

INSIDE: FAN CLUB DIRECTORY — 150 CLUBS LISTED FOR 120 ARTISTS!

GOLDMINE

March 9, 2001 VOL 27 • NO 5 • ISSUE 538

Goldmine

THE MARKETPLACE

KING BISCUIT FLOWER HOUR



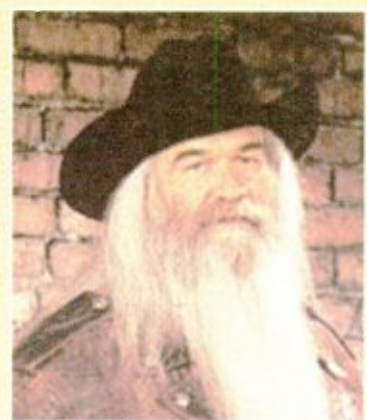
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- E.E.N. fan club 45c are hot
- Current market trends

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CONVENTION SCHEDULE
March 4 - Rutgers University, Cherry Hill, NJ
March 11 - Palace Inn, Monroeville, PA
March 16, 17, 18 - BEATLEFEST, Meadowlands, NJ

- GRADING - We grade PS/Record E.G. A record listed as M-M will have a Mint-PS and Mint record.
PAYMENT - VISA or MasterCard.
POSTAGE & HANDLING - \$5.00 per shipment UPS.

We cannot be held responsible for changes in release dates.

TEE BEATLES - JOHN LENNON! British Limited Edition "English Heritage T-Shirt to commemorate the Plaque put on John's home at 251 Menlove Ave. It features a replica of the plaque & says: English Heritage John Lennon 1940-80.
MAG BEATLES - "George Harrison" - Pre Orders being taken for the VERY LIMITED VINYL PRESSING of the Remastered CD.
CD BEATLES - RINGO STARR! The New Ringo Starr 3-CD Box Set "Anthology... So Far", will DEFINITELY be in stock the 1st week of January!!! It will feature LIVE AND HARD TO FIND MATERIAL!

LP DOORS Limited Edition 3-Record 150-Gram Audiophile Vinyl Pressing "The Best of the Doors", with the BONUS LP "That features the "Riders On The Storm" REMIXES" 45.00
CD RAKES, NICK New imported remastered CD's for "5 Leaves Left", "Byrter Later" & "Pink Moon". Each CD max single \$10! Limited double 12" vinyl set available @ 15.00
VCD DURAN DURAN Playable on your DVD machine this imported 2-Video Compact Disc Set features 19 classic videos from Duran Duran. 90 minutes in length! 29.00

BOX KINKS The British numbered limited edition 10 CD "EP Box Set-Volume 2" contains CD's of their British EP's & European EP's, all with original artwork. 62.00
CD KLAUZI New imported 2-IN-1 CD features their 2 albums "Hope & Klatu" & "Eppo 2000" remastered 7-track CD max single \$10! Limited double 12" vinyl set available @ 15.00
LP KRAVITZ, LENNY imported limited issue 2-LP vinyl pressing for Lenny's new "Greatest Hits" LP! 35.00

CD 10 CC New imported Graham Gouldman CD "And Another Thing..." Features Graham's new solo work! 25.00
CDS A-HA New imported "Velvet" CD max single with non-LP remixed B-Sides! 10.00
CD BURDON, ERIC Due Soon "The Night", CD features 12 rare gems from Eric including "16 Tons", out takes & live tracks! 10.00
CDS ABBA New Japanese Limited Edition CD Single for "S.O.S. Chiqui" 16.00

LP BOWIE, DAVID Due Soon New imported 180-gram audiophile vinyl pressing for "Ziggy Stardust", "Aladdin Sane", "Pin-Ups", "Diamond Dogs", "Young Americans", "Station to Station", "Space Oddity" & "The Man Who Sold The World" Each 30.00
CD BURDON, ERIC Due Soon "The Night", CD features 12 rare gems from Eric including "16 Tons", out takes & live tracks! 10.00
BOOK BYRDS Back In Stock The superb updated 74-page British hardcover book "Timeless Flight Revisited" 35.00

CD MAD RIVER New 2-IN-1 CD features both of the hard-to-find "Mad River" LP's: "Psychic" & "Paradise Bar & Grill". Included is original artwork with new liner notes! 15.00
CDS MANSON, MARILYN Brand New Imported 2-part "Fight Song" CD Max Single set, each with different B-Sides. (Also available is a limited edition 12" Picture Disc CD Max Single) 18.00
CDS MANSON, MARILYN Due Soon "The Day After Tomorrow" CD Max Single set, each with unique B-Sides! 18.00

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CDS ABBA New Japanese Limited Edition CD Single for "S.O.S. Chiqui" 16.00

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

CDS PEARL JAM New imported "Light Years" CD max-single in nice numbered digipak @ \$10! Also available will be a 10" limited edition numbered colored vinyl 7" @ 15.00!
CD PEARL JAM New imported "Ten" CD max single with a bonus 5-track CD that features CD-ROM videos to her 1st 3 singles off the LP. A Britney screen saver & an undisclosed bonus non-LP song! Very limited!!! 27.00
CDS PENTANGLE New British "At The Little Theatre" year 2000 release from this popular British Folk/Rock Act! 25.00
CD PETER & GORDON New "Ultimate" 20-Track CD includes the best and some 1st ever stereo versions! 12.00
DVD PINK FLOYD New Super "First Trip" DVD features Syd Barrett's back in 1966. "GREAT PACKAGING!!" 20.00
LP PINK FLOYD Due Soon British 180-gram vinyl pressings of Syd Barrett's albums, "Barrett" & "Madcap Laughs" Each 30.00
CD PINK FLOYD Imported Anniversary CD edition of their classic album, "Wish You Were Here", comes with shiny miniature LP-style sleeve with the custom blue shrink wrap - sticker, & includes mini versions of the postcard & poster that came with the original LP! 25.00
CD PIXIES Due 3/5 New imported "Complete B-Sides" CD features ALL the B-Sides off their various import singles! 18.00
CDS PLACEBO Due 3/2 New British 2-Part "Special" CD Max-Single set, each with unique B-Sides! The Set of 2 18.00
CDS PLACEBO Due 1/22 Aussie only "Johnny K" CD Max with CD-Rom Video + 1 NON-LP Tune "Special & Mary!" 12.00
BOOK POGUES Due Soon New British hardcover book on the Pigeons, Shane MacGowan, "The Drink With Shane MacGowan" includes many unpublished photos! 27.00
CD PORCUPINE TREE The British Limited Edition of their new CD "Lightbulb Sun" features a BONUS 2-CD featuring videos, alternate versions & CD-ROM Discography! 26.00
BOX PRESLEY ELVIS Due 2/12 British "UK Number 1" CD Box Set features 17 #1 singles in original RCA 50/50's Style Sleeves, all REMASTERED! & including a Full-Color Booklet! VERY NICE!!! 79.00
LP PRESLEY ELVIS British Limited Edition Vinyl LP Box Set for his new Gospel Album "Peace In The Valley" The 1st Pressing contains a BONUS "My Vinyl Christmas Album!" 25.00
LP PRESLEY ELVIS New imported 180 Gram Audiophile Vinyl "Elvis '55" LP! 25.00
LP PRESLEY ELVIS From England, New 180 gram audiophile pressing of his 1st album, "Elvis Presley", & his 2nd album, "Elvis & Elvis' Gold Records" The LP's that started it all! Each 29.00
LP PRESLEY ELVIS In Stock Limited imported 5-LP vinyl pressing for the new Elvis box set "That's The Way It Was" 95.00
LP PRESLEY ELVIS The next 2 in the series of British 180-gram audiophile vinyl Pressings, vols. 3 & 4! 30.00
BOX PRESLEY ELVIS Very limited numbered British edition of Elvis' "Sun Sessions" box set is pressed in yellow vinyl! Suggested only 1,000-2,000 were produced/69 CD
CD PRINCE New Japanese Limited Edition of Prince's "The Love" CD comes with a bonus 36-page booklet & is limited to one pressing only! 35.00
CD PROCOL HARUM Due Soon, New British REMASTERED CD, in nice digipaks for "Exotic Birds and Flowers", "Procol's Ninth", "Grand Hotel" & "Something Magic" All with BONUS Tracks! Each 18.00
CD QUATRO, SUZI New 2-in-1 CD features "Your Manana..." & "Agrophobia" all on 1 remastered CD! 24.00
VID QUEEN /FREDDIE MERCURY Japanese-Only 54-minute "Freddie Mercury: The Video Collection" featuring 10 videos from his 4 different "Barcelona" CD's. A different for "The Great Pretender", "I Was Born To Love You", "Time", "How Can I Go On", "Made In Heaven", "Golden Boy" & MORE! 60.00
QUEEN JUST WANTED TO LET OUR QUEENS FANS OUT THERE KNOW THAT WE ARE PLANNING TO BRING BACK AGAIN WITH SOME PROBABLY NEW MUSIC WITH BRITISH POP SINGER ROBBIE WILLIAMS SINGING LEAD VOCALS!!! STAYED TUNED!!
CDS QUEEN 2-part British CD max single set by Queen & the band "Five For "We Will Rock You" They did this at this year's Brit Awards & brought out the house! Each CD has unique maxes. The set of 2 28.00
BOOK QUEEN /FREDDIE MERCURY 2000 page hardcover book by Peter Freestone, Freddie's personal assistant for the last 12 years of his life! Includes a great never-before-seen photos of Freddie & his mates! 29.00
CD QUEEN New 24 Karat Gold CD for Queen's "Night At The Opera" Also available at a limited numbered audiophile pressing @ \$39.00
CD QUEEN New imported "Freddie Mercury Solo 4-6" 3-CD set features his 85 solo album "Mr. Bad Guy" - his "Barcelona" LP - a bonus 6-song CD. All packaged with a 28-page booklet. All packaged in a gatefold wallet! 32.00
CD QUEEN/BRIAN MAY New from France Only 29.00
"Turia" soundtrack CD! 29.00
CDS QUEEN/FREDDIE MERCURY In Stock From Europe, New Freddie Mercury "Guide Me Home" CD max features a rare version of "How Can I Go On" 10 minutes of rare CD-Rom video package "The Story Untold" 12.00
BOX QUEEN/FREDDIE MERCURY Queen's "The Freddie Mercury 15-CD DVD Box Set" - book with the CD's formatted for US DVD players! 195.00
CDS REA, CHRIS Due Soon, his new imported "Who Do You Love" CD Max Single! 10.00
CDS RED HOT CHILI PEPPERS New British 2-Part "Road Trippin'" CD Max Single set, each with different LIVE B-SIDES! The set of 2 25.00
CD RENAISSANCE Due 1/24 Japan-Only Limited Edition Remastered CD's in mini LP's sleeves for Annie Haimlin's "Annie In Wonderland" & the Renaissance CD "Azure D'Oro" - Novella & Song For All Seasons 1 CD! 29.00
CD RENAISSANCE Brand new Japanese "Iuscany" full-length CD! 29.00
CD RICHARD, CLIFF New beautiful British "Whole Story" 2-CD set features a definitive collection issued in honor of Sir Cliff's 70th Birthday! 30.00
CD RICHARD, CLIFF New In Stock, Both British 7 Year 2001 CD's "Richard May Calendars" The "Danilo" (official) has all present day photos, while the "Whoever Books Calendar" has all past photos with lyrics! Each 18.00
CD ROLLING STONES, WYMAN The new imported full-length CD from Wyman & His Rhythm Kings! 25.00
CDS ROY WOOD & THE WOMBLES New British CD Max Single "The Wombles" 12 "The Wombles" 1 "I Wish It Could Be Christmas Every Day" 10.00
LP RUNGREN, TODD Due 1/29 Imported Limited Edition 2-CD 180 Gram Vinyl! "Hello It's Me: A Retrospective" 2-LP set, 18 tracks in all! (also available on CD @ \$27.99) 25.00
CD RUNGREN, TODD Due 1/24 The Japanese "Reconstructed" 2-CD featuring REMIXES of Classic Rungren Tunes - "2 Added Bonus Tracks" 30.00
CDS SADE Her brand new imported "At Your Side" CD max-single features 4 versions of that tune! 10.00
CDS SADE Due 2/76 New imported "King Of Sorrow" CD Max-Single also available on a 12" vinyl EP! Each 18.00
LP SADE Imported limited 2-LP vinyl pressing of the new Sade "Lovers Rock" 25.00
LP SANTANA By Popular Demand, New US 180 gram audiophile 2-LP vinyl pressing of their Mega Smash album, "Supernatural" 45.00
CD SEARCHERS The new imported issue of the Searchers' "Second Take" CD is REMASTERED & features 10 Additional Bonus Tracks! 20.00
CDS SETZER, BRIAN New imported "Gettin' In The Mood" CD max-single features the non-LP tune - a CD-Rom max-single featuring "That Same Song" 10.00
TOUR SIMON, PAUL We will soon have copies from England of Paul's most recent Year 2000 Concert Tour Book! 15.00
LP SIMON PAUL New limited imported VINYL PRESSING of "The Best of Simon & Garfunkel" 12.00
CD SLIPKNOT Ultra Rare Limited Import CD is pressing of their very 1st album "Mate Kill Feed Repeat" 20.00
CDS SLIPKNOT Their new imported CD max single "Spit It Out" features 2 non-LP live songs! 30.00
CD SMALL FACES New imported 2 CD set "Nice 1966-1968" features unreleased audio & video, previously unpublished photos & 10 different sleeve notes! Officially released by the band members!!! 19.00
CDS SPEARS, BRITNEY Due Soon BRITNEY'S NEW IMPORTED CD Max-Single "Don't Let Me Be This Way To Know" 10.00
TOUR SPEARS, BRITNEY Due Soon We will have copies from England of Britney's "I Did It Again 2000" Concert Tour Programs! 15.00
CDS SPEARS, BRITNEY Due Soon New imported "Stronger" CD max single! 16.00
CD SPEARS, BRITNEY New imported "Britney Spears Story" features a full color picture disc audio biography CD featuring an exclusive interview & a mini poster & a separate pull out poster! 15.00



Elvis Presley: Elvis RCA Victor LPM-1382 vg banded issue \$149.99
 The Standells: Why Pick On Me Tower ST-5044 nm \$49.99
 Roy Harper: One Of Those Days In England Chrysalis CHR 1138 nm stamped promo \$19.99
 Procol Harum: Portrait Stateside/EMI 5C 054-91107 nm Dutch import \$24.99
 Jimi Hendrix: Classic Singles Collection Classic Records 01704 1007 still sealed \$59.99
 Scorpions: Virgin Killer RCA NL 70031 nm German import; original banned cover \$99.99
 Creedence Clearwater Revival: Cosmo's Factory Liberty LBS 83388 vg UK import \$19.99
 Kiss: The Originals Casablanca NBLP 7032 nm- includes all inserts; some wear \$49.99
 Kiss: Creatures Of The Night Mercury 314 528 674-1 nm picture disc with cover \$39.99
 Kiss: Best Of Solo Albums Casablanca 6302 060 nm- German import \$39.99
 Peter Criss: Let Me Rock You Casablanca 6302 194 nm- Dutch import \$29.99
 Iron Maiden: Flight Of Icarus 12" single EMI 12 EMI P 5376 nm picture disc \$24.99
 Tempest: Tempest Warner Bros. BS 2682 nm white label promo \$29.99
 Mahogany Rush: Maxoom Kot'ai KOT-3001 nm- Canadian import \$29.99
 Brainbox: Best Of Brainbox Columbia/EMI 1C 054-24 327 nm German import \$24.99
 Golden Earring: Golden Earring Dwarf PDLP 2000 vg+ promo \$39.99
 Focus: In And Out Of Focus Sire/London SES 97027 nm promo sticker \$39.99
 Brinsley Schwarz: Despite It All Capitol ST-744 nm \$19.99
 Kevin Ayers: Joy Of A Toy Harvest SKAO-421 nm c/o hole \$19.99
 Taste: Taste ATCO SD 33-296 nm \$29.99
 The Clash: The Clash CBS CBS 82000 nm- UK import \$14.99
 The Glove: Blue Sunshine Polydor She LP 2 nm- UK import; includes lyric sheet \$34.99
 Nefilim: Zoon Beggars Banquet BEGA172 nm UK import; double lp, laser etched \$19.99
 Public Image Ltd: Metal Box Virgin METAL 1 nm UK import; triple Lp \$74.99
 The Exploited: Let's Start A War Combat 88561-8207-1 nm \$14.99
 JFA: Valley Of The Yakes Placebo PLA-401 nm \$19.99
 Resistors: Tiny Scars Subway RR-001 vg+ \$24.99
 Crass: Christ - The Album Bollux Bullox 2U2 nm- double Lp box set; includes booklet \$29.99
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 T. V. Killers: Playin' Bad Music Since '92 Dead Beat DB-23 nm includes insert \$19.99
 Gordon Bok: A Tune For November Folk-Legacy FSI-40 vg+ \$14.99

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LIST #301

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TOP 10 NEW RELEASE SIZZLERS

- 1. PETER & GORDON - ULTIMATE COLLECTION (NEW STEREO) - 20 TRACKS (US) CCM 892 M/S \$14.99
2. BOBBY RYDELL - COMPLETE CAPITOL SESSIONS - (DUE 2/20) (US) CCM 912 M/S \$15.49
3. MONKEES - MUSIC BOX - (DELUXE 4CD BOX) 99 TRACKS (DUE 2/20) (US) RHINO 76706 M/S \$49.99
4. DION - BORN TO BE WITH YOU/STREET HEART - 20 TRACKS (DUE 2/25) (UK) ACE 798 M/S \$16.99
5. JACK NITSCHKE - LONELY SURFER - 12 TRACKS (DUE 2/20) (US) CCM 952 S \$12.99
6. THE SILHOUETTES - COMPLETE - 30 TRACKS (EURO) RHYTHM 1006 M \$18.99
7. BOBBY DARIN - IT'S YOUR BEST OF '58-67 - 30 TRACKS (ALL CHARTED HITS) (EURO) BLACK TULIP 80343 M/S \$18.99
8. ELVIS PRESLEY - THE UK NO. 1 SINGLES COLLECTION BOX - 17 - 7" SINGLES IN THE ORIGINAL SLEEVES W/2014 FOLDOUT BOOKLET (UK) CASTLE 103 M/S \$86.99
9. BILLY J. KRAMER W/THE DAKOTAS - LITTLE CHILDREN/ILL KEEP YOU SATISFIED - 23 TKS (US) COLLECTABLES 2785 M/S \$13.99
10. DONNA LOREN - THE VERY BEST/BEACH BLANKET BINGO - 19 TRACKS (US) COLLECTABLES 2793 M/S \$13.99

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*All product guaranteed as advertised and any defective will be exchanged (You pay postage one way - complete satisfaction). *Orders shipped as soon as possible. We can only hold phone orders for 10 days, so please make prompt payment to insure getting the items you want. *Unless you specify, out of stock product will be back ordered and your order held otherwise refunds will be given on product sold out at shipment time. *Some titles advertised were not in stock at press time, but expected in by the time you read this ad - you might want to verify prior to sending funds. *We reserve the right to make corrections if a typographical/pricing error occurs. *Availability subject to prior sale. *Hours Monday thru Friday 9 a.m. to 5 p.m. Mountain Time. *Phone orders and questions welcome. No collect calls. *Mail - Order only - NOT A RETAIL STORE.

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*We accept VISA, MASTERCARD, DISCOVER and AMERICAN EXPRESS in addition to personal checks and money orders (check must clear our bank - approx 10 days). *No minimum order on checks and money orders. VISA/MASTERCARD - MINIMUM \$15 (product only). *Colorado residents add 4.8% sales tax. *NO C.O.D.'s

SHIPPING POLICIES

*Any additional or specific shipping requests JUST ASK! *Foreign - Overseas and Canada rates will be quoted. *IMPORTANT - Box sets count as number of items in box - example 5 CD box counts as 5 items. BOOKS count as 6 items for shipping. *1 Parcel post \$2.95 first 2 CDs - 25 each thereafter. *PRIORITY MAIL \$3.00 to the above rate. *UPS 2 day \$4.95 first CD - 25 each thereafter. *UPS 2 day Add \$5.00 to the above rate. *Federal Express (Air Only) - Call for rates. *Insurance included in all orders - Please specify which preference when ordering.

*E-MAIL ORDERING

When ordering by E-Mail, only credit card orders can be accepted. You must include, in the body of the message, the item being ordered, price of the item, complete shipping address, and the credit card number with the expiration date. All other ordering policies apply to Electronic orders.

BLOWOUT BLITZ...

Table with columns: REGULAR PRICE, ON SPECIAL, ON BLOWOUT, TITLE. Items include Neil Sedaka - The Very Best Of, Various Artists - The Swinging Big Bands, etc.

- 1. HOLLYWOOD FLAMES & FRIENDS - '50-65 - 28 TRACKS (EURO) VINYLAGE 1001 M/S \$18.99
2. BOBBY CHARLES - LATER ALLIGATOR - 25 TRACKS (EURO) BLACK TULIP 2009 M/S \$18.99
3. THE BROWNS - BEST OF '54-67 - 30 TRACKS (EURO) BLACK TULIP 80344 M/S \$18.99
4. VARIOUS ARTISTS - TEENAGE DREAMS VOL. 10 - 11 - 30 TRACKS EACH (GERMAN) FARMER 1015,1016 M/S EACH \$19.99
* BOTH \$39.99
5. KENNY VANCE & THE PLANETONES - OUT OF THIS WORLD/LIVE - 18 TRACKS (US) RG 132 S \$14.99
6. THE BOB KNIGHT FOUR - THE COMPLETE HISTORY - 34 TRACKS (GERMAN) DJ 55105 M/S \$18.99
7. THE ASSOCIATION - WATERS/BECKERS IN TRINIDAD - 10 TRACKS (JAPAN) SRS 9819 S \$24.99
8. VARIOUS ARTISTS - CHESS/CHICKER GROUPS VOL. 1 - 24 TRACKS (SPAIN) cc 1001 M/S \$17.99
9. HERMANS HERMITS - BLAZE+ - (UK) REPERTOIRE M/S \$18.99
10. HERMANS HERMITS - THERE'S A KIND OF HUSH - (UK) REPERTOIRE M/S \$18.99
11. MICHAEL NEATH - NEVADA FIGHTER/TANTAMOUNT 10 - TRESOR - 3 - (UK) CAMDEN M/S \$17.99
12. LOVE - FOREVER CHANGES + BONUS - 18 TRACKS (US) RHINO 76717 M/S \$15.49
13. VARIOUS ARTISTS - MODERN VOCAL GROUPS VOL. 5 - (DUE 2/28) (UK) ACE 783 M \$16.99
14. ALICE COOPER - BILLION DOLLAR BABIES W/BONUS TKS. (DUE 2/25) (EURO) RHINO 76718 M/S \$18.99
15. VARIOUS ARTISTS - BEFORE THEY WERE HITS VOL. 1 - 25 TRACKS (EURO) TRIPLE CROWN 102 M/S \$17.99
16. VARIOUS ARTISTS - THE CHARMS MEET THE FIVE KEYS - 28 TRACKS (DUE 2/25) (EURO) CMC 1001 M \$18.99
17. IVORY JOE HUNTER - SINCE I MET YOU BABY - 25 TRACKS (EURO) JH 1004 M/S \$18.99
18. VARIOUS ARTISTS - Doo-Wop Memories Vol. 4 - 28 TRACKS (DUE 2/25) (EURO) DWB 104 M \$17.99
19. BUDDY KNOX - SINGLES/GONE/100 YEARS - 23 TKS (DUE 2/26) (UK) PINNACLE 101 M/S \$16.99
20. VARIOUS ARTISTS - THE 30 TOP TEEN DANCE VOL. 1&2 (EURO) SLACK TULIP 26389,30 P M/S EACH \$18.99
* BOTH \$35.99
21. THE SENSATIONS - LET ME IN (REISSUE) - 28 TRACKS (EURO) JHUNOR 555 M \$18.99
22. VARIOUS ARTISTS - TWIST & SHOUT & TESTIFY (EURO) 25 TRACKS (EURO) TEENAGE 1004 M \$18.99
23. OSCAR TOMEY JR. - FOR YOUR PRECIOUS LOVE/THE BELL SESSIONS - 20 TKS (US) SUNDAZED 11093 M/S \$13.99
24. DION - EP COLLECTION PLUS - 28 TRACKS (UK) SFM 723 M/S \$17.99
25. EDIE AND THE SHOWMEN - SQUAD CAR - 17 TRACKS (US) AVE 5021 M/S \$14.99
26. VARIOUS ARTISTS - BIRN BAM BOOM RECORDS VOL. 1&2 - 26&27 TKS. (EURO) CD 100,01 M EACH \$18.99
* BOTH \$34.99
27. JOHNNY RIVERS - LIVE '99/BACK AT THE WHISKY - 14 TRACKS (US) SOUL CITY 1008 S \$14.99
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Dedicated to the memory of Rick Whitesell

Goldmine

ISSUE 538 March 9, 2001
Vol. 27 No. 5

Courtesy of Collectables © Cathy La Marica



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From his early days as an unknown street-corner singer through his boom times with The Belmonts, his successful '60s solo career and his turn to Christian and gospel music, Dion's stellar voice has been the common thread tying it all together. His influence is cited by many popular recording artists. With a new career retrospective box out (see *Reissues* on page 36), Dion reflects on his life, which is still heavily rooted in the Bronx neighborhood of his youth.

...by Bill Dahl



18 DION DISCOGRAPHY

With more than 40 years of recording history, Dion's discography includes a few high-priced gems.

... by Tim Neely



George Thorogood poster

photo by Ed McCarthy
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A fun-filled rockabilly weekend is in store for some lucky *Goldmine* reader. See the complete prize list and entry form on page 12.

PLUS...

Courtesy of The Oak Ridge Boys



WILLIAM LEE GOLDEN

Courtesy of Beyond Records/Photo by Matthew Welch



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Please Mr. Postman

Chrissie Hynde article reaches the heavens

Goldmine ascended to a supreme sphere through profiling the incomparable Chrissie Hynde. Her celestial voice can enchant listeners with songs of yearning, joy, spirituality and the pathos of melancholy. Hynde is arguably the greatest female rocker to grace the planet. Her vocal virtuosity and musical talents are augmented by a heart of gold, as she is the foremost celebrity proponent of animal welfare and humane vegetarianism. The Pretenders are bona fide luminaries!

—Brien Comerford
Glenview IL

(Brian, there's nothing left to say! Thanks. — Ed.)

More Halloween madness!

I'm submitting a few more recordings for your readers who are interested in Halloween-related records. One good song for Halloween is "Gloomy Sunday." An extremely good version of "Gloomy Sunday" appears on the Billie Holiday Columbia album titled *The Original Recordings*.

Another song title appropriate for Halloween is "Riders In The Sky" by Vaughn Monroe And His Orchestra. The song appears on three of Monroe's RCA Victor albums — *The Best Of Vaughn Monroe*, *This Is Vaughn Monroe* and *There I Sing/Swing It Again*.

There are also two good cover versions of "Riders In The Sky" *Goldmine* readers would be interested in. One cover version is by Burl Ives, which appears on the Columbia album *The Return Of The Wayfaring Stranger*. Another good cover version was recorded by Johnny Cash on his Columbia album *Silver*.

The Ravens recorded a song titled "Phantom Stage Coach," which appears on the Savoy album *Rarities*.

—Harry Alter
Toronto, Ontario

Goldmine is the best, but where's Del Amitri?

You folks at *Goldmine* are really the best. I've never read any other publication that gives equal time to artists as diverse as Steely Dan to the late great Cub Koda. I was wondering if you've ever done a feature on Del Amitri? I actually was fortunate enough to see these guys by accident, at the Fillmore in San Francisco a few years back. Since then, I've been a fan. Any chance of something on the great band from Glasgow?

—Al Chan
Richmond CA

[Al, thanks for the compliments. We try to provide an eclectic mix of artists to our coverage. We actually have a special Cub Koda article coming up this summer. We haven't covered Del Amitri, but we can certainly add the band to the (ever growing) list. — Ed.]

Exile's Jim Stokely

I have a response to the letter from *Goldmine* reader David Thompson of Whitinville, Nev., in your Feb. 9, 2001, issue, about Jimmy Stokely of Exile.

I knew Stokely when he and J.P. Pennington started Exile back in the early '60s in

LETTER FROM THE EDITOR Fan club members — the salt of the earth

This issue contains an extensive fan club directory — the first that's run in *Goldmine* for several years. It's a lot of work to put together a fan club, and it's also a lot of work to put together this directory. Kudos to our associate editor Cathy Bernardy who sent out the mailers to the clubs, entered all the information, and formatted it to fit the page layout. While helping with the proofing duties on the directory listings, I was fascinated by the information provided by the clubs. In fact, there are a few artists with whom I am not familiar, such as Ernie Lancaster, who I gotta check out!

Over time, many clubs have been able to attain "official" status from the artists they love. The clubs take many forms and have diverse purposes. If you go through the listings, you'll find clubs that do charitable fund-raising, petition for inclusion into halls of fame or other public recognition, disseminate tour information, hold fan conventions, run Web sites and sell merchandise. Many of these clubs' memberships run into the several thousands.

For those who have toiled putting together a club, you deserve a huge round of

applause. Fan clubs by their very nature are not set up as a money-making enterprise; they're set up for the love of the artists and the artists' music. The clubs run the gamut from extremely well-organized, large clubs with nice, glossy fanzines and fancy Web sites to ones that manage to eke out a few newsletters a year. But the ones we have listed in this issue are certainly well-run and active, or they wouldn't take the time to send us their info.

Some of these clubs have been at it for a long time. The International Al Jolson Society began in early 1950, about a half a year prior to Jolson's death. Shirley Robinson, president of the Johnny Mathis Fan Club, has the distinction of starting the first club for that artist and has been running it for 44 years! Jack Natoli, president of the Lesley Gore International Fan Club, has been that club's only president since its inception in 1963! The hard-working Bee Gees fan club president is a former employee of the group.

There are lots of interesting stories and plenty of hard work. Fan club members truly are the salt of the earth.

—Greg Loescher

Richmond, Ky. I had a group called Garry Edward And The Embers at the same time. Exile were actually a pop/rock group at that time. Mickey Chapman and Nickey Chinn wrote and produced "Kiss You All Over." It was the only hit they had. Stokely died of liver failure in the late '70s in Lexington, Ky.

Pennington and the remainder of Exile hired my guitar player, Les Taylor. In the early '80s they went country and had several hits. The group still tours today with Taylor and Pennington as the only remaining members, with Pennington being the only original member.

Stokely was a great stage performer and is sadly missed. He died much too young.

—Gary Edwards
Windermere FL

[Gary, thanks so much for the sad tale. What's most disturbing about Stokely's history is that despite all the good things you have said about him, he isn't even a footnote in any of the reference books out there in musicland. — Ed.]

Requests, and when are Vocal Hall inductions?

Love your magazine — sure would love a story on Gene Pitney, Gina Vannelli, Mickey Newberry and a singer in the late '50s and early '60s — Joseph Pamiano.

I would love to have any info on Joseph Domiono — he was on the Chancellor label at the same time as Frankie Avalon and Fabian, who were all produced by the same producer, Marcuci.

Also, a story on the great talent, Teddy Randazzo, who wrote and produced "It's Gonna Take A Miracle" by The Royalettes and "Hurt So Bad" by Little Anthony And The Imperials.

Randazzo now lives in Orlando, Fla., and an interview with him would be great.

—Gary Edwards
Windermere FL

P.S. What is the date for The Vocal Group Hall Of Fame inductions and show and where will the events be held?

[Gary, hey, you wrote the last letter too! We'll add your suggestions to our list of possible story ideas and do our best to get something in on each some time in the future. We did run a story on Mickey Newbury in our June 2, 2000, issue (back issues available from C-Bub Productions, not us! Call 918-585-8222). As for The Vocal Group Hall Of Fame inductions and other events, we'll be announcing the winners for the Class Of 2001 in our April 6, 2001, issue. (If you haven't voted yet, go get your Feb. 9 issue and fill out the ballot now!) The dates for the inductions and concert have not been finalized yet, but it will be sometime in September at the Hall's Sharon, Pa., museum. As soon as we get all the info on what's going on and when, we'll publish it in *Goldmine*. — Ed.]

Dave Edmunds with a mixed-up Elvis

Every fortnight I receive a *Goldmine* of information, in some cases about music I have never heard of. In other cases, I find new insights into music and musicians I have enjoyed for years. My music collection would be much poorer were it not for *Goldmine*.

It was with interest, therefore, that I read the review of Dave Edmunds' new disc, *Hand Picked Musical Fantasies* (*Goldmine* #535, Dec. 29, 2000). Overall it is a fine review and reintroduced me to Edmunds, an artist I knew little about, aside from his hits and the Rockpile album, *Seconds Of Pleasure*.



Goldmine #536, Feb. 9, 2001

I wonder, however, whether the reviewer, in his enthusiasm, got his Elvises mixed up, as well as the direction of the contribution. He writes, "Oh yeah, he [Dave Edmunds] wrote "Girls Talk" for Elvis Presley." I confess that I do not know much about Elvis Presley's records, but I do know that Dave Edmunds had a hit single called "Girls Talk," which was written by Elvis Costello.

I know this is a nit-pick of an otherwise excellent review, but heck, how else would I get my name in *Goldmine*?

—Brian Bernitt
Seattle WA

[Brian, you win! You found the hidden mistake! Yeah, we missed that one big time, so it was our fault, not the reviewer's; he wrote "Elvis" without a last name, so we naturally thought "Presley," as he is called just "Elvis" more often than Costello is. Presley had a lot of songs with "Girl" in the title (including "Girls! Girls! Girls!"), but "Girls Talk" wasn't one of them. That song hit #65 for Edmunds in 1979 and was also on Costello's 1980 Taking Liberties album, which hit #28. Glad *Goldmine* has been such a part of your life and that we could make your day and publish your name. — Ed.]

Beau Brummels live songs previously released

From reading the review of The Beau Brummels' *Live!* (*Goldmine* #537, Feb. 23, 2001), it sounds like your writer is saying that "Singing Cowboy" and "Tennessee Walker" were on the live LP and never before released. Both were on *The Beau Brummels* (Warner Bros. BS2842), the group's 1975 reunion album.

—Tom Luba
New London WI

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Grapevine



Relighting the fire — unreleased Doors recordings opening up new vistas for fans

If 2000 was the year The Beatles bounced back up the charts, 2001 could be the year to demonstrate the durability of The Doors. Following a reunion special on VH-1 and a tribute disc, a full slate of unreleased material is about to hit store shelves. Taken in tandem with other band-related releases — including a book of never-before-seen concert photos and a definitive documentary — the release of these never-before-heard recordings over the next few years may help define a new Doors decade.

Topping the list of new Doors discs is the first in a promised series of live recordings from the band's newly formed Bright Midnight label. Surprisingly, aside from various bootlegs, there have been very few live Doors albums up until now. During their active years, the only official offering to give a glimpse of the band's explosive stage show was 1970's *Absolutely Live*. Then, three years ago, the first Doors box set finally brought another batch of live and previously unreleased concert material.

The label's upcoming efforts will be assembled from 30 hours of mostly live and unreleased material, spanning 16 concerts recorded in nine cities throughout 1969 and 1970, as well as unreleased studio recordings, a Jim Morrison radio special and a pair of special interviews. A live sampler that serves as Bright Midnight's debut disc attests to the fact that, up until now, archivists had never even begun to scratch the surface of what was buried in the vaults. Based on this tantalizing taste of what's about to be released over the next six years, the best is yet to come.

Danny Sugerman, who met the band as a 12-year old fan in 1967 and eventually became their manager in the mid-80s, said the recordings made during a series of shows known as *The Absolutely Live Tour* were among the band's best concerts of all time. "It was a period when The Doors were trying to

re-establish their reputation as a rock 'n' roll band." He told *Goldmine*. "Musically, they were at the apex of their career. After Miami [where Morrison was busted for some allegedly lewd onstage antics], Jim said, 'They're going to fuck me... I was just playing around.' The stakes got higher than he was willing to pay. So he just wanted to be a singer in a rock 'n' roll band again."

The tapes were discovered during the process of consolidating the band's audio and video archives, which had been stored in various locations throughout the world. According to Sugerman, the band's original producer, Paul Rothchild, insisted on keeping a tight lid on any unreleased material and remained adamantly opposed to any possibility of posthumous releases. As Sugerman tells it, "Paul felt he had already painted his masterpiece with *Absolutely Live*."

When Rothchild died four years ago, Sugerman and the band's original engineer, Bruce Botnick, began the arduous task of assembling the archives. "Bruce knew it existed. I knew it existed," Sugerman said. Still, locating the material would prove to be a challenge in itself. "Rothchild had left a notebook, but it was virtually indecipherable," Sugerman said. With the assistance of Elektra, the band's former label, as well as old ledgers, monthly statements and receipts, they finally traced some of the material to various Los Angeles studios and storage facilities. Sugerman was astounded with the discoveries. "I was blown away the first time I saw The Doors in 1967," he said. "Everything I heard [on the tapes] brought me a whiff of that experience."

At first, the three surviving Doors — keyboardist Ray Manzarek, drummer John Densmore, and guitarist Robby Krieger — were hesitant about releasing the newly discovered recordings.

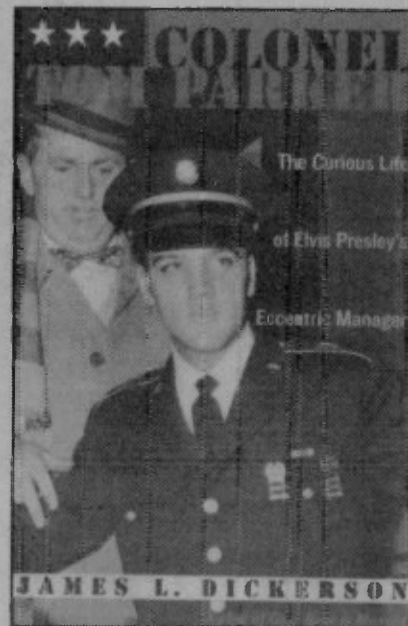
(Please see The Doors page 27)

GRAPELEAVES



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

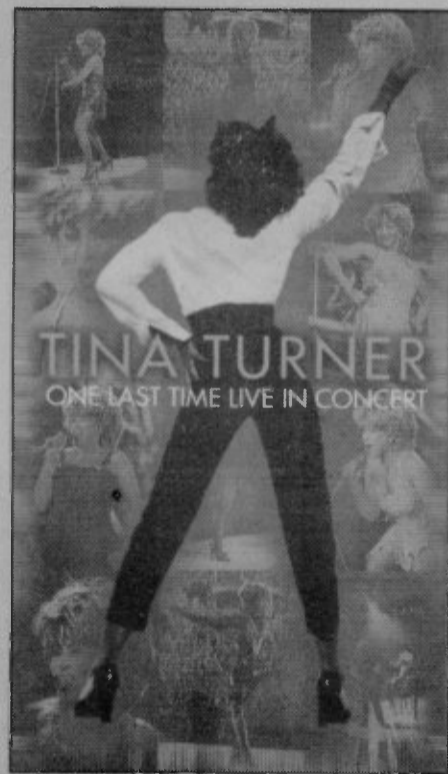
On the bookshelf: *Jimi Hendrix Biography* by Rita J. Markel (First Avenue Editions) is 112-page, primer-style book on the late great guitar player covering his entire exciting, yet short, 27-year life... *Alternative Rock By Goldmine* columnist Dave Thompson (Miller Freeman) focuses on the alternative music scene from the late-70s punk explosion to today's alterna-rockers. In A-Z format, the 838-page book provides artist histories, reviews and ratings for more than 7,000 recordings, essays, info on early influences of the alternative rock scene, and lots more... *The Doors: When The Music's Over: The Stories Behind Every Song* by Chuck Crisafulli (Thunder's Mouth Press) examines both The Doors' song lyrics and the times they were written in. Author Crisafulli interviewed Doors' friends and professional and musical acquaintances to get to the heart of the lyrics. The 180-page book includes many black-and-white and color photos of The Doors... Due this May is *Colonel Tom Parker: The Curious Life Of Elvis Presley's Eccentric Manager* by James L. Dickerson (Cooper Square Press), which takes a look at some of the strange and never-before-known facts about how Parker managed the career of the young rocker, including that he engineered Presley's enlistment in the Army and that he never allowed Presley to perform outside the U.S., as Parker was an illegal immigrant.



For the benefit of Mr. Kite: Damon Harris, former first tenor and lead singer of The Temptations, was recently diagnosed with prostate cancer. To help with research and to raise awareness of the cancer, he is establishing the startup of the Damon Harris Cancer Foundation with a benefit concert and dance party May 5, 2001, at the Radisson Hotel in Mt. Laurel, N.J. Harris, who must receive hormone therapy for the rest of his life, recovering from treatment and is planning to perform at the event (he is performing now), along with Marilyn Marshall and other artists to be announced later. For more information, go to www.damonharris.com or call TKM productions at 609-877-9352.

Austin Record Convention update: In case sifting through 300 dealer tables isn't enough, for those attending the upcoming Austin Record Convention (March 17-18), show promoter Doug Hanners told *Goldmine* that Jimi Hendrix's family will once again be parking their mobile Hendrix museum in front of the Palmer Auditorium. The semi-trailer museum, which has free admission, features Hendrix videos, guitars, gold records, stage-worn costumes and other memorabilia. To top that off, be sure and stop by the *Goldmine* booth to meet publisher Wayne Youngblood, advertising manager Jill Ruesch, advertising salesperson Tina Ellinger, and editor Greg Loescher. (Hey, that's me!)

For couch potatoes: As long as we're talking about Austin, Austin City Limits' March lineup includes repeats of Phish (March 3), Jewel (March 10) and Garth Brooks (March 17) as well as a new episode with country queen Dolly Parton and the young bluegrass and vocal harmony phenoms Nickel Creek (March 24).



Last dance: Tina Turner kicked some serious butt last year in her farewell tour, selling out venues all over the place and leading the year 2000 in both concert ticket and dollar sales. (Turner has also sold more concert tickets than any other female artist — ever!) *Tina Turner: One Last Time Live In Concert* is available now in DVD and VHS formats and is taken from her Wembley Stadium set, which includes a review of four decades of her powerhouse vocals on tunes such as "Proud Mary," "I Want To Take You Higher," "Private Dancer" and "River Deep Mountain High." If only we could all sound — and look — that great at her age!

— Greg Loescher

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MARKET BEAT

Beatles stuff is eternally hot

Collecting... it's all about niches, isn't it? That and finding the cool oddball piece to complete, complement or enhance a collection. Ken Barker of All The Best Music Collectables of Acwath, Ga., helps people do just that, as his business specializes in Beatles and Japanese imports of music and memorabilia.

"The Japanese thing started about 20 years ago when I was trading with a large dealer in Japan," he said. "The packaging [of recordings] was much more attractive and creative... and the quality of the pressings and the condition made it a no-brainer for me. I had always had an interest in travel as well, so that helped."

He said that he used to trek to the U.K. as well, "but the English are really brutal with their records and the dealers are far too expensive. I figure they will hold on to them until the market catches up with the price!"

In addition to seeing vinyl sales growing, he said that lately he's seen Beatles Japanese pressings increase in interest. At the Thanksgiving show in Philadelphia last year, Barker sold a lot of those Fab foreign pressings, and "In the newest Goldmine ad, my first five LPs sold were red vinyl original Japanese Beatles pressings ranging from \$175 to \$400 each."

But the current chart domination of The Beatles I hasn't been a factor in that increase, he said. Whereas it appeals to the mass market, The Beatles have always had a large, loyal collectors' market. "The Beatles I really has nothing much to do with collectors. I don't really know



Ken Barker, All The Best Music Collectables

any collectors that actually bought the CD."

It's that mass market that makes up the Internet customer base, rather than the heavy collector. "I hate eBay, but I do it," he said. "eBay is good for stuff you cannot describe in one line or too odd for a show — for example, [it] does not fit in a box with the rest of the stock or is too big for the price of the space it will take up."

Last year All The Best set up at seven shows: Austin Record Convention (both spring and fall), New York, Chicago Beatlefest, and the ARC Philadelphia show, and "all were superb. Then in December we did two Florida shows, Tampa and Orlando. I commented once [during those shows] that I thought the customers were busy counting ballots from the presidential election because only a handful of collectors bothered to turn out."

Barker can be reached at 770-917-0141 or kbarker511@aol.com.

— Cathy Bernardy

Obituaries

Jimmie Davis, country artist

Country Music Hall Of Fame member Jimmie Davis, co-author of standards "You Are My Sunshine" and "There's A New Moon Over My Shoulder," died in his sleep at his Baton Rouge home Nov. 5, 2000.

A sharecropper's son, he was born near Jonesboro, La., around 1899, but he never knew the exact year. His high school's first graduate to attend college, he obtained a bachelor's degree from Louisiana College in 1924 and a master's degree from Louisiana State University in 1927 and taught history at Dodd College. His string of elected offices began with the docket clerkship of Shreveport's Criminal Court, culminating in 1944-48 and 1960-64 Louisiana governorships.

In 1928 he laid down tracks for station KWKH's Doggone Records plus some still-unissued sides for Columbia. After recording the 1929-33 discs for Victor, he moved to Decca in 1934. His Decca chart hits from 1937 to 1962 include "Nobody's Darlin' But Mine," "Meet Me Tonight In Dreamland," "It's Too Late Now" and "Where The Old Red River Flows." Amid the schmaltz, his early sides (some comic and risqué) had a buoyant Jimmie Rodgers/Bob Wills swing. He eventually turned to gospel.

The soundtrack to his 1947 film Louisiana (about a singing governor) is on Bloodshot Revival. MCAs Jimmie Davis has 16 1934-53 tracks while Bear Family released five-CD boxes *Nobody's Darlin' But Mine* and *You Are My Sunshine*.

His first wife, Alvern Adams Davis, died in 1967. In 1969 he wed Anna Carter Gordon of The Chuck Wagon Gang. She and his son Jim survive him.

— Bruce Sylvester

Charlie Lourie, Mosaic Records CEO

Charles Michael Lourie, longtime jazz industry veteran and cofounder of the jazz reissue label Mosaic Records, died Dec. 31, 2000, of a heart attack in his home in Stamford, Conn. He had been suffering from sclera derma for the past three years.

He was born April 20, 1940, in Boston, Mass. After graduating from the New England Conservatory Of Music in 1962, he played clarinet with various chamber groups, symphony orchestras and jazz bands. In 1969, he joined Columbia Records, first as manager of contemporary artist relations and finally as director of merchandising for the Epic label. Between 1974 and 1976, he worked as head of marketing for Blue Note Records, eventually becoming director of jazz and progressive music for Warner Brothers Records between 1977 and 1981.

In 1983, with Michael Cuscuna and Capitol/EMI Records, he formed Mosaic Records, devoted exclusively to reissuing limited-edition boxed sets. Mosaic garnered five Grammy nominations, including being awarded the 1992 Grammy for Best Historical Album for the 18-CD *Nat King Cole (Trio)* set. In 1990, Mosaic issued for the very first time *The Complete Dean Benedetti Recordings Of Charlie Parker*, long believed to have been lost.

Other acclaimed collections include box sets of Count Basie, Charles Brown, Clifford Brown, Eddie Condon, Andrew Hill, Illinois Jacquet, Stan Kenton, Amos Milburn, Hank Mobley, Thelonius Monk, Lee Morgan, Hank Mobley, Art Pepper, Sam Rivers, Jack

(Please see Obituaries page 105)

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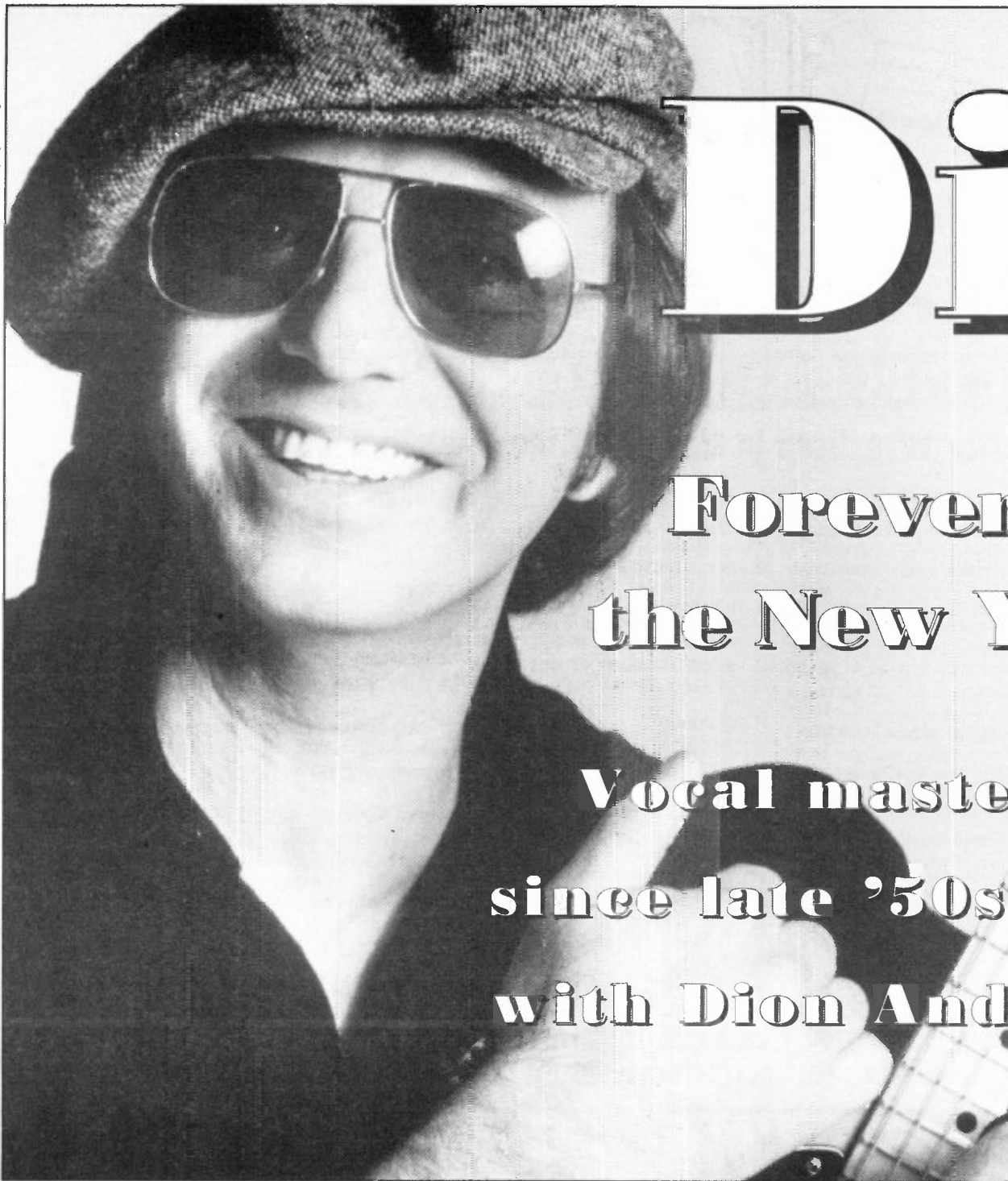
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Dion

Forever the king of
the New York streets

Vocal master an influence
since late '50s breakthrough
with Dion And The Belmonts

by Bill Dahl

The balmy, sun-kissed climes of southeastern Florida are a long way from the mean streets of New York City in countless ways. But rest assured the Bronx-bred, street-corner swagger that has always defined the rich musical legacy of Dion DiMucci will never fade away, though he long ago relocated to the Sunshine State. You can hear it the second he answers the phone — “Yo!” instead of the expected “Hello,” and you’ll find it on display throughout his recent album *Deja Nu*, a conscious but never self-conscious throwback to his rockin’ 1950s beginnings.

That swagger permeates the three jam-packed discs that comprise The Rock And Roll Hall Of Famer’s (class of ’89) new career-spanning anthology *King Of The New York Streets* for EMI’s The Right Stuff subsidiary. Its 65 well-chosen tracks (Dion had direct input when the track list was being drawn up) encompass an intriguing array of contrasting yet interwoven styles: doo-wop, rock ‘n’ roll, blues-rock, singer/songwriter, contemporary Christian and back around full circle to the ‘50s sound that spawned him.

“I just always moved forward. The anthology album’s almost like the narrative overview of my life, so to speak, like a diary. I didn’t get stuck anywhere. I always was expressing myself,” Dion told *Goldmine*. “[The Right Stuff] cared about representing each album or each period, instead of just loading it with what they own. So my hat’s off to them in that respect. I think they tried to express the heart of what I’m about or what my music is about. So that’s well appreciated.”

Containing insightful liner notes from rock journalist and longtime admirer Dave Marsh, a complete discography and glowing written testimony from high-profile friends Bob

Dylan, Paul Simon, Bruce Springsteen, and Lou Reed, the compactly designed box holds together uncommonly well in both artistic and listening terms from start to finish. Even its newest inclusions — especially the “lost track” “Shu-Bop” — resonate with a timeless vitality often absent from the final discs of such expansive compilations.

