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Goldmine

February 23, 2001 VOL 27 • NO 4 • ISSUE 537

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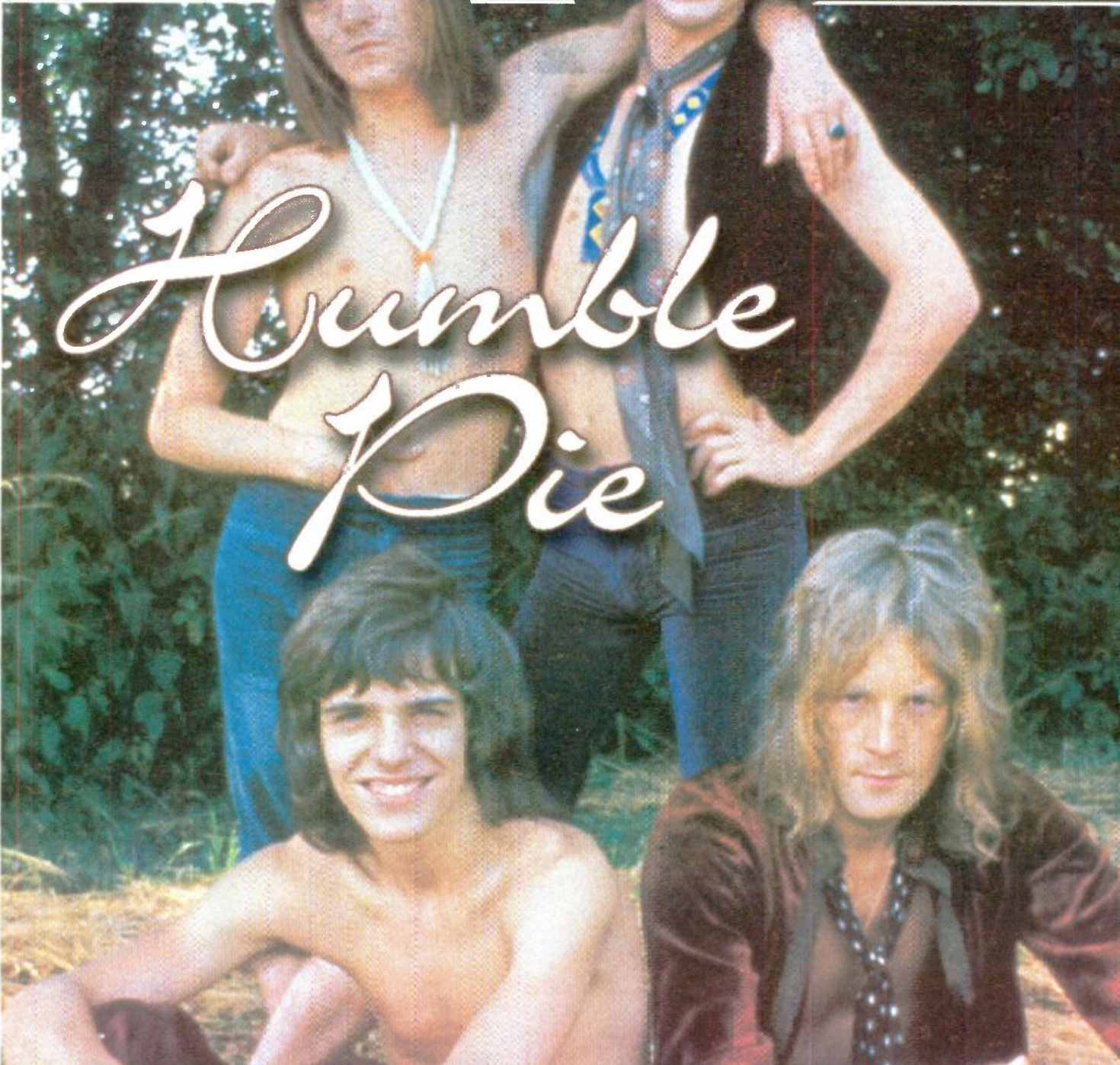


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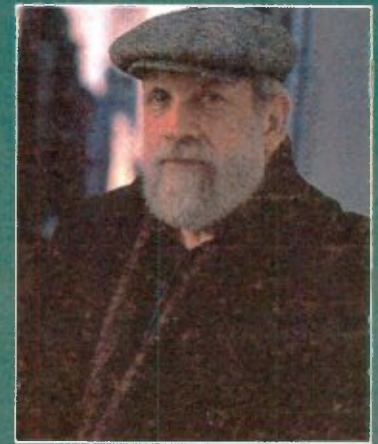
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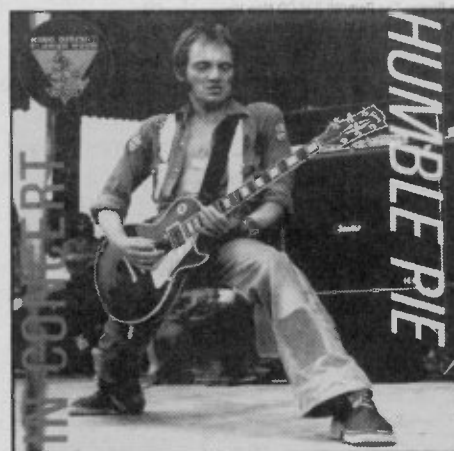
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14 HUMBLE PIE: AN INTERVIEW WITH DRUMMER JERRY SHIRLEY

Jerry Shirley is to Humble Pie what Mick Fleetwood is to Fleetwood Mac — the drummer who keeps the band in rhythm despite various lineup changes. Since the late '60s, Shirley has raised the banner of Humble Pie and British blues rock, producing hits such as "I Don't Need No Doctor" and "Hot 'N' Nasty" and the album-cut anthem "Thirty Days In The Hole." After a 25-year absence from the band, original bassist Greg Ridley rejoins Shirley, as does guitarist/vocalist Bobby Tench (from the early '80s lineup), for an upcoming tour and a new studio album.

...by Richard Skelly



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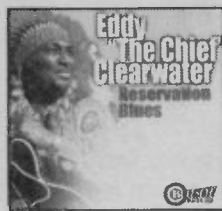


PLUS...

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JOEL DORN



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Please Mr. Postman

Good luck getting faves into Rock Hall

First of all, your feature on Alice Cooper last May was terrific! (*Goldmine* #517, May 17, 2000) Thanks for doing that. In the same issue I couldn't agree more with Greg Loescher when he writes, "Never too old to rock 'n' roll." To take it one step further, f**k the critics! Who cares; indeed, who has ever cared what they think? Aren't many of them the same fools who do the voting for The Rock And Roll Hall Of Fame?

Speaking of the Hall, God bless the fans of The Guess Who and Johnny Rivers for advocating Hall inductions for their favorites. With all due respect, however, I think their hope is in vain. The enlightened voters haven't seen fit to give two of the truly creative and original bands of the '70s, Alice Cooper and Chicago, even a sniff of the hall. Instead, they anoint singer/songwriter Paul Simon (who is already in the Hall as part of *Simon And Garfunkel*. — Ed.). It's not looking good for Alice Cooper, Chicago, The Guess Who, or Rivers. Thanks for taking the time. Best wishes.

—Stuart M. Bieber
Lake Geneva WI

[Stuart, we hope you read our "25 artists Who Should Be In The Rock Hall" a year ago in *Goldmine* #510, Feb. 11, 2000.... The Moody Blues fans have been very aggressive in their (rightfully so) campaign to get that group in the hall. FYI — I'm one of those "fools" who votes in the Hall's selection process. However, it's not the voters who are necessarily at fault. Just like in the presidential elections, we're given a slate to choose from. It's the Hall's induction committee who selects the final ballot. — Ed.]

Loretta Lynn deserved more

I just had to write and tell you how much I enjoyed and appreciated the story you did on Loretta Lynn, the "Queen Of Country Music," in your Dec. 15, 2000, issue. As a long time Lynn fan/collector I have been waiting years to see my all-time favorite recording artist featured in your magazine. I'm not sure why it has taken a respected magazine like yours so long to recognize the career of such a legendary artist as Lynn.

While I enjoyed your *10 Questions* with her, I would still like to see an in-depth feature article written on this veteran artist along with a full discography of her recordings. She has been a recording artist for more than 40 years, released more than 80 albums (she holds the record for the most #1 albums by a female country artist), charted more than 50 Top 10 singles (the most for a female country artist) and is still going strong with her latest, *Still County*, released last year. (It made her the first female to chart a record in five consecutive decades.)

I would like to know if *Goldmine* accepts submitted articles and if I could write a piece on Loretta Lynn for you? Thanks again for finally featuring the "Queen Of Country Music" in *Goldmine*. A Loretta Lynn fan,

—Rick Cornett
Toledo OH

LETTER FROM THE EDITOR

All that Jazz

If you've been watching Ken Burns' *Jazz* series on PBS, you have to be impressed with the scope of the entire project: a 10-part TV series, a box set, a book, plus individual "best of" highlights of the major artists. It's mind-boggling to think that all of this came together at the same time.

While some may not particularly care for Burns' treatment of jazz history — after all, he even admits he knew nothing to very little about the genre before delving into the project — it certainly has captured Americans' attention. And you can bet a *Red Green Show* tape that Burns' output will be used continuously in PBS' fundraising efforts! (FYI — according to our readership studies, 31 percent of *Goldmine* readers collect and listen to jazz, as opposed to just three percent of the mainstream public [RIAA report].)

Burns' box set and the individual artists' sets are doing quite well on the *Billboard* Top Jazz Albums chart, dominating the Top 25 with 12 chart positions (Jan. 20, 2001 issue) — although Diana Krall's *When I Look In Your Eyes* has topped that chart for an incredible 70 weeks out of the 83 it has charted. The box set, *Ken Burns Jazz — The*

Story Of America's Music, debuted at #2 on *Billboard's* Top Internet Album Sales chart — chuggin' along behind that other current chart phenom, The Beatles' *1*. The jazz box also is #139 on the Top 200 album chart, not bad for a five-disc set. While I think the series has spent too much time on the early days of jazz (we didn't get to the '50s until late in the series), there were some things that opened my eyes. The footage of the guy railing about how evil early dance bands were because they seduced young people to dance The Charleston was hilarious, as was the footage of the screaming teenagers and aisle-dancing fans at Benny Goodman's gigs. A sad note, however, is the horrendous toll that alcohol and especially heroin took on the post-WWII jazz artists. Learn something new every day. The series inspired me to listen to my box sets of Thelonious Monk and Bill Evans. Miles Davis is next. Tasty stuff indeed.

To a lot of people, jazz is either too far out (fusion and free form) or too mellow (today's "soft" jazz). But there is a lot of great jazz in between, that's for sure. Listen up!

—Greg Loescher

[Rick, you're right about Lynn deserving more than the 10 Questions we gave her. Maybe down the road our intrepid country writer, Bill DeYoung, can do a career-encompassing cover story. — Ed.]

More spooky songs

I have two more songs for your readers who are interested in Halloween related records. One song is "Zombie Jamboree." It appears on a Harry Belafonte RCA Victor album titled *Belfonte At The Greek Theatre*. Another version of "Zombie Jamboree" — recorded with horns — appears on the RCA Victor *Harry Belafonte* album. Another song on the *Calypto In Brass* album that's appropriate for Halloween is "Reincarnation."

—Harvey Alter
Toronto

[Thanks for the additions to our Nov. 17, 2001, story, Harvey. Boy, this year's Halloween celebrations are going to be rockin' with all the great suggestions! — Ed.]

Artist of the century? — Bing, not Elvis

Although the *Goldmine* issue of Jan. 12, 2001, has succumbed to Elvis-itis, I commend you for running William Ruhlmann's "Century On Record: 1940s," even though it's much too brief for such an important musical period. I guess it's all the space you would allow since I've seen Ruhlmann's byline on album liner notes that ran longer than the two pages given him here.

Elvis Presley may be the "Artist Of The Century" (some give that title to Frank Sinatra), but the entertainer who most revolutionized American pop singing is Bing Crosby.

He was the first to use the microphone as

an instrument. He was astute in the use of language and made the words as important as melody. He brought jazz to mainstream. It was said by bandleader Artie Shaw that Crosby was the "first hip white man in America." He recorded with blacks (The Mills Brothers) and recorded "St. Louis Blues" with Duke Ellington in 1932 when it was not in vogue to do so.

Although Crosby was balding and chubby, he was among the top 10 movie draws for 20 years (and #1 at the box office for five years). Simultaneously Crosby was #1 in record sales and on radio. Neither Presley nor Ol' Blue Eyes surpassed or came close to that achievement. Crosby was good at comedy and became an accomplished actor, won one Oscar and was nominated two other times. He led the way for other singers to follow. Both Sinatra and Presley developed into good actors.

One of the major changes Crosby brought about was the development of tape recording. He left NBC in 1947 because the network would not allow him to transcribe and play a recorded programs later. He joined ABC and later his Crosby Research bought the tape recorder brought over from Germany. ABC immediately became a major network. Jack Benny and other radio stars followed him there.

Crosby gave a tape machine to guitarist Les Paul, and he developed sound-on-sound and multitrack recording.

I've read that Dean Martin was Presley's favorite singer and that his ballad singing had traces of Martin in it. Martin has said on many occasions that he copied Crosby. Bennett remarked in a tribute on Crosby's death, "Everyone who followed uses some Bing Crosby singing idiosyncrasy whether they know it or not. And that includes rock

Goldmine #534, Jan. 12, 2001

singers." If Presley is the "Artist Of The Century," I don't begrudge his fans that title. But it was Bing Crosby who paved the way for him.

—Pete Cakanic
North Augusta, S.C.

P.S. I hope you run a review of *Pocketful Of Dreams: The Early Years 1903-1940*, a 700-page biography of Crosby by well-known jazz critic Gary Giddins due out this month (Little Brown & Company).

[Pete, you bring up some great points about Crosby. First off, Ruhlmann originally proposed his "Century Of Pop Music" series to run quarterly in the two pages we have allotted it. Of course there could be a lot more written about each decade, but as you say, we only have so much room to devote to this particular feature. Indeed, entire books have already been written about them. Also, we've traditionally devoted the first issue of each year as our Elvis issue. If not the Artist Of The Century, he is certainly one of the most collectible ones and of high interest to our readers. As for who is really Artist Of The Century, that's a very subjective selection. There are certainly criteria that can be used, some of which you bring up for Crosby: chart success, influence on music and society, movies, etc. It's hard to argue with most of the main top-runners — Sinatra, Presley, Crosby, The Beatles, Louis Armstrong. No matter who gets selected (and who really has the final say — Dick Clark?! The Supreme Court?!), there will always be detractors. — Ed.]

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Rock 'n' roll survivors: May Pang and Ronnie Spector.

ROCKRGRRL unites women in music

Music conferences have long been a part of the music industry, but ROCKRGRRL Music Conference 2000, held Nov 2-4, 2000, in Seattle, was decidedly different. Though the focus was on that perennially favorite topic of "women in rock," how many stories on that subject address ageism, motherhood or stalking in addition to plugging the latest singer/songwriter? Yet those were only some of panels at RMC, which also featured evenings of music showcases and a number of high-profile speakers.

RMC was the brainchild of ROCKRGRRL magazine founder Carla DeSantis, who worked hard to bring together a diverse assortment of participants to the event. While *New York Times* writer Ann Powers moderated the panel "Woodstock '99 to Eminem: When Did Women Become The Enemy?," legendary groupie Pennie Lane (whose life story was documented in Cameron Crowe's *Almost Famous*) revealed "The Secret Life Of Groupies" on another. Other panelists included Fanny guitarist June Millington and Soundgarden manager Susan Silver. Performers included everyone from an acoustic-flavored Penelope Houston to rockabilly's Wanda Jackson to Seattle alt-rockers Cookie.

Heart sisters Ann and Nancy Wilson were given ROCKRGRRL's first Women Of Valor award, celebrating the accomplishments of female music industry groundbreakers. Ann, who attended the opening night dinner, joked, "Carla, I don't know who deserves this more, us or you!" as she accepted the award to a standing ovation.

Ronnie Spector brought tears to the eyes of the audience (and herself) in her keynote address as she discussed her career in The Ronettes and her ex-husband Phil Spector's efforts "to erase me from the public's consciousness" as she battled in court to get her lost royalties.

Indigo Girls' Amy Ray delivered the second keynote speech, stressing the importance of building community. "The [music] scene me and Emily [Saliers, the Indigos' other half] came up through in Atlanta was really a do-it-yourself scene, but it was very politically naive," she said, adding that when the Indigos signed to a major label she felt compelled to start her own record label, Daemon, "to create a non-corporate infrastructure for musicians in my community." She also performed a song from her upcoming solo album, due in March on Daemon.

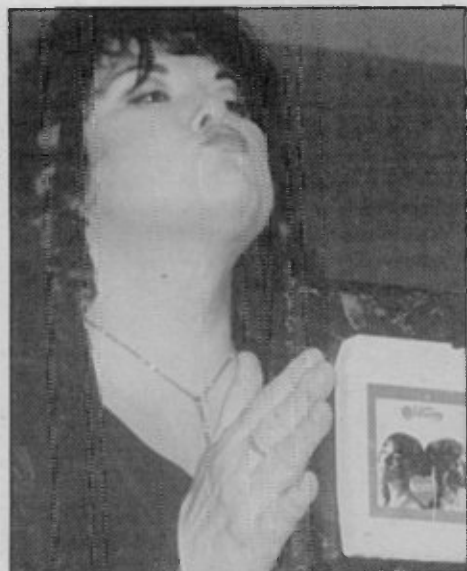
Courtney Love put in a surprise appearance on the final night for a raucous Q&A. Love blasted lawyers ("They are not your friends!") along with other major label figures the unwary musician might meet, shrugged off Eminem's controversial! meet, and demanded, "Where's the female one?" and ended up accepting dozens of tapes and CDs once she mentioned Hole was still short a bass player.

Among those in attendance were unexpected guests such as May Pang, author of *Loving John* [Lennon], currently on the board of the New York City-based organization Women In Music. "I'm just here as a woman in music," she said. "It's great. I hope they can take this to the next level the following year. It's nice to see this many people here. And for women! And that's what I like."

A second ROCKRGRRL Music Conference is being planned for 2002.

— Gillian G. Gaar

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Heart's Ann Wilson

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OVERLOOKED INNOVATORS AND ECCENTRIC VISIONARIES OF '60S ROCK

BY RICHIE UNTERBERGER • REVISED BY PHILIP FREEMAN • INCLUDES CD

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: *Urban Spacemen And Wayfaring Strangers* by Richie Unterberger (Miller Freeman) takes a look at 17 of the forgotten musical heroes of the '60s, including Tim Buckley, The Pretty Things, The Bonzo Dog Band, The Beau Brummels, The Rationals, Mike Brown, and Kaleidoscope, to name a few. A six-track CD accompanies the book with songs by artists featured in the book: The Electric Prunes, The Fugs, Thee Midnights, The Poets, Bobby Fuller, and Richard And Mimi Farina... *Animal Tracks — The Story Of The Animals: Newcastle's Rising Sons* by Goldmine writer Sean Egan (Helter Skelter) covers not just the vintage '60s Animals, but the more psychedelic "New" Animals, who are not as well documented... *This Wheel's On Fire: Levon Helm And The Story Of The Band* by Levon Helm with Stephen Davis is a reissued version of the same title from 1993 with a new "afterword" written by Helm... *Rhythm Oil: A Journey Through The Music Of The American South* by Stanley Booth (*The True Adventures Of The Rolling Stones*) (Da Capo Press) is a personal musical travelogue of Booth's journeys from Elvis Presley's Memphis to the Mississippi Delta and the deep woods of Georgia... *Play Like Elvis: How British Musicians Bought The American Dream* by Mo Foster with a foreword by Duane Eddy (Sanctuary) is a tongue-in-cheek look at the American influence on British rock guitarists such as Eric

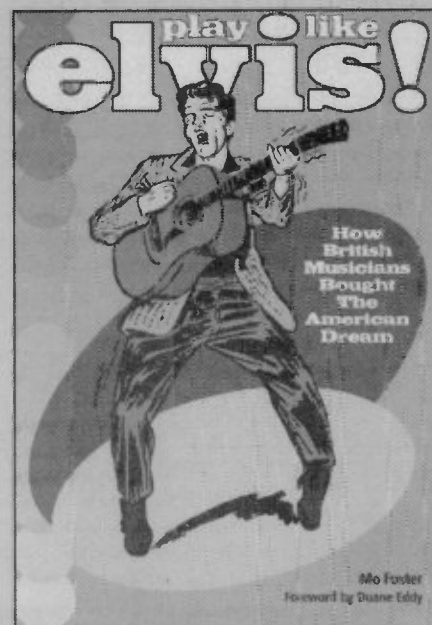
Clapton, Jeff Beck, Andy Summers, Mark Knopfler, John Paul Jones, and George Harrison, among others. The book's title is a takeoff on advertisements in the English press in the '50s that promised marvelous results if you bought the right guitar (the one being advertised)... *The Art Pepper Companion* edited by Todd Selbert (Cooper Square Press) explores the alto sax jazzman's career, including Pepper's intensely troubled personal life dealing with heroin addiction, racial tensions between black and white jazzmen, his musical influences and much more, including a discography and rare photos of Pepper throughout his life... *Miles Davis: Complete Discography* by Yasuji Nakayama, editor-in-chief of *Swing Journal* (D&D Network, visit their Web site at D-DNetwork@nyc.rr.com) is a hardcover, four-color book chronicling the late great jazz trumpeter's recorded output, complete with album song listings, accompanying musicians, recording dates and notes... *Electric Guitars: The Illustrated Encyclopedia* by Tony Bacon (Thunder Bay Press) is a breathtaking hardcover, full-color coffee-table book covering more than 120 electric guitar makers from the past 50 years and includes a look at more than 20 instruments owned by guitar greats such as Chet Atkins, George Harrison, Paul McCartney, Jimmy Page, and Eric Clapton. More than 1,200 color photographs of guitars, artists and album covers grace the 320-page tome.

Future book releases: Coming soon from Goldmine/Krause Publications: *Goldmine Country & Western Price Guide, 2nd Edition*, by Tim Neely is due April 1 while *Goldmine Price Guide To 45 RPM Records, 3rd Edition*, by Tim Neely is due May 1; Due in March from Krause is *The Collectible '70s: A Price Guide To The Polyester Decade* by Michael Jay Goldberg. The book covers everything collectible with current pricing information from eight-track tapes to smiley faces, from punk rock to disco.

In concert: Hard-rock quintet Tesla is having a full-scale 2001 reunion tour beginning in mid-February. The band had played a few gigs in late 2000. They broke up in April 1995 after selling more than 14 million records.

Odds and ends: Paul Simon has been named *Musicares*® 2001 Person Of The Year. A tribute dinner, concert and silent auction will be held in Los Angeles Feb. 19. Cosponsor QVC will be broadcasting the event live including the auction, in which viewers will be able to participate. Music and sports collectibles are among the items to be auctioned off. In addition to his prestigious musical accomplishments, Simon is cofounder of the New York Children's Health Project, which provides health care for homeless children... *The Sound Of Young America: A Tribute To Motown* is taking place at The Rock And Roll Hall Of Fame And Museum in Cleveland Feb. 1-28. The month-long festivities include a number of educational panels and multimedia presentations on Motown music and other topics by Motown greats, such as The Velvettes, Mary Wilson of The Supremes, and Motown executives. Performances at the Hall include The Miracles, The Velvettes, The Contours (Feb. 7); Mary Wilson (Feb. 15); The Four Tops (Feb. 27); and "The New Motown," artist to be announced (Feb. 28). Concert tickets are available from Ticketmaster (800-493-ROLL) or call the Hall at 888-588-ROCK or visit www.rockhall.com. Eleven Motown acts along with founder Berry Gordy, the songwriting team of Holland-Dozier-Holland, and sideman James Jamerson have been inducted into the Hall Of Fame so far.

— Greg Loescher



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You can sometimes get what you want, maybe; Stones' London/Decca catalog being reissued

If you are one of the millions who've spent the digital age (15 years and counting) bemoaning the continued absence of a seriously remastered and upgraded examination of The Rolling Stones' London/Decca-era back catalog, the wait may finally be over.

Reports out of the U.K. insist that the band's entire 1960s catalog is set for complete overhaul, with the first batch of releases scheduled for as early as April 2001. The remainder of the albums will follow in September. Plans call for each of the band's albums to be presented in state-of-the-art remastering with bonus tracks definitely slated for *Out Of Our Heads* and the compilation *Through The Past Darkly*.

Following the example of The Beatles and The Kinks, it seems likely that the series will concentrate on the Stones' U.K. releases, rather than the butchered neo-comps that

served American fans; those cuts that were exclusive to U.S. albums will doubtless find a home elsewhere. A rarities collection has also been mooted, as has an official release for the band's BBC sessions.

The last serious attempt at presenting this material dates back to 1986, when the U.S. album versions were remastered by original (in most cases) producer Andrew Loog Oldham. At the time of their release, ironically, the series was widely praised as one of the first essential catalogs to make the transition from vinyl to CD; today, the Stones lag so far behind every other major (and otherwise) band of the era that even Paul Revere And The Raiders are better represented on the retail racks than the Stones are. Further developments in this tantalizing saga, then, are keenly awaited.

— Dave Thompson

Obituaries

Frankie Crocker, radio personality

They called him Hollywuud, Love Man and even Black Satin. Long before Tom Joyner was a Fly Jock or Donnie Simpson landed on the national scene, Frankie Crocker was the best-known black radio personality of the 1970s. He achieved his notoriety before he was syndicated. As a program director and on-air personality for New York's WBLS-FM, the velvet-voiced jock was one of the first DJs to integrate black radio, mixing The Rolling Stones in with Donny Hathaway and Miles Davis.

Born in Buffalo, N.Y., Crocker studied pre-law before being seduced by the idea of becoming a DJ. He snagged a weekend job at WUFO in Buffalo. Imitating the old school jocks, Crocker moved on to WZUM in Pittsburgh and to New York's WWRL in 1965. Later he joined New York's Top 40 WMCA and brought a soulfulness to the previously all-white on-air staff. While there, Crocker perfected his smooth style and drew black and white listeners via sophisticated bashes he staged at the Cheetah club.

After WMCA moved to a talk format in 1970, Crocker resurfaced as a personality and programmer at WLIB-FM 107.5 in 1971. Crocker changed the call letters from WLIB to WBLS (Black Liberation Station). Then, he changed the format from jazz to an R&B format laced with jazz and rock. The format crushed the all-powerful WABC Top 40 station and became the #1 radio station in New York for several years. From Barry White to Candi Staton, Crocker "broke" several records nationally because other stations mimicked his unique, popular playlist.

Crocker's catchy slogans filled the airwaves: "When Frankie Crocker isn't on your radio, your radio isn't really on." Each day, a bumper featuring a seductive soprano voice cooed: "Do It Frankie, Do It!" One of his many closing taglines was: "May you live to be 100 and me 100 minus a day, so that I don't know that good people like you have passed away."

In 1975 a New Jersey government investigation into payola in black radio indicted several record industry executives for allegedly bribing key radio programmers such as Crocker, who was called as a witness. In July 1976, he was indicted for perjury under oath when he said that he never accepted pay for play. During his trial, Crocker infuriated prosecutors by strolling into court in a different designer suit each day while producing income tax

records that showed a low salary from WBLS. In addition, it was noted that he owned a Rolls Royce and lived in Manhattan's exclusive Sutton Place neighborhood.

Crocker was an arrogant and hostile witness. He refused to even state his correct age — which was at variance with the age on his passport application. After unintentional incriminating testimony by singer James Brown and others, Assistant U.S. attorney Robert Romano convicted Crocker. However, a higher court overturned the conviction on a legal technicality. Instead, Crocker pleaded guilty to a misdemeanor tax charge and paid a \$2,500 fine but received no jail time. During the trial, he left WBLS.

When he was cleared of wrongdoing, Crocker signaled his return to the airwaves by riding into the infamous Studio 54 disco on a white steer to hundreds of cheering friends and fans.

Crocker was one of the original VJs in the early days of the cable TV music channel VH-1. He was also a frequent guest on the syndicated *Solid Gold* musical television series and acted in motion pictures such as *Cleopatra Jones* and *Darktown Strutters*.

He came and went at WBLS several times through the 1980s and 1990s. In 1998 Crocker quit WBLS the final time to study for the ministry. In spite of his former sensual persona, when he became a born-again Christian, Crocker became a critic of declining social morals.

In 1998, Crocker told the *New York Daily News*: "Look at a TV show like *Friends*. It seems like almost every show, and about every movie, you see unmarried people having sex. So, of course, young people get the idea this is OK." He attended Fuller Theological Seminary in California before relocating to Miami a few months ago.

While in L.A., Crocker created a 24-hour Internet radio network called The Total Music Experience. Then, he briefly returned to New York in May 1999 to take an air shift at his former competitor WRKS-FM 98.7 and launched a syndicated classic soul radio show.

Crocker is survived by his mother. The funeral was Oct. 28, 2000, at the Gregg L. Mason Mortuary in Miami.

— Barbara Lesiak

(Please see Obituaries page 27)

MARKET BEAT

eBay prices coming down, "good" stuff harder to find

"When we started in this business, there was very little competition," said Wayne Johnson, cofounder with his brother Gary of Rockaway Records, in explaining the change in modern music collectibles (mid-60s on up) over the past 20 years. Now, he said there are 50 to 100 full-time dealers delving in the same product his business sells. On top of that, the Internet — eBay in particular — has drastically increased the number of participants. Johnson feels the number of collectors has doubled, but meanwhile the number of dealers has quadrupled.

"The market is being spread. The better stuff is harder to get," he noted in a phone interview with *Goldmine*. "That's the stuff that sells [to collectors]."

While his store and mail-order customers remain heavily into the classic rock artists of the '60s and early '70s, he has noted that what sells on eBay couldn't be given away among the regular hobby crowd. "90 to 95 percent is under \$10," he said of posted eBay items, with artists such as Steve Miller or Linda Rondstadt — not considered very collectible by the hobby — selling quickly.

"The key is to list something that hasn't been listed before," he said of eBay, which he feels people will be growing tired of when they realize how much time it consumes to post items — not to mention to find more product among a dwindling supply. Johnson has noted that prices on eBay are "down considerably [today] than a year ago."

Despite the fact that it's harder to find high-end items, Johnson said Rockaway hasn't had any problem getting new material for the store. Rockaway purchases more than 100,000 records annually to replenish its stock. A lot of them are "good" records, mid-range collectibles by The Beatles, The Rolling Stones and other established collectible artists. "The good stuff is easy to sell, it's just harder to get," he pointed out.

But man (or woman) doesn't live by vinyl alone, and Johnson said in the past few years the business has aggressively expanded into other music collectibles.

"I'm always trying to keep the store interesting," he said. Last year Johnson said they picked up a collection of 2,000 pieces of sheet music made up of '50s pop and R&B and '60s rock and soul. "I think sheet music is an up-and-coming [collecting] field."

Rockaway also purchased a collection of *Billboard* and *Cashbox* magazines from the '60s, but don't look for these magazines in their store.



Gary Johnson, brother of Wayne Johnson, cofounders of Rockaway Records, at *Goldmine's National Record Show in Cleveland last September*.

Johnson said they went through them, cutting out cool ads from record companies.

"People thought I was nuts," he exclaimed, when they found out what he was doing. They took the ads and either put them in cardboard-backed shrinkwrap or framed them. He recalled a particularly nice ad for Beatles '65 that had been framed and was priced at \$50-\$75. He said the similar in-store promo poster for the album sells for more than \$1,000. "The collectors are liking them," he said of the cut-out ads.

Johnson doesn't have a lot of hope for the collectibility of today's hot teen artists such as Backstreet Boys but does feel that certain hip-hop and rap artists could become very collectible over time. With teenagers downloading a lot of music these days, Johnson feels that the future of compact discs is in jeopardy.

"In five years we'll notice a big difference. In 10 years, CDs will be kind of like vinyl today [with "boutique" labels manufacturing them]," he predicted. But today's young music lovers will find new collectibles, since there's nothing to collect with a download, Johnson said, with tour items — drumsticks, guitar picks, backstage passes, posters — becoming the new collectibles.

In the meantime, Johnson still picks up cool collections — such as jazz vocalist Mel Torme's jazz record collection that Rockaway recently purchased from Torme's widow.

Johnson and his brother Gary felt when they started out that after 20 years their collectible music business would be their ticket to paradise. "These days what I'm finding is we're working harder to break even," he concluded, but, "I still think it's a lot of fun!"

— Greg Loescher

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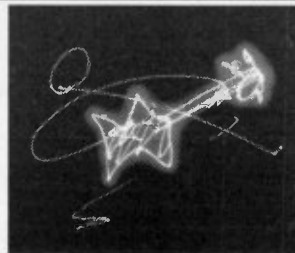
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Early Humble Pie, from left: Peter Frampton, Jerry Shirley, Greg Ridley, and Steve Marriott.

An interview with Jerry Shirley

Greg Ridley comes back to Humble Pie after an absence of 25 years; new album this spring

by Richard Skelly

Although many say that the soul of Humble Pie was lost when guitarist and singer Steve Marriott died in a house fire in England in April 1991, it's more difficult to argue that point now that drummer Jerry Shirley and bassist Gregg Ridley are back playing together for the first time in more than 20 years.

