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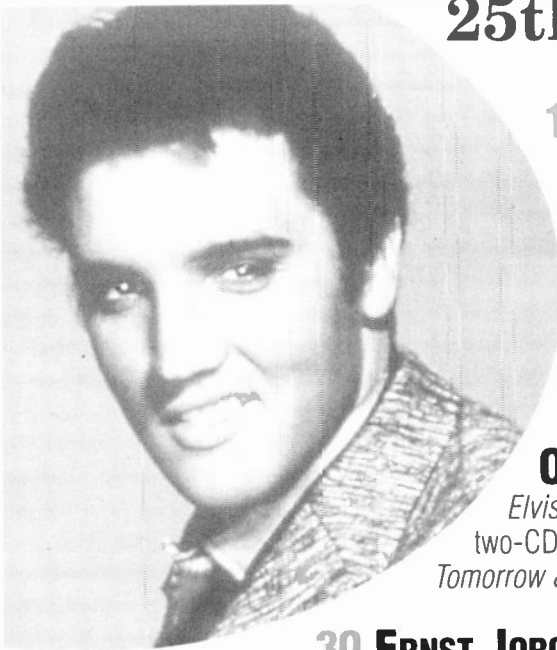
Dedicated to the memory of Rick Whitesel

# Goldmine

ISSUE 575 August 9, 2002  
Vol. 28 No. 16

Courtesy of J.A.I. Publishing

## 25th anniversary celebration



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Elvis Presley's last few months were lonely ones, but signs of his revitalization were beginning to emerge. Even his live shows were — sporadically — stellar efforts. *Goldmine* reviews the final days of the King Of Rock 'N' Roll.

...by Gillian G. Gaar

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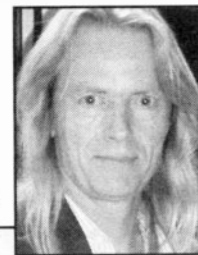
The 25th anniversary of Elvis' death could prompt the largest candlelite vigil attendance at Graceland since 1977. ...by Gillian G. Gaar

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For nearly decade, Ernst Jorgensen has been the lucky person handling Elvis' back catalog projects, helping to sell millions of recordings and gathering a few Grammy® Awards in the process. *Goldmine* asked him about the new *Today, Tomorrow & Forever* box set and the reissue process. ...by Gillian G. Gaar



Ernst Jorgensen

Courtesy of Ernst Jorgensen  
Roger Smithe

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The Hard Rock Cafe has amassed more than 64,000 artifacts from the rock 'n' roll era to adorn its 100-plus restaurants. It was only a matter of time that a coffee-table book would chronicle the many icons it has, including Buddy Holly's glasses (left). ...by Greg Loescher

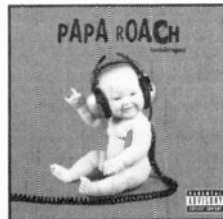


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MARK ISHAM



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# Please Mr. Postman

Dick Dale blows away younger competition

One item I might add to your fine cover story on Dick Dale (*Goldmine* #574, July 26, 2002) is that Dale seems to have begun aggressively touring in the mid-1990s when his HighTone label affiliation started. Perhaps his biggest tour is his annual spring tour, which covers two thirds of the United States, starting in Colorado, working its way as far east as Maine then back west usually concluding in Missouri, Kansas or Oklahoma. Dale and his band (which consists only of a bass player and drummer) will play six nights a week for six weeks, performing almost exclusively in nightclubs that usually feature blues bands. This annual spring tour has been going on since about 1994. For me one of the real highlights of each year since 1995 has been to see and hear Dale in person in Kansas City at The Grand Emporium usually near the end of his six weeks on the road. He and his group played for two hours and 45 minutes nonstop this year. Like every year, he plays like a man possessed with something to prove, always changing the show some from the previous year and always winning new followers. My teenaged son has insisted on coming to the shows with me for three years now. After playing more notes than most guitar players pick in a week, Dale will remain near the stage for another hour without a break signing autographs on anything, posing for pictures and sharing jokes and tales with his fans — all done without any kind of big-headed superstar pretensions.

My point in sharing this information is to encourage those *Goldmine* readers who have yet to see Dale perform in person to please do so the next time he is near your hometown. He plays in so many cities every year there are really many opportunities to see him.

People joke about The Rolling Stones being too old to be playing rock 'n' roll music. With Dale the matter of age never comes up, and he seems so energetic and overpowering in his performances. (Perhaps I should not have even mentioned it here!)

In closing, I have often listened to the Saturday evening surf-music radio program on KFJC in California hosted by DJ Phil Dirt (I hear it on the Internet). I doubt if anyone else can assemble a playlist of so many great instrumental surf songs as DJ Dirt — just one fine vintage and contemporary tune after another. All of these guitar players heard on this program owe a massive debt of style and technique to Dale, and they have to be good to be heard on this show. But let DJ Dirt drop just one Dale record in between the others — there is just no mistaking Dale for any other guitar player. He stands out from all the rest! Everyone tries to sound like Dale, but Dale sounds like no one else!

We are indeed fortunate to have such a living legend in our midst.

— Mark "Daddy-o Dilly" Dillman  
Topcka K's

LETTER FROM THE EDITOR

## Elvis is still the reigning King of rock 'n' roll

As Buddy Holly so simply put it, "Without Elvis, none of us would have made it." That phrase, along with a picture of Elvis, is often the first thing one sees when viewing The Rock And Roll Hall Of Fame's Web site ([www.rockhall.com](http://www.rockhall.com)).

Twenty-five years after his death and 46 years after his 1956 debut and first #1 hit "Heartbreak Hotel," Elvis Presley is back on the top of the U.K. singles chart with a remix of "A Little Less Conversation" by Dutch DJ JXL. The hit means Elvis has the record for #1 U.K. singles — he had been tied with The Beatles. It's now Elvis' 18 versus The Beatles' 17. In addition, the new *Today, Tomorrow & Forever* box set is another winner for the King.

Memphis and Graceland will be mobbed by fans paying tribute during Elvis Week — a final tally will be forthcoming in *Goldmine's* post-Elvis Week wrapup in a few issues. (See p. 19 for details on what's happening in Memphis.)

In addition to Elvis' 25th and the 50th anniversary of rock 'n' roll — Alan Freed's first rock 'n' roll concert took place in Cleveland in 1952 — 2002 also marks the 125th anniversary of Thomas A. Edison's invention of the phonograph. That event is commemorated by the inaugural Vinyl Record Day (see p. 12).

Speaking of records, the cream of Elvis' recordings — the five 45s on Sun Records — are the highlight of any record collection and certainly are the most impressive set of records one can own. Sure, Charley Patton or Robert Johnson 78s, a Beatles Butcher Cover, *The Freewheelin' Bob Dylan* album or The Rolling Stones' rare "Street Fighting Man" picture sleeve are all plums. But the five Sun records propelled the rock 'n' roll revolution.

As Tim Neely's pricing history notes (see p. 26), Elvis' Sun 45s were still within most collectors' financial reach up until the early '90s, when prices really took off. Today a

near-mint copy of one of the five will set one back \$2,500-\$6,000!

Disney's new animated cartoon movie *Lilo & Stitch*, which features seven Elvis songs — five sung by the King himself, is turning youngsters onto Elvis. One has to admit that his songs are a lot more singable for youngsters than "tunes" from System Of A Down, Slipknot, Eminem, or Korn. Kids will remember Elvis' songs for a long time, as the eventual video release of the cartoon as well as the soundtrack will keep the music alive, extending his influence to future generations.

For those readers who are seeing a copy of *Goldmine* for the first time, as an attendee at the *Goldmine* and Rock Hall-sponsored third annual National Record Show™ at the Rock Hall, this issue is our 25th anniversary tribute to the King. *Goldmine*, which has been published continually since 1974, covers a wide range of popular and obscure artists from the 1930s to the present.

Even if you are not an Elvis fan, this issue — and every issue — contains coverage of other artists and genres from all eras besides rock 'n' roll. Upcoming issues will include cover stories on The Searchers, Jethro Tull, Steve Miller, Sam Cooke, the 25th anniversary of punk, The Beatles, and Frank Zappa, just to show the diversity of the artists covered in *Goldmine*.

Plus *Goldmine* advertisers help collectors locate hard-to-find recordings in all formats for their collections. So if you had fun at the National Record Show, you'll definitely have fun every two weeks with each new *Goldmine*. Rock on!

— Greg Loescher

Editor's recommendation: *Elvis Presley, Today, Tomorrow & Forever* (BMG Heritage 65115) (Four discs). Elvis as we've never heard him before — and at a reasonable price.

[Mark, thanks for the testimony to one of rock 'n' roll's underappreciated early influences. Readers young and old should definitely take you up on the opportunity to see Dale in action. — Ed.]

Goanna member reflects on band's history

Many thanks for sending me the copy of *Goldmine* containing the Goanna article (*Goldmine* #570, May 31, 2002). I really enjoyed wandering through that history, and I believe the others in the band did too. It's always a bit strange to see one's life recounted after a career of more than 20 years. But it's also great to remember and enjoy the fact that I am still working and producing music that people seem to like after all that time. Very best wishes to you and all at *Goldmine* for publishing the feature.

— Rose Bygrave  
via e-mail

[Rose, your band's story is certainly an intriguing one, and "Solid Rock" has made a big impact on the improved treatment of Australia's aborigines and their history. That impact is certainly something few artists are able to accomplish, though they may have many hits and be immensely popular. Rock on, solidly! — Ed.]

Cameo/Parkway reissues still a no-show

I wrote a while back asking about the Cameo/Parkway situation. You wrote back saying that you were to do an article on it. Did I miss it, or did you get sandbagged?

— Martin Madore  
Hockessin DE

[Martin, we did assign a writer to do a story on Allen Klein and the Cameo/Parkway Records' reissue situation, and we did have contact with his



*Goldmine* #574, July 26, 2002

office, but he isn't talking about it or much else. Sad, but true. This is easily the most exasperating situation in the reissue market, as these gems should have been reissued years ago. We're still working on a follow-up story, to be published sometime this fall. — Ed.]

Buddy Holly's Crickets ignored by Rock Hall

I hope I'm not the only person in the world who feels that The Rock And Roll Hall Of Fame has wrongly ignored Jerry Allison and Joe B. Mauldin by not including them in the Hall along with inductee Buddy Holly as Buddy Holly And The Crickets. To me, this is the same as if John Fogerty, Pete Townshend, Brian Wilson, and John Lennon and Paul McCartney had been picked instead of Creedence Clearwater Revival, The Who, The Beach Boys, and The Beatles, respectively.

After all, those individuals were the geniuses of the groups. But would they have achieved their success without the groups? Would Holly have achieved his fame without The Crickets? He had already tried and failed with his first Decca sessions without Allison and Mauldin. Every song that was a hit

(Please see Please Mr. Postman page 63)

## Author seeks R&B LP and 45 sleeve pictures

*Goldmine* price guide author Tim Neely is seeking help from *Goldmine* readers for his upcoming *Standard Catalog Of Rhythm & Blues Records*, the next book in *Goldmine's Standard Catalog* series, due to be released in October 2002. If you have rare R&B 45 sleeves or albums and would like to contribute to the book, call Neely at 715-445-4612, ext. 782, or e-mail him at [neelyt@krause.com](mailto:neelyt@krause.com) before Aug. 15, 2002. The book will be the first readily available R&B price guide in more than 20 years.





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# Grapevine



All photos from the Goldmine archives

2002 inductees include Jay & The Americans (upper left), The Swan Silvertones (above), and The Chantels (left).

## Vocal Group Hall Of Fame gears up for September inductions

SHARON, Pa. — New Vocal Group Hall Of Fame And Museum president and CEO Bob Crosby has wasted no time in putting together his organization's 2002 inductions and increasing attendance at the Hall's museum in downtown Sharon, Pa. — a short distance from Cleveland and Pittsburgh off of Interstate 80 on the Ohio-Pennsylvania border.

Twelve vocal groups from the 1940s-1970s will be inducted in the Class Of 2002 (see list on p. 12). The inductions, a concert, a record show, collector-car activities and fan club meetings will be held Sept. 17-19, 2002, at the Hall's museum in Sharon and in nearby locations.

The 2002 inductees were announced at a press conference in April by entertainer Donny Osmond with the help of The Marcells' bass vocalist Fred Johnson, of "Blue Moon" fame.

### 2002 Vocal Group Hall Of Fame inductions week schedule

Unless otherwise noted, all events are held at the Vocal Group Hall Of Fame And Museum, 98 East State Street, Sharon PA 16146. The Hall updates its Web site with new information on a daily basis ([www.vgihf.com](http://www.vgihf.com)).

#### Sept. 17

3 p.m. — Induction ceremony, followed by an induction dinner (closed to the public)

#### Sept. 18

7 p.m. — Induction concert and record show (venue to be announced)

#### Daily events

- Keystone Record Collectors Club record show (daytime location to be announced; will also be held at the Sept. 18 evening induction concert)

- Car club activities
- Fan club conventions

For lodging information, call the Mercer County Visitors And Convention Bureau at 724-346-3771 (fax: 724-346-0575; [www.merlink.org](http://www.merlink.org))

The inductees are voted on by *Goldmine* readers (a ballot was inserted in to the Feb. 22, 2002, issue) along with an induction committee of music historians.

Former Supreme Mary Wilson is tentatively on tap again as one of the co-emcees, and Crosby said several major recording artists are being asked to give awards — dubbed a "Harmy" — to the new inductees. The 2002 inductions will take place on the third floor of the museum starting at 3 p.m., Sept. 17, and will be followed by an onsite induction dinner. Due to limited space in the museum, these events will be closed to the public.

Crosby also pointed out that the annual inductions concert will be moved to a nearby venue, to be named shortly. Previously, the concerts had been held behind the museum in a municipal parking lot, thus limiting attendance to about 1,500 people.

The induction concert, which features vocal groups who are previous inductees, 2002 inductees and non-inductees, will start at 7 p.m. and run until 11 p.m.

At press time, confirmed artists for the concert included The Lettermen, The Marcells, The Shirelles, Jay & The Americans, The Clovers, and The Chantels. Ticket cost and purchase information is forthcoming.

Local car collectors are providing for the artists' transportation in vintage vehicles to and from airports and induction events.

Last fall The Vocal Group Hall Of Fame Foundation opened up the Barbershop Hall Of Fame, a sister museum and hall across the street from the main museum. Future plans include halls of fame in downtown Sharon for other genres.

Upon reopening the museum earlier this

(Please see Vocal Group inductions page 12)

## GRAPELEAVES

*Time and Love:*  
LAURA NYRO  
SONGBOOK



**On the bookshelf:** *Time And Love: The Laura Nyro Songbook* edited by Milton Okun (Cherry Lane), includes a three-song CD of previously unreleased tracks from the singer/songwriter, excerpts from her journals, original artwork by Nyro, interviews and photos. The heart of the book is sheet music for 17 of her songs (guitar, vocals, piano) including the hits others carried on to greater heights — "Stoned Soul Picnic" (#3, *The 5th Dimension*), "Wedding Bell Blues" (#1, *The 5th Dimension*) "Eli's Coming" (#10, *Three Dog Night*), "And When I Die" (#2, *Blood, Sweat & Tears*), among others... *The Sensational Alex Harvey* by John Neil Munro (Fire Fly) covers the zany career of one of England's most outrageous entertainers, Scotsman Alex Harvey, whose Alex Harvey Soul Band was a rival to The Beatles during both bands' Hamburg, Germany, stints in the early '60s... *Sheryl Crow: No Fool To This Game* by award-winning New York Times writer Richard Buskin (Watson-Guptill) covers Crow's eight-time Grammy Award-winning career since her 1993 smash album debut, *Tuesday Night Music Club*... *Kiss Alive Forever: The Complete Touring History* by Curt Gooch and Jeff Suhs (Watson-Guptill) lists the history of more than 1,900 Kiss performances worldwide, with overviews of each tour including the number of shows, venues, start and end dates, song lists, opening acts, average attendance and plenty of other trivia for Kiss fanatics. The book includes interviews with Kiss roadies as well as members of opening acts such as Styx, Iron Maiden, Rush, and Cheap Trick... Coming this October from Simon & Schuster are *Bob Dylan Chronicles: Volume 1 and Lyrics: 1962-2002* By Bob Dylan.