“Shu-Bop” hails from *Deja Nu*, his recent Collectables CD that started out as something else altogether — the soundtrack for a proposed film treatment of Dion’s candid autobiography, *The Wanderer*.

“It’s an interesting album, because I wasn’t making an album,” he explained. “I’m writing these songs, and I decided to lean into the period of the ‘50s and ‘60s. In other words, embrace the heart of it and not try to enhance the music, but try to embrace what was really happening. So I recorded — I wrote songs that would sound like they came from that period. I used the same equipment and techniques and effects and approach that I did on “The Wanderer” and “Runaround Sue.” Each song was specifically designed to kind of enhance one of the scenes or montage or whatever was going on. And ‘Shu-Bop’ was a street corner song.

“When I finished, I had a lot of just really cool songs. A lot of my friends said, ‘Release it!’ because the movie wasn’t getting done this year. It’s sort of like a movie soundtrack that couldn’t wait. So I put it out and people are really liking it a lot. The funny thing about it is, I was writing it for a certain period, and what was in my head while I was writing it was, ‘What would I be singing at 19 on a street corner? What would I be listening to in a car?’

“Well, of course I would be listening to ‘Maybe’ by The Chantels or something. But I’m thinking, ‘If I had to write a

new song, what would it sound like?’ So I wrote ‘Hey Suzy’ and ‘Ride With You.’ What would I listen to? Jimmy Reed singing at The Apollo Theatre. I wrote ‘If You Wanna Rock & Roll.’ What was I singing on the bus when I was traveling with Buddy Holly? I remember I was singing that song, ‘Hug My Radiator.’ So I finished that. Then I wrote a song called ‘Every Day (That I’m With You)’ because that was reflecting on my friendship with Buddy Holly.”

Dion And The Belmonts costarred on the ill-fated tour that tragically took the lives of Holly, Ritchie Valens, and The Big Bopper on Feb. 3, 1959, in a snow-strewn Iowa field. “I remember playing his guitar,” said Dion. “When he left to get on the plane, he gave me his guitar. We all had the same guitars — Ritchie Valens, myself, Buddy Holly. We had these new Fender guitars, and we were in a kind of a contest to see who would make them ring the longest. So when I refused to go on the plane because of a \$36 plane ticket — that’s what my parents were paying for rent in The Bronx, New York City, and I said, ‘Nah, think I’ll take the bus.’”

Deja Nu’s “Hug My Radiator” jumps with a twangy rockabilly-enhanced energy for good reason. “That’s a song that I actually was singing in 1959 on the bus,” noted Dion. “I never recorded it because nobody knows what a radiator is. But I was trying to engage The Big Bopper, Waylon Jennings — who was playing bass for Buddy Holly at the time — and Buddy and Ritchie. I was trying to engage everybody on the bus to make up some verses. But that’s more or less what it sounded like. I wish we had a tape recorder on the bus to hear what we all sounded like. In February of that year, man, it went down below zero — 20 below, 30 below. That was stuff I wasn’t used to. But when you’re 19, you know, you’ve

got a fresh head."

By the time of that horrific plane crash, Dion was already a seasoned rock 'n' roll veteran. Born July 18, 1939, in The Bronx, he was exposed to a sumptuous vein of roots music from a young age that inexorably shaped his future.

"I think for me it started when I first heard Hank Williams. There was a guy named Don Larkin who had a radio show out of Newark, N.J.," he said. "He had a show from three to four. I used to run home from school just to catch maybe the last 15 minutes or whatever. When I first heard Hank Williams doing 'Honky Tonk Blues' and 'Jambalaya,' I didn't know exactly what that meant in the '50s, but it sounded so cool. I think that really lit the flame.

"Then I grew up with a lot of blues around me. The Rev. Gary Davis used to sing on the street corners of Harlem. He'd sing gospel songs with his big Gibson J-200. So that, plus Hank Williams, plus some of the doo-wop stuff that was happening, it kind of fused together for me. So that's kind of like the sound. It's kind of country-blues-doo-wop, like 'Ruby Baby' and 'The Wanderer' and 'Drip Drop.'"

Blues-savvy janitor Willie Green also played an integral role in young Dion's ongoing musical education. "He introduced me to 'Walkin' The Boogie' by John Lee Hooker. He played a lot of Sonny Boy Williamson's stuff. I don't know exactly who his influences were. I don't remember. But I knew I loved what he was doing. It's all kind of a part of me."

There were also the doo-wop groups whose sweet harmonies floated through the urban air like warm, fragrant breezes. "I liked The Harptones. I liked The Dells. They had that 'Oh, What A Nite,'" he said. "Loved being on a show with The Coasters. They brought a sense of humor to rock 'n' roll. And you know, The Cadillacs. To be honest with you, I didn't go too much for The Moonglows, all that smooth kind of — I more or less went for The Cleftones, those kind of guys."

Dion was beginning to make a name for himself locally when someone recognized his potential. "There was a songwriter in my neighborhood, kind of a weird guy," he said. "He wanted to take me down and play for these two guys that were opening up this company. I took a shot. I went down with him. 'Cause I used to play at the high school dances and on the stoop with Willie Green. I went down there, and they were like, 'Where'd this guy come from? Sign him up!' And off I went."

Pacted to tiny Mohawk Records, he cut his first single, "The Chosen Few" b/w "Out In Colorado," in the spring of '57. "At first they put me with two existing tracks which were done by Hugo Montenegro, and they were really square," he said. "I don't know what they were. But they begged me to sing on 'em, so I did. I was kind of like, 'Guys, please — let me go to my neighborhood and bring some guys down.'" Released as by Dion & The Timberlanes, the singer's debut single was bland, unadulterated pop, bearing nary a trace of the rock 'n' roll he loved.

Clearly, changes were needed posthaste, so a determined Dion returned to his neighborhood on a recruitment drive. First to hop aboard was the remarkable bass singer Carlo Mastrangelo (born Oct. 5, 1938), who was also a talented drummer (he filled in on

traps during the Holly tour).

"He kind of impressed me, because he wrote a song, and I liked the way he sang," recalled Dion, who also sought two polished tenors to round out his new outfit. "Then he introduced me to Freddie. And then I knew Angelo." Angelo D'Aleo, born Feb. 3, 1940, would be first tenor; Freddie Milano, born Aug. 22, 1939, would serve as second tenor.

There wasn't a great deal of competition yet between teenaged vocal groups in their neck of the borough.

"There were The Mello-Kings," Dion recalled. "They were in Yonkers. Later on, we heard about this group, that they were great looking, and they danced great. We couldn't move. But they weren't from our neighborhood. You might think there was a group on every corner, but there wasn't."

One task remained — settling on a suitable name for the freshly minted quartet. "I was gonna call it Dion & The Crotonas. People named themselves after cars and birds — Flamingos, Cadillacs, all that kind of stuff," he said. "So we took a street. Two of the guys lived on Belmont Avenue, Freddie and Angelo. It had a good ring, and we went with it."

That July, Dion And The Belmonts waxed their first single as a unit, coupling the original doo-wop ballad "We Went Away" with a rockabilly-tinged "Tag Along" that was partially undermined by its producers.

"They ruined it," stated Dion. "They did it too fast." He expresses much the same complaint about a frantic '58 remake of Fats Domino's "I Can't Go On (Rosalie)." "That's another song they ruined," Dion said, supporting his claim by strapping on his acoustic guitar and demonstrating the proper rhythm with 12 ringing bars over the phone.

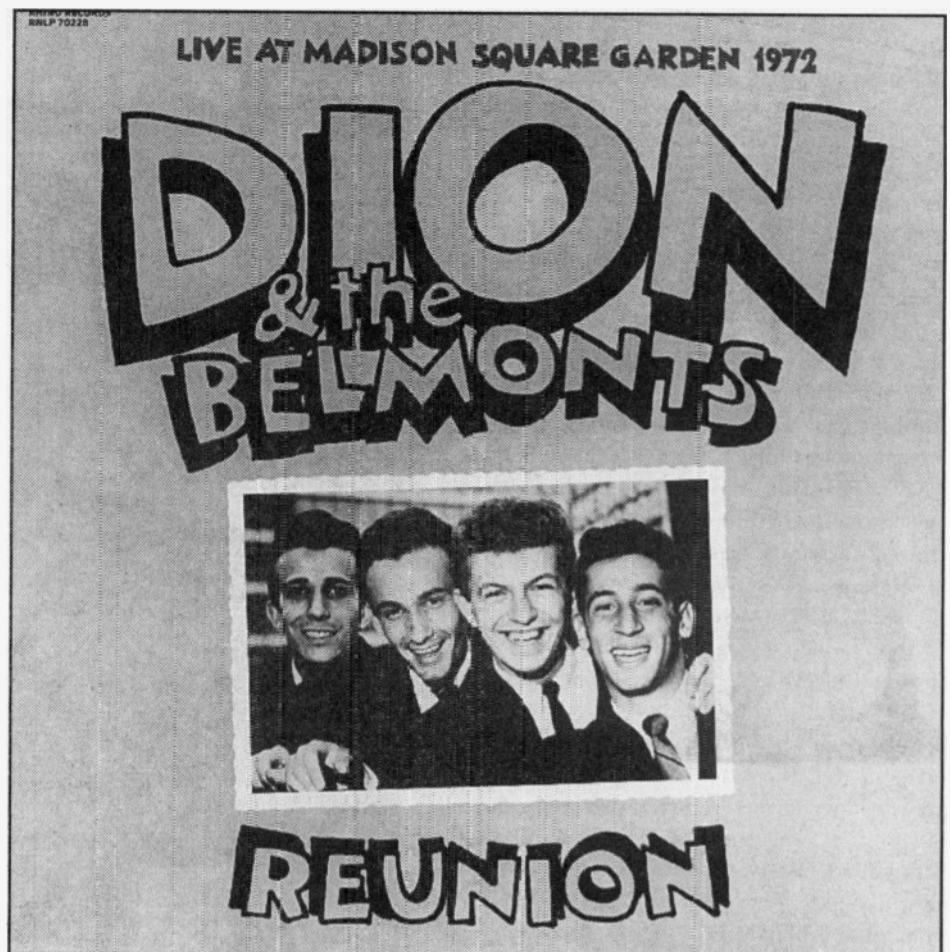
"Fats Domino, golly. Cajun accent, those little chubby fingers dancin' over the ivories, you know?" he said. "I remember I was at a party with Ricky Nelson, and I was sitting on the piano bench with [Domino]. There wasn't much room on the piano bench, but I was sittin' with him. And it was just great listening to him that close. Ricky Nelson and I were real Fats Domino fans."

Mohawk co-owners Bob and Gene Schwartz amicably split with their partner Irving Spice at the end of the year to form Laurie Records, taking Dion And The Belmonts with them. Laurie's debut release would be the quartet's breakthrough. Their upbeat doo-wop classic "I Wonder Why," written by Melvin Anderson and Ricardo Weeks, sailed to #22 on *Billboard's* Pop chart in the spring of 1958 and put the group on the map in a big way.

"It was a song a friend of mine wrote, and we just put a different spin on it, because it was a good song," Dion said. "It asked a lot of good questions — I thought timeless questions. We just put our own spin on it. We kind of created this rhythmic percussion sound. Not to be different, we just didn't know how — we kind of were more into sounds than we were writing lyrics or copying anybody. So I really liked it when we were fooling with it. It was just great to be in the middle of that sound, you know?"

Mastrangelo's staccato bass intro and the soaring acappella responses of D'Aleo and Milano were enormously influential to a plethora of New York doo-wop outfits to come.

"To me, it's as unique as Chuck Berry is



Dion And The Belmonts included, from left: Carlo Mastrangelo, Fred Milano, Dion DiMucci, and Angelo D'Aleo.

"I was gonna call it Dion & The Crotonas. People named themselves after cars and birds — Flamingos, Cadillacs, all that kind of stuff. So we took a street. Two of the guys lived on Belmont Avenue, Freddie and Angelo. It had a good ring, and we went with it."

— Dion

playing 'Johnny B. Goode,' or the sax solos on The Coasters' records," Dion said of The Belmonts' interplay. "We knew it was a great record. It was quite exciting to get that kind of recognition for what we were doing. We knew it was good. We knew we were good, you know? But for people to acknowledge it is a real kick."

The group showcased its smooth ballad blend on their next pair of national hits for Laurie — "No One Knows" that summer and "Don't Pity Me" at year's end. And in March of '59, Dion And The Belmonts teamed with veteran New York composers Doc Pomus and Mort Shuman to wax the smash "A Teenager In Love," which blasted up to the #5 slot on the Pop listings.

"Actually, the way 'A Teenager In Love' came in, Ricky Nelson had 'Poor Little Fool,'" he explained. "So I kind of sang it to The Belmonts, and they started doing this thing. Then Mort Shuman and Doc Pomus, they had another song, I forget what it was called, and they kind of changed it to 'Teenager In Love,' and put that together. So it was kind of wonderful to just kind of sit on this blanket, the sound that the group was making. But definitely, if you listen to 'Poor Little Fool,' you can hear what kind of inspired it."

Dion had coveted another Pomus/Shuman copyright, but fellow first-name-only teen idol Fabian beat him to it. "I wanted to do 'Turn Me Loose,'" said Dion. "I liked 'Turn Me Loose.'" The tunes climbed the charts at the same time; Fabian hit #9, Dion #5. Pomus and Shuman also supplied the flip, "I've Cried Before."

"Doc Pomus was like a father to me. Very much so. He really encouraged me. I miss him. He was just a great guy. I just used to like talking to Doc Mort Shuman I loved. Mort Shuman was totally incredible. He spoke seven languages, had a photographic memory, played all kinds of instruments, wrote in different languages," said Dion. "He was a great guy to hang out with. He was so interesting. I loved being with him."

Both sides of the group's less distinguished Laurie 45, "Every Little Thing I Do" and "A Lover's Prayer," charted (#48 and #73, respectively), though not on the same exalted level of "A Teenager In Love." Like many producers of the day who were convinced rock 'n' roll was nothing more than a passing fancy, Gene Schwartz sometimes steered the group in more overtly pop directions, the strategy working to perfection on a beautifully harmonized revival of the Tin Pan Alley standard "Where Or When," which was a #3 smash at the beginning of

the new decade (a gorgeous treatment of The Channels' dreamy "That's My Desire" graced its flip). But Schwartz's subsequent efforts along the same lines grew wearisome to Dion, even if "When You Wish Upon A Star" was a solid Top 30 hit in the spring of 1960 (backed by a doo-wop-soaked remake of The Five Satins' "Wonderful Girl"). Cole Porter's "In The Still Of The Night" followed suit for them three months later, topping out at #48.

"He had a good ear for a song, for a hook. His gift was in that area," Dion said of his producer. "We did an album called *When You Wish Upon A Star*, and that was a Gene Schwartz concoction. I thought he lost it right there. I much rather would have stayed with originals, maybe that we could have come up with." Faced with recording ill-chosen chestnuts such as "When The Red, Red Robin Comes Bob, Bob, Bobbin' Along" for the album, his feelings were justified.

Dion's wide-ranging musical passions were more apparent on two tougher pieces from the summer of '59. The distinctive Bronx swagger that soon identified all his work within the first four bars turns up full force on "I Got The Blues," Dion growling low down as a studio band slinks through Bill Doggett's instrumental "Honky Tonk" in the background. "We were writing over the record," he chuckled. "Couldn't play it." "You Better Not Do That" was a playful hillbilly number written by Bakersfield bard Tommy Collins.

"Little Jimmy Dickens, I heard him do it on this show, on this Don Larkin show, and I kind of picked up on it," remembered Dion. "I was foolin' with it. I used to sing it to this girl, just to get a reaction from her. I used to play with it when I was a kid. So I threw it on there." Both tracks graced the quartet's debut Laurie album in July 1959, *Presenting Dion And The Belmonts*.

With Dion hell-bent on rockin' and The Belmonts content to croon supper-club standards, something had to give. "Freddie, Carlo, and Angelo wanted to sing more like The Gaylords or The Lettermen," said Dion. "I loved 'Where Or When,' but just following it wasn't what I wanted to do. I think that's what really split Dion And The Belmonts up, this idea of this smooth sound. I just couldn't embrace it. It was like singing my father's music, and I just wasn't into it. I had too much country, blues and doo-wop to go backwards. I was right, because those songs didn't really stick. They didn't really get to anybody's heart. It kind of landed in no-man's-land."

So Dion broke loose to do his own thing at Laurie, beginning with the plaintive "Lonely Teenager" in the autumn of 1960, reaching #12 on the chart. "That definitely had its roots in the frustration of growing up a teenager in New York and growing up with all the questions, feeling kind of separated," he noted (its flip "Little Miss Blue," written by Midwesterner Ronnie Isle, also nicked the charts at #96). Two minor sellers, "Havin' Fun" (#42) and "Kissin' Game" (#82), and the sorrowful "Somebody Nobody Wants" (which bubbled under the Hot 100 but should have done considerably better), preceded Dion's first and only chart-topper in the fall of 1961, the immortal rocker "Runaround Sue."

"Runaround Sue" was created at a neighborhood party," he explained. "I used to hand out parts. Even if guys didn't know how to sing, I used to give 'em something simple. I used to give them like a mantra. And I had my guitar, and if they could follow the chords, I could get a song going for 45 minutes. That's what 'Runaround Sue' basically was. It was like a spontaneous kind of stream-of-consciousness song. But when I put it into a three and a half minute song, put some lyrics to it, put a bridge, we had a song. That's what it came out of."

Even with a cadre of New York session pros at his behest, re-creating that testosterone-loaded energy level inside a sterile recording studio was no simple task.

"When I heard the whole American set of drums, it just didn't have what it had at a party that I created it at in the Bronx," he said. "We were banging on cardboard boxes. We just had kind of a backbeat. And the vocals were on like the upbeat. So I told the drummer to get off the drums. I think



Sheet music from the U.K.

he played on — some of that was played on some tympani drums, with the canvases still on the drums. Then we had some tom-toms there for him."

The pompadoured young vocalist made it two certified smashes in a row late in the year with the #2 seller that became his signature song: "The Wanderer." The rousing shuffle was written by his pal Ernie Maresca (born Aug. 21, 1939), who shares compositional credit for "Runaround Sue."

"Ernie Maresca, who was a partner of mine in the Bronx, actually really encouraged me to write, 'cause he was writing before I was. So he kind of brought that out in me. He lived across the street. We featured ourselves like street-corner poets," says Dion.

"It was about a guy named Jackie Burns, who was in the Navy. Every time he went out with a girl, he tattooed her name on his arm somewhere. A lot of people don't realize it, but 'The Wanderer' is a sad song. The guy's goin' nowhere, but it sounds like he's having a great time goin' nowhere. It's a very macho-surface kind of song. I don't know what happened to Jackie Burns. He was in the Navy — probably took off. I haven't seen him since." Its flip, a dance workout called "The Majestic," was written by Brenda Lee Jones and Weldon Young (better known as Dean & Jean on their '63 hit "Tra La La Suzy" for Laurie's Rust subsidiary) and charted (#36) in its own right (it was originally intended as the plug side).

Though The Belmonts were off doing their own thing, Dion found another group of harmonious conspirators in The Del-Satins, who added their strong voices to his solo Laurie smashes.

"They were from Brooklyn. When Dion & The Belmonts split, there were some sounds I wanted to use, and I decided to get another group. They were the first group I auditioned, and I really liked 'em. They were good. In fact, I got more hits with them than I did with Dion & The Belmonts," he said. "I made them a studio group, but they were an existing [group] — one of those street-corner groups that was singing in Brooklyn. They thought I was insane with the parts I gave them for 'The Wanderer' and 'Runaround Sue.' They never heard anything like that. They tell me 'til this day, 'We thought you were crazy!'"

Dion's usual lusty sax soloist was Buddy Lucas, an Alabama-born veteran of countless New York sessions whose own hits included "Diane" in 1952 for Jubilee and "7-11" six

years later as leader of the Gone All Stars for George Goldner's Gone logo.

"He was a great horn player. My favorite," said Dion. "Jerome Richardson we used on a few things, but those solos — there's even an alternate version of 'Ruby Baby' with Buddy blowing horn that was good."

Dion's distinctive vocal style, usually dotted with a blast of the staccato scating that became his trademark, was now in glorious full bloom. "It was a Bronx thing. We were like punks, you know?" he said. "I always say that my music is like black music filtered through an Italian neighborhood and comes out with an attitude: 'Yo! It's true. It has all those elements. But the New York Italian-American, there's an element of, 'Yo! You talkin' to me?' There's this kind of idea, like you come across like you're supposed to know everything. I don't know where I got that idea, 'cause it's absurd, but anyway, that's the attitude. I would say it's a confidence. I don't know what the foundation is. It might be a little shallow, but it's kind of a New York foundation."

Runaround Sue, his huge-selling #12 album from late '61, found Dion in a position to proudly wear his rockin' influences on his sleeve. Now he could revive The Elegants' "Little Star" (their lead singer Vito Picone was a longtime favorite of Dion's), fellow Bronx native Bobby Darin's "Dream Lover," The Five Satins' breathtaking "In The Still Of The Night," The Harptones' "Life Is But A Dream," Wilbert Harrison's Jerry Leiber/Mike Stoller-penned blues shuffle "Kansas City" and the Gerry Goffin/Carole King composition "Take Good Care Of My Baby," then topping the charts for Bobby Vee.

The handsome young singer made his way to the silver screen twice in 1961. He mimed "Runaround Sue" and "The Wanderer" in the musical *Twist Around The Clock*, which stars Chubby Checker and features a cameo from The Marcells.

"Those movies were just a very commercial deal. They were done in three weeks. They're kind of funny, the way they're done," he said. "The way that Hollywood put those songs together, it's so incongruous to the way the music really looked. Here we were on the street corners with T-shirts and jeans, and when we went into the studio we went in with hero sandwiches, and they were all black musicians."

"You go out to Hollywood, and they had the tables there — it looked like a nightclub scene — and they put all white musicians behind you. You have a tux on. So I look kind of puzzled on the screen, and that's why."

Earlier in the year, Dion had lip-synched "Somebody Nobody Wants" and "Kissin' Game" in the obscure quickie flick *Teenage Millionaire*; Jimmy Clanton stars, while Jackie Wilson, Marv Johnson, the ubiquitous Checker, and The Bill Black Combo contribute two tunes apiece (inexplicably, the lame comedic plot was filmed in black-and-white, but the hastily edited-in performance clips were presented in washed-out "Musicolor").

Dion cowrote his next smash, "Lovers Who Wander," with Maresca, retaining much the same infectious up-tempo shuffle feel and enjoying a #3 smash in the spring of '62. "I came up with this title. I really liked it. It was kind of like those — there had been a song that Hank Williams wrote like that," he noted. "It's that kind of attitude — like the guy's living in denial, trying to look cool, but he's hurtin'." Its innovative flip, "(I Was) Born To Cry," also cracked the hit parade at #42 despite Dion's ominously dark and foreboding lyrics — the absolute antithesis of the "Runaround Sue's" happy-go-lucky feel. A Middle Eastern melody further set it apart; its inventor lightheartedly terms the hybrid approach "synagogue rock 'n' roll."

"Little Diane" was another imaginative departure: The Del-Satins were still providing muscular harmonies, but the minor-key progression and Dion's booting kazoo gave it a sound unlike anything else riding the Top 10 during the summer of '62.

"That song lyrically came out of a Hank Williams idea," he said. "Again, it's just that kind of yin and yang thing, the idea of, 'Everything tells me I should be walking away from

this, but there's nothing I can do. You're in my heart.' The guy's really hung up on this girl. Musically, I was listening to horn players at The Apollo Theatre. And you know, here I am a kid, I buy a kazoo, and I thought I was gonna really wail. In my head, I was really wailing. When I listen to it today, I laugh, 'cause I wasn't doin' much.

"That particular song had a lot to do with passing the synagogue and meeting a cantor and absorbing and digesting some Jewish tradition — actually what happens in the synagogue with the cantors. There's a lot of minor chords. So that kind of got down in me, and I kind of used it."

Lovers Who Wander, another hit LP from the summer of '62 (#12), again alternated his recent hits with a brace of rockin' classics — Darin's "Queen Of The Hop," Checker's "The Twist," Lloyd Price's "Stagger Lee," The Isley Brothers' "Shout" — and more doo-wop gold in the form of The Mello-Kings' "Tonight, Tonight" and The Dell-Vikings' "Come Go With Me."

The booklet accompanying *King Of The New York Streets* reproduces a Supersonic Attractions tour poster promoting a startlingly diverse talent lineup (Sam Cooke, The Drifters, Solomon Burke, Gladys Knight & The Pips, Dee Clark, Barbara George, The Sensations, and Chicago-based Elvis Presley disciple Ral Donner, backed by B.B. King and his orchestra) that illustrates the changing face of rock 'n' roll and R&B at the time. Routing such an integrated show through the South during the early '60s wasn't without its perils, but Dion took it all in stride.

"That was some tour. Memphis — you know, we were traveling around through Virginia, down through the South, Mid-Atlantic. It was kind of tense at times. Not Sam Cooke. Sam Cooke was a real gentleman. Him and I talked a lot. But I'd say some of the other guys, some of the musicians — Bobby "Blue" Bland's players, some of the roadies or whatever they were. The gophers, guys who were hanging on to Bobby "Blue" Bland, they got attitudes. So that was a little difficult. Sam was kind of a champion for that, cooling everybody out," said Dion. "I miss him. He was quite unique. He was full of music."

The introspective "Love Came To Me" gave Dion and Laurie another Top 10 seller in late '62, but his contract would expire before year's end, and Columbia Records was interested in signing him.

"They were a bigger company," he said. "My manager at that time spoke to Laurie, and I don't know. They were trying to push me into some — I don't know. It was just the idea of getting the music out to more people, and [Columbia] could do it."

Though Laurie continued to reap the occasional hit by excavating its archives — the distinctive "Sandy" almost pierced the Top 20 in early '63, spawning the album *Dion Sings To Sandy* three months later — his fresh material would heretofore appear on the mighty Columbia logo. The young singer would soon learn the conglomerate harbored no qualms about infringing on his artistic inclinations. (*Or spelling his last name wrong on his albums to boot! — Ed.*)

"Ruby Baby," his first Columbia smash in early '63 (peaking at #2), was a brilliant blues-kissed extension of the Laurie sound. Driven by the singer's acoustic guitar, it was considerably more down and dirty than The Drifters' original '56 reading of the Jerry Leiber/Mike Stoller-penned rocker for Atlantic. "I was a fan of the early Drifters. They did some good stuff," he said. "Leiber and Stoller are great, man." But when Columbia piggybacked a *Ruby Baby* LP off the hit, it was weighed down with the schmaltzy "My Mammy" and "You Made Me Love You" — his father's music all over again. To be fair, the album did offer the defiant rocker "Gonna Make It Alone."

Prolific Brill Building tunesmiths Carole King and Gerry Goffin brainstormed Dion's encore Columbia hit, the macho "This Little Girl," while the singer delightedly looked on.

"I was a big fan of Carole King's. I used to hang out with her and listen to her," he said. "I would have loved to have done 'Take Good Care Of My Baby,' but they gave it to Bobby Vee. I love that song. So I said, 'Write me one!' and they wrote me ['This Little Girl']."

A couple of months after "Be Careful Of Stones That You Throw" made only a mild showing on the charts at #31, Dion bounced back strong with "Donna The Prima Donna," a delightful vocal group rocker written by Dion and Maresca that recalled the stylistic parameters of "Runaround Sue" and "The Wanderer"

and climbed to #6 during the fall of '63. "It was kind of written about my sister," he said. "I liked the title."

Contemporary listeners may require a quick primer on the identity of platinum blonde (and often-betrothed) Hungarian actress Zsa Zsa Gabor, whose glamorous moniker figures prominently in the song's clever storyline. The *Donna The Prima Donna* album was a doo-woppers' delight, stacked with revivals of The Cletones' "Can't We Be Sweethearts" and "Little Girl Of Mine," The Five Satins' "Oh Happy Day" (first a 1952 pop hit for crooner Don Howard) and the singer's own infectious "Flim Flam."

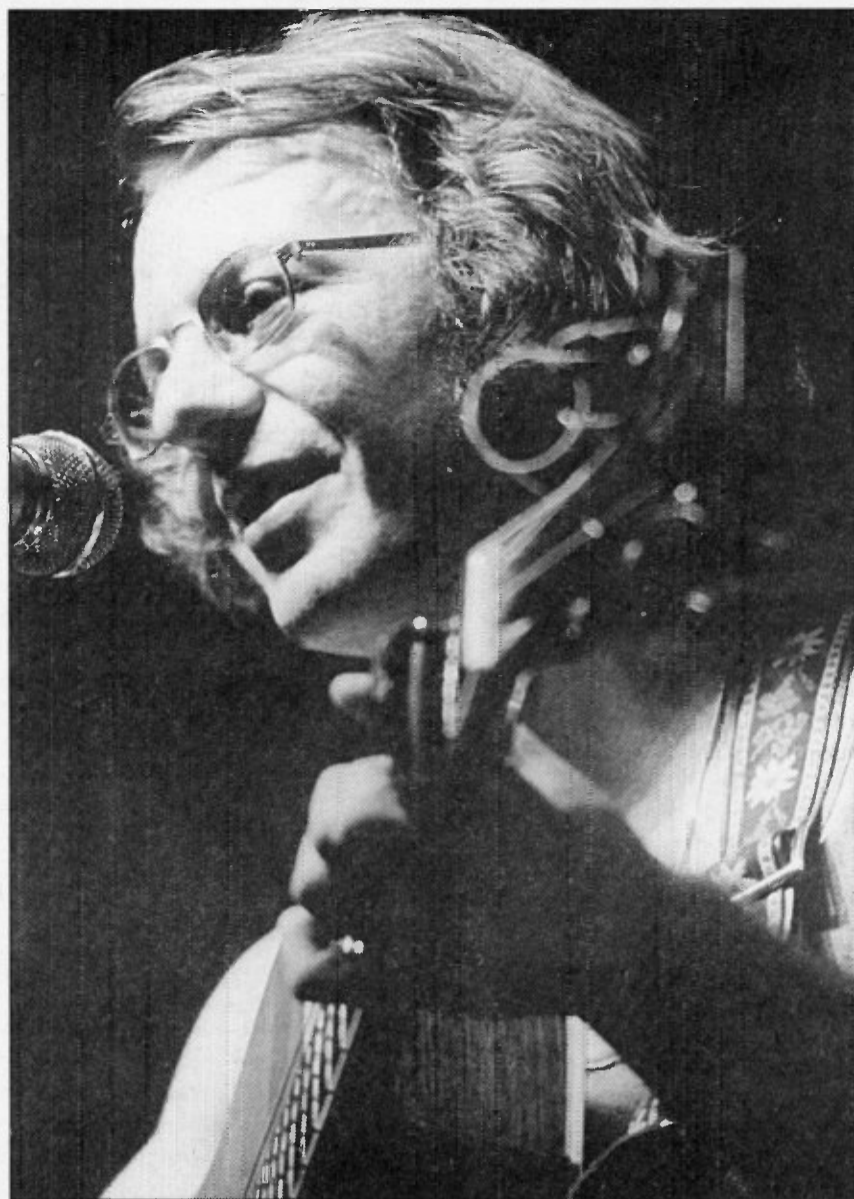
Dion reached back into his collection of Drifters classics for another Leiber/Stoller-penned gem, "Drip Drop," which vaulted to #6 shortly before the end of 1963. The next year would be a different story: Like so many of his contemporaries, Dion saw his unbroken string of hits dry up in the face of the British Invasion. Other than a galloping, harmonica-spiced revival of Berry's "Johnny B. Goode" that slipped onto the bottom end of the charts at #71 in the summer of '64, the singer's subsequent Columbia singles made negligible commercial impact. Dion was hurting on a personal level too, but the emotional ravages of an increasing heroin habit somehow didn't seem to interfere with the increasingly daring music he was cutting for Columbia.

If the label's stodgy execs had only grasped where he was coming from during the mid-60s, they might have beaten The Rolling Stones, The Yardbirds, The Animals and other celebrated blues-rockers to the punch. They did issue his country-blues rendition of Willie Dixon's "I'm Your Hoochie Coochie Man" as a single (not the wisest choice in retrospect), as well as his throbbing, band-backed "Spoonful" and the chunky "Chicago Blues" but left a ton of killer material in the can (the Columbia/Legacy CD reissues *Bronx Blues: The Columbia Recordings [1962-1965]* and *The Road I'm On: A Retrospective* rectify that injustice). Legendary Columbia producer John Hammond, who never supervised Dion in the studio but should have, introduced Dion to the music of Robert Johnson, further feeding his blues jones.

"Columbia didn't know what I was doing," he said. "I was experimenting because of a lot of the albums that John Hammond gave me. I was very much into searching out the roots, expressing myself. And it started to take on a different expression, more raw and not as controlled. It was just trying different stuff. And at the time, I also picked up a gut-string guitar and started picking."

He kept his blues musings on a largely acoustic level in 1963, surrounding himself with some of New York's top R&B sessioneers — drummers Panama Francis and Sticks Evans, saxist Jerome Richardson, and Lucas now on harmonica. Vocally, Dion imparted a natural quality to Pomus and Shuman's "Troubled Mind," Lucas' tailor-made boast "Sweet Papa Di" and sharply honed covers of material by Sonny Boy Williamson, Lightnin' Hopkins (a swinging "Katie Mae"), Chuck Berry, and Big Joe Williams (a remade "Baby Please Don't Go" displays a decided Mose Allison influence) that would too often be absent from the vocal deliveries of first-generation white blues revivalists. But by '65, he had assembled a snarling combo that kicked up as much dust as the scruffy Brit crowd on Dixon's "The Seventh Son," Sleepy John Estes' "Drop Down Baby" and his own "Kickin' Child."

Neither did he stick to straight blues: A 1965 adaptation of labelmate Bob Dylan's "Baby I'm In The Mood For You" rocked as viciously as any of the era's hits but laid unreleased.



©Sherry Kayn Barnett

Dion circa 1970.

"He didn't record it, so I did," said Dion, whose road guitarist, Johnny Falbo, took a savage, slashing solo midway through (Dion had laid down a convincing "It's All Over Now, Baby Blue" three months earlier). "They didn't know what I was doing. They didn't release anything, I don't think. They kind of like just shelved it. I said, 'OK, I'll leave.' I left." His last Columbia single, the tough blues-rocker "Two Ton Feather," sank without a trace in mid-1966. In 1969, the company belatedly gathered up some of the long-languishing masters for a belated album, *Wonder Where I'm Bound*, to cash in on his next surge of success.

Dion had written one of his last Columbia singles, 1965's "Tomorrow Won't Bring The Rain," with Mastrangelo, and a full-fledged reunion with The Belmonts wasn't far behind. Signing with ABC-Paramount in 1966, Dion and The Belmonts came up with a pair of singles — "My Girl The Month Of May" and "Movin' Man" — and an early '67 album, *Together Again*, but few consumers noticed.

"We had ran into each other, and I played some stuff and they started singing," said Dion. "And it sounded so interesting, some of the stuff that we were coming up with. I thought, 'Let's try it. You know, it happened once. Maybe we could start, hook into something. You never know.' So I tried it. And it's what it was, and then we moved on. You just can't go back, you know? It just wasn't there."

Kicking his heroin habit for good on April 1, 1968, with some concentrated help from a higher power, Dion moved to Florida and embraced Christianity. These were turbulent times, and when two of our nation's leaders were assassinated that same year, Dion's soft, folk-styled "Abraham, Martin And John" helped heal the country's collective wounds. Dick Holler, an ex-rockabilly piano pounder who had cut "Living By The Gun" for Johnny Vincent's Ace label in 1957 while in a Baton Rouge combo called The Rockets With Jimmy Clanton, was responsible for the song (The Royal Guardsmen's kooky '66 million-seller "Snoopy Vs. The Red Baron" was another of his creations). Dion initially deemed it opportunistic and was wary of recording it for his

old friends at Laurie.

"Dick Holler had sent me a demo of it, and it was a shuffle," he remembered. "It was like a singalong. I mean, the melody was there, but I kind of really rewrote the whole melody and structure of the thing."

The populace took to the lilting anthem in droves, giving Dion a gold record that vaulted to #4 in late 1968. Testifying to the song's universal appeal were the raft of covers that followed: Everyone from comedienne Moms Mabley to Smokey Robinson & The Miracles weighed in with wildly contrasting versions.

A very different-looking Dion was pictured on the eponymous Laurie album built around "Abraham." Gone was the flashy, immaculately combed pompadour — his hair was now fashionably long. Further, he was taking to wearing caps, and his acoustic guitar was never far from reach. However, "Daddy Rollin' (In Your Arms)," "Abraham's" flip side, rocked hard. Cut in Miami at a tiny studio behind a bowling alley, its beat was sparked by a cadre of Caribbeans hammering on suitcases (the Floridian equivalent of "Runaround Sue's" party crowd, one imagines). Otherwise, the new approach was unerringly mellow — even The Four Tops' "Loving You Is Sweeter Than Ever" and Jimi Hendrix's "Purple Haze" got the laid-back treatment (the southpaw guitar god gave Dion's unorthodox rendition his official blessing).

The short-lived reunion with Laurie only endured for three more singles, "Purple Haze" and "From Both Sides Now" managing minor chart success (#63 and #91). In January 1970, he released *Sit Down Old Friend*, his first album in a long-term deal with Warner Brothers that offered him a great deal of creative latitude — in retrospect, both a good and bad development. "Your Own Backyard," his second Warner Bros. single and only chart entry (#75) for the company in the summer of 1970, was a harrowing, unflinchingly honest look at the drug-ravaged existence he'd wisely abandoned. It would be 19 long years before he returned to the hit parade.

"I probably had too much freedom, because I recorded 'Abraham, Martin And John,' and it became a big hit," he said. "Warner Brothers gave me a contract for 10 albums. So there was really not enough pressure. No one was looking at me, so I just was doing anything. Like I was too loose. I was like, rehearsing, you know what I mean? Putting albums together like sketches. And I wasn't used to making albums, so I had a lot of freedom and a lot of — I mean, they were financing me. So I wasn't struggling. I was with a company."

Five more Dion albums came out bearing the WB logo: *You're Not Alone*, *Sanctuary* (both 1971), *Suite For Late Summer* (1972), *Streetheart* (1976), and another reunion LP

with The Belmonts cut live at Madison Square Garden in 1972. A collection produced by the estimable Phil Spector, 1975's *Born To Be With You*, emerged on the producer's own Warner-affiliated Spector International logo; the engaging Don Robertson-penned title track, previously a 1956 hit for The Chordettes, sported a snazzy King Curtis-styled sax solo by Nino Tempo (no stranger to the silver screen himself, what with his honkin' frenzy at the start of *The Girl Can't Help It* in 1956 before teaming with sister April Stevens to hit the top of the charts with "Deep Purple" in '63).

Working with Spector in the studio was "frustrating," Dion said.

Signing with Terry Cashman and Tommy West's Lifesong imprint in the late '70s, Dion cut two albums, 1978's *Return Of The Wanderer* and the next year's *Fire In The Night*, which were his last secular statements for a decade. As his spiritual pursuits took precedence, Dion's musical interests naturally gravitated more and more toward contemporary gospel, and the '80s saw him recording a series of sanctified albums (he earned a 1983 Grammy nomination for his *Dayspring set I Put Away My Idols*).

"1955, I'm walkin' down the street, my collar's up, I'm like rebel king of the Bronx. And Father Joe calls me over, and he says, 'Dion, what's this rebel without a cause that I'm hearing about?' You know, 'cause James Dean's movie was out. He says, 'What's this rebelling without a cause? You know, when you rebel for the truth, you've really got something.' So I didn't know what he was talking about, of course. I was like, 'Yeah, Father. Yeah, Father. I gotta go. Nunzio's callin' me.'"

"So after some years I started realizing that he was the true rebel in the neighborhood, that he was the true sign of contradiction, that he was the true hero, or radical. Because he was turned and seeking a higher truth, and I was looking to grab on to all the cool guys. Which, actually being around this long, a lot of 'em didn't end up in very good places. You know — jail, dying, hospitals, broken. A lot of 'em. And some of the guys that came out kinda saw that maybe Father Joe was a true rebel. Think about it. So I started growing up a little. That's what made me start writing gospel songs."

The legendary singer also cites his wife Susan — they married in 1963 though their courtship began when they were teens — as an abiding inspiration for many of his beloved compositions. "Listen, without Susan — God put her in my life. I adore this woman," he said. "We've been together a long time, and I love her very much. [She] definitely helped me to look forward and up. She was a big part of me not getting stuck."

Finally, in 1989, Dion returned to the pop music arena with an album for Arista, *Yo Frankie*, which contained the eventual title track for The Right Stuff's new boxed set. The



Arista set was greeted warmly; "And The Night Stood Still," with backing vocals by Dave Edmunds and Patty Smyth, became his first pop chart entry in almost two decades, peaking at #75. He was admitted to The Rock And Roll Hall Of Fame the same year, and he's been rocking ever since, sometimes with The Little Kings and always with a loving nod to his resplendent past. Last year, he was inducted with The Belmonts into The Vocal Group Hall Of Fame.

"Those early classic songs, hit records, become more important and valuable to me as time moves on. I love doing them for people. I did a concert up at The Rock And Roll Hall Of Fame, and they wanted a 40-minute concert. Well, I opened up with 'You Move Me,' like The Little Kings' version," he said. "They were filming it, and I did all hit records, and I loved doing it. It was a lot of fun to do the hit records for these people. It's something that captures the heart of a certain time, expresses the heart of the late '50s and '60s. There's a lot of passion and depth in that music. A lot of people that maybe try to come out and perform it really just capture the very surface of it. They don't really get it. They have untrained ears. They don't really capture the depth of it, even though it's simple music. It's beautiful, and it goes deep."

"I don't even think the industry understands it, to an extent, because it was a singles era. It wasn't an albums era. It didn't encourage artists. But there were a lot of artists back then. A lot of beautiful stuff was recorded back then. It's rich, and it's deep."

One enriching listen to *King Of The New York Streets* certainly confirms that basic truth.

Dion & The Belmonts discography

by Tim Neely

45s

Dion And The Timberlanes

Label/#	A-side/B-side	Year	N.M.S.
Jubilee 5294	The Chosen Few/Out In Colorado	1957	30
Mohawk 105	The Chosen Few/Out In Colorado	1957	60

Dion And The Belmonts

Mohawk 106	Teenage Clementine/Santa Margarita	1957	60
Mohawk 107	Tag Along/We Went Away	1957	60
Laurie 3013	I Wonder Why/Teen Angel (gray label)	1958	60
Laurie 3013	I Wonder Why/Teen Angel (light blue label)	1958	30
Laurie 3013	I Wonder Why/Teen Angel (black/red/white label)	1958	20
Laurie 3015	No One Knows/I Can't Go On (Rosalie) (gray label)	1958	50
Laurie 3015	No One Knows/I Can't Go On (Rosalie) (light blue label)	1958	30
Laurie 3015	No One Knows/I Can't Go On (Rosalie) (black/red/white label)	1958	20
Laurie 3021	Don't Pity Me/Just You	1958	25
Laurie 3027	A Teenager In Love/I've Cried Before (mono)	1959	25
Laurie S-3027	A Teenager In Love/I've Cried Before (stereo)	1959	50
Laurie 3035	Every Little Thing I Do/A Lover's Prayer	1959	25
Laurie 3035	Every Little Thing I Do/A Lover's Prayer (picture sleeve)	1959	50
Laurie 3044	Where Or When/That's My Desire	1959	25
Laurie 3044	Where Or When/That's My Desire (picture sleeve)	1959	50
Laurie ST-607	In The Still Of The Night/All The Things You Are (stereo, small hole, plays at 33 1/3 rpm)	196?	80
Laurie ST-608	Swinging On A Star/In Other Words (stereo, small hole, plays at 33 1/3 rpm)	196?	80
Laurie ST-610	I've Cried Before/September Song (stereo, small hole, plays at 33 1/3 rpm)	196?	80

Laurie 3052	When You Wish Upon A Star/Wonderful Girl	1960	25
Laurie 3052	When You Wish Upon A Star/Wonderful Girl (picture sleeve)	1960	50
Laurie 3059	In The Still Of The Night/A Funny Feeling	1960	25
Laurie 3059	In The Still Of The Night/A Funny Feeling (picture sleeve)	1960	50
ABC 10868	My Girl The Month Of May/Berimbau	1966	12
ABC 10896	For Bobbie/Movin' Man	1967	12
Laurie Double Gold 100	I Wonder Why/Runaround Sue (by Dion)	197?	4
Laurie Double Gold 101	No One Knows/The Wanderer (by Dion)	197?	4
Laurie Double Gold 102	A Teenager In Love/A Lover's Prayer	197?	4
Laurie Double Gold 104	Where Or When/Lovers Who Wander (by Dion)	197?	4

Dion

Laurie 3070	Lonely Teenager/Little Miss Blue	1960	20
Laurie 3070	Lonely Teenager/Little Miss Blue (picture sleeve)	1960	50
Laurie 3081	Havin' Fun/Northeast End Of The Corner	1961	20
Laurie 3081	Havin' Fun/Northeast End Of The Corner (picture sleeve)	1961	50
Laurie 3090	Kissin' Game/Heaven Help Me	1961	20
Laurie 3090	Kissin' Game/Heaven Help Me (picture sleeve)	1961	50
Laurie 3101	Somebody Nobody Wants/Could Somebody Take My Place Tonight	1961	20
Laurie 3110	Runaround Sue/Runaway Girl (mono)	1961	25
Laurie 3110	Runaround Sue/Runaway Girl (picture sleeve)	1961	40
Laurie 3110	Runaround Sue/Runaway Girl ("Stereo" in white area at right of label)	1961	50
Laurie 3115	The Wanderer/The Majestic (mono)	1961	25
Laurie 3115	The Wanderer/The Majestic (picture sleeve)	1961	40
Laurie 3115	The Wanderer/The Majestic ("Stereo" in white area at right of label)	1961	50
Laurie 3123	Lovers Who Wander/(I Was) Born To Cry	1962	20



Vinyl Albums

Dion/Dion And The Belmonts

Label/#	Title	Year	NM S
Laurie LLP 1002	Presenting Dion & The Belmonts (mono)	1959	250
Laurie LLP 2002	Presenting Dion & The Belmonts (mono)	1960	150
Laurie SLP 2002	Presenting Dion & The Belmonts (rechanneled stereo)	1962	900
Laurie LLP 2004	Alone With Dion (mono, with four wallet-size photos on inside strip — deduct 50% if missing)	1960	2,000
Laurie LLP 2006	Wish Upon A Star (mono)	1960	150
Laurie LLP 2009	Runaround Sue (mono, colored vinyl)	1961	800
Laurie LLP 2009	Runaround Sue (mono, black vinyl)	1961	100
Laurie LLP 2009	Runaround Sue (mono, black vinyl, with sticker on front cover: "Includes the Hit Singles 'The Majestic'/'The Wanderer'")	1962	80
Laurie LLP 2012	Lovers Who Wander (mono)	1962	70
Laurie LLP 2013	Dion Sings His Greatest Hits (mono)	1962	70
Laurie SLP 2013	Dion Sings His Greatest Hits (rechanneled stereo)	1962	50
Laurie LLP 2015	Love Came To Me (mono)	1963	70
Columbia CL 2010	Ruby Baby (mono)	1963	30
Columbia CS 8810	Ruby Baby (stereo)	1963	40
Laurie LLP 2016	"Together" On Records — By Special Request (mono)	1963	500
Columbia CL 2107	Donna The Prima Donna (mono)	1963	30
Columbia CS 8907	Donna The Prima Donna (stereo)	1963	40
Laurie LLP 2017	Dion Sings To Sandy (And All His Other Girls) (mono)	1963	50
Laurie LLP 2019	Dion Sings The 15 Million Sellers (mono)	1963	50
Laurie SLP 2019	Dion Sings The 15 Million Sellers (rechanneled stereo)	1962	30
Laurie LLP 2022	More Of Dion's Greatest Hits (mono)	1964	50
Laurie SLP 2022	More Of Dion's Greatest Hits (rechanneled stereo)	1962	30
Laurie T-90386	Dion Sings His Greatest Hits (mono, Capitol Record Club edition)	1965	120
Laurie DT-90386	Dion Sings His Greatest Hits (rechanneled stereo, Capitol Record Club edition)	1965	120
Laurie T-91027	Runaround Sue (mono, Capitol Record Club edition)	1962	120
Laurie DT-91027	Runaround Sue (rechanneled stereo, Capitol Record Club edition)	1962	120
Laurie T-91128	More Of Dion's Greatest Hits (mono, Capitol Record Club edition)	1962	120
Laurie DT-91128	More Of Dion's Greatest Hits (rechanneled stereo, Capitol Record Club edition)	1962	120
ABC 599	Together Again (mono)	1967	30
ABC S-599	Together Again (stereo)	1967	40
Laurie SLP 2047	Dion	1968	20
Laurie ST-91577	Dion (Capitol Record Club edition)	1968	25
Columbia CS 9773	Wonder Where I'm Bound	1969	20
Warner Bros. WS 1826	Sit Down, Old Friend	1969	20
Warner Bros. WS 1872	You're Not Alone	1971	15
Warner Bros. WS 1945	Sanctuary	1971	15
Warner Bros. BS 2642	Suite For Late Summer	1972	15
Columbia KC 31942	Dion's Greatest Hits	1973	20
Warner Bros. BS 2664	Reunion — Live At Madison Square Garden — 1972	1973	15
Pickwick SPC-3521	Doo Wop	1975	10
Warner Bros. BS 2954	Streethart	1976	15
Lifesong JZ 35356	Return Of The Wanderer	1978	12
Laurie LES 4002	Everything You Always Wanted To Hear By Dion And The Belmonts	1977	15
Laurie SLP 6000 60	Greatest Hits (three LPs in regular cover)	1977	20
Laurie SLP 6000 60	Greatest Hits (three LPs in box)	1977	30
Dayspring DST-4027	Only Jesus	1982	12
Dayspring DST-4022	Inside Job	1980	12
Dayspring WR-8111	I Put Away My Idols	1982	12
Dayspring WR-8112	Seasons (The Best Of Dion)	1982	12
Arista A2L 8206 (2)	24 Original Classics (two LPs)	1984	12
Word WR-8285	Kingdom In The Streets	1985	12
Pair PDL2-1142	The Best Of Dion And The Belmonts (two LPs)	1986	12
Rhino RNLP 70228	Reunion — Live At Madison Square Garden — 1972	1987	10
Columbia PC 31942	Dion's Greatest Hits (budget-line reissue)	1987	8
Collectables 5025	Presenting Dion & The Belmonts	1987	10
Collectables 5026	Wish Upon A Star	1987	10
Collectables 5027	Runaround Sue	1987	10
Collectables 5041	20 Golden Classics	1987	10
Arista AL 8549	Yo Frankie	1989	10

Compact Discs

Dion/Dion And The Belmonts

Columbia CK 31942	Dion's Greatest Hits	1987	15
3C 3CD-102	Classic Old & Gold Volume 3: Dion And The Belmonts/Their Best	1988	15
3C 3CD-103	Classic Old & Gold Volume 4: Dion/His Best	1988	15
3C 3CD-105	The Wanderer	1988	15
DCC DZS-049	Return Of The Wanderer	1989	15
Collectables 5025	Presenting Dion & The Belmonts	1987	10
Collectables 5026	Wish Upon A Star	1987	10
Collectables 5027	Runaround Sue	1987	10
Collectables 5041 20	Golden Classics	1987	10
Sony Music A 18928	Come Go With Me	1987	10
Arista A2CD-8206 24	Original Classics	1989	12
Columbia CGK 46972	Bronx Blues: The Columbia Recordings	1991	10
Word/Epic EK 47798	Velvet And Steel	1991	15
Vision 3327	Dream On Fire	1992	15
The Right Stuff T2-27304	Runaround Sue	1993	8
The Right Stuff T2-27305	Lovers Who Wander	1993	10
The Right Stuff T2-66718	Rock 'N' Roll Christmas	1993	10
The Right Stuff T2-29667	Dion	1994	10
CEMA Sp. Mkts. 57872	A Teenager In Love	1994	8
CEMA Sp. Mkts. 56934	Save The Last Dance For Me	1994	8
Sony Legacy C2K 64889	The Road I'm On: A Retrospective (two CDs)	1997	15
Sony Music SP A 27984	Drip Drop	2000	6
Columbia CK 61454	Super Hits	2000	6
Collectables 2794	Déjà Nu	2000	8
The Right Stuff 28677	King Of The New York Streets (three-CD box)	2000	25

Tim Neely is the author of many Goldmine price guides, including the Standard Catalog Of American Records, 1955-1975, second edition, and is updating Goldmine's 45 and LP price guides for 2001.

