

GOLDMINE

Goldmine

November 30, 2001 VOL 27 • NO 24 • ISSUE 557

THE COLLECTORS RECORD AND COMPACT DISC MARKETPLACE



LYLE MAYS

Impressionistic keyboards and effects

Burton Cummings and Randy Bachman share the mic

Vanguard Records, Part III – PSYCH & FIDDLE

Shakin' all over again

The Guess Who



#BXNDWUF ****AUTO** 3-DIGIT 908
#000143160841# GM FEB03 / -
MONTY GREENLY 0487 -
3740 ELM AVE # A
LONG BEACH CA 90807-3402

U.S. \$3.95 • CANADA \$4.95



Reviews

- ▶ The Four Seasons
- ▶ Judas Priest
- ▶ The Who
- ▶ Jo Stafford
- ▶ The Paragons
- ▶ John Coltrane



COLLECTIBLE COMPACT DISCS AND MORE

Aerosmith, Rag Doll, US 5 track promo sampler CD... Mariah Carey, Never Too Far/Don't Stop, UK 3 track promo CD... Eminem, D-12, Asian exclusive limited edition...

CONTACT: Telephone @ 310-379-6300 10 a.m. to 5 p.m. PST Monday-Friday. 24 hr. Fax 310-379-3055. E-mail: sales@slcd.com
ORDERING/PAYMENT: For best fill, please contact us to reserve, or provide alternate choices. Money Orders and checks made payable to Southland CD. Please allow 7-10 days for checks to clear. California residents, please add 8% sales tax. We gladly accept Visa, MasterCard, American Express & Discover credit cards.

POSTAGE/INSURANCE: 1st Class Airmail \$3.50 for 1st CD/Cassette, .50 for each additional. \$4 for 1st Video/77/45/Press Kit, \$1 each additional. \$5.50 1st LP/12", \$1 each additional. INSURANCE: Orders \$50-\$99 add \$1.10, orders \$100-\$200 add \$2.00. ALL OTHER COUNTRIES: Double U.S. rates for orders under \$50, EXCEPT 12"/LP's to Japan, triple U.S. rates. Orders over \$50, contact us. Oversized items are subject to additional postage & determined at time of order. UPS/FedEx Available upon request at an additional charge, contact us for rates.

SELL TO US: We purchase many collectible CD's/ LP's, etc. Please contact us for price quotes.
SOUTHLAND CD P.O. Box 3005, Redondo Beach, CA 90277-1005 USA
Our entire catalog is on the Net @ www.slcd.com. A secure & user friendly site with daily updates.

George Michael, Too Funky, Japanese long deleted 3 track CD... Radiohead, Idioteque, UK 1 sided promo only... Rolling Stones, Almost Hear You Sigh, Dutch long deleted 3 track CD... The Beatles, Let It Be... Madonna, Music, US astonishingly rare promotional only ceramic Coastal, official promo item from Warner Bros...

ANDY'S RECORD SUPPLIES

48 Colonial Road, Providence, RI 02906; Phone, 401/421-9453; Fax, 401/421-0841

- FOREIGN ORDERS CALL OR WRITE FOR CHARGES
- CALL TO HAVE YOUR ORDER SHIPPED C.O.D.
- NO PO BOX #'S, STREET ADDRESS ONLY FOR UPS
- \$30 MINIMUM ORDER
- CHECKS MUST CLEAR



CLIP & SAVE

SINCE 1989 — QUALITY PRODUCTS, LOW PRICES & FREE SHIPPING ANYWHERE IN THE CONTINENTAL U.S.

JAPANESE RESEALABLE SLEEVES...

Direct from Japan.
The best quality protection you can get.
Crystal clear outer sleeves.
These will never fade or crack. Lifetime protection.
All come with resealable flaps and peel-off strip on back.
Fits over jackets, sleeves, and CD jewel cases.

- LPS / LASER DISCS 100 - \$20.99; 1000 - \$145.99
- CDS 100 - \$12.99; 1000 - \$69.99
- COMIC BOOKS 100 - \$17.99; 1000 - \$119.99
- 45S, PIC SLEEVES 100 - \$15.99; 1000 - \$84.99
- DOUBLE CDS 100 - \$14.99; 1000 - \$74.99
- 10" 78 LPS 100 - \$17.99; 1000 - \$118.99
- 9 1/2 X 11 1/4 MAGAZINES. 100 - \$19.99; 1000 - \$139.99
- DVD'S **NEW** ... 100 - \$13.99; 1000 - \$79.99

CARDBOARD JACKETS...

HEAVY-DUTY 12" ALBUM JACKETS. WHITE OR BLACK.
HIGH GLOSS. WITH OR WITHOUT HOLE
Case Price / 100 - \$49.99

HEAVY-DUTY CD WHITE JACKETS WITH HOLE.
100 - \$29.99; Case Price / 600 - \$149.99

MAILERS...

MULTI ALBUM MAILER
Heavy duty corrugated cardboard, 200 lb test,
holds 3-20 albums.
Case Price / 100 - \$109.99

MULTI 1-10 CD MAILER
Heavy duty corrugated cardboard, 200 lb test,
holds 1 CD or up to 10 CDs in jewel cases.
Case Price / 100 - \$54.99

SPECIAL ITEMS...

CLEAR CD DISC SLEEVE
6 Mil Thick. Full front flap with white protective pad
inside.
100 - 499, each - 49¢; 500 - 999, each - 39¢;
1,000 and up, each - 34¢

SHRINK-WRAP SYSTEM
For CD's, Cassettes, and Videos. Ready to wrap
in seconds. Each \$249.99
2,000 feet of film for Cassettes \$89.00
500 feet of film for CDs \$59.00
2,000 feet of film for CDs \$93.99
2,000 feet of film for Videos \$99.00

WHITE PLASTIC DIVIDER CARDS...

- CD Jewel 6 x 7 35¢ EA.
 - CD Full 6 x 14 49¢ EA.
 - 45 Full 7 x 8 1/2 40¢ EA.
 - 45 Slant 7 x 8 1/2 38¢ EA.
 - LP Full 12 x 14 69¢ EA.
 - LP Slant 12 x 14 65¢ EA.
- Minimum, 50
Mix & Match Available

POLY SLEEVES • HIGHEST QUALITY...

Perfect Fitting Sleeves For Your Records & Collectibles

- 3 MIL THICK ALBUM SLEEVES
Fits Over Outer Album Jacket. Size, 12 3/4 x 12 3/4.
100 - \$10.99; 500 - \$39.99; Case Price / 1000 - \$65.99
- 4 MIL THICK ALBUM SLEEVES
Fits Over Outer Album Jacket. Size, 12 3/4 x 12 3/4.
100 - \$14.99; 500 - \$59.99; Case Price / 1000 - \$94.99
- 45S, EPS, PIC. SLEEVES
Size, 7 1/2 x 7 1/2. - 3 Mil Thick.
100 - \$6.99; 500 - \$19.99; Case Price / 1000 - \$31.99
- 78/10" LP SLEEVES
Size, 10 3/4 x 11 - 3 Mil Thick. Fits Over Outer Jacket.
100 - \$9.99; 500 - \$38.99; Case Price / 1000 - \$63.99
- COMPACT DISC SLEEVES
Size, 5 x 6 With 1" Flap; 2.5 Mil Thick; Fits Over CD Disc.
100 - \$4.79; Case Price / 1000 - \$25.99
- CD JEWEL CASE SLEEVES
Size, 6 x 6 With 1" Flap; 2.5 Mil Thick; Fits Over CD Jewel Case.
100 - \$4.99; Case Price / 1000 - \$26.99
- LIFE MAGAZINE SLEEVES
Size, 11 x 16 With 2 1/2" Flap; 2.5 Mil Thick; Fits Old & New Issues.
100 - \$13.50; 500 - \$49.99; Case Price / 1000 - \$79.99
- MAGAZINE SLEEVES
Size, 8 3/4 x 11 1/4 With 1 1/2" Flap; 3 Mil Thick.
100 - \$9.99; 500 - \$39.99; Case Price / 1000 - \$59.99
- BOX SET SLEEVES
Size, 14 x 15 - 2.5 Mil Thick
100 - \$14.50; 500 - \$55.99; Case Price / 1000 - \$89.99
- SHEET MUSIC SLEEVES
9 1/2 X 12 1/2; 3 Mil Thick
100 - \$9.99; 500 - \$39.99; Case Price / 1000 - \$59.99

FREE SHIPPING in the Continental U.S.

QUALITY PAPER SLEEVES...

- 7 WHITE WITH HOLE
100 - \$7.99; Case Price / 2400 - \$69.99
- 12" WHITE WITH HOLE ROUND CORNERS
100 - \$11.99; Case Price / 1000 - \$78.99
- 12" WHITE POLY-LINED SQUARE CORNERS
100 - \$21.99; Case Price / 500 - \$98.99; 1000 - \$169.99
- JAPANESE NON-STATIC INNER SLEEVES
12" LP/LaserDisc; clear, square top with round bottom
(no hole).
100 - \$19.99; Case Price / 500 - \$84.99; 1000 - \$139.99
- JAPANESE CD CLOTH SLEEVE **NEW**
White (no hole) soft woven material
100 - \$18.99; Case Price / 1000 - \$139.99

DVD BOXES...

BLACK DVD REPLACEMENT BOXES **NEW**
Case Price/100 \$49.99

CD REPLACEMENT CASES...

- CD JEWEL CASE ONLY
Case Price / 200 - \$49.99, 1000 - \$219.99
- CD JEWEL CASE W/TRAY
Case Price / 200 - \$73.99
- SLIM LINE JEWEL CASE FOR CD SINGLES
W/BUILT-IN TRAY
Case Price / 300 - \$88.99
- ULTRA SLIM CD SINGLE JEWEL CASE **NEW**
Case Price / 200 - \$69.99
- ULTRA (2 CD) SLIM JEWEL CASE **NEW**
Case Price / 300 - \$119.99
- ULTRA (4 CD) SLIM JEWEL CASE **NEW**
Case Price / 200 - \$139.99
- DOUBLE (2 CD) JEWEL CASE W/2 TRAYS
Each (minimum 50) 99¢; Case Price / 100 - \$89.00
- ALL CLEAR DOUBLE (2 CD) SLIMLINE CASE
Clear case, crystal clear tray, completely visible
throughout.
Each (minimum 50) 60¢; Case Price / 200 \$109.99
- BLACK DOUBLE (2 CD) SLIMLINE CASE **NEW**
Clear case, black tray.
Each (minimum 50) 60¢; Case Price / 200 \$109.99
- WHITE DOUBLE (2 CD) SLIMLINE CASE
Clear box white tray.
Each (minimum 50) 60¢; Case Price / 200 - \$109.99
- 3CD SLIM JEWEL CASE **NEW**
Clear Case w/Black or clear Tray
Case Price /200 \$137.99
- DOUBLE SLIM UNBREAKABLE TRAY ONLY
Virtually unbreakable! Made of plastic & rubber
material and it will fit any regular jewel case.
Each (minimum 100) 35¢; Case Price / 800 \$232.00
- DOUBLE SLIM TRAY ONLY **NEW**
Clear or black. Snaps into a standard jewel case.
Each (minimum 150) 35¢; Case Price / 300 \$90.99
- JEWEL CASE TOP LIDS ONLY
Case Price / 200 \$35.99; 1000 - \$149.99
- TRIPLE (3 CD) JEWEL CASE W/TRAYS
Each (minimum 50) 99¢; Case Price / 100 - \$89.00
- QUAD (4 CD) JEWEL CASE W/TRAYS
Each (minimum 50) 99¢; Case Price / 100 - \$89.00
- 6 CD JEWEL CASE W/TRAYS
Each (minimum 50) \$1.19; Case Price / 100 - \$109.99
- COLORED CD JEWEL CASE ONLY
Jewel Case Colors: Transparent colors of red, blue,
green, orange, or purple. Case Price / 200 - \$69.99
- COLORED CD JEWEL CASE W/ COLORED TRAY
Jewel Case Colors: See above; Jewel Tray Colors:
See below. Case Price / 200 - \$83.99
- COLORED CD JEWEL TRAYS
Jewel Tray Colors: red, blue, orange, crystal clear,
purple, white, green. Case Price / 400 - \$59.99
- STANDARD GREY CD JEWEL TRAY
Case Price / 400 - \$44.99

CASSETTE REPLACEMENT CASES...

ALL CLEAR, OR CLEAR & BLACK
EXTRA STRONG STYRENE MATERIAL
Case Price / 400 - \$69.99; 800 - \$119.99

• ALL PRICES SUBJECT TO CHANGE WITHOUT NOTICE •

prices effective 1/1/01

CLIP & SAVE

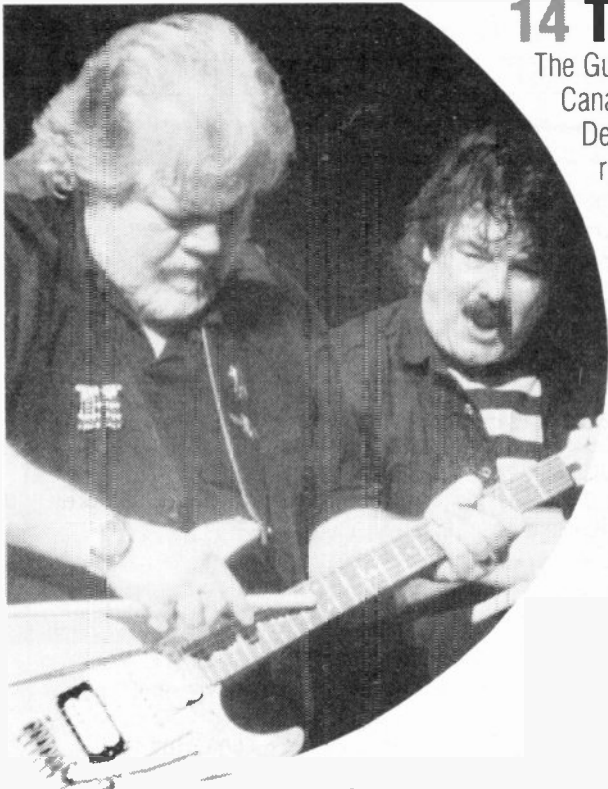
Dedicated to the memory of Rick Whitesell

Contents

Goldmine

ISSUE 557 November 30, 2001
Vol. 27 No. 24

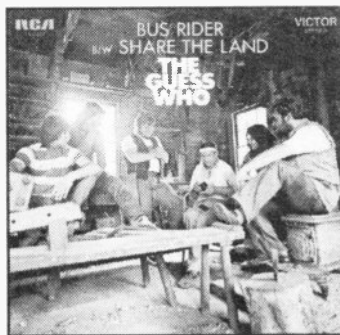
©2001 (harles S. Sclaba



14 The GUESS WHO

The Guess Who have become one of the most enduring acts to ever come out of Canada, due to a tremendous catalog of great rock 'n' roll songs with a twist. Despite their disbanding in 1975, their fan base continues to grow as classic-rock radio stations continue to play their music. Lenny Kravitz's 1999 remake of "American Woman," The Guess Who's #1 hit from 1970, brought the group into the limelight for a new generation. Reunited in 2001 for Canadian and U.S. tours, *Goldmine* interviewed bandleaders Randy Bachman (far left) and Burton Cummings about the band's illustrious past and its future musical endeavors.

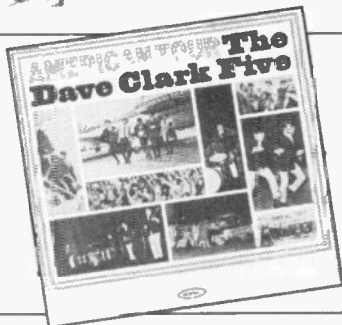
...by Russell Hall



17 THE GUESS WHO U.S. DISCOGRAPHY

Good news for collectors, The Guess Who is a band whose recordings are still reasonably priced.

...by Tim Neely



12 DAVE CLARK FIVE

The Dave Clark Five battled The Beatles for chart supremacy at the outset of the '60s British Invasion, yet today appear more as a musical footnote than the huge success they were. Vocalist/keyboardist Mike Smith recalls the band's history in this *Goldmine* exclusive. Rhino's reissued two-CD set, *The History Of The Dave Clark Five*, is also reviewed.

...by Sean Egan

PLUS...

Courtesy of Warner Bros. Jazz

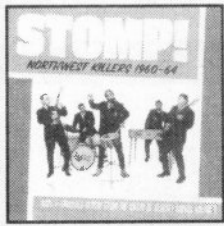


LYLE MAYS

Courtesy of Concord Vistas/Rob Shanahan



NEW RELEASES



REISSUES

- 8 **Please Mr. Postman** Letters from *Goldmine* readers and *Letter From The Editor*.
- 10 **Grapevine** News of Garth Brooks' new album and *Grapeleaves*.
- 12 **Market Beat** What's shakin' collector-wise with The Guess Who and other Canadian bands. ...Greg Loescher
- 19 **New Releases** Sheila E. And The E Train, Dan Bern, Roland Orzibal, Garbage, Dr. Hector & The Groove Injectors, *Short Takes*, *New Releases News* and more...
- 20 **Reissues** Northwest garage bands compilations, The Royal Guardsmen, The Archies, *Reissues News*, *Tammy Wynette In Concert DVD* and more...
- 22 **Jazz Sides** 10 Questions for keyboardist Lyle Mays by Dave McElfresh, plus jazz music news and reviews.

COLUMNS...

- 18 **Collectormania!** The hilarity and collectibility of Beatles break-in records. ...Chuck Miller
- 63 **Footnote Archives** Vanguard III: The psychedelic years. ...Dave Thompson
- 70 **Elvis News** Elvis® The Game, Red Cross benefit CD and much more. ...Eddie Hammer
- 76 **Five Star Cartoon** John Lee Hooker. ...Marty Winters

Book reviews

- Roy Buchanan: *American Axe*59
- Bill Wyman's *Blues Odyssey*59
- Alternative Rock*64
- Mötley Crüe: *The Dirt*69

BUY & SELL MARKETPLACES

- Unit Space Advertising33
- Super Unit Space Section51
- Web Directory.....56
- Record Show Calendar58
- Retailer Directory60
- CD Showcase64
- Collector's Showcase65
- Want Lists71
- Classifieds73

GOLDMINE INFORMATION

- Subscription Information77
- Coming Soon to *Goldmine*77
- Advertisers Index78
- Ad Rates & Information78

Photo credits

Cover shot Courtesy of MSO
Inset of Lyle Mays courtesy of Warner Bros. Jazz

Main office:
700 E. State Street, Iola WI 54990-0001
FAX: 715-445-4087
Telephone: 715-445-2214
E-mail: goldmine@krause.com

Visit *Goldmine's* Web site at
<http://www.collect.com/records/>

Editorial submissions: All editorial submissions as well as press releases and review copies should be sent to Greg Loescher at the Iola office. While we invite authors to submit materials for publication, due to the volume we receive, we cannot guarantee that items sent on spec will be returned or acknowledged.

Advertising should be addressed to *Goldmine's* main office in Iola or call 715-445-2214.

Subscriptions/renewals: If you would like to subscribe or renew your subscription and have a major credit card, call our toll-free number for current rates: 1-800-258-0929.

Subscription questions: Call Subscription Services, 715-445-2214, ext. 257.

Subscription rates: U.S. Addresses: 13 issues (1/2 year) \$24.95; 26 issues (1 year) \$39.95; 52 issues (2 years) \$74.50; 78 issues (3 years) \$107.95.

Special Services Subscriptions: Information and rates on first class UPS and Federal Express delivery for your subscription is listed elsewhere in this issue. Or call 1-800-258-0929.

Foreign rates: Surface mail, all countries: \$49.95 for 13 issues. Airmail rates: Please call or write for current rates to your country. Or see our subscription ad elsewhere in this issue. All payments must be made in U.S. funds.

Moving? If you are moving, please include your name and new address, plus your old address, and mail it to the attention of *Goldmine*, Circulation Department, 700 E. State Street, Iola, WI 54990.

Goldmine (ISSN 1055-2685) is published bi-weekly by Krause Publications, 700 E. State St., Iola, WI 54990. Roger Case, president, Iola, WI 54945. The *Goldmine* logo is protected through trademark registration in the United States. Periodical postage paid at Iola, WI 54945 and additional mailing offices. POSTMASTER: Send address changes to *Goldmine*, 700 E. State Street, Iola, WI 54945.

No portion of the contents of *Goldmine* may be reproduced without prior permission from the publisher and pertinent author(s).

Entire contents copyright 2001 by Krause Publications, Inc.

Goldmine is printed in the U.S.A.

Please Mr. Postman

New York City benefit concert unforgettable

RE: First-hand observations of the September 11 Fund benefit concert of Oct. 19, 2001: Paul McCartney's drummer looked more like his bodyguard. "Yesterday" was truly the best performance of the song we've ever heard. "Freedom" was very inspiring, although we were very surprised that McCartney used this benefit concert to promote his soon-to-be-released album. The Who were fantastic. David Bowie's opening with Simon & Garfunkel's "America" was magnificent. The Rolling Stones' Mick Jagger and Keith Richards' "Salt Of The Earth" with updated lyrics was a treat. Elton John and Billy Joel were perfect together. Eric Clapton and Buddy Guy and Clapton with McCartney were highlights. Howard Stern's comments about Rosie O'Donnell and others who have fled New York were well-deserved.

Operaman was an unbelievable experience. The short films all worked except for Marty Scorsese's over-indulgence with himself. The acoustics at Madison Square Garden were incredible. The Backstreet Boys started off pretty bad but recovered after their first number. Jon Bon Jovi and John Mellencamp were excellent. Melissa Etheridge had a microphone glitch, but she recovered quite well. New York Mayor Rudy Giuliani received a standing ovation, as did all of the firefighters and police. There were tons of tears shed, lots of laughter and a good feeling of brotherhood (and sisterhood) felt throughout the evening. The night at the Garden was truly an experience we will never forget. The hours seemed to flash on by. We got home at a little after 2 a.m. from an evening that began at 6 p.m. Our seats were great, and the money all went to a great cause. We were extremely proud to be a part of it all. Wish you all were there!

— Bob and Kathy Iulucci
New York NY

Roy Forbes fan appreciates review

Now *this* is why I subscribe to *Goldmine*! I couldn't believe my eyes when I got to page 53 in *Goldmine* #554 (Oct. 19, 2001) — a fabulous review of recordings by Roy Forbes, a.k.a. Bim. What were the chances that he had two fans? Just kidding. Forbes is a true diamond in the rough who deserves to be unearthed for music fans worldwide.

Reviewer Hank Davis' description of Forbes' percussive style of acoustic playing and his "striking" vocal style is right on the money. Fabulous tunes. Forbes' singing is an acquired taste. My wife enjoyed the whole CD *Almost Overnight* and then asked, "Who was the woman singing?" (Oh well, at least she enjoyed it!) I highly recommend *Almost Overnight*. It's an incredible acoustic solo remake of the songs from his early career. It's right up there on my list of most prized possessions. Only in Canada you say? Pity.

— David Zelcer
Gander, Newfoundland
Canada

Doing a slow burn on reissues

I read with interest Bruce Sylvester's review of the new Simon & Garfunkel box set, *The*

LETTER FROM THE EDITOR

Collect.com a new online era for *Goldmine*

The Internet has been a constantly evolving media, and *Goldmine's* foray into it for the past decade has shadowed that evolution. Our parent company, Krause Publications, has been developing a new company-wide Web site for the past year, and we are pleased to announce that the revamped site, called Collect.com, is now up and running (as of Nov. 1, 2001). There are many exciting features on the site, so we invite readers to take a look at it. Go to www.collect.com.

One of the really cool features of the new site, available *only* to current *Goldmine* subscribers, is the opportunity to view the *entire* current issue of *Goldmine* online in both HTML and PDF versions. That's right, *the entire issue* — *everything!* The issue will go up on the site five days after it is printed, so subscribers can get a news, articles and ads before they receive their printed copy. Plus, the PDF version is fully searchable — ads and editorial. Subscribers can type in, say, Buddy Holly, and all mentions of Holly in both the editorial text and the advertisements will show up.

Other features of Collect.com as it relates to record collecting and *Goldmine* is the *Records & CD Collecting Forum*, a chat area that will include a *Goldmine* Question Of The Month (This month's question: How have the Sept. 11, 2001, attacks affected your record buying and selling habits?).

Columbia Studio Recordings: 1964-1970, in *Goldmine* #552 (Sept. 21, 2001), then Gary Shaw's letter discussing its relative merits in *Goldmine* #554 (Oct. 19, 2001). I guess I've been on a slow burn for a while about this whole reissue topic, but I have to wonder — why do we collectors keep getting reissues of reissues? Why can't we get more reissues of recordings that have never had a digital life in the first place? Does the world really need this new Simon & Garfunkel box set? Sorry, but I don't think so. We already have most of this material on the *Collected Works* box. That's good enough for me.

I can think of a few recordings I'd like to see a first reissue on. How about a box set of all the solo works by Peter, Paul And Mary, just to name one? This is certainly at the top of my list. You say you don't think it would sell? Think again, my friend. There's a whole new market out there that we've only begun to tap called the Internet. Reissues that might not be profitable to distribute through the usual channels, i.e., the record stores, might very well be moneymakers if sold through the Internet. Rhino Handmade is doing it. Shouldn't there be others as well?

— Pat Wong
via e-mail

[Pat, You certainly bring up some good points about reissues, especially when it relates to box sets. It all boils down to the labels and the artists milking the hits. — Ed.]

Some of the *Forum* responses from our readers will be printed in the magazine.

There are many other features of the new site too numerous to mention here, and new ones, especially in the subscriber-only area, will be added as time goes on. We'll update our readers about these developments in *Goldmine*.

We are also in the process of making a few changes to *Goldmine*. Starting in our Jan. 11, 2002, issue — our annual Elvis issue — will be *Dahl's Digs*, a new column written by longtime *Goldmine* writer Bill Dahl. *Dahl's Digs* will focus primarily on the plethora of reissues — many of obscure artists and record labels — from the '50s and early '60s era. Dahl will unearth rock 'n' roll, blues, doo-wop, R&B and soul gems from the golden years of popular music. We receive a lot of these recordings here at *Goldmine*, but there just isn't always room to review all of them. Dahl's column should take care of a lot of that problem. Ah, so much good music, so little time to listen to it all!

Remember, put checking out www.collect.com on your to-do list. Happy hunting!
— Greg Loescher

Editor's recommendation: Hunter Moore, *Conversations* (www.huntermoore.com). Great acoustic blues/country/folk set with strong vocals from one of Nashville's best veteran writers.

"God Bless America" column the best
I really enjoyed the Nov. 2, 2001, issue of *Goldmine* (#556). Chuck Miller's *Collectormania!* column about "God Bless America" was the best, and it should receive bigger circulation. Will there ever be another songwriter like Irving Berlin? I doubt it. His songwriting seems to have had help from a higher source.

— Arch Cunningham
Bossier City LA

[Arch, glad you enjoyed the column. It is the lead story on our new Web site at www.collect.com/records (see above Letter From The Editor). — Ed.]

Quit slamming Jean-Jacques Perrey

I'm writing in regards to Dave Thompson's recent article on Vanguard Records (*Footnote Archives*, *Goldmine* #553, Oct. 5, 2001) and its electronic music artist Jean-Jacques Perrey. At the risk of sounding like yet another whiny reader, after reading some of Thompson's disparaging remarks regarding Perrey and his arranger/partner Gershon Kingsley's Vanguard recordings, I feel a need to speak up.

Everyone is certainly entitled to his or her opinions, and Thompson is a fine writer, but I couldn't disagree more when he writes that the Vanguard album *The In Sound From Way Out* sounds "incredibly naive by today's standards."

On the contrary, in my humble opinion I'd say that the album was groundbreaking then

(1966) and still holds up today as an incredibly happy, melodic work that uses amazing techniques that no electronic musician has used before or since.

Concerning *The Happy Moog* on Pickwick Records, Thompson stated that it was recorded in 1962, and I do not believe that is correct. The Moog Synthesizer was not even made available commercially until 1966. Although Perrey did the actual recording, arranger Harry Breuer's name was given as the artist to avoid conflict with Perrey's exclusive Vanguard contract, which forbade him to record for other labels.

Perrey signed the Vanguard contract in 1965, and there was no Moog (and it definitely is a Moog on the record) available until after 1966. So *The Happy Moog* was recorded after 1966. (It wasn't released until about 1971, by the way.)

Thompson made several other negative remarks in his article concerning Perrey's songs, and that's his right as an author. However, let me use this letter to praise Perrey's incredible work as both an innovator and brilliant musical craftsman.

Anyone reading *Goldmine* who has a sense of humor, appreciates both childlike, playful melodies and staggeringly complex arrangements and hasn't heard Perrey's music is in for a truly delightful experience.

At least Thompson acknowledges that Vanguard's recent three-CD box set of Perrey's work, *The Out Sound From Way In*, is a "hot seller." Young musicians have been sampling Perrey's work in their own remixes since the mid-90s, and that is surely the greatest compliment of them all to pay tribute to this unique French artist. Thanks for letting me throw in my input.

— Bill Johnson
Everett WA

A unique way to build a "record" collection

For some time now I have been building a record collection by choosing artists that I admire or that interest me and trying to collect all their legitimate releases. Most of these artists go back to the LP days, so I have been acquiring LPs from stores, garage and estate sales and Internet sources, then recording them onto CDs. I've learned how to copy all the artwork and lyric sheets as well using a scanner and OCR software and to design artistic CD labels — I have made finished products that have fooled people into thinking they were purchased!

What's different about my approach is

(Please see Please Mr. Postman page 77)

Submitting letters to *Goldmine*...

Letters to *Please Mr. Postman* are encouraged but cannot be responded to individually. Please keep your letter brief; it has a greater chance of being published. Send your letter to:

· Please Mr. Postman/*Goldmine*

700 E. State Street

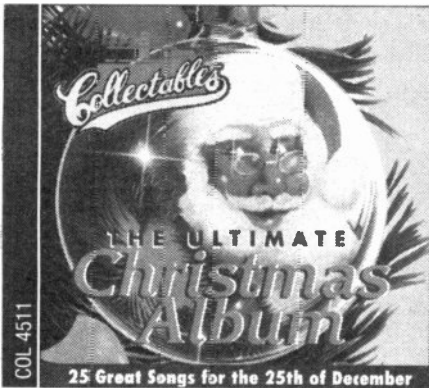
Iola, WI 54990

FAX: 715-445-4087

e-mail: mr.postman@krause.com

Holiday Releases

AVAILABLE NOW!



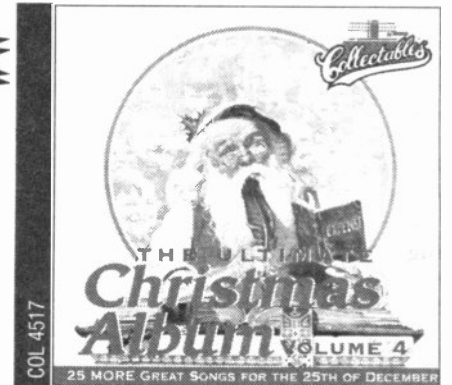
THE ULTIMATE CHRISTMAS ALBUM Volume 1

Highlights Include:
Rockin' Around The Christmas Tree Brenda Lee
Silver Bells Diana Ross & The Supremes
The Chipmunk Song (Christmas Don't Be Late) The Chipmunks



THE ULTIMATE CHRISTMAS ALBUM Volume 6

- COL 4524
1. *Last Christmas* Wham
 2. *Santa Claus Is Coming Yo Town* The Beach Boys
 3. *Winter Wonderland* Aretha Franklin
 4. *White Christmas* Tony Bennett
 5. *Frosty The Snowman* The Jackson Five
 6. *Let It Snow! Let It Snow! Let It Snow!* Andy Williams
 7. *Have Yourself A Merry Little Christmas* The O'Jays
 8. *Hark! The Herald Angels Sing* America
 9. *The Christmas Song* Barry Manilow
 10. *The Children's Christmas Song* Diana Ross and The Supremes
 11. *I'll Be Home For Christmas* Johnny Mathis
 12. *Doo Wop Christmas* Kenny Vance And The Planotones
 13. *Christmas Waltz* Doris Day
 14. *I Believe In Father Christmas* Greg Lake
 15. *A Night To Remember* Engelbert Humperdinck
 16. *It Came Upon A Midnight Clear* Tony Orlando
 17. *Happy Holiday* Manhattan Transfer
 18. *Kissin' By the Mistletoe* Aretha Franklin
 19. *Silver Bells* Andy Williams
 20. *Frosty The Snowman* Jimmy Durante
 21. *White Christmas* Connie Francis
 22. *Come On A Sleigh Ride* . . Johnny Tillotson, Freddy Cannon, & Brian Hyland
 23. *Santa Claus Is Coming To Town* Perry Como
 24. *Have Yourself A Merry Little Christmas* Linda Ronstadt
 25. *May You Always* Harry Harrison



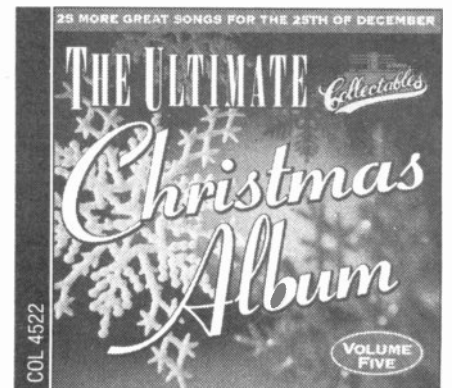
THE ULTIMATE CHRISTMAS ALBUM Volume 4

Highlights Include:
Blue Christmas Elvis Presley
Peace On Earth / Little Drummer Boy David Bowie & Bing Crosby
A Baby Just Like You John Denver



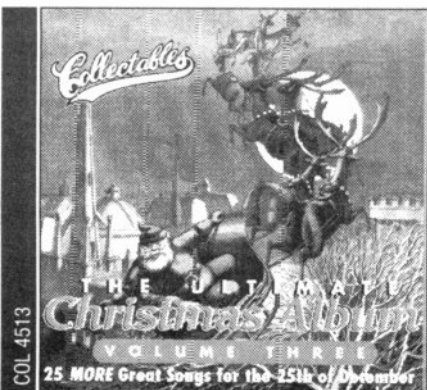
THE ULTIMATE CHRISTMAS ALBUM Volume 2

Highlights Include:
Little Saint Nick The Beach Boys
Give Love On Christmas Day The Jackson Five
It's The Most Wonderful Time Of The Year Andy Williams



THE ULTIMATE CHRISTMAS ALBUM Volume 5

Highlights Include:
Wonderful Christmastime Paul McCartney & Wings
Silver Bells Elvis Presley
Deck The Halls Nat King Cole



THE ULTIMATE CHRISTMAS ALBUM Volume 3

Highlights Include:
The Christmas Song Nat King Cole
Home For The Holidays Perry Como
Happy Holiday Andy Williams



THE ULTIMATE SOULFUL CHRISTMAS ALBUM

Highlights Include:
Every Year, Every Christmas Luther Vandross
Jingle Bells Smokey Robinson And The Miracles
I Want To Come Home For Christmas Marvin Gaye

See it, sample it, buy it
www.oldies.com



GET A FREE CATALOG CALL: 800-446-8426 • FAX: 610-649-0315 • MAIL: P.O. BOX 35, NARBERTH, PA 19072 • EMAIL: CATALOG@OLDIES.COM

Grapevine

Garth Brooks releasing new album, signs deal with AOL

NASHVILLE — Garth Brooks recently announced at a press conference at The Country Music Hall Of Fame that he will release his first studio album in four years.

"This a very happy album," Garth explained. "If you like Garth Brooks' records, you'll like this. If you don't, you probably won't."

Capitol Records will have *Scarecrow* in the stores Nov. 13, 2001. The new album was produced by Allen Reynolds and engineered by

Brooks commented, "In the studio George Jones is running 90 mph and never lets down. He's also the only guy in the studio who doesn't know he's George Jones."

"When You Come Back To Me Again," from the soundtrack of the motion picture *Frequency*, is also one of the selections. Different packaging and covers will be on the "Limited First Editions" as Garth has done before on other CDs.

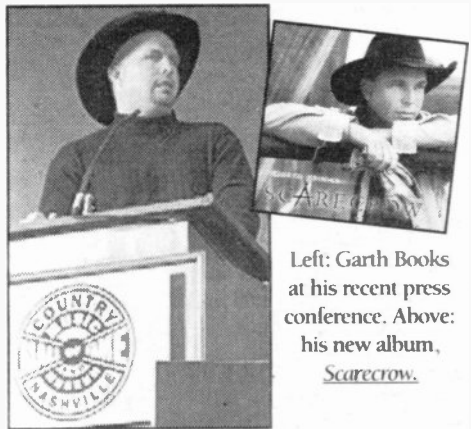
He joked about how the record company airbrushed his picture on the cover when he mentioned his slight weight increase. But he didn't appear any different physically. Brooks said he personally listened to between 3,500 to 4,500 song demos, and producer Reynolds listened to more than 10,000 songs to select material for this album.

Brooks explained that he didn't really hear anything that he would like to record — he said that none were "Garth Brooks songs" — but he heard about 15 songs that would be good for Tim McGraw, AOL and Dr. Pepper will help Brooks publicize his new album. Brooks' affiliation with AOL gives him his own keyword — Garth. His voice can be heard saying "You've Got Mail," "Welcome" and "Goodbye" by customizing users greetings. There is also a "Garth Brooks Channel" on Radio@AOL that houses 100 of his songs. He mentioned that AOL gives him another form of communication with the public.

Capitol Records president Mike Dungan announced that Dr. Pepper[®] will be Brooks' first endorsement ever. The soft drink company will also help promote his new album. Brooks will appear in Dr. Pepper[®] commercials, which will also mention *Scarecrow* when aired. No tour is planned yet to support the new album.

He did tell the fans at the press conference, "I am going to tell you right off the bat, I miss the hell out of you guys."

— Guy Lee



Left: Garth Brooks at his recent press conference. Above: his new album, *Scarecrow*.

Mark Miller. The first single, released on the day of the press conference (Oct. 9) is "Wrapped Up In You," a catchy '60s-sounding composition with a fiddle and harmonica added halfway through to give the tune a country vibe.

Wayne Kirkpartick, one of the song's composers, was involved with Brooks' *The Life Of Chris Gaines* album. On this new single, Brooks' vocals contain a mature quality. Eleven more songs round out the album. Two different duet partners team up with Brooks. Country superstar Trisha Yearwood sings "Squeeze Me In" (written by Delbert McClinton), and George Jones lends his vocals and persona to "Beer Run — B Double E Double Are You In?."



SHARON, Pa. — Continuing *Goldmine's* coverage of The Vocal Group Hall Of Fame Class Of 2001 inductions held Oct. 4, 2001, pictured above left holding a "Harmy" award are induction ceremony co-emcees *Goldmine* editor Greg Loescher and Mary Wilson of The Supremes. At right, the original members of The Lettermen reunited at the induction's concert for the first time since the '60s, and even wore their famous Lettermen sweaters. From left, Jim Pike, Tony Butala, and Bob Engmann.

GRAPELEAVES



On the bookshelf: *Cher: If You Believe* by noted music biographer Mark Bego (*Madonna: Blonde Ambition*, Bego and others) (Copper Square Press) is a no-holds-barred biography of one of the most successful acts in popular music. The book covers everything from her beginnings in the music industry with then-husband and musical partner Sonny Bono, through her relationships with Eric Clapton, David Geffen, Tom Cruise and others. The book includes an episode-by-episode guide to *The Sonny & Cher Comedy Hour*, discography, filmography and much more. The foreword was written by The Supremes' Mary Wilson... Chart buffs will love *Chicago Top 40 Charts: 1960-1969* by Ron Smith (Writers Club Press; www.iuniverse.com), which documents the songs that dominated the Midwest's airwaves during the '60s. The book lists every song that charted on Chicago's venerable WLS Silver Dollar Surveys and is divided into two parts. The first is an alphabetical listing by artist, with song title, debut date, peak position and total weeks on the chart. The second section is an alphabetical listing by song title. Many local Chicago and Midwest regional acts who didn't make the national charts appeared on the WLS chart. Writer Smith was music director at Oldies 104.3 FM in Chicago for eight years (1984-92) and has more than 30 years of radio and DJ experience... Self-taught jazz musician Gil Evans, who collaborated with Miles Davis for four decades and is one of the giants of 20th century music, gets the bio treatment with *Gil Evans: Out of The Cool* by Stephanie Stein Crease (A Cappella). The book covers his early years; his first bands during the Depression; his life as a studio arranger in Hollywood; his move to New York City in 1946, where he jump-started jazz's Birth of The Cool era with fellow jazzers Davis, Gerry Mulligan, Dizzy Gillespie and others; and on through Evans' death in 1988.

Concert For New York City breaks records: *The Concert For New York City* ranks as Cablevision's highest-grossing concert at Madison Square Garden and VH-1's highest-rated show (and with no commercials) ever, with nearly 16 million viewers. On Nov. 27, 2001, Columbia Records will release the album *The Concert For New York City*. A substantial portion of Sony Music's proceeds from the sale of this star-studded album (David Bowie, Paul McCartney, Billy Joel, Elton John, Backstreet Boys, and Destiny's Child, among others) will be donated to the Robin Hood Relief Fund.

Groovy wall art: Australia's Beyond The Pale Gallery has reissued limited edition prints of classic rock tour posters of famous artists who toured Australia in the '70s. The posters' original artists — Ian McClusland, Grame Webber, and Chris

Grosz — are all from Melbourne, Australia. Among the bands depicted are The Rolling Stones, Elvis Costello, AC/DC, Frank Zappa, Taj Mahal, and Rod Stewart. The press runs of the high-grade-paper posters have been limited to 990, with half sold only in Australia. U.S. price is \$30 (johnh@websurf.net.au; 613-9593-8900)

For couch potatoes: *Johnny Winter — Pieces & Bits*, a new 78-minute DVD from Music Video Distributors, includes 13 live tracks from the stellar blues guitarist's four-decade-long career as well as rare photos, taken by his wife Susan Winter and a complete history of Johnny. Also just out from Music Video Distributors is *James Dean Era*, a double-sided CD with an audio program on one side and a DVD program on the other. The 208-minute DVD includes three rare Dean movies from 1953-55, and the 54-minute audio portion includes cuts by Elvis Presley, Bill Haley & The Comets, Little Richard, Ray Hubbard, The Champs, Big Joe Turner, Pee Wee Clayton and more.

Odds & Ends: The Iowa Rock 'N' Roll Music Association intends to build a museum to honor that state's musical legacy to popular music. The association plans on building a \$1.5 million addition to the Iowa Great Lakes Maritime Museum in Arnolds Park, Iowa, to house the museum. For more info on the association and how you can donate, check out www.iowarocknroll.com... Doug Millings, the famous English tailor who helped create The Beatles' collarless suits, died Sept. 20, 2001, at age 88. John Lennon's original Millings-sewn suit is currently on display at The Rock And Roll Hall Of Fame. Millings' tailor shop was located in the London's bohemian Soho district, and over the years he outfitted a number of other celebrities such as Sammy Davis Jr. and Warren Beatty.

— Greg Loescher

U.S. Shipping charges are \$4.50 for up to 3 CD's (First Class U.S. Mail. U.S. Priority \$1.00 extra); \$5.00 and up for over 3 CD's, vinyl, books, and video (Always U.S. Priority Mail). Overseas shipping varies.



MUSIC MAIL TO: P. O. Box 2277, Darien IL 60561

PHONE: 630.515.1975 FAX: 630.515.1904

JOIN OUR EMAIL UPDATE LIST: romanlewis@aol.com Internet: www.musicmast.com

PROGRESSIVE - PSYCHEDELIC - ALTERNATIVE - CLASSIC - NEW, RARE, AND REISSUED

Music Masters now has a "Secure" website. Shop, and safely order over the internet using your charge information on our encrypted order form. http://www.musicmast.com For the latest in releases and many more titles, join our E-Mail update list. We will send you a weekly download of the hottest new releases, and preorders.

10CC - GOOD NEWS AN INTRODUCTION... \$19 1st track compilation 23 SKIDOO - SEVEN SONS; URBAN GAMBLAN... each... \$24

FOCUS - AT THE RAINBOW; FOCUS 3; HAMBURGER CONCERTO; HOCUS FOCUS; BEST OF... \$19 1st CD reissue of Focus' debut album

LOVE AND ROCKETS - LOVE EXCHANGE... \$12 UK reissue of 86 album with bonus tracks

AMSON - SHOCK TACTICS + 3... \$18 Reissue of their best album from 1981 (the last to feature Bruce Dickinson)

BOWIE, DAVID - GOD IS IN THE HEAVENS... \$19.99 10th Anniversary Edition of his 1977 album

DC5's Mike Smith recalls band's '60s heyday

Though Dave Clark was their leader, keyboardist/vocalist Mike Smith was the figurehead of the Dave Clark Five, his impassioned and hoarse voice the perfect method for projecting their beefy anthems.

His frontman status in the band may not have translated to a long-term street-recognizability factor, but he has been far from idle since the demise of the DC5 three decades ago. Having first made an album with Mike D'Abo that generated covers by the likes of The Carpenters and Sailor, Smith then proceeded to become a highly successful commercial jingle writer (you may recall the beef advertisements he scored that starred James Garner and Cybil Shepherd) and produced albums for the likes of Michael Ball and Shirley Bassey.

These days, Smith is semi-retired and rarely grants interviews but agreed to speak to *Goldmine* about the days that made him glad all over.



Goldmine: Why was the group named after the drummer?

Mike Smith: He got the band together. He got the work, he had the car to transport us about. We always considered him the leader of the band.

The DC5 had a distinctive sound—big drums and Denis Payton's rhythmic saxophone...

We used to pack [venues] out because we weren't like other groups. Denis was a very good player. He used to listen to what everyone was playing and work 'round them. He was very clever. It wasn't obtrusive, it just added to the power of the band.

With songwriting, it seems that just about everybody in the group had a turn at collaborating with Clark.

He'd say, "We need songs." You'd go away, you'd write 'em and then we'd all get together and then he'd pick out the songs that he liked. He would just say the way he would like to hear the song — an arranger, if you like.

You were very prolific album artists. Do you think with that kind of productivity you managed to maintain the quality?

No. That's one thing — I wish we would have had more time, because I think our songwriting would have been a little better. I'm not sure the playing or the product would have been any better because they were played with great enthusiasm. With more time, they could have been expanded more.

Would it be fair to say the DC5 never developed as artists the way The Beatles did?

Without a doubt. We were pop artists. We were not into deep messages. When you came to our show, if you could keep your feet still there was something wrong with you. We were a good-time band. Sometimes with some of the bands, they leave their fans behind. We always tried to keep that rawness going.

What eventually caused the dissolution of the group?

David always said right at the beginning, "If ever we feel that we're going down, that's the time to pack up." And we all agreed with that. We were playing in front of 20,000-30,000 people a night, and we didn't want to go down to playing in a club to 500 people. We had a sound that could fill an auditorium. It was businesslike because we knew it couldn't go on forever — we weren't that kind of artist. I don't think it was sad at the time. Maybe six months later, a year later when you thought, "We used to be doing a tour now."

What did you do afterward?

I took a year and a half off. I made an album with Mike D'Abo. I then started doing commercials for television, writing and the production. Then Michael Ball asked me to produce his albums.

Why aren't the DC5's albums available on CD?

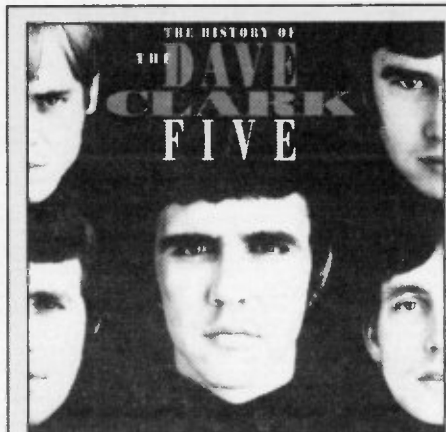
David owns all those, so it's up to him how they're released. There's an anthology in the pipeline. He's going to put together a film and a couple of CDs of all the stuff.

Will we ever see the DC5 reunite?

I don't think that'll happen. We have had offers. David's been in touch with me and said, "Listen, we've received an offer for a lot of money if we go on the road for a month. What do you think?" I said, "No, not for me." He said, "Good. I'm glad you said that 'cos it's not for me either," and I don't think

the other boys would really be interested in going on and playing "Glad All Over" and "Bits And Pieces" and all that business. Why do it when you don't have to? The initial joy and fun wouldn't be there. It was all new and wonderful. Now, I'm a bit older. My tastes have changed in music, and I don't think we could ever recapture the excitement.

