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Please Mr. Postman

Elvis' R&B contributions are the real thing

Can somebody tell me how Elvis Presley "bowdlerized" "Good Rockin' Tonight" as was claimed in a recent issue of Goldmine (#560, Jan. 11, 2002)? Was it the fact that he based that song (much sparer than any previous versions) around electric guitar instead of horns? Was it because Elvis omitted one not-especially racy verse? Or was it because Elvis was a poor white Southerner covering a well-known R&B tune?

Isn't it about time that this theory of Elvis' music being watered-down R&B (or, as Where Dead Voices Gather author Nick Tosches puts it, "Wonderbread for the masses") is discarded? There can't be anybody out there that seriously equates Elvis' R&B remakes (done well after the originals were hits) with those done by Pat Boone or even those by Ricky Nelson or The Everly Brothers (two terrific but much more conventional performers). This theory, though widely repeated and called "brilliant" by this magazine's reviewer, is contradicted by every available fact.

R&B greats such as Howlin' Wolf and Jackie Wilson praised the authenticity and quality of Presley's music. Even rivals such as Chuck Berry and Little Richard have recognized the distinction between Presley and other white artists.

It's funny to consider that in 1977 Tosches raved in his book Country about Elvis' remake of "Blue Moon Of Kentucky." I guess Elvis was only brilliant when he drew from white sources.

If Presley's music was watered-down R&B, the African-American audience of the '50s and early '60s must have had a substantial taste for watered down R&B. Elvis scored enough R&B Billboard hits from 1956-1963 to rank among the Top 10 R&B artists from those years. He is the only white artist on the list. (Occasionally white artists would make the list with a fluke hit, but Elvis did it time after time.) When he made an appearance at an R&B benefit in the mid-50s the almost exclusively African-American crowd went wild. Finally, Presley always acknowledged his sources, both black and white

It's time for fans to stop thinking with this pack mentality. Though many white artists did rip off African-American performers in the '50s, Presley wasn't one of them. Though most of the original songs performed by blacks are better than white remakes, there are plenty of exceptions, such as Elvis' "Hound Dog," Dion's "Ruby Baby," and later, The Beatles' "Twist And Shout" and The Rascals' "Good Lovin'." This is something all serious fans should know because, although it's often forgotten in our splintered, polarized, narrow-casting culture, the story of rock 'n' roll was originally a story on integration.

> - Harley Payette Phillipsburg NJ

Still-sealed Elvis LPs picked up for \$20

Normally I'm not one to write letters to editors of any publication, but I thought I'd share this with your readers. About a year ago I found LPs listed in the local newspaper

LETTER FROM THE EDITOR My soul has been Spector-ized

Phil Spector's contributions to modern music are monumental. Few people who are not artists themselves have had as much influence on music as Spector has (fellow Rock And Roll Hall Of Famers Berry Gordy Jr., Ahmet Ertegun, Jerry Wexler, Sam Phillips, George Martin, and Dick Clark are the very few who come to mind).

As is aptly pointed out in this issue's cover story, Spector has had an impact on many major artists - and caused minor ones to become stars. The list of artists who have covered his songs and the ones he has produced is endless. Like The Beatles, his songs and recording style will be performed by artists - including those not yet born for decades to come.

A number of those Spector-ized artists are up for nomination in this year's Vocal Group Hall Of Fame balloting - The Ronettes, The Crystals, The Chiffons, and Jay And The Americans. May previous inductees in both the Vocal Group Hall and the Rock Hall such as The Supremes have also been heavily influenced by Spector. There will undoubtedly be many future inductees bearing the Spector stamp voted into both halls.

Readers can help induct these Spector products, or the other great vocal groups on the ballot, by filling out the enclosed official Vocal Group Hall Of Fame ballot. Goldmine readers' votes do count toward the induction of the best vocal groups. This is no straw ballot. Help make history - vote.

- Greg Loescher

Editor's recommendation: Tony Bennett, Playin' With My Friends: Bennett Sings The Blues (RPC Records/Columbia CK 85843). Speaking of vocal harmony, one of the alltime great crooners shares the mic on smokey blues tunes with the likes of B.B. King, Sheryl Crow, Stevie Wonder, Ray Charles, Billy Joel and others. Very cool.

of the San Francisco Bay area for sale at a garage sale located in the small but very affluent town of Danville, Calif. Upon arrival I found an old cantaloupe crate full of records. Scanning through I noticed a few Elvis Presley albums that appeared to be in pretty good shape, so I offered \$20 for the crate of records. When I got them home much to my surprise I found still-sealed original pressings of all four of Elvis' gold records. For instance 50,000 Elvis Fans Can't Be Wrong (LPM-2075) was in near-mint opened, but LPM-2075e was still sealed.

Apparently the owners of the records had the mono versions in their collection and decided to add the stereo versions of the same albums but forgot to open a few. I've been collecting since the mid-60s, had virtually no Elvis in my collection and now have some priceless items added. Moral of this find, "Never give up, keep your eyes open," and as the good ol' Grateful Dead said so eloquently, "One man gathers what another man spills."

- Edward Gardner Clyde CA

{Not too shabby of a find, Edward. It proves there are still great items to be unearthed if one takes the time to do some diggin'. - Ed.}

The Byrds' Gene Clark overlooked

Thanks for the recent great articles on The Byrds and George Harrison (Goldmine issues #559, Dec. 28, 2001, and #561, Jan. 25, 2002, respectively). Maybe you could do one on Gene Clark sometime, a great talent who was overlooked in his lifetime.

In regards to reissuing The Beatles CDs, I would hope that if EMI does so, it includes both the mono and stereo versions, plus the appropriate singles/EPs relevant to the albums and definitely stay with the Parlophone releases. The U.S. ones were horrible then and seem even more ridiculous now. Better liner notes would be welcome as well, as the original CD issues were minimal at best. Keep up the great work!

— David Emerick Uxbridge MA

{David, thanks for your message. I totally agree with you about Gene Clark, being a longtime fan of his. His solo work is vastly underappreciated as are his Byrds contributions. I love his No Other and Firebyrd solo LPs. His take on Gordon Lightfoot's smash hit "If You Could Read My Mind" as well as the haunting Clark-penned "Vanessa" are outstanding. Maybe EMI will make your Beatles reissue dreams come true. — Ed.)

Corrected mistake not a mistake after all

In the issue of Goldmine featuring my recollections of an evening drinking with George Harrison and friends (Goldmine #561, Jan. 25, 2002), it seems a mistake was corrected when indeed it was not a mistake. Dave Edmunds had produced both George and The Stray Cats, Jeff Lynne had produced Dave Edmunds. leff was producing George, and they were both producing Duane. Somewhere it seems someone accidentally produced himself.

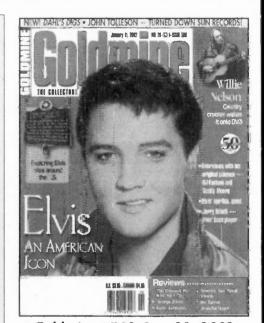
> - Robert Matheu Los Angeles CA

Faithful Elvis fan born in wrong decade?

It's nice to be able to communicate with the editor of such a fine magazine. I was a subscriber for a number of years but not recently. I am a big fan/collector of Elvis Presley

Corrections

The byline for the review of Michael Lee Firkins' Decompositon in Goldmine #562, Feb. 8, 2002, was inadvertently cut off during the production of the magazine. The reviewer was Guy Lee.



Goldmine #560, Jan. 11, 2002

and therefore picked up the new Elvis issue. Excellent issue. I was wondering if there will be another issue in the summer around the 25th anniversary of his death on Aug. 16?

Also, I have some comments to make concerning your Letter From The Editor, "Still The King," in the current Elvis issue! I am a 39-year-old male, obviously only 14 years old when Elvis died, but I have been an Elvis fan/collector ever since. Imagine me explaining to friends and family, when I was in my teens ('77 to '82) why I thought Elvis was the greatest! Elvis was not considered "cool" in those years. Everybody else was listening to Boston, Cheap Trick, Kiss and so on. I found myself alone many times listening to Elvis' music and wondering why it was so hard to convince people just how important he was and still is today to the music industry. It usually fell on deaf ears.

After reading your editorial, I felt great that there are people out there who truly respect Elvis for what he did and continues to do and stand for. You don't have to be a fan of Elvis (it does not matter to me) but, like I've been saying for years, at least acknowledge how important he was! You truly do this in your editorial, and I have great respect for you because of it. I wish there were more people like yourself who thought the same about Elvis. God knows I've been trying for years to

(Please see Please Mr. Postman page 71)

Submitting letters to Goldmine...

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

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e-mail: mr.postman@krause.com Be sure to check out Goldmine's question of the month at www.collect.com/records in the discussion forum.



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George Harrison, Paul Weller, Eric Clapton, Val
Morrison, Mark Knopffer, Jamroqua
Stereophonics & many others as featured o

Jools Holland! S2U
Natalie Imbruglia, White Lilies Island, UK 12 track
CD. Includes "That Day" with p/s \$22
Incubus, Why You Were Here, US 1 track promo

o clips!

Girls, Shed Your Skin, US 4 version of the service 12" in die-cut white slv + stick

Indigo Girls, Kid Fears, US exclusive "live" ve featured on Theodore: An Alternative M Sampler VIA CD with p/s booklet Indigo Girls, Become You, US 12 track adv

o Girls, Become You, US 12 track advancement of the March 12, 2002!!

Jackson, Son Of A Gun. US 10 version dou promo 12* single, inc. P. Diddy Extended ted Version, Rock Remix, The Original Flytmux Video Version, Route 80 Remix, Cottock y Remix, Rock Instrumental & more, in styce.

ered sleeve
Janet Jackson, Son Of A Gun, US 4 version
Son Of A Gun, US 4 version
Son Of A Gun, US 4 version

with p is Michael Jackson, Butterflies, US new release

single, sealed.
Michael Jackson, Scream, US 6 track 5 ve.
Remix Edits gold promo CD, front sticker.
Michael Jackson, You Rock My World, US e.
sive 1 track jukebox 7* single, complete.

Stoti John, I Want Love, UK 7 track double CD sin set, inc. live versions of Tiny Dancer & The e, plus non-album songs The North Star & d Never Came There, with p/s ... \$11 John, Selected Tracks From Songs. US / ck promo only album sampler CD for Song

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and There She Goes CD-ROM Video, with p/

D with fantastic p/s nifer Lopez, Ain't It Funny, US 3 version "S I Hurley" Remixes 12" promo, custom s

MUST!
Madonna, GHV2 - Greatest Hits Volume 2
Tracy Young's Shake & Stir Club Mix 11:53
Sided advance promo only 12" in white die

Madonna, Ray Of Light, US Warner Brothers in House Studios 13 track security numbered promo advance CD, with front studio inset

Marilyn Manson, Holy Wood (In The Sha Of US 6 track promo only sampler CD /a \$15 tchbox 20, Last Beautiful Girl, UK 3 track CD ingle, inc. live versions of Push & Bent, with n/s

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8.E. Ann Blimes, God Bless America, US 2 track promo Video, 330 minuting time S8

8.E. Ann Blimes, God Bless America, US 2 track promo CD, inc. National Anthem, with pris S6

8.Oiling Stones, Occa-Cola Presents, Mexican Volume 1, 6 track promo campler CD, pis. 335

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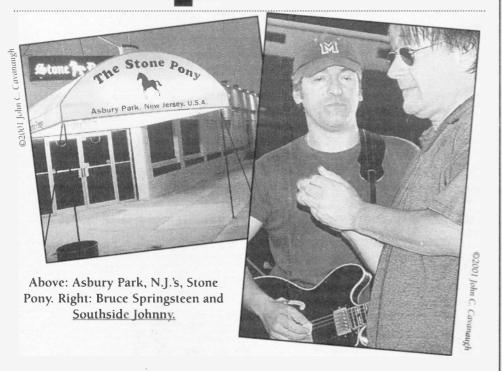
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Fans protest possible relocation of historic Stone Pony — Bruce Springsteen's home turf

ASBURY PARK, N.J. - Like the original Cavern Club in Liverpool - where fans today can look only at a plaque where the club The Beatles built once stood - The Stone Pony is in danger of a somewhat similar fate. Plans are in the works to move The Stone Poncy to make room for a row of condominiums and perhaps, a plaque to tell fans where the legendary nightclub Bruce Springsteen made famous once stood.

If Asbury Park, N.J., city council members vote in favor of a local developer's oceanfront redevelopment plan, The House That Bruce Built could be a row of townhouses within three years. An area developer has a plan for the revitalization of the Asbury Park waterfront that includes moving the Stone Pony four blocks down Ocean Avenue to "an entertainment zone.

Fans of the bar, most from New Jersey but some from as far away as Washington, D.C., had major protests Jan. 16 and Jan. 19, with more dates likely to be added in February. On Jan. 19, the city council was slated to take input from the public on the proposed relocation of the spacious nightclub to a new site on the boardwalk. The new site would put the club much closer to the ocean, sound carries more easily over water, and closer to Ocean Grove, a neighboring town with residents who complain about noise from the Pony from time to time at its current location.

The Stone Pony Web site, www.stonepony online.com has already heard from more than 75,000 fans of live music from around the world.

A beautifully restored version of The Stone Pony reopened in May 2000 with an appearance by then-New Jersey Gov. Christine Todd Whitman. That weekend, prominent musicians such as Southside Johnny And The Asbury Jukes and Gary U.S. Bonds performed at the club. Since its grand reopening, the club has hosted half a dozen impromptu performances by Springsteen, as well as performances by Jon Bon Jovi, Bonds, Patti Smith, Mountain, Nils Lofgren, Johnny Winter, Jimmie Vaughan and dozens of other national touring acts.

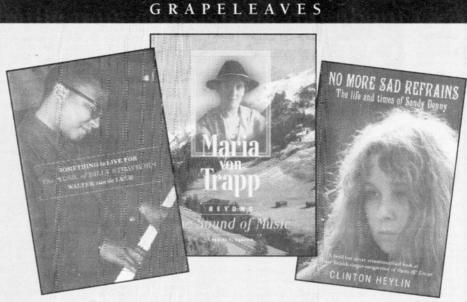
At a news conference at the Stone Pony on the morning of Jan. 10, speakers included longtime Stone Pony DJ and impresario Lee Mrowicki, Monmouth County Arts Council Executive Director Mary Fileen Fouratt former owner Butch Pielka and the club's current co-owner, Domenic Santana. All spoke of the 800-person capacity Pony's significance as a living cultural institution.

Owner Santana told a riled-up crowd of supporters, "There is no dollar value you can place on an American music icon. I came here from Jersey City to restore and preserve a piece of Americana." After noting that negotiations with developers had broken down earlier that week. Santana told the crowd, "I can now join you on the front lines fighting to keep the Stone Pony here. Move the Stone Pony? Over my dead body," he added, echoing comments made by President George W. Bush about higher taxes uttered the day before.

If the proposed relocation of the Pony takes place, fans who gravitate to Asbury Park from all over the U.S. and the rest of the world to see the home of Bruce Springsteen, Southside Johnny, and Bon Jovi may not even have a plaque to look at where The Stone Pony once stood. Instead, they'll be greeted by rows of oceanfront condominiums

To get involved and stay posted on future meetings between the Asbury Park City Council and the developers, visit www.save thestonepony.com, or visit www.stonepony online.com

- Richard Skelly



On the bookshelf: Something To Live For: The Music Of Billy Strayhorn by Walter Van De Leur (Oxford University Press) covers the life of Strayhorn, Duke Ellington's musical collaborator from 1939 until his 1957 death at age 51. Van De Leur attempts to separate the two composers as distinct songwriters, providing evidence by dissecting The Duke Ellington Orchestra's compositions and listing who wrote which ones, thus showing the two men's musical differences... Maria Von Trapp: Beyond The Sound Of Music by Candice F. Ransom (Carolrhoda Books) is a look behind the scenes of the making of the multi-Academy Award -winning movie - The People's Choice Award for all-time favorite movie and the life of the musical Von Trapp family... No More Sad Refrains: The Life And Times Of Sandy Denny by Clinton Heylin (Helter Skelter) covers the short life of Fairport Convention's female vocalist and songwriter, who succumbed mysteriously in 1978 at age 31 after a life of taking alcohol and drugs to the extremes. Bob Dylan biographer Heylin includes fresh interviews with Denny's friends and musical collaborators. He also had access to her private journals and unreleased recordings to uncover the sordid tale of one of the founders of British folk-rock.

Goldmine book author appearing at Austin Record Convention: Goldmine's price guide author Tim Neely will attend the March 16-17, 2002, Austin Record Convention and will be available at the Goldmine booth to autograph copies of his books, which will also be offered for sale, and to answer any questions show attendees might have about record collecting. Neely has written 14 books for Goldmine/Krause Publications, with his 15th, Records And Prices, at the printer now. His newest titles will be available at the show, along with other recent Goldmine/Krause music books such those written by two Goldmine columnists - Bill Dahl's Motown: The Golden Years and Chuck Miller's Warman's American Records.

For couch potatoes: New DVDs from Eagle Eye Media's Classic Albums series are Judas Priest - British Steel, Lou Reed -Transformer, and Elton John - Goodbye Yellow Brick Road, with an Elvis Presley DVD slated shortly. The series includes video of the artists and producers discussing the albums and how they were recorded, plus previously unpublished photos from the artists' personal archives and previously unreleased concert footage... Germany's Ohne Filter recently released the 11-track Curtis Mayfield In Concert DVD, filmed during an April 28, 1990, concert... Three DVDs are due shortly from Icelandic superstar Björk: Björk Live At Shepherd's Bush

Empire, filmed in 1997 and released on VHS by Elektra in 1998; Live At Cambridge With The Icelandic Octet, filmed in 1998; and a disc featuring her classic MTV Europe performances, MTV Unplugged And MTV Live, both taped in 1994. Previously unavailable in the U.S., the DVDs will be released simultaneously here Feb. 19. The songs performed include "Army Of Me," "One Day," "Hunter," "Come To Me," and "Human Behaviour," among others.

Teen idol fans wanted by Rock Hall: The Rock And Roll Hall Of Fame And Museum is working on a project concerning teen idols and is looking for memories of them from fans. If readers have a good story about the likes of Bobby Rydell, Frankie Avalon, Fabian, Rick Nelson or other Tiger Beat teen-idol cover hunks, the Rock Hall wants to hear from you. Go to its Web site at www.rockhall.com to fill out the contact form and include a brief summary of the story, either a specific incident or an overview of your teen-idol devotion.

What if - George Harrison, an electrician? According to a recently uncovered old school report from 1959, a Liverpool Institute High School teacher wrote that George Harrison was "A boy with little academic ability. Art is the only subject at which he has made any effort." The teacher suggested the future megastar should seek employment with an electric utility or a department store.

George Harrison photographic tribute: Washington, D.C.'s Govinda Gallery is planning a photographic exhibition on the former Beatle featuring pictures taken throughout his life by 11 photographers, including Harry Benson, Astrid Kirchherr, Linda McCartney, and Jurgen Vollmer. The exhibit starts Feb. 1, 2002, and runs through March 2, 2002. (www.govindagallery.com)

Odds & Ends: The Dickey Betts Band has officially changed their name to Dickey Betts & Great Southern. The change seemed a natural thing to do since Danny Toler is back in the band. Toler first teamed up with Betts in the original Great Southern... The world's #1 Madonna fan, according to VH-1, has posted on his Web site never-before-published pictures of Madonna from her high school years. Evan Prodomo, from Kendall Park, N.J., has more than 10,000 Madonna items in his collection, including a 1973 pic of The Material Girl from her Adams High School days with the caption, "The Queen Of Controversy," a vest worn during her '93 "Girly Show" tour, more than 1,000 CDs and more than 1,000 magazines with Madonna on the cover. To check out the collection, go to www.geo cities.com/sunsetstrip/alley/3565. We'll see

- Greg Loescher

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World Radio History

Cheap Trick's Bun E. Carlos talks about the band's Silver anniversary

Cheap Trick celebrated its amazing 25th anniversary in 1999, staging a comprehensive, 29-song, three-set retrospective in their hometown of Rockford, Ill. This historic musical event subsequently yielded *Silver*, a double-CD live album, and more recently, a companion DVD released by Image Entertainment. Legendary Cheap Trick drummer Bun E. Carlos, an admitted longtime reader of *Goldmine*, spoke with the magazine shortly after the release of the immensely enjoyable *Silver* DVD.

Goldmine: Was the Silver concert tied in with the '99 Trick Fest?

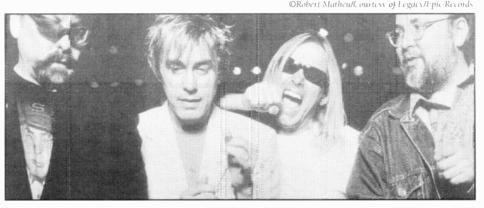
Bun E. Carlos: We did Trick Fest and the 25th anniversary show all in the same week! Two nights before [the Silver concert] we did an all-cover show at Trick Fest. We rehearsed for two weeks, and then the last night we worked on the covers — we learned like 50 different songs! [laughs] It was all songs we did back in the '70s in the bars. The cover show was the loose show of the week — the Trick Fest show. In fact, we just put a bunch of it out on a fan club CD that we sell on our official Web site. [www.cheaptrick.com]

Who came up with the idea to perform at least one song from every album?

Somebody brought that up — it could have been Robin or Rick. "Hey, let's do something from every album!" So that gave us a skeleton list. Well, we've got to do the hits, and we felt we should do some songs we like.... "We've got special guests, what can they do? What can the string players play on? Let's do some acoustic songs." And when we finished, suddenly we had all these songs! Then it was like, "Let's document it! Let's roll some tape and get some cameras!"

Cheap Trick still performs their songs faithful to the originals.

Eused to drum behind Chuck Berry, The



Cheap Trick (from left): Rick Nielsen, Tom Petersson, Robin Zander, and Bun E. Carlos.

Shirelles, Bo Diddley, and these guys, some of them, would take the song and, "Let's do this to this," and I would be like, "Oh man!" They'd screw it up. Because there's a right way to do these things and a wrong way. You've got to treat the songs with reverence. You can't screw around with them too much. And no matter how good you get, you can't just sit up there and show off either. You've to serve the song.

What a class act, asking Jon Brant to perform a couple of numbers and acknowledge his years in Cheap Trick. When was the last time he played with the band?

The last gigs he did with us were in the summer of '87, and he'd been to a couple of shows since then as a guest and to Trick Fest one time. Jon is one of the good guys. I still see him all the time. He lives here in Rockford now. We're good friends. We just shot pool Monday night, in fact.

Let's talk about some of the other special guests. How did you hook up with Slash?

[Guns N' Roses] opened for us in the '80s,

back when they were a bar band. I remember when we came back from Australia in '88, and they went over to Rick's house and he let them use the phone and stuff, and they got drunk and one of them tried to grab Rick's hat and he decked Slash. [laughs] It was just one of those road tales. So we knew Slash from way back. He was a good guy. He volun-

Art Alexakis joins you for a rousing version of The Beatles' "Day Tripper."

teered right away.

We ran into Art right after Everclear got famous. Someone had financed a Cheap Trick tribute album — which never came out — and Everclear did a studio version of "Southern Girl" that's just killer that's sitting in the can somewhere. There's a few interesting things [on that album] — Joey Ramone does "I'll be With You Tonight," a really nice version with Forty-Four Jacks. There's some stuff on there that might surface sooner or later.

How did you come to know Billy Corgan and Smashing Pumpkins?

Billy called us up in '95 and said, "Look, we're doing this world premiere of Mellon Collic And The Infinite Sadness, and it's a world broadcast and why don't you come in and open for us and we'll do encores, come out and

do encores with us?" So we opened for them and then [later on] we'd be bumping into Billy here and there and we said, "You wanna come to town and do this [the Silver concert]?" and he was like, "No problem," he'd be there. Billy has been a great help to us in the last few years just by name-checking us and encouraging us.

Was there anybody else that you had wanted to appear on the show?

Julian Lennon was gonna come in, and we couldn't get a flight for him. He was in Nashville. He was gonna come and do "I'm Losing You."

Was the grand finale, "Who D'King," as much fun for you as it obviously was for the audience?

Oh, it was a gas. It's always fun when drummers get together and start messing around. I found a couple local hotshots that could probably kick my ass on the drums, and they were more than willing to jump in. And then Rick's kid, Dax, who filled in for me this summer when I had to get my back fixed, he came up and played. And these Phantom Regiment guys, these drum corps guys. So yeah, that was a thrill.

The 25th anniversary is a milestone that very few bands have achieved, at least intact. Were you aware of how special and meaningful this event really was?

Close to it was probably when we put together the boxed set [Sex, America, Cheap Trick] just reviewing all our material and getting it all in one spot. It was the same thing with the Silver show. It was like, "Wow!" You step back and look at the [set] list, it was like, well, we have done something here in 25 years. We did all of this, and it turned out real good. It's a happy way of summing up your relationship with the rest of the band, and the band as a whole. Usually the only time people get a chance to do this is if someone dies or if the band breaks up. So yeah, it was a nice validation of what we've done for the previous 25 years.

— Mark Wallgren

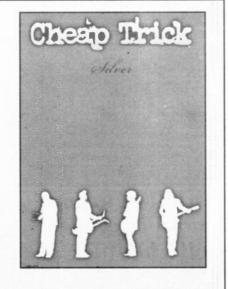
Silver DVD Review

CHEAP TRICK Silver Image Entertainment (ID1265CSDVD)

Very few bands in the history of rock 'n' roll have successfully celebrated their 25th anniversary with the supreme style and class displayed by Cheap Trick in Image Entertainment's recent DVD release of *Silver*, featuring the complete, 29-song homecoming concert staged in Rockford, Ill., Aug. 28, 1999.

Cheap Trick's faithful legions will treasure every moment of this 135-minute chronological trek through the band's exhaustive catalog, featuring at least one number from every album. Special guests include former Cheap Trick bassist Jon Brant, Guns N' Roses' Slash, Smashing Pumpkins' Billy Corgan, Everclear's Art Alexakis, The Rockford Symphony Orchestra Quartet, The Harlem High School Choir, and assorted Robin Zander and Rick Nielsen musical offspring.

Cheap Trick delivers a magnificent, powerhouse performance that spotlights the collective and individual strengths of the band. Zander's superlative vocals are show-cased throughout this hit-parade countdown of irresistible rockers and moving ballads. Other highlights include vocal turns for guitarist Nielsen ("World's Greatest Lover") and bassist Tom Petersson ("I Know What I



Want"), while drummer Bun E. Carlos presides over the Phantom Regiment Drum Corps for the rousing finale ("Who D'King").

DVD bonus material includes an amusing half-hour documentary with the group discussing its choice of songs, plus behind-the-scenes footage, a photo gallery and discography. Ultimately, Silver is a testament to the impressive musical legacy of one of rock's most talented, enduring and enjoyable bands — the perfect anniversary gift for Cheap Trick's fans and everyone else!

- Mark Wallgren

New! Collectors Forum

The following responses to the Question Of The Month are from *Goldmine*'s new *Forum* section of its revamped Web site (Go to www.collect.com/records).

Q: If you could get it for free, of all the collectible records in the hobby, which one would you want to add to your collection in 2002?

I have a tie! Being a fan of garage rock and Chicago groups, there are two. The first one is the first LP of the New Colony Six, which was on a local label. I believe one of the group members' fathers fronted the money for the label. It's hard to find. The other LP is an album called *Early Chicago* with representative Chicago groups (The Shadows Of Knight, The American Breed, The Cryan' Shames, The Flock, etc.) on the Happy Tiger label in the early '70s. I have yet to see a copy!

- Mike Demartino

This is a tough question to answer. I don't think I'd want everything just dumped in my lap, because I enjoy the hunt as much as the find. Know what I mean? That would take all the fun out of going to the Austin Record Convention in the spring, too. However, if I could name any one thing that I would want for free, it

would be one of those sealed Beatles Butcher Cover LPs. I'd like to hold it in my hands for a week or so and just see if I could figure out what the fuss is all about. Of course, this is a dream world anyway, so I would turn around and sell it and pay for a year or so of college for my kids with the money I got from it!

- vinyl-junkie

Introducing The Beatles on Vee-Jay, just so I can stop buying the phony ones hoping they're the real thing. By the way does anyone collect the phonies?

- jeffsark

Ongoing chats in Goldmine's Forum include the following topics, among others: How do people store their back issues of Goldmine, the collectibility of DVD mispressings, groups who have the same lineup since the '60s and how lineup changes affect/don't affect their shows, great concerts of 2001, the PBS special on Sun Records, recording LPs to CD, copy-protected CDs that don't play, Top 10 lists of 2001, and the collectibility/interest in new vinyl.

When the boss owns a tank, you tend to work harder.

In 1952, Chet Krause created *Numismatic News* from a desk in his family's home in rural lola, Wisconsin. Today, Krause Publications is the world's largest hobby and collectibles publisher. While his enterprise has grown beyond his wildest dreams, Chet is still the same dedicated collector he's always been. Help Chet and everyone at Krause Publications celebrate an

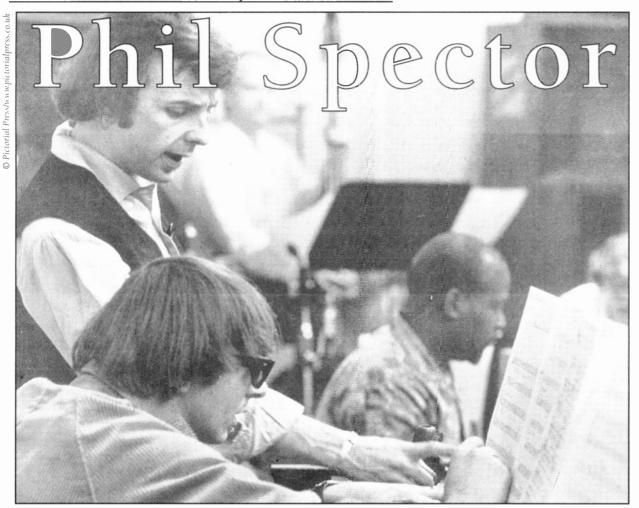
anniversary that is truly golden.

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Phil Spector in the studio working with Jack "Specs" Nitzsche, circa 1967.

"Phil Spector changed the way records could and would be made forever and changed record production into a commercial art. He was the Andy Warhol of vinyl, pomp, teen angst and circumstance; they spoke in the same volume, their art was the same loud. Phil now flies in the wind of myth and rumour. I can only remember his kindness to me in 1963 when he let me into his life and knowing as mine was growing and helped me find my wings."

- Andrew Loog Oldham, record producer, former Rolling Stones manager/producer

he "sound" results Phil Spector achieved, particularly in the 1962-1966 period, jumped out of the transistor radio like no other records had before. It wasn't just a cool 45, it was a statement. In 2002 The Crystals' "He's A Rebel" and "Be My Baby" by The Ronettes still pack a mean mono punch.

Initially registered at maximum volume, Spector's recordings are a thick, dense, murky, sound-pound signal, driven with the meters often pinning the red zone. Liberal doses of echo and reverb in the mixing process were added to the independent Hollywood attitude and swagger that propelled the vocalists' words into listeners' eardrums.

"When you see a [Stanley] Kubrick movie," Spector said in a chat with this writer for the now-defunct Melody Maker, "you tell me how many names you immediately remember in the cast. One, two? It's the same with Fellini, and that's what I wanted to do when I directed a recording. Singers are instruments. They are tools to be worked with.

The Spector team players were a combination of West Coast jazz cats, R&B sound pioneers and a multiracial collection of session players, beatniks, rookies and rockers between the ages of 20 and 40. The squad was described as The Wall Of Sound and The Wrecking Crew.

Spector's studio prowess can be heard and felt on the debut Rolling Stones LP, England's Newest Hit Makers: The Rolling Stones, and he produced the mixed, released version of The Beatles' Let It Be collection. He was later behind the dials on John And Yoko Ono Lennon's "Instant Karma!" then veered into production duties on Lennon solo albums Imagine and Rock And Roll and George Harrison albums such as All Things Must Pass and The Concert For Bangla Desh. Other artists he's worked with include Dion, Leonard Cohen, Ike & Tina Turner, The Lovin Spoonful, the Ramones, Celine Dion, The Righteous Brothers, and Buffalo Springfield.

"Phil is not only the grand master of the recording studio, "he knows how to write great songs with feeling," said jazz guitarist/studio musician Barney Kessel, whose playing is on some of the most famous rock 'n' roll songs of the era (Elvis Presley's "Return To Sender," The Beach Boys' "Good Vibrations," Julie London's "Cry Me A River").

"Real rock 'n' roll and mono go together," Kessel exclaimed. "You throw musicians in a room, capture a sound, and compress it into one big sound. I don't care what anyone says, you take that mono signal and put it on vinyl, [and] it comes out through the needle and that's the real deal. It's a big part of why the early rock records have so much more magic then most recordings today."

The Rolling Stones' Charlie Watts was quoted in The Guardian recently as saying, "Through Andrew [Loog Oldham] I discovered and met Gene Pitney and Phil Spector, who had the whole top end of Sunset Strip in L.A. as his office. My wife put on 'Da Doo Ron Ron' by The Crystals the other day, and bloody hell, that's great."

Bronx-born, Dec. 25, 1940, Harvey Philip Spector was Los Angeles-nourished and nurtured, after age 12. His family, mother Bertha and sister Shirley, had moved there following his father's suicide when Phil was a boy of nine. (He took inspiration for one of his most-covered songs "To Know Him Is To Love Him" from his father's gravestone.)

As a teenager in the 1950s, Spector was glued to the sounds from the radio. He dug Patti Page singing "I Went To Your Wedding" and The Chordettes' "Born To Be With You." He soon discovered "Work With Me Annie" on a bus ride through the City Of Angels. His life changed when he heard songs such as "60 Minute Man" and "Treasure Of Love" spun by DJ Hunter Hancock on the great R&B station KGFJ. These regional elements contributed to his studio productions that later blended pop, rock, R&B and classical music ingredients to a Gold Star studio-brewed mix that reeked of

From the girl groups of the '60s to The Beatles, The Rolling Stones and beyond, Phil Spector's "Wall Of Sound" permeates popular music

by Harvey Kubernik

East Hollywood.

In high school, he learned French. (Bertha had been born in Paris). Afterward, Spector briefly attended Los Angeles City College and dropped out of UCLA. He then worked on his French and planned to become a U.N. interpreter when he moved to New York in 1960. There the 19-year-old did some translation work for Fidel Castro, who wanted the talented teen to work for him. Spector declined. He followed the music, which led him to work with famed songwriters Jerry Lieber and Mike Stoller. (The guitar solo on The Drifters' "On Broadway" is Spector, done during his tenure with Leiber And Stoller.)

Spector's influences include composers Richard Wagner and Charles Ives, who heard music as "a whole thing at one time." There is also the impact of composer/bandleader and theoretician, George Russell, who coined the term "vertical forms" when describing "parts on top of parts."

As someone who has attended dozens of Spector recording sessions and played on several of them - Dion, Leonard Cohen, the Ramones, and The Paley Brothers - in this writer's opinion it's not really the "Wall Of Sound" but closer to "Sound On Sound."

That signature Spector sound has its roots in the loud instrumental music that he played around with in the Los Angeles area in 1959 after his graduation from Fairfax High

In 1957, Phil and future Teddy Bears member Marshall Lieb got on the local KTLA TV program Rocket To Stardom, a black-and-white, indie L.A. tube experience sponsored by salesman Bob Yeakel, who used to hawk Oldsmobiles during the broadcast from his showroom. We all loved to see that duo singing "In The Still Of The Night." Lenny Bruce, Jack Sheldon, Dennis Hopper, and drummer/percussionist Jim Keltner also showed up on other Rocket To Stardom shows.

Spector has always had a connection to the small screen. In 1958, with The Teddy Bears, he was a guest on American Bandstand when it really counted. They followed Buddy Holly And The Crickets. The Teddy Bears, Bobby Darin, and Ritchie Valens were on episodes of NBC's Pik A Platter that Buddy Bregman hosted in 1958, and the trio also appeared in 1959 on the Kraft Music Hall With Perry Como.

People tend to forget Spector's Phil Harvey Band, circa 1959, which followed his Teddy Bears group. Together for

GOLDMINE #563

only a month and a half, they dressed in Western trench coats from the 1800s - Dusters - right out of the then-current TV show, The Untouchables. Their sound was twangy and echo-laden. The repertoire featured instrumentals such as "Bumbershoot." "Guitar Boogie Shuffle," Lonnie Donegan's "Rock Island Line" and sometimes an up-tempo version of

Most of the time his group The Phil Harvey Band would integrate sax player Steve Douglas, guitarist Elliot Ingber, who learned ninth chords from Spector's fingers (later an original member of The Mothers Of Invention and The Fraternity Of Man). bassist Larry Taylor. (Canned Heat, Tom Waits) and Mel Taylor on drums (The Ventures).

More than one person has told this writer over the decades that Spector played great jazz guitar then and that he possessed a strong singing voice. In fact, record producer Kim Fowley was at The Trip Club in 1965 when Spector came out of the audience one evening to front Modern Folk Quartet, playing a 12-string guitar. Fowley said last year, "Phil sounded like he would have been a really good lead singer. Great mic technique and powerful delivery.

"Phil played some serious jazz guitar when I first knew him in the late '50s," offered Ingber. "He was a jazz cat. Phil was a 'bad boy' on guitar." (Kessel had once given Spector guitar lessons in the '50s and steered him toward pop music production as an occupation.)

Spector also sat in on piano with The Bobby Fuller Four in the '60s. Following Spector's The Concert For Bangla Desh production in the early '70s, there was a post-show party session at Jimmy Weston's restaurant in New York where Spector played piano for a set with Ringo Starr, Keith Richards, Billy Preston, and Keith Moon.

In a January 1978 interview published in Los Angeles Phonograph Record Magazine, Leonard Cohen told this writer after recording with Spector on the 1977 Death Of A Ladies' Man LP, "Phil is not a great songwriter, but he's a bold one. He's bold enough to employ the most pedestrian melodies and yet somehow make them absolutely successful. That is why his compositions are brilliant.

Cohen was especially impressed by Spector's early work - "To Know Him Is To Love Him" and "Lovin' Feelin'.

"In those songs, the story line was as clear as clear could ever be. The images were very expressive. They spoke to us all," Cohen stated. "Spector's real greatness is his ability to induce those incredible little moments of peignant longing in us."

Back to 1959. Reverb was part of the general room tone of the venues that impacted Spector. Bookings included The Rainbow Roller Rink, The El Monte Legion Stadium, hosted by Johnny Otis, and the late, great Pan Pacific Bowling Alley, next to the Kosher Puppy, around the corner from



The Teddy Bears, from left: Phil Spector, Annette Kleinbard (later Carol Conners) and Marshall Leib, circa 1958/59.

"Phil played some serious jazz guitar when I first knew him in the late '50s. He was a jazz cat. Phil was a 'bad boy' on guitar." — Elliot Ingber, guitarist

his family's Fairfax-area apartment.

Reverb and echo were also a feature of Gold Star Recording Studio. No profile on Spector would be complete without factoring in its contributions, because that studio gave Spector his Wall Of Sound feel. In a 1988 interview with Spector's arranger and copilot, Jack Nitzsche, who died last year, Nitzsche explained Gold Star.

"There were four echo chambers, and I remember engineer Stan Ross, who was coowner with Dave Gold, telling us many times that the echo chambers were acoustically and geometrically designed to get the right amount of balance and reverb," Nitzsche ventured. "That added to the impact of Phil's recordings. I loved the echo. It's like garlic. You can't get too much. 'What's too much echo?' Phil once said during a session.

Nitzsche then listed "Then He Kissed Me" as his favorite Crystals record.

"Listen to the percussion! Castanets and all. We had some room to experiment and make records sound different. Phil would go

into the percussion kit and say, 'This song needs castanets."

In a joint 1977 interview with this writer for Melody Maker and Robert Hilburn of The Los Angeles Times, Spector discussed "Then

"That was an experimental record," he said. "John [Lennon] told me The Beatles got the idea to use a 12-string guitar from that record. But I thought it was too spaced out. I was against it coming out. I was gonna can it."

Gold Star was built in 1950, and its stellar history began with songwriters Jimmy Van Huesen, Frank Loesser, Jimmy McHugh, and Sonny Burke; Broadway show tunes; The Champs' "Tequila"; Larry Verne's "Please Mr. Custer": and a whole lot of Eddie Cochran's recordings, including "Summertime Blues." U.K. music hero Scott Walker logged time doing menial tasks at Gold Star. Ross and Levine's clients also included Herb Alpert & The Tijuana Brass, Sonny & Cher, Buffalo Springfield, The Beach Boys, The Band, The Who, and later, Iron Butterfly. The studio lasted until 1983

It's heartwarming to talk with Ross, who first let Spector into his studio more than 40 years ago. Ross was there for Spector during the recording of "To Know Him Is To Love Him" and tons of sessions from 1962-1966.

"Gold Star used to be a dentist's office - we started pulling teeth a different way," Ross joked.

"Gold Star was built for the songwriters," he said. "They were fun, wonderful people to be around - Van Huesen, Sonny Burke, Jimmy McHugh." The studio origins and original client bookings were not lost on the teenaged Spector.

"He was as concerned as | the songwriters] were about the song one of the reasons Phil's songs have durability and are copied. I thought things we did with The Paris Sisters were terrific," Ross continued. "I saw a lot of growth with Phil very early.

"Phil was always opinionated in the studio with us. It was a cover-up. By the way, Phil always listened to what you told him. He listened to me and Larry Levine.

Asked to detail the things Gold Star and the staff inserted into the Spector record machine, Ross replied, "It was all tubes [tube microphones].... We kept tubes on longer than anyone else, because we understood that when a kick drum kicks into a tube it's not going to distort. A tube can expand. The microphones with tubes were better than the ones without the tubes because if you don't have a tube and you hit it heavy, suddenly it breaks up. But when you have a tube, it's warm and emotional. It gets bigger and it expands. It allows for impulse," he explained.

"Phil appreciated mono." he said. "But we did backup with multitrack. So if he wanted to go back to the fourtrack, he would. He never did, 'cause if he didn't hear it, it wasn't right.

"When it came to multitrack you could put everything on mono - the bass drum, the guitars - and keep it. Once you have it on mono, it never changes. It will be the same on Wednesday [as] the previous Tuesday, the same sound. So when you do transfer from one track to four tracks, it's OK. And to that you can add voices, never losing the quality of the bass drum track, because it's been transferred. It hasn't been disturbed.

You took the mono and transferred the track one of a four-track. Tracks two, three and four are for voices and guitar fills. You follow? Everything is a fresh generation. It saves you from having to overdub four generations. You have less highs and less sibilance, and we didn't use pop filters and wind screens — we got mouth noises. Isn't

For the record, it was Ross who introduced Spector to The Righteous Brothers at a Gold Star session. The duo had been using the studio with the owner of Moonglow Records, the label they were on at the time, and Ross engineered their stomper "Little Latin lupe Lu." Spector heard them during a

February 22, 2002

session and asked Ross about the singers. Subsequently, it was Ross and Spector recording The Righteous Brothers' "You've Lost That Lovin' Feelin'" for The Philles label that Spector had started with partner

In the late '90s, BMI awarded Spector the highest honor -- the winner of the most radio spins: The 1965 #1 "You've Lost That Lovin' Feelin'" had nine million airplays through 1997. In 2000, BMI announced that song was the Most Performed Song Of The Century. In 2001, the Recording Industry Association Of America (RIAA) and The National Endowment Of The Arts also released a Songs Of The Century list, and "You've Lost That Lovin' Feelin'" was #9. Spector wrote that classic with Barry Mann and Cynthia Weil.

Oldham's first book, Stoned, out in 2001, has some wonderful insights and memories of Spector, circa 1964, around the time of the recording and production of The Rolling Stones' debut album. This past summer, Oldham discussedthe book's follow-up, 2Stoned, in progress. He recalled the first time he heard "You've Lost That Lovin' Feelin'" - before anyone in the world had heard it - on a white-label, 45 rpm acetate pressing in Spector's New York office. Spector was still wavering about actually releasing the song after playing it countless times in front of a shaken Oldham.

"I was in turmoil," he said, sighing, "because I'd just heard God and felt like throwing in the towel as a producer."

The Rolling Stones' debut

In the U.K., Spector's studio prowess can be heard and felt on the debut Rolling Stones LP, England's Newest Hit Makers/The Rolling Stones. On their first big U.S. hit single, "Not Fade Away," Spector played maracas with Jagger and played piano and cowrote its U.K. flip side, "Little By Little." Spector's fingerprints can also be found and heard on an unreleased session with the Stones - "And Mr. Spector And Mr. Pitney Came Too" and "Andrew's Blues,"

Spector helped the Stones record in the States. He booked the studio time on June 10-11, 1964, for the band to record in Chess' studio, where "It's All Over Now" was cut along with 16 other tracks with engineer Ron Malo. When the Stones came to Hollywood to later work at RCA studios, Spector supplied bass on "Play With Fire," Nitzsche played harpsichord on the track, with acoustic guitar courtesy of Richards behind Jagger's stern vocal. Nitzsche is the piano player on "Satisfaction."

