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\$40 Incubus, Morning View, US new release double LP with custom innersleeves and picture sleeve.

\$18 August 18 August 18

Version, with p/s.

Michael Jackson, You Rock My World, US ex

sive 1 track jukebox 7" single, complete w jukebox label and p/s... Michael Jackson, You Rock My World, US 4 ve sion 12" promo inc. Intro, Album Ver Instrumental & A Cappella, custom p/s... Michael Jackson, Cry, US exclusive 1 track j box 7" single, complete with jukebox label

Jewel, Standing Still, US exclusive 2 track juk Jewel, Standing Still, US exclusive 2 track juke-box 7" single, including five version of Grey Matter, complete with jukebox label strip. ...\$5 Etton John, Aida, UK promo only pack, 5"x7" black slipcase that holds 24 page book, will interview, credits, album info, & pictures, 15 track advance promo CD, PtUS 12 page 5"x7" calender w/each soundtrack artist pic as each month!...\$75

track advance promo CB, PUDS 12 page 5 x/
calender weach soundtrack artist pic as each
month!

\$75

Etton John, The Road To El Dorado, US promo
only Electronic Press, Kit/Presentation Pack,
inc. 3/4" master video with movie trailer,
music video, clips, & more (wytranser video for
viewing) & 12 x/8 pou-pp picture pack w/book
& CD, AMAZING!

\$10 AMAZIN

Eiton John, Songs From The West Coast, UK 6 track promo album sampler picture CD, inc. I Want Love, Ballaid Of The Boy In The Red Shoes, Dark Diamond, Original Sin, tove Her Like Me & This Train Don't Stop There Anymore,

Like Me & Ihis Iran Don't Stop Here Anymore, with p/s. \$30
Janis Joplin, Love, Janis, US 23 track promo CD of spoken word excerpts of Janis Joplin's letters home, with p/s. \$125
Wicole Kidman, Come What May, UK exclusive 3 track CD single with Ewan McGregor, inc. Come What May-Josh G Abrahams Mix & Elephant Love Melody-Karaoke Mix, with p/s. \$4
He Kinks, To The Bone, US promo only 17 track in-store play sampler CD with front p/s. \$25
Korn, Shoots And Ladders, US 2 track krade off promo CD inc. Sean Olson Radio edit, with p/s.

Lenny Kravitz, Dig In, US 2 version promo CD, Inc. Call Out Hook, with p/s.

Linkin Park, In The End, UK 7 track double CD single set, Inc. live versions of A Place For My Hero, Points Of Authority & In The End, plus 1999 Demo Version of Step Up & CDRom video for the The Call with p/s.

1999 Demo Version of Step Up & CDRom vide for In The End, with p/s. Linkin Park, In The End, UK exclusive limite edition DVD single, with the video for Crawlin plus video interview clips, in numbered picture disprack

digipack.

Linkin Park, In The End, US promo Video/CD Set, including 1 track promo pi

Video/CD Set, Including I track promo pic CD & I track promo featuring fincky, in cardiseeve excluding the pic CD & I make to CD &

sampler CD in custom tri-rold picture organia-plannifer Lopez, I'm Real, US 4 version 12" sin-gle, inc. Murder Mix featuring Ia Rule, Dezook Club Mix, Andre Betts Mix & Pablo Flores Club Mix, sealed with p/s & info sticker. \$8 Nick Love, The Rose Of England, UK 12 track CD sealed with p/s \$2

Nick Lowe, The Rose Of England, UK 12 track CD sealed with by \$20 Shebby Lynne, Wall In Your Heart, US 2 version promo only CD/CDRom, with exclusive live video footage of Shebby performing Wall In Your Heart live in the studio, in picture dipipack \$10 Madonna, Don't fell Me, US exclusive Dan-O-Rama remixed Video featured on Just Beat 03 V/A promo only 2 CD/CDRom complation. \$25 Adonna, Music, US astonishingly rare promotional only ceramic Coaster, official promo item from Warner Bros, full color picture of album cover, held in gatefold pack. \$100 Manic Street Preachers, Easter, US 5 track promo CD inc. 3 live, one with Bernard Butler.

Manic area:
promo only remix CD from
lell Me Yours ", with p/s.
lell Me Yours ", with p/s.
Marilyn Manson, The Way LAm, Japanese 2 v

accompany to the Common feature of the Common only CD with Eminem, feature of the Common only CD with Eminem, feature with Vs. mailty in mailtoit. If the maj in all, pagalatese version promo only CD with Eminem, featuring Full Version & Faded Version, with V/s....\$30 Marilyn Marson, The Nobodies, UK 4 track CD single, including The Death Song – live version of with Bible speech, live version of The Nobodies. & CDRom video for The Nobodies. & CDRom video for The Nobodies.

with p/s
Bob Marley & The Wailers, Catch A Fire, US

track promo sampler CD from Catch A
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DVD, inc. the full videos for The Space Bet& I Did It, plus exclusive interview, sealed
pts.

p/s \$75

Dave Matthews Band, The Space Between, US 2 track jukebox only 7" single, inc. 1 Did it & complete with jukebox tabal single.

new release 2 track / single, meruuming into Jaipur.

Paul McCartney, From A Lover To A Friend, U

Sarah McLachlan, Surfacing, US deleted Immidel edition 2 CD set, including bonus CD with 40 minute multimedia disc, sealed with p/s & indistricter. \$30 Megadeth, Maximum Megadeth, US 8 tack promo sampler CD, with p/s

Megadeth, Maximum Megadeth, US 8 track, promo sampler CD, with pVs. \$25. John Mellencamp, Peaceful World, US track advance promo CO \$15. John Mellencamp, VHI Storytellers, US limited edition 3 track CD, with live versions of Your Life Is Now, I'm Not Running Anymore, & Crumbin' Own, in picture cardsleeve \$20. John Mellencamp, A Concert Special, US Album Network double live CD radio show from the Bowery Ballroom, New York City, October 1938.

John Mellencamp, Radio's Greatest Hits, US track promo only sampler CD, with p/s..... Natalie Merchant, AAA Sampler, US 4 to

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track CD single, inc. Baby Come On OverChilled Vintage Vocal Mix. Gotta Tell You-S

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This, with p/s & obi
\$15
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Lee Coombs Mix, John Creamer & Stephane K
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Oasis, What's The Story, UK long deleted double LP with custom tri-fold p/s. MM/NM.

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single set, inc. Sunrise-Fat Fruckers/Scott F
Mix. & The Trees-Felled By Monster Versi

Mix & The Trees-Felled By Monster Version, with pts.

Queensryche, Operation Live Crime, US 15 track promo sampler CD with p/s.

Adiohead, At Ground Zero, US promo only music and interview CD with Chris Doundas, made for Ammesia, with p/s.

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Radiohead, Kid A, MS set of 4 different Video Blips featured on The Cornerstone Player V/A promo only CDRom compilation, Veti Blip, Falling Voicano Blips Thomas Angel Blip & Dead Air Blip in picture slipcase and Air Blip in picture slipcase.

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p/s. Written by Mick Jagger & Lenny Kravity S15
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CD. including Gloria, Being Boiled, Love
Tear Us Apart & Dancing Barefoot, seale

digipack. Sisters of Mercy, When You Don't See Me, US track "Remix Version" promo CD with b/a ... Smashing Pumpkins, To Shelia, US 2 versio promo only CD, Inc. 10 sec. call out hook, will

promo only CD, inc. 10 sec. call out hook, p/s.

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track promo sampler picture 55, 33 Sugar Ray, When It's Over, UK 3 track CD single sugar Ray, When It's Over, UK 3 track CD single

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Travis, Side, Mexican 1 track promo CD, with

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Young Strain, Strain Strain, Strain Strain, Strain,

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Elevation - Tomb Raider Mix, with fold out poster! \$12 U.S. Beauthful Day & Elevation Mixes, Ulv exclusive limited edition 7 track double 12" single set, with Elevation-Vandit Club Mix, Quincey & Sonance Mix, Influx Mix & Escalation Mix. Beautiful Day-David Holmes Mix, Perfecto Mix. eautiful Day-David Holmes Mix, Perfecto Quincy & Sonance Mix..... Beautiful Day, US 1 track promo CD, with

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U2, Beautiful Day, Japanese 5 track CD single, sealed with pts & obi. \$18

U2, Summer Rain, U5 I track promo only CD, in die- cut cardisleve \$20

U2, Children Of The Revolution, Mexican 1 track promo only 3 'test pressing CD of Bono, Gavin Friday & Maurice Seezer song, from Universal Music Mexico.

Music Mexico.

U8 40, The Train Is Coming, UK 6 track double CD single set, inc. 2 live tracks, & 2 remixes, with pts. \$15

with p/s.

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Coaster, full color band picture with Davi
Roth, from Warner Bros. & held in g/f s

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Weezer, Weezer, Japanese Issue or The Christman Cong & I Do, complete with Japanese Iy booklet, obi & p/s, sealed

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with p/s. \$22

XTC, Stupidly Happy, US 2 version promo picture
CD, with b/a
Yes, Close To The Edge, US promo press kit inc 3
pages of press info and 3 B&W publicity pho

promo only retrospective samue. \$15
tom cardsleeve. \$15
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grome sampler CD from "The Sinister Urge".

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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 classicrock 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

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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-bereleased 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 unbelieveable experience. The short films all worked except for Marty Scorcese'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 Iuliucci 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 accoustic 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 accoustic 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 jump on 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?).

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 subscriberonly 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.

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.}

"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 - 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)

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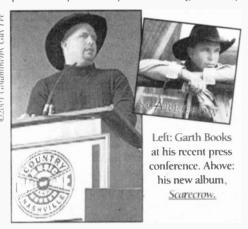
Grapevine

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



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?."

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 saving "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 *Scarcrow* 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



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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 Engemann.



parts. The first is an alphabetical listing by

artist, with song title, debute date, peak posi-

tion 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 experi-

ence... 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;

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

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

McClousland, Grame Webber, and Chris

posters' original artists

Robin Hood Relief Fund.

and on through Evans' death in 1988.

GRAPELEAVES

Grosz — are all from Melbourne, Australia. Among the bands depicted are The Rolling Stones, Elvis Costello, AC/DC, Frank Zappa, Taj Mahall, 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 fourdecade-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 54minute 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 lowa Great Lakes Maritime Museum in Arnolds Park, lowa, 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

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

Though Dave Clark was their leader, keyboardist/vocalist Mike Smith was the figure-head 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.

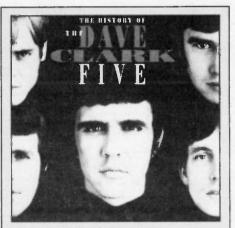
Why aren't the DC5's albums available on CD? David owns all those, so it's up to him how they're released. There's an anthology in the pipeline. He's going to put together a film and a couple of CDs of all the stuff.

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. Asides, although this policy provides for the pleasing inclusion of the likes of sultry Bside "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 of any real value would be original U.S. whitematte 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 Parlaphone, 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 orangeand-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 the classic period of Baton Rouge blues

(Please see Obituaries page 23)

LPs

7" PICTURE DISCS BECK SEXLAWS E BLINK 182 - FIRST DATE (E) BUMK 182 - HIRST DATE BOWER SURVIVE BE SURVIVE BY BUT SURVIY BU

Record: have Picture Signess unless nated. Picture Insea a PERFECT CIRCLE - JUDITH - GG.

STO BARRETT - CRAZY DIMMOND EP. Pink Vin BEATLES - REAL LOVE + UNRELEASED
BEATLES - REAL LOVE + UNRELEASED
BEATLES - REE AS A BIRD + UNRELEASED (E)
BEATLES - REE AS A BIRD + UNRELEASED
BEATLES - BABY ITS YOU - 3 UNRELEASED
BEATLES - BABY ITS YOU - 3 UNRELEASED
BECK. - MIXED BUSINESS (E) GC.
BOWIE - HALLO SPACEBUY (E) Pink Vinyl
BOWIE - REVEN YEARS IN TIBET (E). Clear VINVL
CASUALTIES - WHO'S IN CONTROL EP.
CREED - RITH ARMS WIDE OPEN (E). REd Vinyl, #'d PI.
DISTURBED - VOICES (C). RED Vinyl

JOHN LENKON - JUST LIKE STARTING OVER Blue Vinyl; MOTORHEAD - LEAVING HERE Poster, (1) Iron Maiden - Out of the silent planet (e) R

PAUL MCCARTNEY - MAYBE I'M AMAZED Yellow

ISSUE, STOCK SIEVE

MARILLION - GARDEN PARTY (E)

MARILLION - GARDEN PARTY (E)

OASIS - SUNNAY MORNING CALL (E)

OASIS - WHO FEELS LOVE? (E)

PER LIAM - LIGHT YEARS (E) - Yellow Ymyl, #' d PI

PEARL JAM - LIGHT YEARS (E) - Yellow Ymyl, #' d PI

PINK FLOYD - DOINT ME AT THE SMY (H): Wos, YG+ + \$

PINK FLOYD - DOINT ME AT THE SMY (H): Wos, YG+ + \$

PINK FLOYD - TAKE IT BACK Columbia Sieeve

PINK FLOYD - LEARNING TO LEARNING TO ESSONS (E)

PORCUPINE TREE - PIANO LESSONS (E)

QUEEN - LWAPT IT ALL
QUEEN - TOO MUCH LOVE WILL KILL YOU (E). Pink Viny
QUEEN - NO ONE BUT YOU (E). Jukebox White Sleeve
QUEEN/BRIAM MAY - THE BUSINESS (E).
ROLLING STOMES - OUT OF TEARS + 2
ROLLING STOMES - LOVE IS STROME + 2
ROLLING STOMES - LOVE IS STROME + 2
ROLLING STOMES - MIXED EMOTIONS Red Transl COLUMBIA SIEEZE ...
ROLLING STONES - ALMOST HEAR YOU SIGH: Purple Train

RUSH - NEW WCRLD MAN: M-STRONES LAST NIGHT (E) SYSTEM OF A DOWN - CHOP SUEY (E) Clear Vinyl HERAPY' - GIMME BACK MY BRAIN (E) ROGER WATERS - WHAT GOD WANTS (H) ROGER WATERS - WHAT GOD WANTS: Columbia Sieeve WEEZER : SLANZI IN THE SUN (E): Yellow Vinyl WEEZER - HASH 2/PE

12" PICTURE DISCS

Picture Insert = F IRAX - MAKE ME LAUGH (E) IRAX - IN MY WORLD (E) D BOWIE - HEARTS FILTHY LESSON FISH - BROTHER \$2 (E)
FISH - AD YELT IT JE (E)
FISH - A GENTLEMAN'S EXCUSE ME (E) PI
FISH - A GENTLEMAN'S EXCUSE ME (E) PI
FISH BIG WEDGE (E) PI
GUN'S N ROSES/IZZY STRADLIN - PRESSURE DROP (G)
RION MAIDEN RUNNING FREE JE; VG + +
IRON MAIDEN - OUT OF THE SILENT PLANET (E) # d C.
JEROM MAIDEN - OUT OF THE SILENT PLANET (E) # d C. PI
RON MAIDEN - THE WICKER MAN (E) CUSTOM DCC
RON MAIDEN - BE QUICK OR BE DEAD (E) PI
AADDNANA - SHAKE (E),
AARILLION - MANSON - THE FIGHT SONG (E)
AARILLION - SYMPATHY (E), PI
AARILLION - NO ON: CAN (E) PI
AARILLION - DRY LAAD (E) CUSTOM DIS- CUT PC
AARILLION - DRY LAAD (E) CUSTOM DIS- CUT PC
ARRILLION - ALONE AGAIN IN THE LAP OF LUXURY (E) PI
AERIALLICA - ONE (B) VERSIONS) (E), PI
AERIALLICA - ONE (B) VERSIONS) (E), PI

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AC,DC - SATELLITE BLUES (E)

AEROSMITH - FLY AWAF FROM HERE #1 & #2 (E)

\$1

AEROSMITH - JADED (E

TORT AMOS - STRANGE LITTLE GIRL (E)

BLACK SABBATH - SINGLES BOX (E) 6 Remastered CD's, ea

THE TIMES THEY ARE A CHAN BOWIE SEVEN #1 (E)

BOWIE SEVEN #2 (E): Poster, ROM

BOWIE SEVEN #3 (E): Doster/ROM

MICHAELLOWEEN - MR TORFURE +3 (J)

IRON MAIDEN - THE WICKER MAN #2 (E): POD. PI ROM

JUDAS PREST - MACHINE MAN (E): ROM

MICKI JAGGER - GOD GAVE ME EVERYTHING I WANT (E)

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TAKE THIS MAN? (E)

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PAUL MCCARTINEY - FROM A LOVER TO A FRIEND EP (J). \$19.

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

CD SINGLES

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PINK FLOYD - WISH YOU WERE HERE - LIVE (H).
PINK FLOYD - TAKE IT BACK (E). PD, Poster
PINK FLOYD - HIGH HOPES (F). PC
PINK FLOYD - HIGH HOPES (E). Limited Editon P EL #2 IS # 0 PORCUPINE TREE - SHESMOVEDON # 1 8 # 2 (E) \$10.00 PORCUPINE TREE - STRANCER BY THE MINUTE (E) ROM \$10.00 QUEEN - HEAVEN FOR EVERYONE (E) Promo QUEEN - ANOTHER ONE BITES THE DUST (SMALL SOLDIERS MIXES) RAMMSTEIN - SONNE (E) ... ROLLING STONES OUT OF TEARS (E) Tea ROCLING STORES OUT OF TEARS (E): TEAR OUT OF SHAPED BOARD CASE.

BOARD CASE.

ROLLING STORES/BILL WYMAN - MELODY (E): PC SANTANA - CORAZON ESPINADO (S)

SLIPKNOT - LEFT BEHIND (C): PC SANTANA - CORAZON ESPINADO (S)

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World Radio History

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

ot 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 onboard 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, in the years since, interest in the band has

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 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

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

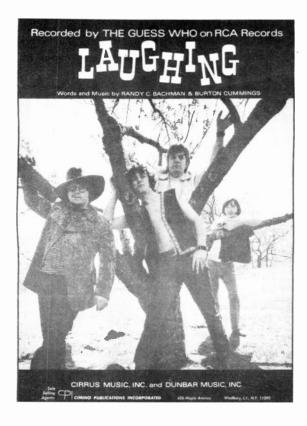
Woman," while Hollywood directors Cameron

Crowe and Sam Mendes charmed moviegoers

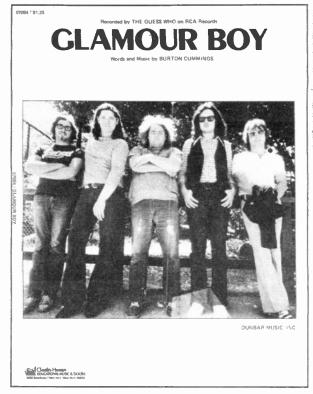
by incorporating Guess Who songs into the

films Almost Famous and American Beauty.

concert. The Guess Who announced in March 2000 that they would undertake a 24performance 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 world Radio History

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 1 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.

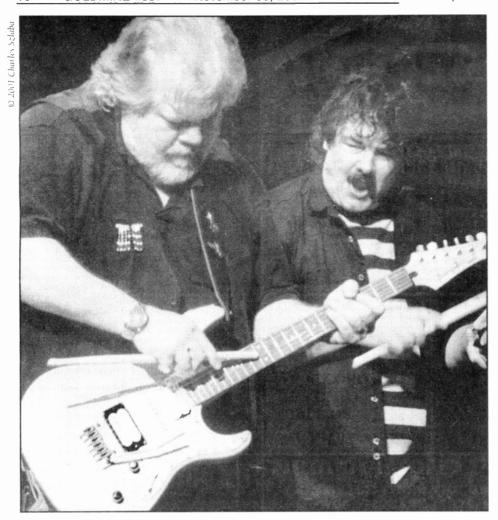
In what ways was the songwriting partnership with Winter different from writing with Rachman?

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 selfpreservation. 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 EML 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 reestablish 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 reestablish 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.

O&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 World Radio History

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 song-

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?

Thats 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)

(Please see Discography page 30)

The Guess Who U.S. discography

by Tim Neely

World Radio History

Vinyl albums

This discography does not include solo works.

45s			
Label/#	A-side/B-side	Year	NM\$
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
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/Heaven Only Moved Once Yesterday		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

Label/#	<u>Title</u>	Year	NM\$
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	1966	25
ocepier of 0-333	Chad Allan & The Expressions")	1900	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	1969	20
RCA VICTOR LOF-4137	(orange label, non-flexible vinvl)	1909	20
MGM SE-4645	The Guess Who	1969	15
MOM OL-4(7)	(compilation of pre-RCA Victor recordings)	1909	15
Wand WDS-691	Sown & Grown In Canada (Born In Canada)	1969	15
DOA W. JOD 1266	(reissue of Scepter LP)		
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	1971	12
DCA W. ISD 4366	(orange label, flexible vinyl)		
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		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	1975	10
1011 11101 11110170703	(reissue of LSP-4157)	17()	10

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 nearly 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 breakin 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: Whooohhhh!!!

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?

Ringo: 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 Gastro" 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 Beatle 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 vesterday...

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..."

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 Cletrmania@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 Collectornania! For those who just can't wait to find the answer, we'll post it on our Web site 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 Truck 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 rlff 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."

World Radio History

New Releases



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

JUDAS PRIEST Demolition Atlantic Records (83480-2)

It's been four years since Judas Priest returned with screamer extraordinaire Ripper Owens and their first studio album in seven years, 1997's Jugulator. Four years later, the legendary British rockers have now unleashed the second studio album of the Owens area, Demolition. Given this lengthy

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.

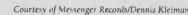
His moving elegy to Kurt Cobain and Jesus, "God Said No" — which also works Hitler into its theological and ethical dilemma — is both existential and grounded in its attempt to link modern history with cyclical nature. That sort of sums up where Bern is on New American Language. He isn't so much an original 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





Dan Bern

NEW RELEASES NEWS



Just out: Following up on his 2000 album, L! 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 countryrocker with a Cajun twist. Weathers was previously with The Firesign Theater, was an editor of National Lampeon, 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 Sones 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 Rayes "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

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 Vallinailed 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 poporiented 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 charttopper "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 record "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 Apple 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 AMtailored '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 them 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)

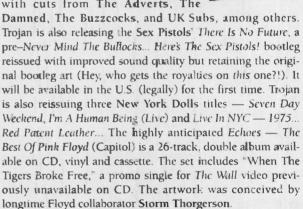
REISSUES NEWS



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'

JOE JACKSON

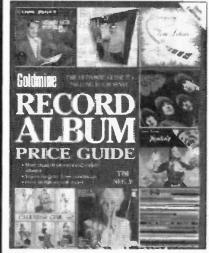
"Got To Get You Into My Life." Liner notes were written by Goldmine writer Bill Dahl... Recent Millennium Collection series additions from Universal include The Best Ofs for Al Jolson, Joe Jackson, Edwin Starr, James Brown (Vol. 2), Jimmy Ruffin, and The Isley Brothers plus ABBA: The Definitive Collection (UTV)... Punks 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



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... Coming Nov. 6 from Eagle Jazz are 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 Strell. 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 Ece-O-ll 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

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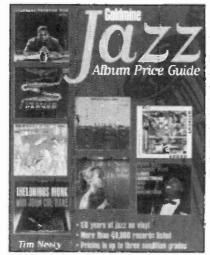
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Jazz Sides

Thile 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 dozen 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 moreso 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 pound 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

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

Mays, now permanently located in Los

Angeles, has plenty to do prior to the tour

trucks packing up his sophisticated layout of

Goldmine: When did you move from

Lyle Mays: I came here about four years

ago. While living in Wisconsin I would find

myself needing some equipment repairs, and 1

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.

appear early next year, followed by a tour.

keyboards and effects.

