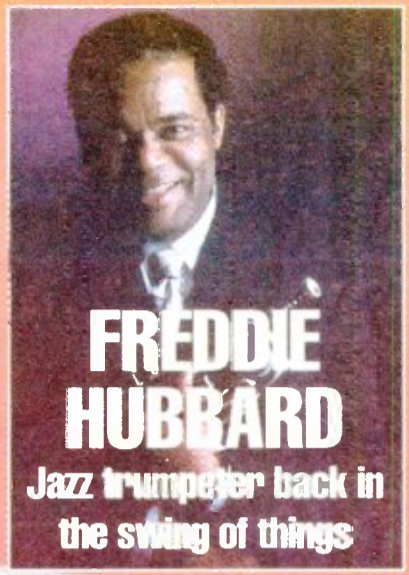


February 22, 2002 VOL 28 • NO 4 • ISSUE 563

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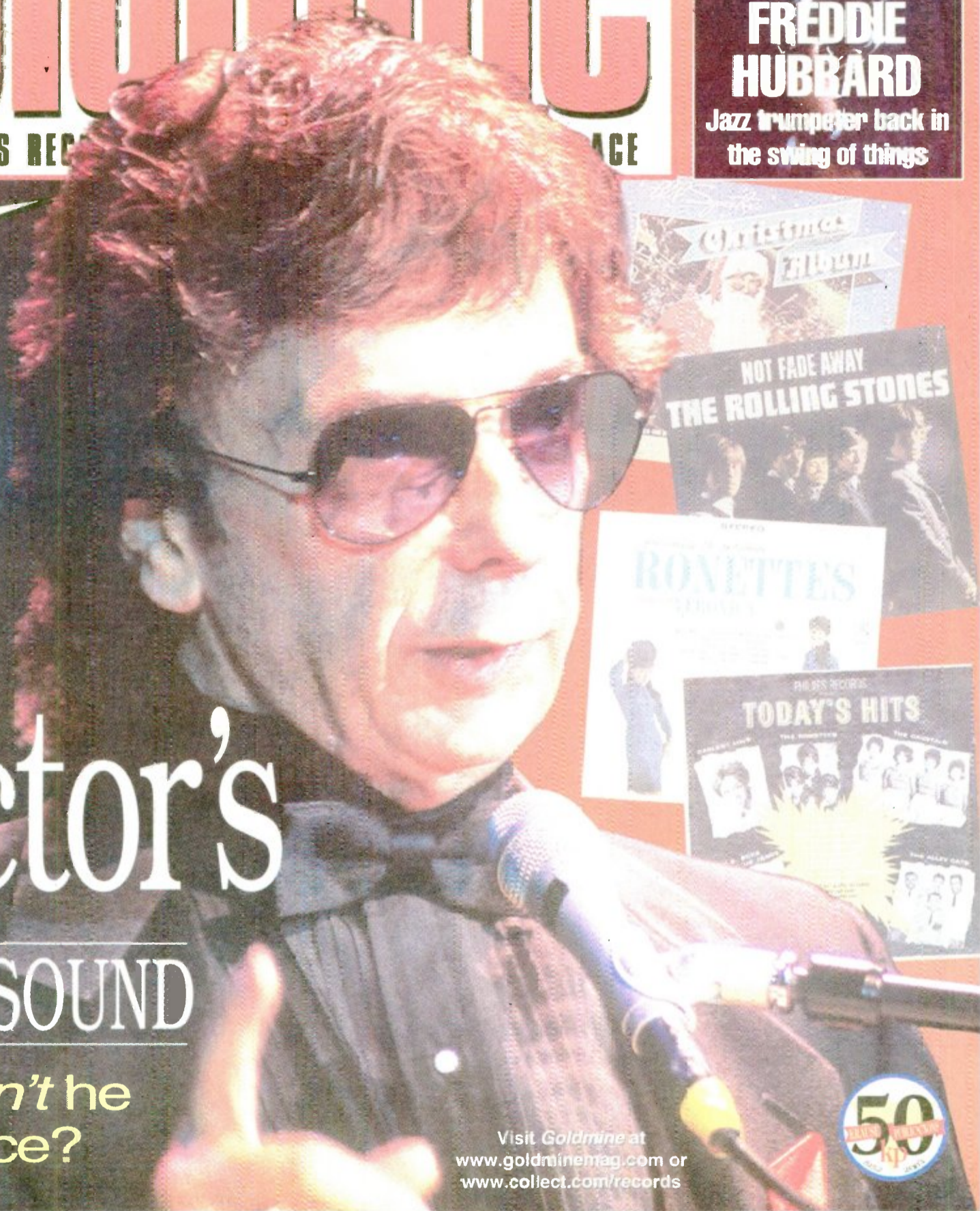
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JORN "Worldchanger" vocalist *Jorn Lande* ex-Snakes, Millenium, ARK and Malmsteen 2000 tour, 9 tracks, Frontiers (arrived October 25th)... \$14.98

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KOTZEN, RICHIE "Slow"+2, Mr. Big guitarist new solo album includes two bonus tracks, 14 tracks, Japan (arrived January 10th)... \$27.98

MALMSTEEN, YNGWIE "Concerto Suite for Electric Guitar Live with Japan Philharmonic" recorded 2001, 17 trks, Japan (arrived Jan 10th)... \$31.98

MSG "Be Aware of Scorpions" *Michael Schenker* new, *Chris Logan* vocals, *Jeff Martin* drums, 13 tracks, German (arrived Oct 31st)... \$14.98

NAZARETH "Very Best of" 22 tracks includes 2 new studio recordings, remastered, Eagle Rock UK (arrived October 5th)... \$19.98

PERAHIA, JOSHUA "Something to Say" guitarist "Joshua" new album produced *Keith Olsen*, 12 tracks, MK Music USA (arrived Oct 5th)... \$13.98

RING OF FIRE "The Oracle" new *Mark Boals* vocals, ex-Mogg/Way guitarist *George Bellas*, drums *Virgil Donati*, Artension keyboardist *Vitalij Kuprij*, 12 tracks, Frontiers Italy (arrived December 11th)... \$14.98

SAXON "Killing Ground" new studio album, reviews "best since the 1980's", 11 tracks, German (arrived Sept 28th, Call, label is repressing)... \$14.98

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UFO "Regenerator Live 1982" unreleased concert at Hammersmith features guitarist *Paul Chapman*, a customer writes "Best live CD for UFO since Strangers in the Night" 12 tracks, UK (arrived December 19th)... \$17.98

URIAH HEEP "Official Anthology" (2 CD's) 27 remastered tracks with new mixes, alternate versions or re-recordings features current *Bernie Shaw* lineup, sold on their website for \$32, UK (arrived December 5th)... \$21.98

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DAWSON, STEVE "Pandemonium Circus" former Saxon bassist unreleased 1986 solo album (Angel Air UK release date 2/18)... \$17.98

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HENSLEY, KEN "Running Blind" ex-Uriah Heep keyboardist/songwriter new studio album, guests *John Wetton* on bass (UK release TBA)... \$19.98

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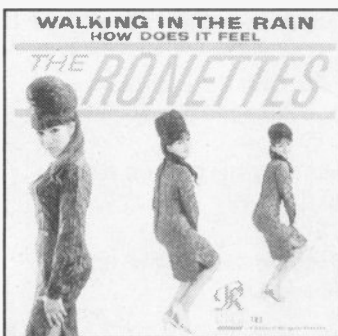
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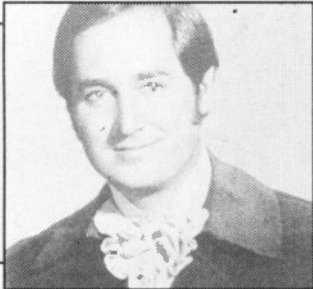
One of the most influential people in popular music history, Phil Spector put his stamp on many artists' recordings with his signature Wall Of Sound. From girl groups of the '60s such as The Ronettes to superstars such as Beatles John Lennon and George Harrison and, in later years, Celine Dion, Spector tweaked many songs that became hits. His legacy continues to grow as each year passes. While it would easily take a hefty book to chronicle his career, *Goldmine* looks at some of the highlights with comments from Spector and some of the musicians and producers who worked with him. ...by *Harvey Kubernik*

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With his finger in so many musical pies over the past 40+ years, Phil Spector has plenty of records to his name that collectors can get their hands on — including some rather pricey ones. But where does one start? This handy-list is a great beginning to building one's own Wall Of Sound. ...by *Tim Neely*

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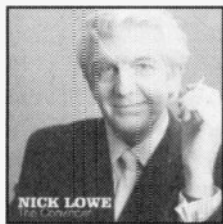
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FREDDIE HUBBARD



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Cover shot ©Star File/by Chuck Pulin
Inset of Freddie Hubbard courtesy of Hip Hop Records

Dedicated to the memory of Rick Whites

Goldmine

ISSUE 563 February 22, 2002
Vol. 28 No. 4

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<http://www.goldminemag.com> or
<http://www.collect.com/records>

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

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

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

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

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

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

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

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

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Goldmine is printed in the U.S.A.

Please Mr. Postman

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 all-time 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.

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 poor 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

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 Emerich
Uxbridge MA

{David, thanks for your message. I totally agree with you about Gene Clark, being a long-time 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*, Jeff was producing *George*, and they were both producing *Duane*. Somewhere it seems someone accidentally produced himself.

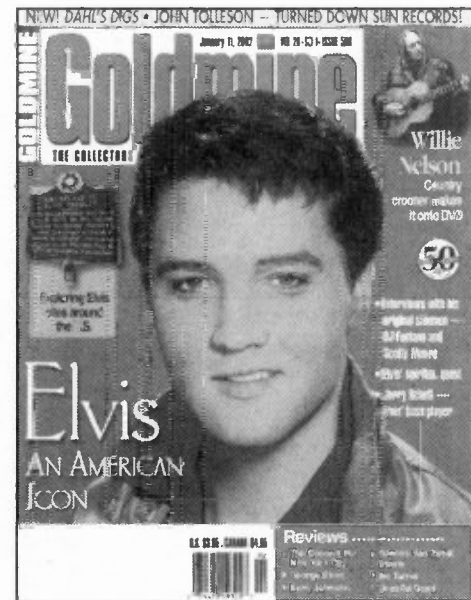
— Robert Matheu
Los Angeles CA

Faithful Elvis fan horn 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' *Decomposition* 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*...

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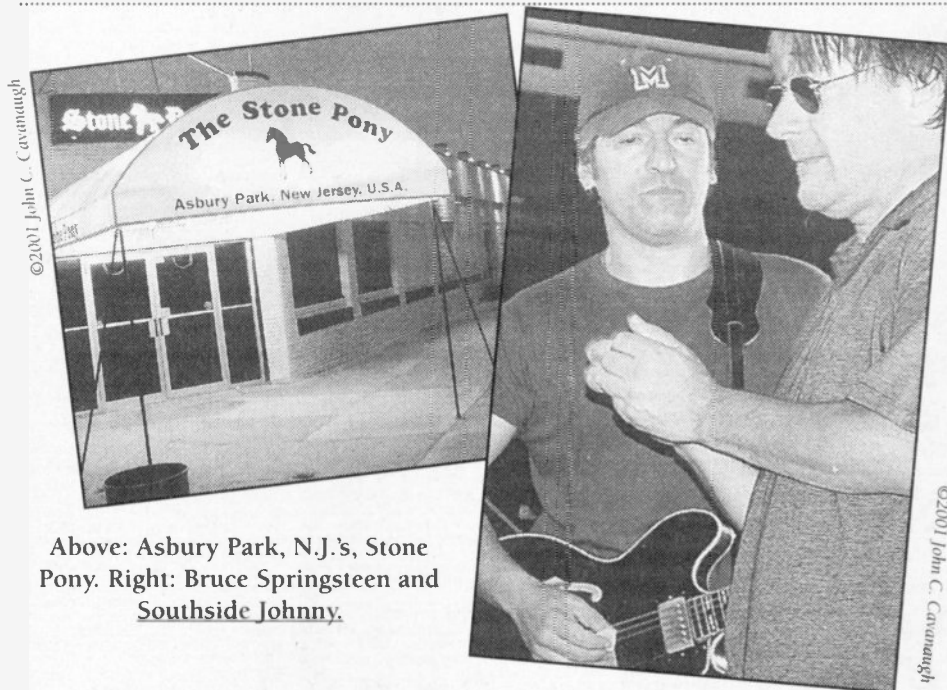
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World Radio History

Grapevine



Above: Asbury Park, N.J.'s, Stone Pony. Right: Bruce Springsteen and Southside Johnny.

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 Pony 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.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 Eileen 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.

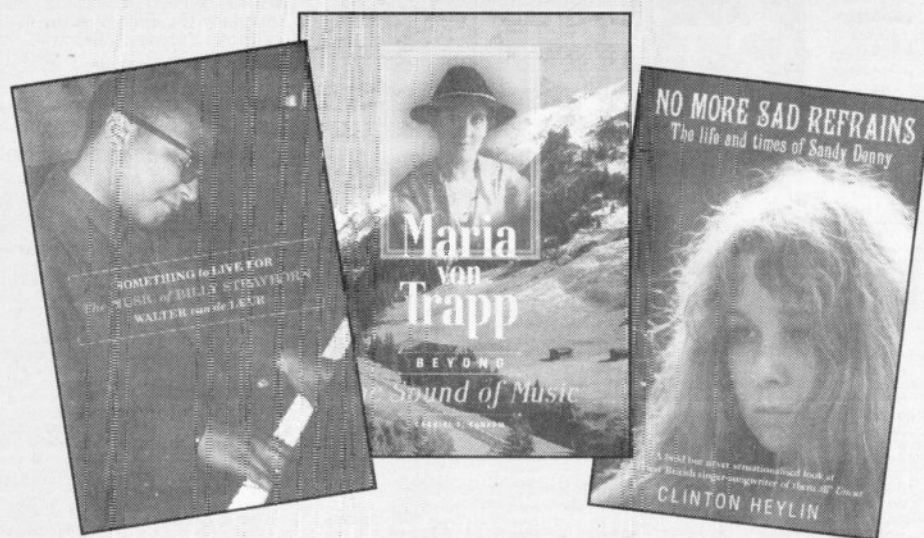
Owner Santana told a riled-up crowd of supporters, "There is no dollar value you can place on an American music icon. I came here from Jersey City to restore and preserve a piece of Americana." After noting that negotiations with developers had broken down earlier that week, Santana told the crowd, "I 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.com.

— Richard Skelly

GRAPELEAVES



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 you there!

— Greg Loescher

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BECK, JEFF - AMERICAN DREAM (SPARCUS 10373). FREEDOM AND THE DREAMERS (Arnold Corns Sessions 71). each... \$29.99

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

©Robert Matheul/Courtesy of Legacy/Epic Records

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?

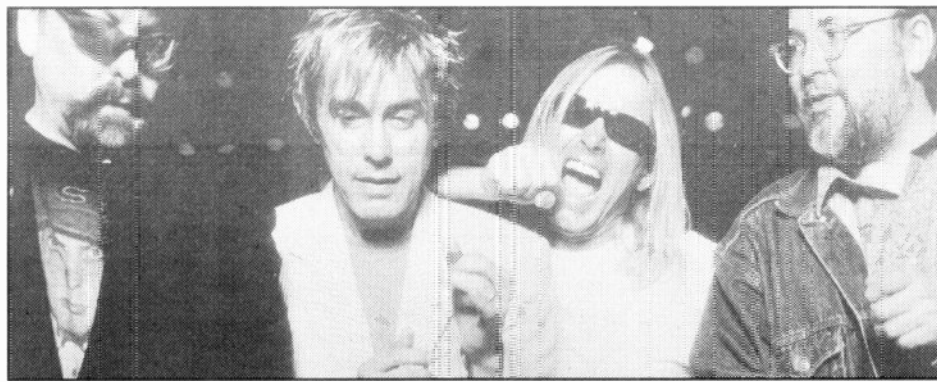
Bun E. Carlos: We did Trick Fest and the 25th anniversary show all in the same week! Two nights before [the *Silver* concert] we did an all-cover show at Trick Fest. We rehearsed for two weeks, and then the last night we worked on the covers — we learned like 50 different songs! [laughs] It was all songs 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.

I used 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 volunteered right away.

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

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 Collie 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

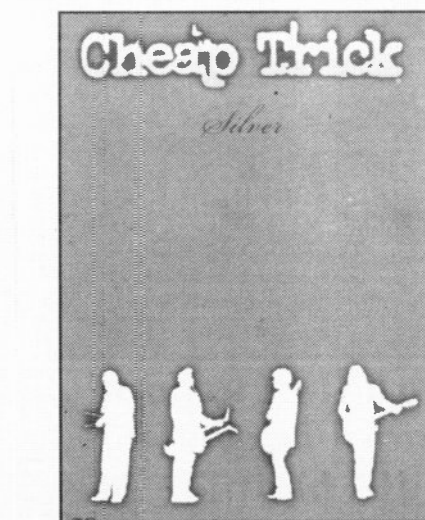
Silver DVD Review

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 showcased 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?