**For couch potatoes:** August-released DVDs from Image Entertainment include *Kronos On Stage; Todd Rundgren Live In Japan*, a 94-minute DVD from a 1990 concert; *Dave Mason — Live At Sunrise*, which includes new takes on songs from the guitarist's Traffic days, as well as his signature "Feelin' Alright" and Bob Dylan's "All Along The Watchtower," among others... DVDs due soon from Music Video Distributors include *John Lee Hooker — Live In Montreal: Montreal Jazz Festival*, taped in 1980 (Sept. 10); *Bobby Vinton — Live: Songs From The Heart*, a 77-minute DVD taped at his Branson, Mo., Blue Velvet Theater (Sept. 17); *John & Yoko's Year Of Peace*, taped during John Lennon and Yoko Ono's 1969 "bed-in" in a Toronto hotel, with new commentary from Ono and others; and *Paul*

Anka — *Night Of A Lifetime*, taped at recent Las Vegas nightclub stints (Sept. 17).

**Girl groups get their own stamps:** Twelve legendary girl groups of the '50s and '60s are featured on new stamps from Nevis, Ghana, Liberia, The Commonwealth Of Dominica, St. Vincent, and The Grenadines. Mary Wilson launched the project and, along with her group The Supremes, the others included are The Angels, The Chantels, The Cookies, The Crystals, The Dixie Cups, Patti Labelle And The Blueberries, The Marvelettes, Martha Reeves And The Vandellas, The Ronettes, The Shirelles, and The Velvelettes. The stamps will be formally unveiled Aug. 22, 2002, at The Rock And Roll Hall Of Fame in Cleveland. At press time, Wilson expects more than two dozen group members to attend the unveiling, with legendary DJ Cousin Bruce Morrow (WCBS-FM) emceeing the event. An informal jam session will follow. Wilson maintained contact with many of the girl-groups' members and obtained photos of each group's original members for the stamps' designer to follow for artwork. A portion of the money from stamps sold will be donated to the Florence Ballard Estate. The former Supreme's three daughters and 10 grandchildren are the beneficiaries. Ballard passed away in 1976 from cardiac arrest. Stamps are available from stamp dealers or at [www.igpc.net](http://www.igpc.net), The Inter-Governmental Philatelic Corporation's Web site.

**On the road again:** Blueswoman Bonnie Raitt and roots-rocker Lyle Lovett will be touring together this summer, beginning with a July 26 show in Birmingham, Ala.

**Concerts and events:** "Progman Cometh" is a gathering of progressive rock bands in Seattle, Wash.'s historic Moore Theatre Aug. 16-18. Among the acts performing will be Software, made up of former members of Britain's avant-garde Soft Machine (which formed in 1966 and has been releasing albums ever since). Software will be releasing *Abrakadabra* (Universal) in the U.S. in January 2003 (<http://twomonkeyfinger.com>)... "No Fade Away": The Second Annual Buddy Holly Symposium And Music Showcase is slated for Aug. 29-Sept. 2 in Holly's hometown of Lubbock, Texas. Among the speakers during the event are Holly's widow Maria Elena Holly; members of his band, The Crickets; relatives of Holly; and music industry experts. A series of concerts throughout the five-day Holly tribute are also scheduled. For more information, go to [www.buddyhollycenter.org](http://www.buddyhollycenter.org).

— Greg Loesche



# Vinyl Record Day celebration Aug. 12, 2002; 125 years since the invention of the phonograph

The phonograph was invented by Thomas A. Edison Aug. 12, 1877. One hundred-twenty-five years later, Gary Freiberg, a music enthusiast and patent holder for The Record Album Frame, convinced San Luis Obispo County in California to declare Aug. 12, 2002, as the official county-wide Inaugural Vinyl Record Day. He is using that event as a springboard for more activities nationwide.

concert posters, classic phonographs and radios, a used-record mart and a historical display of album cover art.

"I've had a DJ turntable company donate DJ kits for a spin-off contest, an exhibitor will bring a statue of Elvis Presley for attendees to take their picture with, and several contests — music jeopardy, name that tune — are planned to make the day interactive,"

three exhibit rooms to the display.

On Feb. 19, 2002, county supervisors voted 5-0 in favor of the event, declaring, "The vinyl record is a symbol of all American music from country to blues, to rock to jazz... [It] should be commemorated, not forgotten, for its unique contribution to our society."

Freiberg's acrylic album-cover frames and Rock Art Picture Show frames (for all sizes of vinyl and outer sleeves) are used by collectors and at The Smithsonian and The Hard Rock Hotel-Orlando, among other places. The products are sold exclusively at The Rock And Roll Hall Of Fame and Graceland. (His Record Album Frame was designed by him and his wife Mary on a paper napkin over dinner.) He said he received encouragement to launch Vinyl Record Day from both Dick Clark and the Rock Hall.

In addition to the San Luis Obispo events, other Vinyl Record Day events announced at press time will be held at Vinyl Stage in New Bedford, Mass., a new used-record/memorabilia store being opened by Brian Dagnall, and an Aug. 25 vinyl-only record show at New Jersey Convention & Expo Center at Raritan Center in — appropriately — Edison, N.J. (See *Goldmine's Record Shows* calendar on page 70 for more

information.) *Goldmine* will be reporting on the Aug. 25 record show in an upcoming issue.

"The objective of Vinyl Record Day is to remember that, whatever we go through on a personal or national level, life has its goodness," said Freiberg. "Music is the primary vehicle to our fondest memories. Vinyl Record Day is to celebrate and remember them. This event will hopefully say, 'Let's remember our favorite music, let's remember fond memories, let's celebrate our good times.'"

In 1991, Freiberg showed his love of vinyl — he pressed his own 45, "Those Economy Blues," and claims that someone besides his family and friends "actually bought a copy of the single at a local record store." The single's topic is also one close to his heart, as he also has a radio program called "Financial Fitness" on KVEC (AM 920) in San Luis Obispo.

Freiberg is hoping more stores, shows, record labels, radio stations and other music-related entities will get involved for next year's Vinyl Record Day. With the help of his local congresswoman, Lois Capps, he has also petitioned the White House to declare the event on a national level.

A full schedule of Vinyl Record Day events is available at [www.VinylRecordDay.com](http://www.VinylRecordDay.com) or by calling 1-800-676-1607.

— Greg Loesch



Thomas A. Edison

The actual celebration of the day will take place Aug. 17 in San Luis Obispo at Mission Plaza from 10 a.m.-6 p.m. Scheduled activities include contests for swing dancers to DJ mixers, both live music and DJs with vinyl, an exhibition of rare photos of recording artists from the Michael Ochs Archives, displays of original 1960s rock

**"The vinyl record is a symbol of all American music from country to blues, to rock to jazz... [It] should be commemorated, not forgotten, for its unique contribution to our society."  
— Proclamation, San Luis Obispo county, Calif.**

He also noted that several local businesses, including a dentist, a realtor, a banker, local restaurants and a hotel operator are also getting involved in the celebration. Ice cream and burger chain Foster Freeze even donated \$2,000 as a "gold level" sponsor of the event.

In commemoration of the event, the county's San Luis Obispo Art Museum is displaying album art the week prior to and after Vinyl Record Day, dedicating one of its

(Vocal Hall inductions from page 10)

spring, Crosby waived the \$12 admission fee to the museum, stating he didn't want money to be an obstacle for anyone to view the exhibits. Instead, there are two donation boxes at the exit of the museum, one suggesting a \$5 donation (adults; \$4 for seniors; \$3 for children 12 and older) for the museum and another box for donations toward the restoration of Sharon's Columbia Theater, an 80-year-old theater that has been under restoration for the past 20 years but still needs work — and donations.

Built by the Columbia Amusement Company, the Columbia opened its doors Nov. 22, 1922. With imported marble staircases to the balcony, ornate plaster medallions and grill work, the auditorium seated

1,750 and features a full stage, an orchestra pit, seven dressing rooms, a projection booth and theater office. Upon its opening, the Columbia was hailed as the "finest theatre between Pittsburgh and Erie," providing at the time the ultimate in patron comfort and modern theatrical systems.

On behalf of the Hall, Crosby purchased the theater, located just two blocks from the museum, from the nonprofit group Columbia Theater, Inc. on June 14, 2002, for \$10,000. The hope is to have the theater completely restored and up and running in 2003 so future Vocal Hall inductions and fund-raising concerts can be held there. The theater will also be available for other local, regional and national organizations and events.

James Winner, the Hall's original cofounder (along with The Lettermen's Tony Butala) and a local businessman, severed ties

with the Hall last November, so the Hall has been on its own financially since then.

Crosby said attendance at the hall is significantly up over last year and its financial status has improved greatly with the help of several fund-raising concerts and donations from increased Hall traffic.

Crosby is a longtime music industry executive who has been involved with the US Festivals (concert design consultant), Dick Clark Productions' American Music Awards and hundreds of major concert productions. Since 1986, he has lived in Laurel Canyon, Calif., at the infamous Tree House — Frank Zappa's previous home located in an area where many other music artists also own homes.

Zappa rented the house in the '60s, with a parade of artists visiting the unique home, including The Doors, Jimi Hendrix, Love, Jeff Beck, and James Taylor. Other artists who

Three Dog Night's (2000 inductees) Chuck Negron belted out a few of his group's massive hits, including "One," at the Vocal Group Hall's 2000 induction concert.



©2000 Goldmine/by Cathy Berna

lived in The Tree House (a.k.a. The B Nest, as it is built around the trunk of a massive tree) before Crosby include Bob Burdon and John Mayall. Legendary cowboy movie actor Tom Mix owned it before Zappa. (The story and pictures of the house can be viewed at [www.crosbyproductions.com](http://www.crosbyproductions.com).)

He has lived in the Sharon area for the past three years, working for Carfado Field minor-league baseball field, booking concerts and other events there. His TV crew, part of Bob Crosby Productions business, filmed this year's Vocal Group Hall Of Fame inductions.

— Greg Loesch

## 2002 Vocal Group Hall Of Fame inductees

(In alphabetical order)

- ABBA
- The Chantels
- The Clovers
- The 5th Dimension
- The Five Keys
- The Four Knights
- The Harptones
- Jay & The Americans
- The Marcels
- The Shirelles
- The Swan Silvertones
- The Skyliners

For a list of previous years' inductees and general information about The Vocal Group Hall Of Fame, go to [www.vghf.com](http://www.vghf.com) or [www.vocalgroupalloffame.com](http://www.vocalgroupalloffame.com).

## Keystone Record Collectors Club to hold record show during Vocal Group inductions week

There's another reason to attend The Vocal Group Hall Of Fame 2002 induction concert — collectors and vocal-group fans will have an opportunity to pick up recordings by Vocal Group Hall Of Fame inductees and other vocal groups, thanks to The Keystone Record Collectors Club.

Record dealers who are members of the eastern Pennsylvania club and other dealers will be making the trek to western Pennsylvania to set up their wares. More details on locations and times will be made available shortly, but the dealers are definitely scheduled to set up at the Sept. 18 evening induction concert.

Last year's attempt to hold a record show at the museum was pre-empted by the Sept. 11 terrorists' attacks, which occurred two days before the inductions were scheduled. The 2001 inductions and record show were rescheduled for Oct. 4, but dealers were unable to adjust their schedules to make the new date.

Dealers interested in setting up at the record show should contact The Keystone Record Collectors Club hotline at 717-898-1246. Table space is limited and available on a first-come, first-served basis. Table rates were not available at press time.

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- Gloria Lynne - "I Can't Give You Anything But Love" - 17 Trax ... \$13.99
- B.T. Express "Do It" - Orig. LP w/Bonus Trax on CD ... \$13.99
- Buddy Holly - 2/1 "Holly in the Hills & Giant" - (BGO) ... \$19.99
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- V/A "Hideaway Heaven Vol. 2" - Follow up to best selling Vol. 1 - Great teen music! - 31 Trax ... \$18.99
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- V/A "Hard To Find 45's On CD Vol. 8 - 70's Pop Classics" - 20 trax, Carl Douglas, Chris Rea, Marilyn McCoo - Billy Davis, lots more (Eric) ... \$15.99
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- Ray-O-Vac's "Greatest Hits" 2 CD Set - 50 trax ... \$31.99
- Ivory Joe Hunter "Blues At Sunrise" - 2 CD Set - The Essential Ivory Joe (Indigo) ... \$19.99
- Jr. Parker "J.P. & Friends" ... \$16.99
- Willis Sanders & The Embers "Doo-Wop Delights" 22 trax - Covers all labels ... \$17.99

- V/A "Best of Drum & Elgin Records" - Even if you could find these orig. records, you have to pay + for ea., etc. Huge 26 Trax Collection an absolute must! - Chestnuts, Bill Baker, Walcoes, Impaloes, Silva-Tones & More ... \$18.99
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World Radio History

# ELVIS '77

## The end of a life, the birth of a legend

by Gillian G. Gaar

As dawn broke over Memphis, Tenn., Jan. 1, 1977, Elvis Presley was at Graceland, having flown home following a concert at Pittsburgh's Civic Center Arena the night before. Eight months and just over two weeks later — Aug. 16 — the house would become the site of Presley's death. On Oct. 2, Presley's body would finally be laid to rest in the mansion's Meditation Garden.

This year, a record number of fans are expected in Memphis during the annual Elvis Week celebrations to pay tribute to the King, making what is for some an annual pilgrimage to Presley's beloved home. Perhaps more than any other performer, Presley's fans can be credited with keeping his legacy alive — long before producer Ernst Jorgensen's efforts with Presley's music catalog and Peter Guralnick's excellent Presley biographies helped erode the tabloid commodification of Presley. Their efforts rekindled a new appreciation for his life and work. Twenty-five years ago, Presley's records might not have been selling the way they once had, but the fans' devotion — and Presley would play 55 dates in '77 — made most shows sell-outs.

Presley spent the first day of 1977 the same way he had rung in the new year for the previous five years — in Memphis. But he would soon be on the move. After attending the funeral of his new girlfriend's grandfather in Harrison, Ark., on Jan. 3, he and Ginger Alden would fly to Palm Springs, Calif., Jan. 4, in anticipation of celebrating his 42nd birthday Jan. 8. Later that month, back at Graceland, he would propose to Alden, but the relationship was not without its ups and downs. Presley was irritated at her refusal to join him in Nashville for a recording session scheduled to start Jan. 20, and he was still in a bad mood when he finally arrived in Nashville Jan. 21. He ended up returning to Memphis the very next day, without ever having stepped foot in the studio.

It would be the last attempt at setting up a formal recording session for Presley. But it was more than Alden's absence that was bothering him; over the past few years, Presley had become increasingly less interested in recording. There had been no studio sessions at all in 1974 (the first year without a session since 1959), while 1975 saw only one three-day session. In its desperation to get new material, RCA set up recording equipment in Graceland's "Jungle Room" for two sessions in 1976, but the sessions produced only 16 songs. New material was definitely in demand; Presley hadn't had

substantial hits since "Burning Love" (#2 in 1972) and *Aloha From Hawaii* (#1 in 1973).

Presley himself was aware his records weren't up to his previous standards. At one of the Graceland sessions, he discussed the problem with his drummer, Ronnie Tutt.

"He called me upstairs and played me a recording of some group. It might've been Three Dog Night or Led Zeppelin," Tutt recalled. "And he says, 'Why don't my records sound like that?' He didn't know enough musically to be able to ask more pointedly as far as production is concerned as to why, but he knew his records didn't have that impact, that drive and that kick."

Another problem was the caliber of material offered to Presley.

"It was a shame to see him surrounded by people who were trying to feed him songs that they had connections with, that they owned, that they were getting money from, that kind of thing," said Tutt. "When we were doing sessions, they were all submitting them, walking in very nervously, and if he said, 'Yeah, I think we might try that,' they'd walk out real excited. That was the sad part of his music selection — he tied it into friendship.