"We're doing this for the long term," Shirley said recently — whereas some bands of that era reunite "just for the grins of it."

Despite the fact that Humble Pie haven't had a new album out since 1981, in the '90s the group still found themselves drawing sizeable crowds around the Midwest and on the East Coast. As we enter 2001, a revitalized Humble Pie looks to have a new album out by April, released by Sanctuary Music Group in the U.K. and Europe. The American label is still pending as this issue of *Goldmine* goes to press.

The band who now also includes Dave "Bucket" Colwell on guitar and vocals and Bobby Tench on guitar and lead vocals (formerly with Humble Pie in 1980 and The Jeff Beck Group in the '70s — see their self-titled album) came together about a year ago. Shirley had been in a serious car accident that broke both his legs; he was unsure if he would be able to play ever again. Reassessing his life, he decided that returning to England and seeing family were priorities.

While recuperating, he heard often from Ridley, his "best buddy in the whole world," and that communication led to the reunion, which may tour the U.S. this spring and summer, possibly as part of a package tour.

"He was always my favorite bass player to play with," Shirley said. "It's nice to be back with him."

Humble Pie are halfway through recording and will return

to the studio — David Gilmour's studio in London's Hampton Court — Jan. 31 with Andy Jackson (Pink Floyd) as coproducer. Zoot Money adds keys and vocals to the album.

"If the first set [of songs we recorded] were a nine on a 10 scale, these are a 12," he said. "Pound for pound, this is the best album I've ever made. Everyone always says that about the album they're working on, but we have all these years of experience we bring to the table."

While the album doesn't have a working title yet, Shirley said a possibility would be naming it after the song "Still Got A Story To Tell."

"[The title is] subject to change. It is rock 'n' roll after all," he said, laughing.

The first version of Humble Pie was formed in 1969 in Essex, England. Former Herd guitarist Peter Frampton knew he

wanted to put a new band together, and he asked Shirley to join him. Then the two hooked up with vocalist Marriott from Small Faces and ex-Spooky Tooth bassist Ridley. As Shirley recalled, he was the only musician in the group coming from a little-known band, Little Women. The group decided to call themselves Humble Pie because of all the advance hype that surrounded the new group, Shirley said, noting that all of the group's members except him had come from supergroups.

Humble Pie has had several incarnations. In late 1971, Frampton went on to pursue a successful solo career. The next lineup, which included Shirley, Dave "Clem" Clempson on guitar, Ridley on bass, and Marriott on vocals, guitar and keyboards, first broke up in 1975. But a third version of Humble Pie was established in 1980. The new lineup included Shirley and Marriott, with the addition of Anthony Jones on bass and vocalist Tench. During this period, the group recorded two albums for Atco/Atlantic.

The much-hyped group's first single, "Natural Born Boogie," from the album *As Safe As Yesterday* (1969), hit the Top 5 in the U.K. But their debut album and their follow-up effort, *Town & Country*, didn't make much of an impact in the U.S. until they were released as *Lost And Found* (#37 in *Billboard*) in 1973. Although the group's first two albums were melodic rock, the runaway success of their heavily blues-and-boogie-oriented *Performance: Rockin' The Fillmore* (A&M, 1971, #21), convinced the band members they'd found their niche, at least as far as the American audiences were concerned. Other albums that charted include *Smokin'* (1972, #6) and *Eat It* (1973, #13). Despite the group's huge following from 1972 through '75, their only major singles were "I Don't Need No Doctor" (#73) and "Hot 'N' Nasty," (#52). "Fool For A Pretty Face (Hurt By Love)" also stopped at #52 in 1980. After the group's 1981 tour was interrupted by the hospitalization of Marriott for an ulcer, he disbanded the group.

Finally, in 1988, the group re-formed without Marriott (who was living back in England) while drummer Shirley was living in the U.S. The other members of the '90s — and longest-running — version of Humble Pie included vocalist Charlie Huhn (ex-Ted Nugent), bassist Brad Johnson, and guitarist Allen Greene.

A conversation with Shirley about the history of Humble Pie is a surprisingly candid interview, spiced up with memories from the early days of the British blues rock boom. The following never-before-published interview took place at Club Bene in Sayreville, N.J., before one of the band's marathon shows in October 1996. The band boogied their way through a set that lasted for more than two hours, hardly pausing at all between tunes. Although it was a light crowd in attendance that evening, sometimes the most amazing performances from a band occur when they're playing in a half-packed club.

Goldmine: *Could we start by your telling us about your earliest awareness of blues and other forms of American music?*

Jerry Shirley: It was mostly through the radio. I was fortunate [that] at a very young age, the guys who were my peers of five years or so already had themselves little

record collections of bluesy stuff. I was hanging out with older guys who'd already started to get into it. There were a few radio shows, a few coming from Europe and a few small elitist-type shows from London that played blues. Alexis Korner had one on. I can't remember the name of it now. But it was fairly accessible to me at a young age, and I was fortunate enough to know people who loved blues music.

What year was it that you began listening to Alexis Korner?

I was born in 1952, so most of the guys who I came along with were already five or even 10 years older than me, so I was like the last in the class, so to speak. Now, the blues movement itself in England started in the very early 1960s, like 1961 and 1962. Then it started to blossom from 1963 up to 1968, '69 and '70, but it actually peaked around 'bout '67 to tell you the truth. But there was an underground blues movement going on all the way back to the late 1950s, aside from what was called skiffle and all the rockabilly stuff. And blues just fit into those forms naturally.

Did it have any relation to the popularity of "show" bands?

Show bands are exactly that, a large ensemble of 10 to 20 musicians of extremely high calibre who play everything and anything, and in those days they would be hopping back and forth from skiffle to bebop to trad jazz to whatever. They were great musicians... Irish lads.

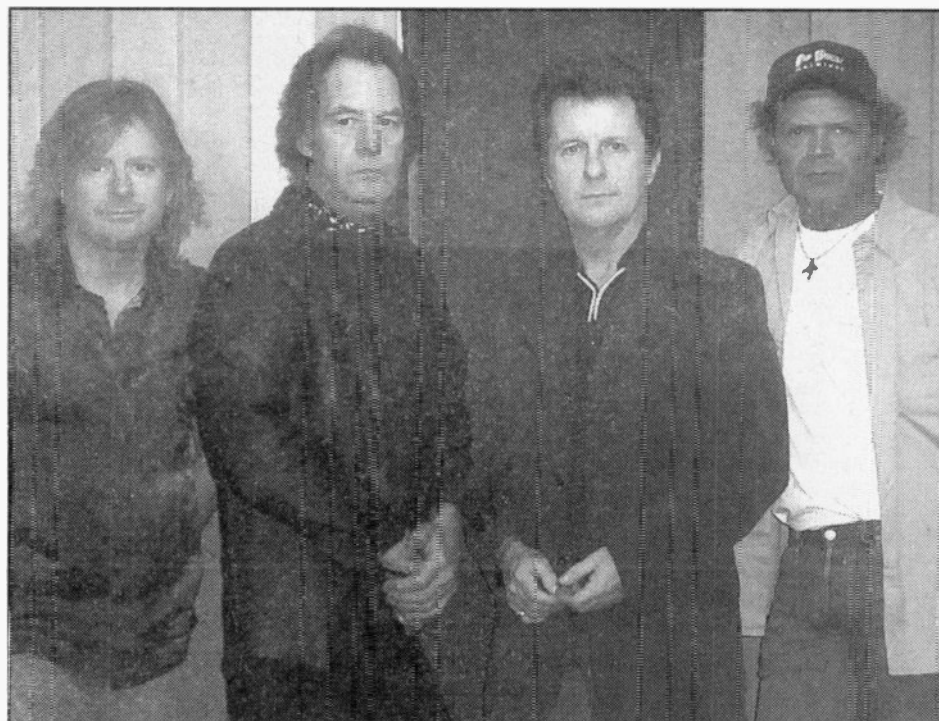
Your father had a large record collection and was a musician, wasn't he?

My father was a musician in the 1920s and '30s, and he was in a show band of sorts, a casino dance band and what would now be called a trad jazz band... you know, like "The Charleston" and all of that kind of stuff. He only got so far as being a semi-pro musician — he worked during the day as well — and it was in part because of him that I was encouraged to be a drummer at a very early age. I got my first drum kit when I was nine years old. I got that through extreme subterfuge on my part! My mother was a piano player. She played beautiful piano and was also an English teacher. She composed, and we were always encouraged to get up and play, just tinker. I was given piano lessons for a short period of time. It wasn't rammed down our throat — we were just encouraged to get involved in music.

Did the first band you have involve anyone we might now recognize?

Well, the very first band involved my brother, Angus, and a couple of local guys. But very soon thereafter, I was involved with bands in Cambridge, England, and some of the players involved in those bands included Dave Gilmour from Pink Floyd, Rick Wills from Foreigner and Bad Company, Dick Perry, the saxophonist on *Dark Side Of The Moon*, and several great musicians from the Cambridge area, including Syd Barrett from Pink Floyd. That was the next step for me, going from local north London bands to bands around Cambridge.

Actually I got spotted by Steve Marriott from Small Faces when we opened up for



©2001 Robert Neale/Courtesy of Humble Pie

Humble Pie, 2001, from left: Dave "Bucket" Colwell, Greg Ridley, Jerry Shirley, and Bobby Tench.

"I've got me head down, playing, and I look up — and there's Steve Marriott, Jimi Hendrix, and I think Noel Redding — and they're just looking at me, smiling. And I just froze, cowered into the corner, put me sticks down and walked away from the kit."

— Jerry Shirley

them with my brother's band. And he was very appreciative and came over to tell me, "You're great, man," and when you hear that from someone you look up to, it gives you great encouragement. I must have been 14 at the time. The high point of that group was opening for Small Faces, and because of opening for Steve Marriott, we then had a single released on Immediate Records under the name of Apostolic Intervention. [laughs] It was a Steve Marriott/Ronnie Lane song called "Have You Ever Seen Me?" It was nicely recorded, Steve produced it, and that opened up a further door for me, 'cause Steve would use me as a session drummer, when frankly he was bored and the Small Faces weren't playing or recording. So he'd call me, my brother and the rest of the guys up and we'd just record whatever came out. Whilst doing this, in Olympic Studios in London, and on a number of occasions, people in Studio A would include people like Jimi Hendrix, Traffic, the Stones, and so I got to meet all these incredible people when I was only 14, 15 years old! This was all 1966, 1967.

What do you remember about meeting Jimi Hendrix?

He was very, very special, a very dear man. The circumstances of meeting him were that Steve Marriott used to like to show me off as his little protégé, you know, "Come

and see this kid bash the hell out of the drums." God rest his soul, he was kind of proud of me, and I was just in awe of it all. So he would have me do a soundcheck and then in this case — Jimi Hendrix was in the next room — he said to Jimi, "Come and listen to this." And I've got me head down, playing, and I look up — and there's Steve Marriott, Jimi Hendrix, and I think Noel Redding — and they're just looking at me, smiling. And I just froze, cowered into the corner, put me sticks down and walked away from the kit. And Jimi Hendrix came over to me, looked at me and shook me hands and said, "Man that was great, that's cool. That's really coo-o-ol," in this American kind of accent. And how can you top that? It was amazing! He didn't have to say anything. I wasn't that great, but he saw that I was young and he wanted to encourage me.

You say that in a sense you're the last of the people who came out of that London blues boom. Was there a bit of snobbery going on during this blues boom?

Was there some snobbery going on? Yeah, sure there was. Certain people were considered purists, certain people were considered traitors because they weren't playing a certain type of blues and blah, blah, blah, blah. But the real players and the really good players all had one thing in common: They



Chris Walter/Photofeatures

The mid-70s Humble Pie lineup included, from left: Steve Marriott, Jerry Shirley, Greg Ridley, and Clem Clemson.

loved to play blues and they loved to listen to black music, and they did it real well. What you found was the really good players were not the snobs — the really good players who just kicked back and played great and said little. There was a degree of knowing your blues records amongst us, from a knowledge point of view, but from a musical point, everybody just loved playing.

Who was your Mount Olympus, then? Who did you guys look up to? Was Korner one?

Yes, and a dear friend also. He was a friend of all musicians in London, not just blues. When the very early Yardbirds came out, they were an absolute knockout band. Once Eric [Clapton] had left, everybody followed him to John Mayall And The Bluesbreakers, and the period of time when Eric was playing with John Mayall was the real solid peak of blues in London. That's probably the best example of a blues band being as authentic as they could get. Eric's guitar playing on that *Bluesbreakers* record is, to this day, for me, still his finest playing. He hit a groove on that record, the sound, the vibrato — everything he did on that record is just astonishing.

Who else was on that scene that maybe got overlooked through the years?

Well, Fleetwood Mac started as a band from that blues boom, if you like, but then there were other offshoots of bands that weren't necessarily blues-sounding, but they came out of that era. Bands like Bloodwyn Pig, Jethro Tull — there were lots of little fractions that all came out of that blues thing. They all started out playing blues. Spooky Tooth was a great band that came into a more of blues-based hard rock sound.

Tell us about the formation of Humble Pie. Marriott came from Small Faces, Frampton came from The Herd, and Ridley came from Spooky

Tooth. You were in a band called Little Women?

Yes. But Little Women was just a local band in Cambridge. We hadn't had a record out or anything. They had all just left big groups, and I had just about left home. I don't think I'd even left home yet. When the band started to form, in the summer of 1968, I was in Cambridge and I was 16. I'd already done quite a bit of work for Steve Marriott and I'd become his friend. Steve, even before there was any idea of forming a band, suggested to Pete that he come up from London to check me out as a drummer. Which he did, and he saw me perform with Little Women and he said, "I'd like you to play drums for me." The plan was to keep looking for other musicians until we got the right lineup, and that was a process of several months. Peter wanted to put a band together. He'd found a drummer that he liked, me, but the other parts weren't coming. On New Year's Eve of that year, 1968-69, Steve Marriott and Small Faces and Spooky Tooth and Alexis Korner as a matter of fact, were appearing at Alexander Palace in London. And Steve had a miserable night. The sound was awful, the atmosphere in the Small Faces had gotten really miserable at the time, unfortunately, 'cause they happened to be my favorite band. Anyway, backstage, he met up with Greg Ridley, who's also singing the blues about the state of Spooky Tooth. Steve got on the phone and called me, and I was at home. I had just told my band, Little Women, that I would stick with 'em 'cause it didn't look like the Peter Frampton thing was gonna come together. No sooner had I said that than the phone rings and it's Steve Marriott, "Oh hello, Jer, could I join you and Peter's band?" And my initial reaction was, "Oh no, that means the Small Faces will break up." And then I thought it through for a little while and realized he was dead serious. He said, "By the way, I've got a bass player who wants to

come with me." And I said, "Who?" and he said, "Greg Ridley of Spooky Tooth." At that time, Greg Ridley was the most respected player on the scene, bar none — he was the top guy. And I shit. "Wow! You want me to play with him?" He was absolutely the top of the pile. This was in the underground and you've got to remember, when you're in the underground, you're much more respected than when you're in the mainstream. That's how it happened. He called Peter and asked him what he thought about it, and Peter, funnily enough, was a little bit hesitant about it. 'Cause he could see there were three very powerful front people, and he was concerned that they might clash. Fortunately, he chose to go along with the plan and we had a couple of great years.

What do you remember about the first rehearsals as Humble Pie? The name had not yet come to be, right?

No, it hadn't, I don't think. The first rehearsal was in my parents' living room.

You mean Marriott and Frampton were in these big bands, but they didn't have a place to rehearse?

We wanted a place that was very quiet and out of the way and no fuss, and my mom and dad offered our living room. They all showed up in their fancy cars, and I guess we used my brother's band's equipment. We picked a song that we all liked, and we said we're gonna see how quickly and how well we can learn this. Then we'll know if we can make it fly. And The Band had just released *Music From Big Pink*, and we chose a tune called "We Can Talk About It Now." We had it in 10 minutes. It was fantastic! That album had a huge impact on every last musician coming out of England at that time. We were desperately trying to be "band-like" in certain areas on the first Humble Pie album, anyway. I know "Chest Fever" was the

favorite song of most of the musicians, but I can't recall what single from that album was getting the most airplay in England at that time. The first copy of *Music From Big Pink* that I ever saw had been brought over from America to England as a gift from Pete Townshend to Steve Marriott and it had in Pete's handwriting, a big arrow on the back, pointing to "Chest Fever," and "play this."

What were your first impressions of Frampton?

Peter has always been a musician first and a pop idol second, but he was often hyped to the point where the pop idol bit would mask what a good musician he is. Peter Frampton is without a doubt one of the most unique, individual, self-styled guitar players of any of them. If Peter plays a little lick on a record, you can spot it instantly. There's many guitar players around today who are using lots of Peter's licks. He's a very influential player. When I first met him, he was just a nice young man, couple of years older than me. We got on very well. We were very good friends and we have remained so, although we don't speak on a regular basis.

When you say bands such as Spooky Tooth and Small Faces were big bands in England, that means they were selling out what size venues?

They were selling out anywhere from 600-person nightclubs to 6,000-person theaters. Back then as was the case in America too, in the 1960s, "big" was a couple of thousand seats. 'Cause when we first came here, big was the Fillmore East. Big in those days was a couple of thousand seats — it hadn't reached the coliseum stage yet.

How did you meet Andrew Loog Oldham?

I just spoke to him, too, recently, in addition to Peter Frampton. I met him because the band I was in with my brother had a single released on Immediate Records, his

label. At the time, being on his label was about the hippest thing you could be on, it was Island Records before Island Records was happening. It was the first major independent in England to have big hits, and it was the first record company in England to let the artists have complete control over the production of their records. Andrew was just a tremendous motivator, musically. And Andrew thought of the name for my brother's band, Apostolic Intervention! One of his not-so-bright ideas! [laughs] He does have not-so-bright ideas! We wanted to be called The Nice, but Immediate Records stole it and used it for Keith Emerson's band.

The first two albums you did for Immediate were As Safe As Yesterday Is and Town And Country. They're sort of described as melodic rock and not at all blues-based music. Did this shift in direction toward blues-based music have anything to do with Frampton's departure from Humble Pie a bit later?

Somewhat, yes. We were definitely getting a lot harder, a lot tougher. At the point we were recording the live album, it was going in a direction where he'd either have to go along and not be totally happy, or he would be in a struggle to change it to some musical place where he'd be happier. He did what turned out to be the right thing, for him, and he quit the band and went on his own. It's easy to say now, looking back. When Peter formed Humble Pie, he formed it with the idea of it being his band, what he wanted to do. When someone as powerful as Steve Marriott comes in, you end up saying, "Well, I'm going to give this guy a bit of room, 'cause he's damn good at what he does." Really, Peter became more of a band member in Humble Pie, and then, when he left, he very much took the reigns of his own career.

What were your first impressions of the U.S.?

The very first night we flew into New York we flew in at night, and the Manhattan skyline on a clear night was my first impression of America. It was astonishing. Gettin' picked up in a huge, great big black 1969 Cadillac limousine, being dropped off at the Holiday Inn, Midtown, and then, going to a pub where all the British musicians went — I think it was called The Haymarket. And as we were walking in, Taj Mahal was walking out! And there was two black ladies either side of him, absolutely gorgeous. And they walked past us, did a 180, left Taj Mahal and followed us into the bar! And we got to know them quite well later on that night. [laughs] That's my first impression of America.

Tell us some details of jamming with Muddy Waters at his club in Chicago later on.

I've got to be honest with you, I can't recall a great deal about that first time jamming with Muddy Waters, 'cause it was an awestruck night and probably a very drunk night, too. I can't remember the name of the club to be honest with you, but I just remember it was in Chicago and Steve primarily got up there and jammed with him, and then, towards the end, as best I can recall, all [the musicians] that were there were up there playing. But for me, the highlight of the whole thing was just watchin' Muddy Waters on his own.



Steve Marriott and Bobby Tench in 1980.

What do you remember about the machinery behind Humble Pie's breakthrough album, Rockin' At The Fillmore?

Our manager Dee Anthony heard [our own mix of the album], and he said, "What have you done to it? Where's the audience?" We mixed it as if it were a studio album, and we realized we'd lost all the atmosphere — we'd turned the audience mikes down. So we brought it to New York and we had Eddie Kramer remix it. Eddie Kramer has vast experience in all types of recording, particularly live, and he brought in now what is probably one of the strongest points in that record, which is the audience participation in it. Had it not been for that, I'm sure the record would have stiffer.

Could you give us a few thoughts in retrospect about each of your albums that charted?

'Smokin' was probably the absolute peak of the band, with that lineup, once Peter had left. We'd been on the road consistently by that point, like three years straight. And we had become a really very good rhythm section. It was very difficult at first to find someone to fit in with, 'cause we'd developed such a full sound with just bass, drums and guitar. Once we found [Dave] Clem Clempson, we went on the road first before we

went into the studio. Most of the stuff for that album we had already written, and whatever wasn't written was just jams in the studio, and again it was recorded at Olympic Sound Studios in London. If you knew what you were doing in that room, that is still the best drum sound room you'll find anywhere in the world. We certainly had engineers working for us who knew what they were doing. We also worked very quickly — I don't think we ever recorded a record that took us more than a month, from start to finish. The biggest recollection of that record was the juxtaposition of that, taking 48 hours to record two lines of backing vocals with Steve Stills and Steve Marriott, consuming copious amounts of Jack Daniels and Peruvian love dust! But it was an experience to watch and listen to!

You guys sort of borrowed from your American blues heroes that philosophy of live recording — just go in and cut it.

Yeah, absolutely. You should be able to put on tape what you put out live, first of all. And if you know what you're doing and you've been around the block a couple of times, you should know how to put yourself through the studio expediently. Puttering about in the studio is the biggest form of

self-indulgence you can get. A good player can go in and do his part, get it done and then you can spend time getting the mix right and doing a few overdubs. But you've got to remember, all the bands I talked about from that school, very early 1960s to late 1960s, came from the school of guys who were used to recording an album in an afternoon. The Beatles' first four records or whatever were all recorded in the space of a day. That's the way they did it then. We had definitely gotten at that stage a lot bluesier, because Clem Clempson had come from Colosseum, a jazz-blues band.

You re-formed the group in 1980 with Marriott. What prompted this, and how did you land your deal with Atco/Atlantic?

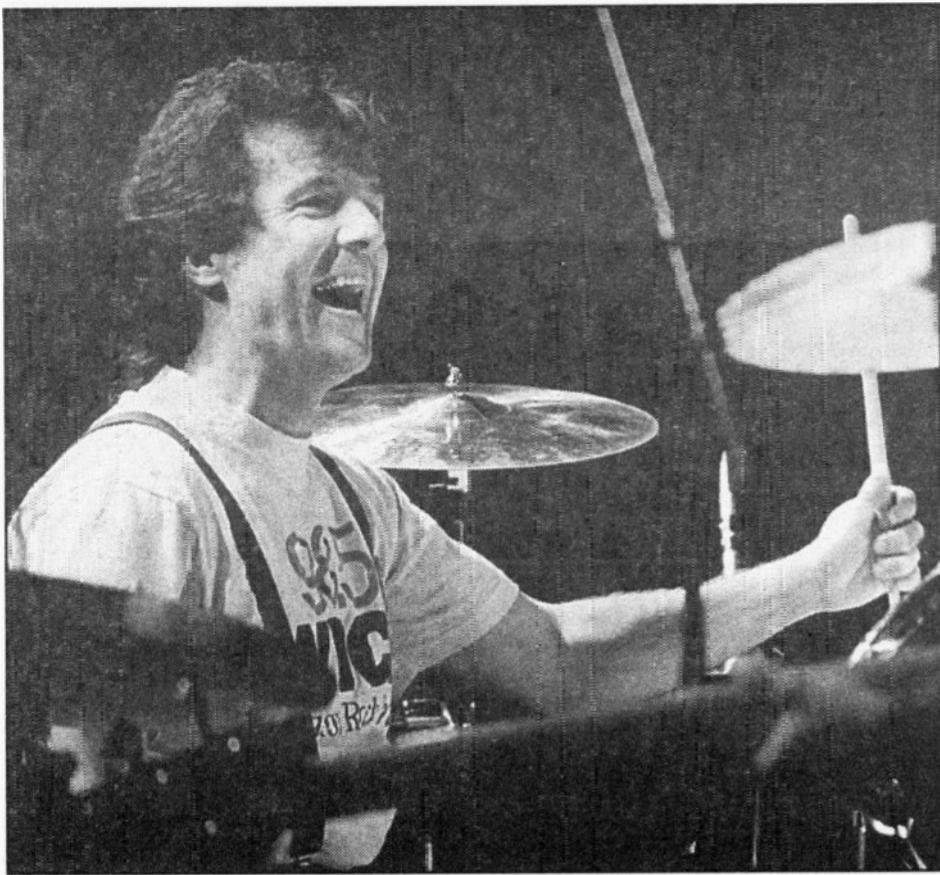
Doug Morris was the guy. He's a great man. Doug Morris' daughter is responsible for us gettin' that deal with Atco. What happened was Steve called me up and said, "How do you feel about puttin' the band back together?" And the time felt right and I said, "Great, there's a management team here in New York that could do a great job for us." They flew Steve to New York, they sat him and myself down, and they said, "Right, here's what we want you to do: We want you to go away for a weekend, write a hit song, come back, record it, and depending on what you produce over the weekend, that will determine what happens." And this, in a pleasant way, aggravated Steve, got him motivated. We went up to the farm I was living on at the time, in upstate New York, and we were told we would have to come back to Manhattan and start recording at 9 a.m. Monday morning, at which Steve threw an absolute fit, "I'm not goin' in and recording at 9 o' clock in the morning for no f—!" And so I literally had to beg him to do it and said, "Do it for me." There's a line in that song which says, "There's two kind of people I just can't stand, a lyin' woman or a beggin' man." [laughs] It was a little shot at me, from "Fool For A Pretty Face," for making him do something he didn't want to do. That was the song that was sent to Atco. Doug Morris took it home and he was playing it, and his then-16-year-old daughter heard it and said, "Hey Dad, that's great! Who is that?!" And Doug, being a very smart man, realized that a young person was hearing a record from an older band, that it might have some legs!

Was it in fact recorded at 9 a.m. on a Monday morning?

Yes it was. We started at 9 a.m. It probably wasn't finished 'til midnight, but we got it done in one day. This was in the summer of 1979, and then the actual album didn't get recorded until the winter of 1979-80 and then released in the spring of 1980.

What are your feelings in retrospect about Go For The Throat and On To Victory? How much had recording technology changed?

We'd all kept up with what the changes were, 'cause we'd all been doing other recording projects. My feelings about those two records were — it's easy to say now of course — I kind of felt at the time we'd kind of short-changed ourselves a little bit. We came out of the box really strong, with that song, "Fool For A Pretty Face," and then we



Jerry Shirley, 1990.

allowed ourselves to get almost nonchalant about the rest of the record. Whereas, if we'd gone in with the idea of getting a few more equally strong songs, we might have been better off. I'm not saying it's a bad record, don't get me wrong, but there was that track, and then there was the rest of the record. We sort of just cruised. I happened to be in the hospital at the time of the mixing, and I was the police of the group at the time, keeping everybody, believe it or not, on the straight and narrow. They must have had one hell of a party in my absence!

The group re-formed again in 1988, and by that point Marriott was living back in England.

The idea was put to me by someone else, and I said I couldn't do it unless I'd first gotten Steve's approval. And through a mutual friend, his reply to my question, "Do you mind if I put the band back together?" was, "Go ahead, I'd rather see you do that than drive a truck." And at the time I was drivin' a truck! All he asked was that I do a good job and he was thrilled that I was doing it.

Was this in response to fans' requests in 1988 that the group got back together?

It was in response to a fan and an agent in Detroit. I'd been working with Badfinger and this guy booked it, and at the end of the tour, he said to me, "Why don't you try to put Humble Pie together with a different singer, if Steve won't do it?" And until he'd said that, I'd never thought it'd be possible.

Then, three years later, where were you, in April 1991, when you'd found out he'd died, having fallen asleep with a lit cigarette?

I was sitting in the bedroom/television room of a then-friend of mine, hiding out for the weekend. I was having a bit of marital strife at the time. Back then I was still drinking and stuff, so I was sort of catching a little buzz and enjoying my Saturday afternoon. And the phone rings, and the guy who I was

staying with walks in, ashen white, and hands me the phone and says, "Steve's dead." I pick up the phone and it's Peter Frampton, tellin' me he'd just found out that Steve had died... in his house in Essex, England. There was a memorial service and all the original band members were there. It was kind of a sick irony, because Steve was in the casket and the three of us were there, and it was the first time all four of us had been in the same room since Peter left the band. There was a lot of people who showed up and there was an enormous contingent of mods. Are you familiar with the mods and rockers in England? There's still to this day a subculture of mods, and about 60 or 70 of them showed up on their scooters, in tribute to him. Rockers were the biker types in leather jackets. Mods wore parkas, which are long raincoats with hoods, and they wouldn't ride bikes, they would ride motor scooters. If you watch the movie *Quadrophenia* or look at the album of the same name, there's a picture of a guy sittin' on a scooter, and that's a mod.

In 1994, PolyGram Chronicles released Hot 'N' Nasty: A Humble Pie Anthology, this boxed set. What kind of input did you have?

They had a journalist call me and interview me about the songs. And they used small quotes from all of us, you know, "Shirley recalls this... Frampton says this..." But if I'm not mistaken, they might not have even spoken to Peter. I think most of the quotes were mine. They ran a couple of suggestions for artwork by me, and that was nice, too.

In retrospect, which of the Humble Pie albums are you most happy with now, and why?

Well, *Smokin'* most definitely. It just made a pretty strong rock 'n' roll statement, and it summed up where the group got when it was at its best, and it was a whole lot of fun to make. When you record a song like "Hot 'N' Nasty" in one take, it does things to you. *Rock On* was a good record and certain parts

"[Syd Barrett] was completely off his rocker. David Gilmour produced the bulk of the stuff I did with him. Much of the time we'd have to get Syd to play and sing the song all on his own, and David would sit very patiently with Syd and section off where the time changes were. He'd break out a 4/4 into a 3/4 into a god knows what, and Dave and I would chart this in our own special way... Dave insisted that Syd played all the lead guitar, and it was fascinating and infuriating all at the same time."

— Jerry Shirley, on session work

of *On To Victory*, and the very first one was special because it was my first time in a full-blown professional band, album-being-released kind of situation. *Rockin' At The Fillmore*, because it was a live album, I don't think of it as an album, you just simply record a live show, you know.

FM radio was to a great extent still emerging at that time, 1971, in San Francisco and New York.

Oh, there's a lot of disc jockeys from that time who were very grateful to us for recording 16-minute songs so they could go have a dump or whatever it is they needed to do. At the time *Rockin' At The Fillmore* came out, there hadn't been, to my recollection, too many hard rock live albums recorded. Us and The Allman Brothers, again at the Fillmore, both released live albums that year. There was also the *Who's Live At Leeds*, and that was the year before, and *Live At Leeds* got it started, and then of course, live albums exploded into this enormous thing with Peter Frampton's live album in 1975, 1976. [Frampton Comes Alive, 1976 — Ed.] Nowadays, a live album doesn't mean diddley.

Could you tell us a little bit about your session work from over the years and your recollections of various sessions that included people such as B.B. King, Barrett, John Entwistle, and Sammy Hagar? Then you later formed the group Natural Gas. Barrett was quite a crazy person, wasn't he?

He was completely off his rocker. David Gilmour produced the bulk of the stuff I did with him. Much of the time we'd have to get Syd to play and sing the song all on his own, and David would sit very patiently with Syd and section off where the time changes were. He'd break out a 4/4 into a 3/4 into a god knows what, and Dave and I would chart this in our own special way. I would get behind the drums and Dave would conduct me through it, and I would overdub the drums.

Sometimes we did it where we'd be able to grasp the song as a rhythm section, and then overdub Syd on that. Dave insisted that Syd played all the lead guitar, and it was fascinating and infuriating all at the same time.

How did you run into King?

He's still the nicest guy in the world. We got hooked up with B.B. King because he was over in London making a record, *B.B. King In London*, and Alexis Korner said, "You should use the guys from Humble Pie for one of your cuts." And the cut he used us for was then the first and only time he'd ever played acoustic lead guitar. I don't know if he's done it since. It was called "Alexis' Boogie," and he's playing B.B. King licks but it's on his acoustic guitar.

Benny Mardones?

Benny Mardones was a guy I got hooked up with through Private Stock Records in New York and Andrew Oldham. Andrew Oldham produced his first record, and I played drums on it. We recorded it at Bearsville Studios in upstate New York.

Entwistle?

John Entwistle, I got the job because he was scared to death of having Keith Moon involved in it [laughs] in case he would ruin the proceedings, and I nearly ruined it myself. It was heavy drinking days back then, and we were trying to record a track called "Heaven And Hell" and I passed out whilst playing but kept playing. You could tell it was draggin' off just a little bit, but the tempo was still keeping kind of up there. Right as the end was coming and the guitar player was signaling the end, I woke up with such a start, I blew the end! Otherwise, they had a pretty much perfect take of what is now "Heaven And Hell." I was a bit Brahms and Liszt at that time! That's English for pissed drunk.

