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GOLDMINE

March 8, 2002 VOL 28 • NO 5 • ISSUE 564

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Noted filmmaker D.A. Pennebaker turned the documentary world on its head with his release of the Bob Dylan documentary *Don't Look Back*. The movie propelled Pennebaker into the forefront of rock filming, and he also garnered kudos for *Monterey Pop Festival*. His exposure to Dylan through the filming gave him a unique look at the folksinger who, as visible as he has been to fans and the record shelves, seldom speaks to the press. ...by Harvey Kubernik

18 25+ COLLECTIBLE DYLAN RECORDS

Courtesy of Forever Young Records



There are literally hundreds of Bob Dylan recordings to collect out there, but here are 25+ that would hold an honored place in any collector's stash. For example, the "Subterranean Homesick Blues" sleeve to the left, issued only with promos in 1965, commands prices in the \$1,500 range. ...by Tim Neely

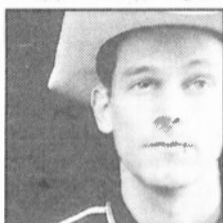


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The strange history of the most collectible album in rock reveals how mistakes upon mistakes make this album so high-priced. Check your copy to see if it matches the criteria needed to garner upward of \$30,000+. (Good luck, only two known copies exist of the most valuable version, but there are others out there that are worth the search.) ...by Tim Neely

PLUS...

Courtesy of Carib Records/By Jean Laughton



HANK WILLIAMS III



NEW RELEASES

Courtesy of Rhino Records



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Please Mr. Postman

George Harrison, Nicky Hopkins — Hall-bound?

When I heard that George Harrison had passed away, I knew that your magazine (along with *Rolling Stone*) would provide the best coverage of Harrison's career (*Goldmine* #561, Jan. 25, 2002). I find myself thinking more than ever that he should be considered for induction into The Rock And Roll Hall Of Fame as a solo artist.

Another musician that I feel should be given serious consideration is pianist Nicky Hopkins. He has been a sideman to several bands already in The Rock And Roll Hall Of Fame, such as The Rolling Stones, The Who, The Kinks, Jefferson Airplane, etc. He also did outstanding work with Quicksilver Messenger Service and other artists.

I hope people on the Induction Committee at The Rock And Roll Hall Of Fame will give both of these fine musicians serious consideration!

— Brett Mitchel
Goshen IN

[Brett, with fellow Beatles John Lennon and Paul McCartney already inducted as solo artists, it's just a matter of time before it happens to Harrison. Hopkins is an excellent choice for the Hall's Side Man award. And thanks for the nice pat on the back at the beginning of your letter! — Ed.]

Dark Horse a better album than that!

I think Dave Thompson is being a little hard on George Harrison's *Dark Horse* album (*Goldmine* #561, Jan. 25, 2002; "The Music Of George Harrison — An album-by-album guide"). While we both agree that it's not among his very best work, I think *Dark Horse* contains several worthwhile tracks and has held up well over the years. The biggest thing going against Harrison when he went into the studio to record *Dark Horse* was a case of laryngitis, more noticeable on some tracks than others. Nonetheless, with a solid group of backing musicians on hand (Robben Ford, Billy Preston, Jim Kattner, Tom Scott, Willie Weeks, Nicky Hopkins, etc.), Harrison achieved a well-produced, well-mixed recording that went gold.

While it seems to have been forgotten by today's radio programmers, the single "Dark Horse" (the title track) went to #15 on the *Billboard* charts in late 1974. "Ding Dong; Ding Dong" peaked at #36 in early 1975. Thompson also totally ignores the spiritual aspect of several of the songs and quibbles about the amount of studio time involved, as if the listener cares one way or another.

I think *Dark Horse* is a very respectable effort, despite Harrison's somewhat ragged vocals. Is it one of his best? No. Is some of the material mediocre? Perhaps. Do I recommend it for any serious or casual George Harrison fan? Definitely.

— Bill Golden
Hickory NC

'Bii' you certainly bring up strong points about Dark Horse, especially the spirituality part. It is surprising that the title song is not heard more often on the radio. Since Harrison has passed away, stations are definitely upping their rotation of his song list. Let's hope "Dark Horse" will be heard more often now. It's a great song! — Ed.]

LETTER FROM THE EDITOR

Bringing it all back home

Performers such as Bob Dylan are a rare breed. His impact on popular music is huge. Because of Dylan, the label "singer/songwriter" became a halo for future artists, and folk music became at the same time more mainstream and more underground. Protest songs such as "Blowin' In The Wind" and "Masters Of War" were on the scene at precisely the right time during the mid-60s stormy civil rights and Vietnam-era turmoil. Who would have thought a nasal-voiced poet could attain the heights he has and for as long as he has (he just turned 60 and isn't slowing down yet).

With 43 charting albums since 1963 — all but 12 going either gold, platinum or multiplatinum — Dylan has thrived both musically and financially in his four-decade-long career, amazingly almost all of it with the same record label — Columbia.

Dylan managed to change his music throughout his life, yet he still maintained his unique lyricism and singing style. Cutting-edge, he threw the folk masses into a boozing tizzy when he went electric on *Bringing It All Back Home* (1965), then went country before it was cool (1969's *Nashville Skyline*, with help from Johnny Cash), turned to Christianity in the late '70s (*Slow Train Coming*, *Saved*, *Shot Of Love*) and then came back around to his roots again — and everything in between.

His songwriting propelled The Byrds to the top of the mid-60s charts with their rendition of his "Mr. Tambourine Man." His appearance on *The Concert For Bangla Desh* with George Harrison is a rock-era highlight. He helped maintain The Band's high profile in the mid-70s as that group backed him up

on three albums, and he appeared on their finale, *The Last Waltz*. Lending his hand to supergroup Traveling Wilburys in the late '80s showed he could be a team player with his upper-echelon rock peers as well.

His collectibility ranking is right up there at the top of the pile. Just see some of the rare Dylan items offered for sale in this issue and read Tim Neely's story on the rare, big-money versions of *Freewheelin' Bob Dylan*.

Despite being a lifelong fan (still have the original poster from *Bob Dylan's Greatest Hits*, not that it's worth a lot monetarily), I managed only to see Dylan perform once, in the mid-80s with Tom Petty And The Heartbreakers. Unfortunately, my car broke down about two miles from the parking lot while waiting in backed-up traffic, thus making us miss part of the concert. The pump don't work 'cause the vandals took the handle, or something like that. My date was not impressed (Note to self: Next time spring for a limo.)

Dylan's output over the years has been uneven. For every extraordinary album, there have been more that seem like contract obligations. Despite the dogs, Dylan is one artist among a few of whom I buy every new recording. I don't think that habit will change anytime soon. I'll keep bringing it all back home.

— Greg Loescher

Editor's recommendation: Chuck E. Weiss, *Old Souls & Wolf Tickets* (Rykodisc/Slow River SRRCD 57). If "Jolie's Nightmare (Mr. House Dick)" doesn't get you jumping — and laughin' — nothing will!

Why no stereo sound on CCR box?

I recently purchased the new Creedence Clearwater Revival self-titled six-CD box set released late last year on Fantasy Records (6CCRCD-4434-2) [Reviewed in *Goldmine* #561, Jan. 25, 2002. — Ed.]. I have really enjoyed this set. It is comprehensive, including the pre-CCR tracks. The sound quality is excellent. I only have one concern. Why did Fantasy use the mono masters for their two biggest hits, "Proud Mary" and "Bad Moon Rising?" As a matter of fact every CCR CD I have encountered includes the mono versions. The only source I have with the true stereo versions is on the *Creedence Gold LP* (Fantasy 9418). Obviously, stereo versions do exist.

I e-mailed the Fantasy label but received no response. I just don't understand the decision to use the mono versions — otherwise this box set would be perfect. If anyone knows the reason, I would like to know. I thought I could get rid of all my CCR LPs and previous CDs in my collection, but I now plan to keep the *Creedence Gold LP* for these tracks. I have been a subscriber to *Goldmine* for many years and I say to the staff, keep up the good work! I enjoy each issue for the articles, useful information on new releases and the ads, etc.

— James Powers
Lake Charles LA

[James, I asked Terri Hinte, our media contact at Fantasy, if she could clear this up, and here is her reply: "I remember receiving this inquiry from this person last year and got as far as speaking with George Horn, our mastering engineer. But then my e-mail program's database got corrupted and a very large backlog of unanswered e-mails was lost. Anyway, here is George's response: 'They were always mono — these were the only original mixes done for the album. They were not mixed in stereo but were mixed for single release. Sometime around 1973-74 someone mixed it for quadrophonic, and the two-track quad mix was inadvertently sent to the plant.'" Now here is a note to our readers from the Goldmine editors: We've had e-mail problems ourselves and certainly know the possibilities of messages never reaching their original destination, having them lost at the other end or have the responses not make the return trip. So if you don't hear back from someone, don't necessarily assume they are avoiding you. — Ed.]

Compilation idea — Eric Clapton as guest

I am a big fan of Eric Clapton, and I admire the work Bill Levenson did with the *Crossroads* set as well as other work Levenson has done. What I would like to know is how to get in touch with him. I always thought it would be a terrific idea to compile a new Clapton set comprising of



Goldmine #561, Jan. 25, 2002

"guest" work he has done, yet it has been so hard to obtain! Cases in point — "Washita Love Child" with Jesseco Davis, "Fight" with The Bee Gees, "I Hate You" with Danny Doumo. The list goes on and on. The set would be extremely well-received by Clapton's fans as well as bring attention to the artists with whom he has recorded. A concerned Clapton fan,

— Harvey V. Huntoon
Jackson, MI

[That's a great idea for a compilation, Harvey! We don't have a way to contact Levenson at the moment, but will see if we can track him down. — Ed.]

Cheap trick — not listing Cheap Trick CD title
I read on page 12 of the Feb. 22, 2002, issue (*Goldmine* #563) the article on Cheap Trick, which mentioned a fan club CD with cover songs that is available on their Web site. With the correct title missing, I am in a blind alley. Can you help me?

— Marshall G. Streib
via e-mail

[Marshall, this should do the (cheap) trick! According to Bun E. Carlos, this would be Bun E.'s Basement Bootlegs Vol. 3, as currently being offered for sale on the official Cheap Trick Web site, www.cheaptrick.com. — Ed.]

(Please see Please Mr. Postman page 27)

Submitting letters to Goldmine...

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Be sure to check out Goldmine's question of the month at www.collect.com/records in the discussion forum.

Grapevine

Ike Turner Writer of the first rock 'n' roll song, back on track 50 years later

Of all the comebacks that have occurred in the past couple of years, perhaps none has been more improbable than that of Ike Turner. Turner's latest album, *Here And Now* (IKON 8850), isn't just his first proper release in 23 years, it's also a top-notch effort that warrants serious award consideration come Grammy time.

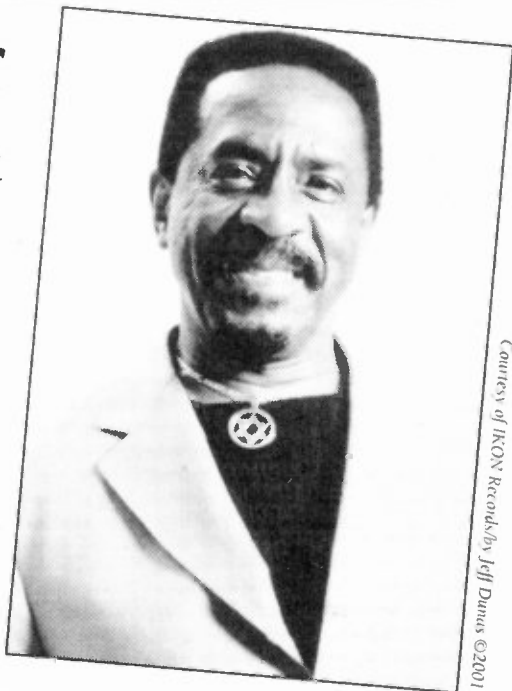
"I think this CD is the closest I've ever come to realizing what I want to get across to the world," Turner told *Goldmine*, speaking by phone from his home just north of San Diego. "I love this CD, because it's what I am inside. If this music is nothing, then I'm nothing."

On the surface, such comments might seem grandiose, but one listen to *Here And Now* is enough to prove they're justified. A hodgepodge of electric blues and gritty R&B, the album serves as a reminder of why many regard Turner as one of the primary architects of rock 'n' roll.

Indeed, many aficionados credit Turner with penning the very first rock 'n' roll song, a composition called "Rocket 88" that, fittingly, has been re-recorded in updated form on *Here And Now*. In 1991 Turner was inducted into The Rock And Roll Hall Of Fame primarily on the basis of having written the song, although studio legend Sam Phillips failed to credit him as its author when the 45 was released in 1951.

"He put [lead singer] Jackie Brenston's name on there, and I didn't really think about it any more," said Turner. "It was supposed to have been [credited to] Ike Turner And The Kings Of Rhythm, featuring Jackie Brenston. People have always asked me why they didn't put my name on 'Rocket 88,' so when I inducted Sam Phillips into the Engineering Hall Of Fame a couple of years ago, I asked him about it. He said his reasoning was that he had intended to put out a [solo] record by me, and he didn't think it would be wise, at the time, to release two Ike Turner records. Fortunately, in the last 10 years or so everybody's learned who it was."

In many ways, *Here And Now* harks back to the vintage R&B style on which Turner cut his teeth as a behind-the-scenes player during the '50s. Thanks to considerable prodding from friends whose confidence in Turner surpassed his belief in himself, the 69-year-old artist gradually began revisiting — and relearning — the type of music he had made with the likes of Howlin' Wolf, Elmore James, and The Ike And Tina Turner Revue. Moreover, record executive Robert Johnson



Ike Turner

convinced the recalcitrant Turner to step into the unfamiliar role of frontman.

"That's something I really didn't want to do," he divulged. "I'm real bashful and I've always been afraid of rejection, so that's why I've always done what I do through someone else. I would write a song, and then I would sing it to people who then would sing it themselves. When we went to play South By Southwest [SXSW] in Austin [in 2001], that was the first time I ever went on stage as the guy out front. My heart was pumping, especially since the songs we did were original songs from this album. And man, I was so shocked when the audience accepted me. I had no idea that I would be accepted like that."

Of course, Turner's surprise at being accepted stems primarily from the fact that his reputation has twice been sullied — first in ex-wife Tina's 1986 autobiography, then more savagely in the related 1993 feature film. When asked about the stigma, Turner's reaction is simple but firm.

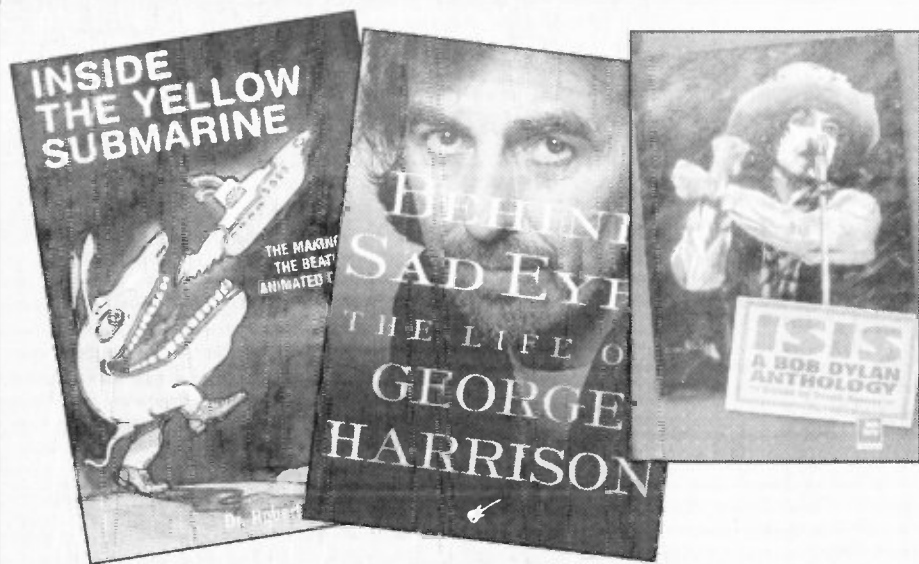
"Those of you who haven't done any wrongs that you regret, go ahead and throw a stone at me. If the movie had portrayed real life instead of being 'based on real life' — if it had been done without the fictional parts — then I wouldn't care. But they had to have a villain, and they sabotaged my career."

More important, at this stage of his life and career Turner is on a mission to bring his style of music back into vogue.

"This type of music has disappeared, for the most part," he said. "Where's the next Ray Charles or Jackie Wilson or Sam Cooke? The people who kept this music alive — Jerry Wexler, Ahmet Ertegun, Tom Dowd, Leonard Chess and Phil Chess — most of these people are in their 80s now, and no one has stepped in to take their place. We gained hip-hop and rap, but we also lost what we had. Kids today might not know shit about the type of music that's on my CD, but when they hear it they love it."

— Russell Hall

GRAPELEAVES



On the bookshelf: Just back from the printer is *Inside The Yellow Submarine* by Dr. Robert R. Hieronimus (Krause Publications), who has been researching The Beatles' *Yellow Submarine* movie for more than three decades. Culled from hundreds of personal interviews over the years with those involved with the making of *Yellow Submarine*, Hieronimus shows the struggle the artistic group involved in the project had with the "suits" and their triumphant outcome — one of the most celebrated animated cartoons of all times. Hieronimus *Yellow Submarine* credentials include Apple Records press officer Geoff Baker stating Hieronimus as "The best *Yellow Submarine* expert," resulting in the pair tracking down cocreators of the film and speaking on the topic of *Yellow Submarine* during Beatle Week in Liverpool in 1999. The book includes a color section and is jammed with archival pictures of the making of the movie and the people involved in it. A review of *Inside The Yellow Submarine*, as well as a section reprinted from the book, will be appearing in upcoming issues of *Goldmine*... Coming this May is *Behind Sad Eyes: The Life Of George Harrison* by Marc Shapiro (St. Martin's Press), a biography of the late Beatles guitarist with previously unpublished photos and new interviews from those surrounding Harrison at work and play... From *ISIS*, the **Bob Dylan** fanzine, which is publishing its 100th issue, comes *ISIS: A Bob Dylan Anthology*, a book edited by Derek Barker (Helter Skelter). The book's material is taken from the fanzine's vast archive of published and unpublished interviews and other research... National Public Radio has released more books in its *The NPR Curious Listener's Guide To...* series (Perigee Books), one on *Popular Standards*, with a list of 75 essential CDs, and one on *Opera*, with a list of 30 essential recordings. The books also provide a list of major composers and performers, classic songs, an A-to-Z glossary of terms, resources and a concise history of the genre.

For couch potatoes: Recently released and upcoming DVDs include *Elvis Presley — The Missing Years* (out now; Music Video Distributors [MVD]); review coming soon in *Goldmine*; *Curtis Mayfield In Concert* (out now; 1990 concert; MVD); *Through The Years Of Hip-Hop: Volume 1 — Graffiti/Classic Videos* (March 5; MVD); *Ian McLagan & The Bump Band In Concert* (March 5; MVD); *A Regular Frankie Fan — Rocky Horror Lives On* (March 19; MVD); and *Bill Wyman's Rhythm Kings*, featuring George Fame on Hammond B-3 (March 19; MVD).

On the airwaves: Steven Van Zandt, longtime member of Bruce Springsteen's E

Street Band and an actor on the hit TV show *The Sopranos*, is becoming a nationally syndicated DJ. *Hard Rock Cafe Presents Little Steven's Underground Garage* begins airing April 7. The weekly, two-hour broadcast will air Sunday evenings on participating rock and classic rock stations. Van Zandt will spotlight the evolution of classic garage-rock bands primarily from the 1960s with songs from bands such as The Who, The Pretty Things, early Kinks, Music Machine, The Animals, The Electric Prunes and others. The show will be aired live, with the debut being hosted at New York's Hard Rock Cafe.

Beatlefest 2002: Beatlefest 2002 — New York Metro, the 32nd annual New York Area Beatles Fan Celebration, will take place March 8-10 at the New Jersey Crowne Plaza Meadowlands Hotel in Secaucus, N.J. The event includes a Friday evening Tribute To George Harrison, with 100 percent of the proceeds of that event going to the American Lung Association. Beatlefest also includes a large vendor area of Beatles-only recordings and memorabilia. (www.beatlefest.com; PO Box 436, Westwood NJ 07675-0436; 201-666-5450)

Odds & Ends: The Smithsonian Institution's "This Land Is Your Land: The Life And Legacy Of Woody Guthrie" exhibit just opened Feb. 8, 2002, at the Oklahoma Museum Of History in Oklahoma City, Okla. Born Woodrow Wilson Guthrie July 14, 1912, in Okemah, Okla., folk legend Guthrie traveled throughout the U.S., but his early songwriting reflected the common man's misery he saw during the Depression-era Dust Bowl, which sparked Guthrie's lifelong dedication to social activism. The display, done in collaboration with Nora Guthrie, executive director of the Woody Guthrie Archives and Woody's daughter (he passed away Oct. 3, 1967, when she was 17), includes rarely seen Guthrie memorabilia, film footage, original artwork and previously unreleased recordings and interviews from the Smithsonian Folkways collection... The 24th Annual Les Turner ALS Mammoth Music Mart, held Oct. 5-15, 2001, in Skokie, Ill., raised more than \$300,000 from the sale of more than 600,000 donated used records, CDs, music memorabilia and stereo equipment. The money goes toward Lou Gehrig's Disease research. This year's Mart will be held Oct. 10-20. (For more information on donating unneeded music-related items, write info@mammothmusicmart.org, call 847-674-MART or visit www.lesturnerals.org/music.htm.)

— Greg Loescher

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Four Tops' harmonizing isn't over yet

©2000 Goldmine by Cathy Bernardy

The Four Tops (lead singer Levi Stubbs, Obie Benson, Duke Fakir, and the late Lawrence Payton) made beautiful music together for more than 40 years. With the recent (September 2001) arrival of the box set *Forever*, *Goldmine* sat down with Duke Fakir to look back at some milestones in the Tops' illustrious career as well as what lies ahead.

How did you come to be signed by Motown?

We had known Berry Gordy since the '50s, when he first started writing songs for Jackie Wilson.... He wrote songs with Roquel Davis, who was Lawrence Payton's cousin. It was Roquel who took us over to Chess Records [in 1956]. When Berry first started Motown, he came to us and asked us if we wanted to be part of his company. We flatly refused — we didn't think a black guy had a chance of making big strides in the record business. We kept following his movement [though], and Motown kept growing and growing.

After he saw us on *The Tonight Show* [in 1963], Berry had [Motown producer] Mickey Stevenson, who was a good friend of ours, call to tell us he really wanted to sign us. It was a blessing, because we were hanging around New York a lot back then, and we really wanted to go back to Detroit. This time, we were ready to sign with his label.

Your first Motown recordings were for the unreleased jazz album Breaking Through. What happened next?

Berry Gordy listened to the *Breaking Through* album and said, "Well, this is good, but it's not commercial enough.... I don't think this is the sound that will break The Four Tops to the public." We then recorded four or five songs with Mickey Stevenson, but it was Holland-Dozier-Holland who we



The Four Tops' Duke Fakir at the Vocal Group Hall Of Fame 2000 inductions.

mainly got placed with.

Was your first hit "Baby I Need Your Loving" the first recording you made with Eddie and Brian Holland and Lamont Dozier?

Yes it was. It was their theory that if they put Levi in a higher key, they could get more emotion out of him. They wanted to keep his voice as high as they could without sacrific-

ing his melodic sound. It was a stroke of genius on their part. We had always wanted to keep Levi kind of mellow and only let him get to those big bursts every now and then. I applaud Holland-Dozier-Holland for being able to understand the sense of urgency and drama it would create.

Frank Wilson produced your great concept album Still Waters. How did he differ from Holland-Dozier-Holland as a producer?

He was quite different. Holland-Dozier-Holland knew exactly what they were looking for when they brought you a track. Frank Wilson spent a lot more time in the studio, experimented with the tracks a lot more, changing rhythms, backgrounds.... He might create four or five versions of the same track. We worked much harder with Frank, but it was a joy, because all the while we were creating.

Why did you leave Motown in 1972?

Our contract was expiring. Motown had so many artists, and we found we were not getting much of a promotional push. No one was really producing that great either. Berry Gordy had turned over the presidency of Motown to Ewart Abner, who wasn't that fond of The Four Tops. When we sat down to renegotiate, he basically said, "I think you guys have had it." We decided to look around and see what's out there. The first people we talked to were Dennis Lambert, Brian Potter, and Steve Barri at ABC-Dunhill. They played us two songs on the piano — "Ain't No Woman (Like The One I Got)" and "Keeper Of The Castle." We knew they were hit songs and decided there was no need to look at other companies.

What songs left off the Forever box set would you like to have seen included?

I would have taken a few more [tracks] from the *Breaking Through* album to show how The Four Tops sounded in the beginning. They only included one song, "Until I Met You." I would have also included a few more Dave Wolfert—probably [early '80 Casablanca] songs. There were five or six productions he did that sounded tremendous, stuff like "One More Mountain," "Dream On".... I play the Casablanca compilation [*When She Was My Girl*] in my car all the time!

Did you replace Lawrence Payton immediately when he died in 1997?

Not right away. For a year and a half, we worked as a threesome. The booking agency said, "Look, we can't have just three guys and call you The Four Tops." We said, "You're gonna have to. That's our name. We're not changing it and we're not putting anyone else out there." The audience never minded. But after awhile, we got over our grieving and thought maybe we should [get a replacement]. We realized [former Temptation] Theo Peoples was available. He was musically great, fit in with our personalities, plus he could back Levi up if he ever got sick. We decided to pick him up, and it's worked out wonderful.

What's ahead for The Four Tops?

We recently finished an album with Norman Whitfield that we've been working on for five or six years. It's a great album. It's got some of the best songs he's ever done. He's deciding at the moment how to release it. We still do about 150-160 dates a year. Our schedule doesn't change much from year to year. We love the touring life, and when we're not touring, we still live in Detroit.

—Jim Bagley

MARKET BEAT

Girl-group recordings catch collectors' eyes

While every hobby has its "one man's trash" and "lifetime quest" material, between the two extremes lie some real gems. Add '60s girl groups to the proverbial List Of Good Stuff Always To Have In Stock, headed by Beatles and Elvis material.

"For the most part, they're good sellers. Even the single girls are all good sellers," said Boo of the Philadelphia-based Boo's Blast From The Past. "You can never have enough of it. The more popular groups are always hot, even the ones who didn't chart."

A collector himself who enjoys girl group records, he listed popular collectible artists as The Shangri-Las, The Butterflies, The Sapphires, Patty And The Emblems, Claudine Clark, The Marvelettes, Tami Terrell, and Phil Spector-produced artists The Crystals, The Ronettes, and Darlene Love. He even included Wanda Jackson, Loretta Lynn, Leslie Gore, Jeanne C. Riley, Dusty Springfield, and Ruby And The Romantics (male backing) on the list. "There are so many of them," he said. "If you have original stuff of that, it sells, and it sells well."

Robert Broz of Car & Record Collector's Heaven, located in St. Paul, Minn., said that the '60s girl group sound is still popular and in demand, "but as time goes by more people are probably seeking the more collectable and obscure records that are harder to find, especially on the smaller independent, obscure labels. And more are probably trying to locate more near-mint records."

Rarity and condition — two of the tenets of collectibility. Sought-after are records that had small press runs on labels that went bankrupt, the first 45s of artists who later led the pack or like-new records of the songs that teenagers played to death because the songs are so great.

"The records that are more collectable and rare to find — and in near-mint to unplayed [condition] — will get much higher prices than others," Broz said. "But the first pressings are always hard to find in this condition and are highly sought-after."

He said that the 45s are more collectible than the LPs, but, as with any genre, there are those LPs that cause collectors to grab their wallets vehemently.

New Jersey dealer Allan Radwill gave examples of several girl-group LPs that can quicken a collector's pulse, starting with the premier girl group, The Supremes, and the rarity of the "stool cover" of *Meet The Supremes*. The rare version's cover shows the women sitting on stools and wearing bows in their hair. They did not have a huge hit at the time, and the record was pulled off the market shortly after being issued in order to portray the women differently. Radwill said that the rare record can sell for \$400-1,000, depending on the dealer. "It's along the same line as a Beatles Butcher cover. It was recalled, and everyone likes the group." After The Supremes hit with "Where Did Our Love Go," their first #1, the album was reissued. Instead of the portrait of the women seated, just their faces are pictured, all gussied up.