"It was kind of tragic, because [producer] Felton Jarvis wasn't really allowed to change that," Tutt continued. "He told me one time, 'Ronnie, I'm just there to make him happy.' And that's true. We all were there to support him, but sometimes you have to tell people the truth and say, 'This is not as good as this,' or 'Let's do this' or whatever. Not to say that everything that came out wasn't the right thing for him — it's just that things get watered down, things get weaker than they should when you have to rely on other people to make those decisions, and they're not always the right people."

But there was still one area where Presley received professional satisfaction — live performance. Presley would hit the stage every month in '77 except January and July ("We were

the Tour Of The Month band," Tutt joked), and he was scheduled to start a new tour on the day he died.

"I hear people say that Elvis didn't want to go on the road that he had to go on the road and all that junk, but I disagree with them," said Jerry Schelf, the bass player in Presley's band



Courtesy of J.A.T. Publishing

*"He will always be the King, no matter what."  
— A female fan, Elvis In Concert*

# Elvis Presley Book Review

ELVIS — A CELEBRATION

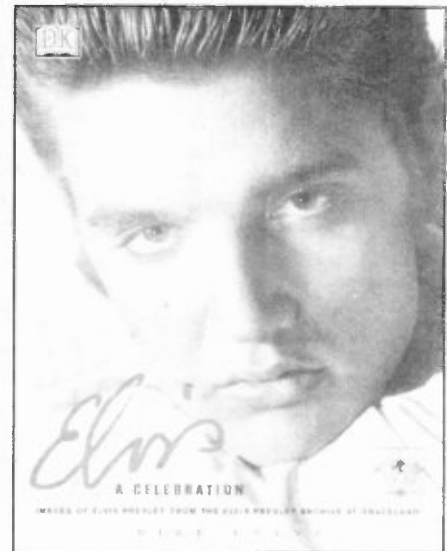
By Mike Evans

DK Publishing (608 pages, hardcover, \$50)

A quarter-century after his death, Elvis Presley remains a cultural icon of immense interest and importance. DK Publishing's stunning new *Elvis — A Celebration* is one of the most exciting and rewarding visual presentations ever chronicling Presley's unique life and career.

Subtitled *Images Of Elvis Presley From The Elvis Presley Archive At Graceland*, this massive 600-plus page volume presents a dazzling array of more than 620 color and black-and-white photographs — spanning the earliest available boyhood shots through to the last known fan photo, snapped as Presley drove into Graceland, mere hours before his death.

Noted Elvis author Mike Evans provides the solid narrative, offering an informed and factual recounting of the Presley story, encapsulated into easy-to-digest paragraphs laced throughout this seemingly endless



ity of these photos are presented as wonderfully gorgeous full-page reproductions, made all the more enticing by the book's enormous dimensions. The vast number of rare and seldom-or-never-before-seen selections will delight even the most jaded Presley collector.

**This remarkable collection captures [Elvis] Presley during every phase of his career... and also features assorted memorabilia, record company promotional items and business-related ephemera.**

photographic parade. This remarkable collection captures Presley during every phase of his career (i.e. recording studios, concerts, motion pictures, the Army, Las Vegas, etc.) and also features assorted memorabilia, record company promotional items and business-related ephemera.

Presley's larger-than-life career is reflected by the fact that the overwhelming major-

Twenty-five years after his passing, interest in Presley shows no signs of waning. As one of the most comprehensive and significant photographic collections published to date, *Elvis — A Celebration* is destined for solid-gold success — an impressive display perfectly suited for the King Of Rock 'N' Roll and tailor-made for the King's ever-loyal subjects.

— Mark Wallgren

## Sun Records' 50th anniversary package set for Aug. 6 release

The legendary Sun Records released its first recording in April 1952, sax player Johnny London's "Driving Slow."

Founder Sam Phillips had no idea that two years later — with the help of Elvis Presley, Carl Perkins, Jerry Lee Lewis, Johnny Cash and others — his label would be launching the rock 'n' roll revolution, later becoming the most collectible label in record collecting and easily the most influential independent record label in history.

In celebration, BMG Heritage is releasing *Sun Records 50th Anniversary*, a two-disc, 44-track selection of songs digitally remastered from the original tapes. Classic Sun hits and key early tracks include Sun's aforementioned debut release by London.

Accompanying the set are liner notes with rare photos plus track-by-track commentary and a Sun Records history written



by *Goldmine* contributor and Grammy Award-winning scholar Colin Escott.

Look for a review of the set in an upcoming issue of *Goldmine*.

— Greg Loescher



Courtesy of BMG Archives

**Elvis with D.J. Fontana on drums, during the *Jailhouse Rock* sessions, recording at Radio Recorders Studio, in Hollywood, 1957.**

"I think that was the only time he really felt at home. I don't think it was so much the music as the contact with the people, the reassurance the people gave him. And the people still loved him."

Still, the quality of his performances could be erratic.

"I've listened to hundreds of Elvis Presley concerts," Jorgensen told *Goldmine*. "And there is a gradual decline. But it's not a simple gradual decline. Because suddenly you run into a couple of eight days where he's substantially better than he was the previous six months. And then you have a rapid fall again. I think that reflects the fact that Elvis had a health problem."

Presley's health was a concern to those around him. He had been hospitalized a number of times during the '70s, suffering from various intestinal problems and hypertension, among other ailments. He had also become heavily reliant on prescription medication, caught in a vicious cycle of sedatives and amphetamines. But Scheff feels the repeated focus on Presley's drug use is too extensive.

"Everybody knows it. Nobody needs to iterate it," he said. "But I never noticed anything that bad. I can remember a couple of times when things were a little shaky, but I can't remember anything as bad as I hear some people say. Some of his best renditions of songs came during that period. His voice was as there. It just depended on how much energy he had."

"All those reviewers who talked about him being overweight — I'd like to see what they look like right now!" he continued. "You know what I mean? Here's this guy, he's getting into middle age, he had a right to put on a few pounds if he wanted to. As long as the people liked him and wanted to come see him, what difference does it make? It really didn't irritate me when I'd see that stuff."

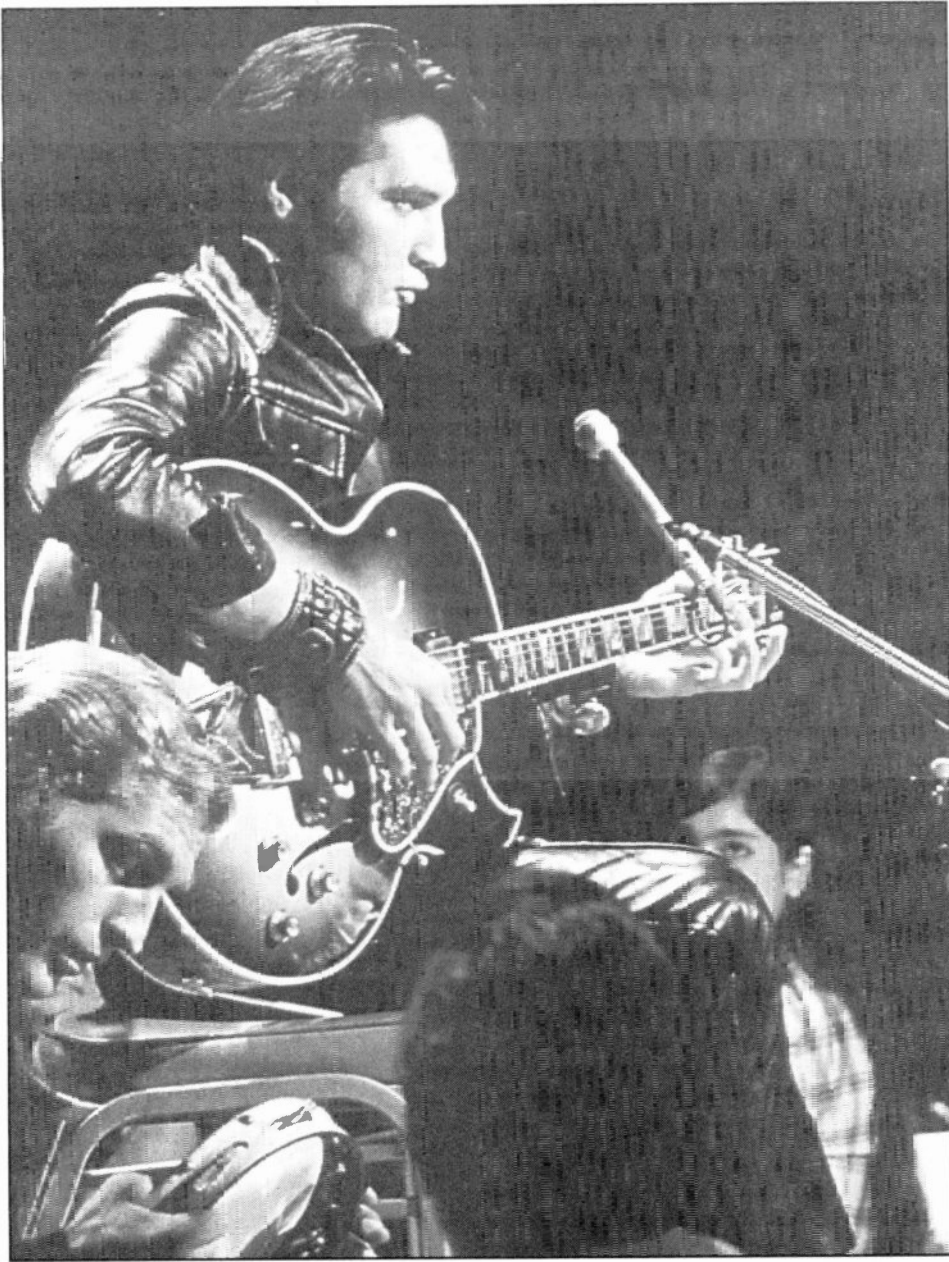
Turn added, "He was one of the most

resilient men I've ever seen. He could really look out of condition, and then all of a sudden — he'd always joke around and say he was like Clark Kent — it was like he would pop into this phone booth and out would come the guy with the freshly dyed black hair and the suit with the cape. And there he was — Elvis Presley!"

But Presley's health problems did lead him to cancel four gigs at the end of March, and he checked into Baptist Memorial Hospital in Memphis April 1, citing exhaustion. He was placed in the care of nurse Marian Cocke, who had first met Presley when he was a patient at Baptist Memorial in January '75. Though Cocke was not a fan of Presley's at the time ("There was not anything about this guy that appealed to me... he started off with all the rock 'n' roll and the wiggles and the squiggles and this, that and the other, and that just was not something that I was accustomed to"), over the years she had developed a close relationship with the singer. "We had a bond. I think, mainly because I treated him like I would treat anybody," she said. "He was not someone that I stood in awe of, and we just clicked."

Undoubtedly, Presley appreciated Cocke's no-nonsense way of keeping fans at bay, an issue that complicated his hospital stays.

"Oh, it was terrible," Cocke recalled. "Even people that worked for the hospital were trying to slip into his room. And when you'd take a specimen, people would want to steal everything we sent to the lab, so we had to send it to another hospital under a different name. One day a bunch of X-ray people came up and said they wanted to do a portable chest X-ray on him. And the guard at the desk called me about it, and I said, 'There's no portable chest X-ray ordered!' And I told the X-ray people, 'You'd better just go back to your department! It was things like that all the time.'"



Courtesy of J.A.T Publishing

### Elvis in his 1968 TV special.

Presley checked out of the hospital on April 5; when Cocke visited him at Graceland the next day, he gave her a mink coat. On April 21 Presley was back on the road, with tours also set up for May and June prior to a two-month break. There were also new album releases, beginning with the March release of *Welcome To My World*. Though not marketed as such, the album is a collection of previously released material (save for a live version of "I Can't Stop Loving You"), and it peaked at #44. A single, the light rocker "Way Down," recorded at the October '76 Jungle Room sessions, followed in June, peaking at #18. The last album Presley released during his lifetime, *Moody Blue*, was released in July, cobbled together from his two previous singles ("Way Down" and the title track), Jungle Room session tracks and four live songs; both the single and the album would shoot up the charts after Presley's death. Plans were already in the works to release more live material in the form of a television special, the show that would eventually become *Elvis In Concert*.

Two shows were filmed for the special, on June 19 at the Civic Auditorium in Omaha, Neb., and June 21 at the Rushmore Plaza Civic Center in Rapid City, S.D. The second show was regarded as the better one and provided most of the material for the special and the soundtrack. But despite requests, the spe-

cial has yet to be released on video or DVD. During the '97 Elvis Week, Graceland representative Patsy Anderson responded to a question about a possible official release (the show is widely available on bootleg), with the comment, "We would love for you fans to have that footage. But if we put it out on the market, the media gets it, and the media has a way of wanting to project the worst, especially when it comes to Elvis."

Indeed, the show can be difficult to watch. Jorgensen says he could watch only five minutes of the show; backup singer Myrna Smith, who initially gave a positive assessment of the June 21 concert later admitted, "We were all wearing blinders." Yet Presley's decline is as much a part of his story — and legend — as his rise. The 50-minute program features only around half an hour of music; the rest is taken up with fan testimonials, show preparations, and an interview with Presley's father, Vernon. In the performance footage, Presley does look ill; doing the show is clearly an effort for him. But he makes that effort, valiantly striving to rise to the occasion, shaking it up during "Hound Dog," giving his all when he sings a showy ballad or hymn. His pleasure at the crowd's enjoyment is evident, and by the time he leaves the stage, there's even a bit of a swagger in his step.

Presley's performing career came to an end

## Guitarist Reggie Young recalls Elvis' 1969 American Studio Sessions in Memphis

Renowned studio guitarist Reggie Young (he played guitar on Dobie Gray's 1973 #5 hit, "Drift Away," among others) had met Elvis Presley in the '50s in Memphis when they were both starting out. Presley used to sit in with Young and sing Marty Robbins songs. Young remembered how Presley dressed different, and he could tell that Presley was trying to make a statement.

Despite that early meeting, Young wouldn't record with Presley until 1969. Young was the staff guitarist in the house band at American Studios in Memphis. They were a true hit-making machine, recording with chart-toppers such as B.J. Thomas, The Box Tops, Joe Tex and hundreds more.

Though "The King" lived in Memphis, he was scheduled to record his next album in Los Angeles. Hal Blaine (top L.A. studio drummer) had gotten sick, so he couldn't do the gig at the time. Presley's people were trying to decide whether or not to get another drummer or wait for Blaine to get better.

So George Klein, Presley's friend and a Memphis DJ, suggested hiring American Studios' rhythm section. Also, two of Presley's friends were affiliated with the studio; Red West was a songwriter there, and Marty Lacker was the studio manager. Producer Felton Jarvis thought this was a good idea, so it was decided to do the record at American Studios.

Young and American Studios' house band had played with so many big-name acts that they weren't overly impressed by anyone famous anymore. But Young recalled in a *Goldmine* interview, "when Elvis walked through the door of the studio with his entourage, he had such a presence that all the musicians in the studio took a step back!"

The sessions began with Presley and his publisher playing records and listening to new material for the album. They were mostly those movie-type songs with not



Courtesy of Reggie Young

### Reggie Young, 1964

much essence or depth. Young recalled that Presley then asked Bobby Wood (keyboards) if he liked what they were listening to. Wood replied, "No, that's awful!" Then Presley asked Young the same thing and he said, "No, not particularly."

Jarvis was upset because no one ever disagrees with "The King." But Wood and Young didn't know that. Chips Moman (American Studio's producer/guitarist/owner) then pitched "Suspicious Minds" and "In The Ghetto." Presley liked the songs. Some of Presley's people angrily told Moman that he was not in charge of picking Presley's material, that it already had been chosen. If Moman wanted to cut those songs, then they would get all of the publishing. An upset Moman said, "You could be the president of RCA Records [the guy who made the comment was actually a vice president of RCA], I don't care! We have a reputation around here for cutting hit records and if you don't want to do that, just leave!"