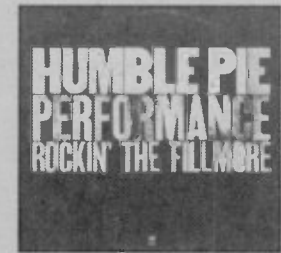
Humble Pie U.S. Discography

by Tim Neely



45s

Label/#	A-side/B-side	Year	NMS
Immediate 001	Natural Born Woman/I'll Go Alone	1969	8
A&M 1282	I Don't Need No Doctor/Song For Jenny	1971	4
A&M 1282	I Don't Need No Doctor/Song For Jenny (picture sleeve)	1971	6
A&M 1349	Hot 'N' Nasty/You're So Good For Me	1972	4
A&M 1349	Hot 'N' Nasty/You're So Good For Me (picture sleeve)	1972	6
A&M 1366	Sweet Peace And Time/30 Days In The Hole	1972	4
A&M 1406	Say No More/Black Coffee	1973	4
A&M 1440	Honky Tonk Woman/Get Down To It	1973	4
A&M 1484	Oh La-De-Da/The Out Crowd	1974	4
A&M 1530	Rally With Ali/Ninety-Nine Pounds	1974	4
A&M 1711	Road Hog/Rock And Roll Music	1975	4
Atco 7216	Fool For A Pretty Face/You Sappy Pratt	1980	5



Albums

Immediate IMOCS-101	As Safe As Yesterday Is	1969	25
Immediate (UK) IMSP027	Town And Country (unreleased in U.S. at the time?)	1969	25
A&M SP-4270	Humble Pie	1970	12
A&M SP-4301	Rock On	1971	12
A&M SP-3506	Performance: Rockin' The Fillmore (two LPs)	1971	155
A&M SP-4342	Smokin'	1972	12
A&M SP-3513	Lost And Found (two LPs, combines both Immediate LPs into one package)	1972	15
A&M SP-3701	Eat It (two LPs)	1973	15
A&M SP-3611	Thunderbox	1974	12
A&M SP-4514	Street Rats	1975	12
Atco SD 38-122	On To Victory	1980	10
Atco SD 38-131	Go For The Throat	1981	10
A&M SP-3127	Humble Pie (reissue)	1981	8
A&M SP-3132	Smokin' (reissue)	1981	8
A&M SP-6008	Performance: Rockin' The Fillmore (two LPs, reissue)	1981	100
A&M SP-6009	Lost And Found (two LPs, reissue)	1981	10
A&M SP-6503	Eat It (two LPs, reissue)	1981	10
Accord SN-7192	Recaptured	1981	10
A&M SP-3208	The Best Of Humble Pie	1982	10
Compleat 672009-1	A Slice Of Humble Pie (two LPs)	1985	12



Compact Discs

A&M CD-2512	Classics, Volume 14	1987	10
A&M CD-3132	Smokin'	1987	8
A&M CD-3208	The Best Of Humble Pie	1987	8
A&M CD-6008	Performance: Rockin' The Fillmore	1988	8
Mobile Fidelity MFCD-847	Rock On	1988	15
Pair PCD-1152	The Best Of British Rock	1988	15
Atco 38122-2	On To Victory	1991	15
Atco 38131-2	Go For The Throat	1991	8
Immediate AK 47349	Town And Country	1991	15
Immediate AK 47899	As Safe As Yesterday Is	1991	15
A&M 540 164-2	Hot 'N' Nasty: The Anthology (two CDs)	1994	15
King Biscuit 88015	King Biscuit Flower Hour: Humble Pie In Concert	1996	8
Archive Alive 80001	The Scrubbers Sessions	1999	8
Pilot 48	Running With The Pack	1999	8
Varese Vintage 61052	Natural Born Boogie: The BBC Sessions	2000	8
BMG Sp. Prod. 45618	Extended Versions	2000	6
Universal Sp. Pr. 520 240-2	Rock On	2000	6
A&M 490 734-2	20th Century Masters: The Millennium Collection	2000	8

(Note: Four of the original LPs remain unreleased on CD in the U.S.: Humble Pie; Eat It; Thunderbox; and Street Rats.)



Greg Ridley, 1972

Hagar?

I knew him from being on the road with Montrose. Montrose and Humble Pie had been on the road quite a bit together. Humble Pie had just broken up, I was in California, forming that band, Natural Gas, and Sammy got a hold of me — I can't recall how — and he invited me up to Sausalito for four days. He was making his first solo album, and I played on three or four cuts.

Charlie Huhn, who came from Ted Nugent's group — what were your first impressions of him?

He's a great singer, a true professional. He's never once blown a show. His voice has never gone on him, and he's a real true blue and he does a remarkably good job of filling Steve Marriott's shoes, vocally. And he's never blown a show, which is more than we could say for Steve. But we were all drunks to varying levels at different points in the band's history.

What do you say to these critics who call some of the early Humble Pie material as unlistenable?

One of the reviews for Smokin' said, "This record makes a great Frisbee." But it sold

over a million copies, got into the Top 5 and it's one of the best rock 'n' roll records ever recorded, I think, even though I do say it myself. I mean, if you can listen to Smokin' and not hear what "Hot 'N' Nasty" is or "Thirty Days In The Hole," then you've got your head firmly up your ass, you know?

What do you make of the current blues renaissance brought about by people such as Stevie Ray Vaughan and Robert Cray?

I think it's wonderful, absolutely marvelous. Stevie, God rest his soul, had been around for quite some time anyway. Robert Cray is one of the most tasteful players out there, and I think there's this tremendous new spin on old music kind of thing happening. Black Crowes I love. Blues Traveller, I love them. They've got that lovely harp player [John Popper]. So these younger-than-us players, there are some out there, obviously, that have paid attention to the education we got. They could only get to be playing and singing like that if they not so much listened to us, but they listened to the people we've listened to — the B.B. Kings, the Muddy Waters, the Memphis Slims.

Footnote Archives

THE SMASHING SUCCESS OF TOP OF THE POPS — YOU GET THE HITS, BUT NOT THE ARTISTS

by Dave Thompson

Imagine a time when a trip out to buy the latest hot pop hits did not involve holding up your taste in music to the ridicule of the lethally hip young gunslinger at the local branch of Indie-trash R Us. Imagine, too, a time when you could pick up a sizeable chunk of the latest Top 40, plus a handful of hopeful-but-helpless first-timers, get an eyeful of a tastefully clad young dolly bird and still have change out of two bucks.

And imagine, finally, that you are legally deaf, which means you don't even notice that the groovy stash you now place on the turntable doesn't sound anywhere near the same as when it turns up on the radio.

Congratulations! You are now the proud owner of *12 Tops* — *The Original Sounds Of Today's Pop Hits*, a 1972 LP that represents the first, and possibly only, American manifestation of a British tradition that dated back... oh, three or four years at that point. Wrapped in the so-beguilingly named Stereo Gold Award label, repressed in a sleeve that offers no more information than could be humanely gotten away with but containing all of "the hits while they are still at the top of the charts," *12 Tops* had it all. "Back Off Boogaloo," "A Horse With No Name," "Me And Julio Down By The Schoolyard," "American Pie," "A Cowboy's Work Is Never Done" — all for a mere \$1.25. It makes you come over all warm and nostalgic just thinking about it. Doesn't it?

Ah, but in this life, you get what you pay for — and what you've just paid for is 12 reasonably faithful but faithlessly fake hits — cover versions. Yes, you get "Doctor My Eyes," but not only isn't it by The Jackson Five, it doesn't even sound like The Jackson Five. Not unless Michael had even tighter trousers than we thought he did. You get T. Rex's "Telegram Sam," as heard by Alexander Graham Bell. And if you have even the slightest recollection of The Chakacha's "Jungle Fever," you'll remember the original featured a writhing Belgian lady experiencing so many simultaneous orgasms that she probably still can't walk. But on *12 Pops*, she might just as well be having her legs broken. "The original thrilling *Top Of The Pops* sound" indeed.

Well, that's one way of looking at it. Another would be to cross the Atlantic and take an in-depth look at precisely what we're dealing with here. *12 Pops* was a one-off. Over there, it was part of a series of albums that, released every six weeks for a full 12 years, kept up a constant commentary on the state of British taste.

Conceived in 1968 by the Hallmark subsidiary of Pickwick Records, themselves already brand leaders in the world of cheapo compilations, the *Top Of The Pops* series took its name from the BBC television music show of the same name (the BBC had forgotten to trademark it). A rival series, the Music For Pleasure label's *Hot Hits*, debuted soon after, while a handful of others surfaced for an album or two. But *Top Of The Pops* was the market leader and, while the others passed into oblivion, it became an institution.

The concept was simplicity itself. While the design department worked on the sleeve and invariably wound up with a pretty, pouting, dolly bird wearing hot pants and a tank top, a team of crack session men were given approximately five days in which to turn out an album's worth of soundalike smash hits, torn from the top of the chart.

There was a regular team of musicians responsible for almost every song. Vocalists such as Tony Rivers, Martha Smith, John Perry, and Danny Street can be heard aping everyone from Donny Osmond to Johnny Rotten; guitarist Bob Falloon lashed out a decade's worth of incredible licks, including a fabulous simulation of Jimi Hendrix's "Voodoo Chile"; and a singing pianist named Reginald Dwight... hold it right there! Not the Reginald Dwight, the little fat one who went on to become Elton John? The very same! John first ventured into the world of anonymous cover versions in spring

1969 when he handled a jaunty rendition of Dave Dee, Dozy, Beaky, Mick & Tich's "Snake In The Grass." Eight months later, he was back for a version of Lou Christie's "She Sold Me Magic" and, thereafter, such sessions remained a regular date in his diary until at least July 1970, around the same time as his own fame began taking off.

Neither was he the only future star who supplemented his own then-meager income by bashing out a few vocals à la mode. David Byron of Uriah Heep, Rod Stewart, and David Bowie have all been credited with similar performances. All were unknown, all were struggling and all have kept determinedly quiet about such skeletons ever since. But grab a few albums and listen very carefully, and you can hear the bones rattling all the same.

Who bought these records? At its peak, the *Top Of The Pops* series was topping 300,000 copies per volume. There were 92 volumes. Do the math yourself, and then take a look at the U.K. album chart for the week of Aug. 7, 1971. In at #48 — *Hot Hits Volume 5*. On its way to #1, *Hot Hits Volume 6*. Rushing toward #16, *Top Of The Pops Volume 17*. Embarking upon a three-month odyssey that would also peak at the pinnacle of the poppermost, *Top Of The Pops Volume 18*. Five albums, 60 top hits, and not an original note of music between them.

For the sake of the innocent, gullible public, *Top Of The Pops* had to be stopped.

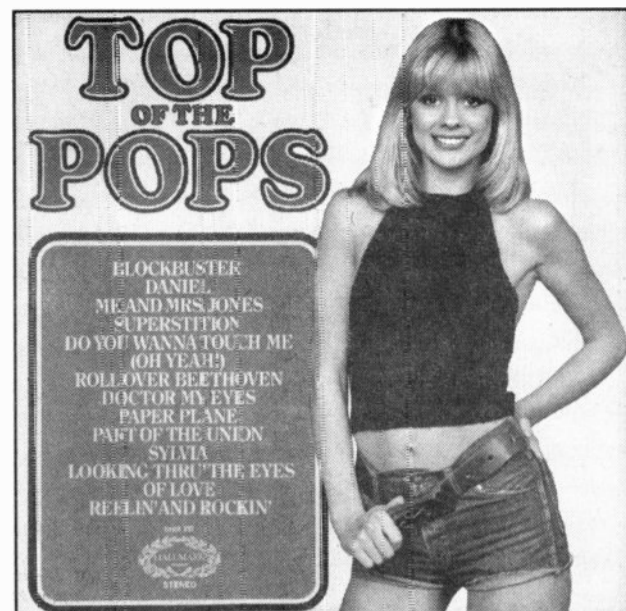
But wait! It gets even more surreal, because barely had this hallowed handful commenced its assault than the rest of the U.K. music industry suddenly realized what was happening. Retailing at little more than the price of a single 45, these collections weren't simply outperforming full-price records by a considerable margin, they were also outselling many of the original singles as well. While that was great for the music publishers, who got their money regardless of who performed the song, the poor labels themselves were left to starve. Not for the first (and certainly not the last) time in history, the cry went up, "It's the death of the music industry as we know it!"

The knives came out. *Top Of The Pops* was a rip-off, claimed the major labels. In not openly stating that the hit songs within were not the actual hit versions, the albums were guilty of misrepresentation on an almost criminal scale. For the sake of the innocent, gullible public, *Top Of The Pops* had to be stopped.

The campaign raged through the fall of 1971, initially to little avail. "Now we're at #1," *Top Of The Pops Volume 19* announced. "We intend, with your help, to stay there." They did. On Nov. 27, *Top Of The Pops Volume 20* displaced Stewart's *Every Picture Tells A Story* from the top of the chart, ironically calling up an impossibly laryngitic rendition of his own "Maggie May" to help with the conquest. Weeks later, *Hot Hits #8* reached #2.

Shortly after, the powers that be announced that henceforth, budget-priced LPs would no longer be eligible for chart contention. It was, insisted *Record Retailer* (publisher of Britain's main album chart) purely a matter of pricing. If *Top Of The Pops* brought their prices in line with regular LPs, they could come back in. As for the allegations of rip-offs and the like, *Top Of The Pops* addressed them with *Volume 22*.

Traditionally a portion of the back cover of each album was given over to a paragraph or two of fluffy exhortations; from 1970 — "hip hip, you hippies, and yippee, you yippies, go grab yourself this handful of rhythm and beat its brains out on your player." For *Volume 22*, the first release of 1972, the tone



changes somewhat. "We issued our first... album some three and a half years ago and what has happened since then has been an uninterrupted run of success after success... a story based not on luck, but on hard work, imagination and more hard work. We wanted to give the world public a high quality album of twelve current hit tunes recorded by the finest session musicians available to us; and at a price representing the best possible value. We believe we have succeeded."

The public apparently agreed. *Volume 22* promptly became the biggest selling edition yet, and, over the next 18 months at least, *Top Of The Pops* sales continued to rise. By *Volume 27*, that same fall, *Top Of The Pops* was firmly entrenched as the highest-selling series of its kind in recording history.

Maybe an attempt to launch the series in the United States, with the aforementioned *12 Tops* — *The Original Sounds Of Today's Pop Hits*, did fail, but did anybody truly expect it to do anything else? Americans barely bought T. Rex records in their original form. What would they want with a semi-soundalike cover? In the U.K. and elsewhere, across Europe and into the Near East, *Top Of The Pops* reigned supreme and, all joking apart, it isn't difficult to see why.

The *Top Of The Pops* cover of Lulu's version of Bowie's "Man Who Sold The World" is at least as powerful as the Bowie-produced original, while English DJ Kenny Everett once played the *Top Of The Pops* version of "Bohemian Rhapsody" back-to-back with Queen's, then challenged his listeners to tell them apart. The cover versions of Marc Bolan's "Teenage Dream," Mick Ronson's "Love Me Tender" and 10cc's "Worst Band In The World" are very near the equals of the originals and, at the very close of the series' lifespan, Pink Floyd's "Another Brick In The Wall" sounds a lot less annoying without Roger Waters grumbling away.

Even better are *Top Of The Pops*' re-creations of hit instrumentals. Focus' "Sylvia" and Cozy Powell's "Dance With The Devil" both received expert treatment, and even "Voodoo Chile" isn't bad. Indeed, compared with some so-called "name artists" attempts at covering Hendrix, it's positively phenomenal.

Of course, there are some horrific blunders, usually relating to figuring out the lyrics to a song. In an interview with Britain's *Mojo* magazine last year, producer Bruce Baxter admitted that it was the singer's job to work out the words, "and if they couldn't, they improvised." Which wasn't always a bad thing, according to The Adverts' TV Smith, whose "Gary Gilmore's Eyes" hit was given precisely that treatment in mid-1977. "It would have been terrible if he'd got the words right."

The last *Top Of The Pops* albums appeared during 1980. Killed, at least in part, by the majors' long-delayed realization that they, too, could recycle old hits cheaply on budget compilations (and use the original recordings as well), the series bowed out with a 16-track *Best Of 1980*. There was a half-hearted attempt to revitalize the series in 1985, but it perished after just one issue (*Volume 92*), and since that time there's been just one release of note, the U.K. label RPM's *Reg Dwight's Piano Goes Pop* compilation, featuring 20 of John's performances for such albums.

In recent years, however, the series began to creep back into vogue, presumably as part of the current boom in kitsch nostalgia. Both *Mojo* and the BBC have run only mildly mocking features on the series, and there was a volume offered on eBay recently with an opening price of \$20.

Oddly, nobody bid on it.

Elvis News

AS POPULAR AS EVER — WORLDWIDE ELVIS STUFF

by Eddie Hammer

This month I'm just going to tell you what's out there, in no particular order. It's unorganized but interesting to my fellow friends in the wonderful world of Elvis.

Warning! Don't look in the Graceland catalog, especially all the crazies like me or you might end up with a pair of Elvis signature silk boxer shorts and their matching sneaker-like casual shoes.

A new DVD *The Ed Sullivan Shows Vol. 1* includes that great version of "Hound Dog" and other rock legends doing love songs, '60s hits and other themes. A Thailand-made V-CD, *Original Footage*, contains those early Dorsey show performances that I never get tired of watching. You also?

Legendary Elvis — a new box set with the "I Need Your Love Tonight" pic on the cover (Italy used this one on many of their early Elvis singles) has 50 cuts — all one and flips except for "Mary In The Morning," "Lonely Man" and "Danny Boy." You really don't need this one, as it ain't cheap!

The reissue of that tribute *From Elvis To Jesus* with a beautiful pic disc now is an excellent and revered honor to our hero. H. T. Long is the singer (also an evangelist) who has been on the Elvis Malaysia scene for many years, and his talent proves why. Renelois, Terry Mike Jeffery, and Chris MacDonald also have new Elvis tribute CDs out now, and while they are no look-alikes, these guys do have some decent voices, especially the last two, who perform with The Jordanaires, which is a plus.

From the Far East also comes *42 Non-Stop Golden Oldies* with "It's Now Or Never" (again!), but I do not think you will recognize many other "stars."

Classic Live Elvis — Louisiana Hayride Show 1954, is a new European album. We have heard it before, but I did enjoy the three alternates of "Blue Moon Of Kentucky," "Baby Let's Play House" and 209. The cover is the same pic as the U.K. Christmas album — remember that striped shirt? *E.P.'s Anniversary Album* is a release with two different covers (but the same disc, in a slip-in case) and only contains *Hayride* stuff.

Millennium, an edition from that great Netherland fan club, is a "talking-only type" and includes snippets of Elvis talking about karate, Priscilla and drugs and onstage dialogue. Nice piece if you go for this format.

Now, *1976 Volume 1 Evening Show* has a novel cover, as it uses the front of one of those *Now* magazines that we all collected whenever Elvis was in Vegas. They were given out free in the hotel lobbies to the tourists and became quite collectible. Even though the cover shot shows him in that Indian feather outfit and he sings holiday tunes ("Jingle Bells" and "Blue Christmas") and talks about body pains, overlook it and the following album, *On Tour — Little Rock*, since there's nothing new here. The only part I liked was that Elvis looked a swell in his red "Burning Love" suit.

Let me touch on a few compilation albums from Europe that, needless to say, contain Elvis doing "Wooden Heart" (a huge European hit passed over by many American fans). *It's Now Or Never and Hit Collection Of The 50's*, *Love Collection*, and *Golden Hits Of '50's and '60's* are the titles and do contain many greats such as Ritchie Valens, Dion, Ricky Nelson and The Dells, but to choose Tab Hunter's wimp version of "Young Love" over Sonny James' has no taste at all.

I noticed a difference on the U.S. vs. European pressings of *Peace In Valley* set in their stickers — the U.S. version states 87 songs but says 88 on the foreign title — a small goof? Check the back covers and count the tracks — both have 87. Just thought I'd throw in that bit of trivia. Also, if you bought the European copy, the fan club included a bonus CD *Elvis For The Record*, containing interviews and a contest that gives

away a V.I.P. ticket to Elvis — *The Concert* tour.

The old DVD *The Complete Story* was just reissued in Japan with a collage of movie scenes serving as its dynamite cover, a big improvement. Speaking of Japan, released now is *At The Beginning Of Love* ("Can't Help Falling In Love") — a nice compilation that also includes Dion's "Donna The Prima Donna" and Skeeter Davis' classic "End Of The World." *Love Ballads* chooses "Don't Be Cruel" (Love?) and Brenda Lee doing Davis' "End" — I want to meet the compiler on this one.

The latest issue in the *Follow That Dream* series is *Elvis, Tucson '76* which, for many fans who do not get boots, will be greatly appreciated and loved. But the rest of us, especially me, will be bored with the improved quality because it contains nothing new. It does have a nice glossy gatefold cover, but not a pretty-boy photo.

The European four-CD set, *Simply The Best Of The '70's*, includes his "Wonder Of You" and "Way Down," but the rest of the "best," I never heard except for a few — Blondie's "Heart Of Glass" (Seen her lately? Don't, as she lost it) and Rod Stewart's "Maggie May." Walk past this one.

Remember those live CDs in DVD cases? The company producing them just added *Little Darlin' (Niagara Falls '75)*, *For The Good Times (Richmond '72)* and *Impossible Dream (Vegas '71 — best cover)*. The series will probably stop at nine.

Back in the '80s, Germany had three-inch singles of "Heartbreak Hotel" and "Kiss Me Quick" (from the Hong Kong Fan Club, whom I haven't heard from in years). Now, a new three-inch album is out there with only 25 made and should be searched for — except for number six.

By the way, that new *Legendary* box set also was released in Australia with a totally different cover. I'm partial to the European version. Our French fans' latest is *La Legende* — a various artists set with "It's Now Or Never" and some local talent as well as Johnny Halladay, Eddy Mitchel, and Lou Reed (!). The reissues of "When The Snow Is On The Roses" and "Folsom Prison Blues" are now in jewel cases, and each song is on one CD. These are not bad for early Vegas shows due to the ad-libbing and totally fun performances.

Blip is a big publication in Europe that now has released a '50s oldies set that includes Elvis, of course. Check out the cover of this one with its embossed letters à la the old first issue of *Elvis' Greatest Hits Vol. 5*. Nice set with great selections: "Be-bop-a-lula" (Gene Vincent was great.) "Peggy Sue" (Could Buddy Holly do anything bad?) and that "Walking" fat man, Fats Domino.

Don't Think Twice, an unofficial album, is again an early '70s Vegas dinner show. Its highlight is a bluesy version of "Hound Dog," but the album is no big deal. The bonus here is a 14-minute performance of the title track. The liner notes remind its listeners of the troubled times for the King due to marital and health problems. Any new release with Sun 209 can't be all bad, as in the case of the foreign album *All Time Country Hits*. It is also enhanced by Loretta Lynn and Charlie Rich plus Patsy Cline's smash hit, "Walkin' After Midnight."

Back to some foreign productions. Malaysia's *Elvis Rock And Roll* has a *King Creole* look to its cover and video disc but only covers his career from fame to death. If you see it, buy this one for the cover only. *Golden Collections* has two different versions with the same content but with '50s and '70s pic covers. Don't miss the back cover with photos of 10 famous picture sleeves. A company in Malaysia produced these two and also sent me two VCDs, *Aloha From Hawaii Vol. 1 and II*. The *Jailhouse Rock* one-sheet movie poster profile that was on *I and II* has that *Great Performances* photo. Everyone I know loves this much heralded show, and these companion albums

have it all. I always loved Elvis' version of "Welcome To My World" but "Ku-U-I-Po" I could do without. Agreed?

BMG's *Power Hits*, a sampler promo from Hong Kong, is a CD and has a matching vinyl album. Our guy does that old Little Willie John #1, "Fever" (I also liked Peggy Lee's later version). The two cover photos are from *Flaming Star* and *Jailhouse Rock*, which I don't know you would recognize immediately. The other artists I didn't know except for the passé Air Supply.

China has another, *Elvis The Legend*, compiled for sale in this country only, but we know that never happens. This one has two different VCD boxes — a "LMT" photo on the first, while the alternate cover includes some '60 pics, a few sexy young ladies and Marilyn Monroe on the back cover.

Back to those bad boys in Europe. They came up with *Livestock Live* and even sold one with an alternate disc — any way they can, they do get my money. One is black, not for sale, fan club only, while the second is a picture disc of the cover that shows him riding around the arena with his hair flowing wildly. Yes, it's another of the Houston shows but an afternoon one. As stated, this show started his successful tour, but for me, the material is very repetitive. I noticed these were put out by Good Times company — another new player who I hope will be more original in the future, but I doubt it.

Romantic Collection — Rock And Roll has a cover and discs portraying a medieval theme (?) and uses seven Elvis '50s winners. Nelson and some Eddie Cochran are also here. "Simply The Best Christmas" (Germany) is smart enough to include the man's "Silver Bells" and has some holiday tunes from Bing Crosby, Harry Belafonte, and Judy Collins.

Simply Vinyl — that great company in the U.K. — has sent me their latest vinyl album, *Gold Records Vol. 1 And II*. I still love vinyl, and these are perfect in the extended versions. Classy products.

New stamps this month come from Laos with a series of personalities of the '50s, '60s and '70s with Elvis on three of them. The first day covers are beautiful, but they placed a Tupelo-themed cancellation on the '70s one and a Vegas cancellation on the '60s one — which denotes a lack of Elvis 101.

Saginaw Heat has a degrading cover photo of Elvis (he's in his Mexican sundial suit) and includes his father. Even with the false starts on "Polk" and "Why Me World," this one has poor quality. It's a shame because I think the version of "Trouble" is different.

CD reissues of vinyl bootlegs? Yep! The titles, so far, include *Standing Room Only Vol. 2* (dedicated to his sell-out concerts), *Superstar Outtakes* (the best one being "I Want You, I Need You, I Love You"), *Radio Thrills* (I have 15 versions of this one!), *Live Session* (that 10-inch one of '70s material), *Through The Years* (live and studio work), *I'm Leavin' (Vegas '74)*, *Unreleased Tracks* ("Blueberry Hill" and "True Loves Travels" versions excel), *From The Dark To The Light* (so-so LP), and *I Wanna Be A Rock And Roll Star* (even this remastered one lacks freshness).

Russia's Stress Record Company produced *Blue Hawaii* — same as our expanded version but with Russian writing on the back cover.

Classics Collection, Rock And Roll, and *Classic Rock And Roll* are new samplers from Poland and all include our singer on "Blue Suede Shoes," Sun 209, "Heartbreak Hotel," and "Teddy Bear" to name a few. Nice compilations but only for completists.

Back in the good old U.S.A., *Great Vocals* includes "Don't," which is welcomed and should be appreciated more, as it was an often-forgotten Top 10 cut. Roy Orbison, Bobby Darin, and Jackie Wilson are also represented. There is a so-called "promo" out there, *From Memphis To Canada*, made for a Canadian club (?) but actually produced here (it's expensive and only has three cuts, "Lord's Prayer," "Lady Madonna" and "500 Miles"). Only 1,000 copies were reportedly made. It uses familiar pics but has an absolutely beautiful package with a tri-fold glossy gatefold cover. Two of the songs were already used on previously released albums, and even "Lord's Prayer" can be found elsewhere. Check out the back cover picture of a serious Elvis in one of those dated print polyester shirts. Great package, very professional. Buy it, but wait a while until the price goes down.

All of this material may be a bit overwhelming, but it's a nonstop Elvis world out there! Aren't you glad you're in it? If you think this was a busy Elvis month, next month's items are twice as many! Totally unbelievable, so start saving \$\$\$ now!

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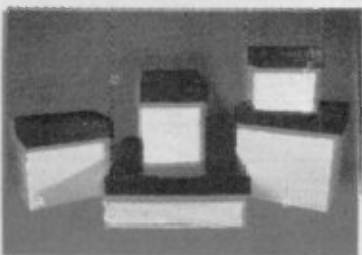
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SLEEVE	45 Poly Record Sleeves	DIVIDER	45 Divider Cards	CASE	Audio Cassette Case	MAILER	Audio Cassette Mailer
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SLEEVE	7" Inner Sleeves	MAILER	45 Record Mailers	CLEANER	Audio Cassette Head Cleaner	Labels	'J' Card
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SLEEVE	7" Paper Sleeves	CLEANER	Record Cleaning	Heat Gun			
Colored Paper Sleeves 7 1/8 x 7 Minimum order - 50 sleeves per color 50 \$12.10 100 16.75 500 55.25 1,000 101.00 1,600 141.55 Qty per case		Discwasher® D4+™ 1 1/4 oz. 1 \$3.00 1 \$2.00 3 8.25 5 6.25 5 12.50 10 10.00 10 22.00 PCode AFG1046 D4+™ leaves no residue. Preserves vinyl properties. Contains a unique Anti-Static Solution. Lubricates and protects the record as it cleans.		1 year Warranty Price per Qty. 1 3 5 \$52.00 \$141.00 \$160.00 PCode Description Watts AHG Industrial Heat Gun 1200W			

SLEEVE	7" Paper Sleeves	CLEANER	Record Cleaning Fluid	CUT OFF Heat Sealers			
"Old Style" Green White Medium Weight Heavy Duty 50 \$9.90 50 \$10.20 100 15.95 100 17.10 500 51.80 500 54.70 800 74.00 1,200 123.20 1,600 140.40 2,400 200.90 + Frt 3,200 224.40 + Frt S7WHD Prod. Code: S7GRN Qty / case		Groovy™ Cleaner 4 oz. 1 \$6.00 Bags Unlimited's own Record Cleaning Fluid. Deep Cleaning. Anti-Static, residue free. 3 16.50 5 25.00 10 45.00 PCode AGC4 Pump Spray Bottle		Use with SHRINK BAGS Description Watts Length Mil Price AHS4C 4" Hand Heat Sealer 400 4" 1-6 \$66.75 AHS8C 8" Hand Heat Sealer 400 8" 1-6 89.00 AHS12C 12" Hand Heat Sealer 500 12" 1-6 111.00 AHS16C 16" Hand Heat Sealer 500 16" 1-6 179.00			

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.030" Thick 7 x 7 .028" Thick Chipboard Acid Free 50 \$7.65 \$9.00 100 12.25 14.40 500 53.00 62.50 1,000 96.15 113.50 PCode: KCB3045 KAF2845 Protect the corners and edges of your 7" Picture Sleeves from bending or crushing. Use Cardboard Inserts.		Record Cleaning Sponge 2 per pack 1 \$5.00 Our super sponge is absorbant and dripless. Lint Free. Safe for vinyl. 5 20.00 10 37.50 Product Code ACS2		Shrink wrap 30 packages per hour. • System Comes With a 500 Watt Heat Gun Which Plugs into the System. • Wraps a variety of items (vhs, albums, magazines, CD's, DVD's, posters, etc.) • Dispenses Rolls of Shrink Film Without Snagging. • Use 120 Volt Outlet. NO WIRING HASSLES! • 1 Year Warranty on All Parts Except Consumables. (teflon covers, element wires, etc.) • Easy to use. Seal one side, rotate 90°, seal second side, heat shrink! * Allow for approx. 10% shrink on film when choosing your system.			

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Table for Double Pocket CD Sleeves, Slimline CD Case, TRAYS, Double / Holds 2 CD's, MAILER, Multiple CD Jewel Cases. Includes prices and descriptions for double pocket sleeves and multiple jewel cases.

Table for Gate Fold Sleeves, 2 CD-Compact Disc Case, RETAILER, Blister Pack, SLEEVE, Case Logic CD Pro™ Sleeves. Includes prices and descriptions for gate fold sleeves, 2-CD cases, blister packs, and Case Logic sleeves.

Table for For CD Jackets, 2 CD-Compact Disc Cases, RETAILER, Security Devices - ALPHA, MAILER, CD Jewel Case. Includes prices and descriptions for CD jackets, 2-CD cases, security devices, and jewel cases.

Table for Double CD / CD Boxset Sleeve, Double CD Case, RETAILER, Security Devices - ALPHA, MAILER, Multiple CD Jewel Cases. Includes prices and descriptions for double CD sleeves, double CD cases, security devices, and multiple jewel cases.

Table for CD Jackets - White Paperboard, 3 CD - Compact Disc Case, STORAGE, Corrugated CD Storage Box, MAILER, CD Mailer-Bubble Cushioned. Includes prices and descriptions for white paperboard jackets, 3-CD cases, storage boxes, and bubble cushioned mailers.

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Order form section including shipping information, payment methods (VISA, MasterCard, etc.), and customer details. Includes a table for customer account information.

Jazz Sides

Though producer Joel Dorn has never restricted himself to jazz projects — he was responsible for Bette Midler's first recordings, Roberta Flack's "Killing Me Softly" and the funkier of all The Neville Brothers' albums, *Fiyo On The Bayou* — he's spent most of his studio time in the company of soulful jazzers such as David "Fathead" Newman, Eddie Harris, Les McCann, and Rahsaan Roland Kirk. Apart from song snippets sampled by hip-hop artists and dance music DJs, much '70s era R&B-heavy jazz — of which Dorn is the supreme figurehead — had disappeared from the music bins. Dorn filled that vacuum by kick-starting a heavy reissue series, first on his 32 Jazz label and now on his new Label M. While his six *Songs For...* compilations of moody jazz have far outsold his expectations, that doesn't keep him from reissuing a doomed compilation of bagpipe jazz by Rufus Harley. Dorn loves jazz — enough to work on projects while sitting in the bathtub.