Wisconsin to Los Angeles?

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 gravi-

tate toward

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

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 1 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 highprofile 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

What's the direction of the new group album? Well, we don't know yet. We've met and laid

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 lones 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 formidible 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 then that this box offers in-depth investigation of Coltrane's creative ways of shadowboxing with all-too familiar songs he no doubt had to struggle to keep both lively and farreaching 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



Keith Jarrett

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

(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&rB 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 sporadicially, 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

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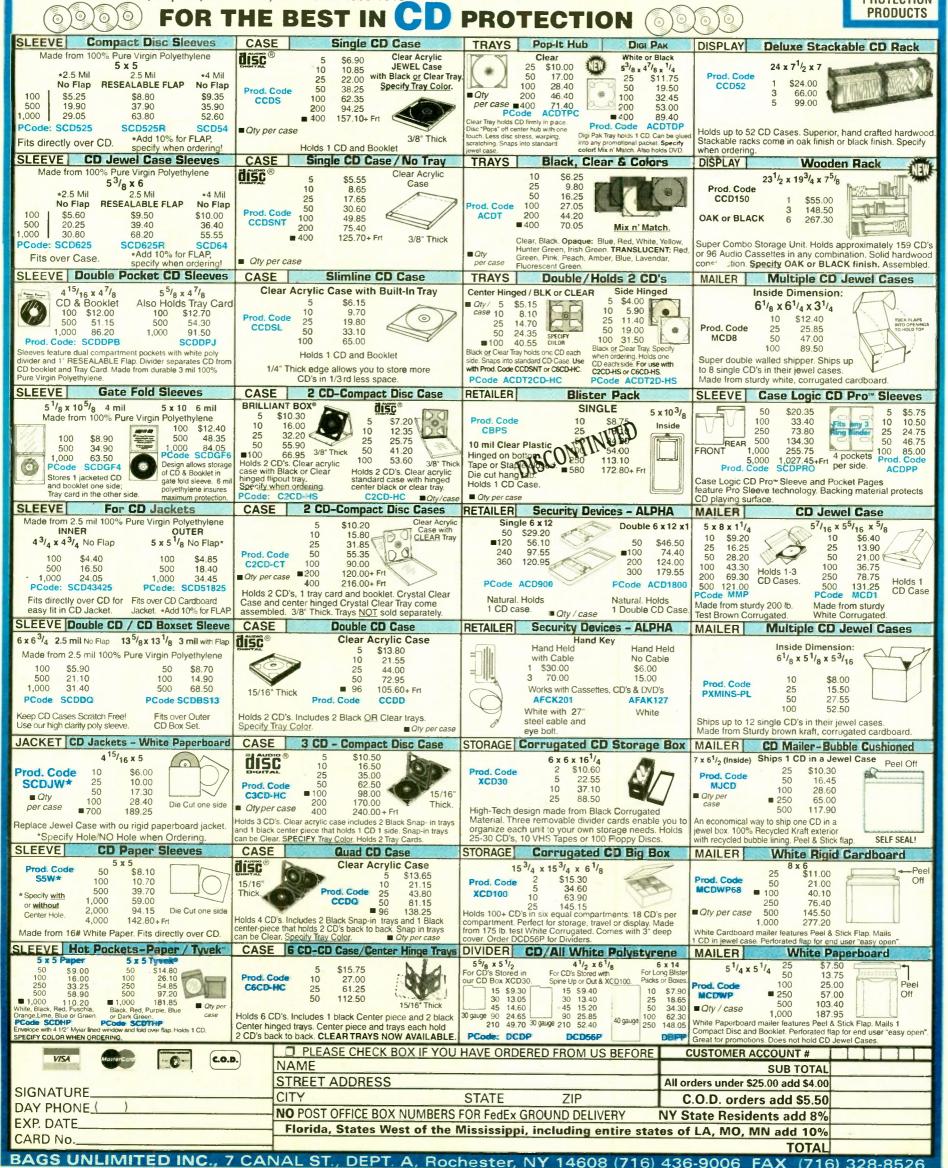
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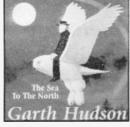
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(The Guess Who from page 17)

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." [Note: The actual lyric is "she's easily undone."] I turned off the radio and started writing, "She's come undone. She didn't know what she was headed for, and when she found what she was headed for it was too late." It didn't even rhyme, but it was such a strong statement and it fit the chords perfectly. I wrote about 12 verses, just like Dylan, and ran next door and knocked on Burton's door and played it for him. He loved the song, but he didn't want to sing all those verses. He said, "Pick two of them, and then we'll put together a third one."

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." I remember going to [producer] Jack Richardson and asking, "How do they make that sound?" He said, "Just go to the mike and do it with your voice." There wasn't some machine that did that - it was just Colin Blunstone of The Zombies. We weren't exactly copying "Tell Her No" or "Time Of The Season," but we did sometimes borrow gimmicks and put them into songs.

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. We wanted to rock. So we were very fortunate that radio programmers flipped "Laughing" over and began playing "Undun." That suddenly brought us into a whole new arena. Actually we had already cut "No Time" once, for our second album, but the sound on the album was so bad and the song was so long that Jack Richardson felt we should shorten it and recut it. He felt the song had a chance with radio, so we re-recorded it with the right sound, and the timing turned out to be great. I thought it was a really great country-rock song.

What about "American Woman"? It's wellknown 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. There were all these solos, but we also knew it was a really great song. Our producer, Jack Richardson, also thought it was great, but he also pointed out that you can't have a seven-minute song. He heard the potential, but he said we needed to chop it into stanzas and repeat some things here and there. There's really no chorus in the song. It's just these stanzas with a pay-off line at the end, almost like a country song.

(Please see The Guess Who page 32)

(Discography from page 17)

RCA Victor APL1-0995	Power In The Music	1975	15
RCA Victor ANL1-1117	Wheatfield Soul (reissue of LSP-4141)	1975	10
RCA Victor APL1-1778	The Way They Were	1976	15
RCA Victor APL1-2253	The Greatest Of The Guess Who	1977	15
RCA Victor AFL1-0269	The Best Of The Guess Who, Volume II	1977	10
	(reissue with new prefix)		
RCA Victor AFL1-4266	American Woman (reissue with new prefix)	1977	
RCA Victor AFL1-2594	The Best Of The Guess Who (reissue of LSPX-1004)	1978	
Hilltak SD 19227	All This For A Song	1979	
RCA Victor AYL1-3662	The Best Of The Guess Who ("Best Buy Series" reissue)	1979	8
RCA Victor AYL1-3673	American Woman ("Best Buy Series" reissue)	1979	8
RCA Victor AYL1-3746	The Greatest Of The Guess Who ("Best Buy Series" reissue)		8
Compleat 672012-1	The Best Of The Guess Who, Live (two LPs)	1986	
RCA 7622-1-R	The Greatest Of The Guess Who (reissue)	1987	
Sundazed LP-5113	Shakin' All Over! (two LPs)	2001	15
Compact disc albums			
RCA 3662-2-R	The Best Of The Guess Who	198?	15
RCA 4266-2-R	American Woman	198?	15
RCA 3745-2-R	The Greatest Of The Guess Who	1988	12
RCA 4141-2-R	Wheatfield Soul	1989	15
RCA 4157-2-R	Canned Wheat Packed By The Guess Who	1989	15
RCA 2076-2-R	American Woman, These Eyes & Other Hits	1990	8
RCA 4779-2-R	Live At The Paramount	1990	15
RCA 61077-2	Track Record: The Guess Who Collection (two CDs)	1991	15
RCA 61133-2	These Eyes	1992	12
RCA 66200-2	The Guess Who At Their Best	1993	10
Lacindy 22010-2	All This For A Song	1994	15
RCA 54359-2	Share The Land	1994	15
Intersound 9158	Lonely One	1995	8
RCA 67300-2	The Ultimate Collection (three CDs)	1997	25
BMG Special Products 44537	These Eyes (reissue of RCA 61133)	1997	6
J-Bird 80206	The Spirit Lives On	1998	8
RCA 67774-2	Greatest Hits	1999	8
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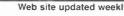


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(The Guess Who from page 30)

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 Canadabased 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

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

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- 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 aid, 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 lang 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. It 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

- 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.
- Mail in all bids unless the ad says phone-in bids are acceptable.
- 4. Remember the deadline. If none is stated, then the auction closes one month from the date on the cover. For example, if the auction is in the GOLDMINE dated October 15, the sale closes November 15
- 5. If mailing bids, allow 1-2 weeks for your bids to arrive. And after an auction ends, allow 1-2 weeks for notification. If you haven't heard 14 days after the end of an auction, assume you won nothing unless the ad says that all bidders, win or lose, would be notified.
- 6. Honor all winning bids! If you are notified that your bid has won the item, send the money for your items within a week. Bidders reneging an their winning bids is the No. 1 complaint from those who run auction ads. If you can't honor your bid, at least have the courtesy to notify the advertiser.
- 7. Allow 2-4 weeks for your winnings to arrive

AUCTION GUIDELINES FOR SELLERS

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

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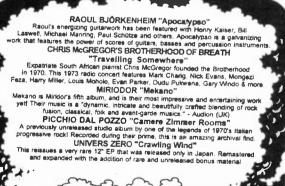
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On One" is a classic pile-driving rocker about triumphing over adversity, while "Hell Is Home" is a churning underdog anthem supported by moody acoustic moments. The album's centerpiece is the fantastic triage of groove-oriented rockers "Feed On Me" 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, slowpaced "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 metalheads 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)

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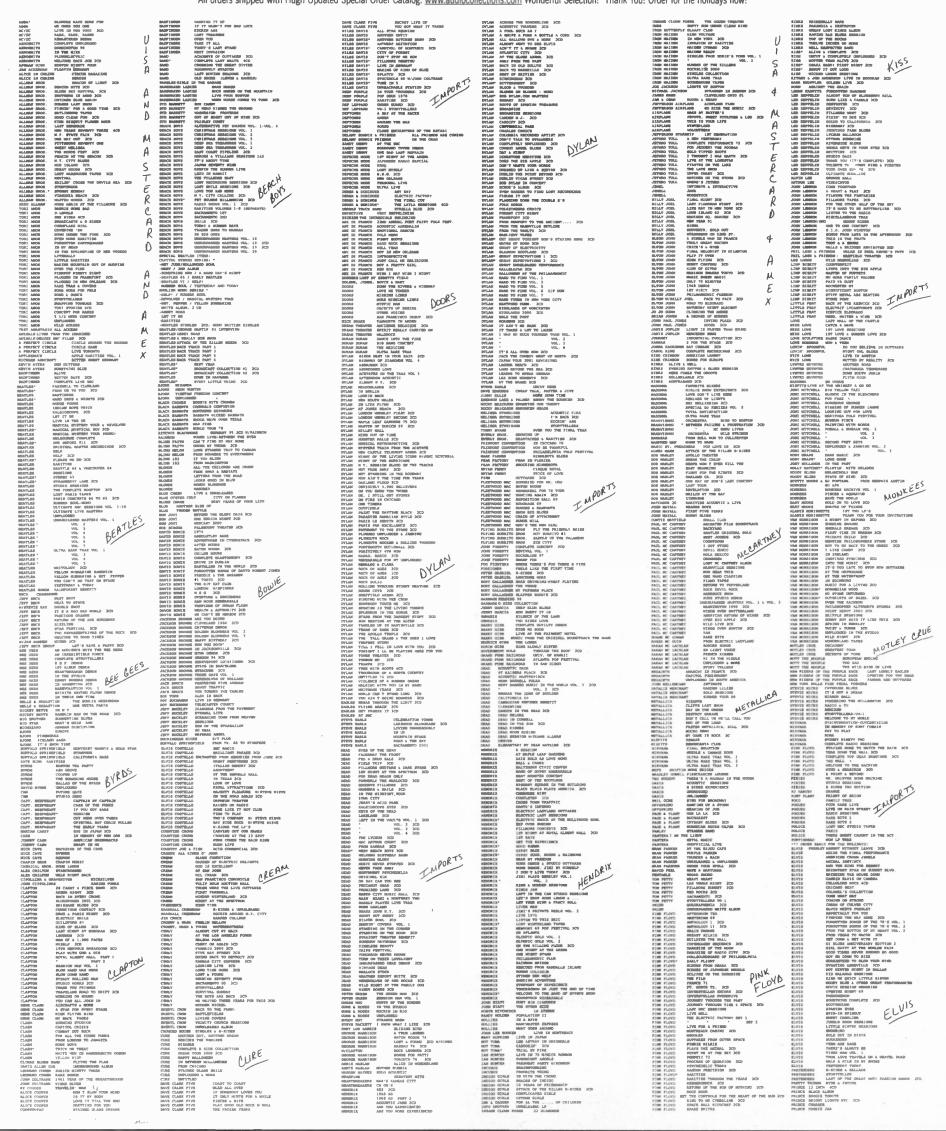
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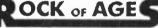
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(New Releases from page 37)

THE REMBRANDTS Lost Together J-Bird (JBD 80362)

In a way, the best thing that ever happened to The Rembrandts — the mega-success of the ubiquitous Friends TV show theme song, "I'll Be There For You" - was also the worst. After more than a decade as working singer/songwriters (first in the L.A.-based new wave outfit Great Buildings, then as the duo named after the 17th century Dutch painter), Phil Solem and Danny Wilde found themselves at the top of the pop charts, sharing gold-record stories with TLC and Seal.

The rub of it all? Solem and Wilde, prolific and proficient pop songwriters, had absolutely nothing to do with the writing of "I'll Be There For You."

Still worse, the pair developed quite a following over the years, and the "can't escape this damn song" burden of the Friend-ly tune in 1995 didn't sit well with some of their fans. Solem split not too long after all this, leaving Wilde to record an album as Danny Wilde And The Rembrandts three years ago. It's no surprise that it stiffed. Now the twosome are together again, and Lost Together, a slight but melodic case of classic power pop, has them ably picking up where they left off five years ago.

It's a good thing they left most of the baggage behind. There are no star turns here, and the chance of one of its songs reaching the upper end of the pop charts is about even with an Ace Of Base comeback. It's a quiet and subile album, unassuming in its execution of singer/songwriter-driven pop. It's pretty boring and not all that memorable — only the title tune makes any sort of impression — but the hard-working competency is commendable and actually sorta nice to have back.

Michael Gallucci

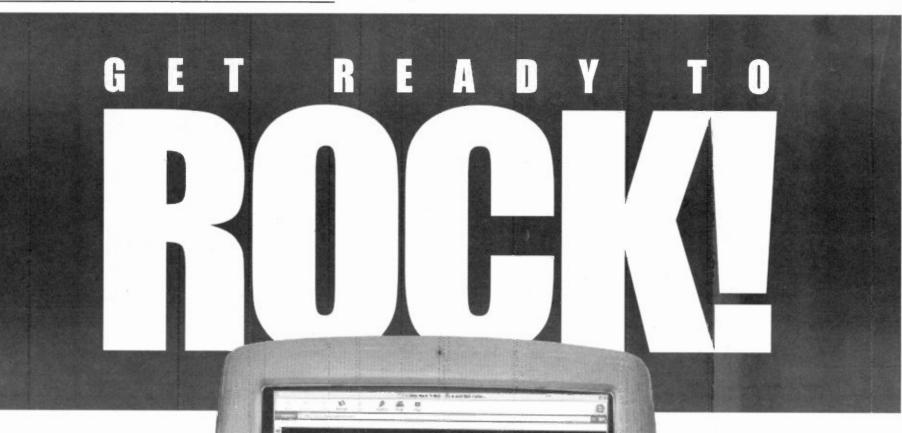
ROLAND ORZIBAL Tomcats Screaming Outside Gold Circle Records (GC-50013-2)

Tomcats Screaming Outside is the seventh album by Roland Orzibal, better known as part of Tears For Fears. While the album is a change in musical direction, from the first word there is no denying that Orzibal and Tears For Fears will always be synonymous.

Tomcats is filled with Orzibal's signature catchy lyrical melodies and expansive vocal styling. Instrumentally, it is radically different from his previous work. Half the album's sound has a distinct drum and bass influence. The third track, "Hypnoworld," would be more at home on an Enigma or Deep Forest album. With its tribal vocals it is one of the more intriguing songs on the album. Other stand-out tracks include "Low Life" (about the dangers of the heroin lifestyle), "Under Ether" (about the loss of individuality) and the intriguing "Snowdrop."

There are some exceptional songs that will remind fans why Orzibal is one of the stronger songwriters from the '80s. "Dandelion" is just one example. Others include "Bullets For Brains," "For The Love Of Cain" and the previously mentioned

(Please see New Releases page 42)





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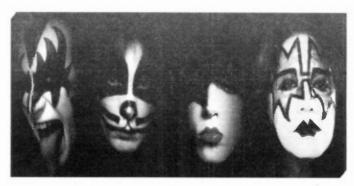
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(New Releases from page 39)

"Low Life."

A couple of tracks feature screeching guitars and clumsy bass lines that distract more than add to the flow of the songs, though they do seem to fit the album title.

Orzibal has stated that Tomcats is "just a collection of stuff I've been working on these past three or four years — sketches, experiments. There's no overriding concept or theme." The result is a sonically disjointed, under-reaching album that meanders and sounds great in spots but overall leaves you unsatisfied.

- C. Brian Jasper

MOUTH MUSIC Seafaring Man Nettwerk (no label #)

Seven years after its predecessor was released, Seafaring Man, the fourth Mouth Music album, offers an excursion into folksy mood music with occasional, unobtrusive electronic ornamentation of both the ambient and dance varieties. The Gaelic-influenced set explores atmospheric, world-tinged sounds, and while there is a melancholic aura to some of the tracks, others are contemplative in their serenity.

Vocally the album is divided. Three songs feature female singers Michaela Rowan or Ishbel McCaskill, and the other five feature Martin Furey or Mouth Music mastermind/ multiinstrumentalist Martin Swan. The stand-out track "Manitoba" nimbly weaves female voice and several instruments bagpipes, acoustic and electric guitars, strings, electric bass and gentle ripples of hammered dulcimer with subtle synthesizer embellishments — and energetically builds with the repetitive flavor of techno.

On the flip side, hypnotic, slow-moving tunes such as title track "Seafaring Man" and the Celtic/Middle Eastern blend of "Inveralligin" are nearly ambient in their execution. The Afro-Celtic tapestry of "Whaling Ship," featuring fiddles dancing over earthy hand percussion, is mesmerizing at times but stretches on too long. Throughout, the album's sedate electric guitar tones are refreshing.

Mouth Music's most organic album to date, Seafaring Man is definitely a CD that one must be in the mood to enjoy. Its aural agenda is suited to restfulness and meditation rather than as an accompaniment to activity. Under the right conditions, it possesses charming qualities.

- Bryan Reesman

(Please see New Releases page 50)

