb 4 NJ, Runnernede. ModelFest GroundhogCon Plastic Modelers Flea Market, Holiday Inn. Exit 3 NJ. Tpke... ModelFest 960.
 Main SL, Willamstown, NJ. 00904. PH: 856-875-4651.
 Feb 4 NY, Massapequa. LI Record & CD Lovers Expo. American Legion. Broaddway & Veterans Bivd., SH: 10am-4pm, T: 70, A: \$5., under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
 Feb 4 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall. 4256 Secor Rd., SH: 10am-4pm, F: \$25., A: \$2. Stephen or Becky. PH: 419-874-1725.
 Feb 4 OR, Eugene. Record Show, Hitton. 66 E. 6th Ave., SH: 10am-5pm, T: 10-08°, F: \$45., A: \$2. Stephen or Becky. PH: 419-874-1725.
 Feb 4 OR, Eugene. OR 97401. PH: 541-485-7920 or FAX: 541-345-6220.
 Feb 4 NI, Appleton. Fox Valley Record Show, Best Western
- 10am-5pm, T: 100-6, F: 3+30, A. Wet, Emitted States 10, A. States 10, A. States 10, States

- 973-773-6067. 10 NY, New York. Musical Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
- 212-579-0689 weekdays.
 Feb 10 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-
- Feb 10-11 ENGLAND, Glasgow. Music Fair, Scottish Exhibition &

- 224-300. 11 FL, Tampa. Record & CD Show, Holiday Inn Express. 4732 N. Dale Mabry Hwy, SH: 10am-4pm, F: \$20, A: \$1. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-Eeb
- 520-8766.
 Feb 11 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.
 Feb 11 MI, Royal Oak. Record & CD Music Collectibles Expo. I-75 & 11 Mile Rd. (SB I-75 Service Dr.), SH: 10am-4pm, A: free. Elmar Paeva, Jr., PO Box 5744, Saginaw, MI 48603. PH: 517-703-2800

- Elmar Paeva, Jr., PO Box 5744, Saginaw, MI 48603. PH: 517-793-2899.
 Feb 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.
 Feb 17-18 CA, San Mateo. Bay Area Music Collectors' Expo, Expo Citr. 2495 S. Delaware St., SH: Sat. 9am-7pm, Sun. 10am-5pm, A: \$55, \$4. seniors & children. PH: 707-942-5079.
 Feb 17-18 NV, Las Vegas. Records, CD'8 & Memorabilia Show, Vacation Village. 6711 Las Vegas BI. S., T: 50. Shelby or Sue Figgs, PH: 702-565-5506.
 Feb 17 NY, New York City. 45 Collectors Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6, under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012, PH: 973-773-6067.
 Feb 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 643, Highand Lakes, NJ 07422. PH: 973-773-607.
 Feb 17 TN, Nashville, CD & Record Show, Days Inn Airport, Briley Pic, S. of I-40, SH: 10am-4pm, T: 40-6', F: \$50, A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 397-548-3864.
 Feb 17 ENGLAND, Norwich, Music Fair, St, Andrews Halls, St.
- Costor. Feb 17 ENGLAND, Norwich. Music Fair, St. Andrews Halls. St. Andrews Plain, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-
- 4300. Feb 17 ENGLAND, Wolverhampton. Music Fair, Civic Halls. North St., T: 8¹. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Feb 18 GA, Atlanta. Record & CD Show, Ramada Inn. 1-85, Exit 86, 418 Armour Dr., SH: 0116-224-4300.
 Feb 18 GA, Atlanta. Record & CD Show, Ramada Inn. 1-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. Keith Alverson, PH: 770-463-2727.
 Feb 18 GA, Norcross. 7th Annual Atlanta KISS Expo, Hilton Atlanta KISS Pachtree Ind. Blvd. N., SH: 11am-9pm, T: 60-6 & 8', F: \$60.-\$85, A: \$10, \$12, day of show. Phi Eliott, 5595 Ashewodde Downs Dr., Alpharetta, GA 30005. PH: 770-753-9630.
- 753-9630.
 Feb 18 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Bivd., SH: 10am-4pm, T: 120-5', F: \$30, A: frae, Ray or Chris Quigley, 1 Colgate CL. Baltimore, MD 21228. PH: 410-455-0418.
 Feb 18 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 ocupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-378.
- Camben High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.
- 224-4300. Feb 24 EMGLAND, Peterborough. Music Fair, Town Hall, Bridge St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300. Feb 25 CA, Buena Park. Greater Orange County Monthly Record Show, Sequeia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 135-8', F: \$50, for 1, \$95. for 2, A: \$3. Steve Brunner, PH: sec. 052.071.
- PH: 626-963-9717.
 Feb 25 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Club. 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6', F: \$45., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
 Feb 25 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. with--963-9717