10 Questions For...

Joel Dorn

by Dave McElfresh

The M in Label M, what does it stand for?

It means nothing. I wanted to name the label after my three favorite Jews: Albert Einstein, Lenny Bruce, and Meyer Lansky. We couldn't come up with a workable combination of syllables from each name, so we took their initials and found we had the word *label*, which is perfect, but there was an M left over. So we decided to call it Label M. So the M stands for nothing.

Along with the reissues, the new label has already put out a lot of live material that has never been released before. Will that be a permanent fixture of Label M?

Yeah, I want to build around the live stuff that I've been stashing aside for 15 years — blues and R&B as well as jazz. If you catch certain artists at certain times of their career playing live, it's definitive. Like Ray Charles live at Newport in 1958? Forget about it! Finding moments like that for artists — that's what I'd like to hit this trip. I don't consider myself a music historian, but if you found a stash of Laurel And Hardy films that somehow got lost in the shuffle, that would be thrilling, right? That's pretty much the equivalent of what I've found.

Most of the live albums state that they've come from the Left Bank. What's that?

I heard a rumor in '85 or '86 that this Left Bank Jazz Society in Baltimore had recorded all the concerts that they'd presented in the '60s and '70s. So I waseled myself an appointment with their board one night but made absolutely no progress trying to get them to let

me release their tapes. They were worried about rights, that the musicians would be angry that they'd recorded them, that someone would get cheated — all the things you should be worried about, actually. I bothered them every so often over the years. But then Kevin in our office told me that he's seen something about the Left Bank's tapes on the Internet and that they might finally be available. So I hooked up with them again and this time it worked, 15 years later. Everybody gets paid, everybody gets taken care of — the sidemen, the families of the deceased artists, everyone. Making Stan Getz's widow happy, that's a good feeling. That music is their family's legacy.

Lots of young musicians have been sampling the albums you've produced, because of the mix of soul and jazz. Does anyone make you aware of that?

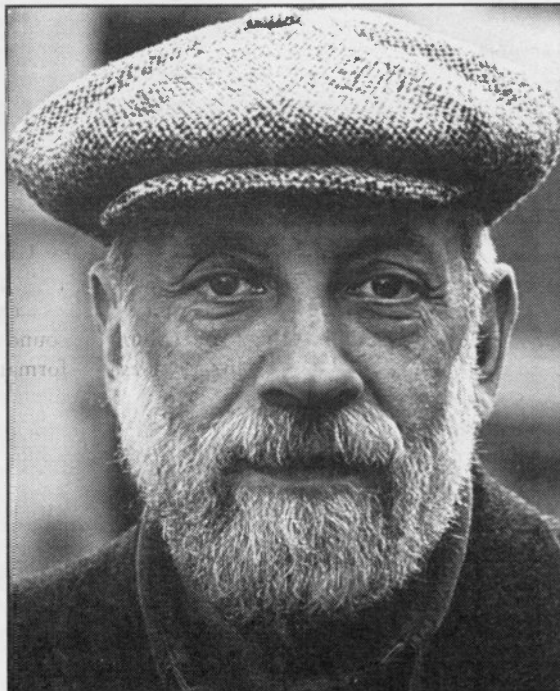
I used to get these compilations of acid jazz from these wild kids in England, and what they sampled was a particular John Patton foot pattern on the organ or a Grant Green guitar riff. And what they would relate to from the original album wasn't what I related to at all. I don't even know how that works, but I love what they do with it. You know who gets sampled a lot from records I made? Les McCann. Fifteen, 20 samples. He's got a certain thing that those groove kids dig. Some of those exotic rhythms that Yusef Lateef did, too. They get sampled. There's a whole school of kids in England and France that relate to C cuts on B albums. But there's something they hear. I don't even know how they find the stuff, it's so obscure. There's something in them that rings their bells, but sometimes I can't hear it.

How many albums is your name on?

I've produced around 175 albums in the studio and I've reissued maybe another 150. I've put out about 20 live, previously unreleased things and made about 20 box sets. If we do a box set this year it will come out in the fall — the complete works of Rahsaan Roland Kirk on Atlantic, plus some surprises.

Given your comments in liner notes, reissuing Kirk seems like a pet project of yours. Is that accurate?

He was the first act that I signed to Atlantic after I left my radio job and went to the label as a full-time employee. We made, I think, 15 albums together, and I've made five more since. Every album of his featured a theme. Some were obvious, and some required you to think a little to figure out what the thread was. After his death, he was kind of forgotten, and I thought that a renewed interest in him would happen by itself. Ten, 12 years after his death, his record sales were negligible, the critical community dismissed him like he was a one-legged tap-dancer, so I got pissed off and began reissu-



Courtesy of Label M/photo by David Caher

ing his music. It's truly rewarding to see him get his due now. His records sell five, six, seven times better now than they did when he was alive. But more importantly, he's finally looked at as one of those singular giants who've come out of jazz.

How did you become so closely associated with jazz built on such a strong soul element?

I got into jazz through that small band that Ray Charles had in the mid-50s, with David "Fathead" Newman and Hank Crawford. Because it was rooted in [Count] Basie and Louis Jordan, they could play for dances, but they could play jazz concerts, too. And play real blues, as well — not make-believe blues. So I started appreciating Gene Ammons and Sonny Stitt and Horace Silver and Art Blakey — guys that had hits like "Sister Sadie" and "Moanin'." Later I got to [John] Coltrane and Miles [Davis] and [Thelonious] Monk and [Charlie] Mingus as a consequence of having entered with jazz rooted in the blues and jukeboxes.

Was the jukebox element something you pursued when you began producing soul jazz?

During my early years in the studio, the trick with certain jazz musicians was to get them hits. Ramsey Lewis and Horace Silver and Stan Getz had hits. Mongo Santamaria and Cannonball Adderley had hits. Willie Bobo, Hugh Masekela. The crossover hits were usually kind of R&B-ish. So we tried that with [David] "Fathead" Newman and Hank Crawford and Les McCann and Eddie Harris and Herbie Mann. And we were pretty lucky. It never bothered me if I could produce something that might reach more people.

Haven't you said that Jerry Lieber And Mike Stoller and Phil Spector have been your greatest influences on your production values?

Man, when I heard Lieber And Stoller, those Coasters and Drifters records — you kidding? And Phil Spector when he had his fatball for those two or three years? There

NEWS & NOTES

Ken Burns' *Jazz* — the TV series, the box set, the book, the separate CDs — may have had the spotlight in January, but another, lesser-known champion of the art form got his place in the sun, too. A jazz-related place.

That champion is Viktor Schreckengost, an industrial designer whose work was celebrated at the Cleveland Museum Of Art this winter. Schreckengost is 94 and, to put it mildly, still active. Recently, he was signing autographs for people streaming into the museum to check out the four rooms dedicated to his astonishing output. It includes two-step tricycles, a printing press, those gentle, scalloped lawn chairs your parents used to have on the patio, aerodynamic bicycles, astonishingly contemporary dinnerware and fans on wheels. The man knows no bounds, which makes him jazzy. So sensible of the museum to set aside a Schreckengost exhibit room and title it *The Jazz Age*.

Not only does the music of Lester Young, Duke Ellington, and Cab Calloway saturate the air in this room, the imagery on the walls and in the cases is saturated with jazz. How much Schreckengost loves jazz is abundantly clear here.

For example, Schreckengost designed a punch bowl for Eleanor Roosevelt, *The Jazz Bowl*, in 1931. This glossy bowl shows New York street scenes, refers to *The Cotton Club*, suggests a night on the town listening to Calloway music and, in images of drink and cigarettes, hints at the vices and pleasures of the time. It is beautiful: Egyptian blue and big, it is also simultaneously elegant and, in its unique, woodcut-styled look, indescribably jaunty, like a tip o' the hat.

But *The Jazz Bowl* isn't the most jazzy object in the room. *Blue Revel* is. Like a cubist cartoon, this striking painting of a black nightclub not only summarizes its time, it transcends it. And it's unbelievably rhythmic.

The top of the painting showcases a foreshortened, diagonal chorus line of bare-breasted, leggy ladies in geometric panties. A keyboardist glissandos at center, anchoring a band lower down featuring giant saxes, a fiddle and a banjo. The sax players eye each other laterally, so in sync you almost hear the improvisation. Exuberant and vivid, the painting, also from 1931, was inspired by visits to a theater in Cleveland's near East Side by members of the Cleveland School Of Art, where Schreckengost taught.

Blue Revel is so jazzy it's a fever dream. More than any other image of the time — and the turn of the '30s was a vivid time indeed, given the grip of The Depression and the somehow balancing hold of swing — it captures the kineticism at the heart of jazz at least as well as the music. Didn't some wag once compare writing about music to dancing about architecture? Schreckengost proves you can paint about jazz.

— Carlo Wolff

are no better records ever made than [The Ronettes'] "Be My Baby" and [The Crystals'] "Da Doo Ron Ron." Those records are the parents of a million other records. They let you know just how much you can do with the canvas of sound. It's not the style that's influential, it's the level of quality. Hearing the best always roots me. If I were a movie

(Please see Dorn page 26)

On the racks



Charlie Parker

CHARLIE PARKER

The Complete Savoy And Dial Studio Recordings 1944-1948
Savoy/Atlantic (92911-2) (8 CDs)

To date, the most complete chunk of Charlie Parker to come under the microscope of reissuing has been *Bird: The Complete Charlie Parker On Verve*, which spans from 1946 on through to his final recording session in 1954. While the stuff's killer material — even Parker's throwaways are always worth a listen — by then he was backed by strings and band configurations far less interesting than what's found here. God knows why it took so long to construct

this essential document, but we're finally presented with Parker's best and most interesting years, from his early recordings as a sideman with Slim Gaillard and Tiny Grimes through his groundbreaking groups featuring Miles Davis, John Lewis, and Bud Powell. Halfway into the first of these eight discs — as part of Dizzy Gillespie's Sextet — we hear Parker's complex stretching fall into a confident rhythmic galloping that would come to define his style of playing. Parker's success as a leader (most of these 200+ cuts feature him in that role) resulted in him being courted by labels on both coasts: Savoy during his time in New York and Dial while in Los Angeles.

Due to the success of these recordings, Norman Granz whisked him away to Verve for the remainder of his career, often confining him to musical backings that diluted what you'll hear on these discs. Yeah, it sounds grandiose, but this is one of the most significant jazz box sets ever released, as well as the quintessential Parker collection.

— Dave McElfresh

PAUL DESMOND

Lemme Tell Ya 'Bout Desmond: The Music Of Paul Desmond
Label M (495715)

Though pianist Dave Brubeck was head of the cool era's quintessential quartet, Paul Desmond was the group's real leader. The altoist epitomized the cerebral jazz mood of the day, his arid tone and sultry lines mixing bookish nerd with the hipster element. Desmond lost none of the mood when separated from the Brubeck band, as is evident in his collaborations with guitarist Jim Hall and saxophonist Gerry Mulligan featured

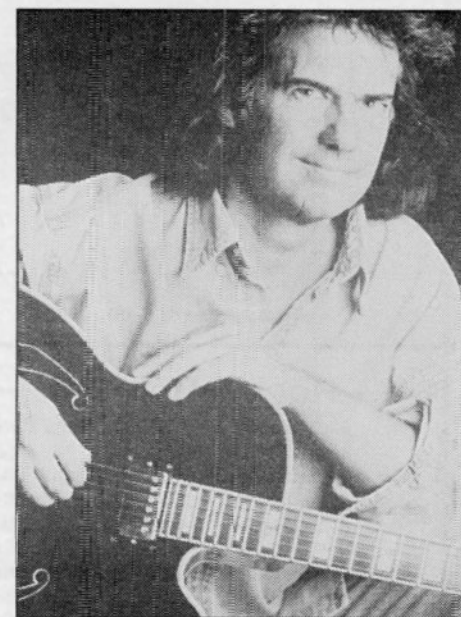
here. Eight of the 12 cuts were recorded during Desmond's time with the Brubeck quartet, the remaining four in the company of producers Don Sebesky or Creed Taylor during his A&M and CTI label associations. It's hard to say how the album's two producers decided on the disparate dozen cuts. Intentional or not, the radical change of aural scenery — shifting from the bossa nova mood of 1964's "Bossa Antigua" to 1969's surprisingly successful interpretation of Paul Simon's "El Condor Pasa" — touts Desmond as a terminally tasteful player regardless of material.

— Dave McElfresh

PAT METHENY TRIO

Live
Warner Bros. (9 47907-2)

Given all the impressive textures and flash of The Pat Metheny Group, one might not expect the wunderkind guitarist to sound all that impressive in a bare-bones trio format. Big surprise for y'all: Pat Metheny bravely and successfully revisits some complicated Metheny standards without the cushion of Lyie Mays' full piano chording. While the first trio album from last year — founded on, as is this one, the bass of Larry Grenadier and drums of Bill Stewart — introduces a menu of the usual solid Metheny compositions, it's far more fulfilling hearing a revamp familiar territory. There's a nearly 20-minute version of "Question And Answer" taken from his decade-old trio album of the same name recorded with Dave Holland and Roy Haynes, an aggressive take of "Bright Size Life" from his introductory 1976 album also of the same name, a sultry return to "So May It Secretly Begin" from the



Pat Metheny

ultra-popular *Still Life (Talking)* album of 1987, as well as cuts lifted from *Offramp* and *80/81*. Were it not for the fact that Metheny is an extremely gregarious musician ever hungry to dialogue with partners as diverse as Ornette Coleman and David Bowie, his ever-expanding chops leave him entirely capable of tackling a solo album of similarly déjà vu material. The guy has already trimmed his team down to a trio, on his way, if we're lucky, to a game of solitaire.

— Dave McElfresh

(Dorn from page 26)

director, I'd watch Fellini and Bergman before making a movie, even if it was a western. "This is how good it can be," they show, "so go do your best."

How did the Jazz For... series come about?

We had an arrangement with *Elle* magazine, written for women from 20 to 35, mostly single mothers [who] made \$40,000 a year, fashion-oriented — I had no idea what was going on. So we had a meeting with the head of the publishing company and someone asked, what kind of record would you make for the *Elle* woman? So I said, I would make an album called *Music For A Rainy Afternoon* — because they said they weren't interested in jazz. Instead of saying jazz, I said music. They said, that's great. I picked out real jazz for the compilation — Hank Jones, Ron Carter, Houston Person. Beautiful ballads but not compromised jazz — pretty stuff played well. We used the magazine's house photographer for the artwork, advertised it for six months to six million *Elle* readers. We sold less than a thousand copies. So we put 25 copies in a store in Portland, Ore., where there was a listening post and all 25 copies sold overnight to the same demographic group that we were chasing in *Elle*. Wherever we put it, it drew women and it sold. So we made six of them, all of them with fashion shots by the same photographer. We ended up selling over a million of them and nobody was more surprised than me. I may know what I'm doing, but obviously I can't predict what's going to happen afterwards. If you keep making records, something will go over.

(Obituaries from page 12)

Richard Edwin Morrissey, saxophonist

The formidable British saxophonist, pioneer in jazz-rock fusion and a much sought-after session player, Richard Edwin (Dick) Morrissey died of cancer Nov. 8, 2000, in Deal, Kent.

He was born May 9, 1940, in Horley, Surrey. A multi-reed player, he mostly played tenor saxophone, blending the tones associated with master tenor saxophonists Edward "Tubby" Hayes, Stan Getz, and Sonny Rollins. He first recorded in 1961 for Fontana Records, followed by other jazz albums on 77 Records, and Mercury Records between 1963 and 1966.

Morrissey played a major role in the early fusion between rock and jazz, as his much-acclaimed records with If (with guitarist Terry Smith) and the Morrissey/Mullen bands (with guitarist Jim Mullen) will attest.

Between the period 1970 and 1975, seven albums were issued by If (an eighth album was issued in 1997 drawn from live 1972 recordings). Sometimes (unfairly) compared to Blood, Sweat & Tears and Chicago, the group never had a trumpet player, preferring a front line of all saxes and guitar.

Formed in 1969, the members of If were mostly young jazz players who were part of the London-based J.J. Jackson's Greatest Little Soul Band. The band worked with Brooklyn-born R&B soulman Jackson, known for his 1966 R&B hit "But It's Alright."

His 15-year partnership with guitarist

Mullen included at least seven Morrissey/Mullen jazz-funk studio albums between 1977 and 1988, their first being a 1977 recording session for Herbie Mann's Embryo label with (and produced by) the first British exponents of blue-eyed soul, Average White Band (AWB). Both Morrissey and Mullen were old friends of Robbie McIntosh of AWB when they all played R&B with Brian Auger's Oblivion Express.

As a session player and an early 1960s fixture at Ronnie Scott's (Jazz) Club, he recorded with Jon Anderson, Brian Auger, Marc Benno, Duncan Browne, Johnny Dankworth, Keith Emerson, Georgie Fame, Peter Gabriel, Roy Harper, Jackson, Alexis Korner, Paul McCartney, Gary Numan, Soft Machine and many others, including visiting U.S. jazz and blues performers such as Brother Jack McDuff, Sonny Stitt, and Jimmy Witherspoon.

Confined to a wheelchair since 1995 or so, he last performed with Mullen in early October 2000 at Deal's Astor Theatre with a lineup that included his son Jasper (drums), Noel McCalla (vocals), and Pete Jacobsen (keyboards). Details concerning the service were not available.

— Eric S. LeBlanc

John Edwin ("Eddy") Shaver, guitarist

Guitarist John Edwin ("Eddy") Shaver was pronounced dead of an accidental heroin overdose in a Waco, Texas, hospital at 2:58 a.m. Dec. 31, 2000. Eddy and his father, country writer Billy Joe Shaver, together were the duo Shaver.

An associate speculated that unhappiness over his mother Brenda Joyce Tindell Shaver Shaver's death of cancer on July 30,

1999, had led to Eddy's drug abuse. (His grandmother, Victory Watson Shaver, had similarly died of cancer June 20, 1999.)

Born June 20, 1962, Shaver's publicist said Eddy was probably born in Waco. However, it's listed nowhere: obits, encyclopedias, etc. Years ago when this writer interviewed Shaver and his father for *Goldmine*, he wouldn't divulge his birth data.

Prodigy Eddy was taught by guitarist Dickey Betts, who gave him on his 12th birthday a 335 Gibson guitar that had belonged to Duane Allman. Eddy first recorded with Willie Nelson. He toured with Dwight Yoakam in 1987 and 1989 before returning to the road with his father, who'd laugh with pride, "If he wasn't my kid, I couldn't afford him."

Gliding from blistering roadhouse blues rock to sensitive acoustic folkish picking, long-haired Eddy released five CDs with his dad: *Tramp On Your Street* (1993) and the live *Unshaven* (1995) on Zoo/Praxis, *Highway Of Life* (1996) on Justice, and the religious *Victory* (1998) and the occasionally acoustic *Electric Shaver* (1999) on New West. (Billy Joe often joked that he wanted to name the infant Eddy "Electric," but Brenda's father objected.)

A sixth disc, tentatively titled *The Earth Rolls On*, is due soon on New West. Eddy's solo *Baptism Of Fire* appeared on Dixie Frog in Canada in 1996. With Betts guesting, he was slated to start taping his first U.S. solo disc in early January for Antone's Records.

He is survived by his father and wife of two months, Irene Triola Shaver.

— Bruce Sylvester



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13. Beach Boys 1964 - "She Knows Me Too Well" Capitol 5245 NM 8 \$12
14. Beach Boys 1964 - "Dance, Dance, Dance" Capitol 5306 MT 9 \$25
15. Beach Boys 1967 - "Fun, Fun, Fun" Capitol 6106 (Starline)(Promo) NM 8 \$40
16. Beacon Street Union 1967 - "Blue Suede Shoes" MGM 13935 (Promo) MT 9 wol \$13
17. Beacon Street Union 1967 - "Mayola" MGM 14012 (Promo) NM 8 \$13
18. Beatles 1963 - "From Me To You" Vee-Jay 522 (Brackets Label) VG 5 wol \$225
19. Beatles 1964 - "Aint She Sweet" Atco 6308 (Promo) VG-EX 6 wrp \$100
20. Beatles 1964 - "Twist And Shout" Tollie 9001 (Black Label) VG-EX 6 sol \$20
21. Beatles 1966 - "Paperback Writer" Capitol 5651 NM 8 \$20
22. Beatles 1967 - "Penny Lane" Capitol 5810 NM 8 \$20
23. Beatles 1967 - "Hello Goodbye" Capitol 2056 (Promo) EX 7 \$150
24. Chuck Berry 1955 - "Maybellene" Chess 1604 NM 8 \$40
25. Chuck Berry 1956 - "You Can't Catch Me" Chess 1645 EX 7 \$20
26. Chuck Berry 1957 - "School Day" Chess 1653 EX 7 \$20
27. Peter Best 1965 - "Casting My Spell" Mr. Maestro 712 EX 7 \$125
28. Big Lucky - "Miss Betty Queen" M.O.C. 670 (Promo) MT 9 \$12
29. Billie and Lillie - "Love Me Sincerely" ABC Paramount 10421 (Promo) NM 8 wol \$60
30. Bill Black's Combo 1960 - "White Silver Sands" Hi 2021 (Green Vinyl) NM 8 \$50
31. Blondie 1976 - "X Offender" Private Stock 45097 MT 9 \$30

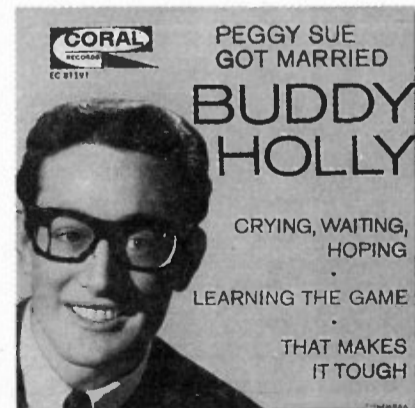
32. Bluebird 1969 - "Windy Linda" Bluebird (No #) MT 9 \$30
33. Blue Jays 1961 - "Lover's Island" Milestone 2008 NM 8 \$25
34. Bob And Earl 1963 - "Puppet On A String" Marc Records 105 GM-MT 10 \$12
35. Bob And Earl 1964 - "Baby I'm Satisfied" Chene 103 (Promo) MT 9 \$10
36. Bill Bodaford 1958 - "Little Girl" Back Beat 507 NM 8 \$30
37. Jim Bogle & The Beaumen 1962 - "Beware Bogle Bear" Texas Record Co. 2629 NM 8 \$125



38. Gary (U.S.) Bonds 1960 - "New Orleans" Legrand 1003 MT 9 \$20
39. Gary (U.S.) Bonds 1963 - "What A Dream" Legrand 1027 (Promo) NM 8 nol \$18
40. Gary (U.S.) Bonds 1964 - "My Sweet Ruby Rose" Legrand 1031 (Promo) MT 9 nol \$20
41. Lorenza Bracy - "These Things You Do To Me" Sandy 1038 MT 9 \$75
42. Doug Bragg - "Barbed Wire" Coral 61716 (Promo) EX 7 \$40
43. Bronsetts - "This Is Love" Satan 102 NM 8 \$65
44. Browns 1960 - "The Old Lamplighter" RCA 7700 (Living Stereo) MT 9 \$30
45. Edwin Bruce 1957 - "Rock Boppin' Baby" Sun 276 MT 9 \$20
46. Johnny Burnette 1956 - "Tear It Up" Coral 61651 VG 5 nol \$75
47. Kate Bush 1980 - "Breathing" EMI 5058 (UK)(w/Picture Sleeve) NM 8 / MT 9 \$14
48. Kate Bush 1980 - "Babooshka" EMI 5085 (UK)(w/Picture Sleeve) EX 7 / NM 8 \$14
49. Kate Bush 1980 - "December Will Be Magic Again" EMI 5121 (UK)(w/Picture Sleeve) NM 8 / MT 9 \$13
50. Butthole Surfers 1994 - "Good King Wenceslaus" Capitol 30 (Picture Disc) MT 9 \$12
51. Ed Byrnes 1959 - "Like I Love You" Warner Bros. 5087 (Stereo) NM 8 \$25
52. Cecil Campbell 1956 - "Dixieland Rock" MGM 12245 EX 7 \$35
53. Candy & The Kisses 1963 - "A Good Cry" R&L 500 EX 7 \$35
54. Canned Heat 1968 - "Boogie With Canned Heat" (Album Spot Commercial) Liberty 7541 (Promo) NM 8 \$50
55. Freddy Cannon 1959 - "Way Down Yonder In New Orleans" Reco-Art (No#)(Acetate) EX 7 wol \$25
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57. Caravelles 1961 - "Angry Angel" Starmaker 1925 NM 8 \$20
58. Carnations 1961 - "Scorpion" Tilt 780 NM 8 \$30
59. Carol & Cheryl 1965 - "Go Go" G.T.O. Colpix 767 (Promo) VG-EX 6 \$60
60. Cascades 1963 - "Shy Girl" Valiant 6028 NM 8 sol \$20
61. Chancellors 1962 - "Jam" Corby 200 MT 9 \$75
62. Channels 1959 - "My Love Will Never Die" Fury 1021 EX 7 \$25

63. Chantels 1962 - "Here It Comes Again" Carlton 569 NM 8 \$10
64. Jean Chapel 1956 - "I Won't Be Rockin' Tonight" Sun 244 NM 8 \$30
65. Lee Charles - "You Got To Get It For Yourself" Universal (No#)(Acetate)(One-Sided) NM 8 \$20
66. Chessmen - "Lucille" Riot-Chous 2656 VG 5 \$75
67. Chiffons 1963 - "One Fine Day" Laurie 3179 (Stereo) NM 8 stl \$60
68. Chili Peppers - "Don't Say Goodnight" Golden Crest 1058 EX 7 \$30
69. Chylds 1967 - "Hay Girl" Giant 101 VG-EX 6 \$95
70. Sanford Clark 1956 - "The Fool" MCI 1003 VG-EX 6 solr \$60
71. Jack Clement 1958 - "Ten Years" Sun 291 NM 8 \$20
72. Coasters 1957 - "Down In Mexico" Atco 6064 EX 7 \$15
73. Cordials 1962 - "I'm not Crying Anymore" Bethlehem 3019 NM 8 \$40
74. Crystals 1962 - "He's A Rebel" Phillies 106 (Promo) EX 7 xol \$100
75. Crystals 1962 - "He's A Rebel" London 9611 (UK)(Promo) EX 7 \$50
76. Crystals 1963 - "Da Doo Ron Ron" London 9732 (UK)(Promo) EX 7 \$50
77. Carol Cummings 1961 - "Just To Make You Mine" Checker 983 (Promo) / EX 7 \$50
78. Debbie Dean 1961 - "Don't Let Him Shop Around" Motown 1007 NM 8 / \$40
79. Del-Loursds 1963 - "All All" Solar 1001 NM 8 \$35
80. Del Vikings 1962 - "An Angel Up In Heaven" ABC Paramount 10385 (Promo) NM 8 \$50
81. Dixieland Drifters - "The Trot" B.B. 222 VG-EX 6 \$40
82. Don & Dewey - "Miss Sue" Shade 1000 VG-EX 6 \$60
83. Bob Dylan 1970 - "All The Tired Horses" (Stereo) Columbia AE-25 (Promo) MT 9 nol \$40
84. Edsels 1960 - "What Brought Us Together" Tammy 1010 NM 8 sol \$65
85. Elegants 1960 - "Get Well Soon" Hull 732 MT 9 sol \$75
86. Shirley Ellis as "Shirlee May?" 1962 - "Lonely Birthday" Mercury 71969 (Promo) NM 8 wol \$60
87. Fantastics 1959 - "I Got A Zero" RCA 7664 / EX 7 \$50
88. Five Crystals 1959 - "Hey Landlord" Kane 25592 EX 7 wol \$50
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97. The Group - "Land Of Lakes" Troupe 5467 VG 5 \$75
98. Jimmy Hagggett 1957 - "Gonna Shut You Off Baby" Meteor 5043 EX 7 \$250
99. Bill Haley 1953 - "Crazy Man, Crazy" Essex 321 EX 7 \$40
100. Linda Hayes w/ The Platters 1955 - "Please Have Mercy" King 4773 NM 8 \$75
101. Buddy Holly as "The Crickets" 1958 - "Think It Over" Brunswick 55072 (Promo) EX 7 \$100
102. Buddy Holly 1957 - "Words Of Love" Coral 61852 (Promo) EX 7 sol \$200

103. Buddy Holly 1958 - "Heartbeat" Coral 62051 EX 7 \$45
104. Ivan 1958 - "Real Wild Child" Coral 62017 (Promo) NM 8 solr \$175
105. P. Jay & The Haystackers - "Little Heart Attacks" Oak 1203 NM 8 \$75
106. Jesters 1958 - "I Laughed" Cyclone 5011 (Green Label) EX 7 solr \$100
107. Ivy Jo 1970 - "I'd Still Love You" V.I.P. 25063 NM 8 \$75
108. Mable John 1960 - "Who Wouldn't Love A Man Like That" Tamla 54031 NM 8 wol \$75
109. Mable John 1961 - "No Love" Tamla 54040 EX 7 \$75
110. Jerry Keller 1959 - "Here Comes Summer" Kapp 277 (Stereo) MT 9 \$30
111. Darlene Love 1963 - "Wait Til' My Bobby Gets Home" Phillies 114 (Promo) EX 7 xol \$40
112. Darlene Love 1963 - "A Fine Fine Boy" Phillies 117 (Promo) MT 9 \$75
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116. Pastels 1957 - "Been So Long" Mascot 123 VG-EX 6 It \$100
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126. Elvis Presley 1957 - "Too Much" RCA 6800 NM 8 \$20
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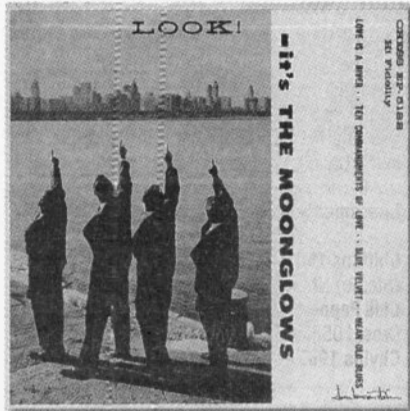


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- 133. **Elvis Presley 1960** - "Jailhouse Rock" RCA 447-0619 (Gold Standard) / NM 8 \$20
- 134. **Elvis Presley 1960** - "Stuck On You" RCA 7740 MT 9 \$20
- 135. **Elvis Presley 1959** - "Don't Be Cruel" RCA 447-0608 (Gold Standard) / NM 8 \$20
- 136. **Elvis Presley 1959** - "I'll Never Let You Go" RCA 447-0611 (Gold Standard) / MT 9 \$20
- 137. **Elvis Presley 1960** - "It's Now Or Never" RCA 7777 NM 8 \$20
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- 139. **Elvis Presley 1961** - "Surrender" RCA 7850 NM 8 \$20
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- 146. **Elvis Presley 1963** - "Devil In Disguise" RCA 8188 NM 8 \$10
- 147. **Elvis Presley 1963** - "Witchcraft" RCA 8243 NM 8 \$10
- 148. **Elvis Presley 1964** - "Kiss Me Quick" RCA 447-0639 (Promo) NM 8 sol \$30
- 149. **Elvis Presley 1964** - "Blue Christmas" RCA 0720 (Promo) EX 7 \$20
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- 151. **Elvis Presley 1964** - "Viva Las Vegas" RCA 8360 (Promo) NM 8 \$30
- 152. **Elvis Presley 1964** - "Ain't That Loving You Baby" RCA 47-8440 NM 8 \$12
- 153. **Elvis Presley 1964** - "Such A Night" RCA 47-8400 NM 8 \$12
- 154. **Elvis Presley 1966** - "Tell Me Why" RCA 47-8740 NM 8 \$12
- 155. **Elvis Presley 1966** - "All That I Am" RCA 8941 (Dog On Side) MT 9 \$12
- 156. **Elvis Presley 1966** - "Come What May" RCA 47-8870 NM 8 \$10
- 157. **Elvis Presley 1967** - "That's Someone You Never Forget" RCA 9115 (Promo) NM 8 sol \$30
- 158. **Elvis Presley 1967** - "There's Always Me" RCA 9287 (Promo) NM 8 \$35
- 159. **Elvis Presley 1967** - "Big Boss Man" RCA 9341 (Promo) MT 9 \$35
- 160. **Elvis Presley 1968** - "Stay Away" RCA 9465 (Promo) NM 8 \$20
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- 163. **Elvis Presley 1971** - "There Goes My Everything" RCA 9960 (Promo) NM 8 it \$10
- 164. **Elvis Presley 1971** - "I'm Leavin'" RCA 9998 (Promo) NM 8 \$30
- 165. **Elvis Presley 1971** - "It's Only Love" RCA 48-1017 (Promo) MT 9 \$30

R&R EP's

- 166. **Beach Boys 1964** - "By The Beach" Capitol 5267 VG-EX 6 / VG-EX 6 \$40
- 167. **Beatles 1964** - "Souvenir Of Their Visit To America" Vee-Jay 903 NM 8 / VG-EX 6 \$100
- 168. **Jimmy Clanton 1959** - "Jimmy Clanton" Ace 101 NM 8 / EX 7 wol \$30
- 169. **Jimmy Clanton 1959** - "I'm Always Chasing Rainbows" Ace 103 EX 7 / NM 8 \$35
- 170. **Coasters 1959** - "Keep Rockin' With The Coasters" Atco 4503 VG-EX 6 ts / NM 8 \$200
- 171. **Del Vikings 1957** - "Come Go With Us" Dot 1058 EX 7 / NM 8 \$150
- 172. **Five Satins 1960** - "The 5 Satins Sing" (Vol.2)



- Ember 101 EX 7 sp / NM 8 \$200
- 173. **Frankie Ford 1959** - "The Best Of Frankie Ford" Ace 105 NM 8 / NM 8 \$200
- 174. **Buddy Holly 1962** - "Buddy Holly" Coral 81191 NM 8 / NM 8 \$500
 One could not hope to find a more illustrious specimen of this rare Holly EP. Beautifully rich blue cover features a picture perfect image of Holly, enhanced by its superlative physical condition. Deep orange labels, lustrous vinyl - what a find!
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- 176. **Jerry Lee Lewis 1958** - "Jerry Lee Lewis" Sun 108 MT 9 / NM 8 \$100
- 177. **Jerry Lee Lewis 1959** - "Jerry Lee Lewis" Sun 109 GM-MT 10 / MT 9 oc \$100
- 178. **Little Richard 1957** - "Here's Little Richard" Specialty 402 MT 9 / NM 8 \$200
- 179. **Mickey & Sylvia 1957** - "Mickey & Sylvia" Vik 262 NM 8 / NM 8 \$150
- 180. **Moonglows 1959** - "Look! It's The Moonglows" Chess 5122 NM 8 / NM 8 \$350
 Superlative copy of the Moonglows' debut EP. Four classic vocal group nuggets delivered to you via a gorgeous cover/record one-two punch. A rare piece in exceptional condition.