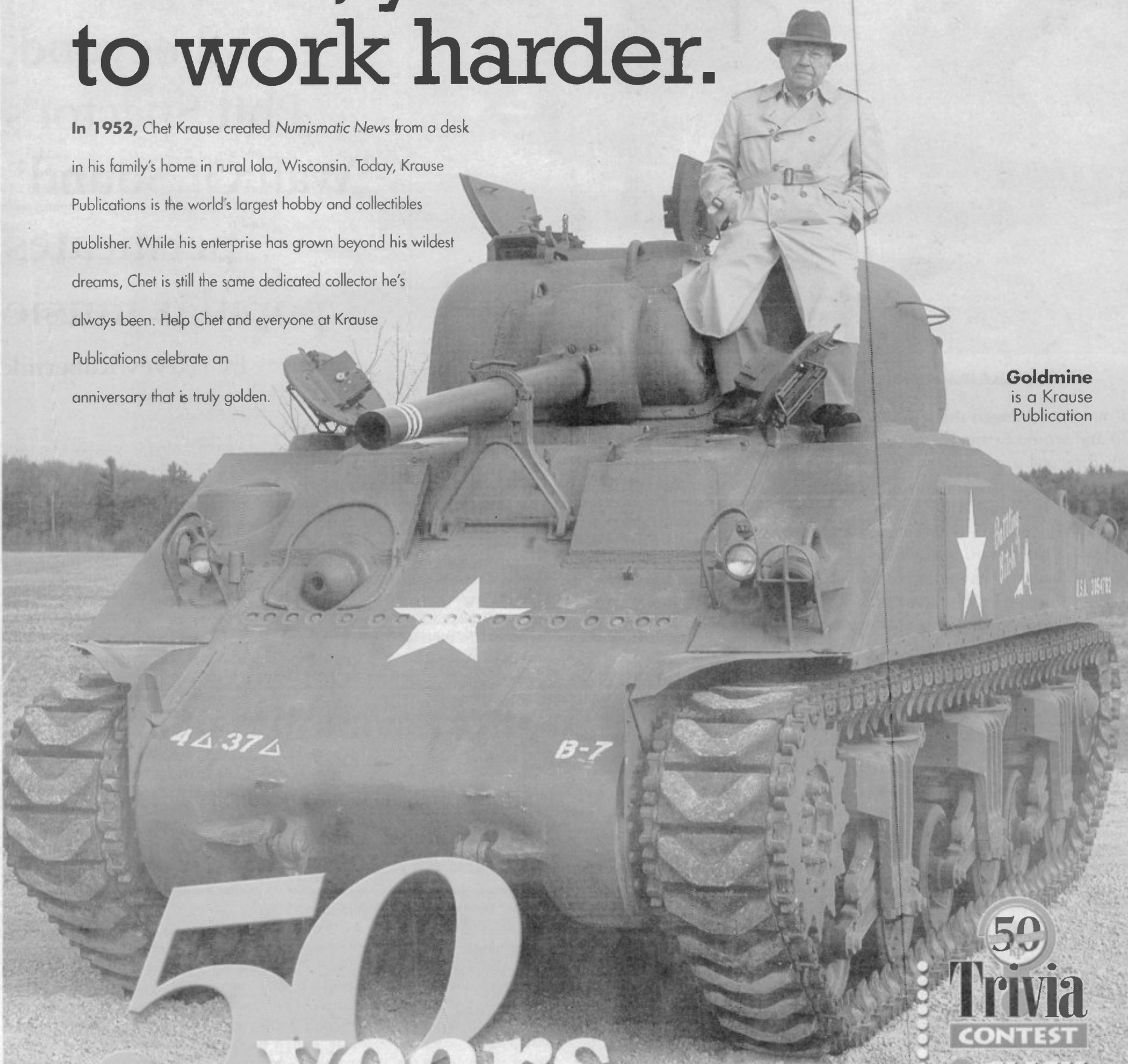
— jeffsark

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 Iowa, 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.

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

"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

The "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 than 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

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 Lieber 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 School in 1957.

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

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 “It’s Wonderful.”

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 poignant 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 co-owner 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 He Kissed Me.”

“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 four-track, 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 that life?”

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

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 Lester Sill.

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 discussed the 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,'" Nitzsche 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 KROQ-FM (106.7) in Burbank, Calif., went to that recording session.

"I was in Hollywood and went to Wallich's Music City [a record store] on the Sunset Strip," Bingenheimer 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 Spector 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 Be* 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 cinema scope 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 Must 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.]

"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, Joë Cocker And Mad Dogs & Englishmen. You know, Leon played on a lot of Phil's great records.

"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, commitment 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.

© Robert Matheu



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,” he concluded.

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 songwriters, 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.”

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 re-entered 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 heart forever.

“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 Bigenheimer, 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 multi-hour 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. Bigenheimer 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 re-released, 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 Jeff 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 I 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 Ventures.

- 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 L.A. band The Zipperz 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."

25 of the most collectible Phil Spector records

by Tim Neely

With 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 semi-legitimate 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



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>) the 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 Christmas presents for friends and used these records as the basis. (Copies of the finished product are known to exist.) The existing records evidently were leftovers from that project. Expect to pay around \$1,000 for a near-mint copy of this one.

"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 12010, 1959.

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 sought-after; 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 re-assigned 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/S45X-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.



VERONICA, "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-Dee 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 different 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). Philles 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 Hits* 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 stiffer, 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.

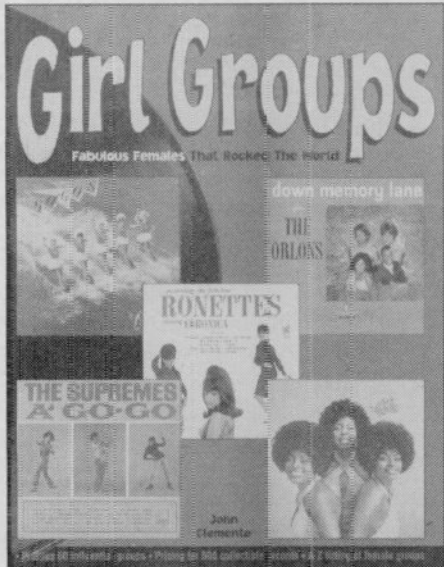
When Philles 129 was first issued, Spector plugged "Hung On You" as the A-side. But radio personnel flipped it over and began playing the B-side, "Unchained Melody," which became the hit, much to Spector's chagrin. That's because, for the first time on his own label, someone may have had a hit that Spector 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 re-recorded 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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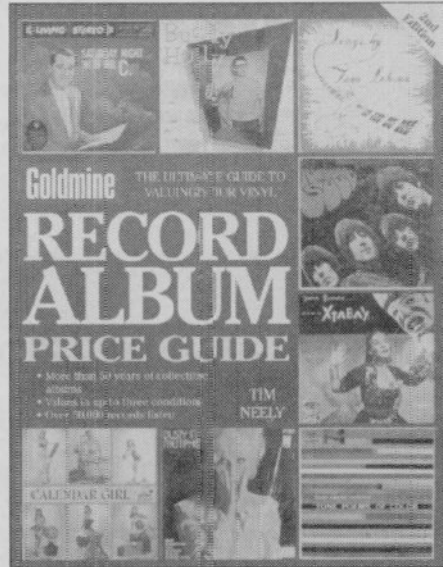


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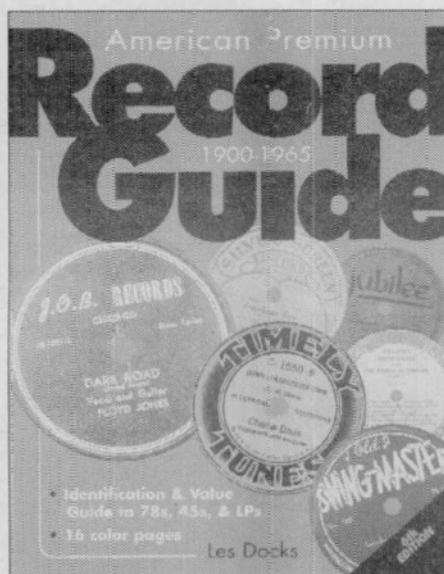
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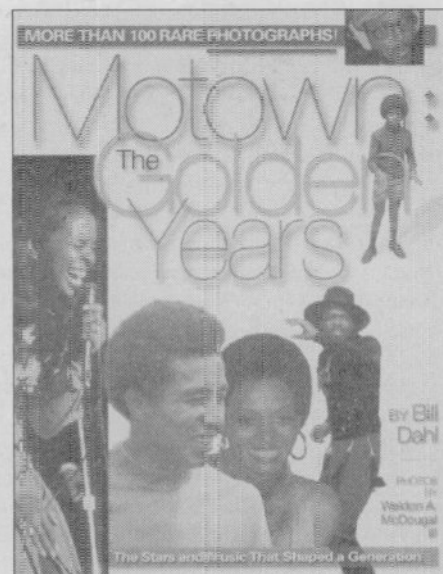
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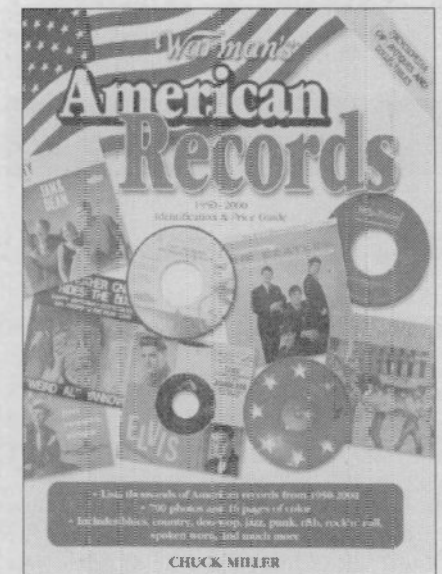
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Jazz Sides

Once 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], Trane or Bird [Charley Parker]. 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



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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 went 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. I used 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 high. They say, "Man, you're great." Then 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 Jimi 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 Eyes."

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," lesser-known 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 pairing, Hendrix for uniqueness. Imagine what a true collaboration between these resolute modernists might have sounded like (for that matter, imagine collaborations between Evans 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

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 too

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. I remember 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 Eric.

you're left with your thing again.

What was your relationship with Miles Davis like?

He was a funny, egotistical guy. But he was great. He would tell me to come over, but it would all have to be a secret. He didn't want people to think I was anywhere near his

(Please see Freddie Hubbard page 23)

On the racks

BIRELI LAGRENE
Gypsy Project
Dreyfus (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 anticlimactic: How could he 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 Jimi 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 cried 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 non-jazz 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-with-strings 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
MoonJune 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-3'er 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

From the Goldmine archives

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 two-year 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 Is," 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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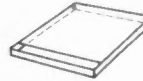
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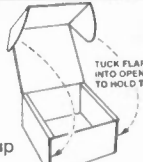
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JACKET	CD Jackets - White Paperboard	CASE	3 CD - Compact Disc Case	STORAGE	Corrugated CD Storage Box	MAILER	CD Mailer-Bubble Cushioned
4 15/16 x 5 10 \$6.00 25 10.00 50 17.30 100 28.40 700 189.25	Die Cut one side	5 \$10.50 10 16.50 25 35.00 50 62.50 100 98.00 200 170.00 400 240.00+ Frt	Clear Acrylic Case 5 \$10.50 10 16.50 25 35.00 50 62.50 100 98.00 200 170.00 400 240.00+ Frt	6 x 6 x 16 1/4 2 \$10.60 5 22.55 10 37.10 25 88.50	High-Tech design made from Black Corrugated Material. Three removable divider cards enable you to organize each unit to your own storage needs. Holds 25-30 CDs, 10 VHS Tapes or 100 Floppy Discs.	7 x 6 1/2 (Inside) Ships 1 CD in a Jewel Case Peel Off 25 \$10.30 50 16.45 100 28.60 250 65.00 500 117.90	SELF SEAL!

SLEEVE	CD Paper Sleeves	CASE	Quad CD Case	STORAGE	CD Big Box	MAILER	White Rigid Cardboard
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SLEEVE	Hot Pockets-Paper / Tyvek®	CASE	6 CD-CD Case/Center Hinge Trays	DIVIDER	CD/All White Polystyrene	MAILER	White Paperboard
5 x 5 Paper 50 \$9.00 100 16.00 250 33.25 500 58.90 1,000 110.20	5 x 5 Tyvek® 50 \$14.80 100 26.10 250 54.85 500 97.20 1,000 181.85	5 \$15.75 10 27.00 25 61.25 50 112.50	15 3/8 x 5 1/2 For CDs Stored in our CD Box XCD30. 15 \$9.30 30 13.05 45 14.60 90 24.65 210 49.70	4 1/2 x 6 1/8 For CDs Stored with Spine Up or Out & XCD100. 15 \$9.40 30 13.40 45 15.20 90 25.85 210 52.40	6 x 14 For Long Blister Packs or Boxes 10 \$7.90 25 18.65 50 34.30 100 62.30 250 148.05	25 \$7.50 50 13.75 100 25.00 250 57.00 500 103.40 1,000 187.95	White Paperboard mailer features Peel & Stick Flap. Mails 1 Compact Disc and Booklet. Perforated flap for end user "easy open" Great for promotions. Does not hold CD Jewel Cases.

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New Releases

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 "Breux 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 light-hearted 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)

One listen to *The Convincer*, Nick Lowe's 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

Courtesy of Blue Thumb Records/photo by Michael Wilson



Clarence Gatemouth Brown

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, folksy 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.

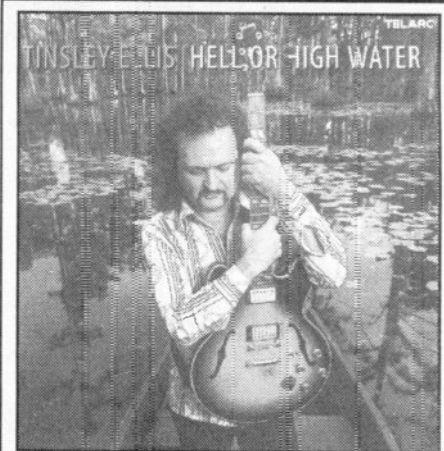
— Tierney Smith

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 band's 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

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 35-piece 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

Indie Label Spotlight

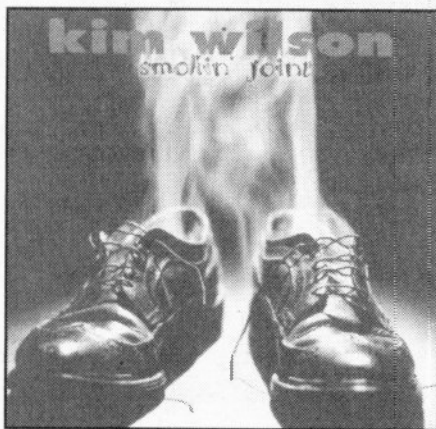
KIM WILSON
Smokin' Joint
M.C. Records (MC 0043)

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 free-wheeling 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 rave-up 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

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 wreck.

"Ronnie And Neil" explores the relationship between Ronnie Van Zant and Neil Young, and as is the case with most of these tunes, the music is upbeat 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," "I 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.

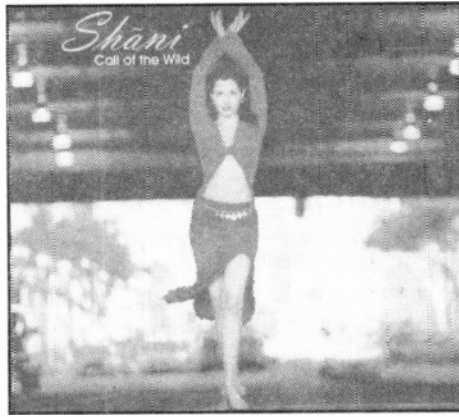
With *Black And Blue America*, Taylor once again climbs to new musical heights. A 16-song set that touches on subjects ranging from racism to relationships, it's poignant and personal, lively yet low-key. Interspersed with audio soundbites including snippets of candid conversations, Taylor's tunes offer 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, down-home 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 alt-country stars, he remains an original — more like a legend. With *Black & Blue America* he can claim another musical milestone.

— Lee Zimmerman



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

In her earlier days, Hot Springs, Ark., native Shāni (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").

Lyrical, 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 ethereal-sounding Shāni invites us to take a "voyage with no destination planned." Coming from her, it's one very tempting proposition.