Spector's Ronettes opened a tour of England with the Stones in 1964. He also placed the girl group as one of the acts who opened for The Beatles' last U.S. tour.

Ike & Tina Turner

"Phil said, 'I've got a song for Tina," Nietzsche recalled in 1988, of the sessions of "River Deep - Mountain High." "I went over to Phil's house and went over the arrangement note by note. When I first heard the intro I didn't like it very much, but once it was being recorded, it all made sense. It was real good."

About Spector's overall vision of songs, Nitzsche noted, "Producers these days seem like PR people or business people. Maybe

they like the records, but Phil loved the records. He was really the artist. He knew what he wanted from me and gave me a lot of input for the arrangements."

The outcome of the Ike & Tina record, of course, then was "a perfect record from start to finish. You couldn't improve on it.

"I knew it was a great song. We did the rhythm track in two different three-hour sessions. Even during the cutting of the track, when she was putting on a scratch vocal, Tina was singing along as we cut it and was so into it she was holding her crotch on the high notes. Oh, man, she was great, doing a rough scratch vocal as the musicians really kicked the rhythm section in the ass. Once in a while a vocalist would run through a song, but this time Tina made everybody play better. "

Rock 'n' roll lover Rodney Bingenheimer, now a respected DJ on KROO-FM (106.7) in Burbank, Calif., went to that recording

"I was in Hollywood and went to Wallich's Music City la record store on the Sunset Strip," Bigenheimer recalled. "I was listening to records in one of their booths and ran into Brian Wilson, who was also in the store. I told Brian that Phil was doing a session at Gold Star down the street. He said. 'Let's go!' We walked to Gold Star. The first person I saw was Mick Jagger. He was wearing a mink fur coat. Mick kept leaving the booth to use the telephone and call a girl. I took pictures with my Brownie Instamatic camera. Mick told me I should save film and take a photo of the girl!

"Brian and I never left the studio booth during the recording of 'River Deep.' You don't leave when you're at something like this. We were transfixed. Jack and Phil were very tight. They were like copilots on the Concorde from a flight from France. Dennis Hopper showed up. He later took photos and did artwork for the River Deep album that came out much later. He was very quiet.

"Phil was screaming like a madman during the sessions. Tina was loud and sexy. She was wearing a wig and go-go boots very '60s. The engineers were Larry Levine and Stan Ross. Phil was in control!

"Brian didn't say a word. He soaked it in and sat there stunned," noted Bingenheimer. "Tina's vocals kept on soaring. Some of the musicians wore Alpaca sweaters. Phil and Jack dressed like kids. They wore clothes from deVoss and Beau Gentry, where The Beach Boys, The Beatles, and The Rolling Stones shopped, and everyone wore Caesar cologne... diamond-shaped dark glasses and puffy-sleeve shirts, boots. They didn't look like record company people. They were listening to the song as it was played over and over. It was in the pocket. Jack liked rock 'n' roll and any type of black music."

He continued, "After the session, I walked home and couldn't sleep. Later, I could never hear the song on local radio, like the other Phil Spector songs. Something weird happened when the single was released. It didn't get very much airplay. I was happy it was a real big hit in England."

The Beatles' Harrison provided a jacket blurb for that album.

The Beatles' Let It Be and Harrison's All Things Must Pass

The relationship between Specctor and The Beatles started early in the Fab Four's career. On their Decca Records audition tape, The Beatles performed Spector's "To Know Him Is To Love Him." (Another rendition is available on Live At The BBC set.)

Spector had been on the airplane flight that brought The Beatles to America in 1964, but his direct work on their material came during Let It Be.

On the rare promotional album A Conversation With George Harrison February 15, 2001, Harrison answered questions about the relationship with Spector.

"Well, we knew him a little bit. He needed a job. [laughs] And Phil was around. If you remember he was brought into London by Allen Klein when we had done the record Get Back or Let It Be it became the Let It Re record. Let It Be was supposed to be just a live recording and we ended up doing it in the studio, and nobody was happy with it. But, it was troubled times. Everybody listened to it back and didn't really like it, and we really didn't want to put it out.

"So, later down the line Klein, this guy Allen Klein brought in Phil Spector and said, 'Well, what do you think about Phil Spector looking at the record?' So, at least John and I said, 'Yeah, let's see.' We liked Phil Spector. We loved his records. So, let him do it and he did what he did, and then you know everybody knows the rest. And so he was around and one day I was with Phil and I was on my way to Abbey Road to do 'Instant Karma.' And so I made Phil go with me and that's how he got to do that record as well. This is how we first started working with him."

About Spector's relationship with The Beatles, drummer Keltner said, "In the control room John was very hands-on. I know he had a deep respect for Phil, and so does George, Both John and George are very strong characters. I mean they had produced some pretty incredible records on their own, ya know. But it's no coincidence that Phil was there during both John's and George's solo masterpieces."

The first of those masterpieces was Harrison's triple-album All Things Must Pass.

Harrison related, "Well in those days it was like the reverb was kind of used a bit more than what I would do now. In fact, I don't use reverb at all. I can't stand it. But at the time I did the record with Phil Spector. and we did it like Phil Spector would do it."

"You know it's hard to go back to anything 30 years later and expect it to be how you would want it now. I'd dare say if I did a record today, in 30 years I'd probably want to change it. That's the only thing about the production. It was done in cinemascope and it had a lot of reverb on it to what I would use now, but that's how it was and at that time I really liked it."

During the sessions for Harrison's All Things Music Pass in summer 1970, Spector also produced the initial recordings of Derek And The Dominos. "Tell The Truth" b/w "Roll It Over" were issued on the Atco label as a single and later withdrawn. The group later re-recorded "Tell The Truth" for their Layla album. The two Spector-produced tunes are included in the Eric Clapton anthology Crossroads. (More info: 25 Phil Spector collectibles story, page 19. — Ed.1

"I think part of Phil's true genius," suggested Kessel, "is his ability to create incredible art out of nowhere, turn it into a physical product, and then be 100 percent on top of running a business. Phil's dedication to achieving his vision was a real inspiration to me as former chairman of the board of the leading pioneer Internet music site IUMA [Internet Underground Music Archive]." Kessel now heads Fire Ring Entertainment.

The Concert For Bangla Desh

The two August 1971 Bangla Desh benefit concerts at New York's Madison Square Garden and the resulting triple album package were a showcase for some stellar musicians: Ravi Shankar, Harrison, Starr, Bob Dylan, Leon Russell, Billy Preston, Carl Radle, Jesse Ed Davis, Klaus Voormann and others. Keltner had a ringside seat and is seen and heard throughout the star-studded benefit. For the two shows recorded at Madison Square Garden. Keltner is double-drumming with Starr

"We had exactly one rehearsal with the rhythm section," Keltner recalled. "That's pretty amazing. We rehearsed in a little basement in a room at the hotel. Ringo, me, Billy Preston, George, and Klaus. George probably worked with the backup singers in his room later."

Keltner related, "Ringo was a little on edge. He didn't fancy playing alone and was kinda unsure about his playing, which is amazing if you think about it - one of rock's all-time great drummers. All you have to do is listen to The Beatles' records, of course, especially the Live At The BBC. Rock 'n' roll drumming doesn't get any better than that. Earl Palmer, Hal Blaine, Gary Chester, Fred Below, David 'Panama' Francis, great early rock and R&B drummers, and Ringo fit right in there with those guys. Listen to the BBC tapes and you'll hear what I'm saying. Playing on Bangla Desh was a really big deal for me. I made sure to stay completely out of Ringo's way and just played the bare minimum.

"Leon Russell made it great to be there," Keltner continued. "I had played with Leon on quite a lot of stuff — Gary Lewis And The Playboys, Delaney & Bonnie And Friends, Joe Cocker And Mad Dogs & Englishmen. You know, Leon played on a lot of Phil's great

"The Bangla Desh concerts were in August, and the previous March, I did a couple of songs with Leon, Carl Radle, and Jesse Ed Davis for Bob Dylan ["Watching The River Flow" and "When I Paint My Masterpiece"]. When George introduced Bob, I stood backstage, and Dylan walked on. Jean jacket, kind of quiet, the way Bob always is. Standing in the back in the dark, it was great to see Leon have the guts to get up there with the bass and perform with him on 'Just Like A Woman.'

"I remember loving the sound of the Garden. I heard Phil's voice over the speakers but never really saw him at the actual show, except during soundcheck. He was in the [recording] truck.

"Bangla Desh really shows George's energy, committment and love of people," Keltner pointed out. "George has always been a spiritual guy and a very deep individual. He and Ravi put it all together, and it carried over to 1974 when we all toured together.

"Phil had his hands full and did a

remarkable job if you really think about it. Horns, multiple singers, double drums, lots of guitars. That was his forte, so he wasn't intimidated by two drummers and 14 background singers. On Bangla Desh, George was very lucky to have had Phil on that set," he said. Spector won a Grammy award for Album Of The Year in 1972 for coproducing the album with Harrison.

"I saw and worked with Phil again in 1972 on the John Lennon And Yoko Ono One To One concert and movie at the Garden. Phil was in the truck again.

"When I got to know John, he told me he liked the Delaney, Bonnie And Friends Accept No Substitute album," Keltner remembered. 'Leon is all over that. His piano playing on the 'The Ghetto' is the greatest. No one else can do that." Russell is also one of the piano players on Spector's production of "He's A Rebel."

In the late '90s, this writer interviewed Shankar at his residence in Encinitas, Calif., for HITS. During the long afternoon taping, he related how The Concert For Bangla Desh came about.

"I told George, and George wanted to help me. The film Raga was ready, and it needed some finishing in which George helped. At the time I was living in Los Angeles and had a house on Highland Ave. George was in town, and at that time I was planning to do a benefit concert for Bangla Desh, because I was very hurt that this whole thing was going on. To help this refugee problem I wanted to raise some money. Everybody, every Indian, was thinking about doing that. And then, when I thought about it, I knew I could do more than any other Indian musician. Still, how much can you send? \$20,000? \$25,000.

"At this time of turmoil I was having, George was there. He came to meet me and I was sitting. He saw me. From 1966 whenever he came to town, we would meet. I told him what I was planning. 'You know, it's like a drop in the ocean.'

"At the same time, I never wanted to take advantage of him," Shankar stated. "I did not want to say, 'Would you help me?' But, somehow, it came very naturally. He was so sympathetic. 'Well, let's do something.' And you know, that made me feel so happy. What he did, he immediately started phoning and booking things up.

"Was he good on the telephone? [laughs] Very quick. [laughs] His position naturally makes it quicker. He phoned and got Madison Square Garden in New York. Later he contacted Bob Dylan, Eric Clapton, Billy Preston, and a few friends. Somehow, it was done [snaps fingers], like that. Within three weeks or so, we gave a performance and it was sold out.

"So, they had to schedule a matinee. As you know, the first half was me. I called my guru's son Usted Aliakbar Khan, who plays the sarod and who now has a college in the Bay Area. Alla Rakha now lives in Bombay, and he's running a school for himself. We were the first part. I composed the first lines for the items played as we always do, and we improvised. And then intermission. There was no clapping when we were tuning, which is seen in the film, and the people were wellbehaved. A lot of matches [were lit]. It went beautifully. It was a young audience.... I had



Ike Turner and Phil Spector, at the House Of Blues 2000 Blues Foundation Awards.

"Brian [Wilson] and I never left the studio booth during the recording of 'River Deep.' You don't leave when you're at something like this. We were transfixed. Jack [Nietzsche] and Phil [Spector] were very tight. They were like copilots on the Concorde from a flight from France.... Brian didn't say a word. He soaked it in and sat there stunned."

- Rodney Bigenheimer, on attending Ike & Tina Turner's "River Deep — Mountain High" recording session

this existing audience already who were mature listeners and who had come to Carnegie Hall [to his concerts]. This audience was the same type as Monterey [Pop Festival], but they were very attentive and there was no problem at all.

"After our segment I went to see the second half. Their program was very complementary, because they chose numbers that were soulful in the sense that they weren't hard rock. 'My Sweet Lord,' 'That's The Way God Planned It.' Bob Dylan had his harmonica and did ballads. George sang 'Here Comes The Sun' and the song he composed, 'Bangla Desh.' There was harmony and it wasn't so different. It went off beautifully,"

In a 1971 radio interview on the Los Angeles AM radio station KDAY, Spector previewed selections from the first generation Bangla Desh master tapes. Spector and the DJ aired Dylan's "A Hard Rain's Gonna Fall" from the set, as well as Dylan's unreleased "Love Minus Zero/No Limit," left off the package due to vinyl space limitations.

"Bob just came in right from bicycle riding on the day of the show. Bob just got up there and sang. It was probably the best performance he's ever done," Spector stated. "In my opinion the album is worth buying just for Bob Dylan — and I'm not just trying to sell the album but it's such an extraordinary performance."

Imagine

Drummer/percussionist Keltner has had a 30-year relationship with Spector. He was first introduced to Spector when Spector called Eric Clapton's house where Keltner was staying and invited him down to Lennon's Imagine recording sessions. Keltner tracked on "Jealous Guy" and "I Don't Want To Be A Soldier Mama."

Keltner said that Spector produces the recording environment. "When Phil talks to you and gives you direction in the studio. you know it's coming from the same guy who produced all those records that we love so much, and so you know to trust him.

"On 'Jealous Guy' I remember the sound in my headphones was really nice," said Keltner. "Your cue is extremely important. One thing about Phil, he always has a good cue for you to listen to. The sound [pianist] Nicky [Hopkins] was pulling out of those pretty chords and the way Klaus was playing each note on the bass with such elegance -I was already on a cloud, but by the time John began to whistle, I was almost in some kind of dream state."

Asked about his drumming with Lennon and Spector, Keltner said, "I've always said that John's songs, like all the real great song writers, seemed to play themselves."

Keltner also worked with Spector and Lennon on "Happy Xmas (War Is Over)."

"We did the 'Xmas Song' at Record Plant in New York," Keltner continued. "Phil asked me to do those long fills on that record. I kept thinking, 'This is probably how he directed Earl Palmer and Hal Blaine.' I felt part of the heritage."

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Later in L.A. Keltner was a collaborator on Lennon's frantic Rock And Roll LP that Spector produced for the most part at A&M studios in Hollywood. Kessel, with sons Dan and David, provided guitars for that album.

"It started off great," Keltner recalled. "Phil was in good form, very funny, and [he] would be dressed like a butcher or something else weird. The tempos would all be working good, but by the end of the session John would be so drunk, and of course so would the whole band, and Phil would be dropping the tempos and everything would start sounding like it was going in slow motion. But before it went over the edge, we got some great performances."

In March 2001, Spector was asked by this writer about his production work and relationships with Lennon and Harrison.

"First of all, let me say that in 1970, George Harrison and John Lennon reentered my life, left footprints on my heart, after which I was never the same," he stated. "I treasured both their friendships, and my only hope was that they both would live forever, for I preferred a world with George and John in it. Tragically, we have lost John, but his loving memory will be etched in my

"I could never put, in this small space, many of the truly wonderful stories I love to tell about my adventures with George and John over the period of time we worked together, nor could I fully explain the impact the both of them have had on me and how much they enriched my life. They were both the quintessential friends, and they truly made this world a better place to listen in.

"While both George, John, and I had lengthy and distinguished careers before we started working together in 1970, I believe that the years the three of us did work together were the most creative of our careers, and these memories and the art we made stand out, to me, as probably the most significant and meaningful, as well as the most creative part of my life. I treasure those memories."

A lasting legacy

As jazz educator Buddy Collette, who grew up with Charles Mingus and steered him to his first bass, underscored to this writer a few years ago, "This man Phil Spector has really helped place the musical literature in front of the people." He first met Spector as a teenager around The Local 47 Musicians Union. Collette is its former treasurer.

Rodney Bingenheimer, who still hosts the weekly Rodney On The Roq new music radio program on the popular KROQ-FM station Sunday at midnight, used to host a multihour yearly salute to Spector on his birthday. His opening theme is still "This Could Be The Night," which Spector produced and co-wrote with Harry Nilsson, performed by The Modern Folk Quartet. Bingenheimer continues to track bands who perform and acknowledge buddy Spector's treasure chest, including The Jesus & Mary Chain, Primal Scream, and Coldplay. The Ramones recorded an entire LP produced by Spector, End Of The Century.



John Lennon and Phil Spector in the studio.

There's a tribute compilation out on the Alive label, originally released in 1976, now rereleased, highlighted by a disturbing go of "To know Him Is To Love Him," from sci-fi author/music scribe Mick Farren and friends. A current girl-group from Japan, Mescaline Drive, does a version of "River Deep — Mountain High" that generates lots of calls to DJ Bingenheimer during his shift.

It seems everyone in the pop universe has recorded, produced or played on a version of "Christmas (Baby Please Come Home)," first made famous by Darlene Love's gripping vocal on Spector's A Christmas Gift For You album. Spector penned the yuletide classic with leff Barry and Ellie Greenwich, U2 Hanson, and Mariah Carey, to name a few, have covered it. Every Christmas, Love teams up with Paul Shaffer and his band on The David Letterman Show to belt out the tune.

The list of Spector-related songs recorded by contemporary artists could go on and on. See the sidebar on this page for a sampling of Spector-related covers and artists with whom he's worked.

Spector's legacy is still in the record stores, such as the 2000 re-releases of both the Imagine and John Lennon/Plastic Ono Band albums, coproduced with Lennon and Ono, and the 2001 re-release of All Things Must Pass, coproduced with Harrison. The John Lennon/Plastic Ono Band expanded collection also contains his coproduction of "God Save Oz," the single that generated some money for Felix Dennis and his free speech partners when they were on trial on obscenity charges.

In summer 2001, Spector's name was on

some very hip retail product. He is thanked on the back cover sleeve of the LP Buffalo Springfield Again, now reissued as part of the Buffalo Springfield Box Set released last summer. Last August, on the new batch of re-releases by Simon & Garfunkel, Spector is name-checked on the tune "A Simple Desultory Philippic (Or How I Was Robert McNamara'd Into Submission)" from their Parsley, Sage, Rosemary And Thyme album. On "Mona," a track from a 2000 reissue of The Beach Boys Love You, Wilson mentions Spector in the lyrics. Years before, The Crystals barked his name in on "Hot Pastrami," and The Righteous Brothers tossed in a reference to Spector on their reworked version of Jessie Hill's "Oo-Poo-Pah-Doo."

Also in 2001, the Dion longplayer Spector produced, Born To Be With You, was reissued and is receiving tremendous reviews in England. "Utterly magnificent," proclaimed The Times; "It may be the best pop record of all time," stated Daily Telegraph; "staggering, dream-like, heartbreaking," declared Mojo; "Absolutely beautiful," offered Bobby Gillespie (Primal Scream).

Spector, who as a high school student was allegedly voted least likely to succeed, proved his detractors wrong.

"My graduating theme," he informed this writer in his Beverly Hills mansion, "was 'Daring To Be Different.' The moment I dared to, they called me different."

In 1989 Spector was inducted into The Rock And Roll Hall Of Fame, and he is also on its board of directors. Other honors include National Academy Of Recording Arts

Six degrees from Phil Spector

A "Six Degrees" game most certainly could be played using Phil Spector, whose hands have touched more famous rock 'n' roll records than could easily be counted. The list of careers he's touched is almost infinite, but here's a start (no TV or movie usages included):

- Ben E. King had a big hit in 1961 with "Spanish Harlem," cowritten by Spector. Aretha Franklin, Leon Russell, Lloyd Price, King Curtis, Tom Jones, and The Mamas & The Papas (among others) have all taken a shot at the song.
- Just after he worked for Brian Epstein and The Beatles, future Rolling Stones' manager/producer Andrew Loog Oldham's debut as a producer was an attempt at "To Know Him Is To Love Him" with singer Cleo Sylvester, who was backed by The Rolling Stones. Peter & Gordon, The Shirelles, and Bobby Vinton also recorded the song.
- The Treasures did a copy of The Beatles' "Hold Me Tight" that Spector once previewed for John Lennon.
- · Spector produced John Lennon & Plastic Ono Band's "Power To The People."
- In the '70s, Ringo Starr recorded The Ronettes' "Be My Baby," while Cher (in 1964, as Bonnie Jo Mason) logged a studio entry with Spector on the rarity "Ringo 1 Love You." (See 25 Spector collectibles story, next page, for more info.)
- Brian Wilson performed "Be My Baby" in his 2000 concert tour, and it appears on his recent live album. Rachel Sweet and The Patti Smith Group have also covered it.
- Spector produced Betty Willis on "Act Naturally.'
- At a KROQ-FM radio concert appearance a few years back Courtney Love And Hole performed Gerry Goffin And Carole King's "He Hit Me (And It Felt Like A Kiss)," a Crystals entry that meshed into their own "Doll Parts." It's copublished by Spector's Mother Bertha Music.
- A mid-60s Australian rock group, The Attack, recorded a plea for his attention, "Hey Phil Spector."
- In the mid-90s, U2's Bono, on the Zoo TV tour in Yankee Stadium in New York, sang "Unchained Melody," based on the Spector-produced Righteous Brothers' version. It's now offered on the U2 Zoo TV Live From Sydney VHS home video.
- · Spector collaborated with John Prine on "If You Don't Want My Love."
- On the last U.S. tour at their southern California concert stop at The Universal Amphitheater, Radiohead's Thom Yorke dedicated "No Surprises" to Spector. The band had met him a few years earlier in

England at a Q magazine awards show.

- · Elvis Presley, Delaney & Bonnie, Dionne Warwick, and The Lettermen have tracked "You've Lost That Lovin' Feelin'."
- Meat Loaf used to integrate "River Deep — Mountain High" into his stage act. In addition, the song has been committed to wax by Eric Burdon & The Animals, Celine Dion, Annie Lennox, Legs Diamond, and The Supremes/The Four Tops (in a duet).
- · Bette Midler cut The Dixie Cups' "Chapel Of Love" and "Paradise," and The Supremes and The Shangri-Las covered the latter as well. The Beach Boys have performed "Chapel Of Love" also.
- Juice Newton covered The Crystals' "And Then He Kissed Me," which The Beach Boys and Sonny & Cher did years before. Kiss has also covered the song.
- In their '70s shows, Bruce Springsteen & The E Street Band performed "Then He Kissed Me" and "A Fine, Fine Boy." This writer brought Springsteen and Miami Steve Van Zandt in 1975 to Gold Star Recording Studio one night to meet Spector and watch Dion track "Baby Let's Stick Together," released in England in 2000.
- · Andy Kim did a keen job on "Baby, I Love You.'
- "I Can Hear Music" has been performed by both The Beach Boys and
- The recent Beach Boys CD reissue Beach Boys Party! contains "There's No Other (Like My Baby)," which Spector cowrote and produced for The Crystals.
- The Carpenters placed "Da Doo Ron Ron" on an album, and the tune was in the repertoire from The Zasu Pitts Memorial Orchestra. Earlier in their career, The Donnas also included the song in their set list. David Bowie and Cher dueted on "Da Doo Ron Ron" on her TV series from the mid-70s.
- · Years ago, The Doors' keyboardist Ray Manzarek first heard Spector's initial production of "He's A Rebel," and he worked with the 1..A. band The Zippers in the late '70s on a cover of the Gene Pitney-penned composition.
- Flo & Eddie tackled Spector's "(The Best Part Of) Breakin' Up" on their debut disc.
- · This past summer, the pop vocal group It's My Party! opened their August 2001 Troubadour show in Hollywood as part of the IPO (International Pop Overthrow) festival with a nod to The Crystals with "All Grown Up."
- Popular jazz singer/pianist Diana Krall in late 2001 has just released her own version of "Cry Me A River."

The Spector catalog is sure to be mined for many decades as young artists pick up on his genius as well.

And Sciences Year 2000 Trustees Award, Songwriters Hall Of Fame, and The Burton Award from BMI (Broadcast Music Incorporated) for The Most Performed Country Song Of the Year in 1988, "To Know Him Is To Love Him," from the album Trio by Dolly Parton, Emmylou Harris, and Linda Ronstadt.

"I always thought I knew what the kids

wanted to hear," Spector said. "They were frustrated, uptight — I would say no different from me when I was in school. I had a rebellious attitude. I was for the underdog. I was concerned that they were as misunderstood as I was." Along the way he certainly has delivered some exhilarating "little symphonies for the kiddies."

The true explanation is more prosaic.

According to the Web site "The Phil

Spector Record Label Gallery,"

(http://home.tbbs.net/~msland/ Spector/PSindex.htm)

records, with a blue and black

Philles label that has a photo

of Spector at 3 o'clock, were

meant to be used as the face

of a clock! Spector had Weldon Industries of Sylmar.

Calif., create a clock as Christ-

mas presents for friends and

used these records as the basis.

(Copies of the finished product are known to exist.) The existing records

25 of the most collectible Phil Spector records

by Tim Neely

7th apologies to fans of bizarre British producer Joe Meek, no other producer is more collectible than Phil Spector. In fact, except for Spector and Meek, one would be hard pressed to find any producers that are collected the way they are.

Whetting the appetite further is the wide variety of test pressings and previously unknown material that has surfaced in the past 10 years. A couple of collections of insider's stashes have hit the market, and that has made collecting Spector more confusing and interesting than ever.

So in the hopes of illuminating some of the neater items, here are 25 of the most collectible of all his United States records, arranged with the most valuable first. These are not necessarily the 25 most valuable; I didn't include acetates, test pressings or semilegitimate colored vinyl editions, for example. Toward the end, I list a few less-pricey items because they are interesting. All values quoted are for near-mint examples and may vary (In other words, take prices as a guide, not as holy writ.)

Much of this information has been gleaned from the Goldmine Standard Catalog Of American Records 1950-1975, available for \$34.95 from your local bookstore or directly from Krause Publications (1-800-258-0929).

IKE AND TINA TURNER, River Deep - Mountain High, Philles LP 4011, 1966.

This album is the most sought-after Spector production. It was supposed to come out in the wake of the record many consider Spector's masterpiece, the single "River Deep -Mountain High." Instead, the song was a flop at radio, spending only a month on the charts and getting no higher than #88. Records were pressed, but no covers were ever made; Spector chose not to release the LP at the time and had most of the discs destroyed. A few have survived, and those can bring as much as \$8,000 for a near-mint copy.

In 1969, Spector did release River Deep - Mountain High as an LP on the A&M label; these are far more common and bring about \$25 for a near-mint copy with its original SP-4178 number and about \$10 on its 1982 budget-line reissue on A&M SP-3179

THE CRYSTALS, "(Let's Dance) The Screw," Philles 111 (45), 1963,

Lots of theories surround this rare 45, of which half a dozen or so legitimate copies are known to exist. The current theory is that it was done as a private kiss-off from Spector to his partner in Philles Records, Les Sill. The story that Sill was supposed to get the profits from one last single on Philles as part of a lawsuit settlement, thus resulting in this record, has never been officially confirmed. What is true is that of the first 10 singles on the label, all the hits were Spector productions and most of the flops were Sill productions. Whatever the full story, this bizarre disc, which consists of five minutes and 45 seconds of instrumental, backing vocals and Spector himself chanting the title line, goes for \$4,000 for its promo copies and a loftier \$6,000 for the stock version (most likely a promo pressed on a stock label).

The Phil Spector Spectacular, Philles PHLP 100, 1972.

When Spector was working for Apple Records in the early 1970s, he compiled this 18-song "greatest hits" collection for radio stations to spur the playing of his back catalog. At the time, most of Spector's 1961-66 music was out of print in the United States. Instead of using Apple labels, he used some red and yellow Philles labels. But the record never made it



"Ringo I Love You" is sought-after for lots of reasons. One, it's a Spector production. Two, it's a Beatles novelty. And three, it was the first record by an obscure female singer who became better known as Cher.

beyond a few radio stations. About a dozen copies are known to exist; at one time, this brought figures closer to the two items listed above, but now it has settled into around a \$1,500 range. Some copies came with a letter from Spector, which can add to that dollar value.

THE CRYSTALS, Twist Uptown, Philles DT-90722, 1965.

Of the Philles LP that were made available to the general public, this pressing of Twist Uptown is the champion rarity. First of all, it was pressed for the Capitol Record Club, thus the strange number (standard issues are LP-4000). Second, the club released it in rechanneled stereo. Normally, that would be a cause for scorn and not rejoicing. But the Capitol pressing in fake stereo is so rare that many Spector collectors have never seen it; we have it listed at \$1,200 for a near-mint copy. The "regular" mono copy on 4000 and the mono Capitol pressing (T-90722) go for about \$600, as do the two other Crystals LPs on Philles, He's A Rebel and The Crystals Sing The Greatest Hits, Vol. 1.

THE TEDDY BEARS, The Teddy Bears Sing!, Imperial LP

Because of this album's status as one of the first rock 'n' roll albums ever issued in true stereo, it has had a high price tag, though band member Spector would go on to bigger and better things. The stereo edition can go in the \$1,000-\$1,200 range for a near-mint copy; the more common mono edition (LP 9067) fetches around \$300.

"Thanks For Giving Me The Right Time! Warmest Regards, Phil Spector," Philles (un-numbered 45), 1965.

When this appeared on the collector's market in the 1990s, no one was quite sure what the label on this single - which plays "Ebb Tide" by The Righteous Brothers - meant. Was the title a barb at radio programmers who were not pleased by the trick Spector played on them late in 1964? When the majestic Righteous Brothers single "You've Lost That Lovin' Feelin" was released, it had a time of "3:05" on the label, but it actually played closer to 3:55; no one since Marty Robbins ("El Paso") had succeeded with a single that long. But "Lovin' Feelin" was too good to ignore at any length.

THE RONETTES, Presenting The Fabulous Ronettes Featuring Veronica, Philles PHLP-4006, 1964.

A fabulous album, Presenting The Fabulous Ronettes contains almost all their charted hits. Five stock versions of this album are known to exist. The rarest is the first pressing, with the older blue and black Philles label; only known to exist in mono, this can fetch in the \$800 range.

It also was the first Philles-label LP to be issued in true stereo. These versions, on the red and yellow label, are highly soughtafter; a near-mint copy on Philles PHLP-ST-4006 can go for \$600 or so. The mono version gets about \$400 on that same label.

Just as with The Crystals' Twist Uptown LP, there was a Capitol Record Club edition; unlike The Crystals' LP, it is in true stereo. Curiously, the Capitol pressing (ST-90721 stereo, T-90721 mono) goes for less than the standard edition about \$250 for mono, \$400 for stereo.

DARLENE LOVE, "Stumble And Fall"/"(He's A) Quiet Guy," Philles 123 (45), 1964.

This record was going to be released but was yanked from the market at the last minute. Instead, Philles 123 was reassigned to The Ronettes' "Walkin' In The Rain." For years, only promos were known of the Darlene Love title. But in recent years, stock copies with three different typeface designs have been discovered! White label promos go for about \$150; red and yellow label promos (with the "D.J. Copy Not for Sale" on them), about \$300; and stock copies with no promo markings can get \$800 or more.

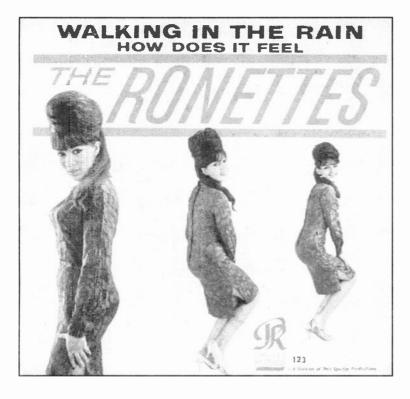
JOHN & YOKO & THE PLASTIC ONO BAND WITH THE HARLEM COMMUNITY CHOIR, "Happy Xmas (War Is Over)"/"Listen, The Snow Is Falling," Apple S45X-47663/\$45X-47664 (promo 45), 1971.

Spector's last great production was the A-side of this single, a Christmas song for the ages. There are many common pressings of this on Apple 1842, Capitol 1842, Geffen 29855 and Capitol S7-17644; none of these get more than about \$15 for a near-mint copy, and most get much less.

The rare edition listed above is a white-label promo with no logo, just the word "Apple" in all capital letters across the top and with no catalog number, only the master numbers as listed. This is extremely rare and is in the \$750 range.

BONNIE JO MASON, "Ringo I Love You," Annette 1001 (45), 1964

This record is sought-after for lots of reasons. One, it's a Spector production. Two, it's a Beatles novelty. And three, it was the first record by an obscure female singer who became better known as Cher. Stock copies are much more rare than white-label promos: \$700 is a conservative estimate for the red label stock copies, while \$300 is the estimate for the promo.





VERONI€A, "Why Can't They Let Us Fall In Love"/"Cubby Danny D," Phil Spector 2 (45), 1964.

In 1964, Spector set up another label, called Phil Spector Records, and used it to produce solo records for the future Ronnie Spector. Two singles came out under the name Veronica, and both of them fetch \$200 for near-mint copies. But the above issue gets about three times that figure (\$600) because of two unexplained typographical errors on the label. First, the A-side's correct title is "Why Don't They Let Us Fall In Love." Second, the B-side's correct title is "Chubby Danny D."

BOB B. SOXX AND THE BLUE JEANS, Zip-A-Dec Doo-Dah, Philles PHLP-4002, 1963.

This rare LP contains practically everything this group ever made for Spector. It has a wonderfully colorful cover, and it's been known to fetch in the \$500 range for a pristine copy.

Christmas EP with picture sleeve, Philles X-EP, 1963.

Definitely the rarest item associated with Spector's classic Christmas album is this promo-only seven-inch EP. It was issued to radio stations with a special sleeve containing a message from Philles promo man Danny Davis. The entire package, including the sleeve, which is rarer than the disc, goes for about \$500.

By the way, the four songs on this EP are "Sleigh Ride" by The Ronettes, "The Bells Of St. Mary's" by Bob B. Soxx And The Blue Jeans, "Christmas (Baby Please Come Home)" by Darlene Love and "Santa Claus Is Coming To Town" by The Crystals.

DARLENE LOVE, "Christmas (Baby Please Come Home)"/"X-Mas Blues," Philles 125 (45), 1964.

If "You've Lost That Lovin' Feelin'" or "River Deep — Mountain High" isn't the greatest Spector production, then "Christmas (Baby Please Come Home)" is. This classic song was issued on Jifferent Philles 45s in 1963 and 1964. Philles 119, the original issue, features the instrumental "Harry And Milt Meet Hal B." as the flip side (\$40). Phillies X-125, issued in 1964, features Love's own version of "Winter Wonderland" on the other side (from the A Christmas Gift For You LP). In between the two releases, on Philles 125 (with no X), another instrumental filler track called "X-Mas Blues" showed up as the B-side. This rare pressing goes in the \$400 range. (I'm not sure how many people would buy it, but an interesting CD could be created from the B-side instrumental jams by Spector's Wrecking Crew.)

Today's Hits. Philles PHLP-4004, 1963.

One of the more collectible various-artists compilations ever, Today's Hirs consists mostly of tracks from the first two years of Philles Records that aren't on other LPs. It even includes The Alley Cats' "Puddin' N' Tain"! For this one, a near-mint copy is in the \$400 range.

THE SUPREMES/JAY AND THE AMERICANS/THE BLOSSOMS, "Things Are Changing," public service 45s with picture sleeves, 1965 and 1966.

In 1964, Brian Wilson wrote a song called "Don't Hurt My Little Sister" and sent a demo to Spector in hopes that Darlene Love would record it. Instrumental sessions, which include Wilson on piano, were done, but the Spector version was never finished. (The Beach Boys' version of the song appears on The Beach Boys Today!)

Meanwhile, the Spector track evolved into a song called "Things Are Changing," and Spector contributed it for use as a public service announcement for the Equal Employment Opportunities Campaign. Each of the three groups above recorded vocals over the original Spector-Wilson backing track. The Supremes' version hit radio in 1965 (master number SL4M-3114), Jay And The Americans' in 1966 (T4LM-1140) and The Blossoms' also in 1966 (T4LM-8172). Each record with a picture sleeve can go in the \$300 range; the sleeve is about half the value.

JOHN ONO LENNON, "Instant Karma!," Apple 1813 (one-sided promo 45), 1970.

The first collaboration between a Beatle and Spector to be released, "Instant Karma!" became a huge hit in the spring of 1970. Regular stock copies, with Yoko Ono's tender "Who Has Seen The Wind?" on the flip side, are plentiful and cheap. Even the record's picture sleeve is, at most, a \$10-\$15 item, as there are plenty of them to go around. The real prize here is an Apple record that is completely blank on its B-side - no label, no print, nothing. This was hurriedly pressed to get this song to key radio stations shortly after the final mix, and it goes in the \$200 range.

PHIL HARVEY, "Willy Boy"/"Bumbershoot," Imperial X5883 (45), 1959.

"Phil Harvey," of course, is none other than Spector doing a solo record when The Teddy Bears were recording for Imperial. The single stiffed, and it's now a \$150 collectible.

A Christmas Gift For You From Philles Records, Philles PHLP-4006, 1963.

An article this length could be written about all the permutations of this classic Christmas album. At least nine U.S. vinyl pressings are known to exist, both mono and stereo, under a couple of different names and issued from 1963 through 1991. Suffice it to say that the most collectible version, not including the really rare white-label promo, is the first pressing on the blue and black Philles label. That version can go for as much as \$150 in near mint condition. The second pressing on the red and yellow label fetches about \$80. Interesting to note — all the Philles pressings have a misspelling on the front cover; the song "Marshmallow World" is called "Marshmellow World."

THE RONETTES, "Walking In The Rain," "Born To Be Together," "Is This What I Get For Loving You" picture sleeves, Philles 123, 126, 128, 1964 and 1965.

> Very few Philles 45s were made with picture sleeves. But three Ronettes sleeves got that treatment (gee, I wonder why?). Each is quite scarce and can realize prices in the \$150 range for any of the three.

THE CRYSTALS, "He Hit Me (And It Felt Like A Kiss)"/"No One Ever Tells You." Philles 105, 1962.

Before the end of the Spector-Sill partnership, this was the only Spector production on Philles not to make the national charts. Even in the less-politically correct early 1960s, no one would play the A-side. Copies of this 45, therefore, are quite scarce and can bring \$100 in near mint.

LENNY BRUCE, Lenny Bruce Is Out Again, Philles PHLP-4010, 1966.

Lenny Bruce Is Out Again is the last album of the notorious comedian's material to be issued before his death, which was drug-induced but which Spector is said to have attributed to "an overdose of police." Other Bruce albums are harder to find, but even this one has hit the \$100 mark for clean copies. It was reissued in 1974 as The Law, Language And Lenny Bruce on the Warner-Spector label (SP 9101, \$15).

KAREN LAKE, "Air Mail Special Delivery"/"I'd Like To Miss My Graduation," Big Top 45-3077, 1961.

This was just one of many singles Spector produced in his days as a freelance producer and songwriter, before his new label Philles became his overwhelming priority. For every one that was a success ("I Love How You Love Me" by The Paris Sisters, "Second Hand Love" by Connie Francis, "Pretty Little Angel Eyes" by Curtis Lee), there were many more flops. Most of the flop singles, including this one, fetch in the \$30 range. Look for Spector's name on the label.

THE RIGHTEOUS BROTHERS, "Unchained Melody"/"Hung On You," Philles 129 (45), 1965.

By far the most common Philles records are those by The Righteous Brothers. They sold in huge numbers in 1965, and most are of nominal value — even the LPs and picture sleeves. But here's one to look for.

When Philles 129 was first issued, Spector plugged "Hung On You" as the A-side. But radio personnel flipped it over and began playing the B-side, "Unchained Melody," which became the hit, much to Spector's chagrin. That's because, for the first time on his own label, someone may have had a hit that Spector didn't produce.

Original pressings of this 45 have no producer credit at all on the "Unchained Melody" side, leading many to believe that Bill Medley actually produced this song. Only after the song became a hit was the familiar "Producer: Phil Spector" credit added to the 45. A near-mint copy of the original, with no credit, might fetch \$30 or so in near-mint condition; the re-pressing might go for \$15.

DEREK AND THE DOMINOS, "Tell The Truth"/"Roll It Over," Atco 45-6780 (45), 1970.

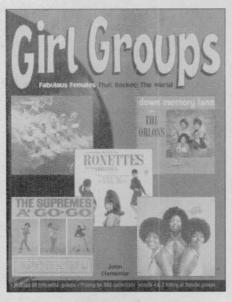
Possibly as a result of his work with George Harrison on the All Things Must Pass LP, Spector became the early producer for Eric Clapton's Derek And The Dominos project. Harrison even tagged along as a guitarist on the sessions. These two songs were prepared as a single from the new album, and promotional copies were pressed. But the Spector-Clapton sessions were scrapped; "Tell The Truth" was rerecorded for the later LP Layla And Other Assorted Love Songs, a different version of "Roll It Over" ended up on All Things Must Pass, and this 45 was left to rot. Today the 45, which does exist as a promo, though evidently not as a stock copy, goes for \$25, which seems low considering its rarity and importance.

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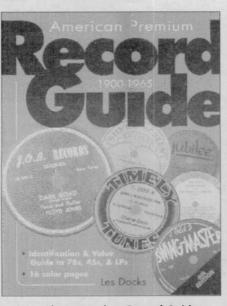
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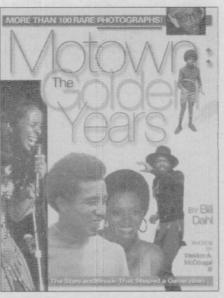


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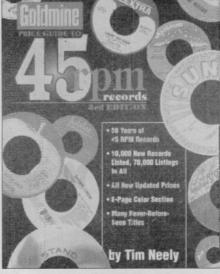


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Jazz Sides

nce upon a time, trumpeter Freddie Hubbard was unstoppable. He could play out, as he did on landmark recordings by Ornette Coleman, Eric Dolphy, and John Coltrane. He could play in, as he did with great soul on many classic Herbie Hancock albums. He could compose and lead, as he did on "First Light" and "Red Clay,' which in the early '70s propelled him to the brink of crossover stardom. He was universally respected, supremely talented and seen as the likely heir to Miles Davis' throne.

Then, Freddie Hubbard stopped Freddie Hubbard His drinking grew out of control, and as it did his playing - and his career eroded. By the late '80s, his records weren't good, and his live gigs were even worse - if he showed up at all. By the late '90s, he was virtually dormant. For many years, Hubbard seemed to be living the life of a lesser talent.

In 2001, Hubbard crawled out of the bottle and began inching his way back. His new album, New Colors (Hip Bop), shows him still working into shape but with the potential to be a compelling performer. At 63, he may not have the dizzying chops he once did, but as he enters a new phase in his life and his career, Hubbard is again an artist worth keeping an eye on.

Goldmine: Early in your career, there was a

many individuals. Kenny Garrett is in that gap. He has his own style --- he sounds different from Cannonball [Adderly], 'Irane or Bird [Charley Parkerl. He is something new. I like Christian McBride, I like Wynton [Marsalis] for his trumpet playing. I like that kid [Roy] Hargrove. I'm real proud of Terrence [Blanchard].

What was it like rooming with Dolphy when he first came to New York?

I lived with him for a year and a half. He had me listening to artists that I never had any interest in. Technical guys, and he went to atonal music, different concepts. He listened to some cats who were out there. I like people to know that at least I went through that with Eric. Eric had me practicing at 8:00 in the morning. He practiced all the time. People didn't understand him



During your fusion years with Columbia in the '70s, your records were criticized for being too commercial

I never could figure out why people would criticize me for doing that. Did they want me to continue to play the same way forever? Even now, if we got the cats from V.S.O.P. [Herbie Hancock's band of the late-70s/early-80s] back together, it wouldn't have that same energy. When I went with CBS they said "Let's make some money and get a wider audience." I wen: for it. They spent a lot of money on me, and it created a lot of different venues for me. I was working and I made some money - more than I had made playing hard bop. It was good for me, but my old listeners didn't want to hear that shit. I said "Man, do you know how hard it is to get all these people together [to make a record]?

Does the world look any different to you now that your head is clear?

When I first moved out here [to Los Angeles in the early '70s] it was party time. I got out of order. Your chops go when you're not playing right and not practicing. I started drinking - that was the main thing. Luckily, I think I caught it in time to come back and play. I didn't realize until I stopped playing how valuable I am to the music and what I meant. The whole time I was there, I didn't realize that people really dug me.... It's weird, when I started playing this music, I drank milk, I didn't curse, I didn't do anything. After about five years in New York, I was out in the street. I said, "Wait a minute. Lused to go to church three times a week."