- 181. **Moonglows 1959** - "Look! It's The Moonglows" (Vol. 2) Chess 5123 NM 8 stc / NM 8 \$325
- 182. **Ricky Nelson 1957** - "Ricky" Verve 5048 EX 7 / EX 7 \$225
- 183. **Johnny Otis 1959** - "Johnny Otis" Capitol 1134 EX 7 sp / NM 8 \$175
- 184. **Elvis Presley 1956** - "Elvis" RCA 747 NM 8 / NM 8 \$125
- 185. **Elvis Presley 1956** - "Elvis Presley" RCA 1254 (Album-2) VG-EX 6 / NM 8 \$400
 Easily one of Presley's rarest commercially released EPs, this double-disc set cull eight tracks from his debut LP. Visually strong cover houses two radiant, glossy-label records that are sure to satisfy.
- 186. **Elvis Presley 1956** - "Elvis Presley" RCA 830 NM 8 / EX 7 \$100
- 187. **Elvis Presley 1959** - "A Touch Of Gold" Vol. 1 (Gold Standard Series) RCA 5088 (Maroon Label) EX 7 / VG 5 \$200
- 188. **Elvis Presley 1959** - "A Touch Of Gold" (Vol.

- 1) RCA 5088 NM 8 / MT 9 \$125
- 189. **Gene Vincent 1958** - "Hot Rod Gang" Capitol 985 nc / VG-EX 6 \$160

-R&R Picture Sleeves-

- 190. **Pink Floyd 1967** - "See Emily Play" Tower 356 (Promo)(w/45rpm) EX 7 / EX 7 \$450
- 191. **Ronettes 1965** - "Is This What I Get For Loving You?" Phillies 128 EX 7 \$85
- 192. **Del Shannon 1968** - "Thinkin' It Over" Liberty 56018 (w/45rpm) EX 7 / NM 8 \$75



193. FEATURED ITEM: Roy Orbison (as the Teen Kings) 78rpm "Ooby Dooby" Jewel 101 Mint 9 \$2,000
 This is simply an amazing copy of Roy Orbison's debut record, the first incarnation of his Rockabilly monster, "Ooby Dooby." After signing with Sam Phillips, Orbison re-recorded the song for Sun, though most purists prefer the original. The sparkling grooves and immaculate yellow labels are astonishing. Less than 100 were pressed in 78 RPM. Huge find for the Rockabilly collector or enthusiast of historically important records.

R&R LP's

- 194. **Beatles 1964** - "A Hard Day's Night" (Soundtrack) United Artists 6366 EX 7 / NM 8 \$150
- 195. **Fleetwoods 1962** - "The Fleetwoods Greatest Hits!" Doton 8018 (Green Label) EX 7 wob / MT 9 \$30
- 196. **Hickory Wind 1969** - "Hickory" Wind NM 8 sw / NM 8 \$1,000
 Only 100 copies were pressed of this rural Psych masterpiece, hailed by many as a bit of a minor masterpiece. This borderline pristine copy will undoubtedly end any collector's quest for obtaining among the finest copies available.



- 197. **Hootch 1974** - "Hootch" Pro-gress 4844 EX 7 / EX 7 \$600
 Rare privately pressed Psych LP from Wisconsin, recorded and produced by high school students. Great mix of heavy guitar, Eastern-



- tinged at times. Both record and the one-sided silk-screened cover perform marvelously, visually on both counts, aurally on the former.
- 198. **Jack Kerouac/Steve Allen 1959** - "Poetry For The Beat Generation" Hanover 5000 NM 8 sob / NM 8 \$400
 Kerouac figures as one of the most important authors/poets in latter half of the 20th century, essentially giving birth to the Beat Generation. This gorgeous record/cover combination gives ample testament to his genius, and is virtually impossible in such high grade.
- 199. **Merkin 1972** - "Music From Merkin Manor" Windi 1003 MT 9 / ss \$500
 A long-time fave among Psych enthusiasts, Merkin's sole LP is worth the price of admission just on the cover's strength. Which is about as far as you'll go as this original is still sealed.



- 200. **Plastic Cloud 1969** - "Plastic Cloud" Allied 10 (Canada) MT 9 sw / EX 7 \$600
 A delightful Psych rarity from Canada, chockfull of all the ingredients relished by collectors. Virtually perfect cover, still housed in original shrink, contains a most impressive record. If you have the reissue of this, you owe it yourself to hear the original - no comparison!
- 201. **Elvis Presley 1957** - "Loving You" RCA 1515 NM 8 / NM 8 \$200
- 202. **Elvis Presley 1956** - "Elvis" RCA 1382 VG-EX 6 wob / VG 5 \$40





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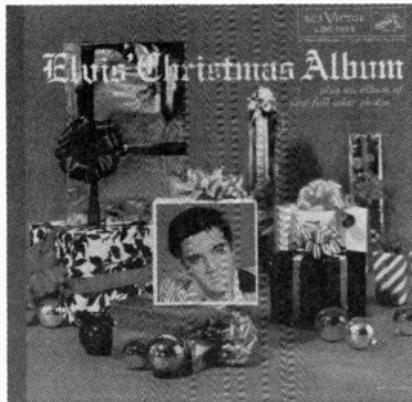
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- 203. Elvis Presley 1957 – "Elvis Christmas Album" RCA 1035 NM 8 / VG-EX 6 \$350
- 204. Elvis Presley 1958 – "Elvis' Golden Records" RCA 1707 NM 8 lw / EX 7 \$140
- 205. Elvis Presley 1959 – "A Date With Elvis" RCA 27128 (UK) EX 7 / EX 7 \$50
- 206. Elvis Presley 1964 – "King Creole" RCA 1884 EX 7 sw / MT 9 \$25
- 207. Elvis Presley 1959 – "Elvis' Christmas Album" RCA 1951 NM 8 sw / NM 8 \$50



- 208. Elvis Presley 1964 – "Elvis' Gold Records" Vol.2 RCA 2075 NM 8 sw / NM 8 \$30
- 209. Elvis Presley 1960 – "His Hand In Mine" RCA 2328 EX 7 / EX 7 \$40
- 210. Elvis Presley 1962 – "Girls! Girls! Girls!" RCA 2621 (w/ Bonus Calendar) VG-EX 6 sp / EX 7 \$60
- 211. Elvis Presley 1965 – "Roustabout" RCA 2999 NM 8 sw / EX 7 \$40
- 212. Elvis Presley 1965 – "Girl Happy" RCA 3338 EX 7 sw / NM 8 \$50
- 213. Elvis Presley 1965 – "Elvis For Everyone!" RCA 3450 NM 8 / MT 9 \$75
- 214. Elvis Presley 1965 – "Harum Scarum" RCA 3468 EX 7 / NM 8 \$50
- 215. Elvis Presley 1966 – "Paradise, Hawaiian Style" RCA 3643 EX 7 / EX 7 \$45
- 216. Elvis Presley 1966 – "California Holiday (Spinout)" RCA 430.722 (France) EX 7 / VG 5 \$35
- 217. Elvis Presley 1967 – "Double Trouble" RCA 3787 (W/Photo) EX 7 / EX 7 \$75



- 218. Elvis Presley 1967 – "Clambake" RCA 3893 EX 7 / NM 8 \$50
- 219. Elvis Presley 1968 – "Singer Presents Elvis" RCA 279 NM 8 / ss \$60
- 220. Elvis Presley 1974 – "Elvis Recorded Live On Stage In Memphis" RCA 0606 MT 9 / ss \$250



221. Sensations 1963 – "Let Me In / Music, Music, Music" Argo 4022 NM 8 dh / MT 9 \$400 Killer LP loaded with great cuts, so why so scarce? Regardless it's a collector's dream especially in such enticing condition. Resilient gloss, splendid labels. Just a tiny, barely discernible drill-hole in upper right corner – no problem.



222. Various 1968 – "Sounds Of 1968" Central High School (No #) \$350 Rare and diverse mix of Garage, spooky folk rock, Soul, even a comedy skit, all delivered by Central High students. Outrageous yellow and black cover graphics only punctuate the overall stunning condition of both cover and its contents.



223. Various 1967 – "Baltimore's Teen Beat A Go Go" Dome 4007 NM 8 sp / NM 8 \$525 A plenitude of Garage mania – we're talking 16 snazzy fuzz-fueled romps – packed into one shimmering platter. A one-inch split in upper right corner does not hinder in the least the Spartan cover graphics. A prized possession

that's sure to bring a smile.

- 224. Various 1968 – "Battle Of The Bands" Normandy 30867 (Album-3) VG 5 / VG 5 \$300 What an extravaganza! Three LPs' worth of Garage-dom, each disc a solid player with fidelity surpassing the visual grade. This set includes the 'bonus' record only given to band members participating in the contest. Strong cover has discernible ring wear but color graphics still look great.

R&B 45's

- 225. Lavern Baker 1955 – "Bop-Ting-A-Ling" Atlantic 1057 NM 8 \$35
- 226. Lavern Baker 1957 – "Substitute" Atlantic 1176 (Promo) MT 9 \$20
- 227. Lavern Baker 1961 – "Saved" Atlantic 2099 (Promo) MT 9 \$30
- 228. Beltones 1958 – "I Talk To My Echo" Hull 721 (2nd Press) (Red Label) NM 8 \$60
- 229. Cornell Blakely 1958 – "Don't Touch The Moon" Fulton 2453 VG 5 \$60
- 230. Hadda Brooks 1956 – "Old Man River" Modern 1008 / NM 8 \$25
- 231. Benny Brown 1953 – "Slick Baby" Gotham 7293 (Red Vinyl) NM 8 \$65
- 232. Ruth Brown 1952 – "5-10-15 Hours" Atlantic 962 EX 7 wol \$20
- 233. Ruth Brown 1954 – "Oh What A Dream" Atlantic 1036 EX 7 \$20
- 234. Capris 1954 – "God Only Knows" Gotham 7304 GD-VG 4 sol \$85
- 235. Cardinals 1959 – "Here Goes My Heart To You" Atlantic 1079 NM 8 \$40
- 236. Chanters – "I Need Your Tenderness" Deluxe 6162 VG 5 \$25
- 237. Ray Charles 1955 – "This Little Girl Of Mine" Atlantic 1063 EX 7 \$15
- 238. Ray Charles 1955 – "Greenbacks" Atlantic 1076 NM 8 \$25
- 239. Checkers 1959 – "Teardrops Are Falling" King 5199 NM 8 sol \$35
- 240. Wilbur Clark 1958 – "Zodico Mambo" J.O.B. 1124 EX 7 wol \$135
- 241. Arnett Cobb 1955 – "Flying Home Mambo" Atlantic 1056 NM 8 \$35
- 242. Creations 1956 – "Mommy & Daddy" Tip Top 400 GD-VG 4 \$95
- 243. Buddy DiVito & The Meadowlarks 1954 – "Everytime" Chance 3007 (Red Vinyl) EX 7 \$75
- 244. Robert Drapper w/ Steve & the Dynamics – "I Wanna Love Somebody" Sterling 102 VG-EX 6 \$135
- 245. Dreamers 1959 – "Melba" Rollin' 1001 EX 7 wol \$85
- 246. Drifters 1954 – "White Christmas" Atlantic 1048 NM 8 \$40
- 247. Dukes Of Rhythm 1960 – "La" Joy 101/102 VG 5 ft \$150
- 248. Joe Fritz 1953 – "Honey, Honey" Peacock 1627 EX 7 \$125
- 249. Kenny And Moe 1956 – "Can't Help Myself" Deluxe 6101 NM 8 \$50
- 250. Keynotes 1957 – "One Little Kiss" Apollo 513 EX 7 wol \$100
- 251. Legends 1958 – "The Legend Of Love" Hull 727 EX 7 wol \$85
- 252. Larry Ligett 1954 – "The Flop" Chess 1558 (Red Vinyl) NM 8 \$100
- 253. Little Wilbur & The Pleasers 1957 – "I Don't Care" Aladdin 3396 NM 8 nol \$40
- 254. Kenzie Moore 1953 – "My Baby's Gone Again" Specialty 462 VG-EX 6 \$75
- 255. Big Al Sears 1957 – "Peacock Strut" Jubilee 5327 EX 7 \$35

R&B EP's

- 256. Johnny Ace 1955 – "A Tribute Album" Duke 81 VG-EX 6 sp / NM 8 \$125
- 257. Dominoes 1957 – "Billy Ward & His Dominoes" (Vol.3) Federal 269 EX 7 stb / VG-EX 6 \$325



Rare and delectable EP from one of R&B's most pivotal acts. Regal cover graphics view splendidly, and high-gloss disc performs with superb fidelity.

258. Pharaohs 1958 – "The Pharaohs" Decca 6522 (UK) nc / VG 5 ft \$400

R&B LP's

- 259. Cadillacs 1959 – "The Crazy Cadillacs" Jubilee 1089 EX 7 / EX 7 \$200
- 260. Clovers 1956 – "The Clovers" Atlantic 1248 EX 7 ctb / VG 5 \$85
- 261. Dominoes 1960 – "Featuring C. McPhatter and J. Wilson" King 733 VG 5 ts / GD-VG 4 \$150
- 262. Five Keys 1957 – "The Five Keys On Stage! (With Thumb)" Capitol 828 VG-EX 6 ts / EX 7 \$100
- 263. Flamingos/Moonglows 1962 – "The Flamingos Meet The Moonglows" Vee-Jay 1052 EX 7 / EX 7 \$75
- 264. Midnighters 1958 – "Their Greatest Jukebox Hits" (Girl Cover) King 541 (2nd Press) EX 7 sp / EX 7 \$200



- 265. Platters 1956 – "The Platters" Federal 549 EX 7 rep / EX 7 \$1,000 Their extremely rare LP for Federal. collecting each of their key titles for the label, including the original version of "Only You." Most of the few surviving copies found are in less than impressive condition, leaving a delicious copy such as this all the more irresistible. Swirling cover graphic retain full vibrance, not hindered at all by the minor repair among seams. Full-gloss record has crisp black labels and plays exceptionally well.
- 266. Ravens 1957 – "Write Me A Letter" Regent 6062 MT 9 sob / MT 9 \$350 Unbelievable copy of this seminal group's LP for the small Regent label. The tracks hail from their tenure with National, a most seminal period in the group's career. Like-new record and cover, which has but a tiny sticker on back in the uppermost right corner.
- 267. Big Joe Turner 1956 – "The Boss Of Blues" Atlantic 1234 EX 7 ct / MT 9 \$85
- 268. Various 1957 – "The Best Of Rhythm And Blues" Jubilee 1014 (Red Vinyl) EX 7 sp / VG

Collectormania!

THIS JUST IN: PAUL McCARTNEY IS NOT DEAD, ELVIS IS NOT ALIVE AND OTHER "COINCIDENCES" IN RECORDS

by Chuck Miller

Maybe it started with the "Paul McCartney is Dead" situation. Allegedly, after a Beatles recording session, McCartney climbed into his car and drove off into the rainy London night. He happened to see a young woman standing by the road, and sensing she might need a lift to a dry place, he picked her up. He started driving again; she suddenly realized the driver was one-fourth of The Beatles and started kissing and hugging him. Then he lost control of the wheel and plowed into a lamp post, killing himself and his passenger.

Certainly the surviving Beatles were shocked and knew that if "the cute one" were dead, their careers would die as well (of course, everybody knew McCartney did all the work, right?). Suddenly there was a "Beatles Look-alike Contest," and someone named Bill Campbell won (he was a dead ringer — pun intended — for McCartney). Armed with a new bass player, The Beatles began work on their *Sgt. Pepper* album.

But guilt gripped the three surviving members. The Beatles couldn't lie to all their fans — especially their close, personal ones. So what did they do? They left clues — backward messages in their songs, album covers with hidden meanings, surreptitiously placed OPD patches and 281F license plates, so their "true fans" would know the real story. That's right, folks, Campbell was the one who later formed Wings and later sang with Stevie Wonder, Michael Jackson, and Elvis Costello. Campbell's daughter Stella just designed Madonna's wedding dress. And all this time — McCartney has been buried somewhere in an unmarked grave.

The more I write this article, the more it sounds like I've lost my mind. But in the 1960s, people actually believed that McCartney was dead and that The Beatles left clues to their close, personal friends and fans so there wouldn't be a widespread panic.

This is what happens when people start to "read into" records, looking for hidden messages, clues to a mysterious jigsaw puzzle that will unlock the answer to life, the universe and everything else. These "coincidences" may cause some people to scratch their heads, thinking that these events couldn't have happened at random but rather were planned by artists and groups to have special meanings. And people do scrutinize album covers, liner notes, lyrics, melodies and vocal enunciations, hoping to find that "one of six to eight" clue that will either provide directions to the pot of gold at the end of the rainbow somewhere in the English countryside — or to possibly discover why an artist wants you to kill your parents.

Some fans look for backward-masked messages that, when heard, will turn the youth of America into millions of Manchurian Candidates and Stepford Wives. Supposedly if one plays Led Zeppelin's "Stairway To Heaven" backward, the lyrics about bustles in hedgerows become "Sing to me oh sweet Satan." I've heard a demonstration of this — someone actually turned the record counterclockwise while their turntable was in neutral and played "Stairway To Heaven" in search of messages. {Remember you can only do this with records, not CDs. — Ed.} With a lot of work, you might be able to make out "Sing to me oh sweet Satan," but you have to be very forgiving with tnalP trebor's vocals.

It can't be a coincidence — surely Led Zeppelin must have known that recording their vocals backward would allow their "true" message to seep through to the subconscious of the youth of America. Before long, every song with anything sounding remotely out of place got held up for scrutiny — Styx's "Snowblind," The Beatles' "Rain," The Electric Light Orchestra's "Fire On High," the opening theme to *Mr. Ed*, the works.

It is certainly a coincidence — but does that in itself make these records collectible? Does all the musicianship of Led Zeppelin take a back step to this underlying plot to corrupt

America with backward vocals? At one time the group Judas Priest was accused of using backward-masked vocals in their songs to influence a teenager to kill. Never mind the fact that the band was ultimately found innocent of the crimes accused. But does this mean their albums are now more collectible because someone can play them backward and find surreptitious subliminal subjugations?

Of course Elvis Presley didn't really die. He wouldn't have left clues if he did. Allegedly Presley died Aug. 16, 1977. If you add up the numerical dates — 8 plus 16 plus 1977, you get 2001 — the title of the movie whose soundtrack Presley used for his opening entrance theme in his 1970s concert shows. Certainly that means Presley is alive, doesn't it? He has left recorded messages from a desert ranch 300 miles north of Tucson, where he lives in peace and privacy with his royalties — and a hidden camera trained on Graceland, where he can keep tabs on what's going on with his tourism empire.

Three hundred miles north of his tourism empire, in the middle of Lake Havasu?

What surprises me is that there aren't more albums out there that could operate as motion picture scores.... Here's a good one — The Beatles' *A Hard Day's Night* album with the movie *A Hard Day's Night* — it's got to work.

Sometimes artists and record companies can use that "We're really somebody else, try to figure out who we are" ploy to increase their record sales. Think about it — Ringo Starr appears on the cover of his album *Goodnight Vienna* with the robot from the movie *The Day The Earth Stood Still*. In that film, the word "Klaatu" is mentioned. And what happens? Three years later, some group named Klaatu releases an album of original songs that sound like they were penned by the Fab Four. Coincidence? Is Klaatu The Beatles in disguise, known only to their "true" fans?

Yeah right. Keep trying.

But this sort of publicity worked for Klaatu — when anybody mentions the group's name today, they don't mention some of their great songs such as "Sub-Rosa Subway" or "Calling Occupants Of Interplanetary Craft" or the fact that their early music videos featured breathtaking works by British animation houses. All that matters is that people avidly search for the out-of-print debut album by some Canadian studio musicians who sound remarkably like The Beatles.

Another area ripe with coincidence involves the synchronization of an LP or CD with a motion picture. The most recent example of this occurring is when someone discovered that *The Wizard Of Oz* became an entirely different movie when the film's soundtrack was replaced by Pink Floyd's *The Dark Side Of The Moon*. There even are Web pages devoted to the similarities between the film and the record, and the more similarities that are found, the more likely becomes the conspiracy that the record was created with the film itself in mind.

Come on, does anybody really believe that Roger Waters and Alan Parsons were screening a copy of *The Wizard Of Oz* while recording *Dark Side Of The Moon*? I can just imagine the discussions at Abbey Road Studios that day: "Come on, mate, we have to synchronize 'Money' so that when Dorothy opens the door to Munchkinland, the song starts at the first sign of colour! It'll work, mate, trust me — 25 years from

now, when our songs are on these mirrored little circles and are playing in personal sound systems from Japan while people are watching the movie on their own personal home theatre, they'll be talking about it on their personal computers that are hooked up by phone lines all over the world — it's wizard, mate!"

It's also hokum. What surprises me is that there aren't more albums out there that could operate as motion picture scores. I'll bet Prince's 1999 would match up nicely with *Star Wars*. Anybody thought of wiring up Christina Aguilera's debut album with *Private Benjamin*? Here's a good one — The Beatles' *A Hard Day's Night* album with the movie *A Hard Day's Night* — it's got to work.

And by the same argument — if Pink Floyd could successfully predict that their album could blend with *The Wizard Of Oz*, then Francis Barraud was a psychic painter. He knew after painting his famous "His Master's Voice" portrait of a dog staring intently into a gramophone that a record company would purchase that trademark because it wanted a dog on their label — because a future star would sing, "You ain't nothing but a hound dog." Or that the inventors of playing cards would arrange the pips and artwork in such a way that a century later, Wink Martindale could have a hit with a spoken-word 45 about a soldier who uses playing cards as a mnemonic prayer book.

Records don't become more collectible or less collectible just because they have "hidden meanings." If you lock a thousand monkeys in a room with a thousand typewriters and an unlimited supply of paper, at one point those monkeys will type up some Shakespeare. That's not to say that I would compare the Bard of Stratford-upon-Avon's works to monkey chatter, I'm saying that when random keys are pressed on a typewriter, at one point those random words may spell out a playwright, on one point those random words may spell out a playwright, on one point those random words may spell out gibberish. Heck, it may spell out this column. OK, enough about gibberish.

But what it does prove is that coincidences do not denote hidden meanings. A group's name that is spelled on their album in a tilted font does not mean the group's popularity is going downhill. If the lead singer appears on the front cover with his lips closed and his eyes shut, it does not mean he is being censored by the record company from saying or singing what he really wants. The placing of little bears on your album cover does not mean you aspire to join the Grateful Dead (Allan Sherman's albums had those bears on the back cover as well).

In many cases, if artists would try to put in a hidden clues, the results would be either too elaborate for fans to understand or too obvious to even consider them as coincidences (the words "goo goo gah gah" appear on early albums by John "Jellybean" Benitez and Madonna; this was probably a personal message between the two of them and an indication that Benitez fathered Madonna's first child that she gave up for adoption — oh geez, now I'm doing it).

Besides, if artists want to say something in their music, they're not going to couch it in lyrics so cryptic that only dolphins will understand. Look at the verbal feud between John Lennon and McCartney on songs such as "How Do You Sleep" and "Let Me Roll It." Or Jermaine Jackson's lyrical attack on his brother Michael in "Word To The Badd!" Or Stevie Wonder's indictment of Richard Nixon in "You Haven't Done Nothing." These songs contain clear statements, not veiled references to a world domination plan or an ancient prophecy plan or even an "uplift mofo party plan." It's just music.

What can be a serious problem is when somebody interprets lyrics or album art to mean something that it doesn't — a personal message to hate parents or to take drugs or to start a cult or to commit homicide — and acts on that interpretation. But, you can discuss that topic with Charles Manson or Mark David Chapman. Or you can discuss it with the congressmen who listened to The Kingsmen's "Louie Louie" for hours, trying to determine the hidden vulgar lyrics in that song.

Oh, and by the way, the answer to life, the universe and everything? It's 27.

I want to open this discussion up. Drop me a note or an e-mail. What records in your collection do you feel have hidden meanings? Do those hidden meanings make the record more collectible to you?

If you have any questions about your music collection, please write to: *Goldmine*, Attn: *Collectormania!Chuck Miller*, Krause Publications, 700 East State Street, Iola WI 54990-0001. Or send me an e-mail at either of the following: *Collectormania@krause.com* or *Clctrmania@aol.com*.

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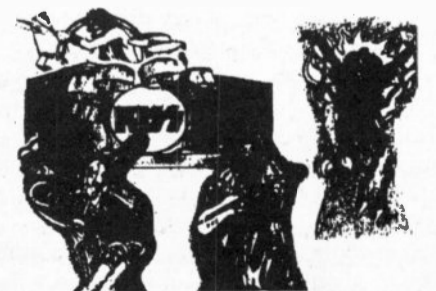
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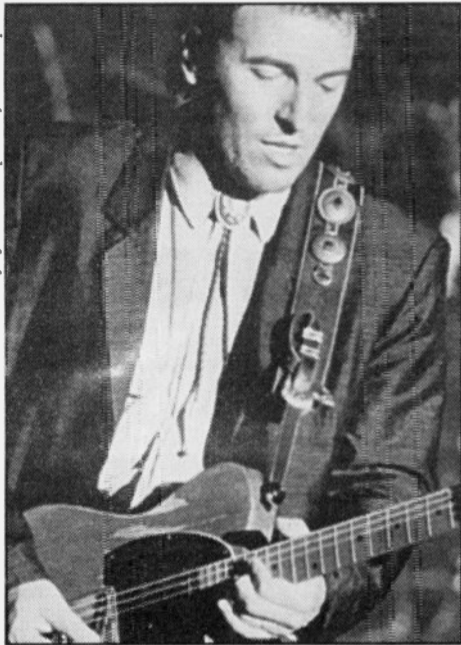


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Bruce Springsteen

VARIOUS ARTISTS

Badlands: A Tribute To Bruce Springsteen's Nebraska
Sub Pop (SPCD 525)

Badlands is a tribute album with a twist. It mirrors, in the same running order, Bruce Springsteen's 1982 album *Nebraska*, a brutalizing look at the dark side of the American dream (and recorded on a four-track TEAC cassette tape deck).

Badlands gets off to a suitably stark beginning with Chrissie Hynde And Adam Seymour's mournful cover of "Badlands," whose theme, like the album's, is the waste of human potential. Deana Carter imbues "State Trooper" with a spooky vocal that beautifully conjures up the song's late-night ride on a road to nowhere. Though *Nebraska's* songs are unrelentingly downbeat, Springsteen's soulful delivery keeps them from being depressing. The performers on *Badlands* have taken that lesson to heart, as can be heard from Ani DiFranco's "Used Cars" to Aimee Mann And Michael Penn's "Reason To Believe." Hank Williams III is the only one to vary from this formula on "Atlantic City," for reasons of dramatic impact. Though it begins as a jaunty country tale, at the third verse, the tempo suddenly slows and the song becomes a melancholy ballad — a nightmare from which there is no escape.

Three additional songs recorded during the *Nebraska* sessions have been tagged on as bonus tracks. Johnny Cash's "I'm On Fire" is the strongest, in a collection that has an admirable number of strong performances. *Badlands* is the Springsteen album that you don't have to be a Springsteen fan to enjoy.

— Gillian G. Gaar

UFO
Covenant
Shrapnel (SH 11422)

One of the risks of writing about performers you admire is figuring out what to write when they release an album that's less than

the classic you were hoping for when you signed up to do the review. You can, I suppose, try and find positive aspects to focus on, such as the jewel case being well-constructed and hey, notice the pretty colors on the cover. You can lie and say it's great, or you can take the time to honestly explain why it's a letdown.

Such is the case with UFO's *Covenant*, a re-teaming of guitarist Michael Schenker with the band he loves to leave.

Covenant is not a bad album, but the band's prior work has set such a high standard that it's impossible not to compare it and subsequently be disappointed. Schenker's mid-90s reunion with the band resulted in the excellent *Walk On Water*, but this latest effort suffers in two critical areas: material and production. The songs (reportedly written in the studio during the sessions) aren't awful by any means, but not a single solitary one stands alongside their earlier classics such as "Lights Out," "Let It Roll," "Out In The Street," "Hot 'N' Ready," "This Kid's," etc. Even *Walk On Water* has strong material such as "A Self-Made Man" and "Pushed To The Limit," but *Covenant's* best offerings are just so-so in comparison.

Of course, part of the problem may be the production. *Walk On Water* was produced by ace producer Ron Nevison, who had previously worked with the band on their classic *Lights Out* and *Obsession* releases; *Covenant* was produced by Shrapnel head honcho Mike Varney along with the band and associate-produced and engineered by Ralph Patlan. The sound is rather flat and dry, and the drums and cymbals (from ex-Starship/Journey vet Aynsley Dunbar) in particular sound rather "demo-ish." Having just A-B'ed the two discs as this review is being written, the difference is like night and day. Yes, big-name producers and big-name studios cost money. There's a reason for that.

All this is not to say the album is without its merits: "Love Is Forever" is a decent opener and "Midnight Train," "In The Middle Of Madness" and "Cowboy Joe" are all good selections that, on a previous UFO album, would be considered the OK cuts in between the classics. Unfortunately, songs such as "Unraveled" and "Rise Again" are plodding and dull, and "Miss The Lights" contains one of the most annoyingly wimpy and repetitive guitar licks this writer has heard in recent years.

Fortunately, the album closes with the closest thing to a classic, the up-tempo, riff-heavy "The World And His Dog." Dunbar cuts loose on this one, and Schenker delivers a ripping solo. However, at three and a half minutes, the song is over too soon and makes one wish this were the album's opener with the promise of things to come, not the closer and the letdown of what could've been.

But wait! That's not all: If you buy this now, you also get a bonus disc, the latest in what have always been bizarre UFO live releases. Shrapnel calls their version *UFO Live USA* while the Japanese import labels it *Official Live Bootleg*. In any event, what you get is a soundboard recording not unlike their *Werewolves Of London* release of a few

years back, almost devoid of any bass guitar or low end. According to the info printed directly on the Japanese disc but frustratingly left off the Shrapnel one, the show was recorded at the Blind Melon in Buffalo, N.Y., Sept. 11, 1995.

Despite the sound deficiencies (and you can always crank the bass on your stereo and equalizer — you pretty much have to), it is a scorcher! Schenker is absolutely savage on classics such as "Mother Mary," "This Kid's" and "Love To Love," and even a few *Walk On Water* tracks receive an energetic run-through ("Venus," "Pushed To The Limit"). Collectors should be aware that the Japanese version contains not one but two additional tracks from this same show: "Shoot Shoot" and an interesting oddity in the form of "C'mon Everybody," the Eddie Cochran classic the band recorded on their debut pre-Schenker album, *UFO 1*.

Fans should also note that the live disc's song titles on the Shrapnel cover and disc are totally screwed up, with five of the seven tracks listed out of order. They appear this way on the Japanese disc as well (although its back cover and booklet are correct) and Shrapnel presumably copied them off the import disc without anyone catching that they were wrong. Along with Joe Lynn Turner and the excellent Mogg-Way Chocolate Box release, this is the third Shrapnel title in recent memory with a messed-up cover track listing.

Covenant's studio disc is a solid if unspectacular addition to the UFO/Schenker catalog, but the live disc captures the band raw, live and at their best. Crank up the bass to 10 and enjoy.