— Sean Egan



THE DAVE CLARK FIVE
THE HISTORY OF THE DAVE CLARK 5
Hollywood Records/Rhino (61482) (Two CDs)

Few seem to remember it today, but during the British Invasion, the *real* rivals to The Beatles were not The Rolling Stones or The Who but the far-less celebrated English group, The Dave Clark Five. The DC5 were a North London quintet named — unusually — after their drummer. They racked up 17 Top 40 U.S. hits between 1964 and 1967 (plus quite a few lesser hits thereafter). Courtesy of some amazingly astute contract negotiations by Clark which saw them get the highest royalty rate in the business at the time, they even approached The Beatles in terms of financial wealth.

The band's sound is distinct and in its own way unique: a concoction of thumping, front-mixed drums, hoarse, chanted vocals and the use of saxophone as a rhythm instrument. Instantly memorable smashes such as "Glad All Over," "Bits And Pieces" and "Catch Us If You Can" (the latter the inspiration for The Monkees' theme tune) were the result. It's impressive to note that almost all of their singles material was written by the band's members.

Due to the highly selective licensing policy of Clark (who owns all DC5 masters) this 50-track double-CD set is the only legacy of the DC5's output legally available on CD. Originally released in 1993 on Hollywood Records, it was intended to be issued this year as one of Rhino's deluxe Handmade products until negotiations with Clark broke down, leaving Rhino having to content itself with this reissue. Though it includes all the DC5 material the average radio listener would have heard of, it strangely doesn't round up all the U.S. A-sides, although this policy provides for the pleasing inclusion of the likes of sultry B-side "Doctor Rhythm" and the abrasive latter-day flop single "Maze Of Love."

Whatever comparisons can be drawn between them, this collection highlights that the Five were simply not quite good enough to make the progression from purveyors of infectious pop to major artists the way The Beatles managed. Then again, not many were and, as this thoroughly enjoyable collection also highlights, there's a lot to be said for infectious pop.

— Sean Egan

MARKET BEAT

The Guess Who's collector's items head the Canadian pack

The Guess Who are among the more collectible Canadian artists, with high interest especially among their early pre-fame releases and as Chad Allen And The Expressions, but Guess Who items are not always easy to come across.

"The rarest [Guess Who recording] is the U.S. pressing of the Chad Allen & The Expressions 45 issued on Canadian-American in, I believe, 1964. That was 'Tribute To Buddy Holly,'" said Skip Groff of Yesterday & Today Records. "The group evolved into The Guess Who."

"The garage-period Guess Who 45s, starting out on Sceptor, are always of interest, including, of course, "Shakin' All Over," "Hey Ho What You Do To Me" and "Believe Me. Of particular interest is a one-shot on Bell, "And She's Mine," falling into the sunshine-pop category. Most of their RCA-era 45s are of only passing interest, other than "Clap For The Wolfman," featuring the voice of the madcap DJ before he died."

A couple of other dealers also commented on The Guess Who's collectibility: "We hardly get any good items by The Guess Who. The only thing I can think of any real value would be original U.S. white-matte gold record awards," stated Gary Johnson of Rockaway Records. "They are rarely for sale, but I would expect that 45s would sell for \$600 to \$800 and LPs for \$800 to \$1,200 each."

"We always will do well with a new Guess Who item," Howie Horowitz of Music Machine told *Goldmine*. Last year a Canadian-only, two-CD live set, *Runnin' Back Thru Canada*, was released, which we did very well with."

Of course, The Guess Who isn't the only Canadian act to make it big and who are rabidly collected. As for other collectible Canadian artists, "Rush, Neil Young are very collectible," said Horowitz. "Celine Dion and Shania Twain are collectible too, but maybe not quite as much."

For Yesterday & Today's Groff, Twain and Young are currently hot, although "Celine seems to have cooled."

As far as Canadian pressings go, collectors should be on the lookout for Capitol Of Canada recordings. "Both before and after The Beatles broke on Capitol in the U.S., Capitol, as a U.S. subsidiary of EMI, had first right of refusal on any of the acts from Parlophone, Columbia, EMI and a host of other EMI labels. [Capitol] passed on 90 percent of them, meaning 45s by collectible artists such as The Hollies, Dave Clark 5, Manfred Mann, Herman's Hermits, The Animals, Billy J. Kramer, Cliff Richard & The Shadows and many, many more appeared on the orange-and-yellow Capitol Of Canada swirl label. Their companion albums are of interest for the same reason, though in my mind not of as much interest."

"I know that there have been some unique Canadian Rolling Stones seven-inch picture sleeves, and original Beatles Canadian Capitol seven-inch singles are very desirable, even though they don't have sleeves," said Horowitz.

— Greg Loescher

Obituaries

William "Wild Bill" Randolph, Point Blank bassist

Bass guitarist Bill Randolph, age 50, of Point Blank died June 19, 2001, near his home in Pottsboro, Texas. Cause of death was a massive heart attack. Randolph owned his own printing company as well as doing some promotion work for several bands in and around Texas. Point Blank recorded a series of albums for both Arista and MCA between 1976 and 1982. Their best-known recordings are "Mean To Your Queenie," "Shine," "Beautiful Loser" and "Rock And Roll Hideaway."

— Michael Buffalo Smith

Arthur "Guitar" Kelley, blues guitarist/singer

Arthur "Guitar" Kelley, one of the last links to the classic period of down-home Baton Rouge blues, died of natural causes in that city Sept. 17, 2001. He was 78. Born Nov. 14, 1924, in Clinton, La., his brother-in-law taught him to play guitar when he was 14. In 1951, he began play with Lightnin' Slim, who became the kingpin of Baton Rouge blues. They played together for several years, with Kelley usually taking the solos.

Oddly, Kelley never recorded during the classic period of Baton Rouge blues

(Please see Obituaries page 23)



The Guess Who in 1975, from left: Burton Cummings, Garry Peterson, Don Troiano, and Bill Wallace.

Ballad of the last 40 years

Bandleaders Randy Bachman and Burton Cummings discuss the group's past glories and future endeavors

by Russell Hall

Not long ago, in the context of a concert review, a writer for the *Toronto Star* newspaper proclaimed The Guess Who to be "the greatest band in Canadian history." That's a subjective call, to be sure, but there's no denying that 14 Top 40 hits — including the #1 "American Woman" — and selling more than 40 million albums lends substance to the assertion. To this day, one can hardly surf the radio dial without encountering a Guess Who classic. With the exception, perhaps, of The Beatles, Creedence Clearwater Revival, and Elton John, it's hard to think of a more formidable master of the three-minute pop song.

The band's beginnings date back to the mid-60s, when Winnipeg-based friends Randy Bachman and Chad Allan formed a group called Chad Allan And The Expressions. After rechristening themselves The Guess Who (a name sparked by a radio ad campaign), the group scored a #22 hit in 1965 with a cover of the Johnny Kidd And

The Pirates song "Shakin' All Over." Allan left the band later that year, by which time Burton Cummings had already come on-board as keyboard player. With Allan's departure, Cummings stepped into the role of frontman, and The Guess Who essentially embarked on a lengthy apprenticeship. The chief component of this training period was a two-year stint as house band for the Canadian TV show *Let's Go*, on which the group performed covers of Top 40 hits.

In 1968 The Guess Who got a big break when producer Jack Richardson brought the band to New York for a series of recording sessions. The result of those sessions, *Wheatfield Soul*, led to a contract with RCA and spawned the single "These Eyes," which reached #6 on the U.S. Pop chart in 1969. For the next two years the songwriting team of Bachman and Cummings churned out a succession of hits, including "Laughing," "Undun," "No Sugar Tonight/New Mother Nature," "No Time" and "American Woman."

By late 1970, The Guess Who had become one of the most popular singles bands in America. Unfortunately, however, the relationship between Bachman and Cummings had begun to deteriorate. As a result, during the sessions for *Share The Land*, the follow-up album to *American Woman*, Bachman left the group and in due course formed Bachman-Turner Overdrive.

To fill the void left by Bachman, The Guess Who recruited two of their Winnipeg friends — Kurt Winter and Greg Leskiw — and soldiered on with further chart successes. Notable singles during the post-Bachman period include "Share The Land," "Hand Me Down World," "Albert Flasher," "Rain Dance" and "Clap For The Wolfman."

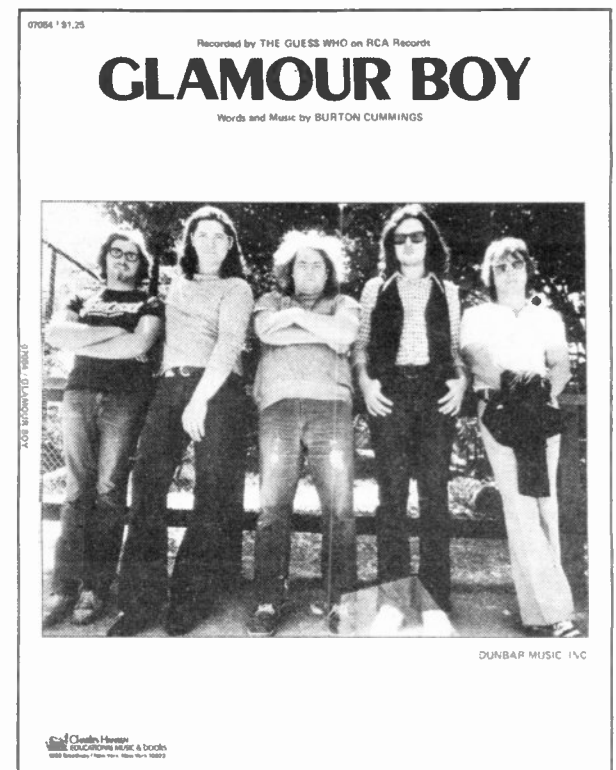
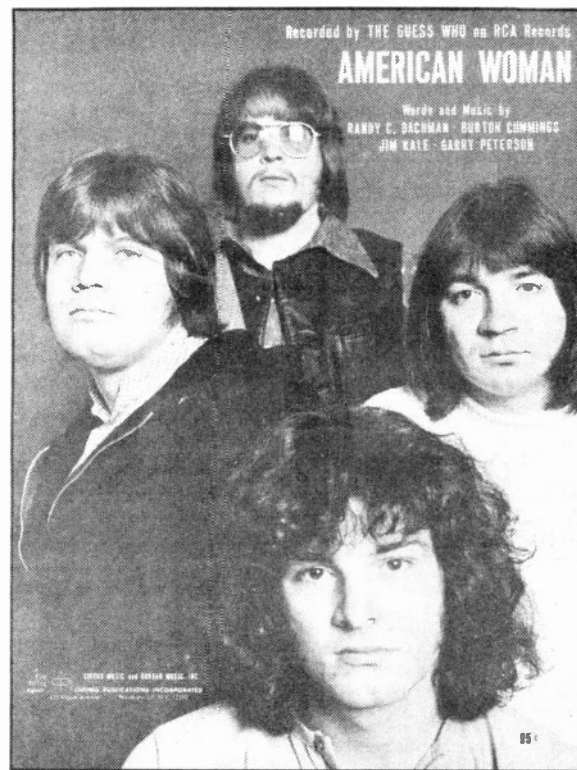
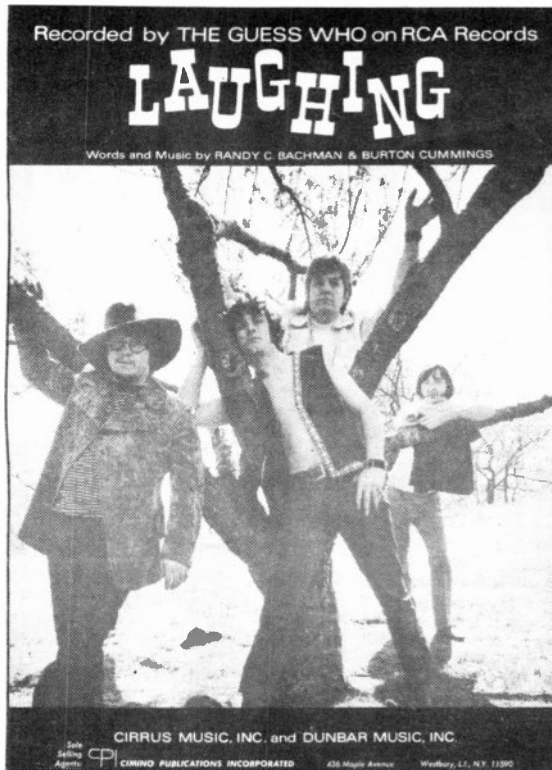
The next several years were marked by more personnel changes — including the addition of former James Gang guitarist Domenic Troiano — but in 1976 The Guess Who disbanded after Cummings left to pursue a solo career.

In the years since, interest in the band has

never gone completely off the radar screen, but a full-scale reunion never seemed in the cards. That changed in 1999, however, when a confluence of events brought The Guess Who back into the public eye with a vengeance. Specifically, Lenny Kravitz introduced the group to the MTV generation with his Grammy-winning cover of "American Woman," while Hollywood directors Cameron Crowe and Sam Mendes charmed moviegoers by incorporating Guess Who songs into the films *Almost Famous* and *American Beauty*.

In a timely occurrence, that same year the band was asked to reunite for a brief performance at the 1999 Pan Am Games in their native Winnipeg. Little did fans know that the 20-minute performance would set the stage for a full-blown resurrection.

Energized by the response to the reunion concert, The Guess Who announced in March 2000 that they would undertake a 24-performance tour in 22 cities across Canada. Comprised of founding members



Cummings, Bachman, and Garry Peterson, as well as later members Don McDougall and Bill Wallace, the group has since put together a two-disc live document of that tour, titled *Running Back Thru Canada*.

In addition, a comprehensive reissue program has gotten underway, featuring Buddha Records' remastered editions of the group's early RCA albums (with bonus tracks), Sundazed Records' superb compilation of the group's pre-RCA recordings, and a double-disc set (produced by Bachman) titled *This Time Long Ago* that compiles rare recordings made for the *Let's Go* TV show. On the eve of a fall tour of the U.S., Cummings and Bachman spoke with *Goldmine* about the band's history, its songs and its future.

Q&A: BURTON CUMMINGS

Goldmine: How exactly did the idea for the reunion come about?

Burton Cummings: The seed was planted in the summer of '99. Our hometown of Winnipeg was hosting the Pan Am Games, and the Premier Of Manitoba at that time called us and said they would be very interested in us reuniting to play at the closing ceremonies. So we ended up doing that. It was only for 20 minutes, but it was just so much fun and so emotional that we decided we really wanted more of that. The talks started, one thing led to another and here we are.

Had the members of the band been keeping in touch prior to that?

Not really. We had all gone our separate ways. Once in a while we would run into one another, but it was really nothing serious.

There was a point when you were getting ready to do the 2000 Canadian tour where you walked out of the rehearsals. Did you do that in an effort to sort of shake things up?

Yes. I was convinced that everybody wasn't doing their best, that they weren't working as hard as they should have. I got very frustrated and angry and just stormed out and didn't go back for a couple of days. When I went back, there was more cooperation and a higher level of performance. I think it was probably good that I did that, although I hadn't planned it ahead of time.

Let's talk a bit about the history of the band. Have you listened to *This Time Long Ago*, the compilation that Bachman put together?

Yes. I was very surprised that he found a lot of those tapes. We didn't know that they existed. It's very emotional for me to hear it, because at the time we were just young guys with a lot of dreams. We were doing weekly radio for a while, and then the weekly television show for two years, and we were basically a very good cover band. We didn't really start writing original stuff until the second year of the television series. And then out of that first batch of stuff came "These Eyes," which changed our lives completely. I find it interesting to hear this stuff, because we were so eager to make it that we were willing to do anything, including being great imitators of whatever was on the charts.

Is it true that the band was reluctant to release "These Eyes" as a single?

Oh, very much so. None of us really wanted it — and especially me. At that point we all wanted to be Led Zeppelin or The Doors. "These Eyes" is a love ballad and a soft song. We really didn't see the potential there. But RCA insisted, and as time went on the record broke and became so big. Recently it passed three million airplays, which is a huge milestone. You could almost look at it as a modern standard.

That sort of leads up to the issue of whether or not The Guess Who should be in The Rock And Roll Hall Of Fame.

You know, I always thought there were a lot more acts that should get into [The Hall] before they got around to us. I'm not all that concerned about it, although it would be a wonderful honor. We were inducted into the Canadian one [The Canadian Association Of Recording Arts & Sciences Hall Of Fame] in 1987. I don't know whether or not we qualify for the American one, but it would be nice. I think The Yardbirds are in there [1992 — Ed.], and I think we had at least as many hit records as they did.

What was it like to go back and listen to the reissues that Buddha Records released recently and revisit those songs?

They've done a great job of remastering, and we've added some bonus tracks from the

vaults. It's very exciting to be middle-aged and have this resurgence of interest. Of course, a lot of that is due to Lenny Kravitz's version of "American Woman." Thousands upon thousands of video-generation people — MTV generation people who perhaps weren't familiar with The Guess Who — now have heard Lenny's version. What happens is, they start investigating the group a little deeper, and they end up becoming fans, and that's really fantastic for us. His version of "American Woman" refocused so much attention on the band, it unleashed a whole new legion of fans. I've been in some of the chat rooms, under aliases, and people are dissecting the lyrics, and they've got favorite lines from favorite songs. It's really remarkable.

Some people think of "American Woman" as a political song, but The Guess Who weren't really a political band.

No, I don't think we were political. If anything, we were a bit of an existential band. We took a good look around us, at what was going on, and we wrote about that. And after a certain point we didn't write many love songs any more. We wrote more along the lines of existentialists, who were just lucky enough to travel a lot and report what we saw. We were almost like reporters.

The band was invited to perform at the White House around the time "American Woman" was on the charts. What was that like?

In retrospect I think that was a bad career move on our manager's part. We took a real lambasting from the underground press after we did that. That was 1970, I think, and the Nixon administration was very unpopular at the time, and there was a huge chasm between AM and FM radio. We were a singles band, so we were already being hit with a lot of cheap shots, because we were having hit singles before it was fashionable to have hit singles. Of course Elton John later changed all that. But we played the White House for the Nixon administration on July 4, and I think we were just token members of the commonwealth. Prince Charles and Princess Anne were the guests of honor, and I guess they wanted the Commonwealth represented in entertainment.

The story goes that you were asked not to play "American Woman." Is that true?

No, that was all bullshit. That was our manager thinking he would cook up a great publicity gimmick. Nobody ever said anything about not playing "American Woman."

Bachman left before the follow-up to *American Woman* was completed. Did you worry from a songwriting standpoint that you were losing a songwriting foil and a partner?

I was a bit worried at the beginning, but Kurt Winter brought such great songs with him, that fear didn't last very long. He and I also hit it off instantly, as far as being writing partners.

In what ways was the songwriting partnership with Winter different from writing with Bachman?

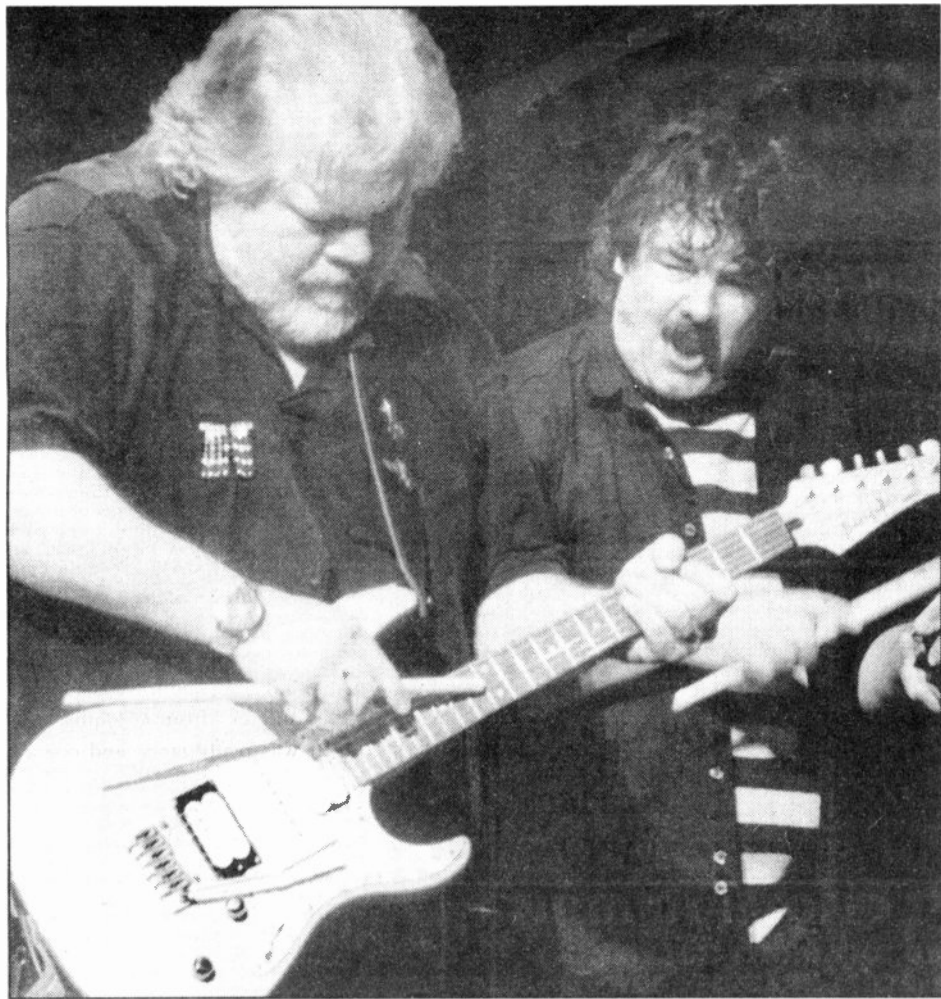
Kurt and I partied more. We drank together and experimented together with all different types of music. With Randy, it was like yin and yang. With Kurt and me, we were both the same kind of guy. Kurt and I would write things down while we were partying, and eventually he would grab a guitar and I would go to the piano. With Randy and me, it was more business-like. On the other hand, Randy and I used to bring half-finished songs to each other, in pieces, and the other guy always knew where to take it. The same thing happened with Kurt and me, so it wasn't different in that respect.

Do you think the direction the band moved, creatively, would've been radically different had Bachman not left the band in 1970?

Yes, it would've been. An album came out, eventually, called *The Way They Were*. It was unfinished, but it would have been the follow-up album to *American Woman*, and it was a lot softer than *Share The Land*. I think, ultimately, the band got tougher after Randy left. But who knows where it would've gone? As the old poster says, "The universe is unfolding exactly as it should," so I guess that was all meant to happen.

Do you remember writing "Share The Land"?

Yes. I wrote that in Los Angeles in late '69. It was very quick and actually took only about 20 minutes. I got that hook going in my head — Maybe I'll be there to shake



Randy Bachman, left, and Burton Cummings, in a Cleveland concert playing "American Woman."

your hand" — and the next thing I knew it was finished.

Did you know instantly you had a hit on your hands?

I knew it had a catchy hook, but I had no idea it would end up being a sort of hippie anthem. We do it now, and the Bic[®] lighters come out. That song has stood up remarkably well, as far as the essence of the lyrics goes. The spirit of the lyrics fits today almost as well as 30 years ago.

Is it true that some radio stations refused to play the song because they regarded it as pro-Communist?

Some guys in Texas actually said that, that they thought it had a Communist slant. That was total nonsense. It did get banned in a few places, but I think that ultimately fueled the fire of making it more of a hit record. Sometimes a little bit of controversy is good.

What were your thoughts as the glam movement kicked in, around 1973? Obviously the song "Glamour Boy" was a response to that.

We felt a bit threatened. Obviously, we were the type of band that wore the same clothes on stage that we wore all day, in real life. We didn't like the fact that the "visual" was suddenly becoming so important. The glam movement also signaled the early move toward video, and I'm not a video person at all. I don't like what video has done to pop music. I think it has shortened the shelf life of songs, and it's also desensitized us to what the music is about. You're led by a director's ideas as opposed to closing your eyes and seeing your own pictures.

*Wasn't there a poster or a T-shirt produced by The Guess Who that parodied the gatefold photo from Bowie's *Aladin Sane* album?*

There certainly was, and I would dearly love to have one of those shirts now. We dressed our manager up the same way Bowie appeared on *Aladin Sane*, with the lightning bolt on his face. But then we found out that Bowie had actually copyrighted that image, so we had to change the design. We were just trying to make fun of that whole thing.

Is it true that you once got a chance to spend a long evening with Jim Morrison?

Yes, I did. I spent a whole night driving him around in his GTO. He was an amazing guy. I never did tell him I was a musician. I was so thrilled to be spending time with him, I didn't want to be just another fan.

How did you hook up with him?

It was all a fluke. We were in L.A., and I had walked to the Whisky [A Go-Go], just to see the Whisky. After that I hailed a cab to go back to the hotel, and the cab driver said, "Well, I guess you're going to the big party?" For some reason I just quickly said, "Yes, I am." The next thing I know I'm winding my way up through the Hollywood Hills, to some big mansion, and I end up going to this party where I knew no one. About 20 minutes later Morrison walks in. He was very drunk, and we had a couple of beers together and played piano together and then it was time for him to go. He got his car keys from one of the girls he was with — he was with a couple of girls — but he was far too drunk to even stand up, much less drive. So I said, "Look, man, I'll drive you. You shouldn't be driving." To my amazement, he handed me the keys and said, "All right, let's go." The next thing I knew I was driving him around for about six hours, all night. Pretty strange.

Can you remember much of what you talked about?

A lot of things. Existentialism, the universe, life and death, God, the great Impressionist painters, mathematics, [Albert] Einstein, liquor.... He was incredibly well-informed and a very bright guy about a lot of things, except in the area of self-preservation. He was a voracious reader and very curious about everything and obviously, quite curious about death.

*I understand you're an avid record collector. Actually I've switched over to CD collecting, which is really more fascinating, because a lot of CDs have come and gone already. The Motown stuff, for instance, is down to compilations now. But when CDs first hit, they put out all those rare Motown releases — like *The Supremes Doing A Bit Of Liverpool*, *The Supremes Doing The Dave Clark Five*, *The Supremes Doing The Beatles*. It's just so ridiculous to hear Diana Ross singing "A Hard Day's Night," and "Glad All Over" and "Bits And Pieces." I scooped all that stuff up immediately, because I had missed it on vinyl, and I knew these would be limited runs on CD.*

Do you have two or three releases that you especially cherish?

There's a box set by The Shadows, which I bought while I was in Paris in 1992 when I was on tour with the Ringo Starr All Starr Band. It's basically everything The Shadows ever did for EMI. I think it's six discs, in a box, and it's absolutely priceless to me. I've only seen it one other time, besides that time in Paris, and I bought that one, too. I love compilation CDs. I do a radio show in Winnipeg from time to time — our window is 1955 to about 1978 — and I'm pretty well versed in those years. I have a better CD library than most radio stations.

Are you and Bachman working on more material?

Yes, we are. We're trading pieces, just like the old days, and when this tour is finished, we plan to go into the studio. But we thought it would be more important to go out and re-establish the band with a valid lineup of members before trying to do a new album. Instead of recording a new album and then trying to shove new songs down people's throats, I think it's more important to re-establish the band in America and then cast the net upon the waters. We have some tremendous songs. If it's just purely a matter of music, then I feel we can do it again. We'll have to see how we fit into the modern world.

Q&A: RANDY BACHMAN

Goldmine: The Guess Who was one of the first Canadian bands to make inroads into America. Were there some ways in which being from Canada worked to the group's advantage?

Randy Bachman: In the early days, things were quite different, because the video channels didn't exist. So when we went to America, we spoke with a slightly different accent — one that was kind of British, in a way. That sort of set us apart. I also think our music was very British-influenced, in the early years. Before we wrote our own material, we had cousins living in England who would send us their old singles at the end of each year. That's how we got "Shakin' All Over." We got the single, basically, on a reel-to-reel tape and found out it had been a #1 hit in

England in 1960 or 1961. We recorded it in 1963 or 1964, and it became a big hit for us in '65. So there was that influence, which came from getting things from England that normally you couldn't get anywhere within the States. That made us a bit different.

Tell me about the two years the band spent doing the Let's Go TV show, in Winnipeg.

That basically changed our lives. Up to that time our experience in the studio had been minimal. To do the television show, we basically had to be a jukebox that copied hit records every single week, and that really affected our thought processes. If you're covering the Hit Parade in the mid- to late '60s, that's a mixture of songs that run the gamut from ballads to acid rock to blues stuff, and it made our palette very broad. We were focused on perfecting it all, so consequently the CD *This Time Long Ago* shows how adventurous we were, in trying everything in the center and everything left and right of center. The two versions of "Light My Fire" alone show the extreme left and the extreme right. All that got carried over into the *Wheatfield Soul* album, which was all over the place stylistically.

Do you think the weekly grind of doing the show strengthened you and Cummings as songwriters?

Yes, because after a while the Hit Parade didn't have as quick a turnover. Doing a weekly show, where we were basically doing the Top 40, involved repeating songs over and over again. There weren't enough of them to do. After a while the producer of the show suggested we sneak in our own songs, between the hits. It's kind of similar to what Mutt Lange did when he worked at a little record label in the '60s in South Africa. Because of apartheid he couldn't play a lot of the music from here, so he had to re-record all the American hits, note for note, as sound-alikes played by South African artists. That kind of taught him his chops, and the same thing was true for us. Looking back, the TV show was the most valuable schooling we ever could have hoped for.

You studied violin for years, as a child. How did you end up switching to guitar?

Well, I first noticed guitar when I saw Elvis [Presley] on television. My cousins played guitar, but it was all country-western music — Johnny Cash, Ray Price, things like that. When I saw Elvis on television, it was so exciting. Hearing him was exciting, but to see his movements, and the gyrating and the shaking around, along with the great guitar playing of Scotty Moore — I wanted to play that kind of guitar. My cousins were going away on a fishing trip, so I asked them to lend me their guitar while they were gone and to show me three chords. When they came back, I had taken those three chords, and I was able to play any song I heard on the radio. Because of playing violin — because you slide up the neck when you're playing those second and third positions — I just took an E-chord on the guitar and slid it up the neck, and made an F and an F# and a G. When my cousins came back I could already play better than they could, after only four or five days.

Was it soon after that that you began study-



Foreign picture sleeves, from left: "These Eyes" (Germany), "No Time" (Japan), "Broken" (Spain), and "Dancin' Fool" (Germany).

ing under the great jazz guitarist Lenny Breau? That's right. I was 15 and [Breau] had just turned 16, but he had been playing since he was five or six years old. He was playing Chet Atkins and Merle Travis—finger-style guitar. And because I had played violin for so long, when I heard him it enchanted me, because I could hear three parts being played at once, on guitar. It didn't even occur to me that it was difficult; I just thought it sounded nice. And so I said to him, "I want to know how you do that." He looked at me like, "Wow, you want to figure this out?" My thinking was, "If he can do it, then I can do it." He basically taught me all the licks and tricks. Within about a year, I could play 10 or 12

Chet Atkins albums and four Merle Travis albums. After that Lenny started getting me into Barney Kessel and Tal Farlow and Howard Roberts. But eventually I said, "Enough of this," because he was going deeply into jazz. I had begun to like the Duane Eddy and Chuck Berry kind of thing, which was so easy after learning Chet Atkins. That's how I became a lead guitar player.

Let's talk a bit about some specific Guess Who songs. Is it true that "Laughing" was written in just 20 minutes?

Actually it was probably written in even less time. After "These Eyes" was a hit, the head of our label at RCA in New York took

us out to lunch and said, "I know you guys don't want to be a ballad band, but can you give me one more song like 'These Eyes?'" Radio being what it was, he felt that we couldn't leap into being a rock band after "These Eyes," but instead we needed a similar song as a transition. So the song was kind of made-to-order. Actually it was influenced a lot by The Bee Gees' "New York Mining Disaster 1941." Instead of singing, "And in the event of something happening to me," I sang, "I should laugh, but I cry..." I played the song for Burton, and he was like, "Great, that's our follow-up."

"Undun" was the B-side to "Laughing." Did

you have any idea that it would become such a big hit (#22) as well?

No, but I think our producer, Jack Richardson, had a feeling about the song. He felt it was very different from anything else on the radio. It was really jazzy, and consequently neither Burton nor I could write lyrics to it. It was too unorthodox, as a song, and it didn't really have a hook or a chorus that anyone could sing to. But it just stayed in my mind, and I kept playing this chord progression over and over again, trying to make it work. Then I heard FM radio for the first time, in Vancouver, and they were play-

(Please see The Guess Who page 30)

The Guess Who U.S. discography

by Tim Neely

This discography does not include solo works.

45s	A-side/B-side	Year	NMS
Scepter 1295	Shakin' All Over/Monkey In A Cage (by The Discotays)	1965	\$30
Scepter 1295	Shakin' All Over/Till We Kissed	1965	15
Scepter 12108	Hey Ho What You Do To Me/Goodnight Goodnight	1965	15
Scepter 12118	Hurting Each Other/Baby's Birthday	1965	20
Scepter 12131	Believe Me/Baby Feelin'	1966	20
Scepter 12144	One Day/Clock On The Wall	1966	20
Amy 967	And She's Mine/All Right	1966	20
Amy 976	His Girl/It's My Pride	1967	20
Fontana 1597	This Time Long Ago/There's No Getting Away From It	1967	30
RCA Victor 74-0102	These Eyes/Lightfoot	1969	6
RCA Victor 74-0195	Laughing/Undun	1969	6
RCA Victor 74-0300	No Time/Proper Stranger	1969	6
RCA Victor 74-0325	American Woman/No Sugar Tonight	1970	5
RCA Victor 74-0367	Hand Me Down World/Runnin' Down The Street	1970	5
RCA Victor 74-0388	Share The Land/Bus Rider	1970	5
RCA Victor 74-0388	Share The Land/Bus Rider (picture sleeve)	1970	10
RCA Victor 74-0414	Hang On To Your Life/Do You Miss Me, Darlin'?	1970	5
RCA Victor 74-0414	Hang On To Your Life/Do You Miss Me, Darlin'?	1970	25
	(picture sleeve)		
RCA Victor 74-0458	Albert Flasher/Broken	1971	5
RCA Victor 74-0522	Rain Dance/One Divided	1971	5
RCA Victor 74-0578	Sour Suite/Life In The Bloodstream	1971	5
RCA Victor 74-0659	Heartbroken Bopper/Arrividerci Girl	1972	5
RCA Victor 74-0708	Guns, Guns, Guns/Heaven Only Moved Once Yesterday	1972	5
RCA Victor 74-0803	Runnin' Back To Saskatoon/New Mother Nature	1972	5
RCA Victor 74-0880	Follow Your Daughter Home/Bye Bye Babe	1973	5
RCA Victor 74-0926	The Watcher/Orly	1973	5
RCA Victor 74-0977	Lie Down/Glamour Boy	1973	5
RCA Victor APBO-0217	Star Baby/Musicione	1974	5
RCA Victor APBO-0324	Clap For The Wolfman/Road Food	1974	5
RCA Victor PB-10075	Dancin' Fool/Seems Like I Can't Live With You, But I Can't Live Without You	1974	5
RCA Victor PB-10216	Loves Me Like A Brother/Hoe Down Time	1975	5
RCA Victor PB-10360	Dreams/Rosanne	1975	5
RCA Victor PB-10410	When The Band Was Singin' (Shakin' All Over)/ Women	1975	6
RCA Victor PB-10716	Silver Bird/Runnin' Down The Street	1976	12
Hilltak 7803	C'mon Little Mama/Moon Wave Maker	1979	6
Hilltak 7807	Sweet Young Thing/It's Getting Pretty Bad	1979	6

Vinyl albums

Label/#	Title	Year	NMS
Scepter SP-533	Shakin' All Over (mono, as "The Guess Who's Chad Allan & The Expressions")	1966	40
Scepter SPS-533	Shakin' All Over (stereo, as "The Guess Who's Chad Allan & The Expressions")	1966	25
RCA Victor LSP-4141	Wheatfield Soul (orange label, non-flexible vinyl)	1969	20
RCA Victor LSP-4157	Canned Wheat Packed By The Guess Who (orange label, non-flexible vinyl)	1969	20
MGM SE-4645	The Guess Who (compilation of pre-RCA Victor recordings)	1969	15
Wand WDS-691	Sown & Grown In Canada (Born In Canada) (reissue of Scepter LP)	1969	15
RCA Victor LSP-4266	American Woman (orange label, non-flexible vinyl)	1970	20
RCA Victor LSP-4359	Share The Land (orange label, non-flexible vinyl)	1970	20
RCA Victor LSPX-1004	The Best Of The Guess Who	1971	15
RCA Victor LSP-4141	Wheatfield Soul (orange label, flexible vinyl)	1971	12
RCA Victor LSP-4157	Canned Wheat Packed By The Guess Who (orange label, flexible vinyl)	1971	12
RCA Victor LSP-4266	American Woman (orange label, flexible vinyl)	1971	12
RCA Victor LSP-4359	Share The Land (orange label, flexible vinyl)	1971	12
RCA Victor LSP-4574	So Long, Bannatyne	1971	15
RCA Victor LSP-4602	Rockin'	1972	15
RCA Victor LSP-4779	Live At The Paramount	1972	25
Springboard SPB-4022	Shakin' All Over	1972	10
RCA Victor LSP-4830	Artificial Paradise (with paper bag)	1973	20
Pride PRD 0012	The History Of The Guess Who	1973	12
Pickwick SPC-3246	The Guess Who	197?	10
P.I.P. 6806	The Guess Who Play Pure Guess Who	197?	12
RCA Victor APL1-0130	#10	1973	15
RCA Victor APD1-0130	#10 (quadraphonic)	1974	25
RCA Victor APL1-0269	The Best Of The Guess Who, Volume II	1973	15
RCA Victor APD1-0269	The Best Of The Guess Who, Volume II (quadraphonic)	1974	25
RCA Victor APL1-0405	Road Food	1974	15
RCA Victor APD1-0405	Road Food (quadraphonic)	1974	25
RCA Victor CPL1-0636	Flavours	1975	15
RCA Victor CPD1-0636	Flavours (quadraphonic)	1975	25
RCA Victor ANL1-0983	Canned Wheat Packed By The Guess Who (reissue of LSP-4157)	1975	10

(Please see Discography page 30)

Collectormania!

COLLECTING BEATLES-RELATED BREAK-IN RECORDS

by Chuck Miller

In the late 1960s, The Beatles experimented with new sound collages for their songs. Sometimes they would play a tape backward ("Rain"); they might slow down a tape to match its musical key and tempo with another song ("Strawberry Fields Forever"); they might even chop some recording tape into slices, throw it in the air and resplice it in the order in which it landed on the floor.

Spliced-up Beatles recordings are nothing new — in fact, some comedy and novelty artists have turned popular songs, including The Beatles' recordings, into "break-in" records. Break-in records, originally developed by Bill Buchanan and Dickie Goodman in the 1950s when they created a Martian invasion out of snippets of various pop songs and watched as "The Flying Saucer Parts 1&2" soared to the top of the Pop chart, require taking a sample from a popular song — usually some memorable lyrics or the song's refrain — and using it as an out-of-context answer to a reporter's question. If you listen to the *Doctor Demento* radio show (yes, it's still on the air after 30 years), you'll hear examples of "break-in" records by "Whimsical Will" Simpson, whose splice collages also include comedian monologues, commercials and movie dialogue.

Break-in records appear when a major newsworthy event occurs, and The Beatles' arrival in New York City and their dominance of the Pop chart in 1964 is a perfect example. Buchanan, along with Neil Sedaka's collaborator Howard Greenfield, created one of the first break-in records devoted to The Beatles, "The Invasion."

In "The Invasion," Buchanan and Greenfield take snippets from The Beatles' "She Loves You" and splice it into a break-in interview about the Fab Four's appearance in America and the resulting hysteria surrounding it. While Buchanan plays the radio newscaster at your local radio station, Greenfield plays reporter "Nutley" (a knock on reporter Chet Huntley), who reports from the local airport.

Nutley: Are you the ones that invaded the country?

Beatles: Yeah, yeah, yeah...

Nutley: Jamming the airwaves day and night?

Beatles: Yeah, yeah, yeah...

Nutley: Stealing the hearts of American girls?

Beatles: Yeah, yeah, yeah...

Nutley: And what do you have to say for yourselves?

Beatles: Whoohhh!!!

After some comments from Buchanan (as the voice of "Silly Defense") about how The Beatles are armed with 33s and 45s, "and all have records," Nutley resumes his interview, calling The Beatles "Mops." This time, instead of sampling The Beatles, the Fab Four now sound like Smokey Robinson And The Miracles, and their drummer "Dingo" sounds strikingly similar to Jan And Dean.

Nutley: Mops, you're sweeping the country!

Beatles: I like it like that...

Nutley: Barbershops are closing!

Beatles: I like it like that...

Nutley: Fan clubs are breaking up!

Beatles: I like it like that...

Nutley: Singers are turning in their gold records!

Beatles: I like it like that...

Nutley: How do you like that — psst, hey Dingo, come here. Confidentially, between us guys, what do you expect to find here that you haven't got at home?

Beatles: Two girls for every boy...

Nutley: Does that mean you plan to take over the whole country?

Beatles: Yeah, yeah, yeah...

A red-labeled copy of "The Invasion," on Novel 711, can sell for as much as \$30. A reissued version in 1972, with a red and white label, is worth only \$8 in near-mint condition.

Another Beatles splice record from that same era is "The Beatles Flying Saucer." An unknown performer appearing under the name "Ed Solomon," created a Beatles break-in record based around their appearance on *The Ed Sullivan Show*. Besides using "She Loves You," Solomon used the refrain from "I Want To Hold Your Hand," as well as the countdown from "I Saw Her Standing There."

Solomon: Now stepping out of the flying saucer, here come The Beatles.

Beatles: 1-2-3-4!

Solomon: The president is here for this great event. One of The Beatles has something to say to the President.

Beatles: I want to hold your HA-A-A-ND!

Solomon: Tell me, Mr. drummer man, do you plan on getting a haircut?

Beatles: What kind of fool do you think I am? (from The Tams' "What Kind Of Fool Do You Think I Am")

The Beatles also want to "hold your hand" when introduced to "Fidel Castro" and "Premier Sue-chef." Eventually the joke gets so stale that the snippet of "I Want To Hold Your Hand" is followed immediately by the refrain from Bobby Vinton's "There! I've Said It Again."

A copy of "The Beatles Flying Saucer," on Diamond 160, is worth about \$15 in near-mint condition. As reported before, the identity of "Ed Solomon" is unknown (the songwriter is credited as "R. Harris"), but there are some reports that "Ed Solomon" may have been break-in king Goodman under a pseudonym. Goodman recorded under many aliases and pseudonyms in the early 1960s, and although Solomon's recording was on Diamond Records, a label on which Goodman recorded his break-in clip "Ben Crazy," there is little other identifiable information that could link Solomon to Goodman.

Goodman did, however, parody The Beatles in song (as the studio group Jeckyll And Hyde, he recorded the surf-comedy song "Frankenstein Meets The Beatles," in which the monster becomes the Fifth Beatle). The first Goodman song to use a snippet of Beatles music was "Presidential Interview (Flying Saucer '64)" (Audio Fidelity 75, \$40 NM). Goodman used a fragment of "A Hard Day's Night" as a response from "Senator Silverwater"; when asked what the Senator had been doing since the 1964 campaign, the candidate responded, "I've been working like a dog."

Goodman next used Beatles snippets in 1967, with "Batman And His Grandmother," a satire on the *Batman* TV series. In the song (Red Bird 10-058, \$15 NM), Batman must rescue his grandmother from the arch villain known as "The Green Beret" (yes, it's a clip from the Sgt. Barry Sadler song). After a pow-bam-socko fistfight, we hear Robin say:

Robin: Holy mackerel, Batman, the Green Beret has fallen through that trap door, into his own alligator pit!

Batman: He's a real nowhere man...

Goodman would reuse the snippet of "Nowhere Man," using a soundalike group to create the sample for his recording "Washington Up-Tight." In this record, Goodman interviews Lyndon Johnson, Bobby Kennedy, "Cokely Starmichael" (Stokely Carmichael) and others about the 1968 presidential race. Besides "Nowhere Man," Goodman has his studio musicians re-record "Yesterday" and "Hello Goodbye."

Goodman: Ohh, there's Barry Goldwater! What do you have to say about this?

Goldwater: Oh I believe in yesterday...

Goodman: Gentlemen, what do you think are Mr. Johnson's chances of being re-elected? Mr. Starmichael?

Starmichael: He's a daydream believer... (from The Monkees' "Daydream Believer")

Goodman: Senator Bobby?

Kennedy: He's a real nowhere man...

Goodman: There's Richard Nixon. He's saying something to the president.

Nixon: You say goodbye, and I say hello...

When The Beatles broke up and became four solo acts, Goodman used their efforts as grist for his 1970s snippet recordings. Paul McCartney's "Take It Away" can be heard in Goodman's "Hey E.T." (Montage 1220, \$15 stock copy, \$5 promo); the refrain from John Lennon's "Whatever Gets You Through The Night" is used as the response to a question about what Americans can do to stop "Inflation In The Nation" (Rainy Wednesday 209, \$6 NM). In "Watergrate" (Rainy Wednesday 202), Goodman asks the vice president at the time, Gerald Ford, who will be the next president. Ford responds with the last words from Paul McCartney And Wings' "My Love" — "Me, whoa whoa whoa whoa..."

In fact, in his recording "Energy Crisis '74" (Rainy Wednesday 206), through the magic of spliced tape, Goodman actually reunites three Beatles on a single record, in a faux interview with Nixon about the energy crisis.

Goodman: Who do you believe the gas shortage will affect most?

Nixon: Helen Wheels... (from Paul McCartney And Wings' "Helen Wheels")

Goodman: Mr. President, the crisis must be solved. What do you intend to do?

Nixon: Keep on playing those mind games... (from John Lennon's "Mind Games")

Goodman: We have a long distance call from Saudi Arabia. King Faisal, is that you?

Faisal: Hello, it's me... (from Todd Rundgren's "Hello, It's Me")

Goodman: King Faisal, what are your thoughts when you look out at all those oil wells?

Faisal: You're beautiful, and you're mine... (from Ringo Starr's "You're Sixteen")

"Energy Crisis '74" is worth \$6-\$8 in near-mint condition, depending on whether the B-side is "Ruthie's Theme" (first pressing, \$8) or "The Mistake" (\$6).

Although Goodman did use Lennon, McCartney, and Starr in his novelty collages, George Harrison's solo work seems untouched by the splice king. Perhaps Goodman couldn't find a chunk of "My Sweet Lord," "This Song" or Bangla-Desh" that fit his snippable agenda. Readers? Do you know of any other break-in records featuring Beatles clips or Beatles solo clips?

To contact me about your record collection, drop a note to: Chuck Miller, c/o Goldmine, Krause Publications, 700 East State Street, Iola WI 54990 or e-mail at clctrmania@aol.com. Visit me on the Web at <http://chuckthewriter.com>, which contains a *Collectormania!* archive of past columns. Hope to hear from you soon!

Hidden Track EPs

Here are four artists on an imaginary EP. What is the common theme? The fifth is a bonus track that has something to do with the previous four, but what? The answers will be run in next month's *Collectormania!* For those who just can't wait to find the answer, we'll post it on our website at www.collect.com/records.

Here's the artist listing of this month's *Hidden Track EP*:

The Drifters
Richard Harris
Barry Manilow
Jon Anderson And Vangelis

Hidden track artist: Selena

Do you know what all these artists have in common? Stay tuned to *Collectormania!* for the answer and next month's *Hidden Track EP*.

Answer to #555's Hidden Track EP: All four EP songs have more than an "influential" connection to Beatles group and solo records — John Lennon used the harmonica riff from "Hey Baby" for "Love Me Do"; Morris Levy claimed Chuck Berry's "You Can't Catch Me" was too similar to The Beatles' "Come Together"; the melody of The Shangri-Las' "Walking In The Sand" is similar to the verses of The Beatles' "Free As A Bird"; and George Harrison's "This Song" was inspired by the court case that charged him with plagiarism of "He's So Fine" for his "My Sweet Lord."

New Releases

NEW RELEASES NEWS



Just out: Following up on his 2000 album, *LJ Plays The Beatles*, former Wings guitarist Laurence Juber's newest is *Different Times* (Solid Air)... Barbra Streisand has just released *Christmas Memories* (Columbia), her first Christmas album in 34 years. Her 1967 *A Christmas Album* has been certified five-times platinum and has re-entered the charts every year since its '67 release... Jimmie Vaughan, Fabulous Thunderbirds' guitarist and brother of you-know-who, just released *Do You Get The Blues?* (Artemis), his third solo album... Meanwhile, The Fabulous Thunderbirds just released *Live* (CMC International), from a Feb. 16, 2000, concert in Los Angeles that features many of their hits, including "Tuff Enough" and "Wrap It Up"... Singer/songwriter Patrick Weathers just debuted with *The Queen Of Tupelo* (Louisiana Red Hot Records), a country-rocker with a Cajun twist. Weathers was previously with The Firesign Theater, was an editor of *National Lampoon*, and played a young Bob Dylan at Woody Guthrie's deathbed in a classic *Saturday Night Live* skit... Crooner Harry Connick Jr. has simultaneously released *Songs I Heard*, covers of classic movie and show tunes, and 30, the fourth in a series of albums (11, 20, 25) named for his age at the time of recording. Both albums are on Columbia... Getting kudos from the press is New Order's new release, *Get Ready* (Reprise)... Grammy®-award winner Jennifer Warnes has just released her 11th album, *The Well* (The Music Force), and a separate prophetic single, "The Patriot's Dream" (The Music Force/Oneleaf Music), written and performed with Arlo Guthrie. Warnes had approached Guthrie a year ago to get together on the song, saying she just felt the time was right to record it.