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- 80	_	Live Killers (2CD) Live Magic		\$40 \$30
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Queen	Queen II	Japan, 24-bit 2001 remaster	\$3
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AC/DC	Live Stiff Upper Lip2000		\$2-
AC/DC Eric Clapton	Live Stiff Upper Lip2000 Live In Hyde Park		\$24
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AC/DC Eric Clapton Joe Cocker Electric Light O	Live Stiff Upper Lip2000 Live In Hyde Park In Concert Orchestra Zoom Tour Live		\$24 \$19 \$24 \$24
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake &	Live Stiff Upper Lip2000 Live In Hyde Park In Concert irchestra Zoom Tour Live & Palmer Live at Royal Albert Ha Classic Rock Legends		\$24 \$19 \$24 \$24 \$23
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong	Live Stiff Upper Lip2000 Live In Hyde Park In Concert Orchestra Zoom Tour Live & Palmer Live at Royal Albert Ha Classic Rock Legends Classic Rock Legends		\$24 \$19 \$24 \$24 \$23 \$23
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The	Live Stiff Upper Lip2000 Live In Hyde Park In Concert Prehestra Zoom Tour Live & Palmer Live at Royal Albert Ha Classic Rock Legends Classic Rock Legends North Classic Rock Legends		\$24 \$19 \$24 \$25 \$23 \$23 \$23
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe	Live Stiff Upper Lip2000 Live In Hyde Park In Concert verhestra Zoom Tour Live & Palmer Live at Royal Albert Ha Classic Rock Legends Classic Rock Legends North Classic Rock Legends Classic Rock Legends		\$24 \$15 \$24 \$23 \$23 \$23 \$23
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Malden	Live Stiff Upper Lip2000 Live In Hyde Park In Concert orchestra Zoom Tour Live & Palmer Live at Royal Albert Ha Classie Rock Legends Classie Rock Legends North Classie Rock Legends Classie Rock Legends Number Of The Beast		\$24 \$19 \$24 \$23 \$23 \$23 \$23 \$19
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Maiden Elton John	Live Stiff Upper Lip2000 Live In Hyde Park In Concert rchestra Zoom Tour Live & Palmer Live at Royal Albert Ha Classic Rock Legends Classic Rock Legends North Classic Rock Legends Classic Rock Legends Number Of The Beast Goodbye Yellow Brick Road	ul	\$24 \$19 \$24 \$24 \$23 \$23 \$23 \$23 \$23 \$24
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Maiden Etton John Elton John	Live Stiff Upper Lip2000 Live In Hyde Park In Concert Prehestra Zoom Tour Live Palmer Live at Royal Albert Ha Classic Rock Legends Classic Rock Legends North Classic Rock Legends Number Of The Beast Goodbye Yellow Brick Road One Night Only		\$24 \$19 \$24 \$23 \$23 \$23 \$23 \$19
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Maiden Elton John	Live Stiff Upper Lip2000 Live In Hyde Park In Concert rchestra Zoom Tour Live & Palmer Live at Royal Albert Ha Classic Rock Legends Classic Rock Legends North Classic Rock Legends Classic Rock Legends Number Of The Beast Goodbye Yellow Brick Road	ul	\$24 \$19 \$24 \$24 \$23 \$23 \$23 \$23 \$23 \$24
AC/DC Erle Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Maiden Elton John Lindesfarne	Live Stiff Upper Lip2000 Live In Hyde Park In Concert Irchestra Zoom Tour Live & Palmer Live at Royal Albert Ha Classic Rock Legends Classic Rock Legends North Classic Rock Legends Number Of The Beast Goodbye Yellow Brick Road One Night Only Classic Rock Legends & Friends Peta Concert For Part	sill Greatest Hits Live 2000	\$24 \$15 \$24 \$23 \$23 \$23 \$15 \$24 \$24 \$23
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Maiden Elton John Elton John Lindesfarne Paul McCartney	Live Stiff Upper Lip2000 Live In Hyde Park In Concert Irchestra Zoom Tour Live & Palmer Live at Royal Albert Ha Classic Rock Legends Classic Rock Legends North Classic Rock Legends Number Of The Beast Goodbye Yellow Brick Road One Night Only Classic Rock Legends & Friends Peta Concert For Part	sill Greatest Hits Live 2000	\$24 \$19 \$24 \$23 \$23 \$23 \$23 \$24 \$24 \$24 \$24
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Maiden Eiton John Elton John Lindesfarne Paul McCartney Paul McCartney	Live Stiff Upper Lip2000 Live In Hyde Park In Concert Prehestra Zoom Tour Live Palmer Live at Royal Albert Ha Classic Rock Legends Classic Rock Legends North Classic Rock Legends Number Of The Beast Goodbye Yellow Brick Road One Night Only Classic Rock Legends & Friends Peta Concert For Part Wingspan	sill Greatest Hits Live 2000	\$24 \$19 \$24 \$23 \$23 \$23 \$23 \$24 \$24 \$24 \$24
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Maiden Elton John Elton John Lindesfarne Paul McCartney Moody Blues	Live Stiff Upper Lip2000 Live In Hyde Park In Concert Prehestra Zoom Tour Live Palmer Live at Royal Albert Ha Classic Rock Legends Classic Rock Legends North Classic Rock Legends Number Of The Beast Goodbye Yellow Brick Road One Night Only Classic Rock Legends Wimpspan Legend Of A Band	sill Greatest Hits Live 2000	\$24 \$19 \$24 \$23 \$23 \$23 \$23 \$24 \$24 \$24 \$24 \$24 \$24
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Maiden Elton John Lindesfarne Paul McCartney Paul McCartney Moody Blues Queensryche	Live Stiff Upper Lip2000 Live In Hyde Park In Concert Orchestra Zoom Tour Live & Palmer Live at Royal Albert Hat Classic Rock Legends Classic Rock Legends North Classic Rock Legends Number Of The Beast Goodbye Yellow Brick Road One Night Only Classic Rock Legends & Friends Peta Concert For Part Wingspan Legend Of A Band Operation Livecrime	Greatest Hits Live 2000	\$24 \$19 \$22 \$23 \$23 \$23 \$23 \$24 \$24 \$24 \$24 \$24 \$24 \$24 \$24
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Maiden Elton John Elton John Lindesfarne Paul McCartney Moody Blues Queensryche Bruce Springstee	Live Stiff Upper Lip2000 Live In Hyde Park In Concert Prchestra Zoom Tour Live & Palmer Live at Royal Albert Ha Classic Rock Legends Classic Rock Legends North Classic Rock Legends Number Of The Beast Goodbye Yellow Brick Road One Night Only Classic Rock Legends & Friends Peta Concert For Part Wingspan Legend Of A Band Operation Livecrime en & The E Street Band Live In	Greatest Hits Live 2000	\$24 \$19 \$24 \$22 \$23 \$22 \$22 \$22 \$24 \$24 \$24 \$24 \$24 \$24 \$24
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Maiden Elton John Elton John Lindesfarne Paul McCartney Moody Blues Queensryche Bruce Springste The Strawbs	Live Stiff Upper Lip2000 Live In Hyde Park In Concert Prehestra Zoom Tour Live Palmer Live at Royal Albert Ha Classie Rock Legends Classie Rock Legends North Classic Rock Legends Number Of The Beast Goodbye Yellow Brick Road One Night Only Classie Rock Legends Wingspan Legend Of A Band Operation Livecrime ### The Estreet Band Live In Classie Rock Regends	Greatest Hits Live 2000 Ty New York 2001	\$24 \$19 \$24 \$23 \$23 \$23 \$22 \$19 \$24 \$24 \$24 \$24 \$29 \$24
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Maiden Elton John Lindesfarne Paul McCartney Moody Blues Queensryche Bruce Springstet The Strawbs Trans-Siberian &	Live Stiff Upper Lip2000 Live In Hyde Park In Concert orchestra Zoom Tour Live & Palmer Live at Royal Albert Ha Classie Rock Legends Classie Rock Legends North Classie Rock Legends Number Of The Beast Goodbye Yellow Brick Road One Night Only Classie Rock Legends & Friends Peta Concert For Part Wingspan Legend Of A Band Operation Livecrime en & The E Street Band Live In Classie Rock Regends Orchestra Ghosts Of Christmas E	Greatest Hits Live 2000 Ty New York 2001	\$24 \$19 \$24 \$23 \$23 \$23 \$23 \$24 \$24 \$24 \$24 \$29 \$23 \$24 \$24 \$25 \$24 \$24 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Maiden Elton John Elton John Lindesfarne Paul McCartney Moody Blues Queensryche Bruce Springste- The Strawbs Trans-Siberian & Urlah Heep	Live Stiff Upper Lip2000 Live In Hyde Park In Concert Prehestra Zoom Tour Live Palmer Live at Royal Albert Ha Classie Rock Legends Classie Rock Legends North Classic Rock Legends Number Of The Beast Goodbye Yellow Brick Road One Night Only Classie Rock Legends Wingspan Legend Of A Band Operation Livecrime ### The Estreet Band Live In Classie Rock Regends	Greatest Hits Live 2000 Ty New York 2001	\$24 \$19 \$24 \$23 \$23 \$23 \$23 \$24 \$24 \$24 \$24 \$29 \$23 \$24 \$24 \$25 \$24 \$24 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Maiden Elton John Elton John Lindesfarne Paul McCartney Moody Blues Queensryche Bruce Springste- The Strawbs Trans-Siberian (Urlah Heep Varlous Artists	Live Stiff Upper Lip2000 Live In Hyde Park In Concert orchestra Zoom Tour Live & Palmer Live at Royal Albert Ha Classie Rock Legends Classie Rock Legends North Classie Rock Legends Number Of The Beast Goodbye Yellow Brick Road One Night Only Classie Rock Legends & Friends Peta Concert For Part Wingspan Legend Of A Band Operation Livecrime en & The E Street Band Live In Classie Rock Regends Orchestra Ghosts Of Christmas E	Greatest Hits Live 2000 Ty New York 2001	\$24 \$19 \$22 \$23 \$23 \$23 \$23 \$24 \$24 \$24 \$24 \$25 \$23 \$24 \$24 \$25 \$24 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Maiden Elton John Elton John Lindesfarne Paul McCartney Moody Blues Queensryche Bruce Springste- The Strawbs Trans-Siberian & Urlah Heep	Live Stiff Upper Lip2000 Live In Hyde Park In Concert Prehestra Zoom Tour Live & Palmer Live at Royal Albert Ha Classic Rock Legends Classic Rock Legends North Classic Rock Legends Number Of The Beast Goodbye Yellow Brick Road One Night Only Classic Rock Legends & Friends Peta Concert For Part / Wingspan Legend Of A Band Operation Livecrime en & The E Street Band Live In Classic Rock Regends Drehestra Ghosts Of Christmas E Sailing The Sea Of Light	Greatest Hits Live 2000 Ty New York 2001	\$24 \$19 \$22 \$23 \$23 \$23 \$23 \$24 \$24 \$24 \$24 \$29 \$23 \$23 \$24 \$29 \$23 \$23 \$24 \$25 \$24 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Maiden Elton John Elton John Lindesfarne Paul McCartney Moody Blues Queensryche Bruce Springste- The Strawbs Trans-Siberian (Urlah Heep Varlous Artists	Live Stiff Upper Lip2000 Live In Hyde Park In Concert orchestra Zoom Tour Live & Palmer Live at Royal Albert Ha Classie Rock Legends Classie Rock Legends North Classie Rock Legends Number Of The Beast Goodbye Yellow Brick Road One Night Only Classie Rock Legends & Friends Peta Concert For Part Wingspan Legend Of A Band Operation Liveerime en & The E Street Band Live In Classie Rock Regends Orchestra Ghosts Of Christmas E Sailing The Sea Of Light Night Of The Guitars Live At Buenos Aires 1997	Greatest Hits Live 2000 Ty New York 2001	\$24 \$19 \$24 \$22 \$23 \$22 \$22 \$24 \$24 \$24 \$24 \$22 \$23 \$24 \$23 \$23 \$24 \$23 \$23 \$24 \$23 \$24 \$24 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Maiden Elton John Elton John Lindesfarne Paul McCartney Moody Blues Queensryche Bruce Springste The Strawbs Trans-Siberian (Urlah Heep Varloux Artists Rick Wakeman	Live Stiff Upper Lip2000 Live In Hyde Park In Concert Prehestra Zoom Tour Live Palmer Live at Royal Albert Ha Classic Rock Legends Classic Rock Legends North Classic Rock Legends Number Of The Beast Goodbye Yellow Brick Road One Night Only Classic Rock Legends Wingspan Legend Of A Band Operation Livecrime en & The E Street Band Live In Classic Rock Regends Orchestra Ghosts Of Christmas E Sailing The Sea Of Light Night Of The Guitars	Greatest Hits Live 2000 Ty New York 2001	\$24 \$19 \$24 \$22 \$23 \$22 \$22 \$24 \$24 \$24 \$24 \$22 \$23 \$24 \$23 \$23 \$24 \$23 \$23 \$24 \$23 \$24 \$24 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25
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AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Maiden Eiton John Elton John Lindesfarne Paul McCartney Moody Blues Queensryche Bruce Springste The Strawbs Trans-Siberian & Urlah Heep Various Artists Rick Wakeman Sky ANGEL	Live Stiff Upper Lip2000 Live In Hyde Park In Concert Prehestra Zoom Tour Live & Palmer Live at Royal Albert Ha Classic Rock Legends Classic Rock Legends North Classic Rock Legends Number Of The Beast Goodbye Yellow Brick Road One Night Only Classic Rock Legends & Friends Peta Concert For Part Wingspan Legend Of A Band Operation Livecrime en & The E Street Band Live In Classic Rock Regends Orchestra Ghosts Of Christmas E Sailing The Sea Of Light Night Of The Guitars Live At Buenos Aires 1997 Classic Rock Legends	Greatest Hits Live 2000 y New York 2001	\$24 \$19 \$22 \$23 \$22 \$22 \$22 \$15 \$24 \$24 \$24 \$23 \$23 \$23 \$23 \$23 \$23 \$23 \$23
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Maiden Elton John Lindesfarne Paul McCartney Moody Blues Queensryche Bruce Springste: The Strawbs Trans-Siberian (Urlah Heep Varlous Artists Rick Wakeman Sky ANGEL Angel	Live Stiff Upper Lip2000 Live In Hyde Park In Concert orchestra Zoom Tour Live & Palmer Live at Royal Albert Ha Classie Rock Legends Classie Rock Legends North Classie Rock Legends South Classie Rock Legends Number Of The Beast Goodbye Yellow Brick Road One Night Only Classie Rock Legends & Friends Peta Concert For Part wingspan Legend Of A Band Operation Livecrime en & The E Street Band Live In Classie Rock Regends Orchestra Ghosts Of Christmas E Sailing The Sea Of Light Night Of The Guitars Live At Buenos Aires 1997 Classie Rock Legends Compact Self-titled	Greatest Hits Live 2000 y New York 2001	\$24 \$19 \$22 \$23 \$23 \$23 \$23 \$23 \$24 \$24 \$24 \$29 \$23 \$23 \$23 \$23 \$24 \$24 \$29 \$24 \$29 \$24 \$25 \$26 \$27 \$27 \$27 \$27 \$27 \$27 \$27 \$27 \$27 \$27
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Maiden Elton John Elton John Elton John Elton John Elton John Elton John Endesfarne Paul McCartney Moody Blues Queensryche Bruce Springste The Strawbs Trans-Siberian d Urlah Heep Various Artists Rick Wakeman Sky ANGEL Angel Angel	Live Stiff Upper Lip2000 Live In Hyde Park In Concert Orchestra Zoom Tour Live & Palmer Live at Royal Albert Ha Classic Rock Legends Classic Rock Legends North Classic Rock Legends North Classic Rock Legends Number Of The Beast Goodbye Yellow Brick Road One Night Only Classic Rock Legends & Friends Peta Concert For Part Wingspan Legend Of A Band Operation Livecrime en & The E Street Band Live In Classic Rock Regends Orchestra Ghosts Of Christmas E Sailing The Sea Of Light Night Of The Guitars Live At Buenos Aires 1997 Classic Rock Legends Compact Self-titled White Hot	Greatest Hits Live 2000 y New York 2001	\$24 \$15 \$22 \$22 \$22 \$22 \$22 \$22 \$22 \$22 \$22 \$2
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Maiden Eiton John Lindesfarne Paul McCartney Moody Blues Queensryche Bruce Springste The Strawbs Trans-Siberian Queens Urlah Heep Various Artists Rick Wakeman Sky ANGEL Angel Angel Angel Angel	Live Stiff Upper Lip2000 Live In Hyde Park In Concert orchestra Zoom Tour Live & Palmer Live at Royal Albert Ha Classie Rock Legends Classie Rock Legends North Classie Rock Legends South Classie Rock Legends Number Of The Beast Goodbye Yellow Brick Road One Night Only Classie Rock Legends & Friends Peta Concert For Part wingspan Legend Of A Band Operation Livecrime en & The E Street Band Live In Classie Rock Regends Orchestra Ghosts Of Christmas E Sailing The Sea Of Light Night Of The Guitars Live At Buenos Aires 1997 Classie Rock Legends Compact Self-titled	Greatest Hits Live 2000 y New York 2001	\$24 \$15 \$22 \$22 \$22 \$22 \$22 \$22 \$22 \$22 \$22 \$2
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Maiden Elton John Elton John Elton John Elton John Elton John Elton John Endesfarne Paul McCartney Moody Blues Queensryche Bruce Springste The Strawbs Trans-Siberian & Urlah Heep Various Artists Rick Wakeman Sky ANGEL Angel Angel	Live Stiff Upper Lip2000 Live In Hyde Park In Concert Orchestra Zoom Tour Live & Palmer Live at Royal Albert Ha Classic Rock Legends Classic Rock Legends North Classic Rock Legends North Classic Rock Legends Number Of The Beast Goodbye Yellow Brick Road One Night Only Classic Rock Legends & Friends Peta Concert For Part Wingspan Legend Of A Band Operation Livecrime en & The E Street Band Live In Classic Rock Regends Orchestra Ghosts Of Christmas E Sailing The Sea Of Light Night Of The Guitars Live At Buenos Aires 1997 Classic Rock Legends Compact Self-titled White Hot	Greatest Hits Live 2000 y New York 2001	\$24 \$15 \$22 \$22 \$22 \$22 \$22 \$22 \$22 \$22 \$22 \$2
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Maiden Eiton John Lindesfarne Paul McCartney Moody Blues Queensryche Bruce Springste The Strawbs Trans-Siberian Queens Urlah Heep Various Artists Rick Wakeman Sky ANGEL Angel Angel Angel Angel	Live Stiff Upper Lip2000 Live In Hyde Park In Concert Orchestra Zoom Tour Live & Palmer Live at Royal Albert Ha Classic Rock Legends Classic Rock Legends North Classic Rock Legends North Classic Rock Legends Number Of The Beast Goodbye Yellow Brick Road One Night Only Classic Rock Legends & Friends Peta Concert For Part Wingspan Legend Of A Band Operation Livecrime en & The E Street Band Live In Classic Rock Regends Orchestra Ghosts Of Christmas E Sailing The Sea Of Light Night Of The Guitars Live At Buenos Aires 1997 Classic Rock Legends Compact Self-titled White Hot	Greatest Hits Live 2000 y New York 2001	\$24 \$19 \$24 \$23 \$23 \$23 \$24 \$24 \$24 \$23 \$23 \$23 \$23 \$23 \$23 \$23 \$24 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Maiden Elton John Live Stiff Upper Lip2000 Live In Hyde Park In Concert Orchestra Zoom Tour Live & Palmer Live at Royal Albert Ha Classic Rock Legends Classic Rock Legends Classic Rock Legends North Classic Rock Legends Classic Rock Legends Number Of The Beast Goodbye Yellow Brick Road One Night Only Classic Rock Legends & Friends Peta Concert For Part Wingspan Legend Of A Band Operation Livecrime en & The E Street Band Live In Classic Rock Regends Orchestra Ghosts Of Christmas E Sailing The Sea Of Light Night Of The Guitars Live At Buenos Aires 1997 Classic Rock Legends Compact Self-titled White Hot Helluva Band The Collection	Greatest Hits Live 2000 Ty New York 2001 Ve	\$24 \$11 \$22 \$22 \$22 \$22 \$22 \$22 \$22 \$22 \$22	
AC/DC Eric Clapton Joe Cocker Electric Light O Emerson Lake & Gillan Gong Hatfield & The Steve Howe Iron Maiden Eiton John Lindesfarne Paul McCartney Moody Blues Queensryche Bruce Springste- The Strawbs Trans-Siberian & Urlah Heep Various Artists Rick Wakeman Sky ANGEL Angel Angel Angel Angel Angel April Wine April Wine	Live Stiff Upper Lip2000 Live In Hyde Park In Concert In Concert In Concert In Concert In Concert In Concert In Concert In Concert In Concert In Concert In Concert In Concert In Concert In Classic Rock Legends Classic Rock Legends Classic Rock Legends In Concert In Classic Rock Legends In Concert In Classic Rock Legends In Classic Rock Legends In Classic Rock Legends In Classic Rock Legends In Classic Rock Legends In Classic Rock Legends In Classic Rock Legends In Classic Rock Legends In Classic Rock Legends In Classic Rock Regends In Classic Rock Regends In Classic Rock Regends In Classic Rock Regends In Classic Rock Legends In Classic Rock Legends In Classic Rock Legends Compact Compact Scif-titled White Hot Helluva Band The Collection Animal Grace	Greatest Hits Live 2000 y New York 2001 ve	\$24 \$15 \$24 \$22 \$23 \$23 \$23 \$24 \$24 \$24 \$23 \$23 \$23 \$23 \$24 \$29 \$23 \$23 \$23 \$24 \$25 \$24 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25 \$25
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Pride Songs From A Lions Cage

Into The Electric Castle

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Union Jacks
On The Edge
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Anthology
Live & Rare Tracks