— Geof O'Keefe

ABBY TRAVIS
Cutthroat Standards And Black Pop
Educational Recordings (ERCD003)

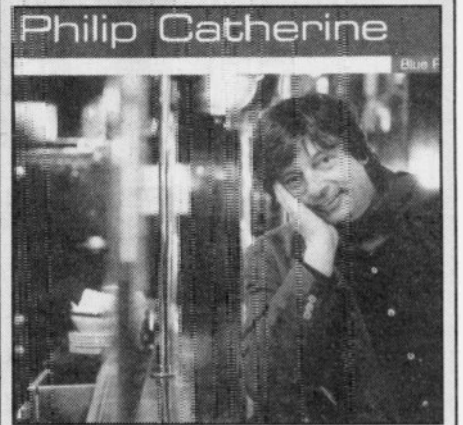
ERIN McKEOWN
Distillation
Signature Sounds (1262)

Smart, challenging and eclectic, Abby Travis' sophomore solo CD and Erin McKeown's debut show how adventuresome women singer/writers have grown since Rickie Lee Jones proved hipster jazz, pop and rock can be coolly compatible. Their songs are more than slightly warped. "Under my door there came an invitation, 'Won't you attend your own assassination?'" Travis darkly intones in a goth-cabaret style that may owe a debt to Lotte Lenya. "Jesus says we die a little death for him every day," McKeown cheerfully sings. As her words' meanings shift like quicksilver, she calls herself "a little rule breaker. How do I break so well?"

A Hollywood-born alum of punk's Lovedolls and Rails, husky-voiced Travis sings from an elegant house of horrors where her vamp persona turns vampire on "Monster." Her finale, "The Hate Song,"

(Please see New Releases page 42)

NEW RELEASES NEWS



Just out: Dreyfus Records has just released two new offerings by legendary European jazz masters — guitarist Philip Catherine's *Blue Prince* and pianist Martial Solal and his band's *Martial Solal Dodeca-band Plays Ellington...* R&B composer/guitarist Paul Jackson Jr., who has played with Aretha Franklin, Celine Dion, Mary J. Blige, Destiny's Child, Elton John, George Benson, and Ella Fitzgerald, to name a few, has released *The Power Of String* (Blue Note), which features Boney James on sax... After a 15-year recording absence, guitar whiz Uli Jon Roth (The Scorpions) just released the two-CD *Transcendental Sky Guitar*, which features adventurous takes on classic rock and classical music as well as his own compositions. Roth has influenced many modern rock guitarists including Eddie Van Halen, Yngwie Malmsteen, Joe Satriani, and Steve Vai... *The Church Of Gary Numan: A Dark Celebration* is an authorized tribute album by independent artist Jim Collins (www.churchofgarynuman.com). Collins plays all the instruments and does all the vocals... Etta James' newest is *Matriarch Of The Blues* (RCA), which includes her take on The Rolling Stones' "Miss You," Bob Dylan's "Gotta Serve Somebody" and Otis Redding's "Try A Little Tenderness"... Canadian guitarist Frank Marino and his band Mahogany Rush are back with a new album, *Eye Of The Storm* (available at www.mahogonyrush.com)... Britain's free-jazz saxophonist Elton Dean (Long John Baldry, Soft Machine, In Cahoots) recently released *Moorsong*, his fourth jazz fusion album on Cuneiform... Boston power-popsters Miss Fortune have recently released their self-titled debut (What Kinda Records)... Mary Beth Maziarz, whose music is featured on *Songs From Dawson's Creek, Volume 2* (The Monkees' "Daydream Believer") and the *Broken Hearts Club* movie soundtrack ("Close To You," "We've Only Just Begun"), just released a new solo album, *Supernatural* (geez, didn't Santana just have a multiplatinum album by that name?!). The album is a folk/pop/jazz-tinged display of her piano and vocal prowess.

Coming up: Due Feb. 6 is *Long Way To Live* (Spitfire) by hard-rock quartet Britny Fox, the band's first live album, recorded during their Spring 2000 reunion tour... Due March 6 is *The Free Design's Cosmic Peckaboo* (Marina Records), the quirky '60s band's first new material since 1973 (original vinyl copies of their seven albums are highly sought after by collectors). Members of the original group, who have influenced modern-day acts such as Stereolab and The High Llamas, are on board... Due March 13: *Hank Dogs' Half Smile* (Hannibal)... Due April 3 is *Andrew Bird's Bowl Of Fire's The Swimming Hour* (Rykodisc)... Coming in late May is *Exciter* (Reprise) from Depeche Mode, their first new album since 1997.

— Greg Loescher

Reissues

**THE BEATLES FEATURING TONY SHERIDAN
In The Beginning**
Polydor (314 549 268-2)

The Beatles first professional recordings, backing guitarist/singer Tony Sheridan in Hamburg, Germany in 1961 and '62, are an essential element of the group's catalogue, admittedly more for their historical importance. This release repackages the eight tracks once again, though due to an error, a potential rarity was left off.

The set's liner notes claim that the release features Sheridan's version of "Sweet Georgia Brown" recorded with The Beatles in 1962; after The Beatles' rise to fame, Sheridan re-recorded the vocal of "Sweet Georgia Brown," adding lyrical references to the group, and it's this version that has become the most common. However, an article in the January issue of *ICE* revealed that the version used actually dates from a 1961 session, which didn't feature The Beatles. But *In The Beginning* does feature "Ain't She Sweet" — a true Beatles track with John Lennon, not Sheridan, singing lead — in stereo for the first time on U.S. release. All tracks have been remastered, and the sound quality is noticeably stronger

than previous CD releases.

Four additional tracks with Sheridan backed by the "Beat Brothers" are also included for no good reason — they don't feature any of The Beatles (though the group was initially billed as The Beat Brothers on Sheridan's early singles). New liner notes would have been nice as well (this set features brief essays by Sheridan and *Mersey Beat* editor Bill Harry, taken from earlier reissues). But the improved sound quality should be a good enough reason to get *In The Beginning*, even if you already have these tracks; Lennon's voice leaps out of the speakers on "Ain't She Sweet," and The Beatles' instrumental, "Cry For A Shadow," remains a jaunty delight.

— Gillian G. Gaar

EDDIE HINTON
Dear Y'all
Zane (1016)

If it hadn't been for my very fortunate meeting of folks such as John Wyker and Dick Cooper via the Internet, I may have still been unaware of the vast musical contribu-

tions made by the late Eddie Hinton during the '60s and '70s. A master songwriter, guitarist and singer, Hinton (who died on July 28, 1995, at the age of 51) left behind an immense body of work as a player and writer on albums by The Staple Singers, Aretha Franklin, Wilson Pickett and countless others. He was never in the spotlight, but he was, nonetheless, a star.

Dear Y'all is a wonderful collection of 19 tracks recorded as songwriting demos. The songs are all delivered by a voice that someone once called "the epitome of unbounded emotion." Take a little Delbert McClinton, add in a little James Brown and kick it up to 11 — that is Eddie Hinton.

On *Dear Y'all* we hear the original demos of songs he wrote for Percy Sledge, "Cover Me" and "It's All Wrong, But It's Alright"; "Every Natural Thing," recorded by Franklin; and "Just A Little Bit Salty," made popular by Bobby Womack.

Of course, there is much more here than just the hits. The R&B gets down and dirty with "Build Your Own Fire," which opens the album, and there is an amazing rough take of "Every Natural Thing," a tune that would later be recorded by John Hammond and again by Franklin.

There is a lone cover tune on the set, but it is a good one — a Hinton-ized acoustic rendition of Chuck Berry's "Brown Eyed Handsome Man." One of the most downright original tunes comes in the form of the title track, "Dear Y'all." It has to be heard to be believed. And then there is the stellar "Dangerous Highway," a song that was never recorded on an album but sounds like the best Top 10 soul song you have ever heard.

All of this came from a man who actually turned down the opportunity to join The Allman Brothers Band back when they were forming, a man who acted as lead guitarist for the famed Muscle Shoals Rhythm Section and a man who gave his all to his music. It shows. This one is essential.

— Michael B. Smith

MISSISSIPPI JOHN HURT
The Complete Studio Recordings
Vanguard (181/183-2)

MISSISSIPPI FRED MCDOWELL
Live At The Gaslight
Live Archive/Grapeshot (GRR 1001)

Other than sharing "Mississippi" as a nickname, these aging black champs of the '60s blues revival were markedly different. Cerebral fingerpicker John Hurt (1893?-1966) had such rustic gentility — even more than his



Out now: *The Very Best Of The Four Lads: Moments To Remember* (Taragon) with liner notes by Colin Escott... *Paul Anha Vegas Style: The Best Of The Late RCA And Buddha Recordings* (Taragon)... *Northwest Battle Of The Bands Volume 2: Knock You Flat!* (Sundazed) is a 25-track compilation with bands such as The Dimensions ("Knock You Flat!"), Tom Thumb And The Casuals, The Sonics, The Bumps, The Nu-Dimensions and others (available on 180-gram vinyl but with nine fewer tracks than the CD version)... *The Very Best Of Hugo Winterhalter And His Orchestra* (Taragon)... *Cydwys: The Best Of The Pharcyde* (Rhino/Delicious Vinyl)... *Secondhand Heart For Sale: The Songs Of Joe McMahon Jr.* (various artists) (Taragon)... *Jerry Brubaker And Special Delivery's 1970 The Lonely One* (Koch), includes R&B hits "Lonely One" and "I Destroyed Your Love" plus bonus cuts... Two of Greg Lake's (King Crimson; Emerson, Lake And Palmer, Asia) solo albums have been reissued on compact disc for the first time — *Greg Lake* (1981) and *Manoeuvres* (1983) (Creative Musical Arts). They include guest appearances by saxophonist Clarence Clemmons (E Street Band), guitarist Gary Moore, and most of the members of Toto. Lake also just launched his official Web site at — guess! — www.greglake.com... Two John Wesley Harding albums, *Awake* (1998) and *Trad Arr Jones* (1999), victims of a label collapse, have been remastered and re-released by Appleseed Records.

Coming soon: Due Feb. 13: An expanded edition of John Cale's *Vintage Violence* (Columbia/Legacy); *The Collection*, a double-disc of Prefab Sprout's history (Columbia/Legacy); four new titles from Legacy's *Rhythm & Soul* series, all with bonus tracks — *Earth, Wind & Fire's Spirit and Open Your Eyes*; *Maurice White*; and *The Ultimate O'Jays*; six new jazz titles from Columbia/Legacy — *Theolonious Monk's Live At The Jazz Workshop* — *Complete and Monk In Tokyo* (both double discs), *Dave Brubeck's Vocal Encounters and Red, Hot & Cool*, and *The Dave Brubeck Quartet's Jazz Impressions Of Japan and At Carnegie Hall* (double disc); *Cat Stevens' Back To Earth, Izitso and Numbers* (Universal); *The Best Of Judas Priest* (Koch), with highlights from their first two albums, *Rocka Rolla and Sad Wings Of Destiny*... *Due March 6 is Krokus' Heart Attack* (Spitfire). Spitfire also has a slew of Deep Purple reissues planned for March 20: *Made In Japan* (box set), *Mk III: The Final Concerts, Scandinavia Nights 1970 Live, In Concert 1970/72, Live In London 1974 and Slaves And Masters*... *Coming March 27, Richard Thompson's Action Packed — The Best Of The Capitol Years*, 19-track compilation of the British folk-rock king's Capitol output

— Greg Loescher

DVD Review

RITCHIE VALENS
The Complete Ritchie Valens
Whirlwind Media (WDVD 2002)

Those looking for insight into what made Ritchie Valens tick or what has kept his name on the lips of rock 'n' roll musicologists for more than 40 years after his death should avoid *The Complete Ritchie Valens*, a DVD featuring a 105-minute documentary and newly remastered music. Even those looking for clips of the young rocker in action should stay clear — there's not a single performance piece (save a silent home movie that lasts about five seconds) on *The Ritchie Valens Story: Viva Ritchie!* video program. The 1987 biopic, *La Bamba*, does a much better job conveying the spirit and drive of Valens, who died at age 17 in the same plane crash that claimed Buddy Holly.

Built around interviews with various family members, radio DJs, the guy who took pictures of the downed airplane and a one-time drummer for Holly's Crickets, *Viva Ritchie!* is essentially a collection of talking heads relaying the same points over and over: Valens was full of life, the inspiration behind his first hit "Come On, Let's Go" was his family's riding of his ass, he was a great guitar player, and the future held some spectacular things for him. Fine, but none of these folks really get to the heart of what Valens was all about (after all, this was an ardent, determined kid whose career lasted less than a year). Only his brother's tear-filled recollections generate passion. And the newspaper photographer's camera time borders on tasteless as he tries to avoid gruesome details but nearly steps



right into them during his endless re-telling of the morning after.

None of this would be so dull if we actually get to see Valens in action occasionally, fulfilling the feats dripping from the lips of his friends and kin. But alas, a few family photos and a grainy home movie are about as much of Valens on view here. Pretty much a waste.

The audio program, however, which includes all 28 of Valens' studio masters, is a far more worthy tribute. Digitally remastered, his biggest hits — "Come On, Let's Go," "Donna," "La Bamba" — have never sounded better. It's a stellar presentation, and *The Complete Ritchie Valens'* saving grace.

— Michael Gallucci

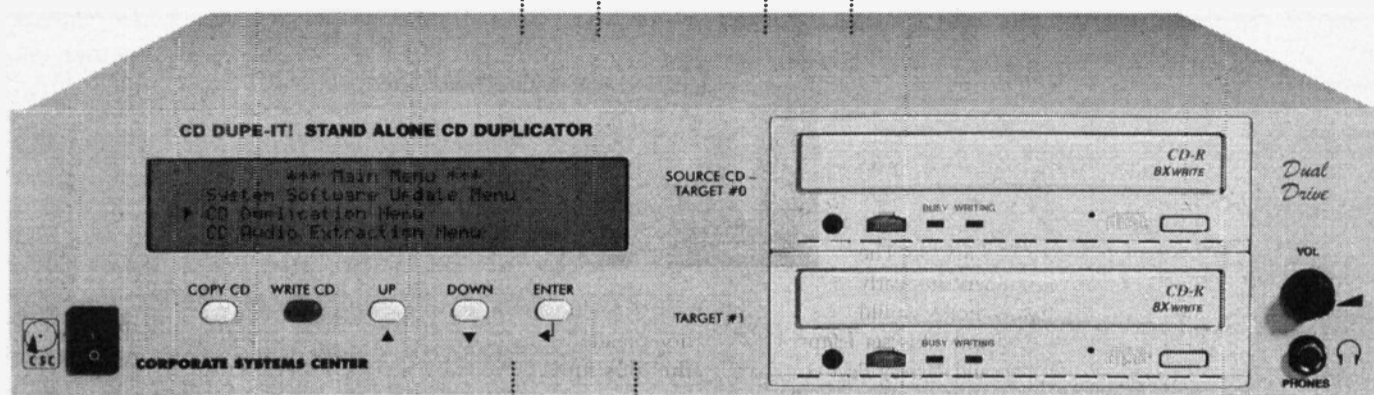
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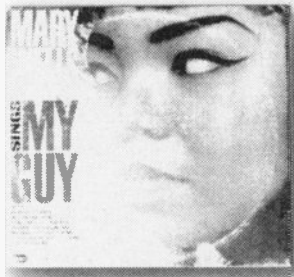
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See #26

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BIDDING: All records have a minimum bid. You may bid the minimum and win if no other bids are received. Most of the records will sell at a price well above the minimum bid, so you may wish to bid competitively. You may find out the current high bid on any item by phone only. If you choose to bid on any item after finding out the current high bid, you must raise the current high bid by 10% or more or pass on the item. To place bids on records: Call: (541) 476-1326, Fax: (541) 476-3523, Write: P.O. Box 1727, Grants Pass, Oregon 97528 or E-mail: teftellr@internetcds.com

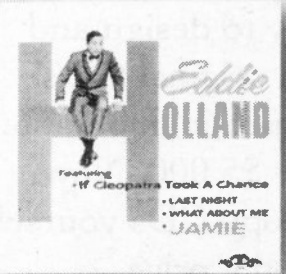
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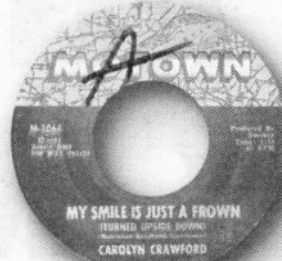


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- 31. **The Contours - "Can You Do It/Stand By You" Gordy 7029 Mint** White label promo with promo sol MB \$20
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- 33. **The Contours - "Searching For A Girl/First I Look At The Purse" Gordy 7044 M- White label promo** MB \$20
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- 35. **Carolyn Crawford - "Devil In His Heart/Forget About Me" Motown 1050 Mint** White label promo MB \$25



- 36. **Carolyn Crawford - "My Smile Is Just A Frown Turned Upside Down/I'll Come" Motown 1064 VG++ Xol** MB \$25
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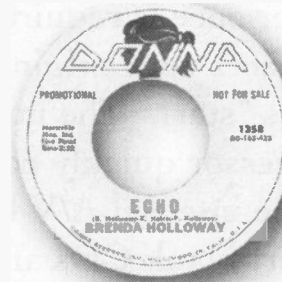


- 43. **The Four Tops - "Baby I Need Your Loving/blank" Motown no # Mint** Super nice cardboard picture record in original sleeve MB \$50
- 44. **Marvin Gaye & The Love-Tones - "Soldier's Plea/Takin' My Time" Tamla 54063 VG++** White Label promo with wol MB \$25
- 45. **Marvin Gaye & The Vandellas - "Stubborn Kind Of Fellow/It Hurt Me Too" Tamla 54068 MINT** Distributors sticker on the label MB \$25
- 46. **Marvin Gaye - "Hitch Hike/Hello There Angel" Tamla 54075 VG++** White label promo, xol and small tear near center hole MB \$20
- 47. **Marvin Gaye - "You're A Wonderful One/When I'm Alone I Cry" Tamla 54093 VG++** White label promo with distributor sticker on label and faded wol MB \$20
- 48. **Marvin Gaye - "Try It Baby/If My Heart Could Sing" Tamla 54095 M-M- With Picture Sleeve** Super nice one! MB \$30

- 49. **Marvin Gaye - "Baby Don't You Do It/Walk On The Wild Side" Tamla 54101 VG++** Picture Sleeve only with very SLIGHT ring wear MB \$25
- 50. **Marvin Gaye - "I'll Be Duggone/You've Been A Long Time Coming" Tamla 54112 Mint** MB \$15
- 51. **Marvin Gaye - "Take This Heart Of Mine/Need Your Loving" Tamla 54132 M-** Scuff on B-side label MB \$10
- 52. **Marvin Gaye - "Little Darling I Need You/same" Tamla 54138 Mint** White label promo with same song on both sides. "Aug 1 1966" stamped on label MB \$20
- 53. **Marvin Gaye - "Moods Of Marvin Gaye" Tamla 60266 Sealed/Mint** Compact 33 1/3 made for jukeboxes. Still Sealed in original loose fit baggie with all inserts and mini photos included, perfect store stock new MB \$50
- 54. **Marvin Gaye & Mary Wells - "What's The Matter With You Baby/Once Upon A Time" Motown 1057 /M- Picture Sleeve** only MB \$25
- 55. **Paul Gayten - "Scratch Back/Beatnik Beat" Anna 1112 M-** White label promo, xol MB \$15
- 56. **The Golden Harmonies - "I Am Bound/Precious Memories" Motown 1015 M-** White label promo, tough one MB \$25
- 57. **The Gospel Stars - "Behold The Saints Of God/He Lifted Me" Tamla 54037 Mint** BB hole in label, rare Stripes label!! MB \$100



- 58. **Linda Griner - "Good-By Cruel Love/Envious" Motown 1037 M-** Promo sticker on label rare!! MB \$200
- 59. **Eddie Holland - "Jamie/blank" Motown 1021 Mint** Super rare one-sided white label promo MB \$30
- 60. **Eddie Holland - "Jamie/Take A Chance On Me" Motown 1021 M-** MB \$15
- 61. **Eddie Holland - "If It's Love/It's Not Too Late" Motown 1031 Mint** MB \$15
- 62. **Eddie Holland - "Just A Few More Days/Darling I Hum Our Song" Motown 1036 M-** White label promo MB \$20
- 63. **Eddie Holland - "Baby Shake/Brenda" Motown 1043 Mint** White label promo MB \$20
- 64. **Eddie Holland - "I'm On The Outside Looking In/I Couldn't Cry If I Wanted" Motown 1049 M-** Xol MB \$15
- 65. **Eddie Holland - "Leavir Here/Brenda" Motown 1052 Mint** Xol MB \$15
- 66. **Eddie Holland - "Just A Little Enough Love/Last Night I Had A Vision" Motown 1058 VG++** White label promo with distributor sticker on label MB \$15
- 67. **Eddie Holland - "Just Ain't Enough Love/Last Night I Had A Vision" Motown 1058 Mint** MB \$15



- 68. **Brenda Holloway - "Echo/Hey Fool" Donna 1358 Mint** White label promo, tough one!! MB \$50
- 69. **Brenda Holloway - "Every Little Bit Hurts/Land Of A Thousand Boys" Tamla 54094 M-** MB \$15
- 70. **Brenda Holloway - "When I'm Gone/I've Been Good To You" Tamla 54111 M-VG+** With nice picture sleeve—slight ring on picture sleeve MB \$25
- 71. **Brenda Holloway - "Operator/I'll Be Available" Tamla 54115 M-** MB \$10
- 72. **Brenda Holloway - "Together 'till The End Of Time/Sad Song" Tamla 54125 Mint** White label promo MB \$15
- 73. **Brenda Holloway - "Hurt A Little Every Day/Same" Tamla 54137 Mint** Same label both sides MB \$10
- 74. **The Isley Brothers - "This Old Heart Of Mine/There's No Love Left" Tamla 54128 Mint** BB hole in label, Classic hit MB \$10
- 75. **The Isley Brothers - "I Guess I'll Always Love You/I Hear A Symphony" Tamla 54135 M-** MB \$10



See #246

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See #262

This auction closes Wednesday, March 7th at 7:00 p.m. PST

- 177. The Vells - "There He Is At My Door/You'll Never Cherish A Love So"
178. Jr. Walker - "How Sweet It Is To Be Loved By You/Nothing But Soul"
179. Singin' Sammy Ward - "Everybody Knew It/Big Joe Moe"

- 209. The Angels - "I Adore Him/Thank You And Goodnight"
210. The Angels - "Wow Wow Wee He's The Boy For Me/Snowflakes & Teardrops"
211. The Angels - "Jamaica Joe/Dream Boy"



- 215. The Avons - "Push A Little Harder/Oh Gee Baby"
216. Barbara And The Browns - "You Belong To Her/Big Party"
217. Barbara & The Browns - "In My Heart/Please Be Honest With Me"

- 240. Linda Carr & The Impossible - "I'll Never Get Married/Happy Teenager"
241. Andrea Carroll - "Please Don't Talk To The Lifeguard/Room Of Memories"



- 243. The Chains - "Carol's Got A Cobra/I Hate To See You Crying"
244. The Chantlers - "Maybe/Come My Little Baby"



- 251. The Click-ettes - "Lover's Prayer/Grateful"
252. The Cody Sisters - "Come On And Join The Society For The Prevention Of Cruelty To Girls In Love/There's A Killer In Town"

- 264. The Crystals - "He's A Rebel/I Love You Eddie"
265. The Crystals - "He's Sure The Boy I Love/Walkin' Alone"



- 284. The Exquisites - "Johnny/It Was You"
285. Shelly Fabares - "Welcome Home/Billy Boy"

1950's, 1960's Original Girl Groups / Girls & Teeny Boppers 45's / Lots of Phil Spector

- 198. The Accents - "Then He Starts To Cry/I've Got Better Things To Do"
199. Faye Adams - "Shake A Hand/I've Gotta Leave You"



- 208. The Angels - "My Boyfriend's Back/Love Me Now"



See #336

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See #355

This auction closes Wednesday, March 7th at 7:00 p.m. PST



- 300. Lesley Gore – "That's The Way Boys Are/That's The Way The Ball Bounces" Mercury 72259 M- Mint With nice Picture Sleeve MB \$30
- 301. Lesley Gore – "Maybe I Know/Wonder Boy" Mercury 72309 Mint MB \$15
- 302. Lesley Gore – "The Look Of Love/Little Girl Go Home" Mercury 72372 Mint White label promo MB \$20
- 303. Lesley Gore – "It's My Party/She's A Fool" Mercury C-30124 Mint White label promo celebrity series MB \$20
- 304. Ann Grayson – "I've Just Discovered Boys/Nine O'clock" RCA Victor 7598 Mint MB \$15
- 305. Linda Green & The Tempos – "Honey Buggie/Traded Off" RCA Victor 7851 Mint Rocker like Janis Martin! MB \$20
- 306. Linda Green & The Tempos – "My Little Japanese Boy/How I Wish" Teen 103 VG Nice teen ballad sound with group! B-side is by the Detones. MB \$15
- 307. Bonnie Greer – "I'm Nobody's Baby/When Tommy Needs Me" Lenox 5567 Mint Answer record with group MB \$20



- 308. Heidi Hall And The Chix – "I'm Not A Kid Anymore/Black Stretch Pants" Superior 711 VG++ Tough Girl sound! MB \$25



- 309. Judy Harriet – "Tall Paul/Nuff Said" Surf 5023 M-/M- This is where Annette got her first hit from. Comes with nice photo sleeve that is quite scarce MB \$100
- 310. Judy Harriet – "Waiting For Joe/She's Got Everything" Columbia 42457 VG++ White Label promo MB \$15
- 311. The Hearts – "So Long Baby/You Say You Love Me" J & S 1660 VG++ Tol MB \$20
- 312. The Hollywood Chicks – "Tossin A Ice Cube/Hey Little Gigolo" Class 303 Mint MB \$20
- 313. Jamie Horton – "Robot Man/We're Through We're Finished" Joy 241 VG++ MB \$15
- 314. Glinda Hudson & Maie Group – "I'll Wait Thru The Long Lonely Nights/Love" Smalltown 300 Mint Answer to Lee Andrews and the Hearts "Long Lonely Nights" MB \$50
- 315. Cathy Jean & The Roomates – "Please Love Me Forever/Canadian Sunset" Valmor 007 M- White label promo with faded xol MB \$20
- 316. Cathy Jean – "Make Me Smile Again/Sugar Cake" Valmor 009 M- MB \$15
- 317. The Jewels – "Opportunity/Gotta Find A Way" Dimension 1034 Mint Classic and Store Stock New MB \$15
- 318. Marcy Joe – "Since Gary Went Into The Navy/What I Did This Summer" Robbee 115 M- White label promo, xol MB \$15
- 319. Tani Jones – "Golly Gee/Johnny Beatnik" Mosaic 1002 Mint MB \$15
- 320. Tani Jones – "Chocolate Chip/My Mister Right" Mosaic 1003 Mint Promo MB \$15
- 321. Carole King – "It Might As Well Rain Until September/Nobody's Perfect" Dimension 2000 M- Classic Hit in near perfect shape MB \$15

- 322. The Kittens – "Itsy Bitsy Teenie Weenie Yellow Polkadot Bikini/Dark" Okeh 64 Mint White label promo, nice Version MB \$15
- 323. Gladys Knight & The Pips – "You Broke Your Promise/Letter Full Of Tears" Fury 1054 Mint MB \$15
- 324. The Lady Bugs – "How Do You Do It/Liverpool" Chattahoochee 637 Mint Beatles song but writers credit says Rich Murray. Just who was he and how did this happen??? MB \$25
- 325. Vicki Lee – "Eddie My Love/Ronnie My True Love" Court 100 VG++ Small tol, nice version of Teen Queens hit but this girl just can't seem to decide who her love is! MB \$15
- 326. Linda Leigh – "I Promise You/My Guy" American International 54 M- Promo from the movie "Ghost of DragStrip Hollow" MB \$20
- 327. Donna Lewis – "Surfer Boy Blue/Call Him Back" Decca 31554 Mint Orange label promo MB \$25
- 328. Patty Livingston – "Playin' With Fire/I've Got My Baby" Dimension 1044 Mint White label promo MB \$20
- 329. Darlene Love – "Today I Met The Boy I'm Gonna Marry/Playing For Keeps" Phillies 111 Mint MB \$15
- 330. Darlene Love – "Wait Til' My Bobby Gets Home/Take It Fro Me" Phillies 114 Mint White label promo MB \$40

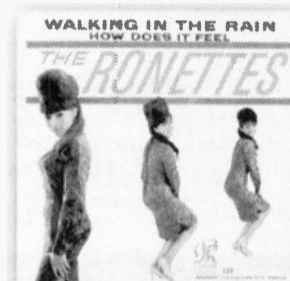


- 331. Darlene Love – "Christmas Baby Please Come Home/Harry And Milt Meet Hal" Phillies 119 Mint White label promo MB \$40
- 332. The Majorettes – "White Levi's/Please Come Back" Troy 1000 M/M- With Picture sleeve MB \$30
- 333. Marie And The Decors – "Queen Of Fools/I'm The One" Cub 9115 Mint Promo, xol MB \$20
- 334. Donna Marie – "Eddie Wasn't There/Man Killer" Coral 62445 Mint Yellow label promo MB \$20
- 335. Shirley Matthews – "Big-Town Boy/You Can Count On That" Atlantic 2210 Mint MB \$15
- 336. Denise Mills & The Satinettes – "You Oughta Try/Meet Me In The Moonlight" CalJo 501 Mint Xol with Great Group. This is a good one! MB \$100
- 337. Martha Nelson – "I Don't Talk Too Much/Bless You Darling" R I C 975 Mint Answer to Joe Jones Hit "You Talk Too Much" MB \$25
- 338. The Orchids – "That Boy Is Messin' Up My Mind/The Harlem Tango" Columbia 42913 Mint White label promo MB \$20
- 339. The Orlons – "Heart Darling Angel/I'll Be True" Cameo 196 Mint Promo with Male group backing on this SUPER Ballad MB \$35
- 340. The Orlons – "The Wah-Watusi/Holiday Hill" Cameo 218 Mint Classic MB \$10
- 341. The Orlons – "Don't Hang Up/The Conservative" Cameo 231 Mint #ol MB \$15
- 342. Laura Otis & The Satinettes – "I'm Gonna Make You Love Me/Bye Bye Soldier Boy" Mexie 102 Mint Johnny Otis' Daughter MB \$20



- 343. The Paris Sisters – "Be My Boy/I'll Be Crying Tomorrow" Gregmark 2 Mint White label promo MB \$30
- 344. The Paris Sisters – "I Love How You Love Me/All Through The Night" Gregmark 6 VG++ Wol Classic MB \$10
- 345. The Paris Sisters – "He Knows I Love Him Too Much/A Lonely Girl's Prayer" Gregmark 10 Mint MB \$15
- 346. The Paris Sisters – "Let Me Be The One/What Am I To Do" Gregmark 12 Mint MB \$15
- 347. The Paris Sisters – "Yes-I Love You/Once Upon A White Ago" Gregmark 13 Mint MB \$15
- 348. The Paris Sisters – "Don't Stop Don't Stop Tell Me More/Old Enough To Cry" Imperial 5465 Mint MB \$15
- 349. The Paris Sisters – "Dream Lover/Lonely Girl" M-G-M 13236 M- Picture Sleeve only MB \$25

- 350. Barbara Parkins – "A Tiny Little Teardrop/Unbelievable" Baronet 15 Mint MB \$15
- 351. The Pearlettes – "Duchess Of Earl/Everyday" Vee Jay 435 M- Classic answer record to "Duke Of Earl" MB \$20
- 352. The Pearlettes – "Can I Get Him/Never Be Another Boy Like You" Go 712 Mint Soul sound like Motown MB \$20
- 353. The Pearlettes – "Can This Be Love/Cheated" Vault 100 Mint MB \$20
- 354. Lydia Pinkham & Her Hot Flashes – "Hit The Road Jack/Mudflat Blues" Magnum 417 Mint Wol San Francisco Psychedelic Girl Group—great title for a Girl Group! MB \$25
- 355. The Playgirls – "Bella/Donnie" Galaxy 713 Mint White label promo, pressed on Green Wax! Xol great and very rare!! MB \$150
- 356. Diane Ray – "Please Don't Talk To The Lifeguard/That's All I Want From You Is Love" Mercury 72117 M- MB \$20
- 357. The Refreshingettes – "Pray Your Troubles/I'm Determined" H O B 173 M- White label promo, Detroit Soul MB \$25
- 358. The Ronettes – "Be My Baby/Tedesco And Pitman" Phillies 116 Mint Classic MB \$15
- 359. The Ronettes – "Baby I Love You/Miss Joan and Mister Sam" Phillies 118 M- MB \$15
- 360. The Ronettes – "The Best Part Of Breakin' Up/Big Red" Phillies 120 Mint MB \$15
- 361. The Ronettes – "Do I Love You/Bebe And Susu" Phillies 121 Mint MB \$15



- 362. The Ronettes – "Walking In The Rain/How Does It Feel" Phillies 123 M/M- With super clean copy of the classic Picture Sleeve MB \$150
- 363. The Ronettes – "Born To Be Together/Blues For Baby" Phillies 126 M/M Perfect Store Stock new record and picture sleeve! MB \$150
- 364. The Ronettes – "Is This What I Get For Loving You?/Oh I Love You" Phillies 128 M- MB \$20
- 365. The Ronettes – "I Can Hear Music/When I Saw You" Phillies 133 Mint White label promo MB \$50
- 366. The Ronettes – "Memory/Good Girls" May 138 VG++ MB \$25
- 367. Ronnie & The Parlays – "Am I In Love/Rossi's Sound" Kerwood 1001 Mint MB \$20
- 368. Rosemary & The Rosebuds – "Dreamtime/What Do I Mean To You" Larkwood 1101 Mint With male group, great Rosie Sound!! MB \$75
- 369. Rosie & The Originals – "Angel Baby/Give Me Love" Highland 1011 M- Tough to find clean MB \$15
- 370. Rosie & The Originals – "Lonely Blue Nights/We'll Have A Chance" Highland 1032 Mint Very rare first issue on Highland, later issued on Brunswick. MB \$35
- 371. Rosie – "My Darling Forever/The Time Is Near" Brunswick 55213 Mint MB \$20
- 372. Lynda Russo & The Altones – "When You Forget How To Dream/Don't Tease Me So" Park Ave 715 Mint White label promo MB \$15
- 373. Sally & The Roses – "Usher Boy/Chicken Back" Columbia 42895 M- White label promo MB \$15