Coming up: On Nov. 13, Cowboy Mouth guitarist John Thomas Griffith is releasing his second solo album, *Aluminum* (Laughing Gravy Music), on which he plays most of the instruments. Griffith, who founded the '80s Red Rockers, pays tribute to The Church with his cover of their hit "Metropolis" and to blues guitarist Luther Allison with "Deeper Shade Of Blue," written by Griffith... Due January is Chuck E. Weiss' *Old Souls & Wolf Tickets* (Ryko), which includes a duet with blues great Willie Dixon. Recorded in 1970 and recently unearthed from Weiss' archives, the cut is a cover of Don Raye's "Down The Road Apiece," and the pair are backed by The Chicago All Stars, including Sunnyland Slim on piano and Carey Bell on harmonica.

In the studio: Medeski, Martin & Wood are currently working on their third album for Blue Note Records, as is Cassandra Wilson.

— Greg Loescher



Judas Priest (from left): Scott Travis, Glenn Tipton, Ripper Owens, K.K. Downing, and Ian Hill.

hiatus, it seems like a *second* comeback album. This time, though, they have married the band's classic sound with the modern elements explored on *Jugulator*.

Thanks to the music industry security leak known as the Internet, tunes from *Demolition* quickly escaped the studio and reached fans worldwide, starting an intense debate over whether the new material lived up to the band's high standards. Most of the harsh criticisms have been unfair. The fact is

that this epic new disc — with 13 songs clocking in at 71 minutes — has many moments that make good additions to the Priest canon. It also contains its share of lesser tunes that could have been discarded.

Demolition can be divided into three distinct types of songs: outstanding, good, and pedestrian. In the winners' circle, "One

(Please see New Releases page 37)

Indie Label Spotlight

DAN BERN
New American Language
Messenger (MSGR 09)

Dan Bern is a student of the singer/songwriter school that teaches Witticisms 101 right next to the heart-on-sleeve workshop. He has also picked up a thing or two about romantic entanglement along the way. On his fourth album, *New American Language*, Bern, plugged in and ready for action, sounds like a New Bob Dylan refugee wandering the American landscape in search for answers to some really big questions.

His moving elegy to Kurt Cobain and Jesus, "God Said No" — which also works Hitler into its theological and ethical dilemma — is both existential and grounded in its attempt to link modern history with cyclical nature. That sort of sums up where Bern is on *New American Language*. He isn't so much an original voice of new folk as he is an able carrier of the acoustic guitar and harmonica handed down to him by the ghosts of Ameri-

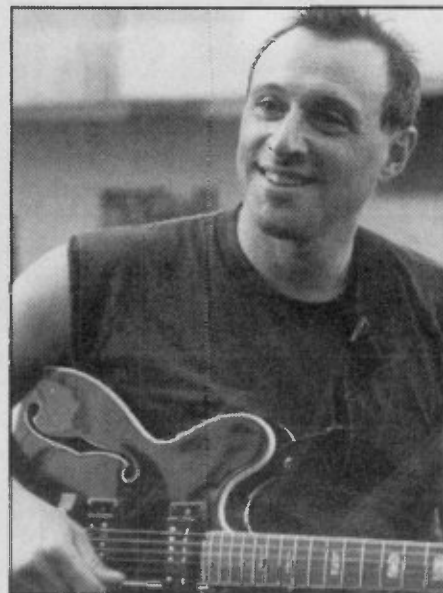
cana past. This is an American album, to be sure, a summation of the 20th century as seen through the eyes of someone who's made it to the 21st.

The comparisons to Dylan are unavoidable. Bern's voice is a thin tenor that systematically stretches syllables to fit his music (or sometimes not). Like Dylan before him, Bern uses both biblical and mythical imagery to tie together his characters and songs. *New American Language* is also more electric than any of his previous records (including 1998's *Fifty Eggs*, produced by Ani DiFranco and a good starting point for Bern novices). The result is liberating.

New American Language is Bern's most tuneful album, almost celebratory with its occasional instrumental rave-ups (check out "Black Tornado"). On the closing "Thanksgiving Day Parade," 10 minutes of Dylan-esque imagery, Bern sings, "Life is like a fairy tale/Every step feels like a dream." Funny thing is, he's never been more rooted to earth.

— Michael Gallucci

Courtesy of Messenger Records/Dennis Kleiman



Dan Bern

Reissues



The Four Seasons

FRANKIE VALLI & THE 4 SEASONS

In Season — The Frankie Valli & The 4 Seasons Anthology
Rhino (R2 74266/OPCD-5508)

Off Seasons — Criminally Ignored Sides From Frankie Valli & The 4 Seasons
Rhino (R2 74267/OPCD-2815)

Though they're seldom classed in the same hallowed orbit as fellow '60s icons such as The Beatles, The Beach Boys, and The Rolling Stones, The 4 Seasons stacked up where it counted: on the charts. The harmonious quartet from Newark scored a cool 42 pop hits from 1962 to 1975 (including 15 Top 10 entries and five #1s), and lead singer Frankie Valli nailed another nine under his own name during the same period, notably the '67 heart-melter "Can't Take My Eyes Off You" and his sentimental '74 chart-topping ballad "My Eyes Adored You."

Those are gargantuan numbers not easily dismissed.

Maybe it's Valli's piercing trademark falsetto that relegates The 4 Seasons to novelty status among misinformed contemporary rock critics who inevitably salivate all over the impact of the British Invasion boys. But the Seasons' unabashedly pop-oriented output was influential across the board back then. The clip-clop in-your-face rhythmic thrust of their 1962 breakthrough smashes "Sherry" and "Big Girls Don't Cry" sounds a lot like the pounding footstomps Holland-Dozier-Holland used to kick The Supremes into high gear on their 1964 chart-topper "Where Did Our Love Go" and their subsequent series of Motown triumphs. Both of The 4 Seasons' hits are the work of the Seasons' keyboardist/backing vocalist Bob Gaudio, with producer Bob Crewe cowriting the latter.

Even when the Seasons' original readings didn't take off,

other acts were quick to pick up on their exceptional material. The haunting "Silence Is Golden," the flip of their '64 gold recording "Rag Doll," was revived successfully (#11) by The Tremeloes three years later, while Valli's solo '65 rendition of "The Sun Ain't Gonna Shine Anymore" — limited to "bubbling under" status — served as a blueprint for The Walker Brothers' hot cover the next year (unconcerned about the competition, Smash Records issued both versions). Gaudio and Crewe wrote those gems too.

With 51 songs spread across two discs in the slip-case-enclosed *In Season*, the group's catalog is surveyed in more depth than ever before domestically. Crewe produced records that jump out of your speakers and demand your attention. When rendered in crisp stereo, as many of them are here, they sock you in the gut that much harder.

The collection opens strong with "Sherry," the group's first #1 smash for Vee-Jay Records, though one wishes a few of Valli's absent pre-stardom efforts as lead singer of The Four Lovers could have been included; their Otis Blackwell-penned '56 minor hit "You're The Apples of My Eye" for RCA Victor would have been particularly welcome, as would The 4 Seasons' '61 single "Bermuda" on Gone Records.

Once properly launched, The 4 Seasons' list of AM-tailored '60s hits seemed endless. "Big Girls Don't Cry," "Walk Like A Man" and "Candy Girl" hit big on Vee-Jay (as did the Seasons' sly systematic deconstruction of Fats Domino's "Ain't That A Shame," a #22 hit in '63) before the self-contained team moved over to Mercury's Philips subsidiary.

At Philips, they kept their string of smashes intact with "Dawn (Go Away)," "Rag Doll," "Save It For Me," "Big Man In Town," "Bye, Bye, Baby (Baby Goodbye)," "Let's Hang On (To What We've Got)," "Working My Way Back To You" and 1966's insistently modulating "Opus 17 (Don't You Worry 'Bout Me)." The latter's construction is reminiscent of another Crewe-generated hit from the previous year, The Toys' "A Lover's Concerto."

All of those classics grace disc one. Surprising is the presence of their daring Top 10 '66 reworking of the pop standard "I've Got You Under My Skin," since it's listed as track three on disc two but is actually the uncredited 29th selection on CD one. That screws up the entire running order of the second disc from track three on.

But Seasons fans will nevertheless embrace Valli's "The Proud One" and "I Make A Fool Of Myself," the Seasons' pulsating "C'mon Marianne" and smoother "Tell It To The Rain" (both Top 10s in 1966-67). The novel "Lonesome Road" by The Wonder Who? is an alias that fooled few folks when the Seasons applied it to their unique reading of Bob Dylan's "Don't Think Twice (It's All Right)" in '65.

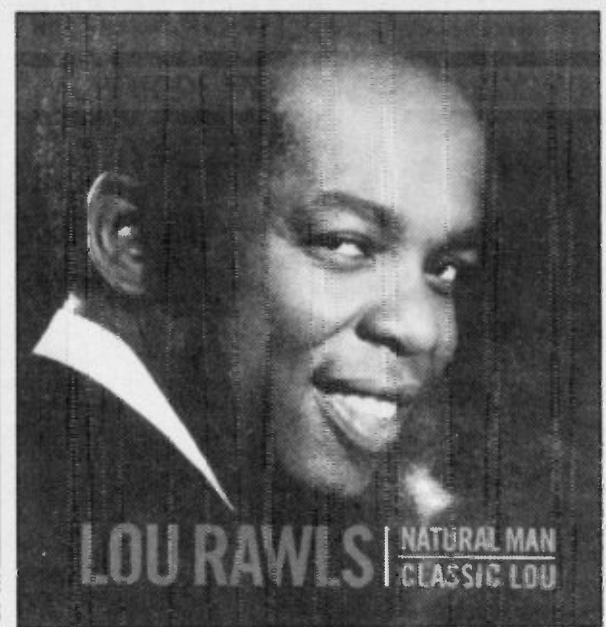
Though both the Seasons and Valli nailed huge hits into the late '70s, the timelessness permeating the early stuff faded toward the end, in no small part due to the slick disco ambiance that renders their period pieces. Nevertheless, fans of that period (and their legion is vast) will be happy to learn that Valli's "Swearin' To God" and "Grease," along with The Four Seasons' "Who Loves You" and "December, 1963 (Oh, What A Night)" are here.

Rhino couldn't squeeze all The Four Seasons' memorable '60s efforts onto two discs, so instead of making *In Season* a three-CD affair, they've assembled a separate single disc, *Off Seasons*, that gathers Philips album tracks and B-sides that were simply too good to ignore.

The enduring doo-wop influence is especially apparent on "Big Man's World" (spiced by bass vocalist Nick Massi) and a lovely "Marcie," while the bouncy tempo of "Seems Like

(Please see Reissues page 57)

REISSUES NEWS



Out now: Lou Rawls: *Natural Man* — *Classic Lou* is a 15-track collection by the soul crooner from his MGM years, including "A Natural Man," "Tobacco Road" and The Beatles' "Got To Get You Into My Life." Liner notes were written by Goldmine writer Bill Dahl... Recent Millennium Collection series additions from Universal include *The Best Of's* for Al Jolson, Joe Jackson, Edwin Starr, James Brown (Vol. 2), Jimmy Ruffin, and The Isley Brothers plus ABBA: *The Definitive Collection* (UTV)... Punk's 25th anniversary (hard to believe!) is being recognized by Sanctuary Records subsidiary Trojan with a *Live At The Roxy* compilation of sets from that early punk London club with cuts from The Adverts, The Damned, The Buzzcocks, and UK Subs, among others. Trojan is also reissuing the Sex Pistols' *There Is No Other*, a pre-*Never Mind The Bullocks...* Here's *The Sex Pistols!* bootleg reissued with improved sound quality but retaining the original bootleg art (Hey, who gets the royalties on this one?!). It will be available in the U.S. (legally) for the first time. Trojan is also reissuing three New York Dolls titles — *Seven Day Weekend*, *I'm A Human Being (Live)* and *Live In NYC — 1975... Red Patent Leather...* The highly anticipated *Echoes* — *The Best Of Pink Floyd* (Capitol) is a 26-track, double album available on CD, vinyl and cassette. The set includes "When The Tigers Broke Free," a promo single for *The Wall* video previously unavailable on CD. The artwork was conceived by longtime Floyd collaborator Storm Thorgerson.

Coming soon: Among the November releases for Rhino Records are: Nov. 6: *The Best Of Morrissey*, *Dead Can Dance Box*, *Doo Wop Rhythm And Rock* compilation and *The Very Best Of Deee-Lite*; Nov. 13: *D.O.A.* — *The End*, *The Very Best Of Rod Stewart*; and Nov. 27: Grateful Dead's *Workingman's Dead...* Concert Nov. 6 featuring Eagle CD of two live albums, the *Final Concert Recording*, a double CD of a previously unreleased 1990 concert by saxophone great Stan Getz, and *Live At The Royal Festival Hall, London* recorded in 1989 by Dizzy Gillespie And The United Nations Orchestra and backed by other jazz artists such as Paquito D'Rivera and Arturo Sandoval, among others... Collectables is releasing on Nov. 13 a Chuck Willis two-fer, *I Remember Chuck Willis/The King Of The Stroll*. The R&B legend also wrote songs recorded by Elvis Presley, Buddy Holly, and Otis Redding, among others. Collectables is also releasing on the same day a Benny Goodman two-fer, *Benny In Brussels Vol. 1/Vol. 2* featuring 27 tracks from a 1958 concert in Brussels... Due Nov. 20 from Capitol is *The Rat Pack Live At The Sands and Eee-O-II* by Frank Sinatra, Dean Martin, and Sammy Davis Jr. The first is a previously unreleased Sept. 7, 1963, performance by the trio at The Sands in Las Vegas and *Eee-O-II* represents the trio's famous Capitol and Reprise sides from the 1950s, including Sinatra's "Witchcraft," "Chicago" and "The Lady Is A Tramp"; Martin's "Volare," "You're Nobody 'Til Somebody Loves You" and "Ain't That A Kick In The Head"; and Davis' "Eee-O-II" (previously released only as a collectors-item single in 1960) and two non-LP duets, "Me And My Shadow" (with Sinatra) and "Sam's Song" (with Martin).

— Greg Loescher

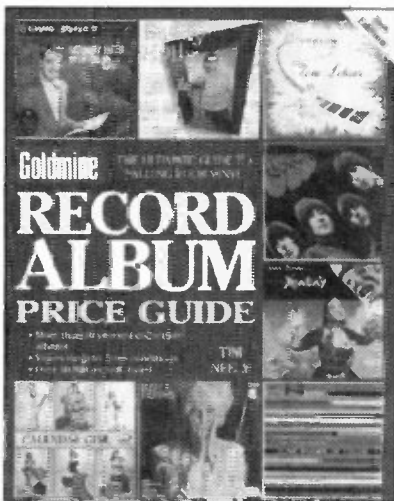
Quality Guides for Dedicated Collectors

Goldmine Record Album Price Guide

2nd Edition
by Tim Neely

Coverage in this comprehensive price guide includes American albums from 1948 through 2000. You will find more than 50,000 listings in up to three grades of conditions along with many photos of rare and unusual albums as well as a record label identifier section. Albums are listed alphabetically by artist and are in checklist format for easy inventory.

Softcover • 8-1/2 x 11 • 672 pages
200 b&w photos
Item# REA2 • \$24.95



Goldmine Standard Catalog of American Records 1976-2000

by Tim Neely

Did you know that artists like Madonna, Prince, U2, REM and Garth Brooks have music available on vinyl? You will find these and more with this comprehensive price guide from Goldmine and expert author, Tim Neely. With more than 60,000 listings in three grades of condition arranged alphabetically by artist, this is the first book to cover LPs, 45s, 12-inch singles and EPs from 1976-2000.

Softcover • 8-1/2 x 11 • 608 pages
200 b&w photos
Item# AR01 • \$27.95



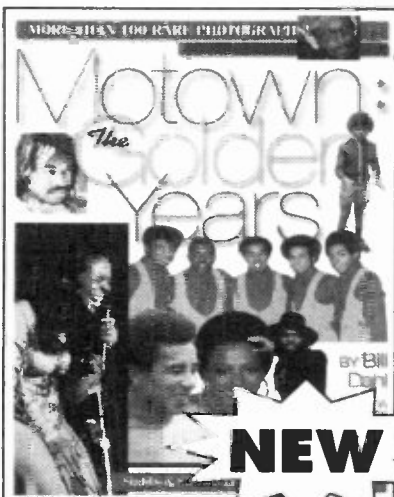
NEW

Motown: The Golden Years

by Bill Dahl

Photography by Weldon A. McDougal III
Lovers of Motown, this is the book for you! Author and Motown historian Bill Dahl has expertly compiled this complete encyclopedia of groups and artists, along with information about their music, including a discography and price guide, of nearly every Motown group since 1959.

Softcover • 8-1/2 x 11 • 384 pages
200+ b&w photos
32-page color section, 50 color photos
Item# MTWN • \$24.95



NEW

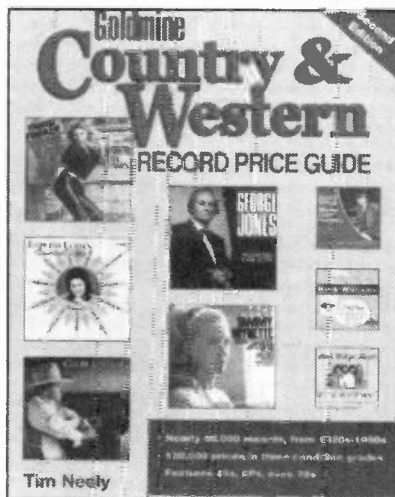
Goldmine Country & Western Record Price Guide

2nd Edition

by Tim Neely

Individual listings for tens of thousands of records grace the pages of Goldmine Country-Western Record Price Guide from 45s to LPs to selected 78s. You'll find hundreds of records not listed anywhere else plus the most current reference information available. This entirely revised edition tells you which records are available and their current market value. You'll find 40,000 listings and 120,000 prices for each of three grades of condition.

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

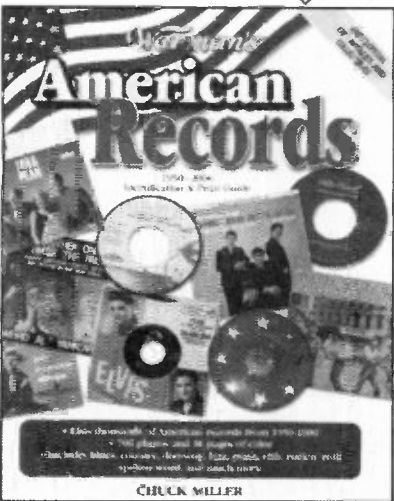


Warman's American Records 1950-2000

Identification & Price Guide
by Chuck Miller

This guide to American records released between 1950 and 2000 is perfect for any collector, beginning or seasoned. Inside you will find more than 2,000 listings for LPs, LLPs and 45s from a variety of genres, including country, heavy metal, soul, jazz and rock, among others. More than 750 photos and accurate pricing in up to three grades of condition will help you identify and value your collection.

Softcover • 8-1/2 x 11 • 352 pages
750 b&w photos • 16-page color section
Item# WAREC • \$21.95



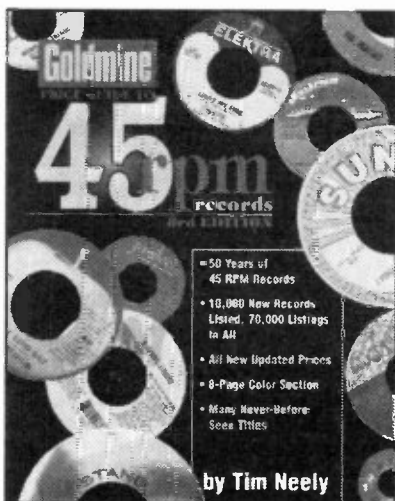
Goldmine Price Guide to 45 RPM Records

3rd Edition

by Tim Neely

You'll get more record listings and current values than any other 45 RPM record price guide. Plus, more than 200 photos will help you identify and authenticate your collection. And over 70,000 RPMs, 45s, extended play singles, and picture sleeves from 1949 through 2000 are graded and priced so you'll have more than 210,000 prices to gauge your collection's value. Includes 8 pages of full-color noteworthy records and sleeves.

Softcover • 8-1/2 x 11 • 648 pages
200 b&w photos • 8-page color section
Item# R453 • \$24.95



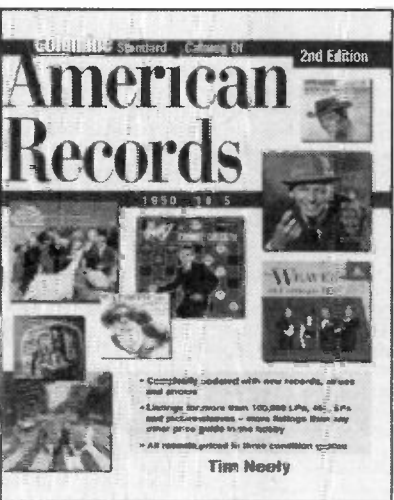
Goldmine Standard Catalog of American Records, 1950-1975

2nd Edition

by Tim Neely

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

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

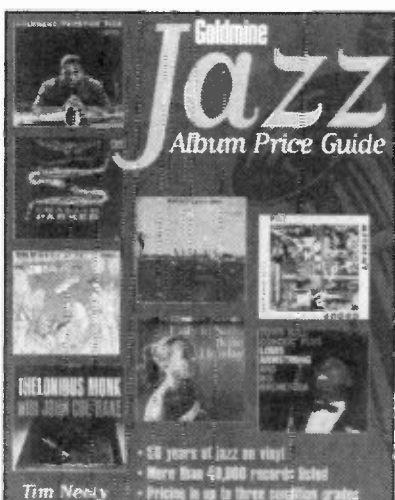


Goldmine Jazz Album Price Guide

by Tim Neely

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

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



To place a credit card order or for a FREE all-product catalog call

800-258-0929 Offer R61B

M-F 7am-8pm • Sat 8am-2pm, CST



Krause Publications, Offer R61B

P.O. Box 5009, Iola, WI 54945-5009 • www.krausebooks.com

Shipping & Handling: \$4.00 first book, \$2.00 each additional. Non-US addresses \$20.95 first book, \$5.95 each additional.

Sales Tax: CA, IA, PA, TN, VA, WI residents please add appropriate sales tax.

Satisfaction Guarantee: If for any reason you are not completely satisfied with your purchase, simply return it within 14 days of receipt and receive a full refund, less shipping charges.

Goldmine

Jazz Sides

While pianist Lyle Mays is not exactly J.D. Salinger—reclusive, he does sit in sharp contrast to his high-profile partner of 23 years, guitarist Pat Metheny. The latter has released somewhere around a dozen albums in his own name and another two dozens as duets, quartets, soundtracks or as The Pat Metheny Group.

During those same years Mays has recorded only four projects in his own name, having found the Metheny Group more than capable of realizing the majority of his musical visions. Though he's comfortable having his gregarious partner soaking up the limelight, Mays' contributions to The Pat Metheny Group are glaringly obvious, never more so than on Metheny's solo projects where the pianist's impressionistic, Bill Evans-ish softness is not around to tether Metheny's piercing improvisations. Mays is often Paul McCartney to Metheny's John Lennon, countering the guitarist's trailblazing Ornette Coleman and bebop influences with his European classical music training and supporting Metheny's wailing pontificating with an ever-expanding palette of subdued aural shadings.

The Pat Metheny Group recently met to put out the direction of their new album, with Mays and Metheny, like dutiful parents, writing music meant to highlight the musical personalities of three new bandmembers: trumpeter Cuong Vu from Vietnam; percussionist/bassist Richard Bona, a West African

down some basic tracks to work on individually. Now all of us are adding to the tracks and will get back together in a month or so to see what works. It's the first time we've taken this particular approach in making an album. Every time we make an album, the approach is different, which is fine by me. It keeps the process fresh and interesting.

What's different about the music now that you've got a new drummer?

We've written some pieces around his style, so it will be interesting to see how they turn out. He's very comfortable with Latin rhythms, but he can do so much more than that. You've got to be pretty diverse to be able to fit into this group.

What sort of musical activity do you gravitate toward when not working with the group or on one of your solo albums?

I spend a lot of time composing, which I find to be by far the most satisfying aspect of the whole process. Some of what I write ends up on my solo albums, but most of it works best when developed by the group.

I know you and Metheny get along very well, but when you do disagree over the music you're making together, what do the differences of opinion tend to be about?

I think Pat and I approach the music from a different angle than what you might think. It's not a matter of disagreeing or even coming to a compromise, but a matter of continuing to try something different until the final result works for both of us.

All the Pat Metheny Group albums are so rhythmically sophisticated with lots of variations within a single composition, such as on the piece "First Circle." I'm sure it's not developed intentionally, but how do you go about creating such a broad vocabulary of rhythms?

How do you know it's not developed intentionally? Also, what you hear on a cut like "First Circle" are just different approaches to the same rhythm. The piece is built on a 3-2-3-2-2-3-3-2-2 beat, which we introduce through the hand-clapping introduction. It intentionally avoids playing the beat but suggests the beat to the listener. Later, during the keyboard solo, the beat remains the same but my playing



Courtesy of Warner Bros. Jazz

11 Questions For...

Lyle Mays

by Dave McElfresh

player who has developed a significant following built on his own recordings; and Latin drummer Antonio Sanchez, who has replaced Paul Wertico. The new album will appear early next year, followed by a tour.

Mays, now permanently located in Los Angeles, has plenty to do prior to the tour trucks packing up his sophisticated layout of keyboards and effects.

Goldmine: When did you move from Wisconsin to Los Angeles?

Lyle Mays: I came here about four years ago. While living in Wisconsin I would find myself needing some equipment repairs, and I would have to coerce someone, from Chicago or somewhere, into traveling up to the rural area where I was living to fix my equipment. Even then, it would take days for them to find the time to get to me. So I decided to move and chose L.A. I love it here, especially the weather. Also, there's a great jazz scene going on out here that doesn't get much attention.

What's the direction of the new group album?

Well, we don't know yet. We've met and laid

is just more relaxed and built on fewer notes.

The Pat Metheny Group seems to be that rare example of a band who can attract a mass audience without compromising the substance of the music. To what do you attribute that fortunate situation?

Well, we're fortunate that so many people like our music, but we've never approached the writing or recording with the audience's response in mind. I think one aspect of our approach that's important is the clarity of what we present. Someone may not like something we've recorded, but it won't be because the playing was unclear or sounded muddled due to an idea not being fully developed. There can be a tremendous amount of variety on an album, too. Sometimes I struggle with whether or not an album should retain a feel from beginning to end or if it's just as effective to let each piece stand on its own and not worry about how different it is from the other songs on the album.

You seem to be a very private person. Does the group's touring process sometimes become a bit of a strain due to your lack of interest in the limelight?

Touring is difficult, yes. I miss the privacy and slower pace that I normally have from day to day. But I think touring is necessary for the music. For us, that's the way the songs come to develop most fully. We'll experiment with different aspects of a new

(Please see Lyle Mays page 23)

NEWS & NOTES

What makes Marc Ribot's *Saints* (Division One/Atlantic 83461-2) a jazz album is part of its repertoire: three Albert Ayler tunes, rendered as Zen blues. What makes guitarist Ribot's latest album extraordinary is its modesty and catholicism: Not only does he resurrect Ayler, a troubled Cleveland native who died by drowning in late 1970 and who is considered a giant of free-jazz saxophone, Ribot blends Ayler's work with tunes one wouldn't imagine bore any relation. What unifies this album is its tonality. Fearlessness, too.

Besides the Ayler cuts, the tunes include The Beatles' "Happiness Is A Warm Gun," John Zorn's spicy, oriental "Book Of Heads #13," the hoary blues known as "St. James Infirmary" and "Go Down Moses." Even "Somewhere," that familiar ballad by Leonard Bernstein and Stephen Sondheim, works its way into this album in an unrecognizably tart version, further distinguishing one of the more experimental and successful efforts from one of the most innovative guitarists of the past 20 years. The album, though deeply felt, is never sentimental. Irony isn't part of Ribot's artillery.

The Ayler material is remarkable, particularly the title track (Ribot's guitar sounds Japanese here) and "Holy Holy Holy," a track deep inside this overtly spiritual, deeply thoughtful album. "Holy Holy Holy" resonates as Ribot picks at the strings, then twangs them, ultimately sending them into lean, enigmatic territory that straddles the blues, jazz and an eerie, quasi-vocal ambience.

Since the mid-80s, Ribot has worked with Elvis Costello, Tom Waits, The Lounge Lizards and his own groups, notably The Rootless Cosmopolitans and Shrek. He also has collaborated extensively with John Zorn, a fellow New Yorker and a leading light of modern jazz intelligentsia.

In the late '90s, Ribot released two albums with the group Los Cubanos Prostizos (The Prosthetic Cubans). Based on the work of classic Cuban jazzman Arsenio Rodriguez, other pre-Castro Cuban jazzmen and his own material, these remarkable albums push jazz in new, World Beat directions with arch wit, flawless technique and a sense of humor largely missing from most modern jazz. Ribot says on his Web site (www.marcribot.com) that *Saints* aims to blend the intent of his solo work on 1996's *Don't Blame Me* with the experimentalism of *Book Of Heads*, a 1995 album he made with Zorn.

Saints certainly isn't like the high-profile Prostizos albums; it's determinedly avant-garde and dedicatedly different, as if Ayler were bent on filling one's ears with the new and the unexpected. Which is what one counts on in jazz: the "sound of surprise," as Whitney Balliett once said.

Ribot plans to tour behind *Saints* starting in January. The album is so original and so thoroughly worked that presenting it to more than a circle of friends seems almost sacrilegious. It's also the type of music that's so highly conceptualized that each performance will be singular and memorable. *Saints* is by no means orthodox. Rather, it's free jazz reduced to its essentials: open mind, open heart and open imagination.

—Carlo Wolff

On the racks

JOHN COLTRANE

Live Trane: The European Tours
Pablo/Fantasy (7PACD-4433-2) (Seven discs)

Life is good for John Coltrane junkies. Every few years they're blessed with entire box sets loaded with unreleased material. This time they're handed *Live Trane: The European Tours*, a seven-disc set culled from recordings of the saxophonist's European concerts from 1961 through 1963. The piano/bass/ drums presence of McCoy Tyner, Jimmy Garrison, and Elvin Jones is, obviously, the supreme lineup one would hope for on a new Coltrane session; it's topped, though, by the addition of Eric Dolphy (and Reggie Workman in place of Garrison on bass) on the first two discs. But pick any disc and you'll find Coltrane and his formidable crew attacking a set of Coltrane favorites you'd have killed to see played live. Speaking of favorites, of the 38 cuts, four signature pieces are frequently repeated: "Impressions" (five versions), "Mr. PC" (four versions), "Naima" (four versions) and "My Favorite Things" (six versions) — the latter accounting for a quarter of the collection's eight-hour length. The song repetition is a plus, though, given how understanding an improviser as fertile as Coltrane is severely hampered by identification with a single studio version of a repertoire favorite. Better than that this box offers in-depth investigation of Coltrane's creative ways of shadow-boxing with all-too familiar songs he no doubt had to struggle to keep both lively and far-reaching in interpretation. Amazingly, on "Things" he's capable of remaining both

intense and passionate for 20 minutes at a time, and that's excluding how substantial the content, which overwhelmed listeners may find themselves zoning out on in the midst of a 15-minute solo. That the sound is slightly tinny and distant shouldn't affect any Coltrane fan's decision to dole out the dollars. (Audio purists who pass on flawed gems like this would probably throw out the Magna Carta for having torn pages.) *Live Trane* is worth far more than what you'll spend on cable TV for the next couple of months.

— Dave McElfresh

HENRY THREADGILL & MAKE A MOVE
Everybody's Mouth's A Book
Pi Recordings (PI 01)

HENRY THREADGILL'S ZOOID
Up Popped The Two Lips
Pi Recordings (PI 02)

Outside jazz can be as boring as the traditional kind, as we've come to realize through observing those former trailblazers who've spent the last several decades clawing to get past the ceiling they had hit in their prime. Is Cecil Taylor any more likely than Dave Brubeck to broadside us with any musical revelations at this point in his career? But then there's that rare exception, such as saxophonist/flutist Henry Threadgill, who at age 57 continues to throw us albums as colorful and energetic as Disney's *Fantasia*. Leave it to Threadgill to simultaneously release albums by two different bands. *Make A Move's Everybody's Mouth's A Book* pivots guitar and vibes against a snarling rhythm section, resulting in a set of aural rants as aggressive and ominous as the music of bassist Bill Laswell, who mixed both albums. If *Make A Move* (a

perfectly taunting name for the band, you'll agree) is Threadgill's meanspirited son Zooid is his slightly daft child. On *Up Popped The Two Lips*, "Tickled Pink," tuba and oud (sounding like a banjo in spots) combine with bastardized second-line drumming for the effect of dropping a '30s New Orleans band on Mars. Throughout, guitar and cello screech, then play woozily, alongside Threadgill's cutting, highly punctuated lines. Threadgill's playing is sparse, often absent for long stretches, though his direction on both projects make each sound like a one-man band. Only the occasional giant — such as Duke Ellington — was able to remain that present even in the shadows.

— Dave McElfresh

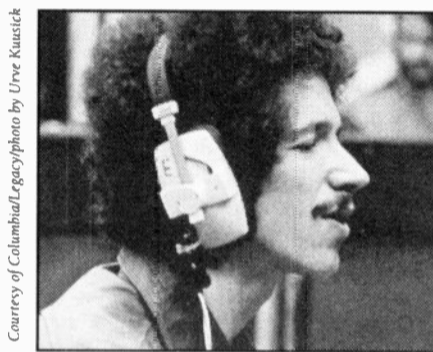
KEITH JARRETT, GARY PEACOCK & JACK DEJOHNETTE
Inside Out
ECM (1780)

Since 1983's *Standards Volume 1*, pianist Keith Jarrett, supported by this same rhythm section comprised of Gary Peacock and Jack

DeJohnette, has mostly focused on interpreting the usual standards milked (to death, unfortunately) by most jazz musicians. There's a method to the latter group's madness: Some jazz players are elevated beyond their lyrical and improvisational limitations by coasting on the compositional strength of George Gershwin and Cole Porter. But the intense Jarrett, who could never be accused of mooching a free ride, disappoints part of his audience by confining himself to such weathered fare: Living in Keith Jarrett Standard Time means he's setting aside his amazingly fertile ability to spin powerful statements out of nearly nothing. Jarrett's early '70s successes, *The Koln Concert* and *Solo Concerts* in particular, heralded his ability to seat himself at the piano, typically in front of a live audience, and starting with simple, directionless keyboard noodling, create a full-blown story as intense and perfectly paced as a David Mamet play. To date, no one in jazz is capable of spinning so much gold out of straw — that he's capable of doing so makes sense, though, when reading the pianist's passionate and headstrong diatribes on interpretation, which unfailingly read like he plays.

Four of *Inside Out's* five cuts are extended free-form improvisations — all of them high-energy and percussive, with the fourth, "Riot," sounding damn near bombastic. Such rough, percussive stuff gives the impression that we're encountering that deeper, often antagonistic side of Jarrett evident in many of his interviews. Then, just to show us he's beyond such simplistic categorizing, comes the shockingly gentle encore, "When I Fall In Love," standing as boastful proof of Jarrett's unparalleled emotional range on jazz piano.

— Dave McElfresh



Keith Jarrett

(Lyle Mays from page 22)

piece while playing it live and find ways to make it work more effectively. We couldn't do that without the audience. In some ways a new piece doesn't feel like it's real until it's played in front of an audience.

Is there any specific approach you take toward broadening your palette of keyboard sounds and textures? Do you keep close tabs on the advances in instrument technology?

I'm interested in new technology and always open to finding out what I can implement to create another voice for the group. At the same time, though, I'm not as aggressive as Pat is in wanting to check out the new advancements the moment they're available. I'm not afraid of the technology, though. And when I do find something that gives me a sound I want to use, I keep the instrument as part of my setup long after it's no longer the new thing.

The group's music is far more structured than most music labeled as jazz, with the complexity of the compositions always offering up something new. Isn't that a unique direction that you and Metheny have taken with jazz?

Yes, but there is some criticism from those who don't like how much of the music is written out. They feel that it doesn't allow for enough improvising. That's never been a problem for me since I'm as grounded in classical music as I am jazz.

Who do you listen to these days that impresses you?

The same music that has impressed me for decades. Bill Evans, the Impressionists in classical music — the artists who have influ-

(Obituaries from page 12)

(1955-1965), unlike contemporaries such as Lightnin' Slim, Lazy Lester, Jimmy Anderson, Tabby Thomas, and Slim Harpo. However, when the style was rediscovered in the early 1970s (at a time when he was paired with Silas Hogan), he enjoyed a prolific recording career, cutting sides that appeared on *Excello*, *Arhoolie* and *Blue Horizon* anthologies. Kelley traveled to Europe several times, and he was also a regular attraction at Tabby's Blues Box in Baton Rouge. His last recordings took place in 1988 and were released on the Wolf label along with tracks by Hogan.

— Jeff Hannusch

Roy Nichols, guitarist for Merle Haggard

Country guitarist Roy Nichols, who played in Merle Haggard's band for 22 years and helped create the Bakersfield Sound, died July 3, 2001, after being hospitalized with kidney inflammation and a bacterial infection. He was 68. (A complete obituary is available at www.collect.com/records. — Ed.)

— Michael Buffalo Smith

Sil Austin, R&B tenor saxophonist

Tenor saxophonist and bandleader Sylvester "Sil" Austin died Sept. 1, 2001, in Riverdale, Ga., at the Portsbridge Hospice. He was living in College Park.

He was born Sept. 17, 1929, in Dunnellon, Fla. An important "bar walker," he is best-remembered for his many recordings on Mercury Records (1956-1964, 1967).

Influenced by Coleman Hawkins and Lester Young, he first toured with Roy Eldridge, then in 1950 he replaced Willis "Gator Tail" Jackson in Cootie Williams'

band (airchecks were issued on Royale Records). By 1953 he had joined Tiny Bradshaw's band, replacing Red Prysock and soloing on tracks such as "Later," "Ping Pong" and "Spider Web," their tribute to the legendary R&B DJ Jesse D. "Spider" Burks.

During this time he also recorded with fellow King/Federal recording artists, including on Hank Ballard & The Midnighters' 1954 recording of "Sexy Ways." As a leader, he recorded in June 1954 for Jerry Blaine's Jubilee label.

On June 5, 1956, Bob Shad recorded Austin twice for Mercury/Wing Records, first as a member of a studio band with ace drummer Panama Francis and guitarist Mickey Baker, then accompanying Ella Johnson, soloing on her recordings "Good Bye Baby," "That's What You Gotta Do" and "What A Day."

Then, with the same band, Austin recorded four sides, including "Sil's Groove" and "Titanic." During his nine years with Mercury records, he recorded more than two dozen sessions, resulting in a 1956 Top 5 R&B hit, "Slow Walk" (with guest pianist Ace Harris), his signature tune "Danny Boy" and "My Mother's Eyes." These sessions also resulted in at least nine albums, including his duet with Prysock, "Battle Royal," (with Kenny Burrell and Francis), "Everything's Shakin'," "Golden Saxophone Hits," "Plays Pretty Music," "Slow Rock Rock" and "Soft, Plaintive, Moody."

In the mid-1960s, he also recorded a few albums for Shelby Singleton's SSS label. As a guest artist, he recorded with Tom Principato (Ichiban Records) and Maxine Sullivan (Audiophile Records), and with fellow saxophonists Grady Jackson and Kaz Kazanoff, he was a member of Tri-Sax-Ual

Soul Champs (Black Top Records). His last recordings were in the gospel field.

Survivors include his wife the Rev. Vernice Rembert Austin; two daughters, Linda Stills and Sybil Green; two half-brothers, Rufus and Joseph D. Johnson of Topeka. He was preceded in death by his son Ronald (1958-2000).

— Eric S. LeBlanc

Rusty Kershaw, Cajun singer/guitarist

Russell "Rusty" Kershaw, who along with his brother formed the Cajun/country duo Rusty And Doug, died of a heart attack Oct. 23, 2001, in New Orleans, La. He was 63. Born in 1938 at Tiel Ridge, La., he began playing music at the age of seven, absorbing many traditional Cajun songs.

Along with his older brother, in 1955 the duo debuted on *The Louisiana Hayride*. The following year they appeared in West Virginia on *The Wheeling Jamboree* before hitting the big time with the Grand Old Opry in Nashville.

After signing with Hickory Records in the early 1960s, Rusty And Doug scored their biggest hit with "Louisiana Man," a song Doug wrote and later recorded himself. In 1964 the brothers split up, and Rusty became a popular Nashville studio guitarist, often being hired by Chet Atkins. In the 1970s, he recorded and performed with the likes of Neil Young, Johnny Winter, Leon Russell, and Levon Helm. In 1980, then-Governor Edwin Edwards appointed Kershaw to the Louisiana Music Commission and he moved to New Orleans. He worked around the city sporadically, but ill health in the last few years slowed him considerably. He is survived by a wife, Julie; one daughter and three sons.

— Jeff Hannusch

BAGS Unlimited INC

FREE PHONE CALL CATALOG
1-800-767-BAGS

SEE PAGE 25 & BACK COVER FOR MORE AUDIO PROTECTION PRODUCTS

7 Canal St., Dept. A, Rochester, New York 14608-1910



http://www.bagsunlimited.com • E-mail: info@bagsunlimited.com



OUR PRICES INCLUDE SHIPPING (except where noted). States of Florida, LA, MO, MN, and all states west of the Mississippi add 10% for shipping

45 RPM RECORD

AUDIO CASSETTE

SLEEVE	45 Poly Record Sleeves	BOX	45 Record Storage Box	BOX	Corrugated Audio Cassette Box	MAILER	Audio Cassette Mailer
Made from High Clarity 100% Pure Virgin 2.5 mil Polyethylene.	7 1/2 x 7 1/4 *No Flap 100 \$7.65 500 22.80 1,000 37.00 5,000 168.90 PCode: S452S *2.5 mil with FLAP add 10%. ▲Will not fit picture sleeves.	7 3/4 x 8 1/8 x 10 1/2 Holds 100 45's 2 \$17.00 5 30.00 10 52.50 25 105.00+ Frt PCode X45100CP WHITE Polypropylene PLASTIC corrugated. Acid Free. Anti-Static.	7 3/4 x 8 3/4 x 15 Holds 150 45's 2 \$10.60 5 21.75 10 37.70 25 74.80 PCode X45150 White corrugated cardboard	4 1/2 x 2 1/4 x 15 1/2 2 \$7.60 5 16.00 10 24.00 25 49.40 50 86.85 Prod. Code XCAS20 Sturdy BLACK CORRUGATED BOX with 3" cover and three dividers. Holds 20 Audio Cassettes. Folds together without tape or glue.	4 1/4 x 2 1/2 Corrugated 10 \$4.80 25 9.05 50 16.50 100 29.90 200 53.60 400 95.60 Holds 1 Audio Cassette. Made from sturdy 175 lb. Test white corrugated. Tape closed.		

SLEEVE	45 Poly Record Sleeves	DIVIDER	45 Divider Cards	CASE	Audio Cassette Case	MAILER	Audio Cassette Mailer
100% Virgin Polyethylene 7 1/2 x 7 1/4 4 Mil 6 Mil MYLAR 100 \$9.60 \$14.40 25 \$16.40 500 41.80 63.60 50 26.30 1,000 67.10 100.65 75 32.85 5,000 295.90 444.20 100 38.10 PCode: S454 S456 200 69.30 Heavy Duty/NO FLAP S774R	NEW CORRUGATED 7 1/4 x 8 25 \$7.60 30 11.95 45 15.95 90 27.05 210 57.40 PCode D45C 1/16" Thick Extra Strong White Corrugated.	PLASTIC 7 1/4 x 8 25 \$14.60 50 26.25 100 48.80 500 197.45 PCode D45P .03 gauge White Polystyrene.	Single 5 \$3.35 10 5.40 25 10.00 50 17.25 100 28.65 250 52.50 PCode CCAS All Clear Styrene cases. Norelco Style.	Double/Back to Back 5 \$5.50 10 8.60 25 17.15 50 31.15 100 56.60 250 118.00+ Frt PCode CCAS2 250 52.50 250 118.00+ Frt PCode CCAS2 250 52.50 250 118.00+ Frt PCode CCAS2 250 52.50 250 118.00+ Frt PCode CCAS2	Qty per case 4 x 6 3/4 (Inside Dimension) Bubble Cushioned 25 \$7.10 50 12.95 100 22.00 250 49.30 500 86.10 100% Recycled Kraft Exterior with recycled bubble lining. SELF SEAL FLAP! Mails 1 cassette.		

SLEEVE	7" Inner Sleeves	MAILER	45 Record Mailers	CLEANER	Audio Cassette Head Cleaner	Labels	'J' Card
7 x 7 Polylined 7 x 7 Poly 50 \$8.80 100 \$6.45 100 11.80 500 19.30 500 48.70 1,000 30.55 900 80.60 5,000 146.00 1,800 152.35 3,600 240.25+ Frt PCode: S7P S45I Paper sleeve with Clear Poly lining Made from 2 mil Clear Polyethylene.	45 Mailer Folder 45 Mailer Box 7 1/2 x 7 1/2 7 3/4 x 7 1/2 x 1 1/2 10 \$10.60 25 18.70 50 30.40 100 52.40 200 99.00 400 180.50 PCode M456	45 Mailer Box 7 3/4 x 7 1/2 x 1 1/2 10 \$11.80 25 20.50 50 33.55 100 57.50 200 104.55 PCode M4520	Discwasher® Cleaning Cassette 1 \$10.90 5 50.25 10 95.30 PCode AFG1244 Contains Cleaning Cassette, 1 oz. of cleaning fluid and 10 replacement cleaning pads. Comes Blister Packed.	Face Label 3 1/2 x 1 1/8 5 \$3.40 10 5.60 25 12.20 50 22.25 100 40.60 PCode LCASF 12 per sheet. Sheet size 8 1/2 x 11.	'J' Card Insert 10 \$2.15 25 5.15 50 6.95 100 12.85 500 36.05 1,000 60.05 PCode ACJC Printed one side black on white.		