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\$26	Robert Berry	Wheel Of Time	2001 release	\$14
\$26 \$26	The state of the s	Triptych (2CD) w Passage	es/ WhirlwindTongue/ Unspoken Words	\$10
\$26	Bloodrock	Bloodrock USA + 1	so williamid Tongad Onspoken word:	\$11
	Bloodrock Bloodrock	Bloodrock Live		\$11
\$29	Bloodrock	2		\$11
\$29	Bloodrock Blue Oyster Cult	Self-titled Tales Of The Psychic War (2CD)	recorded live 1981 & 1983	\$11 \$17
514	Marc BolanT.Res	x Zinc Alloy x Electric Warrior + 8	Japan, LP sleeve, Limited-Edition	\$28
\$26	TERRY BOZZIO) projects	Japan, LP sleeve, Limited Edition	\$26
\$26 \$26	Bozzio Levin Ster	vens Situation Dangerous vens Black Light Syndrome	Bozzio, TonyLevin, SteveStevens Bozzio, TonyLevin, SteveStevens	\$14 \$14
\$26	Explorers Club	Age Of Impact	Bozzio, Howe, Sheehan, Gardner	\$14
\$22	Group 87 Jordan Rudess	Self-titled Feeding The Wheel	1980 re-issue w/ Terry Bozzio Bozzio,S.Morse,BillySheehan,Petrucc	\$10 i\$14
\$19 \$19	Lonely Bears Lonely Bears	The Bears Are Running Injustice	Terry Bozzio, Tony Hymas Terry Bozzio, Tony Hymas	\$14
\$29	Missing Persons	Rhyme & Reason + 6	Dale & Terry Bozzio	\$14 \$11
	Jack Bruce CAIRO	Doing ThisOn Ice! (2CD)	recorded live 1980	\$17
\$49	Cairo	Time Of Legends	2001 release, prog-rock	\$14
	Cairo Cairo	Conflict And Dreams Self-titled	1998 1994	\$14 \$14
	Camel Camel	The Paris Collection + 1	recorded live in Pans 2000	\$16
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	Crack The Sky Crack The Sky	Live At Recher Theatre Best Of the Rest (And Then Some	2CD, Recorded live June 1999 e) Lifesong, Greenhouse, Palumbo solos	\$25
\$24 \$24	Crack The Sky Crack The Sky	Crack Attic: Best Of Cut	with previously unrel. material, OOP 1998 release	\$16
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Jadis Martin Orford	Classical Music & Popular	EP, Out-of-Print Jadis & IQ member w/ John Wetton		Pink Floyd Pink Floyd	Piper At The Gates Of Dawn A Saucerful Of Secrets	Japan, digitally remastered, LP sleeve Japan, digitally remastered, LP sleeve			Magnification 3 For 1 Box Set (3CD)	2001 release Yes Album,Fragile,CloseTo SAL	\$18 E \$19
Jefferson Starshij Jefferson Starshij		Japan, remaster Japan, remaster		Pink Floyd Pink Floyd	Ummagumma (2CD) Atom Heart Mother	Japan, digitally remastered, LP sleeve Japan, digitally remastered, LP sleeve			Ladder (Limited Edition) Self-titled	UK, numbered, poster, slipcase SAL Japan, HDCD, LP sleeve	
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Kayak	Close To The Fire + 1	2000 release w/ guest Andy Latimer	\$19			solo project digitally remastered	\$17	Wakeman & How	Funny Farm Project e The 3 Ages Of Magick	Fish, w/ guest Steve Howe, Joyriders Oliver Wakeman & Steve Howe	\$ \$13
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		US. Dig-rem. packaged in LP sleeve US. Dig-rem. packaged in LP sleeve		Salem Hill Salem Hill	The Robbery Of Murder Catatonia	w/guest David Ragsdale(Kansas)	\$16	Frank Zappa Frank Zappa	Bongo Fury (live) Fillmore East-June 1971	Japan, LP sleeve, Limited Edition Japan, LP sleeve, Limited Edition	\$29 \$29
		US. Dig-rem. packaged in LP sleeve Japan, Gold-disc, LP sleeve, dig-rem		SHOOTING STA Shooting Star	R Leap Of Faith	2000 release		Frank Zappa Frank Zappa	Grand Wazoo Just Another Band From L.A.	Japan, LP sleeve, Limited Edition Japan, LP sleeve, Limited Edition	\$29 \$29
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PHIL MANZANE Phil Manzanera	K-Scope + 3			Spock's Beard	Live At The Whiskey	2000 release recorded live (VHS)	\$19	Frank Zappa Frank Zappa	Burnt Weeny Sandwich Chunga's Revenge	Japan, LP sleeve, Limited Edition Japan, LP sleeve, Limited Edition	\$29 \$29
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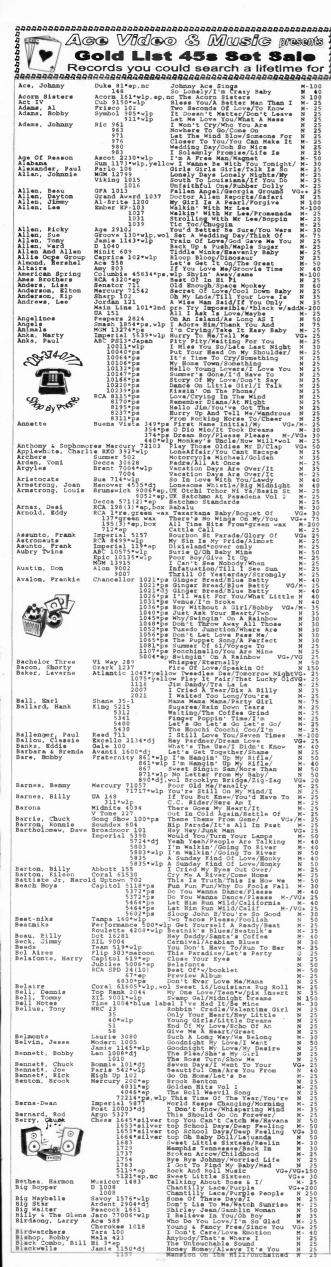
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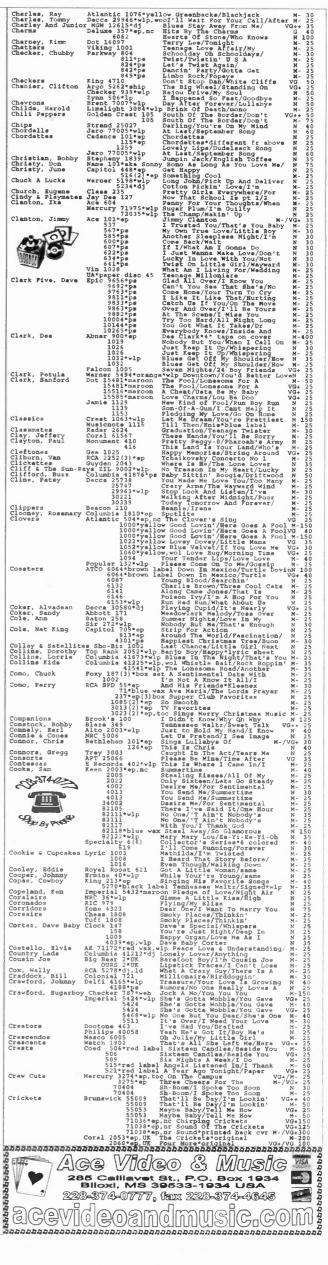
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j3263	adderley, cannonball	in person	Capitol	ST 162	vg+	vg+	54	j821 j822	brubeck, dave bryant, bobby	time further out ain't doing too b-a-d, bad	Columbia Cadet	CS 8490 LPS 795	nm	thus	\$10
J624 J625	adderley, cannonbull adderley, cannonbull	live session! w/ernie andrews why am I treated so bad!	Capitol	T 2284 T 2617	nm vg+→		\$12 \$7	1823	bryant, bobby	the Jazz excursion into Jian'	World Pac	ST 21059	nm ma	nm nm	\$12 \$10
j630	adderley, cannonball	self titled	Emarcy	MG 36043	nm		28 bl/silver, dg. i55 maroon/silver label	1824 1825	bryant, bobby bryant, ray	earth dance live at basin street east	World Pac Suc	ST 20154 STLP 1019	num nm	nm vg+	\$11 \$18
)645)646	adderiey, cannonball adderiey, cannonball	presenting cannonball live ⁴	Savoy Capitol	MG 12018 SM 2399	vg++	nm vg+	\$6 yellow label	j1890	burrell, kenny	a generation ago today	Verve	V 8656	vg++	18*	\$8
j647 j648	adderiey, cannonball	live! 74 miles away, walk tail	Capitol Capitol	SM 2399 ST 2822	vg++		15 yellow label 10 rainbow label	j2057 j562	burrell, kenny burrell, kenny	have yourself a soulful little christmas ellington is forever vol 2	Cadet Funtasy	LPS 779 F 79008	nm vg++	nm vg+	\$18 \$12 demo, double
1648 1649	adderley, cannonball adderley, nat	you, buby	A & M	SP 3005		nm	\$8	J826	burrell, kenny	god bless the child	СП	CTI 6011	nm	nm	\$10
)650)1923	adderley, nat albam, manny	sayın' somethin' the jazz workshop	Atlantic RCA	SD 1460 LPM 1211	nm vg+		ii0 green/blue	j827 j828	burreil, kenny burrell, kenny	guitar forms night song	Verve Verve	V 8612 V6-8751	υm	viii++	\$12 \$15
1559	albam, manny	brass on fire	Solid State	SS 1800	R.m.	nm	\$8	j830 j831	burrell, kenny burrell, kenny	on view at the five spot café	Blue Note	BST 84021	n.m	nm	\$11 reissue
j651 i652	albem, manny albright>max	the blues is everyboby's business mood for max	Corn! Motif	CRL 59101 ML 502	nm vg+		32 28 dg	j832	burrell, kenny	blues, the common ground ode to 52nd street	Verve Cadet	V6-8746 LPS 798	nm vg+	nm nm	\$10 \$7 corner water damage
j3068	allen, steve	electrified favorites	Coral	CRL 57195	nm	nm	12 orig. maroon/silver label	j1920 J1934	burton, gary burton, gary	new vibe man in town somethine's comune!	RCA RCA	LSP 2420 LPM 2880	vg+	YE	\$6 Living Stereo
j659 v660	allen, steve	at the round table venetian serenade	Roulette Coral	R 25053 CRL 57181	nm nn		16 26 dg	J2030	burton, gary	ring, w/ eberhard weber	ECM	ECM 1051	vg+-	nm	\$8 woh \$8 rec in Germany
J661	allen, steve	all star pazz concert vol 2	Decca Dot	DL 8152 DLP 3597	nm nm		24 dg, blk/silver label)2037)833	burton, gary burton, gary	the groovy sound of music a genuine tong funeral	RCA RCA	LPM 3360 LSP 3988	vg nm	vg++	\$6 \$7
J662 J663	allen, steve	his piano and orchestra songs everybody knows	Coral	CRL 75744			il4 colorband label	j834	burton, gary	quartet in concert	RCA	LSP 3985	מתח	n.m	\$7
1665	allen, steve	plays neil hefti hossa zova sazz	Coral Dos	CRL 57211 DLP 3480	mm vg++		i20 blue promo label, dg	J836 J1864	burton, gary bushkin, joe	duster midnighi rhapsody	RCA Capitol	LSP 3835 T 711	nm vg++	nm vg++	\$7 \$12
j666 j664	allen, steve allen, steve	tonight at midnight	Coral	CRL \$7015	DED		22 maroon/silver, dg	13067	bushkin, joe	in concert at town hall	Reprise	RS 6119	nm	nm	\$9 3 color label
j3330 j667	allison, mose allison, mose	the best of mose allison mose alive!	Atlantic	SD 1542 SD 1450	vg++		\$7 512	j835 j837	bushkin, joe bushkin, joe	skylight rhapsody in concert, town hall	Capitol Reprise	T 759 RS 6119	nm	vg+ \±++	\$16 turq label \$16
1668	allison, mose	western man	Atlantic	SD 1584	nm	nm	115	1838	bushkin, joe	bushkin spotlights berlin	Capitol	T 911	vg↔	vg++	\$24 turq label
)669)670	allison, mose	creek bank the word from mose	Prestige	LP 7152 1.P 1424	vg++		\$8 purp/orange label	j1865 j2058	butterfield, billy butterfield, billy	in the mood blows his horn (demo copy)	Somerset Columbia	P 2200 C'L 1514	nm vg+	vg+ vg++	\$18 incedible cover, dg \$22 6 eye label, not in G'Mine
j1892	almeida, laurindo	ole! bossa nova!	Capitol	T 1872	vg+	vg++ :	110	j563 j839	butterfield, billy butterfield, billy	at amherst	Essex	ESLP 403	กก	nm	\$40
j2052 j3272	airneida, laurindo ammons, albert	it's a bossa nova world boogse-woogse and blues	Capitol Commodore	T 1946 XFL 15357	vg++	-	\$10 \$2	1840	butterfield, billy	the golden horn a touch of the blues	Columbia RCA	CL 1673 LPM 1566	nm vg++	nm vg++	\$18 6 ey \$40 plus Lee Wiley
J671	ammons, albert	boogie woogie	Boogse Woogse	BW 1001	vg↔	vg++	75 blk/silver, dg	J841 J842	butterfield, billy butterfield, billy	billy plays bix a lovely way to spend an evening	Epic RCA	LA 16026	nm	vg++	\$20
)672)673	ammons, albert et al ammons, gene	guants of buogie woogie best of gene ammons for beautiful peopie	Riverside Prestige	RLP 12-106 PR 7708	nun		36 1956, white label, dg	j843	butterfield, billy	blows his horn	Columbia	LPM 1699 CL 1514	vg++	vg++	\$16 \$17 6 ey
1674	ammons, gene	makes it happen	Cadet	LP 783 PR 7454	пт	nm	\$8 \$5 sonny stitt, jack meduff	J844 J845	butterfield, billy butterfield, billy	conniff meets butterfield just kiddin' around	Columbia Columbia	CS 8155 CS 8822	nm nm	vg++	\$12 \$14
j3273 j3214	ammons, gene et al applewaite, stanley	soul summit (green label, stereo) golden era of glenn miller, vol 2	Prestige Design	DLP 97	om vg++	vg++ vg++	\$5 sonny stirt, jack meduit	j1913	byard, jaki	live! at lennie's vol !	Prestige	LP 7419	vg	nm	\$7 blue triders
j1999 i682	appleyard, peter	the vibe sound of peter appleyard the vibe sound of peter appleyard	Aud Fid Audio Fidelity	AFLP 1901 AFLP 1901	nm nm		16 gold label orig	J846 J847	byas, don byas, don	le grand midnight at minton's	MJR Obyx	MJR 103 ORI 208	nm nm	nm nm	\$8
J695	appleyard, peter arnold, harry	the jazzione mystery band	Jazztone	J 1270	vg++	nm.	328 dg	1848	byers, billy	the jazz workshop	RCA	LPM 1269	OLD .	nm	\$11 plus helen humes \$65
13061	amold, harry auld, georgie	big band + quincy jones = jazz? plays the winners	Mercury Philips	MG 36139 PHM20009	nun mun	nm nm	\$15 \$9	J1866 J856	byrd, charlie byrd, charlie	charlie byrd trio	Offbeat Riverside	OLP 3006 RLP 427	vg++	vg++	\$22 1958, dg \$18
j3235	auld, georgie	in the land of hi-fi	Emercy	MG 36060	vg+	wg	\$5 drummer label, dg	j858 j3333	byrd, charlie byrd, charlie	byrd song	Riverside	RM 481	nm	nm	\$14
1697 1698	auld, georgie auld, georgie	sax gone isran misty	Capitol Coral	T1045 CRL 57032	vg++ nm		118 126 de	j2060	byrd, charlie byrd, donald	travellin' man, recorded live thank you for furn! (funking up my life)	Columbia Elektra	CS 2435 6E 144	nm	vg++	\$6 360m deg \$6
1699	auld, georgie	in the land of hi-fi	Emarcy	MG 36060	nm	nm	126 drummer label, dg	1857	byrd, donald byrd, donald	"mustang"	Blue Note	BST 84238	rum	vg↔	\$20 blue/black label
100ر 100ر	austin, claire australian jazz quint	and the great excelsion jazz band selections of rodgers & hammerstein	GHB Bethlehem	22 BCP 6022	num num		518 512	1860	byrd, donaid	black byrd black byrd	Blue Note Blue Note	LA 047 BST 84432	vg++	vgee	\$12 united artists blue label \$12 blue/white, germany
11996	australian jazz quintet	at the 'varsity drag	Bethlehem	BCP 6012 BS 6029	vg++		114 115 dg	1861 1862	byrd, donaid byrd, donaid	fancy free at the half note café	Blue Note	BST 84319	vg++	nm	\$26 Liberty label
j701 j702	australian jazz quintet australian jazz quintet	free style selections from rodgers and hammerstein	Bethlehem Bethlehem	BCP 6022	um		15 dg	j863	byrd, donald	street lady	Blue Note Blue Note	BST 84060 LA 140	nm nm	nm vg++	\$15 re-issue \$8 blue label
j703	australian jazz quintel	ajq + t	Bethlehem	BCP 6015 PD1-6108	vg++		15 dg 12)864)865	byrd, donald byrne, bobby	a new perspective	Blue Note	BN 4124	vg++	nm	\$36 NYC label
j704 j705	ayers, roy hagby, doc	lifeline honky tonk in silk	Polydor Epic	LN 3347	nm vg++	vg+	\$8	13026	cain, jacky / roy kral	the jazzbone's connected to the trombone free and easy	Grand Award ABC Par	GA 248 ABC 207	nm	nm nm	\$40 \$38
j1924 1706	baker, chet baker, cher	sings and plays with bud shank	Pac Jazz World Pac	PJ 1202 WPS 21858	nm nm		322 orig inal, taped seam	j866 i867	cain, jacky and roy kral cain, jacky and roy kral	time and love bits and pieces	CTI ABC Par	CTI 6019 ABC 163	vg++	nm nm	\$10 \$28
j706 j707	baker, chet	quietly there	World Pac	WPS 21838	nm	vg+	\$7	j873	candoli, conte, et al	little band, big jazz	Crown	CLP 5162	nm vg++	nm vg++	\$28 \$16
j708	baker, chet	love walked in, thet baker and strings	Columbia	HIL 7320 SUM 1180	vg++	nm sm	\$8 harmony issue \$8	J874 J875	candoli, pete cano, eddie	moscow mule and many more kicks on broadway	Decca Atoo	DL 74761 SD 33 184	nm	nun	\$10 color bar label
j709 j710	baker, chet baker, chet	swings pretty plays and sings	World Pac	ST 20138	nm		312	J876	carmichael, hoagy	a hoagy carmichael festival	Longines	LWS 249	vg+ nm	vg++	\$7 plus nino rempo \$12 double
j711 j712	ball, kenny ball, kenny	midnight in moscow at the empire theatre, liverpool, england	Карр Карр	KL 1276 KL 1294	nm		112 116 red/white promo label	J877 }3298	carr, joe 'fingers' carroll, barbara	and his swinging string band have you met miss carrol?	Capitol RCA	T 1217 LPM 1137	¥g++	nm	\$10
j712	ball, ronnie	all about ronnie	Savoy	MG 12075	vg++	nm	18	1878	carroll, barbara	barbara carroll trio	RCA	LJM 1001	vg vg	vg+	\$12 taped seams, wob
j714 j715	barbarin, peul barber, chris	bourbon street beat folk, barber style	Southland Decca	LP 237 LK 4742	nun		36 great cover, dg, signed 322 UK issue	1879 11894	carroll, barbara carter, ron	we just couldn't say goodbye anything goes	RCA Kudu	LPM 1296 KU 25 S1	nm nm	nm nm	\$32 \$8
1716	barber, chris	chris barber plays 'trad	Colpix	CP 404	nm	∨g++	312	j880	cary, dick	and the dixieland doodlers	Columbia	CS 8222	nm vg++	nm nm	\$12 6 ey
j717 j718	barber, chris barber, chris	petite fleur best vet ^e	Laurie Laurie	LP 1001	vg++		512 514 w/Ottilie Patterson	1881 11884	castle, lee cathcart, dick	dixieland heaven dynamic directional dixie	Davis Dir Sound	7D 105 DN: 5014	nm nm	PLITTI VE++	\$18 1951 12" LP \$9
j719	barber, chns	here is chris berber	Atlantic	LP 1292	sealed		140	12006	cesana, otto	voices of venus	Columbia	CL 971	mn	vg··	\$10 3 eye label
j720 i1880	barbieri, gato basie, count	caliente! one more time	A & M Roulette	SP 4597 R 52024	vg+→ nm	nm nm	510 \$8	j2061 j3072	charles, ray charles, ray	at newport	Atlantic	LP 1289 LP 1289	nm vg+	vg+	\$17 blk/silver, dg, wob \$6
1893	basie, count	strike up the band	Roulette	SR 25231	n,m	v g	\$6 with Tony Bennett	3079	charles, ray	gensus + soul = jazz	Impulse	A-2	vg++	vg.	\$7 or/bik label
j740 j741	bay, francis bay, francis	swingin' night people salutes ted heath	Omega Omega	OSL 50 OSL 17	nm nm		112 dg 114 dg	J882 J1867	charles, ray christian, charley	the genius of ray charles	Atlantic Everest	&P 1312 &P 1233	nm nm	nm nm	\$8 or / green label \$8 w/ T Monk, D Gillespie
)745 1746	beiderbecke, hix	bix and his gang vol I bix and fram, vol 2	Columbia Columbia	CL 844 CL 845			12 6 eye label 10 360 sound	1884 1885	christian, charlie christian, charlie	plays with benny goodman	Columbia Jazz Archives	CL 652 JA 6	nm	กก	\$10 \$7
1747	beiderbecke, bix beiderbecke, bix	whiteman days, vol 3	Columbia	CL 845			12 6 eye label	1886 1886	clarke / boland	together with lester young let's face the music	Prestige	PR 7699	nm nm	nan nan	\$12
3749 33282	beiderbecke, bix bell, charles	the bix heiderbecke legend contemporary jazz quartet	RCA Columbia	LPM 2323 CS 8382	vg++ vg	vg++ vg+	\$9 \$4 6 eye label	1887 1888	clarke / boland	fire, heat, soul and guts! now hear our meanin'	Prestige	PR 7634 CL 2314	nm	nm nm	\$12 \$14
11989	belletto, al	the al belietto sextet	Capitol	T 751		vg+ S	21 turq label	1896	cleveland, jummy	rhythm crazy	Emarcy	MGE 26003	າກາ	TMTS	\$13
3750 1751	belletto, al bellson, louis	half and half big band sazz from the summit	Capitol Roulette	T 751 R 52087			32 turq lahel 12	J897 J898	cieveland, jimmy clinton, larry	introducing jimmy cleveland in hir fi	Emarcy RCA	MG 36066 LPM 1342	n.m	nen nen	\$36 drummer label \$14
12054	benson, george	the george benson cookbook	Columbia	CS 9413	vg++	vg++	\$6	1899	clinton, larry	dance date	RCA Cam	CAL 434	vg++	vg++	\$12
j3283 j752	henson, george benson, george	the george benson cookbook it's uptown	Columbia	CS 9413 CS 9325			12 \$8	j900 j901	cobb, arnett cobham, billy	smooth sailing total eclipse	Prestige Atlantic	PRLP 7184 SD 18121	nm vg++	nm	\$38 yell / black label \$8
j753	benson, george	white rabbit	CTI	LP 6015	מנוו		10 \$8	j903	cobham, billy cohn, al and zoot sims	inner conflicts	Atlantic Muse	SD 19174 MR 5016	rum	nen nen	\$8 \$7
j754 j755	benson, george benson, george	giblet gravy shape of things to come	Verve A & M	V6 8749 SP 3014			38 \$8	j902 j904	cole, buddy	body and soul powerhouse	W Bros	W 1310	nm vg++	vg++	\$11
Ĵ756 1757	benson, george benson, george	good king bad the other side of abbey road	CTI A & M	LP 6062 SP 3028			10 50	j905 j906	cole, cozy	and his all-stars it's a rocking thing	Plymouth Columbia	P 12-155 CL 2553	vg nm	vg++ nm	\$12 tape, wob \$14
j758	benson, george	the george benson coukbook	Columbia	CS 9413		nm	\$9	j907	cole, nat king	the king cole trio, vocal classics	Capitol	T 591	vg++	vg++	\$28 tury label
)759)760	berigan, bunny berigan, bunny	plays again "take it bunny!"	RCA Epic	LPT 1003 LN 3109			25 red/silver, 12" 1952 LP ! \$5 dg	j908 j909	cole, nat king cole, nat king	the king cole trio, instrumental classics the nat king cole trio	Capitol Capitol	T 592 T 2311	vg++	vg++	\$22 turq label, woll \$12
3761	berigan, bunny	bunny	RCA Cam	CAL 550	um	nm 1	li dg)910	cole, and king	and lester young	Crown	CLP 5412 W 782	nm.	nm	\$10 \$12 rambow tabel
)762)763	berklee school of mus- berklee school of mus.	tribute to oliver nelson, vol 9 tribute to benny goison, vol 5	Berklee Berklee				36 36	j911 j912	cole, nat 'king' cole, nat 'king'	after midnight after midnight	Capitol Capitol	W 782	vg++	vg↔	\$20 gray label
j1861	bernstein, eltner	movie and tv themes	Choreo Spinorama	A 11 MK 3060	4844		\$6 jazz tunes \$8	j914 j915	coleman, cy	compositions from wildcat	Indigo Jubilee	GBM 502A JGM 1062	vg++	nm vg+	\$12 audition copy \$7
J764 J765	berry, bill berry, bill	man with a horn juzz and swinging percussion	Directional Sound	DS 5002	nm	nm 1	12	1916	collette, buddy	swinging shepherds at the cinema	Mercury	MG 20447	กกา	nm	\$21
j1926 j3023	hert, eddie bert, eddic	like cool	Somerset Somerset	P 5200 P 5200			\$5 34	j917 j918	collette, buddy collins al 'jazzbo'	girl from ipaneina and other favorites swinging at the opera	Crown Everest	CST 460 LPBR 5097	vg++ nm	nm	\$8 \$23
1766	betters, harold	out of sight and sound	Reprise	R 6208	ILIN	om 1	12	j919 j106	coltrane, alice coltrane, john	journey in satchidananda coltrane's sound	Impulse' Atlantic	AS 9203 SD 1419	vg vg++	vgoo	\$9 \$10
J767 J1927	betters, haroid bianco, gene	mosts slide hampton stringm' the standards	Gateway RCA Camden	GLP 7009 CAL 366	∨g+	vg+	10 \$8 wol, cover	j3080	coltrane, john	impressions	Impulse	A-42	vg++	vg+	\$12
j768 j769	bianco, gene bigard, barney	harp, skip and jump rare recordings	RCA Cam RCA	CAL 452 LPV 566	vg++	DETE	\$8 13 w/ albert nicholas	j3302 j3303	coltrane, john coltrane, john	a love supreme live at the village vanguard	Impulse Impulse	A 77 A 10	vg vg+	nm	\$5 \$5 later issue
j3275	billie and de de	and their preservation hall jazz band	Pres Hall	VPS 3	nm	nm	\$5 w/ george lewis	1920	coltrane, john	live at birdland	Impulse'	A50	nm	vg+	59
ر 1860	black star ensemble blakey, art	clifford brown delaware hentage concert the jazz messengers	Century Columbia	LP 43904 CL 897			15 recorded live 1976 65 6 eye, H Mobley, H Silver	j921 j922	coltrane, john coltrane, john	meditations a love supreme	Impulse' Impulse'	A9110 SMAS 90215	nm vg++	nm nm	\$16 or/blk \$14
j1928	blakey, art	golden boy	Colpix	CP 478	vg+	nm S	22 gold label, dg. demo copy	j923 j924	coltrane, john coltrane, john	best of john coltrane the coltrane legacy	Atlantic	SD 1541 SD 1553	vg++ nm	nm nm	512 512
j3286 j3287	blakey, art blakey, art	hold on. I'm coming drum suite	Lamelight Columbia	LM 82038 CL 1002		vg	12 \$4 2 eye label	1925	coltrane, john	soultrane	Prestige	PR 7351	vg+	vg+	\$10 blue trident
3772 1773	blakey, art blakey, art	indestructible drum suite	Blue Note Columbia	BST 84193 CL 1002	nm	nm 1	12 1984 issue 24 6 eye iabel	1927	columbo, chris condon, eddie	quintet the commodore years	Strand Atlantic	SLS 1044 SD-2 309	vg++ nm	vg++	\$16 dg \$15 double
1774	blakey, art	roots and herbs	Blue Note	BST 84347	vg+	nm 1	18 Librty label	1929	condon, eddie	dixieland dance party	Dot	DLP 3141	vg++	am	\$11
j781 11862	blakey, art blue ribbon jazz stars	the big beat	Blue Note Blue Ribbon	BST 84029 BRS 7006			12 1984 issue 57	j930 j931	condon, eddie condon, eddie	jammin' at condon's treasury of jazz	Columbia	CL 616 CL 881	nm nm	nin nin	\$21 6 eye label \$18 6 eye label
j 775	bobo, willse	spanish blues band	Verve	V6 8736	vg++	nm \$	16 cc	j932	condon, eddie	ivy league jazz	Decca	DL 8282	vg++	vg+	\$18 blk/silver, mid 50s LP
7777 7778	bobo, willie bobo, willie	evsi ways Juscy	Verve Verve	V6 8781 V6 8685			14 15 ∝	j3300 j933	cooler, ry coole, j lawrence	st Jours blues	Warner Bros Harmony	BSK 3197 HL 7107	vg++	nm nm	\$10
1779	bobo, willie	a new dimension	Verve	V6 8772	vg++	nm \$	13	1934	cooper, al costa, don	jumpin' at the savoy the umbrellas of cherbourg, s/t	Decca DCP Int	DL 4444 DCL 3806	nm nm	กภา กภา	\$14 color bar label \$12
j1863 j782	bonfa, lusz bonfa, lusz	the fabulous guitar of luiz bonfa - amorf sanctuary	Atlantic RCA	LP 8028 LSP 4591			10 gr/red label, fabulous cov. \$8	j1936	costa, eddie	eddie costa quintet	Mode	MOD 118	vg.	vg+	\$44 cov pic by Sal Salvador
j783	bonfa, haz	black orpheus impressions	Dot	DLP 25848	vg++	nm	S8 S8 black label de	j935 j3081	costa, eddie costanzo, jack	eddie costa - vinnie burke trio naked city	Jubilee Liberty	LP 1025 LRP 3195	vg++	vg++	\$18 ong label \$14
j780 j784	bostic, carl	alto magic in hi-fi plays hit tunes of big broadway shows	King King	LP 597 LP 705		vg++ 1	38 black label, dg 44 black label, dg	j942	creach, paps John	self titled	Grunt	FTR 1003	vg++	am	\$7
j785 j786	bostic, earl	bostic for you altonide	King King	LP 503 LP 395-515			56 black label, dg 48 black label, dg	j945 j944	crosby, bing crosby, bob	bing sings while bregman swings in hi-fi	Verve Coral	MGV 2020 CRL 57062	vg++ nm	nm nm	\$24 dg \$18 dg
1787	bostic, earl	dance time	King	LP 525	vg+	vg+ S	34 black label, dg	1946	crosby, bob	bobcat's blues	Coral	CRL 57060 MCA 5124	nm	nm	\$24 dg \$5
j776 j788	bothwell, johnny bowa, patti	whatever happened to johnny bothwell? plays big piano	Bob Thiele Mus Columbia	1-0641 CL 1379	nm	nım	\$8 12 6 eye label	13301 1947	crusaders crusaders	rhapsody and blues the second crusade	MCA Blue Thumb	BTS 7000	nm nm	nm nun	\$5 \$10 double
1789	bradley, will	boogie-wrogie	Epic	LG 3115	vg++	vg++ S	28 w/ Roy McKinley, dg	J1868 J948	dankworth, johnny dankworth, johnny	modesty blaise, s/I what the dickens	20th Century Fox Fontana	LP 4182 SRF 67525	sealed nm	gan .	\$16 \$16 promo
ر 1790	braff, ruby braff, ruby	braff ⁴ goes 'girl crazy'	Epic W Bros	LN 3377 LP 1273			22 11	1949	dash, julian	a portrait of julian dash	MJR	LP 8106	nm	nm	\$10
1792	braff, ruby	featuring dave mckenna	ABC	ABC 141	n,m	vg++ S	21 dg	j3304 j950	davenport, wallace davis, eddie 'lockjaw'	way down yonder in new orleans the fox and the hounds	My Jazz RCA	LP 133 LPM 3741	nm nm	nun nun	\$5 \$12
j793 j794	braff, ruby braff, ruby	hi-fi salute to bunny you're getting to be a habit with me	RCA Bell	LPM 1510 LP 43			16 some label damage 45 dg	1952	davis, eddie 'lockjaw'	griff and lock	Jazzland	JLP 42	vg++	vg++	\$27 with johnny griffin
1795	braff, ruby	swinging with ruby hraff duke ellington presents dollar brand trio	Jazzione Reprise	J-1210 R9-6111	nm	nm S	26 14 three color label, debut lp	j954 j953	davis, jackie davis, martha	hi-fi hammond, vol 2 a tribute to fats waller	Capitol ABC Par	T 1517 ABC 213	nm	vg+	\$13 \$48
3796	brand, dollar breuer, harry	mailet mischief, vol 2	Aud Fid	AFLP 1882	nm	nm S	16 gold label, dg	1962	davis, miles	and the modern juzz giants	Prestige	PR 7650 CS 8612	sealed		\$16 concert dec 24th 1954 \$16 360 sound
j798 j3034	broadway symphonic brother matthew	george gershwin - classical jagg with eddie condon	Allegro ABC Par	LP 1665 ABC 121			12 38	1965 11937	davis, miles davis, miles	at the blackhawk, san francisco	Columbia Columbia	C2S 820	nm vg++	vg+	\$16 6 eye label
1102	brown, clifford	paris collection vol 2	Inner City	IC 7011	mans	nm \$	12	j2063 j958	davis, miles davis, miles	hags groove basic miles	Prestige Columbia	LP 7109 C 32025	vg++ nm	vg++ nm	\$55 yell/blk label, bergenfield \$12
j103 j1930	brown, clifford brown, clifford	quartet in parts the immortal clifford brown	Prestige Limelight	OJC 357 1.S 2-8601	sealed vg++		10 reissue 30 double LP	11911	davis, miles	bitches brew	Columbia	Cs 9995/6	nan	nm	\$15 double
3021	brown, clifford	remember clifford	Mercury	MG 20827	nm	nm \$	32	1955	davis, miles davis, miles	bitches brew four and more	Columbia Columbia	CS 9995/6 CL 2453	vg+ vg++	nm nm	\$10 double \$10 360 sound
j561 j799	brown, clifford brown, clifford	jazz messages at basin street (with max roach)	Jazztone Emarcy	MG 36070		vg++ S	15 w/ jazz messengers 55 drummer label, dg	1959	davis, males	greatest hits	Columbia	PC 9808	scaled		\$17
)801)800	brown, clifford brown, clifford, et al.	jazz messages the young ones of jazz	Jazztone Mercury	J 1281 MG 36085	vg++	nm \$	22 plus Art Blakey 18	j2042	davis, miles davis, miles	in person at the black hawk sfo jazz on the screen	Columbia Fontana	C2S 820 MGF 27532	nan vg+	vg+	\$14 double \$19
1803	brown, les	the greatest	Harmony	HL 7100	vg++	vg++	18	1957	davis, miles davis, miles	jazz track kind of blue	Columbia Columbia	CL 1268 PC 8163	vg++	nm turn	\$44 abstract art cov, 6 eye \$5 red/gold label
j804 j805	brown, les brown, my	sentimental journey ray brown / milt jackson	Columbia Verve	CL 649 V 8615			10 20	1968	davis, miles davis, miles	mules ahead	Columbia	CL 1041	vg++	A&+	\$22 sail bout cover, 6 eye