It's amazing to me that you didn't realize what people thought of you, because so many jazz fans worship the ground you walk on.

I don't think that people let me know back then because I was so busy running around doing all these record dates and all that, I thought I was just keeping up. I was cocky for a while, too. That's when I started playing the commercial stuff, hanging out with all those rockers and the money and getting they disappear into the background, and

NEWS & NOTES

There are many reasons to regret that Jimi Hendrix died so young. Not the least was losing an opportunity to record with Gil Evans, the composer/arranger whose work with Miles Davis is among the most sophisticated in jazz. When guitarist James Marshall Hendrix choked to death on his own vomit on Sept. 18, 1970, he was a week away from entering the studio with Evans and his amazing Big Band.

RCA Victor has just released The Gil Evans Orchestra Plays the Music Of limi Hendrix (Bluebird 09026-63872-2), an amplified, remastered reissue of an album released on vinyl in 1974 and on CD in 1988. This is the best version, both for its vivid sound and for previously unreleased alternate takes of "Angel," "Up From The Skies" and "Gypsy Eves."

According to the liner notes by Stephanie Stein Crease, whose biography of Evans is due out later this year, Evans and Hendrix had gotten to the point of agreeing to record an album keyed to Third Stone From The Sun" and other, blues-related Hendrix works such as "Little Wing" ("Belly Button Window" would have been a dandy inclusion) when Hendrix died in Europe at age 27.

The idea was to give Hendrix structured arrangements, setting off his wildness and creativity with class and depth. The album Evans eventually concocted from Hendrix material gives a strong indication of the direction Evans wanted to take, a direction by no means straightforward. Tunes such as "Crosstown Traffic" and the ferociously smeared alternate of "Gypsy Eyes" don't sugarcoat Hendrix. Rather, they're as determined and brazen as the originals. But where the rock versions let you in on a secret (remember the first time you heard "Are You Experienced?"), Evans' transformations bind you into the community that rock embodied in the '60s but jazz too rarely offers.

The interplay on these tracks - 12 altogether, for more than an hour of music - is exhilarating. Not only do then-embryonic jazz superstars such as saxman David Sanborn and guitarist Ryo Kawasaki burn on cuts such as "Up From The Skies" and "Angel," lesserknown talents such as saxophonists Billy Harper and Insect Trust figurehead Trevor Koehler (how about CD reissues of the Insect Trust albums for Atco and Capitol?) get in tough shots, too.

Credit Evans for aring, Hendrix for uniqueness. Imagine and a true collaboration between these resolution and dernists might have sounded like (for that matter, imagine collaborations between Lyans and saxophonist Lester Young and trumpeter Louis Armstrong, other objects of his arranging desire). It's regretful that Hendrix died so young and that Evans died, older but more obscure, in 1988. Console yourself with this CD in the meantime. It's crosstown traffic at its finest.

- Carlo Wolff

you're left with your tong again.

What was your relationship with Miles Davis like? He was a funny, eg - istical guy. But he was great. He would tell me to come over, but it would all have to be secret. He didn't want people to think I was anywhere near his

(Please see L) — (e Hubbard page 23)

8 Questions For...

Freddie Hubbard

by Irwin Soonachan

real experimental spirit in jazz, especially in guys with whom you played, such as Dolphy. Coltrane, and Coleman. How much of that spirit and willingness to take risks is still alive?

Freddie Hubbard: I don't think there is too much left. It's a whole other theme going on with the record companies who are booking the younger guys. There is a gap between me and Lee [Morgan] and our generation and the new generation. When you think of being able to play with someone like Paul Chambers and Ron Carter and then you take a great young guy like Christian McBride, there is no comparison. But when you look at it in terms of music... it will happen, but it will have to happen a different way. At one time, those guys were new on the scene, too, but it seemed like there was more of a creative process going on because it had to be good to get on a record. Now the kids are able to play their ideas, and with digital sound systems, they can sound much better than they really are. Not to take anything away from their technique... it's a gap. People have no idea about Eric and Coltrane and Miles... it must be weird for the young guys not to be able to play with us on a regular basis to let people. understand - and to learn for themselves how important it is to create and to be good with an individual sound. I don't see 100

because I don't think he let the people know where he was going a lot of times. He wanted to be different. I remember when Eric sounded like Cannonball and Chico Hamilton. I was on tour in California with Sonny Rollins when I first heard him, and he sounded like Chico. Then he came to New York, and he played like Ornette. I said, 'Wow, he really switched." A lot of people didn't want to hear him because he didn't sound like Sonny [Rollins] or 'Trane or Hank Mobley. I had to lend him money. I put him on some of my gigs, but people said, "Don't you ever bring that boy down here again." I remember I took him to Minton's in Harlem and some cat stood up and yelled out, "Hey Eric, will you stop playing that Jew-Gypsy music and play some blues!" The owner of the joint told me to get him out of there. I remember Jaki Byard and Richard Davis were there, too. Richard can go out, too. All those records I made with Richard, even on the The Hub Of Hubbard, he played some weird stuff. Fremember I did that ballad, "The Things We Did Last Summer," and he went off, I said. Where are you going? It's just a standard." He said, "I don't play none of that regular stuff." He knows so much music that he can get away with that, but the average person can't follow it. It was the same with Life

On the racks

BIRELI LAGRENE **Gypsy Project** Drevfus (FDM 36626)

In 1980, a barely teenaged Bireli Lagrene began recording jazz so eerily similar to Django Reinhardt's that it suggested Reinhardt's reincarnation as Lagrene. Of the same gypsy camp as his idol and playing the same style Maccaferri guitar, Lagrene wowed the jazz world with some of the best jazz-guitar albums of the decade - before dismissing his roots for a more straight-ahead jazz style developed while studying at Berklee. The results were anticlimatic: How could be top sounding like the greatest guitarist in jazz? Here, he has come back to his forte, emphasizing the music Reinhardt played during the latter part of his career, the '40s, reinvented in the company of the passionate violin of Florin Niculescu and, on two cuts, accordionist Richard Galliano. If Lagrene spends the remainder of his career doing nothing but revisiting his Reinhardt roots, listeners will be blessed.

— Dave McElfresh

GIL EVANS Plays The Music Of Jimi Hendrix RCA/Bluebird (09026-63872)

As a result of Miles Davis encouraging limi Hendrix to hook up with composer/ arranger Gil Evans, the two were planning on a joint project based on Third Stone From The Sun. Hendrix died before the collaboration, but Evans committed himself to this recording, a tribute to Hendrix's unique compositional approach that came as a shock to fans

(Freddie Hubbard from page 22)

capabilities. Which I wasn't. Dizzy and him created the music, and when I was around them, they were on another level. Guys like them, Art Blakey, Philly Joe [Jones], those guys taught me so much.

Where do you see yourself heading musically? I'm going to get my chops back together. They're getting better. I'm not going to play as hard as I did. I'm going to play some long tones. I always played so many notes that it was hard for me to slow down. I've still got some music I have to play, and the fact that people still want to hear me after being out for so long makes me feel really good. I can't let these young cats run away with all the money. I'm going to go to the schools and try to explain it, too. Encourage the younger kids to keep on playing. That's something I can give back, since people have been so good to me.

I've read that you were thrown in jail in Austria in the '60s.

I got ripped on some beer, and I got up on stage and said that Hitler was a homosexual junkie who didn't like Jews and black people. I didn't go back to Austria for seven years. They locked me and Ornette up in a dungeon for that. They said, "We love your jazz, but don't come over here and say that. We just want to hear you play your jazz." I eried like a baby. There were some Yugoslavian guys who had been down there for years. They had long beards. Ornette laid down on one of their blankets and got sick. He threw up. I slept standing up. Max Roach, Sonny Rollins, and George Wein got me out. It was Hitler's hometown

of Evans' previous, far more subdued presence with Davis on Sketches Of Spain and Porgy And Bess. The 1974 recording, here reissued with four alternate takes, wisely makes no attempt at imitating Hendrix's guitar antics (guitarists John Abercrombie. Ryo Kawasaki, and Keith Loving are downright subtle compared to the saxes of George Adams, Billy Harper, and David Sanborn), focusing on harmonically magnifying the potential imbedded in killer chord progressions found in "Angel," "Little Wing" and other Hendrix classics. Evans would faithfully return to Hendrix compositions for the rest of his career, but this paean, from the most tasteful arranger in jazz since Duke Ellington, was uniquely significant in validating jazz fusion in a way that Davis' aggressive rock-funk never could.

— Dave McElfresh

PAUL DESMOND **Desmond Blue** RCA/Bluebird (09026-63898)

Alto saxophonist Paul Desmond was that rare jazz artist familiar to '50s and '60s nonjazz audiences, thanks to the novel "Take Five" introducing his quintessentially cool tone to pop radio. In fact, it made him far more a distinct voice than pianist Dave Brubeck, in whose band he was content to remain a member for the better part of both decades. On Desmond Blue, Desmond's first solo album originally released in 1961, the Brubeck quartet is replaced by two partners as regal-sounding as himself: the string arrangements of jazz/theater/ballet composer Bob Prince and guitarist Jim Hall. Forty years later, the album not only remains surprisingly undaunted by time (apart from that occasional harp flourish), but boldly stark and simple compared to more recent jazz-withstrings outings. Desmond, who referred to himself as "the world's slowest alto player." presents "My Funny Valentine," "Autumn Leaves" and others as simple love letters rather than pensive dialogues between soloist and orchestra. The reissue contains a number of bonus tracks not on 1997's The Complete Paul Desmond RCA Victor Recordings.

— Dave McElfresh

RENEE ROSNES Life On Earth Blue Note (7243 5 33997 2 6)

Pianist Renee Rosnes' eighth Blue Note album, Life On Earth, implements a diverse lineup of percussionists who drop Rosnes into a variety of challenging rhythms. "Empress Afternoon" couples her with Shakti tabla master Zakir Hussain, "Senegal Son" with Mor Thiam's djembe, "Hanuman" with Duduka Da Fonseca's surdo drum and cuica, a stringed gourd. Rosnes' feminine, sophisticated improvising contrasts well with the primitive, bottom-heavy percussion, suggesting she'd shine all the brighter if future projects surrounded her with even more unlikely cohorts.

— Dave McElfresh

ELTON DEAN & MARK HEWINS **Bar Torque** Moonlune Records (MJR 0001)

Elton Dean and Mark Hewins are a couple of very busy British jazzers. Saxophonist Dean has been a member of 19 previous jazz fusion/ outside jazz bands, including Soft Machine, and currently is a member of an additional nine. Guitarist Hewins has been in 13, one of them being Gong, and has worked with Lou Reed and, believe it or not, the country bands of Hal Ketchum and Kathy Mattea. As one would expect, the output of these two boundary-snubbing overachievers is tough stuff to define - God help those who have to categorize them in the CD racks. On Bar Torque, the most recent of many projects together, Hewins' synth guitar lays out a variety of subtle textures through which Dean weaves on the disc's three lengthy cuts. "Merilyn's Cave" is creepy (complete with bats and echoes) while "Sylvan" sounds hymnlike à la John and Alice Coltrane. Maybe the disc should be stacked right next to the cash register, sold as mental floss for those tired of more predictable styles of electrified jazz.

— Dave McElfresh

TONY MONACO TRIO Master Chops T Summit Records (DCD 325)

Organist supreme Joey DeFrancesco produced fellow Hammond B-3er Tony Monaco's first album and here refers to him as representing "the finest in what jazz played on the Hammond organ has to offer." Hell of an introduction — and a hell of an introduction to live up to. But Monaco does live up to it on Master Chops T as the drums and guitar ricochet from self-penned organ funk to nookie soul music ("Me And Mrs. Jones") to Frank Sinatra-ish schtick ("Luck Be A Lady") to a killer version of Pat Metheny's "So May It Secretly Begin." Evidently he's a regular in the Columbus, Ohio, club scene, making it a felonious offense against jazz if people who live in the neighborhood don't check him out.

--- Dave McElfresh

Obituaries

Peggy Lee, singer and composer

Grammy® Award-winning singer/ composer Peggy Lee died of a heart attack at her Bel Air home Jan. 21, 2002. She was 81.

Lee's soft, smoky voice was a marvel of contrasts, with a cool delivery that created sultry insinuations. She was born Norma Deloris Egstrom May 26, 1920, in Jamestown, N.D. Starting off singing in a church choir and the school glee club, Lee made her radio debut at age 14. A few years later, she traveled to Fargo, N.D., to sing on radio station WDAY. It was here that she was christened Peggy Lee by program director Ken Kennedy.

Lee's big break came in 1941 when Benny Goodman heard her performing in a Chicago hotel. Goodman subsequently hired Lee to sing with his band, her twoyear stint resulting in hits such as "Why Don't You Do Right" and "Elmer's Tune." Her marriage to Goodman guitarist Dave Barbour in 1943 - the first of four marriages - led to a temporary retirement from the music business.

Lee signed a solo contract with Capitol Records in 1944. Her string of hits - many written by her and Barbour - included "Mañana," "It's A Good Day" and "You Was Right Baby." Lee moved to Decca Records in 1952, where a five-year tenure offered favorites such as "Lover" and "Mr. Wonderful." A return to Capitol in 1958 would lead to her greatest commercial success, including her signature tune "Fever" and "Big Spender."



Peggy Lee

Lee's last big hit was 1969's "Is That All There ls," for which she received a Grammy Award for Best Female Pop Vocal Performance.

Lee's film work includes the role of Danny Thomas' wife in the 1953 version of

The Jazz Singer as well as an alcoholic blues singer in 1955's Peter Kelly's Blues. She received an Oscar® nomination for the latter. In addition, she helped score the films Tom Thumb, The Time Machine, and, most memorably, Walt Disney's Lady & The Tramp, for which she also supplied the voices of the vampy dog Peg and the Siamese cats. Upon Lady & The Tramp's release to video in 1987, Lee sued Disney for a portion of the profits and was awarded \$2.3 million by a California court.

A diabetic, Lee's later years were marred by health problems, including double-bypass surgery in 1985 and a stroke in 1998 that impaired her speech. In addition to her daughter Nicki, she is survived by three grandchildren and three great-grandchildren.

- Jim Bagley

Robert "Catman" Caffrey, R&B saxophonist

Robert Caffrey, a popular R&B saxophonist, died in New Orleans Jan. 2, 2002. He was 75. During his career, Caffrey played with the likes of Roy Brown, Guitar Slim, Joe Turner, Earl King and Huey "Piano" Smith. He also was a member of the house band at The Dew Drop Inn in 1950s and acted as its unofficial house photographer. Caffrey earned the nickname "Catman" during his stint with Brown, as he often walked on the bar while playing his instrument. Caffrey retired as a musician in the 1960s and worked as a security guard. He is survived by his wife Lorraine and a son, Torin.

— Jeff Hannusch

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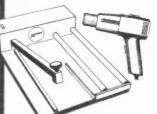
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Packs or Boxe \$7.50 13.75 25.00 5¹/₄ x 5¹/₄ 25 50 5 x 5 Paper 50 100 27.00 61.25 112.50 10 25 50 10 \$7.90 25 18.65 50 34.30 500 103.40 15/16" Thick 181.85 ed, Purple, Blue ■Qty / case 1.000 187.95 Holds 6 CDs. Includes 1 black Center piece and 2 black 40 gauge 250 148.05 White Panerhoard m Center hinged trays. Center piece and trays each hold 2 CDs back to back. Code SCDHP PCode SCDTHP window and fold over flag. Holds 1 CD DBPP Great for promo ct Disc and Booklet. Perforated flap for end user "easy op PCode: DCDP DCD56P ☐ PLEASE CHECK BOX IF YOU HAVE ORDERED FROM US BEFORE -0-SUB TOTAL NAME All orders under \$25.00 add \$4.00 STREET ADDRESS **SIGNATURE** STATE ZIP C.O.D. orders add \$5.50 CITY DAY PHONE (NO POST OFFICE BOX NUMBERS FOR FedEx GROUND DELIVERY NY State Residents add 8%

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New Keleases

CLARENCE "GATEMOUTH" BROWN Back To Bogalusa Blue Thumb (314 549 785-2)

After two roaring returns to his early horn-fueled Lone Star-blues/jazz approach (1997's Gate Swings and the '99 follow-up American Music, Texas Style) that fulfilled a longstanding need for Clarence "Gatemouth" Brown's definitive contemporary blues statements, the multi-instrumentalist has made an album this time so doggedly eclectic that it's liable to fall between the commercial cracks no matter which facet of his vast talent fans savor the most. Never one to be pigeonholed willingly (he's downright adamant about avoiding it), it's as if the flinty Brown wants to let the world know he's not about to bend to anyone's expectations.

Country, blues and several other genres collide head-on throughout Back To Bogalusa as Brown stirs a potful of Louisiana-flavored roots gumbo, his touring musicians (notably pianist Joe Krown and incendiary saxophonist Eric Demmer) pitching in handily. The swinging "Going Back To Louisiana" would have fit right into either of the above-mentioned collections, Brown's singular finger-picked lead guitar darting over jaunty horns. The funky instrumentals "Grape Jelly" and "Slap It" are tasty showcases for his supple axe, and Bobby Charles' "It All Comes Back" and "Why Are People Like That" cut across idiomatic restrictions like Brown himself does.

But while "Breaux Bridge Rag" and "Louisian" are bayou-soaked Cajun treatises with Brown sawing his fiddle over guest

Zachary Richard's accordion, "Folks Back Home" takes a plaintive country route and "Dangerous Critter" is a lighthearted novelty detailing the adventures of a hungry alligator. Delbert McClinton's "Lie No Better" proves a reasonably effective modern country-rooted vehicle, but "Bogalusa Boogie Man" is a clichéd first-person story-song about a street musician that doesn't work in the hands of a legend such as Brown. A cringe-inducing revival of Little Feat's "Dixie Chicken" doesn't work, period.

One thing's crystal-clear -Brown remains the most unpredictable of musicians. Whatever you do, don't call him a mere bluesman!

— Bill Dahl

NICK LOWE The Convincer Yep Roc (YEP2027)



Courtesy of Blue Thumb Records/photo by Michael Wilson

Clarence Gatemouth Brown

One listen to The Convincer, Nick Lowes 11th recording, serves as a solid reminder of just why he was the big producer of the moment during the glory days of the new wave era. (It was Lowe who was behind the boards for Graham Parker's and Elvis Costello's now-classic early efforts.)

Lowe's own recordings have always reflected his love for catchy, three-minute pop

songs, and on The Convincer he has taken a noticeably mellower turn. But if the record could have used more tunes along the lines of "Has She Got A Friend?," an invigorating slice of rockabilly, its less-spirited tone also serves to highlight Lowe's exquisite production work that serves to bring every bass line, guitar part and organ fill into sharp focus.

As a singer Lowe has always come across as a bit of a clown who seems incapable of intense feelings, which is why on his perfectly faithful rendition of Johnny Rivers' "Poor Side Of Town" a smug kind of humor lurks just below the surface.

Stylistically Lowe is all over the board, offering up the divinely soulful "Cupid Must Be Angry," a strong, folky story ballad ("Indian Queens") and the eerily spare "Homewrecker" (with Lowe's vocals pushed up so far in the mix listeners will swear he was standing right next to them).

All in all, The Convincer contains the kind of unpretentious, deceptively simple-sounding songs that quietly captivate - and therein lies its charm.

— Fierney Smith

DRIVE BY TRUCKERS Southern Rock Opera drivebytruckers.com (SDR 005) (Two discs)

The Lynyrd Skynyrd fan base is either going to embrace Drive By Truckers as the second coming, or be pissed off enough to chew up nails. It all has to do with perspective. While Drive By Truckers' Southern Rock Opera is loosely based in and around the myth and legend of Lynyrd Skynyrd, that bands airplane crash and their rowdy redneck hell-raisin' spirit, the two-disc set goes much deeper than that. It dives headfirst into the redneck gene pool, pulling out stories of high-school drinking, factory working and rock 'n' roll concerts.

The mythology begins with a recitation

Indie Label Spotlight

KIM WILSON Smokin' Ioint M.C. Records (MC 0043)

Fabulous Thunderbirds frontman Kim Wilson's live solo debut, Smokin' Joint, is one fiery set. The man's prowess as a singer (is there anyone out there not familiar with Fabulous T-birds hits such as "Tuff Enough" or "Wrap It Up"?) and a harpist are well known. Each skill is in ample supply for this collection of covers and Wilson originals.

Among the covers: a slow, low-down shuffle version of Jimmy Reed's "High & Lonesome," the traditional slow-blues number "Early In The Morning" and Willie Dixon's "Oh Baby," which stretches out for 7:30 and lets Wilson showcase both vocals and harp, the latter in particular freewheeling into extemporaneous dimensions.

Wilson's own "Got To Let You Go" is a nine-minute wonder that starts out riffing on snatches of Carl Perkins' "Matchbox" and evolves into a guitar boogie-cum-harp raveup that will have Yardbirds and John Mayall fans stomping and hollering for more.

Thirteen ace cuts and 74 minutes altogether, and one of the year's most impressive roadhouse blues collections, Smokin'

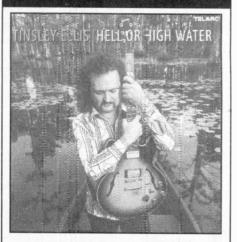


Joint was recorded at two different venues: in December 2000 at Café Boogaloo in Hermosa Beach, Calif., and in February 1999 at Phoenix's Rhythm Room.

Wilson's band shifted too; while The Hollywood Fats rhythm section of Larry Taylor (ex-Canned Heat) and Richard Innes was present for both, the guitarists were different, and the California combo included a pianist. But it's Wilson's show all the way, and the good news is that he now is a double-threat on the road, currently touring both solo and with the Fab T-Birds.

- Fred Mills

NEW RELEASES NEWS



Just out: Blues guitarist Tinsley Ellis' new album is Hell Or High Water (Telarc)... The Persuasions Sing The Beatles (Chesky Records) features one of the best a capella groups of all time performing songs by the best pop group of all time. Among the 14 selections are "Don't Let Me Down," "Eight Days A Week" and "Love Me Do"... Pennsylvania singer/songwriter Tom Paul just released his debut album, I Was King (www.tompaul.org), which features drummer Charlie Morgan (Paul McCartney) and saxophonist Charle DeChant (Hall & Oates)... Longtime PBS radio folk music revue Robin And Linda Williams have released their first album, Visions Of Love (Sugar Hill), which was produced by Garrison Keillor, host of the popular PBS show, A Prairie Home Companion.

Coming up: On Feb. 15 Megadeth

drummer (1989-98) Nick Menza is releasing his debut solo album, Life After Deth. 10 years in the making it is sold only via his Web site (www.menza.com)... Evangeline Made - A Tribute To Cajun Music (Vanguard) is a 14-track compilation of high-profile artists paying homage to Louisiana's musical heritage. Artists on the set include John Fogerty, Linda Ronstadt & Ann Savoy, Rodney Crowell, Richard Thompson, Linda Thompson, Nick Lowe and others... Coming March 12 from jazz trumpeter legend Arturo Sandoval is My Passion For Piano (Crescent Moon/Columbia), Sandoval's first album of piano-only songs... Also due March 12 is Deeper Still (Artemis) from singer/songwriter Beth Nielsen Chapman... Guitarist Steve Morse (Dixie Dregs, Deep Purple) is releasing his latest solo album, Split Decision (Magna Carta), March 26... Also due March 26 is While You Weren't Looking (Yep Roc Records), from ex-Whiskeytown vocalist and fiddler Caitlin Cary... Due April 9 from blueswoman Bonnie Raitt is Silver Lining, the 16th album from the nine-time Grammy Award winner... Former Replacements frontman Paul Westerberg is releasing Stereo/Mono April 23, his first solo album in three years and his first on the Vagrant Records label... Phish guitarist and singer Trey Anastasio will release his as-yet untitled debut solo album on Elektra April 30 and support it with a North American tour beginning in late May. Anastasio is backed on the album by the seven-piece band that he toured with in 2001 (including a four-piece horn section), plus appearances by other guests and a 35piece orchestra... Canadian power-rockers Rush will be releasing their long-awaited 17th album sometime this spring. The title of the new album is forthcoming and is their first studio album since 1997's Test For Echo. The band will be touring in 2002 to support the new album.

- Greg Loescher

about a young man who is killed in an auto wreck on graduation day, and, as in the very best of urban legends, "Freebird" is playing on the stereo when they pull his body from the auto wreckage.

Ronnie And Neil" explores the relationship between Ronnic Van Zant and Neil Young, and as is the case with most of these tunes, the music is upheat and punchy. But the lyrics are what provide the true genius herein.

Just listen to the words to "Let There Be Rock" or "The Three Great Alabama Icons," which compares and contrasts politician George Wallace, coach Bear Bryant, and Van Zant! It's a modern-day beat poem, with the music serving only as a backdrop to the recitation about "the duality of the Southern thang." It works well.

Eclectic and different in an ultra-cool way, Southern Rock Opera tosses out songs about road cases, plastic flowers on the highway and Steve Gaines — all in the same beer-soaked breath. Sometimes the music has an underlying Skynyrd feel (especially on "Cassie's Brother" and "Greenville To Baton Rouge"), but it is wrapped up in a warm blanket of originality that makes it a kind of redneck Tommy for the 21st century. Highly entertaining, absolutely rocking and one of the most original albums to cross my desk in quite some time.

— Michael Buffalo Smith

CHIP TAYLOR Black And Blue America Trainwreck Records (TWO11)

Let's start with a brief bio: After penning several of the '60s most durable hits ("Wild Thing," "Angel Of The Morning," "1 Can't Let Go," etc.), Chip Taylor served up a string of well-received solo albums in the '70s, only to retire from the music biz in 1980

After a successful stint as a professional gambler (?!?), he returned to recording in 1997, releasing a trio of highly regarded albums (including London Sessions Bootleg, last year's sprawling two-CD set of intimate live performances) and has since assumed his place in the hierarchy of contemporary country singer/songwriters.

With Black And Blue America, Taylor once again climbs to new musical heights. A 16song set that touches on subjects ranging from racism to relationships, it's poignant and personal, lively yet low-key. Interspersed with audio soundbites including snippets of candid conversations, Taylor's tunes offer insights on tender subjects.

Nowhere is that more evident than in the title track, a stirring narrative tracing the evolution of the civil rights movement. A beautiful ballad punctuated by actual speech samples from '60s icons such as Martin Luther King Jr. and Robert Kennedy, it's an inspiring anthem, made all the more poignant in light of recent events.

Other highlights include "Could I Live With This" and "The Ship" (a pair of hushed, haunting duets with Lucinda Williams), "It Don't Get Better Than This" (a swampy rocker reminiscent of Waylon Jennings and Willie Nelson), "Fort Worth Thursday Night" (a honky-tonk account of collegiate capers), "The Way Of It" (a good-natured, downhome dialogue with buddy John Prine) and sad, sweet serenades "What A Smile You Had" and "I Need Some Horses Around."

While Taylor's country crooning brings obvious comparisons to Prine, Steve Young, Townes Van Zandt and other Americana altcountry stars, he remains an original - more like a legend. With Black & Bluc America he can claim another musical milestone.

— Lee Zimmerman



Call Of The Wild Ark 21 (186 850 023 2)

In her earlier days, Hot Springs, Ark., native Shani (Rigsbee) toured the world singing Middle Eastern-style pop songs in the Persian language of Farsi. Call Of The Wild, her international debut, which finds the dark-haired beauty offering an entrancing mix of dance beats with strong Middle Eastern flourishes, is no less exotic. After all, when was the last time offbeat instrumental accompaniment such as the darbuka, djembe or dahola appeared on a pop record?

Shāni, who wrote and produced these songs, often infuses them with a breathless energy. The thumping title track, which sounds the rallying cry of this gypsy spirit ("just let your freedom take control") sets the tone for a record that hooks the listener with repetitive choruses — "Entangled" being a standout and bewitchingly infectious melodies ("Who's The Fairest," "Gole Sangam").

Lyrically, Shāni's vibe is a positive one. "Love's army seeks to conquer all," she announces on the softer "Dancing In A Minefield," which has a hypnotic quality common to her slower material. These also include the trance-like "Secret Surrender" and the beguiling "Seldom Sea" in which an etherealsounding Shāni invites us to take a "voyage with no destination planned." Coming from her, it's one very tempting proposition.

— Tierney Smith

GARY MYRICK

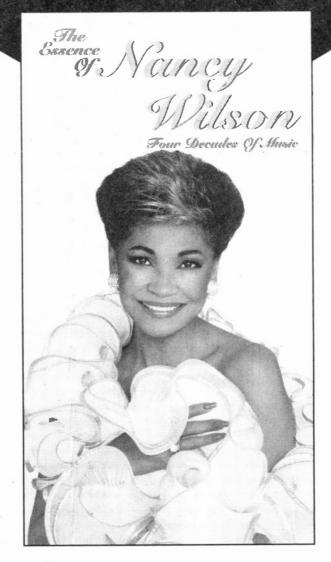
Waltz Of The Scarecrow King Tangible Music (56818)

Gary Myrick, the one-time new-wave wonder with his band The Figures who briefly lit up rock radio in the early '80s, returns in a decidedly mellower mode. Forsaking rock, on Waltz Of The Scarecrow King he has reinvented himself as a trouba-. dour. He fills the spaces between his narratives with eerie instrumentals and the occasional bluesy ballad, emphasizing sparse arrangements and low-key litanies.

It's not unusual for a former rocker to go the acoustic route; Peter Case for one turned folkie after disbanding his power pop band, The Plimsouls. But Myrick's transformation seems to have more to do with matters of faith and concern than a simple stylistic departure. Several songs - "Redemption" and "Time" in particular — are immersed in religion and reflection. Even the somewhat whimsical "Honk If You Love Jesus" celebrates the singer's beliefs. However, there are also ominous undertones to be found in the telling "Fame Is Dangerous," as Myrick rattles off the names of John Lennon, Elvis Presley, and John F. Kennedy as examples of those who were sabotaged by stardom. Maybe Myrick thought he ought to opt off

(Please see New Releases page 47)

THE ESSENCE NANCY WILSON Four Decades Of Music



THE NEW 4CD BOX SET

One full disc of previously unreleased tracks

Live versions of hits like Guess Who I Saw Today

Collaborations with Cannonball Adderley and The Crusaders

Many songs never before released on CD

And a disc of personal favorites from this unique "song stylist"

With a 56-page book containing comments from Nancy, her long-time manager, musicians and publicist, as well as quotes from Bill Cosby, Quincy Jones, Tony Bennett, Maya Angelou, musicians, actors, political figures, religious leaders and many more



Box set available online or in stores now



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EVIS NAWS

ELVIS-RELATED HOT WHEELS® AND MATCHBOX® CARS FOR THE KID AT HEART — AND A LITTLE MUSIC, TOO

by Eddie Hammer

7 ou must know by now that Γm a kid at heart. Well, I saw the new Hot Wheels® Starring Elvis cars packs (exclusively at Target stores) and of course had to have them. These sets have four mini cars, and the boxes show a scene on a drive-in movie screen. (Remember the passion pits, where nobody really cared about the films, just the make-out sessions?) In the Blue Hawaii scene Elvis is wearing his red Hawaiian shirt and playing a ukelele. Another box screen has the famous dance scene from Jailhouse Rock (this lobby card goes for big bucks now — another item Γm glad I got years ago.) The cars are dynamite, from a blownengine '32 deuce Coupe, a chopped Mercury and others with scallops, flame jobs, custom grills, etc. Since I had a '55 Ford show car with everything done to it (it even made the cover of Hot Rods Magazine way back then). I really miss my "Gypsy Queen" and know all you cars fanatics will relate to this. "Be King Of The Road" is proclaimed on the back covers necessary was also having a greasy ducktail.

Matchbox' has a series of Elvis-related cars too, with little versions of his best-known cars, and they each come in separate

boxes with a diorama of Graceland's entrance. Vehicles in The Graceland Collection are: 1957 Ford Thunderbird, 1960 Jeep® Surrey, 1956 Cadillac® Eldorado™ Biarritz™, 1955 Cadillac Fleetwood™ 60 Special, 1960 MGA Convertible. The Matchbox Elvis collection took third place in Best Die-Cast Vehicle, 1:64-scale in Toy Shop and second place for the 1955 Cadillac Best 1:64scale Vehicle in Toy Cars & Models readers polls.

OK, music time. You want to see a fantastic album cover? Then buy The Maverick Company's new album Elvis Presley And Friends where our man is from the '50s masters for their cover, and it is one of those video pictured in the white suit that he wore when he sang "If I Can Dream" on his '68 special. What a performance! If you don't count the sit-down session, this was my favorite. But that intimate and charismatic meeting and small audience is unforgettable. Did I ever tell you that I bought an intact ticket from that? There are not too many of these around, and be careful — it has been counterfeited. The paper of the real ticket is different, as I have compared the two. Now, back to the album. It has 18 titles, and seven are Elvis, including "Blue Suede Shoes" (live). Even "the friends" renditions are good - Bill Haley's "Shake, Rattle And Roll," Sonny Til And The Orioles' original "Crying In The Chapel," Carl Perkins' "Hound Dog" and "Jailhouse Rock" and especially our favorite copy-cat Pat Boone - not even close to Little Richard Penniman's "Tutti Fruitti"! (Elvis couldn't even top it.)

We can also look to Taiwan for new compilations. There are now two new various-artists sets including our man. The titles are Billboard No. 1 Of The 60's Jukebox and the second is the same but with "50s" in the title. ("Don't Be Cruel," "Love Me Tender" and "Lonesome"). These are excellent albums with hits by The Teddy Bears, Conway Twitty, Dean Martin, The Everly Brothers, and The Big "O" — Roy Orbison. My only problem is that I do not have a friend in Taiwan to send them to me.

The mailman just brought me two new goodies from Russia again — Elvis Presley Best Of Vol. 1 and 11. Covers are pure '60s head shots that show how photogenic and handso te he was. I do not know why both have a black-suited femaic in costume), but it must relate to Russia somehow. It seems that Russia also has released best-of sets on Brenda Lee, Connie Frances, and Serge Gainsbourg (a French painter who became a pop star and songwriter who had top hits and a #1 in Europe with Petula Clark, Dionne Warwick and others. — Ed.}. There are few surprises in the content, except for "Soldier Boy," "Poor Boy" and "Blue River" (all nice but not the "best of"). Both back covers come from the box set King Of R&R-50's. Their absolutely beautiful-looking albums are enough to get me, but as you know, this mad collector buys it all (I'm told there are no cases of insanity on my family tree, but maybe my branch wasn't overlooked).

Juke Box — Rock And Roll — Big Hits Music Collection is a long title for a single album of 30 tunes. "Heartbreak" [sic] and "Love Me Tender" are the basics on many of these types of releases, but check out Swinging Blue Jeans, The Drifters, and Bobby Freeman - a welcome change; however, the album is not needed. The cover displays an old drive-in with John Lennon, Jimi Hendrix, Elvis, and Buddy Holly performing together — imagine what a show that would be!

For those DVD and VCD collectors, get those Hamiltons out from your wallets. The Legend Of Elvis Presley ('68-era cover and picture disc), a 20-track CD, comes from the Far East with all the songs from the TV Guide special - from Trouble" and "Guitar Man" to "Memories" and "If I Can Dream." Nothing needs to be said on this one.

To King Of Rock And Roll! (Philippines) uses the pic discs

Ever hear of Pim Maas? Supposedly he's the Dutch Elvis. Maas has a new two disc-set (47 cuts, half Elvis), Elvis Now And Then. First of all he's no pretty boy and no Elvis. Run past this one.

> CD karaoke bombs; however, it does have "There's Always Me' and "I Love You Because" — two favorites of yours truly.

A new two-disc of Viva Las Vegas material has the movie one-sheet as a cover with a background of scenes from the picture, which, if you don't count the first films, is a winner. You also know how I feel about Ann-Margret. A body and face like that you will never see at your local Burger King, FYI: The packaging on this one is lame. It comes only in a regular CD jewel case. But the picture on the rear scene is a stunner: Elvis' and Ann-Margret's faces touching while dancing the tango?! I like Elvis' outfit, a short yellow jacket with a black shirt and pants. I haven't watched the film in a few years and do not remember that clip.

You probably have the new DVD (expanded special edition) of That's The Way It Is. Japan has one with a slight change on the covers, but it's no big project. The U.K.'s version can be played with subtitles for all, and it has a red sticker that proclaims, "New 30 minutes of unseen footage" and indicates some highlights: behind the scenes of "Patch It Up," scene access, the trailer, etc. But, if you have the original, no need to buy these others.

Just when I thought we were done with Russia's double album outputs, they sent me Something For Everybody/Blue Hawall [sic] (Fellas, Hawaii is spelled with i's, not I's). I've heard too much of Blue Hawaii, but Everybody really shows Elvis' talent at a variety of songs. Check out "I'm Coming Home." "Judy," "I Slipped," the mellow "Starting Today" and "Sentimental Me." (Ever see the expanded play on this one? Nice vinyl piece.) It's an excellent album and is often overlooked.

Elvis Is Back/G.I. Blues is a nice related couple. G.I. includes "Doin' Thebestican" [sic], "Wooden Heart" (a huge seller in Germany of course) and others we all know. Back is also overlooked and contains songs that deserve more attention: "Make Me Know It," "Fever," "Girl Of My Best Friend" (Ral Donner's



A car from Matchbox's Elvis series, which includes replicas of five of his most famous cars.

first song), "Such A Night" (Clyde McPhatter's) and "Girl Next Door," You can't beat them with a stick!

Halloween was never my favorite holiday because you have to buy candy for the little ones that come-a-knockin'! But, I went as an ad for the '50s favorite - our boy - since I'm a small guy and all the shops had left were X-large. I got the vinyl jumpsuit (white) with a wide studded belt and a red scarf that matched the inserts in the bell-bottom pants. Did I look ridiculous or not? Don't answer that. While I was at the party shop. I saw the new commemorative calendar of 25 years remembering Elvis, which also ended up in the shopping bag.

Remember Tiny Tim, that weird-looking guy who played the uke, dressed like forget it, carried that brown bag for reasons we'll never know and had a #17 hit with "Tip-Toe Thru The Tulips"? I recently read a story about him. I had never realized how many releases he had. I have his record I Saw Elvis Tiptoe, which was not a good seller. I have a CD concert (Las Vegas Hilton Dec. 6, 1976) and on it Elvis sings the title only of Tiny Tim's hit, along with other jokin' around with the audience. Boring — the same songs again.

Ever hear of Pim Maas? Supposedly he's the Dutch Elvis. I think those people are very sharp, and I love their food. Maas has a new two disc-set (47 cuts, about half Elvis songs), Elvis Now And Then. First of all he's no pretty boy - and no Elvis. Run past this one.

Rockin' With The King — April Fool Day Vol 1 & 2 is a new two-disc set from a Vegas show (dinner and midnight show) from Fool Record, which should have set an alarm off in my head, but I was fooled. Don't be the same. This was a famous vinyl boot of many years ago. This release does not use the original cover art, but rather improves it 100 percent. I never did like that old cover anyway. It appears Elvis is singing "Hound Dog" to a stuffed doll dog, and the insert has him holding the leash on a classy poodle - probably singing the same song. "It's Midnight" was added to the repertoire for that late show as expected, and he did that jumpin' "Mickey Mouse March." The Colonel attended this show and was introduced. (You mean he left the roulette table for an hour?) Take out your vinyl edition, as the sound quality here is not soundboard. If you don't have the original wax, decide for yourself — remembering my warning.

Finally, as I'm writing this, people on TV are still mourning the 9/11 tragedy. As the war is going on, Elvis has entered the Top 10 of the Billboard Hot 100 Singles Sales chart for the first time in 25 years with "America The Beautiful"! {Update: Elvis is hanging tough for the second week at #20 for the week ended Jan. 26, 2002, with 13 weeks on that chart. As of press time he also has entered or re-entered the Country Albums chart, Contemporary Christian, Top 200 Albums chart and the Top Independent Albums chart, each with a different compilation album! — Ed.} The cover of "America The Beautiful" pictures our handsome hero's image in front of the U.S. flag. Now here was a patriotic guy. Elvis was the "All American Boy" - only in our great country could a poor boy rise to be the greatest entertainer of all time plus move the world. He sang that song like no one. This special three-track CD has enhanced video footage of "If I Can Dream" from '68. Plus, all proceeds benefit the Red Cross Liberty Disaster Relief Fund. Elvis would definitely have approved of this effort and probably would have written them a check with big numbers. Rewatching "Dream" from the comeback show never bores me - one of his best performances. Elvis loved America and America loves Elvis.

> — Eddie Hammer T.C.В Box 836 Carteret NJ 07008 Fax: 1-908-353-8091

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KOLLECTABLE LISTS AVAILABLE

ALL MUSIC GUIDE GOES FROM BOOK TO WEB SITE TO CD

by Chuck Miller ...

eing a collector inherently means being not only an archivist, but also an archeologist. It's not enough to be blindly told a record is collectible; we want to know why a record is so collectible — was it short-printed, is the artist an influence on some other performer, etc.?

So collectors invest in databases, they buy encyclopedias and price guides, they subscribe to Goldmine, they join collectors' clubs and attend record shows - all in an effort to validate why a certain record is collectible. A collector may not be familiar with the artist or group who sang a particular song; however, with enough detective work, an intrepid record hound can "sniff out" a performer's curriculum vitae.

What if one could find information about any artist, any musical genre, no matter how obscure the performer or musical style, in one centralized location merely a few keystrokes away? What about finding a depository of musical essays, written by some of the most erudite music journalists of the past 20 years, devoted to one's favorite performers?

Welcome to the All Music Guide.

Since its inception a decade ago, the All Music Guide has been a valuable resource for record collectors, music historians and fans. With its Herculean database and easily searchable interface, the All Music Guide Web site (www.allmusic.com) provides knowledge on nearly every artist, songwriter, musician, producer and vocalist in the world of recorded music. By typing in a name in

the database's search engine, a short biography of the artist and his or her career appears (for example, in the case of Eric Clapton, up pops an essay written by Goldmine writer William Ruhlmann). Also appearing in the search is a crossreference of nearly every artist and producer a performer has worked with and a discography with clickable links to CDnow.com for purchasing recordings by the artist

More than 52,000 artists and groups, nearly half a million album titles and almost five million album credits are listed in All Music Guide. That's not just a rainy-day project. Almost 900 different freelance writers and HTML scripters keep the All Music Guide going every day, updating listings and double-checking credits.

How in-depth is this music guide? Get this — I'm listed in it. No kidding. Along with the Chuck Miller who produced the Insane Clown Posse's first two albums and the Chuck Miller who sang "The House Of Blue Lights" is little old me - along with the four albums for which I have written the liner notes (two Dickie Goodman albums, a Ruth Wallis bestof and a compilation by the New Christy Minstrels).

All Music Guide has branched out into other collecting genres - All Movie Guide and All Game Guide - and the voluminous information on each of its Web sites also benefits any collector in those fields. But one might be thinking, "Well, if I don't have an Internet connection, I don't get to experience this database, do 1?'

Actually, collectors and music fans can experience the plethora of data through one of the All Music Guide's print volumes. The fourth edition of the All Music Guide: The Definitive Guide To Popular Music was published this year (Backbeat Books) and features almost 1,500 pages of album reviews, artist biographies and historical minutiae. (Although this book does contain an overview of dozens of musical styles, there also are All Music Guide books specifically written for rock music, country, blues, jazz and electronica, for those who desire a more detailed discovery of those fields.)

Instead of simply listing every performer from A-Z, All-Music Guide breaks down each musical genre - rock, country, reggae and jazz, for example - then breaks those down into sub-genres (British Invasion, American punk, Salsa and world beat). Then within those sections, artists and groups

are listed alphabetically.

Every artist listed in this book receives a paragraph or two on their careers, as written by observers such as former Goldmine columnist the late Cub Koda (R.I.P. — July 1, 2000), Richie Unterberger, and Stephen Thomas Erlewine, among others.

For example, the group Rockpile not only merits a full description of the group and its lineup (which included Nick Lowe and Dave Edmunds), but it also has a full review of their only LP, Seconds Of Pleasure. The avant-garde experimental quartet The Residents receive a capsule history as well as some selected reviews and explanations of their albums (their 40-song The Commercial Album is finally explained for all of us who didn't initially get the joke).

The book also transfers the All Music Guide's intricate "Music Maps" to the printed page. With flow charts that are part history and part geneology, the Music Maps explain the

What if you could find information about any artist, any musical genre, no matter how obscure the performer or musical style, in one centralized location merely a few keystrokes away?

> influences of a certain musical style or genre as well as how that genre has inspired and evolved into new art forms.