- out, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-862-3378.
 Feb 25 NY, Syracuse. NY CD & Record Fair, Ramada Inn. Buckley Rd. (Exit 25, 164 or Exit 36 NYS Thruway), SH: 10am-5pm, 1: 65-6', A: \$4, Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
 Feb 25 NY, Amityville. Record Collectors Show, American Legion Hall. Post 1015, Park Ave., SH: 9am-4pm, F: \$55. in advance, \$60. at the door, A: \$4. R. Scull, PO Box 229, Coram, NY 11727. PH: 631-331-7750 no collect calls.
 Feb 25 NA, Richmond. Record & CD Show, Holiday Inn Hotel. 2000 Staples Mill Rd. (Rt. 33 E. off I-64), SH: 10am-4:30pm, T: 6', F: \$35. before Feb 4, \$45. thereafter, A: \$2.50, \$50 students & seniors, under 12 free. Stand Still Music, PH: 804-226-772.
 Feb 25 VA, Date City. Collector's Festival, VFW Post 1503. Minnieville Rd., SH: 10am-4pm, T: 6, F: \$30. for 1, \$45. for 2, A: \$1. Joa Musgrove, PH: 703-494-9886.
 Mar 3 MI, Traverse City. Northern Michigan Record & CD Show, Holiday Inn. 615 E. Front SL, SH: 10am-5pm, F: \$25, A: free. Mile, PH: 517-733-8654 or Ed. PH: 906-293-5336.
 Mar 3 KGLAND, Northampton. Music Fair, Demgate. Guildhall Rd, T: 6', Rob Lythall, VIP Events, PH: 0116-224-4300.
 Mar 4 FL, Ft. Lauderdale. Record & CD Show, Airport Inn. 2440 State Rd. 84 (just W: of 1-95), SH: 10am-4pm, F: \$40, A: \$2. John Miller, PH: 954-926-454.
 Mar 4 MI, Roseville. Metro Detroit Record Show, VFW Hall, 25671 Gratter Rd. 44 (just W: of 1-95), SH: 10am-7m, T: 65-7; \$40, A: \$3. John Miller, PH: 94-927-6182.
 Mar 4 MI, Roseville. Metro Detroit Record Show, VFW Hall, 25671 Grattor (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-6, F: \$40, A: \$3. A Campbell, PO Box 277, Warren, MI 48090. PH: 810-759-5132 eves.
- \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810-759-5133 eves.
 Mar 4 MO, St. Louis. Record & CD Show, American Czech Center. Kingshighway & Landsdown, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl Kuelker, PH: 314-821-9121.
 Mar 4 ENGLAND, Cothester, Music Fair, Leisure World, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Mar 4 SPAIN, Girona. Record Fair, Palau de Fires de Girona. Avd. de la Devesa w/n, SH: 10am-9pm. Jordi Tarda, PH: 00-34-937961323 or FAX: 00-34-93-7961660.
 Mar 9 OH, Cincinnati: CD & Record Show, Preston Hotel, I-75 at Sharon Rd., SH: 4:30pm-10pm, T: 30-6', F: \$40., A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Horkefth, PU Box Tour, Greenting, 2011
 8364.
 Mar 10 MA, Chelmsford, Big-Ed's Record, CDs & Tapes Show, Elks Lodge, Rt. 110, SH: 10am-4pm, A: \$3, PH: 603-888-0294.
 Mar 10 NJ, Wayne, 2nd Sat. Record & CD Collectors Show, Fire-men's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 2025, SH: 10am-4pm, T: 100, A: \$5, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
 Mar 10 MV Naw York: Musical Memorabilia Show, Tip Top Shoe.
- 973-773-0067. Mar 10 NY, New York. Musical Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th floor, SH: 10am-2pm, A: free. PH: 212:570-0590 www.html. 212-579-0689 weekdays. 10 OH, Columbus. Record & Music Memorabilia Show, Veter-ans Memorial Hall. 300 W. Broad St., SH: 10am-4pm, T: 6', F:
- Server Foreir Chain Support of the product of the server of the serve
- 261-1585. Mar 10 ENGLAND, London. Music Fair, Electric Ballroom. Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-004
- Mar 10 Endem High St., T: 6'. Rob Lythall, VIP Events, FR. 0110 224-4300.
 Mar 10 ENGLAND, Walsall. Music Fair, Town Hall, Leicester St., T: 7.5'. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Mar 11 CT, North Haven. Record Convention with WPLR, Holiday Inn. I-91, Exit 12, SH: 10am-4pm, T: 72-6', F: \$60, A: \$4. Greater Promos, Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 880-644-8044.
 Mar 11 ME, Portland. Record Collectors Club Record Flea Market, Verrillo's Conv. Ctr. Exit 8, Riverside St., SH: 10am-4pm, T: 6', F: \$40, A: free. Bill O'Neil's House O' Rock 'N Roll, 840 US Rt. 1, Saco, ME 04072. PH: 207-283-1966.
 Mar 11 MD, College Park. ModelFest Plastic Modelers Flea