Second, The Marvelettes record *The Marvelettes Sing The Smash Hits Of 1962*, can sell for \$800, he said, whereas the same record with just *The Marvelettes Sing* as the title has a value significantly lower, at \$100. "Motown had some wonderful girl groups," Radwill said.

Sharpshooting collectors know the smaller details that separate the pricey records from the common. For instance, the mono *Presenting The Fabulous Ronettes* album on Philles' blue label (catalog number 4006) sells for \$200 and the mono

with the yellow/red label, for \$100. Stereo versions, however, are worth more, because fewer were made and sold. He noted, "The kids didn't have the extra dollar and didn't have stereo record players." The stereo *Fabulous Ronettes* album on the yellow and red label can command \$300, while the Capitol Record Club version (with a different number, Philles 90721) can sell for up to \$400 in near-mint condition, he said.

The Crystals album *The Crystals Twist Uptown* (Philles 4000) follows that same general pattern and sells for \$200, mono blue label; \$500, mono white label promo; and \$600, stereo white label promo, he said. Tim Neely's *Standard Catalog Of American Records* lists mono and stereo versions of the Capitol Record Club version of that record, at \$600 for mono and \$1,200 for stereo, near mint.

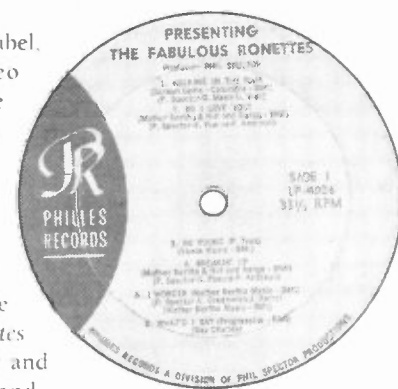
"There are many girl group [records] that were made," Broz said, "but you must search to find and play these in order to find some of the better recordings made. It is always an endless search." Yeah, and that's the fun part.

—Cathy Bernardy

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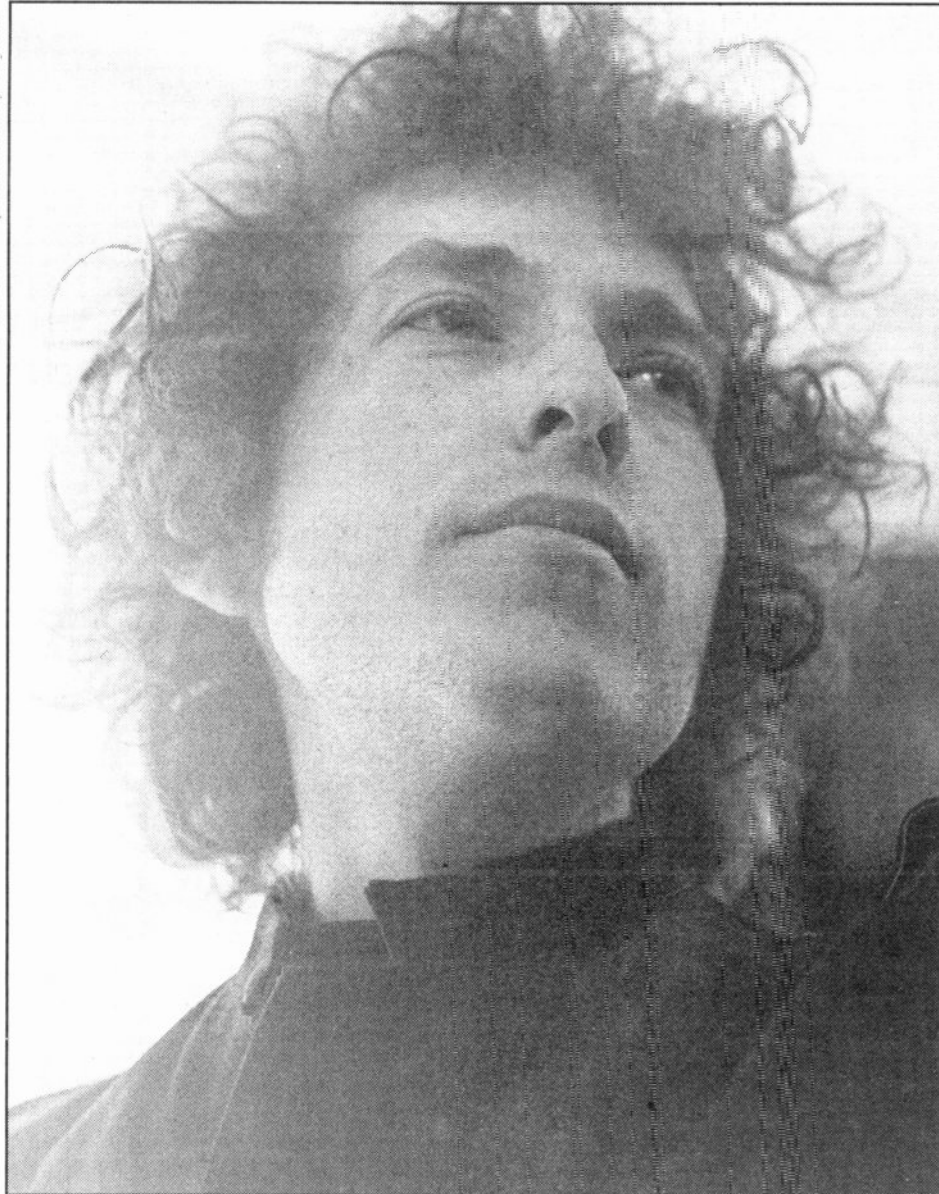
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The making of Bob Dylan's *Don't Look Back* and *Monterey Pop* documentaries

An interview with filmmaker D.A. Pennebaker

by Harvey Kubernik

In August 2001, the International Documentary Association (IDA) presented *Don't Look Back*, the acclaimed film of Bob Dylan's 1965 tour of England by influential film documentarian D.A. Pennebaker, at The John Anson Ford Amphitheater in Hollywood. The event was coupled with a 45-minute musical performance of Dylan songs in a variety of styles from blues, jazz, reggae and zydeco. Actor/musician Mickey Jones, who drummed on Dylan's 1966 world tour, was in the house and delighted in talking to the gathering before the gig.

Pennebaker (born Donn Alan Pennebaker July 15, 1925, in Evanston, Ill.) was in attendance to introduce his film and receive the IDA Mentor Award. This award was given for only the third time in the history of the organization, which was founded in 1982. Academy Award*-winning cinematographer Haskell Wexler (*Bound For Glory*, *Who's Afraid Of Virginia Woolf*) presented the award to Pennebaker, his pal since the 1950s. Wexler told *The Los Angeles Times*, "In *Don't Look Back*, Penny — who's a bull — really went for it. If there was a choice between technique [and] proper framing, exposure and image, what was in front of the camera won out."

"People thought it looked like a porno film," Pennebaker also told the same paper, "Black and white, poorly focused, kind of ratty looking. Later on, it was seen as a new kind of filmmaking — what the French call *cinema verite*. The kind of film Dylan would be in if he were going to be in a movie, because he was a new kind of poet."

The "direct cinema," or *cinema verite*, an

unobtrusive style of filmmaking, brings viewers right into the action, whereas they had previously felt isolated from traditional documentaries.

Don't Look Back has been a popular home video item for the last decade and a global attraction on the art house and alternative cinema circuit for many years. It now has been released in DVD format by Docurama.

The DVD release contains added features including five previously unreleased, uncut Dylan performances including "To Ramona," "Love Minus Zero/No Limit," "It's All Over Now, Baby Blue," "The Lonesome Death Of Hattie Carroll" and a never-before aired version of "It Ain't Me Babe." Pennebaker and Dylan road tour manager Bob Neuwirth provide a running commentary. The DVD also integrates the original film trailer, the never-before-seen version of the fabled "Subterranean Homesick Blues" cue-card scene, a Dylan discography and biographies of Pennebaker and the film's cast and crew, in addition to a booklet insert jammed with a map of the 1965 U.K. itinerary, music notes and director's statement.

Pennebaker's body of work has always had a strong relationship to music, especially rock 'n' roll. He made his filmmaking debut with the 1953 short *Daybreak Express*, an abstract five-minute piece about the Third Avenue L Train set to the celebrated Duke Ellington song. In 1959, Pennebaker, along with Richard Leacock and Albert Maysles, joined Drew Associates, a group of filmmakers organized by Robert Drew and Time, Inc. that was dedicated to expanding the use of film in journalism. Pennebaker and his partners forged the use of the first fully portable

16mm synchronized camera and sound system. Together they produced landmark films such as *David* (a film about dope fiends at the Synanon House in Santa Monica with Joe Pass. Heavy stuff.), 1960's *Primary*, about Hubert Humphrey and John F. Kennedy in Wisconsin, and *Crisis*, a confrontation between Attorney General Robert Kennedy and Gov. George Wallace over desegregation of the University Of Alabama. The group also did *Jane*, which chronicles actress Jane Fonda's Broadway debut.

In 1964 Leacock and Pennebaker formed their own company and, in 1965, Albert Grossman, Dylan's manager, approached them about filming Dylan's '65 tour.

The film was released in 1967. In fact, when it played underground cinemas and the art-house movie circuit in 1967-1973, Dylan was off the road, so the only Dylan music fans could see was on the screen.

"Dylan carried some deep, mystical quality for certain people," Pennebaker said in *New Times*. "It was sort of a Kerouac thing. A lot of professionals and whatnot put him down because he wasn't a polished singer, and he tipped over things when he shouldn't have. But the people who took to him were the ones that really made a difference in that generation. At the time, I didn't know Dylan well, but I had a hunch this was going to be something special."

Pennebaker's next major film event was *Monterey Pop*, capturing the wonderful West Coast 1967 festival that showcased Jimi Hendrix, Otis Redding, Janis Joplin, The Who, and Jefferson Airplane. He is currently preparing a DVD of *Monterey Pop* with Lou Adler. He has worked on films with topics as wide-ranging as the recording of the original cast album to Stephen Sondheim's *Company*, President Jimmy Carter's battle with Congress to deregulate gas and the boom/bust of Internet startup companies. Musicians he's worked with include Bo Diddley, Chuck Berry, and Jerry Lee Lewis in

Keep On Rockin'; David Bowie in his final concert appearance as Ziggy Stardust; Branford Marsalis, Sting, and Jerry Garcia for *The Music Tells You*; Depeche Mode, for the platinum-selling (100,000 units) concert video *101*; and John Lennon & Yoko Ono, in *Sweet Toronto*, a document of the 1969 Toronto Rock & Roll Festival.

Since 1976 Pennebaker has been partners with Chris Hegedus, whom he married in 1982. They've worked on a multitude of films and short-form videos for artists such as Soul Asylum, Suzanne Vega, and Victoria Williams. Recently released is *Down From The Mountain*, a celebration of bluegrass musicians in Nashville, produced by the Coen brothers, Joel and Ethan, and featuring music from their film *O' Brother Where Art Thou?* Pennebaker and Hegedus are in progress with *Only The Strong Survive*, a R&B soul documentary that Miramax will distribute that includes Isaac Hayes, Mary Wilson of The Supremes, Carla And Rufus Thomas, Wilson Pickett, Sam Moore and others.

For the *Don't Look Back* film, Pennebaker shot 20 hours of film of Dylan in a three-week period on his monumental '65 U.K. tour. Pennebaker lensed most of the film himself while having a microphone on his back. Dylan celebrated his 24th birthday during that tour, and Pennebaker turned 40 during the filmmaking.

Pennebaker's rejection of the earlier established voice-over narration format in favor of recording real people, events and environments as they happened changed the documentary film forever. *Don't Look Back* allowed documentaries to be done with as little direction from the filmmaker as possible. But Pennebaker has always been a director without an ego and entourage. He uses just a skeleton crew on his films.

That landmark film's title was not lifted from a Dylan lyric or the 1959 British movie *Look Back In Anger*, but rather a quote from baseball pitcher Satchel Paige who said,

"Don't look back — something might be gaining on you."

Dylan later asked Pennebaker to film his 1966 British and European tour, aimed for an ABC-TV special. Pennebaker and tour manager Neuwirth were the first editors, and then Dylan, along with cameraman Howard Alk, re-edited it. *Eat The Document* never made it to the ABC-TV airwaves, however, but it has been screened, most recently at the Museum Of Radio And Television in New York and Los Angeles in the late '90s.

While in Hollywood for his IDA Award, Pennebaker, based out of Pennebaker Hegedus Films, Inc., in New York, sat down with *Goldmine* at The Sunset Marquis Hotel to discuss *Don't Look Back*, as well as *Monterey Pop*, *Ziggy Stardust And The Spiders From Mars* and some his feelings about the current marriage of music videos and television.

Goldmine: With the DVD release of *Don't Look Back* and this *Hollywood* date where you introduced the film, it seems that it keeps finding a new audience.

D.A. Pennebaker: Yes. It kind of makes you feel like you did something right once. [laughs] It doesn't make me feel bad at all. It interests me that people have the same fascination with Dylan that a lot of people had without being able to quite understand it. I know how I feel about [English poet and satirist Lord] Byron. I think he's an important person in our culture.... Dylan I think in a 100 years will have some kind of same quality that people will look back and say, "Oh that's where that came from." So it interests me now that people see it in the movie that when it was made it was all a guess.

People name bands from words in the film, and the writer, Mick Farren, has just called his autobiography Give The Anarchist A Cigarette, a line from the movie.

Now there's a magazine in Australia called *Who Threw The Glass?* I've got a copy of it.

You're kidding! And the Don't Look Back title is an ode to baseball player Satchel Paige?

I always felt that was right. What he was saying made perfect sense for anybody who was doing something really well — they had to be careful not to look back and see how well they were doing it. They had to keep going and couldn't become archivists of their own material.

Did you anticipate that, as Don't Look Back is now out in DVD and still shown in theaters, it would be available in a 15- or 20-year period where Dylan is doing 100 shows a year?

I think that it will take 50 or a 100 years to really digest him. He's like John Brown. He's out there singing a song and he's gonna sing it until he drops, and it's like he doesn't have to understand it completely. That's what he's going to do. The concerts now are like transfigurations, but they're interesting because you can't sit on a talent like that. Whatever you do is going to be interesting.

You've seen Don't Look Back on the big screen, you've released it on home video for the small television screen format and now it's on DVD.

When DVDs came along I was really intrigued. I see them as a whole new thing. They're like magazines. And what the people were doing [on DVDs] was interviewing the director, which is only mildly interesting at best and usually boring. You could get people of talent, which is what magazines do to come in and bring it to life, and we kind of wanted to find out first of all how it works. So, we didn't want to get into interviews and I said to Bob Neuwirth, "Why don't you and I just lock ourselves in the studio and we'll talk for a couple of hours." No production meetings. We each had a microphone. Kim Hendrickson was the person who kind of produced it with us because she understood that we didn't want to get into any of the jazz of interviewing.

When you were adding the running commentary, did you carry some anecdotes in your head that you wanted to make sure were said during the taping?

I don't really worry about those things. If people want to know and do it like yourself, they find out, they look it up. I



Bob Dylan in the infamous cue-card scene in *Don't Look Back*.

don't feel like explaining everything to everybody.

Your original intent was not to make a concert film. You told writer Thomas White in the magazine International Documentary, "I was just going to go along and watch what happened.... While I was knocked out by the songs, what I really wanted was the songs intermixed with the guy. That was the feeling I had. I wanted to write a novel, not a collection of songs."

Right. Once you start a concert film it's really hard. People say, "I want to hear more songs." But they can hear them on a record. So I didn't want to do that. But there were songs. I love some of the songs, and I thought, "This is a chance to get these songs 'cause Sony [Columbia] is never going to release them." We recorded every concert, so we have fantastic pieces of music. It seemed to me a good time to release them, and we figured that the people who really wanted to hear those songs would buy the DVD just for the songs, ya know? It didn't matter whether they had a video of the film.

Do you ever think that the new data and information provided with DVDs dilutes the original intent of the work or gets in the way of the viewer's sense of discovery?

I think that that's a problem. And I think what you have is a new generation of watchers, like my 14-year-old. She works off a keyboard, and she plays what she wants to see and the rest can go to hell. She may never look at it her entire life. So I think we're not talking about people who look at things linearly anymore, and if it were. I would agree and I would be against it. But I think it introduces a whole new way of getting information and not necessarily information that you'd expect. Because we've done three now, *Moon Over and Company*, and they all are different. DVD is where it's at. That's what's gonna be 'cause they're cheap to make. It's like a 78 record. You stamp 'em out — you don't have to go from front to back on a tape. In the end you're gonna get quality at a low price, and everything is going to be DVD.

But I think it's more interesting than that. We're not sure what we think totally about it. We're experimenting a little bit. I think what people can do with DVD in a way what Ira Glass is doing with radio and really revolutionizing something that everybody thinks is always said. And I don't think it's said at all. Which is what movies are like when you see them at home. They are different than when you go out to see them at the theater. That's only one aspect of it. Seeing a

movie all by yourself.... I think different people might want to watch it different ways they just don't know that yet.

I've seen Don't Look Back on a big screen, a TV screen and most recently, a computer screen. You even released a laser disc version. Did you welcome the home-video format initially for Don't Look Back knowing there would be a small-screen reduction?

I think it's kind of a Zen thing. How big is the moon? Your mind is able to deal with it on any size. Big is nice — especially if you have bad eyesight, big is terrific in a theater. We've made a 35mm blowup of that, and there's no theatrical release on it. But I love seeing it in 35mm, and we show it at some festivals and it looked great. But the fact is that I think people who are used to video look at a video and see the same movie. The laserdisc had good quality 'cause it's not compressed. People don't care that much about that. Only the guys in the studio worry about compression.

Did you have any concerns about the pace and the flow of the supplemental commentary?

It's a conversation. I don't think about it. It's like when I have to go give a speech. I don't think about it, much less write it out. I don't know how to do that. If I try to do that it's a disaster. I have to open my head and my mouth and see what comes out.

The Don't Look Back DVD revealed to me how much Dylan's friend and road manager was involved in the actual film.

He made all kinds of shit happen. I didn't have to ask him or talk to him about anything. We never talked about it at all. He understood immediately how the thing worked and made it work better. And Dylan understood a little bit, but he didn't understand how naked he'd appeared. That was the thing that surprised him. Neuwirth knew from the start how it was gonna be. I don't know why. He's an artist, and he shot some films himself. That amazed me. Neuwirth's role in that film was crucial, and that's why I wanted him to be the one I talked to [on the DVD commentary].

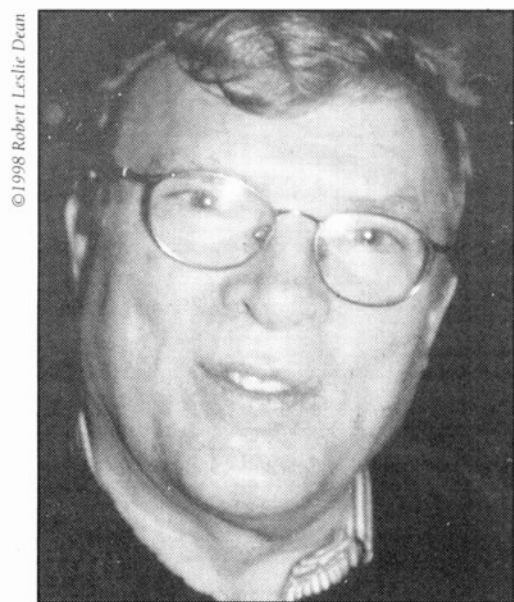
Dylan is a very telegenic personality and artist. But are you amazed looking back at a film that is a third of a century old that his songs have such durability?

Yeah. I'm amazed. I always thought they were good. I thought he was a fantastic songwriter, and even the bad

songs stick. They just stick. It's just interesting because later when he was with The Band and Robbie [Robertson], "Down from the east..." you knew what was Dylan, and the rest were OK. It's an amazing thing he can do that. Where does he know to do that? And he hardly ever misses. It's an amazing thing, so it's like Byron. He's inventing a whole new age of some sort, and we're not even there yet.

I am always pleased that Dylan's songs still sound so wonderful and, after so many years, people are still talking about the scene of manager Albert Grossman and agent Tito Burns captured in a business negotiation. When I was a teenager and first saw Don't Look Back and their segment, I decided I didn't want to be a manager or agent.

You could never have that scene today. Management wouldn't allow it. One time a groupie came up to a table where I was sitting at The Kettle Of Fish in New York with Albert and this girl said to Albert, "I can't believe I saw you in that movie and you looked like some sort of bandit from the swamps or something." I said, "Albert, I feel badly if I ruined your reputation in the village." "Don't think about it," he said. "It's exactly what it should be." I thought, "That's the way to deal with it." Take it, as it wasn't going to be his lifetime put down. Tito Burns and I talked years ago, and he liked himself on screen.



D.A. Pennebaker

Do you remember the first time you screened Don't Look Back for Dylan? On the DVD you mention he brought along a big yellow pad to the viewing.

Yeah. I didn't know what was going to happen. But I knew that room was full of people that I hated. I didn't know where they came from or where they went to. Two nights. At the end of the first night he said, "We're gonna do the same thing tomorrow." It was a terrible screening anyway. It was out of synch and I was really depressed. And then we were going to figure out how to change it, or whatever he was going to do. And then the next night, ya know — bang! "It's fine. That's it." He had an empty pad. So I thought, "Well, this guy is an amazing person," and I was really not only lucky to be able to film but to have his mind there contemplating its release.

In International Documentary, you also said, "He's a person who doesn't like to reveal himself very much to people he doesn't know — or even to people he does know. He's a very secretive person, and he was just amazed and surprised that this dumb camera with one person running it could do that. But, when he thought about it for 24 hours later, he realized it was something complete. He couldn't touch it or change it or improve it or take things out that were embarrassing. That has always kind of amazed me..." What about Dylan as a camera subject?

Well, he is what he is. He's different in the afternoons than he is in the mornings, so you're never sure who you are getting. He's twins. I think he's a person who understood

theater very well, even though he was very naive about a lot of things. You often would talk to him about somebody and he wouldn't know who you were talking about, [and you'd think] "Jesus... He's gotta know who this person is." Then other people he would know a lot about. It amazed me where he got his kind of primal information because it was always right on the nose. It didn't seem like he'd been through a lot of education. He seemed to have gotten it from the streets.

Were there any advantages in shooting a film in black and white as opposed to color?

Well, it's different. You put your mind into that, and then it sits there and you don't have to think anymore. What you want to do is to get so that when you're shooting you don't have to think. You don't have to think about "Should I be closer?" As soon as you think in those things, the film disappears. You want your feet to take you where you should be. You want the camera to film what you want it to film. You don't want anything to happen so you won't have to think about it. And then it can happen in some part of your brain that's non-word-oriented or something. I don't know. But I get in that camera and I don't want to come out.

What did you learn from the process of doing Don't Look

where he says, "You start off standing." Right? I said, "That's a cute way to start, and I'll put a little title in and put my name in." That's all I need to do. And the first time I looked at it I thought, "Shit, it didn't work maybe because you don't know who the hell this guy is." He's being cute in the dressing room, but why should you care? And then we had that thing we shot that was Dylan's idea to shoot the cue card scene for the opening with "Subterranean Homesick Blues." So I stuck that on the front, and that did it. So you just do it and when you're in that zone, whatever you do will probably work. And I had a never-before-seen version of "Subterranean Homesick Blues" that we have on the DVD.

Sound is very important in Don't Look Back. Alk, who did your sound in the film, is a thread throughout the movie. She was palming and carrying a microphone but wasn't intrusive. The movie is dialogue-driven but done without extra lighting or boom mikes.

I don't like booms. You look peculiar with a boom. There are many ways of getting the sound. In *Don't Look Back* you never see a mic in Jones Alk's hand and never know she was doing sound. She's just watching what is going on. She was using two Sennheiser microphones and one was a directional ["shot gun mic"] in her lap. I never told her what to do —

"What you want to do is to get so that when you're shooting you don't have to think. You don't have to think about "Should I be closer?" As soon as you think in those things, the film disappears. You want your feet to take you where you should be. You want the camera to film what you want it to film.... And then it can happen in some part of your brain that's non-word-oriented or something. I don't know. But I get in that camera and I don't want to come out."

— D.A. Pennebaker

Back and filming Eat The Document that you applied to Monterey Pop? I know for Monterey Pop you shied away from the use of interview footage.

I learned to trust myself. Before I wasn't sure I could make movies, and it wasn't until *Jane* that I knew I could do it. Then I felt like I just shot five 50-cent pieces. In *Don't Look Back* it was a whole one thing, and I did it almost totally by myself. I had Jones Alk doing sound and I had Bob Van Dyke doing the concerts, and Bob was doing the sound when I was doing Albert and Tito. He was known for his late nights and some drinking, and he fell asleep on the corner of the desk. I have a picture of him holding the microphone up all the time, and I didn't want to wake him up. It's like the tennis player Chris Everett Lloyd. I adore her and I want to make a film of her. I love that she's in the zone. She was the first person I ever heard use the term "in the zone." I understood exactly. When you're in the zone you cannot make a mistake. You can jump out the window and land soft. I was in the zone for *Don't Look Back*. Maybe Dylan was in the zone. I knew that once I got started I just had to roll and not plan anything. I didn't try and be smart about anything. I never asked him a question. I didn't want to know anything. I just wanted to get inside that camera and not come out. For me, that's in the zone, and I felt like Chris Everett Lloyd — the feeling that you are God.

Was there a feeling of just letting go when Don't Look Back began? You didn't storyboard anything or work off a script.

There is, because originally it began in the dressing room

from the beginning. She was Dylan's friend. She managed to always keep it out of the camera. She'd watch me just enough so I'd know how to contact her and didn't have to think about it. I don't think she had ever done sound before in her life. I have no idea. She was perfect. I've never found a better sound person, ever. That's what I mean by being in the zone. I hadn't met her before I got to London. Dylan brought in Howard Alk, but I didn't want to have another camera. I didn't want to get in to "shooting the concerts." I thought, "Gee... if I have a second camera then we'll have to have a lot of film for the second camera because he's not going want to stop shooting." And I was ready to shoot little bits of songs 'cause we recorded every concert. So I knew I had soundboard, and it was all mono on a Nagra [tape recording machine].

What was the biggest change you noticed in Bob Dylan as an artist and songwriter when you filmed the 1966 European tour?

Well, I felt that he was really writing music sort of with Robbie [Robertson] and for Robbie. He was trying to show Robbie how to write music. There was something going on that drove him so that he would stay up all night. I filmed him endlessly where he'd write many songs during the night and Robbie would play along. Robbie made him somehow do this. And on the first tour there was nobody doing that. Neuwirth never made him do that. He never felt competitive with Dylan. In 1965 I would look through my lenses and the words would drop on the music. I was just amazed at how anybody could produce that kind of electricity. To me that was what art was about. Sondheim, Bowie, and Dylan have a

lot of characteristics in common. Stephen, when he was young I know was a mathematician, as I was. At The MET we were looked on as "little boy geniuses," which for me didn't last long. So I knew that his peculiar silences were the silences of somebody trying to figure out the tic-tac-toe program. But for both David and Bob, they both went in to their heads from time to time and disappeared, and I always assumed it was some sort of music room.

You say in the DVD narrative that all films have a center. And *Don't Look Back* has a center. Does a film arrive and wind down?

Yes! Absolutely. I never know when we are shooting, but in editing I find it out later. Shooting is just summer camp. When I saw *Don't Look Back* I knew exactly what was the center, and it changed the whole ending of the film. It's when he says, "Don't Think Twice It's All Right," and you go to the train. That's the end of that part, and then from then on it's different in my head. Now nobody else may see it that way, and I don't want to say this or indicate in any way 'cause that film is as much anybody watching it as it is mine. That's its strength I think.

Haskell Wexler, who in the late '60s directed *Medium Cool*, told me you used modified portable Auricon camera equipment for *Don't Look Back*, and you let him borrow that camera for some of his earlier shoots such as *the March On Washington*.