— Tierney Smith

GARY MYRICK

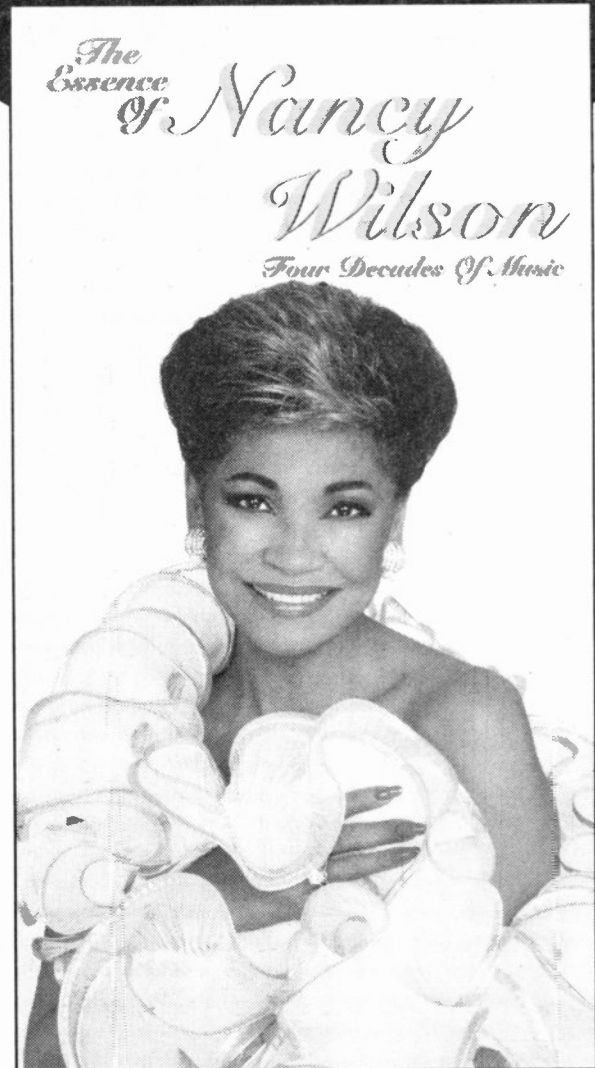
Waltz Of The Scarecrow King
Tangible Music (56818)

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 troubadour. 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 OF NANCY WILSON Four Decades Of Music



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Elvis News

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

by Eddie Hammer

You must know by now that I'm 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 I'm glad I got years ago.) The cars are dynamite, from a blown-engine '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 1:64-scale 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 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 Frutti"! (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 "50's" 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. I and II*. Covers are pure '60s head shots that show how photogenic and handsome he was. I do not know why both have a black-suited female (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.

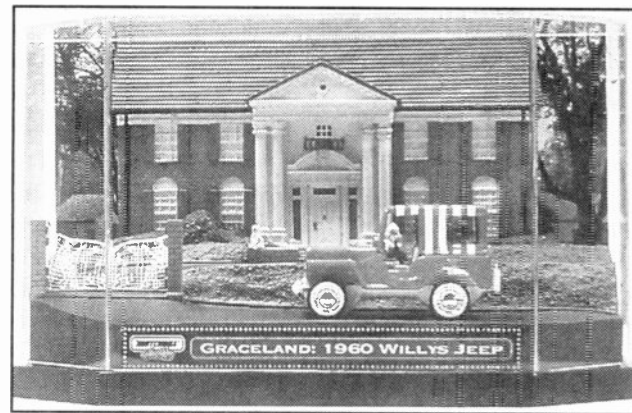
from the '50s masters for their cover, and it is one of those video CD karaoke bombs; however, it does have "There's Always Me" and "I Love You Because" — two favorites of yours truly.

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 Hawaii* [sic] (Fellas, Hawaii is spelled with i's, not l'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.B.
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Cool New Stuff On CD

Tori Amos - At the Union Chapel - London 8/30/01 - first concert of the *Strange Little Girls* tour - excellent audience recording
Beatles - Sgt. Pepper's Lonely Hearts Club Band - UK mono version - excellent quality from 3 1/4" reel
Beatles - The White Album Sessions (2 CD) - acoustic demos early 1968 - excellent home recordings
David Bowie - Dance - dance mixes - excellent studio recordings
David Bowie - Vampires of the Human Flesh - demos and alternate versions - excellent studio recordings
Johnny Cash - The Beast In Me - Rocky Gap Festival, Cumberland MD 8/25/90 - excellent soundboard
Johnny Cash - The Ghost Rider - Netherlands 9/17/95 - very good audience recording
Cheap Trick - Top of the World - Chicago 1979 - excellent FM broadcast
Eric Clapton - Further On Up the Crossroads (4CD) - rarities 1964-90 - very good to excellent studio and soundboards
Leonard Cohen - Köln 1988 - Köln, Germany 4/10/88 - excellent soundboard
Counting Crows - Growing Under the Arch - St. Louis, MO 1/21/00 - excellent soundboard
John Coltrane - Austria 1962 - Vienna, Austria 11/28/62 - excellent soundboard
Crosby, Still, Nash and Young - Balboa Park - San Diego, CA 12/21/69 - excellent soundboard
Deftones - KR00 almost acoustic Christmas - Los Angeles 2001 - excellent FM broadcast
Depeche Mode - X Files - dance megamixes - excellent studio recordings - eighteen mixes of two tracks
Bob Dylan - The Freewheelin' Bob Dylan recordings - alternative versions - studio quality
Eagles - Break Through the Limit - Nagoya, Japan 2/9/76 (part one) - excellent audience recording
Eagles - Midnight Flyer - Nagoya, Japan 2/9/76 (part two) - excellent audience recording
Glenn Frey - One Nighter for All Nighter - Tokyo 8/2/86 - excellent FM broadcast (a digital FM experiment)
George Harrison - 12 Arnold Grove - "Shanghai Surprise" material, Rockline music and demos
George Harrison-All Things Must Surface-(2 CD)-The Makings of All Things Must Pass, Part II
George Harrison - Somewhere in England - the ten song original album plus 15 bonus tracks of rarities
George Harrison - Through All Those Years - unreleased Harrison's - studio quality
P.J. Harvey - Live at Cardiff 2000 - Cardiff UK 10/26/00 - excellent FM broadcast
P.J. Harvey - Reading 2001 - Reading Festival, UK 8/24/01 - very good audience recording
P.J. Harvey - Stories from Winter - Peel Sessions 12/00 plus KCRW 10/28/98 and studio rarities - excellent soundboards and studio sources
Heart - 1986 - various venues 1986 world tour - excellent FM broadcast
Don Henley - An Eagles Out East - Tokyo Dome 1992 - excellent soundboard
Incubus - Unplugged - MTV Unplugged 11/7/01 plus KROQ 12/17/00 - excellent soundboards
Iron Maiden - Brave New World in Chicago (2CD) - UIC Pavilion 8/25/00 - very good audience recording

Korn - Pickin' Korn Down Under - Melbourne, Australia 1/26/99 - excellent FM broadcast
Korn - Rockin' the Cow Palace - San Francisco 10/10/98 - excellent soundboard
Led Zeppelin - Fillmore West - San Francisco 4/24/69 - excellent audience recording
Led Zeppelin - Fillmore West (2CD) - San Francisco 4/27/69 - excellent soundboard
Lynyrd Skynyrd - Woman of Mine - Chattanooga, TN 3/1/75 and Memphis 10/30/73 - excellent soundboards
Madonna - Some Like It Hot (2 CD) - Blonde Ambition tour 7/21/90 - excellent soundboard
Matchbox 20 - Rarities, Acoustic & Live - excellent studio recordings and soundboards
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Paul McCartney - Toronto 1976 Complete (2 CD) - Toronto 5/9/76 - excellent soundboard
Metallica - Donington - Donington Festival 8/26/95 - excellent recording
Metallica - Night of the Raven Heads - San Francisco 10/18/82 (excellent soundboard) plus demo tape 4/82
Montrose - Record Plant 1973 - studio outtakes 4/2/73 plus London 3/75 (very good soundboard)
Moody Blues - Live in Chicago 1981 (2 CD) - Poplar Creek Music Theater - excellent FM broadcast
Van Morrison - Belfast Child - Belfast, Ireland 2/2-3/97 - excellent soundboard
Mudhoney - Fuzzbusters - live in Europe 1989 - excellent audience recording
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Keith Richards and the X-Pensive Winos - Time is on Our Side - Massey Hall, Toronto 1993 - excellent soundboard
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Rolling Stones - 13 Nervous Breakdowns - various live and studio tracks that went wrong - excellent quality recordings
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Rolling Stones - Behind the Double Door - Secret Gig Chicago 9/18/97 - very good audience recording
Rolling Stones - Conquer America - Ed Sullivan Show recordings 1964-67 - excellent TV broadcasts
Rolling Stones - Dartford Renegades - alternate versions 1964-67 and early TV shows - excellent quality
Rolling Stones - Gals * Gags * Pin-ups - Paris 11/77 to 3/78 - excellent unreleased studio tracks

Rolling Stones - Half Stoned - the lost John Phillips sessions with Jagger, Taylor, Richards, and Wood 1976-77 (six tracks). Mick Taylor with Carla Olson (three), Ron Wood, Richards, and Bob Dylan 1984 (one), Richards with U2 1988 (one), Wood with Bernard Fowler 1993 (one), and Jagger solo 1987 (one) - excellent studio and soundboards
Rolling Stones - Hawaiian Eyes - entire show from Hawaii 1966 plus Radio London 8/30/65 - excellent soundboards
Rolling Stones - Hyde Park 1969 - London 7/5/69 - the complete concert - excellent soundboard
Rolling Stones - It's Only Rock 'n' Roll By the Balls - It's Only Rock 'n' Roll demos and rarities
Rolling Stones - Live at Leeds 1971 - Leeds University, UK 1971 - excellent FM broadcast
Rolling Stones - Live at the Shepherds Bush Empire (2 CD) - 6/6/99 with Sheryl Crow - excellent audience recording
Rolling Stones - LIVE! Than You'll Ever Be - Oakland, CA 11/9/69 - excellent audience recording
Rolling Stones - Lonely at the Top - Munich, Nassau and Paris 1973-79 - excellent studio cuts
Rolling Stones - Paris 98 (2 CD) - Stade de France 7/25/98 - excellent soundboard
Rolling Stones - R.S.V.P. - unreleased and alternative takes from "Beggars Banquet" - excellent studio recordings
Rolling Stones - Start*ckers - Los Angeles Forum 7/13/75 - excellent soundboard
Todd Rundgren - Live in Mink Hollow - Houston, TX 8/19/78 - excellent audience recording
Todd Rundgren - Puttin' on a Ritz - The Ritz, NYC 6/13/89 - excellent soundboard
Todd Rundgren - Ultrasonic - Long Island, NY 1972 - very good FM broadcast
Scorpions - In Trance Tour - Cologne, West Germany 10/26/75 - excellent FM broadcast
Silpknot - Live in Paris - Paris, France 5/29/01 - excellent soundboard
Smashing Pumpkins - The Second to Last Gig Ever! (2 CD) - penultimate performance at the United Center in Chicago 11/29/00 - excellent FM broadcast
Tool - Ultra Rare Trax - rare live covers and demos - excellent studio recordings and soundboards
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Collectormania!

ALL MUSIC GUIDE GOES FROM BOOK TO WEB SITE TO CD

by Chuck Miller

Being 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 cross-reference 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 best-of 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 I?"

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 genealogy, 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 Richie 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 Mellencamp?! — 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 Ccltrmania@aol.com. Visit me on the Web at <http://chuckthewriter.com>, which contains an archive of past *Collectormania!* columns. Hope to hear from you soon!

Hidden Track EPs

Here are four artists' songs on an imaginary EP. What is the common theme? 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 *Collectormania!* 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 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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Reissues

Courtesy of Columbia/Legacy



Johnny Cash

JOHNNY 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, rough-hewn 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 seven-inch 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 *Milk And Honey* boasts a similarly upgraded sonic treatment that easily surpasses any previous appearance of these recordings.

— Mark Wallgren

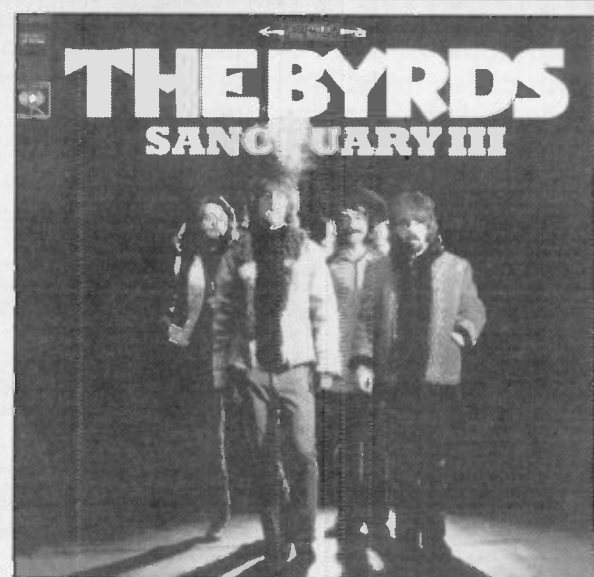
VARIOUS ARTISTS

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

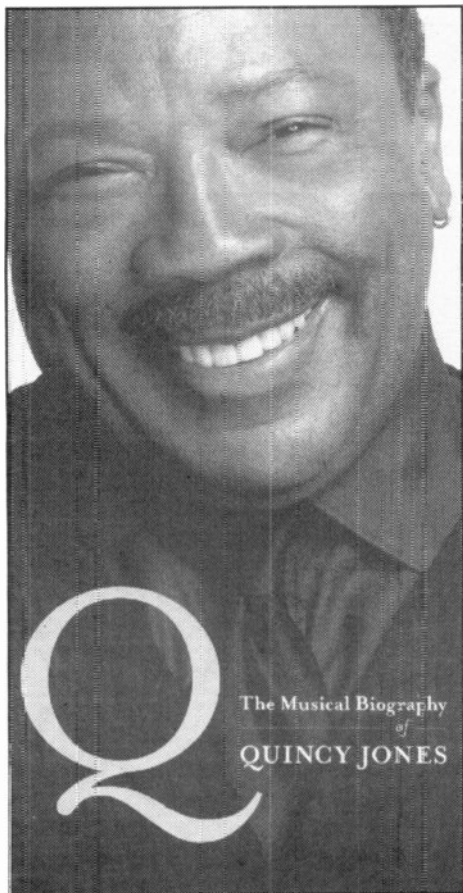
REISSUES NEWS



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 52-page 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 — they'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 (now-censored) 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



Farmer; performed with Lionel Hampton; and produced Sarah Vaughn, Louis Armstrong, and Miles Davis. Whew!

But Jones' 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 band'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 Jonathan 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)

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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

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Footnote Archives

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 space-time 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 ("Saturday 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 B-side) 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 Ian 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 Wylie

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 Ian 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 they were.

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.

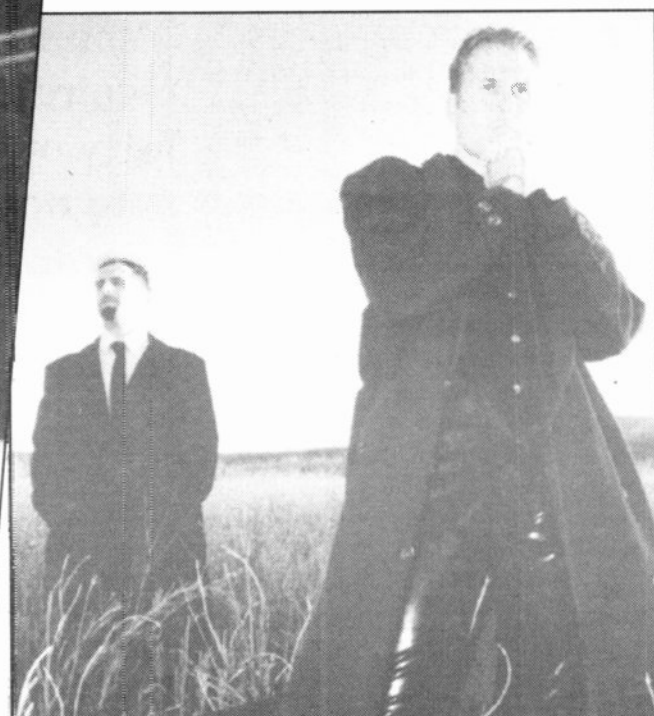
Murray Ward, a former member of The Downtown Flyers, French punkers Extraballe and the semi-legendary London Cowboys, replaced him and, for a while, La Rox continued threatening a breakthrough of some sort. Signing to the tiny FM label, La Rox finally issued their debut single; scrapping "Photograph," 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 metallic-mayhem 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.



Photos courtesy of COP Int'l



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

Kim 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, male-dominated musical subculture.

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"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 avant-garde noise of Einstürzende Neubauten 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'Être 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. Spotting 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 hoped.

"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

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Mail order: Yes
Vinyl: No
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Main styles of music: Industrial, electro,
Goth, synth-pop
Top artists: Dive, Deathline Int'l, Pain
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GOLDMINE UNIT SPACE ADS

WHAT ARE UNIT SPACE ADS?

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

The two types of ads are:

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

FOR A BETTER UNIT SPACE AD . . .