Presley heard later about this incident so he made his entourage leave the studio.

"After everyone was gone, it was great," Young commented. "Elvis was cool and relaxed around the band. It was real informal. We wound up cutting 36 songs with him."

— Guy Lee

on June 26 at the Indianapolis Market Square Arena, a show considered to be one of his better performances. The same day he also received a plaque from RCA, celebrating the pressing of his two-billionth record at the city's pressing plant. After the show, he returned to Graceland; though Presley had taken a vacation in March, traveling with Alden and an entourage to Hawaii, he would remain at home over the summer, never to leave Memphis again.

One subject very much on Presley's mind at the time was the imminent publication of *Elvis: What Happened?* by three of his former bodyguards, Dave Hebler and Red and Sonny West ("as told to" Steve Dunleavy). The three bodyguards had been fired the previous year, and though they admitted the tell-all was partially motivated by bitterness, they also insist-

ed the book was meant to be a wake-up call for Presley. The book was serialized in tabloids throughout the summer, and fans professed shock and disbelief at the stories of drug abuse, violence and womanizing. But in Guralnick's *Careless Love: The Unmaking of Elvis Presley*, Presley's cousin Billy Smith says the book did nudge Presley into momentarily re-examining his lifestyle, stating at one point, "After this tour [in August], I'm going to take time to get myself straightened out."

Friends had heard Presley make such statements before. Larry Geller, Presley's hairdresser, who frequently discussed spiritual matters with him, said in the last year of his life Presley talked to him about making changes. "He said, 'I want to quit touring for at least a year,'" said Geller. "I'm going to go to Hawaii and I want to get on the diet you're on. I want



# Elvis Presley Box Set Review

ELVIS PRESLEY  
Today, Tomorrow & Forever  
RCA/BMG Heritage (07863 65115-2)

Can you have too many Elvis box sets? Well, look at it this way: *The Complete 50's Masters*, *Essential 60's Masters*, *Essential 70's Masters*, *Golden Celebration* and *Elvis Aron Presley* sets largely feature material that was previously released. Most of the tracks on last year's *Live In Las Vegas* set were unreleased but were limited to the King's Vegas years. 1997's *Platinum: A Life In Music* comes close, but *Today, Tomorrow & Forever* marks the first time a full four-CD set has been issued consisting of nothing but previously unreleased material (with some possible exceptions; see related interview with producer Ernst Jorgensen on page 30).

*Today, Tomorrow & Forever* serves as a sequel to 1997's *Platinum*, which covers Presley's career from 1954-1977. Most of the tracks were unreleased, but as Jorgensen explained to *Goldmine*, if there wasn't a rare outtake available for a song they wanted to feature, the master was used. But on *Today, Tomorrow & Forever* the compilers went the extra mile to present unreleased material (from 1954-1976) with the result that the set's a sort of flip-side version of *Platinum*; while *Platinum* features more of Presley's biggest hits, *Today, Tomorrow & Forever* offers a more fascinating look at what Jorgensen calls "Elvis' musical universe."

The highlight of CD one is probably the seven-song set from a May 16, 1956, date in Little Rock, Ark. "He's winding up his legs — and here he goes with 'Heartbreak Motel!'" is the DJ's breathless introduction as he gets the title of Presley's first #1 hit wrong. The performance exudes a wonderful energy, and Presley obviously is riding high, joking around both between and during the numbers (hiccupping during "I Was The One," singing "You can burn my wife" on "Blue Suede Shoes"); it's clearly the next best thing to being there. An alternate version of "Shake, Rattle And Roll" is great fun, as the lyrics get increasingly risqué as the song progresses. An a cappella version of "Steadfast, Loyal And True" (from *King Creole*), minus the backing vocals of The Jordanaires, is an excellent showcase for the young Presley's voice.

Other highlights include a handful of *Jailhouse Rock* songs, an alternate version of "Harbor Lights" from Presley's first Sun Records sessions and "I Beg Of You" and "The Fool," songs whose master takes came from sessions months, or in the case of "The Fool," years later.

Three of the set's most notable tracks are on CD two. The alternate take of "Are You Lonesome Tonight?" features a noticeably different spoken middle section, and the lack of polish that's on the master gives this version an additional layer of warmth. If you thought you knew "Can't Help Falling In Love," wait until you hear the alternate take here, featuring a celeste, which adds a wonderful sweetness. Then there's the track that gives this set its name, from *Viva Las Vegas*. But it's not just Presley singing solo, as in the film; it's a duet with his costar Ann-Margret, one of two that were cut from the movie — a shame, as it was a massive waste



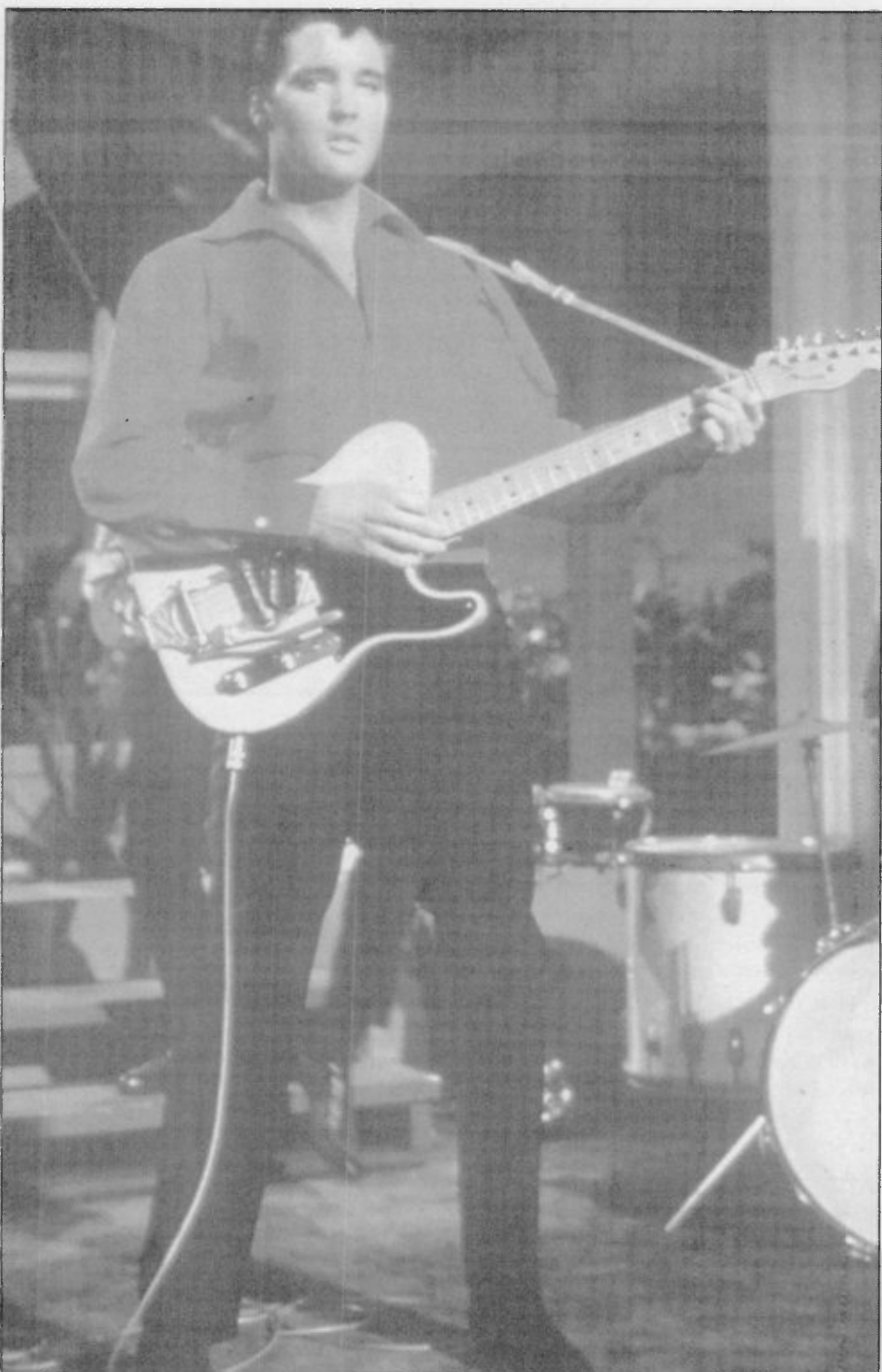
of potential. Plus there is a lively, almost-there take of "Swing Down Sweet Chariot," a solo version of "Lonely Man" from *Wild In The Country* (the film version featured backing musicians) and a moving home recording of "Hide Thou Me."

One of the remarkable aspects of this set is that it reminds listeners just how good a singer Presley really was. CDs three and four present a number of songs in the pre-overdub stage. Without the strings and backing vocals, "In The Ghetto" (another number you thought you knew) becomes surprisingly intimate; ditto "True Love Travels On A Gravel Road" from the same Memphis '69 sessions. The faster songs from the Stax '73 sessions are given the same stripped-down treatment, though the later overdubs actually gave songs such as "Promised Land" and "I Got A Feeling In My Body" a boost of energy (which doesn't take away from the charms of unadorned versions presented here).

It's almost painful listening to the set's final tracks. "Pieces Of My Life," a song about a man who won it all and let it slip away, hits too close to home. While the first two songs from one of Presley's last sessions, "For The Heart" and "She Thinks I Still Care" lack his earlier vigor, he rouses himself to deliver an emotional version of "Hurt," another song with obvious personal resonance for him — and again, the impact is heightened by the lack of overdubs.

It's impossible to adequately cover the 100 songs on *Today, Tomorrow & Forever* in one review (there's a terrific rehearsal of "A Thing Called Love" for instance); these are merely some of the highlights. Collectors should be pleased with the wealth of material offered on this set and shouldn't hesitate to snap it up. Those interested in an overview of Presley's career can pick up *Today, Tomorrow & Forever* and *Platinum* and use them as jumping-off points for further investigation. Twenty-five years later, there are still new things to discover about the artist that was Elvis Presley.

— Gillian G. Gaar



Courtesy of J.A.T Publishing

## Elvis in *Girl Happy*, released in 1964.

to drink fruit juices, vegetable juices, run on the beach, exercise, and I want to come back and make a movie. And I'll sing occasionally, but not the way I've been doing it."

Prior to his April hospitalization, Geller recalled Presley again talking about cutting back on touring. "If he would've right then and there took the bull by the horns and made those dramatic changes, perhaps he'd be alive," Geller said. "But he waited. And I know he had contracts, he had to fulfill his obligations. But he didn't do it. He didn't do it."

Presley saw few people during the last month and a half of his life, spending much of his time in his bedroom. In early August, Cocke said she received a call from Presley at 3 a.m., asking if he would visit him because he was "lonely."

"I always felt that Elvis was lonely to a certain degree," she said. "I think the fact that he was made a prisoner in his own home contributed a lot to that, because he couldn't get out like other people could. Anything he did, he had to do at night after everybody else had gone to bed. I think by virtue of the fact that

he was so popular and that people wanted to be near him and be with him, he had a certain amount of loneliness, because he couldn't get out and do things like you and I could."

But the July 31 arrival of Presley's daughter, Lisa Marie, in Memphis raised his spirits, as did a night at the local amusement park, Libertyland, which Presley rented out on the evening of Aug. 7. Presley's next tour, scheduled to begin Aug. 17 in Portland, Maine, was fast approaching, and he went on a crash diet in anticipation. He planned to leave for Portland on the evening of Aug. 16.

On Monday, Aug. 15, Presley awoke at around 4 p.m. He had a dentist appointment at 10:30 p.m. On returning to Graceland, he had Geller, staying at a local hotel in preparation for the tour, come by with the books he'd brought for Presley to read (including *A Scientific Search For The Face Of Jesus*). Presley then woke up Billy Smith and his wife Jo for an early morning game of racquetball, playing a bit of piano afterward, concluding his impromptu set with Willie Nelson's "Blue

# A Lonely Life Ends on Elvis Presley Boulevard

By LAUREN WORTHEN  
 Staff Writer  
 Aug. 17, 1977

**An Unexpected Tribute to Elvis**  
 The untimely death of rock 'n roll star Elvis Presley Aug. 16, 1977, was news of international impact. Almost every news agency in the world reported the tragedy under a Memphis headline.



**Mourners In Waiting For Last Homecoming Of Revered Singer**  
 By CHARLES GOODMAN  
 and HEINRY GALLEY  
 Staff Writers  
 Aug. 17, 1977

# Death Captures Crown Of Rock And Roll — Elvis Dies Apparently After Heart Attack

By LANCELINE BIRSE  
 Elvis Presley died Tuesday, apparently after a heart attack, at Graceland, Memphis. The 38-year-old King of rock and roll was found unconscious on his night clothes at 2:30 p.m.

Presley was found by his maid, Ginger Alden, who called the police. She said she had a hysterical and hysterical cry when she found him. She said she had a hysterical and hysterical cry when she found him. She said she had a hysterical and hysterical cry when she found him.

## Elvis Went From Rags To Riches

By WILLIAM THOMAS  
 He was born in a poor home in Tupelo, Miss., and grew up in a poor home in Tupelo, Miss. He was born in a poor home in Tupelo, Miss. He was born in a poor home in Tupelo, Miss.

## 'Are You Sure There's No Mistake?' — The Desired Answer Never Came

By TERRY KESTER  
 and LITA S. SANDY  
 Staff Writers  
 Aug. 17, 1977

Front pages (above of the fold) of two Memphis newspapers dated Aug 17, 1977.

### Eyes Crying In The Rain."

Cocke said she also received a call from Presley that morning. "He called me about 8:30 a.m. and wanted me to come out to his house at 4. What time are you leaving?" He said, "Oh, about 5 o'clock or so. But come on over, we can have a cup of coffee and maybe you'll rub my back for me before I go." Cocke agreed.

Presley then retired to his room with Alden, who last saw him headed for the bathroom. Soon after she awoke at 1:30 p.m., she found Presley lying on the bathroom floor, and when efforts to revive him failed, an ambulance was called at 2:30 p.m. Presley was taken to Baptist Memorial, arriving at 2:55 p.m.

Cocke, still on duty, was becoming gradually aware of the growing tragedy. "At 2:30 that afternoon, they kept paging the Harvey Team [who work with heart attack patients], and I thought, 'Oh my God, whoever this is, let the Team do some good,'" she recalled. "Then I got a stat page — stat means this is an emergency — and it was from the office of the vice president. I called, and his secretary said, 'Miss Cocke, that Harvey Team is for Elvis Presley.' I immediately went to the emergency room, and Charlie Hodge [one of Presley's entourage] was standing outside the door. He put his arms around me and said, 'Miss Cocke, it's really, really bad.' And so I went into the room where he was. But after I had been in there for a bit I asked them to stop." It was clear to all that Presley was gone, and at 3:30 p.m. the King was officially pronounced dead.

But though the hospital had no formal announcement, word of Presley's death was already beginning to spread. Memphis radio station WMPS broke the story, announcing Presley's death within minutes of his arrival at the hospital, acting on a tip from a hospital staffer. A police dispatcher tipped off Memphis TV station WHBQ, who made their announcement at 3:32 p.m. As the story spread, fans began converging on Graceland, remaining there throughout the week.

Presley's manager, Col. Tom Parker, already in Portland for the first show of the now-cancelled tour, flew to Memphis. Members of Presley's touring band, en route to Portland that day aboard Presley's plane the Lisa Marie, were sent home.

At a press conference at Baptist Memorial that evening, it was announced Presley had died of "cardiac arrhythmia" — an irregular heartbeat. It was a premature assessment given that the autopsy was still going on, and when the extent of Presley's drug use was later confirmed, a firestorm over the "true" cause of Presley's death erupted. The speculation has never completely subsided; Presley's death has been attributed to everything from cancer to murder to suicide (not to mention those who think he never died in the first place). But there is one common element in the debate between the two most popular theories, heart attack vs. multiple drug use: Both are indications of a person in poor health.