COLLECTABLES

METAL POSTERS COUNTRY

IMPORTS GARAGE



Conference Centre. T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Market, Holiday Inn. US Rt. 1, Exit 25A off I-95 Beltway. ModelFest, 960 N. Main St., Williamstown, NJ 08094, PH:

SECOND SATURDAY RECORD & CD EXPO

Saturday February 10, 2001 10a - 4p

Parish Dr (@ Rt 23 & 2025)

North of Rt 80/46, Wayne, NJ

NEW YORK CITY

RECORD & CD EXPO

Saturday February 17, 2001 10a - 4p

The "inn", 440 W 57th St ptwn

9th & 10th Aves, New York City

\$1 off regular admission with this ad

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fred@nji.com or Web:

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Ma

- 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. 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.

- 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, Cardlif, 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. H40 & Louisiana, SH: 9am-4pm, T: 6' & 8; F: \$45-\$55.
 Mike Walsh, 11320 Cochini 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 NY'S TWay), SH: 10am-5pm, T: 60-8', A: \$4. Jack Skutnik, 7 Charmel Dr., Binghannton, NY 13901. PH: 607-648-4997 or FAX: 607-649-626.
 Apr 8 PA, Lancaster, Pennsylvania Music Expo, Catholic H.S., Cateteria. 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 Cilectors' Convention, Day's Inn-Airport. Briley Pkwy, SH 10am-3pm, F: \$30. if paid one week in advance, F: \$40. Intereafter, 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 Pky, S. of L00 F: 550. divertion. T. 40-6 F: 550. divertion.
- 882-3378.
 Apr 8 TN, Nashville. Music Expo, Days Inn Airport. Briley Pky, S. of I-40, SH: 10am-4pm, T: 40-6', F: S50, A: \$2. Kevin Folkerth, 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: S30.-\$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. 67. Rob Lythall, VIP Events, PH: 0116-224-430.
 Apr 14 MI, Ann Arbor. Monster Record & CD Show, Best Western. 2900 Jackson Rd., Exit 172 off 194, SH: 10am-4pm, T: 52-8', F: \$45, A: 53, under 10 free. Rod Branham, PO Box 148, Chelsea, MI 48118. PH: 734-475-1006.
 Apr 14 MM, Minneapolis. Record Show, VFW. 2916 Lyndale Ave. S., F: \$35, A: \$22. 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. 48 & Rt. 80) at Rt. 23 & Rt. 2025, SH: 10am-4pm, Tr. 100, A: \$55, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