> For example, the Music Map for folk-rock explains that American folk-rock groups such as The Byrds, The Beau Brummels, and The Blue Things were influenced by both the British Invasion groups of The Beatles and The Animals and the early 1960s folkies such as Peter, Paul & Mary and an acoustic Bob Dylan. Those folk-rock groups, in turn, influenced the commercial Los Angeles folk-rock groups such as The Turtles and Sonny & Cher as well as New York folk-rock groups such as The Lovin' Spoonful and Simon & Garfunkel. Follow the flow chart further and one can connect Fairport Convention, Nick Drake Buffalo Springfield, and Carole King to the musical genre as well. As both a collector and a historian, I wholeheartedly recommend the All Music Guide book — it's both entertaining and educational.

> The All Music Guide company has also licensed its name to a series of compact discs, each disc featuring 10 to 12 artists that encompass a specific musical genre. For example, the Classic Rock disc features top hits from the 1970s by groups such as Boston, Lynyrd Skynyrd, Blue Öyster Cult, and Steppenwolf. AMG uses the original album-length tracks for each song, and each track has a historical background on the "computer-visible" digital portion of the CD.

> The Classic Jazz Solos disc features 12 instrumentals from artists such as Coleman Hawkins, Charlie Parker, John Coltrane, Theolonious Monk, and Dizzy Gillespie. The "Enhanced CD" portion of the disc allows computer users to access the massive AMG database and find out more about the songs on the disc and their artists and to view great photos of the performers in action. In many cases, the information contained on the Enhanced CD mirrors - and even enhances — the data contained on the All-Music Guide Internet site itself.

> However, the CDs do have some drawbacks. Part of the problem may be because, unlike the Internet Web site and the print books, the CDs are limited in what they can store and license. Of the 12 songs that make up the AMG Super Soul Singles collection, six of them are part of the Gamble-Huff Philadelphia International hit-making factory of the 1970s, including five of the first six songs on the CD. Two other tracks, The Stylistics' "You Make Me Feel Brand New" and The

Delfonics' "Didn't I (Blow Your Mind This Time)," were produced by Thom Bell, a partner in Gamble And Huff's Mighty Three Music publishing company. This leaves the other four representatives of '70s soul as Earth. Wind & Fire ("September"), Labelle ("Lady Marmalade"), Al Green ("Let's Stay Together"), and The Isley Brothers ("That Lady"). I suppose one could ask, "Where have all the Motown hits gone?" Well, they get their own All Music Guide disc -Motown Memories, Still, couldn't someone have found room for Tower Of Power, Sly And The Family Stone, Tavares, Charles Wright, The Watts 103rd Street Rhythm Band, or The Brothers Johnson?

Motown Memories has the standard requisite artists — with such a rich Motown catalogue, it understandably is an arduous task to pull 12 representative tracks representing 13 Motown artists (they used a Marvin Gaye-Tammi Terrell duet to cover two artists on this CD). Multiplatinum artists such as Stevie Wonder and Lionel Ritchie are left off the set in favor of The Isley Brothers ("This Old Heart of Mine") and Jr. Walker & The All Stars ("How Sweet It Is [To Be Loved By You])."

It would also have been nice to hear the full-length song on each CD as I peruse the digital liner notes. Unfortunately, some of the CDs are limited to 30-second snippets of a song. Other CDs in the line would not let me listen to the music unless I exited completely out of the computer-accessible section of the CD (all four CDs that I tested will play music in a standard CD-only player).

Finally, some of the songs on these CDs are credited incorrectly - on the Classic Rock CD, the song "We're An American Band" is credited to Grand Funk Railroad; the group was known as Grand Funk at the time of that song's release. On Motown, "You Can't Hurry Love" is credited to Diana Ross And The Supremes; when this record was released in 1966. the group was known only as The Supremes. The prefix Diana Ross And was not added until a year later. Ditto for "Dancing In The Street," as performed by Martha And The Vandellas (credited on this CD to Martha Reeves And The Vandellas, the group was not called as such until three years after the release of this song). I'm not picking bones on this topic — Mary Wilson, who sings on more Supremes recordings than any other member of the group, once took me to task for referring to "Diana Ross And The Supremes" as an all-encompassing name for the female soul trio. I suppose it's the equivalent of the revisionist history that says John Mellencamp has always been John Mellencamp, and he has never been John Cougar. {Neither has he ever been John Cougar Mellancamp?! — Ed.}

Pay a visit to the All Music Guide on the Internet at www.allmusic.com. If one doesn't have an Internet connection, definitely pick up a copy of the new All Music Guide: The Definitive Guide To Popular Music. As for the CDs, while they do have the same historical background stored on the Enhanced CD portion of the disc that can be found on the Internet site and print media, collectors' needs would be served better if they listened to their own CDs while surfing the All Music Guide on the Web.

To contact me about your record collection, drop me a note at 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 an archive of past Collectormania! columns. Hope to

Hidden Track EPs

Here are four artists' songs on an imaginary EP. What is the comtheme? The fifth cut is a bonus track that has something to do with the previous four, but what? The answer will run in next month's Collector-mania! For those who just can't wait to find the answer, we'll post it on our Web site at www.collect.com/records (or www.goldminemag.com).

Here's the listing of this month's Hidden Track EP: Elvis Presley, "Suspicious Minds" The Raspberries, "Overnight Sensation (Hit Record)" The Contours, "Do You Love Me" Bow Wow, "I Want Candy"

Hidden track: Blotto, "Metal Head"

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

Answer to #561's Hidden Track EP: All four artists recorded songs that were originally written by Bruce Springsteen ("Fire," "Pink Cadillac," "Because The Night" and "Blinded By The Light"). Cheech And Chong took Springsteen's "Born In The U.S.A." and rewrote it as "Born In East L.A."

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HSSIRS



Johnny Cash

IOHNNY CASH America - A 200-Year Salute In Story And Song Columbia/Legacy (CK 86260)

Yet another in a seemingly endless, though largely welcome, series of Johnny Cash Columbia-era reissues, America - A 200-Year Salute In Story And Song features the Man In Black turning his folksinger's eye to American history. Evoking a tepid commercial response when first released in 1972, one might speculate that the current Cash revival combined with the patriotic fervor sweeping our nation would recast this theme album as an overlooked gem. Such is not the case.

Alternating moving eyewitness-styled narration with uneven musical numbers, Cash sought to dramatize the plight of average Americans through significant events and cultural movements. Uttered over Norman Blake's mood-music acoustic guitar, Cash's self-penned spoken-word sections illustrate that vision with a novelist's flair for human sweat, roughhewn details and courage. On top of which, his honest, folksy reading of Lincoln's Gettysburg Address is a testament to the country legend's undeniable power as a voice-actor.

This set falls apart mostly during the musical segments, which include sub-par renditions of "The Battle Of New Orleans," "Lorena" and "The Road To Kaintuck." The latter, along with "Mister Garfield," was previously done with much more gusto and production savvy on Cash's 1965 concept LP Sings The Ballads Of The True West.

Cash is at his best musically when singing with conviction about the plight of Native Americans in "Big Foot," glories in the vengeful bloodlust of "Remember The Alamo" and prophesies modern warfare in the World War I setting of "The Big Battle." That said, too many tunes on America are saddled with clumsy lyrics, and too often Cash sounds as if he can't quite find the melody. The result is a so-so album that may have been more satisfying had some songs been omitted and the narration fleshed out

- Ken Burke

JOHN LENNON & YOKO ONO Milk And Honey (A Heart Play) Capitol Records (CDP 5 35959 2)

Capitol Records' digitally remastered edition of John Lennon & Yoko Ono's Milk And Honey reintroduces the 1984 posthumous release to the Lennon catalog after an absence of

nearly a decade. Coinciding with the deletion of the original Polydor pressing, Lennon's tracks resurfaced on EMI's 1990 four-CD boxed set, Lennon, while Ono's recordings were featured (in predominately alternate mixes and edits) on the 1992 Rykodisc six-CD Onobox.

Milk And Honey's original 12-song lineup - pairing Lennon's Double Fantasy-session run-throughs with Ono's subsequently completed re-recordings - has been supplemented with four bonus tracks, including the lone non-musical offering: 22-minutes of excerpts from the Lennons' last interview, recorded on the fateful day of Dec. 8, 1980.

Previously unreleased home demos for "Stepping Out" (Lennon) and "I'm Moving On" (Ono) are new, while Lennon's version of "Every Man Has A Woman Who Loves Him" (recorded as a harmony backing vocal) was remixed for release as the title track of a various-artists collection of Ono compositions (and accompanying single) released by Polydor in the fall of 1984

Collector's Alert: Capitol pressed a promotional seveninch single (7 PRO 7087 6 15998 7 9) of "Every Man Has A Woman Who Loves Him" pairing Lennon's version with Ono's original (from Double Fantasy) on the flip — intended as a giveaway premium with the new CD, although the single has reportedly received scant distribution.

Joining the remastered and expanded reissues of John Lennon/Plastic Ono Band, Imagine and Double Fantasy, Capitol's new Milh And Honey boasts a similarly upgraded sonic treatment that easily surpasses any previous appearance of these recordings.

- Mark Wallgren

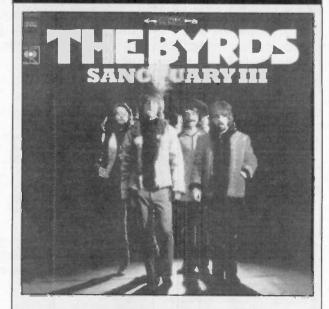
VARIOUS ARTISTS Q: The Musical Biography Of Quincy Jones

Rhino (R2 74363) (Four CDs)

Q explores the exceptional diversity of Quincy Jones' career as musician, composer, arranger and producer. With music spanning 1952-1996 and encompassing show tunes to jazz to pop to rap, there's quite a bit to explore.

Each of the set's four CDs is centered around a particular theme. The Hit Man CD is actually the least interesting; songs such as "Thriller" and "We Are The World" have been so overexposed it's hard to get anything new out of hearing them again. On the other hand, the disc opens with the exquisite "Fly Me To The Moon (In Other Words)" by Frank Sinatra and Count Basie, and it's fun being reminded that Jones produced that proto-feminist

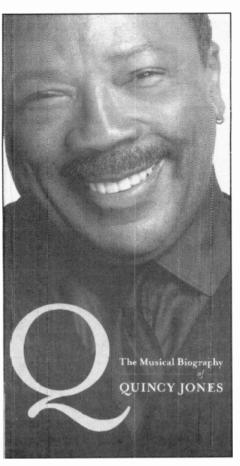
REISSUES NEWS



Out now: On 180-gram vinyl from the fine folks at Sundazed are two recent additions to its Byrds reissues. The first is The Preflyte Sessions a 40-track two-CD or two-LP (with gatefold) set of pre-Columbia recordings from the Los Angeles World Pacific Studios sessions before The Byrds hit the big time in 1965 Preflyte includes 16 previously unreleased tracks from the original masters plus a 52page booklet with 60 previously unpublished pictures and an essay written by Rolling Stone senior editor David Fricke. The second Byrds reissue is Sanctuary III, the third in Sundazed's Sanctuary series. This installment focuses on The Byrds when Clarence White was in the lineup in 1968 and features outtakes and unreleased songs from the Ballad Of Easy Rider and Untitled album recording sessions.

Coming soon: Les Brown And His Band Of Renown: Best Of The Capitol Years, due Jan. 29 from Capitol Records, features 25 standards from the Big Band era including "Stardust," "Moonlight In Vermont" and others. Brown's band is listed in the Guinness World Records" book as the longest-performing pop band in history—ney've been performing for more than 60 years. Brown passed away January 2001 at age 88. Missing from the set is Brown's claim to fame, the 1945 smash "Sentimental Journey" sung by a young Doris Day... Due Jan. 29 from RPM Records is Lou Christie & The Tammys: Egyptian Shumba: The Singles And Rare Recordings 1962-1964, a 22-track history of Christie's early output, including two cuts by Ritchie & The Runarounds, with alternate and unreleased takes in stereo and mono... Due Feb. 5 is Megadeth's debut, Killing Is My Business (Loud Records). The reissue includes their controversial (nowcensored) cover of Nancy Sinatra's #1 hit from 1966, "These Boots Are Made For Walking," and the original cover concept by guitarist/vocalist Dave Mustaine... One of a number of two-fers due from Collectables on Feb. 19 is Harry James' At Hollywood Palladium/Trumpet After Midnight, both originally released on Columbia in 1954...Coming Feb. 26 is James Brown — Best Of/20th Century Masters, Volume 2: The '70s... Due March 5 from Sony/Legacy are reissues of The Psychedelic Furs' first three albums - their self-titled debut (1980), Talk Talk Talk (1981) and Forever Now (1982). The Furs reunited last year for a tour and to record a live album. Beautiful Chaos: Greatest Hits Live was recorded at The House Of Blues in Los Angeles and released last October. The reissues will include new liner notes and bonus tracks... Due March 5 from Universal are Golden Earring's Moontan, Wishbone Ash's Argus and Phase One: The Best Of Waylon Jennings: 1959-1964 (Hip-O)... Coming March 12 from Imperial/ Capitol is Fats Domino: Walking To New Orleans, a 100-track, four-CD box set from one of the most influential and biggest R&B artists of all time. Domino is one of the original Rock And Roll Hall Of Fame inductees and second only to Elvis Presley in record sales in the '50s. The set expands upon the out-of-print They Call Me The Fat Man: The Legendary Imperial Recordings box set of 1991 with new packaging, revised and corrected liner notes with more photos and 17 tracks that weren't on the first set. The song selections run the gamut of Domino's repertoire, with his big hits such as "Ain't It A Shame," "Blueberry Hill," "Blue Monday" and "Walking To New Orleans" sandwiched in between other rollickin' New Orleans boogie-woogie cuts by pianist Domino.

- Greg Loescher



classic "You Don't Own Me" by Lesley Gore

The other CDs turn up a variety of gems many listeners probably didn't know were associated with Jones. The Jumpin' In The Woodshed CD focuses on Jones' jazz roots. The accomplishments on this disc alone would make any artist happy; Jones arranged/conducted for Peggy Lee, Dinah Washington, and Carmen McRae; wrote for Duke Ellington, Clifford Brown, and Art Farmer; performed with Lionel Hampton; and produced Sarah Vaughn, Louis Armstrong, and Miles Davis. Whew!

But lones' greatest skill has been as a crossover artist, and in the '60s he began branching out into TV/film scores. The aptly named Gone Hollywood CD features his themes for the TV shows Ironsides, Sanford & Son and the original Bill Cosby Show (from 1969). He also wrote or cowrote music for films as wide-ranging as They Call Me Mr. Tibbs, Cactus Flower and, unintentionally, Austin Powers: International Man Of Mystery, when his 1962 instrumental "Soul Bossa Nova" was used in the film. "Miss Celie's Blues," from The Color Purple, is another highlight, and even his work for a film he says he didn't enjoy, The Wiz, eventually paid off handsomely - it was on the film's set that he arranged to produce Michael Jackson's Thriller.

The Dude Throws Down CD has Jones revisiting his jazz roots from a more modern perspective, from his landmark 1969 album Walking In Space to the luscious "The Secret Garden (Sweet Seduction Suite)," which features rich vocals from Al B. Sure!, James Ingram, El DeBarge, and Barry White.

All in all, Q stands as a testament to Jones' vision in drawing on disparate sounds to create something new and provides an excellent companion soundtrack to his recently published autobiography.

— Gillian G. Gaar

JOURNEY Essential Journey Columbia (C2K 86080)

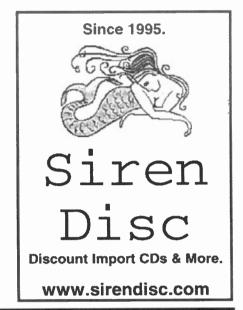
Critics dismiss Journey as "corporate rock" or as the unimaginative kings of arena rock, but I believe that the critics too easily overlook the hand's obvious virtues. For one the band's core trio possessed undeniable talent. Steven Perry's pure, high-pitched voice is a beautiful instrument, Neil Schon has a fluid, melodic guitar tone, and Ionathan Cain adds an impressive array of keyboard textures. Second, the band has written some great songs over the years, encompassing inspiring rockers ("Don't Stop Believin'"), melodic crowd pleasers (too many to mention), and, of course, dramatic power ballads ("Open Arms," "Faithfully").

Although Journey were album artists (the cream of the crop being 1981's Escape), their albums are generally highlighted by their singles, and this two-CD retrospective should contain all the music that most non-hard-core Journey fans will need. The album is put together much like Paul McCartney's Wingspan compilation, as the first disc contains the band's biggest hits (essentially replacing 1988's Greatest Hits collection, except that it includes "When You Love A Woman" instead of "Suzanne") and the second focuses on worthwhile album tracks and fan favorites.

This reviewer regrets that some of the songs that appear on Essential Journey, such as "Stone In Love," "The Party's Over (Hopelessly In Love)," "After The Fall," "Still They Ride," "Just The Same Way" and "Escape," were omitted from the last hits collection. At 32 tracks and a bargain price, this album offers fans a good bang for their buck (unlike those Millennium Collection albums that are currently all over the place). That said, despite being the best Journey compilation available by a wide margin (the band's three-CD box set, Time 3, has too much filler), Essential Journey isn't all that it could've been.

First of all, there is no material from the band's first three albums (contrary to popular belief, the band did exist before Perry, who joined Journey for their fine fourth album, Infinity). Perry's solo hits "Oh Sherry" and "Foolish Heart" have likewise been overlooked, and significant songs such as "Suzanne," "Why Can't This Night Go On Forever," "City Of Angels" and "Walks Like A Lady" have been omitted in favor of more questionable selections such as "Line Of Fire," "Good Morning Girl," "The Eyes Of A Woman" and "Baby I'm A Leavin' You." The most glaring omission, however, is the absence of one of the band's best songs, "Feeling That Way," especially since "Anytime," the song that this segues into and with which it is synonymous, is included (the song also was left off both previous hits collections!).

(Please see Reissues page 57)







Footnote Anchives

BAY CITY ROLLER IN SCHOOLGIRL SEDUCTRESS SHOCK

by Dave Thompson

You couldn't miss them — the lines of screaming, giggling tartan-clad teenies who snaked their way 'round the car park ensured that. Indeed, anybody venturing onto the London pub circuit in the very early 1980s, in search of something a little more fulfilling than the flailing monstrosities of the dying punk movement or the burgeoning behemoths of the then-prevalent New Wave Of British Heavy Metal, could easily be excused for rubbing their eyes in utter disbelief when confronted by the spectacle. Tartan? Wasn't that The Bay City Rollers' gimmick? And teenies - weren't they the Rollers' trademark territory? Obviously something had gone seriously awry within the spacetime continuum.

Venture closer and the impressions grew even more bemusing. Here, a copy of the Rollers' Dedication album, clutched in the hope of an autograph. There, an "I love Ian Mitchell" button, painstakingly constructed from a magazine photograph. And way over there, leaning against the venue's stage door and understandably reveling in all the attention, there was indeed a real live Roller, the aforementioned Mr. Mitchell. Playing a London pub. What gives?

Just 16 years old when he was plucked from the obscurity of a Belfast club band and thrust into the fiery glare of Bay City Rollerdom, Mitchell was a member of Scotland's Scariest for just nine months, between March and December 1976. Though nobody knew it when he joined, the group was approaching the end of its reign - Mitchell himself would survive just one album and a handful of singles before he tired of flogging pop's latest dead haggis. While history would record this era as the most successful in the group's history ("Satur-

day Night" topped the U.S. chart during his stint), the tension and in-fighting was intolerable. Finally decreeing, "I had to get out before I put my head in the gas oven," Mitchell fled home to Northern Ireland, where he reconvened the band full of school friends he'd left behind at the start of the adventure.

Changing their name from the original Young City Stars to the more intriguing Rosetta Stone (lifted from a Barry Blue Bside) and retaining the services of Rollers manager Tam Paton, Mitchell initially seemed destined to maintain his high profile. Tours of Japan and Thailand were massively successful, while three singles — covers of the '60s oldies "Sunshine Of Your Love," "If Paradise Is Half As Nice" and "Sheila," plus their own "Try It On" - all charted high in those same territories. Neither Britain nor the U.S. seemed to care, however, and after Rosetta Stone's debut album Rock Pictures turkeyed, a second LP, 1978's Caught In The Act, did not even find a Western release.

Mitchell quit Rosetta Stone in February 1979, severing his ties with Paton at the same time. Plans for a new band, however, remained on ice until early spring, when he was taking a taxi across London one day and was recognized by the driver — who just happened to be a guitarist.

Paul Jackson was a member of the 20th Century Heroes at that time, a group that grew out of the "nearly was" pop sensation Artful Dodger in 1978. The group was still struggling to coalesce - Jackson, together with former Dodgers Lindsay Honey (drums) and John Jay (bass), were the only full-time members. When Mitchell suggested they try working together, it really wasn't much of a sacrifice. Joined by keyboard player Nicky Diamond, the newly named lan Mitchell Band was launched in May 1979.

Once again, the U.K. and U.S. music fans didn't want to know — The Ian Mitchell Band played just one gig in Britain, at a pub outside London. Tours of Europe and the Far East.

however, were riotously successful and, over the next year, the band released three albums (Lonely Nights, Suddenly You Love Me and Going Crazy) and four singles ("Lonely Nights," "Suddenly You Love Me," "Take Me Back" and "Peek-A-Boo Love") — all to varying degrees of precious metallic success. In June 1980, however, that old chestnut "musical differences" raised its head and that month Jackson and Diamond packed their bags.

The search for a new guitarist ended with the arrival of Lea Hart, hitherto the frontman of another London pub act, the power-pop hopefuls The Roll Ups. Then, inspired by Adam Ant's recent popularization of the twin-percussion attack, drummer John Towe was recruited from a virtual who's who of classic punk bands to complete the lineup. A former member of Chelsea, Generation X, ATV, and The Adverts, Towe promptly changed his name to Kim Wylie and the band returned to Japan.

"That first tour was amazing," Wylie recalled. "We came

"It's weird, some places won't even book us. They think they'll get a few hundred schoolgirls drinking orange juice all night."

— Kim Wvlie

into the airport, there were 400 fans waiting. Everywhere we went, we were mobbed. We did six TV shows, loads of interviews — it was great." A similarly riotous visit to Thailand followed, but the continued resistance of the band members' homeland continued to rankle. Finally, that fall, the lan Mitchell Band determined to try and break Britain. It was, as Wylie reflected, "quite a comedown,

"It's weird, some places won't even book us. They think they'll get a few hundred schoolgirls drinking orange juice all night." In fact, those girls could knock back the spirits as fast as any beefy man band, and, with Melody Maker weighing in on the band's side, championing their "rocking, rolling swagger," the group sashayed into action.

The name of the game was Glam Rock — with an emphasis on the Glam. The phrase "dragged backwards through a lurex hedge" sprang to mind; so did visions of a dressing room filled with leopard-skin spray paint. Hair was piled in teetering masses of electric kaleidoscope spikes and Mitchell, when the spirit moved in, had a wardrobe full of tights and boas, to be donned for an extra-visual fission. He occasionally performed "Shang-A-Lang" thus clad - and the image remains seared on the eyelids of everyone who witnessed it, especially the staff of London's Fulham Greyhound. The band was banned from ever darkening the club's doorstep again, after the act was deemed too graphic

Another of the Rollers oldies, "Yesterday's Heroes," was also featured in the set, together with a couple of The Roll Ups' past triumphs (most notably the brilliant "Blackmail" and "Last Night"). One of the original band's finest moments, the seethingly sinister "Jailbait," too, was resurrected for the occasion, but the bulk of the set comprised new material (mainly composed by Hart) - and by golly, what goodies

Neither was the band the members' only outlet - Hart, Honey, and Wylie also conspired together as The Small Ads,



La Rox

an ad-hoc gathering who scored a minor U.K. hit (#63) with the jokey novelty "Small Ads" in April 1981. According to another Melody Maker story, meanwhile, Mitchell and Jay were conspiring to form the ultimate Pub/Punk Supergroup, teaming up with the Damned's Captain Sensible and The UK Subs' Alvin Gibbs and Steve Roberts — unfortunately (or, maybe not), that project never quite got off the ground, but only because the members were being kept quite busy elsewhere. The Damned and The Subs were as active as ever, and the Ian Mitchell Band was bracing to join them.

Reasoning that their still-slow progress into the hearts and minds of the U.K. mainstream lay in some deep national aversion to Mitchell's Rollerboy past, The Ian Mitchell Band changed their name to La Rox in June 1981. A single was recorded, Hart's "Photograph"; a management deal was in the works; fan clubs were established in London and the U.S.; and a monthly fanzine, La Roxette, was launched. And then - disaster. With the single still on ice as the band sought out a suitable deal, bassist Jay announced his departure in September 1981 to join The Hitmen.

Murray Ward, a former member of The Downtown Flyers, French punkers Extraballe and the semi-legendary London Cowboys, replaced him and, for a while, La Rox continued threatening a breakthrough of some sort. Signing to the tiny FM label, La Rox finally issued their debut single; scrapping "Photograph," they opted now for another Hart composition, "Can I Bring You Love." It did nothing, however, and the band began to crumble. Hart departed in early 1982. Honey and Towe followed. Mitchell and Ward worked on together for a time, but the magic of La Rox was never rekindled - at least by the band's own members. Looking back, however, Mitchell is in doubt that "we certainly paved the way for the likes of Hanoi Rocks and Girl to break through, and all those other nice, clean rock groups who were frightened to take a chance."

Since that time, the members have moved onto a variety of different paths. Wylie qualified as an airline pilot, Honey romanced the (female) editor of the U.K. Penthouse and Forum magazines, Hart joined a latter incarnation of metallicmayhem monsters Fastway Mitchell, meanwhile, has drifted between his own, incredibly entertaining projects and occasional Roller- and Rosetta Stone-shaped reunions. His Web site (www.ianmitchell.com) offers a handful of items documenting great swaths of his entire post-Rollers career, dating back to a 20-track Rosetta Stone anthology and the Rearranged retrospective of solo and band work - catch it, if only for the still stupendous "Jailbait." Of more recent vintage, Mitchell also contributed his own distinctive versions of Christmas hits by Slade, Wizzard, and Bing Crosby (guess which one?) to the festively themed Gift collection.

Of La Rox, however, there is not a note to be heard which is a shame because that mad, mascara'd collision of post-punk power, pouting glam energy and deliriously catchy pop songs (plus those tights and the boa, of course) remains as brilliant in the memory as it ever was in the flesh. And "Shang-A-Lang" has never sounded the same since then.



Left: Chiasm. Above: Kim X., Label Mistress of Cop International. Right: Soil & Eclipse.

COP International

Strength in unity — musical diversity is the key

by Bryan Reesman

im X. is definitely on a mission. The spunky, eloquent "Label Mistress" of Bay Area industrial label COP International continually pushes the genre's envelope in any way she can, whether it's through signing groups espousing a wide variety of electronic sounds, scouting out bands of various ethnic persuasions or promoting female electro bands. She is a music trailblazer and shining example for women in an aggressive, maledominated musical subculture.



"When I started out, it was a boys' club," she said. "I remember when I was at CMJ [College Music Journal's convention], and all the label moguls were guys. I was the only woman there. I was the only person who was from another race, because everybody was white." Being half-Vietnamese and half-French, the petite industrial aficionado automatically qualifies as an outsider in her chosen genre, and she has made her differences her strength.

Over the last decade, COP International has built up a multiform roster of artists through national signings and overseas licensing, including the guitar-meets-hard electronic sounds of Deathline Int'l, the melodic electro of Index and Battery and the power noise of Sonar. Unlike other labels that have chosen to focus on certain areas of

industrial, COP has embraced them all. It has been both a blessing and a curse.

"We don't fit in with other labels," admitted Kim. "People who really like [specific subgenres] really don't like us too much because we're very eclectic. I remember when one person criticized our policy [by saying], With COP, you never know what are going to get.' That's why he didn't like our product. I thought it was such a compliment. With other labels, you know exactly what you are going to get. I like the fact that our sound is just so open, and it is truly challenging."

COP International began life 11 years ago after Kim met her future business partner and COP label owner Christian Petke at a club. He had a dream of running a pioneering industrial label but had no experience.

"He was just scouting bands," she recalled. "I had [industry] experience, but I guess I wasn't really ready to deal with working with bands, because I am more of an introverted person. I really like to keep my focus in the background and do all this invisible work. That appeals to me because I am not a very social person. It was a little hard for me at the beginning, but Christian was the person looking at bands and convincing them to sign with us."

At first, it was difficult for the duo to get bands interested in signing with them. COP was an upstart, but it managed to develop a family of artists early on.

"I think we were lucky enough at the time that the distribution situation was a lot better than it is nowadays. It was easier for us to get a distribution company to represent us."

More than 60 releases later, Kim and

Petke have held their own.

"Since the beginning it has been such a struggle, so I don't feel like that it is any harder now," she remarked. "In a sense, because we are established now, it's easier because people know who we are. You have to keep in mind that when we started we had no outside investors. This was started from whatever savings we had. We still don't have any outside investors."

The silver lining to this situation is that the duo answers to no one but themselves and has a great degree of creative freedom and control. The label was inaugurated with releases from Battery, Index, Pain Emission, and Deathline Int'l, all groups with their own special variations on electronic industrial music.

"At the beginning, we just did it for the love of the music," said Kim. "We were really excited about the fact that there was a new style of music that was finally taking over, that was relevant, music that also had some substance. For me, that was very important, because even though my main platform is music, I always like to bridge it with the cultural context where it blossoms — it's not only just an album or a CD or a club, it accommodates a whole lifestyle. That is something that is very important to me, that there is a whole subculture."

In the beginning, COP worked with bands who believed in the label. COP also put out compilations of songs the partners had heard on various demos submitted to the label throughout the year.

"We picked the best songs from those demos and put them onto a compilation," recalled the Label Mistress. "I think one of

my proudest moments was when I decided we should do a female compilation. I was always chagrined by the fact that there were not enough females on the scene. I really wanted to make a point of encouraging women to go out there and create. Since then, a lot of people have copied our idea, which is fine. I don't mind. For the record, we were the first ones!"

With Petke based in Frankfurt, Germany, and Kim in Oakland, Calif., the duo immediately set out to be a bi-continental venture.

"We knew that would give us an edge, operating simultaneously on both continents," she said. "The American market is bigger geographically but not in terms of the audience, whereas in Germany, the communication is actually a lot better and the scene is a lot bigger, even though it's a smaller country. The way we decided to operate is to manufacture in Germany because it's much cheaper. We had a very good deal with a manufacturing plant in Germany and we would import CDs into the States."

Having offices in two different countries has given Kim a unique perspective on the dichotomy she sees existing between both markets. In the past, crossover bands found more success in the U.S., while electro bands thrived in Germany. That seems to be changing.

"The German market is getting more into guitar because of the black-metal music played in electro clubs," stated Kim. "It seems that Germany is getting bored with the pure electro and likes to mix different things with it, to explore and experiment with the past again. When I went out in the [German] clubs, I noticed that the music

was more diverse. Here, when you go to an industrial club, the crossover would be '80s electro-synth pop-goth. Over there, it was a much wider range. They had what they would call this medieval metal or dark metal, which sometimes sounds like black metal, and they mix that with pure electro or power noise bands. It's very interesting because we would never hear something like that here."

Kim has gained additional insights through COP's recently formed distribution company DDT (Digital Distribution Taskforce), which specializes in German imports from small companies that do not have U.S. distribution Founded in late 1999, DDT currently handles more than 300 titles from approximately 20 labels covering electro, trance, goth and synth pop territory. The company also sells all COP titles and label merchandise.

"The reason that we decided to do that is our own COP CDs are manufactured in Germany," Kim explained. "So it was just a natural progression to pick up other labels. It also fits with our motto, Strength In Unity all these small people, these small labels united together to be stronger. This is probably the only way for us to survive. It's getting harder and harder. I really enjoy being that link between Germany and the States and helping those labels. It really makes me feel like I'm contributing to improving the viability of our music.'

To push the concept further, COP developed a new compilation series called Dark Awakening, which is a collaboration with Dirk Niveling, founder and master DJ of the largest and most-influential industrial/Goth club in Germany.

Through her work with DDT, Kim has seen a rise in popularity of two distinctly opposite forms of electronic music - synth pop and power noise. Synth pop is currently experiencing a resurgence in North American goth/electro clubs, and while it is helping to draw more women into the scene. Kim foresees a return to heavy forms of industrial music such as the guitar-driven format that dominated the landscape in the early '90s. Either way, the market is currently recycling past ideas for, in many cases, a newer and younger club audience.

With regards to the term "industrial," COP's Label Mistress feels that it is obsolete, even though she still likes it. "Electro" is often used in place of industrial, yet as she pointed out, it's not that much more modern a term. She observes that some mainstream listeners may confuse electro with techno. Today the term industrial means different things to different people, sometimes dependent upon their age — there is the '70s avantgarde noise of Einsturzende Neubaten and SPK; the aggressively danceable '80s sounds of Skinny Puppy, Front 242, and Front Line Assembly; the '90s rock crossovers of Nine Inch Nails, Ministry, and Stabbing Westward; and the post-industrial dark ambient strains of Raison D'Etre and Megaptera.

"I have always loved that term, even though it has been used and misused," Kim declared. "I love the concept of industrial, because it is not only music, it is essentially an aesthetic. It has a low-tech context to it: at the same time, it's very modern - the combination of low-tech and high-tech. For me, it has a certain meaning that embodies much more than the music. It's this whole sort of vision. I am guilty of still using the

"For me diversity is the key. there should be room for expression, and that's why we're the only label who has such a diversity of sounds. We go for goth to more pop to noise to crossover guitar electro, and some of the bands have more of a techno feel to them. I really support this diversity, this multiple voices and sounds." — Kim X., COP International

term, and I do actually use it more for contexts other than music. Whenever I like something - aesthetically, fashion-wise, a piece of furniture or whatever it is — when I say, 'This looks industrial,' it's a really a good thing. I think that some people would agree with me [that] this term, taken out of the music context, is still cool."

Always forward-thinking, Kim made a breakthrough with the aforementioned Diva X Machina compilation in 1996. Spotlighting electro groups that feature female musicians. the collection emphasizes the power and originality of women in the dark music underground without pandering to ethereal gothic clichés. It also shatters the stereotype of industrial women as sex objects or go-go dancers. Diva, which was presented in conjunction with Side-Line Magazine. includes cuts by The Razor Skyline, Deathride 69, Collide, Android Lust, Regenerator, Venus Walk and 10 other bands.

"Once we had the concept, we started looking at demos and tried to incorporate some bigger names," Kim recalled. "Now we really make a point to balance out the bigger names with the lesser-known names. It's a good platform for the up-and-coming bands and also to make the album marketable. That's one thing you learn through the years, that you need to balance marketability and artistic integrity."

Since the release of the original Diva, COP has gone on to release two more entries in the series that have ventured into even more diverse electronic territory. Female acts have also become very important to Kim, and she is excited about her discovery of Chiasm, a.k.a. Detroit-based electronic musician Emileigh Rohn, who released her debut Disorder on COP and has her second coming up this year.

"I was really blown away by her work," Kim gushed. "She is an amazing musician. She does everything herself, including the producing and the engineering - she's a complete geek. She's also a very, very smart woman. She's an engineer, a graduate student, and it is so unusual to see a woman really getting into the technology like she does. The work she does is truly electro. We see that she's going to be a pioneer in the electro scene, just as Maria [Azevedo] was a pioneer in the late '80s in Battery, because she was one of the very first strong females to front an industrial band. I feel that Chiasm is also going to be a pioneer for a lot of women out there — 'She does it. We can do it, too.' She's just amazing, I really respect her, and I think this album is going to make a big splash."

An important issue for the COP Label Mistress is diversity in all its forms. While musically she is happy to see synth pop

coming back, she feels that there is room for other subgenres as well. When COP began, she was unhappy that guitar-driven industrial dominated the underground at that time. Since then, many different forms have been seeping into the clubs and the labels.

"For me diversity is the key. There should be room for expression, and that's why we're the only label who has such a diversity of sounds. We go from goth to more pop to noise to crossover guitar electro, and some of the bands have more of a techno feel to them. I really support this diversity, this multiple voices and sounds."

There is another aspect to the industrial movement that Kim feels needs further variation: ethnic diversity. Given her cultural background and experiences in the industry, it is an issue very close and personal to her.

"I've noticed, especially in Germany, that the Electro scene is very white and very right-wing," she remarked. "It is something that is extremely disturbing to me. So whenever I am doing my scouting, I really look for people who come from a different background. For example, the singer in our band Nerve Factor is black and is from the Virgin Islands. I know he always feels a little bit out of place when he goes to be an industrial club because everybody is white. It was so exciting to see someone with such a different background doing this kind of music. Another band of mine, Threat Level 5, is Latino, so there also is a different background, a different experience."

COP is certainly generating a catalog that refuses to cater to the straight and narrow. Oftentimes that means some artists will not break through the way Kim and Petke had

"It can sometimes be difficult," she admitted, "because we put out bands that were not really marketable but we liked what they were doing. Sure enough, the band didn't sell at all, and we lost a lot of money, but that's OK because we really, really believed in them. That's one of the reasons why we are doing what we are doing, because are trying to promote music that we believe in."

By that same token, there is music that the label will not release, specifically the aforementioned fascist bands from Germany. Some American listeners have made requests for certain Teutonic groups not knowing what their lyrical agenda is and unaware of the political tensions that still exist between West and East Germans even after the toppling of the infamously divisive Berlin Wall.

"People will request certain bands," noted Kim, "and Christian will say, 'You don't know what you're asking for. Those bands are

right-wing fascists.' But they don't understand the lyrics, so they think it's OK. The music is cool. That's one thing we are not going to distribute or touch, any music expressing that kind of ideology.'

On the flip side of that issue, Kim sees American industrial bands not having that shortcoming, since, despite its problems, this is a land of foreigners.

"By nature, we have to be a bit more open because of our own roots," Kim asserted. "Everybody's parents came from someplace else — it's always a blend of different nationalities. Even if you're white, you've got some French in you, you've got some English, you've got some Jewish, you've got this, you've got that. So there's no such thing as purity."

When it comes to their music, COP International's artists certainly do not stick to pure genre expectations; they embrace new ideas. Many of these groups have had the chance to take their music on the road, including Battery, Deathline Int'l, Nerve Factor, and Soil & Eclipse, a West Coast group. Imbue is considered the "rock band" of the label, a group who loves to play live, and they have ambitious touring plans.

Other artists on the label have no interest in leaving the comfort of their studios

"Unlike other musicians, industrial musicians do not like to play live," observed Kim. "And for good reason, because it is not very exciting to see someone behind keyboards, and it's not very visual. I can see why they do not want to play live, and certain bands never will play live because, I guess, keeping their mystique is more important. Some of our bands are excellent live, and I am encouraging them [to play live] as much as possible."

Despite all of its ups and downs over the years, COP International has proven to be a survivor in a business where many indie labels do not last long. Many of their artists have built up a strong underground reputation and have accumulated positive press in both indie and mainstream magazines. Aside from the Diva X Machina series, the label has released successful albums by Battery, Index, Deathline, and some of their licensed bands, including Dive, Sonar, Birmingham 6, and Will. They also have two other successful compilation series, New Violent Breed and Electronic Challenge, Furthermore, Battery (who broke up last year) released the Ivoux side project, and Index's Eric Chamberlain also works under the name Skylash. COP's bands come from all North America and parts of Europe.

Helping small companies survive is the

(Please see COP International page 51)

COP International

Oakland, CA 94608 Phone: 510-654-1505 Web: www.copint.com E-mail: kimx@copint.com Promo: Kim X Advertising: Kim X Sales: Kim X Mail order: Yes Vinyl: No Catalog: Online catalog only Main styles of music: Industrial, electro, Goth, synth-pop Top artists: Dive, Deathline Int'l, Pain Station, Soil & Eclipse



WHAT ARE UNIT SPACE ADS?

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

The two types of ads are:

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

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- 1. Use white paper.
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- Clearly identify whether your ad is a set sale or auction.
 Avoid mixing the two in the same ad; if you must, have separate sections for set-sale and auction items
- 6. Include your name, address, and telephone/fax number (and when you will be available to take calls on the ad) and all ordering information, including postage and shipping fees.
- 7. Put your listings in a logical order. If you have several formats in the same ad (LP, CD, 45, etc.), group your items by format. You also may wish to group items by type of music. As for the listings themselves, alphabetically by artist usually works best.
- 8. If you have any questions on how to set up your ad, contact anyone from the GOLDMINE advertising staff.