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

SET SALE GUIDELINES FOR BUYERS

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

SET SALE GUIDELINES FOR SELLERS

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

Auction Guidelines For Buyers

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

AUCTION GUIDELINES FOR SELLERS

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

UNIT SPACE AD RATES

GOLDMINE has two sizes of unit space ads:

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

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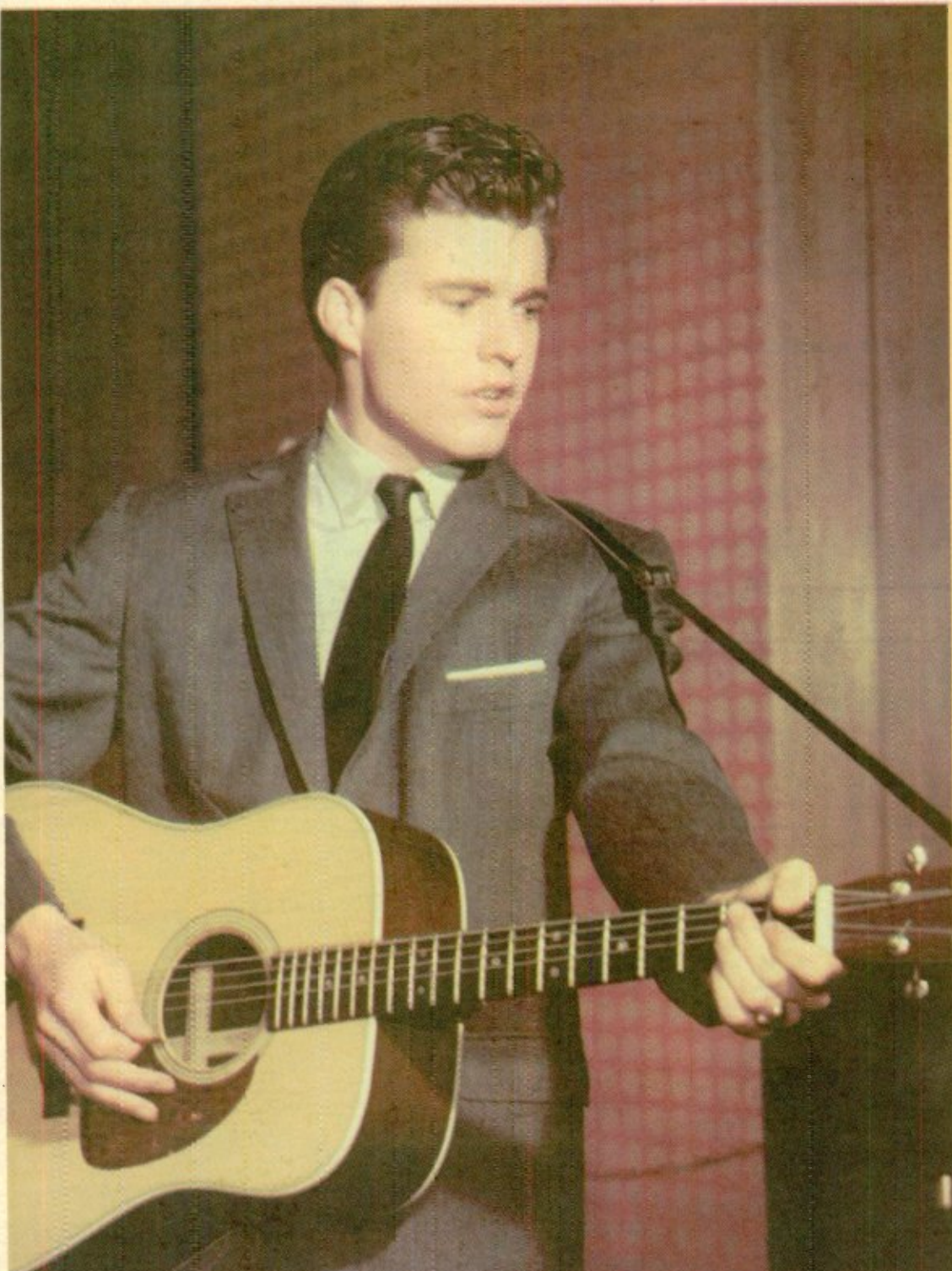
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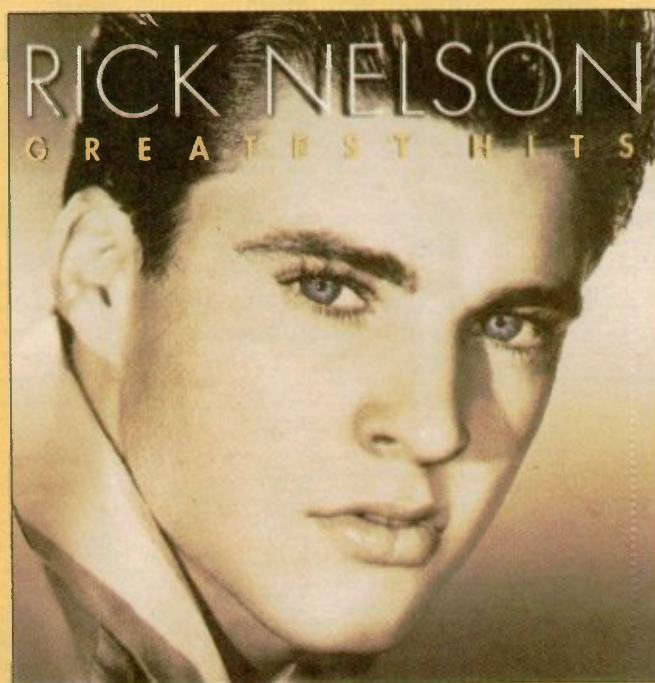
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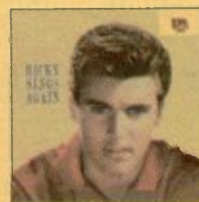
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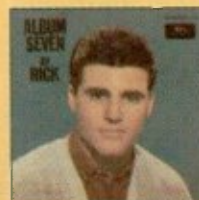
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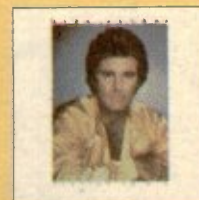
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(COP International from page 36)

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 of 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 COP'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.

Indie labels, send us your info for our upcoming Indie Label Directory (May 3, 2002, issue)!

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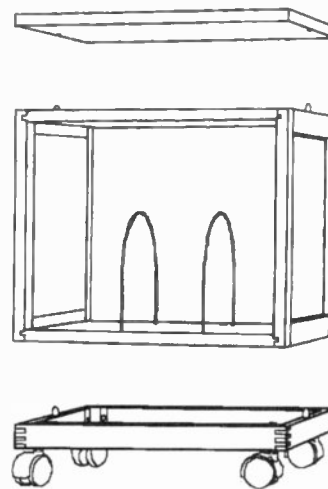
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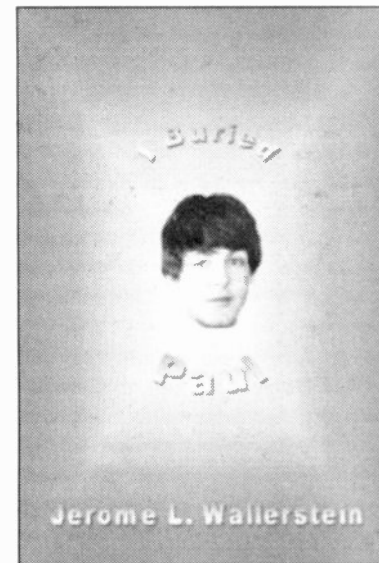


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(New Releases from page 50)

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

Guitarist Zakk Wylde's rumbly 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 rumbly "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 Me 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 Jail."

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 dying 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 rough-edged sequel to his 1999 debut *The Mighty King Of Love*, and there is part of his gnarled strength.

— Bruce Sylvester

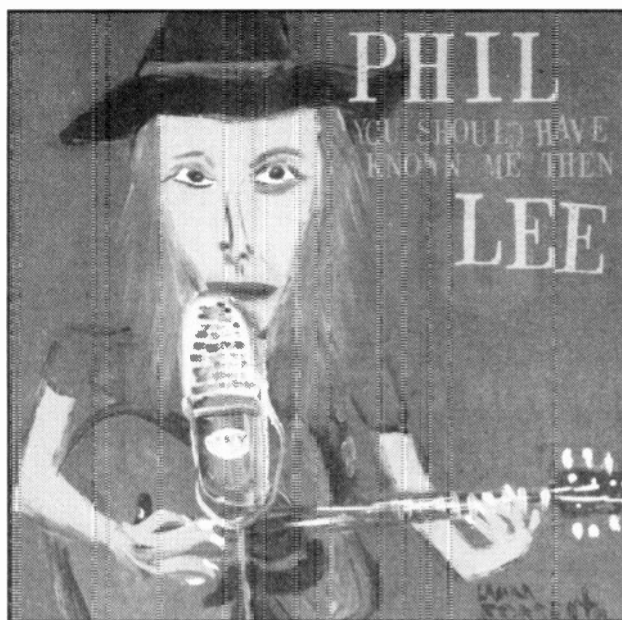
THE STROKES

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 in nuendo 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 rock record" to something truly classic.

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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 reissued 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*

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."

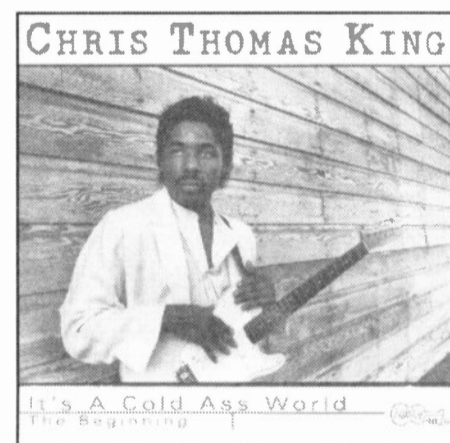
(Please see New Releases page 55)

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

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, \$21.95)

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 recordings — albums such as *In The Wee Small Hours*, *Songs For Swingin' Lovers!* and *Frank Sinatra Sings For Only The Lonely* and on 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 orchestrator.

"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 ghost-written for conductor Les Baxter. The disc topped the *Billboard* 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.

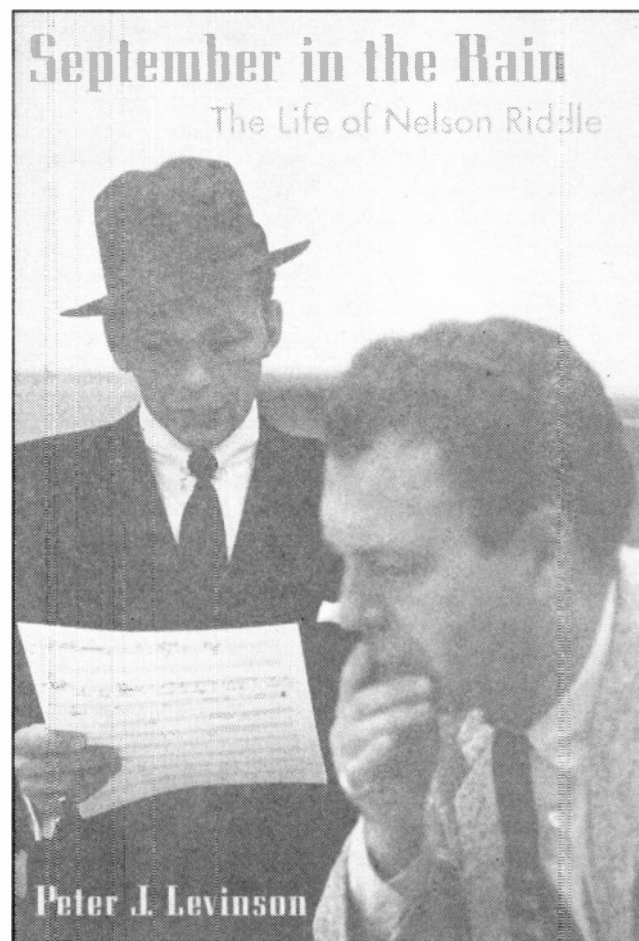
By the end of the decade, Cole had recorded more than 250 Riddle arrangements. (The first one for which he received credit was "Unforgettable.") In 1953, a faltering Frank Sinatra arrived at Capitol intent on continuing to work with arranger/conductor Axel Stordahl, who had accompanied him since his 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 Levinson 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-have-been 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 hard-rocking title track, though it seems reasonably clear that the "I" 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 [or 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
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 throw-back 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;

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 "Menedegna" ("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,

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 Stringfellow's "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 better model than *Touched* (www.manifesto.com; Manifesto Records, 740 North La Brea Ave., Los Angeles CA 90038).

— Lee Zimmerman

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 "Nafekeñ.")

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-and-response approach that may hark back to tribal music but, in this context, sounds like something completely new.

— William Ruhlmann

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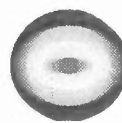
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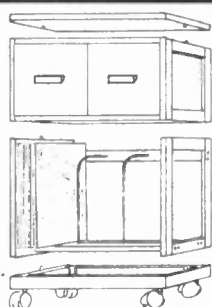
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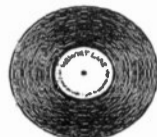
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(Reissues from page 33)

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)

Waterloo
Polydor/Universal (314 549 959-2)

Abba
Polydor/Universal (314 549 960-2)

Arrival
Polydor/Universal (314 549 961-2)

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

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

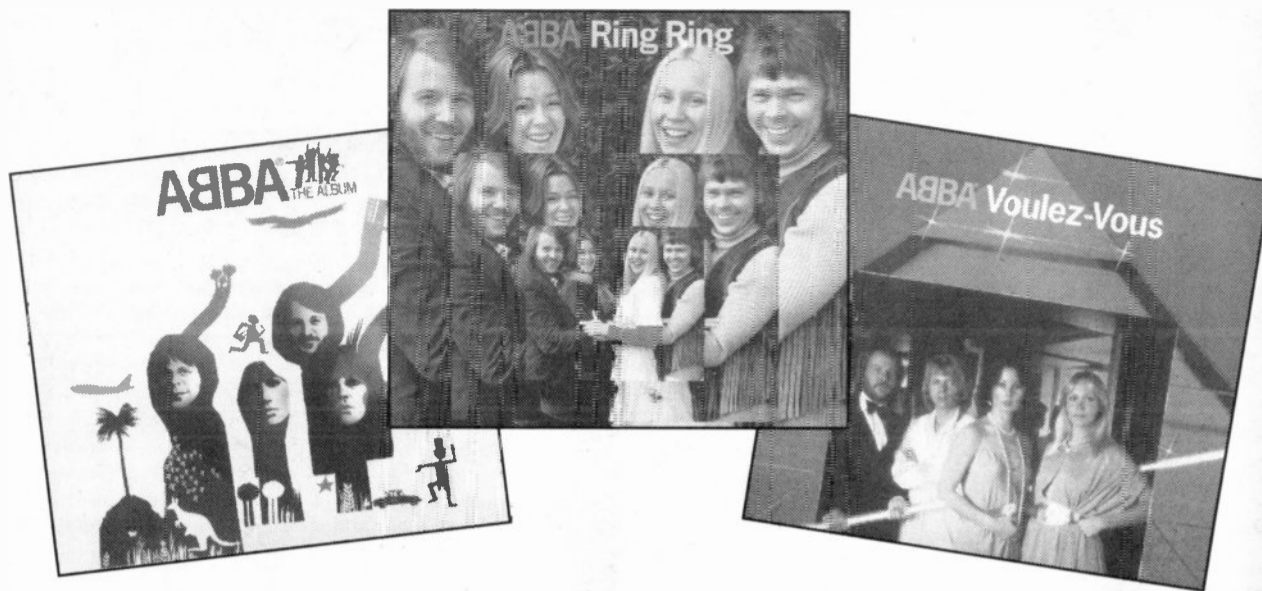
Super Trouper
Polydor/Universal (314 549 964-2)

The Visitors
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 forgettable numbers such as "Disillusion" (*Ring Ring*) and "Sitting In The Palm Tree" (*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 bitter-sweet. 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 well-crafted, 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 warehouse 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 Hentoff'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" — yet 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" is an 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/seeker 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 Steeleeye 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, put-downs 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 loungeheads everywhere will dig.

— Ken Burke

Five Star Record © MARY WINTERS W/ 2002
heymary@vwnet.net

BORN IN TAMPICO TAMAULIPAS, MEXICO IN 1918, ESQUIVEL WORKED IN MEXICAN RADIO AND RECORDED A NUMBER OF POPULAR SONGS IN MEXICO BEFORE HOOKING UP WITH RCA HERE IN THE STATES! HIS FIRST RECORD FOR RCA - "TO LOVE AGAIN" - WAS RECORDED IN MEXICO CITY IN 1957, BUT "OTHER WORLDS... OTHER SOUNDS" WAS MADE IN HOLLYWOOD THE FOLLOWING YEAR WITH AMERICAN MUSICIANS! ACCORDING TO ESQUIVEL, HE FINISHED RECORDING THE 12-SONG SET FOR THE LP IN THREE-AND-A-HALF HOURS, LEAVING AMPLE TIME IN THE SAME SESSION TO RECORD ENOUGH MATERIAL FOR HIS FOLLOWUP LP "4 CORNERS OF THE WORLD"! BUT "OTHER WORLDS OTHER SOUNDS" WAS HIS BREAK THROUGH LP, AND ONE OF THE BEST STEREO SHOWCASE ALBUMS OF THE TIME! MOST OF THE TUNES HERE ARE STANDARDS THAT HAVE BEEN PLAYFULLY TWISTED TO ESQUIVEL'S STYLE... "GRANADA", "BEGIN THE BEGUINE", "THAT OLD BLACK MAGIC", AND, MY FAVORITE, "IT HAD TO BE YOU"! MUNDANE MATERIAL, TO BE SURE, WITHOUT ESQUIVEL'S COMEDIC, MELODRAMATIC TOUCH! THROUGHOUT THE SIXTIES, ESQUIVEL PUSHED THE BOUNDARIES OF SOUND, EMPLOYING THEREMIN, ONDIOLINE, MUSICAL SAWS AND ALL SORTS OF CUSTOM-MADE & IMPROVISED INSTRUMENTS!