- GOLDMINE #536
- 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: 419-535-124

- Secor Rd., Exit on Secor Rd off I-475 & go S., SH: 10am-4pm, T: 60-8; F: 550. 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, Jeffer-son Convention Complex. South Meeting Room, I-20, I-59. Exit 125-125B at 22nd SL, SH: 9am-6pm, F: 555, A: SJ. PH: 205-791-ARCA info or 428-2038 dealers.
 Apr 21 NV, New York City, Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th SL, bbw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6, under 12 free, F. Falk, PO Box 643, Highland Lakes, NJ 07422. PH: 973-773-6067.
 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 Fran-cisco. McLaren Hall, SH: 10am-4pm, F: \$55, \$30. ea. add1, A: \$2. KUSF, Robert Barone, 2130 Futton SL, San Francisco, CA 94117, PH: 415-386-5873.
 Apr 22 GA, Altanta. Record & CD Show, Fire Hall. S200 South-western Bivd, SH: 10am-4pm, T: 120-5', F: \$30, A: free. Ray or Chris Quigley, 1 Colgate CL, Batlimore, MD 21228. PH: 410-455-0418.
 Apr 22 MD, Arbutus. Record & CD Show, Fire Hall. S200 South-western Bivd, SH: 10am-4pm, T: 120-5', F: \$30, A: free. Ray or Chris Quigley, 1 Colgate CL, Batlimore, MD 21228. PH: 410-455-0418.
 Apr 22 NV, Ithaca. WVBR NY CD & Record Fair, Holiday Inn. 222 S Cayuga SL, SH: 10am-5pm, T: 40-8', A: 34. Jack Skuthi, 7 Charmel Dr, Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
 Apr 26 KS, Wichita. Record Convention, Holiday Inn. 5500 W. Keilogg, SH: 4pm-10pm, A: S3. Southwest Music Promos. Bob, PH: 713-771-3939.
 Apr 26 KK, Wichita. Record Convention, Travelodge, 3535 NW 391h SL, SH: 4pm-10pm, A: S3. Southwest Music Promos, Bob, PH: 713-771-3939.
 Apr 28 OH,

THEN, NIGHT-

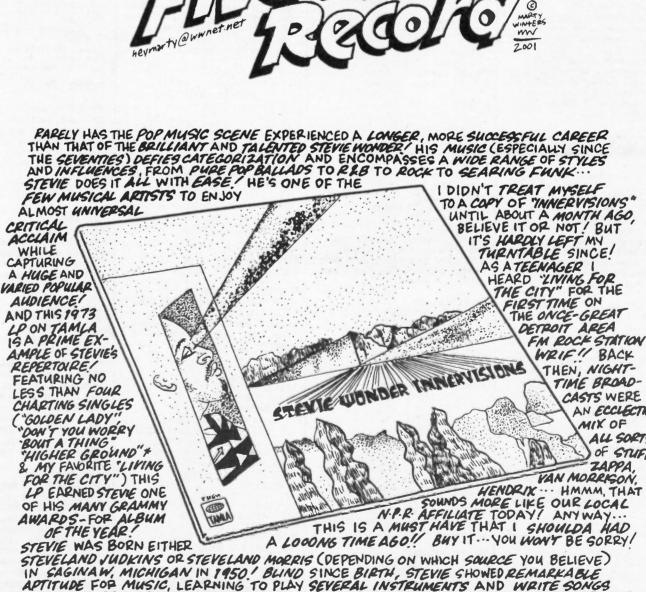
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 Mar 31-Apr 1 NJ, Secaucus. Collectibles Mega Show, Meadowlands Expo Ctr. 355 Plaza Dr., SH: Sat. 10am-7pm, Sun. 10am-5pm, T: 350. K&S Promotions, 1020 Artington Rd., New Mittord, NJ 07646. PH: 201-261-4982 or 261-8903.
 Mar 31-Apr 1 PA, Allentown, 6th Annual 45-78 RPM Record Expo, Merchants Square. 12th & Vultee 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 ERGLAND, LONDON OLYMPIA. Music Fair, Olympia 2. Hammersmith Rd., 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: 10am-7pm, T: 8', F: S65, A: \$4. Gorman, PH: 202-287-8923.
 Apr 1 MD, Lanham. Record, CD & Trade Show, Best Western Hotel. Exit 20A of 495, SH: 10am-4pm, T: 8', F: S60, A: \$4. Gorman, PH: 203-287-8923.
 Apr 1 MA, Springfield. Record Convention with Rock102, Civic Cr. 1277 Main St., SH: 10am-4pm, T: 70-8', F: S60, 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 & Millitary, SH: 10am-4pm, T: 8', F: S55, before Mar 25, \$55. 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, Allentown. Spring 2001 Lehigh Valley Music Expo, Merchants Square. 12th & Vultee Sts., SH: 10am-4pm, T: 78', F: \$55. before Mar 25, \$56. 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, Allentown. Spring 2001 Lehigh Valley Music Expo, Merchants Square. 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55. before Mar 25, \$56. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or