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bhbbbbbbbbb	Blaine, Johnny Blake, Betty Ann Blake, Cicero Blakely, Cornell Blanchard, Edgar Bland, Billy	Viking 1022 Golden Crest 115	ps The Lady Sings Blues/Jersey Don't Do This To Me/See What Just Promise Me/Tell Ne Bore Just Promise Me/Tell Ne Bore Lady Sings Blues/Jersey N 50 Don't Cry 1 Spend My Life Loving You' 1 Spend My Life Loving You' 1 Spend My Life Loving You' 1 Spend My Life Loving You' 1 Spend My Life Loving You' 1 Spend My Life Loving You' 1 Spend My Life Loving You' 1 Spend My Life Loving You' 2 Side Care Of You'nth's N 25 Don't Cry No More/Saint James N 25 Sim Asking Porglyeness' N 105 Swerybody's Got A Right/same N 25 Swerybody's Got A Right/same N 25 Swerybody's Got A Right/same N 25 Swerybody's Got A Right/sam N 25 Swerybody's Got A Right/sam N 25 Se Righer To Shreds/In-Japan N 25 Se Righer To Shreds/In-Japan N 25 Se Heart Of Glass/Rifle Japan N 25 Se Heart Of Glass/Rifle Napan N 25 Se H	
44	Blakely, Cornell Blanchard, Edgar	Carrie 1503	Just Promise Me/Tell Me Hore M-100	
252	Bland, Billy	Old Town 1093 1124 dj	Keep Talkin' That Sweet Talk/ M- 25 I Spend My Life Loving You/ N 25	
4	Bland, Bobby	Duke 314 340	I'll Take Care Of You/That's N 25 Don't Cry No More/Saint James N 25	
	Blank, Billy Blanque, Bobby Blanders Blendtones	Argo 5269*ship	Lonely And Blue/Love Me VG+ 35	
	Blendtones Bleyer, Archie Blondie	Success 105 Cadence 1383*ps	Slide/Come On Home N 40 Mustafa/Jimmie's Blues M- 25	
	Bloudie	Chrysalis 20369*p 20373*p 20436*p	os Rip Her To Shreds/In*Japan M- 25 os Kidnapper/Cautious Lip*Japan M- 25	
		20565 • p 20607 • p	us Heart Of Glass/Rifle *Japan M- 25 s Sunday Girl/I Know But I M- 25	
		20631 • r 20670 • r	s Dreaming/Living In Real World M- 25 s Atomic/Die Young Stay*Japan M- 25	
	Blue Belles Blue Diamonds*r&b	Newtown 5000 Savov 1134	I Sold My Heart To/Itty N- 25 Romev Baby/No Money*K-Dog M-300	
	Blue Flames Blue Haze	Savoy 1134 Strand 25023*wlp Milestone 2009 Ace 515	Possum/Bowling U S A N 25 Three Tall Len/Tears Are VG++ 25	
	Bo, Eddie	Apollo 486	We Like Mambo/I'm So Tired M- 40 I'm Wise/Happy Tears M- 40 I'll Be Satisfied/Please M- 40	
		504 509	Hey Bo/Tell Me Why N- 40 Dearest One/Too Much Of A M- 40	
		Capitol 4617 Chess 1833	Dinky Doo/Everybody You're The Only One/You're M- 25	
		Ric 974 977	Let's Let It Roll/Fare Thee M- 25 Warm Daddy/Ain't It Truth M- 25 What A Fool I've Been/It M- 25	
		981 987	Dinky Doo/Everybody M- 25 Check Mr Popeye Pt 1/Now M- 25	
	Bob B Soxx	119 Philles 107	If It's Good To You Pt 1/2 M- 25 If DipA-Dea Doo-Dah/Flip 5 M- 25	
	Bobby Joe Bond, Dave Bond, Eddie	Flag 5001*ps Khoury's 723*ld	Living Stone/Hay Fever N 75 Rocking Good Feeling/Tell Me N 25	
	Bond, Johnny Bond, Luther	Columbia 147 smal Showboat 1501	I hole Take It Or Leave It Baby/M- 25 Gold Will Never Do/Jitterbug M- 35	
	Bonds, Gary U S Bonds, Lee	Legrand 1008*ps Todd 1055	I'm Mise/Happy Tears M- 40 I'll Be Satisfied/Please M- 40 Bey Be/Tell Me Mby M- 40 Bey Be/Tell Me Mby M- 40 Bey Be/Tell Me Mby M- 40 Dinky Loo (Neverbod) M- 25 You're The Only One/You're M- 25 Let's Let I Roll/Pare Thee M- 25 Harm Daddy/Ain't It Truth M- 25 Dinky Doo (Neverbod) M- 25 Check Mr Popeye Pt 1/Now M- 25 Check Mr Popeye Pt 1/Now M- 25 Hook and Sling Pt 1/2 M- 25 Living Stone/Hap Freet M- 75 Rocking Good Feeling/Tell Me M- 25 Living Stone/Hap Freet M- 75 Rocking Good Feeling/Tell Me M- 25 Living Stone/Hap Freet M- 75 Rocking Good Feeling/Tell Me M- 25 Diving More Market M- 25 Check Mr Popeye M- 25 Rocking Good Feeling/Tell Me M- 25 Check Mr Popeye M- 25 Rocking Good Market M- 25 Rocking Good Market M- 25 Chapt M- 25 Market M- 2	
	Booker, James	1900*wlp	Gonzo/Coal Turkey N 25 Smacksie/Kinda Happy N 25 Tubby Rt 1/2	
	Boone, Pat	Dot 1029 ps, Japan 1049 ap	April Love M-/VG+ 40 Pat Boone Sings N 35	
1	24	1053*ep 1083*ep	Pat On Mike N 35 Pat's Great Mits N- 25	
	120	15490 *marcon 15750 *ps	Priendly Persuasion/Chains M- 25 Sugar Moon/Cherie I Love You N 30	
		15840°ps 15955°ps	The Mardi Gras March/I'll N 30 Twixt Twelve And Twenty/Rock M- 30	
	Borders, Tony Bostic, Earl	16073*ps Delta 1902	Twirt Twelve And Twenty/Rock M- 30 Fools Hall Of Fame/Brightest M- 30 Walking The Floor Over You/ N 30 Can't Stand To See You Cry/ M- 50	
	Bostic, Earl	King 4444 4511*AA,blue	Sleep/September Song N 30 wax Lover Come Back to Me/Moon VG+ 30	
		4570 4586	Smoke Gets In Your Eyes/For M- 25 You Go To My Head/Hour Of M- 25	
	Posts m	4653 4978	The Very Thought Of You/ M- 25 Harlam Nocturne/I Hear A N 25	
	Boston Tea Party Bowen, Jimmy Bowie, David	Roulette 4001 Mercury 72949	Let's Let It Roll/Pare Thee Merm Daddy/Ain't It Truth Merm Daddy/Ain't It Truth Merm Daddy/Ain't It Truth Merm Daddy/Ain't It Truth Merm Daddy/Ain't It Truth Merm Daddy/Ain't It Truth Merm Daddy/Ain't It Truth Merm Daddy/Ain't It Truth Merm Daddy/Ain't It Truth Merm Daddy/Ain't It Merm Daddy Merm Daddy/Ain't Me	
	Bowman, Cecil	RCA 103 ep, w1p D 1085	David Bowie M-/VG+ 25 Curse Of Wine/Cotton VG+ 50	
	Bradshaw, Terry Bragg, Doug	D 1045	Harlam Nocturme/I Hear A Ol Words/Spinach I'm Stickin' With You/Sver Space Oddity/Wild Syed Boy Five Long Years/24 Hours of Ourse Of Mins/Cotton Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse Ourse O	
	Brando, Marlon Brandon, Luther	Brunswick 9241*ep Fraternity 852*wl	UK Guys & Dolls*Brando cover M- 35 p Tuff-E-Nuff/Blue Skirt Waltz N 30	
1	Brantley, Dan Brennan, Walter	RPC 502 ps	I Can't Take No More/Please M- 40 Knight In Bright Armor/Soul N 25	
	Britt, Elton Brooks, Arthur	RCA 5251 Jeff 800	Broken Wings/Cannonball Yodel M- 25 Tell Me Who/Rosalita N 25	
	Brooks, Joey	Canadian/American	105 I Have Waited/Good-Eye*wlp N 35 109 Little Girl/I Need Your*wlpN 35	
	Brooks, Wayne/Cycl Brown, Al	lones Top Rank 209 Amy 806*wlp	P Runaway/Secret Love N 25 Sweet Little Love/It's True N 25	
	Brown, Boots	811*wlp RCA 5110	Take Me Back/Mention Me N 25 Block Buster/Shortn'in Bread M- 40	
1	Brown, Charles	Ace 599 Aladdin 3076*1d	Love's Like A River/Sing My M- 25 Black Night/Once There Lived VG+ 75	
	Brown, Gatemouth Brown, Jericho	Peacock 1696 Chancellor 1104*d	T Can't Take No More/Please M 40 Knight In Bright Armor/Soul N 25 No Rock & Rollin' Here/Lovers N 40 Broken Miney/Cannomball Yodel M 25 105 I Heve Watted/Good-Bye*vlp N 35 105 I Heve Watted/Good-Bye*vlp N 35 105 II Heve Watted/Good-Bye*vlp N 35 Noan' The Morse/Dim Lights N 25 Sweet Little Love//* True N 25 Sweet Little Love//* True N 25 Block Buster/Shortn' in Bread M 40 Is You Is Or Is You Ain't My M 25 Love's Little Arwier/Sing My M 25 Love's Little Arwier/Sing My M 25 Daritin Blues/It's All Over N 125 j Bluehrd/These Are Things M 25 j Bluehrd/These Are Things M 25 Little News/Darling I Love N 25 j Bluehrd/These Are Things M 25 Little News/Darling I Love N 25	
	Brown, Kenny	RKO 412 Sundown 127	Little Neva/Darling I Love N 25 Lonely Nights Empty Arms/ N 40	
	Brown, Nappy	9006 Savoy 1506	It Hurts Me So/Got Plenty N 25 Always Me Love/Chick Chick N 25 Little By Little/I'm Getting M-25	
	Brown, Rov	1562 1575 Friendship 701	A Long Time/Allright Now M- 25 So Deep/I Cried Like A Baby M- 25 Love For Sale/It's My Fault M- 25 Baby It's Love/Going Home M- 25	
		Gert 11123 Imperial 5427	Baby It's Love/Going Home M- 25 Party Doll/I'm Stickin With N 30	
1	Brown, Ruth	Tru Love 449 Atlantic 1082*yel	Sail On Little Girl/Ain t M- 30 Rocks Is My Pillow/I'm Waking M- 25 low I Want To Do More/Old Man M- 25	
	Brown, Tom Brown, Wini	Jaro 77023 Jaro 77018*wlp	Rocks Is My Pillow/I'm Making M-25 low I Want To Do More/Old Man M-25 Tomahawk/Kentucky Waltz N 75 Gone Again/Johnny W/Gentle N 25 The Old Lamplighter M-25 Lonssome Town/Tiny Spaceman N 50	
	Bryan, Wes Buchanan & Goodman	UA 102*ps Luniverse 101	Lonesome Town/Tiny Spaceman N 50 Flying Saucer Pt 1/2 VG+ 25	
	Buck, John	Warner 5194*wlp	Flying Saucer Pt 1/2 VG+ 25 Chi Chi/Porbidden City N 25 Chi Chi/Porbidden City N 25 The Clock/That's Enough N 25	
	Bunn, Bennie	1009*dj Sherwood 211 Merri 206	The Clock/That's Enough N 25 Let My Lover Go/Don't Let Me M-25 You Must Be An Angel/I'm N 150 Lucy Darlin'/Black Roses N 25 Little Boy Sad/I Go Down M-/VG-35 Mucho Gusto/Chuggir On Down M- 30 Hard Hearted Woman/Orang W-100 Bard Hearted Woman/Orang M-100	
I	Bunn, Bennie Burnette, Dorsey Burnette, Johnny Burnette, Smiley	Merri 206 Liberty 55298*ps Abbot 154*78 rpm	You Must Be An Angel/I'm. N 150 Lucy Darlin'/Black Roses N 25 Little Boy Sad/I Go Down M-/VG+ 35 Mucho Gusto/Chuggin' On Down M- 30	
	Burns, Eddie	111	Hard Hearted Woman/Orance VG+ 50 Hard Hearted Woman/Orang M-100	
	Burns, George Busby, Wayne Butera, Sam Butler, Jerry	Colpix 129*ep Empire 506 Dot 16080*ps	Goin'To Back To Dixie/Just N 250	
	Butler, Jerry	1028		
		Vee Jay 371 390 405	Silent Night/Ö Holy Night N 25 I See A Fool/I'm A Telling N 25 Moon River/Aware Of Love N 25 Theme From Tarus Bulba/You Go N 40	
	Byrds	475*ps Columbia 43424*dj	Moon siver/Aware of Love 9 N 25 Theme From Tarus Bulba/Tou Go N 40 .red Turn Turn Jeame VG++100 Rookie's Love Pad/Like 1 VG/M-25 Heartbreak Rotel/Church Bells N 55 Cool It Fool/Please Hr Romeo/Always' My Darling N 40 You Look Like A Flower/ N 25 Bibbidi Bobbidi Boo/ Work N 40 Timmstors Padyst Dow Meets N 25 Timmstors Padyst Dow Meets N 25 Timmstors	
l	Byrnes, Edward Cidets Cadillacs	Warner 5087*ps Modern 985	red Turm Turn Turn/same VG++100 Kookie's Love Pad/Like : VG/M-25 Heartbreak Hotel/Church Bells N 50 Betty My Love/Woe Is Me VG+25	
	Caulitate	861*wlp 866*wlp	Betty My Love/Woe Is Me VG+ 25 Cool It Fool/Please Mr N 40 Romeo/Always My Darling N 40	
l	Caiton, Richard Camarata	GNP Crescendo 327 Disneyland 47*ps	You Look Like A Flower/ M- 25 Bibbidi Bobbidi Boo/ Work N 40	
		460	Trumpeters Prayer/Boy Meets N 25 Mon Amour Perdu/Tu Sai N 25 Hail Knight Of The Woeful/ M-25	
l	Campbell, Glen	Crest 1087	Turn Around Look At Me/Brenda N 25 Miracle Of Love/Once More N 25	
	Campbell, Jo Ann Cane, Gary Cannon, Freddie	Cameo 223°dj Shell 719 Swan 4043*ps	Romeo/Ālvāyē' My Dārling N 40 You Look Like A Flower/ M 25 Bibbidi Bobbidi Boo/ Work N 40 Edward Bobbidi Boo/ Work N 40 Edward Bobbidi Boo/ Work N 40 Edward Bobbidi Boo/ Work N 25 Hail Knight Of The Woefni/ M 25 Turn Around Look A Me/Brend N 25 Miracle Of Love/Once More N 25 Miracle Of Love/Once More N 25 Way Down Yonder In New/ M 30 Happy Shades Of Blue/ M 30 Happy Shades Of Blue/ M 30	
	Cannon Brothers	Swan 4043*ps 4057*ps 4061*ps RIC 107	Happy Shades Of Blue/ N 30 Humdinger/My Blue Heaven N 30 Surfin In America/Look What M-25	
	Canty, Captain Joh	m MGM 14192*wlp	M I A/P O W/Blow Ye Winds M- 25 Rock Around The Barn/Never N 25	
	Capello, Lenny	Crest 1101 Ric 960 991	Bibbidi Bobbidi Boo' work Trumpeters Prayer/Boy Meets N 25 Mon Anour Perdu/Tu Sai Hail Rnight of The Woefnl/ Turn Around Look At Me/Brenda N 25 Turn Around Look At Me/Brenda N 25 Turn Around Look At Me/Brenda N 25 Turn Around Look At Me/Brenda N 25 The Year of Love/Once More The Year of Love Once More The Year of Look Mat N 30 Happy Shades Of Blue/ Hundinger/My Blue Heaven N 30 Surfin In America/Look What M 25 Song Of New Orleans/Thene Cotton Candy/Tootles 90 Pound Weakling/Genevave M 25 Shades/Lady Wargaret M 50	
	Capes Of Good Hope Captain & Tennille	Round 1001 Joyce 101*woc	Shades/Lady Margaret M- 50 Way I Want To Touch You' M- 40	
	Captain & Tennilla Caraway, Bobby & T Carbo, Chuck	erry Crest 1065*wl Imperial 5376 5452*wl~	Ip Ballin' Keen/Sweet Lies N 125 Don't Pity Me/How I Fee. M-50 Poor Boy/Bells Are Ringing M-40	
		Rex 1003	Times/I Miss You M- 40 Promises/Be My Girl M- 25	
1	Cardinals Carl, Joe	Atlantic 1054 Rocko 505	Picture Of You/Lucy Brown M- 25 Door Is Still Open/Misimlou VG+ 50 Don't Leave Me Alone Again/ N 25	
l	Carltons	Top Rank 2051 Argo 5517	Don't Leave Me Again/Deteated N 25 I'm A Man/Keep On Hoping M- 25	
	Carmel Carnations	Fraternity 863*wly	Let My Child Be Free7I Can't M- 25 o Red Wing/Casual N 25 Scorpion/Fireball Mail M- 25	
	Carretta Carroll, Bat Carroll, Jack	Coral 81131*ep, too	Salute To Eddie Kim Novak Cvr M- 25 Funny/Come On Home M- 25	
	Carroll, Johnny	Decca 29940 30013	o Red Wing/Casual N 25 Scorpion/Firsball Mail Novak Cvr M- 25 Salute To Eddie Kim Novak Cvr M- 25 Story Of James Dasm/Into Rock N' Roll Ruby/Tryin' To VG 40 Hot Rock NCTeary Cray Loyin VG 40	
	Carson, Mindy Carter, Martha Caryl, Naomi	Joy 236*wlp,insert Ron 346 Ember 1006	t When I Fall In Love/Take N 35 You Shall Not Be Moved/Then - 25 Before You Saw Goodbye/If N 40	
	Casanova, Tony Cascades	American Inter 532 Valiant 6026*wlp	Diary Of A Highschool Bride/ N 40 Rhythm Of The Rain/Let Me Be N 25	
l	Cash, Johnny	Columbia 42425*ps Mercury 7 8990*ep Sun 258	: When I Fall în Lové/Take N 35 You Shall Not Be Movad/Then - 25 Before You Say Goodbye/If N 40 Plary Of A Highschool Bride/ N 40 Rhythm Of The Rain/Let Me Be N 25 In Jailhouse Now/A Little VG-/M-25 I Walk Line*w/Jukebox Strips M-35 Train Of Love/There You Go N 40	
		258 309*autograph	Song Of New Orleans/Thene N 50 Cotton Candy/Tootles N 25 90 Pound Weskling/Genevave H 25 90 Pound Weskling/Genevave H 25 90 Pound Weskling/Genevave H 26 90 Pound Weskling/Genevave H 26 90 Pound Weskling/Genevave H 26 90 Pound Weskling/Genevave H 26 90 Pound Weskling M 26 90 Pound Weskling M 26 90 Pound Weskling M 26 90 Pound Weskling M 26 90 Pound Weskling M 26 90 Pound Weskling M 26 90 Pound Weskling M 26 90 Pound Weskling M 27 Picture Of You/Lucy Brown M 25 Picture Of You/Lucy Brown M 25 Picture Of You/Lucy Brown M 25 Picture Of You/Lucy Brown M 25 Picture Of You/Lucy Brown M 25 Picture Of You/Lucy Brown M 25 Picture Of You/Lucy Brown M 25 Picture Of You/Lucy Brown M 25 Picture M 26	
	Cashmeres	376 Lake 703	It's Just About Time/I Just 40	
	Cassidy, Hopalong Castelles	705*dj Capitol 3058	Satisfied Part 1/2 N 35 Singing Bandit*2 record/bk VG+ 50	
-	Catalinas Catalon, Nathan	Rita 1006 Mercury 71397	Sacred/I Get Dreamy M- 25 Ring Of Stars/Wooly Wooly N 35 Lost Teen-Ager/Tucumscari M- 25	
1	Cathy Jean Causey, Sam Cavaliers	Valmor 7*red label Scottie 1308*wlp	Please Love Me Forever/ M- 25 I Ran All The Way/Robert E N 30 Teen Pever/Funky M- 25	
	Calabrities Chandler, Gene	Music Makers 101 Constellation 158	Teen Fever/Funky H- 25 I Want You/Mambo Daddy N 25 Rainbow 65 Pt 1/2 M- 25 Ravy Duke Of Earl/Kissim' In M- 25 Going Back To Louisiana/ M- 30	
н	Channel, Bruce	Vee Jay 416*sol, he Le Cam 122	savy Duke Of Earl/Kissim' In M- 25 Going Back To Louisiana/ M- 30 Louisiana Fiddle Man/Hey N 30	
	Chantays Chantels	Dot 16440 Carlton 555*wlp	Louisiana Fiddle Man/Hey N 30 Pipeline/Move It M- 25 Look In My Eyes/Glad To Be N 30	
	Chamtones	snd 1015°gray/whit 1048°multi col Top Rank 2066	te Every Night I Pray/Wherever M- 30 or Goodbye To Love/I'm N 30 Tangerock/Don't Open That N 25	
	Chapel, Jean Chapman, Grady	Sun 244 Mercury 71632	Welcome To The Club/I Won't VG-30 Sweet Thing/I Know What I N 25 I'll Never Question Your/ N 25	
	Charles, Bobby	1609*silver top Chess 1628*wlp	I'll Never Question Your/ N 25 Later Alligator/On Bended VG+ 40 Take It Easy Greasy/Time Will N 75 Take It Easy Greasy/Time VG+ 25	
1		1628*1d* 1670 Imperial 557*	Take It Basy Greasy/Time VG+ 25 One Eyed Jack/Yea Yea Baby M- 40 What Can I Do/The Town Is M- 25	
1	Charles, Owen	5691 Guyden 2025*wlp	Train Of Love/There You Go M 40 Train Of Love/There You Go M 40 Train Of Love/There You Go M 30 Liss June About Time/I Just G 40 Liss June About G 40 Liss J	