Label/#	A-side/B-side	Year	NM S
Laurie 3123	Lovers Who Wander/(I Was) Born To Cry (picture sleeve)	1962	40
Monument (# unknown)	Runaround Sue/Ya Ya Twist (B-side by Joey Dee And The Starlites)	1962	25
Laurie 3134	Little Diane/Lost For Sure	1962	20
Laurie 3134	Little Diane/Lost For Sure (picture sleeve)	1962	40
Laurie 3145	Love Came To Me/Little Girl	1962	20
Columbia (no #)	"Dion Is Now On Columbia Records" (promo-only sleeve issued with promo copies of Columbia 42662)	1962	50
Columbia 42662	Ruby Baby/He'll Only Hurt You	1962	20
Columbia 42662	Ruby Baby/He'll Only Hurt You (picture sleeve)	1962	40
Laurie 3153	Sandy/Faith	1963	20
Columbia 42776	This Little Girl/The Loneliest Man In The World	1963	15
Laurie 3171	Come Go With Me/King Without A Queen	1963	20
Columbia 42810	Be Careful Of Stones That You Throw/I Can't Believe (That You Don't Love Me Anymore)	1963	15
Columbia 42810	Be Careful Of Stones That You Throw (same on both sides; red vinyl promo)	1963	100
Laurie 3187	Lonely World/Tag Along	1963	20
Columbia 42852	Donna The Prima Donna/You're Mine	1963	20
Columbia 42852	Donna The Prima Donna (same on both sides; red vinyl promo)	1963	80
Columbia 42917	Drip Drop/No One's Waiting For Me	1963	15
Columbia 42977	I'm The Hoochie Coochie Man/The Road I'm On	1964	15
Columbia 42977	I'm The Hoochie Coochie Man/The Road I'm On (picture sleeve)	1964	40
Laurie 3225	After The Dance/Then I'll Be Tired Of You	1964	20
Columbia 43096	Johnny B. Goode/Chicago Blues	1964	15
Laurie 3240	Shout/Little Girl	1964	20
Columbia 43213	Sweet Sweet Baby/Unloved, Unwanted Me	1965	15
Columbia 43293	Spoonful/Kickin' Child	1965	15
Columbia 43423	Tomorrow Won't Bring The Rain/You Move Me Babe	1965	15
Columbia 43423	Tomorrow Won't Bring The Rain/You Move Me Babe (picture sleeve)	1965	150
Columbia 43483	Time In My Heart For You/Wake Up Baby	1965	15
Laurie 3303	I Got The Blues/(I Was) Born To Cry	1965	20
Columbia 43692	So Much Younger/Two-Ton Feather	1966	15
Columbia 44719	I Can't Help But Wonder Where I'm Bound/Southern Train	1968	10
Laurie 3464	Abraham, Martin, And John/Daddy Rollin' (In Your Arms)	1968	12
Laurie 3478	Purple Haze/The Dolphins	1969	12
Laurie 3495	From Both Sides Now/Sun Fun Song	1969	12
Laurie 3504	Loving You Is Sweeter Than Ever/He Looks A Lot Like Me	1969	12
Warner Bros. 7356	Natural Man/If We Only Have Love	1969	10
Warner Bros. 7401	Your Own Back Yard/Sit Down Old Friend	1970	10
Warner Bros. 7469	Let It Be/Close To It All	1970	10
Warner Bros. 7491	Josie/Sunniland	1970	10
Warner Bros. 7537	Sanctuary/Brand New Morning	1971	10
Warner Bros. 7537	Sanctuary/Brand New Morning (picture sleeve)	1971	20
Warner Bros. 7663	Seagull/Running Close Behind You	1972	10
Warner Bros. PRO-537	Seagull/Soft Parade (promo only)	1972	15
Warner Bros. 7704	Doctor Rock And Roll/Sunshine Lady	1973	10
Warner Bros. 7793	New York City Song/Richer Than A Rich Man	1974	10
Warner/Spector 0403	Make The Woman Love Me/Running Close Behind You	1975	15
Big Tree/Spector 16063	Born To Be With You/Running Close Behind You	1976	15
Warner Bros. 8234	Hey My Love/Lover Boy Supreme	1976	6
Warner Bros. 8258	The Way You Do The Things You Do/Lover Boy Supreme	1976	6
Warner Bros. 8293	Oh The Night/Queen Of '59	1976	6
Warner Bros. 8406	Young Virgin Eyes (I'm All Wrapped Up)/Oh The Night	1977	6
Lifesong 1765	Heart Of Saturday Night/You've Awakened Something In Me	1978	6
Lifesong 1770	Midtown American Main Street-Gang/Guitar Queen	1978	6
Lifesong 1785	(I Used To Be A) Brooklyn Dodger/Streethart Theme	1979	6
Laurie Double Gold 100	Runaround Sue/I Wonder Why (by Dion And The Belmonts)	1977	4
Laurie Double Gold 101	The Wanderer/No One Knows (by Dion And The Belmonts)	1977	4
Laurie Double Gold 103	Lonely Teenager/Little Diane	1977	4
Laurie Double Gold 104	Lovers Who Wander/Where Or When (by Dion And The Belmonts)	1977	4
Laurie Double Gold 105	Love Came To Me/Sandy	1977	4
Laurie Double Gold 118	Abraham, Martin And John/From Both Sides Now	1977	4
DaySpring 622	The Best (mono/stereo; promo only)	1987	5
Laurie 3115	The Wanderer/The Majestic (reissue on regular Laurie label with "From the Orion Motion Picture 'The Wanderers'" on label)	1979	10
Warner Bros. PRO-814	The Wanderer (same on both sides; promo only)	1979	15
Lifesong 45082	Fire In The Night/Street Mama	1980	25
Arista 9797	And The Night Stood Still/Tower Of Love	1989	4
Arista 9797	And The Night Stood Still/Tower Of Love (picture sleeve)	1989	4
The Right Stuff S7-17651	Christmas (Baby Please Come Home)/Jingle Bell Rock (red vinyl)	1993	5
The Right Stuff S7-19769	Please Come Home For Christmas/Wintertime (by The Belmonts on old-style United Artists label)	1997	4

7-inch extended play singles

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Laurie 301	Dion And The Belmonts: Their Hits	1958	300
Laurie 302	Where Or When	1959	250

A Broad Abroad

MELODIC TALES FROM THE INSECT NATION

by Jo-Ann Greene

They are the tribal chants that align a generation, the secret code words that sort the swingers from the squares, the hip from the hopeless and the groovy from the grumblers. In the 1950s, it was "be bop a lula." In the '60s, "in a gadda da vida"; in the 1970s, "gabba gabba hey." And in the 1980s, it was "pah diddley quah quah."

What did it mean? Nobody knew. But to an entire generation of pop fans, a self-styled Insect Nation, it was the incandescent incantation that unlocked an eternity of mysteries, an irresistible invitation to unplug the jukebox, put some wax on the tracks, to move real good and dress so fine and to reach deep into your soul and pull out the fearless warrior ant that's in all of us.

The fearless warrior ant? Pah diddley quah quah.

Antbox (Sony, U.K.) is, as one might assume from such a very sensible title, an anthology... an ANT-hology — of the best of Adam Ant, the costumed prankster who held the world in his thrall through the earliest 1980s as he slid from art punk to smart dandy and on to video pioneer in the blink of one beautifully made-up eye. While we don't get the videos here (doubtless they'll be coming, though), we do get the rest of the story in words and pictures via the accompanying 64-page booklet and, of course, in music.

Three discs tell the story, 64 tracks serving up everything you want, everything you need and, across the third disc, a lot of stuff you never really thought about but really isn't too bad. That Ant's own career broke down into three similarly distinct periods only makes those divisions seem even more sensible.

So, the set opens with one full disc of pre-fame masterpieces, including demos (complete with scratchy acetate ambience) for Adam and his band The Ants' first record deal, a couple of BBC session recordings and a wealth of odd singles and debut album tracks. It then winds up with an early version of "Kings Of The Wild Frontier," the absolutely lethal statement of intent that launched The Ants' ascent.

Disc two is nonstop hits. Even the B-sides, album tracks and demos scream stardom, while "Antmusic," "Dog Eat Dog," "Stand And Deliver" (demo and 45 versions), "Prince Charming" and "Ant Rap" are simply antenna-waving, mandible-munching, thorax-thrusting classics. Has pop music ever been so insanely exciting since then?

Add on the best of Ant's solo material (he sundered the band in 1981, at the height of their success) and that takes us through to "Goody Two Shoes" and "Strip." The final disc then completes the story, again with an eye for the hits ("Apollo 9," "Puss 'N Boots," "Vive Le Rock," "Wonderful"), and the whole thing wraps up as one of the most complaints- and omissions-free box sets on the shelves. Pah diddley quah quah!

Remaining with the early 1980s, Captain Oi! (U.K.) have unleashed bonus track-packed reissues of the first two *Vice Squad* albums, the best of the punk-metal-oi band that launched Beki Bondage to fame. The first, *No Cause For Concern* (1981), is the masterpiece, serving up an impassioned version of Bob Dylan's "The Times They Are A-Changing" and the band's own legendary "Last Rockers"; bonus tracks reprise the latter in its familiar 45 version format, plus seven other early releases.

Stand Strong Stand Proud (1982), by comparison, is a bit of a let-down, although David Bowie's "Saviour Machine" gets a good workout and, again, the bonus tracks wrap up the period. Maybe *Vice Squad*'s metallic take on street punk wasn't to everybody's taste — which is one reason why they are rarely remembered today — but their reunion a couple of years back played to packed clubs across America, and Bondage's solo album (reviewed in this column last year) testifies to her own enduring abilities.

Endurance, of course, is a quality that Graham Gouldman has in abundance. Leaping to fame in 1964 as composer of The Yardbirds' "For Your Love," he then spent the rest of the

decade turning out hits for The Hollies, Herman's Hermits, Cher and more. His own recording career, however, never seemed to get started. Whether he was fronting The Mockingbirds, whose "You Stole My Love" was one of the stateliest singles of the mid-1960s, or launching his own solo career on an album's worth of personal rearrangements of his best-known compositions, Gouldman remained at the starting gate until 1972 brought the birth of 10cc.

Since that time, Gouldman has maintained his position among the finest songwriters Britain has ever produced, with periodic 10cc revivals, as one half of Wax with American Andrew Gold and, most recently, alongside the late Kirsty MacColl. All of which makes it seem all the more incredible that *And Another Thing...* (Dome — U.K.) is only the second album to appear under his own name since *The Graham Gouldman Thing*, way back in '68. (The other, the soundtrack to the movie *Animalympics*, appeared in the early 1980s.) The first thing you notice is — the back cover of the new one looks a lot like the front of the last.

The second thing is, it's an excellent record, warm and lively, sincere and punchy and most of all as melodic as he's ever been. Reprises of "You Stole My Love" (which oddly includes the chorus from another oldie, "Schoolgirl") and one

A six-fold gatefold opens into the shape of a crucifix, with every surface plastered with tombstones, flames, goats, wolves and eyeballs. Then, once you've figured out which of these flaps the CD actually lurks within, [Bodkin] turn out to have similar concerns.

of his other Yardbird classics, "Heartful Of Soul," recapture Gouldman's roots; while another (mid-90s vintage) oldie, "Ready To Go Home" is plucked from the obscurity of the last 10cc reunion. Everything else, though, is new, including the delicious "Can Anybody See You?" and the self-confessedly Beatles-ish "Walking With Angels."

Throughout, Gouldman steps out with a handful of his most recent writing partners, including Gold, Claudio Guidetti, Gary Barlow (ex-Brit boy band Take That), Chris Difford (Squeeze), and Suggs (Madness) — but no MacColl, unfortunately. Their one collaboration to her last album was one of the highlights of both careers; with her tragic death Dec. 18, 2000, still so fresh in the mind, one can only hope that the remainder of their work together will see the light of day soon.

More legends emerge with *Bullen Street Blues/Trackside Blues*, a 76-minute repackaging of the first two albums by The Brunning Sunflower Blues Band, formed by bassist Bob Brunning following his somewhat ignominious departure from the original Fleetwood Mac.

Recorded and released in 1968, neither *Bullen Street Blues* nor *Trackside Blues* were widely seen or heard at the time — Brunning's liner notes insist the band never even played a gig to promote the first set. But they are primo examples of British blues at their all-time high, a period when Fleetwood Mac were outselling The Beatles, John Mayall was scouring the United States, The Rolling Stones were getting back to their Dartford Delta basics and the (late) great Duster Bennett was making the best albums of the age.

Mac's own Peter Green appears on a handful of tracks, including the seven-minute "If You Let Me Love You" and, doubtless, that will be most observers' main point of entry. But on either side of that crowning glory, the Brunning Sunflower blooms with rare passion.

Here's a weird one for you. The late 1960s/early 1970s



10cc from left: Kevin Godley, Eric Stewart, Lol Creme, and Graham Gouldman.

weren't only the peak of Gouldman's and bluesmen and innagadda-da-vidas. They were also haunted by a fascination with the occult, one that was best summed up by Black Sabbath but whose true complexion is best viewed across excellent albums by Comus, Black Widow, and Bodkin — the latter of whom have been raised from the dead with a stunning reissue of their self-titled debut album (Akarma, Italy).

Now, you've probably never heard of Bodkin, largely because their album barely got released — it was a semi-private pressing to sell at gigs, and that was the best it got. But ambitious? From the moment you open the (reproduced original) sleeve, Bodkin's no-expenses-spared vision bellows out at you.

A six-fold gatefold opens into the shape of a crucifix, with every surface plastered with tombstones, flames, goats, wolves and eyeballs. Then, once you've figured out which of these flaps the CD actually lurks within, the band turn out to have similar concerns. Led by the same dramatic organ sound that made Atomic Rooster and Deep Purple so much fun, with a hard riffing rhythm and guitar solos made from hot oil and brimstone, five tracks deliver portentous treats such as "Three Days After Death Part One," "Three Days After Death Part Two" and "Aunt Mary's Trashcan." The shortest is five minutes, the longest more than 10.

Bodkin recorded just the one album, and it disappeared faster than the snack mix at a witch's sabbat. Now it's back, its original art work intact, its original bombast louder than ever. Don't let it pass you by a second time.

Further rarities abound across *From The Mid-60s: The Bad Vibrations* (Akarma), a 16-track collection of lost American garage-psych bands.

The Wanted, The Tree, The Boys Next Door, The Rocks, The Sandmen, The Abstract Sound, a near carbon copy of The Doors' "Light My Fire" from someone called Colossal... it's unlikely whether anyone could sit down with the full track listing and instantly whistle every song inside. But reproductions of the original 45s prove that all are bonafide scratchy attic-blasters and also leave us wondering what a bunch of mean 'n' snarling sub-Pretty Thing growlers such as The Dimensions were doing on the Hanna-Barbera label. Hmmm, maybe Shaggy liked them.

Best of the rest

CIRCUS 2000: *Circus 2000* (Akarma, Italy). From 1971, the Italian answer to the Julie Driscoll/Brian Auger Trinity, with a little more folk than jazz but a voice that is just as dramatic — and a fabulously sparse production.

MARK FRY: *Dreaming With Alice* (Akarma, Italy). In a sleeve that looks so much like Donovan's *Barabajagal* that you'd swear... in a style and voice that sound so much like him that you'd swear again... from 1972, a lovely album that stands somewhere between late-60s Don and the early (*Geese & Ghost* era) Anthony Phillips.

999: *English Wipe-out* (Overground, U.K.). Brain-charring live album capturing the primal punk rockers at their 1977 peak at the legendary Electric Circus club and three years later at a U.K. university. The sound is a little rough, but there's no escaping neither the energy nor the fact that 999 had some great songs — "Nasty Nasty," "Emergency," "Homicide" — and great song titles. "My Street Stinks" and "Quite Disappointing" are the pick of the pack.

SIEGEL-SCHWALL BAND: *Say Siegel Schwall/70* (Comet, Italy). Another rarity from the Vanguard label vaults — two rarities, in fact, as the second and third albums by the legendary SSB make it to CD at last.

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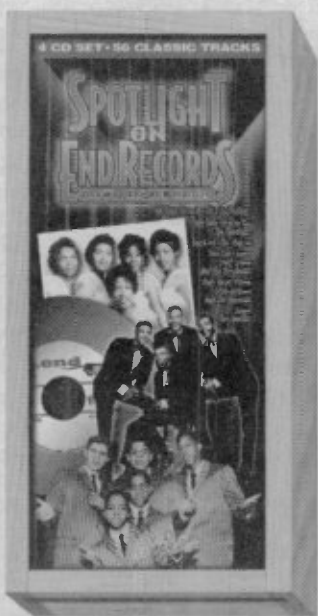
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Classical Notes

WHO REALLY WROTE THAT SONG? COPYRIGHTS AND WRONGS

by Peter Gutmann

Chuck Berry is no stranger to the law. Yet, even he may have been surprised by his latest legal headache — a suit in which Johnnie Johnson, his longtime former pianist, claims to have cowritten most of his hits.

Johnson had launched Berry's career in 1953 by hiring Berry to front his band, but over time their roles and fortunes were swapped. Berry honored his mentor in "Johnny B. Goode" and rose to the pantheon of rock stardom while Johnson, whose rapid-fire piano runs propelled many of Berry's great records, wound up driving a bus. Last November, he sued Berry for his share of credit and royalties.

Although the claim seems awfully late, it's bolstered by Keith Richards and others, who have noted for years that many of Berry's songs were written in keys such as B-flat that are far more comfortable on a keyboard than on a guitar. It's plain to hear that while some songs in the Berry canon derive their power from slashing guitar figures ("Roll Over, Beethoven," "School Days," "Carol"), others have more of a keyboard feel and sound ("Beautiful Delilah," "Nadine," "Blue Feeling"). Notably, among the 50 songs Johnson claims to have written is "Sweet Little Sixteen." And therein lies a tale.

"Sweet Little Sixteen" itself was blatantly copied as "Surfin' U.S.A.," The Beach Boys' first Top 10 hit. Indeed, when "Surfin' U.S.A." appeared on the *Best Of The Beach Boys* LP, Berry was credited as the composer. In the liner notes to the current CD reissue of The Beach Boys' first album, Brian Wilson rhapsodizes over how the Berry original inspired him to craft his own version.

But this is revisionist history. When the "Surfin' U.S.A." 45 scaled the charts in 1963, the sole author had been identified quite differently — none other than Brian Wilson. What had happened since then? A twinge of conscience? A heartfelt gesture to share the vast riches of rock with an influential but neglected forbearer? Hardly. Berry's publisher had sued and emerged in settlement with the writing credit.

OK, rock 'n' roll was an evil and greedy business (and still is to some people. — Ed.). We all know that. But how about the wholesome purity of folk music? Mark Twain once quipped that a folk song is a song nobody ever wrote. Many folk artists, though, have tried their best to remedy that. Thus Peter, Paul & Mary claimed authorship of "This Train" on their first album and "Go Tell It On The Mountain" on their second — even though both songs had been recorded while they were still in diapers by Sister Rosetta Tharpe (who was hardly above such things herself, having taken credit on her own record for having written that venerable spiritual "Down By The Riverside"). Or consider "Wimoweh," popularized in 1952 by The Weavers (who awarded its authorship to a pseudonym for their group) and later in 1961 as "The Lion Sleeps Tonight" by The Tokens (who, in turn, claimed the writing credit for their two producers), even though it had been cloned from a Zulu song recorded in South Africa in 1939. And so it goes.

So, what's the point? Are all pop artists conniving thieves? Of course not. Often, it's merely a question of common economic sense. If a song is so old or its history so tangled that its origins can't reliably be established, royalties are there for the taking and someone might as well pocket them. While a modern artist or producer may not be especially deserving, who's to harm? That's different, of course, from that other time-honored but honorless tradition of forcing naive and powerless artists to yield writing credits as the price of airplay and exposure. Thus, DJ Allan Freed became cowriter of The

Moonglows' "Sincerely" and record exec George Goldner "wrote" many of Frankie Lyman And The Teenagers' hits.

It's easy to sneer at these blatant examples, but the issue of authorship can be far more complex. In an especially troubling case, George Harrison had to pay nearly \$600,000 in damages for having plagiarized The Chiffons' 1963 "He's So Fine" in his 1971 hit "My Sweet Lord." At trial, Harrison conceded that he knew The Chiffons' tune (it was a hit both in England and the U.S.) but steadfastly denied any intentional copying, swearing instead that his song arose from riffing with Billy Preston in a hotel room. The court accepted his explanation but nonetheless found him guilty of "subconscious" imitation.

The Court's equating the two songs is absurd. Beyond the first three notes and superficially similar second phrases, the records reveal significantly different structures, melodic development, choruses, tempos, instrumentations and background vocals. The judge (himself a composer) even conceded that a telltale grace note that he cited as the definitive link between the two songs arose only in a demo and is neither to be found in Harrison's printed music nor heard in his record. All told, it's awfully hard to mistake The Chiffons' ditsy teen-angst doo-wop ("doo lang doo lang doo lang") for Harrison's ardent religious meditation. Yet, the judge concluded that 75 percent of the success of "My Sweet Lord" was due to having copied the melody of "He's So Fine."

Harrison fought the case through several appeals, but a

And what about Chuck Berry? He's widely acclaimed as one of rock's true originals and one of its most prolific and formidable composers, but who really wrote his songs?

more refreshing approach had been taken a century earlier by Johannes Brahms, whose first symphony was dubbed by a critic as Beethoven's *Tenth*. In a way, the title was flattering, presenting Brahms as the artistic heir to the greatest symphonist of all. Yet, it was also derisive, as detractors pointed out the striking similarity of the chorale theme of the last movement of the Brahms to the famous "Ode To Joy" of the finale of Beethoven's *Ninth*. Reportedly, when chided about this Brahms would snarl something to the effect that, "So what? Any fool can hear that!" (Lucky for him that Beethoven's attorneys weren't around to sue!)

Brahms' attitude wasn't just an eruption of artistic temper but signals an essential sense of history. It's been said that there are only a half-dozen elemental themes in literature and that all the great books, poems and plays ever written are mere variations. So it is with Western music, which is based upon a handful of common assumptions. Melodies and chords coalesce around certain intervals, harmonies evolve, rhythms develop and structures progress in certain ways because we find them pleasing or expressive. It's not just a question of custom and training — relations among tones correspond to the laws of physics (i.e.: a standard chord is an overtone series), our rhythmic preferences are driven by physiology (i.e.: a stirring march is an elevated heartbeat) and favorite forms mirror the vicissitudes of our emotions.

It also has been said that all you need for rock 'n' roll (and much other pop) is a guitar and three chords. If that's true



then, at least according to the thinking of The Chiffons' court, whoever first thought of those three chords is owed billions in royalties. As for "He's So Fine" and "My Sweet Lord," a descending motif followed by a rising one is so commonplace that it seems inconceivable (outside the courtroom, at least) that anyone could claim it to be genuinely original. Indeed, the precise motif at issue here (G-E-D) had been used as a main theme over a century ago both by Brahms in his *Clarinet Quintet, Op. 115* and by Ernest Chausson in his *Symphony In B-flat*.

Musical copyrights are fundamentally unfair. Novelty is at best a matter of degree. A typical melodic phrase or harmonic progression owes far more to its predecessors than many artists (and their copyright lawyers) care to admit. Because of the strength of convention, few who sit down to write something "new" can escape the powerful influences of the past, which invariably guide our thinking and control our output.

Many of the early copyrights were simply a matter of having been in the right place at the right time, and in this case the right place was a studio and the right time was the dawn of radio and the recording industry. Musicologists have traced many of the earliest recorded (and hence copyrighted) folk and blues songs to much earlier, and often oral, sources. Most such songs were largely derived from the musical traditions in which the artist had been raised. When an artist we revere as one of the "roots" of our culture made a record, he may have claimed the copyright even though his song wasn't all that original. Without evidence of a previous version, challenges were rare.

Copyright has changed our entire way of thinking regarding the nature of musical invention and has reshaped our cultural history. Thus, of the first country stars to record, Gid Tanner and Riley Puckett made no pretense of having written the material they waxed, while A. P. Carter claimed authorship of nearly all The Carter Family records, even though he was more a compiler and stylist than a composer as such, having collected and arranged verses and tunes that were prevalent among Virginia mountain folk. Yet, Tanner and Puckett were soon forgotten as mere performers while Carter, abetted by his huge catalog of copyrights, will forever be remembered as a prolific writer of seminal music. The difference was more a matter of opportunism than a fair measure of genuine invention.

And what about Chuck Berry? He's widely acclaimed as one of rock's true originals and one of its most prolific and formidable composers, but who really wrote his songs? Did Berry be bad to Johnnie B. Goode? We'll let the court figure that one out.

In the meantime — roll over, Chuck Berry, and tell The Beach Boys the news!

(In his limited spare time after writing Classical Notes columns for Goldmine, Peter Gutmann is a partner in the Washington, D.C., communications law firm of Pepper And Corazzini and can be reached at pg@commlaw.com)

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Each CDR comes in an individual jewel case. Branded. Blue/Silver. Black tray. Speed 1X-12X.

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The Recordable Compact Disc (CD-R) is a write-once optical disc. Digital audio or computer data is recorded on the disc by laser, rendering it equivalent to a mass produced CD or CD-Rom.

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5	\$7.35	Prod. Code ADDFENDER
10	10.55	
40	35.80	
80	62.80	
160	115.20	
320	220.65	
640	422.40	
1,280	812.60	
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Prod. Code	2	\$19.20
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Click'N Burn Pro runs on Microsoft Windows® 95/98/2000, or Windows® NT 4.0. Service Pack 4 or higher. It requires a 166MHz Pentium® minimum with 300MHz Pentium® recommended, with 32MB of RAM for recording single jobs to 4 recorders. When running multiple jobs simultaneously, 64MB of RAM or higher is recommended. 5MB Free hard disk space.

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NEW PRODUCTS PAGE 23

SEE PAGE 24 & BACK COVER FOR MORE AUDIO PROTECTION PRODUCTS

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FOR THE BEST IN CD PROTECTION

SLEEVE	Compact Disc Sleeves	CASE	Single CD Case	TRAYS	Pop-It Hub	DISP	Deluxe Stackable CD Rack
Made from 100% Pure Virgin Polyethylene 5 x 5 +2.5 Mil 2.5 Mil +4 Mil No Flap RESEALABLE FLAP No Flap 100 \$5.25 \$8.80 \$9.35 500 19.90 37.90 35.90 1,000 29.05 63.80 52.60 PCode: SCD525 SCD525R SCD54 Fits directly over CD. *Add 10% for FLAP, specify when ordering!		5 \$6.90 Clear Acrylic JEWEL Case with Black or Clear Tray. Specify Tray Color. 10 10.85 25 22.00 50 38.25 100 62.35 200 94.25 400 157.10+ Frt Prod. Code CCDS Qty per case Holds 1 CD and Booklet 3/8" Thick		25 \$10.00 Clear 50 17.00 100 28.40 200 46.40 400 71.40 PCode ACDTPC Clear Tray holds CD firmly in place. Disc "Pops" off center hub with one touch. Less disc stress, warping, scratching. Snaps into standard jewel case.	White or Black 5 1/8 x 4 7/8 x 1/4 25 \$11.75 50 19.50 100 32.45 200 53.00 400 89.40 Prod. Code ACDDTP Digil Pak Tray holds 1 CD. Can be glued into any promotional packet. Specify color! Mix n' Match. Also holds DVD.	24 x 7 1/2 x 7 Prod. Code CCD52 1 \$24.00 3 66.00 5 99.00	

SLEEVE	CD Jewel Case Sleeves	CASE	Single CD Case / No Tray	TRAYS	Black, Clear & Colors	DISP	Wooden Rack
Made from 100% Pure Virgin Polyethylene 5 3/8 x 6 +2.5 Mil 2.5 Mil +4 Mil No Flap RESEALABLE FLAP No Flap 100 \$5.60 \$9.50 \$10.00 500 20.25 39.40 36.40 1,000 30.80 68.20 55.55 PCode: SCD625 SCD625R SCD64 Fits over Case. *Add 10% for FLAP, specify when ordering!		5 \$5.55 Clear Acrylic Case 10 8.65 25 17.65 50 30.60 100 49.85 200 75.40 400 125.70+ Frt Prod. Code CCDSNT Qty per case Holds 1 CD and Booklet 3/8" Thick		10 \$6.25 25 9.80 50 16.25 100 27.05 200 44.20 400 70.05 Prod. Code ACDT Mix n' Match.		23 1/2 x 19 3/4 x 5 1/8 Prod. Code CCD150 1 \$55.00 3 148.50 6 267.30 OAK or BLACK	

SLEEVE	Double Pocket CD Sleeves	CASE	Slimline CD Case	TRAYS	Double / Holds 2 CD's	MAILER	Multiple CD Jewel Cases
4 15/16 x 4 7/8 5 5/8 x 4 7/8 CD & Booklet Also Holds Tray Card 100 \$12.00 100 \$12.70 500 51.15 500 54.30 1,000 86.20 1,000 91.50 Prod. Code: SCDDPB SCDDPJ Sleeves feature dual compartment pockets with white poly divider and 1" RESEALABLE Flap. Divider separates CD from CD booklet and Tray Card. Made from durable 3 mil 100% Pure Virgin Polyethylene.		5 \$6.15 Clear Acrylic Case with Built-In Tray 10 9.70 25 19.80 50 33.10 100 65.00 Prod. Code CCDSL Qty per case Holds 1 CD and Booklet 1/4" Thick edge allows you to store more CD's in 1/3rd less space.		Center Hinged / BLK or CLEAR Side Hinged Qty / 5 \$5.15 5 \$4.00 case 10 8.10 10 5.90 25 14.70 25 11.40 50 24.35 50 19.00 100 40.55 100 31.50 Black or Clear Tray holds one CD each side. Snaps into standard CD Case. Use with Prod. Code CCDSNT or CCDC-HC.		6 1/8 x 6 1/4 x 3 1/4 Prod. Code MCD8 10 \$12.40 25 25.85 50 47.00 100 89.50	

SLEEVE	Gate Fold Sleeves	CASE	2 CD-Compact Disc Case	RETAILER	Blister Pack	SLEEVE	Case Logic CD Pro Sleeves
5 1/8 x 10 5/8 4 mil 5 x 10 6 mil Made from 100% Pure Virgin Polyethylene 100 \$8.90 100 \$12.40 500 34.90 500 48.35 1,000 63.50 1,000 84.05 PCode SCDGFA SCDGFB Stores 1 jacketed CD and booklet on one side; Tray card in the other side.		5 \$10.30 BRILLIANT BOX 10 16.00 25 32.20 50 55.90 100 66.95 3/8" Thick Holds 2 CD's. Clear acrylic case with Black or Clear hinged flipout tray. Specify when ordering. PCode: C2CD-HS C2CD-HC Qty per case		10 mil Clear Plastic Hinged on bottom Tape or Staple Die cut hanging Holes 1 CD Case. Prod. Code CBPS 10 \$8.75 25 13.00 50 23.00 100 41.00 250 113.10 580 172.80+ Frt		50 \$20.35 100 33.40 250 73.80 500 134.30 1,000 255.75 5,000 1,027.45+ Frt Prod. Code SCDPPRO 4 pockets per side. Case Logic CD Pro Sleeve and Pocket Pages feature Pro Sleeve technology. Backing material protects CD playing surface.	

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

SLEEVE	Double CD / CD Box Set Sleeves	CASE	Double CD Case	RETAILER	Security Devices - ALPHA	MAILER	Multiple CD Jewel Cases
6 x 6 3/4 2.5 mil No Flap 13 5/8 x 13 1/8 3 mil with Flap Made from 2.5 mil 100% Pure Virgin Polyethylene 100 \$5.90 50 \$8.70 500 21.10 100 14.90 1,000 31.40 500 68.50 PCode SCDDQ SCDBS13 Keep CD Cases Scratch Free! Use our high clarity poly sleeve. Fits over Outer CD Box Set.		5 \$13.80 Clear Acrylic Case 10 21.55 25 44.00 50 72.95 96 105.60+ Frt Prod. Code CCDD Qty per case Holds 2 CD's. Includes 2 Black OR Clear trays. Specify Tray Color.		Hand Held with Cable Hand Held No Cable 1 \$30.00 \$6.00 3 70.00 15.00 Works with Cassettes, CD's & DVD's AFCK201 AFAK127 White with 27" steel cable and eye bolt. White		7 x 6 1/2 (Inside) Ships 1 CD in a Jewel Case Prod. Code MJCD 25 \$10.30 50 16.45 100 28.60 250 65.00 500 117.90 An economical way to ship one CD in a jewel box. 100% Recycled Kraft exterior with recycled bubble lining. Peel & Stick flap. SELF SEAL!	

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

SLEEVE	CD Paper Sleeves	CASE	Quad CD Case	STORAGE	Corrugated CD Rig Box	MAILER	White Rigid Cardboard
5 x 5 Prod. Code S5W* 50 \$8.10 100 10.70 500 39.70 1,000 59.00 2,000 94.15 4,000 142.80+ Frt Die Cut one side Made from 16# White Paper. Fits directly over CD.		5 \$13.65 Clear Acrylic Case 10 21.15 25 43.80 50 81.15 96 138.25 Prod. Code CCDDQ Qty per case Holds 4 CD's. Includes 2 Black Snap-in trays and 1 Black center-piece that holds 2 CD's back to back. Snap in trays can be Clear. Specify Tray Color.		15 3/4 x 15 3/4 x 6 1/8 2 \$15.30 5 34.60 10 63.90 25 145.15 Prod. Code XCD100 Holds 100+ CD's in six equal compartments. 18 CD's per compartment. Perfect for storage, travel or display. Made from 175 lb. test White Corrugated. Comes with 3" deep cover. Order DCD56P for Dividers.		8 x 6 25 \$11.00 50 21.00 100 40.10 250 76.40 500 145.50 1,000 277.20 White Cardboard mailer features Peel & Stick Flap. Mails 1 CD in jewel case. Perforated flap for end user "easy open".	

SLEEVE	Hot Pockets - Paper / Tyvek	CASE	2 CD-CD Case / Center Hinge Trays	DIVIDER	CD / All White Polystyrene	MAILER	White Paperboard
5 x 5 Paper 5 x 5 Tyvek* 50 \$9.00 50 \$14.80 100 16.00 100 26.10 250 33.25 250 54.85 500 58.90 500 97.20 1,000 110.20 1,000 181.85 White, Black, Red, Fuchsia, Orange, Lime, Blue or Green. Black, Red, Purple, Blue or Dark Green. PCode: SCDHP SCDPTHP Envelope with 4 1/2" Mylar lined window and fold over flap. Holds 1 CD. SPECIFY COLOR WHEN ORDERING.		5 \$15.75 Clear Acrylic Case 10 27.00 25 61.25 50 112.50 Prod. Code C6CD-HC Qty per case Holds 6 CD's. Includes 1 black Center piece and 2 black Center hinged trays. Center piece and trays each hold 2 CD's back to back. CLEAR TRAYS NOW AVAILABLE.		5 1/2 x 5 1/2 For CD's Stored in Spine Up or Out & XCD30 15 \$9.30 15 \$9.40 30 13.05 30 13.40 45 14.60 45 15.20 90 24.65 90 25.85 210 49.70 210 52.40 PCode: DCDP DCD56P 4 1/2 x 6 1/8 For CD's Stored with Spine Up or Out & XCD100 15 \$9.40 15 \$9.40 30 13.40 30 13.40 45 15.20 45 15.20 90 25.85 90 25.85 210 52.40 210 52.40 40 gauge 250 148.05 DBPP		5 1/4 x 5 1/4 25 \$7.50 50 13.75 100 25.00 250 57.00 500 103.40 1,000 187.95 Prod. Code MCDWP Qty / case White Paperboard mailer features Peel & Stick Flap. Mails 1 Compact Disc and Booklet. Perforated flap for end user "easy open". Great for promotions. Does not hold CD Jewel Cases.	

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Country Junction

With more than 20 million records sold in nearly 40 remarkable years, The Oak Ridge Boys have earned their place in country music history. Yet in 1987, three members of the quartet bootied out the fourth, baritone William Lee Golden, reportedly because of his unconventional looks and belief in Native American ideals and ways of life.

Music business irony: Golden himself had seniority in the group and had in fact hired the other three.

The charismatic Golden was the best thing the Oaks had going, and after eight years, the others invited him back, long hair, ZZ Top beard and all.

The group that sent "Bobbie Sue," "Elvira" and "Dream On" to the upper reaches of the country charts was recently inducted into the Gospel Music Hall Of Fame. Duane Allen, Richard Sterban, Joe Bonsall, and Golden have a unique vocal chemistry that works wonders on popular songs but absolutely burns on harmony-based gospel material.

Golden's extraordinary career is documented on *My Life's Work*, a 65-minute video that follows him from life on the farm in Alabama to Oak Ridge Boys superstardom, exile and readmission. It includes conversations with all four Oaks, plus cool music business people such as Tony Brown and Marty Stuart — and lots of early TV appear-

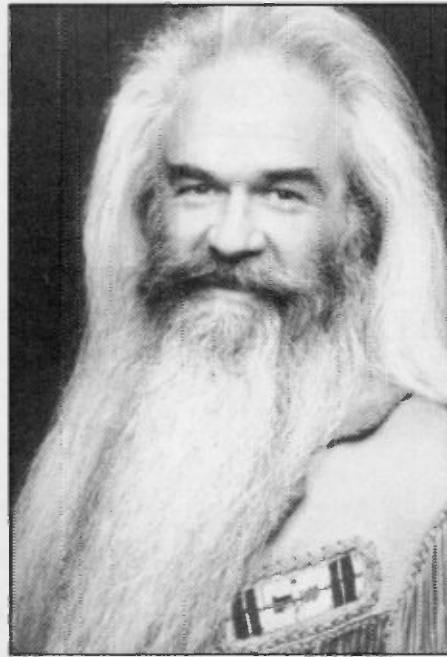
You became a huge success singing country music. But you've always been a gospel singer at heart, haven't you?

My granddaddy Golden was a preacher, and my sister and I used to sing on his radio show. And singing in church on Sundays, and different churches would have all-day singing on the fifth Sunday. In high school, the Future Farmers Of America Quartet sang pop songs, and I would sing in assemblies with my sister. We sang pop songs and gospel songs.

When the Oaks switched over to secular country music in the mid 1970s, was it a difficult transition to make?

I was ready to do it. I thought we should be expanding our music, because we had worked with some other big country acts. I thought we could make a viable living and survive in country music. Singing gospel music is a competitive business too. We were singing to entertain — you know, for every type of music there is, there's gospel singers that sing that type of music.

I thought that we had reached the top of that business. And we were categorized as a "Sunday act," as far as getting your records played on the radio. At that time, there were not a lot of all-gospel stations, but a lot of stations played gospel on Sunday mornings. I was more interested in getting The Oak Ridge Boys played on the radio seven days a week.



Courtesy of The Oak Ridge Boys

certainly had no experience in the music industry. They voted me out. They were having meetings when I was not around, so it kind of happened that way. I honored their vote.

I'd heard that your appearance was an issue, that it might've been keeping the group off TV, that sort of thing.

Well, it might have bothered some. I'm not sure. I'm not sure what all the reasons were. There was a time that we didn't communicate with each other after I was voted out. I continued to sing and perform with my sons.

There was always people coming up and talking to me about it, but I really didn't see them for eight years.

Five years ago, you re-joined. How did that come about?

Halsey talked to them, and Joe was the first to call me and asked to come visit. Duane had been stopping by to visit me on occasions. Joe called to let me know how he was feeling and I guess to apologize and settle any differences we might've had. He apologized for some of the mistakes that they had made. Then Richard came by to talk to me and apologize, and he told me that he would like for us to sing together again.

Your replacement, Steve Sanders, took his own life last year. Was he a troubled man?

That was terrible, just a terrible tragedy. Back in '95, Steve had left them. He kind of walked out on them the afternoon before a private show — in Texas, I think. I guess he was having some personal problems.

After you were back, how long did it take until you all felt comfortable again?

When I got together with them and we sang some songs — just singing those songs together just felt right. It was emotional. You couldn't help but get a tear in your eye because that sound was there. And it was a sound that we had recorded all those records with. We went through a lot of hard times

NEWS & NOTES

Top Singles For 2000: Here's my list of last year's best singles (in alphabetical order): 1) Eric Heatherly, "Flowers On The Wall"; 2) Alan Jackson, "It Must Be Love"; 3) Toby Keith, "How Do You Like Me Now?"; 4) Patty Loveless, "That's The Kind Of Mood I'm In"; 5) John Michael Montgomery, "The Little Girl"; 6) Jamie O'Neal, "There Is No Arizona"; 7) Brad Paisley, "Me Neither"; 8) Clay Walker, "The Chain Of Love"; 9) Warren Brothers With Sara Evans, "That's The Beat Of The Heart"; 10) Lee Ann Womack, "I Hope You Dance."

The Corncob: Virgin Nashville is closing down. The label was home to rising stars Chris Cagle and Clay Davidson... Mercury Nashville chairman Luke Lewis is starting his own label, Lost Highway Records. The startup roster includes Robert Earl Keen, Kim Richey, and Lucinda Williams... Former Arista artist Sherrie Austin is the flagship artist for Nashville-based indie WE Records... Lorrie Morgan and Sammy Kershaw have signed a one-album deal with RCA Records. The album, *I Finally Found Someone*, includes duets and solo tracks and is set for an April release. Also in April: Gram Parsons and Emmylou Harris will have their careers surveyed in box set collections from Rhino Records. Harris is also featured on the upcoming *Landmine For A Free World* album, an acoustic concert collection aimed at raising awareness about the global problem of hidden landmines. Others featured include Mary Chapin Carpenter and Steve Earle.

New Releases/Reissues: Feb. 13: Patsy Montana, *Best Of* (Collectors' Choice); Feb. 20: Floyd Cramer, *RCA Living Legends* (Buddah); Jerry Reed, *RCA Living Legends* (Buddah); Tim Rushlow, self-titled debut (Atlantic). Feb. 27: Jessica Andrews, *Who I Am* (Dreamworks, new date); Nanci Griffith, *The Millennium Collection* (MCA); Jimmy Martin, *King Of Bluegrass* (Audiium); Buck Owens, *Young Buck: Complete Pre-Capitol Recordings* (Koch); Jim Weatherly, *Very Best Of* (Collectables). March 6: Neal Coty, *Legacy* (Mercury); Delbert McClinton, *Nothing Personal* (New West); Eddy Raven, *Living In Black And White* (RMG); Pam Tillis, *Thunder & Roses* (Arista). March 13: Roy Acuff, *20 Greatest Songs* (Varèse Sarabande); Johnny Cash And The Tennessee Two, *Roads Less Traveled: The Rare And Unissued Sun Recordings* (Varèse Sarabande); Don Gibson, *20 Greatest Songs* (Varèse Sarabande); Trick Pony, self-titled debut (Warner Brothers); Sean Watkins, *Let It Fall* (Sugar Hill); Mac Wiseman, *Most Requested* (CMH).

TV/Movie News: JoDee Messina appears on VH-1's *All Access* March 16... CMT holds a *Gotta Have Faith* weekend March 17-18. The network retraces Faith Hill's path to stardom through CMT specials and interviews held between 1993 and the present... The *CMT Showcase* lineup: March 2: Travis Tritt; March 9: Lonestar; March 16: Clint Black; March 23: Gary Allan; March 30: Aaron Tippin... Keith Urban and Nickel Creek are featured on CMT's documentary special *On The Verge* March 21... Reba McEntire has signed to star in a half-hour situation comedy pilot for the WB network... Billy Ray Cyrus' show *Doc* premieres March 11 on PAX-TV. As always, check 'em out!

— Jim Bagley

10 Questions For...

William Lee Golden

by Bill DeYoung

ances by the group in shag haircuts and leisure suits.

The video is boxed with Golden's new solo CD of the same name, and the whole package is available only through www.williamleegolden.com.

Goldmine: You joined the Oak Ridge Boys as baritone singer in 1965. How did that come about?

William Lee Golden: We had worked some shows together in Mobile [Ala.] and Panama City, Fla. — my group was The Pilots — and I'd gotten to know them a little bit. So when Gary McSpadden left the group, I had some ideas about it. I came up to Nashville and talked to Smitty Gatlin, who was the lead singer at that time. I told him I was interested in singing with the group if they ever made another change. A couple of months after that, he called me and said they were looking for a new baritone. We all had visions of helping to expand gospel music and take it to a higher plateau and appealing to a younger audience. After I joined the group, we sang for 10 years of just gospel music.

Did your gospel fans think you had sold out?

Originally, it was a struggle. If it hadn't been for our manager, Jim Halsey, booking us into the secular market and having us opening shows for Roy Clark, Mel Tillis, Johnny Cash... within two years, we had our first #1 record with "Y'all Come Back Saloon." That started a string of hit records that lasted for 15 years.

For a few years there, you four were on top of the country music world. What was that like?

To me, it was fulfilling your visions. You visualize that stuff before it happens, and when you get to it, it's a great accomplishment. It was really exciting to be taking out a big production on the road, with the laser lights and the big sound system, carrying a big entourage of production people to handle all that. And it was a time that we were continuing to grow.

In 1987, you were asked to leave the Oaks. What exactly happened?

My partners were listening to people who

On the racks

DOLLY PARTON

Little Sparrow
Sugar Hill SUG-CD 3927

The Smoky Mountains' charmingly flirtatious Dolly Parton continues the style of 1999's acclaimed *The Grass Is Blue*, calling it "blue mountain music" since some of its picking predates bluegrass. Blue is a recurring theme, from the bluebirds in a gorgeous cover of The Amazing Rhythm Aces' "The Beautiful Lie" to "My Blue Tears" (here slowed to a near-spoken reading compared to her 1971 original). Another remake is the heartbreakingly naive "Down From Dover," which has lines missing from her first version.

Except for Chris Thile replacing mandolinist Sam Bush, Parton has the same acoustic all-stars as last time (Jerry Douglas on resonophonic guitar, Stuart Duncan on fiddle). Their romp "I Get A Kick Out Of You" leaves you longing for a whole hillbilly-jazz CD of such pop standards. Alison Krauss' airy timbre perfectly matches Parton's fluttery soprano, while guest spots by Ireland's Altan foreshadow Parton's plans for a traditional disc.

Few other women in their mid-50s could still achieve Parton's breathless tones of childlike wonderment. Dropped by both her major label and country radio, she's gone on (like Johnny Cash) to create some of her strongest music ever as her tender side quietly takes center stage over the comic flamboyance of her youth. *Little Sparrow* is truly a jewel.

— Bruce Sylvester

VARIOUS ARTISTS

O Brother Where Art Thou? (soundtrack)
Mercury (088 170-069-2)

Soundtracks rarely make for good listening independent of the films for which they provide background, but the issue for the new Coen Brothers film *O Brother, Where Art Thou?* is an exception. It's a fine and focused collection of old-style country and bluegrass, all meticulously crafted. The project marks a welcome return to the studio for producer T-Bone Burnett, who has assembled a seamless package of unadorned music that fits the 1930s setting of the film it supports. Vintage recording techniques produce a surprisingly rich stereo sound and easy transition between new tunes by the likes of contemporary blues artist Chris Thomas King and historical country figure Harry McClintock's 1928 warbler "Big Rock Candy Mountain."

Actor Tim Blake Nelson sings on the tracks that feature the film's Soggy Bottom Boys, but the vocals for George Clooney's character are provided by Alison Krauss' Union Station guitarist Dan Tyminski. Krauss herself checks in with a few very nice tunes, including a three-part harmony with Emmylou Harris and Gillian Welch on "Didn't Leave Nobody But The Baby." It's a big roster on 19 tunes, one that includes roots music luminaries ranging from The Stanley Brothers to The Cox Family to Norman Blake. Their forays into chain-gang chants and simple mountain music won't likely result in much commercial success, but the whole is a wonderfully conceived and realized set that pays tribute to the past without making it sound quaint.

— Thomas Kintner

RODNEY CROWELL

The Houston Kid
Sugar Hill SUG-CD-1065

With characters so real you can almost touch them (only you might not want to), this violently vivid, partly autobiographical concept album looks at growing up on the wrong side of Houston in a neighborhood of kids on the skids just like their parents. These are the same folks Crowell showed us years ago in "I Ain't Living Long Like This."

Writing with a child's hurt and rage at his parents' turbulent marriage ("Momma's on the pavement with a broken arm telling everybody that he meant no harm"), he moves from a son's bitter disappointment in his dead-end dad to eventual acceptance. Similarly, an aural diptych reconciles a homophobic bigot with his AIDS-ridden twin.

At least, for all the dysfunctionality, there's fun and humor too. Bopping, drum-driven rockabilly propels the nostalgic "the first time I heard Johnny Cash sing 'I Walk The Line'" with hearty help from Crowell's former father-in-law, the Man In Black himself. Next, even the best laid criminal plans go tragically wrong on film noir-like narration "Highway 17."

Decades in gestation, *The Houston Kid* will hardly sell like, say, Crowell's hit-heavy, major-label effort *Diamonds & Dirt* (which just appeared as an expanded CD), but it's one of the most fully fleshed out and intelligent efforts of his career.

— Bruce Sylvester

THE GREAT DIVIDE

Afterglow (The Will Rogers Sessions)
Broken Bow (003)

There's nothing more exciting than hearing something fresh blare out of your Bose speakers. Such is the case with *Afterglow*, the fifth album from Oklahoma-based alt-country band The Great Divide. It's a blend of youthful country, Americana and alternative. It's Gram Parsons and The Flying Burrito Brothers meet The Dave Matthews Band.

After eight years of playing, The Great Divide have established a name for themselves in the college markets and late-night bars (they were voted one of the best live acts to see by *The Dallas Morning News*), but with *Afterglow* the band seems poised to step up to the next level in a big way.

Mike McClure, the obvious bandleader, is an excellent songwriter. One spin of "Wildflower" establishes that fact. McClure wrote all 10 of the tracks on the album, which is highlighted by smooth country fiddle and flawless pedal steel guitar. There are stories of love, God and rock 'n' roll — all of the important things in life.

The band cites influences such as Robert Earl Keen, Willie Nelson, and Jerry Jeff Walker. While it is obvious that these three gentlemen have influenced the flavor of this band and their music, The Great Divide manage to keep away from being any sort of copycats, electing instead to formulate their unique sound — a spiced-up country music for the double naughts.

With memorable tunes such as "Straight Off Into You," "Hang On Cowboy" and the title track, The Great Divide bring it all together — the best of country and rock, with deeply poetic lyrics and some stellar musicianship.

— Michael B. Smith

(The Doors from page 10)

"I had hounded the guys about putting out the stuff on the box set," Sugerman maintained. "They felt they had already done it. They had it heard it all before. It wasn't as important to them — but it was compulsory on my part."

At Sugerman's urging, he and the band began a three-year process of scrutinizing the tapes — some of which hadn't been heard for nearly 30 years. Plans call for *Bright Midnight* to release three titles every six months for the next six years, and Sugerman thinks that Doors devotees will want every one. "The Doors never did the same show twice. So if you're a Doors fan and you think you've heard everything, you'll want to check it out."

Sugerman is also quick to reply to those who charge the band's merely trying to cash in on a collective career that effectively ended with Morrison's death three decades ago.

"Some say we're just mining everything we can," he conceded. "But there are others who say, 'Why did you wait so long?' When the box set came out, the e-mail at The Doors' Web site became overwhelming. People are asking for it, so there's no reason not to give it to them. There are bootlegs that go for \$25 or \$30 and the sound quality is terrible and the artwork is shit — I think Jim would dig the fact that the stuff is finally coming out."

In fact, Sugerman suggested that Morrison was never totally satisfied with *Absolutely Live*. "He called it a fair rendition of The Doors on an average night," he recalled. "These [new live] albums will contain the wild highs and the absolute lows."

— Lee Zimmerman

THE DOORS

The Bright Midnight Sampler: 14 Songs/8 Concerts
Bright Midnight (RHM27901)

VARIOUS ARTISTS

Stoned Immaculate: The Music Of The Doors
Elektra (EKS 1547-2)

ROBBY KRIEGER

Cinematix
R&D/Oglio Records (OGL82009-2)

It's a testament to The Doors' durability that 30 years on, their music is as spellbinding as ever. The first entry from the band's own *Bright Midnight* label is a perfect case in point.

With 13 tracks representing various locales, *The Bright Midnight Sampler: 14 Songs/8 Concerts* is literally the next best thing to having been there. The excitement is palatable even as the band takes the stage and breaks into the first few bars of "Light My Fire." When Morrison suddenly shrieks after an extended instrumental break nine and a half minutes later, it leaves the listener shell-shocked. Rarely has a live recording captured the presence of a performance so faithfully.

Morrison is indeed a volatile element; though he manages to maintain control and give a stunning show, he creates a tension that's wire-thin, as if the proceedings might blow at any moment. But except for a track called "Bellowing," the bellowing is kept to a minimum. The rest of the band is similarly striking, particularly drummer John Densmore, who fuels every instrumental outburst. Taken in tandem, it reinforces the impression that both individually and as an ensemble, The Doors were far more accomplished than their studio sides suggest. The quality of the recordings is excellent as well, and while die-hard fans may be

The Doors reviews

the only ones to necessarily need the entire set of upcoming offerings, neophytes will at least want to size up the sampler.

Stoned Immaculate begs an obvious question — why haven't The Doors been afforded the all-star tribute treatment up until now? A listen to this ongoing "a-Door-ation" by an assortment of cutting-edge combos makes it all too apparent that The Doors' overwhelming influence remains intact — and perhaps intimidating as well — three decades on.