Yes, but on *Don't Look Back* the camera I had was the best one I made yet. I used Angenieux lenses. He was a Frenchman, and he's dead now. He invented the zoom lens. A marvelous guy. He had this lens for studio cameras where he had this long finder 'cause you had it on a tripod, right, and you had to stand by and look. And I told him, "That's not going to work for me." And he said, "Why not?" And I showed him my camera on my shoulder and my eye was right there at the thing. And I told him what I wanted, and he said, "Oh boy.... That is really hard, and I can hardly wait." And he made me one. He made me one.

What about film stock?

I think I was using Tri-X and pushing it [increasing film speed]. And I did it through Humphries in London 'cause they were a really good lab and they did I think a pretty good job, and we wanted it right away. I had no lights. We used available lights. The people I showed it to at United Artists wished I had used more lights. They saw it as a ratty, underexposed film, you see, because they weren't thinking that that was Dylan's film, that's what Dylan should make. They saw it in terms of Katharine Hepburn. So it lacked.

You had a prestigious track record before *Don't Look Back*. I remember films such as *David*, shot at the Synanon House in 1962, won awards at The Boston International Film Festival in 1962, and *Daybreak Express* was honored at the Mannheim Film Festival in 1964. In 1968, *Don't Look Back* won Outstanding Film Of The Year at The London Film Festival. Yet, I'm shocked to know that you couldn't find a distributor for *Don't Look Back* and had to open your movie in San Francisco. The New York art movie circuit and general movie distribution world didn't want it, even though you were hawking a movie about a guy who had charted and broken Top 40 AM radio with "Like A Rolling Stone" and had had critical acclaim for years —



Courtesy of Orpheus, Toronto



Front and back of Bob Dylan sheet music from 1966.

and you couldn't convince Columbia to help finance it.

[laughs] There's always a delay between the people at the gates and the public. I still have the letter of rejection from a guy at Warner 7 Arts. It's very funny. Finally, he took his daughter to see it in San Francisco and at the end of the letter he said, "The funny thing was, my daughter really liked it." It opened at The Presidio in San Francisco. I was desperate. I showed it to a lot of people and took it out to places like Milwaukee and showed it at civic centers, and the place would be filled with people who afterwards would come up with tears in their eyes. I said to myself, "There's an audience. Why can't I get the local theater to run it?" They wouldn't even look at it. Theater owners don't look at films. Usually they go by their distributors. So I was stuck. Then this guy walked in one day and said, "I'm told you have this film about this singer." He didn't know who Dylan was. "I represent a bunch of theaters out in the West called Art Theater Guild and we run mostly...." I think he meant porno films and was looking to clean up his act. So I showed it to him and he said, "Ya know, it's exactly what I'm looking for. It looks like a porno film but it's not. I'll open it in The Presidio." I didn't know where The Presidio was at all. Somebody later told me, "That's a wild porno house out in San Francisco!" Ricky [Leacock] and I came up after Monterey, and I was so pleased we had gotten it in a theater finally that I didn't want to tell Ricky what it was. We stayed over in North Beach and the next day with a very heavy heart I said, "Let's go see how our movie is playing." It had played two or three weeks there. So we went to the theater and I said to Ricky, "Watch this." Ricky was very nervous about money in general. He saw the big long line outside and thought, "We're just making money for the theater and they're never going to pay us." So I said, "Ricky, watch." So I went up to the place, this old falling-apart porno house and said to the guy, "Would you give me some money?" "How much?" And I said, "\$500." And he made me sign a note, and Leacock just died. That was a great moment for the two of us. We totally recognized that we could make movies. We didn't have a 35mm print. San Francisco had my answer print. It played in San Francisco for almost a year in 16mm. Then New York came around four months later when it showed at The 34th Street East. The company didn't even have to run ads.

You still go to Dylan concerts, and he has viewed the *Don't Look Back* DVD.

Yeah. We are partners. We deal with Jeff [Rosen] in his office all the time. But Dylan came over and he looked at

that go?" I didn't know what to think. Your feet take you there and you go.

After countless viewings, question-and-answer sessions after screenings and feedback from a few different generations, what have been some of the reactions that have been consistent over the years?

They love the science student. [Terry Ellis, later cofounder of Chrysalis Records.] Somebody just interviewed him last week for a film they are making about me and Chris, and there he was saying it's the funniest thing in the world to have been in a movie when he was just trying to get a free ticket to get in. It was all really just off-the-wall. People discover things like *The High Sheriff's Lady* introducing her sons with the same names. Things like that. People respond to things where you don't rub it in too hard. And earlier when I was working with Drew — Time Life, Inc. — we were always narrating saying, "Now look at this," "Now listen to this." With *Don't Look Back*, there was a way to make films in the real world and not upset it. With *Don't Look Back* it was more like a magazine... make sure everybody got it. And I liked the idea of a lot of people not getting it and the people who did get it knowing there were people around them who didn't get it. I like that whole chemistry of people figuring out where they are in terms of what they get at that time. They may go back and see the film another time and get a whole other thing.

Travel was a big thing in *Don't Look Back*. Taxis, cars, trains. Movement in general.

Yes. That's what we did. I had shot transportation and car shots before. I think it's like when people are watching television [and characters] are driving cars or driving in cars, they become more absolute in some ways. They become realer. I like the information they give in those situations. So it's a good place to get people, especially if you want them reflective. They feel in charge of something and they don't mind letting you in.

Monterey Pop is out on home video, and you've started work on a DVD to coincide with the 35th anniversary of the festival in 2002. When you did the movie you made a conscious decision not to do interviews for it.

Interviews didn't interest me, and I had access to do it. I didn't want to take the time. I wanted everybody to concen-

some footage on the DVD and said at one point, "How did you get that great sound?" I said, "Well Bob, you're gonna be surprised at this. It's all mono." "Mono... I gotta tell the guys down at Sony about this."

When you shot Dylan singing "Hattie Carroll" in a *Don't Look Back* performance, you had an interesting camera angle.

In your face from the underside of the floorboards. I was lying on the floor and the only way to keep it steady was to lie down. I started figuring it out from one concert to another and would shoot a little bit. I never saw anything until I got back to New York. You look through the camera and you kind of know what you got and you think about it, "Where should

Oh mercy: 25+ rare Dylan records

by Tim Neely

Collecting Bob Dylan's records can be as easy or as difficult as one wants it to be. All but one of his albums is available on compact disc, and that one LP not on CD isn't that hard to find. Most of his 1960s and 1970s albums are still available on vinyl; many of them have been upgraded to 180-gram pressings from the original analog masters. Sundazed is in the midst of reissuing his pre-1968 output on mono vinyl albums, so most of the music is readily available.

As with other prominent artists, though, it's the weird and unusual stuff that makes a collector's heart race. Here are 25 examples of Dylan records that you probably won't find every day, in order of approximate value. This is not necessarily an exhaustive list of the most valuable Dylan items. All items are LPs or LP-related unless noted; all values quoted are for near-mint (virtually perfect) copies.

The Freewheelin' Bob Dylan, Columbia CS 8786 (stereo) and CL 1986 (mono), first pressings with four rare songs, 1963, \$30,000+ (stereo), \$12,000+ (mono). This album has its own feature beginning on page 26 in this issue. "Regular" original copies go for \$40 mono and \$50 stereo.

Blood On The Tracks, A&R Recording Studios, white-label test pressing, 1974, \$5,000. Not to be confused with promos or later test pressings, this one has versions of five songs — "Tangled Up in Blue," "Lily, Rosemary And The Jack Of Hearts," "If You See Her, Say Hello," "You're A Big Girl Now" and "Idiot Wind" — that are radically different than the final versions. Dylan didn't like these, which were recorded in New York, so he re-recorded them in Minneapolis.

Bob Dylan In Concert, Columbia CL 2302/CS 9102, 1965, \$4,000. This planned album was never released or mastered; the price is for a cover slick (for pasting onto cardboard covers).

Ceremonies Of The Horsemen, Asylum 7E-1003, 1974, \$3,000. This unreleased album became *Planet Waves*. Once again, cover slicks with this title were made but scrapped when the LP was changed.

Bob Dylan, Warner Bros./Arts Music Inc. XTV 221567, 1969, \$1,500. This single-sided 12-inch record contains nine songs written and sung by Dylan. His music publisher compiled it in hopes of getting other artists to record the songs.

"Subterranean Homesick Blues"/"She Belongs To Me," Columbia 4-43242, promotional picture sleeve, \$1,500. "Subterranean Homesick Blues" was Dylan's first hit single, making the Top 40 in the spring of 1965. Some promotional copies had a very rare picture sleeve with his photo on the front and a reprint of a *Melody Maker* article, "Beatles Say — Dylan Shows The Way," on the back.

"Mixed Up Confusion"/"Corrina Corrina," Columbia 4-42656 (45), 1962, \$1,500 (orange label stock), \$500 (white label promo). Dylan's first single, on which he went electric long before he "went electric." Issued at the tail end of 1962, it was ignored, and today it's a major rarity.

Blonde On Blonde, Columbia C2L 41, mono, 1966, \$1,000 (white label promo), \$300 (mono second edition), \$100 (mono first edition). *Blonde On Blonde* is highly collectible in mono because of many different and longer mixes. Around 1968, the inside gatefold of this LP was altered to delete several photos of women; interestingly, the mono edition of this revision is more valuable than the mono original. Stereo copies get less than the monos — \$60 for the "female photos" version, \$30 and under for the revised inside.



Stereo copy of *Freewheelin' Bob Dylan*, with the original tracks, which it lists and plays. It is one of two known copies.

"Blowin' In The Wind"/"Don't Think Twice, It's All Right," Columbia 4-42856 (45), 1963, \$800 (promo sleeve), \$500 (orange label stock), \$300 (white label promo). Dylan's second single was as big a stiff as his first, though both songs became Top 10 hits for Peter, Paul And Mary. The rarest item associated with this is a flyer titled "Rebel With A Cause," contained with some promo copies. There are two different promo variations: One has the catalog number; the other merely has "Side 1" and "Side 2" and "Special Album Excerpt" at the bottom of the label.

Bringing It All Back Home, Columbia 7-9128 (jukebox mini-LP), 1965, \$700 (complete). The only Dylan LP to have a specially created jukebox edition, the entire package will have the seven-inch small-holed record, a picture cover and intact jukebox title strips. Copies with missing items will go for less.

Columbia April Demonstration Record, various artists, XSM 55655/55656, 1962, \$600. A salesman's demo disc, this contains selections from then-new Columbia LP releases, including three tracks from Dylan's debut, issued in March 1962. Even more interesting is that this record calls his first album *Freewheeling!*

Bob Dylan, Columbia CL 1779 (mono), CS 8579 (stereo), 1962. Original 1962 pressings of Dylan's debut have red labels with "Columbia" in white at the top and six white "eye" logos in black boxes, three at or near three o'clock, and three at or near nine o'clock. Some copies sent to radio stations have a sticker with "A New Star On Columbia Records" on them and the words "Demonstration Record Not For Sale" superimposed on stock labels. The promo copies can get \$500 for mono and \$600 for stereo; the stock copies can get \$250 for mono and \$400 for stereo.

Columbia Records Hit Pack, three promo colored-vinyl 45s in promo picture sleeve, 1965, \$500+. This set contains three colored vinyl 45s: Dylan's "Subterranean Homesick Blues" (red); Barbra Streisand's "Why Did I Choose You" (blue) and Andy Williams' "... And Roses And Roses" (yellow). They are housed in a black and white paper sleeve with photos of all three artists. This was probably issued in late March 1965, as all three songs made their chart debuts on April 3, 1965. The Dylan red-vinyl promo alone fetches \$250.

Step Lively, various artists, Columbia Special Products CSP 319 (seven-inch small-hole EP), 1966, with color sleeve, \$400. This unusual item was created as a giveaway for "Hot Potatoes by Keds," a style of shoe. It contains Dylan's "Posi-



tively 4th Street" plus songs by the Dave Clark Five, Bobby Vinton, and The Roy Meriwether Trio.

Various white label promo LPs from 1964 and 1965. Four of Dylan's classic mid-1960s albums are highly sought-after on white label promotional pressings. *The Times They Are A-Changing* (Columbia CL 2105), *Another Side Of Bob Dylan* (Columbia CL 2193) and *Highway 61 Revisited* (Columbia CL 2389) can fetch up to \$400, while *Bringing It All Back Home* (Columbia CL 2328) is in the \$300 range.

Bob Dylan Vs. A.J. Weberman, Folkways FB-5322, 1977, \$300. A.J. Weberman was the obsessive fan that used to pick through Dylan's garbage. This album comprised an illegally taped phone conversation between the two adversaries and was quickly yanked from the market by orders of Dylan and his label. It is the only album on Folkways to be officially out of print.

Highway 61 Revisited, Columbia CS 9189 (stereo), with alternate take of "From A Buick 6," 1965, \$250. The rare version of "From A Buick 6" contained on initial stereo pressings starts with a harmonica riff. The trail-off master number ends with "-1A" or possibly other letters, but the number "1" must be after the dash. Regular stereo versions are much less expensive (\$30 and under).

(Please see Top 25 page 26)

Dahl's Digs

FROM VINTAGE DOO-WOP TO SWEET '70S SOUL

by Bill Dahl

Buttressed by its high profile on PBS-TV's ubiquitous pledge nights, doo-wop's sumptuous harmonies remain as seductive as ever. Witness Hip-O's *Street Corner Essentials*, a two-CD extravaganza featuring 50 1953-66 vocal group goodies from Universal's vast array of vintage labels (Chess/Checker, Duke/Peacock, Excello, Decca, Coral, Mercury/Smash, MGM, Dot, ABC-Paramount, Verve, Kapp). The first CD is filled with acknowledged classics by The Moonglows, The Platters, The Flamingos, The Monotones, The Delf-Vikings, The Coronets, The Gladiolas, The Counts, and Phil Phillips & The Twilights. Disc two showcases splendid obscurities by The Eagles (their original "Tryin' To Get To You," was covered by Elvis Presley), The Four Tops (an unreleased '56 Chess cover of B.B. King's "Woke Up This Morning"), Stanley Mitchell's Detroit-based Tornados (the blues-drenched "That's The Way I Feel"), The Blue Jays, The Five Notes (led by Al "TNT" Bragg), The Dubs, The Five Satins, Norman Fox & The Rob Roys, and Jimmy Castor & The Juniors.

Can't swing the high tariff for Bear Family's magnificent new six-CD Ricky Nelson box set? Capitol's 20-track *Rick Nelson Greatest Hits* might suit non-fanatics fine. It opens with the teen idol's relatively tame '57 Verve cover of Fats Domino's "I'm Walking" before rocking out with 15 essentials for Lew Chudd's Imperial Records such as "Stood Up," "Believe What You Say," "I Got A Feeling," "It's Late" and "Hello Mary Lou." All but one showcase the elastic twang of peerless lead guitarist James Burton. Nelson's later Decca years aren't overlooked: "Fools Rush In" and "For You" precede his gently caustic 1972 comeback hit "Garden Party."

Nelson would have loved British Ace's *Them Rockabilly Cats!*, a 26-song compilation that expertly balances a few acknowledged classics — Billy Riley's immortal Sun stomper "Red Hot," Ronnie Self's raspy "Bop-A-Lena" and Al Ferrier's storming "Let's Go Boppin' Tonight" — with a boatload of blistering obscurities by the likes of Happy Wainwright, pianist Mel "Pig" Robbins, Eddie Dugosh, Jimmy Carroll, Pat Cupp, Red Smiley, and distaff hiccupper Sparkle Moore. Whitey Pullen scores twice with "Walk My Way Back Home" and "Everybody's Rockin'," treetop-tall Sleepy LaBeef threatens "Ain't Going To Take It" and Carl Perkins checks in with a gloriously chaotic "Where The Rio De Rosa Flows" from his post-Sun Columbia Records tenure.

Although the reputation of King Rockabilly may not rival that of Sun Records, the Cincinnati label hosted plenty of ducktailed guitar slingers during the mid-to-late 1950s. Ace brings the best of them together on a 24-track CD that blisters from start to finish; Charlie Feathers, Mac Curtis, and piano pounder Moon Mullican are here, but the fun really comes on obscure King/Federal pounders by Bill Beach, Cecil McNabb, Joe Penny, and Bing Day. Hank Mizell's "Jungle Rock" throbs menacingly, while Dave Dudley cut his "Rock 'N' Roll Nursery Rhyme" long before he dropped his voice an octave or two to sing about piloting 18-wheelers.

Ace's *The Travelling Record Man — Historic Down South Recording Trips Of Joe Bihari & Ike Turner* salutes Bihari's 1948-1953 road jaunts in search of blues talent for his L.A.-based Modern Records. Bihari often traveled with young pianist/talent scout Turner, making field recordings of the juke-joint bands they encountered. Most of these 24 sizzlers by Baby Face Turner, Boyd Gilmore, Sunny Blair, Driftin' Sim, Charlie Booker, Jesse Thomas, and Alexander Moore have never been reissued. Slide wizard Elmore James and Howlin' Wolf surface, but rarities such as a live "Rock House" from 1955 by Detroiters Washboard Willie and Calvin Frazier are what render this set essential. (42-50 Steele Rd., London

NW10 7AS, England)

Morgan City, La., was home to Andrew Blanco's tiny Drew-Blan Records, which uncorked some rollickin' New Orleans rock 'n' roll and sweaty swamp pop from 1959 to 1963 (Blanco often used Cosimo Matassa's hallowed Crescent City studios). Night Train's *The Best Of Drew-Blan* pays luxurious two-CD homage to the firm, raiding the labels' archives for 50 highly atmospheric numbers by Jay Nelson, Peter Buck & The Dondaleers, Jimmy Dale, the amusingly named Skinny Dynamo, Allen Orange, Wayne & The Velvetones, and the prolific Earl King, who demos his "Loan Me A Handkerchief." (250 W 49th St., New York NY 10019)

Vita Records and its subsidiaries did business from 1955-1959, building an impressive Los Angeles R&B legacy during their brief lifespan. Hot JWP Music's 25-track *The Vita Records Story* splits equally between doo-wop — The Colts' '55 national hit "Adorable" (better-known through The Drifters' faithful cover), The Squires' "Sindy," a swinging "Red Tape" by The Chavelles — and rockin' R&B by piano man Willie Egan ("Wow Wow"), Big Boy Groves (a deadpan "You Can't Beat The Horses"), Travis "Harmonica Slim" Blylock ("Drop Anchor"), and saxist Jackie Kelso ("Once More," "Rat-A-Tat"). (1450 NW 1599th St., Miami FL 33169)

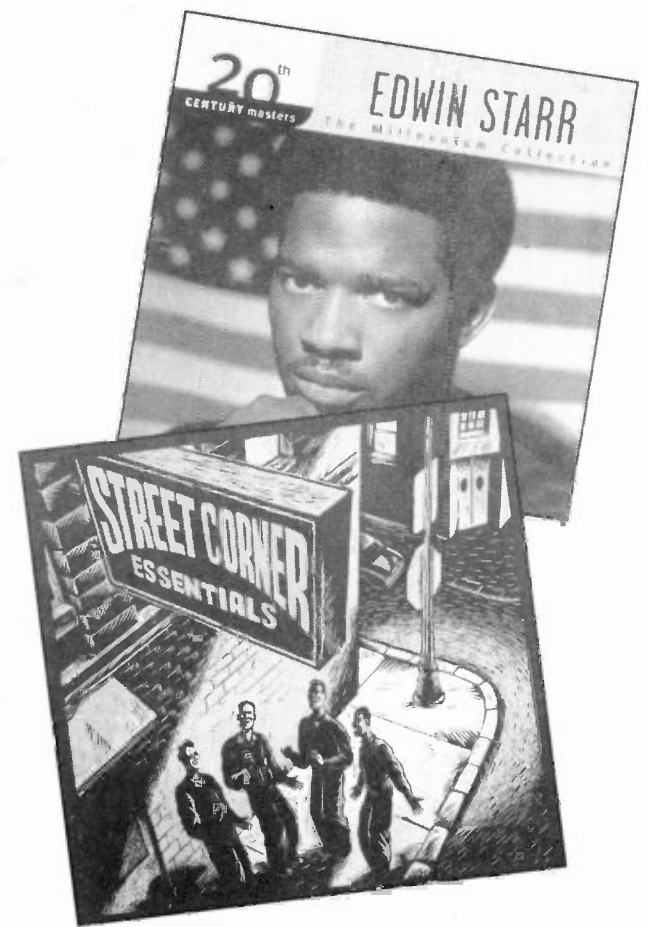
As half of a hot young L.A. songwriting team with Steve Barri, PF Sloan penned a wealth of rock hits. Twenty of Sloan's long-lost full-band demos have been unearthed by Varese Sarabande for *Child Of Our Times — The Trousdale Demo*

When [Son Seals] first surfaced with a nasty "Your Love Is Like A Cancer" ... his grizzly-bear growl and razor-sharp guitar signaled the arrival of a new blues luminary.

Sessions 1965-1967, a fascinating CD featuring Sloan's original readings of The Turtles' hits "You Baby" and "Can I Get To Know You Better," The 5th Dimension's "Another Day, Another Heartache" and "Danger Man," soon made into Johnny Rivers' classic "Secret Agent Man." In every case, Sloan's demos were good enough to merit release in their own right. (11846 Ventura Blvd., Suite 130, Studio City CA 91604)

What was Rod Stewart up to before he introduced us to Maggie May? Getting his feet wet cooking up a dynamic rock/soul/blues hybrid. Fuel 2000's *A Little Misunderstood — The Sixties Sessions* collects 18 of Rod The Mod's primordial efforts on an extensively annotated disc led by rockin' covers of Big Bill Broonzy's "Mopper's Blues," Muddy Waters' "Just Like I Treat You," and Willie Dixon's "Don't You Tell Nobody," which date from his first '64 demo session. A 1966 cover of Sam Cooke's "Shake" and Stewart's own "So Much To Say" further underscore his credibility as an early British soul belter. (6607 Sunset Blvd., Los Angeles CA 90028)

Dorsey Burnette shook the rockabilly fever from his bones in 1960 to upgrade his pop appeal and scored two sizable hits with "(There Was A) Tall Oak Tree" and the majestic ballad "Hey Little One" for Era Records. Both appear on *Collectables' The Very Best Of Dorsey Burnette*, a 17-song exploration of his Era catalog that effectively restores to print his 1994 K-Tel *Best Of*, right down to the late Cub Koda's liner notes. While never quite matching his brother Johnny's chart



heights as a solo act, Dorsey's rich, engaging vocal delivery carries the bouncy "That's Me Without You" and a rockin' "Great Shaking Fever." (Box 35, Narberth PA 19072)

Chicago's Alligator Records pays tribute to two of its first stars on new 15-track *Deluxe Editions*. Still the Windy City's undisputed Queen Of The Blues, Koko Taylor has been a 'Gator mainstay for more than a quarter century; the earthiness of her earlier sides ("Voodoo Woman," "I'm A Woman," "Hey Bartender") outshine her slicker recent outings. The same goes for Son Seals: When he first surfaced with a nasty "Your Love Is Like A Cancer" (a previously unissued "Life All By Myself" hails from the same '72 sessions), his grizzly-bear growl and razor-sharp guitar signaled the arrival of a new blues luminary. Some of the Bad Axe's '90s inclusions, however, illustrate his limitations more than his strengths. (PO Box 60234, Chicago IL 60660)

Two of Motown's unsung heroes receive 11-song *Millennium Collection* treatment from the company. Jimmy Ruffin's '66 smash "What Becomes Of The Brokenhearted" and the equally moving encores "I've Passed This Way Before" and "Gonna Give Her All The Love I've Got" are highlights of his disc. Leather-lunged Edwin Starr gets down on the sassy 1965 strutter "Agent Double-O-Soul" (from the rival Ric-Tic label, bought out by Berry Gordy), the stomping "Twenty-Five Miles" and his angry protest shout "War." Meanwhile, Smokey Robinson's mellow post-Miracles activities are sumptuously spotlighted on Motown's two-CD *The Solo Anthology*, its 32 selections encompassing his '70s hits including "Baby Come Close," "Quiet Storm" and "Cruisin'."

"Oh Happy Day" was one of the unlikeliest smashes of 1969. The uplifting gospel ode's contemporary groove led to unanticipated pop crossover appeal, and pianist Edwin Hawkins' choir briefly became a secular force. Buddha's 15-song *Oh Happy Day: The Best Of The Edwin Hawkins Singers* straddles the fence between gospel and soul as adroitly as the choir did; the Dorothy Combs Morrison-led title track and a rafter-rattling "To My Father's House" join spiritually informed covers of "Blowin' In The Wind" and The Five Stairsteps' "Ooh Child."

On the literary front, author Sebastian Danchin's *Earl Hooker: Blues Master* (University Press Of Mississippi) paints a vivid in-depth portrait of the most immaculate and imaginative slide guitar wizard on the postwar Chicago blues circuit. No mean feat, since Hooker died at age 41 in 1970 and was hardly interviewed during his short life. Danchin traces the restless Hooker's penchant for endless road trips (he recorded for King and Rockin' in 1952-53 in Florida and Sun in '53 as well as a plethora of Chicago labels) and his hometown exploits through the eyes of his mother, his wife and a host of ace musicians who shared his stages and business associates, using voluminous research and displaying an obvious love for Hooker's dazzling guitar chops.