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



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(New Releases from page 42)

CLIFF HILLIS Be Seeing You Not Lame (NL-064)

Not Lame Records has released some of the finest pop records of the past decade or so (Myracle Brah, Cherry Twister, The Rooks, The Shazam), and with the release of Cliff Hillis' Be Seeing You, it appears that it's time to add another to the list.

Formerly of the East Coast pop combo Starbelly, Hillis has flown solo and fashioned a dozen songs that embody everything that's great about pop music; this baby oozes passion and melody, with song after song delivering the goods confidently. (For a musical frame of reference, think of Matthew Sweet's poppier moments crossed with a less-mopey Elliott Smith.)

"Coming Out Alive" is a grand opening salvo, a powerful little tune that sets the stage quite nicely for what follows: There are hit-you-on-the-noggin power pop numbers such as "Sheila Said" and "Me And You," moodier, slower ones such as the swirling, Paul McCartney-esque "Nothing Matters More" and a jangly charmer called "Medicine." When Hillis pushes the envelope just a bit - adding horns on the pretty damned perfect "All Of Your Sunshine" or throwing in a bushel of Beach Boys-like harmonies on the gorgeous "Before And After" - the record takes off even further into the stratosphere.

Some modern production touches that don't overwhelm the material (with Hillis'clear, emotive voice out front) are yet other reasons to embrace Be Seeing You and also give one hope that perhaps "the right people" will hear this fantastic record, get it on the radio and help to place Hillis in the hearts and minds of the music-buying public. (Box 226, Ft. Collins CO 80522 or www.notlame.com)

– John M. Borack

SHEILA E. AND THE E TRAIN Heaven

Concord Records (CCD-4983-2)

Anyone who remembers Sheila E. solely for her mid-1980s pop successes such as the hit single "The Glamorous Life" and its then-provocative video would hardly recognize her these days. Her recent music has leaned readily in the direction of smooth jazz, a category into which Heaven very neatly fits without falling prey to its negatives. Bound together by affable soft sounds and a pervasive spirituality, it is easy-listening in the best sense of the term, pleasant and sweet but not at all dull.

The airy arrangements that dominate the disc do not mask the proficiency of the musicians behind them, an ever-shifting lineup that includes guest spots such as Gerald Albright's soaring saxophone on the title track and the still-proficient George

(Please see New Releases page 52)

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LISTED AS: ARTIST/ Title/ Label & date/ description, JACKET GRADE/ VINYL GRADE Price in USD

ANDWELLA/ People's People/ Dunhilf71, great 2nd U S LP by UK proggish heavy rockers, dh, NM/ NM \$30 ANNEXUS QUAM/ Beziehungen/ ZYX-Ohr, 80's reish of rare 72 German progressive freejazz rock quintel,

ANNEXUS QUAM/ Beziehunger/ 2/Y.-Ohr, 80's reist of rare '72' German progressive freepazz rock quintet, NW NM S20
APPALOGSA's same/ Columbia'89 great, obscure twangy folkrock quartet, with ROBIN BATTEAU, produced by AL KOOPER, ktrng, VG-/ NM S16
APPLETREE THEATRE/ Playback/ Verve'88 great folkadelic rock with JOHN & TERRY BOYLAN, punch hole, VG-+/ NM S30
AUTOSALVAGE same/ ROL'88 orig. press, great eastcoast psych, VG+/ NM S40
BASTARD/ Back To Neture/ London'77 Canada import by HOT German hard guitar rock quartet. Power chords & meets needs, dn, NM NM S18
BODINE/ same/ MGUR'98 excellent twangy, beckwoods hipper rock. Fine guitar playing. A true fine LP, VG++/ NM S18
BRAHMAN/ same/ Mercury'1 sophisticated, proggish 7 piece guitar-keyboard laden rocker. Good leads, NW NM S22
BREW/ Very Strange Brew/ ABC'57 RARE great Latino psychrock quintet. Later became IMPALA SYNDROME NW NM S22
BREW/Yery Strange Brew/ ABC'87 RARE great Latino psychrock quintet. Later bacame IMPALA SYNDROME
(If think), prostkr. small woc, VG4 NM \$30
BROUGHTON, EDGAR & BAND! OO RA Capholf 73, 5th LP, tho lone U.S. release by UK heavy psychrock band

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Some tasty leads throughout, VG+4 NM \$10 CIRCUS MAXIMUS amount of the Anguerd's Tronze label onginel. Great tolkadelic rock with JERRY JEFF WALKER, NM VG+4 \$25 CLEVELAND EMCORETS of Minutes Of Total Insanity! North Shore'81 Live show, HEAVY non-stop mediey of 80s & 70s rockers, with PETER ZAREMBAI NM Nm \$15 CDB BLODO'S septimus' Sone Francisco'07 The arrest one by them. Great heavy hornrock with Lydia Pense, VG+4 NM \$35 CULSON, DEAN, MicQuilNNESS & FLINT/ Lo & Behold: Words & Music By BOB DYLANV DJM72 UK import press of great I.P, VG+ /NM \$16 CROWBAR! Larger Than Life(And Liver Then You'll Ever Be) Deffodli71 Canada 2LP import, great live show by gritly rockers, seamsplit, VG+4 VG++ \$22 CURRENT EVENTY What Is Tranfr/l Arribaseador'70 Socially relevant 80s hit lolk & rock tunes given CHEESY workrover by this group, VG+4 VG++ \$22 CURRENT EVENTY What Is Tranfr/l Arribaseador'70 Socially relevant 80s hit lolk & rock tunes given CHEESY workrover by this group, VG+4 VG+5 SE WILLER BAND, Bluesy, twangy rock mind TRACY NELSON, MIKE FINNIGAN, LINDA TILLERY, more, VG+4 NM \$16 DAVIS, TIM Take Me as I Arm Weteromeda'72 cebul solo LP by x-STEVE MILLER BAND, bluesy, heang rock with BOZ SCAGGS, MIKE BLOOMFILD, BEN SIGRAN, COKE & PETE ESCOVEDO, more, VG+4 VG+4 MB \$16 BCOTES, ALAIN & THE PHANTONIBY I Locked And You Were Gone't True Luv92 private Queens, NY unusual effort. A mix of ZAPP Aseque styled progrock with hints of jazz, effects & voore-over colleges, small skr. admin VG+4 NM \$15 VG+4 NM \$15 PARCEN SALE AND S

BOZ SCAGGS, MIKE BLOOMFIELD, 8EN SIDRAN, COKE & PETE ESCOVEDO, more, VG-4-M MM \$18
DEODTES, ALAN & THE PHANTOMS! I Looked And You Were Gonal True Lux92 private Quesens, NY unusual effort. A mix of ZAPPAesque styled prognock with hints of jazz, effects & voice-over collages, small stkr.stain, VG-4-/ NM \$15
DIAMOND SHOALS! Tales untold Jomo'79 private N. Carolina nice twangy rocker fronted by MCJO COLLINS, a cat who hung in Fraco late Sold early 70s, was opening act for many BiG rock acts, and recorded 1 LP as SAWBUCK, VG-4-/ NM \$15
DILLARD, DOGUGLAS! Benjo Alburn' Together99, NORMALLY I'd list this in the Folk lets on our website, BUT, this LP is SO ares. First one I've ever seen. With BERNIE LEADON, GENE CLARK, JOHN HARTFORD. Produced by JM DICKSON, NM NM \$75
DIBCOVERTY Take Me Aways For 79 private label Wash, DC area hvangy country rock band. Some nice grooving tunes, good leads & barlo. Nice baw art on UNIPACI joeker, VG-4-/ NM \$30
EBRISON, GRAF, MOVENSDU & CHRISTENSEW Blow Cut/ Compendant? To Norway import, heavy Norwegian progressive jazzrock in the MAHIVISINU vein. Searing lead guitar and keys. VG-4-/ NM \$20
EDWAED BEARD & CElspac Capinot'70 Canade import galestoly, Groept the later group with the pop hit "Sad Song", this, their 2nd LP is fine twangadelic folkrock with great guitar, VG-4-/ VG-4- S18
EVE Take it And Smidt Littl'70, very nice farmed twangy folkrock frow this JAMES BURTON, RY COODER, HAL BLAINE, SHEAKY PETE on backup, some writing on back, small split, VG+4/ VG++ \$30
EXODUS' Supernove Muzz all Poland import. Lists, long progressive guitar-keyboard dominated direprock. Many changes, but keeps the flow gong, VG+4/ NM \$20
FARLOWE, CHRIS & BABOL Livel Prodott'75 German internot. Great brise indused rocker with ALBERT LEE, MADELINE BELL, CHRIS MERCER, more, WLP, VG+4/ NM \$18
FATCHY/FRORGARD HORS BOOK STATES, very small site flear, small split, vG+4/ VG+4/ S18
FATCHY/FRORGARD HORS BOOK STATES, very small site flear, small splitsoem, dt, VG+4/ NM \$18
FINNIGAN AND WOOD! Craced Higheters Blue ThumbrZ,

FRED, JOHN & HIS PLAYBOYS' 34:30 UV Patus mount of long and the second of the second o

HARPO' Armed To Delever! Altas'\$7 private Penn western NY based heavy barband rockers, VG++/ NM \$20 HARDMI same. Verve 68 22, p. scarce & great Japanese to NYC transplanted psych rocker, punch hole, VG++/ NM \$50 NOLEN, DANNY same: Turnbleweed 71 quite good Colorado based sophisti-gritty hwang rock'n roll, nice guitar work, giant full color song book, VG++/ NM \$16 HUNGRY CHILDKO: Same Bearwise? 20 col., high NYC studio cats do a folky bluesy rock LP, with N.D. SMART, AMOS GARRETT with help from PAUL BUTTERFIELD, GARTH HUDSON, GEOFF MULDUAR VG+, NM \$12 INCREDIBLE BRADSDIE BRASS BED BAND Graat Grazy Bear Hunty Poson Reg71 gritty bluesbased guitar-harp-washboard Cornectcut rock riroll group, with BILL COMEAU, VG++VG++\$16 JERUSALEM Volume I/ Lamb & Luch78 Canada import. Previty fine Christian quirar-keyboard rockers gritty, resurchy Jesus Rock! Can You Dig 17 VG++/ NM \$10 JERUSALEM BRK* OIL WINDEA Artist State Canada import. Previty fine Christian quirar-keyboard rockers gritty, resurchy Jesus Rock! Can You Dig 17 VG++/ NM \$10 JERUSALEM BRK* OIL WINDEA Artist State Canada import. Previty fine Christian quirar-keyboard rockers gritty, resurchy Jesus Rock! Can You Dig 17 VG++/ NM \$10 JERUSALEM BRK* OIL WINDEA Artist State Canada import. Previty fine Christian quirar-keyboard rockers gritty, resurchy Jesus Brk* OIL WINDEA Artist State Colored Artist State Canada in Volume VIII (ARTIST ARTIST AR

McLAUCHLAN, MURRAY/ Only The Sience Hemaina' Ince North 7.5 2LP Canada import Live show by great folkblose rocker, NM NM \$20.

MERICHANT'S OF DREAM: Strange hight Voyage' A&Mr88 excellent studio psychish dreamy rock effort by NYC studio cats SHADOW MORTON & VINNY TESTA, dh, VG++ NM \$15.

MOLKIE COLE/ same/ Janus 77 scarce Cleveland rockers, cc, VG+++ NM \$18.

MOLKIE COLE/ same/ Janus 77 scarce Cleveland rockers, cc, VG+++ NM \$14.

MONTIGOMERY, JAME'S & BANDY First Time Out/ Capnoom?'s killer debut LP by bluesbesed harp wallin' rocker VG++ NM \$14.

MONNIBORY, JAME'S ABANDY First Time Out/ Capnoom?'s killer debut LP by bluesbesed harp wallin' rocker VG++ NM \$14.

MONNIBORY, JAME'S ABANDY First Time Out/ Capnoom?'s killer debut LP by bluesbesed harp wallin' rocker VG++ S16.

MORGEN (STREW) same/ Anchor?5 UK import press by fine UK proggish twengrock with KEITH WEST & BRUCE THOMAS, VG++ VG++ \$16.

MORGEN (STREW) same/ Probe*69- YES... the now SORELY rare great fuzz psych masterpiece, with the insert, NW NM \$30.

MORGEN (STEVEY) same/ Probe*69-YES. the now SORELY rare great fuzz psych masterpiece, with the insert. NM NM \$300

MOUNT RUSHMORE! High On. J Dot*68 debut LP by fine heavy blues psych quartet, NM/ NM \$35

MOUNT RUSHMORE! High On. J Dot*68 debut LP by fine heavy blues psych quartet, NM/ NM \$35

MUSICAL THEATRE! Una Revelacion Revolucionana/ Epic*897 Argentina import Himmm, jacket seys production Metromedia Records, USA. Never seen this Can't locate in any catelogs. This is a TRUE period to conceive trax. Definitely an American group. Was it released here? Another Metromedia unknown? Any his appreciated, Us/ + NM OFFERS

NEU! Hallogalio! Brain German import late 70s? press of '72 materials, VG++/ VG++ \$12

NIRVAMA/ AIO full Self*69 great UX psychrock duo, dh, VG++/ IM \$60

PARICER, CHRISTIAN: Reflections DI Tomorrow private*86 unknown NY (Potadem?) dreamy fotkrock melodic gutants Nosity crafted tunes and CLEAN breazy leadwork. A nice findt NM/ NM \$15

PEANUT BUTTER CONSPIRACY/ Great Conspiracy/ CBS*67 UK import ong orange label, glossy jkt, VG++/ VG++ \$25

PEDELES VICTORY ORICHESTRA & CHORUS/ The School/ Peoples Music Works. Scarce 2nd LP by early 70s Obsers. NY horn leaded, underground folk-progressione grifty nock group, VG++/ VG++ \$30

POLECAT/ Money Tallon*/ DUM 76 UK import Pretty good grifty-slick barband guitar-horns octer, NM/ NM \$14

PRODUCERS/ Run For Your Life Merathon*(3) RARE 3 at LP on said label by great punichy rock quartet,

PRODUCERS/ Flun For Your Life/ Mariamon's Annie 2 nd Liff on small abort by great purchy roun quaries, SEALED 325
PURE LOVE & PLEASURE/ A Record Of Dunhall'70 excellent hippie rock/n/roid quinter with chic vocalists, small str.tear where shnnkwap missing, SEALED \$18
RAGNAROIK Fjarillar / Magen/ Sience 79 Norwegen (It believe) import Enborng, heavy & melodic progrock instrumentalists. Long proggash specerock jams and ELP inspired softer moments, with insert, jstrig.

VG-V NM \$70

instrumentalists. Long proggash specerock jams and ELP inspired softer moments, with insent, jking.
VG+ MM \$70.

REJOICE* sams/ Dunhilf®l excellent, obscure hippie folkrock duo. Vocal styling like IAN & SYLVIA, with notshit studio cats, BLANE, KINETCHEL, CSBORN no hearbup, produced by STEVE BARRI, div. VG++/ NM \$15.

RIFF RAFF(Original Man/ RCA74 UK import. Excellent duel sax heavy jazz-funk rock sextet, MM NM \$15.

RIFF RAFF(Original Man/ RCA74 UK import. Excellent duel sax heavy jazz-funk rock sextet, MM NM \$15.

SICK leadwork, NM NM \$15.

SAVAGE, JACKPINE*/ Together (A Participation Mucical-Concept LP For All Children) Dimension5.71 unusual NYC besed children's LP BUT with wird STEREO prognong effects, otherworldly sounds, psychish rock moves. A surround-sound head trip for surel M NM \$20.

SECRET SYDE/ Undoen Socretar Moselvedor86 UK import risks of great '83 New Jersey RARE teen psych metal quartet originally on Martha records. New, unplayed M M \$20.

SHADE*/ Lost in Summer/ Sectioner/76 private Messachuserites besed laxiback hippie style 10 piece rock. Some race drifty jazzgutar laden breazy jamming with female vocalet. VG++/ NM \$20.

SUMBERLANDBARD/s arm Megram 75 Dotch import, nice mildly proggish bend. Sounds like a cross between 10cc & DEAF SCHOOL, VG++/ NM \$20.

BMOKEY JOHN BULL/s amen/ Avoc 86 cost in typic communal styled bluesy folkrock group. Couple of DYLAN tunes & onginals. Some nice lead work too, small stirt, sens, VG++/ NM \$16.

ZANNER, STEFANP Frames A viewer Virinf*C canada import, prognock keyboardat for latter era AMON DUUL (i's sold effort. Comes with bio & glossy promo photo, VG++/ M \$15.

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(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

ADAM SCHMILL 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. Harderedged 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

(Please see New Releases page 54)

Short Takes

...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.

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

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 selftitled 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. (ScotSaxsSongs@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 ambiance that's breathtaking and instantly intriguing. (www.varnaline. com; Artemis Records, 130 Fifth Avenue, New York NY 10011)...