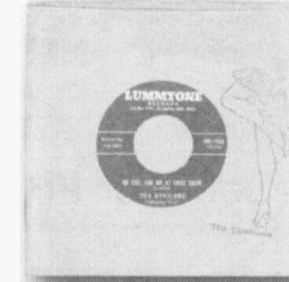


- 374. The Sensations – "Let Me In/Oh Yes I'll Be True" Argo 5405 Mint White label promo, very tough to find this Classic hit on a promo copy! MB \$25
- 375. The Shangri-las – "Leader Of The Pack/What Is Love" Red Bird 10014 Mint Classic Hit, super perfect copy! MB \$15
- 376. The Sharlets – "Freddie/Gleam In His Eyes" Explosive 2 M- Stain on label, nice Rosie sound MB \$35
- 377. The Shirelles – "I Met Him On A Sunday/I Want You To Be My Boyfriend" Decca 30588 M- MB \$20

- 378. The Shirelles – "My Love Is A Charm/Stop Time" Decca 30669 M- Pink label promo MB \$20
- 379. The Shirelles – "Mama Said/Blue Holiday" Scepter 1217 M- MB \$10
- 380. The Shirelles – "Everybody Loves A Lover/Same" Scepter 1243 Mint White label promo with same song on both sides MB \$15
- 381. The Shirelles – "Soldier Boy/Mama My Soldier Boy Is Coming Home" Scepter 12123 M- Promo MB \$20
- 382. The Six Teens – "A Casual Look/Teen Age Promise" Flip 315 M- MB \$20
- 383. The Six Teens – "Afar Into The Night/Send Me Flowers" Flip 317 Mint MB \$15
- 384. The Six Teens – "My Surprise/Baby You're Dynamite" Flip 326 Mint MB \$15
- 385. The Six Teens – "My Secret/Stop Playing Ping Pong With My Little Heart" Flip 329 Mint MB \$15
- 386. The Six Teens – "Love's A Funny That Way/Danny This Is The Last Dance" Flip 333 Mint MB \$15
- 387. Millie Small – "My Boy Lollipop/Something's Gotta Be Done" Smash 1893 M- Classic Hit MB \$10
- 388. Bob B Soxx & The Blue Jea – "Zip-A-Dee Doo-Dah/Flip And Nitty" Phillies 107 Mint MB \$15
- 389. The Starlets – "My Last Cry/Money Hungry" Pam 1004 Mint MB \$15
- 390. Connie Stevens – "Sixteen Reasons/Little Sister" Warner Brothers 5137 Mint MB \$15
- 391. Dodie Stevens – "Pink Shoe Laces/Coming Of Age" Crystallite 724 M- First Pressing on First label MB \$15
- 392. Dodie Stevens – "Yes! I'm Lonesome Tonight/Too Young" Dot 16162 VG++ Dodie answers Elvis Presley MB \$10
- 393. Dodie Stevens – "Let Me Tell You 'Bout My Johnny/You Are The Only One" Dot 16259 Mint MB \$10
- 394. The Sweethearts – "Sorry Daddy/Ting-A-Ling-A-Ling" Ray Star 778 M- Answer record to Shay And The Limelights "Daddy's Home." Blue label and this is a GREAT one! MB \$100
- 395. Tammy & The Carolinas – "You Took Me For Granted/I Don't Wanna Play In Your Yard" Larson 707 M- MB \$20
- 396. The Taylor Tones – "A Star/Poor Little Girl" Starmaker 1926 Mint Super nice Girl Group sound MB \$50
- 397. The Teddy Bears – "To Know Him Is To Love Him/Don't Worry My Little Pet" Dore 503 Mint All time Spector Classic MB \$20
- 398. The Teenettes – "Let Me Be The One/Bye Bye Baby" Sandy 250 M- Xol White label promo MB \$15
- 399. The Teen Queens – "Eddie My Love/Just Goofed" R P M 453 Mint Classic in perfect Store Stock Mint MB \$25
- 400. The Teen Queens – "My Heart's Desire/Rock Everybody" R P M 484 Mint MB \$20



- 401. Terry And The Belles – "I'll Always Be Nearby/I'd Want You" Ducky 711 M/VG++ Nice Girl Group, scarce!!! MB \$50
- 402. Tootsie & The Versatiles – "I've Got A Feeling/Nobody But You" Elmor 6000 Mint Promo sol MB \$20



- 403. The Upnilons – "He Fell For Me At First Sight/Grow Up Young Romeo" Lummtone 115 Mint With neat sleeve!!! xol MB \$35
- 404. Kathy Young & The Innocents – "A Thousand Stars/Eddie My Darling" Indigo 108 M- All time classic MB \$10
- 405. Kathy Young – "Magic Is The Night/Du Du'nt Du" Indigo 125 Mint Picture Sleeve only, nice shot of Kathy MB \$25

(New Releases from page 34)

shows she hasn't totally left punk rage behind, though its "la-la-la" chorines prove she can laugh at it too. Meanwhile, Cole Porter could be a root of "Everything's Wonderful," a brave front of pain denied.

Similarly, multi-instrumentalist McKeown (a Brown University senior) can smoothly fit Rodgers And Hart's 1940 "You Mustn't Kick It Around" with her own jaded contemporary lyrics that grow stronger the closer you listen. Her Christine Lavin-like girl-next-door voice isn't strong, but she and co-producer Dave Chalfant of The Nields know how to frame it well — say, with spare blues-rock guitar where "Blackbirds" surreally builds on a nursery rhyme.

Today's music scene is lucky that there

basically are no stylistic barriers. Thus there's freedom for independent spirits such as these two women to shine in their skillfully crafted darkness. (Educational Recordings, PO Box 461105, Los Angeles CA 90046, or visit www.educationrecordings.com; Signature Sounds, PO Box 106, Whately MA 01093; www.erinmckeown.com)

— Bruce Sylvester

**ANDREW
A Beautiful Story
EggBERT (DL 12009)**

A Beautiful Story, the first full-length album by Andrew Sandoval and a long-anticipated follow-up to *Million Dollar Movie*, his five-song debut (four of which are repeated here), provides an outstanding example of pure pop perfection. Sandoval, a scribe, archivist and sometime musician who identifies himself only as Andrew, has obviously learned his lessons well; a better example of pure pop panache would be hard to find.

Taking his cue from the aural extravagance and pristine pop melodies championed by the post-Beatles brigade, Andrew uses his innate '60s sensibilities to mold ornate arrangements with psychedelic shadings. His influences are obvious — they span the spectrum to include The Beach Boys ("Title Song"), The Byrds ("The Man Who Would Be King"), and The Zombies ("Hear Hear") — and like his heroes, he easily shifts his sound from baroque ballads to resilient rockers. Given songs such as the "Unrequited Life," "What I Need," "What Do You See In Me" and "Forget You Girl," the ebullience is absolutely infectious, thanks to melodies that are, by turns, buoyant and beguiling. It's the little details that make the big difference — whether it's the lovely

Indie label spotlight

**COVENTRY JONES
Cosmic Truth
Coventry Jones Productions (no #)**

This may be Coventry Jones' debut, but there's still an eerily familiar ring to his *Cosmic Truth*. It's evident in his easy, affable songs as well as the subjects he sings about — themes that are likely to resonate with any card-carrying member of the Woodstock (the first one!) Generation. A one-time member of a Midwest traveling troupe called Puppet Government, an impromptu ensemble that sprinkled street-corner serenades with political satire, Jones takes a more mainstream route on this solo sojourn. However, as indicated in its rather presumptuous title, *Cosmic Truth* shows he hasn't totally discarded his penchant for philosophic musings and odes to fallen idols.

Jones' weighty reflections find focus in a pair of songs he offers in homage, "Cosmic Truths Of Lenny Bruce" and "Planet Jimi," a Hendrix tribute that emulates the guitarist's sonic style. Jones offers no new revelations or personal links to these legends, but even so, it's hard not to appreciate his heartfelt

emotion and devotion. His other attempts at social statements "Green Earth Turns Black," "Live In Pieces" and "All I Ask Is You Listen" teeter precariously on the precipice between the meaningful and the mundane, but even so, his earnest, endearing approach deflects his reliance on catch-all clichés. Lines such as, "So they set up Earth Day/So we could all stop and think/Wasting the planet is insane/We need an environmental shrink" would probably make even Melanie squirm.

Still, Jones' attempts at eloquence fit nicely with his wholesome singing style, one that sounds suspiciously like John Denver, Harry Chapin, Jim Croce and other performers who have crossed the musical divide from folk to pop. On songs such as "Hello Hello (Seeds Of Love)," "Elissa" and "Soul Must Rain," his wide-eyed optimism and down-home acoustic arrangements convey a cheery charm that's hard to resist. *Cosmic Truth* doesn't quite deliver on its title, but as a first foray, it's pleasing and polished nevertheless.

(Contact Coventry Jones via e-mail at coventryjones@hotmail.com)

— Lee Zimmerman

backup harmonies gliding through "What Do You See In Me," the soothing strings that drape "Can't Go On This Way" or the robust acoustic guitars driving "The End Of The Road" and "Dream About You."


Occasionally, Andrew's indulgence goes over the edge, especially when the elaborate orchestrations appear at odds with his rockier regimen and threaten to blunt their over-

all impact. On the other hand, it's hard to fault Andrew's approach being that it's the basis for such a potent pop pretext. In this case at least, the extra effort helps sweeten what is indeed *A Beautiful Story*.

— Lee Zimmerman

(Please see New Releases page 69)

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JOE JACKSON HAPPY LOVING COUPLES (Chicago 1979 & more) SB	KINKS KINKS KINKS KISS	BACK IN THE USA (Fillmore West 1969 & more) SB
JOE LYNN TURNER RETURN OF THE SPOT LIGHT KID (2CD) (NY 4/85) SB	UNDERCOVER (acoustic 1997 in Japan)	COUCH POTATOES (live compilations) SB
JOE LYNN TURNER GERMANY CALLING (Summer Fest 8/1999)	SOLO PERFORMANCE AT BELGIUM (2/10/1983) SB	MISSING LINKS (compilations) SB
JOE STRUMMER ST. VALENTINE'S NIGHT (2CD) (14/2/1984)	HOT ROD HEART (rarities) SB	KINGS OF THE NIGHT TIME WORLD (2CD) (Germany 11/3/1999)
JOHN CALE w/THT HIATTOLOGY (Canada 1989 & Germany 1989) SB	BEANO'S BOYS (BBC)	ROCHESTER 1998 (2CD) (NY 28/11/1998)
JOHN CALE w/THT HOT ROD HEART (rarities) SB	THIS IS THE PAINKILLER (1CD-R) (Osaka, Japan 4/1991) AD	WEMBLEY CIRCUS (2CD) (London 25/3/1999)
JOHN HIATT KRAFTWERK LED ZEPPELIN LED ZEPPELIN LED ZEPPELIN LED ZEPPELIN	THERE FOR KENNY (San Diego 1996 & Cambridge 1995) SB	1999, 4 U (NYC 15/11/1999) SB
JOHN MAYALL BLUESBREAKERS JUDAS PRIEST	CAUSE FOR THE DEVIL (WESTWOOD ONE 6, 7/11/1999, Detroit 7/10/1999) SB	WERKING HOLIDAY (2CD) (TOKYO 3/6/1998) AD
KENNY WAYNE SHEPPARD KID ROCK	AUSTIN 1981 (Austin 17/11/1981)	BRADFORD UK 1973 (2CD) (18/1/1973)
KING CRIMSON KING CRIMSON	SHEFFIELD CITY HALL '71 (2CD-R) (UK Oct 19, 1971)	CUT IN THE 70's (Vancouver 18/7/1973)
KING CRIMSON KING CRIMSON	STRANGE TALES (KFL studio CO Mar 13, 1972 etc)	DENVER 1970 (2CD) (25/3/1970)
KING CRIMSON UN REVE SANS CONSEQUENCE SPECIALE (Amsterdam 1974)	LED ZEPPELIN LED ZEPPELIN LED ZEPPELIN LED ZEPPELIN	GONZAGA 1968 (Gimnasium Gonzaga University, Washington 3012/1968)
		LIVE FROM THE MIDNIGHT SUN (2CD) (Maple Leaf Garden 4/9/1971)
		LIVE IN HAMPTON (2CD) (Hampton Roads Coliseum, VA 17/8/1970)
		MILWAUKEE 1970 (Milwaukee Arena 31/8/1970)
		TEXAS, TWO STEPS (2CD) (Dallas 28/3/1970 + Houston 29/3/1970)
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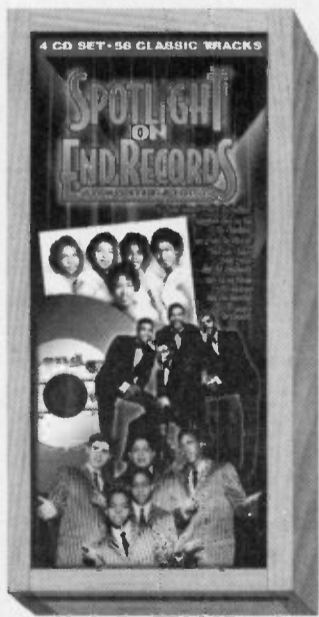
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Table listing various music collectibles including albums, singles, and promotional items from artists like AC/DC, Aerosmith, The Beatles, and more.

GOLDMINE UNIT SPACE ADS



WHAT ARE UNIT SPACE ADS?

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

The two types of ads are:

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

FOR A BETTER UNIT SPACE AD . . .

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

SET SALE GUIDELINES FOR BUYERS

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

SET SALE GUIDELINES FOR SELLERS

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

Auction Guidelines For Buyers

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

AUCTION GUIDELINES FOR SELLERS

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

UNIT SPACE AD RATES

GOLDMINE has two sizes of unit space ads:

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

	Regular	Super
Each unit	\$60.90	\$126.80
Full page	\$466.20	\$466.20

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

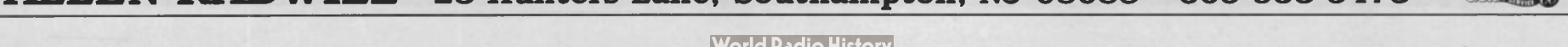
Rhythm & Blues - Rockabilly - Rock & Roll - Garage - 45 RPM. Pt. III

Farquhar/Elektra 45755-My Island/Holy Moses/M-
Marvian Farr & Genesis/Rare Bird 5000-Society's Child/One Day Boy/M-
Lucien Farr/Roulette 4242-1) Want The World To Know/Somebody Wonderful Happens/VG+

Four Sensations/Rainbow 157-Believing In You/Haven Knows Why/VG+ (1951)
Four Sharps/Darrow 512-Safari/Stranger/VG+
Four Skins/Grove 012-Im Mad/When Im Gone/VG+

Good Jelly Bess/Hermitage 775-A Little Piece At A Time/Come & Get It/M-(Blues)
Goodlets/Blue/Guyden 2095-Bulleye's Gone/Even/EEF/VG+
Good Rats/Kapp 946-The Hobo/The Truth Is Gone/M-

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**KING BISCUIT
FLOWER HOUR**



KING BISCUIT FLOWER HOUR

PRESENTS...

**PIC
BIO**

Ed McCarthy took this photo of Gary U.S. Bonds at the legendary Stone Pony in Asbury Park, N.J., Nov. 25, 2000. McCarthy is a member of the prestigious White House News Photographers Association.

King Biscuit Flower Hour FEBRUARY 2001 Radio Show Schedule

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

- Feb. 5 Crosby, Stills & Nash
- Feb. 12 Elton John
- Feb. 19 The Doobie Brothers
- Feb. 26 REO Speedwagon

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

King Biscuit Flower Hour Presents:



New Release! All of Gary U.S. Bonds' greatest hits, plus previously unreleased material. Just recently recorded live, Nov. 25, 2000, at The Stone Pony in Asbury Park, N.J. Available today at KingBiscuitRadio.com and in stores Feb. 27.

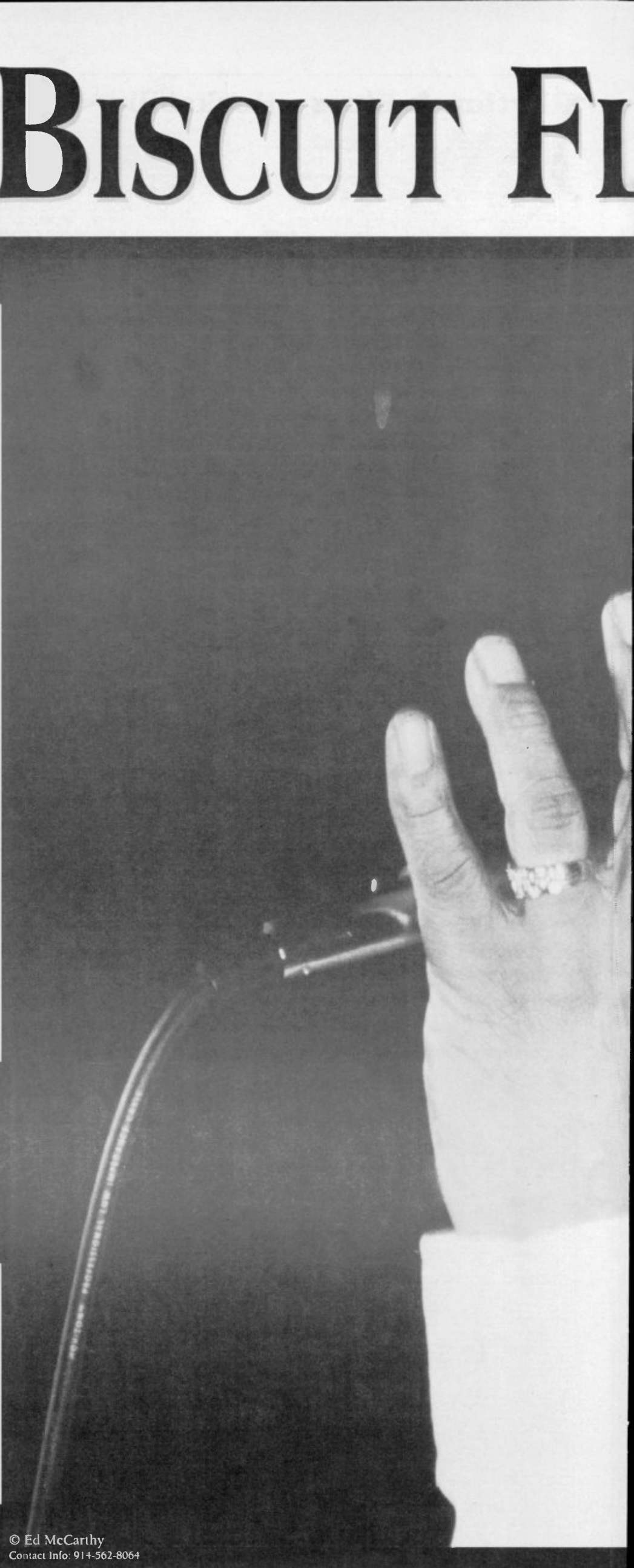
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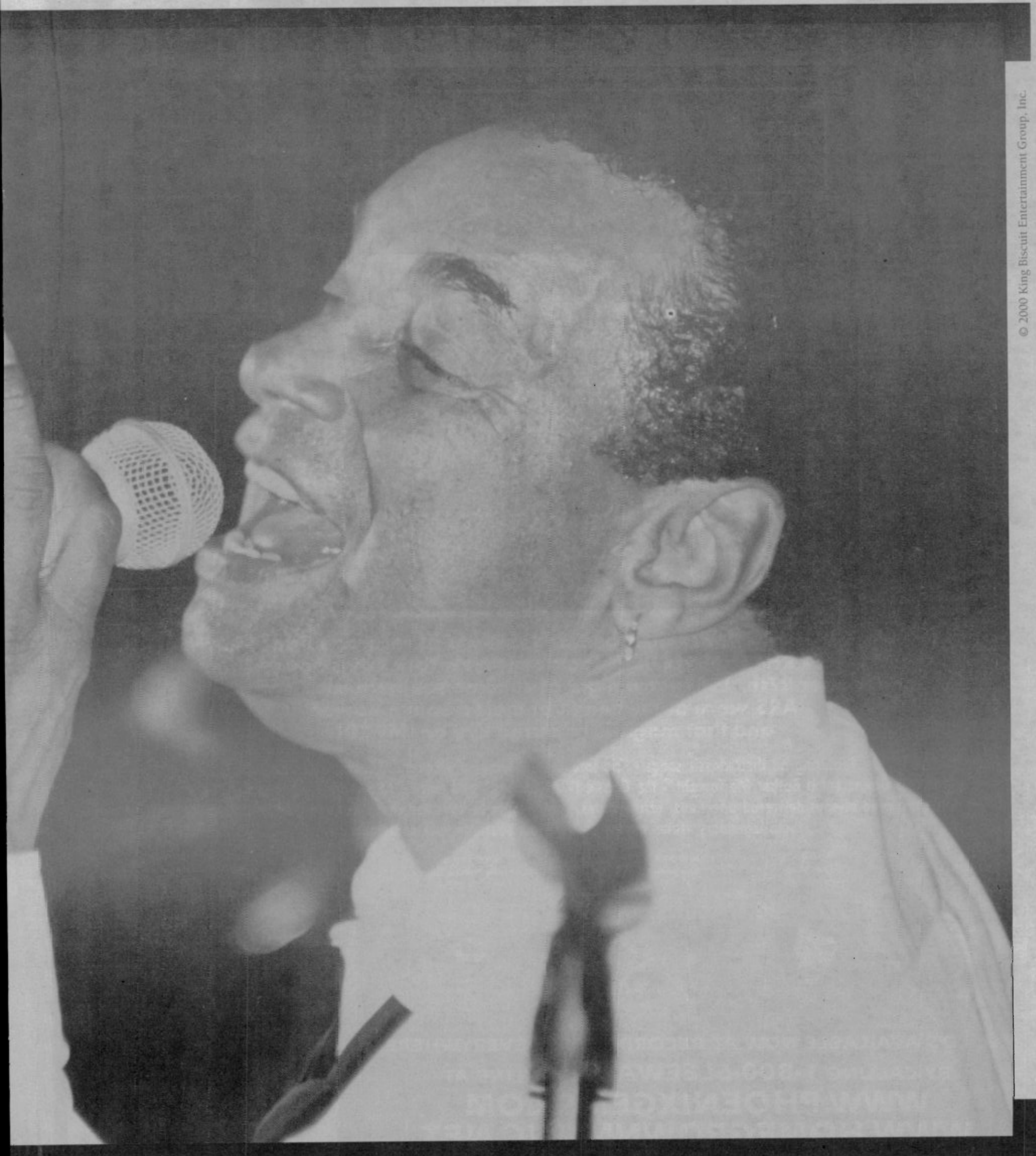
Write to King Biscuit online: info@kbfh.com, or write to us at King Biscuit Flower Hour, P.O. Box 6700 FDR Station, New York NY 10150.

Visit our Web site: www.KingBiscuitRadio.com

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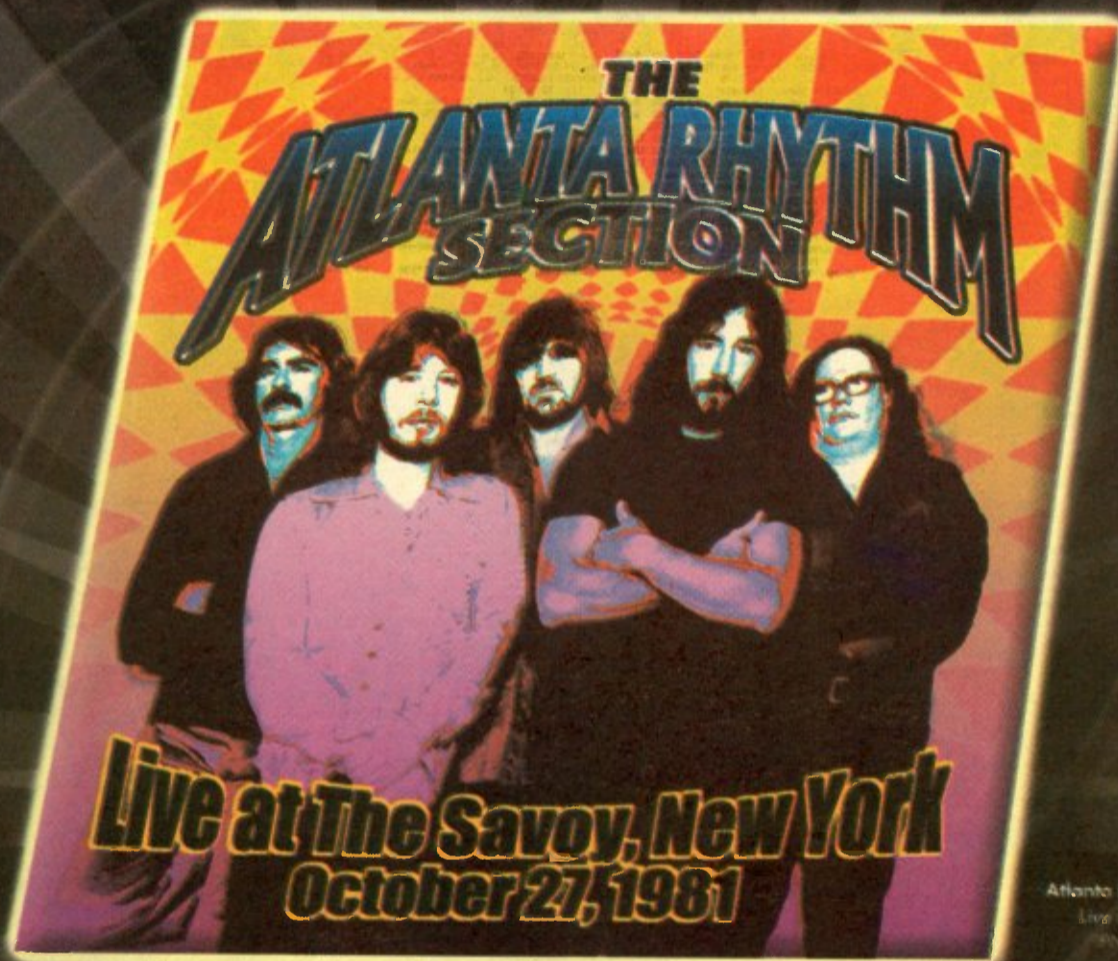
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The Tubes
Down of the Tubes
PNYG 4001

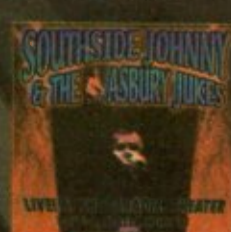
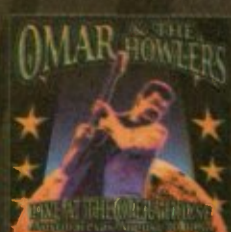
Spirit
Cosmic Smile
PNYG 4002

Omar & the Howlers
Live at the Opera House
PNYG 4003

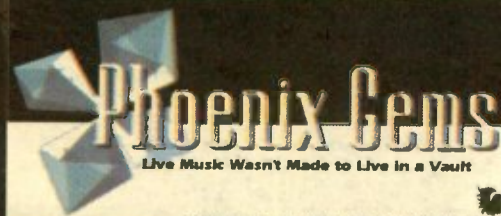
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Table with columns for artist, album title, format, and price. Includes artists like ABBA, Alanis Morissette, and various rock bands.

Table with columns for artist, album title, format, and price. Includes artists like Led Zeppelin, The Beatles, and various rock bands.

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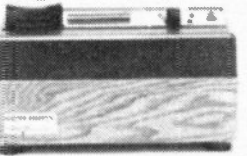


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Advertisement for KAB Electro-Acoustics with contact information: P.O. Box 2922 • Plainfield, NJ 07062-0922 (908) 754-1479



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PAUL GRENYO • 240 S. Litchfield Road #219, Litchfield Park, AZ 85340 No minimum bid; no bid topping. Postage added. Closes FEBRUARY 28, 2001 45s AUCTION 419s ** 60/70s **

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ROCK ON! P.O. BOX 24 SOUTH OAKLEIGH 3167 AUSTRALIA FAX: 613 9803 6197 PAYMENT METHODS: PERSONAL CHEQUE/POST OFFICE MONEY ORDER/CASH.

60's and 70's 45's For Sale Doug Larsen, 62 Crane St., Caldwell, NJ 07006 973-226-6332 after 6pm eastern time. Cell phone 973-226-1349

60's and 70's 45's For Sale Doug Larsen, 62 Crane St., Caldwell, NJ 07006 973-226-6332 after 6pm eastern time. Cell phone 973-226-1349

Unless an auction deadline is explicitly stated in an advertisement, all auction ads in this issue will deadline one month from the cover date of this issue

60-70's Rock, Zappa/Mothers LP Set Sale SET SALE OF 60'S TO 70'S ROCK LP'S, IMPORTS AND PROMOS. ALL GRADING STRICT AND SATISFACTION GUARANTEED OR FULL REFUND (NO POSTAGE) DOMESTIC PRIORITIES/INSURED POSTAGE IS \$5.00 PER ORDER. ONE DOLLAR PER ADDITIONAL LP.