JACKET	45 RPM Jackets	FILLER	45 Mailer Filler Pads	SHRINK WRAP CENTER	Shrink Bags
7 1/8 x 7 1/8 WHITE PAPERBOARD Center Hole No Hole 25 \$11.80 \$10.30 50 17.55 15.30 100 30.00 26.10 500 105.20+ Frt 91.30- Frt 1,000 199.80+ Frt 178.30+ Frt PCode: S7JH S7J Replace original jacket or sleeve with our Rigid White 18 pt. paperboard	7 3/8 x 7 3/8 50 \$13.75 100 19.05 250 31.90 500 51.55 1,000 97.90 PCode F45 Use our brown corrugated filler pads to eliminate unnecessary inner package movement while absorbing handling shock			PCode Sizes (in) Suggested Uses BSW58 5 1/2 x 8 Cassettes, CD's BSW710 6 5/8 x 10 Double CD Case BSW1313 13 1/2 x 13 1/2 Albums, Laser Discs	Price per Roll 100 500 1,000 \$4.15 \$16.40 \$29.75 6.05 24.30 43.40 14.80 58.80 112.00

SLEEVE	7" Paper Sleeve	INSERTS	45 RPM Record Inserts	SHRINK FILM	Shrink Film Price per Roll
WHITE Regular Weight WHITE Medium Weight GOLD Heavy Weight 50 \$7.70 \$9.50 50 \$9.90 100 10.80 13.50 100 15.95 500 34.00 38.50 500 52.10 1,000 61.60 70.95 2,400 106.80 2,000 77.95 97.35 4,800 339.35 4,000 124.60+ Frt 155.80+ Frt PCode: S7WR S7WM S7GOLD	*10 PACKS BULK 1 \$2.00 1,000 \$64.75 5 6.50 2,000 117.70 10 11.50 5,000 268.00 25 24.50 10,000 486.50 50 37.50 25,000 1,106.25 PCode ARI4510 ARI4510B Made from yellow, non-slip plastic. Snap-In Perfect fit. *Prices are per package of 10			Our Polyolefin SHRINK WRAP FILM is Archival, Super Clear, & High Gloss. Centerfold Film. It is strong, fast sealing and fast shrinking. It has superior qualities to most popular films because it has no PVC which can leach onto your work. It has approximately 10% Shrink. It is recyclable.	1 year Warranty Heat Gun Price per Qty. 1 3 5 \$59.00 \$53.55 \$50.00 \$49.00 61.85 55.90 52.00 49.75

SLEEVE	7" Paper Sleeves	CLEANER	Record Cleaning	CUT OFF Heat Sealers	Use with SHRINK BAGS
Colored Paper Sleeves 7 1/8 x 7 Minimum order - 50 sleeves per color 50 \$12.10 100 16.75 500 55.25 1,000 101.00 1,600 141.55 PCode: S45C Color code your 45 RPM Record Collection. Sleeves available in Blue, Green, Red or Yellow. SPECIFY COLOR!	Discwasher® D4+™ 1 1/4 oz. 1 \$3.00 3 8.25 5 12.50 10 22.00 PCode AFG1046 D4+™ leaves no residue. Preserves vinyl properties.	1 \$2.00 5 6.25 10 10.00 PCode ASA2 Contains a Unique Anti-Static Solution. Lubricates and protects the record as it cleans.	AHS4C 4" Hand Heat Sealer 400 4" 1-6 \$66.75 AHS8C 8" Hand Heat Sealer 400 8" 1-6 89.00 AHS12C 12" Hand Heat Sealer 500 12" 1-6 111.00 AHS16C 16" Hand Heat Sealer 500 16" 1-6 179.00	Prod. Code Description Watts Length Mil Price	

SLEEVE	7" Paper Sleeves	CLEANER	Record Cleaning Fluid	SHRINK WRAP SYSTEM WITH GUN	Shrink wrap 30 packages per hour.
"Old Style" Green Medium Weight White Heavy Duty 50 \$9.90 50 \$10.20 100 15.95 100 17.10 500 51.80 500 54.70 800 74.00 1,200 123.20 1,600 140.40 2,400 200.90+ Frt 3,200 224.40+ Frt PCode: S7GRN	Groovy™ Cleaner 4 oz. 1 \$6.00 3 16.50 5 25.00 10 45.00 PCode AGC4 Bags Unlimited's own Record Cleaning Fluid. Deep Cleaning. Anti-Static. residue free. Pump Spray Bottle			System Comes With a 500 Watt Heat Gun Which Plugs into the System. Wraps a variety of Items (vhs, albums, magazines, CD's, DVD's, posters, etc.) Dispenses Rolls of Shrink Film Without Snagging. Use 120 Volt Outlet. NO WIRING HASSLES! 1 Year Warranty on All Parts Except Consumables. (teflon covers, element wires, etc.) Easy to use. Seal one side, rotate 90°, seal second side, heat shrink! * Allow for approx. 10% shrink on film when choosing your system.	Product Code Description Application Application 1 2 ASW13 13" Shrink System CD's, DVD's, Magazines, VHS \$250.00 \$450.00 ASWS18 18" Shrink System Albums, Small Mats 265.00 480.00

INSERT	7" Picture Sleeve Insert	CLEANER	Sponge
030" Thick Chipboard 7 x 7 .028" Thick Acid Free 50 \$7.65 \$9.00 100 12.25 14.40 500 53.00 62.50 1,000 96.15 113.50 PCode: KCB3045 KAF2845 Protect the corners and edges of your 7" Picture Sleeves from bending or crushing. Use Cardboard Inserts			Record Cleaning Sponge 2 per pack 1 \$5.00 5 20.00 10 37.50 Our super sponge is absorbant and dripless. Lint Free. Safe for vinyl. Product Code ACS2

PLEASE CHECK BOX IF YOU HAVE ORDERED FROM US BEFORE

VISA MasterCard C.O.D.

SIGNATURE _____

DAY PHONE () _____

EXP. DATE _____

CARD No. _____

NAME _____

STREET ADDRESS _____

CITY _____ STATE _____ ZIP _____

NO POST OFFICE BOX NUMBERS FOR FedEx GROUND DELIVERY

Florida, States West of the Mississippi, including entire states of LA, MO, MN add 10% for shipping

CUSTOMER ACCOUNT # _____

SUB TOTAL _____

All orders under \$25.00 add \$4.00

C.O.D. orders add \$5.50


NY State Residents add 8%

TOTAL _____

MUSIC - MOVIE - MANIA
SHOW - N - SALE
 FRIDAY NOVEMBER 23, 2001
 3:00 PM TO 9:00 PM
ALL MUSIC - N - MOVIE MEMORABILIA
 50's - 60's - 70's - 80's - 90's - N - Now
 BUY - SELL - TRADE
 ROCK, JAZZ, RAP, POP, HIP HOP - N - METAL
 COMPACT DISCS - LPS - 45's
 78's - VIDEOS - POSTERS
 MAGAZINES - BOOKS - TAPES
\$3.00 ADMISSION
 CANADIAN DEALERS WELCOME I.C.P. & RAP
 \$1.00 OFF ADMISSION WITH FLYER OR AD
 J & J Classic Productions, Inc.
 Presents Michigan's Finest Shows Since 1988
 Dealer Info Call:
 Joseph Pellegrino 810 - 790 - 6290 or 810 - 775 - 3289
 8 Foot Table \$30.00 each

TROY EBLE HALL
 1451 EAST BIG BEAVER
 LOCATED HALFWAY BETWEEN JOHN R AND ROCHESTER ROADS ON BIG BEAVER
 EASY ACCESS OFF OF I-75 EXPRESSWAY

Since 1995.



Siren Disc
 Discount Import CDs & More.
www.sirendisc.com

ALBUMS BY AMERICA'S PREMIER SONGWRITER CHIP TAYLOR

MORE THAN 100 CHART HITS IN THE LAST 40 YEARS
 From 1967's #1 WILD THING by the TROGGS
 to 2001's #1 ANGEL by SHAGGY

HIT MAN— Containing 13 of his best loved songs including “Wild Thing”, “Angel Of the Morning”, “I Can’t Let Go”, and “Storybook Children”

LAST CHANCE - critically acclaimed country-rock masterpiece

BLACK & BLUE AMERICA — 2001 album , a musical journey into the passions of the 1960's with guest vocalists Lucinda Williams & John Prine

THE LIVING ROOM TAPES—Chip's most intimate and moving album recorded in 1996

THE LONDON SESSIONS - 2CDS for the price of one, 26 songs including “Holy Shit”

SEVEN DAYS IN MAY - 1998 album featuring Rick Danko, Guy Clark, Lucinda Williams, Rodney Crowell, and Garth Hudson

All albums \$15.00. Shipping \$3.50 per order in the USA and Canada, \$6.00 overseas. Buy all six albums for \$50 and save \$25.
 Credit cards, checks or money orders accepted.
 Mail order or online at www.trainwreckrecords.com
 Train Wreck Records
 110 Greene Street, Suite 705
 New York, NY 10012
 Eve Sands also records for TRAIN WRECK RECORDS

SilverDisc Records
 Orchard Post Office, PO Box 671, SINGAPORE 912323
 US Fax #: 1-(816) 461-1923. Email: silverdisc@allmail.com
 Over 1000+ titles from Japan and Europe at:
<http://listen.to/SilverDisc>
 See web site for more info on shipping, secured online credit card payment, cashiers check and discounts.
 Postage: \$6.00 per set. Add \$2.00 for each additional set.
 Over 100 Beatles, 60 Dylan, 40 Rolling Stones, 20 Clapton, N. Young, Nirvana, Floyd, WHO & more many rare titles.

Beach Boys - Archeology (5CD Boxset)...\$110
 Beatles - Day By Day series vol.1 to 21...\$44 each volume
 Beatles - The Ultimate BBC Sessions 1962-1986 10CD Boxset...\$200
 Beatles - The Hard Days and Nights (2CD)...\$44
 Beatles - The Northwest Nights (2CD) Seattle and Vancouver...\$44
 Black Crowes - Boogie With Crowes (2CD)...\$40
 Bob Dylan - The Osaka Tapes (2CD) Japan, 7th March 2001...\$44
 Bob Dylan - The Early Years Vol 2 (1CD)...\$22
 Bob Dylan - Musical Retrospective (3CD)...\$66
 Bob Dylan - Ace Of Club (5CD Box)...\$110
 Bob Dylan - Rock Of Ages (5CD Box)...\$110
 Bob Dylan - Roving Gambler (2CD) Australia 28-03-2001...\$44
 Bob Dylan & Paul Simon - Live In Denver 1989 (3CD)...\$80
 Bruce Springsteen - Omaha (3CD)...\$60
 Bruce Springsteen - The Last Game 1972-1978 (1CD)...\$22
 Crosby, Nash & Young - Kansas City Express (3CD)...\$60
 David Bowie - Speaking In Tongues (1CD)...\$22
 David Bowie - Raw Moon Rehearsals (2CD)...\$44
 David Bowie - Baton Rouge (2CD)...\$44
 Dire Straits - Live 3CD Boxset...\$60
 Eric Clapton - Keys to the New Century (2CD) RAH, 3rd Feb 2001...\$44
 Eric Clapton - Change The World (2CD)...\$44
 Eric Clapton - Bottom Dollar (2CD)...\$44
 Eric Clapton - Blues Night (2CD)...\$44
 Elton John & Ray Cooper - Russian Bullete (2CD)...\$44
 Elton John - Final Melodies In Millennium...\$22
 Elton John - West of the Rockies (3CD)...\$60
 George Harrison - Long Beach (1CD) Long Beach...\$22
 George Harrison - Baton Rouge 1974 (2CD) Louisiana...\$44
 Genesis - In & Out Of Darkness (2CD)...\$44
 Genesis - Los Caple (1CD)...\$22
 Genesis - Never Forget Jesus (2CD)...\$44
 Genesis - Outvisible Side (2CD)...\$44
 Jeff Beck - Consummate Guitar Craftsman (1CD) 18 July 2001...\$22
 Jethrou Tull - Slice of Flute cake...\$22

Johnny Cash - The Beast In Me (1CD)...\$22
 John Lennon Anthology - Weybridge...\$22
 Leonard Cohen - Blossoms of Heaven, Ashes of Hell (2CD)...\$44
 Neil Young - Between The Lines (2CD) Camden, NJ, 9 Aug 2000...\$44
 Neil Young - Birmingham Vacation (2CD)...\$44
 Neil Young - Rock in Rio 2001 (2CD)...\$44
 Neil Young - The Warfield (2CD)...\$44
 Nirvana - Eternal Legacy (KTS)...\$22
 Nirvana - Shadow of the Sun (KTS)...\$22
 Nirvana - Digital Nirvana...\$22
 Nirvana - Dumb (KTS)...\$10
 Oasis - Lost Tapes (KTS)...\$22
 Oasis - 250,000 fans can't be Wrong (2CD)...\$44
 Paul McCartney - Best Jobous (4CD)...\$80
 Paul McCartney & Wings - Nashville Sessions...\$22
 Paul McCartney - Hot Right in Charlotte (2CD)...\$44
 Pink Floyd - LIVE 3CD Boxset...\$60
 Pink Floyd - Dark Soundboard of Philadelphia...\$22
 Police - Lost BBC Studio Tapes 78-79...\$22
 Radiohead - Black Tuesday (2CD) live 11 Sept 2001...\$35
 Radiohead - Bostonova 2001 (2CD) live 14 August 2001...\$35
 Rolling Stones - Japan 1986 Tour (12 Cd Boxset)...\$240
 Rolling Stones - Wembley Stadium 1999 (2CD)...\$44
 Rolling Stones - Dirty Work Outtakes (1CD)...\$22
 Rolling Stones - We Want The Rare Stones (1CD)...\$22
 Rolling Stones - Anthology, The Decca Years (2CD)...\$44
 RUSH - Farewell to Frankurt (2CD)...\$44
 RUSH - Natural Science (1CD)...\$22
 RUSH - Obsolete Absalom (1CD)...\$22
 Stevie Nicks - Naked Lunch Board...\$22
 Stevie Ray Vaughan - Reseda S Blues...\$22
 Stevie Ray Vaughan - Hottest Live From Exotic Honolulu (2CD)...\$44
 STING - Rock in Rio 2001...\$22
 STING - Sea of Silence (2CD)...\$44
 U2 - Going Dutch 2001 (2CD) 3rd Aug 2001...\$38
 U2 - Blessing in the Night (2CD)...\$44
 U2 - Out of Control in Chicago (2CD)...\$40
 Van Morrison - Moondance...\$22
 Van Morrison - Christmas Special (2CD)...\$44
 Who, The - Live At Leeds Complete (2CD)...\$44
 Who, The - Secret Show 1974 (2CD) Guild Hall, UK, 22 May 1974...\$44
 Who, The - Johnny B. Goode (2CD)...\$44
 Who, The - We Shall Be Beneficient (2CD)...\$44
 Who, The - Hot Fun of Summertime Blues (2CD)...\$44
 YES - Close To Eight Progressors (3CD)...\$66
 YES - Solo Works (2CD)...\$40

10% STOREWIDE Christmas SALE at:
<http://listen.to/SilverDisc>

Woodstock Records & Breeze Hill Records
 ~Holiday CD Special~
 2 for \$25 • 3 for \$35

CD SPECIAL 'TIL DEC. 31

The Sea To The North



Rock 'n' Roll Hall of FAME artist Garth Hudson of 'THE BAND' releases his first solo CD
 Special Guests: Levon Helm, Prof. Louie & the Crowmatix, Maud Hudson & Badal Roy
\$15.98

PROFESSOR LOUIE & THE CROWMATIX



Prof. "Louie" Hurwitz & the Crowmatix Mike Dunn, Mike DeMicco, Gary Burke & "Miss Marie" Spinosa - stellar players - This CD is full of energy & sheer exuberance - a lively mix of blues, jazz, boogie & rock 'n' roll
 - Relix Magazine
\$13.99

Times Like These



Rock 'N' Roll Hall of Famer Rick Danko's last studio CD of 10 songs
 Special Guests: Garth Hudson, Levon Helm, Prof. Louie & the Crowmatix, Tom Malone & more
\$14.99

For CD's and merchandise
 Secure online ordering by credit card
www.woodstockrecords.com
 Shipping costs: USA/Canada/Mexico
 \$3.50 - 1 CD plus 50¢ each additional CD

Order toll free 1-888-731-4237
 Send checks to:
Woodstock Records
 P. O. Box 158, Woodstock, NY 12498

Goldmine

Goldmine's Garage Sale Issue
 December 14, 2001
 Advertising Deadline
 November 15, 2001
 Issue mail date
 November 22, 2001

Garage Sale
 SELL IT ALL!!

Save 50% off the cost of your Goldmine unit ad.

Goldmine 700 E. State Street
 Iola, WI 54990-0001
 Visit our web site at:
<http://www.goldminemag.com>

SEND YOUR AD IN TODAY!

Take advantage of this great advertising opportunity. Simply fill out the form below and mail it, along with your ad and payment, to GOLDMINE.

YES! I want to take advantage of GOLDMINE's Garage Sale. I understand that in order to qualify for the 50% discount, my ad must contain items priced at \$6.00 or less exclusively.
 Ads containing items priced above \$6.00 will not receive the 50% Garage Sale discount. Ads placed in conjunction with this offer cannot be used to fulfill advertising contract commitments. Goldmine reserves the right to refuse any advertising not adhering to these guidelines or our regular ad guidelines.
 For your convenience we accept MasterCard, VISA, American Express and Discover/Novus credit cards.

Name _____
 Address _____
 City _____
 State _____ Zip _____
 Phone _____

Number of units (cost per unit) x 60.90 _____
 Regular cost of ad \$ _____
 Less 50% discount \$ _____
 Cost of ad \$ _____

Credit Card # _____
 Exp. Date _____

(The Guess Who from page 17)

ing all these old John Lee Hooker blues tracks and Bob Dylan. A Bob Dylan song came on called "Ballad In Plain D," and it must have had 18 or 20 verses. It was very boring, and I was going to reach over and turn the radio off, but as I did out came the words "she's come undone."

There's that "Time Of The Season"-style vocal thing going on in the song. Whose idea was that? That was me and Burton. We used to do covers of The Zombies' "Tell Her No" and "Time Of The Season."

Was "No Time" the result of a deliberate effort to go in the direction of a harder-edged sound? We always wanted to have a harder sound. We fought like mad to not have "These Eyes" be our first single, because we didn't want to be viewed as a ballad band.

What about "American Woman"? It's well-known that the song came out of an onstage jam, but did it come together quickly in the studio? Actually it was very tough to do in the studio. On stage it would start with me playing that riff, and then the drums would come in and then the bass.

(Please see The Guess Who page 32)

(Discography from page 17)

Table listing various RCA Victor and other releases by The Guess Who, including titles like 'Power In The Music', 'Wheatfield Soul', and 'The Way They Were'.

Compact disc albums

Table listing compact disc albums, including titles like 'The Best Of The Guess Who American Woman', 'American Woman', and 'The Greatest Of The Guess Who'.

YODELIN' PIG CDs & COLLECTIBLES

10435 Reisterstown Road, Bld. 3, Owings Mills, MD 21117
FAX: 410-654-0518 PH: 410-654-0516



"We also carry all domestic CD/CS/LP/Video/DVD releases" Celebrating Our 20th Year in Mail Order Under New Management Committed To Handling Your Needs

VISIT OUR WEB SITE AT http://www.yodelinpig.com

Crack The Sky White Noise- remaster w/Bonus Cuts From original session & 2001 version of 'Hot Razors In My Heart' \$11.99

- Extensive list of music releases from Crack The Sky, including titles like 'Crack The Sky RARE! 1994 Yodelin Pig CD release', 'Crack The Sky Live Rechter Theatre 06/19/99', 'Crack The Sky The Best of the Rest', etc.

JIM MORRISON - Memorabilia Rarities DOORS, ETC.

Imports, CD's, No CDR's. Postage \$2 ea. Money orders, cashier's checks only.

Table listing various music items including 'The Doors' CDs, 'SINGLE CD's', 'BOX SETS', and 'RARITIES' with prices.

MUCH MORE! ASK!!

Robert Dahlin 1715 E. 9th St., Tucson, AZ 85719 (520) 620-1846



VINYL TAP MAIL ORDER MUSIC

1 Minerva Works, Crossley Lane, Kirkheaton, Huddersfield, W Yorks, England HD5 0QP Tel: 01484 421446 Fax: 01484 531019 E-mail: sales@vinyltap.demon.co.uk Web site: http://www.vinyltap.co.uk/



Specializing in rare and collectable CDs, Vinyl and memorabilia Over 75,000 items currently in stock.

Let us know what artists / groups you collect, CDs and Vinyl or both Write, Phone or Fax for FREE Lists

http://www.vinyltap.co.uk/

Lists now available by e-mail - just ask Web site updated weekly



MFG

DAIKOKU BLD. 4F 7-8-11NISHISHINJUKU, SHINJUKU-KU, TOKYO 160-0023 JAPAN FAX: 81-3-5330-6923 • E-mail: mlp@pal.tok2.com

*VISIT OUR WEB PAGE. There is complete list. We renew the list as soon as new releases in our stock. http://www31.tok2.com/home/mlp/

Table listing various music items with columns for Artist, Title, Label, and Price.

Table listing various music items with columns for Artist, Title, Label, and Price.

MOD LANG www.modlang.com

P.O. BOX 10111, BERKELEY, CA 94709-0111 PHONE: (510) 486-1880 MON-FRI 11AM-7PM CALIFORNIA TIME 24-HOUR FAX: (510) 486-1860 E-MAIL: naomi@modlang.com

WHEN IN THE SAN FRANCISCO BAY AREA COME VISIT OUR SHOP AT 2136 UNIVERSITY AVE. (AT SHATTUCK) BERKELEY. SEE YOU SOON!

WELCOME TO OUR NEW GOLDMINE AD. ALL ITEMS ARE SET SALE. ALL ITEMS ARE IN MINT TO MINT MINUS CONDITION & ARE GUARANTEED. POSTAGE & INSURANCE ARE EXTRA & CALIFORNIA RESIDENTS MUST PAY SALES TAX. HOW TO ORDER: THERE ARE MANY WAYS TO CONTACT US: CALL (510) 486-1880 BETWEEN 10AM & 7PM MON-FRI CALIFORNIA TIME. E-MAIL order@modlang.com OR mod_lang@sirius.com. WRITE TO RESERVE: SEND A SELF ADDRESSED STAMPED ENVELOPE OR 2 IRC'S FOR REPLY OR FAX: (510) 486-1860 WITH WHAT YOU WANT, YOUR NAME & FAX #. ALL ITEMS ADVERTISED ARE IN STOCK AT PRESS TIME.

PSYCHEDELIC, FOLK, PROG & 60s/70s REISSUES

The following section is a selection of psych, folk, prog & 60s/70s reissues. Most are on CD but some are vinyl so please note format as listed.

FAIRPORT CONVENTION - House Full - Live in LA - UK newly remastered w/bonus tracks \$15.98

JOHN MAYALL - The Turning Point - newly remastered expanded edition of Fillmore East Show 7/69 has 3 bonus tracks CD \$11.98

LAL & MIKE WATERSON - Bright Phoebus - reissue of classic '72 album on CD on Leader CD \$19.98

MOTORHEAD - No Sleep 'til Hammersmith - UK 20th Anniversary Edition is digitally remastered 2CD with 17 bonus tracks inc 11 out takes plus 16 page deluxe booklet, ooooinhhhh 2CD \$19.98

(The Guess Who from page 30)

On a lot of Guess Who songs, you have a sort of pop songwriting thing going, whereas Burton generally seems to go in a bit heavier direction. Is it fair to say it's that tension that accounts for the chemistry between the two of you as songwriters?

Well, there were many distinct differences. Being a piano player, Burton tended to be very rigid with certain chord structures.

Whereas with my being classically trained on violin and learning guitar from a country player [Lenny Breau]... I became well-versed in that country style and then went to jazz. But I also loved Chuck Berry and Duane Eddy, and The Shadows. I received a full education in guitar in the span of about two years. And bringing that to Burton, who was classically trained and who also loved Fats Domino and Dr. John, we would kind of moderate one another's variations. Plus, I was

more of a [Paul] McCartney personality, and he was more of a John Lennon personality, being a bit more radical and left of center. We somehow found a middle ground that made our songs very appealing to a lot of people.

What are your thoughts concerning whether or not The Guess Who should be in The Rock And Roll Hall Of Fame?

I look at other bands that are in there, and I don't begrudge them being in there.

But many of them have had only one or two hit songs. There are a lot of British bands in there, but they seem to have neglected Canadian bands, perhaps because we're so close. To be quite blunt, I think The Guess Who should be in there, and I think Bachman-Turner Overdrive should be in there and Rush should be in there. There are a lot of Canadian rock bands who did well on the charts, in the states and worldwide, who meet the criteria.

THE GUESS WHO
Shakin' All Over
Sundazed Records (SC 11113)

THE GUESS WHO
This Time Long Ago
Ranbach Music (L00013)



No doubt there are legions of Guess Who fans in America who assume that the band's history begins with its 1969 RCA debut, *Wheatfield Soul*. Truth is, however, The Guess Who's formative years stretch from 1963 to 1968, a period documented in glorious fashion on these stellar compilations.

Taking its title from the band's first album for Canada-based Quality Records, *Shakin' All Over* shows the fledgling Guess Who to be Anglophiles of the highest order. Connoisseurs of British music even before The Beatles' North American reign took hold, the group (which went through early incarnations as The Reflections and as Chad Allan And The Expressions) often sounds on *Shakin' All Over* like they

could whip their overseas counterparts in a battle of the bands.

That said, songs such as the title track and the Randy Bachman-penned "Believe Me" don't merely replicate the fuzz-tone pop of, say, The Kinks — they exude the excitement the group surely felt at discovering this music and adapting it to their purposes. Moreover, as demonstrated by The Animals-like "Clock On The Wall" and "Seven Long Years," by the time Burton Cummings stepped into the role of lead vocalist in 1966,

the band was integrating shades of Brit-style R&B into its repertoire. *[Note to collectors: Sundazed has released Shakin' All Over on 180-gram vinyl as well as CD. — Ed.]*

Compiled mostly from tapes uncovered within the past couple of years, *This Time Long Ago* picks up where *Shakin' All Over* leaves off. After returning from an aborted tour of England in 1967, where the band recorded four of the tracks included in this two-disc set, The Guess Who were hired to

serve as house band for the weekly Winnipeg-based TV show, *Let's Go. This Time Long Ago* offers a treasure trove of performances culled from the program, including a wealth of original material as well as note-for-note facsimiles of several hits of the day. Included among the latter are oddities such as a scorching rendition of "Summertime Blues," a lounge-y "I'm In The Mood For Love" and dead-ringer deliveries of both The Doors' original "Light My Fire" and José Feliciano's cover version of the song. High points among the original material include early versions of "These Eyes" and "Maple Fudge."

Sound quality-wise, the pristinely remastered *Shakin' All Over* gets a slight nod over *This Time Long Ago*, but give Bachman credit for bringing his considerable technical skills to bear in restoring a lustrous presence to the latter tapes. In addition, accompanying both compilations are handsome booklets containing informative essays by longtime Guess Who historian John Einarson.

Avid fans will find both these sets to be enlightening precursors to the style that would make The Guess Who one of the most successful bands of the late '60s and early '70s. (For further information, visit www.randybachman.com.)

— Russell Hall

Goldmine

45 RPM Unit Advertising Section!

45 rpm issue—Dec. 28, 2001
Advertising Deadline—Nov. 29, 2001
Issue Mail Date—Dec. 6, 2001

888-457-2873
Trevor Lauber - ext. 322
Jill Ruesch - ext. 462

Fax:
715-445-4087
(attn: Display Advertising)

700 E. State Street
Iola, WI 54990-0001
Visit our web site at:
<http://www.goldminemag.com>

1
This separate section will be devoted to 45 rpm records. All listings in an ad must be 45's.

2
Special 45 section will appear in the December 28, 2001 issue of

3
Special rate for the 45 rpm unit section is \$40 per unit.

Your ad will be seen by over 60,000 people — more than THREE times more than any other music-collecting publication.

*One unit space equals one 8-1/2" x 11" typed sheet. Type your copy legibly onto 8 1/2" x 11" white sheets. A regular unit space is one-ninth of a page. Remember to include your ordering information, postage rates, grades, deadlines, name & address, etc. on your first unit. Do not send any partial units. There is a \$10.00 charge per photo for unit ads which contain photographs.

INSURANCE

For The Collector of Records & Tapes

Your homeowners insurance is rarely enough to cover your collectibles. We've provided economical, dependable collectibles insurance since 1966.

- Sample collector rates: \$3,000 for \$12, \$10,000 for \$32, \$25,000 for \$82, \$40,000 for \$132, \$60,000 for \$198, \$1 per \$1,000 above \$60,000.
- Our insurance carrier is AM Best's rated A+ (Superior).
- We insure classic records, tapes, music memorabilia and scores of other collectibles. "One-stop" service for practically everything you collect.
- Replacement value. We use expert/professional help valuing collectible losses. Consumer friendly service: Our office handles your loss—you won't deal with a big insurer who doesn't know collectibles.
- Detailed inventory and/or professional appraisal not required. Collectors list items over \$5,000, dealers no listing required.
- See our website (or call, fax, e-mail us) for information, including standard exclusions.

Collectibles Insurance Agency
P.O. Box 1200-GM • Westminster MD 21158
E-Mail: info@insurecollectibles.com

See the online application and rate quote forms on our website!

Call Toll Free: 1-888-837-9537 • Fax: (410) 876-9233
More Info? Need A Rate Quote? Visit: www.collectinsure.com

The World's Rarest Records

45's, 78's & LP's: 1930-1963

BUY

- Blues • Rhythm & Blues
- Rockabilly • Rock & Roll
- Surf • Girl Groups
- Country • Charted Hits

If you're buying or selling rare records you should contact:

JOHN TEFTELLER

P.O. Box 1727, Grants Pass, OR 97528
Ph: (541) 476-1326 FAX: (541) 476-3523

See AND Hear *The World's Rarest Records* on your computer!
Website: www.worlds.rarest.records.tefteller.com or www.tefteller.com

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

DOO'S BLAST FROM THE PAST

3875 ALBERTA PLACE • Philadelphia, PA 19154 (8:00 a.m. - 11:00 p.m.) • 215-632-0228

DOO'S BLAST FROM THE PAST 3875 ALBERTA PLACE PHILADELPHIA, PA 19154 TELEPHONE: (215) 632-0228 (8:00 AM - 11:00 PM) SET SALE: All LP's & 45's are available for immediate shipment... SHIPPING: U.S. CUSTOMERS: LP's: 1st Class: \$4.75 1st LP & \$1.00 for each additional 2 LP's... VINYL LP SET SALE



CASSETTES \$2.00 EACH ALL CASSETTES ARE BRAND NEW & SEALED

VINYL LP SET SALE

VINYL LP SET SALE

Table listing vinyl LP sets with columns for artist name, album title, year, and price. Includes entries like 'NAT KING COLE: Welcome To The Club', 'JAMES BROWN: Showtime Sesah HOS 27054', etc.

Table listing individual vinyl LPs with columns for artist name, album title, year, and price. Includes entries like 'BOB DYLAN: The Times They Are A-Changin'', 'NAT KING COLE: Welcome To The Club', etc.

Table listing individual vinyl LPs with columns for artist name, album title, year, and price. Includes entries like 'ABBA: Super Trouper Atlantic 16023', 'PAULA Abdul: Forever Your Girl Virgin 90943', etc.

It's

FEEL THE GROOVE!

NITTY GRITTY 1.5 MK3

- CLEANS LP-45-78
- AUTO ROTATION
- WET SCRUB VACUUM DRY
- 1 YEAR WARRANTY

A Great Record Cleaning Value. Save \$90 over MSRP \$500

Only **\$429.00** (\$15 Shipping & Handling)

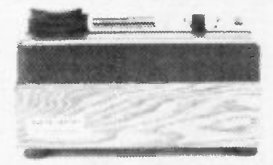


NITTY GRITTY RECORD MASTER

- CLEANS LP-45-78
- FAST & SAFE
- WET SCRUB VACUUM DRY
- 1 YEAR WARRANTY

A Great Record Cleaning Value. Save \$34 over MSRP \$279

\$259.00 (\$10 Shipping & Handling)



SEND FOR YOUR FREE CATALOG TODAY!



Authorized Dealer for
Nitty Gritty Machines & Supplies

(New Releases from page 19)

On One" is a classic pile-driving rocker about triumphing over adversity, while "Hell Is Home" is a churning underdog anthem supported by moody acoustic moments. The album's centerpiece is the fantastic triage of groove-oriented rockers "Feed On Me" and "Subterfuge" — loaded with potent rhythms and fierce riffs — and the acoustic "Lost And Found." The latter is a wonderful, soul-searching ballad with striking melodies and harmonies, while "Subterfuge" is an insurgent headbanger of the highest order.

The good songs are mainly variations on classic Priest ideas that still work well. Among these is the gritty "Devil Digger," featuring a distorted blues riff reminiscent of the band's 1974 debut *Rocka Rolla*. Fast-paced, patented Priest barnstormer "Bloodsuckers" rages against the infamous subliminal messages court case, and the gothic "Jekyll & Hyde" (akin to a modern version of "The Ripper") plays with an atmospheric blending of guitar and keyboards.

On the modern metal front, the album's final track, the self-explanatory "Metal Messiah," features neo-rapping courtesy of Owens, which has been controversial with some fans even though Ripper pulls it off. The tongue-in-cheek tune contains an imaginative coda spotlighting sampled *shinai* and mock Islamic chants that recall the inspired "monk chants" from *Jugulator's* apocalyptic finale "Cathedral Spires."

Where *Demolition* falls short is within the four songs that

feel like filler, and these comprise nearly one-third of the album. "Machine Man" is essentially regurgitated "Painkiller" without the intensity; "Close To You" is a well-meaning ode to a lost loved one that only achieves the emotional resonance that it desires at its climax; "In Between" is an intriguing but lackluster attempt at mixing in Oriental-style sounds with aggressive modern metal dissonance; and the epic, slow-paced "Cyberface," which is in the vein of Led Zeppelin's "Kashmir," never really develops into something spectacular.

Despite the mixed quality of the songs, the latest Judas Priest disc contains some classic moments. The band experiments with guitar tones and production techniques and attempts to expand its boundaries rather than simply dip back into its history and rewrite old classics. Sometimes the experiments work, sometimes they don't, but one should give the band props for trying, even though there are typically conservative metal-heads who will criticize them for pushing the envelope.

In terms of reigniting mainstream interest in the group, however, it's more likely that the disc will appeal to hardcore fans rather than a mass audience. It *does* become more appealing after repeated listens, but loyal listeners are the ones most willing to indulge in that process.

Ultimately, *Demolition* is a good Judas Priest album but not a great one.

— Bryan Reesman

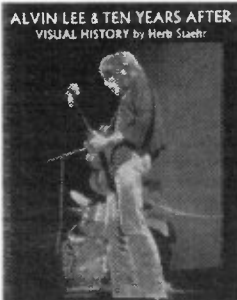
(Please see New Releases page 39)

"TEN YEARS AFTER"

Rediscover a premier band from a prime period of Rock & Roll. A new illustrated biography and previously unreleased concert recording. Featuring the scorching guitar of inimitable fret master ALVIN LEE

VISUAL HISTORY

Free Street Press
ISBN #0970870000



The complete Ten Years After story from the mid 60's to the present day. 192 pages with 400 rare photos from many of rock's most historic events:

- Windsor Blues Festival, England 1968
- Newport Jazz Festival, Rhode Island
- Woodstock Music & Arts Festival 1969
- Texas International Pop Festival
- Trans-Canada / Festival Express 1971
- 2nd Atlanta International Pop Festival
- Randall's Island, NY Pop Festival
- Goose Lake Park Festival, Michigan
- Strawberry Fields Festival, Canada
- Isle of Wight Festival, England
- ... and several others ...

Internet orders: AlvinLee.com
or call 1-800-247-6553 (24 hours)
also available from Amazon.com

FILLMORE EAST 1970

EMI/Chrysalis Records
2CD set - Catalog #533297



Recorded by Jimi Hendrix studio engineer Eddie Kramer. Includes fiery, extended live versions of the timeless Ten Years After classics:

- Love Like A Man
- Good Morning Little School Girl
- Working On The Road
- 50,000 Miles Beneath My Brain
- The Hobbit
- I Can't Keep From Crying Sometimes
- Help Me
- Spoonful
- I Woke Up This Morning
- I'm Going Home
- ... and more ...

Watch for more remastered TYA CD's with unreleased extra tracks available soon from EMI/Chrysalis

Your

TOUCH THE GROOVE!

KAB SL-BD78 33-45-78 TURNTABLE

- VARI-SPEED w/STROBE
- AUTOMATIC SHUT-OFF
- FLUID DAMPED CUEING
- 1 YEAR WARRANTY

Includes cartridge for LP & 78 plus record & stylus care kit. Save \$150+ over the competition. Only **\$299.00** (\$10 Shipping & Handling)



NUMARK PRO-TT2 33-45-78 TURNTABLE

- VARI-SPEED w/STROBE
- FULLY MANUAL TEOREARM
- POWERFUL DIRECT DRIVE
- 2 YEAR WARRANTY

Includes cartridge and Stylus for LP & 78. Nothing compares at this price! Only **\$429.00** (\$25 Shipping & Handling)



Visit Us On Line: www.kabusa.com



Listen to the Big Broadcast
Sundays 8-12 pm on WFUV.ORG

Mostly Rock and Roll Book Sale

SET SALE. All books excellent condition. Listed by subject, title, author and dated. Postage \$1 U.S.A. others inquire. Phone (417)887-9280 Fax (417)890-6130 Mastercard - Visa - Discover E-Mail recordsmith@worldnet.att.net

Hardback Section

Beach Boys	Heroes And Villains	S. Gaines	1986	\$10
Aretha Franklin	Aretha From The Roots	A. Franklin &	1999	\$10
Bob Geldorf	Is That It?	Bob Geldorf	1986	\$10
Berry Gordy	To Be Loved	B. Gordy	1994	\$10
Guns N' Roses	Appetite For Destruction	D. Sugerman	1991	\$10
G. Harrison	I Me Mine	G. Harrison	1980	\$10
Ella James	Rage To Survive	E. James &	1995	\$10
Janis Joplin	Piece Of My Heart	David Dalton	1985	\$10
B.B. King	Blues All Around Me	B.B. King &	1996	\$10
Barry Manilow	Sweet Life	B. Manilow	1987	\$10
Elvis Presley	Elvis And Me	Pricilla Presley	1985	\$10
Sex Pistols	12 Days On The Road	Noel E. Monk	1990	\$10
Ronnie Spector	Re My Baby	R. Spector &	1990	\$10
Rolling Stones	Symphony For The Devil	P. Norman	1984	\$10

Paperback Section

Beatles	Twilight Of The Gods	W. Mellers	1975	\$8
Beatles	Tell Me Why	Tim Riley	1989	\$6
David Bowie	Presenting David Bowie	D. Douglas	1974	\$6
Doors	Riders On The Storm	J. Demingore	1991	\$8
Hall & Oates	Dangerous Dances	N. Tosches	1984	\$6
Michael Jackson	The Michael Jackson Story	N. George	1984	\$6
Al Kooper	Backstage Passes	A. Kooper	1977	\$8
Led Zeppelin	Hammer Of The Gods	S. Davis	1985	\$8
John Lennon	John Lennon In Heaven	Linda Keen	1993	\$6
Osmond Brothers	...And The New Pop Scene	R. Robinson	1972	\$8
Prince	A Pop Life	Dave Hill	1989	\$8
Rolling Stones	In Their Own Words	D. Dalton	1980	\$8
Rolling Stones	Our Own Story	P. Goodman	1964	\$15
Bruce Springsteen	A Photo-Bio	P. Gambaccini	1979	\$6
Who	In Their Own Words	S. Clarke	1979	\$8
Woodstock	Barefoot In Babylon	Robert Spitz	1979	\$8

RECORDSMITH

P.O. Box 1356 Springfield, MO 65801 U.S.A.

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

Goldmine



1977

2001

JEAN HAFFNER
RECORD EXCHANGE
5840 HAMPTON AVE.
ST. LOUIS, MISSOURI 63109
INTERNET: RecordExch@aol.com

PHONE: (314) 832-2249 FAX: (314) 832-3220

Featuring one of the largest selections of USED, OUT-OF-PRINT and RARE LP's in the nation!

ROCK OLDIES JAZZ VOCALS SOUL
CLASSICAL SOUNDTRACKS COUNTRY
COMEDY EASY LISTENING FOLK
SPIRITUAL ...and MUCH MORE

COMPLETE WORLD-WIDE MAIL ORDER

When in St. Louis, visit our two locations:
→ 5840 Hampton Ave (314) 832-2249
→ 2831 Cherokee St (314) 771-0480
DEALERS WELCOME!

Music!

HEAR THE GROOVE!

PHILIPS SOUND ENHANCER PRO

- DE-CLICKER & DE-NOISER
- 5 ENHANCEMENT FEATURES
- CONNECTS TO ANY STEREO
- 20 BIT REAL TIME PROCESS



Great for Transferring Records to Tape or Digital Disc. Only **\$695.00** (\$20 Shipping & Handling)

APHEX AURAL EXCITER #104 C2



- MORE NATURAL VOICES
 - MORE MELODIC BASS
 - MORE DRAMATIC SOUND
 - CONNECTS TO ANY STEREO
- Dramatically improves the sound of everything!
Only **\$215.00** (\$10 Shipping & Handling)

Phone: (908) 754-1479 • Fax: (908) 222-3442



KAB ELECTRO-ACOUSTICS
P.O. Box 2922
Plainfield, NJ 07062-0922

GET READY TO ROCK!



www.itsonlyrocknroll.com

ON-LINE ROCK COLLECTIBLE CATALOG • SIGNED AND LIMITED EDITIONS
RARE ONE-OF-A-KINDS • TV TOYLAND AND POPULARCULTURE
REPUTABLE SINCE 1975 • CONTEST NETWORK

THE COOLEST RECOMMENDED LINKS-MUSIC & COLLECTIBLES

Lelands.com

Live Pop Culture On-Line & Telephone Auction

December 6-7, 2001

500+ Lots of the Finest Music Memorabilia at
LOW RESERVES!



The Bruce Springsteen Asbury Park Collection

The finest Bruce collection ever to be offered including his 1965 Castiles Epiphone Guitar (earliest known), hand signed Castiles acetate, first concert poster, 1975 handwritten letter, signed high school yearbook to his bandmate, and much more.

The Finest Beatles Ticket & Memorabilia Collection on the Planet

Here they come! 64 different North American Beatles tickets (!) plus rare handbills & programs, amazing HELP! completely signed album (with extra John), John Lennon Gold Record, John Lennon Sgt. Peppers wardrobe list and much more.

The Apollo Theater Concert Handbill Collection & Boxing Style Posters

The finest concert posters and handbills to be offered in years. Appearing on the bill are such legends as Charlie Parker, Miles Davis, Louis Armstrong, Duke Ellington, Little Richard, Jerry Lee Lewis, Chuck Berry, James Brown and many more.

Janis Joplin Clothing & Personal Effects

Wonderful Joplin collection came from a close friend of Janis'. Includes her signature pink eyeglasses, scarves, clothing, jewelry, accessories and more. There is a treasure trove of other Joplin material including her handwritten letters, posters, tickets and more.

The KISS Auction of the Century

100+ lots of stage used & personal effects from the collection of Gene Simmons & Paul Stanley. Includes unique costumes, handwritten lyrics, original artwork, stage guitars, road gear and the most KISSstoric stuff on earth!



Call now to receive you 300+ full color auction catalogue (only \$5)

Lelands.com 3947 Merrick Road
Seaford, NY 11791

Tel: 516 409 9700
sell@lelands.com

Fax: 516 409 9797
www.lelands.com



SATURN RECORDS

SAN FRANCISCO BAY AREA'S PREMIER COLLECTOR'S STORE.
WORLDWIDE MAIL ORDER - VISIT US ON THE INTERNET

www.saturnrecords.com



5488 COLLEGE AVE.
OAKLAND, CA 94618
PHONE 510.654.0335 FAX 510.654.4386

Order LP's directly online.

The world's largest searchable vinyl record store on the Internet.

www.saturnrecords.com



SATURN RECORDS 5488 COLLEGE AVENUE OAKLAND, CA 94618
*To order, either use VISA/MC or AMEX by phone or mail, send payment with a SASE or access and order from our website at www.saturnrecords.com. (This is the best way, we feel!) *Shipping & handling rates are \$5.95 for any size order in the US sent by air mail or \$6.00 for any size US order sent Priority. Please allow 2-3 weeks. Orders within the state of California must add 8.25% sales tax. *Phone 7 days a week after 12:00 pm (PST) (510)654-0335 or FAX anytime (510) 654-4386. All titles listed as "ind" are CD's. If you are unsure of what merchandise for any reason, cash will be returned.

OLDEST 7" SINGLES table with columns for artist, title, and price. Includes artists like Ace Johnny, Andrew Lee, Apollos, and others.

Compact Discs table with columns for artist, title, and price. Includes artists like AC/DC, Aerosmith, Alanis Morissette, and others.

Table of vinyl records with columns for artist, title, and price. Includes artists like Cheez Trick, Clash, and others.

Table of vinyl records with columns for artist, title, and price. Includes artists like Kraftwerk, Led Zeppelin, and others.

Table of vinyl records with columns for artist, title, and price. Includes artists like Ozzy Osbourne, Pearl Jam, and others.

Table of vinyl records with columns for artist, title, and price. Includes artists like Pro-Krautwerk, Sade, and others.

MANY MORE GREAT TITLES ON OUR WEBSITE!

(603) 629-9102

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

We will be closed November 22 for the holiday

Monday - Thursday 10:30 am - 8:00 pm

Friday 10:30 am - 4:00 pm Eastern Standard Time

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



Metro CD Records



PO Box 1514 Manchester, NH 03105 USA

More titles available at: www.MetroCityRecords.com Secure On-Line Ordering

PRE-ORDER LIST COMING SOON!

Prices and availability are subject to change.

Table listing various artists and their albums, including titles like 'Original Soundtrack + 2', 'How Dare You + 1', 'Deceptive Bends + 3', etc.

Table listing various artists and their albums, including titles like 'Queen II', 'Queen', 'Queen Sheer Heart Attack', etc.

Table listing various artists and their albums, including titles like 'PAT BENATAR Live in New Haven', 'Pat Benatar Concert Classics', etc.

(603) 629-9102

Monday - Thursday
10:30 am - 8:00 pm

Friday
10:30 am - 4:00 pm

Eastern Standard Time

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

We will be closed November 22
for the holiday

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



Metro CD Records



PO Box 1514
Manchester, NH 03105
USA

More titles available at:
www.MetroCityRecords.com
Secure On-Line Ordering

Ad #129

Table listing various music releases with columns for artist, album title, release details, price, and availability. Includes entries for Gamma, Steve Hackett, Pink Floyd, Rush, and many others.



YORKLYN RECORDS ROCK & SOUL LPS SET SALE PART 1 (SALE CONTINUED IN NEXT ISSUE)



All sales fully guaranteed, buyer pays shipping. Records graded by cover/vinyl. We accept checks or M/Os in US Dollars or UK Sterling. Queries and want lists welcomed. Ask for free sales lists of jazz, female jazz and pop vocalists, exotica, latin, blues, 10" LPs, big band, etc., etc. Please specify.

Contact mode: E-mail (preferred), fax or mail. Orders to:

Yorklyn Records, 374 Springhouse Lane, Hockessin, DE 19707, Phone 302-234-2031 • Fax 302-234-1754 • Mobile 302-547-9293 • E-mail: gdmjshort@erols.com

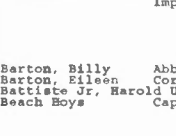
Table with columns: ID, Name, Title, Label, No., Cover, Rec, Price, Notes. Contains a comprehensive list of vinyl records for sale, including titles like '10 to 4 at the 5 spot', 'jazz for a Sunday afternoon vol 1', and 'the word from mose'.

Ace Video & Music presents Gold List 45s Set Sale Records you could search a lifetime for

Table listing records for Ace Video & Music, including titles like 'Ace, Johnny Duke 81*ep,nc', 'Acorn Sisters Acorn 148', and 'Alabama Sun 171*wp,yellow'.

Table listing records for various artists including Blaine, Johnny; Blake, Betty Ann; Blake, Cicero; and 'Blair, Archie'.

Table listing records for artists like Charles, Ray; Charles, Tommy; Charley And Junior; and 'Charmy Delux 357*ep,nc'.



Ace Video & Music logo and address: 285 Calaveras St., P.O. Box 1034, Biloxi, MS 39533-1034 USA. Phone: 228-374-0777, Fax: 228-374-4645.

45 AUCTION

ID	Artist	Title	Label	Description	Grade	Notes
1157	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1158	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1159	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1160	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1161	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1162	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1163	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1164	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1165	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1166	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1167	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1168	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1169	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1170	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1171	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1172	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1173	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1174	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1175	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1176	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1177	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1178	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1179	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1180	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1181	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1182	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1183	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1184	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1185	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1186	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1187	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1188	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1189	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1190	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1191	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1192	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1193	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1194	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1195	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1196	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1197	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1198	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1199	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	
1200	1954 Glenn Miller	Rocky Road	Capitol	1954 Glenn Miller	10	

BARRY WICKHAM • P.O. Box 2796, Petaluma, CA 94953-2796 • Phone/24-Hour Fax: 707-765-9334



45's ACID JAZZ continued

Table listing 45s records from 1327M to 1325V. Columns include artist name, record title, label, and a handwritten '45's' in the right margin.

Table listing 45s records from 1327M to 1325V. Columns include artist name, record title, label, and a handwritten '45's' in the right margin.

Table listing 45s records from 1327M to 1325V. Columns include artist name, record title, label, and a handwritten '45's' in the right margin.

Table listing 45s records from 1327M to 1325V. Columns include artist name, record title, label, and a handwritten '45's' in the right margin.

Table listing 45s records from 1327M to 1325V. Columns include artist name, record title, label, and a handwritten '45's' in the right margin.

Table listing 45s records from 1327M to 1325V. Columns include artist name, record title, label, and a handwritten '45's' in the right margin.

Table listing 45s records from 1327M to 1325V. Columns include artist name, record title, label, and a handwritten '45's' in the right margin.

Table listing 45s records from 1327M to 1325V. Columns include artist name, record title, label, and a handwritten '45's' in the right margin.

Table listing 45s records from 1327M to 1325V. Columns include artist name, record title, label, and a handwritten '45's' in the right margin.

Table listing 45s records from 1327M to 1325V. Columns include artist name, record title, label, and a handwritten '45's' in the right margin.

Table listing 45s records from 1327M to 1325V. Columns include artist name, record title, label, and a handwritten '45's' in the right margin.

Table listing 45s records from 1327M to 1325V. Columns include artist name, record title, label, and a handwritten '45's' in the right margin.

Table listing 45s records from 1327M to 1325V. Columns include artist name, record title, label, and a handwritten '45's' in the right margin.

Table listing 45s records from 1327M to 1325V. Columns include artist name, record title, label, and a handwritten '45's' in the right margin.