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430 Pink Floyd 'Atom Heart Mother' (EMS-80320) Reissue Gatefold VG+ w/OBI \$100
431 Pink Floyd 'More' (RO-80165) Rare Red Wax Gatefold VG+ w/OBI \$100
432 Presley, Elvis 'Separate Ways' (RGP-1042) Rare WLP Promo M-M w/OBI \$50
433 Pure Prairie League 'Live! Takin' The Stage' (RCA-91378) Rare Original 2LPs WLP Promo LP w/OBI M-M \$50
434 Queen A Day At The Races 'IP-10300E' Original Gatefold M-M w/OBI \$35
435 Rain, Bonnie 'Sweet Forgiveness' (P-1037W) Rare WLP w/OBI M-M \$50
436 Red Hot Chili Peppers 'The Uplift Mofa Party Plan' (RP2B-5552) Ultra Rare On Vinyl WLP Promo LP w/OBI M-M \$100
437 Reed, Lou 'Lou Reed' (SX-103) Ultra-Rare Original Japan Only M-M \$100
438 Rolling Stones, The 'Big Hits-High Tide And Grass' (GXD-1007) 1976 Reissue M-M w/OBI \$50
439 Ronettes, The 'Sing Their Greatest Hits' (SIX-6262) Rare WLP Promo Reissue LP w/OBI w/OBI \$100
440 Ross, Diana 'Surrender' (SWG-7531) Ultra-Rare Original M-M w/OBI \$50

JAPANESE MINI LP COVER CDS

- 441 Roth, David Lee 'Skyscraper' (P-13624) Ultra-Rare LP incl. PROMO ONLY 'Picture Flexi - Unused Phone Card' M-M w/OBI \$100
442 Roxy Music 'For Your Pleasure' (ICL-55) Rare Original M-M w/OBI \$50
443 Rundgren, Todd 'Hello It's Me' (P-8410V) Hard To Find LP! Rare Japan only 'Drag Cover' M-M w/OBI \$200
444 Rush 'Signals' (25-3P-378) M-M w/OBI \$25
445 Schulte, Klaus 'Mirage' (ILS-80871) Rare Original 1973 WLP Promo M-M w/OBI \$25
446 Sea Level 'Long Walk On Short Pier' (VIP-6694) M-M w/OBI \$35
447 Sex Pistols/Ex-Pistols 'The Swindle Continues' (352049-45) Very Rare Japan Only 2 Picture Discs Feat. Sex Pistols on One & The Ex-Pistols on the other! Comes in Diecut Gatefold Cover M-All Around w/OBI \$200
448 Shaw, Tommy 'Girls With Guns' (AMP-28107) LP Still In Shrink w/OBI M-M \$30
449 Smiths, The 'The World Won't Listen' (VIL-28074) M-M LP \$35
450 Sniff 'N' The Tears 'The Game's Up' (IP-10862Z) Rare Promo M-M w/OBI \$30
451 Sparks 'Angst In My Pants' (P-11215) M-M w/OBI \$25
452 Sparks 'In Outer Space' (P-113600) Promo w/OBI M-M \$25
453 Springfield, Rick 'Working Class Dog' (RPL-8083) WLP Promo M-M w/OBI \$25
454 Stevens, Cal 'Back To Earth' (AMP-6030) Promo M-M w/OBI \$35
455 Stewart, Rod 'Foolish Behavior Japan Tour '81' (PS-186) Ultra-Rare Japan Only M-M w/OBI \$75
456 Style Council, The 'Have You Ever Had It Blue' (13MM-7208) LP w/OBI M-M \$25
457 Supertramp 'Famous Last Words' (AMP-28063) M-M w/OBI \$25
458 Swing Out Sister 'Surrender' (15PP-59) Promo M-M w/OBI \$20
459 Taylor, James (& The Original Flying Machine) 'Attention' (BT-3033) Rare 1975 Reissue with Awesome Cover M-M w/OBI \$100
460 TOTO 'Isolation' (28AP-2929) Still In Shrink M-M w/OBI \$25
461 Traffic 'Welcome To The Canteen' (AML-1008) Rare Original 1971 M-M w/OBI \$200
462 Trower, Robin 'Live' (CHV-1089) Rare Original M-M w/OBI \$30
463 Trower, Robin 'Long Misty Days' (CHV-1107) Rare Original M-M w/OBI \$35
464 Turner, Tina 'Private Dancer' (ECS-81650) Ultra-Rare Test Pressing with advance cover VG-M \$50
465 U2 'The Unforgettable Fire' (28SI-252) Rare Promo M-M w/OBI \$100
466 Ullman, Tracy 'You Caught Me Out' (VIL-6148) WLP Promo M-M w/OBI \$30
467 Van Halen 'Sammy Hagar vs. David Lee Roth/Van Halen Anthology' (PS-2901) Rare Promo Only 2LPs Cover VG+ - M-M On The Records! \$200
468 Vanilla Fudge 'In The Beginning' (P-8614T) Rare WLP Promo M-M w/OBI \$30
469 Vaughan, Stevie Ray 'Couldn't Stand The Weather' (28-3P-534) Promo M-M w/OBI \$25
470 Visage 'Beat Boy' (28MM-0412) WLP w/OBI M-M \$25
471 Vixen 'Vixen' (RP2B-5620) Promo M-M w/OBI \$30
472 Wakeman, Rick 'The Burning' (WTP-90107) WLP Promo M-M w/OBI \$30
473 Waters, Roger (Pink Floyd) 'The Pros And Cons Of Hitch Hiking' (28AP-2875) Rare Promo M-M w/OBI \$50
474 Weather Report 'Mysterious Traveller' (SDPL-249) Rare Original 1974 Promo Still In Shrink M-M w/OBI \$30
475 West, Bruce & Lang 'Live N' Kickin' (MWX-042) M-M w/OBI \$30
476 Wet Willie 'Dine Rock' (SWX-6190) Rare LP M-M w/OBI \$30
477 Williams, Hank 'Live At The Grand Old Opry' (MM-2089) WLP M-M w/OBI \$30
478 Wright, Gary 'The Right Place' (P-11044) WLP Promo LP w/OBI \$30
479 XTC 'The Big Express' (28VB-1006) Rare Original Round Cover M-M \$50
480 Yardbirds, The 'Featuring Eric Clapton' (IRA-5902) Rare WLP Promo 1980 Reissue M-M w/OBI \$50
481 Yes 'Going For The One' (P-10304A) Original Tinfold Cover M-M \$35

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Country Junction

The scion of country music's most talented dysfunctional family, Shelton Hank Williams (Hank III) is the grandson of Hiram ("Hank") Williams ("Hank Sr.") and his ambitious first wife, Audrey. He's the son of Randall Hank Williams ("Hank Jr."). Aside from all the tattoos and the nearly foot-long braid, he's the lanky vision of his grandfather. "Lord, honey, you're a ghost," the late Minnie Pearl — Hank Sr.'s staunch defender — said upon meeting young Hank III.

Hank III is happy with his snappy sophomore outing, *Lovesick, Broke & Driftin'* (Curb). This time he got to do things his way — which matters to him — singing only his compositions except for an eerie cover of "Atlantic City" (which he'd earlier done on Sub Pop's tribute to Bruce Springsteen, *Badlands*). He's 29 now — the age at which his grandfather self-destructed. Sure, Hank III enjoys his hereditary hell-raising streak, but he's here for the long haul.

Do your CDs harken back to Hank Sr.'s early 1950s sound because it was his or simply because you like it?

I'm just into that era. Hank Jr. did a lot to get away from that era. I like blues-oriented stuff, acoustic music. Strings and piano and electric drums just don't turn me on.

How would you compare your two CDs?

Night and day. With *Risin' Outlaw*, I had to use a producer with a sound that he wanted. They rejected my songs that I wanted on the album. I couldn't use the players I wanted. On

won't be so into it. I still feel like I'm a teenager, still trying to keep in touch with the kid.

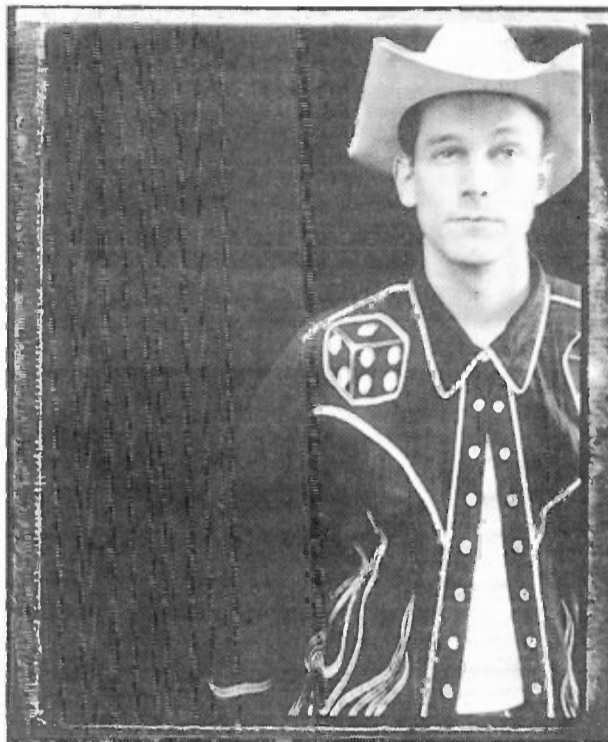
Johnny Cash says, "When you write a song, write it for yourself, and don't write it for anybody else." Doing this album, I wasn't trying to play a game or write a song for the radio. I just wanted to record my songs and say, "Here it is. Take it or leave it." I'm not trying to get on the charts. It's a little more mellow than what we do live, but it's just one of many moods we get in.

Might your grandfather have played rock 'n' roll if he'd survived a few more years?

Maybe. Listen to "Move It On Over." It's getting towards a "We're gonna rock, rock, rock" feel.

How has Wayne Hancock influenced you?

He's got a lot of wisdom, and he's an official purist. He's like an 80-year-old man trapped in a 36-year-old body. I get inspiration just hanging out with him. When I first got into country, he helped me understand trying to get more of the respect of Texas than of Tennessee in a certain way. Neither of us wanted me to end up doing pop country. Go watch



Courtesy of Curb Records/Jean Laughton

Wayne record, and then watch how they do it in Nashville. He can do it thousands of dollars cheaper, a lot simpler and a lot more real.

In terms of other people's expectations, was it easier to grow up as the grandson of Hank Sr. than as the son? Being thrust into Hank Sr.'s shoes must have been hard for your father.

He was forced into them by Audrey at eight years old. He was thrown on stage. I chose to grow up and play a bunch of different instruments in garage bands and be involved in music because I liked it. He liked it too for a while, and then he got sick of it, and then he started liking it again. The son of anybody goes through expectations that other people have for him.

One surprise in your family's saga is the emergence of Hank Sr.'s long-lost daughter Jett.

It's always been weird. I've never officially met her. All our fighting has been through the press. She's pretty much my biggest enemy. Well, more her husband Keith than her. He said some stuff about my mother in her fan club articles, so the war is on. At least

now she's finally writing songs with some other songwriters. I always thought that anyone can go on stage and sing an hour of Hank Williams songs, but can you go out and write your own?

I don't get any of the Hank Williams estate money. Hank Jr. and Jett had to work stuff out together because of that money. I don't have to work it out and don't plan on ever doing it.

Did you ever know Audrey or your step-grandmother Billie Jean?

No. Audrey died when I was about five. I still see Lycrecia, her daughter from before she married Hank Sr. Lycrecia always tried to be a real good sister to my father, and now everyone has kind of shunned her out. She looks a lot like Audrey. The closest way I know my grandmother is through her.

I've never met Billie Jean. Did you hear about what happened to her a few years ago? People broke into her house, tied her to a chair, beat her up and stole about \$500,000 worth of stuff.

In Snapshots From The Lost Highway, Marty Stuart writes of supporting your impoverished great-aunt Irene late in her life.

Man, that just goes back to my old man. How could Irene Williams have to go to someone outside the family when he had as much money as he did? I talked to her on the phone but never got to meet her. I hear she was a very deep woman. When she looked at you, she looked into your soul. A book could be written on her along with all her prison time and stuff. Wild story.

What do you do for fun?

Computers, being online, Internet games. I just found a homeless dog in Mississippi. I'm gonna have time to walk him now that I'm off the road for a while.

11 Questions For...

Hank Williams III

by Bruce Sylvester

this one, I was producer and got to use my songs and every player I wanted. Recording *Risin' Outlaw* took two years. It only took two weeks to record and mix *Lovesick, Broke & Driftin'*. This record's a lot more real. I was able to do it my own way after a lot of hard fighting.

Do you really have a punk CD in the works?

It's ready to go. On stage, depending on the venue, we do an hour of country, an hour of hard rock. Some fans will understand and be cool, and some won't. That's just my little way of making my own little niche.

There's a lot of substance abuse in your writing.

Most people who come to see us are a drinking crowd. They hoot and holler about those topics. That's just where I am at right now. Hell, it never hurt some of the heroes I listen to. I've got the rest of my life to not sing about doing those things. My aunt tells me that by the time age 31 rolls around, I

NEWS & NOTES

My Top 6 Country Reissues Of 2001 (in alphabetical order): Clint Black, *Greatest Hits II*; Emmylou Harris, *Anthology: The Warner Reprise Years*; Martina McBride, *Greatest Hits*; Reba McEntire, *Greatest Hits Vol. III: I'm A Survivor*; Buck Owens, *Young Buck: The Complete Pre-Capitol Recordings*; Ernest Tubb, *The Definitive Hits Collection* (Collector's Choice Music).

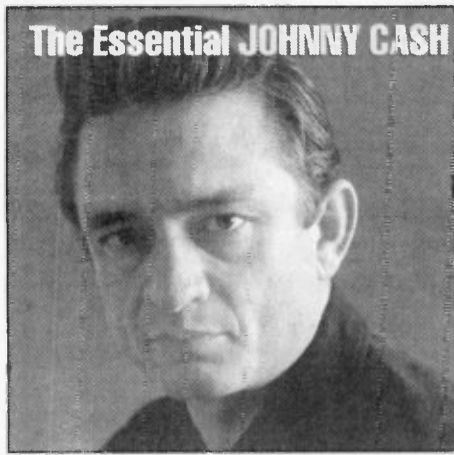
The Corncob: Tim Dubois (former head of Arista Nashville) and Tony Brown (current head of MCA Nashville) are launching a new label, US Records, in partnership with Universal Music. The start-up artist roster will include Allison Moorer and Dean Miller (son of Roger Miller)... After 10 years with MCA, Mark Chesnutt will record for Columbia. Chesnutt will also embark on the *Rockin' Roadhouse Tour* with Joe Diffie and Tracy Lawrence... Earl Thomas Conley and Johnny Rodriguez have signed with Nashville-based indie Sunbird Records. Meanwhile, RCA has dumped girl group 3 Of Hearts from its roster after one album... Legendary producer Billy Sherrill is coming out of retirement to work on a gospel album with George Jones... George Strait's hit "Love Without End, Amen" has been turned into a children's book, and Brenda Lee's autobiography, *Little Miss Dynamite* will be in stores March 6... After a Nov. 1 concert, The Statler Brothers plan to retire from touring... On the mend: Freddy Fender (from successful kidney transplant surgery).

New Releases/Reissues: Feb. 19: Joe Diffie, *16 Biggest Hits* (Monument); Sarah Lee Guthrie, *Sarah Lee Guthrie* (Rising Son); Dolly Parton, *RCA Country Legends* (BMG Heritage); Jim Reeves, *RCA Country Legends* (BMG Heritage); Riders In The Sky, *A Pair Of Kings* (Oh Boy); The TwangBangers, *26 Days On The Road* (HighTone). Feb. 26: Patsy Cline, *The Last Sessions* (MCA); Red Foley, *Chattanooga Shoeshine Boy* (ASV); Merle Haggard, *20 Greatest Hits* (Capitol); Jamie O'Hara, *Beautiful Obsession* (Valley Entertainment); Ricky Skaggs & Friends, *Sing The Songs Of Bill Monroe* (Hollywood); B.J. Thomas, *Greatest & Latest* (Purple Pyramid). March 5: Waylon Jennings, *Phase One: The Best Of 1969-1964* (Hip-O); Porter Wagoner, *RCA Country Legends* (BMG Heritage); Keith Whitley, *RCA Country Legends* (BMG Heritage). March 12: Lorrie Morgan, *Color Of Roses* (Image Entertainment); Jim Roll, *Inhabiting The Ball* (New West).

TV/Movie News: CMT *Got Me In With The Band* gives fans the rare opportunity to spend the day working with their favorite singers. Artists featured on this new CMT series include Gary Allan (Feb. 24), Travis Tritt & Patty Loveless (March 3), and Reba McEntire (March 10)... Naomi Judd appears as "Cousin Nadine" on the WB Network series *Maybe It's Me* on Feb. 22. Also on Feb. 22, Andy Griggs performs on the WB's *Sabrina The Teenage Witch*... Dixie Chicks sing on *Sesame Street* Feb. 25 and 28... The soundtrack for the upcoming Mel Gibson film *We Were Soldiers* includes a new duet by Johnny Cash and Dave Matthews as well as tracks from Travis Tritt and Lee Ann Womack... CBS begins production this summer on the made-for-TV version of *Annie Get Your Gun* starring Reba McEntire.

—Jim Bagley

On the racks



JOHNNY CASH
The Essential Johnny Cash
Columbia (C2K 86290)

Truth-seeker and liar, pilgrim and killer, redeemed sinner who'll inevitably fall again — Johnny Cash plays them all so convincingly that he touches those parts in each of us no matter how far they're buried in our subconscious. His contradictions seem as strong as his convictions, which go as deep as his dark, weathered baritone.

He celebrates his 70th birthday on Feb. 26. To both salute and cash in on this milestone, Columbia begins a year-long celebration of reissues with *The Essential Johnny Cash*, a two-CD, 36-song package that leads off with eight 1955-58 mono tracks from his train-rhythm days of walking the line at Sun Records. It was, by the way, unwise of Columbia to here practically duplicate the

title of its earlier three-CD package, *The Essential Johnny Cash (1955-1983)*.

The pack offers Cash in all his guises: helpless lover ("Ring Of Fire"), convict ("Folsom Prison Blues"), Christian ("Were You There When You Crucified My Lord"), patriotic flag waver ("Ragged Old Flag") and comic ("A Boy Named Sue"). The social commentary can be grave ("The Ballad Of Ira Hayes") or satiric ("The One On The Right Is On The Left," whose author, Jack Clement, borrowed the melody of "Twinkle Twinkle, Little Star" for Sun's formulaic "Ballad Of A Teenage Queen").

The final two cuts are collaborations from his post-Columbia years: 1986's "The Night Hank Williams Came To Town" with Waylon Jennings, and, from U2's 1993 *Zooropa*, "The Wanderer" (a fitting finale considering The Man In Black's ongoing spiritual quest). Instead of liner notes, the package offers testimonials on Cash from the likes of Willie Nelson, Kris Kristofferson, Bono, and Raul Malo.

On March 12, the label continues its year-long Cash by reissuing expanded versions of five out-of-print LPs: 1959's *The Fabulous Johnny Cash* and *Hymns By Johnny Cash*, 1960's *Ride This Train*, 1965's *Orange Blossom Special* and 1967's *Carryin' On With Johnny Cash And June Carter* (a.k.a. Jackson).

Carl Sandburg once stated, "When I hear America singing, The Weavers are there." The same might be said of Cash.

— Bruce Sylvester

ALAN JACKSON
Drive
Arista Nashville (07863-67039-2)

Alan Jackson has been one of the preeminent torch-bearers for traditional country music for well over a decade, penning 21 of

his 29 career #1 singles along the way. His habit of turning out enjoyable and accessible tunes continues with *Drive*, a collection as memorable for its offerings of somber lyrical reflection as it is for its full ration of engaging stone-country melodies.

Jackson's warm vocal sound wraps easily around the lyrics he writes, touching nerves whether nestled amid the mandolin chitter and lost love regret of "A Little Bluer Than That" or his Sept. 11 reflection "Where Were You (When The World Stopped Turning)." The lyrics and imagery of several tunes, including "Once In A Lifetime Love," are simple to the point of predictability, but Jackson's manner as a cowboy singer is so agreeably polished that it's hard to fault him for his uncomplicated manner.

A skill for conveying sincerity is his strongest card in all cases, informing the tenderness that flows from the wistful "The Sounds" and the playful edge that rolls out of the twangy stroll "I Slipped And Fell In Love." There is little flash in the upbeat swing of "First Love" or the equally nostalgic title track, but the singular smoothness with which they are issued ensures that they register as impressive nonetheless.

— Thomas Kintner

FLATT & SCRUGGS
16 Biggest Hits
Columbia/Legacy (C86269)

More than 30 years after their breakup, Lester Flatt & Earl Scruggs remain the most famous act to emerge from bluegrass. Brought together in Bill Monroe's band in 1945, they left three years later to form their own band — The Foggy Mountain Boys — and sign with Mercury Records.

While their Mercury recordings are held

in higher esteem critically, Flatt & Scruggs' work for Columbia (1951-1968) was far more popular on country radio. *16 Biggest Hits* captures most of these radio favorites (missing is the 1966 Top 20 toe-tapper "California Up Tight Band"). The set leads off with its purest bluegrass offerings: "Tis Sweet To Be Remembered," "Cabin In The Hills" and "Crying My Heart Out Over You." Lester's easy going, high tenor voice is the featured "instrument" on these tracks.

The middle of this collection finds Flatt & Scruggs at their commercial peak, led by their 1962 chart-topping theme for *The Beverly Hillbillies*. This smash led to several appearances on the show (including a performance of "Pearl, Pearl, Pearl," their Top 10 ode about Jethro Bodine's mother) as well as the *Petticoat Junction* theme assignment (a Top 20 hit). These recordings featured Scruggs' nimble "three-finger-banjo" accompaniment far more prominently than the earlier singles.

Flatt & Scruggs' 1967 remake of "Foggy Mountain Breakdown" (originally cut for Mercury in 1949 and used in the film *Bonnie & Clyde*) concludes this set on a high note. Not long thereafter, the duo split up due to differences over musical direction. Flatt's death in 1979 would end any chance of a reunion.

While this collection is far too brief — less than 41 minutes in length — it is the best available single CD of Flatt & Scruggs at their most successful point. For a more extensive look at this period, check out Columbia's two-disc *The Essential Flatt & Scruggs* or the three box sets from Bear Family.

— Jim Bagley

O. C. Smith, singer ("Little Green Apples")

O. C. Smith, singer and minister, died Nov. 23, 2001, in Ladera Heights, Calif. Born June 21, 1932 as Ocie Lee Smith Jr. in Mansfield, La., he was the son of Ruth Edwards Shorter and Ocie Lee Smith Sr.

His early years were spent in Little Rock, Ark., and he finally moved to Los Angeles at age 13. He first recorded in 1956 (as Ocie Smith) for Cadence Records, followed by recordings on Caribou, Columbia, Family, Motown, Rendezvous, Triune and Shady Brooks. He entered the music charts with at 10 Top 100 Pop hits and 17 charted R&B hits, including "Daddy's Little Man," "Little Green Apples" and "Son Of Hickory Holler's Tramp." He also recorded with Count Basie and Freda Payne.

Survivors include his wife, Robbie Gholson Smith, and seven children. The service was held Dec. 1, 2001, at his own City Of Angels Church Of Religious Science, on Grosvenor Blvd. in Los Angeles. His recording, "If The World Should End Tomorrow," was featured during the service. Celebrities who attended include singers Barbara McNair, Maxine Weldon, Nancy Wilson, comedian Timmie Rogers, arranger H. B. Barnum, and jazz guitarist Kenny Burrell.

— Eric S. LeBlanc

Jerry Jerome, Big Band saxophonist

Jerry Jerome, tenor saxophonist, died Nov. 17, 2001, in Sarasota, Fla. Born June 19, 1912, in Brooklyn, N.Y., Jerome's playing can be heard on recordings by Benny Carter, Roy Eldridge, Benny Goodman, Lionel Hampton, Glenn Miller, Red Norvo, Artie Shaw and many others. As a leader, he recorded in 1947 on Apollo Records and most recently for Jazz Nite (1998). In 1997,

Obituaries

a two-CD set on Arbors, *Something Old, Something Blue*, was released, featuring 1939-1996 recordings, some previously unissued. Survivors include his wife, Elaine, and six children.

— Eric S. LeBlanc

Isaac Scott, Seattle-based bluesman

Blues singer/guitarist Isaac Scott III, died Nov. 16, 2001, in Edmonds, Wash., at the Stevens Memorial Hospital. According to his funeral program, he was born June 11, 1945, in Vancouver, Wash. He often claimed that he was born in Arkansas. Originally a gospel guitarist, he recorded blues on the Criminal, Music Is Medicine, Red Lightnin', Shakira and Solid Smoke labels.

— Eric S. LeBlanc

Chesley Millikin, music business executive

Chesley Peter Millikin, legendary music business executive and the first CEO of Epic Records in London, died Sept. 20, 2001, in Indian Wells, Calif., his home since moving from Manor, Ireland, in 1993. He was born Feb. 25, 1934, in Dublin, Ireland. He will be best remembered for signing Stevie Ray Vaughan to Epic Records.

— Eric S. LeBlanc

Manny Albam, jazz arranger/composer

Manny Albam, the renowned composer, arranger, conductor, mentor, saxophonist and jazz faculty member of the Manhattan School Of Music, died Oct. 2, 2001, in Croton-on-Hudson, N.Y. Emmanuel Albam

was born June 24, 1922, at sea, near Samana, Dominican Republic, while his parents were emigrating from Russia to New York City. He is best remembered for his Big Band arrangements for Count Basie, Woody Herman, Stan Kenton, Gene Krupa, Jimmy McGriff, Buddy Rich, and for singers Johnny Mathis, Carmen McRae, Jackie Paris, Dakoto Stanton, Sarah Vaughan, Eddie "Cleanhead" Vinson, Joe Williams and others.

As a leader, he recorded for Columbia, Coral, Dot, Impulse!, Solid State, United Artists, and RCA Victor Records. His recording "The Blues Is Everybody's Business" (Coral Records) featured Phil Woods, Al Cohn, and Bob Brookmeyer, three performers who would be known also as arrangers. His orchestrations for Joe Lovano's 1996 album *Celebrating Sinatra* brought back the use of harps and vocal chorus. Albam is survived by his wife, artist Betty Hindes, and three children.

— Eric S. LeBlanc

Spike Robinson, saxophonist

Spike Robinson, tenor saxophone player, died Oct. 29, 2001, in Writtle, Essex, United Kingdom. Henry Bertholf Robinson was born Jan. 16, 1930, in Kenosha, Wis., and settled in London, England, in 1989.

After retiring as an engineer in 1985, he took up jazz full time. Influenced by Stan Getz, Zoot Sims, and Lester Young, he was a master at playing ballads. He recorded with pianists Victor Feldman, Brian Kellock, Brian Lemon, David Newton, and Eddie Thompson, guitarists Mundell Lowe and

Louis Stewart, and horn players including Janusz Carmello, Harry "Sweets" Edison, George Masso, and Ken Peplowski. His recordings were released on Capri, Concord, Discovery, HEP and Musiccraft.

— Eric S. LeBlanc

Jay Livingston, songwriter ("Silver Bells")

Jay Harold Livingston, pianist and composer, died Oct. 17, 2001, in Los Angeles, Calif., at the Cedars-Sinai Medical Center. He was born March 28, 1915, in McDonald, Pa. Along with lyricist Ray B. Evans, in their 64-year partnership, they composed more than 400 songs, including the award-winning songs "Buttons And Bows," "Mona Lisa," "Never Let Me Go," "Silver Bells," "Tammy," "To Each His Own," "What A Deal" and "Whatever Will Be, Will Be (Que Será, Será)."

— Eric S. LeBlanc

Bobby Martin, lead tenor, The Martiniques

Bobby Martin, founding member and lead tenor of The Martiniques, died Aug. 28, 2001, in Detroit, Mich., at the Sinai-Grace Hospital. He was born Robert Demiral Williamson II Aug. 12, 1940.

The Martiniques began recording for Dreamland Records in 1961 (a side was also issued under the name of The Metronomes). Martin's wife, singer/songwriter Sherri Taylor, recorded in 1960 on Motown Records with the late singing Sammy Ward (a.k.a. James T. Woodley). Martin is not to be confused with the Philly Soul arranger/songwriter/producer Bobby Martin who worked with Kenny Gamble and Leon Huff at Philadelphia International Records. That Bobby Martin is retired from the music business and living in Washington State.

— Eric S. LeBlanc

Talking *Freewheelin'* alteration blues

The world's most valuable album — and how to tell whether you have one

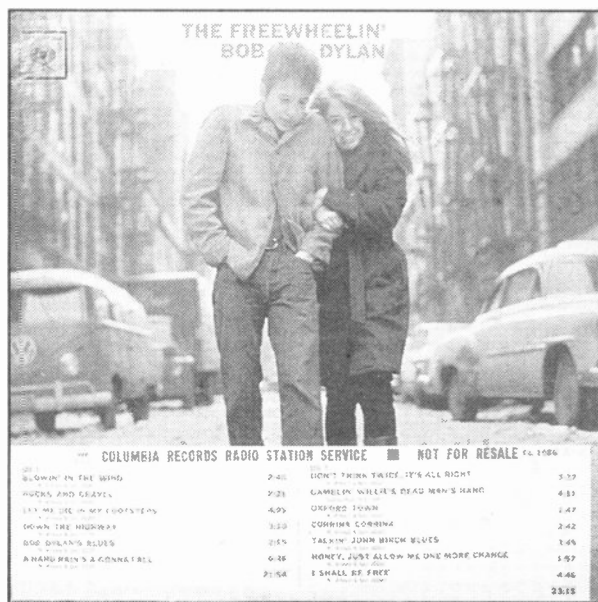
by Tim Neely

By 1963, Bob Dylan was on his way. His self-titled debut album, released March 19, 1962, had caused considerable buzz in the folk community, even though at the time it didn't sell enough copies to make the *Billboard* LP charts.

His second album — *The Freewheelin' Bob Dylan* — wasn't officially issued until more than a year later. This was highly unusual in the early 1960s; even the most prominent recording acts released on average two LPs a year, and many did three. When it was finally released May 27, 1963, it was greeted with raves; even today, it's considered among Dylan's best albums.

The final version, however, is not how the album was conceived — and therein lies the tale of the world's most valuable album. (Sealed copies of a certain stereo Beatles Butcher Cover of high pedigree may trade for more, but that has to do with the sealed state of the LP and its source and not with the LP itself.)

Originally, *The Freewheelin' Bob Dylan* began with "Blowin' In The Wind." The next two songs were supposed to be



Promo copy of *Freewheelin' Bob Dylan*, listing the original tracks on the time strip but playing the replaced ones.

NOTICE

CL 1986/CS 8786

Please note that on Side 1, Band 3 and Band 6 are reversed.

This notice (cropped here) came inside the promo jacket at left. It says that tracks three and six are reversed on side one; however, it refers to the original track listing, and the record plays the revised tracks!