SET SALE GUIDELINES FOR BUYERS

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

SET SALE GUIDELINES FOR SELLERS

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

Auction Guidelines For Buyers

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

AUCTION GUIDELINES FOR SELLERS

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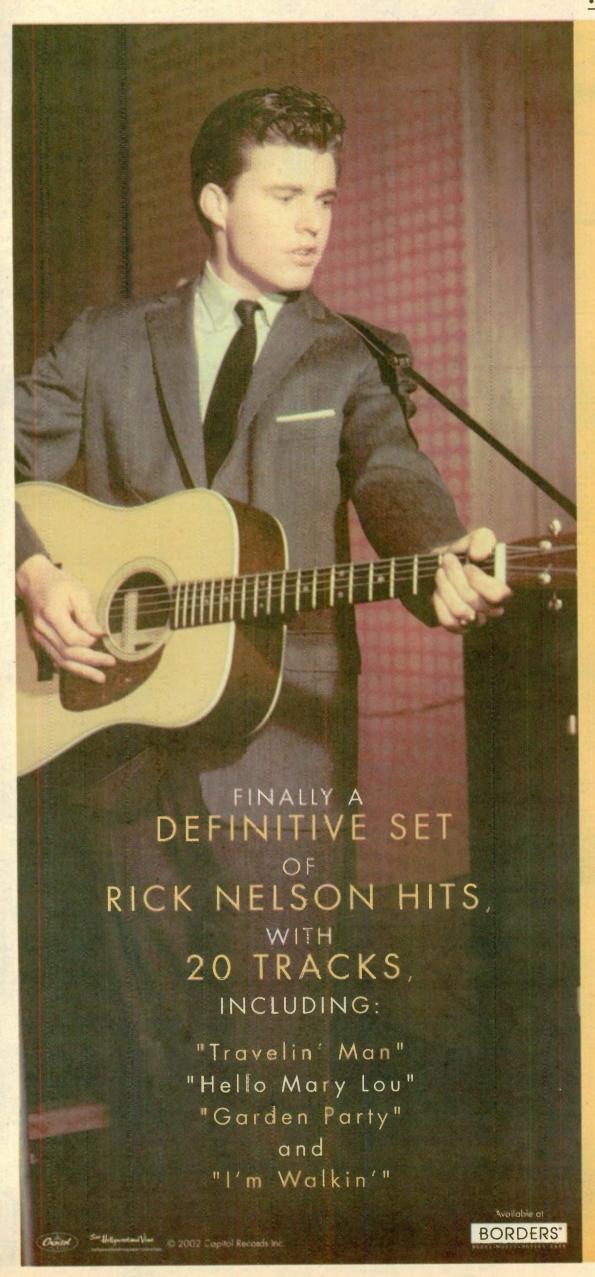
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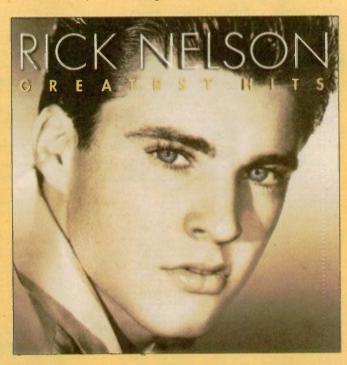




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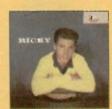
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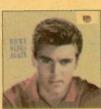


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JAMES PERMAN, Lium At The Bount	\$3 10.00	RAY CHARLES SINGERS: The New Contempory
King/Poly, 883	88 10.00 01688 10.00	CHARLE: Lines Janus 7036 SS 6.00 CHEAP TRICK: Standing On The Edge Epic 465562 (UK) SS 8.00
JAMES BROWN: Cold Sweat King/Poly.	SS 10.00	CHEAP TRICK: Busted Spic 466876
JAMES BROWN: Live At The Apollo Volume II King/Poly.1022 (2 LP's)	88 17,00	CHERRELLE: Affair Tabu 4607341 SS 6.00 CHERRELLE: The Homan I Am
JAMES BROWN: Say It Loud (I'm Black I'm Proud) King/Poly. 1047 JAMES BROWN: Gettin' Down To It	6	Tabu 364005 SS 6.00 CHI-LITES: Greatest Hits
JAMES BROWN: GREETH' DOWN TO IE King/Poly. 1051 JAMES BROWN: The Popcorn Ring/Poly.	SS 10.00	Epic 38627 SS 8.00 LEMMY COCCO & THE CHINES: Once In Awhile UTLP 1001 SS 8.00
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JAMES BROWN: Sho Is Punky Down Here	88 10.00	ERIC CLAPTON: Honey & Cigarettee WB 23773 M 8.00
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1127	8S 10.00	PATSY CLINE: 12 G.H. MCA 12 SS 10.00



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ATMIL	LP	SET	SALE
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(France) CAPITOL SW 1120	SS 10.	00 Co1	Times They Are A-Changin' umbia 8905 SS 8 ther Side Of Bob Dylan
(France) CAPITOL W 1190 NAT KING COLE: The Nat King Cole:	SS 10.	00 Co1	umbia 8993 SS 8.
(1957) Sandy Hook 2054 NAT KING COLE: Nat King Cole Sing Shearing Plays Capitol SM 1675	M 10.	BOB DYLAN: Hic	nging It All Back Home umbia 9128 SS 8. Mway 61 Revisited
Shearing Plays Capitol SM 1675 NAT KING COLE: From The Beginning MCA 4020 (2 LP Set)	(Decca Yrs	OO Col	umbia 9189 SS 8. n Wesley Harding
LYN COLLINS: Think (About It) People PE 5602		BOB DYLAN: Nev	umbia 9604 SS 8. Morning
LYN COLLINS: Check He OUt If You I Know He By Nov People PE 6605	98 10. Con't SS 10.	BOB DYLAN: Blo	umbia 30290 SS 8. od On The Tracks
- PHIL COLLINS: Face Value Atlantic	: SS 8.	BOB DYLAN: DON	umbia 33235 SS 8. n In The Groove umbia 460267 (UK) SS 8.
PHIL COLLINS: Hello, I Must Be Go: Atlantic 80035	ingt 88 8.	BOB DYLAN: Gre	atout Hits umbia 9463 SS 8.
PHIL COLLINS: But Seriously (UK) Virgin 2620	SS 6.	BOB DYLAN: Dee	ire Culumbia 86003 (UK) SS 10.
PHIL COLLINS: Both Sidem MB 93757 (2 LP Set) (UK) COLOR ME BADD: Awakening Enic 686	55 12.	00 Crystal	r Rome-The Early Years Bull 103 SS 8.
JOHN COLTRANE SEXTET: Blue Train	SS 10.		RE: Head To The Sky Columbia 32194 SS 8. RE: Open Our Eyes
JOHN COLTRAME QUARTET: Coltrane Ja Atlantic SD 1354	SS 10.		Columbia 32712 SS 8.
JOHN COLTRANE QUARTET: The Last T: Prestigs (OJC) 7378	ane	Columbia 33694 00 EARTH WIND & FI	(2 LP Set) SS 12. RE: Facme
COMMODURES: Natural High Motown 90 COMMODURES: Midnight Hagic)2 M 6.	OO Columbia 36795 EARTH WIND & FI	(2 LP Set) M- 8. RE: Best Of Vol. 1
Hotown 5348 COMMODORES: Heroes Motown 939 (w)	88 6. p) ma) M. 6.	EARTH WIND & FI	Columbia 35647 SS 8. RE: Best Of Vol. 2
(In Notown Promo Sleen COMMODORES: United Polydor 831194 COMMODORES: 13 Motown 6054	те) м 6. I м 6. SS 6.	00 ELECTRIC PRIMES	Columbia 45013 SE 8. : Same (I Had To Much To
CHRIS CONNOR: Classic Contemp. 14 CONTINENTAL IV: Dream Norld	023 86 10.	00 ELECTRIC PRIMES	6248 (180 Gram Viny1)SS 15. : Mmem In F Minor 6275 (180 Gram Viny1)SS 15.
Jay Naiking 1020 CONTOURS: Do You Love He Gordy 90	95 10. 1 95 10.	00 ELEGANTS: Litt 00 ELEGANTS: Back	le Star M.Hill 210 SS 8. In Time
SAM COOKE: At The Cope ABRCO 2970 COOLIG: My Soul Towny Boy 1180 (2 LP Set)	SS 11.	00 Спув	tal Bell 132 SS 8. ight With The Elegants
ALICE COOPER: Trash Spic 45137	SS 10.	00 Crys 00 ELGINS: Take Ti	tal Bell 101 SS 8. ne Train Motorcity
CORNELLS: Surf Pever! Sundazed 50 ELVIS COSTELLO/ATTRACTIONS: Trust		OURE ELLINGTON:	39 (UK) SS 8. Rockin' In Rhythm
Domon 30 (UK) ELVIS COSTELLO/ATTRACTIONS: Blood Domon 80 (UK)	SS 6. 4 Chocolat SS 8.	DURCE SELLINGTON:	AVI 8619 SS 6. The World Of Duke Ellingt
ELVIS COSTELLO/RICHARD HARVEY: GEH Demon 4 (UK)	Soundtrk SS A.	OU COlumbia 3: ELO: Greatest I OO EMOTIONS: Plow	2564 (2 LP Set) SS 12. 4 its Jet 36310 SS 8. 4 its Jet 36310 SS 8. 5 ice Columbia 34163 SS 8. 6 ice Columbia 3455 SS 8.
ELVIS COSTELLO/RICHARD HARVEY: GRH Demon 4 (UK) COUNT BASIE ORK/LESTER YOUNG: Lest Epic LN 3107	er Leeps I	n EMOTIONS: Rejo: 00 EMOTIONS: Sumbe	ce Columbia 34762 SS 8.
Geffen 24975 (2 LP	ellites 'a) \$5 12.	ENCHANTERS: The DO Sta	re Goes A Pretty Girl urdust 102 . SS 11.
CRASH CREW: Same Sugar Hill 9123 CAROLYN CRAMPORD: Heartaches Motorcity 49 (UK)	95 10.		Eyes Of Innocence Epic 460699 (UK) SS 8.1 Into The Light
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CCR: Creedence Gold Fantasy 9418 CCR: More Creedence Gold Pant. 943	58 11.0	O EVERLY SNOTHERS:	Pass The Chicken
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CURE: Wild Hood Swings Elektra 61 (2 LP Set)	744 SS 12.0	B.T. EXPRESS: 1	olumbia 34178 SS 8.0
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Columbia 8786	SS 8.00	GUNS 'N ROSES: L	les Geffen 24196 SS 10.00

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6.	RUCY	HIT	PARADE	-	Songs (Sing					\$8.00
7.	YOUR	HIT	PARADE	-	Late	40	s (2 LP	Set]	\$10.00
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10.	YOUR	HIT	PARADE	-	1952	(2	LP	Set)		\$10.00
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15.	ROCK	& ROL	L ERA	-	1957	(2	LP	Box)		\$10.00
16.	ROCK	& ROL	L ERA		1958	(2	LP	Box)		\$10.00
17.	ROCK	& ROL	L ERA	-	1959	(2	LP	Box)		\$10.00
18.	ROCK	& ROL	L ERA		1960	(2	LP	Box)		\$10.00
19.	(Her	drix,	L ERA kinks, hames,	B Hu	ROCK yrds, llaba LP S	Dee 110	p P	urple		\$10.00
20.	COUNT	RY CH	RISTMAS	(3 LP	Box)			\$10.00
21.	FAMIL	Y CHR	SAMTE	co	LLECT	ION	(5	LP S	iet)	\$10.00
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23.	50 CH	RISTH	AS FAVO	21	TES (3 L	P S	et)		\$10.00
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25.	TIME	LIFE	TREASUR	¥			ICA Se			\$10.00

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BEATLES: Abbey Road Capitol 46446	SS 15.0		١
BEATLES: Sgt. Pepper's Lonely Hearts		Columbia 30888 SS 8.00	
Club Band Capitol 46442	SS 15.0		
BIG BILL BROONZY: The Greatest Minst	rel	Machine Excello 8022 SS 10.00	
Of Authentic Blues Polygram 91 ()	II()55 10.	00 QUEEN LATIFAH: Order In The Court	
BLONDIE: Parallel Lines Chrysalis 2	230		
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JAMES BROWN: Live At The Apollo-1962	, 55 1510	RAMONES: Same Sire 7520	
King/Poly 826		O (180 Gram Virgin Viny1) · SS 15.00	
DAVE BRUBBCK QUARTET: Time Out	55 1010	RAMONES: Road To Ruin Sire 6063	
Columbia CS 8192	99 8 0		
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Columbia CL 998	99 8 7	0 (180 Gram Virgin Vinyl) SS 15.00	
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Columbia CS 9522		0 (180 Gram Virgin Viny1) SS 15.00	
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DOORS: The Soft Parade	30 1110	BRUCE SPRINGSTEEN: Born To Run	
	SS 12.0		
JIMI HENDRIX: In From The Storm	30 12.0	UNDISPUTED TRUTH: Face To Face With	
(PICTURE DISC) RCA 68233	SS 10.0	O The Truth Gordy GS 959 SS 10.00	
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Atlantic 83136	SS 10.0		
ELTON JOHN: Goodbye Yellow Brick Ros	33 10.0		
MCA 159 (180 Gram Virgin Vinyl)	u u	VELVET UNDERGROUND: Love At Max's-	
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(180 Gram Virgin Viny1)	CC 10 A	Columbia 9947 (2 LP Set) SS 12.00	
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(180 Gram Virgin Viny1) (2 LP Set)		That Went To War T/L 139 (2 LP Set) SS 12.00	
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Le Roux Tony Levin Kerry Livgren Nick Lowe Magellan Magnum Magnum Pat Metheny Steve Morse Nolan & Wakems Pain Of Salvation Pink Floyd Player Porcupine Tree Procol Harum Racer X Royal Hunt Royal Hunt Leo Sayer Leo Sayer Leo Sayer Leo Sayer Saxon Michael Schenker Sniff n' The Team Sparks Spooky Tooth Spooky Tooth Status Quo Status Quo Steelheart	Rebel/Zar Higher Up Live 1980 Pieces Of The Sun + 1 Best Of Poorside Of Town Hundred Year Flood Anthology 2 Breath Of Life Speaking Of Now + 1 Stand Up Split Decision Hound Of The Baskervilles Remedy Lane + 1 Shine On Room With A View Stars Die-The Delerium Years Classic Tracks & Rarities Snowball Of Doom Moving Target + 2 (Special Versi Paradoz/Closing The Chapter Another Year + 2 Just A Boy + 2 Silverbird + 2 Killing Ground Thank You 2 SUnderground Big Beat You Broke My Heart, I Break Yo Witness Sixties Singles Box (7CD) Swedish Radio Sessions Wait	remastered Japan w/ 3 new tracks Japan 2001 Limited Edition single w/ guest Ian Anderson 2-CD 2-CD, Japan Japan 1985 re-issue remastered new 2002 release Clive Nolan & Oliver Wakeman Japan UK, 9-CD box set Japan 1991-1997, 2CD, w/ unreleased mat. 2-CD recorded live in L.A. ion) 2-CD with bonus track & bonus CD Japan new 2002 release Japan, LP sleeve, remastered ur Jaw 3rd US unreleased album French remaster, LP sleeve	\$21 \$19 \$30 \$12 \$17 \$14 \$14 \$25 \$31 \$18 \$25 \$21 \$16 \$23 \$18 \$38 \$31 \$18 \$38 \$31 \$18 \$38 \$31 \$18 \$18 \$38 \$31 \$18 \$31 \$18 \$18 \$18 \$18 \$18 \$18 \$18 \$18 \$18 \$1
Le Roux Tony Levin Kerry Livgren Nick Lowe Magellan Magnum Pat Metheny Steve Morse Nolan & Wakems Pain Of Salvation Pink Floyd Player Porcupine Tree Procol Harum Racer X Royal Hunt Sayer Leo Sayer Leo Sayer Leo Sayer Leo Sayer Sayer Saxer Sparks Sparks Spooky Tooth Spooky Tooth Status Quo Status Quo Steelheart Trees Turtles Turtles Turtles Turtles Twin Age	Rebel/Zar Higher Up Live 1980 Pieces Of The Sun + 1 Best Of Poorside Of Town Hundred Year Flood Anthology 2 Breath Of Life Speaking Of Now + 1 Stand Up Split Decision In Hound Of The Baskervilles Remedy Lane + 1 Shine On Room With A View Stars Die-The Delerium Years Classic Tracks & Rarities Snowball Of Doom Moving Target + 2 (Special Versi Paradoz/Closing The Chapter Another Year + 2 Just A Boy + 2 Silverbind + 2 Killing Ground Thank You 2 Sunderground Big Beat You Broke My Heart, I Break Yo Witness Sixties Singles Box (7CD) Swedish Radio Sessions Wait Garden Of Jane Delawney Let Me Be (EP)	Japan w/ 3 new tracks Japan 2001 Limited Edition single w/ 3 new tracks Japan 2001 Limited Edition single w/ guest Ian Anderson 2-CD 2-CD, Japan Japan Japan Japan Japan UK, 9-CD box set Japan UK, 9-CD box s	\$21 \$19 \$30 \$12 \$17 \$14 \$19 \$36 \$30 \$31 \$14 \$14 \$25 \$31 \$18 \$21 \$19 \$21 \$21 \$21 \$21 \$22 \$17 \$22 \$17 \$23 \$23 \$38 \$38 \$38 \$31 \$31 \$31 \$31 \$31 \$31 \$31 \$31 \$31 \$31
Le Roux Tony Levin Kerry Livgren Nick Lowe Magellan Magnum Magnum Magnum Magnum Steve Morse Steve Morse Nolan & Wakems Pain Of Salvation Pink Floyd Player Porcupine Tree Procol Harum Racer X Royal Hunt Leo Sayer Leo Sayer Leo Sayer Leo Sayer Saxon Michael Schenker Sparks Spooky Tooth Status Quo Status Quo Steelheart Trees Turtles Turtles Twin Age Two Fire	Rebel/Zar Higher Up Live 1980 Pieces Of The Sun + 1 Best Of Poorside Of Town Hundred Year Flood Anthology 2 Breath Of Life Speaking Of Now + 1 Stand Up Split Decision In Hound Of The Baskervilles Remedy Lane + 1 Shine On Room With A View Stars Die-The Delerium Years Classic Tracks & Rarities Snowball Of Doom Moving Target + 2 (Special Versi Paradoz/Closing The Chapter Another Year + 2 Just A Boy + 2 Silverbird + 2 Killing Ground Thank You 2 Silverbird + 2 Silverbird + 2 Silverbird Silverbird + 3 Sixties Singles Box (7CD) Swedish Radio Sessions Wait Garden Of Jane Delawney Let Me Be (EP) She'd Rather Be With Me (EP) Month Of The Year Ignition	Japan w/3 new tracks Japan 2001 Limited Edition single w/ 3 new tracks Japan 2001 Limited Edition single w/ guest Ian Anderson 2-CD 2-CD, Japan Japan Japan Japan UK, 9-CD box set Japa	\$21 \$19 \$30 \$12 \$17 \$14 \$19 \$36 \$30 \$14 \$14 \$14 \$25 \$31 \$18 \$25 \$21 \$16 \$23 \$18 \$18 \$38 \$31 \$18 \$38 \$31 \$18 \$18 \$18 \$18 \$18 \$18 \$18 \$18 \$18 \$1
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Le Roux Tony Levin Kerry Livgren Nick Lowe Magellan Magnum Magnum Magnum Magnum Steve Morse Steve Morse Nolan & Wakems Pain Of Salvation Pink Floyd Player Porcupine Tree Procol Harum Racer X Royal Hunt Leo Sayer Leo Sayer Leo Sayer Leo Sayer Saxon Michael Schenker Sparks Spooky Tooth Status Quo Status Quo Steelheart Trees Turtles Turtles Twin Age Two Fire	Rebel/Zar Higher Up Live 1980 Pieces Of The Sun + 1 Best Of Poorside Of Town Hundred Year Flood Anthology 2 Breath Of Life Speaking Of Now + 1 Stand Up Split Decision In Hound Of The Baskervilles Remedy Lane + 1 Shine On Room With A View Stars Die-The Delerium Years Classic Tracks & Rarities Snowball Of Doom Moving Target + 2 (Special Versi Paradoz/Closing The Chapter Another Year + 2 Just A Boy + 2 Silverbird + 2 Killing Ground Thank You 2 Silverbird + 2 Silverbird + 2 Silverbird Silverbird + 3 Sixties Singles Box (7CD) Swedish Radio Sessions Wait Garden Of Jane Delawney Let Me Be (EP) She'd Rather Be With Me (EP) Month Of The Year Ignition	Japan w/3 new tracks Japan 2001 Limited Edition single w/ 3 new tracks Japan 2001 Limited Edition single w/ guest Ian Anderson 2-CD 2-CD, Japan Japan Japan Japan UK, 9-CD box set Japa	\$21 \$19 \$30 \$12 \$17 \$14 \$19 \$36 \$30 \$14 \$14 \$25 \$31 \$18 \$22 \$21 \$19 \$25 \$21 \$19 \$25 \$31 \$19 \$25 \$31 \$19 \$25 \$31 \$19 \$25 \$31 \$19 \$25 \$19 \$26 \$19 \$27 \$27 \$28 \$28 \$28 \$28 \$28 \$28 \$28 \$28 \$28 \$28
Le Roux Tony Levin Kerry Livgren Nick Lowe Magellan Magnum Magnum Magnum Magnum Pat Metheny Steve Morse Nolan & Wakems Pain Of Salvation Pink Floyd Player Porcupine Tree Procol Harum Racer X Royal Hunt Leo Sayer Leo Sayer Leo Sayer Saxon Michael Schenker Sniff n' The Tears Sparks Spooky Tooth Spooky Tooth Spooky Tooth Spooky Tooth Status Quo Status Quo Status Quo Steelheart Trees Turtles Turtles Turtles Twin Age Two Fire Two Fire Vandenburg Vandenburg Vandenburg	Rebel/Zar Higher Up Live 1980 Pieces Of The Sun + 1 Best Of Poorside Of Town Hundred Year Flood Anthology 2 Breath Of Life Speaking Of Now + 1 Stand Up Split Decision In Hound Of The Baskervilles Remedy Lane + 1 Shine On Room With A View Stars Die-The Delerium Years Classic Tracks & Rarities Snowball Of Doom Moving Target + 2 (Special Versi Paradoz/Closing The Chapter Another Year + 2 Silverbird + 2 Killing Ground Thank You 2 Sunderground Big Beat You Broke My Heart, I Break Yo Witness Sixties Singles Box (7CD) Swedish Radio Sessions Wait Garden Of Jane Delawney Let Me Be (EP) Month Of The Year Ignition Ignition + 1 Alibi	Japan w/ 3 new tracks Japan 2001 Limited Edition single w/ 3 new tracks Japan 2001 Limited Edition single w/ guest Ian Anderson 2-CD 2-CD, Japan Japan Japan Japan Japan Japan UK, 9-CD box set Japan Jap	\$21 \$19 \$30 \$12 \$17 \$14 \$14 \$25 \$31 \$18 \$25 \$21 \$16 \$23 \$18 \$18 \$18 \$18 \$18 \$18 \$18 \$18 \$18 \$18
Le Roux Tony Levin Kerry Livgren Nick Lowe Magcllan Magnum Magnum Pat Metheny Steve Morse Nolan & Wakems Pain Of Salvation Pink Floyd Player Porcupine Tree Procol Harum Racer X Royal Hunt Royal Hunt Leo Sayer The Tree Tintles Turtles Turtle	Rebel/Zar Higher Up Live 1980 Pieces Of The Sun + 1 Best Of Poorside Of Town Hundred Year Flood Anthology 2 Breath Of Life Speaking Of Now + 1 Stand Up Split Decision in Hound Of The Baskervilles Remedy Lane + 1 Shine On Room With A View Stars Die-The Delerium Years Classic Tracks & Rarities Snowball Of Doom Moving Target + 2 (Special Versi Paradoz/Closing The Chapter Another Year + 2 Silverbird + 3 Sixties Singles Box (7CD) Swedish Radio Sessions Wait Garden Of Jane Delawney Let Me Be (EP) Month Of The Year Ignition Ignition + 1 Alibi Heading For A Storm Self-titled Live At The Roxy + 3	Japan w/ 3 new tracks Japan 2001 Limited Edition single w/ 3 new tracks Japan 2001 Limited Edition single w/ guest Ian Anderson 2-CD 2-CD, Japan Japan Japan Japan Japan Japan UK, 9-CD box set Japan Japa	\$21 \$19 \$30 \$12 \$17 \$14 \$19 \$36 \$30 \$14 \$14 \$25 \$31 \$18 \$22 \$23 \$23 \$23 \$23 \$23 \$18 \$318 \$318 \$318 \$318 \$318 \$318 \$318
Le Roux Tony Levin Kerry Livgren Nick Lowe Magellan Magnum Magnum Magnum Pat Metheny Steve Morse Steve Morse Nolan & Wakems Pain Of Salvation Pink Floyd Player Porcupine Tree Procol Harum Racer X Royal Hunt Leo Sayer Leo Sayer Leo Sayer Leo Sayer Saxon Michael Schenker Spiff n' The Team Sparks Spooky Tooth Status Quo Foreit Sayer Saxon Michael Schenker Spooky Tooth Status Quo Status	Rebel/Zar Higher Up Live 1980 Pieces Of The Sun + 1 Best Of Poorside Of Town Hundred Year Flood Anthology 2 Breath Of Life Speaking Of Now + 1 Stand Up Split Decision In Hound Of The Baskervilles Remedy Lane + 1 Shine On Room With A View Stars Die-The Delerium Years Classic Tracks & Rarities Snowball Of Doom Moving Target + 2 (Special Versi Paradoz/Closing The Chapter Another Year + 2 Silverbird + 3 Sinderground Big Beat You Broke My Heart, 1 Break Yo Winess Sixties Singles Box (7CD) Swedish Radio Sessions Wait Garden Of Jane Delawney Let Me Be (EP) Shorth Of The Year Ignition Ignition + 1 Alibi Heading For A Storm Self-titled Live At The Roxy + 3 Jasmine	Japan w/3 new tracks Japan 2001 Limited Edition single w/ 3 new tracks Japan 2001 Limited Edition single w/ guest Ian Anderson 2-CD 2-CD, Japan Japan Japan Japan Japan UK, 9-CD box set Japan UK, 9-CD box set Japan Japan UK, 9-CD box set Japan Japan UK, 9-CD box set Japan Ingologic UK, 9-CD box set Japan Ingologic UK, 9-CD box set Japan Ja	\$21 \$19 \$30 \$12 \$17 \$14 \$14 \$14 \$14 \$25 \$31 \$189 \$25 \$21 \$19 \$36 \$30 \$31 \$31 \$31 \$31 \$31 \$31 \$31 \$31
Le Roux Tony Levin Kerry Livgren Nick Lowe Magcllan Magnum Magnum Pat Metheny Steve Morse Nolan & Wakems Pain Of Salvation Pink Floyd Player Porcupine Tree Procol Harum Racer X Royal Hunt Royal Hunt Leo Sayer The Tree Tintles Turtles Turtle	Rebel/Zar Higher Up Live 1980 Pieces Of The Sun + 1 Best Of Poorside Of Town Hundred Year Flood Anthology 2 Breath Of Life Speaking Of Now + 1 Stand Up Split Decision in Hound Of The Baskervilles Remedy Lane + 1 Shine On Room With A View Stars Die-The Delerium Years Classic Tracks & Rarities Snowball Of Doom Moving Target + 2 (Special Versi Paradoz/Closing The Chapter Another Year + 2 Silverbird + 3 Sixties Singles Box (7CD) Swedish Radio Sessions Wait Garden Of Jane Delawney Let Me Be (EP) Month Of The Year Ignition Ignition + 1 Alibi Heading For A Storm Self-titled Live At The Roxy + 3	remastered Japan w/3 new tracks Japan 2001 Limited Edition single w/ guest Ian Anderson 2-CD 2-CD, Japan Japan Japan Japan UK, 9-CD box set Japan Secondary UK, 9-CD box set Japan UK, 9-CD box set Japan	\$21 \$19 \$30 \$12 \$17 \$14 \$14 \$14 \$25 \$31 \$189 \$25 \$21 \$16 \$23 \$18 \$18 \$38 \$38 \$31 \$18 \$22 \$26 \$18 \$18 \$18 \$18 \$18 \$18 \$18 \$18
Le Roux Tony Levin Kerry Livgren Nick Lowe Magellan Magnum Pat Metheny Steve Morse Steve Morse Nolan & Wakems Pain Of Salvation Pink Floyd Player Porcupine Tree Procol Harum Racer X Royal Hunt Leo Sayer Leo Sayer Leo Sayer Leo Sayer Leo Sayer Saxon Michael Schenker Spiff n' The Team Sparks Spooky Tooth Status Quo St	Rebel/Zar Higher Up Live 1980 Pieces Of The Sun + 1 Best Of Poorside Of Town Hundred Year Flood Anthology 2 Breath Of Life Speaking Of Now + 1 Stand Up Split Decision In Hound Of The Baskervilles Remedy Lane + 1 Shine On Room With A View Stars Die-The Delerium Years Classic Tracks & Rarities Snowball Of Doom Moving Target + 2 (Special Versi Paradoz/Closing The Chapter Another Year + 2 Just A Boy + 2 Silverbird + 2 Killing Ground Thank You 2 Sunderground Big Beat You Broke My Heart, I Break Yo Winess Sixties Singles Box (7CD) Swedish Radio Sessions Wait Garden Of Jane Delawney Let Me Be (EP) She'd Rather Be With Me (EP) Month Of The Year Ignition Ignition + 1 Alibi Heading For A Storm Self-titled Live At The Roxy + 3 Jasmine Edgar Winter Album Recycled Dondestan	Japan w/3 new tracks Japan 2001 Limited Edition single w/ 3 new tracks Japan 2001 Limited Edition single w/ guest Ian Anderson 2-CD 2-CD, Japan Japan Japan Japan Japan UK, 9-CD box set Japan UK, 9-CD box set Japan Japan UK, 9-CD box set Japan Japan UK, 9-CD box set Japan Ingologic UK, 9-CD box set Japan Ingologic UK, 9-CD box set Japan Ja	\$21 \$19 \$30 \$12 \$17 \$14 \$14 \$14 \$14 \$25 \$31 \$189 \$25 \$21 \$19 \$36 \$30 \$31 \$31 \$31 \$31 \$31 \$31 \$31 \$31
Le Roux Tony Levin Kerry Livgren Nick Lowe Magellan Magnum Magnum Magnum Magnum Magnum Steve Morse Nolan & Wakems Pain Of Salvation Plink Floyd Player Porcupine Tree Procol Harum Racer X Royal Hunt Leo Sayer Leo Sayer Leo Sayer Leo Sayer Saxon Michael Schenker Sparks Spooky Tooth Spooky Tooth Status Quo Sta	Rebel/Zar Higher Up Live 1980 Pieces Of The Sun + 1 Best Of Poorside Of Town Hundred Year Flood Anthology 2 Breath Of Life Speaking Of Now + 1 Stand Up Split Decision In Hound Of The Baskervilles Remedy Lane + 1 Shine On Room With A View Stars Die-The Delerium Years Classic Tracks & Rarities Snowball Of Doom Moving Target + 2 (Special Versi Paradoz/Closing The Chapter Another Year + 2 Just A Boy + 2 Silverbird + 2 Killing Ground Thank You 2 Silverbird + 2 Killing Ground Sinderground Big Beat You Broke My Heart, I Break Yo Winess Sixties Singles Box (7CD) Swedish Radio Sessions Wait Garden Of Jane Delawney Let Me Be (EP) She'd Rather Be With Me (EP) Month Of The Year Ignition Ignition + 1 Alibi Heading For A Storm Self-titled Live At The Roxy + 3 Jasmine Edgar Winter Album Recycled Dondestan Nothing can Stop Us	remastered Japan w/3 new tracks Japan 2001 Limited Edition single w/ guest Ian Anderson 2-CD 2-CD, Japan Japan Japan Japan Japan UK, 9-CD box set Japan UK, 9-CD box set Japan Japan UK, 9-CD box set Japan UK, 9-CD w/ unreleased mat. 2-CD with bonus track & bonus CD Japan new 2002 release Japan, LP sleeve, remastered ur Jaw 3rd US unreleased album French remaster, LP sleeve French remaster, LP sleeve French remastered remastered remastered remastered remastered remastered remastered, "Burning Heart" Japan, 2-CD with 3 bonus tracks Japan, 1975 re-issue Japan, 1977 re-issue Japan, 1977 re-issue Japan, 1977 re-issue Japan, 1977 re-issue Japan, 1978 leevey package Japan, LP sleeve package	\$21 \$19 \$30 \$12 \$17 \$14 \$19 \$36 \$30 \$14 \$14 \$14 \$25 \$21 \$16 \$23 \$18 \$18 \$38 \$38 \$31 \$18 \$38 \$38 \$31 \$18 \$18 \$18 \$18 \$18 \$18 \$18 \$1
Le Roux Tony Levin Kerry Livgren Nick Lowe Magellan Magnum Pat Metheny Steve Morse Nolan & Wakems Pain Of Salvation Pink Floyd Player Porcupine Tree Procol Harum Racer X Royal Hunt Leo Sayer Leo Sayer Leo Sayer Leo Sayer Saxon Michael Schenker Sniff n' The Tears Sparks Spooky Tooth Spooky Tooth Spooky Tooth Status Quo Steelheart Trees Turtles Turtl	Rebel/Zar Higher Up Live 1980 Pieces Of The Sun + 1 Best Of Poorside Of Town Hundred Year Flood Anthology 2 Breath Of Life Speaking Of Now + 1 Stand Up Split Decision In Hound Of The Baskervilles Remedy Lane + 1 Shine On Room With A View Stars Die-The Delerium Years Classic Tracks & Rarities Snowball Of Doom Moving Target + 2 (Special Versi Paradoz/Closing The Chapter Another Year + 2 Just A Boy + 2 Silverbird + 2 Killing Ground Thank You 2 SUnderground Big Beat You Broke My Heart, I Break Yo Witness Sixties Singles Box (7CD) Swedish Radio Sessions Wait Garden Of Jane Delawney Let Me Be (EP) Month Of The Year Ignition Ignition + 1 Alibi Heading For A Storm Self-fitted Live At The Roxy + 3 Jasmine Edgar Winter Album Recycled Dondestan Nothing can Stop Us Old Rotton Hat	Japan w/3 new tracks Japan 2001 Limited Edition single w/ 3 new tracks Japan 2001 Limited Edition single w/ guest Ian Anderson 2-CD 2-CD, Japan Japan 1985 re-issue remastered new 2002 release Clive Nolan & Oliver Wakeman Japan UK, 9-CD box set Japan 1991-1997, 2CD, w/ unreleased mat. 2-CD recorded live in L.A. ion) 2-CD with bonus track & bonus CD Japan new 2002 release Japan, LP sleeve, remastered ur Jaw 3rd US unreleased album French remaster, LP sleeve French remastered, "Burning Heart" Japan 1975 re-issue Japan, 1975 re-issue Japan, 1977 re-issue Japan, 1977 re-issue Japan, 1977 re-issue Japan, LP sleeve package	\$21 \$19 \$30 \$12 \$17 \$14 \$14 \$14 \$25 \$31 \$18 \$21 \$19 \$25 \$21 \$19 \$25 \$31 \$18 \$23 \$23 \$23 \$23 \$23 \$23 \$23 \$23
Le Roux Tony Levin Kerry Livgren Nick Lowe Magellan Magnum Magnum Magnum Magnum Magnum Steve Morse Nolan & Wakems Pain Of Salvation Plink Floyd Player Porcupine Tree Procol Harum Racer X Royal Hunt Leo Sayer Leo Sayer Leo Sayer Leo Sayer Saxon Michael Schenker Sparks Spooky Tooth Spooky Tooth Status Quo Sta	Rebel/Zar Higher Up Live 1980 Pieces Of The Sun + 1 Best Of Poorside Of Town Hundred Year Flood Anthology 2 Breath Of Life Speaking Of Now + 1 Stand Up Split Decision in Hound Of The Baskervilles Remedy Lane + 1 Shine On Room With A View Stars Die-The Delerium Years Classic Tracks & Rarities Snowball Of Doom Moving Target + 2 (Special Versi Paradoz/Closing The Chapter Another Year + 2 Silverbird + 2 Killing Ground Thank You 2 Silverbird + 2 Silverbird + 2 Silverbird + 3 Sixties Singles Box (7CD) Swedish Radio Sessions Wait Garden Of Jane Delawney Let Me Be (EP) She'd Rather Be With Me (EP) Month Of The Year Ignition Ignition + 1 Alibi Heading For A Storm Self-titled Live At The Roxy + 3 Jasmine Edgar Winter Album Reccycled Ondestan Nothing can Stop Us Old Rotton Hat Rock Bottom	Japan w/ 3 new tracks Japan 2001 Limited Edition single w/ 3 new tracks Japan 2001 Limited Edition single w/ guest Ian Anderson 2-CD 2-CD, Japan Japan Japan Japan Japan Japan Japan UK, 9-CD box set Japan UK, 9-CD box set Japan Japan UK, 9-CD box set Japan UK, 9-CD box set Japan Japan UK, 9-CD box set Japan Japan UK, 9-CD box set Japan Japan Japan Japan L-C-CD with bonus track & bonus CD Japan new 2002 release Japan, LP sleeve, remastered ur Jaw 3rd US unreleased album French remaster, LP sleeve French remaster, LP sleeve French remastered remastered remastered remastered remastered, "Burning Heart" Japan, 2-CD with 3 bonus tracks Japan, 1979 re-issue Japan, 1979 re-issue Japan, 1977 re-ssue Japan, LP sleeve package	\$21 \$19 \$30 \$12 \$17 \$14 \$19 \$36 \$30 \$14 \$14 \$14 \$25 \$21 \$16 \$23 \$18 \$18 \$38 \$38 \$31 \$18 \$38 \$38 \$31 \$18 \$18 \$18 \$18 \$18 \$18 \$18 \$1
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Le Roux Tony Levin Kerry Livgren Nick Lowe Magcllan Magnum Magnum Pat Metheny Steve Morse Nolan & Wakems Pain Of Salvation Pink Floyd Player Porcupine Tree Procol Harum Racer X Royal Hunt Royal Hunt Leo Sayer Leo Sayer Leo Sayer Leo Sayer Saxon Michael Schenker Siff n' The Team Sparks Spooky Tooth Spooky Tooth Spooky Tooth Status Quo Steelheart Trees Turtles Turtl	Rebel/Zar Higher Up Live 1980 Pieces Of The Sun + 1 Best Of Poorside Of Town Hundred Year Flood Anthology 2 Breath Of Life Speaking Of Now + 1 Stand Up Split Decision In Hound Of The Baskervilles Remedy Lane + 1 Shine On Room With A View Stars Die-The Delerium Years Classic Tracks & Rarities Snowball Of Doom Moving Target + 2 (Special Versi Paradoz/Closing The Chapter Another Year + 2 Just A Boy + 2 Silverbird + 2 Killing Ground Thank You 2 Silverbird + 2 Killing Ground Big Beat You Broke My Heart, I Break Yo Witness Sixties Singles Box (7CD) Swedish Radio Sessions Wait Garden Of Jane Delawney Let Me Be (EP) She'd Rather Be With Me (EP) Month Of The Year Ignition Ignition + 1 Alibi Heading For A Storm Self-titled Live At The Roxy + 3 Jasmine Edgar Winter Album Recycled Dondestan Nothing can Stop Us Old Rotton Hat Rock Bottom Ruth Is Stranger Shleep	remastered Japan w/3 new tracks Japan 2001 Limited Edition single w/guest Ian Anderson 2-CD 2-CD, Japan Japan Japan Japan Japan Japan UK, 9-CD box set Japan UK, 9-CD box set Japan Japan UK, 9-CD box set Japan Japan UK, 9-CD box set Japan UK, 9-CD w/ unreleased mat. 2-CD with bonus track & bonus CD Japan new 2002 release Japan, LP sleeve, remastered ur Jaw 3rd US unreleased album French remaster, LP sleeve French remaster, LP sleeve French remastered, "Burning Heart" Japan, 2-CD with 3 bonus tracks Japan, 1975 re-issue Japan, 1977 re-ssue Japan, 1977 re-ssue Japan, 1977 re-ssue Japan, 1978 leeve package Japan, LP sleeve package	\$21 \$19 \$30 \$12 \$17 \$14 \$14 \$14 \$14 \$25 \$21 \$18 \$23 \$18 \$38 \$31 \$18 \$38 \$31 \$18 \$18 \$22 \$26 \$15 \$15 \$15 \$15 \$15 \$15 \$15 \$15

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	The Babys	Head First	remastered	\$10	GOLDEN EARR	ING	2 albums on 1 CD	\$12
	The Babys The Babys	Union Jacks Anthology + 7	remastered remastered, w/prev. unrelease materia		Golden Earring Golden Earring	Continuing Story O fRadar Love Contra Band	remastered remastered	\$16 \$16
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	John Waite <u>John Waite</u>	Mask Of Smiles/Rovers Return	2 albums on 1 CD remastered	\$11	Golden Earring	2nd Live (2CD)	remastered	\$19
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			1999 studio recording Japan, Limited Edition LP sleeve,OOP			Understand Across The Water	2000 release w/ Martin Orford (IQ) 1994 release	\$18 \$18
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ŀ	Charlie	Self-titled			Jefferson Starship Jefferson Starship		Japan, 20-bit K-2 remastered Japan, 20-bit K-2 remastered	\$26 \$26
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ŀ	Crack The Sky	Cut	1998 release	\$12	Jethro Tull	Stand Up + 4	UK, Digitally remastered SALE SALE SALE	\$12
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		Limited Edition Gold Disc w/ 3 new tracks		Par Lindh Project Par Lindh Project	•				Big Generator Yesterdays	Japan, HDCD, LP sleeve Japan, HDCD, LP sleeve	\$26 \$26
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the roller coaster before he fell victim to similar travails.

Of course Myrick was never in danger of soaring into the stratosphere, and judging by these unassuming acoustic serenades, it will probably snow in the Sahara before his music will ever top the charts. On the other hand, any musician who's courageous enough to follow his conscience will usually realize his own rewards.

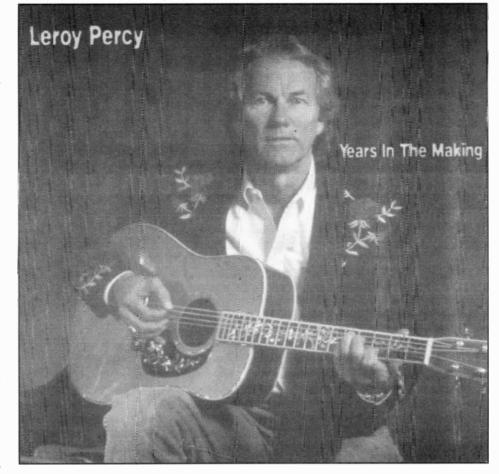
— Lee Zimmerman

LEROY PERCY Years In The Making Reckless Abandon Music (RA 13555)

Scottsdale, Ariz., resident Leroy Percy was born in Mississippi and got a traditional Southern musical upbringing singing in the church choir. During the '60s he performed in folk groups, later forming a rock band, The Casinos, while in the military. Eventually he migrated to Los Angeles as a solo performer before settling in Arizona. As the album title suggests, this is only his first proper release. But Years In the Making is the real deal, reflecting Percy's deep love of country, honky-tonk and rockabilly.

A cover of "Baby Let's Play House" opens the album and is given a more Bakersfield than Memphis hillbilly reading, its relaxed groove as sweet as Percy's Dave Alvin/Ray Price silky vocals. Closing number "She Kicked Me Out" bears a sense of devastating finality - "she kicked me out of her life and now I'm out of my mind," sings Percy, and not even a jaunty '50s-styled arrangement, complete with doo-wop vocal harmonies, can disguise the hurt.

Other high points include a Leon Redbone-ish cover of Chad Mitchell's "Mandy Lane" (itself an update of Blind Boy Fuller's bawdy "Truckin' My Blues Away"); Bob Dylan's "Girl From The North Country" (which, with its guitar/banjo/harmonica structure and smooth vocal harmonies, could pass for a latter-day Byrds outtake); and a lyrically acidic, musically twangy slab of ace country-rock, "Lap Dog." The latter will strike a familiar chord in every guy who's ever been done wrong: "I must be a glutton, a great big fool at that/But her lovin' drives



me crazy," (Reckless Abandon, PMB 167, 11445 E Via Linda #2, Scottsdale AZ 85259; or, www.leroypercy.com)

– Fred Mills

INCUBUS Morning View Epic/Immortal (EK 85227)

In the world of nu-metal clowns, the boys in Incubus stand out - and above. Not content to add macho white-boy rapping atop their turntable scratches or whine about just how dysfunctional they are, Incubus, while not exactly the thinking man's numetal flavor of choice, bust from the pack with a sensitivity that is, at the very least, enlightening. On their fourth album, Morning View, they test the modern-music field's openness to a little bit of abstract noodling.

It doesn't make for a very consistent album - although Morning View is by far their most compelling work — but it does make for an interesting one. Singer Brandon Boyd reaches deep inside to bring out the sensitive child within; the band, meanwhile, groove along a mixed-medium path that bridges exotic instruments and hip-hop beats. In the album's most telling line -"You are a fingernail running down the chalkboard/I thought I left in the third grade" from "Just A Phase" — Boyd subtly distances himself from the rap-rock morons that he and his bandmates no doubt are tired of being grouped with.

It's all pretty haughty of Incubus to take such a stand. But you know what? "Nice To Know You" and "Wish You Were Here" are a hell of a lot more intriguing as rock songs than what most of their so-labeled peers are pushing. While the closing "Aqueous Transmission" is as pretentious as its title implies, the trip to the end is both a soothing and fitting one. Incubus aren't about to change

the new hard-rock mentality, but Morning View does go a long way in proving that it doesn't have to be so damn brainless.

– Michael Gallucci

NEW ORDER Get Ready London Records (CD 8573 89621 2)

Save for a few sporadic concert outings, the neo-dance tumult of New Order has been something of a lost commodity over the past decade. Their last studio album, Republic, from '93, was met rather dismally as an especially cruel foil to New Order's earlier invention in fusing rock 'n' roll with electronica and dance music, the latter frequently possessed of an Ecstasy-suggestive kineticism.

As a retread of past glories, and a lazy one at that, Republic was remarkable only in the sense that it looked to have been New Order's last album. But now they are back for at least one more go 'round, as if a band that had once included Ian Curtis and been known as Joy Division are naturally fit to disregard history a second time.

For Get Ready, New Order's three-piece of Bernard Sumner, Peter Hook, and Stephen Morris has been abetted with the services of Smashing Pumpkins' Billy Corgan and Primal Scream's Bobby Gillespie. It is Gillespie's influence that is telltale — or rather that of his band's. Having perfected a pop fusion of their own with '98's XTRMNTR, mixing the standard elements of New Order songs such as "Blue Monday" and "Dream Attack" with their own newly acquired political ferocity, the Scream seem to have incited volume and dissonance in New Order's more danceoriented extremes.

Sumner half-sings, half-spits his words throughout the album, sounding not only like another grating, though oddly charming, Manchester pop spokesman, but also as an artist with his own agenda. "Slow Jam," which isn't really one at all, gives listeners the feeling that the singer is about to depart from inside the speakers to physically show his own rant. "I don't want the world to change/I like the way it is/Just give me one more wish"; and then, amidst the rattling feedback lines, the conclusion - "I can't get enough of

(Please see New Releases page 50)

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RECEIVE What is Wrong with Jay World-131 (2004).

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this," delivered so expertly that it's near impossible to see how anyone could. Improbably, this is music that swings.

The delightfully titled "Rock The Shack" pairs Sumner with Bobby Gillespie on guest vocals, and New Order has never sounded more aggressive, except perhaps for the leering opening moments of "Crystal." For balance, the album ends with "Run Wild," a gentle ode to friendship, love, Jesus and similarly beatific concerns. Who knew.

- Colin Fleming

KING'S X Manic Moonlight Metal Blade (3984-14376-2)

Throughout their 16-year existence, King's X have remained an engima, refusing to have their sound — a combination of eclectic elements lifted from metal, pop and soul - pigeonholed into any specific genre. So it goes with Manic Moonlight, the Houston trio's ninth studio album. Picking up where they left off on 2000's inexplicably titled Please Come Home... Mr. Bulbous, bassist/singer Doug Pinnick, guitarist/singer Ty Tabor and drummer/singer Jerry Gaskill unload with smooth Beatlesesque harmonies, distorted raps and dark riffs that continue to demonstrate the band's flair for experimentalism.

While King's X practically created their own genre (and a cult following) via the catchy and crunchy guitar-driven sound that marked their classic albums such as 1988's debut, Out Of The Silent Planet, 1989's Gretchen Goes To Nebraska and 1990's faith hope love by king's x, they seem to have deliberately gone out of their way on the past several records to confuse and distract longtime fans with bizarre songs lacking the band's distinct melodies and biting lyrics.