Not surprising then, most of these takes are so straight-on, they're nearly indistinguishable from the patented performances. Creed doesn't cover, as much as clone, "Riders On The Storm" — right down to the tune's trademark rain and thunder effects. Days Of The New's double entry — "L.A. Woman" and "The End" — echo The Doors' dynamic, virtually note-for-note. On "Wild Child" and "Touch Me," Ian Astbury, with and without The Cult respectively, sticks so close to the Morrison mold that it's tough at times to tell the two apart.

The distinction between past and present is further blurred by the presence of one or more of the surviving Doors on virtually every song save one, playing their previous parts sans any detectable difference or deviation. Even Morrison himself is sonically resurrected, taking a lead role on no fewer than four of the tracks — two "new" tunes The Doors debut, a pair of "solo" sets, and a "Roadhouse Rap" leading into an awkward dubbed duet with John Lee Hooker.

There are some exceptions to the reverent recreations, most notably Train's loose, limber and funky foray through "Light My Fire," a version of "Love Her Madly" remolded by the Bo Diddley beat and the seductive rap attack on "Children

Of The Night" courtesy of Perry Farrell and Exene. Beyond that, *Stoned Immaculate* provides few new spins beyond revolving Doors.

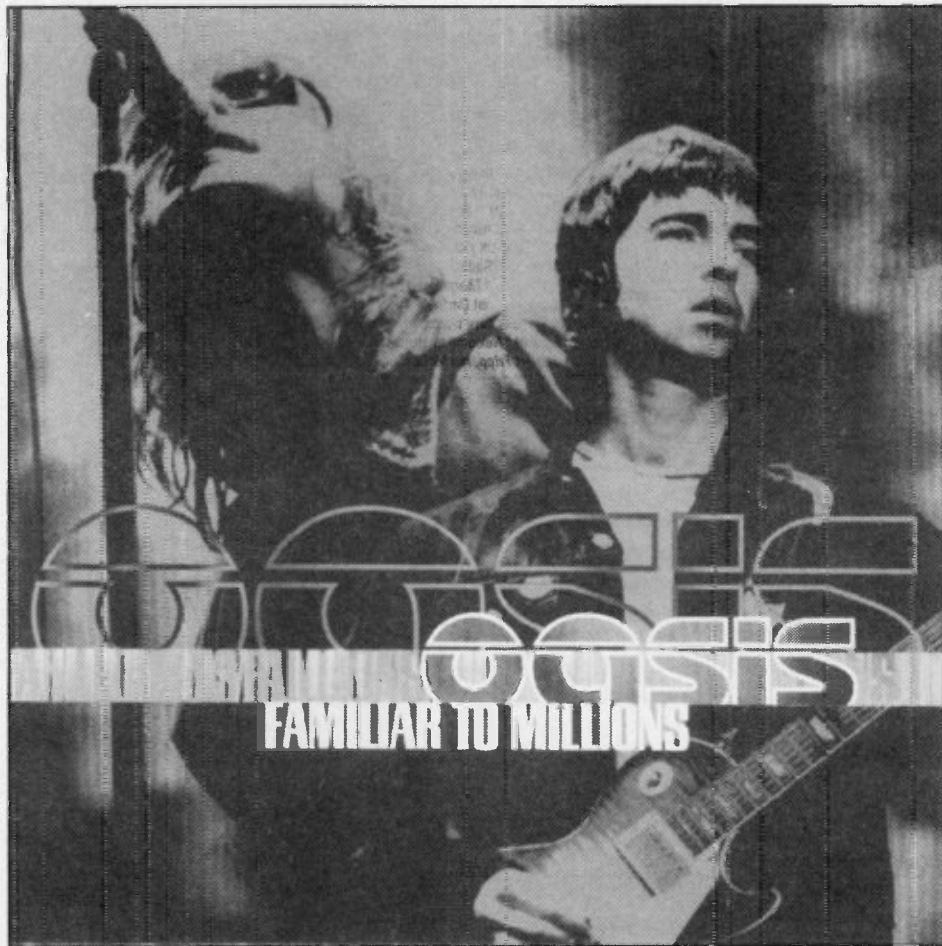
Robby Krieger, on the other hand, has probably long since realized that anything he does in his solo career will likely always be overshadowed by his days with The Doors. Still, give him credit for pursuing artistic ambitions while disregarding commercial considerations. When you've single-handedly composed classics such as "Light My Fire," "Touch Me" and "Love Me Two Times," credibility isn't exactly an issue; you're not only entitled to rest on your laurels, you can reside there forever.

In fact, parts of *Cinematix* show he hasn't distanced himself too far from The Doors; their ethos is echoed in its lofty, psychedelic description, "a soundtrack for your mind." And the inclusion of "Peace Frog" redux, re-titled "War Toad" and including a sample of Morrison's unmistakable vocals, is an ardent attempt to at least remind the one or two listeners who may have forgotten that Krieger was a Door man after all.

Still, most Doors disciples will probably find little else to latch onto. Krieger has embarked on a flight of fusion, through a series of emphatic instrumentals similar in style to Jeff Beck's *Blow By Blow* or any of Carlos Santana's solo sojourns from the past 20 years or so. Krieger has clearly come into his own as a player — his fiery fretwork bears a confidence and command absolutely essential to this freewheeling format. But aside from some of the more tenacious tracks such as "Psychadelicate" and "Red Alert," the melodies aren't all magic or memorable. Most would fit well in the mix of most genuine jazz radio stations, but once there, it would be a challenge to distinguish them from any other instrumentals of a similar style.

— Lee Zimmerman

New Releases



OASIS
Familiar To Millions
 Epic (E2K 85267)

Oasis live is almost always Oasis unpredictable. Despite *Be Here Now* and *Standing On The Shoulders Of Giants* having led Oasis to lose the path once marked by their first two stellar releases, Noel Gallagher's band, rather brazenly in their fashion, have answered their critics with a live album — the kind of record that critics seem to love to hate.

Recorded completely at London's Wembley Stadium, *Familiar To Millions* is smattered with flubbed notes, boxy sound and even a puckish reference to a bit of Jumbotron female peeping, "for the lads," as singer Liam Gallagher cracks. Given the sound quality, a first listening to *Familiar To Millions* is apt to make one wonder just who these millions are and what they could possibly want from Oasis, a band perpetually on the verge of breaking up and presumably not above bowing out with a lucrative, audio souvenir excuse. Though one is sometimes wrong and truly.

I have no problem calling *Familiar To Millions* the best newly released live album since Nirvana's *MTV Unplugged In New York*. More than any other album in recent memory, *Familiar To Millions* is a great plug, if not just for Oasis, then for the spirit of rock 'n' roll in general, the dedicated musings of back rooms and touring vans. The closing number, "Rock And Roll Star," bubbles over with enthusiasm, a touch of the muse rediscovered, when Liam Gallagher, in classic garage-rock fashion, punctuates the title

refrain with his own giddy, fully self-satisfied disbelief. "At Wembley Stadium," he wails and, of course, the punters go wild. Noel Gallagher takes the vocal lead for a few tracks, the truly memorable "Don't Look Back In Anger," and, surprisingly, on a cover of Neil Young's "Hey Hey, My My."

But one needs Liam's bray. On the line of chaos and control, his vocal rendering of "Live Forever" is both horrible and graced with a kind of Mancunian beauty, hooliganism and assertion cut with sonic grandeur. Oasis themselves seem to represent as much, for whatever mere representation is worth. But as the band who have always clamored for more than they may be capable, the Oasis of *Familiar To Millions* make a fine sounding blend of ambition and reality, caught in a moment — and who knows when that will happen again.

— Colin Fleming

DOMINO KINGS
Life & 20
 Slewfoot (SF 801)

Rowdy barroom country with an undercurrent of bass-slappin' rockabilly highlights the sound of this Springfield, Mo.-based trio comprised of Steve Newman, Brian Capps, and Les Gallier.

The Domino Kings boast two lead singers who alternate turns at the mic. Bassist Capps sports the smoother western vocal not unlike that of Brad Paisley's, and he's especially adept at up-tempo Bakersfield-styled hook-song heartache ("Borrow A Line," "Steppin'

Out Again").

Guitarist Newman's voice elicits smoky shades of swamp blues ("Will Me Be"), Don Williams/Marty Robbins crooning ("Letting Go Of You") and the dark folk urges of Johnny Cash ("Deep And Black").

Capps and Newman wrote or cowrote all of the set's 14 songs, but for certain themes they think as one mind. Both men seem obsessed with lyin', cheatin' womenfolk ("Where The Lies Stop," "Time After Time," "Alice" etc.) and killing them ("Life & 20," "The End Of You") — sometimes both in the same song!

Instrumentally, this band personifies the word "attack," especially Newman, whose inspired guitar work embraces the best elements of Don Rich, Bill Lloyd, and James Burton. The one flaw in the mix is Gallier, whose drumming practically rattles the studio glass with bar-band intensity, occasionally drowning out Newman's more sensitive vocals.

Recommendation: Buy the disc, attend their shows and applaud like mad, but whatever you do — don't lie to them. (For more info go to www.slewfootrecords.com or www.thedominokings.com.)

— Ken Burke

TINA LEAR
The Road Home
 Red Hat Records (RHR1015)

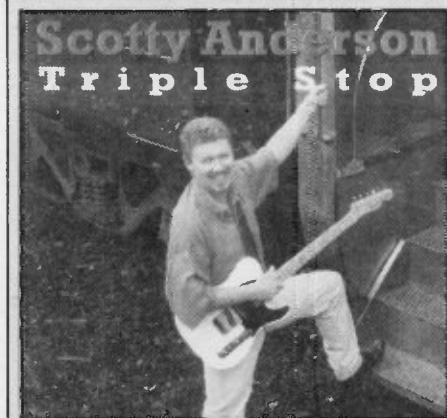
It's not all that hard to get a handle on Tina Lear. There are the obvious comparisons to the Divine Miss M — and that 'M' not only refers to Bette Midler (who's recalled in the personal and poignant "The Present"), but also to Liza Minelli (especially in the big, brassy sound of "The Village Is Ours") and maybe even Joni Mitchell (there's a similarity to Mitchell's evocative vocal evident in the bittersweet "Flying Solo"). There are other artists echoed here as well — Laura Nyro, Barbra Streisand, and Minnie Ripperton are all reflected in Lear's survey of traditional MOR motifs.

Considering Lear's stylistic stance, these references are inevitable. She fords the musical mainstream via a classic contemporary sound that's well suited to a Las Vegas stage, a well-heeled nightclub or an upper-crust cabaret. Tackling big ballads sung from a poignant perspective ("There And Back Again," "Woman To Woman," "The Other Shore") as well as tunes that tend to be cleverly quirky ("Buy It Now," "The Box," "Raise Your Voice"), Lear has a confident command of her largely jazz-flavored repertoire.

While much of her wholly original material sometimes seems derivative — most of these numbers sound as if they might have been plucked from an album by any of the above artists — the polished, professional performances belie Lear's newcomer status. Her voice reveals an impressive range of emotions — vibrant and effusive one moment, fragile and vulnerable the next. Her small core of supporting musicians tailor the arrange-

(Please see New Releases page 34)

NEW RELEASES NEWS



Just out: Fiery-fingered guitarist Scotty Anderson's new *Triple Stop* (J Curve) — his first album in 15 years — features a little bit of everything from blues, R&B, bluegrass, country, jazz, rockabilly and gospel. In the liner notes, *Vintage Guitar* columnist Jim Hilmar describes Anderson's solo work as "what a jam session with Chet [Atkins], Les [Paul], and Django Reinhardt could have sounded like." Anderson was tapped as one of the "America's 10 Best Unknown Guitarists" by *Guitar One*... Massachusetts's Ray Mason Band's fifth album is *When The Clowns Work Is Over* (Captivating Music)... Hillbilly/soul singer Ronny Elliott's latest is *Poisonville* (Blue Heart)... Straw Dogs founder David Von Beck has pared down the band to a duo, with he and longtime friend and cowriter Darren Smith releasing and touring behind *Any Place At All* (Crafty Records)... Just in time for Mardi Gras is percussionist Cyril Neville's (the youngest of The Neville Brothers) *New Orleans Cookin'* (Louisiana Red Hot Records), a compilation of great New Orleans funk and R&B tunes. The original title track was cowritten by Allen Toussaint, who plays on the album along with other New Orleans artists. The album also includes songs originally recorded by Fats Domino, Professor Longhair and others.

Coming up: Due in March is *Reptile* (Reprise), Eric Clapton's follow-up to *Riding With The King*, his Grammy-winning duet album with B.B. King. Clapton's backing band on the new album includes Billy Preston, Joe Sample, Paul Carrack, Tim Carmon, and The Impressions (on backing vocals), among others. Not too shabby company (again)... The Southern rockin' brother team of Johnny & Donnie Van Zant (Lynyrd Skynyrd, 38 Special) are back with their March 6 release *Van Zant II* (Sanctuary). "Get What You Got Comin'." the strong single from the album receiving radio play now, features Kenny Wayne Shepherd as guest guitarist. Due March 13 is *The Morells* (Slewfoot Records), a Missouri-based quartet steeped in rockabilly, R&B and early rock 'n' roll... Also due March 13 is *Sharon Shannon & Friends: The Diamond Mountain Sessions* (Compass), which includes high-profile guest artists such as John Prine, Steve Earle, Jackson Brown, and The Hothouse Flowers. Shannon is Ireland's top female folk artist, and she will be featured on *Irish Gala: Live From The Kennedy Center*, the PBS special airing in March... Also due March 13 is jazz saxophonist Joe Lovano's *The Flights Of Fancy: Trio Fascination, Edition Two* (Blue Note), a 14-track set consisting of four different trio ensembles. Lovano, who was one of the jazz musicians interviewed for Ken Burns' *Jazz* series on PBS, has won several awards in the past few years, including the *Down Beat* Readers & Critic Poll Winner for Tenor Saxophone Player Of The Year (2000) and *Jazz Times* Readers Poll Winner for Album Of The Year (1999; *Trio Fascination, Edition One*).

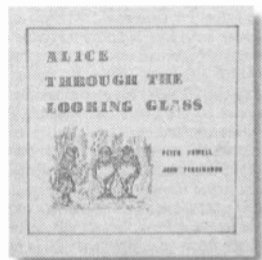
— Greg Loescher

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Lot 17 Beatles (as Beatles) "Please Please Me" 1963 45 RPM Vee-Jay 498 NM 8



Lot 26 Beatles "Long Tall Sally" 1964 78 RPM Parlophone DPE 164 (India) NM 8



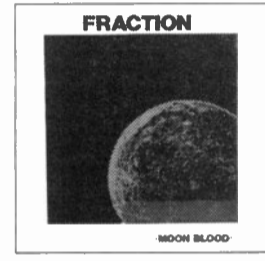
Lot 78 Johnny Burnette & The Rock 'N Roll Trio 1956 Mono 10 Inch LP Coral LVC 10041 (South Africa) VG 5 ct / VG 5 wol



Lot 80 C.A. Quintet "Trip Thru Hell" 1969 Stereo LP Candy Floss 7764S EX 7 / EX 7



Lot 97 Contenders "Mr. Dee Jay" 1959 45 RPM Blue Sky 105 NM 8



Lot 144 Fraction "Moon Blood" 1970 Stereo LP Angelus 5005 VG-EX 6 sp / VG-EX 6



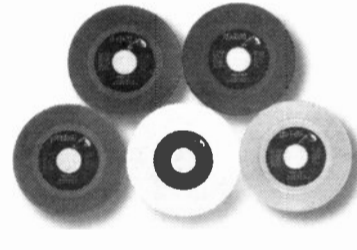
Lot 186 Buddy Holly "That'll Be The Day" 1958 Mono LP Decca 8707 (Pink Label Promo) NM 8 / EX 7



Lot 206 Jefferson Airplane "Jefferson Airplane Takes Off" 1966 Stereo LP RCA 3584 (controversial lyrics) MT 9 sw / NM 8



Lot 233 John Lennon "God (The Dream Is Over)" 1970 45 RPM Apple (No #) (One-Sided Acetate) VG-EX 6



Lot 338 Elvis Presley "Moody Blue" 1976 45 RPM RCA PB-10857 (Colored Vinyl Set) NM 8 wrp



Lot 351 Elvis Presley WHO EP 1956 Mono EP RCA Victor RCA PRO 12 (Promo) EX 7 / NM 8



Lot 369 Elvis Presley RCA Victor Pop Samplers 1959-1966 Mono LP (Promo) MT 9



Lot 376 Elvis Presley "International Hotel Presents Elvis" 1969 LP (Box Set w/ Inserts) NM 8 / MT 9



Lot 458 Surfaris "Wipe-Out" 1962 45 RPM DFS 11/12 VG 5



Lot 461 Carla Thomas "Gee Whiz" 1960 45 RPM Satellite 1008 EX 7 pol



Lot 470 Tyburn Tail 1972 Stereo LP GEMA 0001-01/0001-02 (Germany) NM 8 / NM 8



Lot 504 Frank Ballard "Rhythm And Blues Party" 1962 Mono LP Phillips International 1985 EX 7 / EX 7



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Lot 597 Musketeers "Goodbye My Love" 1952 78 RPM Roxy 801 EX 7



Lot 607 Ravens "The Ravens featuring Jimmy Ricks" 1954 Mono EP King 310 VG-EX 6 sp / VG-EX 6



Lot 609 Lula Reed "Blue And Moody" 1959 Mono LP King 604 NM 8 / EX 7



Lot 634 Various "Battle Of The Blues" (Volume 4) 1960 Mono LP King 668 VG-EX 6 ts / VG-EX 6



Lot 656 Frank Frost "Hey Boss Man!" 1961 Mono LP Phillips International 1975 NM 8 / NM 8



Lot 687 Robert Johnson "I Believe I'll Dust My Broom" 1937 78 RPM Conqueror 8871 GD-VG 4



Lot 693 Tommy Johnson "Canned Heat Blues" 1928 78 RPM Victor 38535 GD-VG 4



Lot 709 Blind Willie McTell "Statesboro Blues" 1928 78 RPM Victor 38001 VG-EX 6 / VG 5



Lot 715 Gatemouth Moore "Gatemouth Moore Sings Blues" 1960 LP King 681 NM 8 rep / EX 7



Lot 719 Charley Patton "Down The Dirt Road Blues" 1929 78 RPM Paramount 12854 VG 5



Lot 830 Doors "Light My Fire" RIAA Gold Record Award NM 8



Lot 837 Bob Dylan Wilson High School, "Golden Bear," Dec. 5, 1963 Flyer MT 9



Lot 859 Grateful Dead "Daily Flash Agradome/Dante's Inferno July 13-14-15, 1967 Poster Bob Masse (Signed by Artist) NM 8 fold



Lot 883 Jimi Hendrix 1968 Fillmore Winterland Poster Bill Graham EX 7 ph



Lot 885 Jimi Hendrix Toronto, February 24, 1968 Poster Russ Gibb Productions MT 9



Lot 900 Jefferson Airplane 1966 At Fillmore West Poster (9G-1) EX 7



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13. Bob Dylan 1965 - "Positively 4th Street" Columbia 43389 (White Label Promo) EX 7 xol \$50
14. Bob Dylan 1965 - "Can You Please Crawl Out Your Window?" Columbia 43477 (Promo) NM 8 sol \$60
15. Bob Dylan 1966 - "Rainy Day Women" #12 & 35 Columbia 43592 (Red Vinyl Promo) NM 8 nol \$165
16. Elvis' Leading Ladies - "Elvis On Tour" MGM 2698 (w/ Insert)(Radio Featurette) NM 8 \$60
17. Everly Brothers 1960 - "So Sad" Warner Brothers 5163 (Title Sleeve) VG-EX 6 / MT 9 \$75
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19. Five Secrets 1957 - "See You Next Year" Decca 30350 (Lines) NM 8 \$75
20. 4 After 5s 1961 - "Hello Schoolteacher!" All Time 9076 NM 8 xol \$75
21. Ray Frazier And Moonrays 1955 - "Days" Excel 111 NM 8 xol \$60
22. Jimi Hendrix 1969 - "Stone Free" Reprise 0853 (Promo) MT 9 \$75
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27. Mable John 1963 - "Who Wouldn't Love A Man Like That" Tamla 54081 (Promo Stamp) MT 9 xol \$75
28. Bud Johnson And The Chanters 1958 - "Over The Rainbow" Deluxe 6177 NM 8 \$75
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30. Little Richard 1956 - "Maybe I'm Right" Peacock 1673 EX 7 \$60
31. Little Richard 1959 - "Milky White Way" End 1058 NM 8 \$75
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34. Manuel & Renegades 1963 - "Rev-Up" Piper 7001 NM 8 \$75
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38. Tammy Montgomery 1963 - "I Cried" Try Me 28001 NM 8 sol \$65
39. Mystics 1959 - "Hushabye" Laurie 3028 (Stereo) NM 8 \$120
40. Penguins 1962 - "Believe Me" Sun State 001 NM 8 \$50

41. Carl Perkins 1956 - "Blue Suede Shoes" Sun 234 / EX 7 \$40
42. Pink Floyd 1968 - "Remember A Day" Tower 440 (Promo) VG-EX 6 \$85
43. Elvis Presley 1955 - "Mystery Train" Sun 223 VG-EX 6 wol \$525
44. Elvis Presley 1985 - "Blue Suede Shoes" RCA 13929 (Blue Vinyl Promo) MT 9 \$50
45. Elvis Presley 1961 - (Compact 33) "Surrender" RCA 37-7850 nc/ NM 8 xol \$350
46. Elvis Presley 1964 - "Don't Be Cruel" RCA 447-0608 (Promo) / EX 7 \$100
47. Elvis Presley 1964 - "Roustabout" RCA 45-139 (Promo) VG-EX 6 xol \$125
48. Elvis Presley 1983 - "Wear My Ring Around Your Neck" RCA 13500 (Yellow Vinyl Promo) GEM-MT 10 \$150
49. Elvis Presley 1984 - "Baby, Let's Play House" RCA 13875 (Yellow Vinyl Promo) MT 9 \$150
50. Elvis Presley 1985 - "Merry Christmas Baby" RCA 14237 (Green Vinyl Promo) MT 9 \$60
51. Reactions 1967 - "In My Grave" Rock 5810 MT 9 \$75
52. Don Ray & The Rodeo Ramblers - "Don't Cha Baby My Baby" Rodeo 130 EX 7 \$175
53. Rudl Richardson 1957 - "Fool's Hall Of Fame" Sun 271 NM 8 it \$65
54. Billy Riley 1957 - "Red Hot" Sun 277 NM 8 \$50
55. Billy Riley 1959 - "No Name Girl" Sun 313 NM 8 it \$35
56. Augustus Robinson - "Angel Of Mine" Super 303 EX 7 auto \$100
57. Lee Rogers 1962 - "Walk On By" Mah's 9 EX 7 \$45
58. Rogues 1966 - "Oh! No!" Peyton 2081 VG 5 \$85
59. Ronettes 1964 - "Do I Love You?" Phillies 121 (Promo) MT 9 \$60
60. Ronettes 1964 - "Walking In The Rain" Phillies 123 (Promo) EX 7 \$40
61. Ronettes 1965 - "Is This What I Get For Loving You?" Phillies 128 (Promo) EX 7 \$40
62. The Rovin' Flames 1965 - "Gloria" Fuller 2627 VG-EX 6 \$150
63. Sabres 1960 - "Hot Rod Kelly" Gala 114 EX 7 \$200
64. Freddie Scott w/ The Chimes 1958 - "Please Call" Arrow 724 (Promo) MT 9 \$50
65. Seeds 1970 - "Wish Me Up" MGM 14163 (Promo) NM 8 \$35
66. Bob Seger And The Last Heard 1966 - "Chain Smokin'" Hideout 1014 NM 8 wol \$50
67. Sentimentals 1957 - "I Want To Love You" Checker 875 EX 7 \$45
68. Shadows Of Knight 1966 - (7 In 33 RPM) "Potato Chip" Columbia/Auravision (No #) (Cardboard) EX 7 \$75
69. Bill Sherrell 1957 - "Don't You Rock Me Daddy-O" Tyme 101 NM 8 \$75
70. Shields 1958 - "You Cheated" Tender 513 NM 8 wrp \$60
71. J. Wesley Smith 1967 - "I Should've Known" Merri 6012 EX 7 xol \$75
72. Roy Smith & The Cardinals - "Love Me Long" Prestige 2301 EX 7 \$75
73. Warren Smith 1956 - "Rock 'M' Roll" Ruby Sun 239 NM 8 \$85
74. Spirits 1967 - "I'll Be Strong" Toot 603 NM 8 \$200
75. Robert Starks & The Geniuses - "Space Traveling Part 1" Big Star 0012 NM 8 \$65
76. Starlighters 1959 - "I Cried" End 1049 EX 7 stl \$50
77. Styles 1964 - "School Bells To Chapel Bells" Josie 920 (Promo) EX 7 sol \$60
78. Sugarmints 1957 - "You'll Have Everything" Brunswick 55042 (Promo) NM 8 \$60
79. Sunday Funnies 1967 - "A Pindaric Ode" Valhalla 671 NM 8 \$100
80. Swamp Rats 1966 - "No Friend Of Mine" St. Claire 711-711 NM 8 \$85
81. Tears 1961 - "Hurt" Astronaut 5001 MT 9 \$85
82. Teenagers 1960 - "Can You Tell Me" End 1076 VG-EX 6 \$65
83. Temptations 1965 - "It's Growing" Gordy

- 7040 (Promo) NM 8 \$75
84. Three Friends 1961 - "Blue Ribbon Baby" Cal-Gold 169 VG-EX 6 \$150
85. Tune Weavers 1957 - "Happy, Happy Birthday Baby" Casa Grande 4037 NM 8 \$90
86. Underdogs 1966 - "Surprise, Surprise" Hideout 1011 EX 7 xol \$45
87. Veronica 1964 - "Why Don't They Let Us Fall In Love" Phil Spector 2 (Promo) EX 7 wol \$85
88. Veronica 1964 - "Why Don't They Let Us Fall In Love" Phil Spector 2 MT 9 it \$95
89. Gene Vincent 1960 - "The Night Is So Lonely" Capitol 4237 (Promo) EX 7 xol \$65
90. Lenny Welch 1959 - "I Need Someone" Cadence 1373 (Yellow Vinyl) NM 8 \$65
91. What-Nots - "Morning" Amber 102 (Red Vinyl) NM 8 \$125

R & R 78's

92. Bill Haley 1953 - "Fractured" Essex 327 NM 8 \$25
93. Buddy Holly 1959 - "Peggy Sue Got Married" Coral 62134 (Canada) NM 8 \$300
94. Marilyn Monroe 1956 - "Bus Stop (Radio Spots)" 20th Century Fox 9410 VG-EX 6 \$75
95. Carl Perkins 1955 - "Movie Magg" Flip 501 EX 7 \$250
96. Elvis Presley 1955 - "Mystery Train" Sun 223 GD 4 \$250
97. Ronnie Self 1956 - "Pretty Bad Blues" ABC Paramount 9714 EX 7 \$150
98. Howard Seratt 1954 - "Troublesome Waters" Sun 198 VG-EX 6 \$200
99. Warren Smith 1956 - "Rock 'N' Roll" Ruby Sun 239 \$30

R & R LP's

100. Lee Allen 1958 - "Walkin' With Mr. Lee" Ember 200 MT 9 / NM 8 scr \$300
101. Amboy Dukes 1969 - "Journey To The Center Of The Mind" London 8378 (UK) EX 7 wob / NM 8 \$100
102. American Breed 1968 - "Bend Me, Shape Me" Acta 38003 MT 9 co / ss \$30
103. American Breed 1968 - "Pumpkin, Powder, Scarlet & Green" Acta 38006 EX 7 co / ss \$20
104. Ark Angel 1980 - "Warrior" Joyeuse Garde 001 (w/ Lyric Insert) NM 8 / NM 8 \$60
105. Ashtrays - "Ga...Go...Gu..." Jacks Records 5005 (Denmark) VG-EX 6ct, rep / EX 7 \$625
Rare Garage/ Psych LP that will move you, shake you. Grand disc has full gloss and plays quite well. Cover has been repaired, rendering a thin tear along bottom discernible but not cumbersome. Exceptional copy of this snazzy Danish monster.
106. Hank Ballard 1961 - "Spotlight On Hank Ballard" King 740 VG-EX 6 sp / NM 8 \$60
107. Hank Ballard 1961 - "Let's Go Again" King 748 EX 7 sp / GD-VG 4 \$30
108. Il Balletto di Bronzo - "Sirio 2222" 1970 Stereo LP RCA Victor 10459 (Italy) EX 7 / NM 8 \$1,150
Their legendary debut, the RCA pressing of this LP now stands as one of the most sought after Italian Psych LPs. And why not? Superb instrumentation, the music cooks, and was available for only a glimmer of time before disappearing. Resilient vinyl views with lustrous shimmer, and fidelity is most impressive. Gold foil cover comes just shy of Near Mint - very light, sporadic surface rubbing.
109. Beach Boys 1968 - "Stack-O-Tracks" Capitol 2893 (w/Booklet) VG-EX 6 / VG-EX 6 \$30

110. Beatles 1964 - "Introducing The Beatles" (Title Back w/ Please, Please Me) Vee-Jay 1062 (Black-Silver Label) VG-EX 6 sp / VG-EX 6 \$65

111. Beatles - "Meet the Beatles" 1964 Stereo LP VG 5 / VG-EX 6 (no BMI/ASCAP) \$1,200
Five known copies have surfaced of this surprising rarity - the very first pressing of the Beatles' Capitol debut. As any discerning Beatles collector can tell you, only the initial run (apparently quite limited) had the song publishing credits absent from the labels. Mono



copies are difficult enough, as stated earlier, however, the stereo copy is really one of the most underrated rarities in the Beatles canon. Glossy black labels sit atop a pleasing disc, still quite lustrous itself. Cover has customary

wear but can be easily replaced - after all, it's what's inside that counts!

112. Beatles - "The Beatles" 1964 Mono LP Ariga 850 040 EX 7 / NM 8 (East Germany) ... \$350
Not even the Berlin Wall could withhold the Beatles, a world conquering phenomenon that transcended political ideologies - even Communism. Absolutely unique cover graphics (what a choice) come through with surprising vitality, resonant with full hues. Peering at the vinyl all one can discern is the wellspring of surface luster. A rare piece for the Beatles completist.

113. Beatles 1964 - "Ed Rudy-News Documentary No. 2" Radio Pulsebeat (No #) VG-EX 6 ts / EX 7 \$40

114. Beatles 1964 - "Meet The Beatles" Capitol 2047 NM 8 / EX 7 \$120

115. Beatles 1964 - "The Beatles Second Album" Capitol 2080 EX 7 / EX 7 \$90

116. Beatles 1964 - "Something New" Capitol 2108 EX 7 / NM 8 \$65

117. Beatles 1964 - "A Hard Day's Night" (Soundtrack) United Artists 3366 (Black Label) EX 7 / VG-EX 6 \$75

118. Beatles 1964 - "Beatles '65" Capitol 2228 EX 7 ct / NM 8 \$80

119. Beatles 1967 - "Sgt. Pepper's Lonely Hearts Club Band" Capitol 2653 EX 7 ct / VG 5 \$75

120. Beatles 1967 - "Magical Mystery Tour" Capitol 2835 EX 7 dh / VG-EX 6 wol \$75

121. Bee Gees 1968 - "Rare Precious & Beautiful" Atco 264 (Promo) NM 8 soc / NM 8 \$50

122. Bee Gees 1980 - "Spirits Having Flown" Nautilus 17 (Promo) MT 9 / GEM-MT 10 \$35

123. Belle & Sebastian "Tiger Milk" 1996 Stereo LP Electric Honey 5 NM 8 / NM 8 \$600
A UK phenomenon, Belle & Sebastian's meteoric rise to cult status was achieved with this, their rare privately pressed debut. With a run of 1,000, the initial pressing was readily snatched up, disappearing in the blink of an eye. Later reissued in the wake of the band's huge following, the Electric Honey pressing was an instant collector's item, fetching well over \$750. Resplendent cover, replete with charming graphics, comes with an equally satisfying Near Mint record. Also included is the original insert as well as an additional press kit.

124. Blue Cheer 1969 - "New Improved! Blue Cheer" Phillips 305 MT 9 / NM 8 \$45

125. Chuck Berry 1958 - "One Dozen Berrys" Chess 1432 EX 7 ts / VG-EX 6 \$40

126. Chuck Berry 1959 - "Chuck Berry Is On Top" Chess 1435 VG-EX 6 ts / VG-EX 6 \$40

127. Bob & Earl 1964 - "Harlem Shuffle" Tip 9001 EX 7 ct / NM 8 \$20

128. Booker T. & The MG's 1967 - "Hip Hug-Her" Stax 717 EX 7 stc / NM 8 \$20

129. Pat Boone 1962 - "Moody River" Dot 25384 NM 8 sobr / GEM-MT 10 \$30

130. Pat Boone 1961 - "Great! Great! Great!" Dot 3346 MT 9 sw / NM 8 \$20

131. Pat Boone 1962 - "This And That" Dot 25285 GEM-MT 10 / GEM-MT 10 \$30



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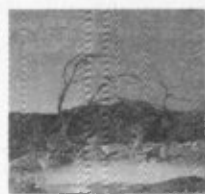
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- 132. Pat Boone 1962 – "Pat Boone's Golden Hits" Dot 25455 NM 8 / GEM-MT 10 \$30
- 133. James Brown 1962 – "James Brown & His Famous Flames" King 804 EX 7 / EX 7 \$200
- 134. James Brown & Others 1968 – "JB Presents His Show Of Tomorrow" (James Brown, Hank Ballard, Vicki Anderson) King 1024 VG-EX 6 ts / EX 7 \$75
- 135. C.A. Quintet "Trip Thru Hell" 1969 Stereo LP Candy Floss 7764S EX 7 / EX 7 \$2,000



Now legendary LP whose stock went up significantly with the excellent reissue by Sundazec. This subversive masterpiece, loaded with killer guitar and organ, was the brainchild of lead vocalist (and trumpeter) Ken Erwin.

Gorgeous textured cover has but slight rubbing along bottom corners, leaving front cover graphics unfettered. Radiant pink labels highlight the choice vinyl. A 'hall of fame' LP just for the title track alone. One of the most desired Psych LPs on the planet.

- 136. Carpenters – "Kind Of Hush" A&M (No #) (Test Pressing) nc / MT 9 \$60
- 137. Christmas 1970 – "Heritage" Daffodil 16002 (Test Pressing) EX 7 sp / NM 8 \$325
- 138. Chris Clark 1967 – "Soul Sounds" Motown 664 MT 9 co / MT 9 \$40
- 139. Dee Clark 1959 – "Dee Clark" Abner 2000 EX 7 wob / VG-EX 6 \$80
- 140. Contours 1962 – "Do You Love Me" Gordy 901 EX 7 / EX 7 \$150
- 141. Dante and the Evergreens – "Dante and the Evergreens" 1961 Mono LP Madison 1002 EX 7 / MT 9 \$400
Succulent slice of vocal group confection and, by golly, a scarce find for the astute collector. Glorious record, sublime cover.
- 142. Spencer Davis Group 1967 – "Gimme Some Lovin'" United Artists 3578 MT 9 / ss \$50
- 143. Del Vikings 1957 – "They Sing... They Swing" Mercury 20314 NM 8 / EX 7 \$300
- 144. Deviants 1968 – "Ptoof!" Sire 97001 (Promo) NM 8 / NM 8 \$75
- 145. Deviants 1969 – "Disposable" Sire 97005 EX 7 / NM 8 \$75
- 146. Dion & The Belmonts 1959 – "Wish Upon A Star" With... Laurie 2006 VG-EX 6 dh / VG-EX 6 \$50
- 147. Rai Donner 1961 – "Takin' Care Of Business" Gone 5012 EX 7 / EX 7 \$80
- 148. Dubs 1962 – "The Dubs Meet The Shells" Josie 4001 EX 7 dh / NM 8 \$400
- 149. Duprees 1963 – "Have You Heard" Coed 906 EX 7 / NM 8 \$125
- 150. Dyke & The Blazers 1968 – "Dyke's Greatest Hits" Original Sound 8877 MT 9 / EX 7 \$75
- 151. Fantastic Johnny C. 1968 – "Boogaloo Down Broadway" Phil L.A. 4000 NM 8 sw / MT 9 \$80
- 152. Flamingos 1960 – "Requestfully Yours" End 308 EX 7 / EX 7 \$50
- 153. Filartones 1961 – "Songs Of The Filartones" Golden 66 EX 7 sp / EX 7 \$75
- 154. Graham Forbes – "The Martini Set" 1960 Mono LP Phillips International 1955 EX 7ac / VG-EX 6 \$200
One of the rarest on the label, and truly a fine chunk of bachelor pad mania. Delightful cover is even autographed by Mr. Forbes himself, though smudged a bit (perhaps it was the vodka). Glossy disc performs with clean sound. Whether shaken or stirred, it's a must.

- 155. Four Levels of Existence – "Four Levels of Existence" 1976 Stereo LP (Greece) Venus 1013 NM 8 / NM 8 \$1,650
Before you stands the ultimate in rarities from Greece, a ten-track progressive monster that's unrelenting. Burning guitar runs and a consistent heaviness dominates the disc, leading one to wonder why they couldn't sell this record! Fabulous, mutant toad cover has full, vibrant blue color and high sheen – more than worth of the grade. Shimmering playing surfaces lov-

ingly embrace the regal purple labels, both sides offering ample visual appeal. Outstanding LP, outlandish rarity.

- 156. Fraction – "Moon Blood" 1970 Stereo LP Angelus 5005 VG-EX 6sp / VG-EX 6 \$1,200



Undoubtedly the king of all heavy Christian Psych LPs, laying to waste darn near every secular contender. Led by vocalist Jim Beach (a collision of Jim Morrison and James Hetfield!) Fraction's bruising delivery must have raised a few eyebrows among their congregation. Cover's red cellophane center is fully intact, left unhindered by the splitting found in upper left corner. Disc bears ample gloss and plays strong. It's rare and one of the few whose rarity is equaled by the music's quality.

- 157. Freedom – "Nero Su Bianco" 1969 Stereo LP Atlantic 8028 (Italy) EX 7 / NM 8 \$650
Rare Psych delight hailing from Italy, the only place it was originally issued, though the group is actually British. Regardless, it seldom surfaces and then in nowhere near this delectable copy's condition. Near immaculate red/black Atlantic labels reside amidst twelve inches of lovely, full-gloss vinyl. Cover has mild surface rubbing discernible on back, but full-color cover graphics remain vital.



- 158. Freedom 1970 – "Freedom" ABC 708 VG-EX 6 / MT 9 \$85
- 159. Grateful Dead / Ken Kesey "The Acid Test" 1967 Mono LP Sound City 27690 EX 7stb / EX 7 \$200
Not only a Psych-related jewel, Ken Kesey's *The Acid Test* also gives an invaluable historical insight into '60s counterculture. Kesey was a holdover from the Beat Generation, who like comrade Allen Ginsberg, became an icon to the Beats' spiritual offspring, the hippies. Of chief interest to collectors is the presence of the Grateful Dead backing Kesey's musings throughout. Front cover graphics remain strong, and blank back has some surface dirt and a few small discoloration spots. Vinyl plays with superb vinyl, uncompromised by the light surface marks. Really a scarce relic from heady zenith of Haight-Ashbury.

- 160. Bill Haley And His Comets 1957 – "Rockin' The O' diesel!" Decca 8569 (Promo) VG-EX 6 tpc / NM 8 \$125
- 161. Bill Haley 1960 – "Haley's Juke Box" Warner Brothers 1391 EX 7 tpc / EX 7 \$45
- 162. Ronnie Hawkins 1959 – "Ronnie Hawkins" Roulette 25078 EX 7 nob / NM 8 \$185
- 163. Harlem Pop Trotters – "Musique por L'Image No. 39" 1972 Mono LP (France) MPI 339 EX 7 / NM 8 \$400



Rare, unknown commodity amidst Garage/Psych collectors. Released in France, this anachronistic assemblage of Surf, Garage, and Psychedelia sounds like little else in 1972. Clean cover sports an artist's rendition of the Grateful Dead as well as stamps (!) from around the world – an oddity to say the least. Appearing unplayed, the record displays luster generally associated with freshly pressed records.

- 164. Jimi Hendrix "Axis: Bold as Love" 1968 Stereo LP Polydor J398 (Japan) EX 7 / VG-EX 6 \$325
Lovely cover graphics unique to the pressing should more than warrant the attention of serious Hendrix collectors. Full-color graphics remain rich in hue and quite glossy. Standout

record displays ample luster and delightful red labels. Rare variation for the completist.

- 165. Jimi Hendrix Experience 1969 – "Smash Hits" Reprise 2025 (w/ Poster) EX 7 / EX 7 \$30
- 166. Carolyn Hester 1962 – "Carolyn Hester" Columbia 8596 (Promo) EX 7 wob / MT 9 sol \$40
- 167. Buddy Holly 1959 – "The Buddy Holly Story" Coral 57279 NM 8 stc / VG-EX 6 it \$75
- 168. Buddy Holly 1954 – "Buddy Holly Showcase" Coral 757450 EX 7 sp / NM 8 \$60
- 169. Buddy Holly 1964 – "Reminiscing Buddy Holly" Coral 757426 EX 7 / NM 8 \$75
- 170. Hondells 1964 – "The Hondells" Mercury 20982 EX 7 sp / EX 7 \$40
- 171. Peter Howell/John Ferdinando "Alice Through The Looking Glass" 1969 Stereo LP h&f/New Sound Productions EX 7 / MT 9al (UK)\$1,600
Approximately 75-80 copies of this Psych/Folk interpretation of the Lewis Carroll's timeless classic were produced. Only a handful now survive, leaving most hardcore collectors little opportunity to own this rarity. Here, however, your quest may end.



Not only an original pressing, but my, what a find. The record borders on sheer perfection, and is even autographed by composer Peter Howell on the A-side label. Proving most steadfast in light of time and handling, the gorgeous flab-back cover has small areas where the white has mellowed a bit, but the graphics show no sign of subduing.

- 172. Human Beast – "Volume One" 1970 Stereo LP Decca SKL5053 (UK) NM 8 / NM 8 .. \$25
Magnificent copy of this heavy UK rarity, in unheard of condition for this title. Cover's striking graphics remain vibrant in their color, and physically the cover reflects little sign of age or handling. Brilliant blue/silver labels provide perfect accompaniment to the lovely vinyl. Hard-hitting tunes for diehard fans of the genre.



- 173. Human Instinct – "Stoned Guitar" 1970 Stereo LP PYE 107 (New Zealand) VG-EX 6 / NM 8 \$750



Their rarest title, due to the band's not being altogether pleased with the record's release. The title track says it all – this trio rips into six lengthy cuts with a drug-fueled fervor that oozes from the vinyl. Speaking of which, the disc will undoubtedly please even the most discerning of collectors. Nary a mark can be found across both lustrous surfaces. Cover has slight along both seams and spine, but no splitting occurs. Front cover graphics worthy of display.

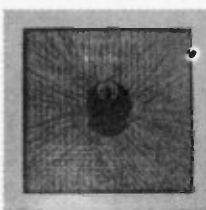
- 174. Ivory Joe Hunter 1958 – "Ivory Joe Sings The Old & The New" Atlantic 8015 EX 7 sp / EX 7 \$65
- 175. Impressions 1963 – "The Impressions" ABC Paramount 450 MT 9 sw / MT 9 solr \$30
- 176. Jorgen Ingmann 1961 – "Apache" Atco 130 NM 8 sp / NM 8 \$30
- 177. Innocents 1961 – "Innocently Yours" Indigo 503 EX 7 / NM 8 \$40
- 178. Iron Lung 1975 – "High Ball" K.D.R. 1063 NM 8 / MT 9 \$500
- 179. Jay & The Americans 1964 – "Come A Little Bit Closer" United Artists 6407 MT 9 / ss\$30
- 180. Jay & The Americans 1966 – "Livin' Above Your Head" United Artists 3534 MT 9 / ss \$25
- 181. Marv Johnson 1960 – "Marvelous" United Artists 3081 EX 7 sp / VG-EX 6 \$50

- 182. Juniper Greene – "Friendship" 1971 Stereo LP Sonet 1413/1414 (Norway) EX 7tpc / NM 8 \$475



A double LP chockfull of Progressive delight – there's a touch of Jethro Tull (ala flute) to the mix, an overall intoxicating debut. Both records share an abundance of gloss, each a clean playing example allowing for maximum aural pleasure. The gatefold cover's spine has some splitting, which has been reinforced with clear tape. External and internal cover graphics still view in superb fashion.

- 183. Ernie K-Doe 1961 – "Mother -In- Law" Minit 0002 EX 7 sp / VG-EX 6 \$60
- 184. Kennelmus "Folkstone Prism" 1971 Stereo LP Phoenix International 42171 NM 8 / NM 8dsh \$1,200



An absolute masterpiece, from start to finish, this idiosyncratic re-release integrates Surf, Psychedelia, and the Macabre, combining for a unique listening experience. Ken(nel)mus Walker spearheaded the proceedings and the overall affect is astonishing – one of the very best Psych LPs. Its reissue in the hands of Sundazec has heightened awareness of the LP, rendering what originals survive crown jewels. The paste-on silk-screened cover retains clean white borders, seams and the slicks have marvelous purple color. Not affecting the play, the gorgeous record does have an even storage dish – not a problem.

- 185. Buddy Knox 1957 – "Buddy Knox" Roulette 25003 EX 7 / EX 7 \$85
- 186. Kreed – "Kreed!" 1971 Stereo LP Vision of Sound 71-56 EX 7 / NM 8 \$800
Who'd a thought back in 1971 that a group six barely pubescent Minneapolis youths would produce this Garage gem?



Two members were fourteen, the rest younger than that, but they delivered the goods – no one can deny their verve. White and red cover's simple, though impressive graphics remain crisp in color. Only a few light marks on vinyl hinder it from achieving more lofty acclaim, but the fidelity and gloss present certainly warrant the grade. Impressive outing in that all of the cuts, save for their rousing take on "In-a-Gadda-da-Vida," are self-penned.

- 187. Brenda Lee 1960 – "Brenda Lee" Decca 74039 MT 9 / ss \$60
- 188. Brenda Lee 1961 – "Emotions" Decca 4104 NM 8 / MT 9 \$40
- 189. Brenda Lee – "That's All" Decca 74326 EX 7 sw, dh / NM 8 \$30
- 190. Lenny & Squiggy 1979 – "Lenny And The Squigtones" Casablanca 7149 EX 7 / NM 8 \$30
- 191. Jerry Lee Lewis 1961 – "Greatest!" Sun 1265 EX 7 / NM 8 \$225
- 192. Life "When It Comes to the Push" 1973 Stereo LP Studio R. Senn 300012 (Switzerland) VG-EX 6socr / NM 8 \$750
Very rare Psych piece from Switzerland, a definitive power trio release. Limited to a printing run of 100 copies the record was a mere vapor upon release – present then gone as quickly. Four lengthy instrumental cuts allow all



(New Releases from page 28)

ments to suit each selection, from the syncopated style of "Raise Your Voice" to the simple, soulful treatment afforded songs such as "Woman To Woman" and "The Other Shore."

Lear is talented. But lacking the edge and angst that's so in vogue with younger singers these days, she may be limiting her commercial possibilities. Still, some agent would be wise to check her out; with the right guidance — and a few well-placed contacts — *The Road Home* could take her other places as well.

— Lee Zimmerman

ST. GERMAIN

Tourist

Blue Note (7243 5 25114 2 6)

This aptly titled blend of jazz, electronica and world beat is deep-dyed party music for the thoughtful digital modern. Paris-based band leader Ludovic Navarre takes his moniker from a character in the court of Louis XV who pretended to be centuries old. Navarre samples with aplomb, plundering songbooks from John Lee Hooker to Miles Davis to Marlena Shaw to lend his burbly, svelte grooves a bluesy overlay.

On "Montego Bay Spleen," Navarre digs reggae grooves as deep as Lee "Scratch" Perry, aided and abetted by the sexy Jamaican guitarist Ernest Ranglin. The CD is alive with twitterings, shimmer, the elusive snatch of conversation and seductiveness. Even when some tracks fail to ignite, the atmosphere is largely enthralling; despite Edouard Labor's chiseled, looped flute and Navarre's highly processed vocal effects, "La Goutte d'Or" nearly dies of languor, and "What Do You Think About..." is a tad pastel.

Wordless but decidedly communicative, this continental house music for the jazzier suggests the nature of crossover to come. It also proves that Navarre's imaginative conception works as well on the dance floor as in the nightclub. Cinematic in design, flexible in voicing and as exotic as it is accessible, St. Germain's music doesn't need a passport to cross borders.

— Carlo Wolff

IRMA THOMAS

My Heart's In Memphis: The Songs Of Dan Penn Rounder (11661-2163-2)

It's a summit of sorts, this classic collaboration between Irma Thomas, a queen of R&B, and Dan Penn, one of pop's most successful songwriters. It's not a new concept to be sure, but the music that emanates from this arrangement is truly a timeless treasure. The fact is, with rap, hip-hop, funk and various other commercial commodities puncturing the purity of real R&B, *My Heart's In Memphis* represents a return to essential soul, a rare commodity these days.

Recorded in Memphis, the city that gave the world the immortal Stax sound, the album oozes emotion via a series of touching testimonials, big, brassy ballads and fiery, funky forays.

With a style similar to that of Tina Turner and, to a lesser extent, Al Green, she still retains her unique brand of vitality. She redefines two of Penn's most soulful standards, "A Woman Left Lonely" and "I'm Your Puppet," giving each a read that's searing yet sensual. "Not Enough Time To Change," "Blue In The Heart," "Irma's Song" and the title tune are sad; "Life At The End Of The Road" is confident.

Thomas' impassioned performances are complemented by lush instrumental arrangements that use a tasteful tapestry of strings,



VAN MORRISON/LINDA GAIL LEWIS
You Win Again
Exile/Point Blank (7243 8 50258 2 2)

Hand it to Van The Man to come up with an album as unexpectedly upbeat as this. Van Morrison has been criticized in the past — often justifiably — for emphasizing metaphysical musings over more immediate melodies. In fact, it's been a good 25 years since he made music as rousing or infectious as "Brown Eyed Girl" or "Wild Nights," although there are still a number of Morrison fans who, with every new release, hope this will be the album in which he once again lets loose.

You Win Again isn't anything like the Morrison of old. In fact, it's unlike anything he's done before. However, there's

horns and an exceptional ensemble that includes a number of Memphis mainstays. Spooner Oldham, one of Penn's perennial partners, contributes his trademark keyboard flourishes on his co-compositions, recalling a sound that's synonymous with some of the best '60s soul. Tina Turner's turnaround in the early '80s should have helped Thomas' own comeback crusade, but she's apparently eschewed commercial considerations while reveling in her roots.

There are some songs here that have hit potential; "Irma's Song," "I Do" and the remake of "Woman Left Lonely" would fit on adult-oriented radio stations. In an era dominated by teen queens, boy bands and other examples of fabricated fluff, Thomas' talent and tenacity remain a timeless treasure.

— Lee Zimmerman

DALE HAWKINSFool's Paradise
Beveric (BRCD 001)

Back when I was a kid in the late '50s, I was caught between two worlds: trying to be a cool teen with his own records out there in stores and on the radio and being a star-struck fan who sometimes found himself hanging around backstage with his heroes. The latter is how I met Dale Hawkins backstage at an Alan Freed bash in New York. I don't remember much of the show, but I can still recall pieces of the conversation with Hawkins, Jimmy Clanton, and Thomas Wayne.

With that in the back of my mind, it's kind of amusing, maybe even amazing that I should find myself reviewing the latest CD by Hawkins some 40 years later. It's also gratifying to see that the man who made "Susie Q" into a rock 'n' roll anthem is still alive and well and making good music.

This compilation of 14 tracks is drawn from various sources, stemming from sessions held between 1959-2000. The pack-

Indie label spotlight

hope. Drawing from a well-trod repertoire of classic country songs — "You Win Again," "Jambalaya" and "Crazy Arms" are among the more familiar fare — he displays an unbridled enthusiasm and exhilaration that resurrects his old celebratory self.

His impetus is drawn from a seemingly unlikely collaboration with Linda Gail Lewis, sister of the legendary Jerry Lee Lewis and a powerful player in her right. Like her rockin' brother, her unbridled barrage of barrelhouse boogie-woogie is wild and rambunctious, leading the charge with each instrumental onslaught. Her singing style is equally assertive, and while she sometimes seems reticent to take the lead, the two spar back and forth with equal intensity — and obviously mutual admiration.

Still, the timeless quality of the material marks this as something of an archival undertaking. Despite the effusive — sometimes overly effusive — performances, the duo really don't bring anything new to the material. In fact, with some songs, there's a sense of definite déjà vu; "Think Twice Before You Go" recalls Morrison's earliest efforts with Them, while the opening riff of "Boogie Chillen" is spookily similar to ZZ Top.

Still, while it's unlikely to be hailed as a real Morrison milestone, *You Win Again* is a welcome return to a victorious Morrison.