"Rocks And Gravel" and "Let Me Die In My Footsteps," with "Down The Highway." "Bob Dylan's Blues" and "A Hard Rain's A-Gonna Fall" following. But the album was mispressed; "A Hard Rain's A-Gonna Fall" actually ended up as the third track, and "Let Me Die In My Footsteps" was the last track!

Side 2 started with "Don't Think Twice, It's All Right," followed by "Gamblin' Willie's Dead Man's Hand," "Oxford Town," "Corrina Corrina," "Talkin' John Birch Blues," "Honey, Just Allow Me One More Chance" and "I Shall Be Free."

When the album reached most of the public, however, the track lineup was different. On Side 1, "Girl From The North Country" and "Masters Of War" replaced "Rocks And

Gravel" and "Let Me Die In My Footsteps," and "A Hard Rain's A-Gonna Fall" was moved back to its advertised spot as the last track on the side. Side 2 was even more rearranged; "Bob Dylan's Dream" replaced "Gamblin' Willie's Dead Man's Hand," "Corrina Corrina" was moved from the fourth to the fifth spot, and "Talking World War III Blues" took the place of "Talkin' John Birch Blues."

Exactly why the changes took place, and under whose orders, is speculative. Columbia Records management would have had to approve, as changes had to be made to cover art, labels and masters. Presumably, a paper trail exists or existed, but it doesn't seem to have been published and perhaps not even researched.

We do know that the original LP lineup was still intact in early May 1963. Dylan was to appear on *The Ed Sullivan Show* on May 12, 1963, and at rehearsal, he sang two of the songs from his new album — "Blowin' In The Wind" and "Talkin' John Birch Blues." When the show's producers heard Dylan's song illustrating the absurdity of far right-wing paranoia, they tried to talk him out of singing it on the show. But Dylan refused and instead chose not to appear.

After that incident, the decision was made (by the label? by Dylan's management? by Dylan himself? by some combination thereof?) to alter the forthcoming LP. Interestingly, all of the "replacement" tracks came from a session on April 24, 1963, long after the last prior sessions for *Freewheelin'*, which means they might have been meant for a future LP rather than *Freewheelin'*. Three of the four "replaced" tracks were done at very early sessions for the

(Please see *Freewheelin'* page 43)

Freewheelin' discography

by Tim Neely

Label #	Label details	Songs listed/played	NMS
CL 1986	Red "Guaranteed High Fidelity" label	Label lists standard tracks, record plays original tracks	\$12,000+
CL 1986	White label "Radio Station Copy"	Label lists standard tracks, timing strip and record have original tracks	\$3,000+
CL 1986	White label "Radio Station Copy"	Label and timing strip have original tracks, record has standard tracks	\$2,000+
CL 1986	White label "Radio Station Copy"	Timing strip lists original tracks, label and record have standard tracks	\$800+
CL 1986	White label "Radio Station Copy"	Label, timing strip and record all contain standard tracks	\$500
CL 1986	Red "Guaranteed High Fidelity" label	Standard issue	\$40
CS 8786	Red label, "360 Sound Stereo" in black with no arrows	Label lists, and record plays, original tracks	\$30,000+
CS 8786	Red label, "360 Sound Stereo" in black with no arrows	Standard issue	\$50

(Top 25 from page 18)

Various red vinyl promo 45s from 1965 and 1966. In addition to "Subterranean Homesick Blues" (see *Columbia Records Hit Pack*), at least four other Dylan 45s exist as double-sided promos on red vinyl; they fetch from \$150-\$200 each. They are "Like A Rolling Stone" (Columbia 4-43346), "Positively 4th Street" (Columbia 4-43389), "Rainy Day Women #12 and 35" (Columbia 4-43592) and "I Want You" (Columbia 4-43683).

"Positively 4th Street"/"From A Buick 6," Columbia 4-43389 (45), mispressing, 1965. \$150. The words "Positively 4th Street" don't appear in the lyrics, which helped create a collectible. Certain early pressings of both promo and stock copies actually contain an early version of "Can You Please Crawl Out My Window?" Known copies have the master number "ZSP 111386-1C" or "ZSP 111386-1D" in the A-side trail-off wax.

John Wesley Harding, Columbia CL 2804, 1968, \$150. This is the last Dylan album to be released in mono in the United States. Apparently, unlike other Dylan mono LPs, this is a simple mixdown of the stereo mix into mono, so it is not significantly different from the stereo version.

Self Portrait, Columbia C2X 30050, 1970, \$150. This was one of the last Columbia albums to be pressed with the red "360 Sound Stereo" labels, and those are the ones worth money today.

"One Of Us Must Know (Sooner Or Later)," Columbia JZSP 113096/113147 (promo 45), 1966, \$100. This white-label promo issue, which does not contain the regular catalog number, features a 4:49 version on one side and a 3:07 version on the other. Regular stock copies are in the \$20 range.

The Bootleg Series Vol. 4: Bob Dylan Live 1966 (The Royal Albert Hall) Concert, Columbia C2K-65759-1, 1999, \$100. This is the vinyl version issued by Classic Records in 1999, containing two 180-gram records in LP-style sleeves, a

12-by-12 booklet and an oversized box. This was expensive when it came out, but now that it's out of print, it goes for almost twice the original list price. (The two records are still available individually, but the box and booklet are gone.)

"I Want You"/"Just Like Tom Thumb's Blues" (Live), Columbia 4-43683 (45 picture sleeve), 1966, \$80. Very few Dylan singles were issued in the United States with picture sleeves. Other than the promo-only sleeves already mentioned, this is the hardest to find. Many collectors also seek the record (\$15) because of its non-LP B-side.

"Subterranean Homesick Blues"/"She Belongs To Me," Columbia 4-43242 (45) and "Positively 4th Street"/"From A Buick 6," Columbia 4-43389 (45), 1972, \$30 each. These unusual pressings from 1972 are reissues — not on a "Hall Of Fame Series" edition, but on the regular stock Columbia label of the period. These labels are gray with "Columbia" in white at the top and both have the word "Mono" at nine o'clock. These are much harder to find than their value indicates.

(Please Mr. Postman from page 8)

Kiss interviews just right for this fan
I loved the recent issue on Kiss and the Paul Stanley and Gene Simmons interviews (Goldmine #562, Feb. 8, 2002). The first Kiss record was the first real record I ever got (excluding a K-Tel record or two), and I have all the original vinyl stuff. It was fun to rummage through the discography. I got *Box Set* as a Christmas gift and must say it is a good box. Even *The New York Times* gave it a

Times reviewer Stephen Holden indicated that if Kiss spent as much time on the music as they did on marketing, they would be The Beatles.

good review. *Times* reviewer Stephen Holden indicated that if Kiss spent as much time on the music as they did on marketing, they would be The Beatles. Stanley and Simmons may be the two biggest egomaniacs on earth, but their comments in your article and in the liner notes to the box are candid and refreshing. As usual, nice job by *Goldmine*.

— Jim P. Freeman
Stamford CT

Jess Roden fan not the only one out there

Amazing — while surfing the Internet, I found a site (actually, several) for Jess Roden, lead singer for the '60s and '70s groups The Alan Bown and Bronco. I was amazed because I believed I was the only person to know of this truly great voice in rock. Appar-

ently there are many other fans out there.

Though his Alan Bown catalog has been transferred to CD, his stint with Bronco has not. These, in my opinion, are two outstanding albums, which also feature not only fine performances by Roden but excellent guitar by Robbie Blunt ("Big Log" by Robert Plant). These definitely need to be either in a *Best Of CD* or a two-for-one.

Goldmine has been there for many not-so-well-known artists in the past. It's time Roden got his due. In fact, an anthology would be credible as well. He was also in a group with Robbie Krieger and John Densmore for one album and also had several excellent solo outings — some of which have turned up on recent CD releases.

One other note about Roden. The U.S. release of *The Alan Bown*, the group's second LP, had a gatefold cover and inside was pictured, besides the group, a photo of a very young-looking Robert Palmer, who would soon replace Roden. When the CD of the album was released in the '90s, only two songs were sung by Roden, the rest by Palmer. The U.S. album features Roden's voice on every song and is far superior to the CD. A re-release of this CD would be wonderful with just Roden on it.

If it were not for *Goldmine* my CD collection would sorely be lacking in artists such as Roden, Colin Blunstone and many others. Thanks again for years of great reading, and I hope somebody gets around to releasing the remaining catalog of this great singer. What do you guys think?

— Joseph Basile
Jamestown NY

{Joseph, if any of our Goldmine writers have a good background on Roden, we can certainly try to fit a story in on the schedule down the road. His story sounds like a Goldmine one! Re-releasing his catalog makes sense. — Ed.}

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This alternate pressing is one of a handful of known mono copies in existence. It contains these four alternate songs: *Rocks And Gravel*, *Let Me Die In My Footsteps*, *Gamblin'* *Willie's Dead Man's Hand* and *Talkin' John Birch Blues*. The record label does not list these song titles but the record does play them. There are two stickers on the cover that list the actual titles on the album (these stickers can be removed). The vinyl plays great! It looks Near Mint as well, with the exception of track one on each side, which has a slight vinyl discoloration caused by an inner plastic sleeve. This discoloration does not effect play.

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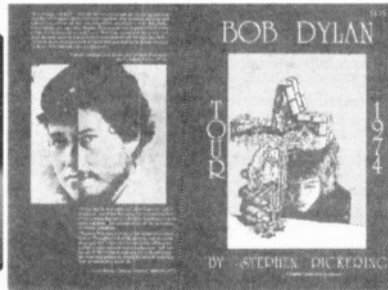
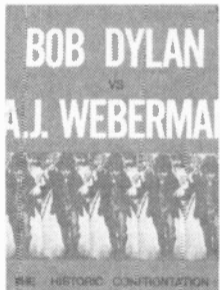
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A Broad Abroad

A RABBIT, SPODGENESS, HOOPLES, AND ROOSTERS

by Jo-Ann Greene

Welcome To America! No, that's not a greeting, it's the title of a stunning CD by John Bundrick... or Rabbit, as he is known to everyone who's ever picked up the appropriate albums by (deep breath) Free, Johnny Nash, Bob Marley, Jethro Tull, Eric Burdon, Back Street Crawler, The Who, Blackwell... the list is probably endless, and so is the amount of fun fans are going to have with *Welcome To America!* (Angel Air, www.angelair.co.uk).

This isn't the Rabbit anthology that his decades in the biz demand; rather, it's a collection of solo works cut during the 1990s with, among others, Snowy White, Kuma Harada, David Chang, and former Crawler vocalist Terry Wilson Slesser. Loaded with good, grinding funk, heavy pounding rock, solos a-go-go and so much more, it's a dynamic showcase for one of rock's most vaunted sidemen and proof (as if it were needed) that maybe he needs to get out in front more often. As if that's not good news enough, there's a string of further Rabbit albums ready to rattle down the turnpike in the future. Welcome, indeed.

Among the more bizarre acts thrown up by the post-punk oi! movement was Splodgenessabounds. Fronted by the irrepressible Max Splodge, this anarchic eight-piece was memorably described by one U.K. music paper as "the most juvenile band in England," yet still they took second place in *Melody Maker's* 1980 Rock And Folk Contest and were rewarded by a contract with Deram. That, in turn, led to a hit single as the group's first release, the now-immortal "Two Pints Of Lager And A Packet Of Crisps, Please," reached #7 in Britain in spring 1980, although — Splodge being Splodge — not without a touch of unconventionality. The hit song was actually the B-side of their debut single, an ode to the lead character in the TV show *The Saint*, Simon Templar.

A follow-up single, a cover of Rolf Harris' "Two Little Boys," cracked the Top 30, but the band was too good (or, perhaps, too silly) to last. On Dec. 10, 1980, it was announced that Splodgenessabounds had split up, their demise confirmed that same day by the release of a Max Splodge solo single, "Bicycle Seat" — featuring backing from U.K. reggae stars Matumbi! All was not lost, however. Before shattering, the group had completed work on their debut album, the sensibly titled *Splodgenessabounds*, for release in the new year. A 16-track slice of mayhem, it featured evergreens such as "I Fell In Love With A Female Plumber From Harlesden, NW10," "Blown Away Like A Fart In A Thunderstorm," "I've Got Lots Of Famous People Living Under The Floorboards Of My Humble Abode" and, of course, the ubiquitous "Two Pints," revised as a booming dub workout.

This is the set that Captain Oi! (www.captainoi.com) has now reissued, the album itself topped off by an astoundingly generous 14 bonus tracks. These include both original Splodgenessabounds singles, the Max Splodge solo shot and a third band 45, the *Cowpunk Medlum* EP, issued in 1981 by a whole new lineup. Further cuts from period compilations complete a genuinely inspired dose of lunacy. Those whose vision of oi! is simply a bunch of crop-headed yobboes yelling about the government really need to broaden their horizons. An evening of Splodge will do just that.

Sticking with the convolutions that shook the British scene during the late 1970s-early 1980s, *Mod City* (Angel Air) transports us stylishly back to the days when Lambrettas were the vehicle of choice, parkas were the height of fashion and an entire musical sub-section sat cross-legged at the feet of guru Paul Weller, blueprinting what we now know as the great Mod Revival.

Four bands make up the collection: Tich Turner's Escalator, Rupert And The Red Devils, The South Coast Ska Stars, and

The Teenbeats, all of whom turn in a clutch of high-octane retro-60s ska-mod rockers. Escalator's take on the old Paul Anka smash "Diana," The Teenbeats' version of Wreckless Eric's gloriously liberated "It'll Soon Be The Weekend" and The Ska Stars' assault on the classical "In The Hall Of The Mountain King" all pack a righteous punch. Turner alone also turns in such a stomping cover of Bruce Springsteen's "Seaside Bar Song" that, just for a moment, one might believe that the Jersey shoreline has been transplanted to Brighton Beach.

The common link between these bands, aside from their mod ambitions, is guitarist Ray Fenwick, who either played on or produced (or sometimes, both) every track. A former member of "Wild Thing" hit-makers Fancy, he now proves himself as adept at the syncopated drive of mod as he was at the sensual squelch of soft porn — how appropriate, then, that *Mod City* closes with another view of a past Troggs

Among the more bizarre acts thrown up by the post-punk oi! movement was Splodgenessabounds. Fronted by the irrepressible Max Splodge, this anarchic eight-piece was memorably described by one U.K. music paper as "the most juvenile band in England."

smash, The Teenbeats' take on "Can't Control Myself."

Speaking of Fancy, their producer, Mike Hurst, also surfaces this month with *Home/In My Time* (Angel Air), a single-disc repackaging of two early '70s albums cut by the former Springfields with guests such as Tony Ashton, Jon Lord, Ian Paice, Dee Murray, Nigel Olsson, Rod Argent and more. Long out of print, the two albums are entertaining in an adult-rock kind of way, lushly produced, exquisitely played and boasting any number of pleasantly memorable songs. Equally excitingly, two bonus tracks let us hear Sundance, the band fronted by Hurst and Mary Hopkin in the early 1980s, and include a fabulous medley of "Never Going Back" and The Springfields' own "Silver Threads And Golden Needles."

The healthy dose of ska sensibilities that power *Mod City*, meanwhile, are revisited on two CDs by the legendary Judge Dread, positively the rudest rude boy in British chart history. The Judge's proud record of having more records banned in the U.K. than any other artist in history is common knowledge; less well-appreciated is the fact that no other ska or reggae artist ever scored as many British hits as he did, and a wealth of compilations have recycled those smashes over the years. Now, Captain Oi! offer us a rare opportunity to sample the rest of Dread's oeuvre via reissues of his first two albums, *Dreadmania* and *Working Class 'Ero*.

Of course the hits are the most obvious point of entry — "Big Six" and "Big Seven" on the first album, "Big Eight," "Big Nine" and an outrageous take on Serge Gainsbourg's "Je T'aime" on the second. But really, those who care at all for those tracks will find an hour of so of ticklish tittering on both CDs, beginning with *Dreadmania's* opening number, "It's All In The Mind." For, of course, most of the rudeness and ribaldry for which Dread is best-remembered existed purely in that realm. Double entendres, after all, are only as naughty as the ear that hears them, and fast-punning muck doesn't have to rhyme with a popular juvenile rude expression. Besides, it wasn't all smut and smirking. Dread also sings about the martial arts, and Carl Douglas probably still wishes

he'd recorded "What Kung Fu Dat."

Does a month go by without us mentioning Mott The Hoople? Probably not... but does a month go by without somebody releasing something else by them? New from Akarma (www.akarmarecords.com) comes a reissue of the eponymous album by the Doc Thomas Group, sainted among collectors and fans as the first musical strivings of guitarist Mike (it says here) Ralphs, bassist Pete (later Overend) Watts, and Stan Tippings, Mott's legendary singing road manager.

The album was originally released in Italy in the late 1960s; since that time, a U.K. reissue has taken much of the sting out of the collectors' market, but now the set has returned home for the usual beautifully digipacked Akarma treatment. While the actual music has little in common



Rabbit

with anything one might expect to hear from the Mott men's later work, the photo of Watts in the gatefold at least reminds fans of what he ended up looking like. Glam rock has few more pointed forebears.

Akarma also follows up its recent reissue of the first three Atomic Rooster albums with two further sets, dating this time from the Chris Farlowe years. *Nice 'N' Greasy* and *Made In England*, from 1972-73, catch a very different bird to that evident on the earlier albums —

Vincent Crane's spooky organ playing, of course, remains as vital as ever. But Farlowe's rock 'n' blues vocals only occasionally truly gel with the band — and often clash quite brutally, a savage dichotomy that listeners will either love or hate. Those who hate it, of course, should skip to the next paragraph now. But for those who love it, Akarma has done its customary loving job on both records, restoring the original artwork in all its glory and appending a pair of bonus tracks to *Made In England*, "Goodbye Planet Earth" and "Satan's Wheel." Rooster fans have never been so spoiled.

Best of the rest

MOBY DICK: *Moby Dick* (Akarma, Italy). Excellent packaging is only one of the factors that distinguishes this 1973 Italian rock classic. There also are three bonus tracks recorded in 1970 and the seven-minute epic "Sex 'N' Roll Express."

CARLA OLSON & THE TEXTONES: *Midnight Mission* (Acadia, U.K., www.evangeline.co.uk). When *Midnight Mission* first appeared, critics flocked to compare Carla Olson to the giants of rootsy rock, from John Fogerty to Bruce Springsteen, The Textones to The Rolling Stones. But then again, it was 1984.

SIVUCA: *Sivuca/Live At The Village Gate* (Universe/Vanguard, Italy). Two more gems from the Vanguard vault, as veteran Spanish maestro Sivuca lets rip with some dazzling performances. Both discs have been remastered and pack fully restored original artwork.

VARIOUS: *Northwest Battle Of The Bands! Volume Two* (Big Beat, U.K., www.acerrecords.co.uk). Following on from the collection reviewed last month, *Northwest Battle Of The Bands! Volume Two* contains another 30 tracks drawn from Seattle's legendary Jerden Records archive, featuring the Galaxies, Don & The Goodtimes, The Ceptors, The Bumps and more. High-quality, guitar-screaming, rhythm-pounding Northwest mayhem.

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5. Your Maw Said You Cried
6. Glitter And Gold
7. It Was A Very Good Year
8. Let The Cold Winds Blow
9. Eve Of Destruction
10. Flyin' High
11. You Baby
12. I Know That You'll Be There
13. Just A Room
14. She'll Come Back
15. Tie Me Down
16. I Can't Stop
17. I Get Out Of Breath
18. So Goes Love
19. Grim Reaper Of Love
20. Is It Any Wonder?
21. Like The Seasons
22. We'll Meet Again
23. Outside Chance
24. Makin' My Mind Up
25. Can I Get To Know You Better

DISC 2

1. Happy Together
2. Too Young To Be One
3. Me About You
4. She'd Rather Be With Me
5. Guide For The Married Man
6. You Know What I Mean
7. She's My Girl (Single Version)
8. Cat In The Window
9. Sound Asleep (Single Version)
10. The Last Thing I Remember (The First Thing I Knew) (Original Demo Version)
11. The Story Of Rock And Roll (Single Version)
12. The Battle Of The Bands
13. Elenore
14. You Showed Me
15. Surfer Dan
16. Earth Anthem
17. Somewhere Friday Nite
18. Marmendy Mill (Original Demo Version)
19. How You Loved Me (Original Demo Version)
20. House On The Hill
21. You Don't Have To Walk In The Rain
22. Love In The City
23. There You Sit Lonely
24. Goodbye Surprise
25. We Ain't Gonna Party No More
26. Lady-O

DISC 1

1. The Machine
2. Babe I'm Gonna Leave You
3. One Too Many Mornings
4. Forty Times
5. Along Comes Mary
6. Your Own Love
7. Don't Blame It On Me
8. Cherish
9. Standing Still
10. I'll Be Your Man
11. Remember
12. Enter The Young (Original Version)
13. Better Times
14. It'll Take A Little Time - Larry Ramos
15. You Hear Me Call Your Name
16. Memories Of You
17. Pandora's Golden Heebie Jeebies
18. Looking Glass (Single Version)
19. No Fair At All (Single Version)
20. Windy
21. On A Quiet Night
22. We Love Us
23. When Love Comes To Me
24. Never My Love (Single Version)
25. Happiness Is
26. Requiem For The Masses

DISC 2

1. Come On In
2. Everything That Touches You
3. Barefoot Gentleman
4. Time For Livin'
5. Birthday Morning
6. Like Always
7. The Time It Is Today
8. Six Man Band (Single Version)
9. Goodbye, Columbus
10. Under Branches
11. Yes, I Will
12. Look At Me, Look At You
13. Goodbye Forever
14. What Were The Words
15. Just About The Same
16. Along The Way (Single Version)
17. P.F. Sloan
18. Pegasus - Russ Giguere
19. Darling Be Home Soon
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21. Carry On - Bijou
22. One Sunday Morning
23. Dreamer
24. Small Town Lovers
25. Across The Persian Gulf

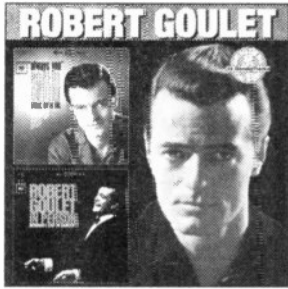


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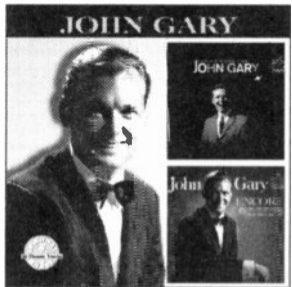
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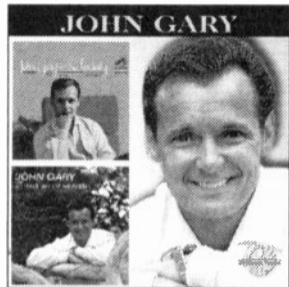
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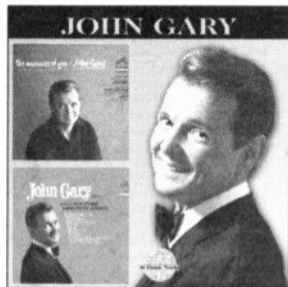
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Encore
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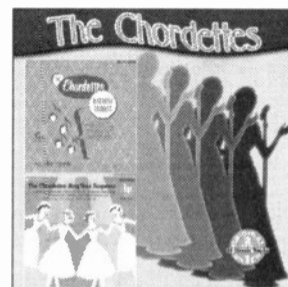
JOHN GARY
So Tenderly /
A Little Bit Of Heaven
COL 2806



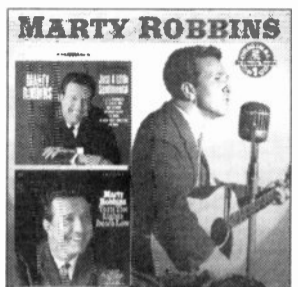
JOHN GARY
The Nearness Of You /
John Gary Sings Your All-Time
Favorite Songs
COL 2844



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



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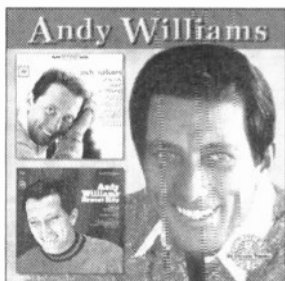
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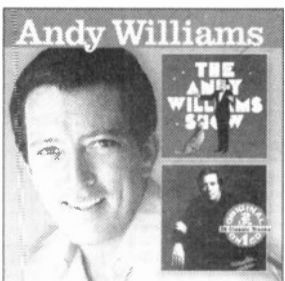
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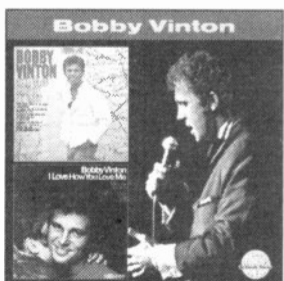
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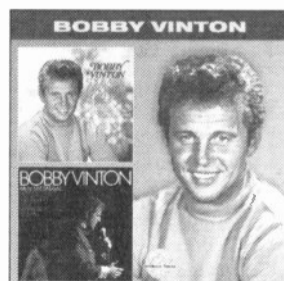
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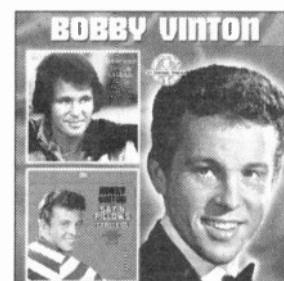
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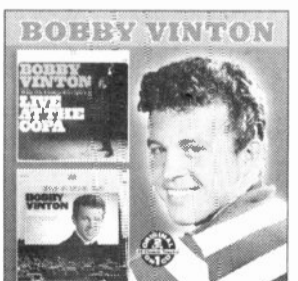
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Pennebaker/Hegedus Films

Bob Dylan and D.A. Pennebaker during the filming of *Don't Look Back*.

(Dylan from page 17)

trate on music. Well, remember — the guys I had filming for me there, except for Ricky [Leacock], he was the only other camera, they were all beginners. And I wanted them, as I put them in pivotal positions 'cause they could be with the music. They served the music and that was the thing. And I didn't want them to think about anything except getting film to match that music.

How did the genesis of the Monterey Pop movie begin?

Bob Rafelson [*The Monkees* TV show and their movie, *Head*] called me up, and he said, "Would you like to do a film of a concert in California?" I thought about it, and I had just seen Bruce Brown's *Endless Summer*, which is not about surfing at all but all about California. Every kid out of high school the one thing they wanted to do was get to California, and *Endless Summer* didn't hurt. I saw Rafelson once, maybe, but he was never involved. It was always Lou Adler and John Phillips that I dealt with. And we flew up with Cass [Elliot] to see the place, and I looked at it and it was this tiny place. I had no idea what was going to happen there. I had never seen a music festival at all. Not even Newport, so I didn't know what to expect. It had a really nice feeling to it. I loved Monterey. It's a lovely place. And I sort of thought, "Well, these guys know what they are doing." John and Lou. John was a total genius. He was part Indian and had a mystical view on everything he did. And he hadn't been playing music for long — The Journeymen, a couple of years before The Mamas & Papas. Everything he was doing was like he'd been touched, and as long as the spell was there it just flowed out of him. I loved John. He was marvelous. Lou knew what he was doing, and I knew he was a real good sound mixer 'cause I had listened to some of the stuff he had done. I knew they were hatching a real interesting game, which was from the beginning "get rid of the money." That was the big thing. Get rid of the money. And I could see that that was gonna make it work. It was a very Zen thing, but I can see that. Later I saw what happened at Woodstock, and I really didn't want to get involved with that at all. One of the producers of Woodstock saw the film of *Monterey Pop* and wanted to do a festival.

And the music sounded so good. I'm talking sonically, the official released version and the unreleased footage.

Well, we had Brian Wilson's tape recorders — that was one thing that made it possible. Those two eight-tracks made it possible, and Lou and John mixed that thing in John's house while I sat there and listened to it and they did a fantastic mix. They were really good at doing mixes.

You had some limitations imposed on you at Monterey, like when Albert Grossman, who managed Janis Joplin, didn't want you to film her performance.