This time out, though, Tabor (the group's most popcentric player) seized control of producing and mixing duties from the rest of the band — resulting in the most complete King's X album in years. "Believe" is a vintage King's X feelgood anthem, and "False Alarm" is the closest these guys have come to a melancholy love song in years. Even more experimental tracks such as "Static" and "Skeptical Winds" resound with that old-school King's X vibe that makes Manic Moonlight the band's most essential purchase since 1996's overlooked Ear Candy. More, please.

— Michael Popke

OZZY OSBOURNE Down To Earth Epic (EK 63580)

Already a best-seller, Ozzy Osbourne's 13th studio album. Down To Earth, finds the ex-Black Sabbath frontman combining a rhythm-heavy rock sound with some equally highimpact hooks and, given his occasionally Beatles-esque delivery, he ends up sounding some of the time like John Lennon fronting a hard-rock band. (Check out the fear- and

(Please see New Releases page 53)

Book Review

ADVENTURES IN HI-FI: THE COMPLETE R.E.M. By Rob Jovanovic And Tim Abbot Orion Books (Softcover, 368 pages, £16.99) (Import)

The story of R.E.M. is well-known: Four Georgia boys do good by forming a band and becoming famous. After releasing their first LP, Murmur, in 1983, R.E.M. became a favorite of music critics. By the release of their fourth album, Lifes Rich Pageant, the band had built up a loyal following. In 1987, Document hit the shelves and the band achieved their first Top 10 hit with "The One I Love." It was the beginning of their climb to rock 'n' roll superstardom, and so much has been written about them, it is hard to separate the reality from the myth.

With their book Adventures In Hi-Fi: The Complete R.E.M. (Orion Books, 2001), Rob Jovanovic and Tim Abbot try to add something new to the R.E.M. reference library - unfortunately, they fail.

Jovanovic and Abbot are both longtime fans of R.E.M.. Jovanovic is a music journalist who has written for MoJo, Uncut and Record Collector. He is also the author of Beck: On A Backwards River and the former editor of an R.E.M. fanzine. Abbot is a contributor to Record Collector and Q.

In the introduction, Jovanovic's states that "...no other book... has ever included so much detailed

information as the one you are now holding." Oh, if only that were true. While the book does have several pages of candid shots by photographer Terry Allen from R.E.M.'s early days and some artsy layouts of singles, collectibles and backstage passes, there is little in this book that is new.

Adventures In Hi-Fi is separated into 24 chapters — each cleverly named after an R.E.M. song, lyric or R.E.M.-related reference — and each chapter covers a year in the life of the band. The early years include quotes from the band members that seem to have been recycled from other interviews or books, although the authors do include quotes from friends of the band and others associated with the early years of R.E.M. While this is interesting, it isn't anything a hard-core fan hasn't read before. An exclusive interview with Peter Buck is included in the front of the book, but fans and collectors should note that the interview doesn't reveal anything new.

It would be safe to say that the most tumultuous time for R.E.M. was the year following the departure of drummer Bill Berry in October 1997. In 1995, during the European leg of the Monster tour, Berry underwent surgery for two brain aneurysms. Two years later, when the band began recording their 10th studio album (not including Eponymous and Dead Letter Office), Berry announced he didn't want to be in R.E.M., but if his leaving would break up the band, he would stay. The three other members, not wanting to make Berry do something he didn't want to do, told him to go.

The departure of Berry has been covered in numerous magazine articles, interviews and documentaries (in many cases in more depth than in this book), and here the authors haven't

contributed any new information on the subject. This is the biggest disappointment of this book. It has been four years since Berry left the band - plenty of time to do the research needed to report on the band during the time directly after Berry's departure.

There are some nice features to the book: a timeline is included at the end of each chapter, outlining the band's live performances, including set lists, when available. The appendices include some useful information, including the obligatory discography.

One of the best features is the R.E.M. family tree outlining the various bands and musicians Berry, Buck, Mike Mills, and Michael Stipe have played with in the past. Looking at

the list, it seems as though everyone in the music industry can somehow be traced back to one of the four original members of R.E.M. The photographs are the strongest part of the book, especially the excellent candid shots taken by Terry Allen which are treats for both new and old fans.

Adventures In Hi-Fi is a general R.E.M. book that offers little that the hard-core R.E.M. fan doesn't already know. For the newbie, it would be adequate, but my suggestion would be to pick up the second edition of Marcus Gray's It Crawled From The South. The candid photographs included in Adventures In Hi-Fi are amazing, but not worth the cost of the book. If one has to have everything ever published about R.E.M., buy the book, but don't expect it to reveal any groundbreaking information.

- Elizabeth Stephen

(COP International from page 36)

Internet, she said. It enlarges the potential market for the label's product. Through that distribution, COP is also branching out to feature COPWare, which is hand-crafted wearable art. "The idea came to me as I was traveling through the States and meeting amazingly creative people. Just as we have nurtured musical artists in the past, COP would like to encourage and give support to other creative artists. It is just a natural progression of our constant search for collective expression."

In 2001 the label signed Reversal Penetrations, the label's first German band and one who has a controversial and abrasive political message. The band punctuates its music with vocal samples taken from actual newsreels and political speeches. 2002 kicks off with the new Pain Station album, Dead Is Dead, dark ambient electro and Oneiroid Psychosis, a new signing.

"For the future, I see that one of our big upcoming bands is Soil & Eclipse," declared Kim. "I think they have something pretty original, and I think they will become one of our big bands. They are working on their third album. They create a great combination of operatic male vocals with an ethereal edge and techno music. It is something that nobody else has touched. That's one the bands I'm excited about, as well as Chiasm.'

One special group for the label is Deathline Int'l. "What the group is doing right now is bridging punk and techno," explained Kim, "so that is a new thing that nobody has really approached. This summer they are going to hit the road, and they are

great live. They have a new format - five people including one incredible female vocalist who is a classically trained soprano. She's fabulous. I feel like techno/trance is in many ways the future of industrial. If we were able to put more substance and depth into that music, I think we would have something pretty powerful."

Many of COF's upcoming releases look set to further push the boundaries of electronic industrial music, and that fact obviously delights Kim. Progress, after all, is what she and the label are all about.

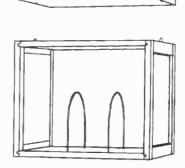
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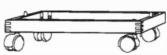
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ROBERT FRIPP live 1984

GERMS Darby Crash/Band Interviews KROQ 1979-80*

PATTI SMITH:

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Loyola Press Conference 1976 +

Central Park 1975*

London 1978* Poetry Readings

(With Jim Carroll) 1972-73

Jazz Workshop 1976* Minneapolis, MN 6/26/79*

Asbury Park, NJ 8/5/78*

Tribute To Fred Smith 4/8/95 (early show) — includes Patti performing acoustic with special guests including Lenny Kaye and sister Kimberley

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(New Releases from page 50)

paranoia-drenched "No Easy Way Out" for further proof.)

Guitarist Zakk Wylde's rumbling rhythm guitar sets the pace for the record's single and opening track "Gets Me Through," Osbourne's valentine to his fans ("I still love the feeling I get from you/I hope you never stop because it gets me through") that likewise dismisses his old devilish image ("I'm not the kind of person you think I am/I'm not the Antichrist or the Iron Man"). Instead he's a man of many moods.

On the strong ballad "Dreamer" Osbourne is a sensitive soul longing for a more peaceful world — "If only we could all just find serenity/It would be nice if we could live as one/When will all this anger, hate and bigotry be gone?" Call it his "Imagine." On the mid-tempo "Running Out Of Time," one of the record's best songs, he's "just another lonely broken hero picking up the pieces of my mind, running out of faith and hope and reason."

What you won't find here is any hint of macho posturing. Instead, these songs find Osbourne mining familiar terrain, namely themes of desperation and paranoia done up with a cartoonish flair. The hard-hitting "Facing Hell" finds him pondering the afterlife with a fair amount of anxiety: "Is it God that sits there waiting or will the darkness suck me in?" Ditto the cracked ravings on the rumbling "Can You Hear Them?" ("All the voices in my head/They won't be out until I'm dead"). Which is just the sort of thing you'd expect to hear from Osbourne who, for the record, does it all without torturing us with endless guitar solos.

— Tierney Smith

PHIL LEE You Should Have Known Mc Then Shanachie (5745)

Lest you would call the police after hearing You Should Have Known Me Then, please note that unrepentant "Phil Lee" is only the alter ego of Philip Lee Pearson, a North Carolina lawman's son who (as Lee) begs to be put anywhere but "Daddy's Iail."

With Richard Bennett's rock/blues/folk production sizzling in cheap grease, Lee writes for thinking rednecks or (in Fred Eaglesmith's words) white-trash wannabes. When wife and girlfriend simultaneously dump him, he wails, "I got lucky. I lost two for the price of one." "The woman I love's got an ugly baby. He calls me papa. I don't know. Maybe," he sings on the Bo Diddley—rhythmed "Jemima James." Lee is often his own humor's brunt. He can crow about his crown jewels in "Carl's Got Louise," but they do him little good since it's cardboard-box resident Carl whom Louise prefers. "They were dving to notify my next of kin" is among the title track's kinder lines.

Yet in context, "Her hair was not like silk. Her skin was not like milk," isn't unsympathetic. "Three Faces In A Window" begins like a poor-but-honest 1930s Carter Family classic before touching the underbelly of human relationships as he sings, "Now I have one more reason to hate you, my darling, the love of my life," to a callous yuppie played by Gillian Welch

There's little that Lee, age 51, won't say in this roughedged sequel to his 1999 debut *The Mighty King Of Love*, and there is part of his gnarled strength.

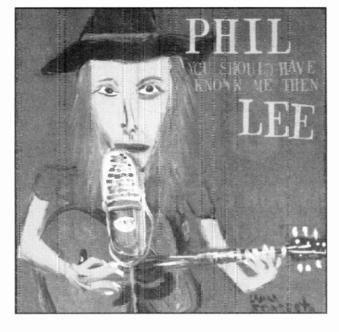
— Bruce Sylvester

THE STROKES Is This It RCA (07863 68101-2

With the hype leading up to the release of their debut album, The Strokes may have seemed a band bound to, if not disappoint, then at least underwhelm. Billed as the group to save rock 'n' roll, the group you've waited your entire life for and other such rot, The Strokes were then canonized in the media as New York's latest, greatest rock 'n' roll band in the tradition of Television, Talking Heads, and Velvet Underground.

That The Strokes are simply The Strokes seems to bother people, as if here was a jar without its label and isn't this troubling, much like the band's unfortunate timing.

With *Is This It* set for its original American release, the album was recalled following the terrorist attacks on Manhattan so that one song, "When It Started," could replace one infinitely better, "New York City Cops," because, after all, everyone has become golden and the arrival of The Strokes could easily wait. But they are here now.



Debut albums tend to be fairly middling affairs, the best often suggesting potential but rarely revealing it. *Is This It* is not at all like that. As a rock 'n' roll record, it is the finest in ages, its essential brevity — 11 songs in 36 minutes — energized as a series of moments innuendo and revelation.

As the twin guitar riff of Nick Valensi and Albert Hammond Jr. hits like nails into asphalt on "Barely Legal," Julian Casablancas sings. "Oh momma running out of luck/Like my sister don't give a fuck," and one wonders just

Debut albums tend to be fairly middling affairs, the best often suggesting potential but rarely revealing it. Is This It is not at all like that.

what has happened to these people; transitioning between rage and constraint, release and desire, the voice feels unique—if not formally trained, then it's entirely mastered.

On "Alone, Together," Casablancas sings what has to be pop music's most garish, and worthy, pick-up line. "Life seems unreal/Can we go back to your place?" he intones, dead-pan Very well. There is a grace, a balladry really, to Is This It that elevates the music from "dude, what a kick-ass tock record" to something truly classic

On an album of crucial, thematically distended vignettes,

the most vital has to be "Someday." A paddling shuffle of a beat, a horizontal rush of chords and then Casablancas delivering each word as though it had been lifted straight from some couple's private correspondence — Dear John letter, confessional, suicide note, who knows. "You say you want to stay by my side," he sings, "Darling your head's not right." When guitar and voice drop out for the bridge, the effect is heartening and heartbreaking, a kind of vacuum of bass and drums.

The Strokes may or may not be the band you've waited your entire life for, if people really wait for such things. But there are some bands that just matter more than others. The Strokes are like that, and you know it right away.

— Colin Fleming

BEN FOLDS Rockin' The Suburbs Epic (EK 61610)

A solo album made by a former member of a group often enables us to examine the components that made up the group's sound, usually to the detriment of the new solo artist. But Ben Folds Five, a piano-bass-drums trio, largely featured its namesake's compositions, and he also served a lead vocalist, so that the better part of its sound and musical approach accrued to the leader.

In this sense, *Rockin' The Suburbs* isn't so much Folds' debut solo album as it is, with minor modifications, his fifth album. He has replaced his missing rhythm section with himself, noting in the credits "all instruments played by ben folds except...," the exceptions including only a few added players on individual songs. Of his two former comrades, the one really missed is drummer Darren Jessee; "Annie Waits," the opening track, kicks in with handclaps and a cheesy synth-drum beat, introducing a record (produced by Folds with Ben Grosse and recorded in Australia) that often sounds surprisingly unpolished, more like the initial demos than a finished project from a major label.

Of course, the disc's homemade sound is deliberate, a part of Folds' usual intention to send up everything, including the idea of himself as a pop star. The musical comparisons to Something/Anything?—era Todd Rundgren, Billy Joel, and Randy Newman all continue to hold, but the best way for the neophyte just catching up on the Ben Folds saga to understand him may be to think of him as the David Letterman of rock 'n' roll — brainy and brittle, with a sense of humor that he's as willing to use to wound himself as everyone within range. He is also wonderfully melodic, which means that, even as you cringe at the pathetic story of a laid-off office worker in "Fred Jones Part 2," it's hard to keep from singing along on the chorus, "I'm sorry, Mr. Jones, it's time."

(Please see New Releases page 55)

CHRIS THOMAS KING The Legend Of Tommy Johnson 21st Century Blues (VE15156)

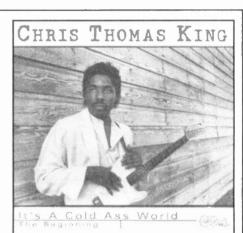
It's A Cold Ass World: The Beginning Arhoolie (CD 9020)

While the wonderfully hokum movie O Brother Where Art Thou? has temporarily boosted interest in hillbilly and bluegrass artists, Chris Thomas King's blues career has also been given more attention than he'd have gotten from a dozen features in blues rags. As a result, his first album from 1986 is being reissned alongside the release of his eighth, and newest — an offshoot of the film. Played back to back, he hardly sounds like the same guy, with King moving (backward) from the Jimi Hendrix–like take of "Cocaine" (not the J.J. Cale/Eric Clapton song) on Cold Ass World to the late '20s-era down-home blues found on The Legend Of Tommy Johnson.

Cold Ass World is a sampler of blues styles that reaches beyond Hendrix, with the Baton Rouge, La.—based guitarist also playing power boogie on "South Side Shuffle," Chuck Berry—picking his way through "Mary Jane" and pulling Muddy Waters Chicago-isms on "Cheatin' Women Blues." Cold Ass World is a helluva debut album as far as presenting King's encyclopedic blues vocabulary, flashing his chops far more than most of his other albums have. Anything resembling a style of his own, though, is noticeably absent at this point in his career.

Oddly, anyone looking for the Delta blues of O Brother

won't find it represented on Cold Ass World. In fact, they won't find much of it The o n Legend Of Tommy Johnson either. Only a fraction of this disc is blues music, the



ing of a couple of gospel-flavored numbers, several weak ballads and a screaming electric blues number about as unlike Johnson's country blues as can be imagined.

Given King's killer acoustic versions of the real Tommy Johnson's "Canned Heat Blues" and Blind Willie Johnson's "Trouble Will Soon Be Over," loads of listeners will scratch their heads wondering why he'd choose to stray so far, not only from the album's theme but from what King naturally plays best as well. O brother, what art thou doing? Don't write him off, though. Some of his fairly recent, pre-movie recordings mix hip-hop with a very classy take on the blues, resulting in a style that's entirely his.

— Dave McElfresh

Nelson Riddle biographer focuses on Riddle's successes in music and his failures in life

by William Ruhlmann

SEPTEMBER IN THE RAIN: THE LIFE OF NELSON RIDDLE

by Peter J. Levinson Billboard Books (hardcover, 320 pages,

On the cover of September In The Rain by Peter J. Levinson is a photograph of the book's subject, Nelson Riddle, Riddle is in the foreground of the picture, but he is off to the side and in profile, slightly out of focus. In the center, in sharp focus just behind him, is Frank Sinatra. Clearly, the photographer was taking a picture of Sinatra, not Riddle, who just happened to be in the shot. In terms of the celebrity of the two, this is quite consistent, except that Riddle is usually thought of as someone standing behind Sinatra, not in front of him.

Primarily known as an arranger and conductor, Riddle helped resurrect Sinatra's career in the early 1950s and worked with him on some of his most successful record-Hours, Songs For Swingin' Lovers! and Frank Sinatra Sings For Only The Lonely and on

ings - albums such as In The Wee Small singles such as "Young-At-Heart," "Learnin'

Riddle had a tendency, his biographer feels, to shoot himself in the foot. For example, after he finally won the Oscar for adapting music of the 1920s in The Great Gatsby in 1974, he successfully lobbied the Academy to have the adaptation award abolished!

The Blues" and "All The Way."

But those efforts were only a small part of a career that stretched from the '40s to the '80s and produced hit recordings ranging from Nat "King" Cole's "Mona Lisa" in 1950 to Linda Ronstadt's For Sentimental Reasons, the third of her collaborations with Riddle, this one released the year after his death in 1986.

If he remained essentially a background figure, he was probably the most prominent background figure in popular music in the '50s and early '60s, and that has led to the publication by Billboard Books of September In The Rain, subtitled The Life Of Nelson Riddle. Its author, former publicist Levinson (the author of the 1999 book Trumpet Blues: The Life Of Harry James) was asked if he could think of any other example of a biography written about an arranger; the question itself seems so unexpected it momentarily startles him.

"Let's put it this way," he told Goldmine, quickly regaining his composure, "for instance, Billy May has one, but it's not a [biography], it's a discography. [There are] things like that, but not a real, full-scale biography. I think that's, perhaps, safe to say."

In addition to the necessarily supportive nature of the job of arranging, another reason why its practitioners labor in such obscurity may be the public's lack of familiarity with just what exactly music arranging is. It's like this: At least as far as the music business is concerned, a song consists of a melody with a lyric and usually no more. An arranger takes that melody and creates a musical context, adding harmonies and counter-melodies, which he or she composes or extrapolates from the existing melody, to create a fleshed-out version of the song that is played by musicians.

Though the terms "arrangement" and "orchestration," as well as "arranger" and the less-frequently used "orchestrator," tend to be used interchangeably — even by people who know what they're talking about - Levinson notes that, technically, there is a distinction.

An arranger, he pointed out, does not necessarily write out all the notes for all the instruments; that's a job often left to an

"An orchestrator is a guy who looks at an

arrangement and says, 'OK, this should be a tenor saxophone solo, this should be a trumpet solo," he noted. But Riddle was different; he not only sketched out an arrangement, he also wrote out the entire orchestration.

While the value of an arranger and/or an orchestrator is more

limited in rock 'n' roll, a simpler form of music and one that usually makes do with "head" arrangements worked up by the musicians themselves, the sort of post-swing classic pop music at which Riddle excelled is heavily dependent on the instrumental settings created by a small, talented group of men including Billy May and Gordon Jenkins - but particularly Riddle. They tended to be men who cut their teeth working in the Big Bands of the swing era.

Riddle, born in 1921, was playing trombone in bands by the late 1930s. Soon after, he began writing arrangements for them, including prominent outfits such as Tommy Dorsey's. After a stint in the army at the close of World War II, with the Big Bands on the decline, Riddle settled on the West Coast and began working at NBC.

His break came when he got the chance to write a chart for "Mona Lisa," a song written by Jay Livingston and Ray Evans for the film Captain Carey, U.S.A. that Cole agreed to record for Capitol Records. Actually, the arrangement was ghostwritten for conductor Les Baxter. The disc topped the Billhoard charts for the first of eight weeks in July 1950, becoming the biggest hit of Cole's career. But it was not until the following year, after Baxter again farmed out a Cole chart to Riddle, this time for the song "Too Young," another chart-topper, that the singer found out who his real benefactor was and began to use Riddle regularly.

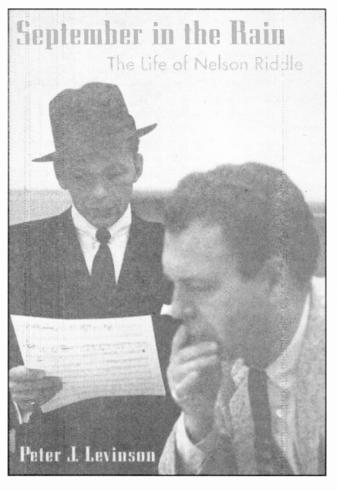
By the end of the decade, Cole had recorded more than 250 Riddle arrangements. (The first one for which he received credit was "Unforgettable.") In 1953, a faltering Frank Sinatra arrived at Capitol intent on continuing to work with arranger/ conductor Axel Stordahl, who had accompanied him since his days with Tommy Dorsey, but he was persuaded by Capitol president Alan Livingston to give Riddle a try. After he heard Riddle's arrangement for "I've Got The World On A String," he changed his mind, and Riddle had another steady client.

All of this is what Riddle is known for but his biographer looks deeper, at the frustrations of his later career and the difficulties of his personal life, both of which Levonson considers traceable to an introverted personality. Repeatedly, he was told in interviews, no matter how successful Riddle was with his music, he was "a failure at life."

"His daughter Maureen said, 'He could figure out a 47-piece orchestra, but he couldn't figure out a wife and six children," Levinson recalled, describing the breakup of Riddle's first marriage.

"I think [that] says it," the biographer continued. "He had no self-worth, he had no understanding of how good he was. That's why I put in there, 'He never knew he was NELSON RIDDLE, in all caps, meaning, he always had this inferiority complex, and that all stems, I think, from [his] horrible mother. Everyone said so. It was a very depressive atmosphere that he grew up in."

Though one may look at Riddle's career as one of enormous accomplishment that went beyond his steady work as an arranger to embrace as many as 40 film scores, Grammy® and Academy Awards®, and even a few hit records under his own name (the instrumental "Lisbon Antigua" hit #1 in February 1956), Levinson, who, as a young publicist once pitched the musician unsuccessfully to make him a client, feels Riddle could have enjoyed much more success if he had spent more time cultivating a public image for



himself. Riddle wanted to be a film composer primarily, but he was seen largely as someone who adapted music instead of writing it, and he took on as much work as he could handle, accepting assignments indiscriminately instead of holding out for choice jobs and aggressively trying to get them.

When the 1970s began and the bottom fell out of traditional pop music, with rock completely marginalizing the kind of singers he was accustomed to working with, he was forced to fall back on a series of jobs in television and second-rate movie assignments.

"If he had had a publicist from, let's say, 1962 to '71, he would have had a certain stature," argued Levinson. "He would have done a lot of major concerts. People would have come to agencies [saying], 'Can you get me Nelson Riddle? I want him to open our pops season.' He had to go out and call up people that he knew. An agent or a manager could have done that. But he didn't have that thinking. A publicist can work with a manager and an agent and create a whole demand, which he never understood."

Riddle had a tendency, his biographer feels, to shoot himself in the foot. For example, after he finally won the Oscar for adapting music of the 1920s in The Great Gatsby in 1974, he successfully lobbied the Academy to have the adaptation award abolished! (It was dropped in 1980 but reinstated in 1982.) When Ronstadt sought him out to work with, the deal he cut paid him much less than he could have gotten for a set of albums that ended up selling more than six million copies.

Yet there is only one real might-havebeen that Riddle fans will surely mourn after reading September In The Rain. Levinson revealed that, at the time of his death, the arranger had made up with Sinatra after a falling-out and was planning to record a three-CD set with him. While that might have capped Riddle's career, there is more than enough of his music in existence to confirm his talent.

(New Releases from page 53)

This is an album full of such sad-sack character studies --- the one major development in Folds' writing being a tendency to tell third-person stories rather than dissecting the emotional turmoil of a first-person narrator. The major exception is the hardrocking title track, though it seems reasonably clear that the "1" character is not intended to be Folds himself but is rather his parody of the rap-rock of Kid Rock or Fred Durst of Limp Bizkit, beginning, "Let me tell ya'll what it's like/Being male, middle class and white/It's a bitch, if you don't believe/Listen up to my new CD.'

But the satire soon gets out of hand, as, in successive verses he tells us he's rockin' the suburbs just like Michael Jackson/Quiet Riot/Jon Bon Jovi did "except that he was Jor they were | talented." Quiet Riot talented? Wait, who's the joke on here? As in the Letterman school of comedy, the answer must be everyone, including the musical comedian himself.

- William Ruhlmann

Gigi Palm Pictures (PALMCD 2068-2)

Bill Laswell has constructed many musical hybrids but perhaps none as unusual as this one, which combines Ethiopian pop with avant-garde jazz. Gigi is Eligayehu Shibabaw, an Ethiopian singer/songwriter who relocated to San Francisco and came to the attention of record executive Chris Blackwell, former head of Island Records and a pioneer in promoting cross-cultural music since the '60s.

Gigi, her second album, released on

The Orange Humble Band are a throwback to the once-fashionable supergroup scenario; with luminaries such as Big Star's Jody Stephens, The Spongetones' Jamie Hoover, The Posies' Ken Stringfellow, and renowned pop producer Mitch Easter starring among the aggregate's high-profile partners, it sells itself on marquee value alone. Fortunately, the music manages to exceed even the loftiest expectations, making their second album, Humblin' Across America (Half A Cow Records HAC91) (oddly enough, available only as an Australian import) an irresistibly engaging collection of memorable melodies, soaring harmonies and more catchy hooks than found in an entire fleet of fishing boats.

Darryl Mather, The Humbles' main song

scribe, seems a bit of a humble fellow himself:

Short Takes

he is clearly content to let his better-known buddies do the bulk of the performing. However, as songs such as "Annie Run Run Run" and "What's Your Crime" so ably demonstrate, he has a talent for composing compelling tunes with precision, making this album one of the most essential offerings in recent memory. (www.halfacow.com.au; Half A Cow Records, Box 1100, Strawberry Hills, NSW 2012 Australia)... Touched (Manifesto MFO 42801), the first post-Posies solo set from the band's cofounder Ken Stringfellow, proves he has all the right instincts when it «comes to affirming his pop pedigree. With

Stringfellow playing the bulk of the instruments, Touched offers the kind of gloriously engaging melodies that gave The Posies their panache, though he tempers them with more serious sentiments. Stringfellow's songwriting style evokes a handful of classic rock references - The Beach Boys on "This One's On You," Jeff Lynne with "Uniforms" and even Chicago (?!) (or to be specific, Peter Cetera's "Glory Of Love") on Stringfellows' "Find Yourself Alone" - but he never comes across as derivative. If anyone were ever to create a blueprint for perfect pop, they'd find no model better than Touched (www.manifesto.com; Manifesto Records, 740 North La Brea Ave., Los Angeles CA 90038).

– Lee Zimmernan

Blackwell's Palm Pictures label finds her singing in the Ethiopian language of Amharic, which the CD booklet helpfully translates, revealing that most of her songs are about a romantic longing that borders on (and frequently spills over into) the erotic.

The music is heavily, if fluidly, rhythmic, with dense arrangements employing lots of unusual percussion instruments for a sound bed that is both thick and bubbling. The circular rhythm patterns are sometimes gentle, as in "Mengedegna" ("Always On The road"). sometimes harsh and angular, as in "Zomaye" (a word we are told means "the most striking feature of the man she is in love with," in this case, his hair), which sounds like it would be at home on Talking Heads' Remain In Light.

Over the rhythm tracks, and contrasting with Gigi's versatile voice, Laswell has brought in some high-profile jazz horn men, notably Wayne Shorter and Pharaoh Sanders, as well as keyboard players Herbie Hancock and Amina Claudine Myers, who fill in the music's mid-range sections. The result is a swirling gumbo of sound that is occasionally reminiscent of King Sunny Ade's juju music and other African styles. (Hugh Masekela is the inspiration for Graham Haynes' flugelhorn playing on "Nafekeň.")

But, as Laswell no doubt intended, the music ultimately sounds unlike anything that has been recorded before, and it serves as a good platform for the singer. Gigi is by turns soothing and stirring, her melodies using simple chant structures and more complex melodies in a call-andresponse approach that may hark back to tribal music but, in this context, sounds like something completely new.

— William Ruhlmann

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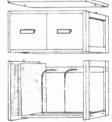
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(Reissues from page 33)

Fortunately, most of the band's biggest hits and best songs are here, and the album flows together rather well despite its seemingly random sequencing. Granted, there are times when Journey's songs are a bit cheesy (their lyrics sometimes seem sophomoric), but the band were also more experimental than commonly given credit for, in large part due to Schon and Cain's progressive rock tendencies.

Essential Journey, which provides more than two hours of consistently enjoyable music, should go a long way toward drowning out the cranky critics who have long underestimated the band, for this is one journey that's well worth taking.

– Scott Floman

ABBA Ring Ring Polydor/Universal (314 549 958-2)

Polydor/Universal (314 549 959-2)

Polydor/Universal (314 549 960-2)

Polydor/Universal (314 549 961-2)

The Album Polydor/Universal (314 549 962-2)

Voulez-Vous Polydor/Universal (314 549 963-2)

Super Trouper Polydor/Universal (314 549 964-2)

Polydor/Universal (314 549 965-2)

The ABBA catalogue has been previously released on CD on more than one occasion. The sad fact is, those who put up the bucks for those earlier editions are out of luck — it's these reissues that are finally good enough to be considered definitive.

This time out, plenty of thought has been put into the packaging. There's remastered sound, bonus tracks on each CD (though none previously unreleased) and extensive liner notes, photos and lyrics — a veritable feast for ABBA fans.

ABBA was always a better singles band than an album band, as is readily illustrated by their first two platters, released in 1973 and 1974, respectively. For every catchy song such as 'Ring Ring" (presented in three versions: English and Swedish



language versions and a U.S. remix with a jaunty saxophone part) and the glorious "Waterloo" (presented in English and Swedish language versions) there are equally forgetiable numbers such as "Disillusion" (Ring Ring) and "Sitting In The Palmtree" (Waterloo). But by ABBA, the group had finally found their footing, with songs such as "Mamma Mia" and "SOS" showing a far greater degree of sophistication than the previous two albums combined (ABBA also has the best bonus track, as the group valiantly tries to sound down-home on a medley of "Pick A Bale Of Cotton"/"On Top Of Old Smokey"/"Midnight Special").

The next three albums positively glitter. Arrival's "Dancing Queen," The Album's "Take A Chance On Me" and Voulez-Vous' "Chiquitita" are obvious highlights, but there are plenty of other points of interest as well. "My Love, My Life" (Arrival) is a sad, poignant ballad; "I'm A Marionette" (The Album) is surprisingly bitter; Arrival's title track, an instrumental, clearly points the way toward Benny Andersson and Bjorn Ulvaeus' later collaboration with lyricist Tim Rice on the musical Chess. Agnetha Faltskog and Frida Lyngstad, whether singing together or solo, each imbue their singing with such emotion that songs that might otherwise come across as sappy ("I Have A Dream," "Thank You For The Music") instead succeed beautifully.

The final two albums Super Trouper and The Visitors, released in 1980 and 1981, respectively, are undeniably bittersweet. The once-happy ABBA couples, pictured with big smiles and arms around one another on the cover of Ring Ring have become the isolated strangers on the cover of The Visitors. The turmoil in the couples' private lives (both eventually divorced) permeated their professional ones as well; surely no one who has been through a breakup can hear "The Winner Takes It All" without feeling a tug on the heartstrings. Super Trouper and The Visitors are the sound of the bubble bursting.

But though ABBA's musical output stopped in 1981, it feels as if the group has never been away; their music is constantly being revived in everything from the film Priscilla: Queen Of The Desert to the new Mamma Mia musical. There's still no better way to fill a dance floor than by spinning an ABBA classic, for, quite simply, no one has created such wellcrafted, irresistible pop music since. For those who have ever wondered what kind of music lay beyond ABBA's greatest hits, this is the perfect time to find out.

- Gillian G. Gaar

CHAMPION JACK DUPREE Natural & Soulful Blues/Champion Of The Blues Collectables (COL-CD-6818)

Originally recorded in Copenhagen, Denmark, for Storyville Records and released in the U.S. by Atlantic in 1960 and '61 respectively, the 2-on-1 reissues of Natural & Soulful Blues and Champion Of The Blues highlight Champion Jack Dupree's masterful barrelhouse piano style and candid improvisational ease.

By the time of these releases, Dupree was in his early 50s, had recorded prolifically for a plethora of labels (Okeh, King and Groove most notably) and had left America for racially tolerant Europe. Basking in the admiration of overseas club audiences and blues aficionados, the former prizefighter and whorehouse pianist continued to skillfully cut his brand of highly personal blues.

On Natural & Soulful Blues Dupree half-sings/half-talks **World Radio History**

through seductive tales of cheatin' women ("Seafood Blues," "Don't Leave Me Mary"), their skinny, attitudinal mothers ("Mother-In-Law Blues") and cathartic tributes to deceased contemporaries Leroy Carr and Big Bill Broonzy ("How Long Blues," "Death Of Big Bill Broonzy").

Playing in a tight trio, Dupree's rhythmic discipline eschews the need for a drummer and allows Jack Fallon plenty of room for jazzy bass runs ("Dennis Rag"). Meanwhile, famed British blues entrepreneur Alexis Korner offers searing acoustic-guitar fills ("Bad Life") and a strong original composition ("Bad Luck Bound To Change").

Champion Of The Blues features only Dupree, his piano and an occasionally percussive foot. Treating the studio microphone like a live audience, the gabby piano man stomps through salacious odes ("Roll Me Over, Roll Me Slow"), comic misadventures ("Snaps Drinking Woman") and love gone wrong ("That's All Right," "When Things Go Wrong").

Establishing a confidential tone, Dupree mines his personal history for comedy and pathos ("Reminiscing With Champion Jack." "House Rent Party") while playing some knocked-out, Jimmy Yancey-style ragtime and boogie ("Daybreak Stomp," "Johnson Street Boogie Woogie"). Moreover, the artist's distaste for the racist attitudes that drove him from the States gushes out during two monologues ("I Had A Dream," "Misery Blues") that ring with poignancy and truth more than 40 years later.

Blessed with warm, clear sound and the original liner notes (wherein jazz writer Nat Hentoss's last name is misspelled), this 22-song disc provides a revealing and entertaining glimpse into the late bluesman's soul.

— Ken Burke

VARIOUS ARTISTS

Hard To Find 45s On CD, Volume 6: More Sixties Classics Eric Records (11512-2)

Hard To Find 45s On CD, Volume 7: More Sixties Classics Eric Records (11513-2)

Greg Adams makes a very good point when he states in the excellent liner notes that illustrate these latest editions of the Hard To Find series that the 1960s was a decade that produced "just about the craziest assortment of pop hits imaginable." Indeed, the eclectic nature of Top 40 radio is in full display on Volume 6 and 7. There's the Native American chants from Everything Is Everything's long-forgotten "Witchi Tai To," Johnny Nash's smooth reggae number "Hold Me Tight," the German-sung ballad "Sailor (Your Home Is The Sea)" sung by Austrian secretary-turned-cabaret singer Ditta Zuza Einzinger (a.k.a. Lolita). Miriam Makeba's exuberant homage to an African dance called "Pata Pata" and the blowzy dance-hall feel of The Dixiebelles' "(Down At) Papa Joe's.

As wondrous as radio was in the '60s it's almost easy to forget that the charts were not entirely free of the occasional mediocre entry and, in the issue of fairness, More Sixties Classics includes a few of those too. The worst offenders? "A Kookie Little Paradise," a hideous little novelty tune from '50s rocker Jo Ann Campbell spiked with grating Tarzan yells, and ex-Mousketeer and actor (The Rifleman) Johnny Crawford's forgettable ballad "Rumors" - vet another example of why an actor shouldn't be

(Please see Reissues page 58)

(Reissues from page 57)

allowed anywhere near a recording studio.

The other tunes range from the weird (Dickey Lee's pop ballad "Laurie [Strange Things Happen]," which describes a rendezvous with a girl who turns out to have died the year before) to the wonderful (The Left Banke's "Walk Away Renee," one of the all-time greatest pop singles).

Volume 7 is every bit as varied. There's British Invasion pop (Billy J. Kramer & The Dakotas' "Bad To Me"), Bobby Darin gone country (his own "You're The Reason I'm Living," another example of his astonishing diversity), the fast-paced doo-wop of The Velvets' "Tonight (Could Be The Night)," Nancy Wilson's biggest pop song "(You Don't Know) How Glad I Am," whose giddy lyrics are delivered with smooth sophistication, and - shades of Johnny Crawford - a thin-voiced Patty Duke oozing teen angst on the otherwise catchy ballad "Don't Just Stand There" sounding not unlike a bargain-basement Lesley Gore. With its wide-ranging mix of the good, the bad and the ridiculous, one could say Hard To Find 45s On CD delivers the complete package.

— Tierney Smith

STEELEYE SPAN Gone To Australia: On Tour 1975-84 Raven (RVCD-123)

Besides musical prowess, a cornerstone of Steeleye Span's popularity has been their songs: electrified traditional ballads (the lower classes' literature) replete with a wife on the lam, sinking ship and forced emigration. For example, "Alison Gross"'s ugly witch ("the Margaret Thatcher of the folk world" to guitarist Bob Johnson) turns a young man into a worm for rejecting her affection. Their concert staple "Thomas The Rhymer" lets the queen of Elfland successfully entice Scotland's 13th-century poet/seer Thomas Of Erceldoune. The pastoral "Spotted Cow" is discreetly lascivious.

Partly remixed by drummer Nigel Pegrum, who now lives Down Under, the 77-



minute Gone To Australia expands the band's 1983 Australia-only LP On Tour with three songs from 1983 and five from 1984. The violin-based finale "Sum Waves/The Devil's Dream" is digitally remastered from the only known acetate of a 1975 show.

Whereas guitarist Tim Hart sang lead on "Black Leg Miner" on the band's 1970 debut Hark The Village Wait, Maddy Prior here handles vocals. The dour Scottish "Come Ye O'er Frae France" turns into a prance compared to Parcel Of Rogues' rendition. "Bach Goes To Limerick" stems from violinist Peter Knight's desire to fuse the qualities of Irish and classical jigs. As ever, Knight's bowing's timbre is quite compatible with

Prior's clarion voice. One advantage of a live Steeleye disc over studio Steeleye is that fans get the merry rogues' between-song humor. It's very British. (Raven Records, PO Box 2027, East Ivanhoe, Victoria 3079 Australia, www.ravenrecords.com.au)

- Bruce Sylvester

THE RAT PACK Live At The Sands Capitol (CDP 7234 5 36615 2 6)

By 1963, The Rat Pack had given Peter Lawford the boot, and deadpan comic Joey Bishop was concentrating on his TV career. However, as this frequently hilarious live show attests, Frank Sinatra, Dean Martin, and Sammy Davis Jr. didn't need them.

Martin opens Live At The Sands with a volley of standards ("Drink To Me Only With Thine Eyes," "I Don't Care If The Sun Don't Shine," "I Love Paris," "June In January") refitted with comic lyrics that fit his "drunk" persona. Although the Steubenville crooner is in exceptional voice throughout, it is his ability with punchlines and non sequiturs ("Now here's a number from that great picture — The Cruel Sea!") that is heard to best effect. Even when Martin does attempt moderately serious versions of light Italian-flavored pop tunes ("Via Vento," "Volare," "An Evening In Roma"), he admonishes, "You wanna hear me sing serious? Buy an album!"

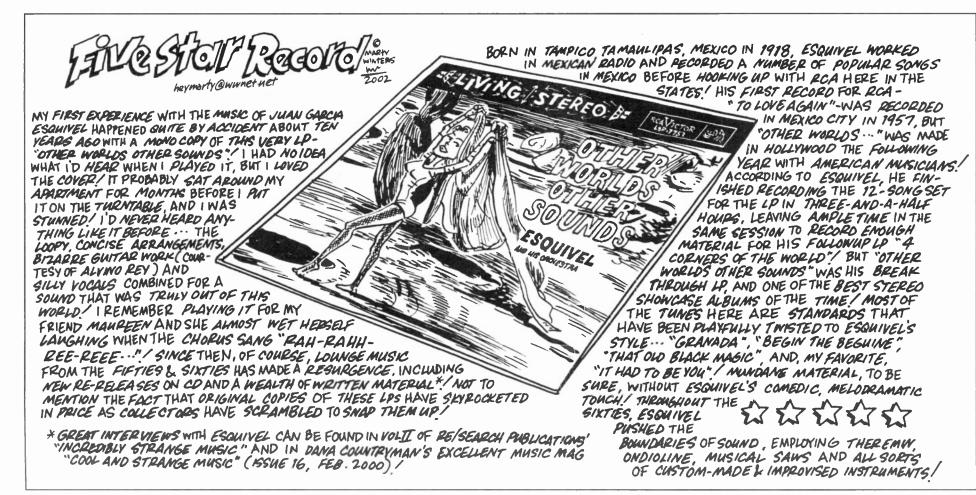
Sinatra, whose voice is a tad craggy, is all-business during his solo spot. Backed by the impeccable Tony Morelli Orchestra, Hoboken, N.J.'s favorite son quickly seduces the crowd with intimate romance tunes ("I Only Have Eyes For You," "My Heart Stood Still," "I Have Dreamed") and swaggering Big Band numbers ("Please Be Kind," "Luck Be A Lady").

Sinatra and Martin's routine at the bar cart showcases the latter's remarkable comic timing, which transforms every off-the-rack gag into candid swinger humor. Ol' Blue Eyes scores some big laughs himself during their medley of familiar tunes with stinger payoffs ("You made me love you — you woke me up to do it") but can't match Martin or Davis on a joke-for-joke basis.

Davis blazes through one fine specialty number ("The Lady Is A Tramp"), before his famous impressions trigger everyone's favorite part of the show — the verbal barrage of politically incorrect heckles, putdowns and zingers that only true friends could get away with.

Some of this material had previously been excerpted for Sinatra's 1965 two-LP set A Man & His Music. This smartly restored full-length version provides an entertaining document that retro-swingers and loungcheads everywhere will dig.

— Ken Burke



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	The Cadillacs			The Five Keys			
	The Chantels			The Five Satins			
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The Fifth Dimension	The Shirelles
	The Tokens
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1970s 8	4 1980s
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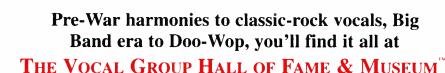
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THE BEATLES

The Beatles With Tony Sheridan: Beatles Bop — Hamburg Days Bear Family Records (BCD 16447-1&2 BK)

Bear Family Records The Beatles With Tony Sheridan: Beatles Bop — Hamburg Days is the set that should make all other versions of The Beatles' Hamburg-era recordings obsolete.

For the first time, all the existing recordings have been compiled with their surprising number of variations. Most Beatles fans probably know that "My Bonnie" is the group's first single, backing singer Tony Sheridan. More knowledgeable fans may know that original releases of the song featured a spoken English or German introduction. But how many know there was also an edited version of the song (with the English spoken intro) that's 13 seconds shorter than the standard English intro version? Add in the fact that these four versions were released in both mono and stereo, resulting in eight versions of "My Bonnie," and you'll see why this release, which features only nine different songs, spans two CDs.

Those early recordings The Beatles made in 1961 and '62 prior to signing with Parlophone, may, arguably, be the Beatles songs that have been released more often than any others. The torturous history of how the records were made and the many releases they wound up on is painstakingly detailed in Hans Olof Gottfridsson's mammoth The Beatles - From Cavern To Star-Club. It's no surprise to find that Gottfridsson is involved in this project as well, writing the extensive liner notes (featured in a record album-sized hardback book that also includes photographs, many in color, a chronology, reproductions of contracts and early bios written in



The Beatles' own hands and much more). Together, the CDs and the book tell the story of the Hamburg sessions with an attention to detail that's never been seen before.

The Beatles recorded nine songs during the Hamburg sessions: "My Bonnie," "The Saints," "Cry For A Shadow," "Why," "Nobody's Child," "Ain't She Sweet." "Take Our Some Insurance On Me, Baby," "Sweet Georgia Brown" and "Swanee

River" (the latter recording was never released and eventually lost). This set includes mono and stereo versions of every track. plus various edited versions that usually cut down instrumental sections (including four mono versions released for the first time; who'd have guessed that after all these years there could be unreleased songs from the Hamburg sessions?), U.S. versions of four songs that feature overdubbed guitar and drums for "sweetening" and the 1964 version of "Sweet Georgia Brown" that had Sheridan overdubbing new lyrics referencing The Beatles' success onto the group's original 1962 backing track.