Table listing 45s records from 1327M to 1325V. Columns include artist name, record title, label, and a handwritten '45's' in the right margin.

Table listing 45s records from 1327M to 1325V. Columns include artist name, record title, label, and a handwritten '45's' in the right margin.

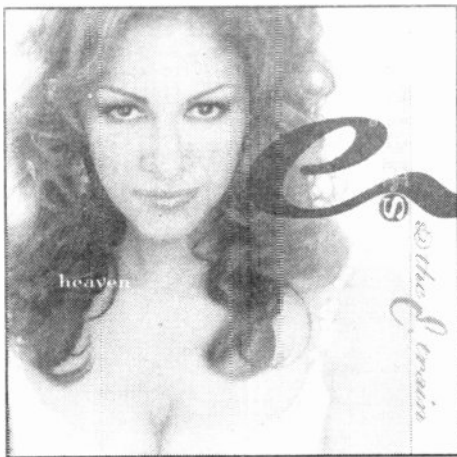
Table listing 45s records from 1327M to 1325V. Columns include artist name, record title, label, and a handwritten '45's' in the right margin.

Table listing 45s records from 1327M to 1325V. Columns include artist name, record title, label, and a handwritten '45's' in the right margin.

Table listing 45s records from 1327M to 1325V. Columns include artist name, record title, label, and a handwritten '45's' in the right margin.

Table listing 45s records from 1327M to 1325V. Columns include artist name, record title, label, and a handwritten '45's' in the right margin.

Table listing 45s records from 1327M to 1325V. Columns include artist name, record title, label, and a handwritten '45's' in the right margin.



ADAM SCHMITT
Demolition
Parasol (PAR-CD-033)

The release of Adam Schmitt's *Demolition* is a cause for celebration among the indie power pop crowd. Basically silent as a recording artist for the past seven years or so — although this collection has been looming since about 1998 — Schmitt has returned to the fray with a rock-solid record that falls somewhere between the sound of his first and second albums.

Schmitt's wonderful debut, 1991's *World So Bright*, is a pop manifesto to the max, brimming with catchy tunes delivered in a classic pop style, while on the darker follow-up, *Illiterature*, Schmitt explores grungier guitars and longer songs. Both records found a place on many critics' year-end best of lists, but the wide stylistic difference between the two collections left many wondering exactly what type of sound Schmitt would explore next.

Demolition features the best of both worlds; Schmitt showcases his poppier side on tunes such as the pretty, piano-based waltz "Timeless," the low-key "See Me Fall" and "Want Ad," which is dressed up smartly with some swift lead guitar from Schmitt. Harder-edged numbers include the devastating, throbbing "Alone On A Crashing Plane" and "Visited," which is pushed along by a monstrous main guitar riff.

All 10 tunes may be demos (Schmitt plays most everything himself, with some minimal assistance on a few cuts), but their full, rich sound belies that. Schmitt is obviously a songwriter who knows his way around a

(New Releases from page 50)

Duke on Mini-Moog for "Closer." A resuscitation of the Richard Marx tune "Waiting For You" is almost too straight a translation to bother with, but the tenderness in Lynn Mabry's issuance of its lyric is as winning as the funky pulse of "I Can Go On."

Sheila E.'s generally subdued playing only slightly recalls the showy Latin-tinged drumming with which she made her name, but her tapping ably pushes along the fruity groove of "Slight Accent" nonetheless. She recalls her days with Prince in the acoustic guitar-driven "Who's Taking Care Of You?" but the easy grace of that tune and many others makes it clear that she is in a very different place now than she was as the spark plug of his band. As it turns out, that's not a bad thing at all.

— Thomas Kintner

(Please see New Releases page 54)

Short Takes

One sniff of The Strawberry Smell will have you believing this somewhat eccentric quartet is really a long-forgotten English ensemble that's been stuck in suspended animation since the sunset of the '60s. Surprise — the smelly ones are actually French (hmmm). On their new album, appropriately titled *Odorama* (Rainbow Quartz RQTZ 049) — what else? — they clearly translate as a band who has spent a considerable amount of time pouring over old albums by Pink Floyd, The Move and a

...they clearly translate as a band who has spent a considerable amount of time pouring over old albums by Pink Floyd, The Move and a plethora of far more obscure Anglo influences.

plethora of far more obscure Anglo influences. If titles such as "Zensong # 9," "Lovag's House Of Light," "Undersphere" and "Cosmos & Infinity" don't offer enough of a hint of their psychedelic sensibility (obviously they didn't learn their English at just any school!), the loopy lyrics, acid-tinged tonality and over-the-top arrangements will. (www.superhomard.com, no address provided)... Whoa... and double whoa... that's the reaction instantly inspired by the first 30 seconds of the extraordinary self-titled solo album from Wanderlust main man Scot Sax (Not Lame nll-011). Proving that a single piece can be greater than the whole — a pretty amazing accomplishment considering the fact that Wanderlust's two albums are among the most superb sets no one's ever heard — Sax sizzles with the

kind of magical, memorable pop tunes that qualify for instant classic status. They're big, bold, engaging and infectious, sonically soaring and immaculately arranged, from irrepressible rockers such as "I Am The Summertime," "Please Disregard," "Tomorrow Hurry Up" and "Weird Life," to bewitching ballads such as "I Keep Running" and the John Lennon-esque "Lifetime." If you're looking for some great Sax, this is it. (ScotSaxSongs@aol.com; Scot Sax, PO Box 36344, Los Angeles CA

90048)... Inspired by a hazy landscape in upper New York, Varnaline's latest, *Songs In A Northern Key* (Artemis/E-Squared 751077-2) is a surreal series of shifting audio images that are, by turns, both ethereal and unsettling. Singer and songwriter Anders Parker's vocals hint at

Neil Young's trademark timbre, whether the whispery, wistful ballads such as "Still Dream," "Blackbird Fields" and "I Don't Want" or raucous, rampaging rockers such as "Song," "Blue Flowers On The Highway," "Anything From Now" and "Let It All Come Down." The change in tone can be jarring at times, but overall, the album evokes an eerie ambience that's breathtaking and instantly intriguing. (www.varnaline.com; Artemis Records, 130 Fifth Avenue, New York NY 10011)...

— Lee Zimmerman

LET THE MUSIC PLAY

STEVIE RAY VAUGHAN: OVER 300 CD TITLES
JIMI HENDRIX: OVER 50 CD TITLES
LED ZEPPELIN: OVER 75 CD TITLES
PINK FLOYD: OVER 50 CD TITLES
AND HUNDREDS OF CD TITLES FROM BLUES ARTISTS:
INDIGENCUS / JONNY LANG / KENNY WAYNE SHEPHERD / BUDDY GUY
RORY GALLAGHER / ERIC CLAPTON / EARLY ROLLING STONES / DOORS
JOHNNY WINTER / FLEETWOOD MAC / GOV'T MULE / LYNRYD SKYNYRD
MELISSA ETHERIDGE / RUSH / ZZ TOP / AND LOTS MORE!

(603) 473-8618 (207) 651-2790

KRYWAY@EARTHLINK.NET

MIKE'S MUSIC

THOUSANDS OF WELL-CARED-FOR LPs!

"MONSTERS" TO COMPLETE YOUR COLLECTION...

ALL GENRES OF GREAT STORE STOCK PIECES!

AFTER 20 YEARS OF BUYING & TRADING WITH MOST OF YOU... I AM NOW SELLING SOME OF MY "GEMS"

GIVE ME A CALL 7 DAYS A WEEK

LET ME FILL YOUR NEEDS: AND YOUR CUSTOMER'S NEEDS. SELLING*TRADING*BUYING QUALITY LPs, 45s, CDs, ETC.

(207) 324-1377

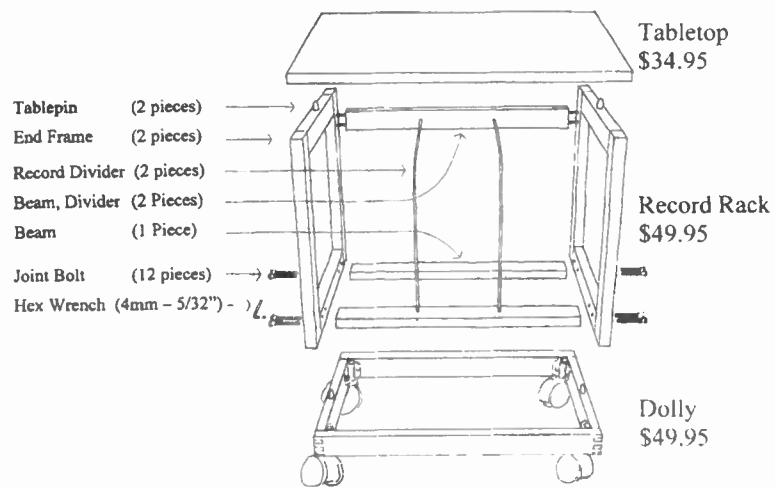
ALWAYS LOOKING TO BUY/TRADE/SELL PROGRESSIVE PSYCH MONSTERS

America's Best Record Rack

Your Records will be easy to organize and find, and you will never run out of space with the Original RACKIT™ Modular Record Rack system. No matter what its size, your record collection will fit in this attractive, infinitely expandable, solid oak building block system.

The portable, easy to move record rack modules hold one hundred LPs each. They are stackable up to 5 high on the Dolly. Put the Tabletop on the top rack, and you have a beautiful piece of furniture.

RACKIT storage units for all other audio/video formats and equipment are available. See www.rackittm.com for details.



It's a great value — for as little as 50 cents a record you get convenient, space-saving storage. RACKIT is the best insurance for protecting your valuable record collection.

Factory direct to you since 1984

Place your first order today and get a free Tabletop!

Please mention Goldmine



Per Madsen Design
PO Box 882464, San Francisco CA 94188
800-821-4883 www.rackittm.com



RECORD CLEANING PERFECTED!

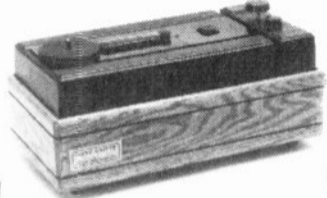
Our **20th** Anniversary

Nitty Gritty offers the most affordable, efficient and hassle-free line of wet scrub/vacuum dry record cleaners available.

Clean records **Sound better, Last longer, Grade higher**
(Five models from \$282 MSRP)

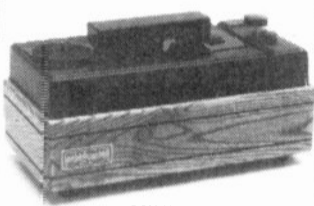
DELUXE MODELS

BUDGET BALANCERS



Model 2.5Fi (Shown)
Model 1.5

ULTRA LP PRO



MINI-PRO 2

NITTY GRITTY



Model 1.0 (Shown)
Record Master

Send for **FREE** Full-Line Brochure
DEALER INQUIRIES INVITED

NITTY GRITTY, INC.

4650 Arrow Highway #F-4 • Montclair, California 91763
Tel. 909-625-5525 • Fax 909-625-5526
www.nittygrittyinc.com

"Feel the Groove!"™

MAIL ORDER AT ITS BEST!

THE LARGEST SELECTION OF 45 RPM RECORDS IN THE UNITED STATES

MAIL OR FAX YOUR WANT LISTS TO:

Looking For Something? TRY US!

VAL SHIVELY

R & B RECORDS

BOX "B" • HAVERTOWN, PA 19083
PH: 610 / 352-2320 • FAX: 610 / 352-8199

NO Auctions or Other GAMES!

Over 4 Million 45's in Stock!

We Specialize in vocal group harmony but deal in all types of music on 45's. (original labels, promos or reissues)
ALSO: CD'S • LP'S • CASSETTES • 7" PICTURE COMPANY OR WHITE SLEEVES • 8 X 10 PHOTOS

WAREHOUSE HRS:
Mon. Thru Sat.
11:00 A.M. to 7:00 P.M.
Closed Sunday

Worldwide Service

NEW RECORDS IN EVERY DAY

No Catalogs Available
Send Want Lists

WAREHOUSE ADDRESS:

49 Garrett Road • Upper Darby, PA 19082
(1 Mile From West Philadelphia)

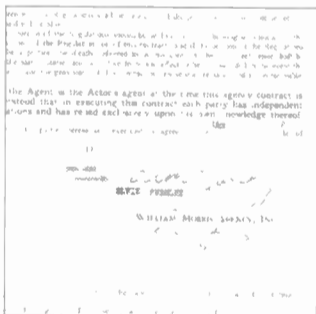
WE ACCEPT ALL MAJOR CREDIT CARDS FOR QUICK SERVICE.

Doing Business Since 1966 - We Buy 45 Collections

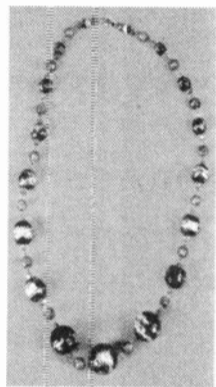
★ DOO WOP ★ ROCK 'N ROLL ★ R & B ★ SOUL ★ POP ★ COUNTRY ★ BLUES

RECORDMECCA

the ultimate in rare records and music memorabilia



Elvis Presley's
1956 first-ever
Agency Contract



Jimi Hendrix's
personal necklace



The Beatles
1964 Australian
tour interview
LP & Acetate



Howlin' Wolf's
1950's Kay
electric guitar



Amos Milburn
red vinyl 10" LP
"Rockin The Boogie"

Other new additions to our website include:

- The Beatles** "My Bonnie" pink label dj Decca 45
- "Battle for King of the Blues"** Boxing style poster
- Sam Cooke** 1959 signed management contract
- The Doors** "Waiting for the Sun" LP sized press kit & sealed LP
- Bob Dylan** program from his 1st ever concert, in 1961
- 5 Royales** "Rockin' 5 Royales" LP on Apollo
- Frank Frost** "Hey Boss Man" LP on Phillips International
- Guns N' Roses** Slash's personal platinum record award
- Buddy Holly** "The Chirping Crickets" NM yellow label DJ LP
- "The Jazz Scene"** set signed by Ellington, Kenton, more

- The Kinks** cover slick for unreleased album
- Bob Marley** signed 1979 first day cover
- Gatemouth Moore** "Sings Blues" album on King
- Gram Parsons** handwritten lyric sheet
- Elvis Presley** NM original "Christmas Album"
- Otis Redding** signed 1965 AFTRA union application
- Rolling Stones** "Unstoppable Stones" New Zealand only '64 LP
- Sex Pistols** 1977 contract signed by all members, including Sid Vicious
- Stevie Ray Vaughan** 1985 Japanese concert poster
- Velvet Underground** signed Rock & Roll Hall of Fame program
- And hundreds more...

Everything we sell is fully documented and guaranteed authentic with no time limit. See our newly updated website for more information & photographs:
www.recordmecca.com 24 hour phone/fax 310 822 0944 For collectable art books look up www.arcanabooks.com

(New Releases from page 52)

hook, and he throws 'em out time and time again on *Demolition*. (303 W. Griggs St., Urbana IL 61801)

— John M. Borack

GARBAGE
Beautifulgarbage
 Interscope (0694931152)

For their third album, *Beautifulgarbage*, electro-pop quartet Garbage expand the oppressive boundaries of their previous discs to record a sophisticated and lush snapshot of life moving into a new century.

They do this by revisiting their own past ("Shut Your Mouth"), as well as that of pop music (the girl-group celebration of "Can't Cry These Tears"). They keep it clean by sweeping away the clutter and focusing on their prime asset, singer Shirley Manson.

All around, the comfort level is more secure on *Beautifulgarbage*. Its major players — specifically, Manson and Butch Vig, the man behind the boards of Nirvana's *Nevermind* — now fit their roles more snugly, and the songs don't seem to be patterned after a hectic day at the studio. There's even an approaching adulthood to the music, more hip bookstore soundtrack than video game-centric.

Yet, for all its grown-up aesthetics, *Beautifulgarbage* doesn't click the way the debut and *Version 2.0* did. It's almost too sure of itself. Not that the three years between albums have been wasted. Manson has never sounded better, and the development of the aural landscape makes this an incredibly smooth listen. But it's also a bit too easy. Only the slinky and playful "Androgyny" and the



Garbage (from left): Shirley Manson, Steve Marker, Butch Vig, and Duke Erikson.

bubbly pop of "Cherry Lips (Go Baby Go!)" spark any real passion (and, honestly, they're not as good as the singles from the other albums). *Beautifulgarbage* is an appropriate title; the trash culture bowed down to previously is mostly discarded. In short, Garbage is no longer into junk.

— Michael Gallucci

DR. HECTOR & THE GROOVE INJECTORS
Vital Signs
 SSP (61025)

Florida guitar slinger Dru Lombar, perhaps best-known for his work as singer/axeman for the '70s Southern-rock band known as Grinderswitch, has spent a lot of years working the club circuit with his band The Groove

Injectors. Fans can always count on a smokin' live show from these guys, and now they have released the perfect souvenir of their blues rock rave-ups, a live document recorded in December 2000 down in Orlando.

Ladies and gentlemen, the Doctor is in! Dr. Hector and his band rock through a blues-based set of original tunes that run from funky blues ("Midnight Run") to haunting slow blues ("Safe In Your Arms") that showcase Lombar's guitar work and an interesting track called "Slightly Drumfounded," which is actually a drum solo by Gene Melendreras. In concert, the drum solo is more than a little impressive.

On "Fool Like Me," as on many other tracks, Dr. Hector sings with conviction and passion through a smokey voice that is underlined by his artistry on the six-string guitar. Of course, for my money, track number eight alone would be worth the purchase price. "14 Carat Fool" begins with some slow, tasty blues guitar (à la Buddy Guy), and four minutes into the 11-minute tune, we hear Lombar begin his wailing from the pit of his gut about that age-old problem of true love gone bad.

The band lets loose on the last three tracks, which fill 43 minutes of the CD on their own. It's the jams, baby. This guy was definitely schooled in Southern rock and blues. Ain't nothin' a picker from down our way likes better than jammin'. "When Did Love Let Go" features "the Doctor" preaching the blues, and the set closer, "Picking The Blues," showcases Dr. Hector with some mighty fine slide playing. When all is said and done, *Vital Signs* serves as one excellent blues album.

Take one disc and call me in the morning. (Order from www.drhector.com)

— Michael Buffalo Smith



Season's Savings!

Holiday Gift Giving Was Never So Easy!



SPECIAL 45 RPM ADVERTISING SECTION • THE 45 REVOLUTION COLUMN

September 21, 2001 VOL 27 • NO 9 • ISSUE 552

Goldmine

The Four Freshmen

GIVING POP MUSIC THE GIFT OF HARMONY

Patty Loveless

A VOICE COMING DOWN FROM THE MOUNTAINS

Reviews

- ▶ Simon & Garfunkel
- ▶ Dickey Betts Band
- ▶ The Dream Syndicate
- ▶ LaVernae Butler
- ▶ Accept
- ▶ John Hiatt

Give Every Collector on Your List a Year-Long Gift Subscription to **Goldmine**—and **Save**

Give one 1-year subscription at \$39.95 and give up to 2 more gift subscriptions to your friends at just \$21.95 each!

Or, give two 1-year subscriptions at \$32.95 and take care of up to 5 people on your list at just \$19.95 each!

Send names and address to: Krause Publications, offer ABA6TB
 700 E. State Street, Iola, WI 54990-0001

Check/Money order enclosed

MC VISA AmEx Discover

Card No. _____

Signature _____ exp. ____/____

Phone-In Orders Call 1-800-258-0929
 Mention Offer: **ABA6TB**

krause publications
 700 E. State Street
 Iola, WI 54990-0001

WEB DIRECTORY SHOWCASE



Call
Goldmine
Advertising

1-888-457-2873

huge 'in-stock' database

musicalenergi.com

out of print? can't find it? WE CAN!

LP's, 45's, CD's, 12", Tapes, 78's, DVD, Videos

MUSICAL ENERGI 570-
59 north main street 829-2929
wilkes-barre, pa. 18701

"45" drawers, LP racks and more

Modular, stackable oak furniture holds all formats and equipment

Factory direct to you from
Per Madsen Design, 800-821-4883

Free Brochure (Please mention Goldmine)

www.rackittm.com

Long Time Gone Records

New & Used LP's & CD's Online:
Audiophile and Otherwise

www.recordsrevisited.com

Visit us on the Web... Auction and set sale prices.
Jazz, Folk, Rock and Blues/International Buyers Welcome!

E-mail us: longtimegone@att.net
Want lists accepted.

76 North Maple Ave, Suite 301, Ridgewood, NJ 07450
Michael Phelan (201) 657-7659 Voice mail/I buy collections locally

MUDSHARK AUDIO

restoration * enhancement

get your LPs de-cracked!
get your tapes de-hissed!

restore & enhance your live/amateur recordings!

mudshark audio offers digital restoration services starting at \$35cdn!

www.mudsharkaudio.com

HEAVY METAL AND HARD ROCK

Over a decade of serving hard rock/metal fans.
5000+ titles of normalities & rare releases.

The Web's largest specialist.
Vinyl, CD's, Memorabilia.

Secure ordering with shopping cart.

www.visual-vinyl.co.uk

ARE YOU ON THE WEB?
WHAT'S YOUR WEB SITE?
Our Readers Can't Find You!!

Your Ad Could Be Here
For As Little As \$26.25

Call Goldmine for details
1-888-457-2873

www.goldminemag.com

Classic Rock Concert Photos.Net

Eric Clapton
Bob Dylan
Crosby, Stills, Nash & Young
Grateful Dead

Hall of Fame Inductions
Benefit and Tribute Concerts
Early Influences & Legendary Bluesmen

The Kinks
Britspics@aol.com

eRock.NET

Official Rock-n-Roll Memorabilia Auction Web site

Select from 17 exciting categories of which five specialize in vinyl records. This music site also holds a monthly drawing and gives away a \$200 auction shopping spree to one lucky winner every month.

<http://www.eRock.net>

Hear the Beatles with ears closed

McCartneyArt.com

Lennon/McCartney Paintings & Lithographs
Celebrity Art

Artcelebs@aol.com 610-397-1989

www.oldies45s.com

Over 30,000 Singles for sale
Easy to Search
Priced to Sell
Volume Discounts

secure online transactions: Visa /MC
email: oldies45s@oldies45s.com

WWW.FULLCYRKLERECORDS.COM

Visit our online store & compare our prices. Check our monthly featured items & browse our extensive online catalogs of new CD's, new & used LP's, 45's & 78's

SPECIALIZING IN NEW CD & LP REISSUES -
CLASSIC OLDIES 1920'S-80'S

Classic Rock - Psych & Garage - Progressive - Soul R&B - Blues -
Country - Folk - Jazz - Audiophile - Remastered CD Reissues - Vocal
Artists - Specialty - Posters - Promos

FULL CYRKLE RECORDS & COMPACT DISCS
CRYSTAL LAKE, IL

Chicagoland's premier oldies & specialty music shop for over 20 years

www.maidenmania.com

Iron Maiden/KISS and Heavy Metal

Over 365 pages (900 plus items) of astounding rarities from all over the world from Argentina to Yugoslavia and everywhere in between. Please e-mail me at ken@maidenmania.com for your FREE computer catalog download. If you do not have a computer, I will be more than happy to send you a copy of each of my catalogs, but PLEASE enclose \$1 per artist per request (3 stamped IRC's for Canadian and overseas customers only) when writing to cover printed material and postage costs to:

Maiden Mania
820 Post Road, Suite 135
Scarsdale, NY 10583-5046 USA

www.vinylgalore.com

Where Vinyl Buyers And Sellers Meet

Sellers, list free for six months!

WWW.JUSTANOTHERDREAM.COM

Home of Rare and Collectible Records, CDs, Music Videos, And Music Related Memorabilia From Around the World.

Shop for your music collectibles, 24 hrs. a day, easily and safely. We offer secure online transactions. We accept Visa and Mastercard.

Very English and Rolling Stone

VERY ENGLISH AND ROLLING STONE
P.O. Box 7061
Lancaster, PA
17604-7061
U.S.A.

PHONE 717-627-2081 EST
FAX 717-627-3227
E-mail: vears@lannews.inf.net
Since 1977

www.veryenglish.com

(Over 5,000 Collectibles Listed)

Huge FREE!!!! Collectible / Rare Catalog containing vinyl / CDs / colored vinyl / promos / rock clothing / send a 75¢ stamp USA and Canada and Foreign \$2.50 stamp.

Available most weekday evenings 9:30 p.m. - midnight

1/2 SPEEDS PROMOS

RECORDCRATE.COM

SPECIALIZING IN COLLECTABLE RECORDS
JEFF GREINDL

(630) 830-7634
eligreindt@aol.com

IMPORTS 1ST PRESS

Memory Lane

Out-of-Print Records • Tapes • Compact Discs

1940 EAST UNIVERSITY DRIVE
TEMPE, AZ 85281

TELEPHONE (480) 968-1512
FAX (480) 921-1620

Web site: <http://www.memorylanerecords.com>
E-mail: mlr@memorylanerecords.com

www.acevideoandmusic.com

Huge selection
Something for everyone, Lps, 45s
Collectable music from 1920's-now

For E-Bay's best music & auctions go to Susue

Ace Video & Music
285 Caillavet St., PO Box 1934
Biloxi, Mississippi 39533-1934 USA
228-374-0777, fax 228-374-4645
mail@acevideoandmusic.com

Why pay imported prices for imported CD's

www.musicselection.com

Over 1.3 million imported CD's

Compact Discs, Cassettes, Vinyl, Videos & Dvd's
Lowest prices guaranteed !!!
Shipping is still only .99 cents !!!

VINTAGE VINYL MAIL ORDER

<http://www.vvmo.com>

TOP QUALITY RARE & OUT-OF-PRINT VINYL!

BEATLES * STONES * ROCK & POP * PSYCHEDELIC
PROGRESSIVE & KRAUTROCK * JAZZ * SOUL * FOLK
WE ALSO CARRY HARD TO FIND & COLLECTABLE CD'S,
& NEW BRITISH MUSIC THE WEEK OF IT'S RELEASE IN U.K.!

MAILING ADDRESS : 925 DAVIS ST. EVANSTON, IL 60201
PH : 847-328-2899 * FAX: 847-328-2934

www.canadiancds.com

Canadian CDs at the best prices anywhere!
We also wholesale.

Spindle Records

Box 49976, 660 Eglinton Ave. E.,
Toronto, ON, Canada M4G 2K0
416-425-0476, 416-425-7901 FAX

WEB DIRECTORY SHOWCASE



Call
Goldmine
Advertising
1-888-457-2873

JOHN MANSHIP RECORDS

BUYERS & SELLERS OF SOUL since 1969

Priced Wants lists serviced

Anything to sell? Great prices offered.

Single items or Whole Collections.

Tel. (44) 1664 464526 FAX. (44) 1664 464155

E-mail: info@raresoulman.co.uk

Secure Web Site: www.raresoulman.co.uk

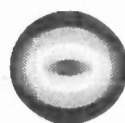
More Rare Soul for sale or listening than any other site.
Over 24,000 items listed.

THE PSPOT

Sixties GARAGE/PUNK & Psychedelic Pspot



A One STOP SPOT For
Sixties Garage &
Psychheads



Weekly Updated Advanced Trivia,
International E-Mail List, "Best-Of" Lists, Links & More!

<http://expage.com/page/garagepsych>

AROUND THE WORLD MUSIC COLLECTIBLES

OFFERING MUSIC COLLECTIBLES FROM AROUND THE WORLD FOR MORE THAN A DECADE

visit Our Web Site For Daily Updates
Also be sure to look at our last
Beatles ad in the 11/2/01 issue.

WWW.ATWMusic.com

LORAN RECORDS

Collectible
Record Albums

www.loranrecords.com



SPECIALISTS IN COLLECTIBLE LP's OF ALL MUSICAL CATEGORIES

Rock • Soul • Country • Jazz • Classical • Vocals • Easy Listening
Soundtracks • Comedy • Exotic • Latin & Everything Else!



★ High Quality Records

★ Low Postal Charges

★ Reasonable Prices

★ Free Search Service On Your Want Lists

★ Fast, Friendly Service

Order By Mail → P.O. Box 1604 • Florissant, MO 63031

Order By Phone → 314-837-2649

Order By Fax → 314-921-4091

Order By E-Mail → loranrec@aol.com

Please Contact Us
For A
Free Catalog

(Reissues from page 20)

Only Yesterday" belies its downbeat storyline (all three date from 1964). "Huggin' My Pillow" is majestic in its high-flying heart-break, while the Gaudio-penned "Everybody Knows My Name" reflects the folk-rock phase the country was experiencing in 1966. Valli snarling most of his message lower and raspier than usual but slipping into his trademark falsetto for key lyrical twists.

"(I Dig You) Dody," "Let's Ride Again," and "I'm Gonna Change" rock unapologeti-

cally over lush harmonies perfectly in tune with 1967 sensibilities, while the final three selections, from The Four Seasons' '69 concept LP *The Genuine Imitation Life Gazette*, are a startling 180-degree progressive turn from the pop terrain the quartet had traversed until then.

Valli's octave-spanning voice is one of the most unforgettable of the 1960s. Along with the prolific Gaudio, the rest of The Four Seasons (who underwent a few personnel changes along the long route) and producer Crewe, Valli's pipes soared heavenbound on a slew of platters that'll always be in season.

— Bill Dahl

THE WHO

Live At Leeds (Deluxe Edition)
MCA (088 112 618)

Now in its third incarnation, The Who's seminal *Live At Leeds* just keeps getting fatter and fatter. Its original 1970 issue included only six songs; its 1995 expanded reissue/masterer upped that number to 15. *Live At Leeds (Deluxe Edition)*, a two-CD set that includes every song the band performed at Leeds University on Feb. 14, 1970, now brings the final tally to 33. Credit that huge jump to the presence of the group's entire performance of *Tommy* on disc two. The 1969 rock opera's "Amazing Journey" and "Sparks" were included on the fabulous '95 reissue, but here they are placed in their proper context.

Still, there are flaws that will have purists ranting. Instead of placing *Tommy* in its rightful place in the show (between "A Quick One, While He's Away" and "Summertime Blues"), *Live At Leeds (Deluxe Edition)* gives it its own disc, breaking up the spiritual link between Pete Townshend's first successful mini-opera ("A Quick One") and his masterpiece of rock theatrics. Two covers, "Summertime Blues" and "Shakin' All Over," quickly followed *Tommy* before the show concluded with extended versions of two of their most popular songs, "My Generation" and "Magic Bus." The transition is a relevant one and somewhat lost in the shuffle (maybe a fourth version of *Live At Leeds*, with the complete concert in correct running order, is due next).

Still, this reissue does a fine job of deliver-

ing the entire show (personally, this reviewer still prefers the meatier '95 reissue). But how many more complete versions of *Tommy* do we really need? This has to be, like, the fifth one released in as many years. It's a fiery performance, sure, but ultimately it is just another run-through of Townshend's most celebrated work. Buy *Live At Leeds (Deluxe Edition)* for the complete performance; it remains one of rock's finest stage documents.

— Michael Gallucci

THE ROYAL GUARDSMEN

Snoopy Vs. The Red Baron/Snoopy And His Friends
(COL-CD-2771 72435-25387-2-0)

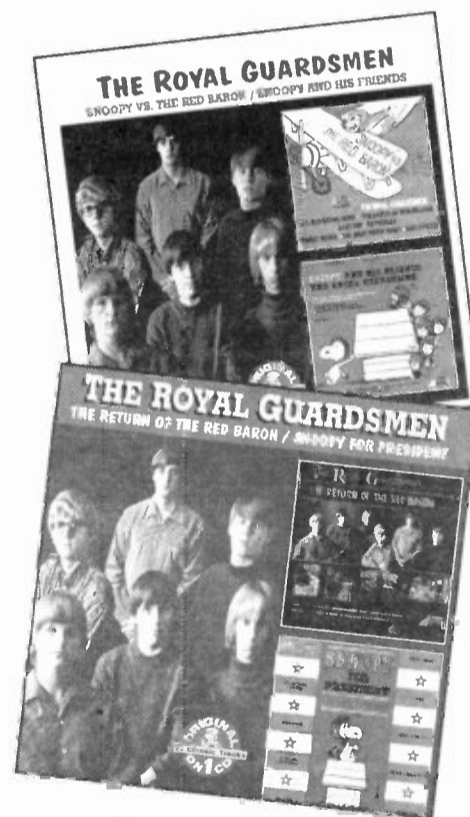
The Return Of The Red Baron/Snoopy For President
(COL-CD-2772 72435-25396-2-8)
Collectables

All four of The Royal Guardsmen's original Laurie LPs — circa 1967-68 — have been reissued on two 24-song compilations. Entertaining, yet bafflingly eclectic, these collections demonstrate the classic conundrums faced by a band best known for a hit novelty record.

Vocalist Chris Nunley, bassist Bill Balough, drummer John Burdett, keyboardist Bill Taylor, and guitarists Tom Richards and Barry Winslow formed The Royal Guardsmen in Ocala, Fla., in 1965. From the start they not only aped the rowdy frat-rock of The Kingsmen, but also proved facile in covering other contemporaries.

The group's brief window of success came during a concurrent resurgence of flapper-era sounds and WWI nostalgia. Also peaking was Charles Schulz's daily comic strip *Peanuts*, thanks to his creative decision to illustrate the fantasies of Charlie Brown's dog Snoopy. Pretending to be an old-time fighter pilot atop his doghouse/Sopwith Camel, Snoopy tickled audiences with his imaginary epic battles with Baron Von Richthofen. Resultantly, when The Royal Guardsmen, guided by producer/songwriter Phil Gernhard, recorded "Snoopy Vs. The Red Baron," the goofy, sound effects-laden tribute found a keenly responsive audience — and a #2 hit.

Hit follow-ups "The Return Of The Red



Baron" (#15), "Snoopy's Christmas" (#1) and the oft-neglected, politically inspired "Snoopy For President" (#85) carried the cartoony theme forward. However, with the exception of *Snoopy And His Friends*, which contains anachronistic you-are-there introductory vignettes to the first three Snoopy songs, neither Gernhard nor Laurie Records had a clue on how to capitalize on the Guardsmen's appeal.

Subsequently, the Guardsmen's LPs were stylistic hodgepodes that pitted garage-rock versions of Bo Diddley's "Roadrunner" and The Kingsmen's "Jolly Green Giant" against earnest covers of Gene Pitney's "Liberty Valance" and Bobby Goldsboro's "Honey." Serious pop offerings such as "I Say Love," "Any Wednesday" and "So Right (To Be In Love)" bear the lush vocal stamp of The Association but are counterbalanced by

(Please see Reissues page 59)

DVD Review

TAMMY WYNETTE

In Concert

Rhino Home Video (R2 02040) (60 minutes)

Tammy Wynette's string of important country hits had run their course by the time she taped this 1986 concert at the Capitol Music Hall in Wheeling, W.Va. However, the confidential tone of her soul-rending vocal style remained poignantly intact.

Elegant in sequined emerald green evening wear and saucer-sized earrings, the 43-year-old Wynette cries out brief but faithful versions of her early classics such as "I Don't Wanna Play House," "Your Good Girl's Gonna Go Bad" and "D-I-V-O-R-C-E." (The latter contains a subtle reference to her son with George Jones.) The icon's personal anthems "Til I Get It Right" and "Womanhood" are delivered with palpable sincerity. So are the tribute to her children, a spunky gospel medley and the inevitable closer "Stand By Your Man."

Despite a skimpy special features section, this sharply remastered reissue documents a professional, sometimes vibrant Wynette performance that her fans will treasure.

— Ken Burke

Center, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.

Jan 12 NY, New York. Music Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th Floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.

Jan 13 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 70-8, F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.

Jan 13 FRANCE, Macon. Record Fair, (71) Centre Heritan. Sagadic, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

Jan 20 CA, San Francisco. Rock 'n Swap, University of San Francisco. McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$2. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

Jan 20 PA, Pittsburgh-Monroeville. New Rock & Roll Expo, The Palace Inn. Rts 22 & 48, SH: 10am-5pm, T: 8, F: \$50., A: \$4. Jeff Smittle, Box 514, Muse, PA 15350. PH: 724-746-3638.

Jan 26 PA, Montgomery. Beatles Fest, Clinton Township Vol. Fire Company. Rt. 54, SH: 7pm-11pm, A: \$3., \$5. couple. Jimmy Stabley, PH: 570-326-4280 or Tom Staggert, PH: 570-547-6254.

Jan 27 FRANCE, Vesoul. Record Fair, (70) Salle Parisot. Sagadic, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

FEBRUARY

Feb 1-2 IA, Clear Lake. Record Convention, Lake Lanes, 514 Buddy Holly Place, SH: 10am-6pm, T: 8, F: \$75-\$100. Play It Again Records, PH: 608-562-6313.

Feb 2 FL, Tampa. Record & CD Show, Holiday Inn Express. 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$30., A: \$1. Richard Rounds, PO Box 2715, Pinellas Park, FL 33780. PH: 727-520-8766.

Feb 2-3 ITALY, Milano. "Vinilmania" International Record & CD Fair, Parco Esposizioni Novogro (Milano Linate Airport). Dario Maffioli, Corso Buenos Aires 43, 20124 Milano Italy. FAX: 39-029510638.

Feb 3 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall. 4256 Secor Rd., SH: 10am-4pm, T: 8, F: \$25., A: \$2. Stephen or Becky, PH: 419-874-1725.

Feb 9-10 FL, Orlando. Music Collector's Convention, Expo Ctr. 600 W. Amelia St., SH: Sat. & Sun. 10am-5pm, F: \$60. in advance, \$70 after Jan 1, A: \$3. Stylus Shows, Hal, PH: 301-570-5524.

Feb 10 OR, Eugene. Record Show, Convention. 66 E. 6th Ave., SH: 10am-5pm, T: 100-8, F: \$45., A: \$2. Bill Finneran, PH: 541-485-7920 or FAX: 541-345-6220.

Feb 10 FRANCE, Belfort. Record Fair, (90) Centre Congres Atria. Sagadic, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

Feb 16 MA, Chelmsford. Eig Ed's Record, CDs & Tapes Show, Elks Lodge. Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294.

Feb 24 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Club. 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6, F: \$45., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

Feb 24 NY, Amityville. Record Collectors Show, American Legion Hall. Post 1015, Park Ave., SH: 9am-4pm, F: \$55. in advance, \$60. at the door, A: \$4. R. Scull, PO Box 229, Coram, NY 11727. PH: 631-331-7750 no collect calls.

Feb 24 VA, Richmond. Record & CD Show, Holiday Inn Hotel. 2000 Staples Mill Rd. (Rt. 33 E. off I-64), SH: 10am-4:30pm, T: 6, F: \$35. before Sep 10, \$45. thereafter, A: \$2.50, \$50 students & seniors, under 12 free. Stand Still Music, PH: 804-422-6772.

MARCH

Mar 3 MO, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.

Mar 9 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall. 300 W. Broad St., SH: 10am-4pm, T: 6, F: \$45. ea. for 1st 2, \$40. ea. for 3 or more, A: \$4. Collector's Paradise, PH: 614-261-1585.

Mar 14-17 AZ, Scottsdale. National Festival of the West, West-World. 16601 N. Pima Rd. PH: 602-996-4387.

Mar 17 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 70-8, F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.

Mar 17 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall. 4256 Secor Rd., SH: 10am-4pm, T: 8, F: \$25., A: \$2. Stephen or Becky, PH: 419-874-1725.

Mar 17 ON, Toronto. Musical Collectables Show, Rinx. 65 Orfus Rd., SH: 10am-4pm, T: 140, A: \$4. Lorne VanSinclear, PH: 800-255-4416 Canada or 705-327-7965 outside Canada.

Mar 23-24 NJ, Atlantic City. Atlantic City Spring Festival, Convention Ctr. One Ocean Way, SH: Sat. 10am-8pm, Sun. 10am-5pm, 1,600 booths. Brimfield Assoc. Inc., PO Box 1800, Ocean City, NJ 08226. PH: 800-526-2724.

Mar 24 MA, Springfield. Record Convention with Rock 102, Civic Ctr. 1277 Main St., SH: 10am-4pm, T: 70-8, F: \$60., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

Mar 24 NM, Albuquerque. Record Convention, Marriott Hotel Ballroom. I-40 & Louisiana, SH: 9am-5pm, T: 8, F: \$50. Mike or Jackie Walsh, PH: 505-292-2196 days or 292-1741 eves.

APRIL

Apr 7 CT, North Haven. Record Convention with WPLR, Holiday Inn. I-91, Exit 12, SH: 10am-4pm, T: 72-6, F: \$60., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

Apr 14 CA, San Francisco. Rock 'n Swap, University of San Francisco. McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$2. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

Show promoters!

Send your 2002 shows to us by Nov. 15 to have the listings included in next year's 2002 *Travel Guide*, published as a separate section in the Dec. 28, 2001-dated *Goldmine*. Extra copies will be printed for bonus distribution at shows in 2001.

Mail show information before Nov. 15 to: Goldmine Show Calendar Listings, 700 East State St., Iola, WI 54990

STYLUS SHOWS PRESENTS THE 2002

ORLANDO MUSIC COLLECTOR'S CONVENTION

SAT-SUN FEB 9-10, 10AM-5PM

Early Shopper 7a Sat, 8:30a Sun

DOWNTOWN EXPO CENTRE

NEW - OLD - RARE
Out-of-Print-Collectible
LPs, 45s, 12", CDs,
DVDs, TAPES, MUSIC
MEMORABILIA, POSTERS


FREE RECORD APPRAISAL 11-4 Sa/Su

WIN BEATLES LPS LIVE 50's - 80's DJ

Save 40% ON TABLES By Nov 30
ADMISSION \$3, Kids under 13 FREE
EARLY SHOPPER \$15

INFO. 301-570-5524
www.record-shows.com

Since 1995.



Siren Disc
Discount Import CDs & More.
www.sirendisc.com

SURROUND SOUND PRODUCTIONS PRESENTS
LEHIGH VALLEY MUSIC EXPO
SUNDAY, DECEMBER 2nd
10:00 AM - 4:00 PM
MERCHANTS SQUARE MALL
S. 12th & VULTEE STREETS, ALLENTOWN, PA.

Featuring All Types Of Music Collectibles, Including 1000's Of Titles on CD and Tape, Albums and 45's, Posters, Books and Other Hard-To-Find Music Collectibles + Indoor Antique & Food Shops Featuring Over 50 Vendors!

FOR ADDITIONAL INFO & RESERVATIONS CALL:
SURROUND SOUND PRODUCTIONS
801 N. Broad St.
Wescosville, PA 18106
Email: IDE@ot.com
BOB BOSAK 610-530-7606
BOB KOSTEVA 610-837-7469 • 610-712-6684

FROM NEW YORK & NEW JERSEY: I-78 West to PA Exit 18 (Lehigh St. North), go right, 1 mile to 2nd light at Vultee St., make right and go over railroad tracks to mall. Phone 610-797-7743 day of show

FROM PHILADELPHIA: PA Turnpike N.E. Extension, (RT 9) North to exit 33 (Lehigh Valley), take Rt 22 East to 309 South to I-78 East to Exit 18 (Lehigh St. North), go left, 1 mile to 2nd light at Vultee St., make right and go over railroad tracks to mall. Phone 610-797-7743 day of show

FROM HARRISBURG: I-78 East to Exit 18 (Lehigh St. North), go left, 1 mile to 2nd light at Vultee St., make right and go over railroad tracks to mall. Phone 610-797-7743 day of show

SHOW ADMISSION: \$2.00 With This Ad

FROM READING: RT 222 towards Allentown. Take I-78 East to Exit 18 (Lehigh St. North), go left, 1 mile to 2nd light at Vultee St., make right and go over railroad tracks to mall. Phone 610-797-7743 day of show

(Reissues from page 57)

blatant pinched-nosed rip-offs of 1910 Fruit-gum Company's "Simon Says" and Ohio Express' "Yummy Yummy Yummy." In this mix, tasty rockers à la the fuzz-toned "Leaving Me" and The Kingsmen-oriented "Shot Down" are smothered.

No session details are offered, so one can't be sure The Royal Guardsmen played on the more slickly produced pop sides. The two sets just lay the material out as it was originally — a compelling train-wreck of AM-radio kitsch and failed good intentions.

—Ken Burke

THE ARCHIES

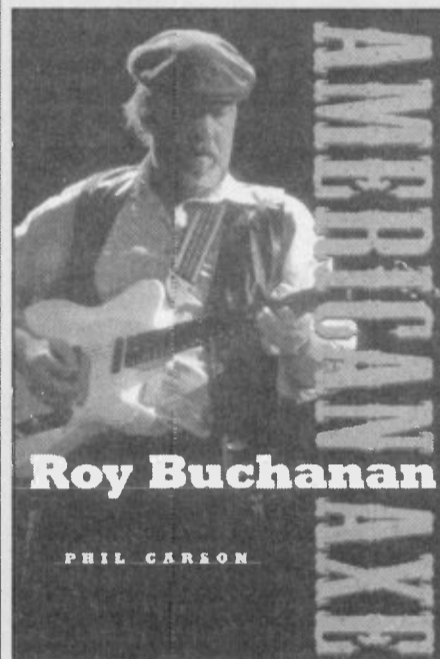
Absolutely The Best Of The Archies Fuel 2000 (302 061 120 2)

After years of being forced to settle for digital Archies collections of dubious legality that sounded as if they were mastered from the vinyl that kiddyboppers played to death back in the day, the Fuel 2000 label has finally released something close to the definitive collection of the cartoon bubblegummers The Archies.

Absolutely The Best Of The Archies is a 16-track blast of refreshing bubblegum pop from

(Please see Reissues page 64)

Book Reviews



ROY BUCHANAN: AMERICAN AXE
By Phil Carson
Backbeat Books (softcover, \$17.96, 282 pages)

Roy Buchanan is probably the finest American guitarist to ever wrap his hands around a Telecaster. In *American Axe*, writer Phil Carson does a thorough and detailed job in writing Buchanan's life story with exciting details that make his life so vivid you can actually see the story as you read this book.

Starting from Buchanan's humble beginnings in Arkansas to relocating to different areas of California to playing countless one-nighters throughout the United States, he was the true road warrior. We've all heard about the legend of Buchanan playing with Dale Hawkins in Louisiana, and now we have the fascinating accounts of all of those gigs, along with the story behind how his friendships with Robbie Robinson and James Burton materialized from the Hawkins connection.

Carson gives us all the particulars of how Buchanan ended up making Washington, D.C., his home. Also told is how word-of-mouth and an embellished local newspaper story in D.C. to the *Rolling Stone* article sparked an interest in WNET Public Television to film and air *The Best Unknown Guitarist In The World*. Buchanan even sold out Carnegie Hall without an album out!

The stories of Buchanan's use of non-rehearsed pickup bands seem to even rival Chuck Berry's reputation. The Polydor, Atlantic, and Alligator Record histories show how each label tried to capture Buchanan's live guitar prowess/magic on tape. The mystery of his death is explained

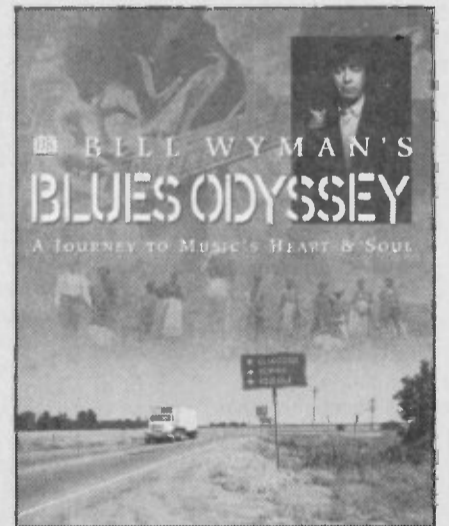
from different perspectives with comments by friends and family members. All in all Carson does a wonderful job capturing Buchanan's pioneering life of a journey of a music man and his Telecaster.

—Guy Lee

BILL WYMAN'S BLUES ODYSSEY
(A Journey to Music's Heart & Soul)
By Bill Wyman with Richard Havers
DK Publishing (+400 pages, hardcover, \$40)

More than 10 years in the making, *Bill Wyman's Blues Odyssey* is a supremely stunning literary achievement. This massive 400-page volume presents the most lavish, comprehensive and captivating study of this truly distinct musical art form, born and bred in the American South — whose roots trace to Africa and whose influence upon modern popular music has been firmly imprinted on every genre from swing to rock 'n' roll.

It's the ultimate blues encyclopedia — crammed with illuminating profiles of legendary blues artists, first-hand interviews with dozens of musicians, in-depth historical backgrounds and geographical settings, past and present musical influences and a heavily illustrated guide to the essential



blues recordings.

As a founding member of The Rolling Stones and the creative force behind Bill Wyman's Rhythm Kings, Wyman draws directly from his unique perspective, consummate expertise and lifelong passion for the blues to produce the single-most important and rewarding volume ever published on the subject. *Bill Wyman's Blues Odyssey* is an absolutely monumental and essential work.