But that debate had yet to fully surface in the days immediately following Presley's death. Presley was brought home Aug. 17, and fans were allowed inside Graceland for a few hours to view the body. The funeral service was held at home, Aug. 18, and Presley was then buried at Forest Hill Cemetery. On Aug. 29, three men attempted to break into the crypt and steal Presley's body, so arrangements were made to bring Presley and his mother, Gladys, also buried at Forest Hill, back to Graceland. On Oct. 2, the bodies were buried in the Meditation Garden.

Elvis *In Concert* aired the next night. By then, Presley's records were selling in the millions. "Way Down" peaked at #18, *Moody Blue* made it to #3, and the first two records released after Presley's death also did well; *Elvis In Concert* reached #5, and the "My Way" single, released in November, reached #22. Even *Elvis: What Happened?*, published Aug. 4, went on to sell more than three million copies.

A year after Presley's death, the fans returned to Graceland, the beginning of the

ritual that would lead to the present-day Elvis Week, and journalists have been trying to explain Presley's continuing appeal ever since. Certainly, Presley's arrival on the music scene changed popular culture forever.

But the Elvis Presley story has a special resonance in the U.S. For as reporter Charles Kurault reminded viewers in a CBS television special about Presley that aired the week of his death, Elvis was a quintessentially

American icon: "It's hard to imagine Elvis Presley's success coming anywhere but here. He molded it out of so many American elements: country and blues and gospel and rock, a little Memphis, a little Vegas, a little arrogance, a little piety... He was a truck driver's boy from Tupelo who got so rich he could give away Cadillacs. That's an American story. How could we ever have felt estranged from Elvis? He was a native son."

# King Of The Whole Wide World

## Elvis is (still) everywhere — upcoming projects abound

There will be plenty of Elvis Presley-related items to buy during this 25th anniversary year, with tie-ins too numerous to mention here. A great place for info is the King's own Web site, [www.elvis.com](http://www.elvis.com); check out the new 25th anniversary Monopoly® game! Here are some other picks:

The same day the box set *Today, Tomorrow & Forever* was released, there was yet another Elvis release — the JXL remix of "A Little Less Conversation" from the 1968 film *Live A Little, Love A Little*. Though the single reached only #69 upon its original release, the remix has hit the top of the charts in the U.K. (Presley's 18th #1 there, beating The Beatles' record of 17 #1s), and it's hoped the same will happen stateside; so far, it has topped the U.S. single sales charts, and at press time was at #50 on the Hot 100 (July 13, 2002, *Billboard*).

Also out now is the soundtrack for the Disney animated feature *Lilo & Stitch* (which was the top-grossing film in the U.S. in its first week of release), which features seven Presley songs: two covers, the rest performed by the King himself.

The next big Presley release will be

*ELVIS: 30 #1 Hits*, set for Sept. 24, which already has its own Web site located at: [www.elvisnumberones.com](http://www.elvisnumberones.com).

In case one can't see *Elvis: The Concert* during Elvis Week in Memphis, not to fear, it'll hit the road Aug. 24 at the Aladdin in Las Vegas (the same place the King wed Priscilla in 1967), Aug. 26 at the Minnesota State Fair in St. Paul, and Oct. 13 at the Arizona State Fair in Phoenix; other dates are being set for 2003. Call Graceland at (800) 238-2000, or go to [www.elvis.com/concert/schedule](http://www.elvis.com/concert/schedule).

Need some reading matter? Kim Adelman's *The Girl's Guide To Elvis* is out now (Broadway Books). Due soon: *The Elvis Treasures* by Robert Gordon (Villard); *Elvis: A Celebration* by Mike Evans (DK Publishing); *Private Presley: The Missing Years — Elvis In Germany* by Andreas Schroer (HarperCollins); *Sergeant Presley: Our Untold Story Of Elvis' Missing Years* by Rex and Elisabeth Mansfield (ECW Press); and *Elvis Presley, Silver Screen Icon: A Collection Of Movie Posters* by Steve Templeton (Overmountain Press). More Elvis stuff is sure to come... — Gillian G. Gaar

# Elvis Week highlights

From concerts and fan-club meetings to the Candlelight Vigil, Memphis is the place to be



©2000 State Of Tennessee Photo Services

**Above:** The big event will be the Candlelight Vigil, which begins with an opening ceremony at 9 p.m. Aug. 15; fans then walk up to the Meditation Garden. The Graceland gates will remain open until everyone has the chance to pay his or her respects.

MEMPHIS — This year's Elvis Week promises to be the biggest tribute week ever, given that it's 25 years since the King's passing. For up-to-date info, call Graceland at (800) 238-2000 or check [www.elvis.com](http://www.elvis.com).

There are plenty of activities at Graceland, even if one doesn't plan on touring the mansion, including an art show, videos and a trivia contest. There are also free walk-up periods for the Meditation Garden, 7-8:30 a.m., and 6:30-8:30 p.m. (except Candlelight Vigil night).

**Other daily events:** **Elvis Tours at Humes Middle School** (formerly Humes High School, Presley's alma mater), Aug. 12-16, 9 a.m.-2:30 p.m. **Audubon House Tours** Presley's home before Graceland, Aug. 10-8, 10 a.m.-4 p.m. The house is now owned by Mike Freeman and Cindy Hazen, co-authors of the best Elvis tour guide, *Memphis Elvis Style*. Special pool party Aug. 15. Call (901) 761-1838, or e-mail [mikeandandy@memphisexplorations.com](mailto:mikeandandy@memphisexplorations.com)... Check out the Elvis Presley Collection — of furniture — at the Peabody Place Entertainment and Retail Center (free)... Elvis International hosts **Friends Of Elvis Days**, Aug. 12-16, 1 p.m. at the New Daisy Theater, featuring conversations with assorted friends of the King. Call (818) 991-3892, or visit [www.ElvisTheMagazine.com](http://www.ElvisTheMagazine.com) for info on this and other events.

**Saturday, Aug. 10:** Start Elvis Week with **An Elvis Happening On Beale Street**, which will feature a parade, outdoor videos, and other activities on the street for free, while clubs will have a joint cover charge for the evening. Check Graceland phone/Web site for details.

**Sunday, Aug. 11:** While some high-profile events at the Elvis Presley's Memphis restaurant are already sold out, one can probably grab a seat at **Andy Childs'** 8:30 p.m. show, cover a mere \$5; there are other \$5 shows during the week.

**Monday, Aug. 12:** Join the crowds at Graceland to witness the latest **RCA Gold & Platinum Presentation**, 10 a.m. (free)... The **Elvis Fan Forum** at 1 p.m. will give attendees the chance to talk directly with the folks at Elvis Presley Enterprises about their future plans; check the Graceland phone number or Web site for details... The **Jalapeño Chicks** — a.k.a. Cindy Hazen and Betty Harper — will host a taste-testing of their new **Elvis-Style Seasonings**, 3 p.m., Graceland Plaza Shops (free; [www.elvisstyleseasonings.com](http://www.elvisstyleseasonings.com))... There may be tickets for **Marian Coker's 14th Annual Elvis Presley Memorial Dinner Charity Event** at the Peabody Hotel, 7 p.m.; (901) 324-9612, [elvisnurse@elvis.com](mailto:elvisnurse@elvis.com).

**Tuesday, Aug. 13:** Meet **The Jailhouse Rockers Of California** fan club at Poplar



©Goldmine/by Gillian G. Gaar

**Above:** Humes Middle School, (formerly Humes High School, Presley's alma mater), will have tours Aug. 12-16, 9 a.m.-2:30 p.m.

**Right:** While some high-profile events at the Elvis Presley's Memphis restaurant are already sold out, there are other, \$5 shows during the week there.



©Goldmine/by Gillian G. Gaar

Tunes, a Presley hangout, at 10 a.m. (free)... Visit Presley's favorite theme park on **Elvis Fan Night At Libertyland**, 9 p.m. — what could be more fun than riding Elvis' favorite ride, the Zippin Pippin, while surrounded by other Elvis fans? (800) 238-2000 or (901) 332-3322... Elvis International hosts **The Legends Show** at the Peabody Hotel, 7 p.m., featuring Scotty Moore, D.J. Fontana, The Jordanaires, former Stray Cat Lee Rocker, and others. (818) 991-3892, [www.ElvisTheMagazine.com](http://www.ElvisTheMagazine.com).

**Wednesday, Aug. 14:** Fund-raiser concert to **Help Save The Shell** at Overton Park, site of some of Presley's earliest performances, 7 p.m. (515) 432-4332.

**Thursday, Aug. 15:** The academically minded can ponder Elvis' legacy at the day-long seminar **"Is Elvis History?: 2002 Beyond"** at the University Of Memphis. Participants include producer Sam Phillips, Presley biographer Peter Guralnick, Memphis Mafia member Jerry Schilling and others. Info: Dionne Chalmers, (901) 678-2350... But the big event will be the

**Candlelight Vigil**, which begins with an opening ceremony at 9 p.m.; fans then walk up to the Meditation Garden. The Graceland gates will remain open until everyone has the chance to pay his or her respects.

**Friday, Aug. 16:** **George Klein's Elvis Memorial Service** will be held at noon, at the University Of Memphis Theater Building, with speakers sharing their memories. (901) 678-2565... **Elvis: The 25th Anniversary Concert**, the Pyramid Arena, 8 p.m. Elvis will be in the house — on film — while just about everyone who performed with him on stage will be there in person; Priscilla and Lisa Marie Presley will also make an appearance. Check the Graceland phone number or Web site for details.

**Saturday, Aug. 17:** Explore Elvis' gospel side at a meeting of the **Elvis Gospel Fan Club**, at the Center For Southern Folklore, which is also hosting **Gospel Roots-Gospel Fruits**, 11 a.m. E-mail [gospel@elvis.com](mailto:gospel@elvis.com), or go to [www.elvisgospel.com](http://www.elvisgospel.com) (free)... Tickets may be available for **A Sweet & Classic Evening At Elvis Presley's Memphis**, with two dinner/show seatings, along with standing room, featuring **The Sweet Inspirations** and **The Classic Voices**. Contact: Jennifer Dorman at Elvis Presley's Memphis, (901) 527-6900, ext. 107, [jdorman@elvis.com](mailto:jdorman@elvis.com)... Elvis International hosts **The 25th Anniversary Elvis Farewell Tribute Concert**, Peabody Hotel, 9 p.m. The T.C.B. Band and Kathy Westmoreland will be among the performers, and special guests Joe Esposito and Jerry Schilling are also expected. (818) 991-3892, [www.ElvisTheMagazine.com](http://www.ElvisTheMagazine.com).

— Gillian G. Gaar

## Two Memphis record shows Aug. 11-16

Collectors may check out two record shows in Memphis during Elvis week. Both run Sunday through Friday, Aug. 11-16. The 25th Anniversary Convention Records & CDs Memorabilia Show will take place at the Airport Inn., 1441 Brooks Rd., from 10 a.m.-6 p.m. Call Frank Hobbs at 513-683-4526 or Ray Jackson at 615-885-5037 for info on setting up at the show.

Elvis Con 2002 will occur at the Ramada Inn SW on I-55 & Brooks Rd. Exit from 10 a.m.-6 p.m. Admission is \$3. To set up at the show contact: Soundz Good Records' Robert Alaniz at 815-464-7681 or by fax at 815-464-7682.





# Jazz Sides

Composer and trumpet player Mark Isham is a highly talented, multi-faceted musician whose extensive body of work ranges from jazz sounds to movie scores. In recent years, the Los Angeles-based artist has become a prolific film composer. He has explored everything from the romantic strains of *The Moderns* to the hip-hop vibe of *Save The Last Dance* to the sci-fi feel of *Impostor*. Recent scores include *The Majestic*, *Don't Say A Word* and *Life As A House*.

Beyond film, Isham has released several solo albums over the past 20 years, including the Grammy® Award-nominated *Castalia* and *Tibet* and the Grammy Award-winning *Mark Isham*. He has played on records by the likes of Van Morrison, The Rolling Stones, Robbie Robertson, Bruce Springsteen, and David Sylvian. He has written the themes for the TV series *Chicago Hope*, *Nothing Sacred* and *EZ Streets*, for which he won an Emmy Award. Isham also won a Clio Award for composing a Saturn electric car commercial theme.

Films aside, Isham is currently working with a jazz/electonica combo, gigging in L.A. and, as ever, exploring new musical territory.

## 10 Questions For...

# Mark Isham

by Bryan Reesman

*Right now you're working on Moonlight Mile. What is that about?*

It's a movie directed by Brad Silberling. His last one was *City Of Angels*. This is a really beautiful film. He wrote this one, [and it stars] Dustin Hoffman, Susan Sarandon, and Holly Hunter. It's a wonderful drama with a lot of heart and humor interlaced.

*It seems that many movie soundtracks follow set rules, but you follow your own rules, don't you?*

I've tried. It's tough. A director will get going on a picture, and they'll put in some temp music to see how it's going. All of a sudden, they'll find stuff that really works, and it takes a brave person to say, "That works, but now let's try something completely different." From that point of view, it's easy to understand why some safe decisions are made. On the other hand, new ground is there to be broken, if you can take the time. I've always tried to do that.

*Now that you've been composing soundtracks for years, do you find it easier moving between different genres, or do you do a lot of research?*

That's one of the reasons I enjoy film music to begin with. Every score has the chance to teach me something that I don't know about music. If a score comes up that looks like a real challenge and there's a whole world of music I know little about, I relish the opportunity to spend the day buying records and then spend a week listening and analyzing [things] — what can I learn, what can I apply and what can I use to help paint the picture that needs to be painted?

*You did the music for The Hitcher, which is receiving a special DVD reissue that includes interviews with various cast and crew. Did you watch the movie again before you were interviewed?*

I didn't. I stuck the score in the car on the way over. The thing I do remember — because it probably caused me the most consternation — is it was the first time I was really using samplers in a film score, so it was a technological breakthrough and challenge. I remember I was working with two percussionists, both who had brand-new sample percussion systems. This was in the day when this was all just being invented. You can hear what we were using, but surprisingly enough, a lot of it does hold up. I was mostly impressed because it wasn't dated too badly.

*Have you gone back and listened to some of your solo albums from the past 10 or 20 years?*

I've had occasion to go back and listen to *Vapor Drawings* and *Castalia*, the first Virgin record I made. A lot of that holds up. From a genre point of view, I know what I was working on, and that definitely comes through on the records. *Castalia* was me wanting to finish off the Group 87 concept, do that to the fullest and be finished with it. That was the last record I made as a large instrumental rock project. *Vapor Drawings*, of course, had the consideration that it was going to be a Windham Hill record, and it had to fall into guidelines that they would accept as part of their genre [new age]. I feel that that record especially could have had a lot of that stuck-in-time feeling, and I don't think it does. I'm very proud of the fact that it has a timeless quality.

*Have you experienced renewed interest in Group 87 since their two albums were reissued last year through One Way Records?*

Occasionally we get some requests but not from any record companies. [laughs] I think the four of us have gone our separate ways. I don't think that will ever come back.

*Do you stay in touch with the guys?*

I see Peter [Maunu] because he still lives



Courtesy of Sony/Arts & Crafts

here in Los Angeles. We get together a couple of times a year. We have kids the same age. Patrick [O'Hearn] I haven't seen in years, because he lives on the East Coast. And Terry [Bozzio], actually, I see the least. He lives in Texas.

*What's this new group you're working with?*

Six or seven years ago, I had this idea that electronica — and this was even before Moby busted out and grooved everybody — that there's a genre here that a lot of people are interested in. It seemed to be the last vestige for true — and don't take this word the wrong way — true fusion experimentation. I don't mean by what fusion became but what fusion means as a verb. In other words, to take many different musical ideas and put them together to create something new. My greatest influences in that regard were Miles Davis in the early '70s and the early Weather Report and early Chick Corea records. Combining very strong cultural and musical influences to create a whole new thing. To me, in the last 10 years, even jazz has dried up in that regard.