The set also includes a 1961 version of "Swanee River" that Sheridan recorded with a different backing group. It's not really necessary, especially in four different versions (with and without intro, with mono and stereo versions of each), but it does give fans an idea from what The Beatles might have done with the song.

The sound quality is excellent, easily surpassing other CD reissues. The set is also available without the book. But anyone interested enough to purchase a set that features a number of songs they undoubtedly already have in their collection (and probably on more than one release) should do themselves a favor and splurge for the book. It's most definitely worth it.

Now, if only The Beatles' 1962 Star Club gigs could receive the same treatment. (PO Box 1154, D-27727 Hambergen, Germany; bear@bear-family.de; www.bear-family.de)

- Gillian G. Gaar

(Please see Reissues page 66)

American Roots Music box set and book reviews

VARIOUS ARTISTS American Roots Music Palm Pictures (PALMCD 2075-2) (Four CDs)

A wildwood flower compiled in conjunction with PBS's four-part documentary and a 241-page book of the same title, the stunning four-CD American Roots Music is arranged by genre (country, blues, gospel, folk, Cajun, zydeco, Tejano and Native American) with 78 complete songs that are only excerpted in the TV documentary.

We find fresh contemporary recordings from bluesmen James Cotton and Keb' Mo' blind guitar whiz Doc Watson, grand old man of bluegrass Ralph Stanley, southwestern Louisiana's keepers of the Cajun flame. Marc and Ann Savoy, plus Steve Riley And The Mamou Playboys. Being based on a TV documentary rather than containing their studio recordings, the CDs use filmed singing sessions by Gene Autry, Bob Wills, Merle Travis, The Weavers, Howlin' Wolf, Son House and others. The audio is generally strong, though Charlie Patton's 'Screamin' And Hollerin' The Blues" sounds like a collector's scratchy old 78.

Reaching back to Mamie Smith's 1920 "Crazy Blues," American Roots Music presents the emergence of the concept of American music. It was also highly regional music in an era before the mass media left us all hearing the same genres, today fueling the Savoys and Riley's noble dedication to preserving their French-speaking forebears' styles.

As a roots panorama, American Roots Music follows in the footsteps of - and supplements — Harry Smith's landmark 1952 Anthology Of American Folk Music (now a six-CD Smithsonian Folkways set). Only The Carter Family, Blind Lemon Jefferson, and Louisiana's Joe Falcon with his wife Cleoma Breaux appear on both boxes. American Roots Music, of course, has more decades from which to draw. Like the Smith collection, it emphasizes commercial recordings rather than field recordings. Floyd Westerman's scathing indictment of Native Americans' oppression on "Wounded Knee" and, from Pete Seeger And The Student Nonviolent



Coordinating Committee (including future Sweet Honey In The Rock founder Bernice Johnson Reagon). "We Shall Overcome" rank with its most political moments.

Among the cult-hero performers are bluesman Lonnie Johnson picking in his autumn years and Virginia's Golden Gate Quartet singing rhythmic a cappella gospel. The accordion (a staple of Texas and Louisiana music) ebulliently laces Mingo Saldivar's Tejano "Ring Of Fire" where Johnny Cash used mariachi horns. One paragraph essays on each act fill the boxs nicely illustrated 56-page book.

Yes, we're hearing history, but these styles aren't all dying out. Younger generations in Stanley's, Breaux's, Dewey Balfa's, and Hank Williams' families today reflect their forebears' recordings. Even if these genres miss AM airplay, they aren't all endangered

Harry Smith has been dead since 1994, but he probably would have loved American Roots Music.

- Bruce Sylvester

AMERICAN ROOTS MUSIC edited by Robert Santelli, Holly George-Warren and lim Brown Harry N. Abrams, Inc. (241 pages, hardcover, \$49.95)

"American roots music is at the center of this country's soul.... Its ability to tell a story to speak to the truth, to reflect where we've been and why, never goes away," Bonnie Raitt writes in the foreword to American Roots Music. While the four-CD box of the same title presents in full the music excerpted in PBS TVs roots series, this rustically elegant coffeetable book - says TV producer Jim Brown fill[s] in details about the music and perform-

ers not covered in the series.

Eleven informative chapters from as many authorities reach from "Early Country" to "Native Tongue: Contemporary Native Music" and "Roots Music Begets Rock & Roll," interweaving social, political, technological and artistic evolutions. For example, singing styles changed to accommodate microphones' abilities. Readers find out that the accordions German immigrants brought to Texas in the 1840s couldn't enter Cajun music in neighboring Louisiana until around 1908, when they became available in fiddle-compatible keys such as C and D.

Popular music rarely lacks commercial considerations, B.B. King reveals that earnings determined his youthful decision to play blues rather than gospel. When "Crazy Blues" became America's first blues hit in the 1920s, Columbia Records' lawyers asked its author, Perry Bradford, to waive his royalty rights in exchange for their making his song famous (never mind that another label had the hit version). Bradford replied that he only "waived" the American flag

Passages on Native American powwows and the Lomax family's song-searching expeditions are especially strong. Alan Lomax describes Woody Guthrie refusing to sleep in a bed lest he turn soft. To balance dry stretches of text, interviews close each chapter. Doc Watson shares his pride about his music when it enabled him to get off welfare and pay income tax.

The book's true wealth is its art. Snazzy professional photos stand beside rough informal shots. Young zydeco maestro Clifton Chenier's eyes draw readers in through a creased old 1950s photo with his rubboard-playing brother Cleveland. The 1940s cover of Negro Sinful Songs Sung By Lead Belly shows farm laborers toiling before a shack, though Leadbelly himself is shown dressed with impeccable formality.

Fortunately this verdant volume recognizes Janis Joplin and Creedence Clearwater Revival as roots musicians. In so doing, it confidently answers The Carter Family's essential question: Will the circle be unbroken?

- Bruce Sylvester



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

Feb 9-10 FL, Orlando, Music Collector's Convention, Expo Ctr. 600 W. Amelia St., SH. Sat. & Sun. 10am-5pm, T: 152-8', F. \$60. in advance, \$70. after Jan 1, A: \$3. Stylus Shows, Hal, PH: 301-570-5524.
Feb 9 MN, Minneapolis, Record Show, VFW. 2916 Lyndale Ave. S., F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg St., Paul, MN 55101. PH: 651-290-2900.
Feb 9 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 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.
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 PA, Lancaster. Pennsylvania Music Expo. Catholic H.S. Cafeteria. 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608, PH: 717-898-1246.
Feb 10 WI, Appleton. Fox Valley Record Show, Best Western Mirkway Hotel 2033 W Collega Ave. SH: 9am-2pm. T. 6' 8

0 WI, Appleton. Fox Valley Record Show, Best Westerridway Hotel. 3033 W. College Ave., SH: 9am-3pm, T: 6' 8, F: \$30.-\$35., A: \$2. Yesterdays Music, Jim, PH: 920

733-5076.
Feb 10 FRANCE, Belfort. Record Fair, (90) Centre Congres Afria. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
Feb 16 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge. Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0004.

0294.

16 NY, New York City. 45 Collectors Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

16 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 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

5050.

Feb 17 IL, Tinley Park. CD & Record Show, Holiday Inn. 18501
S. Harlem Ave., just N. of I-80, SH: 10am-4pm, F: \$40., A:
\$3. Bill, PH: 847-459-0137.

Feb 17 MA, Randolph. New England Record & Compact Disc Expo, Lombardo's. 6 Billings Rd., 15 min. S. of Boston next to the Holiday Inn, SH: 10am-5pm, A: \$4. Randolph Music

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Center, PH: 781-986-4538.
Feb 17 NY, New York. Super Soul the NY City Record Convention, Gramercy Park Hotel. 2 Lexington Ave. at 21st St., SH: 10am-5pm. Record King, PH: 917-701-7089 or 506-1779

SH: 10am-5pm. Record King, PH: 917-701-7089 or 506-1772.

Feb 17 NY, Binghamton. WAAL NY CD & Record Fair, Broome Comm. College Stud. Union Bldg, 1017 Front St. (Exit 5, I-81), SH: 10am-5pm, T: 60-8', F: \$60., A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

Feb 24 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

Feb 24 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Club. 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6', F: \$45, A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

Feb 24 GA, Norcross. 9th Annual KISS Expo, NE Atlanta Hilton. 5993 Peachtree Inc. Blvd. N., SH: 11am-9pm, T: 100-6', F: \$70.\$85., A: \$10. in adv., \$12. at door, \$20. VIP, 10 & under free. Phil Elliott, PO Box 3456, Cumming, GA 30028. PH/FAX: 678-455-7891.

Feb 24 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 10am-4pm, T: 120, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

0418.

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 NY, Syracuse. NY CD & Record Fair, Ramada Inn. Buckley Rd. (Exit 25, I-81 or Exit 36 NYS Thruway), SH: 10am-5pm, T: 65-6', A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

Feb 24 OH, Dayton. Music Collectors' Convention, Hara Arena. 1001 Shiloh Springs Rd., SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

Feb 24 OH, Fairview Park. Record & CD Convention, American Legion Hall. 22001 Brookpark Rd., I-480, Exit 9 Grayton Rd., SH: 10am-4pm, A: \$3. Ted Szlag, PH: 440-884-4125 or Lawrence Puljic, PH: 888-717-0379 voice mail.

Feb 24 VA, Richmond. Record & CD Show, Holiday Inn Hotel.

200 Clement Road

Admission \$4.00

\$50 Door Prize

10:00am To 4:00pm

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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.

Mar 2 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.

Mar 2 NY, New York City. Collector's Fest, The Holy Cross School, 332 W. 43rd St., SH: 10am-4pm, T: 8', F: \$40. for 1, \$70. for 2, A: \$3. carry, PH: 718-972-3872.

Mar 2 NY, Toledo. Midwest Music Expo, Sommerset Hall. 2458 Tremainsville Rd. (at Douglas & Laskey Rds.), SH: 10am-4pm, T: 8', F: \$40. A: \$3. B-Bop Records, PO Box 2449, Toledo, OH 43606. PH: 419-535-1234.

Mar 3 CT, Waterbury. Record Collectors Convention, Courtyard by Marriott Hotel. 63 Grand St., SH: 9:30am-4pm, T: 6' & 9', F: \$45.-\$65., A: \$4. Gorman, PH: 203-287-8923.

Mar 3 KY, Louisville. Music Collectors' Convention, Exec. Inn. Watterson Expwy, & Fairgrounds, 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 Fluark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

Mar 3 MY, Boseville. Metro Detroit Record Show, VFW Hall. 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090, PH: 586-579-5133 eves.

Mar 3 MO, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 162249, PH: 618-654-3049 or Carl, PH: 314-821-9121.

Mar 3 WI, Milwaukee, Record Fest, Serő Hall. 5101 W. Oklahoma Ave., SH: 10am-3pm, F: \$45-\$55., A: \$4. Gary Mason, PH: 414-442-6060 (Mon.-Fri. 12noon-6pm).

noma Ave., SH: 10am-3pm, F; 345.-\$55., A: \$4. Gary Mason, PH: 414-442-6060 (Mon.-Fri. 12noon-6pm, Sat. 12noon-4pm).

Mar 3 WII, West Allis. Milwaukee Vinyl Record Show, Burnham Bowl. 6016 W. Burnham St., I-94 to Hawley Rd. S., SH: 10am-4pm, T: 8', F: \$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.

Mar 3 SPAIN, Girona. Record Fair, Palau de Fires de Girona. Avd. de la Devesa w/n, SH: 10am-9pm,Jordi Tarda, FAX: 011-34-93-7961660.

Mar 9 NJ, Wayrne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 2025, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Mar 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 9 WI, Green Bay, Record Convention, Days Inn City Center. SH: 10am-4pm, T: 8', F: \$30., A: \$2. PH: 920-435-1140.

Mar 10 CA. Newark Music Swan Meet. Pavilion 6430 Thornton.

1140.

Mar 10 CA, Newark. Music Swap Meet, Pavilion. 6430 Thornton Ave., corner of Thornton & Cherry, SH: 9am-2pm, F: \$45., A: \$3. Chartene White, PH: 408-263-5127.

Mar 10 FL, Ft. Lauderdale. Record & CD Show, Airport Inn. 2440 State Rd. 84 (just W. of I-95), SH: 10am-4pm, A: \$2. John Miller, PH: 954-926-4545.

Mar 10 IL, Rockford. Record. Toy, Comic & Sports Collectibles Show, Tebala Shrine Ctr. 7910 Newburg Rd., SH: 9:30am-3pm, T: 75-8', F: \$32., A: \$2. Donald McCauley, PH: 815-262-7250. 262-7250. Mar 10 NJ, Springfield. Greater NJ Record & CD Show, Holiday Inn. Rt. 22 West, SH: 10am-4pm, T: 75, A: \$5., \$3. seniors, under 12 free. Greater NJ Record Shows, PH: 908-925-

Mar 10 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria. 650 Julieitte Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
Mar 10 VA, McLean. Northern VA Record Mart, Best Western Westpark Hotel. Rt. 7 & Westpark Dr. (I-495, Exit 47), SH: 10am-4pm, T: 80, F: \$60.-\$70., A: \$4. Annapolis Marketing Inc., PO Box 454, Arnold, MD 21012. PH: 410-757-6182.
Mar 14-17 AZ, Scottsdale. National Festival of the West, West-World. 16601 N. Pima Rd. PH: 502-996-4387.
Mar 16-17 CA, San Mateo. Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: Sat. 9am-6pm, Sun. 10am-5pm, A: \$5. \$4. seniors & children, PH: 707-942-5079.
Mar 16 NY, New York City, Classical Music Expo. The Jon.

5079.

16 NY, New York City. Classical Music Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T 70, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

16 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 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Mar 16-17 TX, Austin. Spring Record Convention, Palmer Auditorium. SH: 10am-6pm, Austin Record Convention, PO Box 9806, Austin, TX 78709. PH: 512-288-7288.

Mar 17 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40. A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.

Mar 17 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 10am-4pm, T: 120, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH 410-455-0418.

Mar 17 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall. 4256 Secor Rd., SH: 10am-4pm, T: 8', F: \$25.. A: \$2. Stephen or Becky. PH: 419-874-1725.

Mar 17 PA, Scranton-Wilkes Barre. WEZX NY CD & Record Fair, The Woodlands Inn. 1073 Rt. 315 (Exit 478, I-81 to Exit 1 off ramp), 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.

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 705-327-7965 outside Canada.

Mar 23-24 NJ, Atlantic City. Atlantique City Spring Festival,
Convention Ctr. One Ocean Way, SH: Sat. 10am-7pm, Sun.
10am-5pm, 1.600 booths. Atlantique City Show, PO Box
1800, Ocean City, NJ 08226, PH: 800-556-2724.

Mar 24 CA, Buena Park. Greater Orange County Monthly
Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH:
10am-3pm, T: 100-8; F. \$50. for 1, \$95. for 2, A: \$3. Steve
Brunner, PH: 626-963-9717.

Mar 24 MA, Springfield. Record Convention with Rock102,
Civic Ctr. 1277 Main St. SH: 10am-4pm, T: 70-8; F: \$50.,
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.

Mike or Jackie Walsh, PH: 505-292-2196 days or 292-1741 eves.

Mar 24 WA, Seattle. Record & CD Collectors Show, Seattle Ctr. Snoqualme Room. SH: 10am-5pm, F: \$45., A: \$3. John, PH: 425-228-3537.

Apr 5-7 NJ, Secaucus. Super Mega Show, Meadowlands Expo Center. 355 Plaza Dr. K&S Promos., 1020 Arlington Rd., New Milford, NJ 07646, PH: 201-261-4982 or 261-8803.

Apr 6 CA, West Hollywood. Los Angeles Doors Fest 2002, Hyatt Hotel. 8401 Sunset Blvd., SH: 9am-4pm, T: 6', F: \$210. TDM Inc., Box 1441, Orem, UT 84059, PH: 800-891-1736 or FAX: 801-224-5723.

Apr 6 MN, Minneapolis. Record Show, VFW. 2916 Lyndale Ave., F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg St., Paul, MN 55101. PH: 651-290-2900.

Apr 6-7 PA, Allentown. 7th Annual 45-78 RPM Record Expo, Merchants Square. 12th & Vultee Sts., SH: 10am-?, T: 8', A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.

Wescosville, PA 16100. Fn. 610-500-7600 of 767. Aday of show.

r 6 TN, Nashville. Music Collectors' Convention, Day's Innalizon. Briley Pkwy., SH: 10am-3pm, F: \$30. if pais on week in advance, F: \$40. thereafter, A: \$2. with discount coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

r 7 CT, North Haven. Record Convention with WPLR, Holiday Inn. I-91, Exit 12, SH: 10am-4pm, T: 72-6', F: \$60, A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

r 7 MI, Southgate. Record Show, Civic Ctr. Dix-Toledo (N. of Eureka), SH: 10am-4pm, T: 60-8', F: \$35., A: \$3. A Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.

Eureka), SH: 10am-4pm, T: 60-8', F: S35, A: S3, AI Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.

Apr 7 PA, Allentown. Spring 2002 Lehigh Valley Music Expo, Merchants Square. 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55. before Mar 30, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.

Apr 13 MI, Ann Arbor. Monster Record & CD Show, Best Western. 2900 Jackson Rd., Exit 172 off 1-94. SH: 10am-4pm, T: 52-8', F: \$45. A: \$3., under 10 free. Rod Branham, PO Box 148, Chelsea, MI 48118. PH: 734-475-1006.

Apr 13 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 2025, SH: 10am-4pm, T: 100, A: \$5. under 12 free. F. Falk, PO Box 849, Highland Lakes. NJ 07422. PH: 973-773-6067.

Apr 13 TN, Memphis. CD & Record Show, Agricenter International. 7777 Walnut Grove Rd., SH: 10am-4pm, T: 40-6', F: \$50. A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-9364.

Apr 13 WI, West Allis. Milwaukee Vinyl Record Show, Burnham Bowl. 6016 W. Burnham St., 1-94 to Hawley Rd. S., SH: 10am-4pm, T: 8', F: \$35. A: \$2. Yesterdays Music. Jim, PH: 920-733-5076.

Apr 14 CA, San Francisco. Rock 'n Swap, University of San Francisco, McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add"1, A: \$2. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

Apr 14 IL, Rockford. Record, Toy, Comic & Sports Collectibles Show, Tebala Shrine Ctr. 7910 Newburg Rd., SH: 9:30am-3pm, T: 75-8', F: \$32., A: \$2. Donald McCauley, PH: 815-262-7250.

Snow, repairs Simile St. 782. As \$2. Donald McCauley, PH: 815-262-7250.

Apr 14 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. Alipha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217, PH: 317-882-3378.

Apr 14 NY, Ithaca. WVBR NY CD & Record Fair, Holiday Inn. 222 S. Cayuga St., SH: 10am-5pm, T: 40-8', A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

Apr 14 PA, Lancaster, Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., 1 mi. S. of US 30, just off Rts 222-501. SH: 9am-3pm. Keystone Record Collectors, POBox 1516. Lancaster, PA 17608. PH: 717-898-1246.

Apr 14 TN, Nashville. CD & Record Show, Holiday Inn Select. 2613 W. End Ave., SH: 10am-4pm, T: 40-6'. F: \$50. A: \$2. Kevin Folkerth, PO Box 1007. Greenville, OH 45331. PH: 937-548-8364.

Apr 20 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, Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

773-6067.

Apr 20 NY, New York City. Collector's Fest, The Holy Cross School. 332 W. 43rd St., SH: 10am-4pm, T: 8', F: \$40, for 1. \$70. for 2, A: \$3. Gary, PH: 718-972-3872.

Apr 21 CT, Danbury, Record & CD Expo. Exit 8 off 1-84, SH: 10am-4pm, Trash American Style, PH: 203-792-1630.

Apr 21 GA, Atlanta. Record & CD Show, Ramada Inn. I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. PH: 770-946-5050.

5050.

Apr 21 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 10am-4pm, T: 120, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

Apr 21 NY, Utica. WOUR NY CD & Record Fair, Deerlield Vol. Fire Hall. 5476 Trenton Rd. (Exit 31 NYS T-Way), SH:



RAMADA INN

418 Armour Drive (I-85 - Exit 86)

SUNDAY, FEB. 17

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91N: Take exit 29 (Rte 15). Take exit 91. Right on Silver Lane. After 2nd light, left on Clement Rd. 84E: Take exit 58- Bear right. Left onto Silver Lane. Quick left onto Clement Rd. Right at stop sign.

For Further Information Call 860-644-8044

84W: Take exit 58. Right at light. Right at next light (over highway). Right at stop sign.

10am-5pm, T: 60-8', A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-

10am-5pm, T: 60-8', A: \$4, Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

Apr 21 OH, Dayton. Music Collectors' Convention, Hara Arena. 1001 Shiloh Springs Rd., SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with cupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

Apr 21 OH, Fairview Park. Record & CD Convention, American Legion Hall. 22001 Brookpark Rd., I-480, Exit 9 Grayton Rd., SH: 10am-4pm, A: \$3. Ted Szlag, PH: 440-884-4125 or Lawrence Pulsic, PH: 888-717-0379 voice mail.

Apr 27 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge, Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294.

Apr 27 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge, Rt. 110, SH: 10am-4pm, A: \$3 PH: 603-884-0294.
Apr 28 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
Apr 28 KY, Louisville. Music Collectors' Convention, Exec. Inn. Watterson Expwy. & Fairgrounds, 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, Geriald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
Apr 28 NJ, Edison. Vinyl Only Record Show, Convention & Expo Center, At Raritan Ctr., SH: 10am-?, T: 4' & 8', F: \$40-\$65, A: \$6. Groovy Prods. PH: 732-257-3888 or FAX: 732-257-2366.
Apr 28 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. Apr 28 NY, Utica. WOUR NY CD & Record Fair, Deerfield Vol. Fire Hall. 5476 Trenton Rd. (Exit 31 NYS T-Way), SH: 10am-5pm, T: 60-8', A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
Apr 28 NY, Buffalo. Record & CD Show, Leonard VFW Post. 2450 Walden Ave., SH: 10am-4:30pm, T: 70-8, F: \$60. A: \$3. Record Baron, PH: 716-871-8722.
Apr 28 NY, Buffalo. Record & CD Show, Leonard VFW Post. 2450 Walden Ave., SH: 10am-4:30pm, T: 70-8, F: \$60. A: \$3. Record Baron, PH: 716-871-8722.
Apr 28 NY, Buffalo. Record & CD Show, Leonard VFW Post. 2450 Walden Ave., SH: 10am-4:30pm, T: 70-8, F: \$60. A: \$3. Record Baron, PH: 716-871-8722.
Apr 28 NY, Buffalo. Record & CD Show, Leonard VFW Post. 2450 Walden Ave., SH: 10am-4:0pm, F: \$60. A: \$3. Record Baron, PH: 716-871-8722.
Apr 28 NY, Buffalo. Record & CD Show, Holiday Inn Express. 4729. N. Dale Mahry, Hwy SH: 110am-40m, F: \$50. A: \$1.

Sun. 10am-7pm, A: \$5. Mike Lupica, PH: 201-521-1416 ext 243.

May 4 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.

May 5 CT, Hartford, 12th Annual Record Convention, Civic Ctr. SH: 10am-5pm, T: 130-8', F: \$65., A: \$5.50. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

May 5 MO, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-912.

May 5 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.

May 5 NY, Rochester, Bop Shop Record Show, Village Gate Square, SH: 12m-4pm, Airs Ton. Ph. 1216-275.

bu/-b48-499/ or FAX: 60/-648-9626. 5 NY, Rochester. Bop Shop Record Show, Village Gate Square. SH: 10am-4pm, A: free. Tom Kohn, PH: 716-271-

Square. SH: 10am-4pm, A: free. Tom Kohn, PH: 716-271-3354.
May 5 WI, West Allis. Milwaukee Vinyl Record Show, Burnham Bowl. 6016 W. Burnham St., 1-94 to Hawley Rd. S., SH: 10am-4pm, T: 8', F: \$35, A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
May 11 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 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.
May 11 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.
May 12 PA, Lancaster. Pennsylvania Music Expo. Catholic H.S. Cafeteria. 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
May 18 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 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
May 19 FL, Orlando. Record & CD Show, Central FL FairMay 19 FL, Orlando. Record & CD Show, Central FL Fair-

Toth Aves., Sr. Ivalin-Jan. T. 100, A. So., ditol *Terles.*)
Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

May 19 FL, Orlando. Record & CD Show, Central FL Fairgrounds. 4603 W. Colonial Dr., SH: 10am-4pm, T. 72-8', F: \$60., for 1, \$150, for 3, A: \$3. FL Record Collectors Association, Inc., Jeff Smith, PH: 352-331-5928.

May 19 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.

May 19 MI, Roseville. Metro Detroit Record Show, VFW Hall. 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090, PH: 586-759-5133 eves.

May 19 NY, Binghamton. WAAL NY CD & Record Fair, Heritage Country Club, 4301 Watson Bhd. (Rt. 17 W., Exit 70 N., L at 1st light, 5 m. on R.), SH: 10am-5pm, T: 70-8', F: \$60., A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901, PH: 607-648-4997 or FAX. 607-648-9626.

May 19 WI, Appleton. Fox Valley Record Show, Best Western Michay Hotel. 3033 W. College Ave, SH: 9am-3pm, T: 6' & 8', F: \$30.-\$35. A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.

5076.

May 26 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 526-963-9717.

May 26 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 10am-4pm, T: 120, A: free. Ray Quigley, 1 Colgate Ct., Baltimore. MD 21228. PH: 410-455-0418.

Gulgley, Collidate C., Ballintole, MD 21225. Th. 470-320

O418.

Jun 1 MN, Minneapolis. Record Show, VFW. 2916 Lyndale Ave.
S., F. \$35., A: \$2. Rich Shelton, 255 E. Kellogg St., Paul,
MN 55101. PH: 651-290-2900.
Jun 1 NY, New York City. Collector's Fest, The Holy Cross
School. 332 W. 43rd St., SH: 10am-4pm, T: 8', F: \$40. for 1,
\$70. for 2, A: \$3. Gary, PH: 718-972-3872

Jun 1-2 ITALY, Milano. "Vinilmania" International Record &
CD Fair, Parco Esposizioni Novegro (Milano Linate
Airport). Dario Maffloit, Corso Buenos Aires 43, 20124
Milano Italy, FAX: 39-029510638.
Jun 2 WI, Milwaukee. Record Fest, Serb Hall. 5101 W. Oklahoma Ave., SH: 10am-3pm, F: \$45.-\$55., A: \$4. Gary
Mason, PH: 414-442-6060 (Mon.-Fri. 12noon-6pm, Sat.
12noon-4pm).

Mason, PH: 414-442-6060 (Mon.-Fri. 12noon-6pm, Sat. 12noon-4pm).
Jun 5-8 IN, Indianapolis. 10th Annual Rockabilly Rebel Weekend, Fountain Square Theatre. PH: 765-948-3326.
Jun 8 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 2025, SH: 10am-4pm, T: 100, A: \$5. under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
Jun 9 NJ, Springfield. Greater NJ Record & CD Show, Holiday Inn. Rt. 22 West, SH: 10am-4pm, T: 75. A: \$5., \$3. seniors, under 12 free. Greater NJ Record Shows, PH: 908-925-9667.

under 12 free. Greater NJ Record Snows, Ph. 900-92J-9667.

Jun 9 PA, Lancaster Pennsylvania Music Expo, Catholic H.S. Cafeteria. 650 Juliette Ave., 1 mi S of US 30, just off Rts. 222-501. S.H. 9am-3pm. Keystone Record Collectors. PO Box 1516. Lancaster, PA 17608 PH. 717-898-1246.

Jun 9 VA, McLean. Northern VA Record Mart. Best Western Westpark Hotel. Rt. 7 & Westpark Dr. (1-495, Exit 47), S.H. 10am-4pm. Tr. 80, F; \$60-\$70, A \$4. Annapolis Marketing Inc. PO Box 154 Arnold, MD 21012 PH 410-757-6182.

Jun 9 WI, West Allis Milwaukee Vinyl Record Show, Burnham Bowl. 6016 W. Burnham St., I-94 to Hawley Rd S., S.H. 10am-4pm, T; 8', F; \$35., A; \$2. Yesterdays Music, Jim, PH

920-733-5076. Jun 15-16 CA, San Mateo. Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: Sat. 9am-6pm, Sun. 10am-5pm, A: \$5., \$4. seniors & children. PH: 707-942-

5079.
Jun 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 849, Highland Lakes, NJ 07422. PH: 973-773-6067

day 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 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Jun 16 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 10am-4pm, T: 120, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418. Jun 23 CA, San Francisco. Rock 'n Swap, University of San Francisco. McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'1, A: \$2. KUSF, 2130 Fulton St., San Francisco. CA Jun 23 It., Rockford. Record. Toy, Comic & Sports Collectibles Show, Tebala Shrine Ctr. 7910 Newburg Rd., SH: 9:30am-3pm, T: 75-8', F: \$32., A: \$2. Donald McCauley, PH: 815-262-7250.

Jun 23 PA, Allentown, Summer 2002 Lehigh Valley Music Expo, Merchants Square. 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55. before Jun 15. \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.

Jun 26-29 IN, Indianapolis. 9th Annual Rockabilly Rebel Weekend, PH: 765-948-3326 or FAX: 765-948-3389.

Jun 30 CA, Buena Park, Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

Jul 7 WA, Seattle. Record & CD Collectors Show, Seattle Ctr. Snoqualmie Room. SH: 10am-5pm, F: \$45., A: \$3. John, PH: 425-228-3537.

Jul 13 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 2025, SH: 10am-4pm, T: 100, A: \$5. under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Jul 14 RL, Orlando. Record & CD Show, Central FL Fairgrounds. 4603 W. Colonial Dr., SH: 10am-4pm, T: 72-8', F: \$40. for 1, \$70. for 2, A: \$3. Gary, PH: 718-972-3872.

Jul 14 RL, collando. Record & CD Show, Central FL Fairgrounds. 4603 W. Colonial Dr., SH: 10am-4pm, T: 76-8', F: \$40. for 1, \$150. for 3, A: \$3. Ft. 20am-4pm, T: 76-8', F: \$40. A: \$3. Al Campbell, PO Box 277. War

10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Jul 21 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.

Jul 28 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

Aug 3 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.

Aug 3 MN, Minneapolis. Record Show, VFW. 2916 Lyndale Ave. S. F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg St., Paul, MN 55101. PH: 651-290-2900.

Aug 10 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 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.

Aug 11 PA, Lancaster, Pannsylvania Music Expo, Catholic H.S. Cateteria. 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm. Keystone Record 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 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Aug 17 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

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Aug 18 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 10am-4pm, T: 120, A: free. Ray Ouigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

Aug 25 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 Fullon St., San Francisco, CA 94117. PH: 415-386-5873.

Sep 7 NY, New York City. Collector's Fest, The Holy Cross School, 332 W, 43rd St., SH: 10am-4pm, T: 8*, F: \$40. for 1, \$70. for 2, A: \$3. Gary, PH: 718-972-3872.

Sep 8 MI, Roseville. Metro Detroit Record Show, VFW Hall. 25571 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8*, F: \$40., A: \$3. AI Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.

Sep 8 MO, St. Louis. Record & CD Show, American Czech Center. Kingshighway & Landsdown, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.

Sep 8 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cateteria. 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm, Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.

Sep 8 WI, Milwaukee. Record Fest, Serb Hall. 5101 W. Oklahoma Ave., SH: 10am-3pm, F: \$45-\$55., A: \$4. Gary Mason. PH: 414-442-6060 (Mon.-Fri. 12noon-6pm, Sat. 12noon-4pm).

Mason, PH: 414-442-6060 (Mon.-Fr. 12noon-5pm, Sat. 12noon-4pm).
Sep 8 ON, Toronto. Musical Collectables Show, Rinx. 65 Orfus Rd., SH: 10am-4pm, T: 140, A: \$4, Lorne VanSinclair, PH: 800-255-4416 Canada or 705-327-7965 outside Canada.
Sep 14 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 2028, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
Sep 15 FL, Orlando. Record & CD Show, Central FL Fairgrounds. 4603 W. Colonial Dr., SH: 10am-4pm, T: 72-8', F: \$60, for 1, \$150, for 3, A: \$3, FL Record Collectors Association, Inc., Jeff Smith, PH: 352-331-5928.
Sep 15 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, It 60504. PH: 630-898-1533 eves.
Sep 15 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Bivd., SH: 10am-4pm, T: 120, A: free, Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
Sep 15 NJ, Springfield. Greater NJ Record & CD Show, Holiday

0418.
Sep 15 NJ, Springfield. Greater NJ Record & CD Show, Holiday Inn. Rt. 22 West, SH: 10am-4pm, T: 75, A: \$5., \$3. seniors, under 12 free. Greater NJ Record Shows, PH: 908-925-

9667.

Sep 15 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.

Sep 15 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.

Sep 15 WI, West Allis. Milwaukee Vinyl Record Show, Burnham Bowl. 6016 W. Burnham St., I-94 to Hawley Rd. S., SH: 10am-4pm, T: 8', F: \$35. A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.



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Neil Sedaka

One of pop music's most endearing — and enduring — songwriters

by C. Brian Jasper

few years back I sent a note to Cary Mansfield of Varèse Sarabande Records with a request to release on CD three Neil Sedaka LPs from the '70s. I explained that these records were my childhood, and certainly other 30-somethings may feel a similar affection for these recordings. Remarkably, he went ahead with the project and even took me up on the suggestion of the bonus tracks, of which my beloved Sedaka B-side "Baby Don't Let It Mess Your Mind" was included. I have never had a chance to publicly thank him until now.

I discovered Sedaka for myself back in 1975. His was a voice like no other, pure magic. "Laughter In The Rain" was his song. Then one afternoon hurrying in to catch *The Mike Douglas Show* (finding rock 'n' roll on TV was a full-time job when I was 13), I saw Sedaka live for the first time. I was so knocked out! That evening when my dad

but a few, there are Elton John's "Crocodile Rock," The Beatles' "You're Gonna Lose That Girl," Roy Orbison's "Blue Angel" and Bruce Springsteen's Sedaka-styled "Hungry Heart." On the latter, Springsteen even calls out "climb up, high" from Sedaka's '50s classic "Stairway To Heaven." (No, not the same song as Led Zeppelin's classic. — Ed.)

A gracious and charming man, Sedaka spoke to *Goldmine* recently, after getting back on tour after a hospital stay.

Goldmine: How are you feeling?

Neil Sedaka: I am feeling much better, thank you. I am back as the old Neil. Sedaka is back.

Let's talk about your catalog on CD. It's quite a challenge to collect. Can the fans someday expect a comprehensive box set, with unissued tracks, hits and album cuts?

Yes, I hope so. Varèse Sarabande has been

could we ever hear these on a CD?

Yes, there are. I have the old demos of many of these and they would make an interesting collecting item I think, because the demo is the pure writer's version. I do have them on old lacquers from the old demo days.

Your duet hits with Elton John are very exciting records — even after 25 years of listening. Have you ever fancied doing a duet album, and if so, who would you like to sing with?

Yes, there are many singers I would love to do a duet album with. [Luciano] Pavorotti, Keely Smith, Bon Jovi — whether they want to do an album with me is another story. It would be nice.

You have met with my family and me several times at shows over the years. Each time I had the feeling that you are still somehow amazed at people who are your devoted fans.

I am amazed, because there are two Neil Sedakas.
One is the regular person and the other is the famous Neil Sedaka, and I think psychologically, you have to separate the two. And I am amazed when people are impressed with either the singing or the writing. I never take it for granted.

Eric Clapton once said that he felt as though Chuck Berry had never grasped just how much his songs have

meant to people. I've often wondered if a songwriter can observe from that plain. Any thoughts on that subject?

Yes, it is very flattering when another [song]writer comes to you and says he's been inspired. Case in point, Stevie Wonder has said in many interviews, on television and in magazines, that Neil Sedaka was his first inspiration. I find that mind-boggling, and it thrills me because I think he's one of the greatest.

You made some of the best damn records of the rock 'n' roll era. You've had what all performers only dream of — a full-fledged comeback — with an eclipsing second career in the '70s and even a third comeback with a top selling LP and single in the U.K. in 1991. You sing and record as well as ever and tour to this day. Yet thus far The Rock And Roll Hall Of Fame has overlooked you. Is there a committee looking into this?

Thank you for your compliments. I worked very hard over the years for the comeback in the U.K. Yes, my voice has never changed. It's exactly the same. I always thought and dreamed of being inducted into



Neil Sedaka (from top): 2002, 1981, 1960s.

The Rock And Roll Hall Of Fame. I was original — one of the first to do multiple voices, one of the first to do happy songs, "doobydoos, tra-la-las." There is a certain distinctive Neil Sedaka way and a certain Neil Sedaka sound. It would be wonderful to be inducted, I have no control over it. I know ["Cousin"] Bruce Morrow an old and dear friend of mine, has been announcing on his radio program that Neil Sedaka should be inducted and I have a lot of fans who have written in, so we'll hope for the best.

"Yes, it is very flattering when another [song]writer comes to you and says he's been inspired. Case in point, Stevie Wonder has said in many interviews, on television and in magazines, that Neil Sedaka was his first inspiration. I find that mind-boggling, and it thrills me because I think he's one of the greatest."

— Neil Sedaka

came home, I asked him if he had ever heard of Sedaka. Dad's response took me totally offguard as he laughed and said, "I was a Neil Sedaka fan before you were born!" I had no idea that this incredible performer had already had a career in the '50s and '60s, selling more 30 million records.

Then began my journey of searching out as many Sedaka recordings as I could find — both old and new — and I continue to do so to this very day. His recorded output is fascinating; Sedaka has had hit records all over the world, spanning five decades. Some of these hits are unique to certain countries, while others, of course, are embedded into Western culture. He has written hundreds of songs, both rockin' ("Bad Blood," "Next Door To An Angel," "Calendar Girl" and "That's When The Music Takes Me") and touching ("Breaking Up Is Hard To Do," "Solitare" and "One More Mountain To Climb"), with an uplifting spiritual connection few songwriters ever match.

He has inspired the biggest names in the industry; just think about other classic songs that borrowed from his blueprints. To name

doing this [reissuing his catalog], and perhaps they will do a box set. And also, there is currently something being sold on television, on Medalist, that is a large collection of hits.

Most of your late-70s and '80s work has not found its way to CD. Are there any plans for some of these brilliant albums such as A Song, In The Pocket and Now?

Thank you for calling them brilliant albums. I worked very hard to make them brilliant, and I appreciate your comment. I remember *Now* very well, because Dan Hartman was the producer, and I am very proud of that collection. Certainly *A Song*, which was produced by George Martin, who is very legendary — I am very proud of that collection. And there were even a couple of hits out of that — "Amarillo" and "You Never Done It Like That."

You wrote so many great songs in the late '60s and early '70s that were recorded by other people: Elvis Presley, Tom Jones, The Fifth Dimension, The Carpenters, Cher, etc. Are there any Sedaka demos in existence of these hits, and

World Radio History

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ORE DIRECTORY

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R.A.M 917 W. Broadway Muskegon, MI 49441 Established in 1983 Phone: (231) 759-0172 FAX: (231) 755-0429 E-mail: info@ramcd.com Hours: Tuesday - Friday 11-8 Saturday 11-6 We buy and sell used CDs and DVDs. Over 15,000 in stock (Stop by and meet Stray and eBay - the

store cats.)

Web site: www.ramcd.com Over 14,000 collectible CDs, singles, LPs, 45s, books, etc. and still growing.

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Ace Video & Music 285 Caillavet St., P.O. Box 1934 Biloxi, MS 39533-1934 PH: (228) 374-0777 FAX: (228) 374-4645 E-mail: acemusic@datasvnc.com www.acevideoandmusic.com Huge inventory collectible vinyl in all categories. Mail or fax wants.

Little Big Store P.O. Box 921, 201 E. Main St. Raymond, MS 39154 (601) 857-8579 www.littlebigstore.com E-Mail: bj999@aol.com CDs, LPs, 45s, 78s, reel-to-reels. videos, memorabilia, etc. Train depot full of records & music-related stuff. Open: Wed-Sat 10 AM-5 PM: Sun 1-5 PM

NEVADA

Big B's CDs & Records 4761 S. Maryland Pkwy. Las Vegas, NV 89119 Phone: (702) 732-4433 FAX: (702) 795-7989

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House of Oldies World Headquarters for Out of Print 45s and LPs 35 Carmine St. New York, NY 10014 (212) 243-0500 FAX: (212) 989-1697 http://www.houseofoldies.com 10 A.M.-5 P.M. Tues. thru Sat. Closed Sun. & Mon. Established in 1962 over a million 45s, 78s & LPs, R'NR, R&B, S&W, shows, S.T., Soul, Funk, Pop, Collections Bought 1950-1989 - Send or E-mail "Want Lists." #1 Oldies Shop. VISA, MC., Amex. A must when you're in NYC.

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

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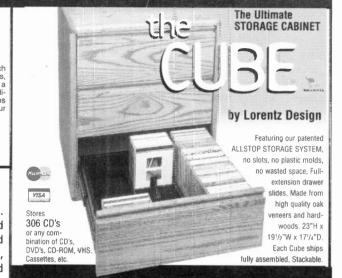
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(Reissues from page 59)

SMASHING PUMPKINS Greatest Hits Virgin (7243 8 11318 2 4) (Two discs)

Despite a history of uneven live performances, an oftenobnoxious frontman and a sound that could be downright grating, Smashing Pumpkins are still one the best bands of the past 10 years. With a combustible chemistry as unique as Jane's Addiction and a songwriter as brilliant as Kurt Cobain (that would be Billy Corgan), Smashing Pumpkins briefly ruled alternative rock in the mid-90s, peaking with Siamese Dream and Mellon Collie And The Infinite Sadness.

However, the underrated, much-misunderstood Adore and the fine (if meandering) finale Machina/The Machines Of God were major commercial disappointments by comparison, and the band broke up in 2001 rather than continue to fight a losing battle against today's mediocre chart-toppers.

All the proof that one needs of the band's greatness is on *Greatest Hits*' first disc (subtitled *Rotten Apples*), which plucks songs from each of the band's previous albums and unassailably collects most of the band's biggest hits in chronological order. If listeners don't like this disc, which contains heavy hard rockers ("Cherub Rock," "Bullet With Butterfly Wings," "Zero"), pretty ballads ("Disarm," "Tonight Tonight," "Perfect") and many other high points in between (the perfect pop of "1979," the edgy electronic rock of "Ava Adore"), then chances are that they don't like Smashing Pumpkins.

In addition, the disc contains the excellent psychedelic epic "Drown," which was previously available only on the Singles soundtrack. Two enjoyable, previously unreleased tracks also appear — the melodic, orchestral pop of "Real Love" and "Untitled," whose upbeat "to feel love all around" message is a far cry from the Gen-X angst that's typically associated with the band.

For fans that already have most of the songs on the first disc, a second disc, titled $Judas \mathcal{O}$, of B-sides and previously unreleased tracks is also included. A case could be made that this disc is overly generous, as it contains several sub-par

offerings and at least one cringe-inducing misstep (a cover of David Essex's "Rock On").

However, much like *Pisces Iscariot*, their previous fill-in-the-gaps compilation, this album of songs that were deemed unworthy of their original albums is still better than 90 percent of most "real" albums out there. For huge-sounding, angry rockers, the intense epic "Aeroplane Flies High" and "Marquis In Spades" are well worth checking out, as are delicate ballads such as James Iha's "Believe" and Corgan's "My Mistake" and "Set The Ray To Jerry." The atmospheric, gothic chants of "Because You Are," the groovy mid-tempo rocker "Here's To The Atom Bomb" and the pretty electro pop of "Waiting" are other successful songs that have been rightfully rescued from obscurity here.

If musical quality could automatically be translated into commercial success, Smashing Pumpkins would still be burning up the charts. However, given the band's diminishing success and the fact that they likely had already released their definitive statements in the above mentioned masterpieces Siamese Dream and Mellon Collie And The Infinite Sadness, a case could be made that the band broke up at the right time. After all, though somewhat shaken, their reputation remained largely intact. This Greatest Hits collection serves as a fitting goodbye that further enhances the band's mighty back catalog.

- Scott Floman

SOPWITH CAMEL

The Miraculous Hump Returns From The Moon Generic Type/Warner Bros (CD 8600)

In the annals of late-1960s San Francisco, Sopwith Camel will always have a special place at the table. The first local band to land a major label deal, the first to score a Top 40 hit (with their debut single, "Hello Hello"), they were also the first to find success somewhat less exciting than they expected — and celebrated their debut album by breaking up. But something was calling them back and, in 1973, four of the original five members regrouped to explain away their absence by pretending they'd never been away at all. Except to the moon, of course.