—Mark Wallgren

STORE DIRECTORY

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

ARIZONA

Memory Lane
Out-Of-Print Records ★ Tapes ★ CDs
1940 E. University Dr.
Tempe, AZ 85281
(480) 968-1512
FAX (480) 921-1620
<http://www.memorylanerecords.com>
E-Mail: mlr@memorylanerecords.com
Mail, phone, and web orders filled promptly... VISA ★ MC ★ AMEX ★ NOVUS... be sure to visit us when you're in Arizona.

ARKANSAS

Arkansas Record CD Exchange
4212 MacArthur Dr.
North Little Rock, AR 72118
(501) 753-7877
FAX (501) 758-7556
E-Mail: are@cei.net
Web: ARCD.com
11 am to 7 pm Tues.-Sat.
VISA/MC/AMEX. Your Record and CD Oasis Between Memphis and Dallas. Right on I-40 at Burns Park Exit. Thousands of 45s, LPs, CDs, CD Singles & Imports. New & Used, Buy-Sell-Trade. Send Want lists.

Blue Meannie Music
2080 Harrison St. Ste. D
Batesville, AR 72501
Phone: (870) 698-9234
Fax: (870) 698-9778
E-Mail: info@bluemeannie.com
www.bluemeannie.com
We have a wide selection of import 45's, EP's & LP's. We have over 12,000 import 45's & EP's with picture sleeves in stock. From the 50's to the present. Been doing mail order since 1973. Open 7 days a week. Mon.-Sat. 10:00 - 7:00 & Sun. 1:00 - 6:00.

CALIFORNIA

Armadillo Music Records
210 E Street
Davis, CA 95616
(530) 750-2384
FAX (530) 750-2385
E-Mail: armadillomusic@mother.com
Rare, out of print and new vinyl. New & Used CD's. Buy, Sell & Trade. Want lists welcome. We buy collections - large or small. Open 7 days.

Atomic Records
3812 W. Magnolia Blvd.
Burbank, CA 90026
Phone: (818) 848-7090
FAX (818) 848-1969
E-Mail: atomic1@flash.net
Specializing in rare/collectibles: Jazz - Soul - Rock - Exotica - Alternative - Childrens LPs & 45s.

Beat City Records
2090 East Main Street
Ventura, CA 93001
(805) 653-5545
Web: www.beatcityrecords.com
E-Mail: bcityrec@pacbell.net
New/Used Records, CDs & Collectibles. Import & Domestic Vinyl in Stock. Posters by Coop, Kozik & Others. We Do Mail Orders.

CD Trader
18928 Ventura Blvd.
Tarzana, CA 91356
818-705-3544
Los Angeles's best used CD store!

CALIFORNIA

Earth Wave Records
Grand Opening October 1, 2000
Come visit our brand new store!
Hundreds of new arrivals daily!
219B Southwest Blvd.
Rohnert Park, CA 94928
Tel: (707) 795-1660
Fax: (707) 795-1665
<http://www.earthwaverecords.com>
E-Mail: mallstaff@vintage.com (English)
E-Mail: earthwave@home.com (日本語)
* Vintage US original records from 1950's - 1990's
* Largest selection of Japanese audiophile records in the U.S.
We ship worldwide.
Dealer discounts available.

過去 7 年間の皆様のご支援のおかげでこの度アースウェーブレコード 1 号店オープン運びとなりました。レコードの買い付けや西海岸に遊びに来られる際は是非お立ち寄り下さい。

Goat Hill Records
1920 Harbor Blvd.
Costa Mesa, CA 92627
(949) 646-8551
Records • CDs • Collectibles • Rarities • Rock • Jazz • Blues • New • Used • Buy

House of Records
3328 Pico Blvd.
Santa Monica, CA 90405
(310) 450-1222
(310) 450-4525
E-Mail: info@houseofrecords.com
Web: www.houseofrecords.com
LA's oldest record store. Collectible records and used CDs. Please visit when in California.

Record Man, The
1322 El Camino Real
Redwood City, CA 94063
Phone: (650) 368-9065
Fax: (650) 368-2968
www.recordman.com
E-Mail: ARCHIVES@recordman.com
Find out why people are calling us the biggest and best record store around!!
Over 1 Million Items In Stock; LPs, 45s, EPs, Picture Discs, 78s, CDs, Cassettes and reel-to-reels.

Rockaway Records
2395 Glendale Blvd.
Los Angeles, CA 90039
Ph. (323) 664-3232
FAX (323) 664-0956
E-Mail: sales@rockaway.com
www.rockaway.com
LA's best collectables! Vinyl, Compact Discs, Posters and Memorabilia from the 50's to the 90's. Open 7 days, 10 a.m. - 9:30 p.m.

Rock-It-Man
55635 29 Palms Hwy.
Yucca Valley, CA 92284
Ph. 760-228-3304
FAX: 760-228-3075
Palm Springs largest selection of new & used CD's & Memorabilia.

Saturn Records
5488 College Ave.
Oakland, CA 94618
Phone: (510) 654-0335
FAX: (510) 654-4386
Fully searchable Web site with secure server for easy and safe credit card ordering: www.saturn-records.com
San Francisco Bay Area's premier collector's record store.

CALIFORNIA

Streetlight Records
980 South Bascom Ave.
San Jose, CA
(888) 330-7776
939 Pacific Ave., Santa Cruz, CA
(888) 648-9201
3979 24th St., San Francisco, CA
(888) 682-3550
2350 Market St., San Francisco, CA
(888) 396-2350
www.streetlightrecords.com
Buy, Sell, Trade all kinds of CD's, LP's, Videos, DVD's and Collectibles. Secure E-store.

FLORIDA

Blue Note Records
16401 NE 15th Avenue
N. Miami Beach, FL 33162
(305) 940-3394
FAX (305) 948-3523
E-Mail: BLUENOTE@NETROX.NET
Largest selection of Jazz, Soul, Blues, 10", LPs, 34s & Rare 50s & 60s originals. Specializing in 70s & 80s originals & White Label 12". Just opened our new Jazz store.
Phone: 305-354-4563

Offbeat Records & CD's, Inc.
937 S. State Road 7 (US 441)
Ft. Lauderdale, FL 33317
Phone: (954) 316-9084
Fax: (954) 316-9391
Web site: www.offbeatrecords.com
E-Mail: offbeatrecords@aol.com
Hours: Wed.-Sat. 11:00 a.m. - 5:00 p.m.
Sun. 12 Noon - 4 p.m.
Closed Mon. & Tues.
South Florida's coolest music collector's shop! We specialize in rare LPs, CDs, 8 tracks, reel tapes, music posters & vintage audio equipment! Please phone / fax / e-mail wants. WE BUY COLLECTIONS!

Play It Again, Inc.
3148 W. New Haven Ave.
West Melbourne, FL 32904
(321) 724-5685
FAX: (321) 722-1215
WWW.PLAYITAGAINRECORDS.COM
E-Mail: playitagain@iu.net
Florida's best kept secret. Where dealers shop. Want list and dealers welcome.

Rock & Roll Heaven Inc.
1814 N. Orange Ave.
Orlando, FL 32804
Phone: 407-896-1952
FAX: 407-896-2130
E-Mail: rockroll@magicnet.net
Central Florida's oldest and largest source for every format and every category including books, mags, t-shirts, posters, 12's, 45's, LP's, cass, CD's, new-used, everything!

Soundsgreat! Recycled Music
853 S. Orlando Ave. (17/92)
Winter Park, FL 32789
407-599-7277
Buy • Sell • Trade all types of vinyl records Orlando area. Interstate 4 to exit #45 (Fairbanks Ave.) 1 mile east to Orlando Ave. 1 block south on right. Inside Orange Tree Antiques Mall.
Visit Our New On-Line Store
At: www.tias.com/stores/sgr

Yesterday & Today Records
7902 NW 36th St., Suite 210
Miami, FL 33166
(305) 468-0311
FAX (305) 468-0313
Web site: www.vintagerecords.com
E-Mail: yandtre@aol.com
NEW LOCATION! A few minutes from Miami Airport. We carry oldies - 45s, LPs, CDs. Imports - specialize in 60s/70s, Psych/Prog Rock. Buy/Trade/Sell. Want lists welcome.

GEORGIA

Full Moon Records
1653-A McLendon Ave.
Atlanta, GA 30307
(404) 377-1919
New, Used Records, Tape, CDs.
Great Selection, Great Prices. Send us your want list!

ILLINOIS

Hi-Fi Records
2570 N. Clark St.
Chicago, IL 60614
(773) 880-1002
FAX (773) 880-1016
E-Mail: hifi@interaccess.com
Web site: www.hifirecords.com
The best vinyl selection in city. As well as many hard-to-find CD's! We Buy and Sell all types of music.

House of Music, The
2057 W. 95th St. (at Hoyne)
Chicago, IL 60643
Phone: (773) 239-4114
FAX: (773) 239-9722
Jazz-Blues-Oldies, R&B, Soul & Nostalgia. Famous for locating hard-to-find records, tapes, videos and CDs. It's our service and expertise that makes the difference. We sell imports. We ship everywhere UPS & Fed-Ex. Check our vinyl graveyard. LPs as low as \$1.00. By George! We've got it or we can get it!

Raffe's Record Riot
4350 North Cicero Ave.
Chicago, IL 60641
(773) 725-1327 - 24 hr. service
E-Mail: raffesrr@aol.com
Web site: www.raffesrecordriot.com
Open: Mon.-Sat. 11:30 a.m. - 6 p.m.; Sunday PHONE APPOINTMENTS ONLY. Specialties, oldies, hard-to-find unusual labels. We buy collections. Want lists with orders invited. We accept VISA, MasterCard, Novus & American Express.

Remember When Records and CDs
309 W. Ogden Ave.
Westmont, IL 60559
Phone: (630) 963-1957
FAX: (630) 963-1987
E-mail: rmbwrwn@worldnet.att.net
Thousands of new & used 45s, LPs, Tapes & CDs (Imports) VISA, MasterCard, Telecheck.
Closed Sundays.

Toad Hall Books & Records
2106 Broadway
Rockford, IL 61104
FAX: (815) 226-9887
Ph: (815) 226-1259 or
(815) 399-4644
100,000 LPs, 100,000 78s, 15 rooms full of other collectibles.

INDIANA

Missing Link Records
6053 N. College Ave.
Indianapolis, IN 46220
(317) 466-1967
FAX: (317) 466-0042
Central Indiana's best vinyl selection in all genres. Don't miss us!
www.missinglinkrecords.com

IOWA

Kanesville Used Records
530 4th St.
Council Bluffs, IA 51503
(712) 328-8731
Largest selection of records in the Midwest. All categories.

KENTUCKY

Pops Resale
1423-B Leestown Rd.
Lexington, KY 40511
Phone: (859) 254-7677
FAX: (859) 254-7677
Thousands of vinyl, 33/45/78 priced to sell, all genres.

Ticket To Ride Music & Memorabilia
Hwy 229-Flealand
London, KY 40741
Phone: (606) 878-0366
E-Mail: jlennon@sekybiz.net
Tons of CDs, cassettes, vinyl & all types of collectible music memorabilia. Open Sat. & Sun. 9-5, right off I-75!

MARYLAND

Crown Records
108 N. Lakewood Ave.
Baltimore, MD 21224
Phone: (410) 563-7881
E-Mail: dmilecki@maxinter.net
Rare LPs, 45s, 78s; Jazz, Soul, R&B, Rock, Country, Blues, Classical, Northern Soul 45s - Open 7 days 9-9.

Joe's Record Paradise
1300 East Gude Drive
Rockville, MD 20850
(301) 315-2235
FAX: (301) 315-2252
<http://www.joesrecordparadise.com>
E-mail: raremusic@joes-record-paradise.com
Thousands of LPs, 45s & CDs. New & used & out of print. Open 7 days, Jazz, Rock, R&B, Blues, Country. 28 Years in the business.

MASSACHUSETTS

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

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

Nuggets Records
486 Commonwealth Ave.
Boston, MA 02215
(617) 536-0679

And Our Newest Location:
46 White Street
Somerville, MA
(617) 623-1001
Web site: www.nuggetsrecords.com
E-mail: nuggetsrecords@netzero.net
We buy, sell and trade records, CDs, tapes, videos, Send your want list - please be specific & include phone number.

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

STORE DIRECTORY

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

MASSACHUSETTS

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

MICHIGAN

PJ's Used Records
617 B Packard
Ann Arbor, MI 48104
(734) 663-3441
E-Mail: pjsrecords@mediaone.net
Buying and selling new and used
products in all formats.

R.A.M.
917 W. Broadway
Muskegon, MI 49441
Established in 1983
Phone: (231) 759-0172
FAX: (231) 755-0429
E-mail: info@ramcd.com
Hours: Tuesday - Friday 11-8
Saturday 11-6

We buy and sell used CDs and
DVDs. Over 15,000 in stock (Stop
by and meet Stray and eBay - the
store cats.)
Web site: www.ramcd.com
Over 14,000 collectible CDs, singles,
LPs, 45s, books, etc. and still growing.

Vinyl Palette
310 Butler St.
Saugatuck, MI 49453
(616) 857-7664
E-Mail: vinylpal@sirus.com

Come visit us at our downtown loca-
tion! Great selection of vinyl as well
as new and used CD's. We also carry
music DVD's. Coming on a trip? Call
first for hours!

MINNESOTA

Car & Record Collector's Heaven
155 No. Snelling Ave.
St. Paul, MN 55104
(651) 645-3153
E-Mail: rbroz598@cs.com
Rock-RAB-Garage-R&B/Soul -
Blues/Jazz-C&W/Pop-45/LP/CD-
Domestic-Import-Car Books-Mags.
CC: VISA/MC/Disc.Card

MISSISSIPPI

Ace Video & Music
285 Calhoun St. P.O. Box 1934
Biloxi, MS 39533-1934
PH: (228) 374-0777
FAX: (228) 374-4645
E-mail: acemusic@datasync.com
www.acevideoandmusic.com
Huge inventory collectible vinyl in all
categories. Mail or fax wants.

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

NEVADA

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

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

NEW JERSEY

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

The Album Hunter
2217 Atco. Ave.
Atco, NJ 08004
PHONE: (856) 719-1515 (24 Hrs.)
FAX: (856) 719-1313 (24 Hrs.)
Great Dealer Discounts! Biggest in
South Jersey in Rare Vinyl! 167+
Page Catalog Send in \$6.00 U.S.A.-
\$8.00 Overseas. Thousands of
Albums \$1.00-\$2.00 in Store!!

Flipside II Records
120 Wanaque Ave.
Pompton Lakes, NJ 07442
(973) 835-8448
Plenty o' vinyl, from 99¢; also 45's,
CDs, needles, tapes. Call for hours.

Hackensack Record King
303 Main Street
Hackensack, NJ 07601
Phone: (201) 488-4232
E-Mail: records123@aol.com
Visit our online auction:
http://member.aol.com/records123
45 RPM Specialists, 12", LPs &
rarities on vinyl. Full line of replace-
ment phonograph needles (stylus).

Iris Records Ltd.
114 Brunswick Street
Jersey City, NJ 07302
(bet. 1st and 2nd Streets)
Phone: (201) 217-0588
E-Mail: irisrecs@worldnet.att.net
Hours: Friday 3-9PM or by
appointment
Thousands of twelve inch singles at
bargain prices. Hip-hop, R&B, rock,
disco, dance and more. We also
carry full length soul, jazz, rock,
exotica. Ten minute train ride from
Manhattan. Vinyl only. No want lists,
we cater to customers that like to get
hands dirty.

NEW JERSEY

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

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

NEW MEXICO

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

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

NEW YORK

House of Oldies
World Headquarters for Out of Print
45s and LPs
35 Carmine St.
New York, NY 10014
(212) 243-0500
FAX: (212) 989-1697
http://www.houseofoldies.com
10 A.M.-5 P.M. Tues. thru Sat.
Closed Sun. & Mon. Established in
1962 over a million 45s, 78s & LPs,
R'NR, R&B, S&W, shows, S.T., Soul,
Funk, Pop, Collections Bought 1950-
1989 - Send or E-mail "Want Lists."
#1 Oldies Shop. VISA, MC., Amex.
A must when you're in NYC.

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

Junkie Vinyl
PO Box 148
Hannacroix, NY 12087-0148
(518) 756-9593
E-Mail: jvinyl@msn.com
Free mail order catalog of New
Arrivals available. Newest catalog
just released! Updated every 3
months. Thousands of Rare and
Common LP's all types and styles of
Music and Comedy. 10% discount
on orders over \$50. 24 hr. voice-
mail, call anytime!

NEW YORK

Last Vestige Music Shop
173 Quail St.
Albany, NY 12203
(518) 432-7736
FAX: (518) 432-1812
E-Mail: info@lastvestige.com
Second hand, Out-Of-Print, CD's
Records, Mailorder: lastvestige.com

Mr. Cheapo CD & Record Exchange
46 Jericho Tpke.
Commack Long Island, NY 11725
(631) 543-8686
and 134 Jericho Tpke
Mineola Long Island, NY 11501
(516) 742-7670

We sell most of what's in Goldmine.
Thousands of used CDs & Records
in every store. Largest selection on
Long Island. When you're visiting
the New York area, we have 2 loca-
tions!

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

NORTH CAROLINA

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

OHIO

Parker's Records & Comics
1222 Suite C, Route 28
Milford, OH 45150
PH/FAX: (513) 575-3665
Mon.-Sat. 11am - 7pm
E-mail: dkparker39@fuse.net
Specializing in 50s & 60s. Over
100,000 45s & 10,000 33s. Send
want lists. Accepting
MasterCard/VISA & NOVUS cards.

OKLAHOMA

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

OKLAHOMA

Records and Stuff
1511 S. Memorial
Tulsa, OK 74112
(918) 627-1505
Web site: recordsandstuff.com
E-Mail: sales@recordsandstuff.com
Thurs-Sat 10:00 am-6:00 pm;
Sunday 11:00 am-5:00 pm, or by
Appointment
Specializing in all Vinyl Selections.
CD's, Cassettes, 8 Track, Books,
Video Tapes, Magazines, Sheet
Music, Memorabilia, Playboy
Magazines, Collectible Supplies, etc.
- Buy - Sell - Trade - We Ship
Worldwide

OREGON

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

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

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

PENNSYLVANIA

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

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

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

STORE DIRECTORY

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

PENNSYLVANIA

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

Record Castle
1118 Cottman Ave.
Philadelphia, PA 19111
(215) 745-4151
Web site: www.recordcastle.com
E-Mail: info@recordcastle.com
Mon.-Sat. 1-7 p.m. (EST)

Buy/Sell records - compact discs - tapes - rock 'n roll memorabilia - thousands of records (all speeds), CD's, etc. in stock!

Record Connection
550 N. Reading Rd.
Ephrata, PA 17522
(717) 733-1641
FAX: (717) 733-1685
Visit our Web site at:
www.RecordConnectionPa.Com.
Oldies, Classic Rock, Psychedelic, Progressive, Country, Jazz, Comedy. Over 100,000 45s & albums!
Compact Disc: New, Used, & imports. Directions: Located on Rte. 272, 4 miles S. of PA Turnpike (exit 21).
Open 7 days a week. M-F 10 a.m.-8 p.m.; Sat. 9 a.m.-7 p.m.; Sun. 11 a.m.-5 p.m.

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

PENNSYLVANIA

Val Shively R & B Records
49 Garett Rd.
Upper Darby, PA 19082
(1 mile from West Philadelphia)
(610) 352-2320
FAX: (610) 352-8199
11-7 EST M-Sat.
Over 4 million 45s! Also CDs, LPs, cassettes. Send want lists/mail order available. Major credit cards accepted.

TENNESSEE

Grumpy's Music & Books, Inc
3905A Hixson Pike
Chattanooga, TN 37415
(423) 874-0242
FAX: (423) 874-0286
E-Mail us at: grumpybk@aol.com
BUY • SELL • TRADE
Books • CDs • T-shirts • LPs • DVDs • Videos • Audio Books • Posters Open Mon-Sat. 10:00 a.m.-9:00 p.m.; Sun. 12:00 p.m.-6:00 p.m. We specialize in hard-to-find items.

The Great Escape
1925 Broadway
Nashville, TN 37203
(615) 327-0646
FAX: (615) 321-5568
www.duffelbag.com
E-Mail: tge@bellsouth.net
Nashville's oldest record store!
(Open for 24 years.) Thousands and thousands of collectible and bargain CDs, LPs, 45s, 78s, and tapes at low, low prices. (One of the largest selections of out-of-print records in the mid-south.) Also buying and selling: comics, videos, games, more. Voted best non-chain record store 7 years running in "The Nashville Scene." Open Mon.-Thurs. 10 a.m. - 9 p.m.; Fri-Sat. 10 a.m. - 10 p.m.; Sun. 1-6 p.m.

TENNESSEE

The Great Escape
111 N. Gallatin Rd.
Madison, TN 37115
(615) 865-8052
FAX: (615) 865-8779
www.duffelbag.com
E-Mail: tge@bellsouth.net
Thousands and thousands of collectible and bargain CDs, LPs, 45s, 78s, and tapes. (One of the largest selections of out-of-print records in the mid-south.) Also buying and selling: comics, videos, posters, memorabilia, video and computer games, gaming cards, books, toys, role-playing items, baseball cards, more. Voted best non-chain record store 7 years running in "The Nashville Scene." Open Mon.-Fri. 10 a.m.-9 p.m.; Sun 1-6 p.m.

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

VERMONT

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

VIRGINIA

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

VIRGINIA

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

WASHINGTON

Disc Connection
405 Garfield St. (1 block east of PLU)
Tacoma, WA 98446
(253) 539-5632
E-mail:
disc_connection_mail@yahoo.com
We are Tacoma's #1 location for rare Beatles memorabilia and vinyl. CASH paid for Beatles and Monkees, one item or a hundred, we buy collections. We also buy, sell and trade CD's-LP's-45's-DVD's-Laserdiscs and videotapes. Open Monday thru Friday 11am to 7pm. Open Saturday and Sunday Noon till 5pm (On Sundays please PHONE FIRST to insure we're there).

WISCONSIN

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

Fox Music
100 E. Main St.
Watertown, WI 53094
Entrance on 1st St.
PH: (920) 206-8597
FAX: (920) 206-8641
E-Mail: foxmusic@execpc.com
Store Hours: 11:00-7:00
Thousands of rare & collectible LPs & 45s. New & used CDs/domestic & imports. We ship anywhere. We buy quality collections.

WISCONSIN

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

CANADA

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

FRANCE

Monster Melodies
9 Rue Des Dechargeurs
75001 Paris - France
PH: (33) 140280939
FAX: (33) 142332572
E-Mail: monster@club-internet.fr
Thousands of LPs, Singles, CD, CDs 60s-90s. Since 15 years in business. We mail everywhere.

SWEDEN

The Golden Oldies Shop
5:t Eriksgatan 96
SE-113 31 Stockholm, Sweden
PH/FAX: +46-8-32 22 40
Original singles, EPs & LPs 1955-1979, Rock & Roll, Pop, Soul, etc. Send your name and address for free catalog, or visit our Web site: www.goldenoldies.se
Company established in 1977. 24 years in business!

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

1 year \$234.00 6 months \$117.00

Send your listing with payment to:
GOLDMINE • 700 E. State St. • Iola, WI 54990-0001 or Call 715-445-2214

Name: _____

Contact person: (This will not appear in the listing) _____

Address: _____

City: _____ State: _____ Zip: _____

Phone: _____

FAX: _____ Do you carry GOLDMINE in your store? _____

Description: _____

Footnote Archives

VANGUARD III: BEYOND FOLK — INTO PSYCH & FIDDLE

by Dave Thompson

The story that best sums up Circus Maximus is that nobody yet seems to have told their story. Even Jerry Jeff Walker, rhythm guitarist and vocalist across the Texan band's two albums, devotes just a dozen pages of his autobiography to them, with much of that spent discussing the Carnegie Hall Electric Christmas concert that the band co-headlined in December 1967 on the whim of an organizer who saw modern psychedelia as the logical sonic successor to certain medieval music forms. Which, of course, it was.

Walker does, however, spare one thought for posterity, when he contemplates the irony of his situation. Growing up, he had devoted great swathes of his listening time to the Vanguard label, repository of some of the greatest folk music of the age. Now he was signed to that very label — and was playing psychedelic rock.

Circus Maximus formed as the Lost Sea Dreamers, in which form they were discovered by independent producer Dan Elliot. He introduced the group to Vanguard in mid-1967 and, with staff producer Sam Charters helping oversee the sessions, the Lost Sea Dreamers (LSD — geddit?) began work on their debut album.

The sessions were still underway when the group was offered a residency at a new club opening in St. Mark's Place, in New York City, the only condition being that the band change its name to match the venue. Circus Maximus was born. It wasn't a bad move, either — certainly the new name gave Vanguard's copywriters plenty to work with as they prepared for the band's launch. "Under a visual big top of flowing, multi-colored light," promises the sleeve to Circus Maximus' eponymous debut album, "Circus Maximus is the biggest circus, the circus of the mind, theatered in a tent on imagination."

The music was pretty far out as well — scratchy guitars and abrasive rhythms, a post-garage rave-up that built around both Walker and lead guitarist Bob Bruno's songwriting and vocals, with Bruno's scintillating hard psych guitar work savage enough to merit its own channel on the headphones.

It was during the sessions for *Circus Maximus* that Walker composed the song for which he is today best remembered, "Mr Bojangles." Of course it found no place on the group's debut and not on their second album the following year, either. Rather, *Neverland Revisited* emerged a rather disappointing effort, slower and calmer than its predecessor, more prone to reflection and all but devoid of the manic guitars that scythed through the best of *Circus Maximus*.

The heavily harmonic "Negative Dreamer Girl" was a neat choice for a single, though, and the backward-tape spasm-led "Neverland" suggested that the band hadn't quite run out of ideas yet. They had, however, run out of steam. *Neverland Revisited* was barely issued when the band broke up, with Walker alone remaining at Vanguard for an acoustic solo album the following year (*Driftin' Way Of Life*).

Undeterred by the desultory saga of Circus Maximus, Vanguard was gripped by psychedelic rock — and the more skewed and shaded the better. 1967 saw the arrival of David Meltzer, a San Francisco poet who formed The Serpent Power with his wife, Tina, in 1966. With the lineup also featuring former Grass Roots guitarist Denny Ellis and bassist David Stenson, The Serpent Power made their live debut Nov. 27, 1966, at a benefit concert for the Telegraph Group Neighborhood Center.

It was, from all accounts, a spectacular performance, with Ed Denton, manager of Country Joe & The Fish, sufficiently enthused to immediately contact Vanguard, suggesting it sign the band. The following year saw the release of *The Serpent Power*, and it is still apparent that Denton's enthusiasm was not misplaced. On the album, mature pop rides some delicious harmonies in a manner not altogether removed from a

vision of the early Jefferson Airplane, if they'd continued down the route opened up by their own debut — they didn't, so The Serpent Power made the journey for them.

The closing, "Endless Tunnel," in particular, is a revelation; Meltzer's lyrics are, perhaps, a little overwrought, and 13 minutes of slowly building, darkly undulating, organ-led percussion can seem somewhat indebted to The Doors. But then J.P. Pickens' electrified five-string banjo takes over, and the performance goes somewhere else entirely. Unfortunately, the band broke up once they got there. The Serpent Power disbanded following the album's release, leaving the Meltzers alone to cut a second Vanguard album in 1969, *Poet Song*.

1968 brought the one and only LP by Elizabeth, a Philadelphia band whose lineup once included future Nazz drummer Stewkie Antoni and whose guitarist, Steve Weingart, is responsible for some of the most concisely uncontrolled guitar playing in the entire label catalog, a little less than two minutes into "You Should Be More Careful."

[Had they] received any kind of airplay at all and had pigs grown wings and flapped them vehemently, The Wildweeds might easily have attained at least the same heights as The Charlatans or the early Steve Miller Band.

Received wisdom insists *Elizabeth* is a fairly average rock album and, once past one of the most eye-catching covers in the history of the Vanguard art department, that might be true. The problem is not, however, the music itself, but rather the band's reliance on two songwriting guitarists, who might have meshed on an instrumental level but had little in common in the compositional stakes. Thus, while Bob Patterson unleashes the multi-textured rockers, Steve Weingart draws upon more placid folk rockers, and never the twain shall meet.

1968 also saw Vanguard turn its attentions north of its New York City base to Boston, picking up the perpetrators of two of the most disconcerting (but extraordinarily effective) Vanguard releases of them all.

An eponymous set by The Far Cry is essentially the blistered ruminations of a heavy psychedelic blues band, rising into a class of its own first via Jere Whiting's vocals — a standard blues bellow with delusions of Arthur Brown operatic grandeur; then through the insertion of a free-form tenor sax into even the raunchiest rocker. Five years later, The Far Cry could have given King Crimson a run for their money. Unfortunately, they'd long since disbanded by then.

Listening (pointedly christened without a definitive article), on the other hand, were a superbly melodic but deceptively madcap outfit whose psych-pop masterpieces in no way disguised the band members' past affection for The Beach Boys and the British Invasion. Indeed, Walter Powers, (credited on *Listening* with "bass and feelthy literature") was a former member of just such a band, The Lost, who cut three singles for Capitol during 1966-67. As an aside, it was there that Powers first ignited his friendship with another Beantown superstar, Willie "Loco" Alexander — who guests on *Listening*'s mock-Latin freak-out "Cuando" and would later reunite with Powers in the early '80s band The Confessions.

Maintaining its reputation as a traveling A&R department, the Country Joe MacDonald camp was also responsible for a couple of bands who appeared on Vanguard at the end of the 1960s and proceeded to blow away all the label's associations with gentle folk, wacked psychedelia, even King Crimson.

Both The Frost and The Third Power hailed from Detroit, as all the era's loudest bands seemed to; Country Joe encountered them on his latest tour and realized instinctively that there was a sound bleeding out of the Motor City that made San Francisco and London sound positively old-fashioned.

Over at Elektra, Jac Holzman had already drawn from this rich new vein (and done immeasurable harm to his own folk tag) by picking up The Stooges and MC5; Maynard Solomon, chasing the same critically acclaimed golden ring, promptly booked himself and producer Sam Charters on a flight to Detroit and began scouring the clubs.

The two groups they emerged with have not, by any means, attracted the same attention as Elektra's dynamic duo, although both are responsible for alluring early 45s on local labels — The Frost's "Bad Girl" appeared on Date, Third Power's "Snow" on Baron. They also feed into other sainted corners of the hard rock lexicon — Third Power's guitarist, Drew Abbott, went on to Bob Seger's Silver Bullet Band; The Frost's Dick Wagner became part of a studio team, alongside producer Bob Ezrin and fellow axeman Steve Hunter, whose achievements range from Lou Reed's *Rock 'N' Roll Animal* tour to Peter Gabriel's debut album and a string of Alice Cooper albums as well.

The Frosts' own records, meanwhile, are in a class of their own. A thunderous but otherwise unadventurous debut album, *Believe*, brought Third Power a modicum of attention (think Blue Cheer without the melodies) but little else, and they drifted away soon after. The Frost, however, were made of sterner stuff.

Having kicked off their Vanguard career with a second 45, "Mystery Man," the band then uncaged *Frost Music*, a Panzer division of sound and energy that steamrolled to #168 on *Billboard*, virtually on the strength of local sales alone. Suitably emboldened, the band tapped further into their hometown strengths by recording side two of their *Rock And Roll Music* sophomore set live at Detroit's Grande Ballroom. Sales boomed — according to Sam Charters, "The Frost sold over 100,000 albums." While their chart profile barely flickered (the album peaked at #148), they did land a prestigious gig at the Fillmore West. Unfortunately, they were opening for B.B. King, whose audience of devout blues aficionados was less than impressed with The Frost's barrage of Midwestern mayhem. "It was," Charters continued, "a long, discouraging weekend for everyone." The band broke up soon after.

Equally spellbinding but located on quite the opposite side of the sonic spectrum was the duo of Baldwin & Leps. A guitar and fiddle-fired unit, they appear to have spent much of their time busking on the streets, performing a Michael Baldwin-composed repertoire of gritty ballads that escaped accusations of mundanity by virtue of Leps' maniacal violin. It cuts through the vinyl (and, latterly, Comet's CD reissue) like a knife through all the clutter of a well-behaved and tastefully orchestrated folk rock band — four years later, Dylan would borrow the same fiddle-in-her-face approach for elements of his *Desire* album (and accompanying tour); in 1971, however, Baldwin & Leps' approach was, perhaps, just a little *too* unique for mainstream listening tastes.

A similar fate befell The Wildweeds. Best-remembered today for supplying NRBQ with guitarist Al Anderson and for 1967's massively minor (#88) hit "No Good To Cry" (on the Cadet label), The Wildweeds were also one of the most inventive bands trawling the clubs of the Northeast, with a well-adjusted ear for the sounds of the Southwest. Had they hailed from California; had their cheeky absorption of Beethoven into beat ("Someday Morning") received any kind of airplay at all; and had pigs grown wings and flapped them vehemently, The Wildweeds might easily have attained at least the same heights as The Charlatans or the early Steve Miller Band. Instead, they're an obscure little footnote in the NRBQ story (Anderson didn't join until The Wildweeds split, in 1971) and a one-hit wonder of the most minute caliber, cult heroes in every sense of the phrase.

Ah, but it's a hearty, healthy cult, all the more so since The Wildweeds' demise did not end the members' associations. The rhythm section of Bob Dudek and Al Lepak remained alongside Anderson for several further recordings, including "Come On If You're Coming," a great little number now available as a bonus track on Anderson's self-titled 1972 solo album, itself recorded with Lepak still in attendance.

And with Al Anderson holding open the door to all the bright new tomorrows of the 1970s, we take our leave of the Vanguard vault. We've been down here for three months after all, and the janitor is sick of sweeping up after us. But before we leave, let's take down the sign that says "America's greatest folk label," because it really is so much more than that.

COMPACT DISC SHOWCASE

Showcase ads are the most looked at in Goldmine. You may buy as many boxes as you wish for an ad, at a cost of \$38.60 per box, multiplying the \$38.60 per box required. All typesetting is done by us and included in the price.



the CUBE
by Lorentz Design

The Ultimate STORAGE CABINET

Featuring our patented ALLSTOP STORAGE SYSTEM, no slots, no plastic molds, no wasted space. Full-extension drawer slides. Made from high quality oak veneers and hardwoods. 23"H x 19 1/2"W x 17 1/4"D. Each Cube ships fully assembled, Stackable.

Stores 306 CD's or any combination of CD's, DVD's, CD-ROM, VHS, Cassettes, etc.

Call 800-933-0403 or visit www.lorentzdesign.com to order or for a free, color brochure detailing all our disc, tape & component storage CUBES. LDI, Inc. • 5140 Clarkson St. • Denver, CO 80216 • Fax: 303-294-9705

WWW.GPMUSICA.COM

By J.A. Gaspar & J. del Peso

MUSIC MAGAZINES FROM ALL OVER THE WORLD. SPANISH RECORDS AND CD'S.

Detailed lists on all artists, including Spanish ones. More than 200.000 references

Secure Shop on-line

Contact us: Tirso de Molina S/N, Centre d'Empreses Modul 9-A, 08940 Cornellà de Llobregat, Barcelona Spain. Fax: + 34 93 475 02 36 E-mail: sales@gpmusica.com

101cd.com

Now over 1.6 million titles online all at discount prices. Including every UK, European, Australian and Japanese releases. UK catalogue includes budget and mid-price titles from \$7.50 (+p&h). Secure ordering, certified Bizrate Gold merchant. Plus rare records and CDs from the world's top dealers.

<http://www.101cd.com>
e-mail: sales@101cd.com

Quality CD Reissues

'60s Garage/Psych - Incredibly Strange Music

To receive our catalog, send SASE (overseas send 2 IRCs). Dealers/Distributors/Stores, we sell direct!

ARFI ARFI! PO Box 465, Middleborough, MA 02346
Phone/Fax: (508) 947-7323 Email: info@arfarrecords.com
www.arfarrecords.com

CD, Tape & Vinyl Storage

The RACKIT™ System

Factory direct since 1984 from Per Madsen Design

Free brochure (mention Goldmine) 800-821-4883 or online at www.rackittm.com



EXCLUSIVE CD'S

Serious Collectors Only (\$5 ship. & hand.) Will Sell, Buy or Trade CD'S

JAPANESE CD'S

Led Zeppelin: "Plays Pure Bob" (Tarantura) \$130.00	"Earl's Court" 5-18-75 2 CD's Tecumseh/Limited Ed. 231 of 500 \$75.00
"P 6" original 1 CD (Tarantura) \$140.00	Eric Clapton: "Blues Night" in London 2 CD's/Gold Disc \$95.00
"Dallas 1975" original no label 2 CD's \$75.00	"Blood Brothers" 2 CD's (Tarantura) Gold Disk \$300.00
"Ultra Rare Tracks Vol #1" (missing links) \$60.00	Cream: "Sweet Cream" \$30.00
"Dedicated To Rizzlers" 2 CD's \$70.00	Numerous Other Artists & Titles In Stock. Call!
"Freeze" 3 CD's (Tarantura) \$330.00	

JOHN D. COUCH
240 Rt. 9 Apt. J-8, West Creek, NJ 08092
Only one copy available
Call (609) 597-3038 to reserve your copy. Checks or MO only.

(Reissues from page 59)

a band of studio pros, the likes of which included mastermind Jeff Barry, Bobby Bloom, Hugh McCracken, Chuck Rainey, and the exhilarating, sweet 'n' innocent lead vocals of Ron Dante. The timeless classic "Sugar, Sugar" is here, of course, and an ace mastering job helps breathe new life into the tune (the bass pops, the keyboards sound exquisitely bright and Dante's vocals are fresher than ever).

"Sugar, Sugar" may be all that Archies neophytes have ever heard of the band, but there are many more bubble-icious nuggets to be savored here: There's the funky "Sunshine" (Archie Andrews? Funky? You bet your Bazooka!), the classic early '70s sunshine pop of "This Is Love," the melodic perfection of "Melody Hill" (a typically great vocal performance from Dante and some swell lead guitar from McCracken) and the slam-bangin' "Feelin' So Good (S.K.O.O.B.Y. D.O.O.)," which power pop combo The Lolas had the good taste to cover not long ago.

Even though Archies purists (yes, they exist) might decry omitting numbers such as "Seventeen Ain't Young," "Waldo P. Emerson Jones" and "Over And Over," this is one dandy and long-overdue collection. Oh, and as a bonus, also making an appearance is the rarely anthologized "Archie's Party," a brief garage-rockin' raver that includes drummer Jughead Jones goosing the comely Betty Cooper's bumper. They ain't The Archies without the Jughead beat, indeed.

— John M. Borack

JO STAFFORD
The Columbia Hits Collection
Collectors' Choice (COR-115-CD)

The Best Of The War Years
Stardust (CLP 1065-2)

As the white-bread '50s — the last golden age of pop vocalists — regains respect, we see plenty of boxes for Columbia's virginal-voiced blonde sopranos Doris Day and Rosemary Clooney, but also Jo Stafford has largely remained uncommemorated until the

29-song *The Columbia Hits Collection*. Cool warmth, a straightforward style and a keen sense of pitch were her hallmarks. Like Frank Sinatra, she made singing sound nice and easy.

Unlike many reissues, this one forgoes chronological sequencing in favor of effective arrangement by category: Top 10 singles ("Shrimp Boats," "Make Love To Me"), duets with Frankie Laine, country-folk, spiritual sensibility, ballads, novelties and nightcappers. The novelties are mainstream compared to her bad-music spoofs with her husband/arranger Paul Weston using the pseudonyms Jonathan And Darlene Edwards or (as Cinderella J. Stump With Red Ingle) her 1947 chart-topping "Tim-Tayshun" parodying Perry Como's "Temptation."

If one label hit with a song in the early '50s, rival companies rushed out competing versions that also might sell well. Thus Stafford hit #13 covering Patti Page's trademark "Tennessee Waltz" in 1950; two years later, Page made #4 covering Stafford's numero uno "You Belong To Me." Pop covers of country hits were the norm. Stafford's arrangement on Hank Williams' "Jambalaya" had little to do with the lyrics' Louisiana bayou setting, but '50s pop listeners didn't demand a Cajun backup band for authenticity's sake.

Reaching from 1950 to 1956 (when rock ended her charting days), this disc is a good sequel to Collectors' Choice's *Jo Stafford On Capitol*. The Columbia tracks show a more mature and assertive singer with livelier arrangements, but the 1943-50 Capitol sides are still stronger, largely because the label's cofounder, Johnny Mercer, brought in such top songs from his own pen ("Fools Rush In") and other champs.

Speaking of the '40s, Stardust's *The Best Of The War Years* series (including Dinah Shore and Artie Shaw) resurrects the V-disc label's recordings shipped abroad to cheer the troops.

(Please see Reissues page 69)

Book Reviews

ALTERNATIVE ROCK
by Dave Thompson
Miller Freeman (848 pages, softcover, \$27.95)

Alt-rock is a sticky subject. Where does it begin? What does it include? Does it still matter? *Alternative Rock*, the third book in the Third Ear Essential Listening Companion series of music guides, neither tries to answer all these questions nor does it even really address them. Rather, writer Dave Thompson lays out as much of the history as space will allow (and at more than 800 pages, it's quite a lot), breaks them into subgenres and other categorical splinters and lets the reader soak in this massive collection of facts and opinion.

On the former account, Thompson has done an admirable job. *Alternative Rock's* center is a massive artist profile and review section that includes everyone from Adam And The Ants to Zodiac Mindwarp And The Love Reac-

tion (with stops along the way at such alt-rock heavies as Beck, PJ Harvey, Nirvana, and Smashing Pumpkins). Thompson's homework pays off: The discographies are valuable and, for the most part, well-documented (but why so light on EP listings? Repetitive and pointless compilations are listed while crucial extended-plays from the '80s and early '90s are ignored).

Where Thompson falters is in his critical assessment of albums. He slights such proto-genre and alt-rock cornerstones as Elvis Costello's *Imperial Bedroom* and Radiohead's *Kid A* while handing out the rare 10-star rating to irrelevant trifle such as Chris Bailey's *Savage Entertainment*, Current 93's *All The Pretty Little Horses*, and Marc And The Mambas' *Torment And Tormentos*. And R.E.M.'s 1988 album, *Green* — their worst — is given a rating of eight, while their majestic debut, the critically lauded *Murmur*, receives a paltry six. His brief reviews

(no fault of his, though; he has a lot of info to pack) offer little justification.

There are errors. For example, Thompson writes that XTC's *Skylarking* was so mired in controversy because of "Dear God" that the song was eventually replaced with "Mermaid Smiled." In fact, just the opposite is true. "Dear God" was originally a B-side that became so popular that the trivial "Mermaid Smiled" was removed to make place for "Dear God" on subsequent pressings of *Skylarking*.

With a book and subject this size, there are bound to be omissions (where are The Mekons? Liz Phair? Sleater-Kinney?). Thompson settles for and sizes up mainstream alt-rock.

The essays at the beginning of the book (many covering such forefathers as Velvet Underground and the British ska movement of the late-70s/early 80s) merely prepare the reader for its core. And it's there, subjective opinion notwithstanding, that *Alternative Rock* rocks.

— Michael Gallucci

COLLECTOR'S SHOWCASE

Showcase ads are the most looked at in Goldmine. You may buy as many boxes as you wish for an ad, at a cost of \$38.60 per box, multiplying the \$38.60 per box required. All typesetting is done by us and included in the price.



"Looking For Your Lost Mind Revue"

Presents
Custom framed Posters and Autographs from the 60's and 70's Animals to Grateful Dead to Zappa
Send for a FREE Catalog.
Dr. George
P.O. Box 23055, Santa Ana, CA 92711-3055
or call (714) 731-3424

WE BUY AND SELL NEW & USED CD's, LP's & DVD's TOP DOLLAR PAID FOR COLLECTIONS (NO COLLECTION TOO LARGE)

• 60,000 CD's • 100,000 LP's • 20,000 CD's \$4.99 OR LESS • 20,000 \$1.99 LP's!

ONE OF THE LARGEST NEW/USED & COLLECTOR SHOPS IN THE U.S.A.
• COLLECTIBLES • ROCK • OLDIES • FUNK & SOUL • HIP-HOP • IMPORTS & INDIES • JAZZ • SHOWS • SOUNDTRACKS
• LATIN • COUNTRY • CLASSICAL • OPERA • AUDIOPHILE • ELECTRONICA • NEW RELEASES • AND MUCH MORE

PRINCETON RECORD EXCHANGE™ (609) 921-0881

CALL OR WRITE FOR FREE BROCHURE & DIRECTIONS • OPEN MON - SAT 10-9, SUN 11-6

• Friendly, Knowledgeable Staff • Discount Prices www.prex.com

20 S. TULANE ST., PRINCETON, NJ 08542 (Easy Access from N.Y.C. by Bus, Train or Car)



Collector Of Yesterday's Recordings Company
www.cyrcomusic.com

140,000 USED RECORDS ON SALE!

WE RECORD LP'S ONTO TAPE OR CD!!!

R&B, Big Band, Country, Easy, Folk/Ethnic, Jazz, Christmas, Classical, Rock, Soundtrack, Religious & Non-Music
Free Catalogs: (choose type)
Email: jeffcyr@cyrcomusic.com

Mail: CyrCo Music
3811 Leavenworth St.
Omaha, NE 68105
Ph: 402-345-8164
Fax: 520-441-2429

YOUR FINEST SOURCE OFFERING THE HIGHEST GRADE CONDITION OF ORIGINAL RECORDS & MEMORABILIA SPECIALIZING SOLELY IN

THE BEATLES

- FAB 4 COLLECTIBLES -

676A Ninth Avenue #105
New York, NY 10036
(212) 246-7409

SELL • BUY • CONSIGN

WWW.FAB4COLLECTIBLES.COM

E-mail: fab4collectibles-@msn.com

ROCK'S HOTTEST VIDEOS

Featuring Artists From The 70s: Floyd, Who, Zeppelin, Yes, KISS, Cooper, Aerosmith, Sabbath, Angel, Bad Co.

Featuring Artists From The 80s: Accept, Badlands, Bon Jovi, Motley, Bullet Boys, Cinderella, Leppard, Guns, and all the newest.

Sensations Of The 1990s: All the current tours and of course the most perfect quality available. Over 2,000 selections listed. We've been the leader in music videos since 1983.

SEND FOR FREE CATALOG!

INTERNATIONAL TRANSFERS

P.O. Box 313, Dept. G.M., Revere, MA 02151

NEIL DIAMOND PHOTOS

ON STAGE FROM THE ORIGINAL NEGATIVES!!!! (1976-1988)

UP CLOSE AND BEAUTIFUL!!!

SEND FOR COMPLETE LIST NOW!!!

EP PHOTOS

P.O. BOX 1666 • PALMETTO, GA 30268
OR EMAIL: EPonstage@charter.net

SAN FRANCISCO 2350 MARKET (888) 396-2350
SAN JOSE 980 S. BASCOM (888) 330-7776
STREETLIGHT RECORDS
SANTA CRUZ 939 PACIFIC (888) 648-9201
CALL US TOLL FREE!

BUY SELL TRADE CD's LP's 45's VIDEOS LASERDISCS DVD's

www.streetlightrecords.com

THE BEATLES CATALOG

Not many but RARE. Over 100 rare BEATLES cds and boxset titles at:

<http://listen.to/silverdisc>

or email us at: silverdisc@allomail.com

RAGING BELLY VIDEO 2000

Are you looking for videos on your favorite artists? Maybe the ones from when you were growing up? Look no further!

Here are some of the artists I have on video:

- Judas Priest • Slade • Warlock • Boston • Wasp • REO Speedwagon
- Miles Davis • Talisman • Elvin Bishop • Heavy Load • Ramones
- Angelwitch • The Sundays • Lynch Mob • Replacements • Tull • Television
- Merciful Fate • Accept • Slayer • Giuffria • Iced Earth • Fire Merchants
- Strawbs

Send \$3.00 for postage & handling to:

MARC A.
P.O. Box 413, Farmingdale, NY 11735 U.S.A.

ALWAYS BUYING LP'S FOR CASH

Check my Web site for HUGE wantlist and info. I am actively buying rock LP's from approximately 1965-1972, especially PROMOS, IMPORTS, CUTOUTS, sealed store & distributor stock, the larger quantity the better!

www.undergroundalbums.com

CHOICE SELECTION of set sale LP's: 60's Psych, Garage, Prog, Folk, Hard Rock, Soul, Jazz.

CHECK THE WEB SITE or send for free list (4x yearly).

JEROME TOMKO

P.O. Box 303, Hebron, CT 06248-0303

Tel: 860-228-8700/Fax: 860-228-8822 • E-mail: Jjtvinyl@aol.com

ROCK N ROLL COTTON THROW BLANKETS

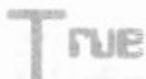
The Beatles – Janis Joplin – Santana
Blink 182 – Jimi Hendrix – Doors
KISS – Insane Clown Posse + More
View and order on the Web at:

www.cjcollectibles.com

CJI Collectibles • 491 Amherst St. • Nashua, NH 03063
(603) 882-0955

Also available on our Web site: Doors Lava Lamps, Rock N Roll Mugs, Lunch Boxes, much more!