MY FIRST EXPERIENCE WITH THE MUSIC OF JUAN GARCIA ESQUIVEL HAPPENED QUITE BY ACCIDENT ABOUT TEN YEARS AGO WITH A MONO COPY OF THIS VERY LP - "OTHER WORLDS OTHER SOUNDS"! I HAD NO IDEA WHAT I'D HEAR WHEN I PLAYED IT, BUT I LOVED THE COVER! IT PROBABLY SAT AROUND MY APARTMENT FOR MONTHS BEFORE I PUT IT ON THE TURNTABLE, AND I WAS STUNNED! I'D NEVER HEARD ANYTHING LIKE IT BEFORE... THE LOOPY, CONCISE ARRANGEMENTS, BIZARRE GUITAR WORK (COURTESY OF ALYNO REY) AND SILLY VOCALS COMBINED FOR A SOUND THAT WAS TRULY OUT OF THIS WORLD! I REMEMBER PLAYING IT FOR MY FRIEND MAUREEN AND SHE ALMOST WET HERSELF LAUGHING WHEN THE CHORUS SANG "RAH-RAH-REE-REEE..."! SINCE THEN, OF COURSE, LOUNGE MUSIC FROM THE FIFTIES & SIXTIES HAS MADE A RESURGENCE, INCLUDING NEW RE-RELEASES ON CD AND A WEALTH OF WRITTEN MATERIAL! NOT TO MENTION THE FACT THAT ORIGINAL COPIES OF THESE LPs HAVE SKYROCKETED IN PRICE AS COLLECTORS HAVE SCRAMBLED TO SNAP THEM UP!

* GREAT INTERVIEWS WITH ESQUIVEL CAN BE FOUND IN VOLII OF RE/SEARCH PUBLICATIONS' "INCREDIBLY STRANGE MUSIC" AND IN DANA COUNTRYMAN'S EXCELLENT MUSIC MAG "COOL AND STRANGE MUSIC" (ISSUE 16, FEB. 2000)!

LIVING STEREO
OTHER WORLDS OTHER SOUNDS
ESQUIVEL AND HIS ORCHESTRA

★ ★ ★ ★ ★

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THE VOCAL GROUP HALL OF FAME



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- Fold ballot in thirds, place in the enclosed postage-paid envelope and mail.
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ATTN: GOLDMINE MARKETING RESEARCH DEPT
700 EAST STATE ST
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1940s

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- | | |
|---|---|
| <input type="checkbox"/> The Charioteers | <input type="checkbox"/> The Four Vagabonds |
| <input type="checkbox"/> Deep River Boys | <input type="checkbox"/> The Merry Macs |
| <input type="checkbox"/> Five Red Caps | <input type="checkbox"/> Pilgrim Travelers |
| <input type="checkbox"/> The Four Knights | <input type="checkbox"/> Swan Silvertones |

1950s

VOTE FOR ONLY FIVE (5) NOMINEES FROM THIS DECADE

- | | |
|--|--|
| <input type="checkbox"/> Lee Andrew And The Hearts | <input type="checkbox"/> The Diamonds |
| <input type="checkbox"/> The Cadillacs | <input type="checkbox"/> The Five Keys |
| <input type="checkbox"/> The Chantels | <input type="checkbox"/> The Five Satins |
| <input type="checkbox"/> The Clefones | <input type="checkbox"/> The Four Lads |
| <input type="checkbox"/> The Clovers | <input type="checkbox"/> The Harptones |
| <input type="checkbox"/> The Crests | <input type="checkbox"/> The Jordanaires |
| <input type="checkbox"/> The Crew Cuts | <input type="checkbox"/> The Penguins |
| <input type="checkbox"/> Danny And The Juniors | <input type="checkbox"/> The Skyliners |
| <input type="checkbox"/> The Dells | <input type="checkbox"/> The Spaniels |
| <input type="checkbox"/> The Del Vikings | <input type="checkbox"/> Billy Ward And The Dominoes |

1960s

VOTE FOR ONLY FOUR (4) NOMINEES FROM THIS DECADE

- | | |
|---|---|
| <input type="checkbox"/> The Association | <input type="checkbox"/> Jay And The Americans |
| <input type="checkbox"/> Brooklyn Bridge (featuring Johnny Maestro) | <input type="checkbox"/> The Marcells |
| <input type="checkbox"/> The Chiffons | <input type="checkbox"/> Martha & The Vandellas |
| <input type="checkbox"/> The Crystals | <input type="checkbox"/> The Ronettes |
| <input type="checkbox"/> The Fifth Dimension | <input type="checkbox"/> The Shirelles |
| <input type="checkbox"/> The Impressions | <input type="checkbox"/> The Tokens |

1970s & 1980s

VOTE FOR ONLY ONE (1) NOMINEE FROM THESE DECADES

- | | |
|---|--|
| <input type="checkbox"/> ABBA | <input type="checkbox"/> The Persuasions |
| <input type="checkbox"/> The Commodores | <input type="checkbox"/> Sha Na Na |
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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 Savoy's 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



Courtesy of Palm Pictures and Michael Ochs Archives

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 box's nicely illustrated 36-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 species.

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 Jim 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 TV's roots series, this rustically elegant coffee-table 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 rub-board-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

Record Shows



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 show 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 FAX to 715-445-4087.

- 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 Midway 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 Atria, Sagadis, Femand 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: 603-888-0294.
- Feb 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.
- Feb 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.
- Feb 17 GA, Atlanta. Record & CD Show, Ramada Inn. I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. PH: 770-946-5050.
- 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 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 506-1772.
- 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 Sultzar, 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.
- 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.

- 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. Gary, PH: 718-972-3872.
- Mar 2 NY, Toledo. Midwest Music Expo, Somerset 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 Ruark, POB 17575, Indianapolis, IN 46217, PH: 317-882-3378.
- Mar 3 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.
- Mar 3 MO, St. Louis. Music Record & CD Show, American Czech Center, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249, PH: 618-654-3049 or Carl, PH: 314-821-9121.
- Mar 3 WI, Milwaukee. Record Fest, Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-3pm, F: \$45-\$55., A: \$4. Gary Mason, PH: 414-442-8060 (Mon.-Fri. 12noon-6pm, Sat. 12noon-4pm).
- Mar 3 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.
- Mar 3 SPAIN, Girona. Record Fair, Palau de Fires de Girona. Avd. de la Devesa w/n, SH: 10am-9pm, Jordi Tarda, FAX: 011-34-93-7951660.
- Mar 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.
- 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 Swap Meet, Pavilion. 6430 Thornton Ave., corner of Thornton & Chery, SH: 9am-2pm, F: \$45., A: \$3. Charlene 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.
- Mar 10 NY, 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.
- Mar 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.
- 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, WestWorld, 16601 N. Pima Rd. PH: 602-996-4387.
- 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 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.
- Mar 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.
- Mar 16-17 TX, Austin. Spring Record Convention, Palmer Auditorium, SH: 10am-6pm. Austin Record Convention, PO Box 90806, 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. WE2X NY CD & Record Fair, The Woodlands Inn, 1073 Rt. 315 (Exit 47B, 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.

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Neil Sedaka

One of pop music's most endearing — and enduring — songwriters

by C. Brian Jasper

A 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

"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 off-guard 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 than 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," "Solitaire" and "One More Mountain To Climb"), with an uplifting spiritual connection few songwriters ever match.

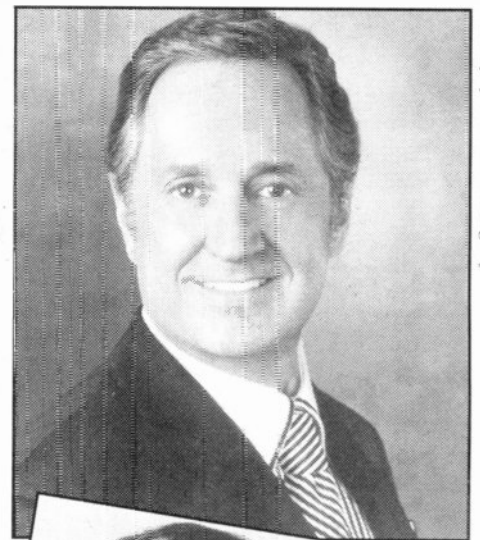
He has inspired the biggest names in the industry; just think about other classic songs that borrowed from his blueprints. To name

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.

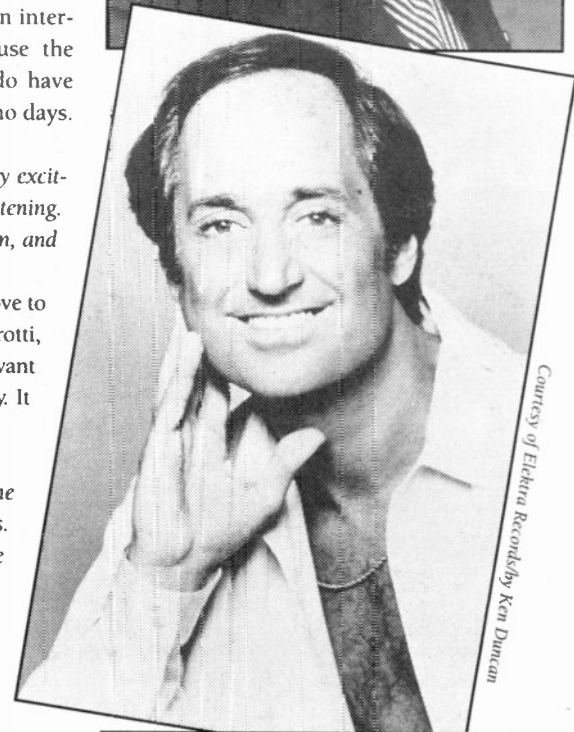
Most of your late-'70s and '80s work has not found its way to CD. Are there any plans for some of these brilliant albums such as A Song, In The Pocket and Now?

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."

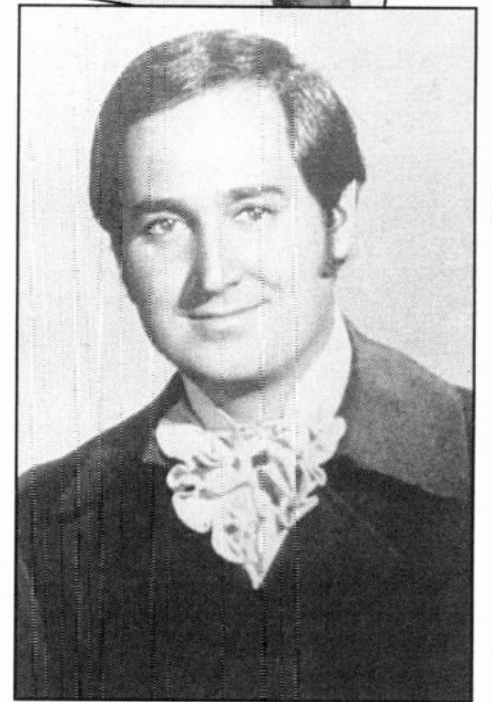
You wrote so many great songs in the late '60s and early '70s that were recorded by other people: Elvis Presley, Tom Jones, The Fifth Dimension, The Carpenters, Cher, etc. Are there any Sedaka demos in existence of these hits, and



Courtesy of William Morris Agency



Courtesy of Elektra Records by Ken Duncan



From the Goldmine archives

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, "dooby-doo, 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.

STORE DIRECTORY

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

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1814 N. Orange Ave.
Orlando, FL 32804
Phone: 407-896-1952
FAX: 407-896-2130
E-Mail: sales@rock-n-rollheaven.com
Web site: www.rock-n-rollheaven.com
Central Florida's oldest and largest source for every format and every category including books, mags, t-shirts, posters, 12's, 45's, LP's, cass, CD's, new-used, everything!

Soundsgreat! Recycled Music
853 S. Orlando Ave. (17/92)
Winter Park, FL 32789
407-599-7277
Buy • Sell • Trade all types of vinyl records Orlando area. Interstate 4 to exit #45 (Fairbanks Ave.) 1 mile east to Orlando Ave. 1 block south on right. Inside Orange Tree Antiques Mall.
Visit Our New On-Line Store
At: www.tias.com/stores/sg

FLORIDA

Yesterday & Today Records
7902 NW 36th St., Suite 210
Miami, FL 33166
(305) 468-0311
FAX (305) 468-0313
Web site: www.vintagerecords.com
E-Mail: yandtre@aol.com
NEW LOCATION! A few minutes from Miami Airport. We carry oldies - 45s, LPs, CDs. Imports - specialize in 60s/70s, Psych/Prog Rock. Buy/Trade/Sell. Want lists welcome.

GEORGIA

Full Moon Records
1653-A McLendon Ave.
Atlanta, GA 30307
(404) 377-1919
New, Used Records, Tape, CDs.
Great Selection, Great Prices. Send us your want list!

ILLINOIS

Hi-Fi Records
2570 N. Clark St.
Chicago, IL 60614
(773) 880-1002
FAX (773) 880-1016
E-Mail: hifi@interaccess.com
Web site: www.hifirecords.com
The best vinyl selection in city. As well as many hard-to-find CD's! We Buy and Sell all types of music.

House of Music, The
2057 W. 95th St. (at Hoyne)
Chicago, IL 60643
Phone: (773) 239-4114
FAX: (773) 239-9722
Jazz-Blues-Oldies, R&B, Soul & Nostalgia. Famous for locating hard-to-find records, tapes, videos and CDs. It's our service and expertise that makes the difference. We sell imports. We ship everywhere UPS & Fed-Ex. Check our vinyl graveyard. LPs as low as \$1.00. By George! We've got it or we can get it!

Raffe's Record Riot
4350 North Cicero Ave.
Chicago, IL 60641
(773) 725-1327 - 24 hr. service
E-Mail: raffesrr@aol.com
Web site: www.raffesrecordriot.com
Open: Mon.-Sat. Noon - 6 p.m.; Sunday **PHONE** APPOINTMENTS ONLY. Specialties, oldies, hard-to-find unusual labels. We buy collections. Want lists with orders invited. We accept VISA, MasterCard, Novus, American Express & Diners' Card

Remember When Records and CDs
309 W. Ogden Ave.
Westmont, IL 60559
Phone: (630) 963-1957
FAX: (630) 963-1987
E-mail: rmbwren@worldnet.att.net
Thousands of new & used 45s, LPs, Tapes & CDs (Imports) VISA, MasterCard, Telecheck.
Closed Sundays.

Toad Hall Books & Records
2106 Broadway
Rockford, IL 61104
FAX: (815) 226-9887
Ph: (815) 226-1259 or
(815) 399-4644
100,000 LPs, 100,000 78s, 15 rooms full of other collectibles.

INDIANA

Missing Link Records
6053 N. College Ave.
Indianapolis, IN 46220
(317) 466-1967
FAX: (317) 466-0042
Central Indiana's best vinyl selection in all genres. Don't miss us!
www.missinglinkrecords.com

IOWA

Kanesville Used Records
530 4th St.
Council Bluffs, IA 51503
(712) 328-8731
Largest selection of records in the Midwest. All categories.

KENTUCKY

Pops Resale
1423-B Leestown Rd.
Lexington, KY 40511
Phone: (859) 254-7677
FAX: (859) 254-7677
10's of thousands of 33/45/78's, all genres, priced to sell. Want lists accepted

Ticket To Ride Music & Memorabilia
Hwy 229-Flealand
London, KY 40741
Phone: (606) 878-0366
E-Mail: jlennon@sekybiz.net
Tons of CDs, cassettes, vinyl & all types of collectible music memorabilia. Open Sat. & Sun. 9-5, right off I-75!

MARYLAND

Joe's Record Paradise
1300 East Gude Drive
Rockville, MD 20850
(301) 315-2235
FAX: (301) 315-2252
http://www.joesrecordparadise.com
E-mail: raremusic@joes-record-paradise.com
Thousands of LPs, 45s & CDs. New & used & out of print. Open 7 days, Jazz, Rock, R&B, Blues, Country. 28 Years in the business.

MASSACHUSETTS

Flip Side Records
1410 Beacon St.
Brookline, MA 02146-2771
(617) 739-8622
E-mail: flipside@flipsideweb.com
Please visit our Web site at: www.flipsideweb.com
CDs, Tapes, LPs, and 45s - New and Used-Thousands of collectibles at low prices! Send Us Your Want Lists (be specific).

Mystery Train Records
12 North Pleasant St.
Amherst, MA 01002
(413) 253-4776
Email: mysterytrn@rcn.com
MT Records@hotmail.com
Biggest selection of vinyl and used CDs in Western Mass!!

Nuggets Records
486 Commonwealth Ave.
Boston, MA 02215
(617) 536-0679
And Our Newest Location:
46 White Street
Somerville, MA
(617) 623-1001
Web site: www.nuggetsrecords.com
E-mail: nuggetsrecords@netzero.net
We buy, sell and trade records, CDs, tapes, videos, Send your want list-please be specific & include phone number.