Let me state this more correctly. Ten years ago, I felt it had dried up. Since then, I've seen that change, and I think a lot of it is because hip-hop has opened up, electronica has opened up, and now you see jazz bands with DJs in them. You see electronica guys sampling jazz solos. But I think jazz itself hasn't necessarily expanded. I think jazz is just getting its ass kicked, for lack of a better word, and that a lot of younger guys who grew up on pop music are also starting to get jazz. I think it's actually a very interesting time. I think it's a very creative time. I think that blossom of the early '70s, where jazz artists were big-selling artists and very popular and accepted artists, may be coming back again. We certainly see it in the singers' world with Diana Krall. But I see a lot of interesting crossovers happening and potentially busting out into something really cool.

In my band in the last 10 years, I've been experimenting with it, and I've never had the courage just to say I'm going all the way. This

(Please see Mark Isham page 23)

## NEWS & NOTES

The July 3 death of bassist Ray Brown shows how important texture is to jazz. I don't hone in on bass generally; the low end of my hearing was probably damaged by listening — while I was tripping, standing right next to the speaker — to The Hallucinations and other shagadelic bands in Boston at the Psychedelic Supermarket in the mid-60s. That's probably why I hear the higher end of the sonic spectrum more easily these days. Still, I admired Brown's steadfastness. Not only did the 75-year-old Pittsburgh native work with everyone from Ella Fitzgerald (they were married for a time) to Frank Sinatra, Roy Eldridge, and Benny Carter, he refused to be trapped in amber. In late June, he released yet another Telarc album, *Some Of My Best Friends Are...Guitarists*, the fifth in a series pairing Brown's trio with different musicians playing the same family of instruments. Brown's bass never faltered. His strength and ease will be missed.

Brown was a regular in Cleveland from the early '90s until mid-June, when he played his last date at Nighttown, the Cleveland Heights venue and the area's key jazz showcase. Jim Wadsworth, who books acts into Nighttown, delivered a moving e-mail eulogy to Brown last week. Here's an excerpt:

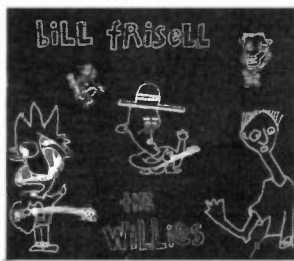
"He never rested on his laurels, however; he regularly rehearsed his group and always had new material each time he played here. He also introduced our area to some great new talents: Benny Green and Jeff Hamilton in the '90s and recently, Larry Fuller, Karriem Riggins, and Holly Hofmann. And he played a significant role in making Cleveland-based Telarc a major jazz label. Ray Brown brought the bass into the modern age and everyone who worked with him got better because of his dedication. I know that right now he is working on a new touring schedule with that all-star hand up in the sky. Walk on, Ray, we will miss you."

On a related note: The August issue of *Down Beat* lists Brown second as jazz bassist of the year (Dave Holland won). If the poll had been taken after his death, it's likely Brown would have won the top spot. (Disclaimer and unrelated blatant self-promotion: I voted in that poll. I also wrote the liner notes for Rusty Bryant's *For The Good Times* [Prestige PRCD-24269-2], a just-released compilation of some of the Columbus, Ohio, sax giant's most commercial grooves.)

On a more positive note: I'm eagerly anticipating the second meeting of an advisory group dealing with the Cuyahoga Community College JazzFest. For the past 23 years, the JazzFest has filled the Cleveland calendar with two weeks of jazz each April, and it's involving the community ever more. At the first such meeting people asked JazzFest organizers to expand the venues beyond Tri-C's downtown campus and Playhouse Square, the toney Cleveland theater district where the more upscale acts are showcased. Jazz used to be popular music; whether the JazzFest can loosen up enough to help it regain that status is a challenge well worth mounting.

— Carlo Wolf

**BILL FRISELL**  
The Willies  
Nonesuch (79652)



When bluegrass artists David Grisman, Tony Rice, and Bela Fleck got jazzy in the '80s, the results were impressive — well, maybe not to many of their fans, considering only Grisman continues to write with swing and bebop as foundations. Bill Frisell has moved in the opposite direction, taking his wiry jazz into backwoods country, resulting in a style of hokum jazz that sounds so natural one wonders why no one ever did it before.

His newest, *The Willies*, is the most traditional yet, with the guitarist revamping "Sitting On Top Of The World," "Cold, Cold Heart," "Blackberry Blossom" and "Goodnight Irene," supported by bassist Keith Lowe and Danny Barnes on banjo, guitar, harmonica and pump organ. Frisell's psycho-navigation of American heritage has an ominous feel to it here — like a soundtrack for when the bad guys step out from behind the tree in *Deliverance* — which no doubt accounts for the album title.

— Dave McElfresh

**SANDRA WEIGL**  
Gypsy Killer  
Knitting Factory Records (KFW 315)

Here's gypsy jazz that sounds nothing like Django Reinhardt's legacy. Sandra Weigl is a Romanian vocalist with a long history of acting, singing and political activism in Europe, especially in Germany. Not surprisingly, then, her dark vocals here on *Gypsy Killer* cover a collection of tradi-

tional gypsy songs that fall between caravan campfire music and Kurt Weill. She has a killer band in tow, too: guitarist Marc Ribot, pianist Anthony Coleman, percussionist Glen Velez, saxophonist Roy Nathanson — restless players who must have loved working with a vocalist unlike the average jazz crooner.

— Dave McElfresh

**JENNY SCHEINMAN**  
The Rabbi's Lover  
Tzadik (TZ 7165)



From the label that focuses on Radical Jewish Culture, born of radical saxophonist/composer John Zorn, comes violinist Jenny Scheinman's suite of songs based on the story behind the album's title,

*The Rabbi's Lover*. As with much found on the Tzadik label, traditional Jewish melodies collide headlong with New York City's most cutting jazz sensibilities, klezmer occasionally careening toward chaos in the brave playing of trumpeter Russ Johnson, guitarist Adam Levy, drummer Kenny Wollesen, and bassists Greg Cohen and Trevor Dunn. It's beautiful one minute ("Firn De Mekhutonim Aheytn"), threatening the next ("Dance Party 1929") and solid throughout.

— Dave McElfresh

**DJ SPOOKY**  
Optometry  
Thirsty Ear (THI57121)

Jazz fans shouldn't let their disappointment with previous shotgun marriages of jazz and DJ culture cause them to flip past DJ Spooky's *Optometry*. Then again, those familiar with the quality of experimentation typical of his accompanists — pianist Matthew Shipp and bassist William Parker — will prob-

ably already have this in their hot little paws. DJ Spooky is credited with playing laptop, kalimba, turntables and upright bass on galloping cuts that bring to mind early Impulse albums by John Coltrane and McCoy Tyner or Herbie Hancock funk. Then the album veers off into space with bone-shaking bass lines and clipped piano melodies that sound like what we'll be buying as jazz in the years to come. Guillermo E. Brown is on drums, and Joe McPhee is on tenor sax and trumpet, with guest appearances by Medeski, Martin & Wood's Billy Martin and Priest from Antipop Consortium. This album has so much going on one may have to hear it three or four times before getting it, let alone deciding to like it.

— Dave McElfresh

**ECHO**  
Echo  
New Line Records (39009)

Vocalist Joy Askew (Peter Gabriel, Laurie Anderson, and Joe Jackson) and trumpeter/keyboardist Takuya Nakamura (Clark Terry, Bob Moses, and Ravi Coltrane) present an album of techno-vocal fare that returns jazz to a dance club environment, which, when done right, is just as valid as any other form of jazz. Cole Porter's "Night And Day" is reborn via the stripped-down drum-and-bass scene, the new groove on this and "Everytime We Say Goodbye" shaving the classic down to a two-chord vamp that no doubt will disappoint those who appreciate the sophisticated, original chord progression. Others, though, will be reminded of the intentionally sparse and challenging limitations of Miles Davis' modal period — not surprising, Askew and Nakamura are big fans of latter-day Davis. "In The Wee Small Hours" and "Girl From Ipanema" stick closer to the original arrangements while thankfully wringing the age out of the weathered songs with creative use of studio gadgetry. Yeah, it's pop jazz but certainly not of the Kenny G variety. Fans of Everything But The Girl will also probably go for this.

— Dave McElfresh

(Mark Isham from page 22)

time I am. I don't have a rhythm section. I have a DJ, a percussionist and singers, and we're taking a new format. It was hard for me to give up the security of having guys who I knew that it didn't matter what happened on stage. We could always play something, because we had that jazz experience behind us. We could always make something happen. I'm rehearsing with this new band, and we're starting to really get a sense of what this could be. I'm really excited about this.

*Will you do an album together?*

Yeah. Right now, we're just doing a couple of experimental gigs here in town to get a feeling of what works, what communicates the best and put ourselves in that situation where we have to get up and rise to the occasion. A live show always gets the best out of you in that regard. We'll see how that influences the writing and production of it and get something recorded this year.

*Do you think that when people hear the name Mark Isham that they associate you with a particular style?*

You know, I think about that occasionally. I'm not sure it's with a genre or anything, because I do move around genres so much, but I do manage to keep my own voice. I'm not quite sure how that happens, but it does. I do have a penchant for certain types of colors and sounds.

**Harold Dejean, New Orleans brass-band leader**

Harold "Duke" Dejean, a bandleader and saxophonist who helped preserve the New Orleans brass-band tradition and inspired a new generation of musicians, died July 5, 2002. He was 93. As a young musician, Dejean played in the Storyville District and on several of the riverboats that sailed on the Mississippi River. After a stint with the Eureka brass band in the 1950s, Dejean reactivated the Olympia Serenaders (renaming them the Olympia Brass Band) during a period when the New Orleans brass-band tradition was fading out. The Olympia were the first brass band to include popular R&B tunes in their repertoire — a trait carried on by newer brass bands such as The Dirty Dozen and Rebirth. The Olympia suffered through some lean years, but by the mid-1960s evolved into the city's most prominent brass band, performing at second-line clubs, jazz funerals, parades, mall openings and parties. The group went on to record nearly two dozen albums, appeared in several movies and entertained five presidents, a queen and a pope. The band became so popular that, in order to keep up with the demand for bookings, three versions of the Olympia Brass Band existed. Dejean played well into his 80s but then stopped after suffering from a stroke. A traditional jazz funeral was held in his honor.

— Jeff Hannusch

**"Pistol" Allen, legendary Motown drummer**

Richard "Pistol" Allen, a major Motown Records drummer during 1961-1972, died June 30, 2002, in the William Beaumont Hospital in Royal Oak, Mich. He was much loved and respected, as portrayed in Allan Slutsky's recent film, *Standing In The Shadows Of Motown*, documenting the Motown studio band The

## Obituaries

Funk Brothers. Adopted by his aunt and uncle Ellen and Willie Allen, Howard Richard Allen was born Aug. 12, 1932, in Memphis, Tenn., where he attended Manassap High.

In the mid-1950s, Allen moved to Flint, Mich., to work at the AC-Delco automotive parts plant, then moved to Detroit in the late 1950s, working with jazz saxophonist Sonny Stitt and legendary bandleader, saxophonist and future Motown arranger Maurice King in clubs such as The Flame Showbar, The Bluebird, Watts Mozambique and others. He also toured in the famous Idlewild, Mich., summer "Revue" with R&B great Jackie Wilson and The Four Tops. In 1959, he recorded for Riverside Records with Memphis pianist Evans Bradshaw Jr., whom he had befriended in Flint. He was influenced by drummers Max Roach and Buddy Rich and his mentor, Motown drummer Benny Benjamin.

Allen can be heard on hundreds of Motown hits, including The Four Tops' "Bernadette," Martha & The Vandellas' "Heat Wave," The Supremes' "Baby Love," Marvin Gaye's "How Sweet It Is" and many Holland-Dozier-Holland productions. Allen also recorded with jazz pianist Jaki Byard and R&B performers The Dramatics, Amos Milburn, Leslie Uggams, Johnnie Taylor and others.

The service, held July 5 at the Swanson Funeral Home, Detroit, was attended by many Motowners, including Esther Gordy Edwards, Martha Reeves, and Stevie Wonder (who sang "The Lord's Prayer").

Survivors include his first wife, Barbara Ann Williams, four sons and six daughters. He was preceded in death by friend Marsha A. McNeil (1949-1999) and fellow Funk Brothers Benny

Benjamin, Eddie "Bongo" Brown, James Jamerson, Earl Van Dyke, and Robert White.

— Eric S. LeBlanc

**Pat White, bluegrass musician**

Pat White, 68, matriarch of bluegrass group The Whites, passed away in Hendersonville, Tenn., June 16, 2002, following a heart attack. The Whites recently became household names — after years of performing — when they appeared in the film, *O Brother, Where Art Thou?* Buck White and his daughters Sharon, who is the wife of Ricky Skaggs, and Cheryl, have toured for many years. The Whites record for Skaggs Family Records.

Pat first met her husband Buck in Texas during the early 1950s, and by 1962 they had formed a bluegrass outfit The Down Home Folks. They were later joined by their daughters on the shows. Following an appearance at Bill Monroe's Bean Blossom Festival in the early 1970s they moved to Nashville. Pat decided to retire from the performing side of things in 1973 to raise the two youngest of their four daughters, Rosie and Melissa. The Whites, as Buck, Sharon and Cheryl, became members of the Grand Old Opry in 1984.

News of Pat's heart attack came first via a posting on Jerry Douglas' Web site (The Whites' Dobro player from 1979-85). According to journalist Derek Halsey, "A friend of the family said that Pat had suffered a heart attack on Saturday and that Buck and the girls were performing in Denver and Ricky was in California." The next post went as follows, "Miss Pat passed away around 7:00 p.m. Central Standard Time. Buck and the girls did make it back. I was with them about an hour ago, and so many of their friends — it was really something — were there as well. What a testimony to a wonderful lady!"

— Michael Buffalo Smith





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# Elvis' Sun Records: How they have risen

by Tim Neely

In the fall of 1955, someone could have bought a new Elvis Presley Sun 45 at just about any store that sold singles for about 98 cents. At that time, "I Forgot To Remember To Forget" (Sun 223, today regarded as the B-side of "Mystery Train") was rising up the country and western charts, competing with "Sixteen Tons" by Tennessee Ernie Ford, "You And Me" by Red Foley And Kitty Wells, and "Eat, Drink And Be Merry (Tomorrow You'll Cry)" by Porter Wagoner, among others. Who could have known that in a few short months, Presley would become a phenomenon and his Sun singles would already be largely gone from the marketplace?

A young record collector sure didn't know this in 1973. As he began his collection, he picked up many gems for a nickel, a dime and a quarter each. He soon found a flea-market stand with lots of new stock every week, all priced from a dime to a quarter each. One time, he was looking through the stacks as he always did, and he saw something unusual — not one, but at least two and perhaps even three records by Elvis Presley on the Sun label. Well, being a novice, this collector had no idea that these items were legitimate, much less collectible; every Elvis record he knew was on the RCA Victor label! So he passed on them. He might have balked had he taken a look at the prices, too; based on the usual prices, they might have been marked at about a dollar apiece rather than the quarter he was used to paying. Alas, soon the seller was gone, never to return.

That young record collector, who has grown up to write the article you are now reading, has had few collecting regrets, but that's one he figuratively kicks himself about every once in a while.

"All of the Elvis Presley Sun releases are in great demand by record collectors throughout the world," wrote Steve Propes in *Those Oldies But Goodies*. "The price for a Sun 45 RPM issue varies from \$50 to \$100 — the least rare is 'Mystery Train,' the rarest are the first two Sun records." That was in 1973.

Only three years later, the first *Record Collector's Price Guide* by Jerry Osborne quoted values more than twice those figures — \$180 for "Mystery Train" up to \$310 for "Milkcow Blues Boogie," the third Sun single, which by then was considered to be the rarest (Sun 215). Those prices may have been overstated, because even with Elvis' 1977 death and the disappearance of most original pressings from dealers' back stock, the 1980 *Official Price Guide To Collectible Rock Records, Second Edition* by Randall C. Hill had the price range from \$125 for "Mystery Train" and "Baby Let's Play House" (Sun 210) to \$250 for "Milkcow Blues Boogie."