— Lee Zimmerman

aging (featuring a vintage photo of teenage Hawkins on the cover) has a decidedly "collector" feel to it. The eight-page insert features some extremely rare label photos (including a view of Chess — not Checker! — 916), courtesy of rock historian Tapio Vaisanen. The recorded material has a similar leaning to the obscure, including Hawkins' ultra-rare 1961 single for the Zonk label, as well as some previously unissued delights.

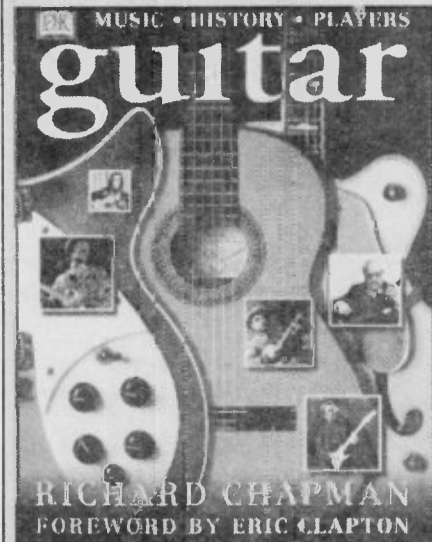
The title track features James Burton, who contributes a guitar solo that recalls the wonderful break in Billy Swan's "I Can Help." There's also a fine remake of Tarheel Slim's "Wildcat Tamer." This track is noteworthy for the path it followed to this CD. It began life in 1997 in Hawkins' Arkansas studio and ended up being overdubbed with guitar and slap bass in Helsinki, Finland (home of this CD). Hawkins is also joined by The Crickets for a rendition of "Well... All Right," recorded in 1986. And don't overlook Hawkins' original "Willie," a fine tune in the Tony Joe White vein, recorded in Hawkins' Little Rock studio in 1989.

By far the unexpected treasure of this collection is a sparse vocal/piano demo of "One Mint Julep," featuring super-session man Larry Knechtel. The power of Knechtel's solo piano accompaniment as both men glide through the changes of The Clovers' old R&B hit is inspiring. Tracks like this are reminders why the piano is formally classified as a percussion instrument.

This handsomely packaged disc is a perfect answer to the question, "Whatever happened to Dale Hawkins?" (The disc is available in the U.S. from Hepcat Records at www.hepcat.com. The Web site for Beveric Records in Finland is www.beveric.com.)

— Hank Davis

(Please see New Releases page 56)

Book review

GUITAR (MUSIC, HISTORY, PLAYERS)
by Richard Chapman
Foreword by Eric Clapton
Dorling Kindersley (DK) Publishing
(240 pages, hardcover, \$24.95)

Although there have been several similarly themed books in recent years devoted to the illustrious six-string, Richard Chapman's *Guitar (Music, History, Players)*, published in the fall of 2000 by DK Publishing, is by far the most enlightening and entertaining volume to emerge on the subject to date. Whereas most books involving musical instruments largely appeal only to musicians, *Guitar* will be warmly welcomed by general music lovers, record collectors and pop culture historians.

A renowned British guitar authority and musician, Chapman has compiled the most comprehensive and lavishly illustrated history of this wondrous instrument, tracing its origin as far back as 1350 B.C. on up to its current status as the icon of rock 'n' roll — a perch it has held for more than 40 years. Individual chapters examine the wide variety of musical styles to which the guitar has been, quite literally, instrumental: classical, flamenco, blues, country, folk, jazz, rock, pop, Latin and world music.

This impressive volume is filled with hundreds of (mostly) color and black-and-white photographs, musical transcripts of legendary guitar solos (by Eric Clapton, Charlie Christian and others) and an endless pictorial parade of acoustic and electric guitars (and basses) of all makes and models. The book also presents more than 300 of the top guitarists in the world, with a special emphasis on more than five dozen seminal players. Extensive profiles detail the favored instruments for renowned guitarists as varied as Andres Segovia, Frank Zappa, Chet Atkins, John McLaughlin, Peter Green, Jimmy Page, Wes Montgomery, Clapton, Jimi Hendrix, Robert Johnson, Doc Watson, James Burton, The Beatles, Merle Travis and dozens more.

It is estimated that more than 50 million people in the world today play the guitar. Countless millions more enjoy the music generated by this multi-stringed wonder.

Guitar (Music, History, Players) is a highly informative and entertaining celebration of the single-most remarkable and influential musical instrument of the past 3,000 years.

— Mark Wallgren

Reissues

VARIOUS ARTISTS

The Stax Story

Stax (4SCD-4429-2) (Four CDs)

In the early '90s the Atlantic and Fantasy companies released three monster box sets of every single the defunct Stax label released between 1959 and 1975, offering an aural epic of biblical proportion if you've got the time (37 hours) and money (next month's mortgage) for the 673 cuts filling 28 CDs.

However, if you've got a life, you might want to scale down a bit and go for this recent four-CD overview. The discs have been arranged thematically, beginning with a disc of selected hits. While it's damn near illegal to be unfamiliar with Isaac Hayes' "Theme From Shaft," Sam And Dave's "Soul Man" and Otis Redding's "Respect," the box stretches beyond the obvious with the inclusion of Albert King's "Born Under A Bad Sign," The Bar-Kays' "Soul Finger" and The Mar-Key's "Last Night."

Disc two contains more than two dozen ballads and slow numbers — another mix of the popular (William Bell's "You Don't Miss Your Water," Otis Redding's "I've Been Loving You Too Long") and seldom heard (Booker T And The MG's "Groovin'," The Astors' "Candy").

The third disc gets funkier, with Mavis Staples' "I Have Learned To Do Without You" showing how so many Stax artists were able to plant a nasty groove without upping the tempo or flashing wah-wah pedals. While The T.S.U. Toronados' "Play The Music Toronados" is a goofy, directionless riff, there are exceptional cuts by Little Milton, Jimmy Hughes, and Eddie Floyd that effectively preach directly to the hips.

Even those rich bastards who've snagged the aforementioned three boxes of singles lack much of what's on the fourth disc of live cuts. While most have been culled from early Stax albums, we're given five previously unreleased, in-concert cuts by Booker T And The MG's ("Green Onions"), Carla Thomas ("Something Good Is Going To Happen To You"), Rufus Thomas ("The Dog"), William Bell ("You Don't Miss Your Water"), and Otis Redding ("Try A Little Tenderness").

Those who compiled *The Stax Story* make no claims of presenting a best-of collection (actually, there are no liner notes specific to the collection, though there are some great overviews of the Stax label by significant music critics). Best to view the box as a five hour-long, 98-song sampler of a label that, if you get hooked on further pursuing its gritty Southern textures, will, by God, come to own all your spare time and cash.

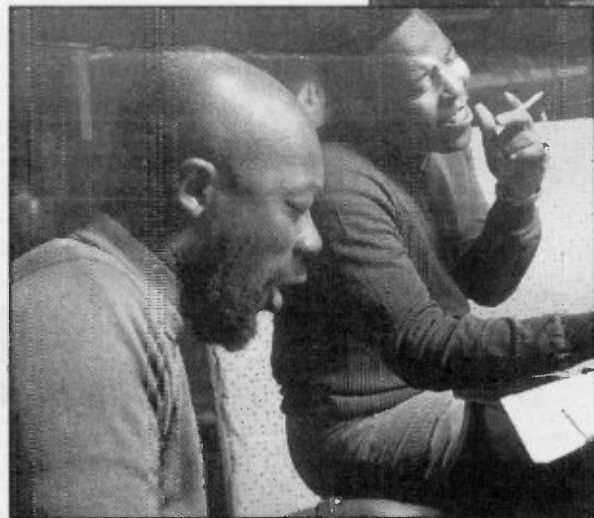
— Dave McElfresh

DION

King Of The New York Streets

The Right Stuff/Capitol (72435-28677-2-1) (Three discs)

In the superb liner notes that accompany this impressive three-CD career retrospective of the multifaceted Dion DiMucci, Dave Marsh describes the singer as possessing "a voice that rang with honesty, defiance, vulnerability and the courage you wished



©2000 Fantasy Inc./Photo by Bill Carrier

At left, from left: Isaac Hayes and David Porter, two of the many great artists on *The Stax Story*.

you had yourself." It is a voice that first hit the charts in 1958 with "I Wonder Why," a slice of spirited Italian-American doo-wop Dion recorded with neighborhood buddies The Belmonts when he was a mere 19. (A perfect showcase for the group's awesome four-part vocal interplay honed on the streets of their native Bronx).

He seemed possessed of a knowing maturity even then — the roller coaster emotional landscape of his biggest hit with The Belmonts, "A Teenager In Love," was far more intense than your average teen love lament. Furthermore, Dion always seemed to be staking out his own terrain even if he occasionally allowed himself to be persuaded to record a tune that wasn't exactly his style (i.e., the Rogers And Hart number "Where Or When," a #3 hit in 1959 and an excellent showcase for The Belmonts' rich harmony style and a favorite of the president of Dion's record label, Laurie).

Once Dion went solo in 1960, his music had acquired a tougher edge, as on the rockin' "Runaround Sue" and of course his signature tune "The Wanderer," all boastful swagger on the surface yet oddly joyless at their cores. (The womanizer who proclaims himself "as happy as a clown" admits in the next breath he's "goin' nowhere.") Dion's tenor voice has always been an arresting, versatile instrument: seductively inviting on his cover of the old Drifters hit "Ruby Baby," a wellspring of angst in the emotional *tour de force* "(I Was) Born To Cry" and pure attitude on the Leiber/Stoller tune "Drip Drop" (and lets not forget the rapid-fire vocal workout of "Lovers Who Wander").

By the mid-1960s, with the British Invasion in full swing, Dion had moved into a folk rock direction. Some of the finest songs of that period are presented here — there's the anguished intensity he brings to Willie Dixon's "Spoonful" (recorded, says Dion in the record's liner notes, during "the most emotionally bleak period of my life"), the vibrant "Baby I'm In The Mood For You" (a Bob Dylan outtake Dion elected to do) and his stunning 1969 cover of Tom Paxton's "I Can't Help But Wonder Where I'm Bound," which is awash in mournful introspection.

The first half of the second set, titled *Abraham, Martin And John*, covers Dion's late '60s to mid-70s material when his music took

on a quieter, even more introspective, tone. Gone was the brash swagger of his earlier years. In its place was an earnest folkie. The title track of the second set, Dion's last Top 10 hit in 1968, was a mournful ode to the nation's martyred leaders from Abraham Lincoln to Robert F. Kennedy.

What follows is a stylistic shift so radical one can only ask, "Is this really the same man who gave us 'Runaround Sue'?" His total rehaul of Jimi Hendrix's "Purple Haze" is downright whimsical, while in "Your Own Backyard" are the sentiments of a man reborn, freed from his heroin addiction (which had plagued Dion since he was a teenager, a habit he kicked in 1968).

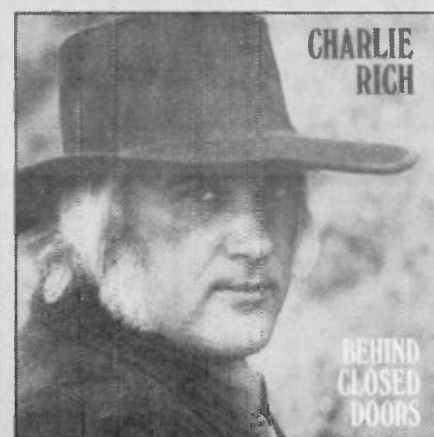
The songs that follow seem to come from a more settled, contented perspective whether Dion's singing a loving homage to wife Susan ("Sunshine Lady") or acknowledging the passage of time while embracing the present in the gorgeous "Soft Parade Of Years" in which Dion admits "this wanderlust no longer overtakes me." (He even confesses to having a "country soul" as he bids farewell to his old stomping grounds on "New York City Song.")

Unfortunately, the second half of the disc, which covers Dion's mid- to late-70s material, is, with the exception of the Phil Spector-produced "Born To Be With You," standard commercial rock hampered by slick, undistinguished production. "If I Could Just Get Through The Night" is typical (Dion as Billy Joel?). Not that there aren't some interesting moments — the bluesy stomp "Guitar Queen" is Dion's homage to Bonnie Raitt, while the serene gospel tune "Sweet Surrender" is an honest expression of his Christian faith.

Disc three, which features songs from the late '70s to the present is, with its superior production, a wonderful return to form. There are several selections from Dion's excellent Arista release, 1989's *Yo Frankie*: the breezy "Written On The Subway Wall/Little Star" (with a guest vocal from Paul Simon), an affectionate look back at his Bronx youth; the beautiful melancholy of "Always In The Rain"; and the coolly delivered "King Of The New York Streets," which mirrors "The Wanderer" — all surface machismo marked by stark confession ("I realized, you know, this attitude comes from cocaine lies").

(Please see Reissues page 38)

REISSUES NEWS



Out now: *Behind Closed Doors* (Epic/Legacy) by Charlie Rich, a.k.a. The Silver Fox, is a reissue of the multi-talented artist's platinum-selling #8 album from 1973, which was on the Top Pop Album chart for 105 weeks and hit #2 on the Country Album chart. The reissue includes four previously unreleased tracks by Rich, who died in 1995... From Norton Records — which means it's also available on vinyl — comes *Yeah!* by The Alarm Clocks, '60s garage band kings from Ohio. Includes the rare 45 "No Reason To Complain"/"Yeah!" and previously unreleased 1966 studio recordings... From across the Atlantic, See For Miles is releasing *The EP Collection* from the output of this issue of *Goldmine's* cover artist, Dion (the EPs include both hits and rarities from both his solo career and his Dion & The Belmonts years) along with a similar set from electric guitar pioneer Les Paul and his wife, vocalist Mary Ford.

Coming soon: Due Feb. 27 from Universal are Diana Ross' *Anthology* (two CDs), Nanci Griffith's *Millennium*, Muddy Waters' *Live At Newport* (Waters is *Goldmine's* cover story for our April 6, 2001, issue), Bobby "Blue" Bland's *Two Steps From The Blues*, Luther Allison's *Luther's Blues*, Edwin Starr's *Hell Up In Harlem*, Marvin Gaye's *What's Going On (Deluxe Edition)*, and three Tom Petty & The Heartbreakers albums — *Damn The Torpedoes*, *Hard Promises* and *Long After Dark*... Due Feb. 20 from Razor & Tie are Continental Drifters' self-titled 1974 debut album and folk-rock and free-radio pioneer Buzzy Linhart's *Buzzy Linhart Loves You (The Buddha Years)*. The latter includes tracks produced by Eddie Kramer and Todd Rundgren such as "Friends" (hits for Bette Midler and Barry Manilow) and "The Love's Still Growing" (a hit for Carly Simon) available for the first time on CD... Coming Feb. 27 from Capitol is 1961's Grammy-winning Album Of The Year, *Judy At Carnegie Hall — The 40th Anniversary Edition*, which features every single uncut second of Judy Garland's landmark concert on a two-CD remixed stereo, 24-bit remastered edition. The album was on the charts for 95 weeks, including 13 at #1, and won five Grammy awards and Garland's first gold record award... Due March 20 from Columbia/Legacy are five Miles Davis releases — *The Best Of Miles Davis & John Coltrane (1955-1961)*, *'Round About Midnight, At Newport 1958*, *Milestones* and *Jazz At The Plaza*... Fantasy Records' Feb. 27 releases include Freda Payne's (of "Band Of Gold" fame) Volt Records, debut *Come See About Me*, and *Chequered Past*, a greatest hits collection from Britain's early '80s rock trio Taxxi.

— Greg Loescher

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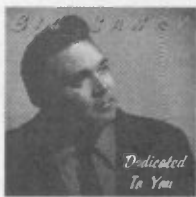
VIA - *Bebop Spoken Here* (Proper) PROPERBOX 10 FORMAT: CD



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VIA - *Roots Of Rock* (ABM) ABMCD 1253 FORMAT: CD



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The Cadets meet the Jacks - *Stranded In the Jungle* (Ace) CDCHD 534 FORMAT: CD



Coleman Hawkins - *The Bebop Years* (Proper) PROPERBOX 13 FORMAT: CD



The Medallions featuring Vernon Green - *Speeding* (Ace) CDCHD 536 FORMAT: CD



VIA - *George Goldner Presents The Gee Story* (Westside) WESD 223 FORMAT: CD



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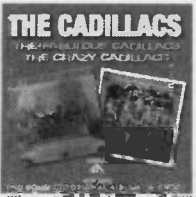
VIA - *Combo Vocal Groups/Volume 1* (Ace) CDCHD 599 FORMAT: CD



VIA - *Modern Vocal Groups Vol. 4* (Ace) CDCHD 764 FORMAT: CD



VIA - *This is Northern Soul* (Goldmine Soul Supply) GSCD 014 FORMAT: CD



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VIA - *Modern Vocal Groups Volume 3* (Ace) CDCHD 741 FORMAT: CD



Geno Washington - *Change Your Thoughts You Change Your Life* (Thunderbird) CSA 114 FORMAT: CD



The Crown & The Wrens - *Strictly For The Birds - The Crown And The Wrens* (The Rame And Gee Recordings 1853-58) (Westside) WESM 604 FORMAT: CD



The Fabulous Thunderbirds - *T-Bird Rhythm* (Benchmark Recordings, Inc.) 8005-2 FORMAT: CD



Dan Jullien and the Meadowlarks - *Heaven and Paradise* (Ace) CDCHD 552 FORMAT: CD



Shep and The Limelites - *The Complete Shep and The Limelites* (Westside) WESD 204 FORMAT: CD



VIA - *Original Swan Recordings - Volume 1* (White Swan) WSRCD-1001-2 FORMAT: CD



VIA - *The Sound Of Funk - Volume 8* (Goldmine Soul Supply) GSCD 064 FORMAT: CD

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(Reissues from page 36)

The rest of the record showcases Dion's diverse musical palette. There are full-tilt rockers ("You Move Me," "King Of Hearts"), a fine remake of "Turn Me Loose," a song originally intended for Elvis Presley, recorded by Fabian but totally suited to Dion, and the updated doo-wop of "Shu-Bop" (his latest, which finds him sounding as boyish as ever).

The enclosed booklet includes lots of great photos, a song-by-song commentary by Dion himself and glowing testimonials from admirers such as Paul Simon, Bruce Springsteen, and Dylan, the latter who perhaps sums up Dion's impressive career the best, "His genius has never deserted him."

— Tierney Smith

KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE
Whisper Not
ECM (1724/25 314 543816-2)

Recorded before a wildly enthusiastic Paris crowd in summer 1999, this exuberant double CD signals the painfully sensitive, basically introspective Keith Jarrett's return to full-bodied, joyous improvisation. His so-called "standards trio," featuring melodic bassist Gary Peacock and coloristic drummer Jack DeJohnette, has been recording since 1983. In 1996, however, illness laid Jarrett low, rendering his output — and pianism — less than muscular. He seems back in full command here, not only conceptually but also physically: On the up-tempo tunes, particularly Dizzy Gillespie's "Groovin' High," Clifford Brown's clarion bebopper, "Sandu" and Bud Powell's challenging "Hallucinations," Jarrett plays hard, singing (humming, sometimes groaning or keening) in anticipation of his own, unique execution. The ballads, too, are beautiful, especially Billy Strayhorn's gauzy "Chelsea Bridge," a gossamer "When I Fall In Love" and a wistful "Round Midnight." While such treatments are relatively predictable, Jarrett's innovative way with a melody is not. It's powerful and surprising, giving Cole Porter's "What Is This Thing Called Love" new perspective, and so refreshing is the Ahmad Jamal signature, "Poinciana," that it is even more sultry than the original. This paradigmatic recording timelessly captures one of the great jazz piano trios of the past 20 years.

— Carlo Wolff

JOHNNIE TAYLOR
Funk Soul Brother
Fuel 2000 Records (302 061 074 2)

Somewhere between the soul stud's Stax days of "Cheaper To Keep Her" and his switch to Columbia Record's immensely popular "Disco Lady" (the first single ever to be certified platinum), Johnnie Taylor cut a handful of sides for the Paula label with producer Don Davis. *Funk Soul Brother* shows Taylor straddling stylistic fences, one minute anticipating "Disco Lady" with the tepid dance-floor throwaway "I Wanna Get Into You," then whoring with the shameful, sitar-accompanied cover of The Association's "Never My Love" but always swinging back home for some grit ("Stormy") and gospel ("Heaven Bless This Home"). Skip over the few dumb panderings — this collection of unfamiliar Taylor material generally drops him neck-in-neck alongside what Isaac Hayes and Al Green were also feeling out during the era.

— Dave McElfresh

POSIES
At Least At Last
Not Lame Archive (NLA 006)

For a band who broke up three years ago, The Posies have been remarkably prolific of late, what with two live albums and a best-of compilation (each on a different label, no less) all hitting record store racks over the past year or so. Now comes the biggest prize of all, the pointedly titled *At Least At Last*, an exhaustive four-CD set packed to the brim with demos, live tracks, rarities, outtakes and oddities from every phase of the band's 10-year career.

Indeed, *At Least At Last* dissects The Posies' legacy more thoroughly than most sets released by bands far better known and with far greater track records. Considering the fact that the band only released five albums during a relatively brief career, a four-CD set may seem somewhat overindulgent, at least to the uninitiated. After all, it's only two discs fewer than the entire sum of *The*

Beatles Anthology series and at least one more than those culled for Bob Dylan, The Band, Simon And Garfunkel, or America — all artists with far more extensive legacies, to say the least. Add to that its \$50-plus price tag, and it seems unlikely that it's going to have any chance in Hades to effectively usurp any sales from those Jimi Hendrix and Bruce Springsteen sets already competing for wealthier music buyers.

That's not the point though. As far as the true fans are concerned, this adds up to a must-have acquisition, no questions asked. With 66 tracks, all but two unreleased, it offers a remarkably comprehensive overview of the band's evolution.

It begins with "Believe In Something Other," taken from the first-ever live outing that united the band's kingpins, Jon Auer and Ken Stringfellow, continues through remarkably revealing demos for the albums that would follow and ends with a live "Solar Sister," recorded during the group's formal farewell concert in September '98. In a sense,

the set integrates the Auer and Stringfellow solo albums that never were, at least in terms of including the home recordings of their respective contributions. These are demos in the purest forms, featuring either Auer or Stringfellow overdubbing all the instruments and singing solo. They're similar in style to The Beatles' *White Album* demos included on the Fab Four's final *Anthology* album, songs taking root in a rough form totally devoid of the polished arrangements that would eventually embellish them.

Auer, in fact, comes across as the band's Paul McCartney, thanks to a penchant for producing pieces that sound reasonably polished and produced enough to suggest the final product. That's evident on Auer efforts such as "Throwaway," "Dream All Day," "Going Going Gone" and a second attempt at "Apology," a Stringfellow song that finds Auer enhancing and embellishing his part-

(Please see Reissues page 71)

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EVEN TO KIDS! AND ACTUALLY, NOW THAT KIDS HAVE SEEN "HELLRAISER" AND "SCREAM," THE GORE SEEMS PRETTY TAME IN THE HAMMER FLICKS! AT THE TIME, THOUGH, IT SCARED ME TO DEATH!

7" PICTURE DISCS

Table listing 7" picture discs including Aerosmith, Alkaline Trio, Beck, and others with prices.

7" SINGLES

Table listing 7" singles including Aerosmith, Green Day, and others with prices.

Table listing CD singles including Aerosmith, Green Day, and others with prices.

CD SINGLES

Table listing CD singles including Aerosmith, Green Day, and others with prices.

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All items are Mint unless noted & all items are made in USA unless noted.

CD SINGLES

Table listing CD singles including Porcupine Tree, Syd Barrett, and others with prices.

PROMO CDs

Table listing promo CDs including Aerosmith, Green Day, and others with prices.

CDs

Table listing CDs including AC/DC, Syd Barrett, and others with prices.

STORE HOURS

M - TH., 11 am - 8:00 pm

F - Sa., 11 am - 9:00 pm

Sunday, Noon - 5 pm CST



LPs

Table listing LPs including Jimi Hendrix, Metallica, and others with prices.

CDs

Table listing CDs including Who, Syd Barrett, and others with prices.

PICTURE DISC LPs

Table listing picture disc LPs including Tori Amos, Jimi Hendrix, and others with prices.

LPs

Table listing LPs including AC/DC, Syd Barrett, and others with prices.

VIDEOS

Table listing videos including Tori Amos, Jimi Hendrix, and others with prices.

CONCERT PROGRAMS

Table listing concert programs including AC/DC, Jimi Hendrix, and others with prices.

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BOOKS

- All the following are Steve McParland books about California music. These are in-depth research books that are impossible to find domestically... and even more expensive to order direct from the author in Australia. Postage on these titles only is \$4.00 for the first book and \$3.00 per additional book title. (\$5.00 per book foreign airmail)
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 7. **Kim Fowley - "California Confidential"** WOW!! 96 pages detailing Fowley's 60's music career. In-depth index and discography as well. \$24.00
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10. **Beach Boys - "Add Some Music To Your Day"** Edited by Don Cunningham and Jeff Blech. Awesome 197 book compiling detailed analysis of the Beach Boys music. A GREAT read!!! \$18.95
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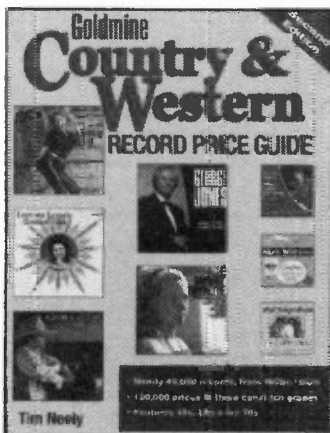
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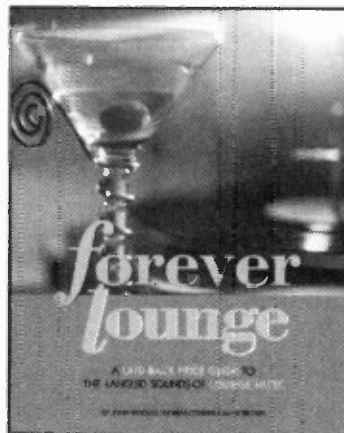
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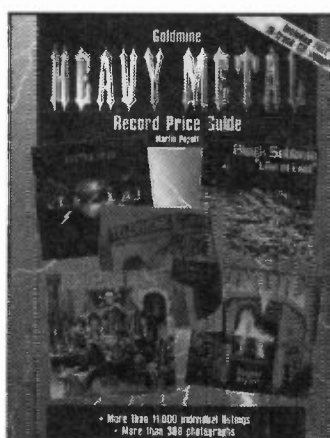
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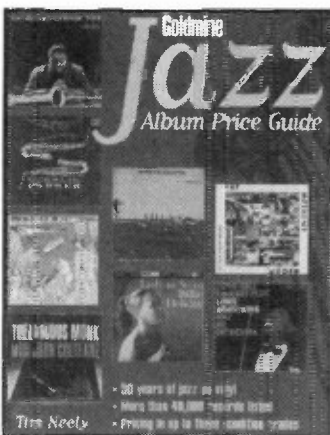
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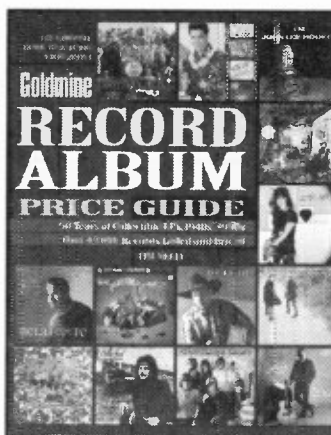
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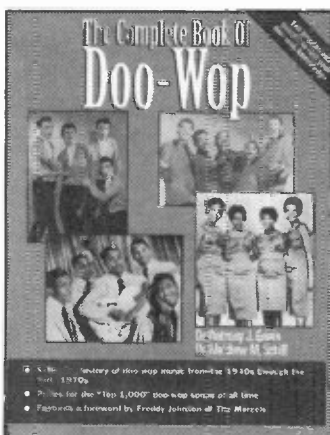
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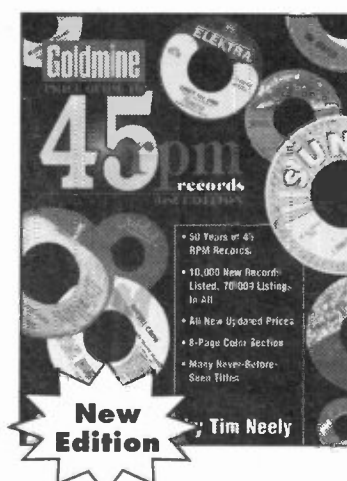
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This book transports you back to nostalgic times of hanging out with friends at the malt shop, dances at the hop, and first romances and makes you want to scan the radio in the hopes of hearing a song by Dion & the Belmonts, the Chiffons or Little 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.

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GOLDMINE UNIT SPACE ADS



WHAT ARE UNIT SPACE ADS?

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

The two types of ads are:

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

FOR A BETTER UNIT SPACE AD . . .

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

SET SALE GUIDELINES FOR BUYERS

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

SET SALE GUIDELINES FOR SELLERS

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

Auction Guidelines For Buyers

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

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Newbeats/Hickory 1422)-My Yesterday Love/VG+ (Call on 10 others)

Leave My Heart/M- or (3288)-Open The Door/VG+ or (Bruno 55022)-The One You Love/M-
LaFawn Paul & Whippurville (Abbott 3009)/Mon-Cher Ami/Learning To Love/VG+
Les Paul & Mary Ford (Capitol 226)-Paul & Mary (New Capitol 226)-Paul & Mary (Call on 75 others)

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Table of vinyl records including titles like 'Adams Faye', 'Allen Lee', 'Ballard Hank', 'Beach Boys', 'Bradshaw Tiny', 'Brown James', etc.

Table of vinyl records including titles like 'Cheap Trick', 'Clapton Eric', 'Clapton Eric', 'Clapton Eric', 'Clapton Eric', etc.

Table of vinyl records including titles like 'Crawford', 'Crawford', 'Crawford', 'Crawford', 'Crawford', etc.

COMPACT DISCS!

Table of compact discs including titles like 'AC/DC', 'Abba', 'Abba', 'Abba', 'Abba', 'Abba', etc.

Table of compact discs including titles like 'Aerosmith', 'Allman Brothers', 'Allman Brothers', 'Allman Brothers', 'Allman Brothers', etc.

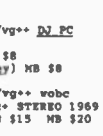
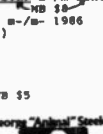
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All items are for auction. Send all bids to the above address. Mail or phone bids (303) 471-8937 to be based on check by phone. This auction ends one month from the cover date at 11:59 PM MDT. Graded Cover/Record. You may E-mail your bids to: LBROWNE_JR@HOTMAIL.COM MB BID \$1.10 unless noted. MB \$-POSTAGE on all winnings bids over \$20.00 is FREE! Otherwise add \$1.30 Overseas - I will quote the net rates for air or surface shipping. GOOD LUCK!!!

Gary U.S. Bonds 45 LBORAND 1015 Dear Lady Twist vgg+
45 1018 Twist, Twist Senora vgg+
45 1019 Seven Day Weekend vgg+
45 1020 I'll Change That Too m-
45 1031 My Sweet Ruby Rose DJ m-

Al Caiola 45 REGENT 7500 Flamenco Love DJ m- sol MB \$5
45 UA 5655 Best of Vol. 2 m-/m- DJ MB LHM vol stereo
Cave 45 DECCA 7497 The Cave vgg+ m-/m- stereo MB \$9



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Rare LP Auction

This will be the best selection of collector LP's offered in Goldmine, this year. There are only a few min. bids and all records will go to the high bidders. You may bid by phone (765-584-8900), fax (765-584-1046), or by letter to O. Rodger Harris 201 W. Orange St. Winchester, IN. 47394. Auction ends March 15th. U.S. Postage & Ins. is \$4.00 for 1st LP & \$1.00, all others. Payment by check or money order. Travelers' checks are best for overseas customers. Your satisfaction is my pleasure. Thank You *O. Rodger Harris*

- Johnny Ace Memorial Album # Duke 71 (1956) M-
- Johnny Ace Memorial Album # Duke 71 (1961) M-
- Arthur Alexander You Better Move On (Rare Stereo) M-
- Steve Alaimo Where Action Is Mint
- Ray Allen Tribute To 6 M-
- Tony Allen Rock "N" Roll (ST) Mint
- Annette Golden Surf Hits M-
- Annette Siwigs Anka M-
- Aquatones Aquatones Single S. Sealed In Orig. Shrink Min. Bid \$650
- Au Go-Go SGRS. They Call Us (Early Buffalo Springfield) SS
- Badfinger Straight Up Mint
- Badfinger Straight Up M-
- Lavern Baker Sings Bessie Smith (1958) M-
- Lavern Baker Lavern Baker (#8007 - 1956) VG+
- Lavern Baker Best Of (White LBL DJ) Mint
- Frank Ballard Rhythm-Blues Party (Cover Only) Mint
- Hank Ballard The Midnighters V-2 (# King 581) VG
- Hank Ballard Spotlight On M-
- Hank Ballard Dance Along VGH/Mint
- Hank Ballard GR. Juke Box Hits (Ballard CVR.) (ST) Mint
- Beach Boys Four By B. Boys (Paper SLV. Ep) M-
- Beatles Yesterday & Today 4th State Trunk CVR. Yes, There Is One M- Min Bid \$750
- Beatles Apr. 1966, W/Orig. Mailer M-
- Beatles Aug. 1964 - Members Only Hard Day Night Script M-
- Fan Club Letter Mar. 1965 (Orig. Mailer) M-
- Fan Club Letter May 1964 (Beatles U.S.A. Limited) M-
- Beatles Bulletin May 1965 (Anniversary Issue - Orig. Mailer) M-
- Fan Club Flyer 1965 Fact Sheet (With Orig. Mailer Envelope) M-
- Flex-Disc 1964 Season's Greetings (W/Bulletin Board) M-
- Key Holder 1964 Fan Club Plastic KEY HOLDER M-
- Radio Trans. 1964 Here's To Yets # 1406 - Broadcast M-
- Tour Book 1964 Beatles USA LTD (W/Orig. Mailing Envelope) M-
- Beatles Discotheque In Astrosound (ST) M-
- Discotheque In Astrosound M-
- Tony Belva Robin The Cradle (BLK LBL) M-
- Belmonts Carnival Of Hits (BLU LBL) M-
- Sheldon Bennett Swingin' Southern Guitar # NRC-2 M-
- Chuck Berry Dear Dad - (Orig. French EP) M-
- Chuck Berry Never Can Tell (Orig. French EP) M-
- Chuck Berry After School Session (1958) VG+
- Chuck Berry St. Louis To Liverpool (BLK LBL) M-
- Chuck Berry Rockin' At The Hops (BLU LBL) M-
- Chuck Berry On Stage (BLK LBL) M-
- Bob-B-Sox Zip-A-See-Do-Dah (Promo-SM TP) M- Min. Bid \$850
- Gary U.S. Bonds Dance Till You Drop 3 Mint
- Gary U.S. Bonds Twist Til Capsize Mint
- Bonnevilles Meet The Bonnevilles Mint
- Jimmy Bowen Same (1962) M-
- Dry Your Eyes SS
- Brend/Tabularius It's A Man World (Orig. French EP) M-
- James Brown Pure Dynamite (Rare Fold-Out) M-
- Roy Brown/W. Harris Battle Or The Blues M-
- Big Daddy Brunson Big Daddy's Blues (Rare ST) M-
- Bubbie Pappy Gathering Of Promises (1st Press) Mint
- Johnny Burnett Sings M-
- Johnny Burnett Tear It Up (1960 U.K. Press) M-
- Johnny Burnett Hit & favorites (ST) M-
- Cadillacs Fabulous (Flat BLK LBL) 1959 M-
- Cadillacs Fabulous (Blu LBL) 1957 M-
- Cadillacs Jub. Monophonic Sampler Mint
- Cannibal/Headhunters Land Of 1,000 Dances (Date) M-
- Freddy Cannon Solid Gold Hits VG+
- Freddy Cannon Solid Gold Hits M-
- Freddy Cannon Palisades Park M-
- Caravellas You Don't Have To Be A Baby M-
- Casinos Then You Can Tell Me M-
- Casinos Then You Can Tell Me (ST) Mint
- Chantels There's Our Song VG+
- Chantels There's Our Song Mint
- Chantels On Tour VG
- Ray Charles I'M Movin On (Orig. French EP) M-
- Ray Charles Fabulous Artistry # 1F Wood 505 VG+
- Lincoln Chase Explosive Mint
- Chiffons A Love So Fine (Orig. French EP) Mint
- Christie Lou Same (1963) SS
- Christie Lou Stripes Again (Colpix) M-
- Jimmy Clanton Jimmy's Happy M-
- Jimmy Clanton Promo Cardboard Standee (Jimmy's Happy LP) Mint
- Jimmy Clanton Jimmy's Happy/Blue (DBL.) M-
- Jimmy Clanton Happy/Blue W/Poster M-
- Claudine Clark Party Nights Mint
- Dee Clark Hold On (Rare Stereo) M-
- Dee Clark Your Looking Good M-
- Dee Clark Your Looking Good M-
- Buzz Clifford Baby Sitting With Mint
- Eddie Cochran Never To Be Forgotten M-
- Eddie Cochran Same #3172 1960 (1st CVR) Mint
- Eddie Cochran Same #3172 (Whit. LBL Promo) Mint
- Count Five Psychotic Reaction (Orig. St) SS
- Don Covay See-Saw M-
- Ida Cox Blues for rampart St. M-
- Ida Cox Mountain Grinin' Blues M-
- Jimmy Crain Miles To Go Mint
- Jimmy Crain Miles To Go Mint
- Crests Sing All Biggies M-
- Crests Best Of Crests (Stereo Cover) VG+
- Crystal Da Doo Ron Ron (Orig. French EP) Mint
- Dick Dale King Of Surf Guitar (St) M-
- Ron Dante Bring You Up SS
- Bobby Darn Promo Cardboard Standee (Teenagers Only LP) Mint
- Bobby Darn 25th Of December M-
- Bobby Darn For Teen Agers Only W/Insert M-
- Darts H' Wood Drag M-
- The David Another Day Another Lifetime Mint
- Del Vikings They Sing - They Swing M-
- Del Vikings They Sing - They Swing M-
- Del Vikings Come Go (8 Tracks) VG+
- Del Vikings Come Go With Me (Rare Dot) M-
- Della Oh What A Night (Maroon LBL) M-
- Delta Rhythm Boy In Sweden Mint
- Dimensions My Foolish heart SS
- Diamonds Meet Rugulo (St) M-
- Diamonds Songs Of old West Mint
- Dick & Dee Dee Thou Shalt Not Steal Promo M-
- Bo Diddley Is A Lover (Blk LBL) VG+
- Bo Diddley Have Guitar Will Travel (Blk LBL) VG+
- Dion/Belmonts Wish Upon A Star M-
- Dion/Belmonts Wish Upon A Star M-
- Dixie Cups Chapel Of Love M-
- Dixie Cups Chapel Of Love Mint
- Dixie Cups Riding High (Rare Stereo) M-
- Carl Dobkins Same VG+
- Fats Domino Here Comes Fats EP (Maroon) M-
- Lee Dorsey New Dorsey-Working in Coal Mine M-
- Dovells Hully Gully Party VG+
- Dovells Hully Gully Party M-
- Dovells All The Hits M-
- Dovells L. Barry Sings With M-

- Dovells You Can't Sit Down M-
- Dovells Bristol Stomp M-
- DreamLovers The Bird & Dancing Grooves (St) M-
- Drifters C. McPhatter & Drifters (1956) VG+
- Duprees You Belong To Me M-
- Duprees You Belong To Me VG+
- Duprees Have You Heard M-
- Duprees Same (1st) M-
- Bob Dylan Bongo Bongo Bongo M-
- Fire Balls Here Are Fire Balls VG+
- Five Keys On Stage (Brushed) VG+
- Five Keys On The Town VG+
- Five Keys Same & Aladdin 806 (In Score Cover) VG+
- Five Keys Fantastic M-
- Five Keys Dedicated To You (1957) M-
- Flamingos Meet Moonglows VG+
- Flamingos Sound Of M-
- Flamingos Flamingos Serenade VG+
- Flamingos Flamingos Serenade Mint
- Flamingos Flamingo Favorites Mint
- Flamingos Battle Of Groups M-
- Flamingos Let's Take A Sea Cruise M-
- Flamingos Same 1959 Mint
- Four Knights Million Dollar Baby (St) VG+
- Four Knights Million Dollar Baby Promo VG+
- Four Knights I Get So Lonely EP Mint
- Four Seasons Sing (1st EP) M-
- Four Seasons Sing (EP) Promo (VJ) VG+
- Four Seasons Ain't That A Shame (Orig. French EP) M-
- Don Gardner/D.D. Ford Need Your Lovin' Mint
- Lloyd Glenn After Hours (Score) VG+
- Goetz Contact High (1967) (St) Mint
- Goetz Power Plant (1968) SS
- Golden Dawn Just Released (Limited Pressing) SS
- Benny Gordon Tighten Up (Hot Biscuit) M-
- Gregg Let's Stomp M-
- B. Haley's Chicks (1959) (ST) M-
- B. Haley's Chicks (Pink LBL Promo) M-
- B. Haley's Chicks (Somerset 1957) M-
- Rock With (Somerset 1957) M-
- Rock & Roll EP (#Docca 2322) VG+
- Rockin' Around World (Pink LBL Promo) VG+
- Shake Rattle Roll EP M-
- Rockin' The Oldies (1957) VG+
- Rockin' The Oldies (1957) M-
- Rockin' The Oldies (Pink LBL Promo) VG+
- Rainbow (1957) (Promo) M-
- Top Cat As Robin Hood #2031 SS
- Pebbles & Bam-Bam-Xmas #2031 SS
- Fred Flintstone-Mary Poppins #2035 SS
- Super Snooper-James Bomb #2038 SS
- The Jetsons-On The Moon #2037 SS
- Flintstones-Hazel & Gretel #2038 SS
- Sinbad Jr. - Treasure Island #2039 SS
- Atom Ant-Muscle Maniac #2041 SS
- Precious Pup-Hot Rod Granny #2045 SS
- Golden Cartons In Song V-2 #2049 SS
- Alice In Wonderland #2051 SS
- Raining In My Heart (1st Press) M-
- Ronnie Hawkins Folk Ballads (Whit LBL) Mint
- Hawkins Screamin' J. SS
- Roy Head Same People SS
- Roy Head Rock N' Blues (Orig. French EP) Mint
- Heather Black Same (Double Bayou) SS
- Heather Black Cartoon Cover (2 LP's) SS
- Clarence Henry You Always Hurt (Argo 1961) VG+
- Clarence Henry You Always Hurt (Argo 1961) M-
- Hill/Grant/Hawkins 10th Backwoods Blues M-
- And the Crickets (MRN LBL) VG+
- B. Holly Story V-2 (BLK LBL) M-
- B. Holly's Crickets (Koala-Unathorized) M-
- Chant (ST) Promo Mint
- Giant (ST) SS
- Holly In The Hills M-
- Moon Dreams M-
- Chirpin' Crickets (Orig. U.K.) VG+
- Chirpin' Crickets (Textured CVR) VG+
- In Style W/Crickets (Autgr. Textured CVR) VG+
- B. Holly Songbook M-
- B. Holly 1958 (Maroon CRL) #57279 M-
- B. Holly Showcase M-
- B. Holly Showcase M-
- Something-Old-New-Blue Mint
- Chipin' Cricket EP (Autgr. By Crickets) M-
- Something-Old-New-Blue M-
- That'll Be The Day (Multi LBL) Mint
- Good Rockin' (Vocalion) VG+
- Good Rockin' (Vocalion) Mint
- H' Wood Persuaders Drums A-Go-Go (F.Zappa) SS
- Hondells Go Little Honda M-
- Hondells Same (ST) M-
- Honeycombs Here Are (VJ LBL) M-
- Lightnin' Hopkins Lightnin' Strikes (VJ LBL) M-
- Hullabaloo's Enland's Singing Sensations On Hullabaloo Mint
- Hullabaloo Show Mint
- Human Beinz/Mammals Nobody But Me (Gateway 1968) Mint
- Human Beinz/Mammals Nobody But Me (Gateway 1968) SS
- Innocents Sorry I Ran Home (ST) M-
- Innocents Innocently Yours VG+
- Innocents Innocently Yours M-
- Innocents Innocently Yours M-
- K. Young/Innocents Sound Of K. Young M-
- Introducing Introducing SS
- Jacks Jumpin' With (BLK LBL) VG+
- Jacks Jumpin' With (BLK LBL) (SM TP) M-
- Jacks Same (#372 ST) M-
- Chuck Jackson Encore (ST) Mint
- Wanda Jackson Party Goin' On M-
- Wanda Jackson Rockin' With (BLK LBL) W/Autgr VG+
- Wanda Jackson Two Sides Of M-
- Wanda Jackson Various Artists SM Split-TP VG+
- Same (ST) M-
- Jimmy James/Vagabonds New Religion Mint
- Jan & Dean Drag City (ST) Promo M-
- Jan & Dean Dead Man's Curve (BLK CVR) Promo M-
- Jan & Dean Meet Batman (ST) SS
- Jan & Dean Same (Dore LP) M-
- Jan & Dean Little Old Lady (Orig. German) (ST) VG+
- Jan & Dean Take Linda Surfing Promo M-
- Kris Jensen Torture VG+
- Kris Jensen 20 Years (65 track Box Set - Limited) M-
- Jethro Tull Same (U.A. 1965) Mint
- Jive Five Big Sound Of M-
- Johnny/Hurricanes Same (Warwick) M-
- Johnny/Hurricanes Same (Orig. U.K. Warwick LP) M-
- Johnny/Hurricanes Stormville M-
- Marv Johnson More M. Johnson VG+
- Jimmy Jones I Told You So (Orig. French EP) Mint
- Jimmy Jones Good Timin' Mint
- Jimmy Jones Good Timin' (Rare Stereo) M-
- Jubilee Four On TV (Epic LBL) M-
- B.B. King The Blues (His 2nd LP-1958) M-
- Ben E. King Spanish Harlem (First LP - YLW LBL) M-
- Kinks Misfits (1978 Test Pressing) Mint
- Kit Kats Matter Of Time (ST) Mint
- Knickerbockers Sing & Syng-Along SS
- Knickerbockers Lies M-
- Buddy Knox Gypsy Man (ST) SS
- Buddy Knox Same (Canada) VG+

- Buddy Knox & Jimmy Bowen (1958) M-
- The Jerk The Jerk SS
- I'm R. Lauren I'm R. Lauren M-
- 10th Classic In Jazz M-
- Hit Sounds (Columbia) M-
- Let Sounds (Capital) VG+
- Tossin' & Turnin' Tossin' & Turnin' M-
- Greatest (Sun) VG+
- Same (1st LP) M-
- Same (1st LP) M-
- Night At Boulevard W/Others M-
- We Are L. Anthony & IMP. We Are L. Anthony & IMP. Mint
- Shades Of The 40's (2nd LP) M-
- Shades Of The 40's (2nd LP) M-
- W/Arthur CRMDAP (First LP 1956) Mint
- Fabulous (1958) VG+
- His Biggest Hits (1963) M-
- Here's L. Richard (#100) VG+
- Here's L. Richard (#100) VG+
- Here's L. Richard (#2100) VG+
- Is Back (VJ) M-
- It's Real Promo M-
- Surf City M-
- Black Is Black M-
- Black Is Black SS
- Love Generation SS
- Frankie Lymon At London Palladium VG+
- Frankie Lymon At London Palladium Mint
- Frankie Lymon The Teenagers (1961 Gry LBL) Mint
- Lornie Mack Wham VG+
- Mad Musically Mad (1959) M-
- Madorua Like A Virgin (Whit Vinyl) Mint
- Johnny Maestro J. Maestro Story (Promo) M-
- Majors Meet The Ma ons (Sm. TP) #9222 M-
- Charles Manson Lie (1970) M-
- Marcel Blue Moon (Blu LBL) M-
- Jimmy McCracklin Think SS
- Clyde McPhatter May I Sing M-
- Clyde McPhatter Golden Blues Hits M-
- Clyde McPhatter Greatest Hits (1959 MGM) Mint
- Clyde McPhatter Let's Start Over (Yhw MGM) M-
- Clyde McPhatter Let's Start Over (BLK MGM) M-
- Clyde McPhatter Blind Willie McTell M-
- Mellockings Tonight Tonight (Sm. TP. Yhw LBL) M-
- Mellockings Just For A Lark (ST) Mint
- Memphis Slim At Gate Of Horn (1959 Maroon) M-
- Memphis Slim Steady Rolling Blues (1964) VG+
- Jim Messina/Casters Dragsters (Rare) VG+
- Amos Milburn Blues Boss (Rare Motown - Sm. BB) M-
- Haley Mills Search Of Castaways M-
- Haley Mills Summer Magic M-
- Monkees Head M-
- Monkees Head Mint
- Chris Montez Let's Dance & Have Fun VG+
- Moonglows Rock Rock Rock (1958-Chess) M-
- Moonglows Best Of B. Lester & Moonglows M-
- Moonglows Collectors Showcase (Original) VG+
- Gene Moss Dracula's GR. Hits (1964) Mint
- Motown Hits Various #603-1962 M-
- Motown Hits Talk Talk VG+
- Music Machine Little Bit O' Soul SS
- Nazz Nazz Nazz (Red Vinyl) SS
- Newbeats Bread & Butter Mint
- Newbeats Big Beat Sounds (Promo) M-
- Nightcaps Wine Wine Wine (Sm. TP.) Mint
- Nightcaps Same 1958 M-
- Terry Noland Classis R. Robinson (Promo) VG+
- Roy Orbison Crying (Rare ST) VG+
- Roy Orbison Crying (Rare ST) VG+
- Roy Orbison Early Orbison M-
- Roy Orbison Early Orbison Mint
- Roy Orbison In Dreams M-
- Roy Orbison Orbisongs M-
- Roy Orbison Orbisongs (ST) M-
- Roy Orbison Slings D. Gibson (Promo) M-
- Orioles Modern Sounds (ST) Mint
- Orioles Boppin' M-
- Orioles South Street M-
- Clyde Otis The Stroll (EP) M-
- Johnny Otis J. Otis Show (1958) SS
- Johnny Otis J. Otis Show (1958) M-
- Paragons Meet The Jettons (Blk LBL) Mint
- Paragons Meet The Jettons (Blk LBL) M-
- Peels Juanita Banana (Scarce) Mint
- Carl Perkins Whole Lotta Shakin' (1958) Promo SS
- Carl Perkins Whole Lotta Shakin' (1958) Promo M-
- Ester Phillips And I Love Him (Pink CVR) Mint
- Pittdown Men Stylod For Teens W/Scott & Jackson Mint
- Joey Powers Midnight Mary (Promo) M-
- Pratt Same (Michigan Payc Group) SS
- Elvis Presley Perfect For Parties EP M-
- Elvis Presley Follow That Dream EP (Autor. Promo SLV.) M-
- Elvis Presley Elvis EP #992 (Double Sided LBL) M-
- Elvis Presley Elvis Xmas Album (1957) VG+
- Elvis Presley Beginning Years Limited ED. #13510 Mint
- Elvis Presley Beginning Years Limited ED. #13521 Mint
- Elvis Presley Beginning Years Limited ED. #13964 Mint
- Elvis Presley Beginning Years Limited ED. #13967 Mint
- Elvis Presley Beginning Years Limited ED. #13971 Mint
- Elvis Presley Beginning Years Limited ED. #14080 Mint
- Elvis Presley Beginning Years Limited ED. #14081 Mint
- Johnny Preslion Running Bear VG+
- Lloyd Price Same (1959-Specialty) Mint
- Professor Long Hair Mardi Gras In N. Orleans Mint
- Arthur Prysock I Worry About You (1st LP) Mint
- Question Mark/Mysterians 96 Tears M-
- Question Mark/Mysterians 96 Tears M-
- Eddie Rambeau Concrete & Clay M-
- Teddy Randazzo Journey To Love (1961) Mint
- Ravens Write Me A Letter (GRN. LBL) Mint
- James Ray Same (1962) VG+
- James Ray Same (1962) Mint
- Jimmy Reed Just I Reed (ST) M-
- Jimmy Reed 12 String Guitar Blues (Promo) Mint
- Jimmy Reed At Soul City (ST) M-
- Jimmy Reed As Jimmy Is (Rare Unreleased Promo) M-
- Regents Barbara Ann Mint
- Regents Live At AM-PM Mint
- Betty Reilly Explosive (SAG Of Elvis) SS
- Dian Renny Navy Blue M-
- Dian Renny Navy Blue Mint
- Reparata/Delrons Teenager Cries Mint
- Reparata/Delrons Teenager Cries SS
- Rip Chords Hey Little Cobra Mint
- Rip Chords 3 Window Coup (ST) M-
- Johnny Rivers Go Johnny Go (ST) M-
- Johnny Rivers Sensational J. Rivers M-
- Riviera Lets Have A Party VG+
- Robins Rock & Roll With (Choice Item) M- \$4500
- Floyd Robinson Same (1960) M-
- Floyd Robinson Same (1960) Mint
- Floyd Robinson Same (1960) (ST) M-
- Floyd Robinson 12 String Guitar (Rare) (ST) Mint
- Smokey Robinson Miracles On Stage M-
- Smokey Robinson Fabulous Miracles M-
- Rock-A-Teens Woo-Hoo VG+
- Rockin' Rebels Wild Weekend VG+
- Rockin' Rebels Wild Weekend VG+
- Tommy Roe Sheila M-
- Tommy Roe Sheila M-
- Tommy Roe Through Past Darkly (Autographed) VG+

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Table listing various music releases with columns for artist, title, format, and condition. Includes artists like Rolling Stones, Ronettes, and various indie acts.