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Off-Center Records and Collectibles 116 Bleecker St Utica, NY 13501 Phone/FAX: (315) 738-7651 http://www.blackdogweb.com/offcenter 1,000s of LPs & Singles, Music Memorabilia 40s-90s, Books, Mags, Dolls, Tees, Plates, Figurines, CDs, Tapes, Rare & Hard-to-find items. All

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This section features listings for retail record stores around the world. Traveling record collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including approximately ten words of miscellaneous description, for only \$9.00 an issue. You can buy this space in increments of 13 or 26 issues, for \$117.00 or \$234.00, respectively. Send in your store name, address, phone number, and approximately ten words of description, along with your payment. If you stock GOLDMINE, we'll put your listing in boldface type.

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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

Maybe that previous FireHouse release on Lightyear that 1 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 l 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 Fire-House 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 O2 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,

O2 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 Fire-House 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



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tracks. "It's So Easy" is a toe-tapping Beatles-esque rocket "Cold Harbour Lane" is a mid-tempo folk-rocker that weave a Bob Dylan harmonica into a bare-bones Byrds Beatles-styled backdrop. Elton John is evoked on the exquis ite piano-led "Not Her Fault," as Fisher builds with stringe 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 o his former band, to fill out his arrangements he would take pinch of the classical church organ that made up so much o Procol Harum's early sound. It always works, whatever the style of the song, probably because of Fisher's superior capa bility as a composer/arranger. There is no mistaking the song writing as pure Fisher, however. Fisher's solo titles, for the first time on CD, will be a welcome addition to any Proco fan's collection. First-time listeners will be especially impressed with Journey's End.

- Brad Bradberry

LENNY KRAVITZ Greatest Hits Virgin (243850316-2)

a

Throughout his career, Lenny Kravitz has been criticized for plundering the past, for Kravitz is a true believer of oldtime 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.

(Reissues from page 82)

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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 predicet that in 10 years rap-metal will sound as dated as disco!), but the tune rocks regardless. The fact that it's not a love song is a bonus. This CD is a little heavy on those, even though Fire-House knows how to do them well.

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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

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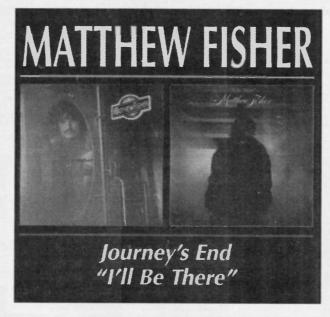
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MATTHEW FISHER Journey's End/"I'll Be There" Beat Goes On (BBGOCD505)

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 Procollike Hammond-led "Separation" and "Journey's End [Part 2]"). The opener, "Suzanne," is a bouncy pop-rocker 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



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"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

(Please see Reissues page 96)