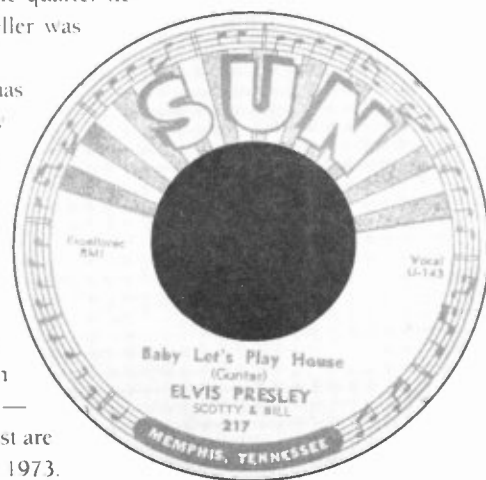
By 1988, the prices for the five Suns had begun to accelerate. "Mystery Train," the most common of the Suns, was up to \$300 for near mint; "Milkcow Blues Boogie" had crept up to \$425, and the first Sun, "That's All Right," was at \$400. When the first *Goldmine Rock 'n Roll 45 RPM Price Guide* came out in 1990, "Mystery Train" sat at \$350 and "Milkcow Blues Boogie" was up to \$600.

As the mid-1990s arrived, collectors were discovering just how difficult it was to find Elvis Suns in near mint condition. The *Goldmine Rock 'n Roll 45 RPM Price Guide, 3rd Edition* (1994) had "Mystery Train" at \$500, 10 times its estimated

value 20 years earlier. All four of the others were now close to, or more than, \$1,000, with "Milkcow Blues Boogie" checking in around \$1,600.

The late 1990s were boom times for record collecting, and Elvis Suns reflected that. By the time the *Goldmine Price Guide To 45 RPM Records, 3rd Edition* (2001) came out, "Mystery Train" had climbed to \$2,500 for a near-mint copy. "Baby Let's Play House" (Sun 217) was listed at \$3,000, "Good Rockin' Tonight" (Sun 210) was at \$3,500, "Milkcow Blues Boogie" had risen to \$5,000, and his very first 45, "That's All Right" (Sun 209) was at \$6,000 — and twice, collectors had paid more than \$10,000 for copies of that very first Elvis 45.

Today



Elvis Presley's five Sun Records singles: "That's All Right"/"Blue Moon Of Kentucky" (209), "Good Rockin' Tonight"/"I Don't Care If The Sun Don't Shine" (210), "Milkcow Blues Boogie"/"You're A Heartbreaker" (215), "Baby Let's Play House"/"I'm Left, You're Right, She's Gone" (217), "Mystery Train"/"I Forgot To Remember To Forget" (223).

## WIN an Elvis Presley DVD!

Check this out, music fans: We have copies of the *Elvis Presley DVD* (about the making of his first album) from Eagle Eye Media to give away to several lucky winners. Cool prizes are just part of the reason you need to keep your *Goldmine* subscription going — or start your subscription. We'll be having more of

these easy-to-enter contests in upcoming issues. But to win one of these prizes, you need to mail us the coupon below or a photocopy (limit one entry per household please) by Sept. 30, 2002.

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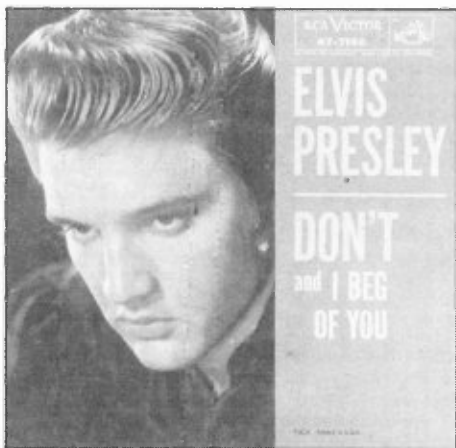
# Elvis News

## THE 25 GREATEST OF THE GREATEST

by Eddie Hammer



"Wear My Ring Around Your Neck" (#2 Pop, #1 R&B, 1958)/  
"Doncha' Think It's Time" (#15).



"Don't" (#1, five weeks, 1958)/  
"I Beg Of You" (#8).

I have been asked to compile a list of the 25 greatest Elvis songs, and while it sounded natural and easy for me to do, the list was very difficult to compile because there are so many songs to choose from. Of course, there are certain songs that the whole world loves — "Love Me Tender," "Can't Help Falling In Love," "Hound Dog," "Suspicious Minds," etc. Also, where a person lives influences one's choices — Europeans loved "Wooden Heart," South Americans loved "Sylvia," Italian fans went for "O Sole Mio" in a big way, British fans liked "Party," etc. Naturally people everywhere all love Elvis' well-known titles that hit the Top 10 worldwide. But nobody will ever agree with a top 25 list completely — or even consent to half of it. Everybody has his or her favorite Elvis songs, even those who are not collectors or fans. No matter what I place into my 25, I can hear a guy saying, "How could Eddie select 'X' when 'Y' is so much better" or "Hey, is he on drugs or what by including that one?" It's a given.

Elvis was the best with every type of music. Remember he was named Artist Of The Century, which, to me, is the ultimate tribute — it says that he's the greatest. I don't hear anyone talk about Frank Sinatra, while every week someone mentions Elvis in a joke, as a performer or in reference to his movies as a genre of film.

The following list is solely my idea of "greats." The songs didn't even have to be a hit. I did not want to be swayed by sales, chart positions a tune reached or the fact that every "hits package" contains it. I discounted all the numbers and recognized unappreci-

**The positioning of songs on the list also proved to be a problem, but I am flexible in that department. There is not a real #1 for me — they all are!**

ated flips and LP tracks (the first album to feature the non-single follows in parentheses). The positioning of songs on the list also proved to be a problem, but I am flexible in that department. There is not a real #1 for me — they all are!

"That's All Right Mama" (Sun 209). It has to be on any list.

"I Was The One" (RCA Victor 47-6420). This song was neglected (#19) because its flip, "Heartbreak Hotel," was so popular (#1 for eight weeks).

"Blue Moon" (RCA Victor 47-6640). I never tire of hearing Elvis' haunting version.

"Young And Beautiful" (RCA Victor EPA-4114). This song is an old favorite with a title that fits the singer.

"Always On My Mind" (RCA Victor 74-0815). Elvis sang this story-song masterfully, putting his heart into it.

"I Want You, I Need You, I Love You"

(RCA Victor 47-6540). This song is pure young Elvis, stamping his name on it forever.

"Don't Be Cruel" (RCA Victor 47-6604). I loved it the very first time I heard it.

"Don't" (RCA Victor 47-7150). Listen to this song again because you probably don't remember how it left you feeling.

"(You're So Square) Baby I Don't Care" (RCA Victor EPA-4114). "Square" has a terrific hook to it, especially when you remember him doing it in *Jailhouse Rock*.

"Baby, Let's Play House" (Sun 217). I'm back to Sun again — nothing bad there!

"Teddy Bear" (RCA Victor 47-7000). I love the way he changed the tone of his voice, and I can never forget how he looked on the screen performing it wearing that red-and-white silky western shirt.

"Peace In The Valley" (RCA Victor EPA-4054). I had never liked gospel music until I heard this.

"The Girl Of My Best Friend" (from *Elvis Is Back!*). This fantastic song was not released as a single in the U.S. Ral Donner did it (Gone 5102, #19, 1961), and it made him a star. I actually love both artists' renditions.

"I Met Her Today" (from *Elvis For Everyone!*). Elvis sang this song so perfectly that it almost made me feel it was something he lived.

"T-R-O-U-B-L-E" (RCA Victor PB-10278). Only he could convey being rough and tough while being ultra-sexy at the same time.

"That's When Your Heartaches Begin" (RCA Victor 47-6870). Elvis conveys the song dramatically, with a spoken part for good measure.

"Until It's Time For You To Go" (RCA Victor 74-0619). "You're not an angel..." It's one of the most beautiful songs I had ever heard, and Elvis' rendition is perfect.

"(Marie's The Name) His Latest Flame"

(RCA Victor RCA 47-7908). It's as fast and loose as he was.

"Surrender" (RCA Victor 47-7850). This is a great song that proved the power of his voice range and ability.

"If I Can Dream" (RCA Victor 47-9670). His most realistic presentation, no version of this song by anyone else has ever equaled Elvis' (especially performing, draped in that white suit, singing with his eyes closed).

"Jailhouse Rock" (RCA Victor 47-7035). Elvis rocks!

"Lawdy Miss Clawdy" (RCA Victor 47-6642). Elvis puts his name on this cover song. It's pure rock 'n' roll from its King.

"Stuck On You" (RCA Victor 47-7740). This song has a natural and catchy melody that you ended up singing along to.

"Moody Blue" (RCA PB-10857). I loved it for no special reason.

"Suspicious Minds" (RCA Victor 47-9764). I have to go along with every Elvis "hits list" and include it — this song is exceedingly great.

Some of my runners-up include "Treat Me Nice," "Paralyzed," "Loving You," "So Glad You're Mine," "Tryin' To Get To You," "Mystery Train," "Tomorrow Night" and "Love Me."

### Top albums

Since we're on the greatest Elvis things, here are my top 10 Elvis albums.

*Elvis Presley* (RCA LPM-1254)

*Elvis* (RCA LPM-1382)

*The Complete Sun Sessions* (RCA 6414-1-R12)

*Loving You* (RCA LPM-1515)

*A Date With Elvis* (RCA LPM-2011)

*Separate Ways* (play it again before you say "no way") (RCA Camden 2611)

*Elvis' Christmas Album* (RCA LOC-1035)

*Behind Closed Doors* (Audifon afns66072-4, Germany)

*Rockin' Rebel* (Golden Archives ga250,300,350)

*King Of Rock & Roll* box set (RCA 67966)

Runners-up here would include the *Gold & Silver* box sets, the *A Legendary Performer* set, the *Essential Elvis* set, *Elvis Is Back* and *King Creole*.

Readers probably have now figured out that my preferences lean toward early Elvis, the '50s. The recordings he made during this decade were so influential to music in general, that they completely changed it forever. We had a new category of music, rock 'n' roll, which captured the youth and made deep inroads into pop music.

Yes, rock 'n' roll was out there years before Alan Freed, etc. in the form of R&B. It's a story we all know so well, concerning the influence of black music. For me, all the Sun recordings are the greatest Elvis. Of course the man had some fantastic songs after Sun, and those are the ones generally accepted by

the public and fans as his greatest. I could not argue their point, and acceptance of these Top 10 hits is not my problem here.

These people would readily name some other hit songs as Elvis' greatest 25, such as "Stuck On You," "Hound Dog," "Love Me Tender," "I Feel So Bad," "Wonder Of You," "Burning Love," "One Night," "A Big Hunk O' Love," "Too Much," "All Shook Up," "Can't Help Falling In Love," "Return To Sender," "Good Luck Charm," "Wear My Ring Around Your Neck," "Heartbreak Hotel," etc. Yes, saleswise, popularity, and airplay spotlighted these tunes. Put them all together, and Elvis would have another "greatest" list.

Besides collectors or real hard-core fans, many people are not aware of the Sun productions, or if they are, not to an extreme. When was the last time anyone heard an Elvis Sun on the radio? My radio is locked onto an oldies station only, and I can't remember when they even played "That's All Right Mama."

The core of any decent Elvis collection are those five yellow-labeled discs. They started the whole thing — without those five, RCA would never have heard him or have bought the contract of the young singer who sounded like nobody else.

RCA had the finances to promote Elvis to the world. Sam Phillips' place did not have the clout of that big company that could produce the Top 10 records that would make up those 25 greatest songs and so much more.

But every success story has to have a beginning, and for Elvis, it was Phillips and Sun. Whether people are listening to them on vinyl, which I prefer, or on a CD, they're captured in "I Forgot To Remember To Forget," "Blue Moon Of Kentucky," "Good Rockin' Tonight," "I'm Left, You're Right, She's Gone," "Just Because," "Tryin' To Get You" and even the mundane "I Don't Care If The Sun Don't Shine." He put his name on those tunes forever.

Even back then he showed that he could sing country and western, rock and ballads. "Blue Moon Of Kentucky" was originally a mellow Bill Monroe song, but Elvis changed it so completely that it was a new song — "Presleyized." That word should be in the dictionary under greatness. Elvis will always be "around." He's currently on top of the charts around the world with that remix of "A Little Less Conversation" (and on the U.S. Hot 100 Chart at #50). Imagine how he would feel about that — he'd probably just smile.

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# Collectormania!

## ELVIS BREAK-IN RECORDS AND REMIXES by Chuck Miller

With the worldwide popularity of the remixed Elvis Presley vs. JXL track "A Little Less Conversation," there has been much fanfare about that song being the first officially licensed remixed and resampled track from the Elvis Presley Estate. The King has been sampled before, however — in a series of novelty break-in records that date back almost to the start of his career.

Break-in records are quickie novelty recordings that feature a reporter asking questions and the subject responding with out-of-context song lyrics. Pioneered by struggling songwriters Bill Buchanan and Dickie Goodman, break-in records capitalized on popular news stories of the day (flying saucer paranoia, presidential elections, popular movies). In their first break-in record, "The Flying Saucer (Pts. 1 and 2)," Buchanan and Goodman used an Elvis Presley snippet to advance their story of extraterrestrials visiting Earth. When reporter Goodman asks people what they would do if they saw a flying saucer, this exchange ensues:

Goodman: And the gentleman with the guitar, what would you do sir?

Presley: Just take a walk down lonely street... (from "Heartbreak Hotel").

Presley made another cameo appearance in Buchanan and Goodman's next record, "Buchanan And Goodman On Trial," where the duo satirizes their recent court appearances for copyright infringement (when the judge asks the defendants if they have anything else to say, the response is "You ain't a nothing but a hound dog"). It wasn't until the song "Flying Saucer The 2nd," that Presley, both as a snippet and as a pop culture phenomenon, became part of the Buchanan and Goodman universe (mostly using samples from the song "All Shook Up"):

Goodman: There's only one person who can save these people now. Stepping out of the spaceship is Elvis Presley (intro music from "All Shook Up").

Goodman: How do you feel about this situation?

Presley: I'm a little mixed up, but I feel fine (from "All Shook Up").

Goodman: Do you think you can save Mars from the monster?

Presley: Yeah, yeah, yeah (from "All Shook Up").

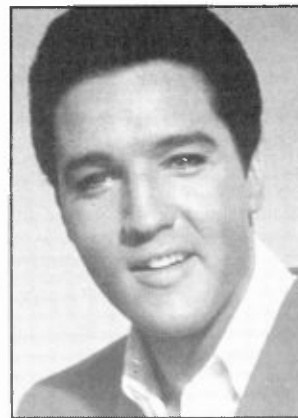
In these late-1950s break-in records, Presley battled more outer-space invaders than Buck Rogers, Flash Gordon, and Captain Video combined. In "Santa And The Satellite," another Buchanan and Goodman creation, Santa Claus escapes from the clutches of Martians by disguising himself as Presley (and sampling "Jailhouse Rock" in the process). In "Outer Space Looters" [sic], a Buchanan/Goodman knockoff record created by the anonymous Mad Martians, Presley takes on aliens who stole his teddy bear.

Other Presley break-in records focus more on the singer's popularity with his fans. One such break-in record, "Dear Elvis, With Love From Audrey" (Plus 104), eventually became the target of publishing houses who believed their songs were illegally misappropriated (at the time, they wanted to raise the standard royalty rate of 2¢ per song to 8¢ if the song was used

in a break-in record). Plus Records sold 30,000 copies of "Dear Elvis" before the publishing companies stepped in. As part of a settlement agreement, Plus Records turned over all unsold copies of "Dear Elvis," along with the master, to the publishing houses, who promptly destroyed the infringing materials. The song itself, a love letter to Presley from a doe-eyed ingenue, features samples from Pat Boone, The Lennon Sisters, and The Platters. As the record ends, Presley is heard singing "Baby, Let's Play House" and the false start from "Milkcow Blues Boogie."