The Miraculous Hump - truly one of the year's most



sublime album titles — is very much the son of its father. The original Camel oozed harmony and light, and *The Miraculous Hump* is as radiant as ever. But it's also the father in turn to a lot of other stuff.

Listen blindfolded to the opening, "Fazon" (also released as a period single), and one can hear a host of future warlords file through, from Britain's Teardrop Explodes to Brit-Pop darlings Blur. If that initial blast of delightful delirium does become subverted beneath more, shall we say, lofty pretensions of psychedelic prog, still Sopwith Camel glitter with a subversive pop feel that defies the convolutions of the attendant song titles.

"Coke, Suede And Waterbeds," "Monkeys On The Moon," "Brief Synthophonia" — what preposterous nonsense, one is surely thinking. But between "Dancin' Wizards" laid-back countryfied swagger and "Sleazy Street"s sort-of-soul-ish meandering, "Astronaut Food"s absurdist jump 'n' jive and

(Please see Reissues page 77)

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say what you summed up in a few paragraphs.

Now I just sit back and enjoy the music. Anyway, I appreciate your insight into the Elvis world and wish more people would come forward and give him his due. I have one question to all the music fans out there who still think, "Elvis sucks." Name one person who is in three music Hall Of Fames - Gospel, Rock And Roll and Country? There's only one - Elvis and nobody else. Why do you think that is?

Finally, Greg, after all the sincere praise I've given you and your article, there is one thing that I would disagree with you on, if and only if I took it the way it was intended. In your article you say, "Greatest entertainer, not greatest band, guitarist." I would certainly agree with you that Elvis was the greatest entertainer of the 20th century, but I would also say that Elvis (lead vocals, guitar), Scotty Moore (guitar), Bill Black (bass), DJ Fontana (drums), and The Jordanaries (back-up vocals) certainly in the true sense of the word, could in the '50s be called a "band." It's because of Col. Tom Parker and his promotion of Elvis that the other artists never got the credit they deserved. Don't get me wrong, I'm not saying that the "Elvis Band" was the greatest, or Elvis and Scotty were the "greatest" guitarists, but what I'm saying is they all inspired so many others who followed to pick up a guitar or sing to make a living.

One final thought, I ask anybody to listen to the Complete '50s Masters (Elvis fan or not) and tell me that Elvis is not the greatest entertainer of the 20th century, or if this band does not rock (guitars and all). Let's ask The Beatles! Thank you so much, Greg, for inspiring me to write this. I would be honored if you print this in Goldmine for others to read and maybe get some feedback. Thanks again — you're the best!

- Randy Simpson Picton, Ontario Canada

{Randy, I am glad my editorial was able to inspire you to write! That makes my day as a writer (even more than my paycheck, although I'm not giving that up - need it to buy records and things!). We will be doing a special Elvis 25th Anniversary issue in the summer, so hang around for it! I can understand the dilemma you have with friends and family. To them, you were probably born in the wrong decade, although Elvis' music is definitely timeless. The interesting thing is, I enjoy him more as time goes on, although I never really listened to him growing up. His new Vegas box set is excellent. Perhaps a lot of it has to do with the current crop of crap, oops, music out there. I try to be open-minded, but a lot of it is less-musically inspired with less musicianship than some of the worst stuff of the '70s!

I understand what you are saying about my comment about Elvis being the greatest "Entertainer." I didn't mean to slight Moore and Fontana's work — they are great, but I didn't want people to write in and say, "Elvis didn't write his own stuff or play an instrument," etc., and "so-and-so is better because...." Certainly, especially in Moore's situation as a guitarist, they are as tight a band as any from the '50s, and many future guitarists emulated him, along with the other great '50s guitarists such as Carl Perkins, Link Wray, Chuck Berry, et al. But Elvis is the main star, and he defined the early rock 'n' roll era. Everyone after has been influenced by him. As Buddy Holly said, "Without Elvis, none of us could have made it." — Ed.)

Nashville musicians speak out about George Harrison

by Guy Lee

OStarFile/by Richard F. Aaron



George Harrison with Paul Simon on Saturday Night Live in 1976.

"I didn't know George Harrison very well, but our paths have crossed a few times over the years, and I'm certain we shared many similar experiences, particularly in the early years. As a Beatle and as a solo artist he proved to be a talented musician

In continuing coverage of the

loss of George Harrison, Goldmine

presents these thoughts from some

of Nashville's finest from all genres

"The music world has lost one

— David Ball, country artist

of its greatest innovators and

musicians in George Harrison.

Everyone loved The Beatles."

and songwriter. His contribution to music will be remembered and appreciated for many years. His passing last week saddened many people from all over the world and from all walks of life. That says a lot about the man. I believe he was a kind and caring person, and I wish him well on the next stage of his spiritual journey."

– Leo Lyons, Ten Years After bassist/engineer

"The first tape of me playing music is of me playing [the Harrison-penned] "Something" on the guitar. I was probably 12 or 13. George Harrison wrote easily some of the best songs The Beatles ever recorded."

- Vince Gill, country artist/guitarist

"My first experience with George Harrison and his music was sitting by my grandmother's telephone and radio in January 1964. The sound of, 'I Want To Hold Your Hand' and the sound of the guitars completely drew me in. I was immediately a fan. As a young musician there were few guitar players before this time who created a sense of excitement in me. George Harrison to me was the consummate guitarist. He, even at a young age, performed with great diversity. His contribution to The Beatles was one of humble support yet shined with

amazing virtuosity. Among the early Beatles recordings, one of my favorite songs was George's "Don't Bother Me." One of the things many people miss in regards to George's vocal contribution was that he harmonized with John and Paul. There was a sonic blend, which is what made The Beatles such a unique vocal group. Oftentimes people have cited Paul's influence in my musical development, but in some ways George was, as a guitarist, more influential. I loved his All Things Must Pass and Cloud Nine LPs. I admire George's choices to follow a quieter lifestyle rather than the hectic pace sought after and required of so many musicians. I, as well as so many others, will miss George's presence in this world. God bless his soul."

— Phil Keaggy, Christian artist/guitarist

"Even though I did not know George personally, I believe we were brothers in music. He was a fantastic talent and will be missed by the music industry as well as the rest of the world. Rest in peace. God bless."

— Hank Cochran, songwriter

"During my early days as a session player in Los Angeles I was listening, enjoying and learning from all The Beatles albums, Sgt.

Pepper, Abbey Road, The White Album, etc. I admired the way George framed a lot of their songs with his guitar licks and how balanced his approach was to the overall record. Once, during a session as Sunset Sound with Richard Perry, George came in to visit. I was introduced as the guy who played guitar on The Monkees'l "Last Train To Clarksville." I told him I borrowed his guitar approach from "Ticket To Ride" for that one. In his shy, quiet way he courteously complemented me. We talked about how in the early days we were both very big fans of the 'Master' Chet Atkins.

GOLDMINE #563

Whatever George gleaned from those early impressions he sure put to great use and has left a body of work that will probably never be equaled.'

- Louic Shelton, session guitarist/producer

"He was my favorite Beatle from the time I was a kid and saw him on The Ed Sullivan Show. I don't why, I just picked him out. I still have my George Harrison Beatle doll. It was the only one I wanted - just him. Maybe it was because he was the lead guitar player."

- Lee Roy Parnell, slide guitarist

"I never formally met George though I did see him once back in the '80s at a 76 Station in Sherman Oaks [Calif.]. Although John and Paul got the most notice, it was George who brought a cosmic-conscious spirituality to The Beatles and consequently to my generation, since it was these Liverpudlian mop-tops who taught us so much about what life was meant to be. George had a sly stoicism that, combined with his eclectic pickin', made him beloved to me and to millions. All things must pass, and sadly, now part of our youth has passed with The Quiet Beatle.'

> — Walter Egan, singer/songwrtier ("Magnet And Steel")

More George Harrision memories from Goldmine readers...

Saturday Night Live appearance George's best

My first rememberence of George Harrison (post-Beatles, I'm only 33) was his appearence on Saturday Night Live to collect the check for a Beatles reunion on SNL. It is (in my opinion) better than any bit from all of The Beatles movies combined.

- Dave Reichel Louisville KY

Bangla Desh changed his young life

In 1972, my mother dropped me off at the local mall's movie theater so I could watch a movie while she went shopping. since I was only 12 years old at the time, 1 could only get in to the only PG-rated movie playing that day. It was The Concert For Bangla Desh. I barely knew who George Harrison and Ringo Starr were, and I was completely oblivious as to who the other names on the marquee poster were. At the time, my interest in rock was nonexistent, but seeing George playing his heart out with so much passion on a huge screen in a dark theater changed my life. I became a lifelong classic rock lover, just because of George. I am now 42 with a huge collection of the usual suspects (The Beatles; The Rolling Stones; Crosby, Stills, Nash & Young; Jimi Hendrix; Eric Clapton; and Grateful Dead) that I treasure with a fervor that scares my wife and kids. Just this year I got The Concert For Bangla Desh DVD and saw the concert for the first time in years. I cried when I remembered the boy that I was back then and how I felt when I saw George for the first time - all those years ago

– Bill Vega San Juan PR

George became a spiritual guide

Unfortunately, I never had the pleasure of seeing George Harrison in concert or of meeting him However, his presence on earth affected me in that his words and songs led me to look for enlightenment. He became almost a form of spiritual guide. So after this good man passed away, I. who never met him and am nothing of a poet, wrote a poem about this man who touched my life so deeply yet so gently.

- Cheryl Ann Jones Las Vegas NV

Nashville artists also pay tribute to Harrison

Here in Nashville, home to rock, country and many other genres of musicians, the loss of George Harrison is deeply felt. On Dec. 7, 2001, the Seventh Annual "Imagine No Handguns" concert, featuring Nashville's independent rock and folk acts and up to four hours of John Lennon music, became billed as a "Tribute To Beatles Passed."

Naturally, several Harrison songs were played. A George Harrison Tribute was soon announced for Jan. 5, 2002, featuring many of the same indie artists. Guitarbased bands and songwriters with more up their sleeves than commercial jingles will not forget Harrison's impact.

(Please see George Harrison page 76)

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THE PROFESSIONALS (Ex-Pistols) - I Didn't See It Coming,

ALAN BOROSKI

- 26621 Wadsworth
- Redford, MI 48239
- Phone: 313-937-1837 • E-Mail: heavymetalal@aol.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

SEDUCE (Detroit Local Band) - Live Recordings, Photos,

T-Shirts or Video
LOUDNESS - Live Recordings, Video or Audio

RANDY RHODES - Concert Photos VAN HALEN - Pre 1981 Concert Photos BLACK SABBATH - Live Recording, 1982 Video
JOE PERRY PROJECT - Live Recordings, Video or Audio

FASTWAY - Live Recordings, Video or Audio

TED HOLLAND

- P.O. Box 336

Cernelius, NC 28031
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

VARIOUS ARTISTS - British Invasion Vol. I, CD, Rhino VARIOUS ARTISTS - British Invasion Vol. II, CD, Rhino VARIOUS ARTISTS - British Invasion Vol. III, CD, Rhino VARIOUS ARTISTS - British Invasion Vol. IV, CD, Rhino

MICHAEL P. MAHON

- 41 Gleason St.
- Framingham, MA 01791-3504
- · Phone: 508-877-0191

• F-Mail: alouettes25@hotmail.com

I'm looking for THE VENTURES on JAPANESE CD's only. No replica CDs or No cassettes, THE REAL THING! Featuring: Bel Age with The Ventures on 3 inch mini CDs on a 3-part series. Any Japanese Record Dealers or a fan of The Ventures in Japan, or USA, new or used. Pelase let me

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

ARTIST RECURDING FORMAL LABEL & CATALUG NUMBER
THE VENTURES - Bel Age With The Ventures Vol. 1 (Panam)
Mari Hemi: CROP-43 (3" mini disc)
THE VENTURES - Bel Age With The Ventures Vol. 2 (Panam)
Liliko/Emy Jackson: CROP-44 (3" mini disc)

THE VENTURES - Bel Age With The Ventures Vol. 3 (Panam) Olive/Reina: CRDP-45 (3" mini disc)

JIM BADSTIBNER

- 12629 Deborah Dr.
- N. Huntingdon, PA 15642

• E-Mail: stibby@infi.net Seeking Velvet Underground VG+ or better.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER VELVET UNDERGROUND - Who Loves The Sun/Oh Sweet Nuthin, 45, Cotillion 44107

VELVET UNDERGROUND & NICO - LP 1st or 2nd pressing (torso cover) Verve V-5008

Any other domestic VELVET UNDERGROUND LP's/45's, including DJ versions

J.L. EDWARDS

- 4953 Whichard Road
- Greenville, NC 27834

• E-Mail: trueblueyankee@webtv.net

• E-Mail: Irueblueyankee@webiv.net
Looking for benevolent Beatles fans and general video collectors willing to share their videos, want SLP dubbed
copies of the items listed below plus many other Beatles
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paulics till but these and can belome please write or E-Mail you're still out there and can help me, please write or E-Mai

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BEATLES - Making Of A Hard Day's Night, VHS (dubbed)
BEATLES - The Early Years 1962-1965, VHS (dubbed)
BEATLES - Beatles Cartoons, VHS (dubbed)
NONE - Crawlspace (Movie), VHS (dubbed)
ERNEST BORGNINE - Vince Lombardi Story (Movie), VHS

(dubbed)
NONE - Pride of St. Louis (Dizzy Dean Movie) VHS (dubbed)

(dubbed) NONE - N.Y. Yankee and Green Bay Packer Videos, VHS

(dubbed) NONE - Babe Ruth and Mickey Mantle Videos, VHS (dubbed)

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• 191 Main St. Apt. #3

Philmont, NY 12505

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

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THE ADVENTURES - Ford Fairlane, Soundtrack, Cass./Video

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- 111 Park St., Apt. 12A
- New Haven, CT 06511-5462
- E-Mail: msc06511@aol.com

Looking for vinyl in VG/VG++ condition!

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THE DIXIE HUMMINGBIRDS - Live Right Die Right/Prayer

Wheel (Peacock 1787)
THE DIXIE HUMMINGBIRDS - I'm Not Uneasy/Sinner Sin No More (Peacock 1740)
THE DIXIE HUMMINGBIRDS - Troubles Will Be Over/Way Up
On High (Peacock 1763)
THE DIXIE HUMMINGBIRDS - Loving Hand/Cool Down

Yonder (Peacock 1770)
THE DIXIE HUMMINGBIRDS - Live On Forever/Just Trusting

(Peacock 1773)
THE DIXIE HUMMINGBIRDS - Walls of Zion/Just a Little

THE DIXIE HUMMINGBIRDS - Walls of Zioli/Just a Little While (Peacock 1783)
THE DIXIE HUMMINGBIRDS - Jesus Hold My Hand/Leave Your Burdens There (Peacock 1817)
THE DIXIE HUMMINGBIRDS - Payday/Somebody

(Peacock 3179) THE DIXIE HUMMINGBIRDS - Make One Step/Come On and See About Me (Peacock 1791)
MARVIN GAYE - The Soulful Moods of Marvin Gaye

(Tamia 221)
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(Tamia 54041)
THE WHISPERS - It Only Hurts For a Little While/The Happy

THE WHISPERS - It Only HURS FOR a Little While/The Happy One (Dore 724)
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THE WHISPERS - Doctor Love/Lonely Ave. (Dore 751)
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Journey (Decca)
THE COLEMAN BROS. - We'll Understand/New Milky White
Way (Mano) 101)

Way (Manor 101)
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I Be (Decca 48041) THE DELTA RHYTHM BOYS - Dry Bones/Joshua (Decca

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WILLIAM MITCHELL

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- Phone: 530-520-7775

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- 17 Phillips Beach Ave
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AVERAGE WHITE BAND - 1972-1982 Concert Posters
AVERAGE WHITE BAND - 1972-1982 Flyers, Handbills
AVERAGE WHITE BAND - 1972-1982 Flyers, Handbills
AVERAGE WHITE BAND - 1972-1982 Tickets, Passes
AVERAGE WHITE BAND - 1972-1982 Anyone who may have

taken photos on stage, off stage AVERAGE WHITE BAND - 1972-1982 Video filmed from the audience AVERAGE WHITE BAND - 1972-1982 Concert reviews from

JOSEPH P. GIANGUZZO

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- · Lyndhurst, OH 44124

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IGGY POP CONCERT TICKET - Portland Paramount Theatre IGGY POP CONCERT TICKET - Seattle Paramount Theatre

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BOWIE/NIN CONCERT TICKET - Portland Rose Garden
10/25/95
BOWIE CONCERT TICKET - Seattle Paramount Theatre

Bowie tickets from other states/countries also wanted

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- Phone: 916-356-1618

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B. T. WATANABE

• Fax: 425-688-8120

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STEVE COLEMAN - Rhythm In Mind, RCA Victor
RICHY KICKLIGHTER - Myakka, Ichiban
LESLIE LETVEN - Make It Right, Sin Drome
CHARLES LLOYD - Acoustic Masters One, Atlantic
DON PULLEN - New Beginnings, Blue Note
DON PULLEN - Random Thoughts, Brue Note
NELSON RANGELL - To Begin Again, Gaia (Gramavision)
DAVID SANCHEZ - The Departure, Columbia

EVAN BORIS

- 6 Saint Andrews Court
- Old Westbury, NY 11568-1710 Phone: 516-997-4840
- Fax: 631-234-8248
- E-Mail: www.discdoc@bornfreefoods.com
- Web: www.discdoc.net
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER CACTUS WORLD NEWS - No Shelter, CD TUBES - Premium Gold Collection, CD VARIOUS ARTISTS - 20 of Another Kind, CD

GARY C. HUESTED

- 1131 Piedmont Ave. NE Palm Bay, FL 32907
- Phone: 321-984-2144

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Murmur US Cassette (There She Goes Again on insert)
REM Singles Collected PTS 2039 Japan cassette
Orange Crush 3* German CD in 5* slimline jewel case w/adaptor Stand German CD Warner Bros. 7577 CD Chronic Town 12" EP Canada (gargoyle lal Green 12" LP Japan (w/obi) Dead Letter Office 12" LP Japan (w/obi)

TROY GROLLER

- 5461 San Vicente Blvd. #12
- . Los Angeles, CA 90019
- E-Mail: dreemer01@earthlink.net

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER DEBORAH HOLLAND - on 101.9 KSCA 12/13/94 YES - Rockline, 10/12/99

YES - Rockline, 10/12/99
BOWIE - Rockline, 10/99?
A. PARSON'S - on Mark & Brain 10/4/99
R. MANSEREK - on Mark & Brain 2/13/01
R. HODGSON - on Mark & Brain 4/9/98
THE WHO - Last Who Special
QUEEN - BBC #1 & 2, 1978
D. HENLEY - Jim Ladd's Living Room 5/10/00
P. FLOYD - 20th Aniv. (Not 25th) of D.S.O.T.M. hosted by
Jim Ladd, 1993

TONI CARBO

- P.O. Box 14282
- 08080 Barcelona Catalonia Spain
 Tel/Fax: 34.93.237.02.08

• E-Mail: TONICARBO@teleline.es ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

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THE POLICE - 7" EP's from Bolivia, Ecuador, Unite, Guatemala, Colombia
THE POLICE - Live concerts from 1977-78-79-80-81-83
STING - 22nd Birthday Celebration for Prince Hakeen, 12 track live CD from BRUNEI stereo with poster
STING - 7" EP's from Bolivia, Ecuador, Chile, Philippines, Colombia
STING - Rock Steady promo CD single 2001 US only Harper Collins children book 1 track CD w/PS
STING - My Funny Friend of Me Brazil promo 2 track amp 258-2

258-2
STING - Singles & B Sides CD A&M 1999 10-track CD promo from Brand New Day
LAST EXIT - Original 6 track audio tape Wudnick label
LAST EXIT/NEW CASTLE BIG BAND - Live concerts
OYSTERHEAD - Live US shows 2001
THE POLICE - Memorabilia, mugs, Ghost In The Machine
Rubik Cube tov

Rubik Cube toy FRANK CONTI

- 712 8th St.
- Secaucus, NJ 07094

• Phone: 201-330-9409

• E-Mail: marylee711@aol.com ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER TEODY RANDAZZO - Big Wide World, LP, Colpix CP445M, CSP4955

- **TED HOLLAND**
- P.O. Box 336 • Cornelius, NC 28031

• Phone: 704-892-6349 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

VARIOUS ARTISTS - Coming Attractions, LP/CD/Cass, Avant 1013
VARIOUS ARTISTS - Hall Of Fame, LP/CD/Cass, Avanti 1003
VARIOUS ARTISTS - Southern Soul Vol. I, LP/CD/Cass,
Paula 9014
VARIOUS ARTISTS - Wild Women Do Get The Blues,
LP/CD/Cass, Ichiban 1190

- **CHRIS AZEVEDO**
- 1215 N Hyland
- Ames, IA 50014 515-296-0258

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OZARK MOUNTAIN DAREDEVILS - Audio and video of live

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- 5303 Keefe Street
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- AHTIST RECURDING FURMAL CABEL & CATALUG NUMBER
 Paid Vacation Album on 33 1/3 vinyl by Richard Marx
 Any Soap Opera Christmas albums on vinyl
 Any vinyl 33 1/3 or 45 of Heywood Nelson
 Cast of What's Happening on vinyl
 Disco Lucy by Wilton Place Street Band on vinyl
 Any vinyl 33 1/3 or 45 by Alfonso Ribeiro
 Soundtrack to 1980's TV show on vinyl, Kids-Incorporated,
 with Marie Legacy

with Maris Lopez Any 33 1/3 or 45 of John Wesley Shipp Any Angel (Ferreira) on vinyl Any Nick Scotti on vinyl

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TINA TURNER fans, looking for video tape of concert. The concert was broadcast on Dec. 4th on WCBS TV and was called Target Presents Tina Turner. Have audio/video tapes to trade. 516-317-1566. (Please Mr. Postman from page 71)

Blue Suede Shoes missing from Harrison tribute

In the George Harrison issue (Goldmine #561, Jan. 25, 2002) there was no mention of my all-time fave Harrison project, which took place Oct. 21, 1985 (and was released in Feb. of '86). I speak of the cable TV special Blue Suede Shoes -Rockabilly Session With Carl Perkins And Friends. With Dave Edmunds producing the band, Perkins is joined by Harrison, Ringo Starr, Eric Clapton, and Rosanne Cash, plus two of the Stray Cats. Never before had Harrison looked so joyful as he did playing goodies such as "Everybody's Trying To Be My Baby" and "Your True Love" with his mentor — and it showed in the tough, exciting rock 'n' roll that ripped out of the speakers. Indeed, a case can be made that when the solo Beatles needed a battery recharge, it has been good-old rock 'n' roll that has resulted in some highlights over the years. Paul McCartney has done two great "oldies" albums, and John

After this Perkins special, I was hoping that Harrison and Starr would follow suit, but it never happened. For some reason no album ever came out of this special (record label differences perhaps), so we must make due with bootlegs and the old MCA video.

When Starr tapped Edmunds for his All-Starr Band's guitar chair, it seemed like a perfect time for Starr to record that rockabilly-inflected album that would rejuvenate his career, but it never happened either. There's still time Ringo!

— George W. Krieger DDS, the rock 'n' roll dentist

Thanks for the timely prize!

I just wanted to thank you for the prize that I won in the British Invasion contest — Goldmine's Beatles Digest. I received the notification from you on the day I heard about George Harrison's death. What karma! Thanks again for the book.

P.S. I'd love to see articles on Lee Michaels and Teegarden & Van Winkle.

— Kevin Casev

{Kevin, that is indeed a spiritual happening! Glad you enjoyed the book. We'll see what we can do about the articles down the road. -Ed.)

Vinnie Vincent — great guitarist, lousy businessman

Vinnie "Wiz" Vincent, former Kiss and Invasion guitarist, returns with his first "full length" release in 13 years and his first musical release since 1996's EP, Euphoria. Blah blah blah.

Let's face facts. Vincent screwed his chance to stay in the one of the biggest rock acts of all-time, got the boot from his own band (Invasion, which begot the awful band Slaughter), recorded an album for a record company that folded just before its release. came back with a piss-poor recorded EP of demos (the songs were good at least), then screwed his fans out of \$120 for a box set that was never released (even though he cashed all the checks!). Never mind the guy is a brilliant guitarist and songwriter - he is just an awful businessman. Anyone who has heard the demos for the scrapped Guitars From Hell album will tell you the man still has the skills, but instead of releasing those, he has chosen to give us Speedball Jamm.

Vincent, whose hyperbolic press-writing skills are all over the booklet, releases this limited edition disc under a new company name, The GTR Company, I guess to try and trick people who won't buy anything from his last venture, Metaluna Records (home of the Vinnie Vincent Archives box set scam).

To add insult to injury, this disc is subtitled Archives Volume 1! The man has balls, I'll give him that!

What he has delivered is a nice package, full of enough Vinnie-in-Kiss-makeup shots that Gene Simmons and Paul Stanley will have a nice lawsuit if they get a hold of a copy. The disc itself is immediately annoying because it has no tracks — it's 71 minutes in one single track. There are no songs per se, just a string of rehearsals and "jamm" sessions.

The jam's are centered around an instrumental that Invasion used to perform called "Speed Jamm" (though back when Invasion played it live it was called "Fusion." No explanation for the name change is given), and the players run though it several times. Mainly it sounds as if these came off cassette tapes that were running off the soundboard, or they were just sitting in the rehearsal room on some. It ends with Invasion performing the "song" live, just in case you missed the rehearsal.

If you are a casual Kiss, Invasion, or (shudder) Slaughter fan, you will find little to nothing worthwhile about this release, unless you are a die-hard completest. For the guitarist who is into shredding, this is an invaluable insight into the mind and fingers of one of the best and underrated metal guitarists of all time.

> - Brian Sherman College Point, NY

Where's Kiss' "Go Now" cover?

Gene Simmons' answer to Ken Sharp about Kiss having played a cover of The Moody Blues' "Go Now" seems to contradict itself (Goldmine #562, Feb. 8, 2002). He says. "We still have a recorded version of that" but then goes on to say, "We never recorded it in the studio." Is he referring to the song having been taped on a record-



Goldmine #562, Feb. 8, 2002

ing of a live show? Is that available somewhere?

— Jane Fieberts via c-mail

{Jane, Sharp is pretty sure that Simmons is referring to a live version of the song that he has on tape, and the song wasn't ever recorded and polished up in the studio. —Ed.)

Kiss' Gene Simmons can't buy this fan's respect

Dear Mr. Simmons. Ldo not want to be unkind — this is in response to your interview. You may have written, sung and performed songs, but it is us, the listeners who have made you millions. Sure, we bought into the costumes, makeup and hype — but if you were to never had the outlits etc. — you would only be some unknown band trying to make a living. We do have rights to hear all of those unreleased tracks - we already have paid you! So stop being so controlling, pompus and egotisical. You know that you cheated the consumer. You have spoken about all of the unreleased tracks to have yet been heard by us! You are one selfish individual who makes me sick. Yes, I am a Kiss fan, but reading your drivel and baby whining about being paid makes me want smack you upside your head. Gene, my sad friend, I truly feel sorry for you. Money may buy you everything but you can't buy respect from your fan. Fans and Simmons may e-mail me at crib58@yahoo.com. I welcome all positive and negative flack.

- James Hawk via e-mail

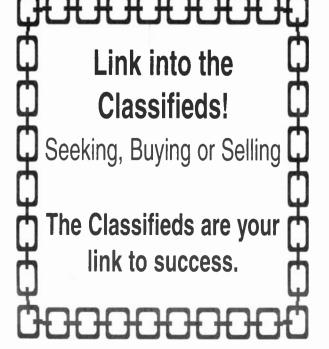
(George Harrison from page 71)

But the commercial music industry here, and show business in general, could learn a lot from Harrison's approach to life. By the time The Beatles split, he was only 27, but he'd had quite enough of frenzied show business - and The Beatles' frenzy and fame was the wildest ever seen. Harrison knew that good music and a good life was not, in the end, the sound of cash registers ringing.

Some may think that after getting to the top and staying there for years, he had the luxury of being laid-back, but I think it goes deeper than that. Even by 1965, his song lyrics reflected his philosophy that love, understanding and inner peace were the keys to a meaningful life. As for his solo career, he followed his own instincts and inspiration rather than the hectic pace pursued by and unfortunately required of most musicians.

Only Harrison would have a backlog of some 40 recent recordings, biding his time until he felt like interrupting a peaceful life to release and promote new product. Now, he won't have to do that. When his recent material finally emerges, the enduring legacy of the man will be all the promotion any record label will need. A man of peace now rests in peace.

— Carter Moody Nashville TN



Coming to... Goddming



he Rolling Stones are one of the most collectible and favorite of all the British Invasion bands. They battled for chart supremacy with the almighty Beatles and won in the sense that the Stones released albums and performed more than 30 years past The Beatles' breakup. In this special issue, Goldmine will be focusing its attention on the Stones' London Records output of the mid-60s. We'll take a look at the making of one of the Stones' best albums of the period, 1966's Aftermath (which included the #1 hit "Paint It Black" and #24 "Lady Jane." Collectors and fans will also get song-by-song instructions on how to re-create the British versions of the Stones' London albums that have been languishing forever in the vaults awaiting a proper reissue. There will also be a complete Stones London Records discography with prices.

Advertisers: Stock your ads with Rolling Stones and British Invasion items or items from all artists, genres and eras and reach Goldmine's active, buying readership.

ISSUE DATE Mar 22 AD DEADLINE Feb 21

LINE MAILING DATE

ILING DATE Feb 28 ON SALE

Advertising deadlines

DEADLINE	ISSUE DATE	MAILING DATE	ON SALE DATE
Thursday	Friday	Thursday	Friday
Feb 7	Mar 8	Feb 14	Feb 22
Feb 21	Mar 22	Feb 28	Mar 8
Mar 7	Apr 4	Mar 14	Feb 22

FOR AD INFORMATION: Call Trevor Lauber, Joanna Gillund, or Jill Ruesch at 715-445-2214. RETAILERS: To sell *GOLDMINE* in your shop at no risk, contact Bulk Sales Manager Steve Hudziak at 715-445-2214, ext. 327.

Sign up as a GOLDMINE subscriber — get 13 issues for only \$24.95!

(U.S. addresses only; see subscription ad on this page for non-U.S. rates.)

Charge Card holders, call toll-free: 1-800-258-0929

Marilyn Monroe, Hollywood goddess, isn't noted for her singing. Still, *The Diamond Collection* and *The Magic Of Marilyn* show a charming light soprano and — no surprise, given her acting — a keen sense of timing and phrasing on songs from the best tunesmiths Tinseltown money could buy.

(Reissues from page 66)

"Oriental Fantasy"'s jazz-rock determination, *The Miraculous Hump* is an utterly, joyously, individual experience and braver than any other airplane you could mention.

"Long-lost classic" is a ghastly expression and so much of a cliché that its very use should be outlawed. But not yet. Not while there's still people out there who have yet to discover *The Miraculous Hump*. (www.sopwithcamel.com)

- Dave Thompson

MARILYN MONROE The Magic Of Marilyn DRG/Koch (77501)

Songs And Music From The Diamond Collection

Varèse Sarabande (302 066 306 2)

Marilyn Monroe, Hollywood goddess, isn't noted for her singing. Still, *The Diamond Collection* and *The Magic Of Marilyn* show a charming light soprano and — no surprise, given her acting — a keen sense of timing and phrasing on songs from the best tunesmiths Tinseltown money could buy.

Nowhere is her come-hither innocence

more enticing than on Magic's "My Heart Belongs To Daddy." Its insouciant intro, "My name's Lolita and I'm not supposed to play with boys," boasts a champ's sense of comic pacing. "River Of No Return" on Magic reveals her wistful ballad skills.

Of passable audio quality, the two discs overlap only slightly. Magic's three-minute "Lazy" comes from a 1954 studio session; Songs And Music From The Diamond Collection's five-minute rendition from There's No Business Like Show Business includes Mitzi Gaynor and Donald O'Connor. Diamond proves that customers should scrutinize CD cases' back panels — it shows that only eight of the 20 tracks include Monroc. The other cuts offer fanfare, theme music and songs by her costars (including Fred Astaire and Ethel Merman). It's an effective way to frame her music in context, but the CD's title is misleading.

Each disc has its special treats. Magic closes with "Happy Birthday" from the 1962 Madison Square Garden salute to her good friend, President Kennedy. Diamond ends with the bare vocal tracks to "Two Little Girls From Little Rock" (a duet with Jane Russell). Playing an ambitious "little lost lamb" in the song, Monroe may reflect her true self here more than anywhere else on these albums.

— Bruce Sylvester

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Ad Issue Cov	er Mailing On Sale	1/16 pg 2 5/16"x3 1/4" \$56.00	ISSUES 6 ISSUES 13 ISSUES 26 ISSUES \$54.00 \$50.00 \$47.00 \$44.00	WEB SHO	WCASE:		
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Feb. 7 '02 #564 Marcl	h 8 Feb 14 Feb 22	I/2 pg 4 7/8"x13" or 10"x6 1/2" 397.00 Jr. pg 7 7/16"x10" 526.00	378.00 358.00 338.00 319.00 499.00 473.00 447.00 421.00	\$37.00 \$34.00 \$31	.65 \$29.00 \$26.00		
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March 7 '02 #566 April March 21 '02 #567 April		COLO	R:	This section features listings for retail recor- collectors of all types search for new store:	s to dig through on their vacations, business		
April 4 '02 #568 May		A. One color and black	\$190.00 \$500.00	description, for only \$9.00 an issue. You c	nere, including ten words of miscellaneous an buy this space in increments of 13 or 26		
		(Plus color separation costs)		number, and ten words of description, ald	ly. Send in your store name, address, phone ong with your payment. If you stock GOLD-		
REFERENC		C. Based on availability. D. Color is possible on any size ad.		MINE, we'll put your listing in boldface typ	e.		
COMPANY NAME		UNIT SPACE AD	OVERTISING:	CLASSIFIEI	D DISPLAY:		
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PHONE NO.		lists, announcements, etc. The better your ut ter it will look in GOLDMINE.		Two inch (1 1/2" x 2") 30.00 28.00	26.00 24.00 22.00		
SOCIAL SECURITY #		for it will look in GOLDMINE. You may use any bidding deadline you wish noted, it will be understood that the deadline	in your advertisement. If no deadline is	Three Inch (1 1/2" x 3") 45.00 43.00 (Cost per ad; ads must run consecutively.	40.00 37.00 33.00 Contract required to earn consecutive issue		
TYPE OF BUSINESS	A CONTRACTOR OF THE CONTRACTOR	the issue in which your ad appears.		discounts.)	·		
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oniginal size for regular units and 39% 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.

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	Ful	I name of 9 - \$466	3.00	

Super Unit Space Advertising Rates:

tract required to

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
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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.

Showcase Advertising Rates:

1 IŞŞUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES	
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	WI	B SHOWCAS	SE:		
1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES	
\$37.00	\$34.00	\$31.65	\$29.00	\$26.00	
AILER DIREC	CTORY	***************************************		PREPAIL)

One Inch (1 1/2" x 1")	\$16.00	\$15.00	\$14.00	\$13.00	\$12.00	
Two inch (1 1/2" x 2")	30.00	28.00	26.00	24.00	22 00	
Three Inch (1 1/2" x 3")	45.00	43.00	40.00	37.00	33.00	
(Cost per ad; ads must discounts.)	run conse	ecutively. Cont	tract required	to earn con	secutive issue	
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B. DISCOUNTS FOR CONSECUTIVE INSERTIONS

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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.

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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.

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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., Canadian or Mexican bank; money orders; international money orders; cashler'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.



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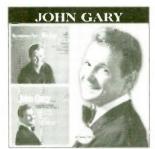
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JOHN GARY Catch A Rising Star / Encore CGL 2805



JOHN GARY
So Tenderly /
A Little Bit Of Heaven



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Harmony Time Vol. 2

CGL 7403



THE CHORDETTES
Harmony Encores /
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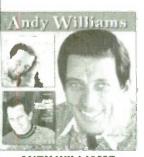
THE BEAT GOES ON

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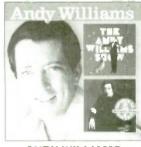
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The Happy Sound Of
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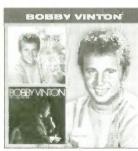
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Love How You Love Me
COL 7421

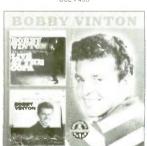


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12" L	.P-33	1/3	rpm /	LA	SER	DIS	CS		10"	LP /	78 F	RPM
SLEEVE 3 Mil Poly Album Slee	wes MAI	ILER	LP Ma	iver Felo	te.	DISPLAY	LP/	Laser Disc Display	SLEEVE	"0" LP/7	8 RPM P	bly Sleeves
Made from 100% Pure Virgin Polyethylen Fits over outer 12" LP Jacket. 12 ⁵ / ₈ x 12 ⁵ / ₈ 12 ³ / ₄ x 12 ³ / ₄ 12 ⁵ / ₈ x No Fiap No Fiap RESEALAB 100 \$11.90 \$12.05 \$19.7 500 41.70 43.20 75.6 1,000 72.50 73.90 134.4 5,000 329.75 336.55 628.4 with FLAP add 10%.	12 ⁵ / ₈ LE FLAP 70 60 10 10 Made	Code 1 LP6 2 5 1.0 from 200 L	200 137.45 550 302.50 +	Frt (Ships 100 Frt (Ships 100 sistant" Bro	0 wt) own Corrugated		1 2 4 10 olay case ho	\$40.00 70.00 120.00 220.00 + Frt bilds 130-140 LP's or Laser ut finish. 3 built in storage slo	10 ¹ / ₄ x 100 200 500 1,000	m High Clarity, 10 10 1/4 \$10.20 17.80 38.50 68.90 A STAR our 10° GOLD/Weasure your 10"	No Flap 100 200 500 1,000 HITE/GREEN Pa	/8 x 10 ⁵ / ₈ \$11.30 21.00 42.10 72.30 SLP10 per Sleeves
SLEEVE Poly Album Sleeves	MAI	LER 🔑	Album Maile	er Box-l	Holds 12	DISPLAY	Albur	n Jacket Frame Kit	SLEEVE	10" LP/7	8 RPM Pa	per Sleeves
100 \$10.75 \$21.20 \$3 500 37.20 76.20 114 1,000 62.10 127.65 19 5,000 287.40 608.00 91 PCode: SLP2 SLP4 SI	Mil 1.70 4.20 1.40 Made 1.60 Foldal "Crusl	ble box wi h Free" de	13 x 13 x 1 10 \$15.9 25 34.1 50 54.0 100 97.0 200 178.7 Lb. Test Brown (tith double walled elivery. Holds up	0 0 0 5 Corrugated 1 edges ens	sures safe and P's in jackets.		1" x 14" Proc	Black Matte Finish 1 \$10.00 2 18.00 5 39.25 10 64.50 25 152.50 50 287.50	50 100 500 1,000 2,000 28 Lb. Kr Fits in ou	19.65 81.95 150.45 254.90 SIOG aft Paper r 10" Jacket.	100 3 500 14 1,000 26 2,000 44 100 28 28 Lb. Kraft 75 gauge po	13.30 14.65 • Otyl- 14.55 case 15.45 19.90 OGP Paper with oly lining.
SLEEVE Poly Box Album Sleev	ies MAI	ILER A	Album Maile		Holds 20	DISPLAY		oum Art "Frame"	SLEEVE	1	8 RPM Pa	per Sleeves
14 x 14 ¹ / ₄ w/Flap Made from 100% Pure Virgin Polyethylene 2 Mil Prod. Code 50 \$10.00 \$BLP2 100 16.10 200 28.50 500 67.20 1.000 127.70 Fits over outer Box Album Sets.	Made Folda	able box wi		.30 .60 .50 .70 Corrugated	sures safe	2 5 10 • 25 50	\$17.00 36.25 60.00 125.00 225.00	DPULAR DEMAND 12 ¹ / ₂ x 12 ¹ / ₂ x ¹ / ₂ vlic Frames.	50 100 ■ 500 1,000 2,000 PCode 32 Lb. Gre			0 21.35 0 89.55 0 163.80 0 277.60
SLEEVE 12" Poly / Polylined	FIL	LER	LP Maile	r Filler	Pads	CLEANER	Reco	rd Cleaning System	JACKET	10" L	P/78 RPM	Jacket
1.000 74.10 ■ 600 129.00 Made from 100% 1 200 240.90 100 Pure Virgin 3 Mil 2.400 438.90 Gui Polyethylene 4.800 747.10 + Frt PCode SLP Fits directly over 12* Record.	% Flat granteed Use unne	ecessary i	250 50. 500 83. 1,000 124. In corrugated fill inner package r ndling shock.	15 15 20 00 75 + Frt ler pads to	t while	Cleaning Systems 1 3 5 10 Record care syst cleaning pad with D4+ Fluid and D0	\$21.50 50.25 80.75 145.00 tem includes r	ile 11/4 oz. residue.Preserves	5 \$ 10 1 25 25 50 3 110 7 220 11 PCode	7.20 0.80 0.90 19.45 19.45 19.45 19.45 19.45 19.45	16 29 51 120 240 PCod	21.95 0 43.40 0 90.10 0 132.00+ Frt
SLEEVE 12" White Paper		OX	Album S	- 10	Вох	CLEANER	Rec	ord Cleaning Fluid	BOX	-	8 RPM St	
100 14.65 100 16.20 100 500 52.00 250 34.50 ■ 400 1 2.000 154.70 ■ 1,600 147.10 1,200 1 4,000 248.05 60 2,400 203.30 1,600 1 4,000 248.05 60 2,400 203.30 1,600 1 4,000 248.05 60 2,400 203.7 20 60 20 20 20 20 20 20 20 20 20 20 20 20 20	13 85 22 00 75 20 08 10 50 70 60 60 70	ed. Code (LP65 50-65 Reco	25 87 50 161	.60 .80 .00 .75 .70	ib. Test Corru-	1 3 5 10	\$6.00 16.50 25.00 45.00	Bags Unlimited's own Record Cleaning Fluid Deep cleaning. Anti-static, residue free Pump Spray Bottle	Store 50-65	0 \frac{1}{2} \times 10 \frac{3}{4} \times 2 \times 14.65 \frac{5}{5} \times 28.80 \times 10 \times 47.90 \times 25 \times 98.35 \frac{5}{5} \times 181.00 \	1 275 Lb 1/16	Dividers 10 x 10 5/8 12 \$8.40 24 12.55 48 19.35 00 36.85 de D760 3 Extra strong
Cut center note.	per case gated	cardboard	storage container	r. Needs no	tape or glue.	Prod. Code			tape or glue.	STACKABLE.	Wnit	e corrugated.
JACKET 12" LP Jacket	BO	OX	Album S			CLEANER Record Clea		Cloth / Sponge	BOX	10" LP/	78 RPM St	terage Box
12 ¹ / ₄ x 12 ¹ / ₄ WHITE BLACK 5 \$7.10 \$10.35 10 12.00 17.40 25 16.95 25.60 50 30.75 45.30 High Gloss 100 58.70 77.00 Cardboard 300 138.60 4 Frt 152.10 + Frt with OR y center hole	i. Specify vithout A SUI from Acid-	PERIOR S waterproo	E PLASTIC C 13 x 13 x 10 2 \$16.00 5 35.70 10 66.00 25 120.00 Storage Box. Hol of Polypropylene FI-STAT material. r Strong. STACK	0 5 0 0 0 + Frt ds 50-60 t PLASTIC UV resista	LP's. Made Corrugated.	1 \$2.0 5 6 2 10 10.0 Easy to use Cloth conta unique Anti- Solution, Lu and protect records as i	25 PRecord sins a -Static ubricates as the at cleans.	1 \$5.00 5 20.00 2 per 10 37.50 pack Our Super Sponge absorbant & driples Lint free. Sate for vinyl. Prod. Code ACS2	PCod X7830 s. A SUPERIO Made from Corrugated	25 PR Storage Box waterproof Pol . Acid-Free, AN	\$19.25 38.50 67.65 137.50+ Frt Holds 25-30 ypropylene PL TI-STAT mater	78 Records. ASTIC ial. UV ITACKABLE.
OUR PRICES INCLUDE SHIPF EXCEPT WHERE NOTED	DIV	DER	LP Divider	Cards				& HANDLING:		$0^{1}/_{4} \times 1^{1}/_{2}$	i ividiter to	FILLER
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Delivery. Please send street add	ress. 1/16*	Thick Extra	a Strong	White Pol		Rico, Al	PO, FPO	, Canada & Foreign,	Holds 8 to Made from	10 78/10" LF sturdy brown	200 lb. test 0	Corrugated
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