She was the one thing we were told we couldn't shoot. Although, I did shoot a little, but Grossman said, "I'll pull her the minute I see a camera going on her. All the cameras have to be pointed at the ground." We went through a whole big drill and it got me really intrigued, you know, with this going on, and then

when I heard her, the first song, "Combination Of The Two," and I said, "Jesus Christ... this is impossible!" So I went to Albert and I said, "Whatever it takes, I mean, we got to get her." So he disappeared, and the next thing I knew she came out and she said, "Oooh, I'm gonna do it again, and you can film me this time." So we did.

Jimi Hendrix really connected with the Monterey audience, and you got him on film. And Otis Redding's performance. In 1986 you released his complete set at Monterey Pop, Shake — Otis At Monterey.

We had no idea about Hendrix going in. John had said, "Listen, this guy will kill you. He sets himself on fire." And he comes out and he's chewing on his flat pick. I thought he was chewing gum, and I thought, "This is blues?" I mean, I didn't know what to expect. We had thought we would save film a little bit and shoot one song for every group. So we had this lamp with a little red light, and Neuwirth, I, and John Cooke were gonna figure out what songs to do, and in the end Neuwirth kind of mostly figured it out. He was like the music director. And when Hendrix came on, I think the light was on for the first song. I don't why, but I remember that that light went on very soon and never went off for all the Hendrix thing, and everybody shot everything. They had film for it.

Otis Redding was stunning. It's a great film, almost a perfect film. He had a pretty good band. I was editing or re-editing the section of his for *Monterey Pop* in late '67 and changed the film a little bit when he went in to the lake, and I remember that's when I got into all that stuff of doing things with the lights, and I know at the time I felt, "Gee. What am I doing? This is crazy." But I felt it that way because I felt so bad that he kind of died on us, and that made me sad. So it was the only thing I could do to mark that was to edit that way. In editing *Monterey Pop* I had my first Steenbeck.

Did it make editing things quicker?

No, it was a little slower, but I could hear the music really well. And I was making edits in the music sometimes. I've edited chunks out that you don't know are missing, but I would normally never have done it on a viewer or in my old editing bay. I knew when I saw Ravi Shankar we would have to end with that. I remember sitting down at Max's Kansas City, and I

wrote out a little thing on the back of a menu of what I thought the order of the music would be. And you know, it was very close to what it ended up being. The only thing I pulled out were Butter [Butterfield] and The Electric Flag for very peculiar reasons. But the fact is that I almost knew going in without even thinking about it that it had to build from Canned Heat to Simon & Garfunkel to whatever it was. It had to be a history of popular music in some weird way that I didn't ever have to explain to anybody 'cause I had John's music as a narration for the whole film, so that just covered me.

In 1973 you did the film David Bowie's Ziggy Stardust And The Spiders From Mars. I would imagine you connected with him, 'cause he nicked the line "spiders from Mars" from Kerouac's On The Road and has acknowledged beat writer William S. Burroughs' cut-up method on his own songwriting.

There's a kind of aspect to this kind of filmmaking, *Don't Look Back*, *Ziggy*, *Down From The Mountain*, that you don't much learn it, but it's a rigger that you have to sort of go through. When you first start a film, like when I first shot Bowie, the first shot I ever took of him was still the best shot I ever took of him. It's on my wall somewhere. It's like that moment you want to fix a face so that the audience will remember that face forever. Because it's really hard in a documentary getting people on stage. They all look alike, no matter how different they are. One is blonde, one has brown hair.

But with David Bowie and his Ziggy character you were walking into a situation where things were pretty colorful and theatrical already underscoring the music being created.

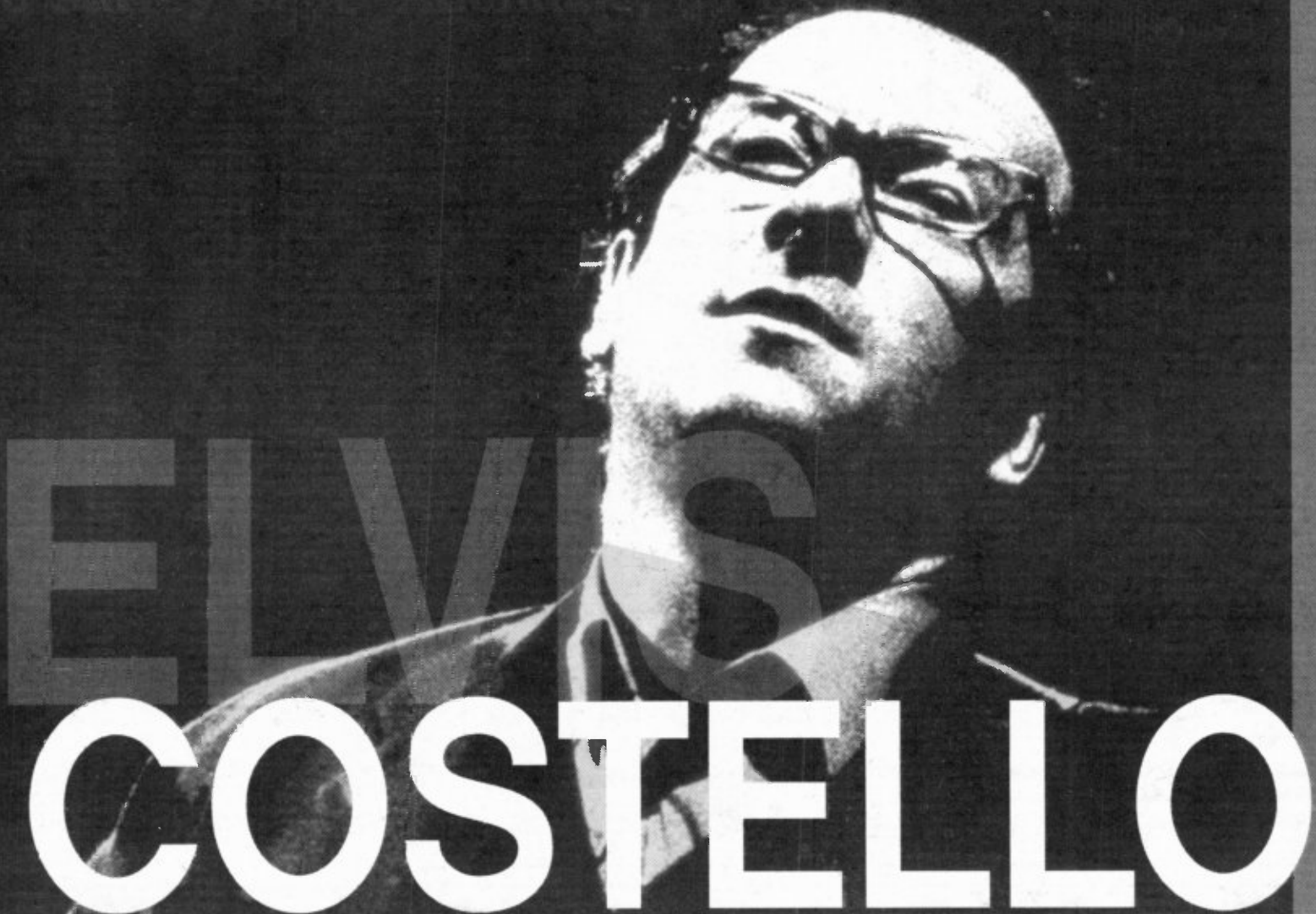
Yes, but the dressing room was where you see him just sitting there, so that in the beginning you use a long lens — that's why I use a zoom — and you can stand far away and the sound person can be close, and you can really get on stage physically. So people know that he looks different from somebody else. If you take these faces right, you do portraits. But then as the movie goes forward somewhere down the line there comes a point where you don't need to do that anymore, so you go to wide-angle. And usually with wide-angle you usually don't have a finder 'cause you got to line up and pull the camera up, and you start getting what is happening rather than picture to music. From then on everybody is going to recognize who's who and you don't have to worry about it, and that's the way the films go, most of them.

You walked in to a cosmic moment in history. Bowie came to the party with the whole package, and you were getting his last Ziggy show. Were you a fan before you did the project?

No. I didn't know who he was! I thought it was Bolan. I thought I was going to see Bolan. I loved glitter rock, and I didn't know much about it. At the time before *Ziggy*, I was out on the Mississippi on a raft, and ABC got hold of me and said, "We want you to go do a film of David Bowie." I thought they said Bolan, Marc Bolan. I think, "This is great. Glitter rock." But I said, "I can't, I'm on this raft." They called back a day later and said, "You gotta go, and we'll fly you out..." We couldn't get out of New York because there was some sort of strike, so we actually had to take a tour plane that we snuck on to with our equipment to Italy, to Rome. There had been a big thing of terrorists at the airport there, so they arrested us. Guys got out with machine guns. We finally got through that and got to London, and we got there two days before the concert. So we saw one concert that night. I saw him once and I shot some stuff 'cause I wanted to see if we needed to lift the lighting or anything. And the lighting I could see was really crucial to this. We couldn't fake it. I shot some stuff and we took it down that night to a lab and they processed it. We looked at it, and I made a couple of changes, like the blues were too strong, and I went over it with the lighting person. The next night we did the whole concert, and there were only three of us. We had a skeleton crew and a Brit we hired with a camera way back in the rafters to get a broad shot in case we ever needed it, but we never actually used it.

(Please see Dylan page 34)

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LIVING IN PARADISE
LIPSTICK VOGUE
NIGHT RALEY
RADIO, RADIO

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CRAWLING TO THE USA
RUNNING OUT OF ANGELS (Demo)
GREENSHIRT (Demo)
BIG BOYS (Demo)
YOU BELONG TO ME (Capital Radio Version)
RADIO, RADIO (Capital Radio Version)
NEAT MEAT NEAT (Live)
ROADETTE SONG (Live)
THIS YEAR'S GIRL (Alt. Eden Studios Version)
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STRANGER IN THE HOUSE (BBC Version)

Blood & Chocolate

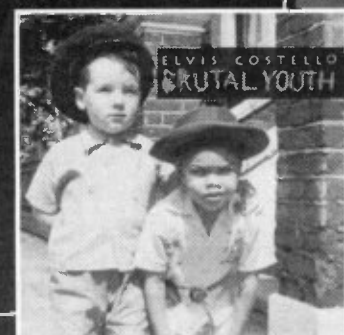
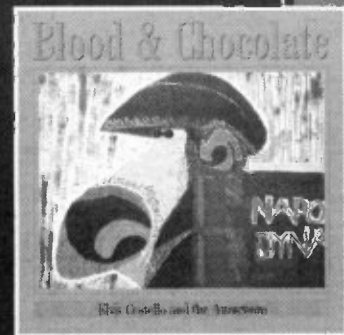
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I WANT YOU
HONEY, ARE YOU STRAIGHT OR ARE YOU BLIND?
BLUE CHAIR
BATTERED OLD BIRD
CRIMES OF PARIS
POOR NAPOLEON
NEXT TIME ROUND

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NEW RHYTHM METHOD
FORGIVE HER ANYTHING (New Version)
CRIMES OF PARIS (Electric Version)
UNCOMPLICATED (Alt. Version)
BATTERED OLD BIRD (Alt. Version)
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BLUE CHAIR (Single Version)
BABY'S GOT A BRAND NEW HAIRDO
AMERICAN WITHOUT TEARS NO. 2 (Twilight Version)
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POURING WATER ON A DROWNING MAN
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LONELY BLUE BOY

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CLOWN STRIKE
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SULKY GIRL
LONDON'S BRILLIANT PARADE
MY SCIENCE FICTION TWIN
ROCKING HORSE ROAD
JUST ABOUT GLAD
ALL THE RAGE
FAVOURITE HOUR

Disc 2
LIFE SHRINKS
FAVOURITE HOUR (Church Studios Version)
THIS IS HELL (Church Studios Version)
IDIOPHONE
ABANDON WORDS
POISONED LETTER
A DRUNKEN MAN'S PRAISE OF SOBRIETY
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YOU TRIPPED AT EVERY STEP (Church Studios Version)



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(Dylan from page 32)

The glitter critters in front of the stage really knocked me out in the film. What about Bowie in the dressing room?

There was a lot of kinetic energy around Bowie. He was like an orchestra leader. I was a fan of the Ziggy album, and we used to play it all the time when I was mixing that film. I had it set up, actually, a real Dolby, and we showed it in this little room where the sound was fantastic. That was the sexiest film you ever saw in your life.

What are some of your feelings about the marriage of music and television?

My own sense is that if you use music just as promotion, it's like using words for advertising. They're effective and nobody hates you, but you're not taken seriously. You don't really take what's behind it seriously. Performance is when a guy, who probably can't do anything else in his life because he was a loser — he got drawn in to practicing long hours on a guitar or something and he got good at it, because if you do anything long enough you get good at it — and pretty soon he got some ideas in his head, I don't know where, and then one day, he's up there as an icon, ya know, playing music. That's his thing, that's who he is, and when he performs and he's good, filming him, you really want to see the performance. You don't want to hype something else. So, when Jim

Desmond was shooting Hendrix at Monterey, we left almost all of his shot in. We had other terrific shots, I was right behind him, Nick Doob, we had great shots from every direction. But you don't need to cut necessarily, so I'm not big on cutting to enhance performance. I like to watch the person doing it handle it, kind of move it around and make it grow in front of you. That's what's interesting to me about performance. I do miss that a lot in what I see on TV. But, you know, "What we're doing is old-fashioned. We better get with it, or we're gonna lose our socks." So I know there are different ways of looking at this, and I'm sure kids raised on this hard, strong cut are gonna say when they see something drag out long — "Oh shit, that's really boring." Even just a little of that. Longfellow must have run in to that.

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Well it's history and people — there's a certain kind of history people want to examine over and over again. And I think it's like Hendrix. Nobody expected that he'd be history in the beginning — you couldn't give him away. When I showed *Hendrix* to ABC they said, "No thanks." They owned the film, and all they had to do was sign some shit and they would have taken it free. But they let it go because they knew he couldn't play on their network, and then a year later they bought the movie for 250 grand.

If you could give one tip to directors or the talent on stage making music videos today, what would it be?

Well I think it's who you get to do it. And they're done pretty well now, but basically they're choreographed now and it's all dance, dance, dance. So the singing is almost a minor aspect. But the first thing you have to do is be circumspect about your audience. Know who the hell they are, because if they all are teeny-boppers and want to see the Backstreet Boys close up, get wide-angle lenses and get their tongues on view.

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New Releases

STEVE MORSE BAND
Split Decision
 Magna Carta Records (MA-9058-2)

As a guitarist, Steve Morse ranks right up there with Jimi Hendrix, Jimmy Page, Jeff Beck, Eric Clapton, and Chet Atkins. Morse's musical influences are vast, and he possesses an uncanny ability to play and compose tunes that effectively cross the boundaries that separate rock, classical, jazz and folk with seeming ease.

This diversity is very much apparent on the Steve Morse Band's second project for Magna Carta Records, *Split Decision*. The album's title is apt. Apparently unsure about whether to do a set of more upbeat material or more melodic, "mellow" stuff, Morse characteristically decided to both, so *Split Decision* explores several sides of his multi-faceted talent.

The album begins with the hard-driving "Heightened Awareness" and moves into the J.S. Bach-inspired "Busybodies," a very cool blend of "aggressive guitar meets classical motif." The third track "Marching Orders," has a *Enya/Riverdance*-style Celtic feel, while "Mechanical Frenzy" possesses a strong Led Zeppelin groove and showcases a tasty solo from bassist Dave LaRue.

The album's eighth track, "Moment's

Comfort" marks a transition between the band's aggressive stylings that had dominated the album up to this point to a subdued feel that marks the final handful of songs. "Midnight Stylings" is a nice jazz-fusion number that sounds akin to Béla Fleck & The Flecktones or Chet Atkins' early '80s work, while the album's final tunes, "Back Porch" and "Natural Flow," close out this musical experience in an acoustic, folksy mode.

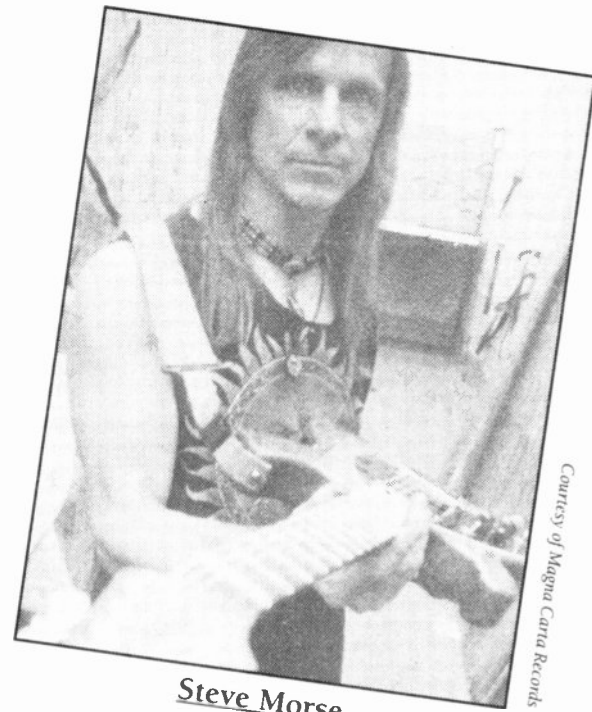
While the focus of the band is on Morse, it would be a serious mistake to undervalue the contributions of LaRue and drummer Van Romaine, who provide a dynamic rhythm section that both supports Morse's guitar virtuosity and provides a strong counterpoint to his powerful fretwork. Whether meeting him head-on during the up-tempo numbers or acting as subtle accompanists on the slower songs, LaRue and Romaine provide the anchor that allows Morse the freedom to explore new dimensions of his unique sonic craftsmanship. By keeping most of the album's tracks to fewer than five minutes and resisting the trap of self-indulgent solos, Morse keeps the album moving at a satisfying pace, once again proving that the music of an instrumental rock trio need not be boring. If music lovers buy only one rock instrumental album this year, *Split Decision* is the one to get.

— Conrad L. Stinnett

YOKO ONO
Blueprint For A Sunrise
 Capitol (CDP 7243 5 36035 2 6)

Yoko Ono's first album since 1995's *Rising* should please fans of that work, as *Blueprint For A Sunrise* continues to mine the territory that Ono knows best — edgy, confrontational rock. The album is a mix of studio and live tracks, though no dates are given for the latter (the tracks are apparently from an April 3, 1997, date at Tramps in New York City). Two of the tracks also appeared on the CD included with the book *Yes Yoko Ono* (published in 2000).

Sunrise's harrowing starter is "I Want You To Remember Me 'A' and 'B'"; "A" is a spoken-word dialogue between a woman and her abusive partner, set to a heartbeat, while on "B," the insistent drone of guitars and drums kick in (as on *Rising*, Sean Lennon is among the musicians). The closing track, "Are You Looking For Me?" (one of the tracks from the *Yes Yoko Ono* CD) is just as strong, with a musical backing reminiscent of "No, No, No" from *Season Of Glass* and a terrifying litany recited by Ono ("I'm the goddess in your



Steve Morse

Courtesy of Magna Carta Records

dream/I'm the devil in your scream"). *Sunrise* is largely a harsh album; even if the music is gentle, the accompanying sentiments are not.

"Wouldn't 'Swing'" is a good example of this approach. The track is a reworking of "Wouldn't" from *Rising*, with different lyrics and a more relaxed, loping beat. Yet anxiety is never far away. "Wouldn't be nice/to be a star," begins one verse, but that dream quickly ends up being another nightmare: "I let them pick my brain/Twist my arm/Cut my throat/Wish me dead." Likewise "I Remember Everything" is ostensibly a love song that nonetheless exudes a mournful quality, a bittersweet remembrance of a happier past.

One could also say that this is the Ono album that has a little something for each of her fans. "Rising II" and "Mulberry" (both live tracks) are extended experimental pieces. "Is This What We Do" and "Soul Got Out Of The Box" hit on the album's underlying theme of the need for feminism in the 21st century (also touched on in the liner notes). "I'm Not Getting Enough" and "It's Time For Action!" (another *Yes Yoko Ono* track, though this version is shorter) are direct and self-explanatory in their stated intentions.

Ono even has enough self-awareness to depict herself as the original "Dragon Lady" on the album's cover, superimposing her face on a portrait of Tz'u-hsi, the last Empress Dowager of China. It's great to have this challenging, provocative artist with us as we journey into the future.

— Gillian G. Gaar

(Please see New Releases page 59)

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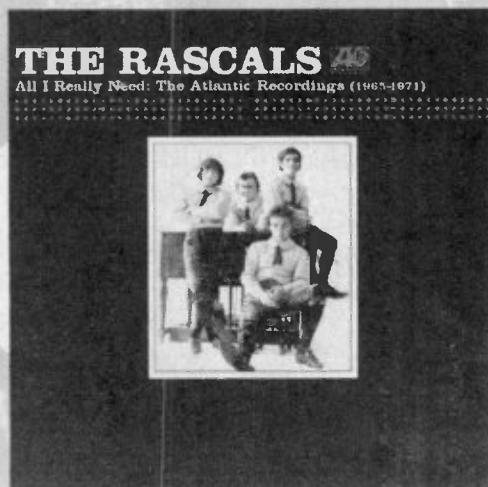
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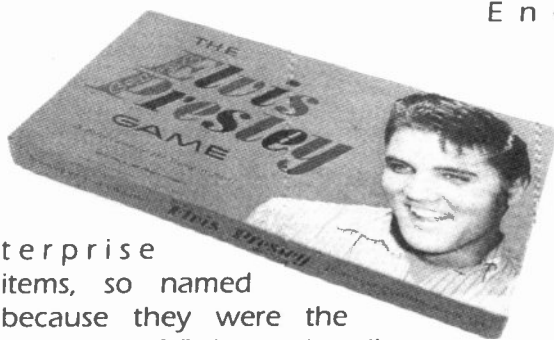
World-Class Memorabilia Collection at Auction

As Elvis fans around the world know, 2002 marks the 25th anniversary of the "King's" death. It is fitting, therefore, that this March, Just Kids Nostalgia will sell at auction the most important group of Elvis Presley memorabilia to appear on the market in many years. Beginning and seasoned collectors will surely find items of interest in this wide-ranging 500+ lot sale, with estimated values ranging from just \$25 to over \$5000.

The collection is replete with 1956

plaid shirt, blue trousers and, of course, blue suede shoes!

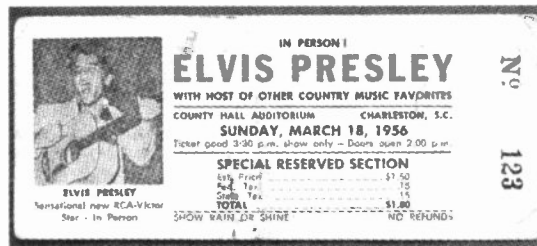
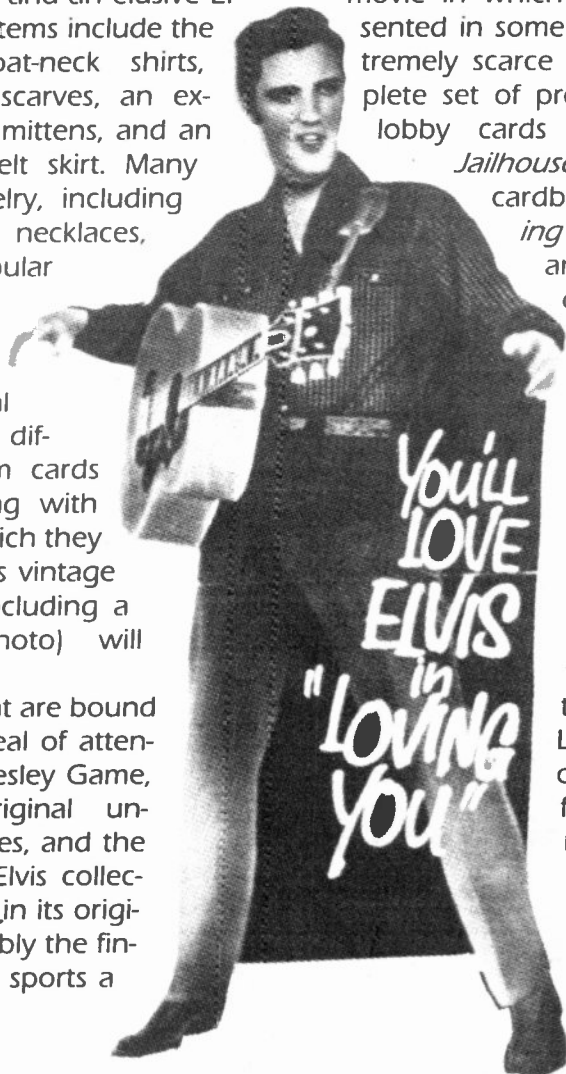
Other items from the early years of Elvis' career include an unused (and possibly unique) ticket from a 1956 concert appearance, early Christmas cards, an exceedingly rare illustrated promotional contract sent to potential concert venues by Elvis' agent, Colonel Parker, and an autographed photo signed by Elvis, along with his backup players Scotty Moore, and Bill Black, and singer Wanda Jackson who appeared with Elvis.



terprise items, so named because they were the first wave of Elvis merchandise to carry the official Elvis Presley Enterprises copyright on their packaging.

Among the early items included in this sale are boxed pairs of Elvis sneakers and shoes, three different guitars (2 in their original boxes), and an elusive Elvis Ukette. Clothing items include the crew-neck and boat-neck shirts, handkerchiefs and scarves, an extremely rare pair of mittens, and an equally rare girl's felt skirt. Many pieces of Elvis jewelry, including earrings, bracelets, necklaces, and dog tags (popular after Elvis joined the Army) are present on their original cards. Pillows (four different), bubble gum cards and wrappers, along with the scarce box in which they were sold, as well as vintage premium photos (including a glow-in-the-dark photo) will also be offered.

Two items that are bound to attract a great deal of attention are the Elvis Presley Game, complete with original unpunched game pieces, and the prize piece of any Elvis collection...a 16" Elvis doll in its original box. Quite possibly the finest-known, the doll sports a



Elvis' movie career is also well documented in this amazing collection. Every movie in which he appeared is represented in some form, at times with extremely scarce items. Included is complete set of press books, a full set of lobby cards and a banner from *Jailhouse Rock*, a die-cut, life-size cardboard stand-up from *Loving You*, a 30" x 40" poster and a very rare set of two door panels from *Love Me Tender*.

The Vegas-years are also well represented. Collectors will be able to choose from all of the Elvis hotel menus, including one prepared for his 1969 opening engagement at the International Hotel, and a scarce Captain's menu from 1973. Lobby displays and various promotional pieces from Vegas and Tahoe round out this portion of the collection.

Hundreds of other items will be sold at this important sale. Elvis

fans and collectors the world over will not want to miss this unique opportunity to add to their collections.



A catalog, illustrating every lot is available at \$15 (includes post-sale price list), and is sure to be a collector's item itself in the years to come. Reserve your copy now, as quantities are limited.



The entire auction can be viewed online at www.justkidsnostalgia.com. Bidders may participate by mail, phone or via the internet. New bidders, or those wishing to bid on-line must register in advance.

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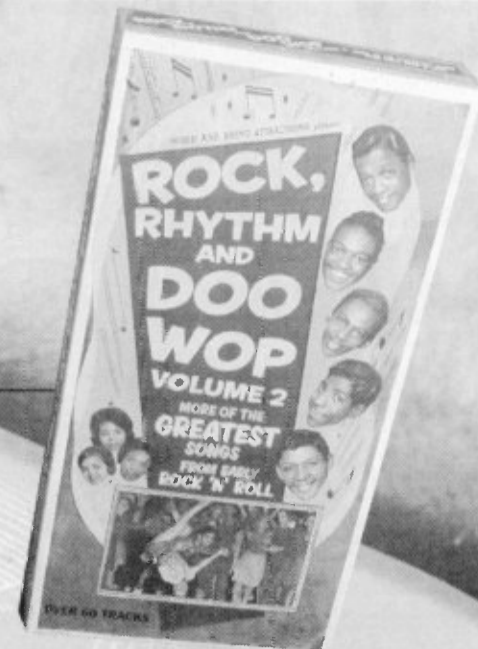
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LONDON

slash

RHINO

(Freewheelin' from page 26)

album, dating to April 24 and 25, 1962, so they were already more than a year old. Perhaps the flak over the "John Birch" song gave Dylan a chance to re-assess the LP and make it more reflective of where he was at that moment. Frankly, the revised album turned out better than the original.