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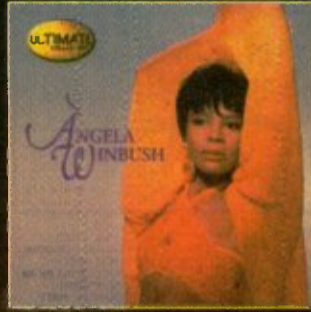
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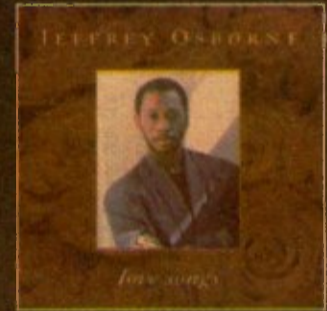
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BIO

Ed McCarthy took this photo of George Thorogood at the UPAC in Kingstown, N.Y., in 1986. McCarthy is a member of the prestigious White House News Photographers Association.

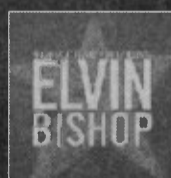
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- Feb. 19 The Doobie Brothers
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- Mar. 5 The Biscuit's Hall Of Fame —
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- Mar. 12 The Biscuit's Hall Of Fame

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- ▶ Stores mixing Internet with brick and mortar sales
- ▶ R.E.M. fan club 45s are hot
- ▶ Current market trends

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Guide to
collecting music
on the **web** 4.0

4 Record stores finding online niches

Traditional record stores have turned to the Internet for additional sales. Here's an update on how they are faring, along with some advice on how to sell online.

— by Robin Platts

8 R.E.M. 45s are hot

One of the most collectible bands of the past 20 years, R.E.M.'s more recent fan club Christmas 45s are commanding nice prices. — by Robin Platts

15 Online trends

The pricing craziness that infected online bidding has tapered off as bidders become more price savvy. — by Robin Platts

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Editor's Note

■ Greg Loescher

The Internet has now solidly become a part of the collecting world. For music lovers, there are tons of sites for fans, artists, record labels, music auctions — you name it. Sorting through it all can be time consuming. With this fourth edition of our *Guide To Collecting Music On The Web*, you're finding out about the current state of the online music collecting hobby. Plus make sure to visit the sites of the advertisers in this guide. They have plenty to offer collectors.

We're in the process of updating our *Goldmine* (www.goldminemag.com) Web site in several stages in the coming months. A number of new features — including some interactive polling and contests, more advertising from our longtime *Goldmine* advertisers and a searchable index to past *Goldmine* articles — will be added to the site by late fall. If you haven't visited our site for a while or at all, now is a good time to do so. Be sure to also check out *Discoveries*' site at www.collect.com.

Whether you're looking for music collectibles through the ads in collector publications, at Web sites, in stores or at rummage sales and shows, good luck in your search for cool records, CDs and memorabilia in the coming months!

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May 24, 2001

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Courtesy of Doug Hanners, the Gene Vincent EP pictured is worth \$300 in near mint condition.

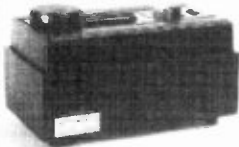
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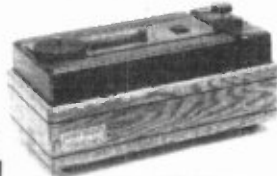
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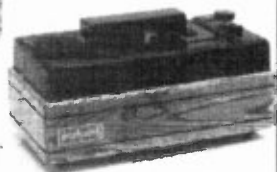


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Stores are finding online activity augmenting, not replacing, other sales activity

■ Robin Platts

With more and more collectors buying records, CDs and memorabilia over the Internet, an increasing number of “bricks and mortar” dealers are taking their business online. Some have decided not to renew their store leases and sell exclusively in cyberspace. Others are having it both ways, getting the best prices by selling through different venues.

One such business is Rockaway Records of Los Angeles. As well as its highly regarded retail stores, Rockaway now also sells items on its Web site (www.rockaway.com), and through eBay auctions. (Rockaway’s web site includes a link to its current eBay auctions.)

For practical reasons, Rockaway can’t list something on eBay that’s already on sale in its store or on its Web site. So how do the owners decide which items to list with the online auction giant? Co-owner Wayne Johnson explained Rockaway’s marketing strategy.

“First of all, there are certain things that there’s a set value for, that we’ve sold over and over again and we know the exact values,” he said. “If it’s by one of the groups that we deal with, we sell stuff really quickly off our Web site — really good collectibles sometimes will sell prac-

tically instantly — like overnight. I’ve listed \$2,000 and \$3,000 items on our own Web site and had a paid order the next day.

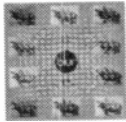
“The things that we deal predominantly with — Beatles, Stones, Elvis, Beach Boys, that kind of stuff — we’ve been doing that for well over 20 years now, so we’ve got a good clientele base and we have over 6,000 people a day looking at our own Web site.”

“We’d be quite foolish to think that we could ever depend solely on [the Internet] to sustain us.”

**— Jason Ferguson,
Papa Jazz Record Shoppe**

“The two factors that lead us to put something on eBay would be if it’s an artist we don’t normally deal with — Britney Spears, for instance. She’s huge, but we’ve had no experience dealing with her. So if we get something interesting on Britney Spears, we’ll put it on eBay rather than on our Web site, because we don’t have people looking on our Web site every day for Britney Spears stuff. Whereas The Beatle collectors will literally look at our site every day to make sure they don’t miss

(Please see **Market** page 6)



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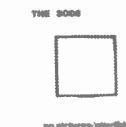
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(Market from page 4)

out on anything. So that's one factor.

"Then if we get something — Beatles [or] Beach Boys, for instance, that we've never seen before or it's hard to figure out a value for — which happens occasionally — then we'll take a chance on eBay."

Listing items on eBay can also serve as advertising for a business, whether a record store, mail-order operation or both. In the case of the Papa Jazz Record Shoppe (www.papajazz.com), eBay auctions promote the business as well as generating extra revenue for the Columbia, S.C., store.

"We've been a 'brick-and-mortar' store for over 20 years and that's certainly our bread and butter," said Jason Ferguson, who handles Papa Jazz's Internet sales and

auctions. "The Internet — whether it's eBay or our Web site — is gravy. We look at our Web site as a massive extension of our mail-order business which, to be honest, was fairly insubstantial in the past. Our eBay auctions — though they can certainly generate large amounts of money — are more realistically viewed as an advertising venue for our Web site. The addition of eBay auctions and Web site sales has probably increased our bottom line by 15 to 20 percent.

"However, we'd be quite foolish to think that we could ever depend solely on these things to sustain us. The amount of money and time that we invest in our Internet sales (we're a one-man, one-computer operation) is minimal and our profits are nonetheless pretty substantial. However, to take it to the next level would

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require a massive investment in time and money, and we're not yet convinced that we'd see enough of an increase in sales to warrant such a move."

Many old-school dealers have complained that the prices realized on eBay are not usually accurate reflections of the items' value. In most cases Ferguson has found this to be true, and that many things sell for less on eBay than they are really worth.

"Except in the case of some very rare free-jazz records, we've found that most eBay bidders are very savvy when it comes to pricing and simply refuse to come close to the book value on many items, probably realizing that they'll be able to find it at an acceptable price later.

"Of course, there are always those

times when someone's heart gets in the way of their head and we find ourselves getting three to four times the book value, but that is a very rare occurrence.

"The sheer volume of items being auctioned on eBay has led — in my opinion — to a wholesale reduction in the values of rare records, a reduction that the price guides can't possibly hope to reconcile. When we started our auctions two years ago, we'd get pretty great prices. Now the values are much lower.

"For instance, we had a rare mint Dave Clark 5 radio interview promo LP that booked at about \$400. We didn't get any bids higher than \$75."

"We start most rare records on eBay

(Please see **Market** page 13)

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R.E.M. Christmas fan club 45s getting top bids

■ Robin Platts

Atlanta, Ga., legends R.E.M. have been around long enough that their very first release came out on a classic vinyl format — the seven-inch single, housed in a picture sleeve.

Their 1981 debut “Radio Free Europe” b/w “Sitting Still” (HT0001) came out on the tiny Hib-Tone label and is still a coveted collectible among R.E.M. buffs. A copy in VG/EX condition recently sold for \$86 on eBay. The seller didn’t specify whether this was a first or second pressing. The first pressing — without the address on it — is significantly rarer. A VG++/NM first pressing recently sold for \$152.50.

An autographed (by Peter Buck, Bill Berry, and Mike Mills) picture sleeve copy of the later, more common IRS Records version of “Radio Free Europe”

sold for \$51. Another early IRS single — a near mint red vinyl seven-inch of “(Don’t Go Back To) Rockville” backed with a live version of “Catapult” (IRS IR-9931) — sold for \$46.01. A copy of the *Document* LP — signed by the original four members in marker — sold for \$150, and a sealed Mobile Fidelity Sound Lab LP pressing of *Reckoning* sold for \$51.

A rare Japanese promo CD titled *Berry, Buck, Mills, Stipe* sold for \$134. This 1992 disc (catalog number PCS105) is a 13-track sampler of tracks from *Green*, *Automatic For The People* and *Monster*. (Only 100 made). \$71 was the winning bid for a very cool R.E.M. promo item — a 46-inch tall inflatable “Bop Bag” made to promote the 1994 album *Monster*.

Like The Beatles, R.E.M. have issued several otherwise unavailable singles as Christmas presents to members of their fan club. An autographed mint copy of the first of these seasonal seven-inchers, “Parade Of

The Wooden Soldiers" b/w "See No Evil," recently went for \$113.61 on eBay. From late 1988, this green vinyl single was a limited edition of 3,000. A near mint copy of the following year's Yuletide offering, "Good King Wenceslas" b/w "Academy Fight Song Country" sold for \$77. This copy came with its original mailing envelope and poster sleeve, one of 4,500.

It's not just the older fan club singles that get the big bids: A copy of the 1999 R.E.M. Christmas offering just sold for \$71 on eBay. It couldn't hurt that this exclusive CD single starts with an 8:57 version of "Country Feedback" with none other than Neil Young on guitar. (The B-side is a 9:30 rendition of Young's "Ambulance Blues.") This comes in a deluxe package, including a booklet

containing more than 50 color photos.

Meanwhile the 2000 Christmas package sold for \$41. This included a blue vinyl seven-inch (catalog number 5180) that includes the songs "Christmas Time Is Here Again," "Hastings & Main" and "Take Seven," a sticker, a 2001 calendar and a holiday greeting card — all in the original mailing envelope.

It's amazing that such recent fan club releases would sell for this much, especially since R.E.M.'s annual fan club membership fee (including the Christmas exclusive plus newsletters) is still only \$10. Anyone whose \$10 had been received by Nov. 1, 1999, would have gotten the 2000 Christmas package plus a year's membership to the fan club. (www.remhq.com/fan_club/.)



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Online CD market prices settle down

■ Robin Platts

Overall, there are fewer excessively high bids for CDs on eBay. The mania that began a year or so ago has subsided somewhat. Many of the titles that seemed so rare have come out of the woodwork in quantity. In many cases it wasn't so much that these discs were truly rare, but that they happened to be out-of-print and not many copies had been listed on eBay. So if a collector lived in a town without much in the way of used CD stores, that person figured that the original CD release of Barry Manilow's *Greatest Hits* was genuinely hard to find and would pay big bucks for it on eBay. Of course, pretty soon

people noticed this trend and there would be 20 copies listed at any given time.

Also, in the last year or so, an increasing number of dealers and stores have gotten into the eBay game and listed all those seemingly worthless CDs they've been unable to move for the last however many years.

Suddenly they find that some of the CDs they previously couldn't give away to the local clientele are the very titles that folks scattered across the world have been searching for. This has contributed to the sudden abundance of copies of certain "rare" titles on eBay and their subsequent decline in value.

Also probably affecting CD prices to an extent is the widespread use of Napster,

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MP3s and recordable CD technology. These days it seems that you can get almost anything via Napster or various Internet sources. If you want a certain CD — or even just one song from that CD — that is selling for \$300 on eBay and can get all the tracks from Napster or wherever, you might be tempted to make your own copy. We've all heard Metallica, et al, crying the blues about Napster's impact on their sales, but it must also have an impact on the secondary market. Of course there will always be people who would prefer to have the original CD. In fact, most collectors would rather have an original than a homemade copy. But even if Joe Blow can afford to pay \$400 for an Amy Grant CD, he might decide to spend it on something else if he can just download his own copy and put it on a CD-R that cost him \$2. For

every person that makes that decision, that's one less bidder, and the trend will result in a lower final bid.

There will always be bids causing a double take on eBay, but it seems that the frenzy has subsided, at least for now.

Mo-Fi CDs are hot

Mobile Fidelity Sound Laboratory CDs still perform solidly on eBay. Aside from the fact that they're all out of print, MFSL's gold discs wouldn't have sold as many as their standard counterparts and, therefore there are fewer of them in circulation. Yet they continue to attract a lot of interest, especially since most of them feature popular and collectible artists. Amazingly, though, one of the most valuable MFSL discs doesn't contain any music, but rather is a collection of sound effects. This disc, titled *Power & Majesty* recently sold for

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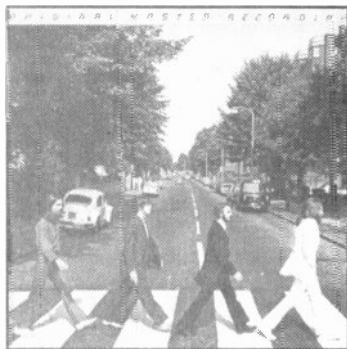
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\$248 on eBay. Pink Floyd's *The Wall* is another popular Mo-Fi title. A sealed copy of this double disc set recently went for \$222.50, while unsealed copies still regularly sell for \$150 - \$190. A Mo-Fi promo gospel sampler called *Then Sings My Soul* shows up less frequently and recently got a winning bid of \$142.50. This disc includes

14 tracks, two each by acts such as The Dixie Hummingbirds, The Five Blind Boys Of Mississippi, and The Swan Silvertones.

Of course, not all Mo-Fi discs are worth a lot. Discs by artists such as Sonny Terry & Brownie McGhee, Steve Winwood, XTC, Rush, and Alexis Korner tend not to sell for more than \$10 to \$15.

A lot featuring all 13 original Beatles LPs in their individual Mo-Fi pressings (as opposed to the boxed set), all sealed, did not sell on eBay recently. The bidding reached \$1,876, but the reserve price was not met. A sealed MFSL LP of *With The Beatles* sold for \$446.99, while a sealed MFSL *Magical Mystery Tour* fetched only \$212. Sealed Mo-Fi vinyl pressings of *Yellow Submarine* and *The White Album* sold for \$202.50 and \$202.49, respectively.

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(Market from page 7)

and then move 'em to the Web site [and, hence, the store]. However, 90 percent of our Web site records are simply LPs that we have in the store and have never been seen on eBay. We put records on eBay that are typically by artists who have a rabid following, super-rare labels, etc. In most cases, old rock 'n' roll, R&B and pop don't do very well, while free-jazz, punk and techno seem to consistently do great."

Ferguson feels that eBay has had a significant impact on the record collecting market.

"I think eBay in particular has devastated the pricing of records. But that's a good thing, in my personal opinion. Being a localized record shop in the South, we've always gotten wiped out by over-

seas collectors or New York collectors looking to resell at astronomical prices.

"While that still certainly happens, we've found that we've had a lot more great records to sell to our local customers. And, when you can combine that with the fact that we get consistent international exposure via the Internet, it all boils down to a record market that's a lot healthier than it's been in a long time. Of course, some of our New York dealers may disagree, but hey, they always knew they were overpriced anyway."

Another operation that has recently entered the online world — through eBay and its own Web site — is Play It Again Records (www.playitagainrecords.com). Its retail store in West Melbourne, Fla., has been going for 20 years, and Play It Again has been doing mail order for



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many years, too.

"We have not been selling online for very long," said Frank Blevins, who owns the store with his wife Sharon. "It remains to be seen as to how it will affect our business."

Like Rockaway, Play It Again doesn't tend to put ultra-rare records on eBay. "We have chosen records that are different, unusual, etc. to put on eBay, but not expensive rare records. After 20 years, we have a sufficient customer base to handle sales of such records. I believe that eBay does not reflect the true value of rare records."

As with Papa Jazz, eBay auctions — and even Web site sales — are more of an extra for Play It Again.

"We have such a broad customer base that it has not been necessary to sell outside our retail store," said Blevins.

"I think eBay in particular has devastated the pricing of records. But that's a good thing, in my personal opinion."

**— Jason Ferguson,
Papa Jazz Record Shoppe**

"The future may change this situation. We have a sufficient supply of rare records that it may become necessary that we sell on our Web site or eBay, but our staff is so overworked at this point, it would require hiring additional people."

"I don't see that the Internet in general has affected our business at all, but it has provided the serious collector an avenue

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with which they can complete collections [with items] that are not available locally.”

So it seems that established retail and mail-order businesses are benefiting most from eBay through records that either aren't very rare or whose value is unknown. Clearly, though, such businesses have a solid customer base that will pay established prices for the kinds of records upon which these businesses have built their reputations. For the time being, businesses such as these will likely continue to regard eBay as an extra, rather than a central part of their business.

For an established business, it seems that selling through its own Web site to loyal customers is the quickest way to get what the records are worth. The advantage eBay offers is that anyone can sell there. So if a person has just started

dealing or are just a fan/collector looking to downsize a collection, listings will still be found by whoever is searching for what's selling.

However, if a person is selling a mint first-pressing Beatles or Elvis LP, odds are it won't go for as much as, say, Rockaway Records would on its Web site. But if not an established dealer with a loyal customer base, a seller probably won't get much traffic if he or she creates his or her own Web site, and so would be better off on eBay or selling through an ad in *Discoveries* or *Goldmine* magazines.

The same lessons that have always applied to print ads also apply to online activity — build up a reputation and customer base to sell the best records for the most money.

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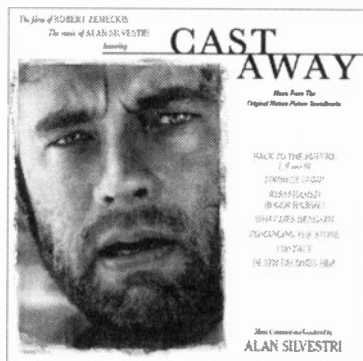
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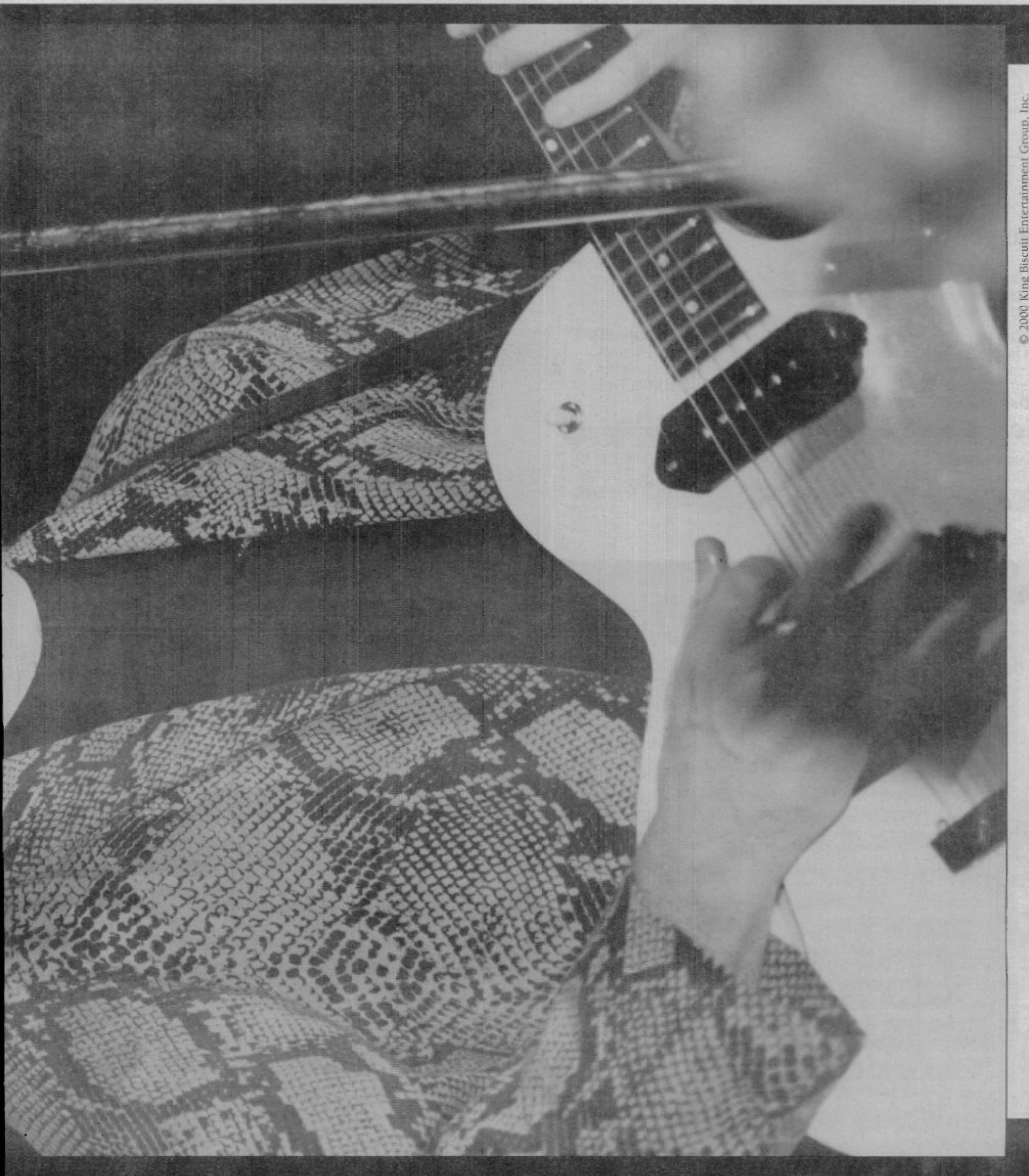
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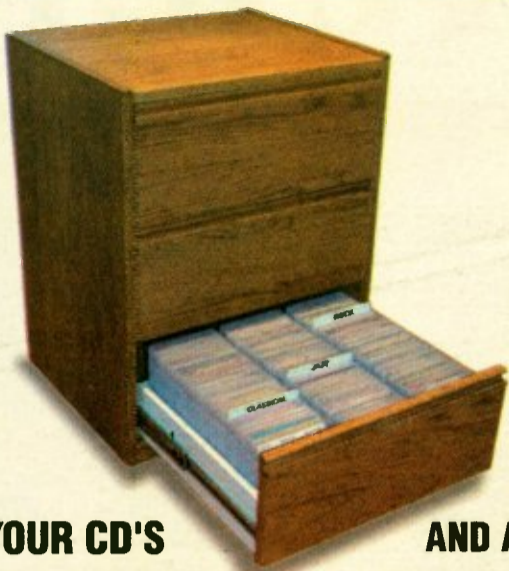
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(New Releases from page 34)

WILL THOMAS
Alabama Day
(Independent Release)

Ah, sweet home Alabama: a source of inspiration for songwriters of all styles and genres for decades — “Goin’ To Alabama With A Banjo On My Knee,” “Alabama Rain,” “Shout Bam-a-Lam,” “Alabama Wild Man” — and the list goes on.

Now, singer/songwriter Will Thomas delivers his second package of tunes paying tribute to the people, places, lives and dreams of his home state. Backed by an impressive arsenal of players from the greater Muscle Shoals area and with John D. Wyker in tow as executive producer, Thomas turns in a set of songs that is not only extremely impressive lyric-wise, but musically as well. With strong and melodic acoustic guitars, bass, drums, sax and flute, *Alabama Day* succeeds on all levels.

From the opening title track, the guitars rock along with a real Allman Brothers feel, featuring twin leads and Thomas’ scruffy vocals, which are at times reminiscent of Bobby Whitlock, while “Be Thankful” possesses an almost James Taylor kind of vibe, underscored by some sweet-sounding sax.

“She Gets Me” blends folksy verses with a driving chorus and a guitar reminiscent of Dickey Betts to create a memorable piece of music. Next up is “Waffle House,” a song that may well be my very favorite track on the album. Dogs bark in the background under acoustic guitar and Dobro and the

lyric is part Shawn Mullins and part John Prine — an honest slice of Americana, a conversation between a waitress and her customer, a story about the brightly lit, late-night diner where everyone meets in the wee hours of the morning (especially us musicians). This one is a classic.

“Got No Blues” has the blues down pat, with more excellent guitar playing, and “Sleep Doctor” rocks with the best of ‘em, underscored by some awesome slide guitar work. “Powers Of Deception” is another example of Thomas’ gift for lyric writing.

*You will float along on a tide of wrong
Til the rocks tear up your sail*

The set closes with a couple of covers, the first by Wyker (Sailcat), a nice R&B number called “Let Love Come Between Us,” with lots of horns and soul. The last song on the record, written by Stephen Foster, is “Too Late,” another tune drenched in Muscle Shoals blues and soul — a great closer for a great record. (Well, unless you count the bonus track of dogs barking as the closer.)

Alabama just keeps on giving the world good music, and with young artists such as Thomas recording, there’s no doubt whatsoever that the stars continue to fall on Alabama to this very day. (Order from www.willthomas.com)

— Michael B. Smith

HEPCAT
Push 'N' Shove
Hellcat Records (80419)

Three years may have passed, but regardless, *Push 'N' Shove* picks up precisely where

(Please see New Releases page 66)

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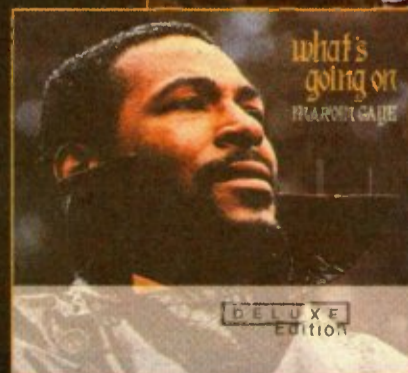
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37. Bachelors No Arms Can Ever Hold You (1955) UK M-
38. Bachelors I Giganti Proposta San Remo 1967 ITALY MSS M-
39. Bachelors Ramona (1927) UK M-
40. Bachelors Walk with Faith in Your Heart (1958) patrk M-
41. Bachelors Walk with Faith in Your Heart 1958 UK diff photo M-
42. Bachelors You Can Tell 1965 UK M-
43. Kenny Ball & His Jazzmen I Still Love You All (1951) UK M-
44. (Band Aid) Do They Know It's Christmas? 1984 color art cvr M-
45. Band of the Hand on the Rocks 1975 COLOR M-
46. John Barry 7/8 Ted Taylor Group Farrago 1958 UK M-
47. John Barry The Girl with the Sun in Her Hair 1967 M-
48. Shirley Bassey Never, Never, Never 1972 patrk M-
49. Shirley Bassey The Rhythm Divine 1987 UK COLOR patrk M-
50. Shirley Bassey What Now My Love 1962 UK M-
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52. The Beat Too Nice To Talk To 1980 UK M-
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56. Beatles Cry Baby Cry 1964 UK COLOR M-
57. Beatles Ebb'dy Got Smeth'g to Hide Except Me & My Monkey '68 UK COL M-
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59. Beatles The Fool on the Hill 1968 Brimhall ed. color theme art M-
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61. Beatles Glass Onion 1968 UK COLOR M-
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63. Beatles Honey Pie 1968 UK COLOR M-
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70. Beatles Natural Love 1995 COLOR M-
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73. Beatles You Can't Do That 1964 SWEDEN M
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ABBREVIATIONS: patrk = price sticker; MSS = music store stamp; CDN = Canadian



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Large table listing various record titles and prices, including albums by AEROSMITH, ANDERS & PONCIA ALBUM, BADFINGER, BEACH BOYS, etc.

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Table listing male pop vocal LPs with columns for artist name, album title, year, and price. Includes artists like Anka, Austin, Avalon, and many others.

Table listing various pop and rock LPs with columns for artist name, album title, year, and price. Includes artists like Faith, Fogelberg, Garcia, and many others.

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Table listing pop and rock group LPs with columns for artist name, album title, year, and price. Includes artists like Abba, Adventurers, and many others.

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(New Releases from page 56)

Hepcat's last album, Right On Time, left off. That offering was their first for Hellcat, and the thrill was palpable, washing across the record and heightening the impact of every track.

In which case Push takes over several hours into the festivities, when the atmosphere is a bit more relaxed. Hepcat slide straight into the groove, a slow, steady simmer that roils into a full boil on the more jazz-inflected numbers, and turns into pure steam on the smoky "Prison Of Love" (featuring the sultry vocals of Karina Denike).

Taking the band's lead, Hepcat's singers equally give their all; the harmonies, re-creating the sound of Jamaica's '60s vocal trios, are exquisite, as are their individual efforts. Greg Lee, he of the lightly lilting lisp, magnificently handles lead vocals on the majority of Push. Alex Desert shines even more brightly than usual on his two showcases, while Deston Berry adds a touch of cooler than cool to every song he touches, both vocally and on the keyboards, which are so crucial to the band's sound.

Hepcat's sound remains firmly rooted in rocksteady (most spectacularly heard on "Daydreamin'," which subtly shifts into a reprise of the Derrick Harriott gem "The Loser"),

burnished by Skatalites-influenced jazz, with touches of soul (a shimmering cover of Brenton Wood's soul classic "Gimme Little Sign,"), salsa and dub. It's an all-night party you'll never want to end.

— Jo-Ann Greene

JOHN PADOVANO
The Dusty Road Session
John Anthony Padovano (JAP05)

John Padovano is nothing if not prolific. Boasting a remarkable 27 songs, The Dusty Road Session, his fifth independently produced album — and first released on CD — is an ambitious attempt to introduce his songwriter skills to an unsuspecting public. Blending a potpourri of various musical styles (folk, blues, first-person narratives, and Beatles-esque pop predominate), Padovano shows that he's not only versatile, but well-versed as well.

Unfortunately, Padovano thwarts his own efforts by relying solely on bare-bones acoustic guitar as accompaniment, to the exclusion of any other instrumentation. As a result, he limits any potential for fleshing out these songs in a way that could really do them justice. Songs such as "Carry Me (Lullaby)," "Your Return," "As I Was Saying" and "You Became My Friend" effectively convey a sentimental side. The feeling of love and longing is genuinely affecting, although given the lack of embellishment, the songs don't press the appeal. Padovano's melodic voice falls into a Paul McCartney/Paul Simon/James Taylor vein, which is pleasant enough, but with more than two dozen tracks to wade through, the tunes eventually begin to blur and one becomes indistinguishable from another.

That's too bad because there's some genuine talent brewing here. However, it's also obvious that Padovano, as a good a player as he is, ought to pick up a backup band for his next outing. The Dusty Road Sessions is more than a decent demo, but as a professional package, it's short on musical muscle. (padpublishing@yahoo.com)

— Lee Zimmerman

THE DAMAGE MANUAL
The Damage Manual
Invisible Records (INV169)

Drummer Martin Atkins (the driving force and producer behind The Damage Manual) links up with fellow Killing Joke-r Geoffrie Walker (guitar), former Public Image Limited compatriot Jah Wobble (bass), and longtime mate Chris Connelly (Ministry, Pigface, Revolting Cocks, et al) on vocals and adds to the aural anarchy by enlisting Bill Laswell to mix half the album's tracks.

However, no matter how you shuffle the member's illustrious pasts in envisioning the final result, The Damage Manual is guaranteed to surprise. Of course, those who've heard the

quartet's debut EP are already clued in, and three of that record's seven tracks reappear here, along with a stunning remix of one by The Orb. But that was merely a preliminary skirmish before the major assault.

Atkins and his Invisible label have long pushed the aural envelope, but in a way Damage brings him and his cohorts full circle, back to the future so to speak. The proto-Gothic gloom of KJ swirls across the grooves, colliding with Pigface's anarcho-industrialism and PIL's post-punk terrorism ("Expand," in particular, would fit seamlessly on Flowers Of Romance).

Intriguingly, Wobble's bass lines drive much of the album, and it's here that things get interesting, because inevitably this involves a more conventional structure than Atkins normally uses. Walker's sublime post-punk guitar drones and screams further assist in pulling the group's sound deeper into familiar territory — but familiar only in the sense of how far ahead KJ and PIL were ahead of their time.

The technology and resultant sonic experimentations have had 20 years to catch up; so imagine what those two bands could have achieved if today's equipment had been available in 1979, mix in the members' experiences since and only then can you truly envision Damage's sound. Having drawn a straight line between the past and present, they're still tearing the envelope, as intense as ever, a kaleidoscope of sounds all familiar but subverted for the new millennium.

— Jo-Ann Greene

RANCID
Rancid
Hellcat Records (80427)

Each chapter of Rancid's story contains yet another unexpected twist or turn, beginning with their (also eponymously titled) debut that defied expectations by excluding ska. From there, Rancid catapulted to the plot- (and melody-) thickening Let's Go, on to the surprising homage to the Old School that was ...And Out Comes The Wolves, and crescendoing with the showcase to their diversity, Life Won't Wait. So what's next?

Kicking off with a head-clearing blast of thrashing hardcore, Rancid blows the listener away by the speed, power and frenzied playing pounding from the speakers. The shock is so great that one goes scurrying back to their first album just to compare. But there's no doubt — that hardcore masterpiece was played at half speed compared to this one.

Assuming Rancid haven't already run out of ideas, perhaps having identical titles is intended to draw a direct link to the past, as the quartet return to an earlier punk purity, before the new school broke into the big time and became corrupted by bigger money. Or perhaps its simpler than that; a couple of the tracks ("Rwanda," "Blackhawk Down") lyrically suggest they were written years ago, while musically many others contain

(Please see New Releases page 68)

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Table listing various records under 'RARE 45s' and 'RARE 95s' columns. Includes artists like The Beatles, The Rolling Stones, and The Who.

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ULTRA RARE LPS

Table listing ultra rare records with columns for artist, title, and value.

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Table listing ultra rare records with columns for artist, title, and value.

SEALED LPS

Table listing sealed records with columns for artist, title, and value.

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All Records are FACTORY SEALED ORIGINALS (12-Inch LPs), & are Stereo unless noted. Priority Mail costs in USA are \$3.50 for one or two items, \$4.50 for three or more Money Orders Preferred, payable to R.D. ACELA. No compact discs this time. THANKS!

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"Somewhere in England" (DHK-3492) 1981 w/"All Those Years Ago". cc. SEALED. \$30.
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RICK WAKEMAN "Journey To The Centre Of The Earth" (SP-3621) 1974 album. SEALED. \$25.

ACE-HIGH RECORDS P.O. BOX 65243, WEST DES MOINES, IA 50265



(New Releases from page 66)

melodic variations of previous songs. But which came first, these breakneck versions or their slower, seemingly more evolved counterparts?

With Rancid, it's particularly difficult to judge, as they've always recycled riffs, rhythms and melodies. Detractors may find this technique flawed, but fans adore the way the familiar is twisted and twined into exciting new shapes, forever shifting and advancing the band's sound, while never breaking completely with the past.

The sound on Rancid is overwhelming. Even on the most frenetic tracks the musicianship is superb — bassist Matt Freeman leaves the competition in the dust, while guitarists/vocalists Tim Armstrong and Lars Frederiksen let it rip, even finding places for some wah-wah guitar. But in a way, this is Brett Reed's showcase. The drummer eschews flamboyance both on stage and off, and with his powerful, pounding beats so embedded in the sound, he's the group's shadowiest member. But this unsung hero is Rancid's foundation stone. His contribution drives the album with such force, it should finally bring him the recognition he so rightly deserves.

It's his playing that brings the immediacy of Rancid into focus. The album's sequencing is brilliant, the tracks ordered precisely as if they were to be played live. Opening at warpspeed, then gradually slowing with more melodic tracks coming to the fore, other styles flit in (but, surprisingly, no ska this time around). Then everyone takes a deep breath and slams back into the hardcore, and 'round they go again and again, until, like the best of gigs, you're left exhausted and sated.

Yet you still want more... and are desper-

ate to discover what comes next. The latest installment is a cliff-hanger, a primal roar of melodic hardcore. But what will the next Rancid record bring? Stay tuned.

— Jo-Ann Greene

SAMMY HAGAR

Ten 13 Cabo Wabo/Beyond (63985-78110)

There's only 55 ways to rock, says Red Rocker Sammy Hagar. Or is it, there's only one way to rock when you're driving 55? Or is he the guy who claims he can't drive 55? Whatever.

Hagar is back to his numerical tricks on his new album, Ten 13 (his birthday, in case you're wondering). He's treading familiar territory rock 'n' roll-wise as well, turning the amps to 11 and unleashing hell on the new millennium, which, unsurprisingly, seems to have made a U-turn back to the '80s for ol' Sammy.

With that whole Van Halen thing comfortably behind him now (who would have thought Hagar would get the last laugh out of that fracas?), and a legion of fans screaming out for "Más Tequila," Hagar is one well-coiled '80s dude who has yet to become a Behind The Music tragedy. He calls the new album, which is something like his 15th solo release, a "rebirth"; I call it falling back on easy, predictable riffs and platitudes.

The new set of songs alternates between stupidly titled house-rockers such as "Shaka Doobie" and "Serious Juju" and those dead-serious, fist-raising anthems the tequila entrepreneur likes to throw onto every album (Ten

(Please see New Releases page 70)

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Who I collect (primarily):

(New Releases from page 68)

13's contribution to this canon is the paradise-is-yourself "Tropic Of Capricorn").

But, hey, Hagar seems to be enjoying his self-proclaimed Phoenix act (he even kicked off his latest tour in that Arizona city. Who said this guy isn't a thinker?). Even if he has chosen to commemorate the new millennium with the "totally awesome" sounds of yesterday.

— Michael Gallucci

ROGER CLYNE AND THE PEACEMAKERS
Honky Tonk Union
Emma Java (97551)

Roger Clyne and his band have the pop melody thing down pat. With a "Bruce

Springsteen And The E-Street Band meet Buck Owens And The Buckaroos" kind of vibe happening, they manage to suck you in with strong hooks, tight harmonies and down-to-earth lyrics. Resistance is futile.

Some would call them alt-country, while others might deem them a power pop band, especially after spinning the infectious opening tune, "Beautiful Disaster," a number that summons up all the spirit of Springsteen's band. The great thing about the band's debut CD is the quality of the songs. There are 11 of 'em, and they are all good. "City Girls," "West Texas Moon" and the honky-tonkin', tongue-in-cheek "My Heart Is A UFO" are standouts.

This is the first album from a band who has already established a reputation for bucking the system. That's enough in and of itself to make you want to check 'em out, but the

music is good too. They have built a following without a record deal — without any advice from men in pin-striped suits. This is a musical declaration of independents. A hard-hitting, alt-country pop-rocker of an album that holds up in comparison to any musical endeavor of its type on the market today.

— Michael B. Smith

UNDERWORLD

Underworld Live; Everything, Everything
JBO (63881-27078)

The stage has always been fraught with danger for techno bands. Perfectly reproduce your records, and few will pay \$20 to see the show. Rely too heavily on clever electronic experimentation, and you risk making your songs undanceable. Turn the temperature

and bpm's up too high, and the crowd will keel over from exhaustion halfway through the third song. Turn it down too low, and they'll lose interest.

Thus, even those groups who play live regularly have difficulty offering up new live twists on their songs while still keeping fans happily dancing for an hour-plus. Most are forced to rely heavily on light shows, slides, and/or props, none of which will translate onto CD.

All of which goes some way to explaining why the live *Everything, Everything* is a masterpiece. As veterans of raves, clubs and festivals, Underworld have honed their live sets to pure perfection, with the very ebb and flow of the songs bringing this album to life. The excitement is palatable, surging from the grooves, and even if you manage to sit still, the music itself is a wonder to behold.

Featuring eight tracks and 10 songs (75 minutes in all), Underworld subtly remixed recent and older material; "Born Slippy Nuxx" is a standout, replacing a library's worth of military manuals by brilliantly illustrating just why the drummer boy was essential to armies of yore. If that hit takes on a whole new tattooed edge, "Pearls Girl" is pulled back a notch and filled with darker, more sinister shadings, while "Push Upstairs" expands into a Goth-esque epic. All in all it's a superb record that captures not just the exhilaration of Underworld live, but the sheer brilliance of their music.

— Jo-Ann Greene

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GOLDMINE GRADING GUIDE

VISUAL OR PLAY GRADING?

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

HOW TO GRADE

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

Mint (M): Absolutely perfect in every way — certainly never played, possibly even still sealed. (More on still sealed under "Other considerations"). Should be used sparingly as a grade, if at all.

Near Mint (NM or M-): A nearly perfect record. Many dealers won't give a grade higher than this implying (perhaps correctly) that no record is ever truly perfect.

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

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

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

Near Mint is the highest price listed in all *GOLDMINE* price guides. Anything that exceeds this grade, in the opinion of both buyer and seller, is worth significantly more than the highest *GOLDMINE* book value.

Very Good Plus (VG+): Generally worth 50 percent of the Near Mint value.

A Very Good Plus record will show some signs that it was played and otherwise handled by a previous owner who took good care of it.

Record surfaces may show some slight signs of wear and may have slight scuffs or very light scratches that don't affect one's listening experience. Slight warps that do not affect the sound are OK.

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

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

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

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

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

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

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

A jacket or sleeve will have seam splits, especially at the bottom or on the spine. Tape, writing, ring wear or other defects will start to overwhelm the object.

If it's a common item, you'll probably find another copy in better shape eventually. Pass it up. But, if it's something you have been seeking for years, and the price is right, get it... but keep looking to upgrade.

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

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

OTHER CONSIDERATIONS

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

With **Still Sealed (SS)** records, let the buyer beware, unless it's a U.S. pressing from the last 10-15 years or so. It's too easy to re-seal one. Yes, some legitimately never-opened LPs from the 1960s still exist. But if you're looking for a specific pressing, the only way you can know for sure is to open the record. Also, European imports are not factory-sealed, so if you see them advertised as sealed, someone other than the manufacturer sealed them.

A FEW NOTES ON COMPACT DISCS

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

Unless the CD came in a special package (fold-open, fold-over, colored plastic, etc.), the two areas to check for grading are its label and its insert (booklet).

Most collector interest currently is with promotional CD's. Again, audible condition of the disc is less of a concern than the condition of its packaging and art-work and the collectibility of the artist.

Used full-length, commercial CD's generally sell for 50-75 percent of the new price. Dealers in used CD's will usually pay no more than 50 percent of that price, and often much less.

COMMON ABBREVIATIONS (not including grades)

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

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

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

sl - slight
sm spl - seam split
soc - sticker on cover
sol - sticker on label
ss - still sealed
s/t - self-titled
tc - title cover (12" and CD's)
ti - title insert (CD single)
toc - tape on cover
tol - tape on label

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

Courtesy of Hollywood Records/photo by Raul Roa

(Reissues from page 38)

ner's earlier attempt. Like McCartney, Auer also seems to be the one that champions the sentimental side of the band; in the liner notes that accompany each song, Auer frequently refers to being inspired by his own experiences and emotions. Stringfellow, on the other hand, paints on a broader palette, frequently drawing from life lessons he's observed in others.

The demos also betray the angst and edginess imbued in nearly all their efforts. After all, this is a band who pessimistically titled their first album *Failure* and their fourth *Amazing Disgrace*, while peppering their sides with songs such as "Everybody Is A Fucking Liar," "Hate Song," and the aforementioned "Apology." For example Stringfellow's "Trace My Falls," given an understated arrangement that combines unamplified electric guitar and pipe organ, sounds impromptu but impassioned, distinctly different from "Precious Moments," the song it would later become. Similarly, in describing his early take on "Apology," he sums up his preferred style as "clunky and lo-key," which translates to the rawer, sometimes sullen quality of his "Help Yourself," "Diary Of An Insecure Girl" and "How She Lied By Living" demos in particular.

Although the demos all but dominate the proceedings, the quirky cover versions stand out among the album's most interesting inclusions. The band ricochets from Jeff Beck (à la a surprisingly faithful take on "Beck's Bolero") to Blondie (a well-intentioned "Dreaming") to Big Star (the rowdy "What's Going Ahn") to Cheap Trick (a dead-on "Surrender") to even odder choices (MC5's

raucous "Ramblin' Rose," Devo's "Wiggly World" and an awesome a cappella arrangement of "The Star Spangled Banner" sung live at The Kingdome in Seattle).

While some of the aforementioned efforts were apparently intended for tribute compilations that never saw the light of day, all confirm The Posies' reverence for their forebears, a constant throughout their career. After all, this is a band who drew on their influences, be it The Who or The Hollies, and came to the conclusion that power pop was most effective when it combined an equal measure of both power and pop.

As the choices veer to the more bizarre — the Muzak versions of "Golden Blunders" and "Suddenly Mary" have to be two of the strangest and most unlikely inclusions on any compilation ever — the delineation between the essential and the extraneous becomes clear. Still, the stunning depth and diversity revealed in this definitive document makes it the ultimate portrait of The Posies, a fitting requiem for a band who deserved far more respect and recognition than they ever achieved in their existence. As a result, *At Least At Last* lives up to all its name implies.

— Lee Zimmerman

LOS LOBOS

Más Y Más: The Los Lobos Box
Rhino/Warner Archives (R2 76670)

Finally, the definitive compilation from one of the best "adult rock" bands out there — Los Lobos. The band's combination of traditional Mexican/Chicano recordings and straightforward rock 'n' roll, rockabilly and R&B set them far apart from their would-be competition. In effect, Los Lobos can do it all and do it well.



Los Lobos (from left): Steve Berlin, Conrad Lozano, Louie Perez, David Hidalgo, and Cesar Rosas.

Whereas 1993's double disc *Just Another Band from East L.A.* was very much the enjoyable set, "Más Y Más" manages to kick everything up a notch — or 20.

The box set includes between three and eight tracks from each of the band's studio albums along with outtakes, live tracks and demos. There are tunes from various soundtrack albums, tribute albums and side projects as well. Highlights that weren't on the earlier collection include a pair of rockabilly rave ups, "We're Gonna Rock" and "Rip It Up"; a live take on The Beatles' "Tomorrow Never

Knows"; a cover of Richard Thompson's "Down Where The Drunkards Roll"; "Route 90" (from the Lobos' definitive children's collection, *Papa's Dream*); and a live take on Marvin Gaye's "What's Goin' On" with Sheryl Crow on vocals. There's also an excellent '96 cover of Doug Sahm's "She's About A Mover."

Of course, there are the stand-out tracks including old favorites such as "Will The Wolf Survive?" (which was once covered by Waylon

(Please see Reissues page 73)

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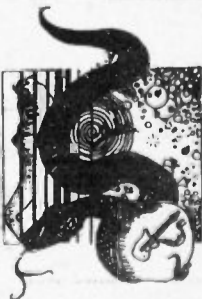
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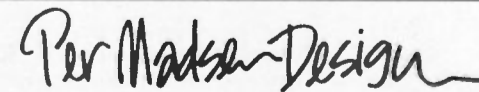
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(Reissues from page 71)

Jennings), the hauntingly beautiful "A Matter Of Time," "Evangeline," "Angels With Dirty Faces," "Kiko And The Lavender Moon" and their cover of The Grateful Dead's "Bertha."

As with most of Rhino's releases there are extensive liner notes, and this one is no exception. A 76-page book included in the set covers the history of the band and their recordings in text and rare photos. The book is almost as good as the music itself. Almost.

What sets this box set apart from the gazillions of other boxes is the fact that there is not a lame track anywhere in the set. Every one of these wolves has a bite. This is an indispensable set for any rock fan who appreciates infinite diversity in creative musical art. Excellent. Gracias amigos.

— Michael B. Smith

VARIOUS ARTISTS

Full Time Groovers: Hotlanta Soul Vol. 2
Kent Soul (CD KEND 183)

As evident by the diluted music currently masquerading as soul and R&B, it only takes one or two thinning agents intervening between a soulster's microphone and the airwaves to water down grits into wallpaper paste. These reissues were recorded in the '70s, when black music was bleached albino thanks to disco and other compromising influences. As a result, this disc's hardcore R&B singers' efforts were relegated to the regions surrounding the Atlanta, Ga., and Birmingham, Ala., studios where they were recorded. What a waste.

The thick mix of sex and grease lubricating these cuts creates what would be the Soul Top 20 in God's perfect world. Check it against the charts, and see how damn near every song on the disc holds its own against the era's national hits.

— Dave McElfresh

SAM COOKE

The Man Who Invented Soul
RCA (07863 67911-2)

This four-CD set covers Sam Cooke's career from the moment he crossed over from gospel to pop with "You Send Me" (which topped the Pop and R&B charts in 1957) through a January 1963 show later released in 1985 as *Live At The Harlem Square Club*. It's a tasteful tribute to a man who knew a thing or two about taste ("You Send Me" still sounds as sweet as it did the day it was recorded), and, though a former gospel singer, he could nonetheless get down and dirty with the best of them.

The Man Who Invented Soul is an overview (there are only four previously unreleased tracks), best suited for those just

learning about the singer or who have little of his material on CD. Nearly all of his major hits are included (for contractual reasons, nothing recorded past September 1963 is used, a stipulation that presumably also kept Cooke's second pop hit, the #18 "I'll Come Running Back To You," off the set).

But there's still plenty of music to give a real feel for the artist, a man who not only hit those angelic high notes with seemingly little effort, but who also wrote, arranged and produced some of the most wistful, romantic songs ever recorded, including "(What A) Wonderful World," "Cupid" and "Only Sixteen."

Yet there are complexities in Cooke's performances as well. "I Got A Right To Sing The Blues" and his own "Another Saturday Night" might have downbeat lyrics, but Cooke still imbues them with his own happy-go-lucky vocal panache. Conversely, "Chain Gang" had a subtext for African-American listeners who felt equally imprisoned, though they were ostensibly "free."

The set leaves the listener with a final image of Cooke sweating his way through the Harlem Square Club show, exhorting the crowd to "Don't fight it, feel it," begging "Somebody Have Mercy" and urging the audience to dance the night away. It's Cooke at his best — passionate, living life to the full and ready to bring the good news to an eagerly awaiting world.

— Gillian G. Gaar



VARIOUS ARTISTS

Silver Disc: 25 Years Of Ace
Ace (25)

Though not touted as a sampler, this diverse collection represents what the British Ace label released or reissued between 1950 and 1975. Apart from focusing on stateside music, there's no other direction evident: early Dion (1962) and Charlie Feathers' rockabilly (1958) share space with Howlin' Wolf (1951), Mongo Santamaria's Latin jazz (1963), and Sir Douglas Quintet (1965). Some of the space might have been better filled with something other than the pop funk of Fatback and Isaac Hayes' too-familiar "Theme From Shaft," but, hey, if attracting the general public through such pop fare is what it takes to finance those obscure doo-wop, blues and R&B Ace reissues, bring on a few more volumes.

— Dave McElfresh

LINDA SCOTT

The Complete Hits Of Linda Scott
Eric (11511-2)

VIC DANA

The Complete Hits Of Vic Dana
Eric (11510-2)

Only 15 years old when she cut her charming "I've Told Ev'ry Little Star," New York-born Linda Scott's 1961 smash for Canadian-American Records — a teen-slanted up-tempo update of a 1932 ditty by Jerome Kern & Oscar Hammerstein — positioned her for short-lived pop stardom.

Squeaky clean in her perky vocal presentation, Scott's first hit fit right in with the girl group phenomenon just commencing. Her self-penned "Don't Bet Money Honey" and "Yessiree" (she lip-synched the mild rocker in the '62 flick *Don't Knock The Twist*), along with the lilting "Bermuda" and a bouncy "Never In A Million Years" for Canadian-American and its Congress sister label, were innocuous pop with enough pep to make a positive impression.

Eric's Scott collection contains her 11 pop charters plus 11 more tracks from the same March 1961–September 1962 time frame (a noticeably more adult "Who's Been Sleeping In My Bed," her last minor hit (#100) in early '64, is the lone item outside of that year and a half span). Eight '61 tracks, including the following six, ostensibly designed to tie in with her breakthrough hit deal exclusively with celestial themes and are mostly bland, Tin Pan Alley retreads ("When You Wish Upon A Star," "Stars Fell On Alabama," "Stardust," "Blue Star"); tuneful covers of The Elegants' "Little Star" and the Rivileers' "A Thousand Stars" are a distinct improvement. *[Geez, do you think she wanted to be a "star"? — Ed.]*

Several are saddled with a weird, wheezy harmonica warbling in the background, courtesy of arranger Hutch Davie. Little Walter DeVenne has done a fine job of remixing everything from the original stereo masters except for Burt Bacharach and Hal David's "Who's Been Sleeping In My Bed?" the only mono track.