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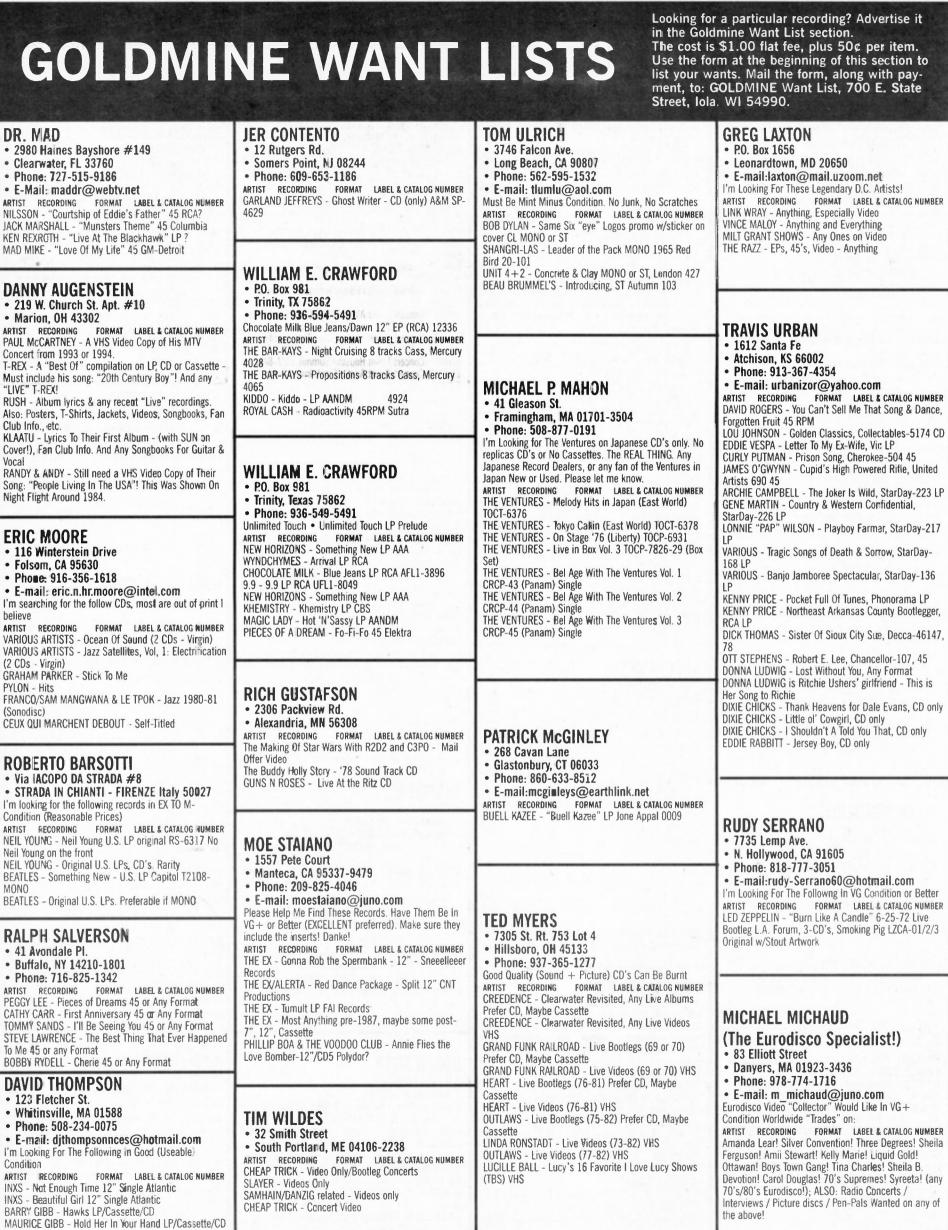
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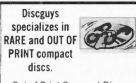
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(Reissues from page 88)

In another (somewhat cheesy) song Kravitz proclaims "Rock 'N' Roll Is Dead," but clearly he's being ironic. For would a man bother to play and arrange every single note on each of his five albums if he felt that he was working within a medium that no longer worked, much less no longer existed? I seriously doubt it, and as long as we have the steady likes of Kravitz generating radioready songs such as these Greatest Hits, rock 'n' roll will be in good hands.

- Scott Floman

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Blending rootsy elements of country, blues, funk and Southern soul, Little Feat were built around the awesome slide guitar of George, whose gritty vocals were as much a part of the mix as his guitar was.