STORE DIRECTORY

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

MASSACHUSETTS

Planet Records
54-B JFK St.
Cambridge, MA 02138
(617) 492-0693
FAX: (617) 492-0692
E-mail: planet@tiac.net
Since 1983, New England's favorite Collector's Shop. Records and compact discs. All genres.

Sunset Records, Etc.
1232 Wilbur Ave.
Somerset, MA 02725
(508) 678-3441
E-Mail: sunsetlp@ici.net
New & Used records, CDs, cassettes, videos. We buy & sell.

MICHIGAN

PJ's Used Records
617 B Packard
Ann Arbor, MI 48104
(734) 663-3441
E-Mail: pjsrecords@mediaone.net
Buying and selling new and used products in all formats.

R.A.M.
917 W. Broadway
Muskegon, MI 49441
Established in 1983
Phone: (231) 759-0172
FAX: (231) 755-0429
E-mail: info@ramcd.com
Hours: Tuesday - Friday 11-8
Saturday 11-6
We buy and sell used CDs and DVDs. Over 15,000 in stock (Stop by and meet Stray and eBay - the store cats.)
Web site: www.ramcd.com
Over 14,000 collectible CDs, singles, LPs, 45s, books, etc. and still growing.

Vinyl Palette
310 Butler St.
Saugatuck, MI 49453
(616) 857-7664
E-Mail: vinylpal@sirus.com
Come visit us at our downtown location! Great selection of vinyl as well as new and used CD's. We also carry music DVD's. Coming on a trip? Call first for hours!

MINNESOTA

Car & Record Collector's Heaven
155 No. Snelling Ave.
St. Paul, MN 55104
(651) 645-3153
E-Mail: rbroz598@cs.com
Rock-RAB-Garage-R&B/Soul - Blues/Jazz-C&W/Pop-45/LP/CD - Domestic-Import-Car Books-Mags. CC: VISA/MC/Disc.Card

MISSISSIPPI

Ace Video & Music
285 Caillavet St., P.O. Box 1934
Biloxi, MS 39533-1934
PH: (228) 374-0777
FAX: (228) 374-4645
E-mail: acemusic@datasync.com
www.acevideoandmusic.com
Huge inventory collectible vinyl in all categories. Mail or fax wants.

Little Big Store
P.O. Box 921, 201 E. Main St.
Raymond, MS 39154
(601) 857-8579
www.littlebigstore.com
E-Mail: bj999@aol.com
CDs, LPs, 45s, 78s, reel-to-reels, videos, memorabilia, etc. Train depot full of records & music-related stuff. Open: Wed-Sat 10 AM-5 PM; 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
11am-8pm Mon.-Sat., 11am-7pm Sun.
E-Mail: bigbs@fnet.net
Web: Bigbsmusic.com
We stock a wide range of new and used CDs and LPs, all very organized! Dealers are welcome. Send us your want lists! THE store that locals come to shop!

Wax Trax Records, Inc.
2909 S. Decatur
Las Vegas, NV 89102
PH: (702) 362-4300
FAX: (702) 362-4340
E-Mail: waxtraxinc@aol.com
Over 1,000,000 records, CDs, cassettes & all kinds of music memorabilia. A must for the true collector. When in Vegas stop in. Also check out our new radio show THE STREET HARMONY REVUE AT: www.klav1230am.com on Mondays at 9:00 p.m. until 11:00 p.m.

NEW JERSEY

Absolute Vinyl
11 Midland Ave.
Montclair, NJ 07042
(973) 746-7775
E-Mail: absjag@aol.com
M-F 1 p.m.-8 p.m., Sat. 12 noon-5 p.m. New & Used LPs & 45s, Up to 10,000 \$1 45s & LPs always avail. Want lists accepted. Wholesale available to foreign & domestic buyers. Specialties include Soul, Jazz, Beatles & Progressive Rock.

Flipside II Records
120 Wanaque Ave.
Pompton Lakes, NJ 07442
(973) 835-8448
Plenty o' vinyl, from 99¢; also 45's, CDs, needles, tapes. Call for hours.

Izzy's Records & Compact Discs
1107 W. St. Georges Ave.
Linden, NJ 07036-5652
(908) 486-3303
E-Mail: izzmeister@aol.com
Web site: www.izzymusic.com
100,000 + LPs, CDs, 45s in stock. We buy collections - LP, CD, rock memorabilia. Buy & sell new & used LPs, CDs, 45s. Promos, imports, rarities, memorabilia. 10 Minutes from Newark Airport, 20 minutes from NYC. Great dealer prices on Jazz, Soul, R&B, 12", Rock, 50s, 60s & more. Open 7 days.

NEW JERSEY

Tunes CDs
884 Greentree Plaza
Route 73 North
(Ten Miles From Philly)
Marlton, NJ 08053
(856) 983-2566
Tunes CDs
225 Washington Street
Hoboken, NJ 07030
(Take Hoboken Path From NYC)
(201) 653-3355

Hours for all stores:
Monday-Saturday 11 am-10 pm
Sunday Noon-8 PM
E-mail inquiries:
crazyminou@hotmail.com

Both stores feature an outstanding selection of new and used compact discs at competitive prices. Tunes also carried used vinyl in all stores. Rock, soul, jazz, hip-hop, many types of 12" singles. Thousands of dollar records at each location. Check out records in Turnersville and Voorhees also. Stock changes monthly!

21st Century Music
15 Mount Vernon St.
Ridgefield Park, NJ 07660
Toll Free: 1-800-846-9501
(201) 641-6610
FAX: (201) 641-9309
www.21centurymusic.com
sales@21centurymusic.com
Business Hours: Tues.-Sat. 11am-6pm Specializing in 12" Singles, Dance, Rock, 12" Rap & Hip Hop, Soul LPs. Buy, Sell, Trade. Want lists accepted. All major credit cards accepted. Foreign dealers welcome. We buy DJ collections.

NEW MEXICO

Krazy Kat
9012 Central SE
Albuquerque, NM 87123
(505) 294-5644
Largest selection of music in New Mexico. LPs, 45s, CDs, Tapes, Videos, 8-Tracks. Located on Route 66.

Merlin's Record Workshop
9609 Menaul NE
Albuquerque, NM 87112
Phone: (505) 299-8031
FAX: (505) 299-0330
E-Mail: merlinsrecords@prodigy.net

NEW YORK

House of Oldies
World Headquarters for Out of Print 45s and LPs
35 Carmine St.
New York, NY 10014
(212) 243-0500
FAX: (212) 989-1697
http://www.houseofoldies.com
10 A.M.-5 P.M. Tues. thru Sat. Closed Sun. & Mon. Established in 1962 over a million 45s, 78s & LPs, R'NR, R&B, S&W, shows, S.T., Soul, Funk, Pop, Collections Bought 1950-1989 - Send or E-mail "Want Lists." #1 Oldies Shop. VISA, MC., Amex. A must when you're in NYC.

Junkie Vinyl
PO Box 148
Hannacroix, NY 12087-0148
(518) 756-9593
E-Mail: jvinyl@msn.com
Free mail order catalog of New Arrivals available. Newest catalog just released! Updated every 3 months. Thousands of Rare and Common LP's all types and styles of Music and Comedy. 10% discount on orders over \$50. 24 hr. voice-mail, call anytime!

NEW YORK

Last Vestige Music Shop
173 Quail St.
Albany, NY 12203
(518) 432-7736
FAX: (518) 432-1812
E-Mail: info@lastvestige.com
Second hand, Out-Of-Print, CD's Records, Mailorder: lastvestige.com

Mr. Cheapo CD & Record Exchange
46 Jericho Tpke.
Commack Long Island, NY 11725
(631) 543-8686
and 134 Jericho Tpke
Mineola Long Island, NY 11501
(516) 742-7670
www.mrcheapocds.com

We sell most of what's in Goldmine. Thousands of used CDs & Records in every store. Largest selection on Long Island. When you're visiting the New York area, we have 2 locations!

NORTH CAROLINA

Jukebox Oldies, Inc.
456 Knollwood Street
Knollwood Plaza Shopping Center
Winston-Salem, NC 27103
(336) 774-0034
Tues. - Fri 10 AM - 7 PM
Sat. Noon - 7 PM
2 blocks from Business I-40, exit 3A. Operated by a knowledgeable collector with 20 years experience. Specializing in rare 50s and 60s vinyl. Also - 70s and 80s vinyl, 45s, 78s, tapes, CDs, videos, posters music memorabilia. Rare Beatles, Buddy Holly and Elvis vinyl and memorabilia. All categories of vinyl - Rock, Country, Jazz, Blues, Big Band, Soundtracks, Comedy, Soul. Always buying good vinyl 50s and 60s collections.

OHIO

Parker's Records & Comics
1222 Suite C, Route 28
Milford, OH 45150
PH/FAX: (513) 575-3665
Mon.-Sat. 11am - 7pm
E-mail: dkparker39@fuse.net
Specializing in 50s & 60s. Over 100,000 45s & 10,000 33s. Send want lists. Accepting MasterCard/VISA & NOVUS cards.

OKLAHOMA

Gardner's Used Books Music & Comics, Inc.
4417 South Mingo Road
Tulsa, OK 74146
(918) 627-7323
FAX (918) 250-8828
Web site: www.gardnersbooks.com
Over 100,000 Collectibles Albums, CDs, 45s, Tapes, Music magazines, Sheet Music. We buy collections, complete stores, music memorabilia & collectibles. Open 7 days.

OKLAHOMA

Records and Stuff
1511 S. Memorial
Tulsa, OK 74112
(918) 627-1505
Web site: recordsandstuff.com
E-Mail: sales@recordsandstuff.com
Thurs-Sat 10:00 am-6:00 pm; Sunday 11:00 am-5:00 pm, or by Appointment Specializing in all Vinyl Selections. CD's, Cassettes, 8 Track, Books, Video Tapes, Magazines, Sheet Music, Memorabilia, Playboy Magazines, Collectible Supplies, etc. - Buy-Sell-Trade - We Ship Worldwide

OREGON

Crossroads Music
3130 SE Hawthorne Blvd.
Portland, OR 97214
(503) 232-1767
E-Mail: xroads@xro.com
Open Mon-Thurs 11-6; Fri-Sat 11-7; Sun 12-6
Portland's largest, most complete selection of collectible records, CDs, Tapes, concert posters and music memorabilia in Co-op of 35 dealers.

2nd Avenue Records
400 S.W. 2nd Avenue
Portland, OR 97204
(503) 222-3783
FAX: (503) 287-3343
Tons of good used and new - Will travel Vancouver to San Diego to purchase collections of ANY size. ANY format.

Sonic Recollections, Inc.
2701 SE Belmont St.
Portland, OR 97214
(503) 236-3050
FAX: (503) 235-1645
E-Mail: orderdesk@sonicrec.com
Web site: http://www.sonicrec.com
Specializing in the weird and the collectible! Check Our Web Site!

PENNSYLVANIA

Attic Record Store Inc
513 Grant Ave
Pittsburgh, PA 15209
(412) 821-8484
FAX: (412) 821-5179
E-Mail: atticrecords@cs.com
Astounding selection of new & used CDs, 45s, LPs & 12" singles. All categories - credit cards accepted - Expert mail order service - want lists accepted.

Flip Side Records & Coll.
Moved to: 940 Hermigite Rd., (Rt. 18)
Hermitage, PA 16148
PH: (724) 342-0824
FAX: (724) 342-0825
E-Mail your Want Lists:
flipsiderecords@aol.com
Web site: www.flipmall.com
Over 2,000,000 selections/All types of music/Wants lists welcome!

Musical Energi
59 North Main St.
Wilkes-Barre, PA 18701
Phone/Fax (570) 829-2929
www.musicalenergi.com
E-mail: questions@musicalenergi.com
Northeast Pennsylvania's biggest and best used record store. Buy & Sell records, CD's tapes, video, books and DVD's. Open 7 days a week.

Positively Records
4153 Woerner Ave.
Levittown, PA 19057
(215) 945-8063
FAX: (215) 945-0221
E-Mail: posrec@aol.com
Rare CDs/New-used-imports/10,000 used CDs. 5000 quality CDs at \$4.99 or less/open 7 days/Best Store Phila/NJ area.

STORE DIRECTORY

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

PENNSYLVANIA

Record Castle
1118 Cottman Ave.
Philadelphia, PA 19111
(215) 745-4151
Web site: www.recordcastle.com
E-Mail: info@recordcastle.com
Mon.-Sat. 1-7 p.m. (EST)
Buy/Sell records - compact discs - tapes - rock 'n roll memorabilia - thousands of records (all speeds), CD's, etc. in stock!

Record Connection
550 N. Reading Rd.
Ephrata, PA 17522
(717) 733-1641
FAX: (717) 733-1685
Visit our Web site at:
www.RecordConnectionPa.Com
Oldies, Classic Rock, Psychedelic, Progressive, Country, Jazz, Comedy. Over 100,000 45s & albums! Compact Disc: New, Used, & imports. Directions: Located on Rte. 272, 4 miles S. of PA Turnpike (exit 21).
Open 7 days a week. M-F 10 a.m.-8 p.m.; Sat. 9 a.m.-7 p.m.; Sun. 11 a.m.-5 p.m.

Record King
The Record King - (Our Only Location!)
2113 Parkdale Ave.
Glenside, PA 19038
(215) 576-0102 (Mail & Phone orders only!)
E-Mail: therecordking@yahoo.com
Search Service - 11 a.m.-8 p.m. EST 7 days a week. SASE/IRC & collect phone # for reply.
Buy & Sell. Catalogs/lists available. 8-track \$25. Soundtrack/orig. cast \$25. All refundable w/order.
McNally's picture price guide (Soundtrack) \$29.95 + shipping, Rockin Records.
Video/DVD/Karaoke/Audio equipment sold. CDs, tapes, vinyl & adult videos. Huge assortment Country & Western, Playboy & Rolling Stone magazines. Checks/MOs pay to: J.J. Hollin only.

PENNSYLVANIA

Val Shively-R & B Records
49 Garrett Rd.
Upper Darby, PA 19082
(1 mile from West Philadelphia)
(610) 352-2320
FAX: (610) 352-8199
11-7 EST M-Sat.
Over 4 million 45s! Also CDs, LPs, cassettes. Send want lists/mail order available. Major credit cards accepted.

TENNESSEE

Grumpy's Music & Books, Inc
3905A Hixson Pike
Chattanooga, TN 37415
(423) 874-0242
FAX: (423) 874-0286
E-Mail us at: grumpybk@aol.com
BUY • SELL • TRADE
Books • CDs • T-shirts • LPs • DVDs • Videos • Audio Books • Posters Open Mon-Sat. 10:00 a.m.-9:00 p.m.; Sun. 12:00 p.m.-6:00 p.m. We specialize in hard-to-find items.

The Great Escape
1925 Broadway
Nashville, TN 37203
(615) 327-0646
FAX: (615) 321-5568
www.duffelbag.com
E-Mail: tge@bellsouth.net
Nashville's oldest record store!
(Open for 24 years.) Thousands and thousands of collectible and bargain CDs, LPs, 45s, 78s, and tapes at low, low prices. (One of the largest selections of out-of-print records in the mid-south.) Also buying and selling: comics, videos, games, more. Voted best non-chain record store 7 years running in "The Nashville Scene." Open Mon.-Thurs. 10 a.m. - 9 p.m.; Fri-Sat. 10 a.m. - 10 p.m.; Sun. 1-6 p.m.

TENNESSEE

The Great Escape
111 N. Gallatin Rd.
Madison, TN 37115
(615) 865-8052
FAX: (615) 865-8779
www.duffelbag.com
E-Mail: tge@bellsouth.net
Thousands and thousands of collectible and bargain CDs, LPs, 45s, 78s, and tapes. (One of the largest selections of out-of-print records in the mid-south.) Also buying and selling: comics, videos, posters, memorabilia, video and computer games, gaming cards, books, toys, role-playing items, baseball cards, more. Voted best non-chain record store 7 years running in "The Nashville Scene." Open Mon.-Fri. 10 a.m.-9 p.m.; Sun 1-6 p.m.

Lost and Found Records
7315 Kingston Pike
Knoxville, TN 37919
(865) 558-9028
albumguy@email.msn.com
Buy • Sell • Trade. Records, tapes & CDs. Open 7 days a week. We have thousands of LPs.

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Brattleboro, VT 05301
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Toll Free U.S. & Canada:
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E-mail: getmusic@sover.net
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Southern Vermont's largest used music source! Buy, Sell, Trade: Used Rare Records, CDs, Tapes, Vintage Sheet Music, Memorabilia & Collectibles. Send want lists. Worldwide search.
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(757) 465-3333
FAX: (757) 465-9890
E-Mail: ddel065716@aol.com
Jazz, Blues, R&B, Soul Music Specialist. Jazz, Blues, R&B, Soul, Gospel, Music Magazines.

Safe As Milk Records
20 Kirk Ave. SW
Roanoke, VA 24011
(540) 982-7789
E-Mail:
SAFEASMILKUSA@YAHOO.COM
Mon.-Sat. 10 a.m.-9 p.m.;
Sun. 12 p.m.-6 p.m.
Want lists welcome!! New & used LPs, used CDs, tapes & 45s & videos.