Crooner Vic Dana wasn't old enough to imbibe legally when he scored his first hit in 1961 with the #45 "Little Altar Boy" (he sang it in *Don't Knock The Twist* — coincidence?). Going against his generation's grain, the New York native was an unabashed romantic balladeer from the inception of his career on Bob Reisdorff's Dolton Records.

Cutting in L.A. with the estimable Ernie Freeman often handling his arranging, Dana enjoyed 15 pop hits from '61 to '70, and they all grace Eric's 18-track comp. Naturally, his only Top 10 entry, 1965's easygoing "Red Roses For A Blue Lady," is prominent. Also on hand are 1962's tremulous "I Will," the '64 outings "Shangri-La" and "Love Is All We Need" (the latter revived two years later by Mel Carter), Dana's '66 cover of Bill Anderson's country hit "I Love You Drops" and two Neil Diamond tunes that ended his chart run, "If I Never Knew Your Name" and "Red Red Wine."

Though he had more in common with Jack Jones and Las Vegas-era Bobby Darin (the latter's influence brashly informs the swingin' "Frenchy") than West Coast rock 'n' roll, "Danger" could pass for 1963-era Bobby Vee with its double-tracked vocal and staccato strings, and "A Very Good Year For Girls" is a cutesy upbeat ditty from the same year aimed

(Please see Reissues page 74)

(Reissues from page 73)

at teens and nobody else. Again, only one mono item is on the whole fine-sounding disc. (PO Box 2216, San Leandro CA 94577)

— Bill Dahl

VARIOUS ARTISTS

Doity Records, Vol. 1: Risqué Discs From The Thirties And Forties
 Bean Snicker (BS-4156)

A dirty mind is a perpetual solace, as the saying goes. But in the 1930s, as the government's Hays Office censored silver-screen sex, nervous record companies decided to police themselves rather than risk federal intervention in music too. Small-label "party records" were safely kept behind store counters. This 18-track compilation shows how tame the genre could be compared to current rock and rap. Assembled from collectors' 78s (thus some scratchy sound), it primarily features Pure And Simple (bickering predecessors to Sonny & Cher and Otis Redding And Carla Thomas) plus Ben Light And His Surf Club Boys. Also featured is Cliff "Ukulele Ike" Edwards, who was also the voice of Jiminy Cricket in Walt Disney's *Pinocchio*.

The disc's pop opener by Light leads listeners to expect a doity rhyme, but he delivers something innocuous instead. Mistaken identities fuel some Pure And Simple spoken-word takes, as when a housewife thinks her plumber is an MD (back when doctors made house calls). Light's "Two Old Maids In A Folding Bed" uses a time-worn theme of '30s hokum music.

For whole-hearted raunchiness, *Doity* is downright discreet compared to that period's *Streetwalkin' Blues* comp on Jass. Basically,

the need for discretion led to cleverness today's no-holds-barred recordings lack. Maybe liberation has hidden costs. (Bean Snicker, 4156 Oleantha Ave., St. Louis MO 63116-2604; BeanSnicker@aol.com)

— Bruce Sylvester

ELECTRIC LIGHT ORCHESTRA

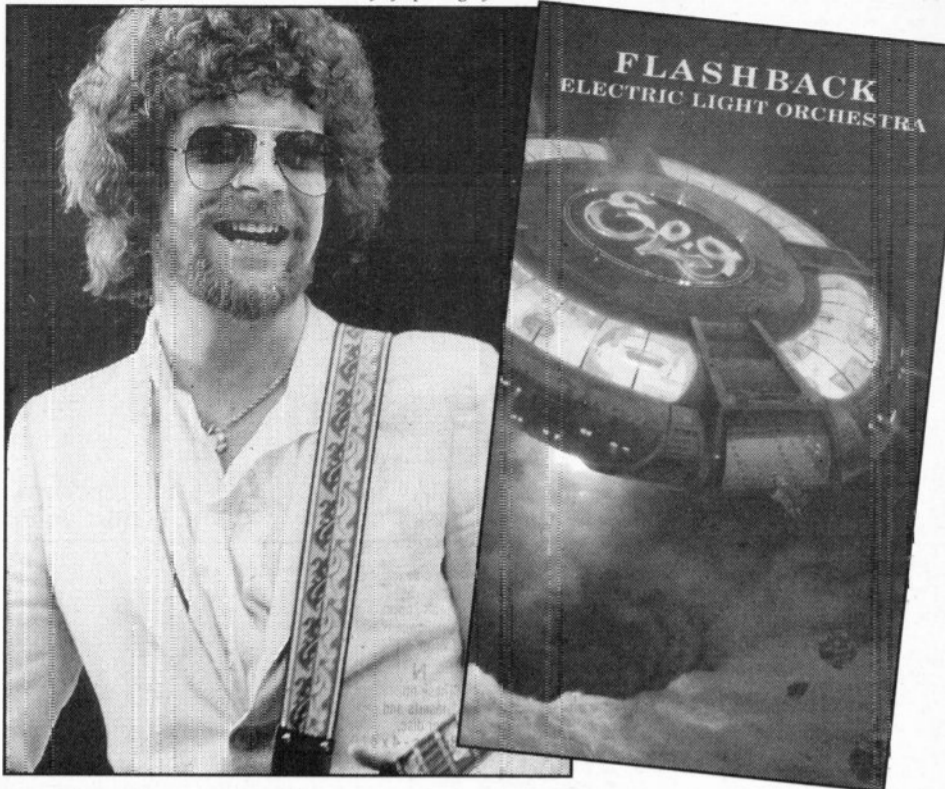
Flashback
 Epic/Legacy (E3K 85123) (Three discs)

There's a reassessment of sorts going on right now with Electric Light Orchestra. Dismissed by contemporaries as overblown classical music zealots with a Beatles fixation, that school of thought has diminished recently, since ELO separated and leader Jeff Lynne became an in-demand producer for like-minded rockers such as George Harrison and Tom Petty. Listening to the three-disc box, *Flashback*, it's easy to get caught up in the current revision.

Padded with bombastic, stretched-out album tracks and some previously unreleased clunkers, *Flashback* could have easily been pared down a disc. But the core songs, taken from 1972's debut *No Answer* through 1986's *Balance Of Power*, sound today like ambitious pop symphonies made for AM radio. Indeed, when AM collapsed at the end of the '70s, so did ELO (post-*Discovery* material pounds proto-disco beats into Chuck Berry-style riffs, repetitively and ineffectively).

But Lynne was on to something. The scope of songs such as "Strange Magic" and "Sweet Talkin' Woman" (not to mention the group's overexcited take on "Roll Over Beethoven" — the most literal interpretation of the music's message ever) is quite extraordinary. Lynne's kitchen-sink aesthetic, combined with '70s rock-star glam, manages to be simultaneously

©Fin Costello/redferns — London, 1979/Courtesy of Epic/Legacy



ELO's Jeff Lynne

pompous and dazzling. The individual albums could be vexing (has anyone ever sat through both platters of *Out Of The Blue* without becoming bored?), but stripped of their excesses and tossed into a setting such as this, ELO sound like a lost-loved relic primed for new millennium reconsideration.

So listen to these again: "Strange Magic," "Can't Get It Out Of My Head," "Evil Woman," "Livin' Thing" and "Telephone Line." They're all great pop songs stamped with vacuum-tight production that borrows a little from Phil

Spector and The Beach Boys and a whole lot from The Beatles. Experience the "Eldorado" suite in its showy but ultimately cheery glory, and give ELO kudos for making '70s music sound timeless, two decades after it was discarded and left for oblivion. Olé ELO!

— Michael Gallucci

THE KINKS

Come Dancing With The Kinks: The Best Of The Kinks 1977-1986
 Koch/Konk/Velvel (Vel 79733)

The final phase of Koch Records' outstanding Kinks' reissue series has been completed with the much-delayed, fall 2000 release of *Come Dancing With The Kinks: The Best Of The Kinks 1977-1986*. Superseding Arista Records' original 1986 *Greatest Hits* compilation (issued as a 19-track double-LP and 16-track single-disc CD), Koch's newly remastered compact disc boasts an increased, albeit substantially altered 18-track lineup, personally culled and resequenced by Ray Davies.

To assemble this revised *Come Dancing*, Davies added six tracks not present on Arista's original CD. Three songs exclusive to the twin-vinyl pressing have been drafted into digital service: "Misfits," "Sleepwalker" and "Catch Me Now I'm Falling." Three

(Please see Reissues page 85)

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- Chicago - Japan '72/Australia '74 - 48 minutes Japan, 30 minutes Australia, 30 minutes Chicago
- Alice Cooper - Vintage - 120 minutes total pro shot footage, 6 clips, 1970 to 1973
- Creedence Clearwater Revival - 7 clips, 1969 and 1970
- Deep Purple - Paris '85 - 103 minutes pro shot
- Doors - Compilation - 144 minutes pro shot, 9 appearances
- Bob Dylan - '65 to '94 - 120 minutes pro shot, 9 clips
- Eagles - New Zealand '95 - 150 minutes pro shot
- Fillmore Closing - 110 minutes
- Genesis - The Peter Gabriel Years - 115 minutes pro shot, 3 clips
- Grand Funk Railroad - Compilation - 150 minutes pro shot, 7 clips
- Grateful Dead - Compilation - 14 clips Saturday Night Live, Nighttime, LA News and more
- Heart - Compilation #2 - 7 clips, Ontario, 1978 to Coffee Achievers Ad 1984
- Jimi Hendrix - Compilation - 17 clips
- Jimi Hendrix Experience - Royal Albert Hall - 70 minutes 1969 plus Maui, Hawaii 1970
- Iron Maiden - '80 to '84 - 120 minutes, pro shot, 4 appearances
- Jethro Tull - Tanglewood '70 - 62 minutes pro shot plus 2 bonus clips
- Elton John & Billy Joel - Tokyo '97 - 137 minutes, pro shot stereo
- Janis Joplin - Compilation - 113 minutes, 16 clips
- Journey - Tokyo '81-98 minutes pro shot, Escape Tour
- Kansas - Compilation 1974-78 - Don Kirshner's Rock Concert 1974-78 plus Canada Jam 1978 - 52 minutes pro shot
- Kinks - Celluloid Heroes - 120 minutes pro shot, 21 clips '67 to '90
- Lynyrd Skynyrd - '73 - '76 - 110 minutes pro shot
- Metallica - Santiago Chile 1999 - 138 minutes pro shot
- Ted Nugent - Chippewa '96 - 88 minutes stereo pro shot
- Ted Nugent - Unwired - 150 minutes pro shot, 20 clips 1968 to 1987
- Ozzy Osbourne - The Randy Rhoads Years - Rock Report, promos, death reports, Chicago '82 and more
- Phish - Germany '97 - 143 minutes pro shot
- Pink Floyd - KQED '70 Compilation - 60 minutes pro shot plus 14 clips
- Pink Floyd - Nassau Coliseum '80 - The Wall Live
- Pink Floyd - Syd Barrett Years - 122 minutes, 14 clips, good to poor quality
- Queen - Rare Live '73 - '86 - 111 minutes pro shot - Japanese Laserdisc, Madrid '79, Xmas concert '75
- Rolling Stones - Cocksucker Blues - 100 minute X Rated 1972 tour film
- Rolling Stones - Ed Sullivan Shows - 55 minutes pro shot off master plus 50 minute B&W tour documentary
- Rolling Stones - Ladies and Gentlemen: The Rolling Stones - 82 minutes pro shot
- Rolling Stones - Mick Taylor Years - 161 minutes, 10 clips
- Rush - DKRC '75-'77/Exit Stage Left - 110 minutes pro shot
- Smashing Pumpkins - London 1998 - 163 minutes pro shot
- Smashing Pumpkins - Santiago Chile 1998 - 135 minutes pro shot
- Sting - Los Angeles '99 - 102 minutes pro shot stereo total, Universal Amphitheater plus 3 promo videos
- Styx - Pittsburg '97 - 111 minutes stereo, screen shot audience tape
- Thin Lizzy - 1983 Compilation - 117 minutes pro shot, 5 clips
- U2 - TV Compilation - 120 minutes - 11 clips '81 to '86
- Van Halen - Dave Days - 120 minutes pro shot - 13 appearances
- Van Halen - US Festival '83 - 128 minutes pro shot plus 3 clips
- Stevie Ray Vaughan - Daytona '87/clips - 77 minutes pro shot stereo (11 tracks) plus six television clips
- Stevie Ray Vaughan - Pori Fest '85/clips - 117 minutes total - mix of live and television appearances
- Stevie Ray Vaughan - Tokyo '85/clips - 90 minutes stereo plus 4 clips
- Tom Waits - Big Time - San Francisco plus Los Angeles - out of print concert video - 87 minutes
- The Who - Chicago 1979 - 150 minutes pro shot - Chicago 12/8/79
- Frank Zappa - Barcelona 1988 - 122 minutes pro shot - Barcelona, Spain 5/17/88
- Frank Zappa - Palladium NY '81 - 156 minutes pro shot - Palladium, NYC, Halloween
- ZZ Top - Germany '80 - Rockpalast Germany 4/80 - 86 minutes stereo

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- Beatles - Get Back Second Mix - Glyn John's second mix 1/5/70 - excellent studio recording - sixteen tracks plus five bonus (73:30)
- Beatles - Live in Japan 1966 - 6/30/66 (eleven tracks) and 7/1/66 (eleven tracks) - excellent quality soundboards (60:34)
- Beatles - Sam Houston Coliseum - Houston, TX 8/19/65 evening performance - very good quality radio broadcast - 12 songs (36:38)
- Beatles - Sgt. Pepper's Lonely Heart Club Band - German mono version with bonus tracks - excellent quality - 26 tracks (61:55)
- Beatles - Sgt. Pepper's Yellow Submarine Mono - monophonic versions of both albums on one CD - studio quality - 15 tracks/6 tracks (69:01)
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2001 Fan Club Directory

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A

JOHN AGAR

The John Agar Fan Club
Scott Hughes, president
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Woodridge IL 60517-3332
Phone: 630-985-4714
Best time to call: Weekdays after 6 p.m.
Web: www.tou.com/host/johnagar/index.html
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Cost: \$21 USA; \$25 Canada; \$30 overseas;
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Frequency: Quarterly

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THE ANIMALS

See ERIC BURDON

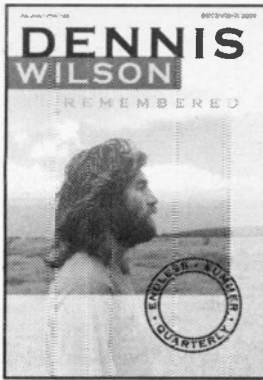
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BAD COMPANY

See FREE

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E-mail: esqeditor@aol.com
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Frequency: Quarterly
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and reporting regarding Wilson and The Beach Boys.

Also see DENNIS WILSON

THE BEATLES

Official site: www.thebeatles.com

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Web: beatlefan.com

E-mail: beatlefan@mindspring.com
Cost: \$19 (\$23 first class) USA; \$33 printed matter airmail U.K., Western Europe, Latin America; \$35 printed matter airmail overseas; credit card orders accepted
Frequency: Six issues per year
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PO Box 33515
Decatur GA 30033
Phone: 770-492-0444
Fax: 404-321-3109
Best time to call: 9 a.m. to noon EST Mon.-Fri.
Web: beatlefan.com
E-mail: beatlefan@mindspring.com
Cost: \$35 USA; \$37.50 North America; \$38 overseas; SASE for sample
Frequency: 18 issues per year
Special features: Fax subscriptions available for additional charge
Description: Our subscribers get the news while it's still news!



Liverpool Beatle Scene Int'l Fan Club
Cavern Walks, Mathew Street
Liverpool L2 6RE England
Phone: 0151-207-0148
Fax: 0151-207-0148
Web: <http://come.to/LiverpoolbeatleScene>
E-mail: jcathal@aol.com
Cost: £12 U.K.; £15 Europe; £17 worldwide
Frequency: Quarterly
Special features: Membership pack containing postcards, membership card, letter, other information, pen pal service, reports on Liverpool Beatles convention, regular articles by Alistair Taylor
Description: The only fan club in Liverpool since the early 1960s. Our aim is to bring together those who enjoy the music of the world's greatest musical phenomenon, The Beatles.

Octopus' Garden
Beth Shorten
21 Montclair Avenue
Verona NJ 07044
Web: <http://members.home.net/hlnwheels>
E-mail: beatles94@aol.com
Cost: \$12 USA; \$15 overseas
Frequency: Quarterly (March, June, Sept., Dec.)

Description: We are a quarterly Fanzine registered with the National Association Of Fan Clubs. We've been around for more than 10 years and are dedicated to putting out a fanzine for all age groups. Our readers keep us alive with their input, short stories, news, opinions, games, etc... Whatever our readers want is what they get!

Tokyo Beatles Fan Club
Kenji Maeda & Otohei Shima
4-6-14-304 Toyotama-Kita Nerima-ku
Tokyo 176-0012 Japan
Fax: +81-48-773-6320 (24 hours)
Cost: \$27
Frequency: Quarterly
Special features: Our magazine is written in English
Description: We are the largest nonprofit Beatles fan club in Japan, established in 1991 to celebrate The Beatles' 25th anniversary of their visit to Japan.

Come Together — Southern California Beatles Fan Club
Carmen Salmon, president
PO Box 1793
Lakeside CA 92040
Phone: Hotline: 619-687-3687
Best time to call: Anytime
Web: <http://cometoegether.homepage.com/index.htm>
E-mail: ctclub@aol.com
Cost: \$10
Frequency: Quarterly
Special features: Club news, Beatles news, fan club directory
Description: We are a nonprofit organization in existence for seven years. Our members "come together" to share memories and news about the greatest musical band ever, The Beatles. We meet regularly throughout the year for social events. Our biggest event is our annual Beatlefair. This is an opportunity for Beatles fans to come together for a day of fun and music. Guests have included Pete Best, Tony Sheridan, Joey Molland, Gordon Waller, Laurence Juber, Denny Laine, and Walter Shenson. Charities we have donated to in the past include: The American Cancer Society, Joe Pope Memorial Fund and the San Diego Youth Symphony. We collected more than 5,000 signatures to get The Beatles' star on the Hollywood Walk Of Fame and are also involved with the petition to keep John Lennon's killer from being released from prison.

THE BEE GEES
**Bee Gees Quarterly*
Renée & Beverly
PO Box 5340
Lighthouse Point FL 33074
Web: www.beegeesquarterly.com
E-mail: renee@beegeesquarterly.com
Cost: \$20 USA; \$22 Canada and Mexico; \$25 overseas
Frequency: Quarterly
Description: I am employed (freelance) by The Bee Gees and started this club in 1989 when I was a full-time employee of The Bee Gees.

PAT BENATAR
Pat Benatar Fan Club
Mary Wiesner
Web: www.BenatarFanClub.com
E-mail: MaryW@BenatarFanClub.com
Cost: \$0
Description: The Pat Benatar Fan Club provides accurate and current information about Pat Benatar and her band. It offers fans the opportunity to share information and exchange views and opinions in a friendly, open forum. Other benefits include late-breaking news, timely tour information, discography, lyrics, photos, access to members' pages and more.

PAT BOONE
National Pat Boone Fan Club
Ms. Chris Bujnovsky, president
1025 Park Road
Leesport PA 19533-9594
Phone: 610-926-1099
Best time to call: 11:30 to 2:30 p.m.; 5 to 8 p.m.
E-mail: chrisb926@juno.com
Cost: \$10 USA; \$12 Canada and foreign
Frequency: Quarterly
Special features: Letter from Pat Boone
Description: Club in existence since 1953. Our quarterly newsletters, *Then & Now*, consist of articles written by members who may have seen Pat Boone, a For Sale page, *Club Chatter* column and pen pal corner. Front and back covers contain nostalgic events from '50s and '60s on up. Members receive membership card and photo.

ERIC BURDON
The Eric Burdon Connection
Phil Metzger, editor
PO Box 889
Schoharie NY 12157
Web: www.liglobal.com/~ebcn
E-mail: ebcn@i-2000.com



MARC BOLAN
Rumblings — The Marc Bolan Journal
Paul Johnson
PO Box 297
Newhaven E Sussex BN9 9NX U.K.
Phone: +01273-208414
Best time to call: Evenings
Web: www.marcbolansociety.co.uk
E-mail: rumbings@marcbolansociety.co.uk
Cost: £10
Frequency: Three issues per year
Special features: Previously unpublished poetry, manuscripts and photos
Description: Glossy black-and-white 20-page magazine

TOMMY BOLIN
Tommy Bolin Archives, Inc.
PO Box 11243
Denver CO 80211
Web: www.tbolin.com
Special features: Official merchandise
Description: The only Bolin Family owned entity dedicated to preserving, protecting, defending, promoting and distributing the music of Tommy Bolin.

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The Bolton Bulletin
June Allen
9 Palm Close
Witham Essex CM8 2PJ England
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Web: www.imagcom.demon.co.uk/bb/index.htm
E-mail: June/bb@imagcom.demon.co.uk
Cost: \$3.20 per issue or \$19.20 for six issues, includes post and packing
Frequency: Bi-monthly
Special features: Gallery, wants & swaps, concert write-ups, full color front page
Description: We are a U.K.-based fanzine, dedicated to singer/songwriter Michael Bolton. We keep fans informed of concert tours/CD releases and Michael's sporting activities and charity work.

PAT BOONE
National Pat Boone Fan Club
Ms. Chris Bujnovsky, president
1025 Park Road
Leesport PA 19533-9594
Phone: 610-926-1099
Best time to call: 11:30 to 2:30 p.m.; 5 to 8 p.m.
E-mail: chrisb926@juno.com
Cost: \$10 USA; \$12 Canada and foreign
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Description: Club in existence since 1953. Our quarterly newsletters, *Then & Now*, consist of articles written by members who may have seen Pat Boone, a For Sale page, *Club Chatter* column and pen pal corner. Front and back covers contain nostalgic events from '50s and '60s on up. Members receive membership card and photo.

ERIC BURDON
The Eric Burdon Connection
Phil Metzger, editor
PO Box 889
Schoharie NY 12157
Web: www.liglobal.com/~ebcn
E-mail: ebcn@i-2000.com

Beatles Publication

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Fax: 416-360-0588
Best time to call: 9 a.m. to 5 p.m. EST M-F
Web: www.beatology.com
E-mail: subscriptions@beatology.com
Cost: \$24 North America; \$30 overseas
Frequency: Six times per year
Special features: Articles on collectibles
Description: Full color magazine dedicated to collectors of Beatles memorabilia and fans alike around the world.

Cost: \$20
Frequency: Six issues per year
Special features: Color cover, tour dates, fan participation

C

CAROLINE'S SPINE
Official Caroline's Spine Web Site
Web: www.carolinespine.com
E-mail: c-spine@carolinespine.com
Special features: Message board, road reports from band members, occasional band chats, links, merchandise and more.

DAVID CASSIDY
Just David — International David Cassidy Fan Club (North American office)
Barbara Pazmino, copresident
979 E 42nd Street
Brooklyn NY 11210
Web: www.geocities.com/Hollywood2001/jd.html
E-mail: bpazmino@worldnet.att.net
Cost: \$10 USA and Canada; \$15 Asia and South America; checks sent to Barbara Pazmino
Frequency: Quarterly
Special features: Address for U.S.A., Canadian, South American fans
Description: The official fan club authorized by David Cassidy, established in 1974.

Just David — International David Cassidy Fan Club, Germany office
Tina Funk, president
Bueltbek 20
22962 Siek Germany
Phone: 04107-7196
E-mail: tina.funk@t-online.de
Cost: European: \$5 plus five International Reply Coupons sent to Tina Funk
Frequency: Quarterly
Special features: Address for European, Australian and Asian fans
Description: The club was started by Tina in 1974 with the approval of David's record company at that time, RCA, and it has been going strong ever since. David handled the European/Asian branch and Barbara handles the U.S./Canadian/South American branch. The newsletters are filled with information we get from David's manager, associates, David's mother Evelyn Ward and, when we see him, David himself. The club has David's approval, and he is always willing to help us when he is able to. Occasional handwritten printed message from David.

CHEAP TRICK
Cheap Trick Official Fan Service
Trick International
1957 86th Street Suite 149
Brooklyn NY 11214
Web: www.cheaptrick.com
E-mail: trickintl@aol.com

CHICAGO
Chicago True Advocates (CTA)
Bob Dillon
PO Box 195
Landing NJ 07850
Phone: 973-398-5050
Fax: 973-347-9090
Best time to call: Anytime
Web: www.ctaofficialfanclub.com
E-mail: ctantix@aol.com
Cost: \$20 USA; \$22 Canada and Mexico; \$30 overseas
Frequency: Quarterly
Special features: Special ticket availability to fan club members; 20-page newsletter; annual convention
Description: Chicago True Advocates is the official fan club for the rock group Chicago. We offer exclusive concert tickets to fan club members and have an annual convention that includes a meet and greet with the band.

LOU CHRISTIE
Lou Christie Official International Fan Club
Harry Young, president
PO Box 748
Chicago IL 60690-0748
Web: http://members.aol.com/denniskqv/christie.htm or

www.geocities.com/SunsetStrip/
Palladium/9229/christie.htm
E-mail: egshum@hotmail.com
Cost: \$11
Frequency: Twice per year
Special features: *Lightning Strikes*, the Lou Christie newsletter contains photos, news, reviews, articles, details, etc., all aspects of Lou Christie, past, present and future.
Description: The Lou Christie Fan Club was founded in 1977. The club has contributed to Lou Christie reissue CDs on Taragon, Varèse Vintage, Rhino, Sequel and Collectables.

DAVE CLARK FIVE
International Friends of The Dave Clark Five, *Bits And Pieces* Newsletter (U.S. office)
PO Box 1703
Carson City NV 89702
Web: www.geocities.com/SunsetStrip/Theater/9169/index2.html
E-mail: lynnlen17@hotmail.com
Cost: \$10 USA, made payable to *Bits And Pieces*
Frequency: Quarterly
Special features: Address for fans in USA and non-European countries; payments accepted through PayPal. Columns by three DC5 members.

Bits And Pieces (U.K. office)
John Briggs, editor
25 Ridsdale St
Darlington DL1 4EG U.K.
Phone: 01325-251918
Web: www.geocities.com/SunsetStrip/Theater/9169/index2.html
E-mail: john.briggs@ntlworld.com
Cost: £4, U.K.; £6 other countries, made payable to J. Briggs
Frequency: Quarterly
Special features: Address for United Kingdom and European fans; payments also accepted via PayPal.

PETULA CLARK
The International Petula Clark Society
Bonnie Miller
50 Railroad Avenue
Madison CT 06443-3123
E-mail: ipcs.us@cshore.com
Cost: \$20
Frequency: Quarterly
Description: The original and definitive organization, established in 1971. This official publication offers accurate news on Britain's most successful female recording star.

EDDIE COCHRAN
The Eddie Cochran Connection
W.H. Beard
15 St. Clements Court, Mardyke Park
Purfleet Essex RM19 1GL England
Phone: +01708-861505
Web: http://cochranconnection.cjb.net
E-mail: bill15@sarah1982.freemove.co.uk
Cost: £5 U.K.; £6 Europe; £7 elsewhere
Frequency: Two issues per year, Sept., March
Special features: Rare record corner, interviews, photos
Description: A4-size newsletter; each issue contains interviews with people who worked with and knew Eddie. Average pages per issue, 28.

BRUCE COCKBURN
Gavin's Woodpile — The Bruce Cockburn Newsletter
Daniel Keebler
12715 Dubuque road
Snohomish WA 98290
Web: www.seanet.com/~danjer
E-mail: danjer@seanet.com
Cost: \$10 USA; \$12 Canada; \$15 overseas
Payments made out to Daniel Keebler
Frequency: Six times a year
Special features: Tour dates
Description: *Gavin's Woodpile* is provided information by Bruce's management and record label, including tour dates. The newsletter also features interviews, photos and articles.

ELVIS COSTELLO
**Beyond Belief — The Elvis Costello Newsletter (U.S. office)*
Mike Bodayle

110 Granburg Circle
San Antonio TX 78218
E-mail: mbodayle@txdirect.net
Cost: \$16 USA
Frequency: Quarterly

**Beyond Belief — The Elvis Costello Newsletter (U.K. office)*
Mark Perry
6 Hillside Grove
Taunton, Somerset TA1 4LA U.K.
E-mail: mark@perrys.prestel.co.uk
Cost: £12 U.K.; \$20 Japan and Australia
Frequency: Quarterly
Description: A 24-page glossy newsletter devoted to the life and times of Elvis Costello.

THE COWSILLS
Cowsills Fan Club
Marsha Jordan, president
PO Box 83
Lexington MS 39095
Web: www.cowsill.com or www.robinrecords.com
E-mail: cowsillfan@aol.com
Cost: \$10 for four mailings
Special features: Web site features musical reunion of all seven siblings.

CREEDENCE CLEARWATER REVIVAL
**Creedence Clearwater Revival Fan Club*
Peter Koers, editor
Schoppershofstrasse 74
90489 Nürnberg Germany
Phone: +0911 563647
Fax: +0911 563647
Web: www.ourworld.com/compuserve.com/
Homepages/Peter_koers
E-mail: Peter_Koers@compuserve.com
Special features: Interviews, reviews, photos
Description: Founded in 1981.

WARREN CUCCURULLO
See DURAN DURAN



Courtesy of TNM

D
THE CHARLIE DANIELS BAND
The Charlie Daniels Band Volunteers
Ginger Ambrose
17060 Central Pike
Lebanon TN 37090
Phone: 615-453-9888
Fax: 615-453-9888
Best time to call: 8 a.m. to 5 p.m.
Web: www.charliedaniels.com
E-mail: cdbfanclub@aol.com
Cost: \$10
Frequency: Two times per year
Special features: Newsletter, guest pass, yearly fan club family reunion, photo, discography, bio, regular updates on Web site
Description: Fan club president, coordinate guest passes, merchandise, etc.

DAVE DAVIES
The Dave Davies Official Fan Club
Rafaela Filippi
PO Box 564198
College Point NY 11356-4198
Web: www.davedavies.com/fanclub.htm
E-mail: dararafi@webtv.net
Cost: \$25, USA, \$100 for five years; \$30 foreign, international money order
Frequency: Quarterly
Special features: Newsletters with current news, interviews, quotes, tour dates and appearances. Fans exchange column, photos, editorials, contests, members-only merchandise, T-shirts, CDs, autographed merchandise. Fan participation, appreciation and much more.

NEIL DIAMOND
The Diamond Connection
June Allen
PO Box 2764
Witham Essex CM8 2SF England
Fax: +44(0)1376-500059
Best time to call: Anytime
Web: www.imagcom.demon.co.uk/tdc/tdc.html
E-mail: June@tdc@imagcom.demon.co.uk
Cost: \$5 per issue or six issues \$28 includes post and packing
Frequency: Bi-monthly
Special features: Write-ups, articles supplied by fans, photos, memorabilia
Description: We are a U.K.-based fanzine dedicated to singer/songwriter Neil Diamond. We keep fans connected worldwide with all the latest news and information on Diamond.

MICKY DOLENZ
Dolenz Delights Fan Club
Box 1
Eagle Lake, MN 56024
Phone: 507-257-3025
Best time to call: Evenings
E-mail: suzimidc@gotocrystal.net
Cost: \$18 to join, \$15 renewal
Frequency: Quarterly
Special features: We have many special columns, and you get a kit as well each time.
Description: My name is Suzie, and I have been a fan of Micky's forever.

Also see THE MONKEES



By Robert Gollman/Courtesy of Hollywood.com

DURAN DURAN
The Icon Duran Duran Fanzine
PO Box 158
Allen Park MI 48101-0158
Phone: 313-928-3368
Fax: 313-928-7755
Best time to call: 24 hours
Web: www.theicon.com
E-mail: Nancy@theicon.com
Cost: \$8
Frequency: Quarterly
Special features: Occasional interviews with band members, the latest news and photos
Description: We are the longest-running U.S.A.-based Duran Duran fanzine, having been publishing for more than eight years now. We also run a Duran Duran convention once per year.

Privacy — The Warren Cuccurullo Web Site
Cyndi Glass
PO Box 593
Vincennes IN 47591-0593
Phone: 812-888-5806
Best time to call: Days
Web: http://cglass.vinu.edu/privacy.html
E-mail: cucfan@yahoo.com
Cost: \$0
Frequency: Updates made to Web site
Special features: Complete and current information on Warren Cuccurullo and Missing Persons, FAQ, biography, pictures, and up-to-date news
Description: Other Web sites — Michael Des Barres: http://cglass.vinu.edu/mdb.html, 21 Jump Street: http://cglass.vinu.edu/21index.html

E
Electric Light Orchestra
Electric Light Orchestra Fan Club
Face The Music Germany
Wiener Platz 6
78048 Villingen Germany
Web: www.face-the-music.de
Cost: Outside Germany cost on request
Frequency: Three issues per year
Special features: E.L.O., Jeff Lynne, Roy Wood, more
Description: We publish a 48-page A4-sized fanzine plus fan club CDs and have

also published the E.L.O. book, *Unexpected Messages* (still available).



THE EVERLY BROTHERS
The Beehive — The Official Everly Brothers Fan Club (U.K. office)
Janet Dalgliesh, editor
11 Cottesmore Road
Doddington Park Lincoln LN6 3RH England
Phone: +01522-884643
Best time to call: Anytime
E-mail: janet@everlybrothers.com
Cost: \$15 North America; \$20 or £12 overseas
Frequency: Quarterly, plus updates

The Beehive — The Official Everly Brothers Fan Club (U.S. office)
John Hosum, editor
PO Box 3933
Seattle WA 98124-3933
Phone: 206-783-1798
Best time to call: Anytime
Web: www.everlybrothers.com
E-mail: john@everlybrothers.com
Cost: \$15 North America; \$20 or £12 overseas
Special features: Tour dates, Everly Marketplace ads

Description: The official and only international Everly Brothers Fan Club recognized by Don and Phil Everly, founded in 1995. Between issues of the *Heartaches & Harmonies* newsletter, extra mailings called *It's Everly Time!* are sent from time to time to keep fans informed about the careers and tour schedule of Don and Phil.

Sharing And Caring (U.S. office)
Vicky Sokoloff, editor
5 Glenview Drive
Fleetwood PA 19522
Web: www.geocities.com/Sharegear
E-mail: sharegear@aol.com
Cost: \$10 U.S.; \$12 Canada; £10 U.K. sent to Ann Clark; \$14 worldwide
Frequency: Jan., May, Sept.
Special features: Tour schedule, reports tidbits, special features, a full page of color photos in every issue; input from all members is encouraged
Description: *Sharing And Caring* has a library of Everly materials that includes 1,300 magazine and newspaper articles 300 audio tapes (mostly live concerts and radio and TV appearances), virtually every recording they have ever made (together alone and with other artists), 1,500 photographs and 100 videotapes. *Sharing And Caring* is published by the Gifted Education Association Of Reading And Berks County (GEAR), a volunteer nonprofit organization. All profits are used to provide programs and services for gifted/talented students, including college scholarships for music students.

Sharing And Caring (U.K. office)
Ann Clark
19 Horn Close
Carshalton, Surrey SM5 2LT England
Cost: £10 U.K.
Frequency: Jan., May, Sept.

F
FAMILY
Weaver's Answer
Patrick Little
425 Eighth St.
Ann Arbor MI 48103
Phone: 734-998-0210
E-mail: songforme@aol.com
Cost: \$4 per issue or \$12 for four
Frequency: Almost quarterly

(Please see Fan Clubs page 92)

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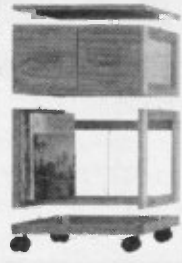
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www.arfarecords.com

(Reissues from page 74)

additional numbers appear for the first time on any version of this album: "Full Moon" (from *Sleepwalker*), "Good Day" (from *Word Of Mouth*) and "A Gallon Of Gas" (the extended version, from *Low Budget*).

Four tracks previously included on Arista's *Come Dancing* CD have been excised from Davies' new lineup: "Juke Box Music" (from *Sleepwalker*), "Celluloid Heroes (Live)" (from *One For The Road*) and a pair of stand-out numbers from *State Of Confusion* — "Heart Of Gold" and "Long Distance."

Kudos for the surprise inclusion of "Good Day," but it is difficult to fathom the AOR radio staple "Juke Box Music" being supplanted in favor of "Full Moon." The extended single-only version (3:49) of "A Gallon Of Gas" already appears (no less than twice!) on Koch's remastered *Low Budget*. Ironically, the original edited album version (2:39) remains unavailable on any Kinks' reissue.

The result of 14 years of artistic hindsight, Davies' retooled *Come Dancing With The Kinks* will likely inspire debate among hard-core Kinks' fans. What everyone can agree upon is the superb remastering of these recordings. Koch Records' super-sonic upgrade of the band's Arista catalog qualifies as one of the most important preservation acts ever fulfilled on behalf of the dedicated followers of The Kinks' long-running rock 'n' roll fantasy.

— Mark Wallgren

VARIOUS ARTISTS

O Brother, Where Art Thou? (soundtrack)
Mercury 088 170-069-2

Despite the film's surreal hilarity (imagine inspiration from both Flannery O'Connor and ancient Greece's Homer), the soundtrack for *O Brother, Where Art Thou?* — a vital underpinning to the plot — seems like the real McCoy of rural Southern music of the '30s. For historic tracks, we find a prison chain-gang chant from Alan Lomax's field recordings and the legendary Stanley Brothers' dark holiness. Elsewhere, producer T-Bone Burnett brings in traditional revivalists Norman Blake and fiddler John Hartford as well as

weathered-voiced survivor Ralph Stanley himself to re-create yesteryear's sounds using vintage ribbon mics. The dangerously seductive Sirens' voices in Homer's *Odyssey* here belong to Alison Krauss, Emmylou Harris, and Gillian Welch.

Please excuse me for divulging the story, but the prison escapees get a few quick bucks by recording — as The Soggy Bottom Boys — a hit, "Man Of Constant Sorrow," with star George Clooney lip synching to Dan Tyminski's off-camera baritone lead. (Could Homer's Ulysses parallel Appalachia's wandering man of constant sorrow?)

Sweet, brainless con on the run Tim Blake Nelson credibly handles his own vocals covering '30s hero Jimmie Rodgers' "In The Jailhouse Now" (which is exactly where those Soggy Bottoms don't want to return). Chris Thomas King's quiet acoustic blues and the aging Fairfield Four's rustic a cappella gospel reflect bygone black music. While the film is a cartoonish hoot (as you'd expect with the Coen Brothers in charge), the masterful soundtrack grounds it in hard-scrabble authenticity.

— Bruce Sylvester

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(Fan Clubs from page 84)

Special features: Article reprints, exclusive interviews
Description: This fanzine salutes '60s/'70s English rock group Family.

CHRIS FARLOWE
The Official Chris Farlowe Web Site
Web: www.chrisfarlowe.com

THE FOUR FRESHMEN
The Four Freshmen Society
David Barnes/Lorraine Dellinger
PO Box 9804
McLean VA 22102-0804

FREE
Free — Bad Company — Paul Rogers
Fan Web Site
Lucy Pillar

THE GOO GOO DOLLS
Official web site: www.thegoogoodolls.com
Special features: The Daily Goo, news, discography and more

LESLEY GORE
Lesley Gore International Fan Club
Jack Natoli, president
PO Box 305
Pompton Plains NJ 07444-0305



HALL AND OATES
Rock And Soul International
Lori Allred and Diane Vaskas
PO Box 450
Mansfield MA 02048

EDDIE HARDIN
The Official Eddie Hardin Web Site
Web: www.eddiehardin.com
JIMI HENDRIX
Jimi Hendrix Information Management Institute
Ken Voss
Box 20361
Indianapolis IN 46220



BUDDY HOLLY
The Buddy Holly International Fan Club
Jim Carr
45 Westfield Road
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3024 Fourth Avenue
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20201 Lorain Road # 406
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Phone: 440-331-5601
Best time to call: Anytime
Cost: \$18 USA; \$20 overseas

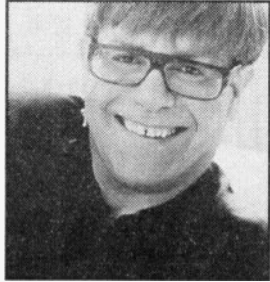
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Friends Of Julio International
Isabel Butterfield, president
28 Farmington Avenue
Longmeadow MA 01106-1433

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Iron Butterfly Information Network
Rick Gagnon
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Mentone CA 92359
Web: www.geocities.com/ibfan2001

MICHAEL JACKSON
MJ News International
Web: www.mjni.com

JAN & DEAN
Surfun — The Official Jan & Dean Fan Club
Lori Brown, president
328 Sumner Avenue
Summer WA 98390

Also see DENNIS WILSON



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Elton John magazine
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Of Davy Jones
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See DAVE DAVIES

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Firehouse Magazine
Ron Roxburgh, publisher/editor
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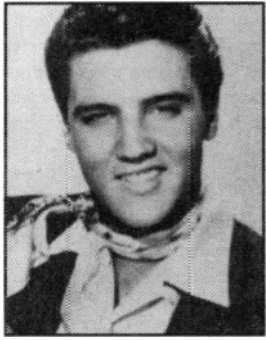
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Vicki Newton
PO Box 629
Havre de Grace MD 21078
Phone: 410-939-5864

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Lead Belly Society
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Ithaca NY 14851

BRENDA LEE
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Bob Borum, president
PO Box 101188
Nashville TN 37210

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3860 South Higuera Street D-16
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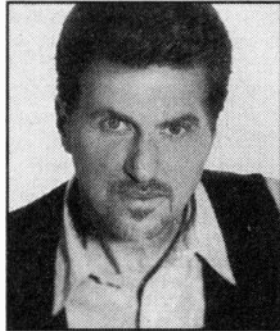


HELEN REDDY
Helen Reddy Fan Club — East
 Lorraine Breault
 5750 Prescott Ct
 Bensalem PA 19020-2210
 Phone: 215-702-1421
 Best time to call: 9 a.m. to 9 p.m. EST
 E-mail: DL1990@aol.com
 Cost: \$10 USA; \$18 overseas
 Special features: Autographed picture of Helen when joining
 Description: This is an official fan club recognized by Helen Reddy. The club has been around for 14 years. Newsletters, postcards, e-mail updates and Christmas cards are sent out.

MARTHA REEVES AND THE VANDELLAS
 See **THE SUPREMES**

REO SPEEDWAGON

REO Fans News
 Kathy Stover, president
 PO Box 511316
 Milwaukee WI 53203-0221
 Web: www.reofansnews.com
 E-mail: reofans@aol.com
 Cost: \$15 USA; \$20 Canada and overseas
 Frequency: Quarterly
 Special features: 8x10 photo, 30-page newsletter containing exclusive interviews, concert and backstage photos, studio updates and tour information
 Description: Operated with the full support and approval of REO Speedwagon.



JOHNNY RIVERS
Johnny Rivers International Fan Club
 Gary Norbert
 2828 South 31st St
 Omaha NE 68105-3756
 Web: www.johnnyrivers.com
 E-mail: lani9382@aol.com
 Cost: \$20 USA; \$25 international
 Frequency: Monthly
 Special features: 8x10 of Johnny Rivers, club packet, expanded monthly e-newsletters, discounts at Soul City Records
 Description: We are a great family of fans for Johnny Rivers and developed AHA: Agents Helping Agents, as in finding information about Rivers' music and just about anything. We are a happy family and welcome all new fans.

SMOKEY ROBINSON AND THE MIRACLES
***Smokey Robinson & The Miracles Fan Club**
 8 Hillside Road
 Narragansett RI 02882-2821
 Phone: 401-789-8992
 Fax: 401-789-8992*96
 Web: www3.edgenet.net/smokey_miracles
 E-mail: srmfc@edgenet.net
 Cost: \$13 USA; \$20 overseas
 Frequency: Quarterly
 Special features: Tour dates, Motown news, etc.
 Description: Official authorized fan club for Smokey and The Miracles. Also covers other classic Motown artists.

PAUL RODGERS
 See **FREE**

ROOT BOY SLIM
Root Boy Slim Memorial Fan Club
 Duane Straub, director
 3834 Sheffield Circle
 Danville CA 94506
 Phone: 925-736-1480
 Fax: 925-736-7844
 Best time to call: 6 p.m. to 10 p.m. PST M-F; 6 a.m. to 10 p.m. weekends

Web: www.exanet.net/rbs
 E-mail: rootboy@exanet.net
 Cost: \$0
 Frequency: Whenever something merits an announcement
 Special features: Free membership gets you newsletters and information package, offers for "Root Loot," rare video and audio tapes, T-shirts, etc., proceeds of which go toward restoration of historic Slim recordings.

Description: This official club, whose namesake passed in 1993, is devoted to the continued remembrance of Root Boy Slim and his music. People loved this man — and a bizarre man he was. Many have a special story about Root Boy Slim — most have more than one! This club is devoted to tracking down episodes and tie-ins to a man with the strangest of messages, untangling the web, removing the cloak... day by day, documenting and saluting the life and times of Root Boy Slim. You can't quit this club!!! We're here because you're there.

RUSH
A Show Of Fans — Fanzine For And By Rush Fans
 Mandy Riffle
 5411 E State Street #309
 Rockford IL 61108
 Phone: 815-969-8479
 Best time to call: Noon to 8 p.m.
 Web: http://a-show-of-fans.anthill.com/
 E-mail: spheres67@aol.com
 Frequency: Out of business — back issues still available; Web site is still operating
 Special features: Interviews with Geddy, Alex and Neil of Rush
 Description: International fan magazine with lots of tour photos, artwork, information, interviews, feedback, Ask Big Al column, puzzles, surveys — a real collectible for the diehard Rush fan.

SANTANA
Santana International Fan Club
 Meshelle Mifsud
 PO Box 881630
 San Francisco CA 94188-1630
 Web: www.santana.com
 E-mail: fancub@santana.com
 Cost: Lifetime membership — \$25 USA; \$35 international
 Frequency: Quarterly (Winter, Spring, Summer, Fall)
 Description: The Santana International Fan Club is the official fan club of Carlos Santana.

SAVOY BROWN
Shades Of Savoy Brown — The Official International Journal (U.S. office)
 Tim Pratt
 128 Shelly Road
 Glen Burnie MD 21061
 E-mail: bjpratt@erols.com
 Cost: \$22
 Frequency: Three issues per year
 Special features: News updates, interviews with former members

Shades Of Savoy Brown — The Official International Journal (U.K. office)
 Alan Pearce, managing editor
 PO Box 18
 Bridgend, Glamorgan, Wales CF33 6YW U.K.
 Phone: +44-1656-743406
 Fax: +44-1656-743406
 E-mail: shades_of_savoybrown@dn.ntl.com
 Cost: \$25 USA and Canada; £15 U.K.; £18 overseas
 Frequency: Three times a year
 Description: The only official journal on Savoy Brown and Kim Simmonds. News on the many ex-members of this enduring band.

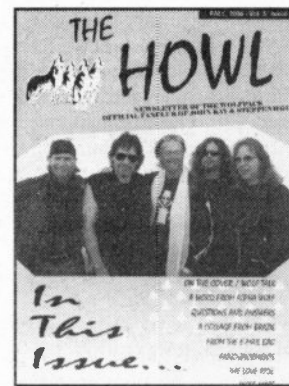
NANCY SINATRA
Bootleggers — The Official Nancy Sinatra Fan Club
 Jodi Clark, president
 7215 Williams Road
 Lansing MI 48911
 E-mail: jclark1993@aol.com
 Cost: \$25 USA; \$35 foreign
 Frequency: Three per year
 Special features: Membership package

with a color 5x7 and two color 3x5s of Nancy Sinatra and an updated biography
 Description: Newsletters are usually 10-15 pages and chock full of photos. We try to keep our members updated on concerts, TV appearances, CD releases, etc. in between newsletters. We always have a couple of pages of autographed auction items. Nancy Sinatra is hands-on with this fan club! We also have a contest in each newsletter.

SPARKS
Sparks International Fan Club
 Mary Martin, secretary
 Box 25038
 Los Angeles CA 90025
 Web: www.sparksofficialwebsite.com
 Cost: \$15
 Frequency: Six issues
 Special features: Photos of Ron & Russ and articles from all over the world.
 Description: Write newsletters, ship articles such as T-shirts, caps, magnets, etc. I have been a great fan of Sparks for 20 years.

RICK SPRINGFIELD
The Rick Springfield East Coast Fan Club
 Doreen Fooder, president
 Phone: 856-753-4446
 Web: http://rsefc.tripod.com
 E-mail: rickaffair@hotmail.com
 Cost: \$15
 Frequency: Quarterly online newsletters
 Special features: Membership kit, online privileges to fan club and newsletter, Web site with all up-to-the-minute information on Rick Springfield and his band. Lots of extras included with membership.

BRUCE SPRINGSTEEN, OTHER JERSEY SHORE ARTISTS
Backstreets — The Boss Magazine
 PO Box 11079
 Washington DC 20008
 Phone: 202-232-2677
 Fax: 202-232-2259
 Best time to call: 9:30 a.m. to 5 p.m. EST M-F
 Web: www.backstreets.com
 E-mail: orders@backstreets.com
 Cost: \$22 USA; \$30 international
 Frequency: Quarterly
 Description: Now in its 20th year, Backstreets covers the music of Bruce Springsteen and Jersey Shore artists like no other publication.



STEPPENWOLF
The Howl — Newsletter of The Wolfpack, official fan club of John Kay and Steppenwolf
 PO Box 271495
 Nashville TN 37227-1495
 Merchandise orders: 888-345-WOLF
 Fax: 615-367-1320
 Web: www.steppenwolf.com
 E-mail: wolfpack@steppenwolf.com
 Cost: \$10, renewal: \$8 USA; \$15, renewal: \$12 foreign
 Frequency: Three issues per year

ROD STEWART
Smiler, The Official Rod Stewart Fan Club
 Rita Belcher (U.S. office)
 PO Box 796
 Vinton VA 24179
 Fax: 540-343-8771
 Web: http://members.aol.com/smilerfrg/rod/sminfo.htm or
 http://members.aol.com/Rodfan/Rodfan2.html
 E-mail: USsmiler@aol.com
 Cost: \$33 for four upcoming issues and one back issue; \$52 for four upcoming

issues and 12 back issues; \$33 renewals; checks made payable to Rita Belcher
 Frequency: Quarterly
 Special features: Smiler magazine, glossy, 40-page publication that features color and black and white photos of Rod dating back to his childhood right up to the present day.

Smiler (U.K. office)
 PO Box 475
 Morden, Surrey SM4 6AT England
 E-mail: smilerUK1@aol.com

SUPREMES, MARVELETTES, MARTHA REEVES AND THE VANDELLAS
SMV Fan Club
 Frances Baugh
 PO Box 100671
 Brooklyn NY 11210
 Phone: 718-859-9020
 Fax: 718-859-0777
 Best time to call: 8 p.m. to 10 p.m.
 E-mail: francesupremes@gateway.net
 Cost: \$9.50 plus eight first-class stamps
 Frequency: Three to four issues per year
 Special features: Travel to exhibits such as The Vocal Group Hall Of Fame, participate in exhibits for the artists, travel to shows when individual artists are appearing, trade CDs and other rarities

THREE DOG NIGHT
Three Dog Night Fan Club
 Madonna Nuckolls, president
 PO Box 1975
 Rowlett TX 75030
 Web: www.threedognight.com
 E-mail: mad4tdn@aol.com
 Cost: \$15 USA; \$20 overseas
 Frequency: Quarterly

THUNDER ROAD
Thunder Road Fan Club
 Barbara Gentry
 215 Valley Court
 Smyrna TN 37167
 Phone: 615-816-8277
 Best time to call: Anytime
 E-mail: thunderroadband@mindspring.com
 Cost: \$0
 Frequency: Quarterly
 Special features: Free 8x10 autographed picture of band, contests, etc.
 Description: Our purpose is to make the fans a part of the band by offering free pics, newsletters and e-mail to contact the band.

PETER TORK
***Torkaholics Anonymous — NJ's Foremost Peter Tork Fanzine**
 Patti Shields, president
 74 Main Street Suite 113
 Woodbridge NJ 07095

Also see **THE MONKEES**
T. REX
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 201A North Davis Avenue
 Richmond VA 23220
 Phone: 800-665-8531 PIN 5079
 Fax: 800-665-8531 PIN 5079
 Web: www.thefirm.com/larry
 E-mail: gdkitty@erols.com
 Cost: \$0
 Frequency: Infrequently, average every four months
 Description: The newsletter of all things Larry — contains news, concert dates, photos, general lunacy and cutting-up from "one of America's best unsigned bands." (Camera Obscura)

THE TUBES
Official Tubes Fan Club
 Marilyn Wood, director
 PO Box 13111
 Oakland CA 94661
 Phone: 510-339-1922
 Fax: 510-339-9066
 Best time to call: 7 p.m. or later PST
 Web: www.tubesrock.com
 E-mail: m.wood@tubesrock.com

Elvis Arkansas Style Fan Club
 Beverly Rook, president
 PO Box 898
 Mabelvale AR 72103
 Phone: 501-455-1273
 Best time to call: Evenings
 E-mail: tcb@aristotle.net
 Description: The EASFC works on several charity projects during the year. #1 Elvis Presley Memorial Dinner benefits more than 10 charities.