Before the changes went into effect, a small number of records, labels and covers with the original track lineup were made. However, in no cases did all three appear together! All the known covers with the rare tracks listed on the front are Canadian pressings, with the revised label and record inside and go for about \$200 each in near-mint condition. All the known mono LPs with the rare tracks listed on the labels are promos and play the revised tracks; all the known mono LPs that play the rare tracks list the revised tracks on the cover and label. Even more confusing, some mono promos contain a note from the record company alerting the programmer that tracks 3 and 6 on Side 1 were reversed — in many cases, even on corrected pressings!

Thus the two known stereo editions of the original *Freewheelin'* are the most unusual. Not only do they play the rare songs, but their labels list them, too. Until about 10 years ago, no stereo copies were known to exist. One of the two, which was graded VG, changed hands in the late 1990s for \$30,000. It now resides with a prominent Dylan collector in Europe. A Texas Dylan collector owns the other.

The best ways to identify the "original" LP

is either by listening to it or by looking at the master numbers in the trail-off wax (the area between the label and the last song on each side). Side 1 of a mono first edition of *Freewheelin'* has the number "XLP-58717-1A" in the dead wax; Side 2 has "XLP-58718-1A." The master numbers in the stereo trail-off are "XSM-58719-1A" and "XSM-58720-1A" for Side 1 and Side 2. The most important number is the "1" after the last dash. If any other number follows the dash, then the record is *not* the rare *Freewheelin'*.

Another less-exact method of identification is to check the width of the third track on Side 1. If it's the widest track on the side, then it's the rare version, as "A Hard Rain's A-Gonna Fall" is six minutes and 48 seconds long. As regular copies have this as the last song on the side, that track is widest on the common version.

Almost 40 years later, three of the four songs removed from *Freewheelin'* remain officially unavailable in their original form. The only one that is available, "Gamblin' Willie's Dead Man's Hand," was issued in 1991 on *The Bootleg Series Vols. 1-3* under the name "Ramblin' Gamblin' Willie." Also on *The Bootleg Series* are "Let Me Die In My Footsteps," but with one verse excised from the *Freewheelin'* version, and a live version — not the *Freewheelin'* version — of "Talkin' John Birch Blues," retitled "Talkin' John Birch Paranoid Blues." "Rocks And Gravel" (listed with the U.S. Copyright Office under the name "Solid Road") is still unreleased.

In 1999, Classic Records, an audiophile label from California, had hopes of issuing a two-LP version of *Freewheelin'*, with the final

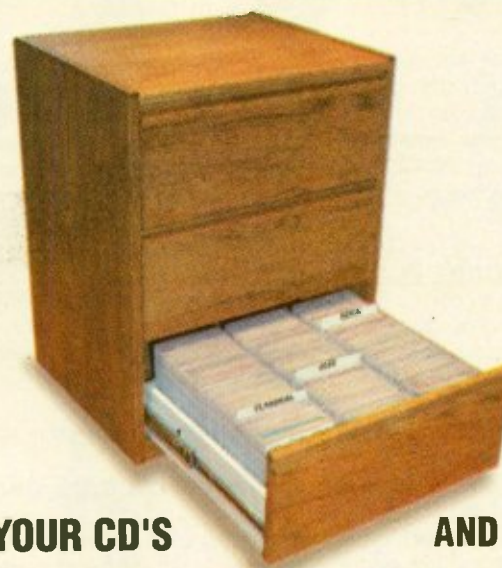


These *Freewheelin'* promos play the opposite tracks they list; that is, the promo with the original track listing (top row) plays the standard set, and the record that lists the standard songs (bottom row) plays the originals.

version on one record and the original version on the other. It was even tentatively scheduled for October of that year, but plans fell through.

See the discography box on page 26 for approximate near-mint values for the known 1963 *Freewheelin'* variations.

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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 reneging on their winning bids is the No. 1 complaint from those who run auction ads. If you can't honor your bid, at least have the courtesy to notify the advertiser.
7. Allow 2-4 weeks for your winnings to arrive.

AUCTION GUIDELINES FOR SELLERS

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

UNIT SPACE AD RATES

GOLDMINE has two sizes of unit space ads:

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

	Regular	Super
Each unit	\$61.00	\$127.00
Full page	\$466.00	\$466.00

Contract rates are available, which earn advertisers lower rates. Call anyone on our *GOLDMINE* advertising staff for a complete rate card. 715/445-2214

(603) 629-9102

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

Eastern Time Hours Monday - Thursday 10:00 am - 7:00 pm Friday 10:00 am - 5:00 pm

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Ad #136 Many more items available at: www.MetroCityRecords.com Secure On-Line Ordering

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Prices and availability are subject to change

Table listing various artists and their albums, including Blackfoot, Camel, Dream Theater, and others, with prices and formats.

Table listing artists like Vandenburg, Venom, Brian Wilson, and others, with their album titles and prices.

Table listing artists like Aerosmith, Joe Perry Project, April Wine, and others, with their album titles and prices.

Table listing artists like The Flower Kings, Foghat, and others, with their album titles and prices.

Table listing artists like Camel, Pete Dinklage, Colin Bass, and others, with their album titles and prices.

(603) 629-9102

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

Eastern Time Hours Monday - Thursday 10:00 am - 7:00 pm Friday 10:00 am - 5:00 pm

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



PO Box 1514 Manchester, NH 03105 USA

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

Metro CD Records

Table listing various music releases with columns for artist, title, format, price, and availability. Includes sections for JADIS, JEFFERSON STARSHIP, JETHRO TULL, JOURNEY, KANSAS, KAYAK, KING CRIMSON, LANANA, LANA LANE, MAGELLAN, MARILLION, MOSTLY AUTUMN, NEKTAR, NIACIN, PALLAS, PARLINDH PROJECT, PENDRAGON, PINK FLOYD, PORCUPINE TREE, PROCOL HARUM, QUEEN, QUEENSRYCHE, RUSH, SALEM HILL, SHADOW GALLERY, SHOOTING STAR, SKY, SPOCK'S BEARD, STARCASTLE, STYX, DENNIS DE YOUNG, JAMES YOUNG, SUPERTRAMP, SURVIVOR, SYMPHONY X, TEMPEST, TWIN AGE, BILLY SHEEHAN, GUEST GLENN HUGHES & LUKATHER, YES & YES MEMBERS (past & present), ADULT CONTEMPORARY, and DVD/VHS.

SILENT KNIGHT RECORDS 5215 Iron Bridge Rd., Richmond, VA 23234-4705

E-mail: silentknightrecords@worldnet.att.net Web site: http://home.att.net/silentknightrecords

Table listing records from the FIFTIES AND SIXTIES era, including titles like 'Compilation (Rydell, J.Rivers, 4 Seasons)', 'The Animals: "Eric is Here"', and 'The Association: "Greatest Hits"'. Includes columns for artist, format, and price.

Table listing records from the SEVENTIES, EIGHTIES & NINETIES era, including titles like 'ALCATRAZ: "Live Sentence"', 'ALLMAN BROTHERS: "Live at Fillmore East"', and 'ANGEL: "Live at Fillmore East"'. Includes columns for artist, format, and price.

HARD ROCK - PSYCHEDELIC - OBSCURE LP'S

HI - WELCOME TO MY LATEST GOLDMINE AD. THIS IS A SET SALE AND YOU MAY CALL, WRITE, FAX OR E-MAIL ME TO RESERVE RECORDS. POSTAGE IS 4.00 IN THE U.S., OVERSEAS POSTAGE WILL BE QUOTED WITH ORDER. PAYMENT IS BY MONEY ORDER PAYABLE TO FRANK GIANETTI. GRADING IS COVER/RECORD. ALL RECORDS ARE ORIGINAL LABEL FIRST PRESS AND STEREO UNLESS NOTED OTHERWISE. THANKS!

FRANK GIANETTI 18 HAZEL ST., GIRARD, OHIO 44420 24 hr Phone/Fax 330-545-9514 • E-Mail wturk20@aol.com

Free 78 Auction List Now Available...

Now's the time to write, e-mail or call for Auction #36, my 370-item list of 78s, because it closes April 7! Here's an idea of what's in it: 78s - Odd/Early Labels, Jazz, Comedy, Vocal, Topical, etc. \$3mb exc. as noted... Older records by Henry Red Allen, Louis Armstrong, Mildred Bailey, Cal Calloway, Bennie Moten, Jimmie Noone, Fats Waller etc... Newer stuff from the 1940s/50s by Slim Gaillard, Illinois Jacquet, Hot Lips Page, Flip Phillips, etc.

Table listing records from the SEVENTIES, EIGHTIES & NINETIES era, including titles like 'Label/Number: Decca 428241', 'Artist: Gene Kelly', and 'Title: Sentimentally Yours'. Includes columns for artist, title, and price.

KEN MILLER 209 Jessica, St. Jacob, IL 62281 • Phone number: 618-644-2417 e-mail address: recordman@hometel.com

ARKHAM "Arkham" Archival recordings by this instrumental Belgian keyboards/bass/drums trio who existed 1970-72. Includes CUNEIFORM RECORDS logo and contact information for Silver Spring, MD.

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

THOMAS FUNK, P.O. BOX 156, LAKE ARBEL, PENNSYLVANIA 16846-0156 PLEASE RESERVE ITEMS & BACKLIST WILL BE EXTRA. WANT LISTS ARE WELCOME FOR RECORDS, VIDEOS, COMPACT DISCS & CASSETTE TAPES. A = ARTIST/ CV = COVER/ CC = COUNTRY/ DM = DRILL/ BOLE = BOP/ D = DISCO/ GP = GUITAR/ GR = GRASS/ H = HORN/ L = LABEL/ T = TAPES/ M = MINT/ M+ = MINT PLUS/ P = PICTURE/ S/L = SLEEVE/ S/M = SLEEVE MARK/ T = TEAR ON FRONT/ TT = TEAR ON FRONT/ V = VERY GOOD/ WB = WRITING ON BACK/ WP = WRITING ON FRONT/ WOL = WRITING ON LABEL. ANY QUESTIONS PHONE/FAX 576-698-8875 NO COLLECT CALLS.

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OO'S BLAST FROM THE PAST 3875 ALBERTA PLACE PHILADELPHIA, PA 19154
TELEPHONE: (215) 632-0228 (8:00 AM - 11:00 PM)
SET SALE: All LP's, CD's, Cassettes, & 45's are available for immediate shipment. 100% total satisfaction guaranteed.
SHIPPING: U.S. Customers: LP's: 1st Class: \$5.00 1st LP & 50¢ each additional LP
Regular Parcel Post: \$4.00 1st LP & 50¢ each additional LP
CD's, CASSETTES & 45's: \$5.00 any Size Order (1st Class)
RESERVE REQUESTS: Telephone reserves-OK! Mail reserves, Please Send SASE!!
TELEPHONE CREDIT CARD ORDERS - OK!!!



BOOKS

ALL BOOKS LISTED BELOW ARE BRAND NEW (NOT USED) UNLESS OTHERWISE NOTED

VINYL LP SET SALE

VINYL LP SET SALE

Table listing vinyl LP sets for sale, including titles like 'NAT ASHERLEY QUINTET: Blue Autumn', 'AEROSMITH: Just Push Play', 'AEROSMITH: Permanent Vacation', etc.

Table listing vinyl LP sets for sale, including titles like 'ELVIS COSTELLO/ATTRACTIONS: Trust', 'ELVIS COSTELLO/ATTRACTIONS: Blood & Chocolate', 'ELVIS COSTELLO/RICHARD HARRIS: GH', etc.

Table listing books for sale, including titles like '1. AMERICAN BANDSTAND: Dick Clark & The Making Of A Rock & Roll Empire', '2. AMERICAN BANDSTAND: The History Of American Bandstand From 50's-80's', '3. AQUARIAN ODYSSEY: A Photographic Trip Into The 60's', etc.

THE BEATLES

COLORED VINYL 45'S: \$5.00 Each

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Table listing Beatles 45's for sale, including titles like '1. ACROSS THE UNIVERSE: Capitol 18891 (Clear Vinyl)', '2. ALL YOU NEED IS LOVE: Capitol 17693 (Pink Vinyl)', '3. BIRTHDAY: Capitol 17488 (Green Vinyl)', etc.

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Letter "A" updated + NEW Additions

LISTED AS: ARTIST/TITLE/Label/Description/UK Grade/US Grade/Price in USD

A EUPHONIOUS WALL Same/Kapp73 great late in the game psychrock quartet. cc. VG+/NM \$22
A FOOT IN COLDWATER Or All Around Us/Elektra74 lone US LP by great Canadian progrock group
ALICE COOPER Same/Atlantic77 grrrry twangy guitar rock with DAVID LINDLEY, timing strip, small djstr.

AMAZING BLONDEL/ Evermore/ Island, punch hole, VG+/NM \$15
AMAZING BLONDEL/ Inspiration/ DJM UK75 import dj str, NM/ NM \$20
AMAZING BLONDEL/ Mulgrave Street/ DJM 74 UK import dj str, NM/ NM \$20
AMAZING BLONDEL/ Blonde/ Island73 UK import, great UK folk progrock, M/M \$20

ASYLUM CHAIR/ Look Inside/ Mercury-Smash68 debut psychrock LP with LEON RUSSELL & MARC BENNO - 2"
ATLANTIS/ Same/ Polydor76 German progrock with INGA RUMPF on voc. cc. djstr. VG+/NM \$12
AUDIENCE/ In The House On The Hill/Elektra71 UK progrock with HOWARD WERTH, punch hole, WLP, voc.,
VG+/NM \$10

NEW ADDITIONS!!!
ALICE/ Aretz/ Le Monde/ Polydor72 France import, obscure French progrock quartet. Excellent guitar melotron
interplay. Had no innersleeve when found so it looks VG (lots of light surface scratches) but plays VG+.
NM/ VG \$12

ALICE COOPER Same/ Atlantic77 grrrry twangy guitar rock with DAVID LINDLEY, timing strip, small djstr.
VG+/NM \$22
ALICE COOPER Same/ Atlantic77 grrrry twangy guitar rock with DAVID LINDLEY, timing strip, small djstr.
VG+/NM \$22

LAST VESTIGE MUSIC SHOP ORDERING INFO
PLEASE STATE what list you are ordering from: THE GOLDMINE "QUADRAPHONIC VINYL"
You may call the shop Mon-Fri Noon to 3:30 pm, Thur 11:30 am to 3:30 pm, Sat 11:30 am to 3:30 pm eastern standard time, FAX us
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send us an e-mail to info@lastvestige.com or reserve items by mail. We strongly suggest that you reserve records before sending payment!

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Free Walk In My Shadow 3cd/Warrior's Fingers (Brain Capers live BBC)
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Will search for any artist or group for a nominal fee.

During the MONTH OF FEBRUARY we are having a Valentines Sale
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We will be updating the rest of the alphabet as it is updated in Goldmine.
Type the address below into your browser for more vinyl bliss!!!
http://www.lastvestige.com/vinyl/6-9rare.htm

MUSICIANVIDEO.com

(201) 236-9107 • FAX: (201) 236-2916 • http://www.musicianvideo.com

One Surrey Lane Allendale, NJ 07401

Table listing music releases with columns for Artist, Title, Origin, Price, and Special Section. Includes entries for artists like Beach Boys, Beatles, and various indie acts.



MUSICAVIDEO.com



(201) 236-9107 • FAX: (201) 236-2916 • http://www.musicandvideo.com

One Surrey Lane Allendale, NJ 07401



Main table listing various music items, including albums, vinyl, and books, with columns for artist, title, format, and price.

AUDIO COLLECTIONS

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Table listing audio collections with columns for artist name, album title, and price. Includes entries for AC/DC, Aerosmith, Alice in Chains, and many others.

Table listing audio collections with columns for artist name, album title, and price. Includes entries for Jefferson Airplane, Iron Maiden, Jethro Tull, and many others.

Table listing audio collections with columns for artist name, album title, and price. Includes entries for Rolling Stones, Rush, Santana, and many others.

1-630-759-2273

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Web site: www.lesharrisrecords.com

LES HARRIS RECORDS/HISPER FERN, SAN ANTONIO, TEXAS 78230 Phone: 210-764-3434 Fax 210-493-8594 CELL 210-884-3310. MASTERCARD, VISA & DISCOVER CARDS ACCEPTED. Orders are sent within 24 hours. All records are fully guaranteed with a money back refund (sorry, no refunds on postage.)

- BEATLES BUTCHER COVERS: Pealed Stereo Nice M- \$2,000 Pealed Stereo Nice VG+ to VG++ \$900 Unpealed Stereo SEALED \$3,600 Pealed Mono ULTRA NICE M- \$1,200 Pealed Stereo M-slight blemish \$1,000 Pealed Stereo VG \$325

- BOB DYLAN RARE LPS Bob Dylan 1st LP 6 eyes lbl PROMO MINT! \$1000 Bob Dylan 1st LP 6 eyes lbl PROMO vg+ str \$250 Freewheelin' MONO w/promo W/DJTS w/deleted songs M-\$1,500

- 45s 45s 45s ROLLING STONES Love you live PIC \$2000 \$60 Roll n' Tumble LONDON W/P/C SLV \$60 Roll n' Tumble LONDON W/P/C SLV \$60

- LPS LPS LPS CLEFTONES Heart & Soul GEE ultra Rare STEREO! \$500 CLIFFORD, BUZZ Beethoven with Col. eyes lbl PROMO \$100

- NAME COMMENTS VALU ? & MYSTERIANS Cant get enough CANED DJ MINT W/SLV \$40 AMAZING RHYTHM ACE 3rd Rate Romance CAN. M. PROMO \$ 5

- 45s 45s 45s FLEETWOOD MAC Go your own way W/ DJ MINT W/SLV \$ 5 FLO & EDDIE Radio Promo Spots for 1st LP W/RepW \$15

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(New Releases from page 61)

MICHAEL JACKSON
Invincible
 Epic (EK 69400)

One has to savor new Michael Jackson records like fine wine, they're so rare. Seriously, one has to listen to a Jackson album at least three times, particularly when it never quite gels. Like all of his albums since the mid-80s, *Invincible* is more notable for its singles than its unity.

Since its November release, *Invincible* has posted some two million in sales in the U.S., spawned three singles and several videos, allegedly justified a gang of hype by Jacko himself, and, it seems, is stumbling into irrelevance. It's not that bad, even though there are few real songs. It's a sumptuous production (for a reputed \$30 million price tag, it had better be) — Jackson sings pretty well and yelps better, and it's the usual mix of cool hooks, up-tempo riffs, saccharine ballads, and strenuous nods to contemporaneity. At 77 minutes, it's also far too long.

But at age 38, Jackson seems all written out, so he'll have to make this disc, his first real commercial push since the bloated *HIStory* of 1995, extend his commercial life — if not his relevance. Peppering this with "quotes" from the Notorious (and still dead) B.I.G. and background vocals by Brandy doesn't make it particularly modern. Neither does the trophy production.

Nevertheless, Jackson brings some vitality to tracks such as "Unbreakable," the pretty "Break Of Dawn" and "You Rock My World." Unfortunately, he also brings his inimitably creepy sentimentality to "The Lost Children" (save me from hearing those little kids in the background, please) and "Cry." Overall, the album seesaws between the defiance the title implies and the pliancy of its more sentimental selections.

One would like to be able to credit Jackson with more than celebrity, but three-plus decades into his remarkable, perpetual showbiz career, that's largely all he is. Will he perform at the Grammy Awards? Are his vocals at the competing American Music Awards pretaped or actual? What charity will he donate to next? Will he marry again and, perhaps, father again? The answers to these questions occupy about the same amount of tabloid real estate as Chelsea Clinton's "makeover" — and are just about as interesting.

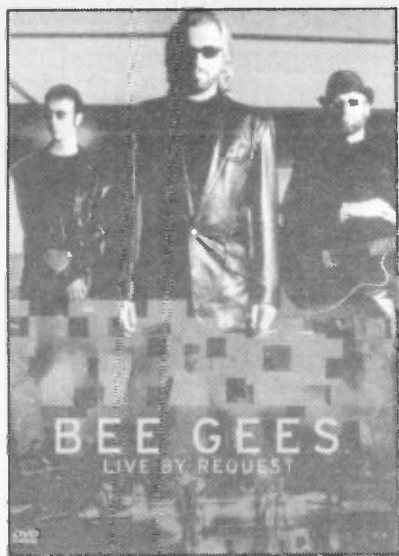
The album itself doesn't merit that much critical attention. "Unbreakable" has a great riff, and Jackson's biting, sharp self-portrait as an impervious icon is intriguing. "Heartbreaker" has similar energy and, like the first track, is about self-absorption; this time, the focus is a sex object who got away, and Jackson's clipped, dramatic delivery gives the song unexpected body. "Invincible" lowers the temperature even as it perpetuates what might be a theme of the album: the way ego stands in the way of affection.

The album crests toward the middle, with tunes such as the pretty ballad "Break Of Dawn" (Jackson actually takes time to sing here) and "You Rock My World," which has a cool intro and nifty beats, but it never develops. After that, *Invincible* begins to fall apart.

On the second half, despite revealing, bitter and gimmick-laden tunes such as "Privacy" and "Threatened" (the latter seems like a remake of "Thriller"), the album never adds up, the sentimentality takes over and the self-absorption fails to grab the listener's attention.

Too bad Jackson's eccentricities — his need to make himself over, his need for affection, his megalomania — dominate his art. Too bad he spends so much time and money

DVD Review



THE BEE GEES
 Live By Request
 Image Entertainment (ID1447BXDVD)

The release of *Live By Request* coincides with the release of *This Is Where I Came In*, The Bee Gees' first studio album in four years. The Brothers Gibb deliver a stellar performance in this 2001 installment of A&E's superb concert series, available now on DVD from Image Entertainment.

Kicking off with several selections from the new album, The Bee Gees offer solid evidence that their creative drive remains in high-gear — two of the stronger cuts, "She Keeps On Coming" (featuring Robin Gibb) and "Man In The Middle" (with Maurice Gibb taking the spotlight) are spirited, up-tempo rockers.

In addition to the new material, The Bee Gees revisit nearly a dozen of their greatest hits during this 90-minute program. Also offered is the oddly titled "Acoustic Medley" (during which Barry Gibb actually accompanies his brothers on electric guitar) segueing between abbreviated renditions of eight additional Gibb compositions.

1997's *One Night Only* (Image Entertainment) remains The Bee Gees' definitive latter-day concert video, owing in part to its inclusion of more than 30 full-length numbers. Even so, *Live By Request* serves as a worthwhile sequel — the more intimate venue and between-song chatter with fans (via live telephone calls and e-mails) adding an important personal ingredient beyond the straightforward concert setting of *One Night Only*.

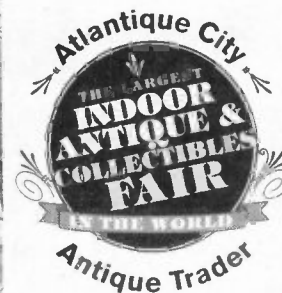
The Bee Gees' *Live By Request* celebrates a remarkable 35-year run that finds the talented trio in excellent form. With The Bee Gees set to embark on a World Tour in 2002, this DVD release serves as a preview of the magic still to come.

— Mark Wallgren

on bringing himself up-to-date (10 studios figured in this production). If it isn't the hippest producers (including Rodney Jerkins, Dr. Freeze, Terry Riley, and the ubiquitous Jimmy Jam and Terry Lewis), it's the priciest plastic surgeons. With Jackson, it's hard to tell where the artifice ends and the art begins. Perhaps they're one and the same for him.

This album doesn't answer the question. It's also not strong enough. Is Jackson an intermittently fascinating figure of psychodrama? Yes. Is he King Of Pop, as he claims? Don't think so.

— Carlo Wolff



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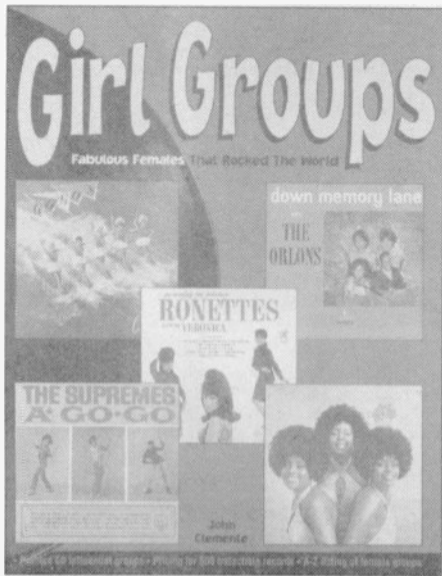
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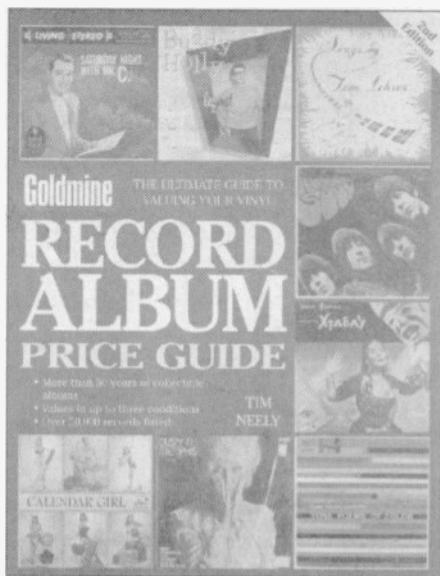


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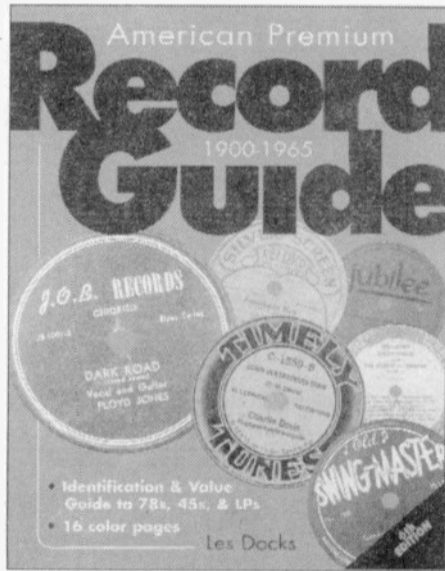
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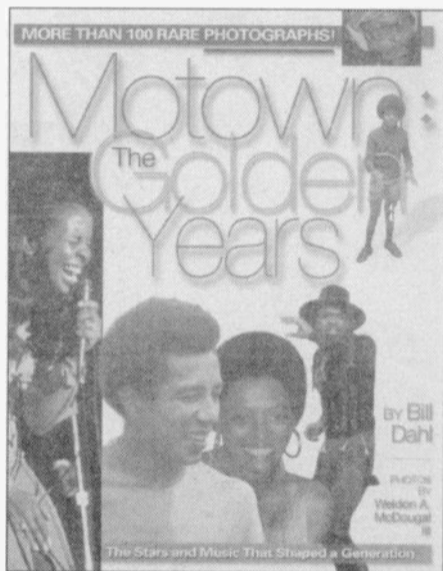
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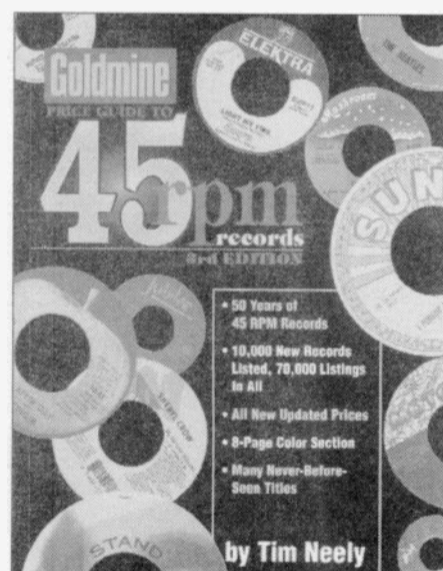
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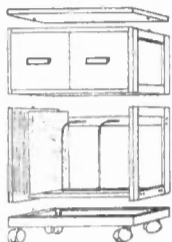


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The Pretty Things (from left): Viv Prince, John Stax, Phil May, Dick Taylor, Brian Pendleton.

on here, it would be "Tomorrow Never Knows," maybe "She Said She Said" or "Rain." If you could put a Rolling Stones track on here, it would be "We Love You." Pink Floyd's "See Emily Play" and "Arnold Layne" would also fit in perfectly.)