WASHINGTON

Disc Connection
405 Garfield St. (1 block east of PLU)
Tacoma, WA 98446
(253) 539-5632
E-mail:
disc_connection_mail@yahoo.com
We are Tacoma's #1 location for rare Beatles memorabilia and vinyl. CASH paid for Beatles and Monkees, one item or a hundred, we buy collections. We also buy, sell and trade CD's-LP's-45's-DVD's-Laserdiscs and videotapes. Open Monday thru Friday 11am to 7pm. Open Saturday and Sunday Noon till 5pm (On Sundays please PHONE FIRST to insure we're there).

WISCONSIN

Fox Music
100 E. Main St.
Watertown, WI 53094
Entrance on 1st St.
PH: (920) 206-8597
FAX: (920) 206-8641
E-Mail: foxmusic@execpc.com
Store Hours: 11:00-7:00
Thousands of rare & collectible LPs & 45s. New & used CDs/domestic & imports. We ship anywhere. We buy quality collections.

WISCONSIN

Madcity Music Exchange
600 Williamson St.
Madison, WI 53703
(608) 251-8558
FAX: (608) 251-8668
E-Mail: madcity@execpc.com
Web site: www.madcitymusic.com
Madison's vinyl source - LPs, 12", 10" 7". New CDs - Domestic & Import. Used CDs - Great Selection.

CANADA

Star Records
148 Simcoe St. South
Oshawa, Ontario L1H 4G7 Canada
PH/FAX: (905) 723-0040
E-Mail: starrecords@altavista.com
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FRANCE

Monster Melodies
9 Rue Des Dechargeurs
75001 Paris - France
PH: (33) 140280939
FAX: (33) 142332572
E-Mail: monster@club-internet.fr
Thousands of LPs, Singles, CD, CDs 60s-90s. Since 15 years in business. We mail everywhere.

SWEDEN

The Golden Oldies Shop
5:t Eriksgatan 96
SE-113 31 Stockholm, Sweden
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Original singles, EPs & LPs 1955-1979, Rock & Roll, Pop, Soul, etc. Send your name and address for free catalog, or visit our Web site: www.goldenoldies.se
Company established in 1977. 24 years in business!

This section features listings for retail record stores around the world. Traveling record collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including approximately ten words of miscellaneous description, for only \$9.00 an issue. You can buy this space in increments of 13 or 26 issues, for \$117.00 or \$234.00, respectively. Send in your store name, address, phone number, and approximately ten words of description, along with your payment. If you stock GOLDMINE, we'll put your listing in boldface type.

1 year \$234.00 6 months \$117.00

Send your listing with payment to:
GOLDMINE • 700 E. State St. • Iola, WI 54990-0001 or Call 715-445-2214

Name: _____

Contact person: (This will not appear in the listing) _____

Address: _____

City: _____ State: _____ Zip: _____

Phone: _____

FAX: _____ Do you carry GOLDMINE in your store? _____

Description: _____

COMPACT DISC SHOWCASE

WWW.GPMUSICA.COM

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ALL OVER THE WORLD.
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CD'S.

Detailed lists on all artists, including
Spanish ones. More than 200,000
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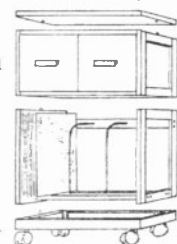
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(Reissues from page 59)

SMASHING PUMPKINS

Greatest Hits

Virgin (7243 8 11318 2 4) (Two discs)

Despite a history of uneven live performances, an often-obnoxious frontman and a sound that could be downright grating, Smashing Pumpkins are still one of 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 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

SOPWITH CAMEL



THE MIRACULOUS HUMP RETURNS
FROM THE MOON

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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(Please Mr Postman from page 8)

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.]

(Please see Please Mr. Postman page 76)

Nashville musicians speak out about George Harrison

by Guy Lee

©StarFile/by Richard E. Aaron

In continuing coverage of the loss of George Harrison, *Goldmine* presents these thoughts from some of Nashville's finest from all genres of music.

"The music world has lost one of its greatest innovators and musicians in George Harrison. Everyone loved The Beatles."

— David Ball, country artist

"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 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



George Harrison with Paul Simon on *Saturday Night Live* in 1976.

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'] "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.

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."

— Louie 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 Liverpool 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/songwriter
("Magnet And Steel")

More George Harrison memories from *Goldmine* readers...

Saturday Night Live appearance George's best

My first remembrance of George Harrison (post-Beatles, I'm only 33) was his appearance 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, I 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. Guitar-based 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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 • Phone: 619-583-7786
 I'm looking for the following in NM condition or better
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 CROSBY, STILLS, NASH & YOUNG - Ohio/Find The Cost Of Freedom, 45, Atlantic 45-2740 (picture sleeve)
 CROSBY, STILLS, NASH & YOUNG - Ohio/Find The Cost Of Freedom, 45, Promotional Copy
 FLEETWOOD MAC - The Chain, CD Boxed Set

MICHAEL DRUCAS

• 17 Phillips Beach Ave.
 • Swampscott, MA 01907
 • Phone: 781-598-3936
 • E-Mail: michaeldrucas@hotmail.com
 Average White Band wanted. Serious collector seeks items listed. If you can help, please call or write. High prices paid.
 Average White Band 1972-1982 audience tapes. Will pay \$100 a show.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 AVERAGE WHITE BAND - 1989-2001 Audience Tapes
 AVERAGE WHITE BAND - 1972-1982 Concert Posters
 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 rare TV appearances, video filmed from the audience.
 AVERAGE WHITE BAND - 1989-2001 video TV appearances, video filmed from the audience.
 HAMISH STUART BAND - 1998-2001 audience tapes

TOM BERTRAND

• 235 East 13th St. 4M
 • New York City, NY 10003
 • Phone: 212-673-6568
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 DIANA ROSS - Everything Is Everything, CD/Cassette/Vinyl, Motown Records
 DIANA ROSS - Music/Videos/Interviews, CD/Cassette/Video

MICHAEL TURNER

• 7 Rosewood Avenue
 • Burnham-On-Sea, Somerset TA8 1HD England
 • Phone: +44 (0) 1278 783519
 • E-Mail: MTurner217@aol.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
NEIL SEDAKA WANTS
 45s (*radio adverts)
 Christmas & New Year Greetings From RCA, RCA SP-45-128
 Find Yourself A Star, Rad 72-1
 Giving's Not So Hard To Do, United Way
 Don't Go/Come Back Jo (with the Tokens), MELba 1956
 Amour Perdu/Oui, Nous Serons Des Copains, French Canada, Atlantic 1968
 US Airforce promotion
LPS
 Nora, Foreign Legions, Worldwide Lyric Search, Sedaka one of several judges, NY Music NYM-5
 Sedaka compositions or recorded by Neil and by R. Grossman for example:
 Laverne Baker, Saddler
GENE PITNEY WANTS
 45s
 Faithful Our Love/Classical Rock N Roll (Jamie & Jane duets) Decca 30934 1959
 Run, Run Roadrunner (Musicor promo, stereo) MUS1474 1968
 LPs Its Country Time Again (with George Jones, stereo, Black Label) Musicor 1965
 She's A Heartbreaker (promo, stereo) Musicor 1968
 Vintage Gold Pack Of Hits, Vol. 1, 3, 4 (various artists, alt. versions of: Darlin' Corey, Ain't Ya Comin', Silver Bracelets, Run, Run Roadrunner, Rags To Riches) Vintage
 45's Pitney compositions not recorded by Gene for example:
 Buzz Clifford, Magic Circle, Columbia 42290, 45 same # for 33 1962
 Nobells?, Searchin' For My Love/Crying Over You, Mar 101 1962
 Sedaka compositions not recorded by Neil and also written by his pseudonym Grossman
 Singing in German
 If possible, records to be in at least EX condition.

BUD STEINER

• 122 Ohio Street
 • St. Marys, Ohio 45885
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BESSIE BANKS - Go Now, 45, Redbird Daisy or Tiger
 DAVE CLARK 5 - Your Turn To Cry, 45, EPIC
 DANTES - Can't Get Enough Of Your Love, 45, Jamie
 FESTIVALS - I'll Always Love You, 45, Smash
 JAMAL - Tobacco Road, 45, ?
 MARK V - Hey Conductor, 45, Countenance
 PEPI - Hypnotized, 45, Prism
 REBOUNDS - I'm Not Your Stepping Stone, 45, Tower & anthing else by this group
 REFLECTIONS - Like Adam & Eve, 45, ABC, & anything else on ABC Label
 ROSIE & ORIGINALS - Lonely Blue Nights, 45, Brunswick
 SHADOWS OF KNIGHT - I'm Gonna Make You Mine, 45, Dunwich
 RAY SHARPE - T.A. Blues, 45, Jamie
 MARY WELLS - Come To Me, 45, Motown
 J. FRANK WILSON - Dreams Of A Fool, 45, Josie
 EASYBEATS - Greatest Hits, Cassette, Rhino

D.M.H.

• 31 Colonial Heritage
 • Doylestown, PA 18901
 • Phone: 215-340-0314
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 Looking for ROLLING STONES CDs on London Label. These were made in W. Germany in late 80's-early 90's w/small "Digitally Remastered" label in upper left corner. Mint Condition only. All titles.

GOLDMINE WANT LISTS

Looking for a particular recording? Advertise it in the Goldmine Want List section. The cost is \$1.00 flat fee, plus 50¢ per item. Use the form at the beginning of this section to list your wants. Mail the form, along with payment, to: GOLDMINE Want List, 700 E. State Street, Iola, WI 54990.

VINCE KIKEL
 • 2886 Mason Ave.
 • Port Huron, MI 48060
 • E-Mail: vkmk@earthlink.net
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BEATLES - Butcher Cover paste over any condition
 LYNYRD SKYNYRD - 45s LPs imports, shirts anything!
 BACKSTAGE PASSES - and crew shirts
 SEALED & QUAD 8-TRACKS, any condition

STEVEN HAAS
 • 3503 Boardman St.
 • Minneapolis, MN 55417-2142
 • Phone: 612-727-1754
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 LOS RELAMPAGOS - (Not Del Norte) Any
 APRIL STEVENS - Carousal Dreams, CD
 ARTHUR BROWN - Strange Lands, CD
 CROWDED HOUSE - Weather With You, 4 Versions CD, Capitol
 NORMAN PETTY - Wheels, 7" Vinyl
 MICKEY LEE LANE - Any CD
 ATLANTICS - Any Cd
 SHAKIRA - MTV Unplugged VHS
 KOMEDA - Any European or Japanese Release

JIM LARKIN
 • 46 W. Shellbay Ave.
 • Mayville, NJ 08210
 • Phone: 609-463-1772
 I'm looking for the following in VG+ condition.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 THE MUNDSTERS - (TV), LP, Decca
 DEKYS MIDNIGHT RUNNERS - Searching For The Young Soul Rebels LP, EMI
 STIFF LITTLE FINGERS - Inflammable Material, Rough US 5
 STIFF LITTLE FINGERS - Nobodys Heroes, LP, Chrysalis
 STIFF LITTLE FINGERS - Go For It, LP, Chrysalis
 THE PROFESSIONALS (Ex-Pistols) - I Didn't See It Coming, LP

ALAN BOROSKI
 • 26621 Wadsworth
 • Redford, MI 48239
 • Phone: 313-937-1837
 • E-Mail: heavymetal@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
 • Cornelius, 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 01701-3504
 • Phone: 508-877-0191
 • E-Mail: alouettes2@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. Please let me know.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 THE VENTURES - Bel Age With The Ventures Vol. 1 (Panam)
 Mari Hemi: CRDP-43 (3" mini disc)
 THE VENTURES - Bel Age With The Ventures Vol. 2 (Panam)
 Liliko/Emy Jackson: CRDP-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@infli.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 LPs/45s, including DJ versions

J.L. EDWARDS
 • 4953 Whichard Road
 • Greenville, NC 27834
 • E-Mail: trueblueyankee@webtv.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 videos. Will reimburse senders with blank tapes and stamps. If you are willing to help, please write or E-Mail me (E-Mail preferred) and let me know what you have. Danny Searcy of Winchester Indiana and K.M. Moody of Ronkonkoma, NY, if you're still out there and can help me, please write or E-Mail me.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BEATLES - Birth Of The Beatles, VHS (dubbed)
 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)
 NONE - N. Carolina Tarheels Basketball Videos, VHS (dubbed)
 NONE - N.Y. Yankee and Green Bay Packer Videos, VHS (dubbed)
 NONE - Babe Ruth and Mickey Mantle Videos, VHS (dubbed)

BROOKS
 • 191 Main St. Apt. #3
 • Philmont, NY 12505
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 GREAT WHITE - Recovery: Live/On Your Knees, Double CD
 GREAT WHITE - Call It Rock N Roll (in original box) Video
 GREAT WHITE - Singles Cassette/CD
 GREAT WHITE - Footage of the Head Bangers Ball hosted by Jack Russell/Great White on video
 THE RUNAWAYS - First, Anything with Charlie Currie, Cass./CD/Video
 THE ADVENTURES - Ford Fairlane, Soundtrack, Cass./Video

MIKE CONNORS
 • 111 Park St., Apt. 12A
 • New Haven, CT 06511-5462
 • E-Mail: msc06511@aol.com
 Looking for vinyl in VG/VG++ condition!
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 THE DIXIE HUMMINGBIRDS - I know I've Been Changed/Trouble In My Way (Peacock 1705)
 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 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 (Tania 221)
 MARVIN GAYE - Let Your Conscience Be Your Guide (Tania 50404)
 THE WHISPERS - It Only Hurts For a Little While/The Happy One (Dore 724)
 THE WHISPERS - The Dip/It Hurts So Much (Dore 735)
 THE WHISPERS - Doctor Love/Lonely Ave. (Dore 751)
 THE COLEMAN BROS. - It's My Desire/The End of My Journey (Decca)
 THE COLEMAN BROS. - We'll Understand/New Milky White Way (Manor 101)
 THE COLEMAN BROS. - Sending Up My Timber/Where Shall I Be (Decca 48041)
 THE DELTA RHYTHM BOYS - Dry Bones/Joshua (Decca 8522)
 THE CHARIOTEERS - Little David (Decca 421)
 THE CHARIOTEERS - My Lord What a Morning (U-disc 729)
 THE CHARIOTEERS - Steal Away (Bens 8459)
 THE CHARIOTEERS - I'm In His Care (Columbia 35741)
 THE CHARIOTEERS - I've Got a Home in That Rock (Columbia 37853)
 THE SOUL STIRRERS - Lead Me To Calvary (SAR 154)

MICHAEL MURRAY
 • 6539 Almon St.
 • Halifax NS Canada B3L-1V9
 • Phone: 902-489-8613
 • E-Mail: jesus5@hotmail.com
 Does anybody have these CDs for sale?
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 GO BETWEEN - 1978-1990, CD, Capitol
 CHIC - Real People, CD, Atlantic

WILLIAM MITCHELL
 • 230-C Walnut St. PMB 101
 • Chico, CA 95928
 • Phone: 530-520-7775
 I'm looking for this record in VG condition or better.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 JAN GARBNER - A Beautiful Lady In Blue, 78 (or 45), Decca 651

MICHAEL DRUCAS
 • 17 Phillips Beach Ave.
 • Swampscott, MA 01907
 • Phone: 781-598-3936
 • E-Mail: michaeldrucas@hotmail.com
 Average White Band wanted 1972-1982. Serious collector seeks items listed. If you can help, please call or write. High prices paid.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 AVERAGE WHITE BAND - 1972-1982 Audience tapes, will pay \$100 a show
 AVERAGE WHITE BAND - 1972-1982 Concert Posters
 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 newspapers

JOSEPH P. GIANGUZZO
 • 5031 N. Barton Road
 • Lyndhurst, OH 44124
 Looking for soundtracks on CD in M/M- condition
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 Batman Casablanca #8349082
 Great Outdoors Atlantic #81859-2
 Major League Curb #CRBD-10402

MARTYN HAMMOND
 • 20a Purley Bury Close
 • Purley
 • Surrey CR8 1HU England
 • E-Mail: 106174.451@compuserve.com
 Concert Tickets from Oregon, Washington and Colorado
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BOWIE CONCERT TICKET - Seattle Paramount Theatre 11/27/72
 BOWIE CONCERT TICKET - Denver McNichols Arena 2/17/76
 IGGY POP CONCERT TICKET - Portland Paramount Theatre 4/4/77
 IGGY POP CONCERT TICKET - Seattle Paramount Theatre 4/9/77
 BOWIE CONCERT TICKET - Tacoma Dome 5/21/90
 BOWIE/NIN CONCERT TICKET - Portland Rose Garden 10/25/95
 BOWIE CONCERT TICKET - Seattle Paramount Theatre 9/7/97
 Bowie tickets from other states/countries also wanted.