RARE REGIONAL TOP 40 SURVEY REPRODUCTIONS



TRACKING YOUR CHARTED FAVORITES SINCE 1956

(916) 315-9244 FAX (916) 315-8563

"10 Award Winning Years of Customer Service: 1990-2000"

VIDEO!

STEPHEN M. RUSSO

P.O. BOX 150/BOSTON, MA 02151-0001(M)

VHS Tapes made available on a collector-to-collector basis. Rates include priority mail postage! Allow between 2-4 weeks for order. Overseas: Add \$5 per tape, air postage U.S. Funds only. PAL Standard videos: Add \$10 per tape. All titles offered from best available prints and elements.

\$20.00 or any 3 for \$55.00

ABC-TV 1960's MUSIC SHOWS: "American Bandstand" from 1967 with Neil Diamond, The Electric Prunes, & Tim Conway! "Where The Action Is" (9/9/66) with The Four Seasons and Jackie Paine! Both with original TV commercials! (90 minutes B&W)

AMERICAN BANDSTAND 11TH ANNIVERSARY SHOW: As aired on ABC-TV 8/17/68 uncut with original commercials! Great clips from Philadelphia and California years! Musical guest: "The American Breed"! (1 hour B&W)

THE GREAT 50's/60's ROCK: Compilation of rarely seen late 1950's-early 1960's Rock performances! Johnny Burdette Trio, Frankie Lyman & The Teen-Agers, Clovers, The Flamingos, The Platters ("The Great Pretender"), Fats Domino, LaVerne Baker, The Moonglows, Little Richard, Gene Vincent, The Diamonds ("Little Darlin'"), Shelley Fabares ("Johnny Angel"), plus Alan Freed, B.J. Thomas, and Rockabilly segments from "The Country Music Caravan"! (90 minutes B&W-Color)

VIDEO ROCK & ROLL #7-"GARAGE BAND CLASSICS": GREAT compilation with SHIVAREE w/ "Dino, Desi & Billy", James Brown, Aretha Franklin, Gerry & The Pacemakers! Followed by a selection of numbers by The Raspberries (on Mike Douglas!), Moby Grape, New Colony 6, The Kingsmen, Sir Douglas Quintet, McCoy's, Tommy James & The Shondells, Strawberry Alarm Clock, Cyrkle, Bobby Fuller 4, Blue Cheer, Standells, Syndicate of Sound, 5 Americans, The Beau Brummels, Knickerbockers, Gentrys, Love, Music Machine, Shadow of the Knight, Leaves, Outsiders, ? and The Mysterians! (Color 95 minutes.)

VIDEO ROCK & ROLL #8-"GARAGE BAND RARITIES": Another great tape with segments featuring The Guess Who, Beau Brummels, Cyrkle, Bobby Fuller 4, Remains, Kingsmen, Tony & The Tigers, We Five, Buckingham, The Byrds, 5 Americans, Vanilla Fudge, Electric Prunes, Seeds, 1910 Fruitgum Company, Iron Butterfly, Blues Magoos, Buffalo Springfield, Strangeloves, Mitch Ryder & The Detroit Wheels, ? & The Mysterians (Color 90 minutes)

WHERE THE ACTION IS-4 SHOWS!: Original ABC-TV broadcasts hosted by Paul Revere & The Raiders! Guests include Bobby Vee, Razor Edge, The Syndicate of Sound, 5 Americans, The Happening and CJ & The Runaways! Great 60's Shows! (B&W 100 minutes)

ROCK & ROLL HISTORY (GREATEST YEARS) 1950's: Great USA British video compilation with lost/rare footage of Elvis Presley, Evely Brothers, Jerry Lee Lewis, Chordettes, Cliff Richard, Fats Domino, Buddy Holly, Paul Anka, Eddie Cochran, Vince Taylor, Chuck Berry, Carl Perkins, Lonnie Donegan, Little Richard, James Brown, Frankie Lyman, Johnny Ray, The Platters, Bo Diddley, Diamonds, The Flamingos, Tommy Sands, Ritchie Valens! (Black & White 100 minutes)

AMERICAN BANDSTAND-1957: Rare find! Good quality December, 1957 show from Philly! + extras! (90 minutes B&W)

Rock & Roll Autographs Hollywood Memorabilia Signed Albums

Write for Current List

Myron Ross

HEROES & LEGENDS

P.O. Box 9088 • Calabasas, CA 91372 • Phone: 818-346-9220
Web Site: www.HeroesandLegends.net

FREE SET SALE CATALOGS ...

ALL GENRES 45 or 33LP 1940's - 1980's and SOUND TRACKS

Approx. 20,000 each catalog
Please specify which catalog.

B & D RECORD SALES, INC.

517 S.W. 49TH LANE, CAPE CORAL, FL 33914
Phone: (941) 540-7559 • FAX: 941-540-4460

Sorry due to the size of the catalogs they cannot be faxed.

OVER 500,000 IMPORTS Including 400,000 Track Listings

Imports From Japan, Europe, Australia & South America. CD's, Vinyl, Video & DVD's. All Categories, Fast And Reliable. All Available Online at

www.musicimports.com

Not Online? Please Send Your Want List To:

MUSIC IMPORTS

757 SE 17th St. #149, Fort Lauderdale, FL 33316
954-7 4-3879 • FAX: 954-764-3890

COLLECTOR'S SHOWCASE

Showcase ads are the most looked at in Goldmine. You may buy as many boxes as you wish for an ad, at a cost of \$38.60 per box...



We Buy & Sell DOO-DAH DEPOT Used & New Records - CDs - Video DVD - Imports - FUN!

Rare Experimental ELVIS PICTURE DISCS and Other Artists Found After 20 Years

Other artists include Waylon Jennings, Bonnie Tyler, Hall & Oates, Rod Stewart, Willie Nelson, Debbie Peters, Jefferson Airplane, John Denver, Alice Cooper, Dolly Parton, KISS & more.

LPS SET SALE LPS

50's THOSE OLDIES BUT GOODIES 60's ALL LPS ARE GRADED COVER/RECORD CONSERVATIVELY AND ARE GUARANTEED TO YOUR SATISFACTION.

- 1. ANDREW SISTERS - Andrew Sisters in Hi-Fi EX/EX \$18.00
2. ANKA, PAUL - Paul Anka & Others (Riviera LP) EX/EX 40.00
3. BEATLES - Sgt. Peppers Lonely Hearts Band (ST) (UK) EX/VG+ 10.00
4. BEATLES - Revolver (MO) (UK) EX/VG+ 15.00
5. BEATLES - The Early Beatles (ST) (Apple) (in Shrink) M/NM 20.00
6. BERRY, CHUCK - After School Session EX/VG 40.00
7. BLUE ANGEL - Blue Angel (Cyndi Lauper) SEaled 18.00
8. BROWN JAMES - J.B. Plays J.B. Today & Yesterday (MO) EX/NM 22.00
9. BROWN RUTH - The Soul Survives (Rare) M/M 23.00
10. BURNETTE JOHNNY - Roses Are Red (MO) EX/EX 20.00
11. CASTELLS - So This is Love (MO) EX/VG+ 80.00
12. CHI-LITES - A Lonely Man NM/VG+ 7.00
13. CLINTON GEORGE - Some Of My Best Jokes Are Friends M/M 13.00
14. CLOVERS - The Clovers 1st Press #1248 EX/VG 130.00
15. CORTEZ DAVE BABY - Tweetie Pie (ST) EX/M 20.00
16. CYNICS - Blue Train Station EX/NM 14.00
17. DELFONICS - Tell Me This is A Dream VG+ NM 20.00
18. DE SHANNON JACKIE - Put A Little Love in Your Heart (CC) SEaled 20.00
19. DIAMONDS - The Definitive Collection Of The Diamonds SEaled 20.00
20. DIDDLEY BO - Bo Diddley (Rare Chess LP) EX/G 40.00
21. DYNAMICS - First Landing (WLP) NM/EX 15.00
22. FANTASTIC FOUR - Night People EX/M 12.00
23. FLEETWOOD MAC - Fleetwood Mac in Chicago (2 LPs) (BBH) NM/M 35.00
24. FOXX, RED - The Side Splitter Vol. 2 M/EX 20.00
25. FOXX, RED - Racy Tales NM/EX 20.00
26. FOXX, RED - Sly Sex NM/EX 20.00
27. HARPO, JIM - Baby Scratch My Back EX/VG+ 90.00
28. HAWKINS, RONNIE - The Folk Ballads Of Ronnie Hawkins (MO) EX/NM 65.00
29. IVES, BURL - Chim Chim Chere & Other Children's Choices M/M 12.00
30. JOHNSON, MARV - Marvelous Marv Johnson (1st LP) (MO) EX/EX 75.00
31. KNOX, BUDDY - Buddy Knox's Golden Hits (ST) EX/M 30.00
32. LEWIS, BARBARA - It's Magic (MO) EX/NM 15.00
33. LEWIS, BARBARA - Baby, I'm Yours (MO) EX/M 35.00
34. MAD LADS - A New Beginning (CO) NM/M 25.00
35. McPATTER CLYDE - Welcome Home EX/M 28.00
36. MARX, HARPO - Harpo in Hi-Fi NM/NM 55.00
37. MOMENTS - Moments With You EX/NM 15.00
38. MONITORS - Greetings We're The Monitors (CO) NM/M 65.00
39. NELSON, RICKY - Ricky Nelson (His 3rd LP) NM/EX 40.00
40. NEW COLONY SIX - Colonization (ST) (CO) SEaled 28.00
41. NOBLES, CLIFF - Pony The Horse (ST) EX/M 35.00
42. PEANUT BUTTER CONSPIRACY - P.B.C. Is Spreading (ST) EX/NM 32.00
43. PHILLIPS, WARREN & THE ROCKETS - Rocked Out EX/EX 28.00
44. RASCALS - Groovin' (ST) M/EX 20.00
45. REDDING OTIS - The Dock Of The Bay (ST) M/EX 25.00
46. REYNOLDS, DEBBIE - The Singing Nun (ST) NM/EX 15.00
47. RICHARD CLIFF - It's All In The Game (BBH) (MO) EX/M 18.00
48. ROD AND THE COBRAS - Drag Race At Surf City (MO) NM/NM 33.00
49. SANDALS - The Last Of The Ski Burns (Or. Cvr.) SEaled 20.00
50. SIMON SISTERS - Sing For Children EX/NM 12.00
51. SIR DOUG & THE TEXAS TORNADES - Texas Rock For Country Rollers NM/EX 12.00
52. SAHM, DOUG - Groovers Paradise (CC) NM/M 15.00
53. SIR DOUGLAS QUINTET - Border Wave M/M 10.00
54. SIR DOUGLAS QUINTET - Quintessence NM/NM 10.00
55. SLEDGE, PERCY - When A Man Loves A Woman (MO) EX/M 35.00
56. SOMMERS, JOANIE - Sommers' Seasons (MO) M/M 27.00
57. SPIDERS - Best Of The Spiders - Vol. 1 M/M 15.00
58. 13TH FLOOR ELEVATORS - 13th Floor Elevators Live M/M 100.00
59. TURNER, IKE & TINA - Outta Season (DH) M/M 25.00
60. VEE, BOBBY - 30 Big Hits Of The 60's - Vol. 2 (ST) NM/EX 15.00
61. WELLS, MARY - Sing My Guy (BBH) (MO) EX/EX 30.00
62. WELLS, MARY - Love Songs To The Beatles (ST) EX/EX 60.00
63. WILSON, JACKIE - Baby Workout (ST) (BBH) EX/NM 60.00
64. WHISPERS - Bingo (CC) EX/EX 10.00
65. WHISPERS - Planets Of Life (CC) EX/EX 10.00
66. WALKER, T-BONE - Singing The Blues (ST) EX/M 45.00
67. WOOD, BRENTON - Come Softly SEaled 14.00
68. BOX SET - BYRDS - 3 LPs: 1st 3 LPs Holland Rare Set M/M 70.00
69. BOX SET - BOB DYLAN - 5 LPs With Book EX/M 40.00
70. CARTER, MEL - When A Boy Falls in Love NM/EX 250.00
71. CASCADES - Rhythm Of The Rain (Rare Stereo) (DH) EX/NM 175.00
72. CREST - The Crest Sing All Biggies EX/EX 225.00
73. MEMPHIS SLIM & WILLIE DIXON - The Blues Every Which Way (ST) NM/M 65.00
74. MIDNIGHTERS - The Midnighters Vol. 2 EX/EX 300.00
75. OLYMPICS - Doin' The Hully Gully EX/EX 140.00
76. YANCEY, Jimmy & Mama Yancey - Pure Blues EX/VG+ 30.00
77. VA - EXCELLO #8801 - Tunes To Be Remembered EX/NM 90.00
78. VA - Savoy #14019 - Back Country Blues (CC) Brownie McGhee & Sonny Terry NM/NM 125.00
79. VA - ARGO #649 - Remember The Oldies (WLP) (Multi Color Vinyl) (try to find this LP!) M/M 250.00
80. MONROE, MARILYN - Limited Edition Canister Set (Mail Order) T-Shirt - LP - Pictures M/M 200.00

Always Great Stuff Roger P. Sargentelli Vinyl Rules 312 Greenwood St., Worcester, MA 01607 (508) 753-7972

JIMMY MACK RECORDS

BUY.....SELL.....TRADE Fax: (803) 345-6010 or E-mail: JMack48@aol.com 105 Deer Tract Drive Little Mountain, S.C. 29075

TRANSFERS TO CD SOUND RESTORATIONS From: LP, 45, 78, 8-track, reel-to-reel, cassette AUDIOPHILE QUALITY 800-778-9043



BIG AL's RECORD BARN 522 S. Bascom Avenue San Jose, CA 95128 (408) 294-7200 Tel Fax (408) 294-4354 BigAl@aol.com



HADEN REED Country Singer/Songwriter His classic country CD (a tribute to Hank Williams Sr.) such songs as 'I'm So Lonesome I Could Cry' 'Cold, Cold Heart' 'Blue Moon Of Kentucky' CD \$13.95 ea. Cassette Tape \$8.95 ea.

Collector Pays Cash for Records, CDs, Coin Collections and Political Buttons. Large collections especially welcome. Will Travel. Collector Since 1960! Please call Gary 203-377-3449

gatefold records www.gatefoldrecords.com Specializing in: Rare, Promotional & Out of Print CDs & Vinyl Imports Posters & Stickers Videos Memorabilia

2001 VIDEOS Rare Rock Concert Videos from 1963-2001 from - USA, Japan, and Europe. Best quality and service around - guaranteed. VIDEOTECH 2118 Wilshire Blvd. #179 Santa Monica, CA 90403

AUTOGRAPHED GUITARS AUTOGRAPHED GUITARS Metallica, Red Hot Chili Peppers, Lynyrd Skynyrd, Everclear, Creed, Crosby, Stills, Nash & Young, Deftones, Slash/Guns N' Roses, Joe Cocker, Barry Manilow, 3 Doors Down, Kenny Rogers, Smashmouth, Indigo Girls, Wayne Newton, Kansas, Joan Osbourne, Third Eye Blind, B.B. King, Jethro Tull, No Doubt, Stone Temple Pilots, U2, Wallflowers, ZZ Top, Faith Hill/Tim McGraw, Bon Jovi, John Lee Hooker, Dolly Parton, Michael Bolton, Sammy Hagar, Melissa Etheridge, Police/Sting, Def Leppard, Bo Diddle, Simon & Garfunkel, Oasis, Joe Walsh, Rod Stewart 702-894-9219 www.autographedguitars.com

FRENCH RECORDS & MAGAZINES Pop, Rock, Easy... Lists: 1 IRC per artist DJB, 20 rue Bringier-Monnier 83640 St.-Zacharie France Fax: +33 442 62 74 74 www.djbreports.com

'To You It's Just Records... To Us It's A Reputation' Free monthly lists! All categories 1950's to 1980's LPs, 45s, 12" Disco/Dance Singles. Please specify category of interests. We have over 50,000 records with hundreds of new titles arriving weekly.

Beatles4me.com 26-Page 2001 Beatles Catalog: \$2.00 HEIN'S RARE COLLECTIBLES P.O. Box 179, Little Silver, NJ 07739-0179 (732) 219-1988 • FAX (732) 219-5940

SJ Newman Beverly Hills Incredible Collections: Limited Edition - 24KT gold records and compact discs Celine Dion Elvis Presley - John Lennon - Michael Jackson - Santana And many other top music stars! Also 1946 reproduction handcrafted juke box radios. VISIT OUR SECURED WEB SITE AT: WWW.SJNEWMAN.COM

November 78 RPM Online Auction November 1st to Sat. November 24th 6 PM CT One of the finest selections of 78's we've offered. With an amazing Jazz collection just in the door, not to mention our usual selection of Vocal, Pop, Country, Classical, etc. Many of the 78 sets are still sealed!

BID ONLINE AT: www.letitbe.com Monthly Online Auctions for over three years! All auctions end on the last Saturday of the month. LET IT BE RECORDS 1001 Nicollet Mall Minneapolis, MN 55403 www.letitbe.com • ph 612-305-1198 e-mail: letitbe@bitstream.net

COLLECTOR'S SHOWCASE

Showcase ads are the most looked at in Goldmine. You may buy as many boxes as you wish for an ad, at a cost of \$38.60 per box, multiplying the \$38.60 per box required. All typesetting is done by us and included in the price.



LA's BEST COLLECTIBLES & USED
 COMPACT DISCS - LP's - 45's - DVDS -
 VIDEOS - POSTERS - BOOKS - MAGAZINES
 MEMORABILIA AND LOTS MORE!

ROCKAWAY RECORDS
 2395 GLENDALE BLVD.
 LOS ANGELES, CA 90039

OPEN 7 DAYS
 MON.-SAT. 10-9:30 • SUN. 12-8

PH 323-664-3232
 FAX 323-664-0956

EMAIL: sales@rockaway.com

www.rockaway.com

Past & Present Rare Videos

by these Artists & more

- | | | |
|-----------------|---------------|---------------|
| Guess Who | Stevie Nicks | Neil Diamond |
| BTO | Fleetwood Mac | Huey Lewis |
| Burton Cummings | Eric Clapton | Chicago |
| Leslie West | Prince | Moody Blues |
| Johnny Winter | Joan Jett | Barry Manilow |
| Mark Lindsay | Runaways | Diana Ross |

And many more!!!

Please send SASE & your interests to:

Joseph Russo

P.O. Box 2422, North Babylon, New York 11703-0422
 Fast, Personal Service!



HADEN REED

Country Singer/Songwriter
 Singing the Old Favorite Country Classic Hits such as:
 "Tennessee Waltz"
 "Love Me Tender"
 "Merry Christmas My Love"
 "Make My Christmas"
 Plus eight others.
 Cassette Tape - \$8.95 ea.
 CDs - \$13.95 ea.

Send to:

REDSOUND, INC.
 404 N. Gum St.
 Summerville, SC 29483

We Buy Collections



TURKISH PRESSINGS GALORE!

We stock rare 78's, picture sleeve singles, LP's from Turkey and around the world! Extensive list covering picture sleeves from Beatles, Elvis, Zeppelin etc. to R&B, rock'n'roll, psych and anything you're looking for from Turkey! Please write for free list. Also watch out for our auctions at eBay as seller 'f_regalia' for superb items!

GOKHAN AYA

Akin sok., 14/7, Suadiye, Istanbul, 81070, TURKEY
 tel: +90 216 369 87 74 email: gokhanaya@yahoo.com

Euclid Records

7905 Big Bend Blvd.

St. Louis, MO 63119 USA

orders@euclidrecords.com

Weekly used vinyl & CD lists

Jazz, Rock, Blues, Soul, Folk, World Music, Vocals

www.euclidrecords.com

1.3 Million LPs/45s - all categories!

Catalogs issued - please state areas of interest

Want lists welcomed

Collections purchased

CRAIG MOERER

Records by Mail

P.O. Box 42546 GM, Portland, OR 97242, USA

PHONE: 503-232-1735 • FAX: 503-232-1746

e-mail: cmoerer@recordsbymail.com

browsable/searchable Web site:

www.recordsbymail.com

DavAmy Collectibles

PO Box 44

Ringwood IL 60072-0044

Vintage Video Music, TV Openings
 & Commercials

http://davamy.safeshopper.com

Many New Video Titles

ALBUM FRAMES!

Quality Brushed Aluminum Art Frames
 Gold, Silver & Metallic Blue
 (Black available: add \$1 more.)

Yours for less than the cost of the parts alone!

Send check or M.O. to:
Wiz Productions
 10205 N. Oak Rd. W.,
 Cedar Hills, UT 84062
 e-mail: wiface@aol.com
 www.wiz-productions.com

- | | |
|------------|-------------------------|
| 1 for \$10 | Postage only |
| 2 for \$19 | \$2 per order |
| 3 for \$28 | White Sale Lasts! |
| 4 for \$36 | (U.S. only) |
| | Foreign orders Inquire. |

NEW
 OLD
 RARE



940 N. HERMITAGE RD.
 HERMITAGE, PA 16148
 PH: (724) 342-0824
 FAX: (724) 342-0825

RECORDS & COLLECTIBLES
 IN BUSINESS OVER 25 YEARS
OVER 2 MILLION RECORDS / CD'S
 100,000+ LISTED ONLINE AT:
WWW.FLIPMALL.COM

Free online catalogs:

21,000+ SOUL & JAZZ ALBUMS / 25,000+ RARE 45'S /
 14,000+ 12" SINGLES / 14,000+ ROCK ALBUMS /
 COUNTRY / POP / SURF & HOT ROD / REGGAE COUNTRY /
 POP / ELVIS / BEATLES / KISS / MICHAEL JACKSON

WE HAVE A HUGE SELECTION OF:

- | | | | |
|------------------------|---------------|------------------|-----------------|
| • OUT OF PRINT RECORDS | • CLASSICAL | • ETHNIC | • SOUND EFFECTS |
| • COUNTRY & WESTERN | • SOUNDTRACKS | • FOLK | • SOUL |
| • ROCK-A-BILLY | • SYMPHONY | • SURF & HOT ROD | • COMEDY |
| • ORIGINAL CASTS | • JAZZ | • BIG BANDS | • NOVELTY |
| • ROCK & ROLL | • BLUES | • RHYTHM & BLUES | • CHILDREN'S |

"WANT LISTS WELCOME"

E-Mail: FlipsideRecords@Aol.com

RECORD/CD LISTS (BELOW) COST REFUNDABLE WITH ORDER

\$2.50 COMPACT DISCS	\$1.00 SURF & HOT ROD	\$1.00 ELVIS PRESLEY
\$6.00 RARE 45'S (OVER 25,000)	\$1.00 KISS COLLECTIBLES	\$1.00 CLASSICAL
\$3.50 COUNTRY ALBUMS	\$6.00 SOUL/FUNK & JAZZ ALBUMS	\$2.00 LATIN 45'S/LP'S
\$5.00 ROCK ALBUMS	\$5.00 12" SINGLES (OVER)	\$1.00 POLKA 45'S/LP'S
\$1.00 BEATLES	\$1.00 REGGAE 45'S/LP'S	

COLLECTABLE LISTS AVAILABLE

45 / LP / 12" / 78

Collectibles ... Rock / Soul / R&B / Blues / Jazz / Country / Pop / Movies & More ...

If you are buying on a regular basis, ask to be put on my mailing list. Accurate grading, reasonable prices, guaranteed to please. Specify which speeds & categories you prefer.

THE MUSIC JOINT

P.O. Box 15396, Ft. Wayne, IN 46885

FUN RECORDS

Germany's Largest Mail Order for
 Second-Hand Records and CDs.

Over 50,000 items in stock

We have the hits and rarities of the 70's, 80's and 90's.
 Get our new catalogue. Send 2 IRC or \$4 for postage.

FUN RECORDS ABT. G HEGESTRASSE 29

20249 HAMBURG/GERMANY

http://www.funrecords.de



We want to purchase your top quality music rarities and memorabilia
WE WILL PAY YOU TOP DOLLARS!!
 Our lead North American buyer is Peter Fenton with over 15 years of experience purchasing your music collectibles! Discrete, knowledgeable and professional.

phone: 702-804-9872 fax: 702-804-9873

e-mail: USEsprit@compuserve.com

ESPRIIT MOST WANTED

9811 WEST CHARLESTON BLVD. #2-300, LAS VEGAS, NV 89117

WE WANT TO BUY...

VINYL: deleted, rare or promo (7" / 10" / 12" / picture discs / collectible 60's / 70's deleted LP's)

COMPACT DISCS: deleted, rare or promo (singles and/or albums, CD-Videos)

MEMORABILIA: press packs, tour books, paper goods or promo logo items or music related toys etc.

RADIO SHOWS: CD or Vinyl (Westwood One, In The Studio, Up Close, etc. - must include cue sheets)

RECORD AWARDS: (RIAA certified gold/platinum awards in original & undamaged complete framing)

We will consider all items in at least EX condition (no visible damage or excessive wear, no scratches, tears or repairs) must include full packaging where applicable. SEEN ITEMS IN OTHER ADVERTISERS WANTED ADVERTS? DON'T WORRY! WE WILL MATCH OR BEAT ANY REASONABLE PRICE OFFERED ELSEWHERE! SELL TO US IN COMPLETE CONFIDENCE! REASONABLE POSTAGE COSTS REIMBURSED!

Shops / wholesalers / dealers / promoters / reviewers / radio stations / DJ's - Discretion assured. Quantities wanted and encouraged.

No Bootlegs or unofficial recordings or merchandise will be considered.

INTOXICA!

New and Collectible Vinyl
 Bought - Sold - Exchanged Mail Order Available!

Send/Fax/E-mail want lists or check our Web pages.

231 Portobello Road, London W11 1LT, ENGLAND Tel: 0207 229 8010 Fax: 0207 792 9778

intoxica@intoxica.co.uk www.intoxica.co.uk

Opening times: Mon-Sat 10:30 a.m.-6:30 p.m., Sun 12 a.m.-4 p.m.

All major credit cards accepted.

21st CENTURY MUSIC
 YOUR #1 SOURCE FOR
 12" SINGLES

DISCO • SOUL • RAP & HIP HOP • ROCK 12"
 IMPORT 12" • PROMOS • SOUL ALBUMS
 SEARCH SERVICE AVAILABLE • WANT LISTS ACCEPTED
 BUYING DJ COLLECTIONS • VISIT US ON THE WEB

1-800-846-9501 • 201-641-6610
 FAX 201-641-9309

WWW.21CENTURYMUSIC.COM

E-MAIL: SALES@21CENTURYMUSIC.COM
 15 MT. VERNON STREET, RIDGEFIELD PARK, NJ 07660

COLLECTOR'S SHOWCASE

Showcase ads are the most looked at in Goldmine. You may buy as many boxes as you wish per ad, multiplying the \$38.60 per box required. All typesetting is done by us and included in the price.

Record Album Frames

For: LP's - Picture Discs - 45's
All Steel - Black or Silver
Simply the best - See for yourself
Visit our secure Web site at
www.albumframes.com
Or call us toll free: 800.640.0306

CD Storage & Display

CD Poster Frames gives you quick, easy access to your Music, Game & Software CD's. Great anywhere space is limited. Put them on a wall close to your CD player or computer. See them at our secure Web site
www.cdframes.com
Or call us toll free at: 800.640.0306

Attention Retailers

Increase your profits by selling our quality Record Album Frames & CD Poster Frames.
U.S. & Overseas distribution now available.
For Info. and wholesale pricing contact us by
E-mail: sales@albumframes.com
E-mail: sales@cdframes.com
Phone: 800.640.0306 Fax: 630.830.9009

(New Releases from page 64)

THE PARAGONS

The Very Best Of The Paragons: Florence Collectables (COL-CD-6862)

Of Stafford's 20 tracks here, a few were recorded with Tommy Dorsey's big band; many were with Weston's orchestra. Billy Butterfield gets an impressive trumpet solo amid her characteristically subdued reading of "Baby Won't You Please Come Home." "Tallahassee" and "Carry Me Back To Old Virginy" aimed at GIs lonesome for a faraway home.

The disc's audio is passable. The spirit is as solid as the audio behind the war effort. (Collectors' Choice, 1-800-923-1122, www.ccmusic.com; Stardust/Cleopatra, 13428 Maxella Ave., Marina Del Ray CA 90292; www.cleorecs.com)

— Bruce Sylvester

Boasting a whopping 28 songs, this comprehensive set brings together all of The Paragons' best doo-wop sides from their respective stints with the Winley, Music Craft and Tap labels.

Formed in 1956, the Brooklyn-based quintet of Julius McMichael, Ben Frazier, Donald Travis, Ricky Jackson, and Al Brown were a highly polished outfit who occasionally wrote their own material. Never garnering more than pockets of East Coast airplay, The Paragons parlayed their small string of regional hits ("Florence," "If," "Let's Start All Over Again") into a reputation as one of doo-wop's most accomplished groups.

Versatile and smooth, there were few styles The Paragons couldn't make their own.

On the fast rockers, they could play it sexy and street-smart like The El Dorados ("Hey Little School Girl," "Doll Baby") or emotive punchy R&B a la The Clovers and The Jesters ("Give Me Love," "Stick With Me Baby").

However, dreamy cheek-to-cheek romance ballads were the group's stock-in-trade. Emulating successful peers such as The Moonglows ("The Vows Of Love"), The Five Satins ("In the Midst Of The Night"), The Platters ("Just A Memory"), The Orioles ("Kneel And Pray"), and The Flamingos ("Wedding Bells," "Darlin' I Love You"), the Paragons demonstrated easy mastery of blends, wallops and heartfelt harmony.

After McMichael (a.k.a. Mack Starr) departed, employing his distinctive Tiny Tim-register falsetto for the Olympics, Bill Witt and Alan Moore took over the respective lead chores amid a series of lineup changes.

These later permutations of The Paragons experimented with Latin rhythms and Drifters-influenced soul ("Baby Take My Hand," "Hey Baby") without much success. Eventually, they followed the lead of Billy Ward's Dominoes and began redrafting standards ("Begin The Beguine," "Danny Boy" and "Thinking Of You") into lush, emotive pop.

The Paragons' evolution from youthful street-corner singers into polished entertainers would be thrilling to behold were it not for this disc's washed-out sound. Flat on the early Winley sides and fuzzy on the slicker Tap material, what should have been a laudable tribute to an overlooked group has been unfortunately reduced to a cheap-sounding hits set. (www.oldies.com)

— Ken Burke

(Please see Reissues page 75)

MÖTLEY CRÛE: THE DIRT — CONFESSIONS OF THE WORLD'S MOST NOTORIOUS ROCK BAND

By Tommy Lee, Mick Mars, Vince Neil And Nikki Sixx With Neil Strauss
Regan Books/Harper Collins
(Hardcover, 431 Pages, \$27.95)
(ISBN 0-06-039288-6)

The glam-rock foursome Mötley Crüe has been remarkably resilient despite constant changes in musical fashion over the course of its 20-year existence, especially when the long string of outrageous antics for which its members have been famous and infamous are taken into account. For those who care to relive the best of those atrocities big and small, the group has distilled its checkered past into a tell-all book that spins the tale of four men who blazed a trail of music and violence and the many places in which they urinated along the way, all assembled under the appropriate title *Mötley Crüe: The Dirt*.

It is unavoidable that their autobiography would be a warts-and-all affair that covers jail terms, copious drug use, indiscriminate womanizing and generally antisocial behavior, because those sins are the band's true legacy — arguably more significant than the music they hardly bother to discuss at all as they look back.

Band members and their supporting players (tour managers, abused record executives and even John Corabi, the man who briefly took Vince Neil's place as lead singer) take turns narrating the story's chapters, each offering personal perspective on an endless series of debaucheries and ugly incidents. Although three of the four primaries show growth over the course of the history

(guitarist Mick Mars begins as an off-kilter loony and stays that way, despite the very serious revelation that he has long suffered from ankylosing spondylitis, a horrible degenerative bone disease), none of them ages very gracefully.

Each of the Mötley Crüe members has a near-death experience to share, ranging from overdoses on the parts of drummer Tommy Lee and bass player Nikki Sixx to the automobile

to the proceedings as to avoid occasional discomfort. The stories are made creepy by sheer volume and the ease with which they are told, whether it's the nonchalant way Sixx relates anecdotes of a youth filled with violence, theft and drug use, or Neil's unashamed reliance upon alcohol as a way to dull the pain of his existence despite all of the bad things its use brings him.

When Lee claims to have turned his life's

It is unavoidable that their autobiography would be a warts-and-all affair that covers jail terms, copious drug use, indiscriminate womanizing and generally antisocial behavior, because those sins are the band's true legacy...

wreck in which the intoxicated Neil was driving that landed him in jail on a charge of vehicular manslaughter. That the incident took place Dec. 8, 1984, is the sort of minutiae that regularly goes unmentioned — which album the group is touring to support is often the only evidence of any real timeline in a narrative less concerned with such details than it is with big-picture sensationalism.

It illustrates the peculiar charm of the bad-boy rocker to note that it is almost endearing how unrepentant Mötley Crüe members are about their immorality. At the same time, one does not get so desensitized

philosophy around following a four-month stint in jail after wife Pamela Anderson has him arrested for spousal abuse, it's clear that he means it, but it doesn't ring true from a man in whom adulthood never seems to take hold. Bluntness and nearly inappropriate honesty fill every page of the book, but that doesn't mean that the people telling the stories aren't fooling themselves.

Music is a secondary consideration in the reflection process, much as it was for the band as they struggled to get organized and record albums over the years. When Sixx relates that the group's hugely successful 1989 album, *Dr.*

Feelgood, was the first recorded with the band practicing some semblance of sobriety (one involving less heroin, cocaine and alcohol use than the group would typically employ), he has little to say about the songs on the set except that he had envisioned them as being more ragged than the slick assemblies turned out by producer Bob Rock. The lion's share of focus is instead given over to pursuits of *Playboy* Playmates spanning cheap sex, marriage and divorce, theories regarding how Mötley Crüe home videos came to be staples of Internet porn sites, and countless stories of the band members fighting among themselves and falling apart.

Told in a conversational voice with little style or texture outside of Lee's agonizing propensity to endlessly address his readers as "dude," the tale is one of nonstop indecency and decadence told amid a constant stream of vulgarities, and any hero at its core is hard to find.

The principals in the story operate at levels so consistently shallow for so long, it's difficult to work up sympathy for them when things fall apart. Every member in the band has occasion to show a warm human side eventually, such as when Neil relates the story of his four-year-old daughter's death, but backsliding is so common to their process that it's almost hard to take seriously any step they make toward maturity.

Mötley Crüe fans may be thrilled about the bountiful behind-the-scenes glances, but for all of the money the band makes, for all of the beautiful women who fall under their spell, for all of the fame and success it achieves, the expectation that a bad ending is always just around the corner makes it difficult to wish oneself into anyone in the story's sorry shoes.

— Thomas Kintner

Elvis News

ELVIS THE GAME, RED CROSS BENEFIT CD & MORE by Eddie Hammer

To take a title from a boot CD released last year, I'll *Whoop His Ass*. Elvis was not happy when he heard that he got hooked on drugs and stated that title to his audience as a threat to anybody who said anything about it to him. Today he might say those words to that rat terrorist Osama bin Laden. I think he would have let Israel bomb Afghanistan with the big one if he were in charge.

It's very expensive these days to be an Elvis impersonator, which I found out when I received catalogs for jumpsuits, shirts and belts à la Presley. The jumpsuits (Phoenix, Tiger, Dragon, etc.), start at \$2,300! Even the accessories are in the \$100s. Then I received a belt list from McGregor, who made Elvis' belts, and these start at \$150. I do not like impersonators and never go to those tribute shows, as you probably know from past columns. But it's nice that the legend keeps going, and that is the only part I like about these wanna-bes.

Elvis® *The Game*, by Cadaco, is a nice board game that will take you through the man's career and his early days (two to four players, ages 12 and up). It has cute playing pieces and unique cards. Players answer trivia questions (1,700 included) to collect five gold albums and travel back to Graceland to win. Fans may try out questions at www.cadaco.com/docs/elvis.htm.

Time-Life's new issue is *No. 1 Hits*. On the cover it shows a backstage scene of a performer fleeing to his car with fans rushing after him. Sound familiar? Elvis' "Heartbreak Hotel" is among the top charters from Del Shannon, Ricky Nelson, The Four Seasons, and Bobby Darin. It's a really nice compilation with deserving tunes.

Finland, whom we rarely hear from, produced *Country Superhits — On & Off The Road* (A Play Collection Co.). The collection includes Sun 209, along with Frankie Laine's "High Noon" (I always prefer Tex Ritter's version), Patsy Cline's "Walking After Midnight" (my all-time favorite female singer), and Conway Twitty — but Tom Jones?!

BMG's promo box set *5 Decades Of Music — 50's To 90's* includes Elvis' version of "Love Letters"?! (Ketty Lester would argue this choice.) It's very confusing to me that among all of his hits from the '50s-60s the chief honchos chose this song. Was this due to that deal by Colonel Parker when he sold the rights to many Elvis hits?

I forgot to report previously on that Denmark *Follow That Dream* issue, *Dixieland Rocks*, which has a great gatefold cover with Elvis' profile on the front. However, this is just another '70s show (Tennessee, '75) and lacks originality. Again, how many of these live shows, with the same songs, do they want us to buy? Collectors buy them just to keep the set going — but other buyers?

For those who care, *When The Crowd's Going High*, by the boys, has a terrible photo of the man from a Toledo, Ohio, April '77 show wearing his Mexican sundial suit. Make believe this one does not exist. That afternoon show on that boot *Elvis Recorded Live On Stage In Shreveport*, (Hirsch Coliseum, June 7, 1975) is another one to forget — boring show. *Springtime In Saginaw*, another loser — recorded on my birthday, May 3, but in '77 — will yield nothing new, so save your money.

Next, we have a novel edition: *Elvis — The 50's Years Medley* (subtitles: *Go Cat Go*, *Delirium* and *A Thing Called Elvis*). The covers look like '50s masters, and one pictures his gold lamé sport coat. Contents are predictable but worth a shot.

Our Memories Of Elvis 1 And 2 is recommended, as it provides us with *Pure Sounds* on one album. The red "RCA" on the disc is probably a shock to that company, because credit is given to It's Elvis Time Records in Holland. The gatefold cover includes a picture of Elvis and his crew in karate garb. A nice touch is a note inside: What should have been on *Our Memories Vol. 3*? It's an interesting thought. I believe my choices would be different than others'. What defines "pure Elvis"?



Elvis® The Game, by Cadaco.

Too Hot To Handle has a picture on the cover of Elvis in a bumper car. (That was always my favorite ride, also.) Elvis would rent amusement parks after they closed and invite everyone to have fun — that would have been a great time to be his friend. He was a kid at heart and loved these diversions without having to be mobbed by fans.

There are no liner notes for *The Power Of Elvis*, but it contains a nice grouping of songs on a red Elvis picture disc. His power is proven on many cuts: "Tomorrow Night," "Power Of Love," "Separate Ways" and "Reach Out To Jesus." This is a sampler of all the types of songs he could sing, and that versatility proves his mastery.

One of the newest non-legal albums I have received is *The Eyes Of Texas Are Upon You*, from the Lone Star label. It has a gatefold pic cover of our star on stage — nice but familiar.

The Texas Tour Vol. 1 is the June 4, 1975, show in Houston. Even though it's a soundboard recording, it's basically the same show as always, even with instrumental solos and "The Eyes Of Texas." There probably will be additional albums in this series, which I will not be waiting for with joy. Again, no big need here.

RCA's *100 Years Of Music* project naturally starts with *The Best Of Elvis*, using that great but familiar "Elvis wearing a turtleneck" photo. The series will be available for a short time only. To celebrate Nipper's 100th birthday, it is a dedication to great vocalists from all music types. There are no surprises as to its content, except Sun 209. That song is not actually part of the RCA production, but it did put him on the map forever.

A company in the Czech Republic reissued a six-CD set, *Golden Editions*, with very small differences as compared with what was released in 1999, so no need to purchase it again. This is a comprehensive set, with discs of various colors but no pic covers. There are 15 tracks per disc, which include many songs not often heard, such as "Soldier Boy," "I Gotta Know," "New Orleans," "Sentimental Me" (great), "Starting Today," "Something Blue" and "Wild In The Country." It's a great set but very costly for a set without any versions different than the actual releases.

Ann-Margaret (my all-time choice for a Mrs. Presley) is part of that *Best Of RCA* series (*100 Years*) and yes, it's about time that RCA included the duets with her sexy counterpart — "You're The Boss" and "The Lady Loves Me" from *Viva*. What a beauty and a very talented lady. I'm also glad RCA includes "I Just Don't Understand" — an early hit that charted

at #17 in 1961 and caused me to follow her career.

In Germany, a six-CD box set was offered on TV, *Hits Hits Hits — 60's & 70's*. Usually these types overlook Elvis, but he had some important records during these years: "Return To Sender," "It's Now Or Never" and "Wonder Of You" are included. Many of the other artists I have never heard of: Tourists, Baccara, and Linda Lewis? But, it does have José Feliciano, The Box Tops, Lou Christie, and The Lovin' Spoonful. Nice special product but only for Elvis completists.

I was under the assumption that in Japan, Elvis could not be used on various artists albums anymore [*Like laws stop bootleggers! — Ed.*], but I just received *Best Oldies* with "Hound Dog" and "Jailhouse Rock." Other artists included are Neil Sedaka, Paul Anka, and The Ronettes.

Music = *The Definitive Hits Collection*, a two-CD set of 40 top chart hits, would be an odd album on which find our boy, but remember he reissued "Suspicious Minds" in Europe and did well. Don't ask me who the other artists are.

The Czech Republic's newest Elvis issue, *Back Stage With Elvis*, is as expected — a nice package with unique content — a quality collectible album. This is a recommended purchase, because it has a fantastic collage of pics and interesting content of chatter, backstage in dressing rooms, etc.

The liner notes state that the release gives people a better understanding (appreciation and love) of Elvis in 1972. I feel that way and think others will also.

Simply Vinyl's latest album is *Golden Records Vol. 4*. It uses original cover art of the expanded and greatly improved issue. Hands down, it's the best vinyl being made on Elvis worldwide. Excellent liner notes by Colin Escott are included.

Elvis' Gold Records Vol. 4 was released in 1968 and preceded his fantastic comeback special. He still had it. I never doubted it. He looked incredible, like an idol.

I know we have enough of those *Hayride* shows, but a new one, made in the EEC, has more tracks than past issues, including an excellent alternate version of "Blue Moon Of Kentucky." I did not check it against all the others like this due to the fact it would be very time consuming. The cover has an extremely nice photo. Elvis has his collar turned up in the back, as we all copied during our "greaser" teen years.

Rock 'N' Roll, a new sampler from the EEC, shows the best rockers on its cover and includes Elvis' version of "Blue Suede Shoes." I have been asked numerous times: Carl Perkins or Elvis? I love both of them. Perkins' version is more rockabilly than Elvis' rock take. Perkins was on the threshold of stardom in the '50s among Sam Phillips' stable but had that car crash that caused him to miss his *Ed Sullivan Show* TV debut. Most of the general public, non-collectors, connect this song with Elvis, which I feel is wrong, especially since Perkins wrote it. He's a very nice man whom I met years ago at a record show. I cannot forget his "regular guy" personality. A class act. Fats Domino, Bill Haley, Jerry Lee Lewis, and James Brown are among other artists on this album. Nice compilation.

For the hard-core collectors, there are two promos for the *Live In Vegas* set. The U.S. one is an "in store sampler" while Europe's is a "promo sampler." I was lucky to acquire both — these are tough buys, especially the U.S. issue. They do have different catalog numbers, and the European version has a barcode on the back cover, which to me means it's for sale, even though it's marked "Not For Sale." Weird?

In Canada, most of the Elvis product are releases from the U.S. or Europe, which will continue, as expressed by a friend of mine at BMG Canada. But a new two-CD set, *Country Heat Classics* contains "Don't Be Cruel." Other artists included are Jim Reeves, Dolly Parton, Waylon Jennings, and Skeeter Davis. I'm glad they also included Don Gibson's "Sea Of Heartbreak," which always has been one of my favorite country hits.

Good Rockin' Elvis, a BMG special product, contains 12 hits and has a nice guitar-toting star on the cover. No real loss if you miss this one.

The King was extremely patriotic, and all proceeds from the new *America The Beautiful* EP (RCA) go to the American Red Cross Disaster Relief Fund. He would have loved this. The CD includes "If I Can Dream," "America, The Beautiful" and "Amazing Grace" and contains a video featuring Elvis' '68 performance of "If I Can Dream."

— Eddie Hammer T.C.B.
Box 836
Carteret NJ 07008
Fax: 1-908-353-8091

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.

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

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).

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

PAYMENT:

Check Money Order MasterCard VISA American Express Novus

Credit Card # _____ Exp. Date: _____

Signature _____

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

Name _____
Address _____
City _____
State _____ Zip _____ Phone _____
E-mail address _____

This line is optional and can be used to describe the condition of the items you are looking for.
FORMAT LABEL & CATALOG NUMBER

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

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.**

ERIC GREGNOLI

• 79 Crystal Rock Court
• Middle Island, NY 11953
• 631-924-1629

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
THE ARCHIES	- This Is Love, 45	Kirshner-5011	
THE ARCHIES	- This Is Love, LP	KES-110	
THE ARCHIES	- The Archies, LP	KES-101	
OLIVIA NEWTON JOHN	- Making A Good Thing Better, Cassette,		MCA

BRIAN Z

• 27 Lindstrom Dr.
• Hillsborough, NJ 08844

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
THE WHO	- Concert for NY - VH1 - Video		
JENNIE GARTH	- A&E Bio - Video, etc.	90210 Shows	

MICHAEL P. MAHON

• 41 Gleason St.
• Framingham, MA 01701-3504
• Phone: 508-877-0191

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
I'm looking for THE VENTURES on JAPANESE CD's only. No replica CD's. No Cassettes. THE REAL THING!!! Any Japanese Record Dealers, or a fan of the Ventures in Japan, or USA, new or used, please let me know.			
THE VENTURES	- Melody Hits in Japan (East World)	TOCT-6376	
THE VENTURES	- Tokyo Callin (East World)	TOCT-6376	
THE VENTURES	- Bel Age With The Ventures Vol. 1 (Panam)	CRCP-43 (3" Mini Disc)	
THE VENTURES	- Bel Age With The Ventures Vol. 2 (Panam)	CRCP-44 (3" Mini Disc)	
THE VENTURES	- Bel Age With The Ventures Vol. 3 (Panam)	CRCP-45 (3" Mini Disc)	

PAUL BUER

• 9935 NW 6th Lane
• Miami, FL 33172-4022
• Phone: 305-226-4127
• E-Mail: buerpaul@hotmail.com

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
VENTURES	- Play Guitar/Play Guitar Vol. 2, CD, See For Miles,		CSHCD-654
VENTURES	- Rarities (Japanese) CD, Pendleton, PC101		
DUANE EDDY	- Twangin' From Phoenix To L.A., CD (6), Bear,		BCD-15778

CURTIS RIGHTOR

• 2919 Brinkey Wy #18
• Louisville, KY 40218

(Will not accept phone calls.)

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
REDBONE	- Message From A Drum, Cassette, Epic ET 30815		
GENE PITNEY	- Country Side Of, 8-Track, Musicor I.T.C.C.		M8-3104
PAT BOONE	- Originals, Double Play, 8-Track, ABC/GRT		8022-301H
SHIRELLES	- Very Best Of, 8-Track, Scepter Citation Series 1802		
BOB CREWE GENERATION	- Music To Watch Girls By, 8-Track, DynoVoice DV8-9003		
ROGER MILLER	- Whistle Stop, 45, Buena Vista 493		
LOUIS ARMSTRONG	- When You Wish Upon A Star, 45, Buena Vista 489		
CAMARATA ORCHESTRA	- What Does He Want Of Me, 45, Buena Vista 460		
BOBBY GOLDSBORO	- These Are The Best Times, 45, Buena Vista 561		

JOSEPH P. GIANGUZZO

• 5031 North Barton Rd.
• Lyndhurst, OH 44124
I'm looking for the following comedy CD's in Mint or Mint-condition.