ROCK OF AGES PO BOX 1666 CONROSBURG MAIL ORDER MAIL ORDER MAIL ORDER ROCK, METAL, POP. Rock & Metal • Pop & Indie • Punk & New Wave

45+ AUCTION

Hi, and welcome to my new auction. As always, all records are Original and strictly graded (under direct light) Your satisfaction is guaranteed. My Highest grade is M-5 there is no such thing as a mint 45 (standard industry abbreviations applied. I also have some unique grades such as "clean vinyl (cl, dn)" which notes that the disc looks shiny and new, but is downgraded due to some small scratches or abrasions. A "+" grade means it's just a hair off the next grade. A "P" after a grade = "Plays". I also grade for other rare 45s. If there are two grades in the Condition column, the first applies to the PS or Cover and the second to disc grade. When bidding, please include at least: the item number, the group name, and Section (garage, soul, etc.) This is a great help! NOTE: Most of these sections contain many more records than listed here. If you would like to receive the complete section's Price send your email address (to barw@att.net) or your mailing address. Thank You Barry-

CLOSES MARCH 23RD

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World Radio History
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94953-2796 - Phone/24 Hour Fax: 707-765-9334
Please view our Web site: www.goldengaterecords.com

45' NATION

ID	Artist	Label	Description	Cost	Notes
18601	Smith-Corner	Seneca	Seneca	15	
18602	SMOKE	FLU BE THERE	FLU BE THERE	15	
18603	SMOKE	SMOKE	SMOKE	15	
18604	SMOKE	SMOKE	SMOKE	15	
18605	SMOKE	SMOKE	SMOKE	15	
18606	SMOKE	SMOKE	SMOKE	15	
18607	SMOKE	SMOKE	SMOKE	15	
18608	SMOKE	SMOKE	SMOKE	15	
18609	SMOKE	SMOKE	SMOKE	15	
18610	SMOKE	SMOKE	SMOKE	15	
18611	SMOKE	SMOKE	SMOKE	15	
18612	SMOKE	SMOKE	SMOKE	15	
18613	SMOKE	SMOKE	SMOKE	15	
18614	SMOKE	SMOKE	SMOKE	15	
18615	SMOKE	SMOKE	SMOKE	15	
18616	SMOKE	SMOKE	SMOKE	15	
18617	SMOKE	SMOKE	SMOKE	15	
18618	SMOKE	SMOKE	SMOKE	15	
18619	SMOKE	SMOKE	SMOKE	15	
18620	SMOKE	SMOKE	SMOKE	15	
18621	SMOKE	SMOKE	SMOKE	15	
18622	SMOKE	SMOKE	SMOKE	15	
18623	SMOKE	SMOKE	SMOKE	15	
18624	SMOKE	SMOKE	SMOKE	15	
18625	SMOKE	SMOKE	SMOKE	15	
18626	SMOKE	SMOKE	SMOKE	15	
18627	SMOKE	SMOKE	SMOKE	15	
18628	SMOKE	SMOKE	SMOKE	15	
18629	SMOKE	SMOKE	SMOKE	15	
18630	SMOKE	SMOKE	SMOKE	15	
18631	SMOKE	SMOKE	SMOKE	15	
18632	SMOKE	SMOKE	SMOKE	15	
18633	SMOKE	SMOKE	SMOKE	15	
18634	SMOKE	SMOKE	SMOKE	15	
18635	SMOKE	SMOKE	SMOKE	15	
18636	SMOKE	SMOKE	SMOKE	15	
18637	SMOKE	SMOKE	SMOKE	15	
18638	SMOKE	SMOKE	SMOKE	15	
18639	SMOKE	SMOKE	SMOKE	15	
18640	SMOKE	SMOKE	SMOKE	15	
18641	SMOKE	SMOKE	SMOKE	15	
18642	SMOKE	SMOKE	SMOKE	15	
18643	SMOKE	SMOKE	SMOKE	15	
18644	SMOKE	SMOKE	SMOKE	15	
18645	SMOKE	SMOKE	SMOKE	15	
18646	SMOKE	SMOKE	SMOKE	15	
18647	SMOKE	SMOKE	SMOKE	15	
18648	SMOKE	SMOKE	SMOKE	15	
18649	SMOKE	SMOKE	SMOKE	15	
18650	SMOKE	SMOKE	SMOKE	15	
18651	SMOKE	SMOKE	SMOKE	15	
18652	SMOKE	SMOKE	SMOKE	15	
18653	SMOKE	SMOKE	SMOKE	15	
18654	SMOKE	SMOKE	SMOKE	15	
18655	SMOKE	SMOKE	SMOKE	15	
18656	SMOKE	SMOKE	SMOKE	15	
18657	SMOKE	SMOKE	SMOKE	15	
18658	SMOKE	SMOKE	SMOKE	15	
18659	SMOKE	SMOKE	SMOKE	15	
18660	SMOKE	SMOKE	SMOKE	15	
18661	SMOKE	SMOKE	SMOKE	15	
18662	SMOKE	SMOKE	SMOKE	15	
18663	SMOKE	SMOKE	SMOKE	15	
18664	SMOKE	SMOKE	SMOKE	15	
18665	SMOKE	SMOKE	SMOKE	15	
18666	SMOKE	SMOKE	SMOKE	15	
18667	SMOKE	SMOKE	SMOKE	15	
18668	SMOKE	SMOKE	SMOKE	15	
18669	SMOKE	SMOKE	SMOKE	15	
18670	SMOKE	SMOKE	SMOKE	15	
18671	SMOKE	SMOKE	SMOKE	15	
18672	SMOKE	SMOKE	SMOKE	15	
18673	SMOKE	SMOKE	SMOKE	15	
18674	SMOKE	SMOKE	SMOKE	15	
18675	SMOKE	SMOKE	SMOKE	15	
18676	SMOKE	SMOKE	SMOKE	15	
18677	SMOKE	SMOKE	SMOKE	15	
18678	SMOKE	SMOKE	SMOKE	15	
18679	SMOKE	SMOKE	SMOKE	15	
18680	SMOKE	SMOKE	SMOKE	15	
18681	SMOKE	SMOKE	SMOKE	15	
18682	SMOKE	SMOKE	SMOKE	15	
18683	SMOKE	SMOKE	SMOKE	15	
18684	SMOKE	SMOKE	SMOKE	15	
18685	SMOKE	SMOKE	SMOKE	15	
18686	SMOKE	SMOKE	SMOKE	15	
18687	SMOKE	SMOKE	SMOKE	15	
18688	SMOKE	SMOKE	SMOKE	15	
18689	SMOKE	SMOKE	SMOKE	15	
18690	SMOKE	SMOKE	SMOKE	15	
18691	SMOKE	SMOKE	SMOKE	15	
18692	SMOKE	SMOKE	SMOKE	15	
18693	SMOKE	SMOKE	SMOKE	15	
18694	SMOKE	SMOKE	SMOKE	15	
18695	SMOKE	SMOKE	SMOKE	15	
18696	SMOKE	SMOKE	SMOKE	15	
18697	SMOKE	SMOKE	SMOKE	15	
18698	SMOKE	SMOKE	SMOKE	15	
18699	SMOKE	SMOKE	SMOKE	15	
18700	SMOKE	SMOKE	SMOKE	15	

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45' ALPHABIO

Main table listing radio stations by call letters (A-Z), frequency, and other details. Includes handwritten notes like 'SOUND OFFS', 'SURFERS', 'NERVOUS KARTS', 'PHANTOM 5', 'REBELS', 'RIP', 'VENETIANES', 'WATERLOO', 'WISCONSIN', 'WRNY', 'ZITRON', 'SOUND OFFS', 'SURFERS', 'NERVOUS KARTS', 'PHANTOM 5', 'REBELS', 'RIP', 'VENETIANES', 'WATERLOO', 'WISCONSIN', 'WRNY', 'ZITRON'.

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Please visit our web site: www.goldengaterecord.com

Group 45 RPM Set Sale

Table listing various RPM sets for sale, including titles like 'SET SALE', 'Bell Notes', 'Chargers', 'Chippendales', etc., with prices and descriptions.

RECORDSMITH

P.O. BOX 1356 SPRINGFIELD, MO 65801 U.S.A.

CD SALE

CDR's with original CD packaging at great low prices

Eric Clapton - "...with..." 3 CD set of EC on other people's albums

CSN - Live in Hartford 1996 2 CD - Soundboard

CSNY - Live in Sacramento 2000 3 CD - Soundboard - Excellent

Billy Joel - Songs from the millennium concert not on released CD

Billy Joel - Rarities - Songs not on any of his albums

Elton John - "B sides the LP's" - 4 CD set of B - sides 1989-1999

Monkees - Live at the billboard 1996 - Soundboard

Ringo Starr - "Sessions" - B sides and playing on other people's albums

Sting "B sides" 8 CD's of songs not on any of his albums

Pete Townshend - House of Blues 6/14/97 3 CD

Van Halen - "Dawn of 5150" Outtakes from 5150

Who - Live 8/21/00 3 CD

SEND \$2 FOR CATALOG OF COMPLETE LISTING OF THESE ARTISTS PLUS "THE BEATLES, LENNY KRAVITZ, MELISSA ETHERIDGE, SHERYL CROW, GENESIS, BRUCE SPRINGSTEEN", AND MANY MORE.

EACH CD \$10 PLUS \$2 SHIPPING AND HANDLING

PAYMENT: Personal check, Money order, or cash. Check payable to CASH

Mail to: A. Walk 1804 West Seakens Neck Road Seaford, New York 11783

LP SET SALE

Table listing LP sets for sale, including titles like 'THE BEATLES', 'THE ROLLING STONES', 'THE WHO', etc., with prices and descriptions.

R & R RECORDS 6618 SEIDEL RD. SAN ANTONIO, TX 78209 (NEW ADDRESS), (210)653-5695, Rrecords@cs.com

THOMAS PUNK P.O. BOX 136 LAKE ARIEL, PENNSYLVANIA 18436-9154 PLEASE RESERVE ITEMS & POSTAGE WILL BE EXTRA. WANT LISTS ARE WELCOME FOR RECORDS, VIDEOS, COMPACT DISCS & CASSETTE TAPES. A - ARTIST / CC - COVER / CC - CUT CORNER / DE - DRILL BOLT / DJ - DISC JOCKEY OR PROMOTIONAL COPY / GP - GATEFOLD / GM - GOOD MUSIC / LB - LABEL TRAIL / MM - MINT MINT / P - PICTURE / SL - SLEEVE / SM - S&W MARK CUT / TB - TEAR ON BACK / TP - TEAR ON FRONT / VG - VERY GOOD / WB - WRITING ON BACK / W - WRITING ON CD / WR - WRITING ON RECORD. ANY QUESTIONS PLEASE FAX E 578-696-975 NO COLLECT CALLS E-Mail ThomasPunk@MSN.COM RETAILER

BOB MARLEY: Canaville Jungle (Ears. Compact Disc Tokyo 4-10-79) \$25.00 PAUL McCARTNEY: Come On Us (Ears. Compact Disc London 288/80) Looking For Change (Ears. Compact Disc 1993 Warner) CD 685 CD R. Compact Disc Live At Ed Saveri Theatre N.Y. Dec. 16-1992 For Up Close TV Show \$25.00/Off The Under Ground (Ears. 2-Compact Discs E1628778-80390 & 7898 CD R. Compact Disc Tokyo Demo Tokyo Japan November 14-1998) \$24.00

THE BEATLES: The White Album (Ears. Compact Disc 1968) \$24.99 THE BEATLES: The Yellow Submarine (Ears. Compact Disc 1968) \$24.99 THE BEATLES: The White Album (Ears. Compact Disc 1968) \$24.99 THE BEATLES: The Yellow Submarine (Ears. Compact Disc 1968) \$24.99

A.S. PINNISI

P.O. Box 266, E. Rockaway, NY 11518-0266 • TEL: (516) 887-5308

SET LIST of original issue LPs, EPs, and various releases. Includes titles like 'AC/DC', 'AEROSMITH', 'ALICE IN CHAINS', etc.

ROCK N RECORDS

Set Sale. Live CD Shows. CD's are sold w/price sheets. Postage: \$3.50 for 1st item, \$0.50 each additional. Includes list of artists and prices.

ROCK N RECORDS

PO Box 3777, Rapid City, SD 57709-3777 - E-mail: rocknrecords@man.com

Hi! Welcome to our latest G3 cd! This time we have Dave and Ernie CD Singles. All unplayed, but some have chaff wear. The cost for each CD single is only \$16.00 Postage Paid in USA! Call for Track Listings. Int. is optional and costs \$1.00.

Thomas Funk

P.O. Box 136 Lake Ariel, PA 18436-0136 Phone/Fax: 570-698-0875 E-mail: ThomasFunk@MSN.com

World Radio History

NOISE POLLUTION

619 S. 4th St. (4th between South and Bainbridge Sts.) (215) 627-7246 Philadelphia, PA 19147

(603) 629-9102

Monday - Thursday 11:00 am - 8:30 pm
Friday 11:00 am - 4:00 pm
Eastern Standard Time

Visa, Mastercard, JCB Cards
Diners Club, Carte Blanche
Discover, Private Issue, Bravo
American Express, Optima
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Manchester, NH 03105
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www.MetroCityRecords.com

\$4.00 for shipping & handling per order, not per item
(US \$6.00 outside USA)

Metro CD Records

Table listing various music releases including Aerosmith, Asia, The Babys, Bruford's Earthworks, Caravan, Enchant, Event, Ice Age, IQ, King Crimson, Procol Harum, Steely Dan, Weather Report, John Wetton, Emerson Lake & Palmer, Ayreon, Adrian Belew, Pat Benatar, Bloodrock, Foghat, Terry Bozzio, Camel, and Steve Hackett.

(603) 629-9102

Monday - Thursday 11:00 am - 8:30 pm
Friday 11:00 am - 4:00 pm
Eastern Standard Time

Via, Mastercard, JCB Cards
Diners Club, Carte Blanche
Discover, Private Issue, Bravo
American Express, Optima
Check or Money Order



PO Box 1514
Manchester, NH 03105
USA

More titles available at:
www.MetroCityRecords.com

\$4.00 for shipping & handling per order, not per item
(US \$6.00 outside USA)

Metro CD Records

Table listing various music releases including artists like Magellan, Phil Manzanera, Marillion, Rush, Spock's Beard, and others, with columns for title, price, and format.

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

Table listing various artists and their records, including titles like 'Caldwell 401*wlp', 'Smoke 100', 'Glory 301*wlp', etc.

Table listing various artists and their records, including titles like 'Ward, Helen', 'Ward, Robin', 'Ward, Doug', etc.

MIKE OLIVIERI, 1026 Bloomwood Way, San Pedro, CA 90731 phone/fax (310) 519-8826

Table listing various artists and their records, including titles like 'RICHIE ALLEN & THE PACIFIC SURFERS', 'ALLMAN BROTHERS', 'LUCKY BATTISTO', etc.

BRITISH ROCK AUCTION --- LP-CD-LD / DOMESTIC - IMPORT

Table listing various artists and their records for auction, including titles like 'ANIMALS', 'ARGENT', 'BADFINGER', etc.



LES HARRIS RECORDS



3012 Whisper Fern, San Antonio, Texas 78230 • (210) 764-3434 • FAX (210) 493-8594

LES HARRIS RECORDS 3012 WHISPER FERN SAN ANTONIO, TEXAS 78230 Phone: 210 764 3434 FAX: 210 493 8594 CELLULAR PHONE: 210 884 3310

BEATLES BUTCHER COVERS Unpeeled Stereo SEALED \$3600 Pealed Stereo VG \$325 Unpeeled Mono VG to VG+ \$425

CRYSTALS RAREST LP: Twist Uptown RECORD CLUB ELECT. STEREO!!!! Absolutely MINT!!

BOB DYLAN RAREST BOX SET STRIPTEASE 10lp Black Wax MINT \$400 BOB DYLAN RAREST BOX SET STRIPTEASE 10lp COLOR WAX MINT \$600

SEALING SERVICE Sealers are available for a fee. This service is not included in the price of any records.

DAVID BOWIE 1st 45 (USA) Cant help thinking about the WARNERS WL PRO MINT w/WB SLV MINT \$250 ELVIS EP: Heartbreak Hotel \$210 sealed \$100

JERRY BUTLER RAREST LP: Eaq. ABNER MONO very rare \$800 CHOCOLATE WATCHBAND Inner Mystique STEREO TOWER Unbelievable SEALED!! \$500

Table with 4 columns: NAME, SEALED LPS, SEALED LPS, SEALED LPS, VALU. Contains numerous record listings with details like artist, title, condition, and price.

WANTED: Top \$ PAID info on re-recording of "3rd man theme" in a style of Spike Jones-REWARD WANTED: Lloyd Green LP: Moody River on Chart Recs

Table with 2 columns: Surf + Drama 45s, Surf + Drama 45s, VALU. Lists surf and drama records with prices.

Table with 2 columns: ULTRA RARE LPS, ULTRA RARE LPS, VALU. Lists ultra-rare LP records with prices.

Vertical text on the right edge of the page, possibly a page number or additional info.

Let the Records Speak for Themselves!



Goldmine Country & Western Record Price Guide
2nd Edition
by Tim Neely

Individual listings for tens of thousands of records grace the pages of Goldmine Country-Western Record Price Guide - from 45s to LPs to selected 78s. You'll find hundreds of records not listed anywhere else plus the most current references information available. This entirely revised edition tells you which records are available and their current market value.

Softcover • 8-1/2 x 11 • 544 pages • 100 b&w photos
Item# RCW02 • \$24.95



Goldmine Record Album Price Guide
by Tim Neely

Now you can value record albums with confidence and celebrate 50 years of the LP, the 1940s through the 1990s. More than 40,000 albums, valued at \$20.00 or more, are listed and priced in up to three grades of condition.

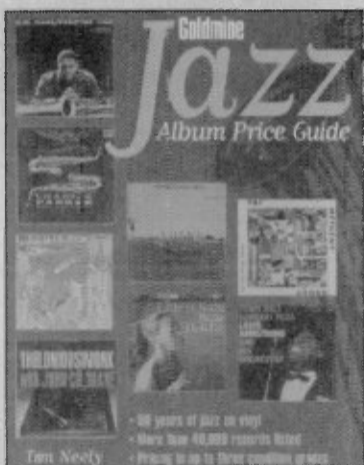
Softcover • 8-1/2 x 11 • 552 pages • 100 b&w photo
Item# REA1 • \$24.95



Goldmine Standard Catalog of American Records, 1950-1975
2nd Edition
by Tim Neely

Record experts called the first edition the "best U.S. guide to American records ever published." In this second edition you'll find 150,000 listings, many of them new; updated pricing with 450,000 prices, one for each of three grades of condition; plus the most accurate information available

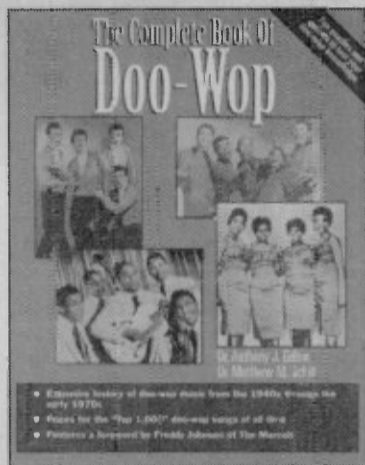
Softcover • 8-1/2 x 11 • 1,296 pages • 150 b&w photos
Item# REC2 • \$34.95



Goldmine Jazz Album Price Guide
by Tim Neely

Tim Neely, has compiled and organized this new showcase price guide which features jazz musicians, composers and vocalists from the bebop era through to today. You'll find thousands of jazz artists - Dixieland, big band/swing, bebop, progressive, modern, fusion, and more - all features in over 40,000 listings and priced in three grades of condition.

Softcover • 8-1/2 x 11 • 544 pages • 150 b&w photos
Item# RJ04 • \$24.95



The Complete Book of Doo-Wop

by Dr. Anthony J. Gribin & Dr. Matthew M. Schiff

This book makes you want to scan the radio in the hopes of hearing a song by Dion & the Belmonts, the Chiffons or Little Anthony & the Imperials. An extensive history of doo-wop from 1950 through the early 1970s is given, along with 150 photos, 64 sheet-music covers and prices for 1,000 top doo-wop records.

Softcover • 8-1/2 x 11 • 496 pages • 150 b&w photo
Item# DWRB • \$24.95



Goldmine The Beatles Digest

compiled by the Editors of Goldmine Magazine

Now discover long-lost articles on The Beatles, interviews with close associates, and stories on important figures from their history in Goldmine Beatles Digest, the magazine of collectible records and a respected voice in the music industry. Now they're together in one book, with 100 rarely-seen black and white photos. It's a great book for fans and an excellent resource for collectors.

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by Martin Popoff

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by John Clemente

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Table listing various CD releases and their prices, including titles like 'Mobile Fidelity Sound Lab is now out of Business. Buy Now!', 'Canned Heat - April in Paris #652 Sealed', and 'Joe Cocker - Sheffield Steel #631 Sealed'.

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STORE DIRECTORY

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 Bad Company - The Original Bad Company 1999 - Orlando FL 5/21/99 - soundboard recording - 14 tracks (73:33)
 Syd Barrett - Walk Weg - rarities and alternative versions - excellent quality - seventeen tracks (57:28)
 Beatles - The Complete Rooftop Concert (2 CD's) - complete performance 1/30/69 - very good soundboard (67:53 and 59:41)
 Black Sabbath - Legends Unite - Costa Mesa, CA 11/15/92 - excellent soundboard with Rob Halford of Judas Priest singing in place of Ozzy - 11 tracks (53:30)
 Black Sabbath - Rocked at Reading - Reading Festival 1983 with Ian Gillan - excellent FM broadcast - twelve tracks (63:25)
 Boston - Smokin' Long Beach 1977 - Long Beach CA 1977 - excellent quality soundboard recording - 12 tracks (60:26)
 Creed - Beautiful Illusion - Munich, Germany 3/22/99 - excellent audience recording - fourteen tracks (73:16)
 Creed - Woodstock '99 - satellite broadcast - excellent quality (best available) recording - twelve tracks (69:37)
 Crosby, Stills, Nash & Young - Almost Cut My Hair - Boston 3/27/00 - excellent audience recording - ten tracks (58:36)
 Crosby, Stills, Nash & Young - Back Then - LA Forum 6/28/70, Winterland 1973 - 14 tracks - excellent audience rec. (73:11)
 Crosby, Stills, Nash, and Young - Balboa Park - San Diego, CA 12/21/69 - soundboard recording (76:26)
 Sheryl Crow - As the Crow Flies - LA 12/10/94 and San Diego 11/94 - soundboard recordings (71:07)
 Deep Purple - Fireballs Over Chicago (2 CD's) - Chicago IL 11/29/96 - excellent audience recording - 17 tracks (57:52 and 61:21)
 Sammy Hagar - St. Louis Beach Party 2000 (3 CD's) - excellent quality FM broadcast - 36 tracks (70:05, 49:53 and 38:31)
 George Harrison - 12 Arnold Grove - "Shanghai Surprise" material, Rockline music & demos - excellent quality - 17 tracks (73:18)
 Janis Joplin - A Combination of the Two - Monterey 1967 and Woodstock 1969 soundboards (61:38)
 Janis Joplin - Long Way From Tryin' - San Francisco 2/12/67 - excellent quality soundboard - eleven tracks (73:18)
 King Crimson - Double Trio - Nakano Sun Plaza, Tokyo, Japan 10/5/95 - excellent quality soundboard fourteen tracks (73:24)
 Lynyrd Skynyrd - Teaching an Ookie to Fly - Knebworth Festival 1976 - excellent quality soundboard-twelve tracks (69:30)
 Lynyrd Skynyrd - Woman of Mine - Chattanooga, TN 3/1/75 (9 tracks) and Memphis 10/30/73 (5) - excellent soundboards (72:37)
 Nine Inch Nails - Killer Instinct - live in the US 1990-91 - excellent quality - thirteen tracks (64:45)
 Savoy Brown - Walkin' and Talkin' - Bottom Line NYC 1976 - excellent quality soundboard - seven tracks (65:49)
 Sepultura - Live Salvador - Salvador (11 tracks), Rio (one track), and Sao Paulo (3 tracks) 1991 - excellent soundboards (61:26)
 Simon and Garfunkel - Monterey Pop - Monterey International Pop Festival 1967 and Smothers Brothers Show 1967-68 - FM broadcast - twelve tracks (34:45)
 Frank Sinatra - The Rat Pack - Frank, Dean and Sammy live at the 500 Club in Philadelphia 8/25/62 - excellent soundboard (53:12)
 Slipknot - Mate, Feed, Kill, Repeat - out-of-print first album plus demos - fourteen tracks - excellent quality (72:13)
 Smashing Pumpkins - Adore Demos - excellent quality studio demos - twelve tracks including the unreleased "Waiting" (51:11)
 Smashing Pumpkins - Melon-Collie and the Infinite Ga Ga Goo Goo - San Diego 2/7/96 - excellent soundboard - 16 tracks (74:29)
 Smashing Pumpkins - And Then There Was One (3 CD's) - Chicago 11/29/00 - excellent FM broadcast (71:07, 68:01, and 37:40)

Smashing Pumpkins - There It Goes - early demos and live tracks 1988-93 - excellent studio and soundboards - 18 tracks (64:21)
 Soulfly - Live at the Max - Amsterdam 5/23/98 - excellent quality soundboard - 17 tracks (66:29)
 Springsteen - You Mean So Much to Me (2 CD's) - Kent, Ohio 1/19/74 - excellent soundboard - ten tracks (66:34 and 15:34)
 Talking Heads - Nature's Way - Milwaukee, WI 1984 - excellent quality soundboard recording - thirteen tracks (68:01)
 Pete Townsend - Jigsaw Puzzle: The Genius of - Who's Next demos 1970-71 - studio quality - fourteen tracks (78:27)
 Traffic - a group, a dog, a ghost - Fillmore West, San Francisco 6/30/70 - very good audience recording - twelve tracks (74:02)
 Traveling Wilburys - The Complete Collection (2 CD's) - demos, both out of print albums, rarities - 41 tracks (72:47 and 72:25)
 Traveling Wilburys - Volume 1 - out-of-print album plus extended versions and demos - excellent quality - 18 tracks (67:06)
 U2 - First Time in Paradise - Paradise Theater, Boston 3/6/81 - excellent audience recording - 14 tracks (53:54)
 Van Halen - Chicago 1998 (2 CD's) - Alpine Valley 9/5/98 complete show - very good audience rec. - 21 tracks (64:09 and 58:33)
 Van Halen - Goldenwest - Norwalk CA 5/9/76 - Dave had his mike cut out a couple of times, but otherwise an excellent quality soundboard recording from the early days with Aerosmith and ZZ Top covers - fourteen tracks (54:15)
 Van Halen - That's All Folks! (2 CD's) - Warner Brothers 25 track demos and 21 miscellaneous live, solo and deleted tracks - very good to excellent quality - (73:43 and 73:52)
 Stevie Ray Vaughan - Live from Austin Texas - SRV's first and last appearances on "Austin City Limits" - studio quality - 12 tracks (74:07)
 Stevie Ray Vaughan - Live in Japan (2 CD's) - Tokyo 1/24/85 (eleven tracks) and Philadelphia 8/7/83 (six tracks) - excellent soundboards (64:58 and 54:53)
 Roger Waters with Eric Clapton - New Jersey 1984 - Meadowlands 6/84 - ten Pink Floyd tracks - very good audience rec. (66:37)
 The Who - A Stereo Quick One (While Peter's Away) - German stereo version of second LP - excellent quality - 13 tracks (40:42)
 Yardbirds - Live 1968 (featuring Jimmy Page) - Anderson Theatre NYC 3/30/68 - excellent quality from an out-of-print LP - nine tracks (44:47)
 Yes - Live Volume 1 - no venue information - excellent quality recording - eight tracks (73:19)
 ZZ Top - Jesus Left Chicago - various American venues 1987 - excellent quality soundboards - 18 tracks (73:35)

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(Reissues from page 83)

VARIOUS ARTISTS

Honky Tonk! The King And Federal R&B Instrumentals
Ace (CDCHD 761)

Cincinnati's King label and its subsidiaries, Federal and Deluxe, released a string of popular blues and R&B instrumentals between the late '40s and mid-60s, the most popular being Bill Doggett's "Honky Tonk" and Freddie King's "Hide Away." But the label also reached beyond the country's midsection — Doggett lived in Ohio, King in Texas — to both coasts for equally infectious grooving. From New York came Washboard Bill, Mickey Baker, and King Curtis, with their "Pot Likker"; from Los Angeles, Johnny Otis and Johnny "Guitar" Watson with "Early In The Morning Blues." The labels' instrumental-heavy artists bridged the gap between the fading Big Bands forced to size down to a handful of players and the emergence of surf instrumental groups, represented here by Otis' and Watson's "Let's Rock (Let's Surf Awhile)." File between your Count Basie and Ventures albums.

— Dave McElfresh

THE BEAU BRUMMELS

Live!
Dig Music (102)

As one of the first American bands to take to the trenches in defense of the homeland during the first stage of the so-called British Invasion, The Beau Brummels continued on a successful streak throughout the mid- to late '60s. Capitalizing on their jangly, folk-rock finesse, the band garnered a respectable run on the charts thanks to hits such as "Laugh Laugh" (#15), "Just A Little" (#8) and "You Tell Me Why" (#38) before paving the way for rock's crossover into country via the landmark Bradley's Barn album.

Sadly though, The Beau Brummels' early efforts couldn't sustain them, and as the '60s faded away, so did the band's devotees. Five years after they disbanded in 1969, the original quintet reconvened, new material in



The Beau Brummels

hand, ostensibly to record what became their self-titled reunion album. To test the waters — and presumably their compatibility — they arranged for a four-day residency at the intimate Shire Road Pub near Sacramento, Calif. Now, a quarter century later, a remarkable recording of those concerts has surfaced, and it may well ring in a new period of popularity for these underappreciated pop pioneers.

Live! is significant for any number of reasons. For one thing, it's the first time The Beau Brummels were captured in concert. For another, the generous 19-song set extends well beyond the hits to encompass 10 heretofore-unreleased compositions. They're excel-

lent as well: "Man And Woman Kind," "Singing Cowboy," "Her Dream Alley" and "Tennessee Walker" convey a simple, laid-back charm from a band that's still confident, capable and clearly in sync. They lean on their folk-rock roots, their low-key approach bearing the loose and limber feel of an unplugged performance, particularly when it comes to songs such as "You Tell Me Why," "Gate Of Hearts," "Lonesome Town" and "Free." And of course, it's impossible not to note the nostalgia; hearing their hits played so precisely is in itself worth the purchase price.

(Available at www.beaubrummels.com.)

— Lee Zimmerman

THE CHAMPS

25 All-Time Greatest Recordings
Varèse Sarabande (302 066 113 2)

So monstrously successful was "Tequila," The Champs' immortal 1958 chart-topping debut for Gene Autry and Joe Johnson's Challenge Records, that the rest of their vast discography sometimes gets overlooked. That's a shame; no matter who populated the instrumental outfit at any given moment during their seven prolific years at the Los Angeles-based Challenge (they experienced personnel turnover at an unprecedented pace), they cranked out reliable rock 'n' roll.

There is one good thing about the band's relative anonymity apart from "Tequila" (cut at the tail end of a December '57 session devoted primarily to its flip, "Train To Nowhere" — Danny "Chuck Rio" Flores' raunchy tenor sax and an irresistible hook rendered "Tequila" the surprise smash instead). No matter how many of their Best Of CDs hit the shelves (there have been a batch, both here and in England), a handful of unfamiliar gems always make them worth acquiring.

This generous collection is no exception, and it illustrates The Champs' adaptability better than most. When Flores was out front wailing on "Midnighter," "El Rancho Rock" and "Chariot Rock" (he also penned "Kahula," ostensibly meant to be titled "Kahlua" in honor of the liquor of that name), he was the band's principal weapon. After group founder/guitarist Dave Burgess canned the honking saxman and brought in Jimmy Seals as his replacement (Dash Crofts also joined the ranks), the sound shifted just enough to suit their talents and the current musical trends: Seals' "Only The Young," from 1964, is softer and more pop, with a muted string section.

Master guitarists Glen Campbell and Jerry Cole were Champs for a while too; either could be responsible for the slashing chicken-pickin' guitar that drove the group's revivals of The Mar-Keys' "Last Night" and Duane Eddy's "Rebel Rouser" like a Mack truck. The group's '62 instrumental treatment of Billy Strange's "Limbo Rock" predated Chubby Checker's

(Please see Reissues page 92)

Five Star Record!
heymary@vwnet.net

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Vinyl junkie cleaning up his act! No catalog yet. Send your select want lists to: RECORDS P.O. Box 164 Cedarhurst, NY 11516 Fax 516-295-4370

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Coming to...

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Photo by Iain Macmillan ©Yoko Ono 1970 Courtesy of Lenono Photo Archive and Capitol Records



John Lennon And Yoko Ono

How John Lennon's life would have played out had he not been assassinated on Dec. 8, 1980, is hard to say. But we do know that his and Yoko Ono's *Double Fantasy* album — the final mixing occurring literally hours before his death — was just the start of a relaunched solo career. The person with whom Lennon spent the last hours prior to his death was producer Jack Douglas. In a *Goldmine* exclusive, Douglas talks about his final moments with Lennon and how *Double Fantasy* came about. Plus there will be other Beatles-related stories in this special issue. Advertisers — this is an excellent issue to advertise your Beatles and solo Beatles material, as well as items from all eras and genres.

Bonus distribution: Extra copies of this issue will be handed out at the Austin Record Convention (March 17-18) and Portland Record Show (March 24-25).

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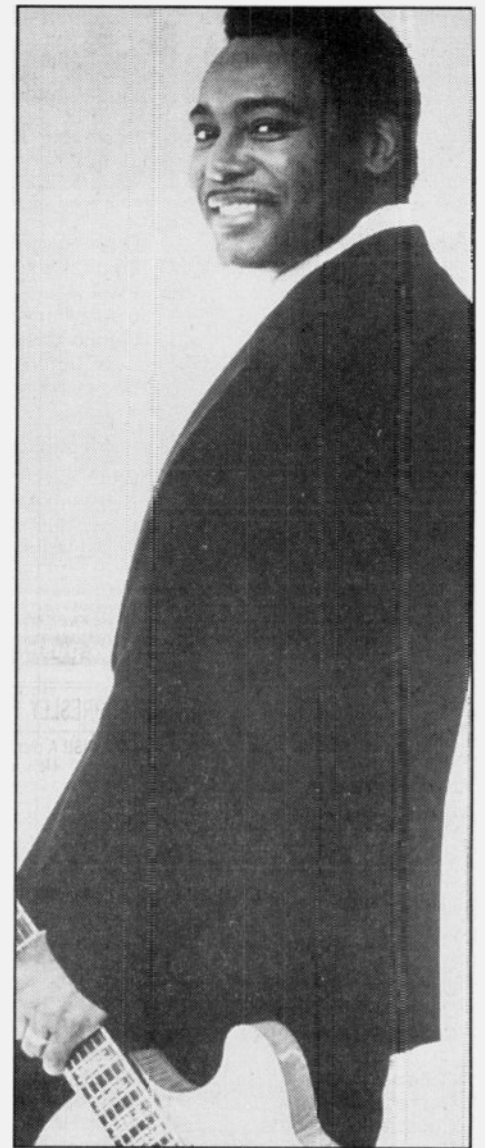
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has since claimed a few spots at the top of the jazz chart. It's not so much an interesting story as it is a *filled* one. Benson's been a busy guy these past 40 years, and there's a lot of material out there to cover. *Anthology*, a two-disc survey of four decades, does an admirable job of representing the parts along the way.

That means much of Benson's jazz career is nudged aside in favor of some of his big pop and R&B hits. And the very best of them — "This Masquerade," "On Broadway," "Give Me The Night," "Turn Your Love Around" — are the very best in Benson's catalog. There was some hesitation early in his career about singing. Once he started ("This Masquerade" was his first successful turn behind the mic) he developed into a smooth interpreter of modern pop/soul. As overproduced as some of those big hits are, most courtesy of the none-too-subtle hands of Quincy Jones, Benson somehow manages to stamp each with a bit of personality every bit as fluent as his guitar playing.

Of course, it's that seemingly endless flow of his fretwork for which Benson will be remembered. He's every bit as tonal as Montgomery — and faster. There are some breathlessly beautiful moments on *Anthology*, and, unspooling its 32 tracks in chronological order, it's wondrous to hear Benson's progression along the way. In retrospect, the pop detour sounds like a perfectly placed plan for crossover dreams. *Anthology* merely confirms his mastery.

— Michael Gallucci



George Benson

Courtesy of Rhino Records/Photo credit: Just Loomis

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