We Remember Elvis Fan Club
 Priscilla A. Parker, president
 1215 Tennessee Avenue
 Pittsburgh PA 15216-2511
 Phone: 412-561-7522
 Best time to call: After 11 a.m.
 Cost: \$10 USA; \$12 Canada; \$25 overseas
 Frequency: Bi-monthly
 Special features: Memories of Elvis Presley, stories from the fans
 Description: We are remembering Elvis Presley through our works of charity. We keep the Elvis fans informed with our bi-monthly newsletters of all the news about new Elvis items, books and recordings.

The Presley-ites Fan Club
 Kathy Ferguson, president
 6010 18th Street
 Zephyrhills FL 33540
 Phone: 813-788-9133
 Best time to call: Noon to 10 p.m.
 Cost: \$12
 Special features: *Global Reporter* newsletter
 Description: Founded in 1972; major project: Elvis Presley campaign (a permanent day of recognition).



PRINCE
Uptown Magazine
 Harold E. Lewis
 PO Box 43
 Cuyahoga Falls OH 44222
 Web: www.uptown.se
 E-mail: uptown@gwis.com
 Cost: \$50
 Frequency: Five times a year
 Description: The *Uptown Magazine* is produced by a team of dedicated fans and collectors. Many of the leading Princeologists all over the world contribute to the magazine, making it the definitive, authoritative guide. *Uptown* is not an authorized fan club. Since its inception in 1991, *Uptown* has established a name for itself as the leading authority on Prince.

EDDY RAVEN
Eddy Raven Fan Club
 Sheila Futch
 PO Box 2476
 Hendersonville TN 37077
 Phone: 615-230-7414
 Web: www.eddyraven.com
 Cost: \$10 USA; \$14 elsewhere
 Frequency: Quarterly
 Special features: Photos, tour dates, 8x10

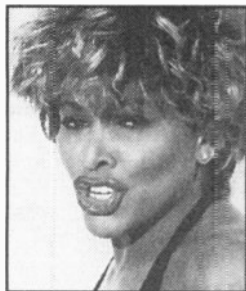
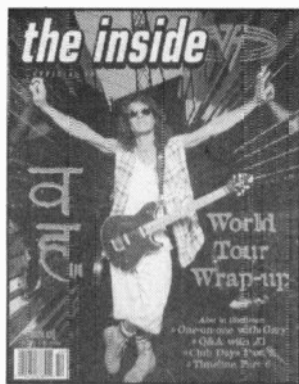
Cost: \$0
 Frequency: Internet updates
 Special features: Band updates, bios, tour dates
 Description: Been working since 1982 with The Tubes, keeping the world informed of the whereabouts and performances of the greatest rock 'n' roll band of the century.

Description: U Stay 2 created eight years ago in Europe with a unique goal to gather all U2 fans of the world in a network to honor the rock group U2, pay tribute, share information using the latest technology and Web programs.

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 Laurie Stansbury or Amy E. Allen
 PO Box 2546
 Glenview IL 60025-6546
 Phone: 847-758-9868
 Fax: 847-758-9868
 Best time to call: Anytime
 Web: www.littlepondrecords.com
 E-mail: allencat@att.net
 Cost: \$13 lifetime
 Frequency: At least twice yearly
 Special features: Limited-edition posters, clothing, vinyl, etc... available.
 Description: We are the official fan club for the rock music group, Voodoo Monkey Child. V.M.C./1453 works closely with the band members, offering photos, interviews, artwork, clothing, stickers and other promotional items. We also have exclusive interviews with members of the road crew and management.

128 Onyx Drive
 Watsonville CA 95076
 Phone: 831-768-9694
 Best time to call: Evenings
 Web: www.rogerwaters.org
 E-mail: regpinky@jps.net
 Cost: \$20 USA; \$25 overseas
 Frequency: Three to four issues per year
 Special features: Our club is totally nonprofit. It is our magazine that differentiates us from a fanzine, for though it contains rare articles, news, information, interviews and tidbits as well as exclusive interviews, it's through members' contributions and letters that our members around the world can communicate their thoughts and feelings with one another.
 Description: Begun in 1992, the International Roger Waters Fan Club is in its ninth year of operation. REG is a club belonging to all of its members and formed so that we can share with one another our love for Roger Waters and his music.

Phone: 856-753-4446
 Web: http://davewhistonfanclub.homestead.com
 E-mail: daveaffair@yahoo.com
 Cost: \$12
 Frequency: Quarterly online newsletter
 Special features: Web site has up-to-the-minute information, pictures, a screen saver, desktop and hotbars of Whiston in action. Membership kit and lots of little extras included with membership
 Description: Official fan club for guitarist Dave Whiston; he supports us 100 percent.



TINA TURNER

*Simply The Best Tina Turner Fan Club
 Mark Lairmore
 4566 S Park Avenue
 Springfield MO 65810
 Phone: 417-881-3746
 Fax: 417-865-7304
 Best time to call: 6 p.m. to 11 p.m.
 Cost: \$15 USA; \$20 overseas
 Frequency: Three publications a year
 Description: Tina Turner fan club originally started 1989; members in U.S.A. and Europe; fan club features stories, articles, pictures. Issue dates Dec., April, Aug. 1999.

VAN HALEN

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 PO Box 8
 Mesa AZ 85211
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 Fax: 480-655-9400
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 Web: www.vanhalenstore.com
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 Frequency: Quarterly
 Special features: Glossy and full-color
 Description: *The Inside* — the international Van Halen magazine, is a 32-page glossy, full-color magazine featuring exclusive interviews, photos and stories of Van Halen. Our Web site offers the world's largest collection of official Van Halen merchandise.

WALKER BROTHERS/SCOTT WALKER

Walkerpeople
 Lynne Goodall
 71 Cheyne Ct Glengall Road
 Woodford Green Essex IG8 0DN England
 Phone: +020-8505-4316
 Best time to call: 8 p.m. to 10 p.m. U.K. time
 Cost: £19 U.K.; £22 Europe; £25 U.S., Australia, New Zealand, Japan
 Frequency: Quarterly
 Special features: Containing latest news relating to Scott Walker's ongoing career. *Walkerpeople* is the official support organization for Scott Walker/Walker Bros.
 Description: I edit *Walkerpeople* quarterly illustrated newsletter and run the appreciation society. *Walkerpeople* was established in 1981; since then I have also been involved in Scott/Walker Bros. record issues and in TV/radio profiles of Scott.

Also see SYD BARRETT

JUDY WELDEN
Friends Of Judy Welden
 Nancy Tetro, president
 PO Box 7382
 Port St. Lucie FL 34985
 Fax: 561-878-4470
 Web: www.l-c-m-a-g.org/welden/welden.htm
 E-mail: jwelden@flinet.com
 Cost: \$12 USA; \$15 overseas
 Frequency: Quarterly
 Special features: Free album first year, gift with renewals, 8x10 photo, bio, discography, fan of year contest, much more

Also see BEACH BOYS, JAN & DEAN

STEVE WINWOOD
Steve Winwood Chronicles
 Craig Loudon
 PMB #194 9135-A Reseda Blvd
 Northridge CA 91324
 Fax: 818-882-0112
 Web: http://hometown.aol.com/winwoodie/myhomepage/tunes.html
 E-mail: winwoodie@aol.com
 Cost: \$5 USA; \$6 elsewhere
 Frequency: Quarterly
 Description: Fanzine published by fans for fans of Steve Winwood and his music.

Y

NEIL YOUNG
Neil Young Appreciation Society
 Alan Jenkins
 2A Llynfi Street
 Bridgend Wales CF31 1SY England
 Fax: 01656-661825

U

U2

*U Stay 2
 The Edge
 PO Box 11913
 Chicago IL 60611-0913
 E-mail: u2sat@hotmail.com,
 ustay2@att.net, the-edge@att.net
 Special features: Multimedia, videos, U2 lookalike tribute band and more

ROGER WATERS

REG — The International Roger Waters Fan Club
 Michael Simone, president

GENERAL INFORMATION:

MUSIC WITH INTERGRITY

The Four Freshmen Society was formed in October of 1987 by Edd Townsend, in order to celebrate, promote, and perpetuate the unique FRESHMEN SOUND created by The Four Freshmen way back in 1948. The Society is a self-sustaining organization providing a medium for members to keep abreast of the activities of The Freshmen and share in the celebration of their great music.

The Four Freshmen Society provides a vital link between The Four Freshmen (including past and present members of this national treasure) and the broadcast media, and the public at large.

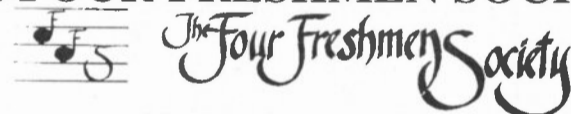
Although The Society is not sponsored by The Four Freshmen, several meetings were held with Bob Flanigan and approval was received to establish The FFS and publish the bimonthly newsletter, *FRESH NEWS*. It took only two months for the dream to become a reality. The first issue of the newsletter was published in January of 1988, and by the end of that month, 150 Freshmen fans became dues-paying members of the Society. When Edd resigned in May of 1990 John Bangs moved from Vice President to President. Ted Driscoll became President in October of 1996 when John retired. Don Follett's term began in 1998, followed by Tom Purvis in 2000. Charles (Chick) Trafford has ably served John, Ted, Don, and Tom as Editor of *Fresh News*. The Society has grown to more than 2600 members worldwide as of August 2000.

FFS members believe that the SOUND OF THE FOUR FRESHMEN will enhance musical tastes for the whole of society, including the new generation. We are dedicated to reaching a wider audience so that the past, present, and future contributions of The Four Freshmen will continue to influence vocal/instrumental jazz into the 21st century.

The Four Freshmen are Musicians Who Sing. Many people in the United States (and the world) do not realize that the group is comprised of extremely talented instrumentalists. All members over the years have been very skillful in their own right. This capability is the root of the distinctive sound they have created. The Freshmen have always been innovators. They were the first male quartet to use the lead voice on top of the chord and to spread four voices over an area that five singers would normally cover, creating an "open" harmony that makes the whole greater than the sum of its parts.

The annual payment of dues to the FFS will be adjusted from time to time to reflect the direct costs of operation for producing the newsletter and all other costs normally pertaining to operating a fan club (printing of stationery, certificates, mailing labels, shipping containers, postage, telephone, etc.) You can become involved as much as you'd like. Many important duties are offered to members on a voluntary basis. Please let any member of our Board of Trustees know if you'd like to be active in FFS operations.

THE FOUR FRESHMEN SOCIETY



Membership Application

PLEASE PRINT ALL INFORMATION REQUESTED BELOW

First Name _____ Last Name _____
 Spouse's Name _____ Your Phone # () _____
 Address _____ E-mail _____
 City _____ State _____ Zip _____

Answers To The Following Are Optional

Have you ever attended a live Freshman performance? _____ If yes, how many? _____
 Do you own any Four Freshman albums? _____ How Many? _____ Any duplicates? _____
 Would you share/sell/duplicate your Freshman material? _____
 Would you like to submit an article or anecdote about the Freshman for publication in our newsletter? _____
 Is there any information about yourself you would like to share with FFS members? _____
 Would you attend the annual convention of FFS members? _____
 Suggestions/Comments _____

 How did you learn about FFS? _____

Make check payable to: FFS
Mail to:
The Four Freshmen Society
Membership Department
P.O. Box 9804
McLean, VA 22102-0804
Lorraine4db@aol.com

NEW SINGLE MEMBERSHIP \$20.00 (U.S.)
 NEW COUPLE MEMBERSHIP \$30.00 (U.S.)
 Renewals \$15.00 (All U.S., single or couple)
 NEW MEMBERSHIP (Foreign, single) \$25.00
 NEW MEMBERSHIP (Foreign, couple) \$35.00
 Renewals \$18.00 (Foreign, single or couple)

www.fourfreshmen.com

You'll enjoy FFS Membership!

Grateful Dead, Phish etc. publication

Relix
 180 Varick Street
 5th Floor
 New York, NY 10014
 Phone: 646-230-010
 Web: www.relix.com
 E-mail: editor@relix.com
 Cost: \$19.95
 Frequency: Six times a year
 Special Features: Specializes in The Grateful Dead
 Description: Classic rock publication with emphasis on Grateful Dead, also covers jam band scene, blues, country-rock, etc.



Web: <http://ourworld.compuserve.com/homepages/nyas>
 E-mail: nyas@compuserve.com
 Cost: \$25
 Frequency: Quarterly

Z

JOHN ZACHERLE
 Zacherley At Large
 Paul A. Russak
 1205 Normandy Ct
 Flemington NJ 08822-1853
 Cost: \$2 plus SASE

NORMA ZIMMER
 Norma Zimmer National Fan Club
 Frances L. Young, president
 1604 E Susquehanna Street
 Allentown PA 18103-4362
 Phone: 610-797-9383
 Best time to call: 6 to 8 p.m.

Cost: \$6
 Frequency: Quarterly
 Special features: Membership card, pictures of Norma, lots more.
 Description: Norma is the champagne lady with the Lawrence Welk Orchestra. She sings both religious and secular songs.

VARIOUS ARTISTS PUBLICATIONS
***Sh-Boom**
Sue McIntosh
 PO Box 746
 Beattyville KY 41311
 Phone: 606-464-0513
 Best time to call: after 5 p.m.
 E-mail: shboom46@hotmail.com
 Cost: \$19.95/13 issues
 Frequency: Monthly
 Special features: Covers all types of music
 Description: A 20-40 page tabloid covering all aspects of record collecting.

Ballbuster Magazine & Ball Buster Hard Online Metal
 David LaDuke
 PO Box 58368
 Louisville KY 40268-0368
 Phone: 502-447-2568
 Fax: 502-447-2568
 Best time to call: After 12 noon
 Web: www.ballbusterhardmusic.com
 E-mail: ballbusterhard@webtv.net or sbcomm@webtv.net
 Cost: \$4.25 USA; \$5.25 Canada and Mexico; \$6.50 overseas
 Frequency: Two times per year
 Special features: *Power Rage, Disc Busters,*

Demo Busters, Eternal Wailings, Metal Messengers, etc.

Blues Matters!
 PO Box 18
 Bridgend, Glamorgan, Wales CF33 6YW U.K.
 Cost: £15 U.K.; \$25 USA and Canada; £18 foreign
 Frequency: Quarterly
 Special features: Interviews and reviews. We are setting up our own record label and will be publishing the first-ever British blues guide
 Description: This is a magazine for blues fans and musicians. We have already been dubbed as the crossroads for British blues and the best thing to happen to British blues since the guitar.

Cottage Views Classic Rock News
 Michael A. Cimino
 81 Summit Road
 Chestnut Ridge NY 10977
 Phone: 845-371-4762
 Fax: 845-371-4762
 Best time to call: 10 a.m. to 2 p.m. EST
 Web: www.cottageviews.com
 E-mail: cottageviews@aol.com
 Cost: \$19.95
 Frequency: Quarterly
 Special features: Exclusive interviews and pictures
 Description: The authority on working musicians from the golden era of rock.

Various artists 1950s publication

Rockin' 50s Magazine
 Bill Griggs
 PO Box 6123
 Lubbock TX 79493
 Best time to call: 2 p.m. to 11 p.m. CDT
 Web: www.rockin50s.com
 E-mail: bill@rockin50s.com
 Cost: First class and airmail: \$30, USA; \$31 Canada; \$42 Europe and South America; \$45, Asia and Australia; overseas surface mail: \$32. Subscriptions are tied to the fiscal year. Subscribers beginning in the middle will receive those already published and then those remaining. Make payments to Bill Griggs
 Special features: Payment also accepted via PayPal.
 Description: Founded in 1986, Rockin' 50s is dedicated to the rock 'n' roll era.



FAN CLUB SHOWCASE

ENDLESS SUMMER QUARTERLY

The World's premiere Beach Boys/Brian Wilson Publication

ENDLESS SUMMER QUARTERLY, INC. (ESQ) founded in 1987, has become The World's premiere Brian Wilson/Beach Boys' magazine - a serious publication about serious music. Each 48-plus page issue features previously unpublished interviews, rare photos, reviews of CD's and videos, tour dates and up-to-the-minute news.

How triumphant was Brian Wilson's Pet Sounds 2000 tour?
 How did Al Jardine feel about leaving the group?
 What are the Beach Boys doing now?
 What type of legacy did Carl and Dennis Wilson leave behind?
 If you've been reading Endless Summer Quarterly, you already know the answers to these questions.

Highlights of past issues include:

Exclusive interviews with Brian Wilson, Mike Love, Al Jardine, Bruce Johnston and David Marks. Additional interviews with Van Dyke Parks, Jan Berry and Dean Torrence (Jan & Dean), Andy Paley, Historian David Leaf, Engineer Mark Linett, Rick Henn, Hal Blaine, Director/Archivist Alan Boyd, Billy Hinsche, Jerry Schilling, Adrian Baker, Matt and Adam Jardine, John Stamos, Gary Griffin, Jeffrey Foskett, (The Wondermints) Darian Sahanaja, Nick Walusko, Mike D'Amico and Probyn Gregory, Philip Bardowell, Jonah and Justyn Wilson and others.

LOOK FOR US IN TOWER RECORDS AND MAGAZINES WORLDWIDE!

See our listing in the fan club directory on page 83 for our subscription rates and mailing address.



Bruce Johnston

Carl Wilson

Al Jardine

Brian Wilson

Mike Love

Dennis Wilson



Join REG and see "...which one's Pink." You'll receive our quarterly 40 page Magazine of info, articles, interviews, news and updates concerning Roger Waters, former leader, bassist, singer, songwriter, creative genius and co-founder of Pink Floyd now enjoying a successful solo career. Yearly club membership costs only \$22.00 for US, or \$28.00 for International members, and includes club membership card, and magazine subscription. For more info email regpinky@rogerwaters.org Send memberships payable to: Mike Simone at: 128 Onyx Dr., Watsonville, CA 95076 USA <http://www.rogerwaters.org>

THE INTERNATIONAL ROGER WATERS CLUB



THE MOODY BLUES

in

Higher & Higher

the Moody Blues magazine

Since 1983

Send an SASE for a brochure, or \$20 for a 3-issue sample set.

Higher & Higher
 P.O. Box 829-G
 Geneva, FL 32732
 Blueline: 407-349-BLUE
www.Moodies-Magazine.com

Don't see your listing here?

Fan clubs, please send your current information to Associate Editor Cathy Bernardy, c/o Goldmine Magazine, 700 East State St., Iola WI 54990 or fax: 715-445-4087 to be included in our future directories.

Goldmine

WANT LIST ADS

Are you looking for a particular 45, LP or CD? Perhaps you're looking for several items to add to your collection. Now there's an inexpensive way to advertise for the music you need - the **Goldmine Want List**.

For a flat fee of **\$1.00**, plus **50¢ per item**, you can let over **60,000 Goldmine** readers know what you're looking for!

The **Goldmine Want List** is a regular feature which will appear in every issue of *Goldmine*. *Goldmine* is read by the the most avid music collectors and dealers in the world. If you want it, they probably have it!

To place your wants in the **Goldmine Want List**, simply send us your name, address and phone number along with a list of the items you are looking for. Include payment with your list.* A sample listing is shown below to illustrate how the listings will appear, and how the cost for a listing is figured.

SAMPLE WANT LIST AD

SAM JONES, 101 WILMETT AVE., SHADE, TEXAS 00033 (222) 445-0001
 I'M LOOKING FOR THE FOLLOWING IN VG CONDITION OR BETTER:

Badfinger	Straight Up	LP	Apple SW3387
Roy Head	Roy Head and the Traits	LP	TNT 101
Dion and the Belmonts	Where or When	45	Laurie LEP-302

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

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

Goldmine WANT LIST Order Form

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

Name _____
 Address _____
 City _____
 State _____ Zip _____ Phone _____
 E-mail address _____

PAYMENT:

Check Money Order MasterCard VISA American Express Novus

Credit Card # _____ Exp. Date: _____

Signature _____

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

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

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

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

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

GOLDMINE WANT LISTS

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

ROBERT KUHN
 • P.O. Box 81
 • Nevis, MN 56467
 • Phone: 218-652-2624

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 MICKEY HAWKS - Any record
 BENNIE HESS - Any record
 ART CARNEY - From the Honeymooners
 PIP: NO - From the Real McCoys

TOM LUKASHOW
 • P.O. Box 182
 • Sharpes, FL 32959
 • Phone: 321-631-4320
 • E-Mail: tncnfl@aol.com

Wanted, any QUADRAPHONIC reel to reel tapes. Also quadraphonic 8 track tapes. Quadraphonic Japanese or Korean pressings of the follow LPs:

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 LOUIS ARMSTRONG - Country Western
 CHET ATKINS - Discover Japan
 BACHMAN TURNER OVERDRIVE - Bachman Turner Overdrive
 BACHMAN TURNER OVERDRIVE - Not Fragile
 BACHMAN TURNER OVERDRIVE - II
 CHEIKO BAI SHOO - Disneyland
 CREEDENCE CLEARWATER REVIVAL - Creedence Gold
 MARVIN GAYE - Let's Get It On
 MARVIN GAYE - Live!
 MARVIN GAYE - What's Going On
 JERRY LEE LEWIS - Rock 'N Roll Supersession
 MOODY BLUES - Seventh Sojourn
 MOODY BLUES - Every Good Boy Deserves Favour
 MICHAEL NESMITH - Magnetic South
 OHIO PLAYERS - Honey
 OHIO PLAYERS - Fire
 WILSON PICKETT - Live In Japan
 RARE EARTH - Get Ready
 DIANA ROSS - Live At Caesar's Palace
 DIANA ROSS - Last Time I Saw You
 DIANA ROSS & MARVIN GAYE - Don't Knock My Love
 DIANA ROSS & THE SUPREMES - Greatest Hits
 THE SUPREMES - Live In Japan
 SUPREMES & TEMPTATIONS - T.C.B.
 THE STYLISTICS - Your Everything
 THE STYLISTICS - Rock 'N Roll Baby
 THE STYLISTICS - Heavy
 THE STYLISTICS - Thank You Baby
 THE STYLISTICS - You Are Beautiful
 THE TEMPTATIONS - All Directions
 THE TEMPTATIONS - Greatest Hits
 THE TEMPTATIONS - Live In Japan
 TOKYO CUBAN BOYS - Dynamic Latin

FRANK CONTI
 • 712 8th Street
 • Syracuse, NY 07094
 • Phone: 201-330-9409
 • E-Mail: marylee711@aol.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 4 LOVERS - Joyride, LP, RCA
 4 LOVERS - Joyride, EP, RCA
 ANTONIO ROCCA - The Musical World, LP, E4183-SE4183

JOHN EPPS
 • 4017 Dyre Ave. Bronx
 • New York City, NY 10466
 • Phone: 718-994-1820

I'm looking for these gospel LPs in Very Good to Mint condition.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 JAMES CLEVELAND & GOSPEL GIRLS - Trust In God, Gospel LP 14302 Savoy
 GOSPEL ALLSTAR - Gospel Allstar, Gospel, LP 1004, Sphere
 JAMES CLEVELAND - Presents Cora Martin, Gospel, LP Savoy 14294
 GLORIA SPENCER - For Once In My Life, Gospel LP, Creed 3066

GARY C. HUESTED
 • 1131 Piedmont Ave. NE
 • Palm Bay, FL 32907
 • Phone: (321) 984-2144
 • E-Mail: ghusted@cfl.rr.com

Serious R.E.M. collector seeking VG++ or better music and memorabilia.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 Dead Letter Office advance promo cassette
 Documenting R.E.M.: 1983-1987 IRS 14U Canada cassette
 Fable of the Reconstruction UK CD (w/"Green Grow The RushED")
 Murmur US cassette w/"There She Goes Again" on insert
 R.E.M. Singles Collection PTS 2039 Japan cassette
 Stand German 7577CD CD single
 Orange Crush German W7652 (3" CD in 5" slimline jewel case w/adaptor
 The One I Love / The One I Love UK 12" promo
 Green Spain 12" LP
 Fables Of The Reconstruction Spain 12" LP

ROGER SITEK
 • 7 King Terrace
 • Beverly, MA 01915

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

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

SAM ELFIN
 • P.O. Box 33
 • Stonecreek, OH 43840
 • Phone: 330-339-5509

I'm also looking for Sermon vinyl I don't currently have.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 EARL NIGHTINGAIL - The Boss, LP/Cassette
 SPELLING ON THE STONE, LP, Curb Records
 NBC RADIO - 1974 Year In Decision, LP Set, NBC
 EFFECTS OF DRUGS AND ALCOHOL, LP, Sanderson
 STYX - 1980 Live Broadcast, LP, KBFH
 HOUND DOG TAYLOR - First LP, Alligator
 COMMANDER CODY - Live Broadcast, LP, KBFH
 GENISUS - 1980 Live Broadcast, LP, KBFH
 SERMON - Demon Possessed Boy, LP, Trinidad

DANIEL SULLIVAN
 • 5623 Laguna Quail Wy.
 • Elk Grove, CA 95758
 • E-Mail: dandsully@aol.com

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

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

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

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 Cactus World News, No Shelter, CD
 Modern Romance, Adventure In Clubland, CD
 Woodentops, Straight Eight Bushwaker, CD

MICHAEL DRUCAS
 • 17 Phillips Beach Ave.
 • Swampscott, MA 01907
 • Phone: 781-598-3936

Average White Band wanted 1989-2000. Also Hamish, Stuart 1998-2000. If you can help, please call or write. High prices paid.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 AVERAGE WHITE BAND - 1989-2000 concerts recorded from the audience.
 AVERAGE WHITE BAND - 1989-2000 Video/TV appearances or concerts video taped from the audience.
 HAMISH STUART - 1998-2000 concerts recorded from the audience.
 HAMISH STUART - 1998-2000 Video/TV appearances or concerts videotaped from the audience.

MICHAEL DRUCAS
 • 17 Phillips Beach Ave.
 • Swampscott, MA 01907
 • Phone: 781-598-3936

Average White Band - 1972-1982 Wanted Desperately. If you can help please call or write. High prices paid.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 AVERAGE WHITE BAND - 1972-1982 Concerts recorded from the audience. Will pay \$100.00 a show.
 AVERAGE WHITE BAND - 1972-1982 Concert Posters
 AVERAGE WHITE BAND - 1972-1982 Flyers, Handbills
 AVERAGE WHITE BAND - 1972-1982 Concert Tickets
 AVERAGE WHITE BAND - 1972-1982 Passes
 AVERAGE WHITE BAND - 1972-1982 Anyone who may have taken photos on stage, offstage.
 AVERAGE WHITE BAND - 1972-1982 Local music papers, local newspapers, college papers, from all over the USA with concert reviews.
 AVERAGE WHITE BAND - 1972-1982 Autographed contracts for concerts or TV appearances.
 AVERAGE WHITE BAND - 1972-1982 Concert itineraries
 AVERAGE WHITE BAND - 1972-1982 Autographs
 AVERAGE WHITE BAND - 1972-1982 Video, rare TV Appearances USA and Overseas.

VINCENDET
 • 9 Rue Des De Margeurs
 • 75001 Paris
 • E-Mail: monster@club-internet.FR

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 LOU REED - Any unreleased CD/LP/Cassette/Video
 PATTI SMITH - Any unreleased CD/LP/Cassette/Video
 LEONARD COHEN - Any unreleased CD/LP/Cassette/Video
 JONATHAN RICHMAN - Any unreleased CD/LP/Cassette/Video
 TOM WAITS - Any unreleased CD/LP/Cassette/Video
 ROXY MUSIC/FERRY - Any unreleased CD/LP/Cassette/Video

MARK FRANKLIN
 • 5345 Valley Lane East
 • Columbus, OH 43231-3114
 • Phone: 614-898-5345
 • Fax: 614-479-2300
 • E-Mail: mark@netexp.net

AC/DC Wanted, I am mainly looking for Bon Scott era (1970's) items.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 AC/DC - Testpressings, acetates, unused artwork and proof sleeves
 AC/DC - New Zealand 7" singles (any) New Zealand contacts needed
 AC/DC - Canadian 7" singles (any)
 AC/DC - If You Want Blood You've Got It, Splatter Vinyl from Holland
 AC/DC - Press kits, press photos, archive photos
 AC/DC - Magazines (1970's, especially Australian, regional and record industry mags)
 AC/DC - Promo and magazine archive photos (promo photo of Bon Scott sitting on floor)
 AC/DC - Ticket stubs (1970's)
 AC/DC - Magazines (especially Australian, industry and local mags)
 AC/DC - Tour posters/handbills (USA, do any 1970's exist!)

AC/DC - Tour posters, handbills (worldwide)
 AC/DC - Let There Be Rock displays, posters, tour posters, press kits
 AC/DC - Let There Be Rock The Movie promo kit and ticket stubs
 AC/DC - If You Want Blood displays, promo posters, tour posters, press kits, etc.
 AC/DC - High Voltage displays, posters, tour posters, press kits, etc.
 AC/DC - Dirty Deeds Done Dirt Cheap displays, posters, tour posters, tour programs
 AC/DC - Powerage display stand ups, posters, tour posters, press kit
 AC/DC - Highway To Hell displays, posters, tour posters, press kits
 AC/DC - Let There Be Rock South African LP
 AC/DC - Let There Be Rock Yugoslavian 7" single with p/s
 AC/DC - Highway To Hell 1979 UK sheet music with picture cover
 AC/DC - 12 Of the Best unissued, unreleased album sleeve
 ROSE TATTOO - Worldwide 7" singles, memorabilia, etc.

N.P. BLACKWELL
 • P.O. Box 5511
 • Columbia, SC 29250
 • Fax: 803-254-1615

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 THE SPIRITUALAIRES - Saints Go Marching In, 45, VJ
 THE SPIRITUALAIRES - Impressing On, 45, VJ
 THE SPIRITUALAIRES - Out On The, 45, VJ
 THE SPIRITUALAIRES - The Last Mile Of The Way, 45, VJ

RICHARD JACK
 • 1433 Elderwood Court NW
 • Grand Rapids, MI 49544-1710
 • Phone: 616-647-9272
 • E-Mail: ricjck@mymailstation.com

I am looking for the following promo CDs.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 AMY GRANT - Remix Collection, CD, A&M Japanese Promo CD
 AMY GRANT - Tennessee Christmas, CD, A&M or Myrrh Promo CD
 AMY GRANT - 1974, CD, Myrrh Promo CD
 AMY GRANT - Lead Me On, CD, A&M U.S. Commercial CD
 Single

MARTYN HAMMOND
 • 1 Wilbye House Lexden Park Lexden Road
 • Colchester Essex C03 3UF England
 • E-Mail: 106174.451@compuserve.com

Concert Tickets from Oregon, Washington and Colorado
 BOWIE concert ticket Seattle Paramount Theatre 11/2/72
 BOWIE concert ticket Seattle Center Coliseum 2/3/76
 BOWIE concert ticket Denver McNichols Arena 2/17/76
 IGGY POP concert ticket Portland Paramount Theatre 4/4/77
 IGGY POP concert ticket Seattle Paramount Theatre 4/9/77
 BOWIE concert ticket Tacoma Dome 8/11/83
 BOWIE concert ticket Tacoma Dome 5/21/90
 TIN MACHINE concert ticket Seattle Paramount Theatre 12/20/91
 BOWIE/NIN concert ticket Denver McNichols Arena 10/16/95
 BOWIE/NIN concert ticket Tacoma Dome 10/24/95
 BOWIE/NIN concert ticket Portland Rose Garden 10/25/95
 BOWIE concert ticket Seattle Paramount Theatre 9/7/97
 Bowie tickets from other states/countries also wanted.

DAN MARQUARDT
 • 1436 Lakeview Dr. Apt. 349
 • Darien, IL 60561
 • Phone: 630-985-6551

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 AEROSMITH - Rocks Fiber Optics Light Box Promo or picture of promo
 AEROSMITH - Any mint 70's posters

ADRIAN NUNES
 • P.O. Box 4382
 • Middletown, RI 02842
 • Phone: 401-845-9689

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 WANTED ROD STEWART - VHS Video Unplugged and Seated with Ronnie Wood, 1993 MTV Unplugged series (NO bootlegs)

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 ELO - More Light For The Orchestra, Book,
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 ELO - The B-Sides, CD, USA 1989
 ELO - B-Sides & Demos, CD, Chile 1999
 JEFF LYNN - Forgotten Genius, CD, Japan 1998, CD-TDR-046

(Reissues from page 91)

song of that title) is clearly a root of The Rolling Stones' "The Last Time." In Chicago, Pops' reverb-fueled guitar fortunately kept its juke-joint feel with a bit of a church-bell ring. His daughters' husky solace gives counterpoint to his and Pervis' plaintive tenors. Mavis' fervent "I just got to Heaven and I can't sit down" speaks to both spiritual dreams and our urge to dance.

Collectables continues its reissues of the Staples' Vee-Jay catalog with 1961's *Swing Low* and '63's higher-octane *Swing Low Sweet Chariot*. Along with the family's four early-'60s Prestige LPs (partly preserved on electrifying *Great Day* on Milestone/Fantasy) it was a prolific period for them. Their personal/political messages such as "Respect Yourself" on Stax would come later. Social commentary here is more subtle. "Born In Bethlehem" (a subdued variant of "Children Go Where I Send Thee") had been, before 1865, a code song for escaping slaves.

Sweet Chariot's original notes, reprinted here, predict Mavis with her rich contralto eventually inheriting Mahalia Jackson's mantle. Thanks to the call of secular music and competition from Aretha Franklin, that didn't happen. Still, as Mavis exhorts us, "Pray on, my child!" we feel the sanctified roots of rock 'n' roll in all its earthy passion. (Collectables, Box 35, Narbeth PA 19072; www.oldies.com)

— Bruce Sylvester

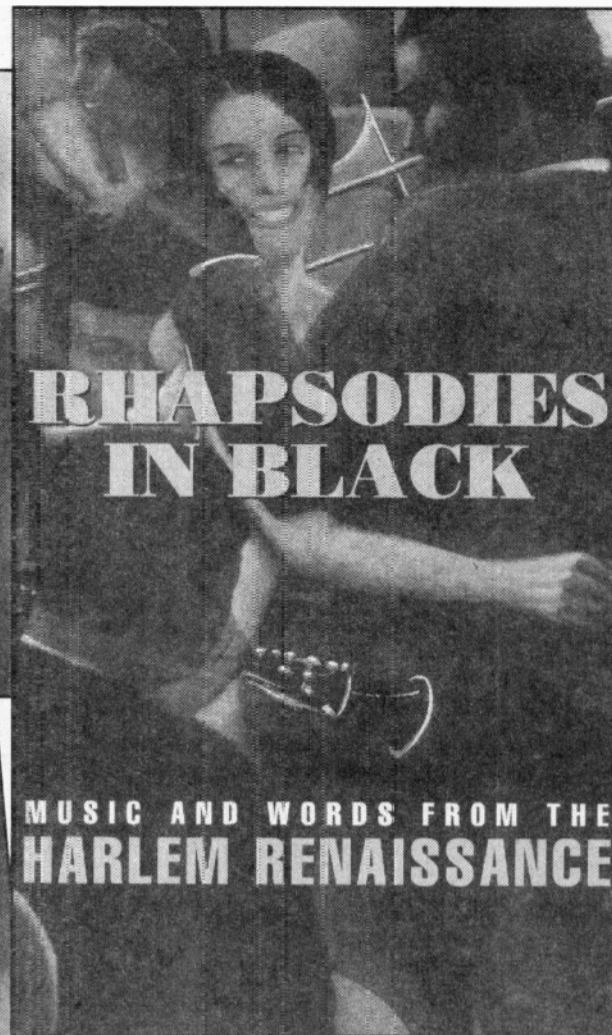
VARIOUS ARTISTS

Rhapsodies In Black: Music And Words From The Harlem Renaissance
Rhino (R2 79874)

No one claims that blues and jazz — perhaps blacks' greatest contributions to American pop culture — originated in Harlem, but in the '20s and '30s it was an African-American cultural hotbed. Black migration north led to urban black journalism. Phonograph sales brought a surge in black recordings ("race records") until the Great Depression hit. The four CDs, 85-track *Rhapsodies In Black* salutes the literature and music around Harlem, though plenty of it — like its residents — originated far to the south.

The 1918-35 tracks include suave Duke Ellington, stride pianist James P. Johnson, 12-string guitarist and paroled murderer Huddie Leadbetter (a.k.a. Leadbelly), coy young Alberta Hunter, ivory-tickling Thomas "Fats" Waller, 400-pound cross-dressing scat vocalist Gladys Bentley, and Bessie Smith, the regal empress of po' folks' blues. South Carolina native Josh White shows how smooth blues could move to the white supper-club scene. Barrier-breaking Paul Robeson sings a stentorian "Deep River" years before McCarthyism left him almost unemployable in his native land.

Along with the music — some rather scratchy, being from collectors' 78s — we get readings of Harlem Renaissance writers such as Langston Hughes, Zora Neale Hurston, and W.E.B. DuBois by the "children of the Harlem renaissance": Angela Bassett, Eartha Kitt, Lou Rawls, Brandford Marsallis, Chuck D, and Ice-T. Darius Rucker of Hootie & The Blowfish softly reads poet Sterling Brown's blues-inflected "Long Gone." Licensing Brown's and Hughes' recordings of their own works on Smithsonian Folkways would have been more authentic, but having their writing read by current big names may attract more young listeners than original recordings by the real McCoys would have. That's show biz — and this box is very much about show biz.



All photos courtesy of Rhino Records/property of Photofest

Clockwise from upper left: Bessie Smith, box set cover art, Duke Ellington, Louis Armstrong, and Cab Calloway.

Irving Mills, emcee at Harlem's famed Cotton Club, introduces Ellington as "the greatest living master of jungle music" on a 1931 disc, when blacks were allowed on the bistro's stage but not in its audience. Of course it's disturbing to read how they could be denied access to their own people's music, but it was a two-way street. Rather than reveal that it had recorded an integrated duo, Okeh Records in 1935 credited the blues/jazz "A Handful Of Riffs" to Blind Willie Dunn and Lonnie Johnson, Dunn being a pseudonym for white Eddie Lang.

Sometimes the box shows why graphic artist Aaron Douglas told Hughes that blacks should produce their own art, not white art painted black. Ethel Waters (years before her *Beulah* sitcom) sounds like a white pop songstress. Cab Calloway's "Corrine Corrina" is close to white Texan Bob Wills' western swing, though Calloway's ho-de-ho signature "Minnie The Moocher" is pure Harlem jive. Frankly, black and white musicians have probably been drawing off each other since the first black slaves landed in Virginia in 1619.

The prescient notes share Hughes' opinion that "ordinary Negroes hadn't heard of the Harlem Renaissance. And if they had, it hadn't raised their wages any." Unlike some, he found it naive to think that art would solve the race problem. His cynicism was probably warranted, yet the spirit overflowing this box surely reflects a joy that once was Harlem's.

— Bruce Sylvester

THE PARTRIDGE FAMILY
The Partridge Family Album
Buddha (74465 99747 2)

Up To Date
Buddha (74465 99750 2)

Sound Magazine
Buddha (74465 99749 2)

The Partridge Family Notebook
Buddha (74465 99748 2)

In many ways The Partridge Family was the 1970s equivalent of The Monkees, a manufactured pop band who combined a successful recording career with a hit comedy TV show.

Unlike The Monkees however, the Partridge Family never toured as a band (though mega heartthrob David Cassidy was a very popular live act), and Cassidy and real-life stepmom Shirley Jones were the only Partridge voices heard on their studio recordings. Producer Wes Farrell wrote many of their songs, and the music was provided by a group of stellar studio musicians dubbed "The Wrecking Crew," who supported many of the biggest acts of the day.

Their 1970 debut *The Partridge Family Album* yielded just one hit, "I Think I Love You," an exuberant slice of pure pop with pretty keyboard touches, and it was a big one — hitting #1 for three weeks, becoming the fastest-selling single of the year and the song that helped launch a merchandising frenzy. With exceptions such as the aforementioned tune and the energetic "I Can Feel Your Heartbeat," the songs on the Partridges' debut lean

heavily toward an adult contemporary direction. The group harmony sound of "I Really Want To Know You" and "I'm On The Road" (both breezy Barry Mann-Cynthia Weil compositions) are strongly reminiscent of The Association with, oddly enough, no audible Cassidy vocal.

The band's sophomore effort *Up To Date* featured a more driving sound, including the infectious "That'll Be The Day" (not the Buddy Holly tune; this one was written by Tony Romeo, who supplied The Partridge Family with some of their catchier songs such as "I Think I Love You"). The singles, too, are among the record's highlights. "I'll Meet You Halfway" (#9), written by Farrell and Gerry Goffin, is a slice of pretty mid-tempo pop, while the stomping beat of "Doesn't Somebody Want To Be Wanted" (which reached #6) proved the group were always at their best when they really let loose.

Incidentally, Cassidy hated the latter song and angrily resisted its release — Farrell, of course, won out. Quoted in Lisa Sutton's liner notes that accompany the record, Cassidy likens the song to "fingers down blackboard" and "the most embarrassing moment in my career."

His objection? The tune's brief spoken passage. (Come to think of it, he does sound uncomfortable.) But then, bubblegum pop was never Cassidy's preferred means of musical expression. This is, after all, a man who lists his favorite song as B.B. King's "The Thrill Is Gone" on a reprint of the original LP graphics included on this reissue.

(Please see Reissues page 104)

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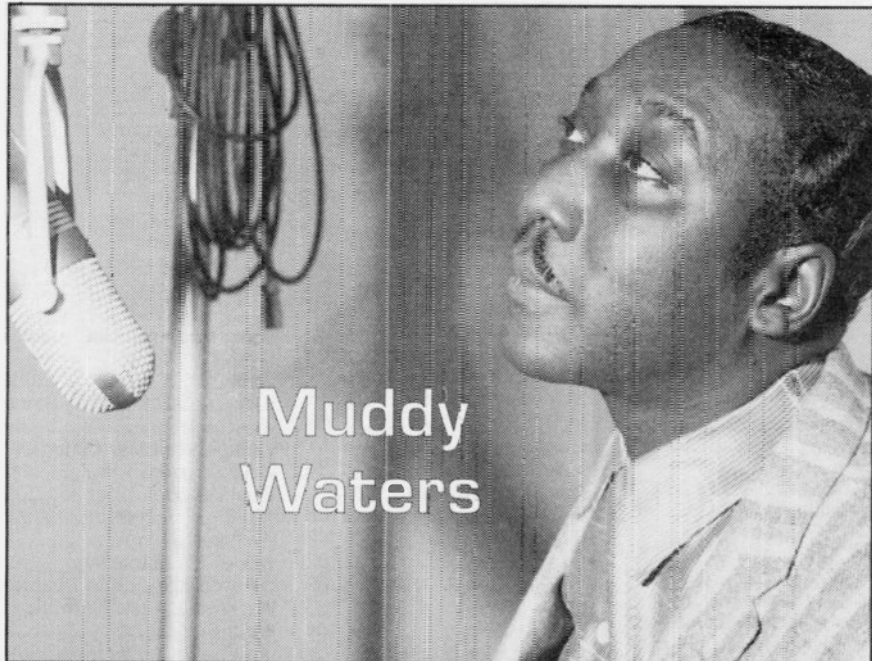
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Few blues musicians had as much influence on the direction of blues and rock 'n' roll as did guitarist, singer and songwriter Muddy Waters. Waters' influence can still be heard today in the music of Eric Clapton, B.B. King, Jimmie Vaughan, Dr. John and dozens of other musicians. *Goldmine* takes an in-depth look at the life and times of Waters, from his earliest plantation recordings for the Library Of Congress through his years at Chess Records in Chicago to his stunning final four albums for CBS/Blue Sky Records. Included in the "Muddy Waters Primer" is new information about the legendary guitarist's music, philosophical outlook and other transformational events in his career that were discussed in detail at the recent "Muddy Waters Week" at The Rock And Roll Hall Of Fame And Museum in Cleveland.

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(Obituaries from page 12)

Teagarden, Lennie Tristano, T-Bone Walker, and Teddy Wilson, along with three sets just announced: Mildred Bailey, Max Roach, and Wynton Kelly/Paul Chambers.

The funeral was Jan. 3, 2001, at the Gallagher Funeral Home in Stamford with burial in the Independent Hebrew Society Shalom Cemetery in Norwalk, Conn. Survivors include his daughter Sarah, son David, his mother, Rose, and a brother, Alan.

— Eric S. LeBlanc

Skeets Tolbert, swing musician/bandleader

Campbell Arelius "Skeets" Tolbert, alto saxophonist, clarinetist, arranger, composer, and former head of the Texas Southern University music department, died Nov. 30, 2000, in Houston, Texas. He was born Feb. 14, 1909, in Calhoun Falls, S.C.

Skeets Tolbert is best known for his swing standard "Hit That Jive, Jack" that he first recorded with His Gentlemen Of Swing in 1940. The song was subsequently covered by artists such as Boyd Bennett, The Nat King Cole Trio, Cecil Gant, Stan Kenton, Diana Krall, John Pizzarelli, June Richmond, Benny Waters and many retro-swing groups. His other important composition is "You're My Meat," first recorded by Louis Jordan in 1939, covered (usually under the name "Fat And Forty") by Al Hibbler, Joe Williams and others. Tolbert was also the first to record the Jesse Stone composition "W. P. A.," which was covered by both Louis Armstrong and The Mills Brothers in 1940, and Tolbert was responsible for the arrangements used on Buddy Johnson's Decca recordings of "Stop

Pretending" and "Please Mr. Johnson."

During his years in Charlotte, N.C., Tolbert first recorded in 1931 with (Dave) Taylor's Dixie Serenaders, then in 1936 with Jimmie Gunn And His Orchestra. The bulk of his own recordings (not including a few air checks and sound bits) were recorded in New York City for the Decca label between 1939 and 1942, mostly under the supervision of the renowned African-American producer J. Mayo "Ink" Williams. These 40 titles include (soon to be) leading musicians such as bassist Al Hall, pianist and bandleader Buddy Johnson, tenor saxophonist and singer Lem Johnson, stride pianist Charles "Red" Richards and various singers such as Jean Eldridge, Babe Hines, Nora Lee King, (Ms.) Yank Taylor, and Emmett Babe Wallace. The titles include Tolbert's own compositions — "Big Fat Butterfly," "Bouncing Rhythm," "Get Up," "Hole Holy Roly-Poly," "I Can't Go For You," "Jumpin' Like Mad," "Raz Ma Taz," "Rhumba Blues," "Ride On," "That's That Messy Boogie" and "This Is The End."

A well-educated musician, he had a master's degree in music from New York University and studied at Julliard. He moved to Houston in 1949 for a one-year position as a school band director and remained as a longtime member of the Houston music scene. In 1953, he opened his business, Pied Piper Music Company, and began a long career as a music professor at Texas Southern University, specializing in woodwind instruction. He also taught arranging and music theory and conducted the stage band. The funeral service was Dec. 9, 2000, at Pinecrest Presbyterian Church.

— Eric S. LeBlanc

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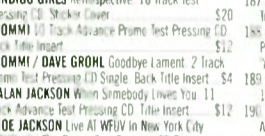


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SLEEVE	12" White Paper	BOX	Album Storage Box	CLEANER	Record Cleaning Fluid	BOX	10" LP/78 RPM Storage Box
	Regular Weight 50 \$9.20 100 14.65 500 52.00 1,000 90.10 2,000 154.70 4,000 248.05 + Frt PCode: S12WR Fits directly over 12" Record. Comes with die cut center hole. Medium Weight 50 \$10.20 100 16.20 250 34.50 800 79.30 1,600 147.10 2,400 203.30 4,800 327.20 + Frt PCode S12WM Heavy Weight 50 \$13.85 100 22.00 400 75.20 800 108.10 1,200 150.70 1,600 160.60 + Frt PCode S12WHD ■ Qty per case		13 X 13 X 10 1/2 2 \$13.60 5 27.80 10 43.00 25 87.75 50 161.70 100 231.00 + Frt Store 50-65 Records. Attractive, WHITE, 275 lb. Test Corrugated cardboard storage container. Needs no tape or glue.		Greovy™ Cleaner 4 oz. 1 \$6.00 3 16.50 5 25.00 10 45.00 Prod. Code AGC4 Bags Unlimited's own Record Cleaning Fluid. Deep cleaning. Anti-static, residue free. Pump Spray Bottle		10 1/2 x 10 3/4 x 13 2 \$14.65 5 28.80 10 47.90 25 98.35 50 181.00 PCode X7865 Store 50-65 Records. WHITE, 275 Lb Test Corrugated storage box, needs no tape or glue. STACKABLE. Dividers 10 x 10 5/8 12 \$8.40 24 12.55 48 19.35 100 36.85 PCode D78C 1/16" Extra strong white corrugated.

JACKET	12" LP Jacket	BOX	Album Storage Box	CLEANER	Cloth / Sponge	BOX	10" LP/78 RPM Storage Box
	12 1/4 x 12 1/4 WHITE 5 \$7.10 10 12.00 25 16.95 50 30.75 100 58.70 300 138.60 + Frt PCode SLPJW BLACK 5 \$10.35 10 17.40 25 25.60 50 45.30 100 77.00 152.10 + Frt PCode SLPJK High Gloss Cardboard. Specify with OR without center hole. ■ Qty per case		WHITE PLASTIC CORRUGATED 13 x 13 x 10 1/2 2 \$16.00 5 35.75 10 66.00 25 120.00 - Frt A SUPERIOR Storage Box. Holds 50-60 LP's. Made from waterproo Polypropylene PLASTIC Corrugated. Acid-Free, ANTI-STAT material. UV resistant. Folds together. Super Strong. STACKABLE.		Record Cleaning Cloth 1 \$2.00 5 6.25 10 10.00 Easy to use Record Cloth contains a unique Anti-Static Solution. Lubricates and protects the records as it cleans. PCode ASA2 Record Cleaning Sponge 1 \$5.00 5 20.00 10 37.50 2 per 10 pack Our Super Sponge is absorbant & dripsless. Lint free. Safe for vinyl. PCode ACS2		NEW WHITE PLASTIC CORRUGATED 11 x 11 3/8 x 8 2 \$19.25 5 38.50 10 67.65 25 137.50 + Frt A SUPERIOR Storage Box. Holds 25-30 78 Records. Made from waterproo Polypropylene PLASTIC Corrugated. Acid-Free, ANTI-STAT material. UV resistant. Folds together. Super Strong. STACKABLE.

OUR PRICES INCLUDE SHIPPING EXCEPT WHERE NOTED ▲

PLEASE READ Money orders and orders charged to MC/VISA/AMEX are usually shipped within 2 business days. All sizes in stock at all times. Because we are manufacturers we can make many sizes of bags and backings. If you need a size not listed, please call or write for a price.

No PO Box numbers for FedEx Ground Delivery. Please send street address.

PLEASE CHECK APPROPRIATE BOX:
 MONEY ORDER
 CHECK ENCLOSED
 CHARGE TO MY VISA / MC / AMEX
 SEND C.O.D. ADD \$5.50

CREDIT CARD
VISA MasterCard American Express **C.O.D.**

SIGNATURE _____
DAY PHONE () _____
EXP. DATE _____
CARD NO. _____

DIVIDER	LP Divider Cards
	12 1/8 X 13 1/8 CORRUGATED 12 \$8.65 24 13.70 48 23.80 100 45.10 204 88.00 PCode DLPC 1/16" Thick Extra Strong White Corrugated Indexed. 12 1/8 X 13 1/8 PLASTIC 25 \$17.90 50 29.30 100 55.00 500 240.25 + Frt 282.65 + Frt PCode DLPP30 DLPP40 30 Gauge White Polystyrene Indexed.

SHIPPING & HANDLING:
▲ States of: Florida, LA, MO, MN, and all states West of the Mississippi add 10% for shipping.
All prices subject to change based upon current market value of raw materials. Not responsible for typographical errors. All bags have 1-1/2" flap unless otherwise noted.
Alaska, Hawaii, Virgin Islands, Puerto Rico, APO, FPO, Canada & Foreign, Call or Write for Freight Price Quote.

MAILER	78 RPM Mailer Box / Filler
	10 1/2 x 10 1/4 x 1 1/2 10 \$12.40 25 19.85 50 34.05 100 61.05 500 289.80 PCode M7810 FILLER 10 1/8 x 10 1/8 50 \$18.15 100 24.20 250 45.40 500 72.60 PCode F78 Holds 8 to 10 78/10" LP Records, no jacket. Made from sturdy brown 200 lb. test Corrugated material. Designed for maximum shipping protection.

QUANTITY	MIL	PROD. CODE	DESCRIPTION	PRICE
SUB TOTAL				All orders under \$25.00 add \$4.00
CITY STATE ZIP				C.O.D. orders add \$5.50
NO POST OFFICE BOX NUMBERS FOR FedEx GROUND DELIVERY NY State Residents add 8% Sales Tax				▲ Florida, States West of the Mississippi, including entire states of LA, MO, MN add 10% for shipping.
CUSTOMER ACCOUNT CODE			TOTAL	