- Lee Zimmerman

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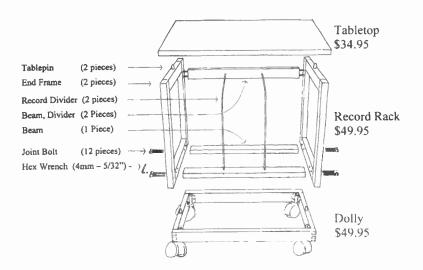
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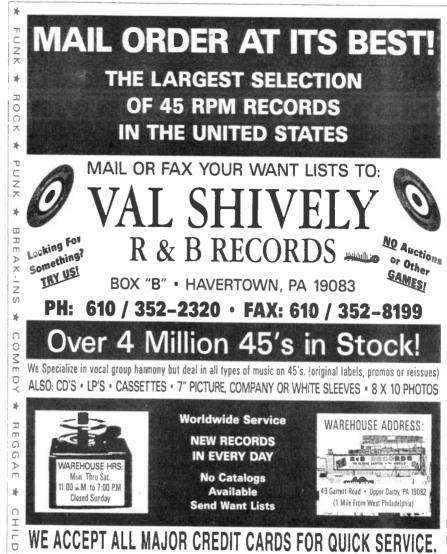




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(New Releases from page 52)

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 adultness 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 bluesbased 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

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Springsteen - The Lost Masters XII - Buddy Rally Revisited (The Telegraph Hill
Rehearsals Volume II) - band retrearsals 1979-80 - excellent quality - thirteen

tracks (56:57)
Springsteen - The Lost Masters XIII - Restless Days (The Telegraph Hill
Réhearsats Volume III) - band rehearsals 1/80 - excellent quality (73:36
Springsteen - The Lost Masters XIV - Out on the Run (The Telegraph Hill
Rehearsals Volume IV) - band rehearsals 1979 - excellent quality - riffes

Rehearsals Volume IV) - Danu remediana 1970 - Danu remediana 1970 - Danu remediana 1970 - Danu remediana 1970 - Danu remediana 1970 - Danu rehearsals 1980 - Excellent quality (74,35) - Tootime - Holland 1992 (eight tracks) and Lollapalooza 7/20-21/93 (three) plus bonus outtakes 1993 - Soundboards (66,30) - Danu remediana - Alpine Valley (2 CD) - East Troy, WI 8-26-90 (last performancel) featuring stateen minute "Sweet Home Chicago" jam with Clapton, Buddy and Chicago (14,00) - Danu Remediana (Switzen track - very good audience ancel) featuring sixteen minute "Sweet Home Chicago" jam with Clapton, Buddy Guy, Robert Cray, and Jimmy Yaugban (sixteen track - very good audience recording) plus Berlin 9/3/83 (three tracks - excellent soundooard) and Montreal 1984 (four tracks - excellent souniboard) (64-21 and 62-31). Lestie West - Tribute to Jim - Cleveband, OH 9/20/92 - excellent quality sound-board recording - ten tracks (59-0R).

The Who - Live in Amsterdam (2 CDx - Concertgebouw 9/9/69 - excellent sound-board - 27 tracks (38-39 and 42-46).

Yes - Yesshows '88 - live in the USA 1988 - excellent quality soundboard recording - eight tracks (52-20).

- eight tracks (52:20)

Neil Young - Rock in Rio 2001 (2 CD) - Rio de Janeiro, Brazil 1/20/01 - excellent quality soundboard - 10 tracks (67-42 and 41-40)

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(Reissues from page 20)

Only Yesterday" belies its downbeat storyline (all three date from 1964). "Huggin' My Pillow" is majestic in its high-flying heartbreak, 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.

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

(COL-CD-2771 72435-25387-2-0)

The Return Of The Red Baron/Snoopy For (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 Richtofen. 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

THE ROYAL GUARDSMEN THE ROYAL GUARDSMEN

DVD Review

TAMMY WYNETTE In Concert Rhino Home Video (R2 02040) (60

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 "Womanhooc" are delivered with palpable sincerity. So are 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

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/ remaster 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-

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 capitalize on the Guardsmen's appeal.

Subsequently, the Guardsmen's LPs were stylistic hodgepodges 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)

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Nov 17 KY, Lexington. CD & Record Show, Continental Inn. 801 New Circle Road NE, SH: 10am-4pm, T: 40-6', F: \$50., A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
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Nov 18 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.

Nov 18 OH, Fairview Park. Record & CD Convention, American Legion Hall. 22001 Brookpark Rd., 1-480, Exit 9 Grayton Rd. SH: 10am-4pm, A: \$3. Ted Szlag, PH: 440-884-4125.

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Nov 18 TN, Nashville. CD & Record Show, Holiday Inn Select. 2613 West End Ave., SH: 10am-4pm, T: 30-6', F: \$50., A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.

Nov 18 VA, Dale City. Collector's Festival, VFW Post 1503. Minnieville Rd., SH: 10am-4pm, T: 6', F: \$30. for 1, \$45. for 2, A: \$1. PH: 703-494-9886.

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of 1-73 pts., 31. Tolamonii. Ac Polinichis, 11. 706
346-5305.

Nov 24-25 ENGLAND, Wembley. Music Fair, Complex. Empire Way, North London, T: 6'. Rob, Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

Nov 25 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 135-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

Nov 25 ON, Niagara Falls. Record & CD Show, Legion Br. #51. 5743 Valleyway, SH: 10:30am-4:30pm, A: \$3. Puttin' On The Ritz, PH: 905-523-4484.

Nov 25 FRANCE, Troyes. Record Fair, (10) Parc Des Exposi-tions. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33)

0385380949.
30 IN, Indianapolis. New Years Eve. Fountain Square Theatre. A: \$30. in advance, \$35. at the door. PH: 765-948-3326 or FAX: 765-948-3389.

O385380949
Nov 30 IN, Indianapolis. New Years Eve. Fountain Square Theatre. A: \$30. in advance, \$35. at the door. PH: 765-948-3326 or FAX: 765-948-3389.

DECEMBER

Dec 1 IL, Hillside. Record Convention, Holiday Inn. I-290 & Wolf Rd., SH: 9am-4pm, F: \$45-\$50, A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.

Dec 1 MA, Chelmstord. Big Eds Record, CDs & Tapes Show, Elks Lodge, Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294.

Dec 1 MJ, New Brunswick. Record & CD Show, Rutgers University, Cook Campus. Recreation Ctr., Biel Rd. (off Rt. 18), SH: 10am-3pm, T: 100, A: \$5., under 12 free. F. Falk, Rutgers Record Expo, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-6067.

Dec 1 ENGLAND, London. Music Fair, Electric Ballroom. Camden High St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

Dec 2 TENGLAND, Wolverhampton. Music Fair, Civic Halls. North St., T: 8. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

Dec 2 FL, Orlando. Record Show, Central FL Fairgrounds. 4603 W. Colonial Dr., SH: 10am-4pm, T: 70-8*, F: \$60, A: \$3. FL Record Collectors Association, Inc., Jeff Smith, PH: 352-331-5928 or Syd Crosby, PH: 904-454-0530.

Dec 2 PA, Allentown. Winter 2001 Lehigh Valley Music Expo, Merchants Square. 12th & Utiles Sts., SH: 10am-4pm, T: 8*, F: \$55. before Nov 25, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescoxville, PA: 18106. PH: 610-530-7606 or 797-7743 day of show.

Dec 2 TN, Nashville, Music Collectors' Correction, Day's Inn-Airport, Briley Pkwy, SH: 10am-3pm, F: \$30. if paid one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult, 10am-3pm, Ajpha Records & Music, Geraid Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

Dec 2 WA, Seattle. Record & CD Show, Seattle Ctr. Snoqualmie Room. SH: 10am-5pm, F: \$35. Ai: \$3. John, PH: 425-228-3537.

Dec 2 WA, Seattle. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 2028, SH: 10am-3pm, F

State Road 84 (just W. of I-95), SH: 10am-4pm, A: \$2. John Miller, PH: 954-926-4545.

Dec 9 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East. 3525 N. Shadeland, SH: 10am-3pm, F: \$30. If paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

Dec 9 IA, Des Moines. Record & CD Convention, Four Points Sheraton. 4800 Merle Hay Rd., SH: 10am-4pm, T: 8', F: \$40., A: \$3. Play It Again Records, PH: 608-562-6313.

Dec 9 PA, Lancaster, Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., (rear), 1 mi. S. of US RI. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.

Dec 9 HUNGARY, Budapost. 16th International Record Fair, Petofi Csarnok Varosliget. H-1146 Budapest, Zichy Mihaly str. 14. Lemezborze, plusz Magazine, 1300 Budapest, Pt. 129. Hungary. PH: 0036 14300990 or FAX: 0036 14300991.

14300991.
15 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 643, Highland Lakes, NJ 07422. PH: 973-72-6067.

10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 643, Highland Lakes, NJ 07422. PH: 973-773-6067.

Dec 15 ENGLAND, London. Music Fair, Electric Ballroom. Camden High St., T: 6'. Rob Lythali, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

Dec 15 ENGLAND, Cardiff, Music Fair, City Hall. Cathay's Park, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

Dec 16 GA, Atlanta. Record & CD Show, Ramada Inn. I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. Keith Alverson, PH: 770-463-2727.

Dec 16 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5', F: \$30, A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

Dec 16 NY, Binghamton. WAAL NY CD & Record Fair, Heritage Country Club. 4301 Watson Blvd. (Rt. 17 W., Exit 70 N., L. at 1st light., 5 mi. on R., SH: 10am-5pm, T: 70-8', A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

Dec 16 WI, Milwaulkee. Record Fest, Serb Hall. 5101 W. Oklahoma Ave., SH: 10am-3pm, F: \$45-\$55., A: \$4. Gary Mason, PH: 414-442-6060 (1am-5pm).

Dec 18 ENGLAND, Bath. Music Fair, Sports Centre. North Parade Rd., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

Dec 21-23 NY, Monticello. Weekend Fest For Beatles Fans, Kutsher's Country Club Hotel & Resort. Catskill Mountains. International Tours & Events, PH: 0116-224-4300 or 74. English Ph. 1016-224-4300 or 16 ENGLAND, Birmingham. Music Fair, Academy. Dale End, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or 17 Excendence Ph. 1016-224-4300 or 18 ENGLAND, Birmingham. Music Fair, Academy. Dale End, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or 18 ENGLAND, Birmingham. Music Fair, Academy. Dale End, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or 18 ENGLAND, Birmingham.

International Tours & Events, PH: 203-795-4737 or FAX: 203-891-8433.

Dec 22 ENGLAND, Birmingham. Music Fair, Academy. Dale End, T. 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

Dec 22 ENGLAND, London. Music Fair, Electric Ballroom. Camden High St., T. 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

Dec 29 NJ, Wayne. 2nd Sat. Holiday Record-CD-Tape Collectors Show, Firemen's Convention Center. Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5. under 12 free, F-falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Dec 30 IL, Rolling Meadows. Record & CD Show, Holiday Inn. Rt. 53 & Algonquin Rd., SH: 10am-3pm, F: \$50., A: \$3. Midwest CD Promos., Bill, PH: 847-459-0137.

JANUARY

Jan 5 OH, Columbus. Record & Music Memorabilia Show,
Veterans Memorial Hall. 300 W. Broad St., SH: 10am-4pm,
T: 6', F: \$45. ea. for 1 st 2, \$40. ea. for 3 or more, A: \$4.
Collector's Paradise, PO Box 261016, Columbus, OH
43226. PH: 614-261-1585.
Jan 6 MO, St. Louis. Record & CD Show, American Czech



CALL 770-946-5050 FOR INFORMATION



RECORD & CD SHOW RAMADA INN 418 Armour Drive **ORLANDO** (I-85 - Exit 86) SUNDAY, DEC. 16 **SUNDAY** 10 a.m. - 4 p.m. \$3 ADMISSION \$3 **DECEMBER 2, 2001** Central Florida Fairgroun 4603 W. Colonial Drive 3.5 Miles West of I-4 & Colonial Dr COMPACT DISCS • LPS RARE • OLD • NEW www.FRCAinc.com • IMPORTS • PROMOS • 45'S • CASSETTES • PHOTOS • VIDEOS • POSTERS チョリエルぶいりら **SOUNDTRACKS** JAZZ • NEW WAVE • COUNTRY ♪ Memorabilia **HEAVY METAL • BLUES • SOUL** ♪ Imports & Rarities Videos, Posters, Etc. PLUS OTHER MUSIC-RELATED ITEMS! ♪ Collectible & Out of Print



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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. Sagadisc, 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 Futton 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: \$F, F\$50. A: 54. Jeff Smittle, Box 514, Muse, P0 am-5pm, T: \$F, F\$50. A: 54. Jeff Smittle, Box 514, Muse, P0 am-5pm, T: \$F, F\$50. A: 54. Jeff Smittle, Box 514, Muse, P0 am-5pm, T: \$F, F\$50. A: 54. Jeff Smittle, Box 514, Muse, P1 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: 570-347-6254.

Jan 27 FRANCE, Vesoul. Record Fair, (70) Salle Parisot.

Jan 27 FRANCE, Vesoul. Record Fair, (70) Salle Parisot. Sagadisc, 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 608-52-6313.
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 2716, Pinellas Park, FL 33780.
PH: 727-520-8766.

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

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

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

Feb 3 0H, 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.

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. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

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

Feb 24 CT, East Hartford. Record Convention, Praft & 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.

\$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, II. 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, 30-45 Worcester Lin. 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. 7, 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 VanSinclair, PH: 800-255-4416 Canada or 705-327-7955 outside Canada

Mar 23-24 NJ, Atlantic City, Atlantique 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 Rock102, Civic Ctr. 1277 Main St., SH: 10am-4pm, T: 70-8', F: \$60., A: \$4. Greater Promos. Ken. & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

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

AP



LEHIGH VALLEY MUSIC EXPO SUNDAY, DECEMBER 2nd

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FROM NEW YORK & NEW JERSEY: I-78 West to PA Exit 18

FROM NEW YORK & NEW JERSEY: 1-78 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
1-78 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: 1-78 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 READING: RT 222 towards Allentown.
Take 1-78 East to Exit 18 (Lehigh St. North),
go fieft, 1 mile to 2nd flight 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 Fruitgum 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 AMradio kitsch and failed good intentions.

-Ken Burke

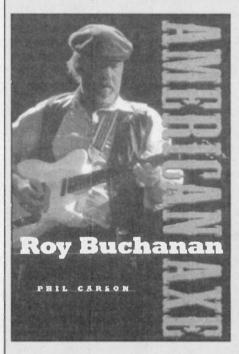
THE ARCHIES Absolutely The Best Of The Archies Fuel 2000 (302 061 120 2)

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 16track blast of refreshing bubblegum pop from

(Please see Reissues page 64)

Book Reviews



ROY BUCHANAN: AMERICAN AXE 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 onenighters 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 wordof-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 nonrehearsed 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 prowness/magic on tape. The mystery of his death is explained

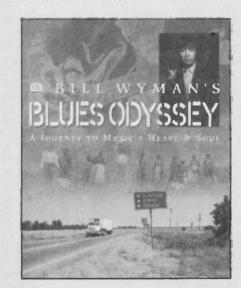
from different perspectives with comments by friends and family members. All in all Carson does a wonderful job capturing Buchanan's pioneering life of a journey of a music man and his Telecaster.

-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

Memory Lane

ORE 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

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 vou'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.

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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.

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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 coheadlined 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 folky 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 steamrollered 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-yer-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.

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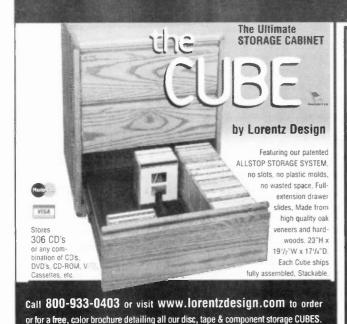
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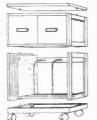
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(Reissues from page 59)

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

IO 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 virginalvoiced blonde sopranos Doris Day and Rosemary Clooney, but alto 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 charttopping "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 Reaction (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 Torreros. 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 XTCs Shylarking 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 Shylarking.

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

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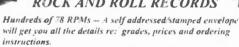
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(New Releases from page 64)

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 Virginny" aimed at GIs lonesome for a faraway home.

The disc's audio is passable. The spirit is as solid as America united 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

THE PARAGONS The Very Best Of The Paragons: Florence Collectables (COL-CD-6862)

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

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 A'l 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 emote 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-intrade. Emulating successful peers such as The Moonglows ("The Vows Of Low"), 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 Wards Dominoes and began redrafting standards ("Begin The Beguine" "Danny Boy" and "Thinking Of You") into hish, emotive pop-

The Paragons' evolution from youthful streetcorner 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)

Feelgood, was the first recorded with the band

(Please see Reissues page 75)

MÖTLEY CRÜE: THE DIRT - CONFES-SIONS OF THE WORLD'S MOST NOTO-RIOUS 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 Motley Crue has been remarkably resilient despite constant changes in musical fashion over the course of its 20-year existence, especially when the long string of cutrageous antics for which its members have been famous and infamous are taken into account. For those who care to relive the hest 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 Motley Crite: 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

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

Book Review

(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 Motley Crue 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

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 Motley Crue home videos came to be staples of Internet porn sites, and countless stories of the

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.

band members fighting among themselves

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 person 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.

Motley Crue 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

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 bigpicture sensationalism.

It illustrates the peculiar charm of the bad-boy rocker to note that it is almost endearing how unrepentant Môtley 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

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.

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 versitility 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 bar code 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."

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- E-Mail: buerpaul@hotmail.com ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

VENTURES - Play Guitar/Play Guitar Vol. 2, CD, See For Miles. C5HCD-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

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.

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

CAMARATA ORCHESTRA - What Does He Want Of Me. 45. Beung 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 Mintcondition

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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

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

FIRESIGN THEATER - Nick Danager 3rd Eye: Case # 666. Columbia DIS-29 Promo

FIRESIGN THEATER - The Three Faces of Al, Rhino RNCD-5812 DICKIE GOODMAN - Everything You Always Wanted To Know

About Buchanan and Goodman But Forgot To Ask, STING 58238 JERRY LEWIS - Collectors, Capital 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 Crepitation Contest, Encore

WILDMAN STEVE - Love to Make A Ugly, M.F. Laff, Ichibanich 11632

IONATHAN WINTERS - Peter And The Wolf, FMI CDC 7,499182 DAVE MASON - Certified Live, Oneway, #26078

JAN VELTMAN

- · Stelpswyk 71
- 9202 Be Drachten
- · (Fryslan)
- The Netherlands

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CREAM - Fresh Cream, Stereo, German LP Polydor 623 031

CREAM - UFO CR I 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 I.P.

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

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• E-Mail: vkmk@earthlink.net

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· E-mail: dawisner@yahoo.com

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GOSDIN BROTHERS - You Love Me Just Enough, 45.

IN CROWD - Never Ending Symphony/If I knew..., 45, Viva 610 CARL JACKSON - Dixie Train/? (B side) 45, Columbia 38-04926; All That's Left For Me/?, 45, Columbia ?; You Are The Rock/?, 45,

JOE & ROSE MAPHIS - I'm Gonna Have Your Lovin'/Sippin' Pickin..., 45. Chart 5122

LARRY MURRAY - Six White Horses/Hard To Be Friends, 45,

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

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- jaysmurphy@yahoo.com

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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,

FRANKB. STEWART

- 168-43 Hillside Ave
- Jamaica, NY 11432 Phone: 718-523-4058 or 718-523-4646 or
- Fax: 718-523-5474
- E-Mail: FBStewart@aol.com

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394, \$250 FRED COLE - On Second Thought/A Soulful Woman, Delite, \$75 JOHN LESLIE - Are You Kidding Yourself?/Oh! What A Crime, LLP

KELLY BROWN - The Right Guy/It's Your Move Now, Argo 5466,

MAUREEN THOMPSON - Fly Me To The Moon/Gypsy Girl, Audio

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, Rayma 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

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- E-Mail: genesimmons12@hotmail.com
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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

Iggy Pop concert ticket Detroit Masonic Temple Auditorium

Iggy Pop concert ticket Chicago Riviera Theatre 3/27/77 David Bowie concert ticket Chicago Arie Crown Theatre 3/17-

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EVAN BORIS

- 6 Saint Andrews Court Old Westbury, NY 11568-1710
- Phone: 516-997-4840
- Fax: 631-234-8248
- E-Mail: discdoc@bornfreefoods.com

World Radio History

 Web: www.bornfreefoods.com/discdoc.html
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- E-Mail: eric.n.hr.moore@intel.com

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- 66 Montbrook Rd.
- Winnipeg, Manitoba, Canada R2R 1K4Phone: 204-632-6790
- E-Mail: killeensteve@hotmail.com

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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

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DEAN HANSON

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• Goodridge, MN 56725

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- · 611 Guerrero Street, #11
- San Francisco, CA 94110-1555

 E-Mail: mtorres@ggu.edu

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NEIL YOUNG - Finsbury Park London Concert Live Video & All Liv Video From European Tour 2001
WILLIS ALAN RAMSEY & ROY BUCHANAN - Austin City Limits 1977 Concert Live Video

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ROBERT D. WESTFALL

- 207 Genesee St.
- Avon, NY 14414-1302

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DORSEY BURNETTE - Teach Me Little Children, 45 RPM, Smash

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

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

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- 48 Allen Street East Longmeadow, MA 01028-1449 Phone: 413-525-6741 E-Mail: yessmanyamp@aol.com & yessongs1234@aol.com

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Records 001 RICK WAKEMAN - The Stage Collection, CD, NOTABLU MUSICA

949720 RICK WAKEMAN - Black Knights At..., Cassette, Vendett

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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 - Super Star Series, CD, Show Date 2/2/92

- Super Star Series, CD, Show Date 11/01/93 - Super Star Series, CD, Show Date 11/22/99 Super Star Series, CD, Show Date 12/12/99

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- 17 Phillips Beach Ave.
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(Reissues from page 69)

VARIOUS ARTISTS Northern Soul: Rare Gems Tru-Gems Records (TG 222)

The 20 tracks on Northern Soul: Rare Gems, a collection of soft soul dating from what sounds like the 1960s and early 1970s, are all productions from the legendary California producer Lee Silver. The best-known act in Silver's stable was The Pentagons, of "To Be Loved" fame. That song isn't here, but a later Pentagons' song on the Sutter label, "Gonna Wait For You," is represented.

There is nothing but obscure labels in this collection -Lime Highland, Noel, Silver, Sugar, Lime, Hale, and Seel. There are two recognizable labels - Minit, featuring The Themes, and AVI, on which The Jones Brothers (featuring The Pentagons' lead voice, Joe Jones, and his half-brother Otis Munson) recorded. Other acts are equally obscure — Nathan Williams, Minnie Jones, Soul Patrol, 21st Century, lke & The Vines, and The Primers.

The one commonality of this collection is that it is all California soul. So why the title Northern Soul? Apparently, someone told Silver that the Brits in the northern counties of England just love American soul. Not just any soul music, but the most obscure as possible — the most obscure of the obscure. Silver must have thought that since this collection falls under that definition, it must be Northern Soul!

No doubt some of the faster-pounding numbers may be in the Northern Soul pantheon, but slow tunes such as The Themes' "Reminds Me Of You," The Jones Brothers' "That's All Over Baby" and Nathan Williams' terrific "What Price" are probably not Northern Soul favorites. Then there are some lovely mid-tempo numbers that are hardly Northern Soul stompers either, notably Jones' "Shadow Of A Memory" and The Jones Brothers' "Good Old Days."