George shines like new money on the timeless "Dixie Chicken," "Roll 'Um Easy," "Tripe Face Boogie" and "All That You Dream." Along with fellow guitarist Paul Barrere, George created some undeniably funky guitar magic.

Disc three covers the period after George's death when the band jumped back out into the mainstream with tunes such as "Let It Roll" and "Texas Twister," showcasing the expressive vocals of singer Shaun Murphy. Although George's pressence is undoubtedly missed, the band does an impressive job of not only carrying the torch, but also reinventing themselves once again by adding powerful female blues vocals to their mix.

The fourth disc may be the most fun of all the music in the set. Included are George's home demos for several classic Feat tunes including "Down By The Borderline" and "Two Trains." Hotcakes & Outtakes is the definitive Little Feat traveling companion and a sheer treasure for any fan.

THE LARKS The Best Of The Larks

World Radio History

- Michael B. Smith

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Iamie (4014)

Of the several notable R&B vocal groups to soar under the moniker of The Larks during the 1950s and '60s, Weldon A. McDougal III's flock from Philly flew high the longest. With Jackie Marshall's stratospheric tenor up front on their earliest waxings, the polished quartet scored a national pop hit in early 1961 with the dreamy doo-wop gem "It's Unbelievable" for the Sheryl label and proceeded to make an uncommonly graceful segue into a full-fledged soul motif.

Eighteen attractive Larks waxings comprise this Best Of compilation, its contents encompassing six different lead singers in all. Particularly memorable are the sides featuring McDougal's late wife Vivian in the spotlight; the wistful 'Rain," a driving "Groovin' At The Go Go" and the bubbly "From The Bottom Of My Heart (1 Still Love You)" all register as fine mid-60s soul from the City Of Brotherly Love. McDougal was heavily involved in launching the career of Barbara Mason, who turns up here with The Larks supporting her "Dedicated To You," while Irma Jackson steps up to belt a blues-sprinkled "Don't Cry." Marshall's lilting tenor floats engagingly over the doo-wop standouts "Fabulous Cars & Diamond Rings," "Love Me True," and "Let's Drink A Toast" as well as the chunky uptempo "For The Love Of Money."

McDougal ended up at Motown as one of Berry Gordy's top promotion men during the late '60s and early '70s, never forsaking his

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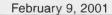
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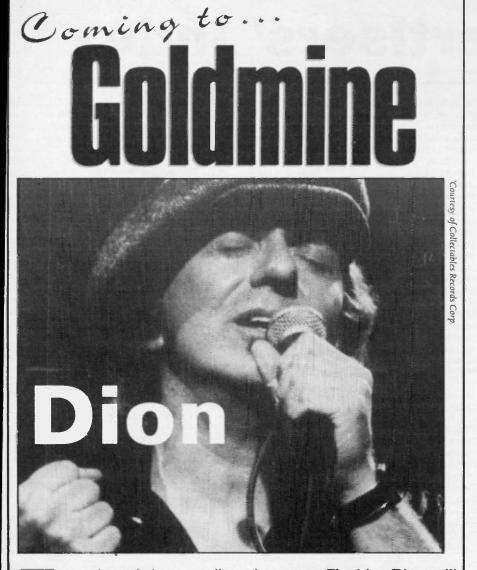
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Providing one of the most comprehensive insights into the development of David Bowie in his early years. Bowie At The Beeb is probably one of the greatest retrospective collections on the legendary musician available. The only retrospective that could possibly stand above it is the now out of print Sound + Vision box set, which heralded the beginning of the re-release of Bowie's then out-of-print back catalog by Rykodisc, in 1989. But that collection even lost momentum by the third disc, omitting many a rare track. Bowie At The Beeb is all about the rare tracks - it's David Bowie recording exclusively for the BBC, from his pre-Space Oddity era to his Ziggy Stardust years.

The recordings on Bowie At The Beeb are so dynamic and so rich in importance as an indication of where Bowie was in development between albums that it is hard to avoid commenting on every single track. The retrospective opens with the never-before bootlegged sessions from 1968, a year that saw Bowie mostly immersed in Buddhism and mime and not in the recording studio. Though recording since 1964, Bowie had not achieved any form of







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. 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.

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