ERIC MOORE
 • E-Mail: eric.n.hr.moore@intel.com
 • Phone: 916-356-1618
 I'm looking for the following titles in CD.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 Jazz Passengers: Best of (Crepuscule)
 Julius Hemphill: Dogan A.D. (Freedom)

B. T. WATANABE
 • Fax: 425-688-8120
 CD Album Wants
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 DAVID BLAMIRE'S - David Blamires Group, Nova
 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, Blue 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
 • E-Mail: ghusted@cfl.rr.com
 Serious R.E.M. Collector seeking VG++ or better music and memorabilia.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 Dead Letter Office advance promo cassette US or UK
 Documenting REM: 1983-1987 IRS 14U Canada cassette
 Fables of the Reconstruction UK CD (w/Green Grow the RushED)
 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 label)
 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
 BOWIE - Rockline, 10/99?
 A. PARSON'S - on Mark & Brain 10/4/99
 R. MANSERREK - 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
 THE POLICE - Gold, Silver Record Awards RIAA or BPI
 THE POLICE - Reel to reel tapes, outtakes, demos, rehearsals, soundchecks
 THE POLICE - 7" EP's from Bolivia, Ecuador, Chile, Guatemala, Colombia
 THE POLICE - Live concerts from 1977-78-79-80-81-83
 STING - 22nd Birthday Celebration for Prince Hakeem, 12 track live CD from BRUNEL 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
 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 toy

FRANK CONTI
 • 712 8th St.
 • Secaucus, NJ 07094
 • Phone: 201-330-9409
 • E-Mail: marylee711@aol.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 TEDDY RANDAZZO - Big Wide World, LP, Colpix CP445M, 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, Avanti 1013
 VARIOUS ARTISTS - Hall Of Fame, LP/CD/Cass, Avanti 1003
 VARIOUS ARTISTS - Southern Soul Vol. 1, 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
 • ozrkreb@aol.com
 Looking for Ozark Mountain Daredevils recordings and memorabilia.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 OZARK MOUNTAIN DAREDEVILS - Records, posters, fan club stuff, etc.
 OZARK MOUNTAIN DAREDEVILS - Audio and video of live shows. Will buy or trade!

ROY HOWELL
 • 5303 Keefe Street
 • Pittsburgh, PA 15207
 Looking for the following in at least NM condition.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 BOBBI MARTIN - For The Love Of Him, LP, United Artists 6700
 BOBBI MARTIN - For The Love Of Him, 45, United Artists 50602

SAL J. ANGERAME
 • 50 1/2 Maple Street
 • Oneonta, NY 13820
 • Phone: 607-431-9846
ARTIST RECORDING FORMAT LABEL & CATALOG 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 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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Announcements.....5015	Compilation Wanted.....5121	Heavy Metal Wanted.....5231	Photographs For Sale.....5330	Search Services.....5420
Auctions.....5020	Computer Software For Sale.....5125	Jimi Hendrix.....5235	Photographs Wanted.....5331	70s For Sale.....5425
Audiophile For Sale.....5025	Computer Software Wanted.....5126	Imports For Sale.....5240	Picture Discs For Sale.....5335	70s Wanted.....5426
Audiophile Wanted.....5026	Convention/Shows.....5130	Imports Wanted.....5241	Picture Discs Wanted.....5336	78s For Sale.....5430
Audio Tapes For Sale.....5030	Country & Western For Sale.....5135	Independent Labels For Sale.....5245	Picture Sleeves For Sale.....5340	78s Wanted.....5431
Audio Tapes Wanted.....5031	Country & Western Wanted.....5136	Independent Labels Wanted.....5246	Picture Sleeves Wanted.....5341	Sheet Music For Sale.....5435
Autographs.....5035	Dance Music For Sale.....5140	Michael Jackson.....5250	Picture Sleeves For Sale.....5345	Sheet Music Wanted.....5436
Beach Boys For Sale.....5040	Dance Music Wanted.....5141	Jazz Instrumental For Sale.....5255	Popular Vocalists For Sale.....5350	Frank Sinatra For Sale.....5440
Beach Boys Wanted.....5041	Bob Dylan.....5145	Jazz Instrumental Wanted.....5256	Popular Vocalists Wanted.....5351	Frank Sinatra Wanted.....5441
Beatles For Sale.....5045	Doo-Wop For Sale.....5150	Jazz Vocalists For Sale.....5260	Posters For Sale.....5355	60s For Sale.....5445
Beatles Wanted.....5046	Doo-Wop Wanted.....5151	Jazz Vocalists Wanted.....5261	Posters Wanted.....5356	60s Wanted.....5446
Big Bands For Sale.....5050	Easy Listening For Sale.....5155	Jukeboxes.....5265	Power Pop For Sale.....5357	Soul For Sale.....5450
Big Bands Wanted.....5051	Easy Listening Wanted.....5156	KISS For Sale.....5270	Power Pop Wanted.....5358	Soul Wanted.....5451
Bluegrass For Sale.....5055	80s Rock For Sale.....5160	KISS Wanted.....5271	Elvis Presley For Sale.....5360	Soundtracks For Sale.....5455
Bluegrass Wanted.....5056	80s Rock Wanted.....5161	Laser Discs For Sale.....5275	Elvis Presley Wanted.....5361	Soundtracks Wanted.....5456
Blues For Sale.....5060	World Music For Sale.....5165	Laser Discs Wanted.....5276	Press Kits For Sale.....5365	Spoken Word For Sale.....5460
Blues Wanted.....5061	World Music Wanted.....5166	Led Zeppelin.....5280	Press Kits Wanted.....5366	Spoken Word Wanted.....5461
Books For Sale.....5065	8 Track For Sale.....5167	Madonna.....5285	Prince.....5370	Bruce Springsteen.....5465
Books Wanted.....5066	8 Track Wanted.....5168	Magazines For Sale.....5290	Progressive Rock.....5373	Stereo Equipment.....5470
Business Opportunities.....5070	8 Track For Sale.....5170	Magazines Wanted.....5291	Promotional Items For Sale.....5375	Storage Units.....5475
David Bowie.....5075	EPs For Sale.....5171	Marilyn.....5293	Promotional Items Wanted.....5376	Barbra Streisand.....5478
British Invasion For Sale.....5080	EPs Wanted.....5171	Memorabilia For Sale.....5295	Psychedelic For Sale.....5380	Supplies For Sale.....5480
British Invasion Wanted.....5081	Fanzines.....5175	Memorabilia Wanted.....5296	Psychedelic Wanted.....5381	Surf Music For Sale.....5485
Kate Bush.....5085	Fanzines For Sale.....5180	Mini Discs For Sale.....5297	Surf Music Wanted.....5385	Surf Music Wanted.....5486
Cassettes For Sale.....5087	50s Rock For Sale.....5185	Mini Discs Wanted.....5298	Punk For Sale.....5388	Texas Music.....5488
Cassettes Wanted.....5088	50s Rock Wanted.....5186	Miscellaneous For Sale.....5300	Punk Wanted.....5389	Tour Programs.....5490
Catalogs.....5090	Fleetwood Mac.....5190	Miscellaneous Wanted.....5301	Radio Shows For Sale.....5390	Turntable For Sale.....5495
Christmas Music For Sale.....5095	Folk Music For Sale.....5195	Monkees.....5305	Radio Shows Wanted.....5391	U2.....5500
Christmas Music Wanted.....5096	Folk Music Wanted.....5196	Moody Blues.....5307	Rap For Sale.....5395	Video Tapes For Sale.....5505
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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 Lennon also did one.

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
 Elizabeth CO

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 Casey
 Valparaiso IN

{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 through 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 completist. 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 recording of a live show? Is that available somewhere?



Goldmine #562, Feb. 8, 2002

— Jane Fieberts
 via e-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, I do 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 outfits 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, pompous and egotistical. 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

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From the Goldmine archives

The Rolling Stones are one of the most collectible and favorite of all the British Invasion bands. They battled for chart supremacy with the mighty 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	AD DEADLINE	MAILING DATE	ON SALE
Mar 22	Feb 21	Feb 28	Mar 8

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.

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Charge Card holders, call toll-free:

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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

— Bruce Sylvester

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 Monroe. 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.

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Special Services Subscription Department

700 E. State St., Iola, WI 54990-0001

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Feb. 7 '02	#564	March 8	Feb. 14	Feb. 22
Feb. 21 '02	#565	March 22	Feb. 28	March 8
March 7 '02	#566	April 5	March 14	March 22
March 21 '02	#567	April 19	March 28	April 5
April 4 '02	#568	May 3	April 11	April 19

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(Cost per ad per issue; ads must run consecutively. Contract required to earn consecutive issue discounts.)

AD SIZE	WIDTH x HEIGHT	1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
1/16 pg	2 5/16"x3 1/4"	\$56.00	\$54.00	\$50.00	\$47.00	\$44.00
1/8 pg	4 7/8"x3 1/4"	111.00	105.00	100.00	94.00	89.00
1/4 pg	4 7/8"x6 1/2"	214.00	203.00	192.00	182.00	171.00
1/2 pg	4 7/8"x13" or 10"x6 1/2"	397.00	378.00	358.00	338.00	319.00
Jr. pg	7 7/16"x10"	526.00	499.00	473.00	447.00	421.00
Full pg	10"x13"	721.00	685.00	649.00	614.00	577.00

COLOR:

- A. One color and black\$190.00
- B. Full color (4-color)\$500.00
(Plus color separation costs)
- C. Based on availability.
- D. Color is possible on any size ad.

UNIT SPACE ADVERTISING:

Unit space ads are the easiest way for you to sell records, tapes, compact discs, books, memorabilia, and any other collectibles you have for sale. Units also work well for want lists, announcements, etc. The better your unit looks when you put it together, the better it will look in GOLDMINE.

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

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

Type your copy legibly onto 8 1/2" x 11" white sheets. We'll reduce it as is to 38% of its original size for regular units and 59% of its original size for super units. A regular unit space is one ninth of a page; a super unit space is a quarter of a page. Remember to include your ordering information, postage rates, grades, deadlines, name & address, etc., on your first unit. Do not send any partial units. There is a \$10.00 charge per photo for unit ads which contain photographs.

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

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

Regular Unit Space Advertising Rates:

(Cost per unit, per issue; ads must run in consecutive issues. Contract required to earn consecutive issue discounts.)

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$61.00	\$58.00	\$55.00	\$52.00	\$49.00

Full page of 9 - \$466.00

Super Unit Space Advertising Rates:

(Cost per super unit, per issue; ads must run in consecutive issues. Contract required to earn consecutive issue discounts.)

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$127.00	\$121.00	\$114.00	\$108.00	\$102.00

Full page of 4 - \$466.00

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:

(Cost per showcase box per issue; ads must run consecutively. Contract required to earn consecutive issue discounts.)

SHOWCASE:

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$39.00	\$37.00	\$35.00	\$33.00	\$31.00

WEB SHOWCASE:

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$37.00	\$34.00	\$31.65	\$29.00	\$26.00

RETAILER DIRECTORYPREPAID

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 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 ten words of description, along with your payment. If you stock GOLDMINE, we'll put your listing in boldface type.

CLASSIFIED DISPLAY:

AD SIZE	1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
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 run consecutively. Contract required to earn consecutive issue discounts.)

CLASSIFIED ADVERTISING:

A. 40 cents Per Word (\$10.00 Minimum Order Per Ad Per Issue). Ad will also be included on our www.collectit.net site at no additional charge.

B. DISCOUNTS FOR CONSECUTIVE INSERTIONS			
1-2No Discount	10-1220%
3-610%	13-2625%
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REFUNDS:

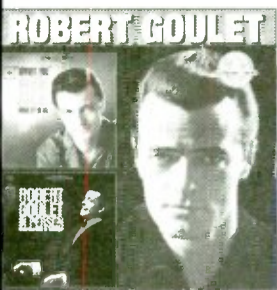
If delivery will take longer than 30 days from the date the seller received the order, the seller must inform the buyer and offer the buyer the option of a refund or delayed delivery.

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

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

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

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



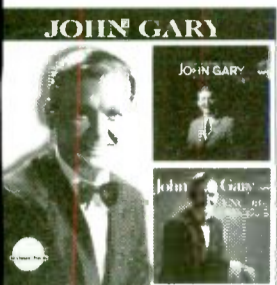
ROBERT GOULET
Always You / In Person
COL 7431

New Releases

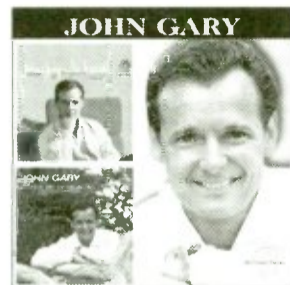
AVAILABLE NOW!



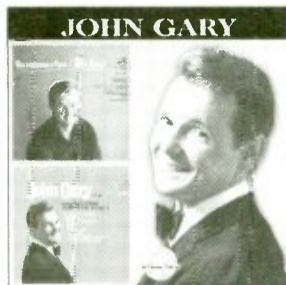
MOUNTAIN
Avalanche
COL 5871



JOHN GARY
Catch A Rising Star /
Encore
COL 2805



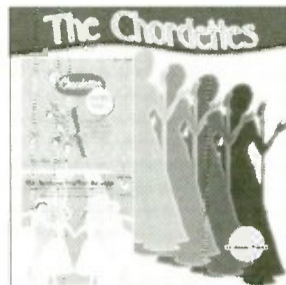
JOHN GARY
So Tenderly /
A Little Bit Of Heaven
COL 2806



JOHN GARY
The Nearness Of You /
John Gary Sings Your All-Time
Favorite Songs
COL 2844



THE CHORDETTES
Harmony Time Vol. 1 /
Harmony Time Vol. 2
COL 7403



THE CHORDETTES
Harmony Encores /
Your Requests
COL 7430



MARTY ROBBINS
Just A Little Sentimental /
Turn The Lights Down Low
COL 7451



DORIS DAY – Sentimental Journey

The Legend At Her Best – *Deluxe 10 CD Box Set!*

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| DAY BY NIGHT | BRIGHT AND SHINY |
| LOVE HIM! | I'LL SEE YOU IN MY DREAMS |
| SHOW TIME | CALAMITY JANE (Original Soundtrack) |
| ON MOONLIGHT BAY | JUMBO |
| BY THE LIGHT OF THE SILVERY MOON | SENTIMENTAL JOURNEY |
| TEA FOR TWO | LATIN FOR LOVERS |
| LULLABY OF BROADWAY | WHAT EVERY GIRL SHOULD KNOW |
| THE PAJAMA GAME (Original Soundtrack) | I HAVE DREAMED |
| + Bonus Track | |



RAY CONNIFF
Hollywood in Rhythm /
Rhapsody in Rhythm
COL 7419



RAY CONNIFF
The Way We Were /
The Happy Sound Of
COL 7434



HERBIE MANN – Super Mann

The Best Of The Atlantic Years – *Deluxe 14 CD Box Set!*

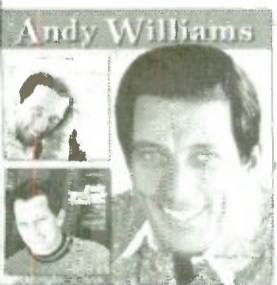
• Highlights of this impressive collection include *A Man & A Woman*, *Yellow Fever* and *Memphis Underground*

Includes These Complete Original Albums:

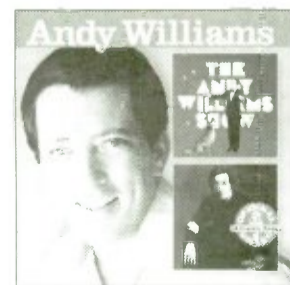
- | | |
|--------------------------------|------------------------------|
| TURTLE BAY | THE HERBIE MANN STRING ALBUM |
| DISCOTHEQUE | MELLOW |
| WATERBED | HOLD ON, I'M COMIN' |
| SURPRISES | HERBIE MANN & TAMIKO JONES |
| BIRD IN A SILVER CAGE | A MANN & A WOMAN |
| FIRE ISLAND | HERBIE MANN & JOÃO GILBERTO |
| RIGHT NOW | LIVE AT THE WHISKEY A GO GO |
| LATIN FEVER | MISSISSIPPI GAMBLER |
| OUR MANN FLUTE | SUPER MANN |
| IMPRESSIONS OF THE MIDDLE EAST | YELLOW FEVER |
| THE BEAT GOES ON | |



RAY CONNIFF
Live At The Sahara / Tahoe
COL 7433



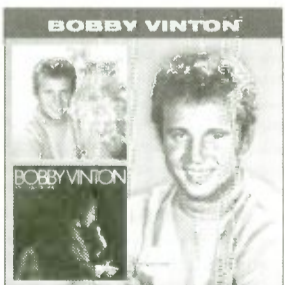
ANDY WILLIAMS
Warm And Willing /
Newest Hits
COL 7425



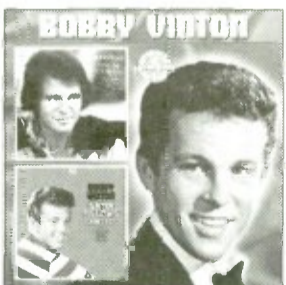
ANDY WILLIAMS
The Andy Williams Show /
You've Got A Friend
COL 7445



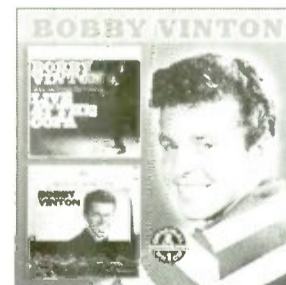
BOBBY VINTON
Take Good Care Of My Baby /
I Love How You Love Me
COL 7421



BOBBY VINTON
Please Love Me Forever /
My Elusive Dreams
COL 7423



BOBBY VINTON
Ev'ry Day Of My Life /
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COL 7441

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