The three 21st Century tracks, featuring the typical hightenor lead, is too excessive in 1970s style to suit this reviewer. The one recognizable song in this collection is Carol King's "So Much Love," but The Jones Brothers' version, which is solid, does not match the Ben E. King classic rendition (which mysteriously never was a hit). The Primers' "How Does It Grab Me," with its pounding beat, sounds crude enough and lacking in enough soul to appeal to the typical Northern Soul fan. On the other hand, The Soul Patrol's "Save Your Love" has that Northern Soul pounding beat, but it is soulful and might be just too good for Northern Soul tastes.

Fans of classic soul music who look for the sound and not the hits would find this collection appealing and should not be misguided by it being labeled Northern Soul. This CD might not be found in your local Best Buy, so an ordering address is essential: PO Box 3683, Beverly Hills CA 90212.

- Robert Pruter

JOHNNY & THE HURRICANES The Very Best Of Johnny & The Hurricanes Varèse Sarabande (302-066-242-2)

Instrumental aficionados of the rock 'n' roll era will no doubt welcome The Very Best Of Johnny & The Hurricanes. Perhaps Johnny & The Hurricanes didn't get the press that other instrumental groups and artists got such as The Ventures or Duane Eddy received, but they did something many others of this genre couldn't, and that was follow up their initial successes.

Maybe they were not as influential as "one-hit-wonder" contemporaries such as The Chantays or The Surfaris, but this group was in the thick of things early on. They played side by side with The Beatles in Hamburg and were probably the main influence behind the incidental music of the classic films A Hard Day's Night and particularly Help.

All four of their Top 40 hits are included here — "Red River Rock," "Beatnik Fly," "Reveille Rock" and "Crossfire" - pedestrianly simplistic as they now seem. But more evocative cuts such as "James Bond Theme," "Sand Storm," "Sheba" and "Misirlou" round out the ultimate Hurricanes original-recording, 20-track collection.

Personnel changes plagued the group, and the hits ended before the British Invasion; still the very name of The Hurricanes conjures up a swirling vision of an innocent time when rock was fun and open to interpretation.

— C. Brian Jasper

(Please see New Releases page 76)

(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.

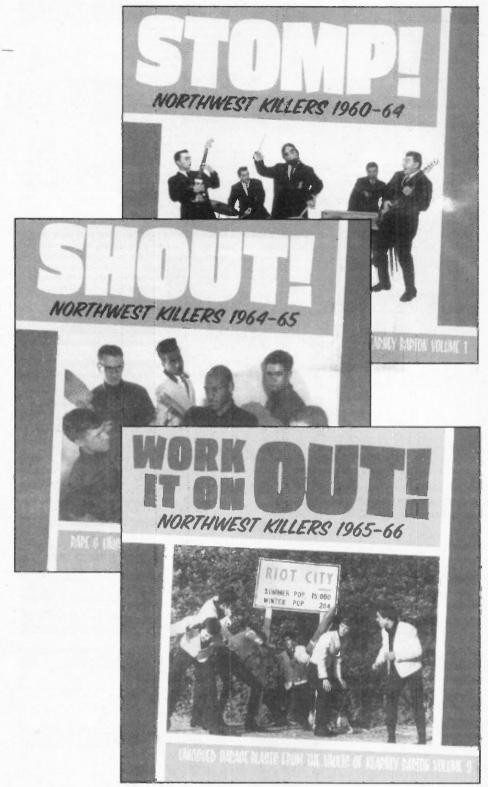
The Northwest Killers trilogy from Norton nonchalantly unfolds a story of Northwest rock as the story of Barton-produced joyful noise. Stomp! Northwest Killers 1960-64 opens with "Werewolf" and flips thence to The Adventurers' muse-boogie on "Mashed Potatoes" at the climax of which the singer inexplicably swerves through starchy tubers

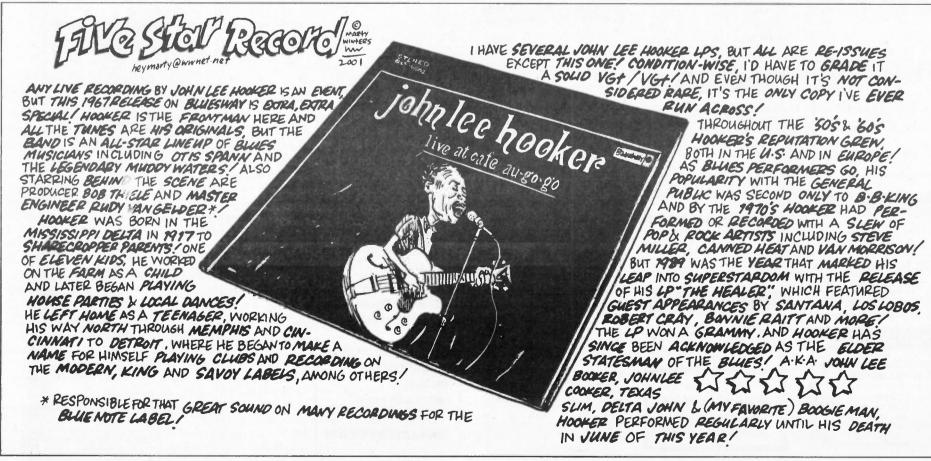
to his woman's no-goodness. Eunumclaw's previously unreleased Artesians (named for the well-water-enriched Olympia Beer) score with seven cuts from Barton's vaults, including the deft "Chinese Checkers," a hip-shaking horse race through "Koko Joe" (written by Sonny Bono for The Righteous Brothers) and a surprising take on Herbie Hancock's "Watermelon Man" driven by distorted, surfstyle 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





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laying 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.

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(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

Uerry, 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 reself 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 α while back said that to him an Elvis Preslev Sun 45 is only worth what it originally retailed - of course, if he had one, bet 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 Kriegers 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

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The advertisers' index is provided as a reader service.					
2001 Advertising Deadlines			Advertising		
Deadline is 12 noon on deadline day 700 E. State St., Iola, WI 54990-0001	(0	DISPLAY ADV Cost per ad per issue; ads must run co			<u>\$UE\$ 13 ISSUES 26 ISSUES</u> 4.65 \$33.10 \$31.00
1-888-457-2873 • 715-445-2214 • FAX: 715-445-	087	consecutive issue discounts.)	,		
Ad Issue Cover Mailing On Sa	I AL	D SIZE WIDTH x HEIGHT 1 ISSUE 3 16 pg 2 5/16"x3 1/4" \$55.65	188UES 6 188UES 13 188UES 26 188UES 853.55 \$50.15 \$47.45 \$44.40		\$9.00 per issue
Deadline No. Date Date Date	1/	8 pg 4 7/8"x3 1/4" 111.30	105.00 100.30 94.50 89.25		rd stores around the world. Traveling record es to dig through on their vacations, business
* Denotes Garage Sale Issue *Nov. 15 #558 Dec. 14 Nov. 22 Nov.	0 1/	4 pg 4 7/8"x6 1/2" 213.90 2 pg 4 7/8"x13" or 10"x6 1/2" 397.45	202.95 191.90 181.95 170.90 378.20 358.35 338.50 318.65	trips, etc. Advertise your establishment	here, including ten words of miscellaneous
Nov. 29 #559 Dec. 28 Dec. 6 Dec.	A 31.	. pg 7 7/16"x10" 525.90 ill pg 10"x13" 721.05	499.45 473.00 447.05 421.05 685.65 649.40 613.55 577.15		can buy this space in increments of 13 or 26 ely. Send in your store name, address, phone
Dec. 13 #560 Jan. 11, '02 Dec. 20 Dec.	8				long with your payment. If you stock GOLD-
Dec. 26 (Wed.) #561 Jan. 25 Jan. 3 Jan. Jan. 10 '02 #562 Feb. 8 Jan. 17 Jan.		COLO One color and black		winds, we ii put your listing in boldface ty	pe.
Jan. 13 de 1906 1 doi. 0 dan. 17 dan.		Full color (4-color)		CLASSIFIE	D DISPLAY:
REFERENCE FORM	C	(Plus color separation costs) . Based on availability.			ES 6 ISSUES 13 ISSUES 26 ISSUES
COMPANY NAME		Color is possible on any size ad.		One Inch (1 1/2" x 1") \$13.80 \$13.15 Two Inch (1 1/2" x 2") 26.55 25.50	
STREET ADDRESS		UNIT SPACE AD	VERTISING:	Three Inch (1 1/2 x 2) 26.55 25.50 37.55	
CITYSTATE ZIP CODE	U	nit space ads are the easiest way for you to s	sell records, tapes, compact discs, books,	(Cost per ad; ads must run consecutively.	Contract required to earn consecutive issue
PHONE NO.		memorabilia, and any other collectibles you it lists, announcements, etc. The better your ur	nave for sale. Offits also work well for want nit looks when you put it together, the bet-	discounts.)	·
	_	ter it will look in GOLDMINE.	in your advertisement. If no deadline is	CLASSIFIED A	ADVERTISING:

SOCIAL SECURITY # TYPE OF BUSINESS ☐ CORPORATION ☐ LIMITED PARTNERSHIP CO PARTNERSHIP A INDIVIDUAL PROPRIETOR NO. OF YEARS ESTABLISHED PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY NAME MAILING ADDRESS CITY STATE ZIP CODE TITLE TRADE REFERENCES NAME ADDRESS CITY STATE ZIP CODE PHONE BANK REFERENCE BANK NAME CITY STATE ZIP CODE PHONE BANKING OFFICIAL BANKING OFFICIAL I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved.

Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above named business and owing to Krause Publications.

AUTHORIZED SIGNATURE(S) OF APPLICANT(S)

lists, announcements, etc. The better your unit looks when you put it together, the better it will look in GOLDMINE.

You may use any bidding deadline you wish in your advertisement. If no deadline is noted, it will be understood that the deadline will be one month from the cover date of the issue in which your ad appears.

One unit space equals one 8 1/2" x 11" typed sheet. This applies to both regular and super unit space ads.

Type your copy legibly onto 8 1/2" x 11" white sheets. We'll reduce it as is to 38% of its original size for regular units and 59% of its original size for super units. A regular unit space is one ninth of a page, a super unit space is a quarter 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.

We will typeset your name, address and phone number at the bottom of your unit space ad for you, and a heading at the top, if you specify one. There is no extra charge for this. If you ask us not to typeset anything on your ad, we'll do nothing. Otherwise the typesetting will appear.

Do not reduce your copy before putting it on 8 1/2" x 11" format. Avoid all caps in your copy, except for headlines. Keep the copy clean. Dot matrix printers do not work well for unit ads, but if you must use one print it as dark as possible. Faxing unit space advertisement is not recommended.

Regular Unit Space Advertising Rates:

r unit, per issue; ads must cutive issue discounts.)

1 ISSUE 3 ISSUES 6 ISSUES 13 ISSUES 26 ISSUES \$52.00 Full page of 9 - \$466.20

Super Unit Space Advertising Rates:
(Cost per super unit, per issue; ads must run in consecutive issues. Contract required to earn consecutive issue discounts.)

6 ISSUES 13 ISSUES 26 ISSUES \$126.80 \$120.75 \$108.15 \$101.85

\$114.20 Full page of 4 - \$466.20

COLLECTOR'S SHOWCASE:

The Collector's Showcase is a widely read advertising section in GOLDMINE. Each ad is in its own box, consisting of a space 3 1/4" wide and 1 11/16" high, or a multiple of that size. All typesetting is included in the price. We recommend no more than 14 to 15 typed or written lines per showcase box.

There are two Collector's Showcase sections available to advertisers - the Compact Disc Showcase, for those specializing in CDs; and the regular Collectors Showcase. The Collector's Show

hose specializing in Ous, and the logistic Rates:

Showcase Advertising Rates:

AD SIZE	1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES	
One Inch (1 1/2" x 1")	\$13.80	\$13.15	\$12.60	\$12.10	\$11.55	
Two Inch (1 1/2" x 2")	26.55	25.50	23.65	22.60	21.55	
Three Inch (1.1/2" x 3")	39.15	37.55	35.20	33.60	31.50	

A. 40 cents Per Word (\$10.00 Minimum Order Per Ad Per Issue).

B. DIS	COUNTS FOR CONSECUTIVE IN:	SERTIONS
		10-122
3-6	10%	13-262

ADVERTISING REQUIREMENTS: BOOTLEG POLICY

The advertiser is responsible for ensuring that advertised product conforms with national and international copyright laws. GOLDMINE magazine screens advertisements for bootleg merchandise. GOLDMINE magazine accepts no responsibility for transactions involving unauthorized product.

REFUNDS:

If delivery will take longer than 30 days from the date the seller received the order, the seller must inform the buyer and offer the buyer the option of a refund or delayed delivery.

Unless otherwise stated in the ad, the buyer has a 10-day return privilege from the time he/she receives an item from an advertiser. The buyer does not have to give a reason for a return and can demand a refund less postage costs. Advertisers must allow buyers to obtain authenticity judgments as the basis for retention provided they notify the advertiser of their intent within the applicable return privilege period.

All advertisers must provide a permanent address and telephone number before an advertisement will be run. If a post office box is used in an advertisement the advertiser must still provide a permanent address for our confidential files.

A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a certificate of responsibility from their parents/guardian before their advertising can be accepted.

Payment must accompany an advertisement and must be in the form of a personal check drawn on a U.S., Canadiae or Mexican bank; money orders; international money orders; cashier's checks; or with your VISA, MasterCard or AccessCard credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.

FLEETWOOD (F) 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



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7 Canal St., Dept. A, Rochester, New York 14608 http:www.bagsunlimited.com E-mail: info@bagsunlimited.com



For the <u>BEST</u> in **RECORD**Collection Protection

12" L	P-331/3 rpm / LASER	DISCS	10" LP / 78 RPM	
SLEEVE 3 Mil Poly Album Sleev		DISPLAY LP/Laser Disc Display	SLEEVE 10" LP/78 RPM Poly Sleeves	
Made from 100% Pure Virgin Polyethylene. Fits over outer 12" LP Jacket. 12 ⁵ / ₈ x 12 ⁵ / ₈ 12 ³ / ₄ x 12 ³ / ₄ 12 ⁵ / ₈ x 1 No Flap No Flap RESEALABL 100 \$11.90 \$12.05 \$19.70 500 41.70 43.20 75.60 1,000 72.50 73.90 134.40 5,000 329.75 336.55 628.40 PCode: SLPS3 SLP3	12 ⁵ / ₈ LE FLAP 0 0 0 MLP6 200 137.45 550 302.50 + Fri (Ships 100 wt.) 1,000 515.75 + Fri (Ships 100 wt.)	Prod. Code 2 70.00 4 120.00 10 220.00 + Frt Wooden display case holds 130-140 LP's or Laser Discs. Available in walnut finish. 3 built in storage slots. STACKABLE.	Made from High Clarity, 100% Pure Virgin Polyethylene. 10	
with FLAP add 10%. SLEEVE Poly Album Sieeves		DISPLAY Album Jacket Frame Kit	SLEEVE 10" LP/78 RPM Paper Sleeves	
12 3/ ₄ x 12 3/ ₄ No Flap Made from 100% Pure Virgin Polyethylene. Fits loosely over outer 12" LP or Video Laser Disc Jack 2 Mil 4 Mil 6 N 100 \$10.75 \$21.20 \$31 500 37.20 76.20 114 1,000 62.10 127.65 191 5,000 287.40 608.00 911 PCode: SLP2 SLP4 SL	Mil MLPB12 50 54.00 1.20 100 97.00 1.40 Made from 200 Lb. Test Brown Corrugated Material. Foldable box with double walled edges ensures safe and "Crush Free" delivery. Holds up to 10-12 LP's in jackets.	Black Matte Finish	GOLD PAPER 50 \$13.25 100 19.65 100 34.65 ■ Oty/ ■ 500 81.95 1,000 150.45 2,000 254.90 PCode S10G 28 Lb. Kraft Paper Fits in our 10" Jacket. GOLD POLYLINED 50 \$23.30 100 34.65 ■ Oty/ 100 265.45 2,000 265.45 2,000 449.90 PCode S10GP 28 Lb. Kraft Paper with 75 gauge poly lining.	
SLEEVE Poly Box Album Sleev		DISPLAY Album Art "Frame"	SLEEVE 10" LP/78 RPM Paper Sleeves ANTIQUE GREEN WHITE	
14 x 14 ¹ / ₄ w/Flap Made from 100% Pure Virgin Polyethylene 2 Mil Prod. Code 50 \$10.00 SBLP2 100 16.10 200 28.50 500 67.20 1,000 127.70 Fits over outer Box Album Sets.	Prod. Code 50 71.60 MLPB20 100 126.50 200 230.70 Made from 200 Lb. test Brown Corrugated Material. Foldable box with double walled edges ensures safe and "Crush Free" delivery for shipment of 18-20 Albums in jackets.	BACK BY POPULAR DEMAND 2 \$17.00	50 \$14.10 100 20.90 ■500 87.45 1,000 160.60 2,000 272.20 PCode S10GRN □ Oty / case PCode S10W 32 Lb. Green Paper Fits in our 10" Jacket. 50 \$14.50 100 21.35 □ 500 89.55 1,000 163.80 2,000 277.60 S10W 32 Lb. White Paper Fits in our 10" Jacket.	
SLEEVE 12" Poly / Polylined		CLEANER Record Cleaning System Discwasher® D4+" Record Replacement Fluid	JACKET 10" LP/78 RPM Jacket	
1,000 74.10	12 ⁵ / ₈ x 12 ⁵ / ₈ 50 \$18.15 Prod. Code 100 26.15 FLP 250 50.20 500 83.00 1,000 124.75 + Frt Use our brown corrugated filler pads to eliminate unnecessary inner package movement while absorbing handling shock.	Discwasher® D4+ Record Heplacement Fluid Cleaning System Discwasher® D4+ 11/4 oz. 1 \$21.50 1 \$3.00 3 50.25 3 8.25 5 80.75 10 145.00 10 22.00 PCode AFG1006 Record care system includes record cleaning pad with walnut handle, 11/4 oz. D4+ Fluid and DC-1 pad grooming brush.	No Hole 5 \$7.20 10 10.80 25 20.90 50 39.45 ■110 79.00 220 115.30+ Frt PCode \$10J\$ 10 '74 x 10 '74 White Cardboard 5 \$7.55 10 11.30 25 27.95 50 43.40 90.10 240 132.00+ Frt PCode \$10J\$ Oty per case	
SLEEVE 12" White Paper	BOX Album Storage Box	CLEANER Record Cleaning Fluid	BOX 10" LP/78 RPM Storage Box	
500 52.00 250 34.50 400 7 1,000 90.10 800 79.30 800 10 2,000 154.70 1,000 147.10 1,200 18 4,000 248.05 - Fn 2,400 203.30 1,600 16 4,800 327.20 - Fn 512WM S12	13.85 22.00 08.10 50.70 60.60- Frt 2WHD Store 50-65 Records, Attractive, WHITE, 275 lb. Test Corru-	Greevy™ Cleaner 4 oz. 1 \$6.00 3 16.50 5 25.00 10 45.00 Greevy™ Cleaner 4 oz. Bags Unlimited's own Record Cleaning Fluid. Deep cleaning. Anti-static, residue free. Pump Spray Bottle	10 1/2 x 10 3/4 x 13 Dividers 2 \$14.65 10 x 10 5/8 5 28.80 12 \$8.40 10 47.90 24 12.55 50 181.00 100 36.85 PCode X7865 PCode D78C Store 50-65 Records a power of the following properties of the	
cut center note.	gated cardboard storage container. Needs no tape or glue.	Prod. Code AGC4 CLEANER Cloth / Sponge	Test Corrugated storage box. needs no tape or glue. STACKABLE. BOX 10" LP/78 RPM Storage Box	
12" LP Jacket 12" LP Jack	d Specify without le. A SUPERIOR Storage Box. Holds 50-60 LP's. Made from waterproof Polypropylene PLASTIC Corrugated. Acid-Free, ANTI-STAT material. UV resistant. Folds	Record Cleaning Cloth 1 \$2.00 5 6.25 10 10.00 Easy to use Record Cloth contains a unique Anti-Static Solution. Lubricates and protects the records as it cleans. Prod. Code ASA2 Record Cleaning Sponge 1 \$5.00 5 20.00 2 per 10 37.50 pack Our Super Sponge is absorbant & dripless. Lint free. Safe for vinyl. Prod. Code ASA2	WHITE PLASTIC CORRUGATED 11 x 11 ³ / ₈ x 8 2 \$19.25 PCode 5 38.50 X7830CP 10 67.65 25 137.50+Frt A SUPERIOR Storage Box. Holds 25-30 78 Records. Made from waterproof Polypropylene PLASTIC Corrugated. Acid-Free, ANTI-STAT material. UV resistant. Folds together. Super Strong, STACKABLE.	
OUR PRICES INCLUDE SHIPP		SHIPPING & HANDLING:	MAILER 78 RPM Mailer Box / Filler	
PLEASE Money orders and orders charge MC/VISA/AMEX are usually shipped 2 business days. All sizes in stock times. Because we are manufacturers we carmany sizes of bags and backings. If you resize not listed, please call or write for a price. No PO Box numbers for FedEx Green and street add	ged to dwithin k at all n make at 12 1/8 X 13 1/8 CORRUGATED 12 \$8.65	▲ States of: Florida, LA, MO, MN, and all states West of the Mississippi add 10% for shipping. All prices subject to change based upon current market value of raw materials. Not responsible for typographical errors. All bags have 1-1/2″ flap unless otherwise noted. Alaska, Hawaii, Virgin Islands, Puerto Rico, APO, FPO, Canada & Foreign,	10 ¹ / ₂ x 10 ¹ / ₄ x 1 ¹ / ₂ FILLER 10 \$12.40 25 19.85 50 34.05 100 61.05 500 289.80 PCode M7810 FILLER 10 ¹ / ₈ x 10 ¹ / ₈ 50 \$18.15 100 24.20 250 45.40 500 72.60 PCode F78 Holds 8 to 10 78/10" LP Records, no jacket. Made from sturdy brown 200 lb. test Corrugated	
Delivery. Please send street add	White Corrugated Indexed. Indexed.	Call or Write for Freight Price Quote.	material. Designed for maximum shipping protection PRICE	
PLEASE CHECK APPROPRIATE BOX: MONEY ORDER CHECK ENCLOSED CHARGE TO MY VISA / MC / AMEX	QUANTITY MIL PROD. CODE	DESCRIPTION	PRICE	
CREDIT CARD				
Marie Par Charles	NAME SUB TOTAL			
CICNATURE	STREET ADDRESS All orders under \$25.00 add \$4.00 CITY STATE ZIP C.O.D. orders add \$5.50			
DAY PHONE ()		D POST OFFICE BOX NUMBERS FOR FedEx GROUND DELIVERY NY State Residents add 8% Sales Tax		
EXP. DATE	▲ Florida, States West of the Mississippi, including entire states of LA, MO, MN add 10% for shipping.			
CARD NO	CUSTOMER ACCOUNT CODE		TOTAL	
BAGS UNLIMITED INC., 7 CANAL ST., DEPT. A, Rochester, NY 14608 (716) 436-9006 FAX: (716) 328-8526				