The Creation's irresistible "Making Time" kicks things off in inimitable fashion, its crashing, Who-inspired power chords serving up a perfect prototype for power pop. The Who's influence pops up frequently throughout the set; while many of the American Nuggets acts emulated The Rolling Stones and The Yardbirds (among many others), it's clear that many of the international acts represented on *Nuggets II* were mesmerized by the mod pop-art explosion of the early Who. This influence includes not only the set's one actual Pete Townshend song (Les Fleur De Lys' ace cover of The Who's "Circles," a.k.a. "Instant Party"), but also the inexhaustible supply of slashing guitars and frantically pounding drums offered by the likes of The Birds (with soon-to-be-famed guitarist Ron Wood), Fire (whose "Father's Name Was Dad" has a melody similar to the Kasenetz-Katz hit "Quick Joey Small," which it predates), The Idle Race (with the pre-ELO Jeff Lynne), Davy Jones (not The Monkees' starry-eyed vocalist/tambourinist but the future laughing gnome to be renamed as David Bowie), The Eyes, The Action, and first-tier Who rivals The Move and The Small Faces.

Other influences abound as well. The Beatles certainly cast a long shadow over virtually all late-60s pop music. That's particularly evident on Ronnie Burns' fab "Exit Stage Right" (backed

(Reissues News from page 56)

made Music Vol. VI includes two previously unreleased live performances from the movie *Grateful Dawg* featuring Jerry Garcia and David Grisman, the label's founder. Other artists featured on the compilation include Flaco Jimenez, Frank Vignola, Sam Bush and many others... Megadeth's 1985 debut *Killing Is My Business... And Business Is Good* has been reissued by Loud Records with unreleased 1984 demos and track-by-track band member comments.

Coming soon: Due Feb. 19, Rhino is wrapping up the 51-track, two-disc *Just The Right Sound: The Association Anthology*. The set covers all of their hits ("Cherish," "Windy," "Never My Love," "Along Comes Mary") and cuts released from 1965-1981 — 33 issued for the first time on CD, including two previously unreleased tracks ("The Machine" and "Better Times") along with liner notes by Dawn Eden and track notes and rare pictures from band members... Reissues coming March 12 from Universal Music Group include new installments in the *Real Folk Blues/More Folk Blues* series from Howlin' Wolf, John Lee Hooker, Muddy Waters, and Sonny Boy Williamson and, on March 19, Traffic's *Low Spark Of High Heeled Boys* and *Welcome Back To The Canteen* (expanded versions); Free's *Tons Of Sobs*, *Free and Fire & Water*; and Diana Ross — *The Lady Sings... Jazz & Blues/Stolen Moments* (CD and DVD). Coming March 12 from Columbia/Legacy are *Best Of* jazz sets for saxophonist Kirk Whalum, violinist Jean-Luc Ponty, and Paquito D'Rivera... Due May 14 from Columbia/Legacy are expanded editions of four Weather Report albums — *Tail Spinnin'*, *Mysterious Traveller*, *Black Market* and *The Best Of Weather Report*. The reissues include new essays written by Hal Miller.

— Greg Loescher

(Reissues from page 56)

and even The Move's "I Can Hear The Grass Grow" and The Easybeats' "Sorry" have all gained in stature over the years and would certainly already be familiar to most anyone interested in purchasing this set.

That complaint, petty as it is, is about the worst thing one can say about *Nuggets II*. The music itself is beyond reproach, an endlessly beguiling collection of accomplished rock 'n' roll that embraces both a hunger for expanded horizons and the concise, visceral appeal of the pop single. Where the American bands on the first *Nuggets* set reveled in the sometimes-ragged do-it-yourself spirit that ignited a homegrown rock 'n' roll revolution, much of the material on *Nuggets II* feels more inventive, more stylish, more ambitious and ultimately more seriously poised to see that ambition realized — all this while still rockin' and still being pop.

(For the sake of illustration, if you could put a Beatles track

by The Bee Gees, who also wrote the song and who were virtually unknown outside of Australia at the time). Do you like The Zombies? We All Together, a Peruvian group, successfully bridge The Zombies' work and the subsequent '70s pop of Badfinger with a sublime track called "It's A Sin To Go Away."

The Kinks? The Thoughts score with "All Night Stand," a Ray Davies song that Muswell Hill's finest never got around to recording. The Rolling Stones? Both The Ugly Ducklings and The Haunted succeed as Canada's swaggering answers to Mick Jagger and Keith Richards. "Reflections Of Charles Brown" by Rupert's People is a whiter shade of Procol Harum. The vocal blend of The Twilights on "Cathy, Come Home" recalls The Hollies, and there is even a vague Tom Jones element within the rockin' "Going Nowhere" by Los Bravos.

(Please see Reissues page 75)

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Joey Barbosa • 312 E. 90th St., NY, NY 10128 • (212) 427-8435
Auction ends two weeks after cover date.

(Reissues from page 71)

Nuggets II also affords an early glimpse at the work of many artists who later became much bigger names. In addition to those noted above, we hear Marc Bolan as a member of John's Children, Dave Edmunds with Love Sculpture and early singles by The Guess Who and The Golden Earrings (who, as Golden Earring, would enter the '70s classic rock lexicon with "Radar Love" and whose Nuggets-era drummer, Jaap Eggermont, would eventually concoct Stars On 45).

On the songwriting front, there is even "Why Don't You Smile Now," a pre-Velvet Underground song cowritten by Lou Reed and John Cale (with Terry Philips and Jerry Vance) and interpreted here by the legendary Downliners Sect.

A few of the songs here may be better-known to some via

But all of these roots of the '80s garage revival, all the myriad influences and even all of the *Before They Were Stars* celebrity sightings pale in significance compared to the sheer thrill of these individual songs.

subsequent covers by the likes of The Bangles (The La De Das' "How Is The Air Up There?"), The Chesterfield Kings (The Bluestars' "Social End Product"), and The Vipers (The Jury's "Who Dat?"). But all of these roots of the '80s garage revival, all the myriad influences and even all of the *Before They Were Stars* celebrity sightings pale in significance compared to the sheer thrill of these individual songs. Each is a captivating rockin' pop work on its own and part of an incomparable portrait of an unforgettable period in pop history when experienced en masse.

From The Factory's nonpareil "Path Through The Forest" (one of the greatest British psychedelic singles ever) through the pop magnificence of The Motions' "For Another Man," the giddy Japanese distillation of Merseymania of The Mops' "I'm Just A Mops" and the captivating rock 'n' roll of Wimple Winch's "Save My Soul," *Nuggets II* never falters and delivers a nonstop supply of essential lost '60s sides.

"Contains virtually no hits"? Aside from The Easybeats and Status Quo, one can only wonder why more of this fabulous material didn't break through to the top of the pops. If Rhino does ever decide to follow through with a *Nuggets III*, consider our skepticism official. The door. Bring it on!

— Carl Cafarelli

(Please see Reissues page 80)

DCC Bankruptcy Liquidation SALE



DCC, the renowned AUDIOPHILE label recently went through Chapter 11 reorganization. The New DCC will be concentrating on Gold CDs. We bought the remaining warehouse stock: 100,000+ ALUMINUM CDs and cassettes — no gold for now, sorry! — and we're selling them for wholesale; way below wholesale; and even pennies on the dollar. Our website, DCCBLOWOUT.COM, will be up in a few months. For now we have

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Raging Belly Video! For the Best videos from 1960-2000! Rare videos guaranteed not to disappoint! "My list is like no other!!!" Send \$3.00 for postage & handling to: Marc A. P.O. Box 413 Farmingdale, NY 11735 U.S.A.

ROCK, BLUES, Country. Howard Stern. Taping since early 80's. Send wants. Quick response. Steve, 5957 Reach St., Philadelphia, PA 19120.

UNCUT VIDEOS of the Bizarre. Horror, Gore, adult. 4 stamps for uncensored catalog. Sign 18 or older! Bloodgore Imports, PO Box 543, Iselin, NJ 08830-0543.

SIXTIES ROCK. Everyone's source for rare and unreleased sixties and related rock videos, large SASE for extensive list. Peter Abram, 561 Staples, San Francisco, CA 94112.

VIDEO/AUDIO: Led Zeppelin, Jethro Tull, Heart, Skynyrd, Van Halen, Bad Company, Fleetwood Mac, Kiss, Eagles, Foghat, Foreigner, etc. J.A.M., PO Box 7600, Garden City, GA 31418.

VIDEO CONVERSIONS. Serving worldwide collectors since 1985. PAL SECAM NTSC. VHS. Send SASE or visit http://www.skylands.net/users/ajp1/Videos/conv.htm Visions Imaging, PO Box 184, Stockholm, NJ 07460.

5506 VIDEO TAPES WANTED

FOR TRADE: Beatles, Stones, Dylan, Bruce, Zep, Nirvana, Who, Queen, U2, lots more. Send audio/ video lists. Ken, 304 E. 20th St. #2G, NY, NY, 10003.

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.

If you're searching for a special item, advertise for it!

(Reissues from page 75)

THE MUTANTS

Fun Terminal White Noise (WNR 005 2)

San Francisco's The Mutants once dreamed of doing experimental-type music but ended up thrashing it out in the pop-punk arena. The liner notes of Fun Terminal, a compilation of their entire output, makes much of how wild and weird their live shows were, though the general chaos it describes doesn't translate to their studio work.

The group, comprised of singers Sue White, Fritz Fox, and Sally Webster, guitarists John Gullak and Brendan Earley, bassist Paul Fleming, and drummer Dave Carothers, often come across as a punkier version of The B-52's. On Fun Terminal, their first album, they sound like a polished new-wave band with songs that run the gamut from absolutely first-rate ("Opposite World") to the merely pedestrian ("Lesson In Time").

Fun, not anger, was The Mutants' thing. A group that dishes out the comically inspired

"Twisted Thing" could hardly be accused of taking themselves too seriously, not that they weren't above making the occasional social statement. The problem is trying to decipher the meaning of it all (i.e., the muddled psychobabble of "War Against Girls," which has question marks stamped all over it).

Also included are a few tracks from a 1980 unreleased demo produced by Paul Wexler of The Go-Gos fame, the best track being "Too Much Too Soon," a driving new-wave tune. A looser, more manic sound is in evidence on their 1978 EP, the most annoying track being the insipid "Insect Lounge," which only goes to show they could be as willfully stupid as the next act.

The Mutants, who played their last show in 1989, were far more impressive in a live setting. A few tracks from a 1981 performance in San Francisco captures the raw energy and brute simplicity of The Mutants at their finest (check out the likably sloppy "Monster Of Love" or "Furniture"). Then and only then do they truly live up to all the hype.

- Tierney Smith

THE B-52'S

Nude On The Moon — The B-52's Anthology Rhino (R2 78357) (Two CDs)

Nobody could have predicted it, but The B-52's are the great survivors of American new wave. While everyone else, from Talking Heads to Television, the Ramones to Blondie, certainly had their moments in the sun, those suns themselves were so utterly unstable that, today, it's hard to even remember when they attained critical mass (acceptance).

The B-52's, though, sounded as enervating at the apparent end of their career — 1998's ode to Blondie's own "Debbie" — as they did at the outset, with the convoluted crustaceous insanity of 1979's "Rock Lobster." If Anthology serves just one purpose, it is to answer that age-old conundrum of whether humor really does belong in music. Yes, it does — provided it's funny to begin with.

Of course, to linger on the comedic value of The B-52's' best tunes (and, indeed, their best outfits), is to seriously overlook what

else made them special.

Songs such as "Love Shack," "Roam" and "Channel Z," from the massive resurgence of the late 1980s, or "Dance This Mess Around," "Quiche Lorraine" and "Song For A Future Generation" from earlier in the decade, still sound great today. That's because they had depths that, let's face it, few full-on novelty bands ever even dreamed possible. Superficially, The B-52's were as disposable as the junk culture that offered them their greatest inspiration. Scratch the surface, though, and they emerge among the greatest chroniclers of modern Americana since The Beach Boys and the Brill Building, a head-on collision between Andy Warhol, The Shangri-Las and a garbage truck-full of lava lamps.

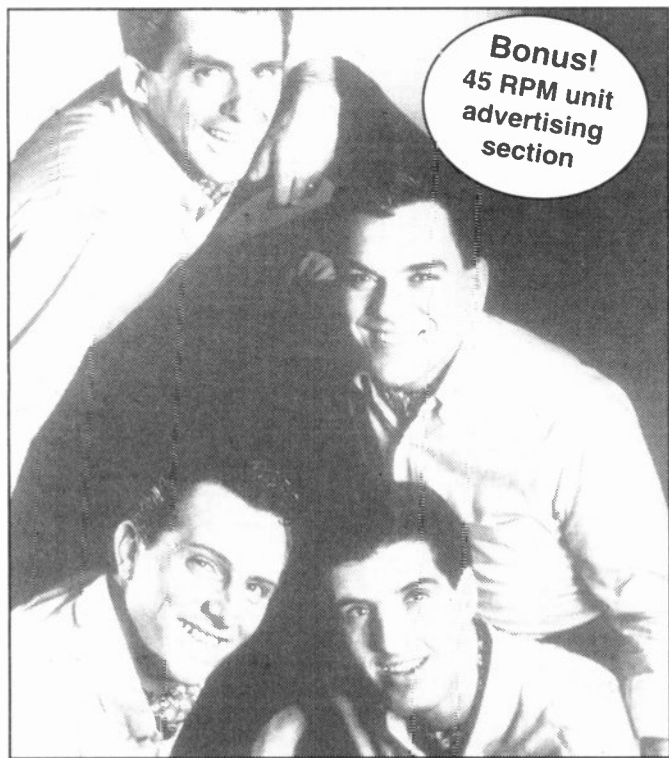
One of the ephemeral illustrations within the accompanying booklet depicts the band's first album on eight-track. That picture truly is worth a thousand words — not because The B-52's are at all clunky, old-fashioned and prone to snap at vital moments, but because they were the first, and remain the greatest

Five Star Records heymarty@wwnet.net MARY WINTERS Nov 2002 TODAY'S TOPIC: RECORDS THAT MAKE ME CRY! THAT'S RIGHT, AND NOT FOR THE SAD SONGS LIKE YOU MIGHT THINK! THESE THREE LPs NEARLY BROUGHT TEARS TO MY EYES WHEN I SAW THE DEPLORABLE CONDITION OF THE DISCS! BUT HEY, THEY ONLY SET ME BACK A BUCK EACH! AND SINCE THEY ALL PLAY REASONABLY WELL, WHO AM I TO COMPLAIN!? I WOULD NEVER FORK OVER THE CASH REQUIRED TO PURCHASE THEM IN ANY KIND OF DECENT SHAPE, SO I'VE DECIDED TO BE GRATEFUL THAT SOMEBODY OUT THERE PLAYED THESE ALBUMS TO DEATH... AND SKIPPED THEM ACROSS THE DRIVEWAY... PUT CIGARETTES OUT ON THEM... etc.! SMOKEY ROBINSON WAS A MERE TWENTY-THREE YEARS OLD WHEN THIS 1963 MIRACLES LP CAME OUT ON THE TAMLA LABEL BUT HE WAS WELL ON HIS WAY TO ESTABLISHING HIMSELF AS ONE OF THE PREMIER SONGWRITERS OF THE ERA! HE WROTE OR CO-WROTE EVERY SONG HERE, AND YOU'VE REALLY GOT A HOLD ON ME" WAS COVERED BY THE BEATLES. RE-ISSUES OF THE ALBUM WERE RE-TITLED "YOU'VE REALLY GOT A HOLD ON ME" TO TAKE ADVANTAGE OF THE SONG'S CROSSOVER POPULARITY! EXPECT TO DROP A COUPLE BILLS ON THIS IN MINT CONDITION!! THE FABULOUS MIRACLES YOU'VE REALLY GOT A HOLD ON ME A LOVE SHE CAN COUNT ON I ALREADY HAD A RE-ISSUE OF THIS GREAT 1962 DUKE LP BY BOBBY BLAND BUT I COULDN'T RESIST THIS BEAT-UP BUCK COPY FOR... HMMM... FOR HISTORICAL REASONS I GUESS! AND EVEN THOUGH THE COVER'S VERY WORN, IT STILL HAS A RICHNESS TO IT THAT MY RE-ISSUE LACKS!! A FIFTY DOLLAR ITEM IN NEAR MINT CONDITION!! THIS 1959 FLAMINGOS LP FEATURES "GOODNIGHT SWEETHEART" AND "I ONLY HAVE EYES FOR YOU" AS A MONO COPY IT'S SLIGHTLY LESS VALUABLE THAN A STEREO COPY WOULD BE, BUT STILL HAS A NEAR MINT VALUE IN THE ONE HUNDRED DOLLAR RANGE!! TOTAL FOR PRIMO COPIES: 50 + 200 + 100 = \$350!! TOTAL FOR MY GARBAGE: 1 + 1 + 1 = \$3!!!

Coming to...

Goldmine

The Four Seasons



Bonus!
45 RPM unit
advertising
section

From the Goldmine archives

The Four Seasons were one of the biggest American acts of the '60s, weathering the British Invasion much better than most of their peers. Four #1s and 28 Top 40 hits in the '60s made them one of the most popular groups of the decade. With his instantly recognizable falsetto, lead vocalist Frankie Valli also went on to a memorable solo career, and he continues to perform today. The Four Seasons have continued on without him during the past 30 years, netting a #1 in 1975/76 with "December, 1963 (Oh What A Night)" and a #14 hit in 1994 with a dance remix of the same song. In this *Goldmine* exclusive, founding members Valli and Bob Gaudio talk about the group's rich legacy.

Advertisers — This is a great issue to sell your Four Seasons, vocal groups and '60s items, as well as records, CDs and memorabilia from every era and genre.

ISSUE DATE	AD DEADLINE	MAILING DATE	ON SALE
April 5	March 7	March 14	March 22

Advertising deadlines

DEADLINE	ISSUE DATE	MAILING DATE	ON SALE DATE
Thursday	Friday	Thursday	Friday
Feb 21	March 22	Feb 28	March 8
March 7	April 5	March 14	March 22
March 21	April 19	March 28	April 5

FOR AD INFORMATION: Call Trevor Lauber, Joanna Gillund, or Jill Ruesch at 715-445-2214. RETAILERS: To sell *GOLDMINE* in your shop at no risk, contact Bulk Sales Manager Steve Hudziak at 715-445-2214, ext. 327.

Sign up as a GOLDMINE subscriber
— get 13 issues for only \$24.95!

(U.S. addresses only; see subscription ad on this page for non-U.S. rates.)

Charge Card holders, call toll-free:

1-800-258-0929



The B-52's (from left): Fred Schneider, Kate Pierson, Cindy Wilson, and Keith Strickland.

group ever, to realize that retro fashion is more than simple nostalgia. It's also a way of life.

The contents of *Anthology* serve up few surprises, and that's how it should be. Half a dozen tracks from the group's debut album include the hit re-recordings of their self-released first single, "Rock Lobster" b/w "52 Girls," not to spite the rarity hunters, but simply because they're better. A lot better.

Five cuts from *Wild Planet* follow, together with a live 1990 recounting of the puppy love of "Quiche Lorraine." Then come *Whammy*, *Bouncing Off Satellites*, *Cosmic Thing* and *Good Stuff*, and each is cherry-picked with sufficient precision that one really doesn't need the actual albums anymore. Only one era in the band's development is overlooked — that confusing moment around 1981-82 when, uncertain whether wackiness had any place in the modern world, The B-52's first

trod water with the *Party Mix* mini-album, then went into the studio with David Byrne. Just one cut is included from the ensuing *Mesopotamia* mini-album, a 1990 remix of the title track (an outtake from the sessions, subsequently reworked for *Whammy* follows); *Party Mix* is overlooked completely.

It's a shame, but one can understand why. Both releases are by The B-52s, but neither truly captures their essence. Besides, what would you lop off to make room for more songs? The frenzied live "Whammy Kiss?" The insanely "interdimensional" remix of "Mo-Dean?" "Planet Claire?"

The fact is, and it's not something you can say about many box sets (even mere two-disc packages such as this), *Anthology* simply is the best summation of the band you could imagine, a party out of bounds for every future generation.

— Dave Thompson

Goldmine Subscription Service

Including Special Services Subscriptions
sent via UPS, 1st Class

Note: Current subscribers: when ordering any Special Service Subscription, a minimum one half year payment must be submitted. Those funds will be added to any current subscription credit and the total balance pro-rated to arrive at the number of issues due under the chosen plan. Subscribers will be notified of the resulting change in subscription duration and their new expiration date.

Regular Subscriptions are delivered via Second Class Mail to addresses in the U.S. and possessions.

Credit card orders: To speed the processing of your order for a Special Service Subscription, VISA,

MasterCard, Discover or American Express orders may be phoned in by dialing 800-258-0929 and asking for Special Services.

United Parcel Service delivery subscriptions require a street address.

Clip and mail with payment to:

Goldmine

Special Services

Subscription Department

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

NOTE: Special Services Subscriptions are not available outside of U.S.A.

Goldmine Service	6-mo.	1-yr.	2-yr.	3-yr.
Second Class Mail (Standard Delivery 50 States)	\$24.95	\$39.95	\$74.50	\$107.95
Plain Wrapper (2nd Class Mail 50 states)	N/A	46.95	88.50	128.95
First Class Mail (in Plain Wrapper 50 states)	66.95	124.95	255.00	382.95
United Parcel Service (Regular Delivery 48 States)	75.00	140.00	N/A	N/A
United Parcel Service (2nd Day)	160.00	305.00	N/A	N/A
United Parcel Service Next Day	245.00	470.00	N/A	N/A

Foreign subscriptions including Canada and Mexico must be paid for in U.S. funds by an international money order or postal money order

Circle the rate below your country

	1/2-year	1-year
Surface mail all countries	49.95	93.95
Canada, Mexico (Air Mail)	70.95	135.00
Central America, Caribbean (Air Mail)	135.00	255.00
South America, Europe, Mediterranean Africa (Algeria, Libya, Morocco, Tunisia) (Air Mail)	135.00	255.00
Asia, Africa, Australia, all other countries (Air Mail)	135.00	255.00

Name _____ Check enclosed
 Address _____ MasterCard VISA Discover Am. Ex.
 City _____ Card # _____
 State/Zip _____ Expires Mo. _____ Yr. _____
 Signature _____

New subscription
 Renewal/Extension (please attach your mailing label)

Rates are subject to change.

Goldmine

Circulation Dept.

700 E. State St., Iola, WI 54990-0001 GMPTY97

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2001 Advertising Deadlines

Deadline is 12 noon on deadline day
700 E. State St., Iola, WI 54990-0001

1-888-457-2873 • 715-445-2214 • FAX: 715-445-4087

Ad Deadline	Issue No.	Cover Date	Mailing Date	On Sale Date
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
April 18 '02	#569	May 17	April 25	May 3

REFERENCE FORM

COMPANY NAME _____
 STREET ADDRESS _____
 CITY _____ STATE _____ ZIP CODE _____
 PHONE NO. _____
 SOCIAL SECURITY # _____
 TYPE OF BUSINESS _____
 CORPORATION LIMITED PARTNERSHIP
 CO PARTNERSHIP INDIVIDUAL PROPRIETOR
 NO. OF YEARS ESTABLISHED _____

PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY

NAME _____
 MAILING ADDRESS _____
 CITY _____ STATE _____ ZIP CODE _____
 TITLE _____

TRADE REFERENCES

NAME _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP CODE _____
 PHONE _____

BANK REFERENCE

BANK NAME _____
 CITY _____ STATE _____ ZIP CODE _____
 PHONE _____
 BANKING OFFICIAL _____

I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved.

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

AUTHORIZED SIGNATURE(S) OF APPLICANT(S) _____

Advertising Information

DISPLAY ADVERTISING:

(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 DIRECTORY.....PREPAID

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	10-12	13-26
1-2.....	No Discount	20%
3-6.....	10%	25%
7-9.....	15%	

ADVERTISING REQUIREMENTS: BOOTLEG POLICY

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

REFUNDS:

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

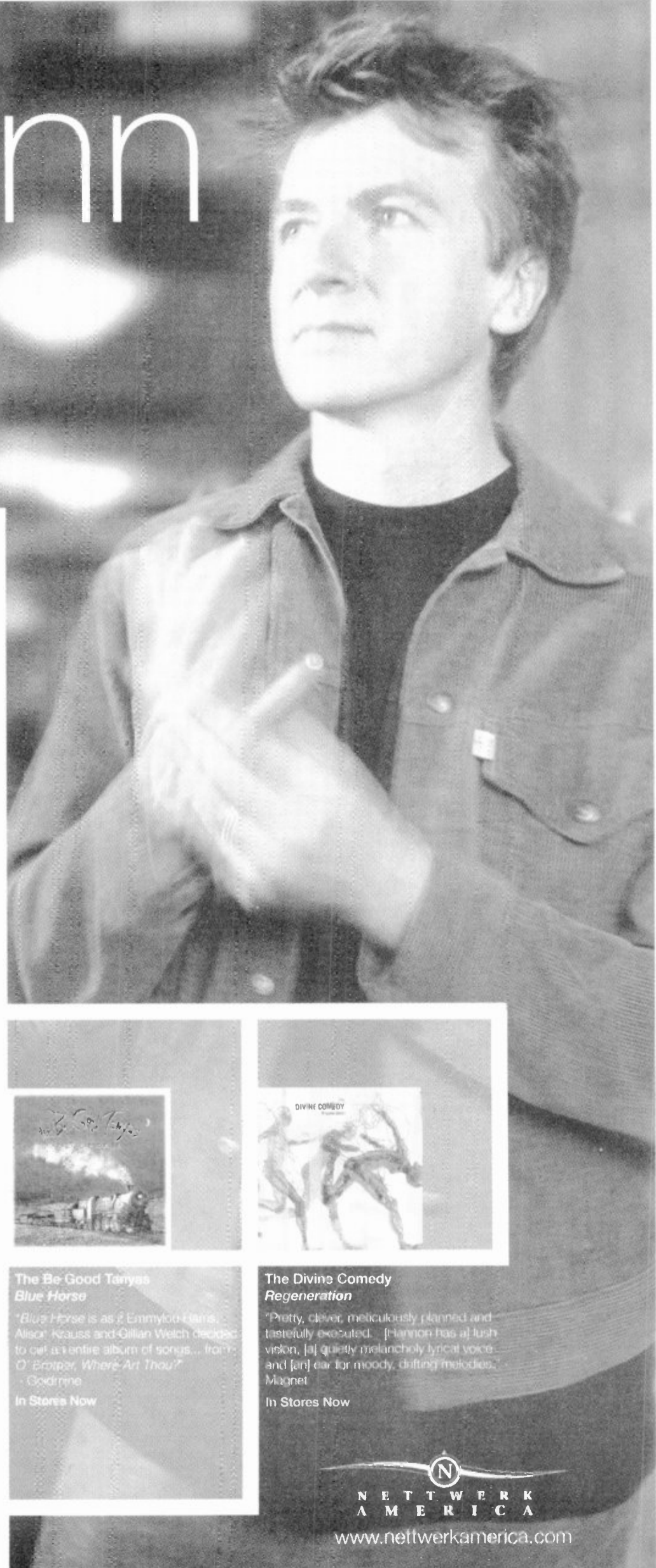
Unless otherwise stated in the ad, the buyer has a 10-day return privilege from the time he/she receives an item from an advertiser. The buyer does not have to give a reason for a return and can demand a refund less postage costs. Advertisers must allow buyers to obtain authenticity judgments as the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

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

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

Payment must accompany an advertisement and must be in the form of a personal check drawn on a U.S., 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.

Neil Finn



7 WORLDS COLLIDE



7 Worlds Collide Live at the St. James

Featuring Eddie Vedder, Johnny Marr,
Lisa Germano and Radiohead's
Ed O'Brien & Phil Selway.
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One All
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featuring
2 brand new
songs!
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The Be Good Tanyas *Blue Horse*

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