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
JEFF ALTMAN	- I'll Flip You Like A Cheese Omelette, Mercury		842070
AMOS AND ANDY	- Radiola CD MR 1074		
LENNY BRUCE	- What Was Arrested For, The Performance That Got Lenny Bruce Busted Columbia CK-30872		
LENNY BRUCE	- Bad Rapping Of The Marquis De Sade Blue Note		52676
BURNS AND ALLEN	- Metacom 0300333		
RODNEY DANGERFIELD	- Rappin' Rodney RCA 60042		
DOLEMITE	- Return Of Dolemite RKD 200		
JIMMY DURANTE	- Durante: Patron Of The Arts, Viper's Nest UN151		
FIRESIGN THEATER	- Nick Danager 3rd Eye: Case # 666, Columbia DIS-29 Promo		
FIRESIGN THEATER	- The Three Faces of AI, Rhino RNCD-5812		
DICKIE GOODMAN	- Everything You Always Wanted To Know About Buchanan and Goodman But Forgot To Ask, STING 58238		
JERRY LEWIS	- Collectors, Capitol CDP 7931962		
LEEROY MERCER	- Huh! I'll Whoop Yer, Warhead WHD 80615		
NATIONAL LAMPOON'S	- The Lost Tapes Volume 2, 3, 4, Christmas, J2 Communications Co.		
WINDERSPHERE AND BOOMER	- The Creptation Contest, Encore 5012-2		
WILDMAN STEVE	- Love to Make A Ugly, M.F. Laff. Ichibanich 11632		
JONATHAN WINTERS	- Peter And The Wolf, EMI CDC 7 499182		
DAVE MASON	- Certified Live, Oneway, #26078		

JAN VELTMAN

• Stelpswyk 71
• 9202 Be Drachten
• (Fryslan)
• The Netherlands
CLAPTON/CREAM ENTHUSIAST LIKES TO OBTAIN IN MINT OR VG CONDITION:

ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
CREAM	- Anyone For Tennis/Dester Ride, ATCO 7"		
CREAM	- Fresh Cream, Stereo, German LP Polydor 623 031		
CREAM	- UFO CR 1 Cream In Gear (Disraeli Gars) With 96 Page Booklet (English Release) CD		
CREAM	- '67-'68 CBM 47-106		
CREAM	- Three Wheels Of Fire The Genuine Pig TGP CD 126		
CREAM	- BBC Sessions 1967-1968 Black Panther BP069		
CREAM	- Slowhand On Fire Vulture CD 008		
CREAM	- Eric Clapton's Cream DV More CDDV 2039		
CREAM	- Countdown Factory CDF 942013A/B		
CREAM	- Crossroads - lun 353		
CREAM	- Konserthuset Concert, Sweden, Nov. 14th, 1967		
CREAM	- Outtakes and Alternates CRM 1001/1002		
CREAM	- Disraeli Gears Live CRM 1101-02		
CREAM	- Renovating The Blues CRM 301/202		
CREAM	- Farewell Concert, rec. Nov. 26th, 1968		
CREAM	- Live In Rotterdam LP		
ERIC CLAPTON CDs	- Anthology MUCD 011/017/026 (with John Mayall's Bluesbreakers, Cream, Blind Faith, etc.)		
ERIC CLAPTON c.s.	- God Is Good ARMS 24		
ERIC CLAPTON	- solo (Sixties Material Only!) with John Mayall's Bluesbreakers, Cream, Blind Faith, and so on		
John Mayall's Bluesbreakers			
CD Crocodile Walk Lost Rose - 04			
CD Bulldogs For Sale Teddy Bear Records TB 73			
Other bootleg items/Radio Shows regarding the musicians mentioned.			

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.

VINCE KIKEL
 • 2886 Mason Ave.
 • Port Huron, MI 48060
 • E-Mail: vkmk@earthlink.net

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BEATLES - Butcher Cover paste over, any condition
 LYNRYD SKYNYRD - 45s, LPs, imports, shirts, anything!
 BACKSTAGE PASSES and crew shirts
 SEALED & QUAD 8-TRACKS, any condition

STEVE WISNER
 • 49 W. 040 Route 38
 • Maple Park, IL 60151
 • Phone: 815-827-3504
 • E-mail: dawisner@yahoo.com

I will pay excellent prices for the following records. I will also accept tapes of these items.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BLUE MOUNTAIN EAGLE - Yellow's Dream/Marianne, 45, Atco 6770
 CORVETTES - Beware Of Time/Level With Your Senses, 45, Dot 45-17283
 GOSDIN BROTHERS - You Love Me Just Enough, 45, Metromedia 0105
 IN CROWD - Never Ending Symphony/If I knew..., 45, Viva 610
 CARL JACKSON - Dixie Tram? (B side) 45, Columbia 38-04926;
 All That's Left For Me?/, 45, Columbia ?; You Are The Rock?/, 45, Columbia ?
 JOE & ROSE MAPHIS - I'm Gonna Have Your Lovin'/Sippin' Pickin..., 45, Chart 5122
 LARRY MURRAY - Six White Horses/Hard To Be Friends, 45, Verve 10689
 JELLY SANDERS - Fiddlin' Country Style, LP, Global LP 1001

FRANK CONTI
 • 712 8th St.
 • Secaucus, NJ 07094
 • Phone: 201-330-9409
 • E-Mail: Marylee711@aol.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 TEDDY RANDAZZO - Big Wide World, LP, Colpix CP445M SCP445S

JAY S. MURPHY
 • 702 Ash St. #1101
 • San Diego, CA 92101
 • Phone: 858-534-4234
 • jaysmurphy@yahoo.com

I will pay \$150 for any of the following items!!

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 THE DAMNED - Children Of The Damned, Red Vinyl 7" (live), Funn Records, Cat #funn17
 ROBERT FRIPP/LEAGUE OF GENTLEMEN - God Save The King, Japanese CD, EG/Virgin Japan Records, Cat #VJD-5002
 ROBERT FRIPP - Let The Power Fall, German LP, EG/Deutsche Grammophon Records (1981)
 VARIOUS ARTISTS - Morrocci Klung Sept. 1981, Msg/Cassette, UK Issue

FRANKB. STEWART
 • 168-43 Hillside Ave.
 • Jamaica, NY 11432
 • Phone: 718-523-4058 or 718-523-4646 or 718-454-4418
 • Fax: 718-523-5474
 • E-Mail: FBStewart@aol.com

I am interested in buying the following records. Stated price is for records in New or M- condition. Less if condition is below.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BENNY EARL - I'm A Man/And There You Are, Jaybern 700, \$100
 BOBBY PARES - Gotas De Luvia (Raindrops)/Lvin With Vivian, VJ 394, \$250
 FRED COLE - On Second Thought/A Soulful Woman, Delite, \$75
 JOHN LESLIE - Are You Kidding Yourself?/Oh! What A Crime, LLP Records, \$250
 KELLY BROWN - The Right Guy/It's Your Move Now, Argo 5466, \$250
 MAUREEN THOMPSON - Fly Me To The Moon/Gypsy Girl, Audio Fidelity, \$75
 NICOLE JOSY - La Vita Sei Tu/..., Lord, \$250
 NICOLE JOSY - La Vie C'est Toi/..., Hebra 296, \$250
 RAY FLEMING - Talking 'bout Love/Go On And Dance Girl, Raymar 45-1011, \$250
 THE FORTUNE TELLERS - From The Land Of The Blue Sky Waters/Deep In, Kapp Medallion, \$75
 THE GRIFFIN BROTHERS - Move It On Over/..., Dot, \$75
 TONY LAWRENCE - Until You Loved/That's How I Feel, Nike, \$75

GLACIER 45 GEMS
 • Phone: 800-328-0633
 • E-Mail: glaciardisc@hotmail.com

Limited of Stock of:

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 "Minnesota" - 1975 hit by NORTHERN LIGHTS. "Think Snow" and "Runnin"

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 of band members, i.e. Kay Robinson, Lee Austin, Beau Dollar, Anna King, Maceo, Fred, Marva, Leon Austin, James Crawford, etc., etc., etc.

L. SIMMONS
 • 10701 S. Eastern Ave., Apt 1027
 • Henderson, NV 89052
 • E-Mail: genesimmons12@hotmail.com

WANTED: All LED ZEPPELIN videos and related material.

GARY C. HUESTED
 • 1131 Piedmont Ave. NE
 • Palm Bay, FL 32907
 • (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
 Warner Bros. 14-Track (not 12) Advance CDR for Reveal Fan Club "Gardening At Night" Garden Gloves
 Fan Club Swiss Army Bag (Mint only)
 French Near Wild Heaven Notebook
 8/82 Chronic Town Press Kit
 5/85 Fables Press Kit w/Photos
 6/85 Fables Press Kit w/Photo
 The One I love Sheet Music (refers to Michael Stipe as "John" Stipe)
 Orange Crush 3" German CD in 5" slimline jewel case w/adaptor Stand German CD Warner Bros. 7577CD

MARTYN HAMMOND
 • 1 Wilbye House Lexden Park Lexden Road
 • Colchester Essex CO3 3UFEngland
 • E-Mail: 106174.451@compuserve.com

Concert Tickets from Illinois and Michigan

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 David Bowie concert ticket Chicago Auditorium 10/7/72
 David Bowie concert ticket Detroit Fisher Theatre 10/8/72
 David Bowie concert ticket Detroit Masonic Temple Auditorium 3/1/73
 David Bowie concert ticket Chicago Aragon Ballroom 3/3/73
 David Bowie concert ticket Detroit Cobo Arena 6/21-22/74
 David Bowie concert ticket Detroit Michigan Palace 10/16-20/74
 David Bowie concert ticket Chicago Arie Crown Theatre 10/21-23/74
 David Bowie concert ticket Kalamazoo Wings Stadium 2/21/76
 David Bowie concert ticket Detroit Olympia Stadium 3/1/76
 David Bowie concert ticket Chicago International Amphitheatre 3/3/76
 Iggy Pop concert ticket Detroit Masonic Temple Auditorium 3/25/77
 Iggy Pop concert ticket Chicago Riviera Theatre 3/27/77
 David Bowie concert ticket Chicago Arie Crown Theatre 3/17-18/78
 David Bowie concert ticket Chicago Rosemont Horizon 8/1-4/83
 David Bowie concert ticket Detroit Auburn Hills Palace 6/22-25/90
 Tin Machine concert ticket Detroit Clubland 12/4/91
 David Bowie concert ticket Chicago Vic Theatre 9/19/97
Bowie tickets from other states/countries also wanted.

EDWARD P. REARDON, JR.
 • 339 East 57th Street, #1A
 • New York, NY 10022
 • Phone: 212-832-9844
 • E-Mail: reardone@coned.com

Mint/New in the box condition

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 GLENN GOULD - Mozart Piano Sonatas Vol. 1, CD, CBS/Odissey MB2K 45612 (7 copies)
 BEETHOVEN - Masterpieces, 25 CD Box, Deutsche/Grammophon
 SAVAGE GARDEN - Truhy, Madly, Deeply, CD Single
 JOHN COUGAR MELLENCAMP - Small Town (Acoustic) CD Single

EVAN BORIS
 • 6 Saint Andrews Court
 • Old Westbury, NY 11568-1710
 • Phone: 516-997-4840
 • Fax: 631-234-8248
 • E-Mail: discdoc@bornfreefoods.com
 • Web: www.bornfreefoods.com/discdoc.html

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 CACTUS WORLD NEWS - No Shelter, CD
 TUBES - Premium Gold Collection, CD
 VARIOUS ARTISTS - 20 Of Another Kind, CD

ERIC MOORE
 • Phone: 916-356-1618
 • E-Mail: eric.n.hr.moore@intel.com

I'm looking for the following titles in CD

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 JAZZ PASSENGERS - Best Of (Crepuscule)
 JULIUS HEMPHILL - Dogan A.D. (Freedom)

STEVE KILLEEN
 • 66 Montbrook Rd.
 • Winnipeg, Manitoba, Canada R2R 1K4
 • Phone: 204-632-6790
 • E-Mail: killeensteve@hotmail.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 ROLLING STONES - MFSL Box With Geodisc, LP
 FRANK ZAPPA - Old Masters Box 2 LP
 FRANK ZAPPA - Old Masters Box 3 LP
 FRANK ZAPPA - Any Live or Unusual LP's

MARK GALLO
 • P.O. Box 552
 • Lyons, IL 60534
 • Phone: 708-863-7844

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 WILDMAN FISHEL - My Name Is Lovvy, Any, ?
 LOU MONTE - To Ru Lu (I Live By Moonlight) Any, ?
 SOUNDTRACK - Paradise Alley (Movie) Any, ?

DEAN HANSON
 • 34922 150TH St., NE
 • Goodridge, MN 56725

Please help me complete my CCR/Marx collections. I'm so close!

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 TOMMY FOGERTY & BLUE VELVETS (CCR) - Yes You Did/Now You're Not Mine, 45, tape
 MARXES - Inside Beverly Hills, 1956 NBC Special, Video
 MARXES - The King And The Chorus Girl, 1937 Movie-Video
 MARXES - Instatenes, 1943 Columbia Short-Video

MICHAEL TORRES
 • 611 Guerrero Street, #11
 • San Francisco, CA 94110-1555
 • E-Mail: mtorres@ggu.edu

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 LYDIA LUNCH - Domestic or International Magazines
 LYDIA LUNCH - Promotional Materials and Posters
 LYDIA LUNCH - Almost Anything Else!
 TEENAGE JESUS AND THE JERKS - Magazines, Vinyl, Posters, Anything!

BROOKS
 • 191 Main St., Apt. #3
 • Philmont, NY 12565
 • Long Time GREAT WHITE Fan looking for anything & everything!

ERIC MOORE
 • Phone: 916-356-1618
 • E-Mail: eric.n.hr.moore@intel.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 I'm looking for the following titles in CD:

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 PAUL MOTIAN - On Broadway, Vols. 2 or 3
 TIM BERNE - Fractured Fairy Tales
 VARIOUS ARTISTS - Jazz Satellites, Electrification, Vol. 1
 VARIOUS ARTISTS - Oceans Of Sound
 DREAM SYNDICATE - Days of Wine And Roses

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

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 JEFF BECK - 1983-84 ARMS Concert Pt. 2 Video & All Live Video Concerts 71-85 Only
 TODD RUNDGREN - Recent 2001 Japan Beatles Tribute Concert Live Video Pro Shot
 RY COODER - All Live Video Concerts 1971-1978 Only
 NEIL YOUNG - Rare Live Last Trip To Tulsa; Fontainebleau In Concert Video Only
 EMERSON, LAKE & POWELL - Live Video North American Concert July-Oct 1986
 MOTT THE HOOPLE - Live Video Concerts 4-72 through 12-73
 ROXY MUSIC - Vido Concerts From Newcastle England & European Summer 2001 Shows
 NEIL YOUNG - Finsbury Park London Concert Live Video & All Live Video From European Tour 2001
 WILLIS ALAN RAMSEY & ROY BUCHANAN - Austin City Limits 1977 Concert Live Video
 GREGG ALLMAN - 2001 Bluesman Tour Live Concert Video

ROBERT D. WESTFALL
 • 207 Genesee St.
 • Avon, NY 14414-1302

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 MOONGLOWS - Beatnik, 45 RPM, Chess 1770
 DORSEY BURNETTE - Teach Me Little Children, 45 RPM, Smash 2039
 BOB CORT SKIFFLE GROUP - Freight Train, 45 RPM, London 1742
 JIMMY GAVIN - I Sit In My Window, 45 RPM, Cameo 113
 DONNIE OWENS - I Don't Want to Lose Her, 45 RPM, Gregmark 4
 RICK NELSON - One Boy Too Late, 45 RPM, (EP/w Cover) Decca 2760
 TARRIERS - Hard Travelin, LP, United Artists 5033
 TARRIERS - Tell The World, LP, Atlantic 8042
 TARRIERS - The Tarriers, LP, Decca 74342
 TARRIERS - Gather Round, LP, Decca 74538
 CHUCK BERRY - Bio, CD, Chess CHD91510

NEIL BOYD
 • 3807 Vogel Drive
 • Huntsville, AL 35810
 • Phone: 256-882-8879
 • E-Mail: neilb@interconnectsys.net

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 GENE VINCENT - Hot Rod Gang (1958), Videotape (Movie)
 JOHNNIE JOHNSON AND THE KENTUCKY HEADHUNTERS - That'll Work, Cassette or CD
 ROLLING STONES - Voodoo Lounge Concert - Videotape
 OZARK MOUNTAIN DAREDEVILS - All collectibles

ROBERT WALKER
 • 48 Allen Street
 • East Longmeadow, MA 01028-1449
 • Phone: 413-525-6741
 • E-Mail: yessmanvamp@aol.com & yessongs1234@aol.com

I'm looking for the following titles in good condition. Call, write or E-mail. CDR's are acceptable.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 RICK WAKEMAN - Unleashing The Teatherd One, CD, Mellow Records 001
 RICK WAKEMAN - The Stage Collection, CD, NOTABLU MUSICA 949720
 RICK WAKEMAN - Black Knights At..., Cassette, Vendett Cdvra9333 Italy
 RICK WAKEMAN - 20th Anniversary Issue, CD, AMRWCD20
 RICK WAKEMAN - Special Sampler, CD, JSP 0001
 RICK WAKEMAN - After The Ball, CD, CM 2029 Japan
 RICK WAKEMAN - Bird Man Of Alcatraz, 7" Vinyl, AM AMS 7435
 RICK WAKEMAN - Waterfalls, 7" Vinyl, CODS19
 YES - Super Star Series, CD, Show Date 2/2/92
 YES - Super Star Series, CD, Show Date 11/01/93
 YES - Super Star Series, CD, Show Date 11/22/99
 YES - Super Star Series, CD, Show Date 12/12/99

MICHAEL DRUCAS
 • 17 Phillips Beach Ave.
 • Swampscott, MA 01907
 • Phone: 781-598-3936
 • E-Mail: michaeldrucas@hotmail.com

AVERAGE WHITE BAND - 1989-2001 WANTED! If you can help please call or write. High prices paid.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 AVERAGE WHITE BAND - 1989-2001 Audience Tapes
 AVERAGE WHITE BAND - 1989-2001 Video filmed from the audience. TV Appearances!

MIKE SARAFIAN
 • 360 W. Chevy Chase Dr. #26
 • Glendale, CA 91204
 • Phone: 818-241-3866

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BEATLES - Yesterday & Today, LP, Late 60's, Subsidiary Black Rainbow Label, L.A. Pressing

MICHAEL DRUCAS
 • 17 Phillips Beach Ave.
 • Swampscott, MA 01907
 • Phone: 781-598-3936
 • E-Mail: michaeldrucas@hotmail.com

AVERAGE WHITE BAND - 1972-1982 Wanted Desperately! If you can help, pelase call or write. High prices paid!

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 AVERAGE WHITE BAND - 1972-1982 Concerts recorded from 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 Anyone who may have taken photos onstage, offstage
 AVERAGE WHITE BAND - 1972-1982 Autographs
 AVERAGE WHITE BAND - 1972-1982 Video, Rare TV Appearances
 JSA and Overseas

For Great Performances Advertise In ...



GOLDMINE CLASSIFIEDS

YOUR ALPHABETIZED INDEXED MARKETPLACE IN EVERY ISSUE OF GOLDMINE

Albums For Sale.....	5000	Comedy Wanted.....	5116	Girls Groups Wanted.....	5216	New Wave Wanted.....	5316	R&B For Sale.....	5410
Albums Wanted.....	5001	Compact Discs For Sale.....	5117	Genesis/Gabriel/Collins.....	5220	90s Rock For Sale.....	5320	R&B Wanted.....	5411
Alternative Rock For Sale.....	5010	Compact Discs Wanted.....	5118	Grateful Dead.....	5225	90s Rock Wanted.....	5321	Rockability For Sale.....	5415
Alternative Rock Wanted.....	5011	Compilation For Sale.....	5120	Heavy Metal For Sale.....	5230	Original Cast/Broadway.....	5325	Rockability Wanted.....	5416
Announcements.....	5015	Compilation Wanted.....	5121	Heavy Metal Wanted.....	5231	Photographs For Sale.....	5330	Search Services.....	5420
Auctions.....	5020	Computer Software For Sale.....	5125	Jimi Hendrix.....	5235	Photographs Wanted.....	5331	70s For Sale.....	5425
Audiophile For Sale.....	5025	Computer Software Wanted.....	5126	Imports For Sale.....	5240	Picture Discs For Sale.....	5336	70s For Sale.....	5426
Audiophile Wanted.....	5026	Convention/Shows.....	5130	Imports Wanted.....	5241	Picture Discs Wanted.....	5337	78s For Sale.....	5430
Audio Tapes For Sale.....	5030	Country & Western For Sale.....	5135	Independent Labels For Sale.....	5245	Picture Sleeves For Sale.....	5340	78s Wanted.....	5431
Audio Tapes Wanted.....	5031	Country & Western Wanted.....	5136	Independent Labels Wanted.....	5246	Picture Sleeves Wanted.....	5341	Sheet Music For Sale.....	5435
Autographs.....	5035	Dance Music For Sale.....	5140	Michael Jackson.....	5250	Picture Sleeves Wanted.....	5341	Sheet Music Wanted.....	5436
Beach Boys For Sale.....	5040	Dance Music Wanted.....	5141	Jazz Instrumental For Sale.....	5255	Popular Vocalists For Sale.....	5350	Frank Sinatra For Sale.....	5440
Beach Boys Wanted.....	5041	Bob Dylan.....	5145	Jazz Instrumental Wanted.....	5256	Popular Vocalists Wanted.....	5351	Frank Sinatra Wanted.....	5441
Beatles For Sale.....	5045	Doo-Wop For Sale.....	5150	Jazz Vocalists For Sale.....	5260	Posters For Sale.....	5355	60s For Sale.....	5445
Beatles Wanted.....	5046	Doo-Wop Wanted.....	5151	Jazz Vocalists Wanted.....	5261	Posters Wanted.....	5356	60s Wanted.....	5446
Big Bands For Sale.....	5050	Easy Listening For Sale.....	5155	Jukeboxes.....	5265	Power Pop For Sale.....	5357	Soul For Sale.....	5450
Big Bands Wanted.....	5051	Easy Listening Wanted.....	5156	KISS For Sale.....	5270	Power Pop Wanted.....	5358	Soul Wanted.....	5451
Bluegrass For Sale.....	5055	80s Rock For Sale.....	5160	KISS Wanted.....	5271	Power Pop Wanted.....	5358	Soundtracks For Sale.....	5455
Bluegrass Wanted.....	5056	80s Rock Wanted.....	5161	Laser Discs For Sale.....	5275	Elvis Presley For Sale.....	5360	Soundtracks Wanted.....	5456
Blues For Sale.....	5060	World Music For Sale.....	5165	Laser Discs Wanted.....	5276	Elvis Presley Wanted.....	5361	Spoken Word For Sale.....	5460
Blues Wanted.....	5061	World Music Wanted.....	5166	Led Zeppelin.....	5280	Press Kits For Sale.....	5365	Spoken Word Wanted.....	5461
Books For Sale.....	5065	8 Track For Sale.....	5167	Madonna.....	5285	Press Kits Wanted.....	5366	Spoken Word Wanted.....	5461
Books Wanted.....	5066	8 Track Wanted.....	5168	Magazines For Sale.....	5290	Progressive Rock.....	5370	Stereo Equipment.....	5470
Business Opportunities.....	5070	EPs For Sale.....	5170	Magazines Wanted.....	5291	Promotional Items For Sale.....	5375	Storage Units.....	5475
David Bowie.....	5075	EPs Wanted.....	5171	Manilow.....	5293	Promotional Items Wanted.....	5376	Barbra Streisand.....	5478
British Invasion For Sale.....	5080	Fan Clubs.....	5175	Memorabilia For Sale.....	5295	Psychedelic For Sale.....	5380	Supplies For Sale.....	5480
British Invasion Wanted.....	5081	Fanzines.....	5180	Memorabilia Wanted.....	5296	Psychedelic Wanted.....	5381	Surf Music For Sale.....	5485
Kate Bush.....	5085	50s Rock For Sale.....	5185	Mini Discs For Sale.....	5297	Punk For Sale.....	5385	Surf Music Wanted.....	5486
Cassettes For Sale.....	5087	50s Rock Wanted.....	5186	Mini Discs Wanted.....	5298	Punk Wanted.....	5386	Texas Music.....	5488
Cassettes Wanted.....	5088	Fleetwood Mac.....	5190	Miscellaneous For Sale.....	5300	Radio Shows For Sale.....	5390	Tour Programs.....	5490
Catalogs.....	5090	Folk Music For Sale.....	5195	Miscellaneous Wanted.....	5301	Radio Shows Wanted.....	5391	Turntable For Sale.....	5495
Christmas Music For Sale.....	5095	Folk Music Wanted.....	5196	Monkees.....	5305	Rap For Sale.....	5395	U2.....	5500
Christmas Music Wanted.....	5096	40s Music For Sale.....	5200	Moody Blues.....	5307	Rap Wanted.....	5396	Video Tapes For Sale.....	5505
Children's Records For Sale.....	5100	40s Music Wanted.....	5201	Musical Instruments For Sale.....	5310	Rock For Sale.....	5412	Video Tapes Wanted.....	5506
Children's Records Wanted.....	5101	45s For Sale.....	5205	Musical Instruments Wanted.....	5311	Rock Wanted.....	5413	The Who.....	5510
Eric Clapton.....	5105	45s Wanted.....	5206	New Age.....	5314	Rolling Stones For Sale.....	5400	Hank Williams.....	5515
Classical For Sale.....	5110	Gospel For Sale.....	5210	New Orleans R&B For Sale.....	5312	Rolling Stones Wanted.....	5401	Woodstock For Sale.....	5518
Classical Wanted.....	5111	Gospel Wanted.....	5211	New Orleans R&B Wanted.....	5313	Reggae For Sale.....	5405	Woodstock Wanted.....	5518
Comedy For Sale.....	5115	Girls Groups For Sale.....	5215	New Wave For Sale.....	5315	Reggae Wanted.....	5406	Frank Zappa.....	5520

Now A NETWORK OF CLASSIFIEDS!
 Krause publications, the world's largest hobby & collectibles publisher, is proud to announce that every classified word ad placed in its periodicals will appear on the Internet's largest collectible classified site at www.collect.com. In addition to reaching your target audience through Krause's periodicals, your ads will also reach thousands of collectors on the World Wide Web!

Only
40¢ Per Word

Bold face type available (entire ad only) for only 10¢ more per word!

4 EASY OPTIONS TO REACH THE MOST ACTIVE MUSIC COLLECTORS FOR ONLY 40¢ PER WORD!

By Internet: Visit www.collect.com on the internet to order with your credit card.

By Fax: Complete classified ad form, include your credit card number, expiration date, Fax to 715/445-4087.

By Mail: Complete order form, send payment by check, money order or credit card, mail to **GOLDMINE, CLASSIFIED ADVERTISING DEPT., 700 E. State St., Iola, WI 54990-0001.**

By Phone: Call 1-800-942-0673, 7 a.m. - 8 p.m. M-F. Saturday 8 a.m. - 2 p.m. Please have your credit card number and expiration date ready.

Frequency Discount Chart
 (Consecutive Issues Only)

3-6.....	10%	10-12.....	20%
7-9.....	15%	13-26.....	25%

(Apply the appropriate frequency discount below when figuring the total cost of your classified ad.)

- To order your classified ad:**
1. From the classified index on the following page, select the number which you want your ad to appear. Put that number in the box in the left hand corner of the order form.
 2. Using one word per line, write your ad EXACTLY as you want it to appear in GOLDMINE's Music Mart ad section.
 3. Minimum order is 25 words, or \$10.00 per ad per issue.
 4. Ad will run in next available issue. See deadlines on display advertising information page.

Payment must be included with all Classified Ads.

Print One Word Per Space *Please use an additional sheet of paper for larger ads* **Check here for entire ad in larger bold type**

Classification	1	2	3	4	5
6	7	8	9	10	11
12	13	14	15	16	17
18	19	20	21	22	23
24	25	26	27	28	29
30	31	32	33	34	35

Words _____ X # of Issues _____ = Total Words _____ X 40¢ (X 50¢ for Bold Type) = \$ _____

Less Frequency Discount (See chart above) ... _____

Payment:
 Money Order Check

Amount Enclosed _____
 MasterCard VISA Discover/Novus American Express
 Credit Card # _____
 Expiration Date: Month _____ Year _____
 Signature _____

Total Cost \$ _____ **Total Amount Enclosed \$ _____**

FOR OUR RECORDS ONLY: We must have a street address and phone number for our files before we will run your ad.

Name _____
 Street Address _____
 City _____ State _____ Zip _____
 Daytime Phone _____



Mail to: **Goldmine** Classified Advertising • 700 East State Street Iola, WI 54990-0001 • www.collect.com

(Reissues from page 75)

VARIOUS ARTISTS
Stomp!: Northwest Killers 1960-64
 Norton (CNW 906)

VARIOUS ARTISTS
Shout!: Northwest Killers 1964-65
 Norton (CNW 907)

VARIOUS ARTISTS
Work It On Out!: Northwest Killers 1965-66
 Norton (CNW 908)

Kearney Barton learned recording technique, so to speak, from pushing radio transmitters and compressors into the red ("Really, I wanted to wrap the needle three times around past 10") at Seattle's religious station KTW circa 1957 — and the message of God pumped out over 1,000 watts, drawing ire from downtowners trying to tune into the ball game.

He jumped over to recording in 1958 (though he wasn't above dragging local act The Frantics to KTW's studio in the First Presbyterian Church). An early fruit of his soundboard work was "Werewolf," issued under The Frantics' byline, though it gained critical thickening from Barton on werewolf growl, Bonnie Guitar on werewolf howl, and Barton's business partner Bob Reisdorff on narration ("Even the man whose heart is pure, and says his prayers by night..."). The brute slice of audio cinema became a huge local hit despite a certain elasticity (it "doesn't really have a beginning or an ending," in the words of Frantics guitarist Ron Petersen). Live, Bob Hosko laid aside his saxophone and prowled the crowd, banging a snare drum and snarling through a werewolf mask that actually resembled a pig snout over an Abraham Lincoln beard.

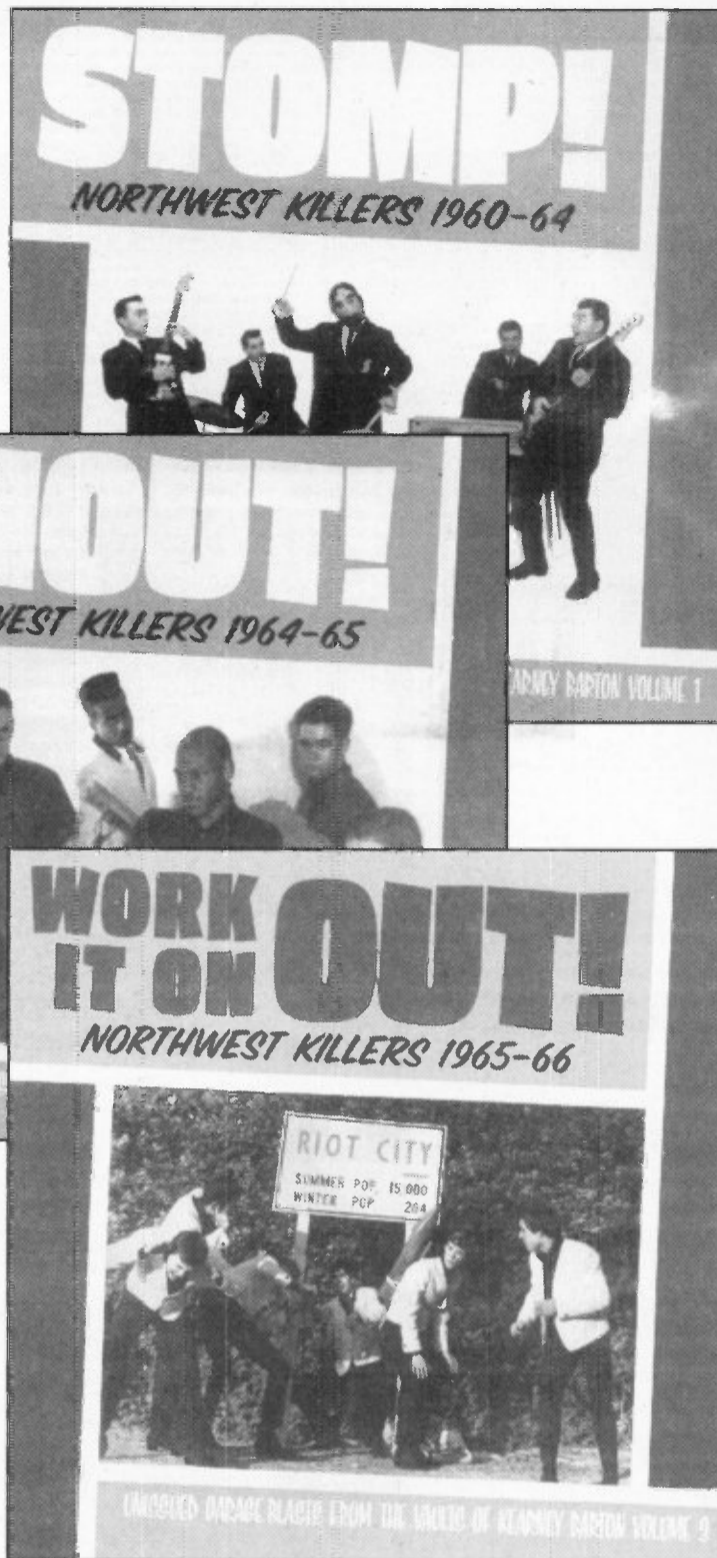
The Northwest Killers trilogy from Norton nonchalantly unfolds a story of Northwest rock as the story of Barton-produced joyful noise. *Stomp! Northwest Killers 1960-64* opens with "Werewolf" and flips thence to The Adventurers' muse-boogie on "Mashed Potatoes" at the climax of which the singer inexplicably swerves through starchy tubers

to his woman's no-goodness. Eunumclaw's previously unreleased Artesians (named for the well-water-enriched Olympia Beer) score with seven cuts from Barton's vaults, including the deft "Chinese Checkers," a hip-shaking horse race through "Koko Joe" (written by Sonny Bono for The Righteous Brothers) and a surprising take on Herbie Hancock's "Watermelon Man" driven by distorted, surf-style guitar.

Shout! Northwest Killers 1964-65 cools down a little with some only OK rhythm guitar playing from the possibly misnamed Legends (their potentially interesting title, "Louie Come Back," is wasted on an instrumental) and Canadian VIPs. But it does contain, in a crowded field, the most electrifying performance on any of the discs: Willie Washington, shown in the CD booklet stripped to the waist while grimacing berserkly, opens The Elegants' cover of "Ooh Poo Pah Doo" with gospelized incantation through screaming, rides atop the band's quadruple timing, fights the lead guitar with call-and-response and finishes finally with "Get in there!" and a shriek that nearly reaches into the control booth to push back Barton's fader. Also of interest are The Nomads' take of "Louie Louie" with the seminal guitar line turned inside out and a slippery, sloppy romp through James Brown's "Think," courtesy of the interracial Mr. Clean And The Cleansers.

Work It On Out! consists entirely of previously unreleased material. The superior sneer of Jet City Five's "Huh" harkens to the slyer, nastier groove of mid-60s garage rock sneaking in, and the presence of bands with no plurals in their names (Right Of Way, Hunch) points toward end-of-decade portentousness. Still, Barton bends in these breezes with ease, and a few tracks, such as Rocky And His Friends' "You Weren't Using Your Head" (companion piece to The Sonics' "You've Got Your Head On Backwards") land boot-soles first as welcome blasts from the past. "I'm as proud of the hits as I am of many of the misses," Barton sums up. These collections proffer an enviable life's work, an assortment of rough, flung diamonds.

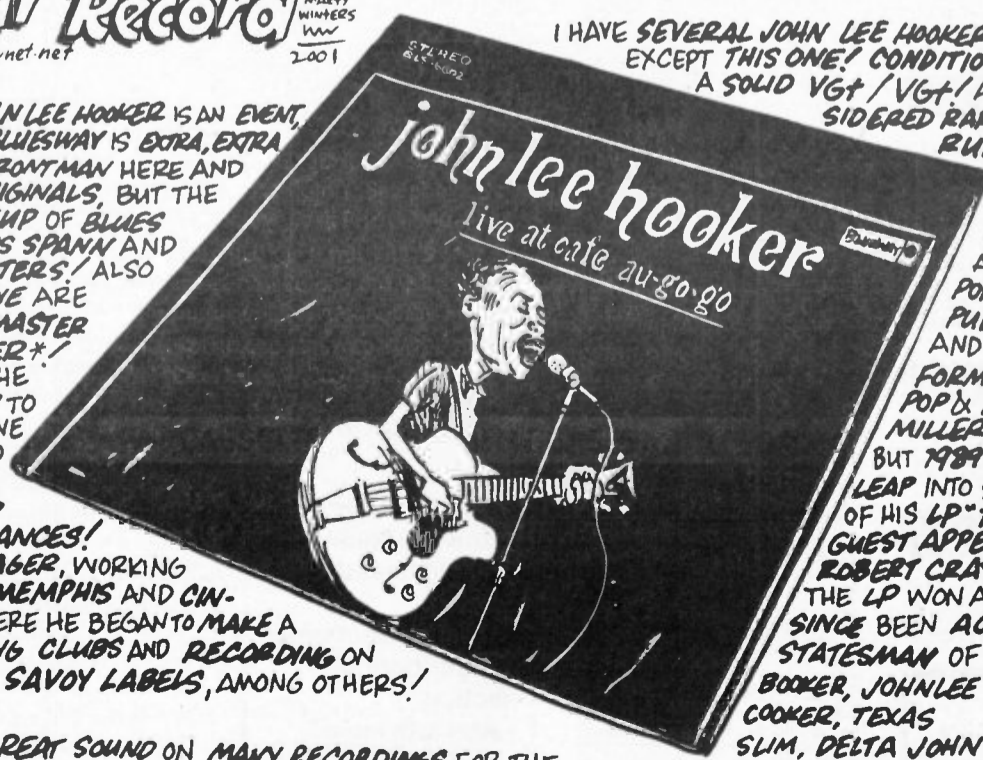
— Andrew Hamlin



FIVE STAR Record

heymart@wwnet.net
 MARY WINTERS
 WWW
 2001

ANY LIVE RECORDING BY JOHN LEE HOOKER IS AN EVENT, BUT THIS 1967 RELEASE ON BLUESWAY IS EXTRA, EXTRA SPECIAL! HOOKER IS THE FRONTMAN HERE AND ALL THE TUNES ARE HIS ORIGINALS, BUT THE BAND IS AN ALL-STAR LINEUP OF BLUES MUSICIANS INCLUDING OTIS SPAIN AND THE LEGENDARY MUDDY WATERS! ALSO STARRING BEHIND THE SCENE ARE PRODUCER BOB THIELE AND MASTER ENGINEER RUDY VANGELDER*!
 HOOKER WAS BORN IN THE MISSISSIPPI DELTA IN 1917 TO SHARECROPPER PARENTS! ONE OF ELEVEN KIDS, HE WORKED ON THE FARM AS A CHILD AND LATER BEGAN PLAYING HOUSE PARTIES & LOCAL DANCES! HE LEFT HOME AS A TEENAGER, WORKING HIS WAY NORTH THROUGH MEMPHIS AND CINCINNATI TO DETROIT, WHERE HE BEGAN TO MAKE A NAME FOR HIMSELF PLAYING CLUBS AND RECORDING ON THE MODERN, KING AND SAVOY LABELS, AMONG OTHERS!



I HAVE SEVERAL JOHN LEE HOOKER LPS, BUT ALL ARE RE-ISSUES EXCEPT THIS ONE! CONDITION-WISE, I'D HAVE TO GRADE IT A SOLID VGT/VGT! AND EVEN THOUGH IT'S NOT CONSIDERED RARE, IT'S THE ONLY COPY I'VE EVER RUN ACROSS!

THROUGHOUT THE '50'S & '60'S HOOKER'S REPUTATION GREW, BOTH IN THE U.S. AND IN EUROPE! AS BLUES PERFORMERS GO, HIS POPULARITY WITH THE GENERAL PUBLIC WAS SECOND ONLY TO B.B.KING AND BY THE 1970'S HOOKER HAD PERFORMED OR RECORDED WITH A SLEW OF POP & ROCK ARTISTS INCLUDING STEVE MILLER, CANNED HEAT AND VAN MORRISON! BUT 1989 WAS THE YEAR THAT MARKED HIS LEAP INTO SUPERSTARDOM WITH THE RELEASE OF HIS LP "THE HEALER," WHICH FEATURED GUEST APPEARANCES BY SANTANA, LOS LOBOS, ROBERT CRAY, BONNIE RAITT AND MORE! THE LP WON A GRAMMY. AND HOOKER HAS SINCE BEEN ACKNOWLEDGED AS THE ELDER STATESMAN OF THE BLUES! A.K.A. JOHN LEE BOOKER, JOHN LEE COOKER, TEXAS SLIM, DELTA JOHN & (MY FAVORITE) BOOGIE MAN, HOOKER PERFORMED REGULARLY UNTIL HIS DEATH IN JUNE OF THIS YEAR!

* RESPONSIBLE FOR THAT GREAT SOUND ON MANY RECORDINGS FOR THE BLUE NOTE LABEL!

Coming to...

Goldmine

Courtesy of Columbia/Legacy



Playing off the tremendous success of the burgeoning folk scene, The Byrds combined folk with rock 'n' roll, great harmonies and jingley-jangley guitar. They proved it all could work together with their 1965 #1 hit, "Mr. Tambourine Man," written by the new spokesperson for a generation, Bob Dylan. From that high vantage point, The Byrds soared ahead of the flock of British Invasion wannabes, experimenting with space-rock and also country-rock (due to the inclusion of Gram Parsons in the group) well before that genre's early '70s takeoff. Even today, many bands borrow from The Byrds' Roger McGuinn's 12-string-guitar sound. *Goldmine* interviews the three remaining original Byrds — leader McGuinn, David Crosby, and Chris Hillman — about The Byrds' history and impact on modern music.

Advertisers: This is a great issue to sell Byrds items, '60s folk and rock, or records, CDs and memorabilia from every genre and era.

ISSUE DATE	AD DEADLINE	MAILING DATE	ON SALE
Dec 28	Nov 29	Dec 6	Dec 14

Advertising deadlines

DEADLINE	ISSUE DATE	MAILING DATE	ON SALE DATE
Thursday	Friday	Thursday	Friday
Nov 15	Dec 14	Nov 22	Nov 30
Nov 29	Dec 28	Dec 6	Dec 14
Dec 13	Jan 11, 2002	Dec 20	Dec 28

FOR AD INFORMATION: Call Trevor Lauber or Jill Ruesch at 715-445-2214.
 RETAILERS: To sell *GOLDMINE* in your shop at no risk, contact Bulk Sales Manager Steve Hudziak at 715-445-2214, ext. 327.

Sign up as a GOLDMINE subscriber
 — get 13 issues for only \$24.95!

(U.S. addresses only; see subscription ad on this page for non-U.S. rates.)

Charge Card holders, call toll-free:
 1-800-258-0929

(Please Mr. Postman from page 8)

this: I decided a long time ago that I collect the music, not the record. My interest is in the artistic product and not the physical medium used to record it. So when I have a completely adequate CD clone of these albums for myself, I usually trade or resell the LPs. Most of the time what I get back is not as much as I paid, but it does defray a good bit of the overall cost of collecting and prevents LPs from overrunning my house.

Occasionally I get a rare piece needed for completing a particular artist, and that piece will bring much more than I paid for it. Last year I sold a couple of rare records for around \$300 apiece. I had found both of these in record bins for \$3.95 some years earlier. Overall I estimate that my collecting hobby, pursued this way, very nearly pays for itself.

Most collectors I know who found a copy of a rare LP after a two-year search would be aghast at the idea of parting with it under any circumstances. I know of no other collector who takes my particular approach; I thought it might be interesting to your readers.

My collecting has had other nice consequences. I deliberately go on road trips to nearby towns, get the yellow pages and a map and start looking for used music and book stores. Using this method I have learned my way around wonderful cities such as Tampa, Fla.; Atlanta, Macon and Savannah, Ga.; and Houston, Texas. The number of interesting people and sights I have seen along the way are far too numerous to mention here.

My collection is on my (non-commercial) Web site: Enter at <http://home.att.net/~acemoonbeam/index.htm>.

— Jerry Touchton
 Alexandria LA

[Jerry, you certainly have a unique way of collecting music. Of course, many music collectors now download their faves onto their computer's hard drive. The whole point of music collecting is really up to the individual, but it seems to me that you put in a lot of extra work to get the same result you would have had if you just hung onto the record. While most collectors can appreciate the fact you're trying to save on space, collecting CDs still takes up room. We all battle with space problems every time we add something to our collections! I would also probably not buy certain collectible records, such as a Sun 45 or 78, a Robert Johnson or Charley Patten 78, a Beatles Butcher Cover, etc., just to record them and resell them. I would hang onto these, at least for a while! They're only becoming more valuable and are cool icons to have in the ol' collection. (One collector a while back said that to him an Elvis Presley Sun 45 is only worth what it originally retailed — of course, if he had one, but he wouldn't sell it for that price!) But whatever works for you, well, works for you! — Ed.]

Poco's Furay — has he lost his mind?

I find it interesting in George Krieger's article on Poco in *Goldmine* #554 (Oct. 19, 2001) that Richie Furay claims to have been inspired to call Stephen Stills and form Buffalo Springfield after hearing The Byrds' *Sweetheart Of The Rodeo*. *Sweetheart* was recorded in March and April of '68, and Buffalo Springfield had pretty much come and gone by that time. Perhaps Gram Parsons brought him something by The International Submarine Band, but even that seems unlikely.

— Bob Westfall
 Avon NY

(Bob, well, you know what they say about

Goldmine Subscription Service

Including Special Services Subscriptions
 sent via UPS, 1st Class

Note: Current subscribers: when ordering any Special Service Subscription, a minimum one half year payment must be submitted. Those funds will be added to any current subscription credit and the total balance pro-rated to arrive at the number of issues due under the chosen plan. Subscribers will be notified of the resulting change in subscription duration and their new expiration date.

Regular Subscriptions are delivered via Second Class Mail to addresses in the U.S. and possessions.

Credit card orders: To speed the processing of your order for a Special Service Subscription, VISA,

MasterCard, Discover or American Express orders may be phoned in by dialing 800-258-0929 and asking for Special Services.

United Parcel Service delivery subscriptions require a street address.

Clip and mail with payment to:

Goldmine

Special Services
 Subscription Department
 700 E. State St., Iola, WI 54990-0001

NOTE: Special Services Subscriptions are not available outside of U.S.A.

Goldmine Service	6-mo.	1-yr.	2-yr.	3-yr.
Second Class Mail (Standard Delivery 50 States)	\$24.95	\$39.95	\$74.50	\$107.95
Plain Wrapper (2nd Class Mail 50 states)	N/A	46.95	88.50	128.95
First Class Mail (in Plain Wrapper 50 states)	66.95	124.95	255.00	382.95
United Parcel Service (Regular Delivery 48 States)	75.00	140.00	N/A	N/A
United Parcel Service (2nd Day)	160.00	305.00	N/A	N/A
United Parcel Service Next Day	245.00	470.00	N/A	N/A

Foreign subscriptions including Canada and Mexico must be paid for in U.S. funds by an international money order or postal money order

Circle the rate below your country

	1/2-year	1-year
Surface mail all countries	49.95	93.95
Canada, Mexico (Air Mail)	70.95	135.00
Central America, Caribbean (Air Mail)	135.00	255.00
South America, Europe, Mediterranean Africa (Algeria, Libya, Morocco, Tunisia) (Air Mail)	135.00	255.00
Asia, Africa, Australia, all other countries (Air Mail)	135.00	255.00

Name _____ Check enclosed
 Address _____ MasterCard VISA Discover Am. Ex.
 City _____ Card # _____
 State/Zip _____ Expires Mo. _____ Yr. _____
 Signature _____

New subscription
 Renewal/Extension (please attach your mailing label)

Rates are subject to change.

Goldmine Circulation Dept.
 700 E. State St., Iola, WI 54990-0001 GMPY97

FLEETWOOD OWEN



...the world's premier auction house for entertainment memorabilia present their Autumn 2001 auction schedule.



The Stuart Sutcliffe Collection

Collection on display in London at The Proud Galleries 13th-30th November.

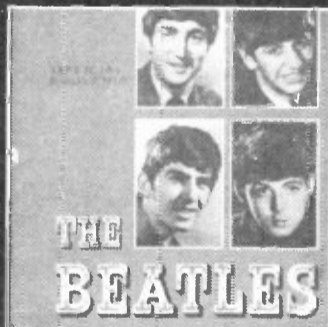
To be auctioned by sealed bid October 16th - December 5th 2001.
www.fleetwoodowen.com



Rock Legends on line sale - November 20th 2001

Featuring more than 100 lots including several of Richie Sambora's guitars and Madonna's "Drowned World Tour" cowboy hat.

Items on display from November 14th at the House of Blues, 8430 Sunset Blvd, West Hollywood.



The Beatles, November 27th 2001, 7pm

Sticky Fingers Café, London

188 lots. Including the Church Hall where John Lennon first met Paul McCartney



NOW COLLECTING FOR...
 JANUARY, FEBRUARY SALES

For further information, consignment details or to order a printed catalogue please contact :

e: auctions@fleetwoodowen.com

t: +44 (0) 20 7563 5400