Presley can be heard more clearly in the two-sided pressing, "All About Elvis," by P.Q. Rock And Roll. In this record, Presley is sampled throughout his Sun and early RCA career,

**In these late-1950s break-in records, Presley battled more outer-space invaders than Buck Rogers, Flash Gordon, and Captain Video combined.**



Courtesy of J.A.T. Publishing

as Poindexter Q. Rock And Roll interviews the singer. Eventually the announcer brings out a member of the Elvis Presley Fan Club (possibly Audrey?), who kisses Presley:

Announcer: Who taught you to sing and play?

Presley: I was the one (from "I Was The One").

Announcer: How about singing for us the first song that you ever sang?

Presley: Dee dee dee-dee, Dee dee dee-dee (from "That's All Right, Mama").

Announcer: I see it's just about time to go. Is there anything you'd like to say in closing to the youth of America?

Presley: Don't be cruel to a heart that's true... (from "Don't Be Cruel").

Presley samples continued to appear in various Buchanan and Goodman tracks, including the last record credited to that duo, "Frankenstein Of '59" (when Frankenstein approaches the town, one can hear "Holy smoke, land sakes alive," from "I Got Stung"). In the early 1960s Goodman satire "The Touchables In Brooklyn," Presley is heard pleading with gangsters, "Oh my darling, please surrender..."

But as The Beatles arrived on American shores, the Fab Four became the new targets of spliced satire, and Presley's lyrics were no longer the top priority. That's not to say, however, that the King was left completely alone. Even in the 1970s, lyrics from Presley songs were still part of Goodman's repertoire. On the song "Inflation In The Nation," when Goodman asks Henry Kissinger how he arrived at the White House, Kissinger replies, "I straddled that Greyhound and

rode into Raleigh and on across Carolina" (from "Promised Land"). On an album track (yes, Goodman did record full-length albums), "Lavern, The Fonz And Shirley" [sic], even though fragments of "Don't Be Cruel," "Hound Dog" and "Heartbreak Hotel" were interwoven into a *Happy Days* collage, Goodman uses a session vocalist for the Presley samples rather than the original sources.

Presley's feelings about snippet singles is not known — except for a passage in the Goodman biography, *The King Of Novelty*, written by Goodman's son Jon. As written in the book, in the late 1950s Presley contacted Goodman in New York City and asked to meet the novelty artist. As both men rode in a horse-drawn Hansom cab through Central Park, Presley commented on how much he enjoyed Goodman's parodies. The King even asked Goodman to autograph a copy of "The Flying Saucer." Unless the 45 is hiding somewhere in the Presley archives or in a jukebox at Graceland, this story is apocryphal at best. Or maybe this story, like Goodman's aural pastiches, was spliced together from various factual and spurious sources.

And although "A Little Less Conversation" may be the first remix authorized by the Presley estate, it is not the first post-1977 remix of a Presley song. In 1981, Felton Jarvis remixed the song "Guitar Man," previously a 1968 minor Presley hit (#43). Upon its re-release, the song topped the *Billboard* Country music charts and peaked at #28 on the *Billboard* Pop charts. One year later, during the height of the multi-song medley, RCA spliced together six of the King's biggest hits — "Jailhouse Rock," "(Let Me Be Your) Teddy Bear," "Hound Dog," "Don't Be Cruel," "Burning Love" and "Suspicious Minds" and called it "The Elvis Medley." That song became a minor hit on the Pop and Country charts (#71 and #31 respectively). This, of course, does not take into account all the RCA reissue packages, many of which were tweaked, re-recorded, re-equalized and re-enhanced throughout the 1980s and 1990s.

Although I do personally enjoy the Presley/JXL remix of "A Little Less Conversation," I can't help but wonder if it will spur future Elvis remix projects. Are we ready for Elvis Presley Vs. Jason Nevins in a Hi-NRG remix of "(Marie's The Name) His Latest Flame"? Or perhaps a Rodney Jerkins-influenced version of Presley belting "Burning Love"? Maybe Jim Steinman can stretch out Presley's version of "Hurt" into an eight-minute opus. Jon Goodman has made a few break-in records of his own; could Presley return alongside Tommy Lee Jones and Will Smith for a *Men In Black* break-in spoof?

Drop me a line, either by e-mail at Boardwalk7@aol.com, or through the mail at Chuck Miller, c/o Krause Publications, 700 East State Street, Iola WI 54990. Or visit my Web page, www.chuckthewriter.com, which has archived *Collectormania!* columns. Hope to hear from you soon!

## Hidden Track EPs

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

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

Arthur Conley, "Sweet Soul Music"  
Tom Tom Club, "Genius Of Love"  
LA Style, "James Brown Is Dead"  
Biz Markie, "Vapors"

Hidden track: Sinead O'Connor's "I Am Stretched Over Your Grave"

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

Answer to #573's *Hidden Track EP*: Marvin Gaye, Jimi Hendrix, Whitney Houston, and Jose Feliciano have released "The Star-Spangled Banner" either as a 45 or as an album cut. On Queen's *Night At The Opera* album, there is an instrumental version of "God Save The Queen" (which has a melody similar to "America [My Country Tis Of Thee]").

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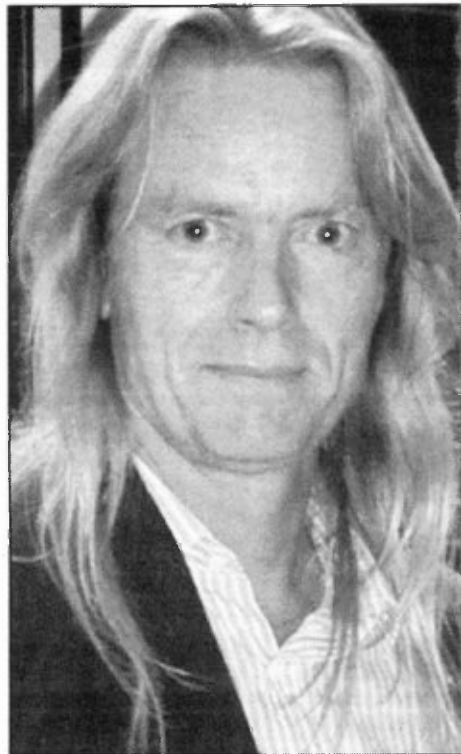
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World Radio History

# An interview with Elvis' catalog expert, producer Ernst Jorgensen

by Gillian G. Gaar

Producer and Elvis Presley catalog expert Ernst Jorgensen has been instrumental in the revival of Presley's recordings for nearly a decade. The boxed sets he has coproduced (with Roger Semon) have been nominated for Grammy Awards, have sold more than a million copies and include *The King Of Rock 'N' Roll: The Complete 50s Masters*, *From Nashville To Memphis: The Essential 60s Masters*, *Walk A Mile In My Shoes: The Essential 70s Masters*, *Platinum: A Life In Music*, *Elvis: Live In Las Vegas* and *That's The Way It Is Special Edition*. He is also the author of the definitive account of Presley's recording sessions, *Elvis Presley: A Life In Music*. He lives in Denmark. Recently, Jorgensen sat down with *Goldmine* to talk about his work as coproducer (again with Semon) of the new Elvis box set, *Today, Tomorrow & Forever*.



Courtesy of Ernst Jorgensen/Roger Semon

*Goldmine:* How far in advance do you plan these sets?

Ernst Jorgensen: I keep anniversaries in mind, and ideas come from the material we uncovered in the original cataloging process back in the early '90s and whatever I've found since. And if you know you're doing a particular thing three years from now, you may save a few goodies. One example is "Are You Lonesome Tonight," that we could've put out on a number of earlier releases. But I loved it so much I thought, "We'll save it for when we do something more elaborate." Same thing goes for the duet with Ann-Margret.

*The track from the "Million Dollar Quartet" session — hasn't that material been issued before?*

The interpretation of what is "unreleased" is up for debate on a handful of cuts. What is unreleased about the Million Dollar Quartet is that we recently found a segment left out of

the original release — Elvis fooling around with the Pat Boone song ["Don't Forbid Me"]. So you can say the first part is unreleased, and we kept it with the following piece to give an idea of where it belonged. Not until recently did I find tapes to substantiate that the three original Million Dollar Quartet tapes actually do tie together, but the ones we had, which were copies, not originals, were cut off for various reasons. So this is like a missing link to how the Million Dollar Quartet fit together. The other track you can debate whether it's previously unreleased or not is "Memories," from the NBC TV special. Here for the first time we get it in stereo, because the stereo tape, or the multitrack actually, had been lost for years. It's even in mono on the original album.

*What tracks on this set are of special interest?*

There's an outtake of "Harbor Lights." Everything that has to do with Sun is considered extremely rare. And there's an outtake of "Pieces Of My Life," from the *Today* sessions. We have released a lot of stuff from the *Today* sessions but only recently found the outtakes to "Pieces Of My Life." It's one of those songs where stripping off the backing track makes it more important somehow. And the

**"It's fun to have the few songs from *Jailhouse Rock*, because these are newly found. We didn't have the outtakes until recently."**

**— Ernst Jorgensen, coproducer, *Today, Tomorrow & Forever***



1956 show, I think this is pretty much what it sounded like had you been in the hall. It's rough, it's slightly distorted in places, it's full of energy, it's a lot of fun. I think it's important in that so little has been released of Elvis' early live performances, and if I could find anything more, we would definitely buy that as well.

*I like this intimate version of "In The Ghetto."*

Yeah, it's interesting. Did you know that when they recorded it, [producer] Felton Jarvis added overdubbed backing vocals and Elvis called him and told him to take them off and then called back and said, "No, keep them on." And in a way, that is actually the dilemma here, because the master is absolutely wonderful, but I think it becomes even more emotional when there is only Elvis and the group playing.

*That's similar to the songs on the fourth CD.*

Yes, because that was the nature of the recording process. You recorded with a very small basic group and then you'd add all the other stuff later. And this is the other thing that I think is the fun part of this set. It is looking a little bit into Elvis' music world, and you get all these funny little ad-libs along the way and get the feeling that music is being created. I think the introduction of eight- and 16-track machines around '68 to '70 made all producers think, "We can always correct this, we can always add this." And most recording from that period, especially all the popular country music, has the tendency to have way too much extra music added, coming out of the idea that because we can do it, we will do it.

*Do you have any favorite tracks?*

I always loved "Are You Lonesome Tonight," because I thought that nobody

could get away with it. The lyrics, they're too much. But in Elvis' version, he actually makes you believe them. I think the outtake of such a classic is wonderful, and there's also the fact that he was singing very well in 1960. He was actually fabulous. I also think it's fun to have the few songs from *Jailhouse Rock*, because these are newly found. We didn't have the outtakes until recently.

*What would you do on another box set?*

It wouldn't use the same concept, because as a producer you want to change things around. I don't think I would want to do another one like this. I think *Platinum* was good, and I think this is even more fun. I think this is as much fun as you can have with the kind of concept that we're using. And I think it gives a wonderful insight into Elvis' musical universe. I think people who are historical record producers are preachers to some extent, so they always hope that people that are curious will pick out their favorite songs and their favorite Elvis period and go and get more material like that. We still sell the box sets that we did in the '90s — the 50s, 60s, 70s box sets — and I really like that.

*What's next as far as reissues?*

There is no "next" at this time, in that we have the box set and we have the #1 record [a collection of 30 of Presley's #1 hits, set for release in September; visit [www.elvisnumberones.com](http://www.elvisnumberones.com)], and we want see how those releases go. There's always an analysis afterwards, where do we want to go next, based on the results we've had. But if you asked me if I have a lot of ideas of what I want to do, definitely. But I'm not telling you because I'm not supposed to!



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**The Million Dollar Quartet included Jerry Lee Lewis, Carl Perkins, Elvis Presley, and Johnny Cash.**

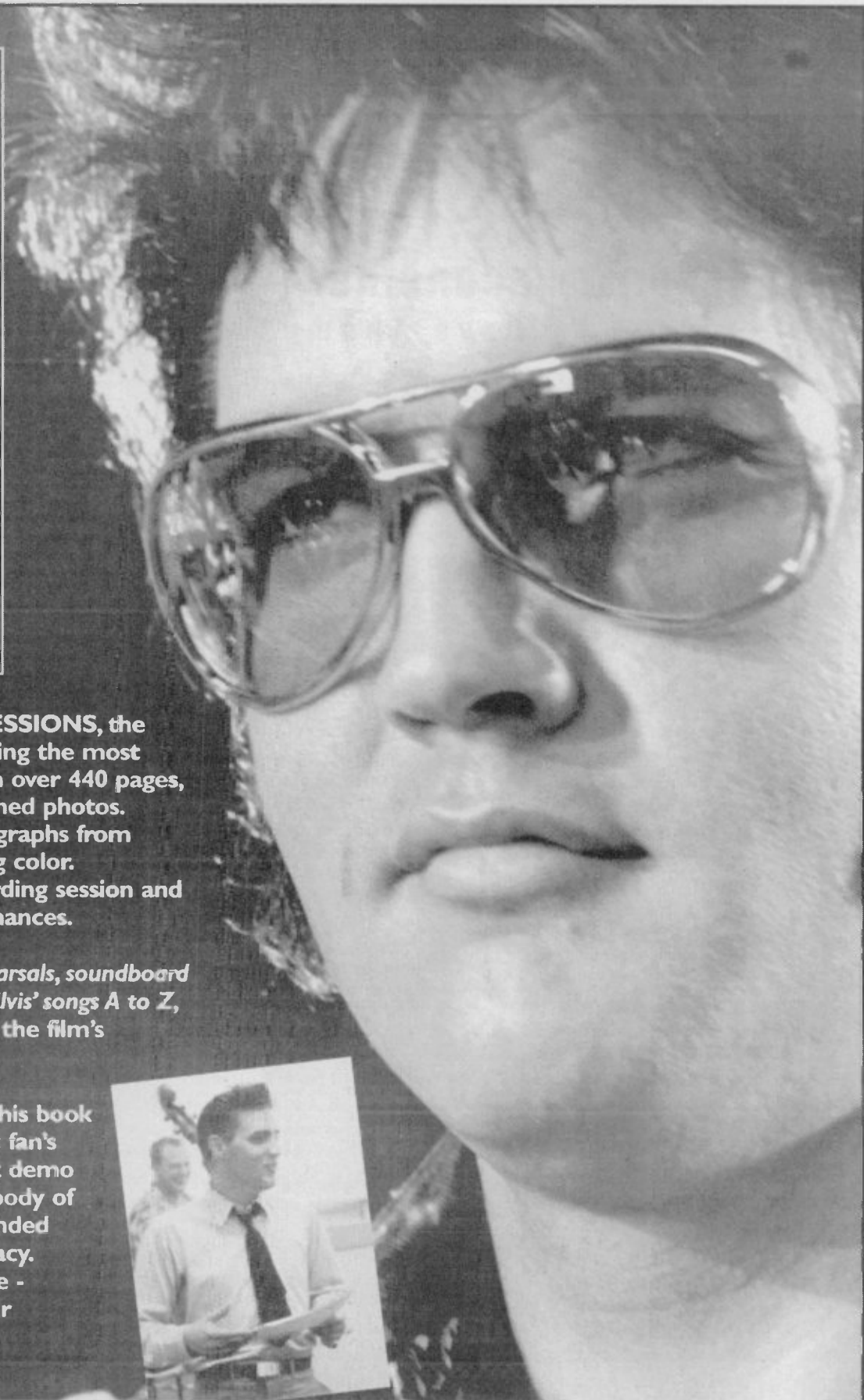
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# Footnote Archives

## EARLY HENDRIX RECORDINGS — BUYER BEWARE

by Dave Thompson

It's a sobering thought, but November marks what would have been the 60th birthday of Jimi Hendrix, at a time when interest in the guitarist's work has seldom been more pronounced. Since 1997, the Hendrix family's own Experience Hendrix Foundation, which has been diligently working to cut through the confusion (not to mention bulk) wrought by the activities of earlier administrations, has been reissuing and remastering each of his core albums while supplementing the catalog with a host of live and unreleased recordings.

Their efforts, however, have concentrated exclusively upon the four years, 1966-70, during which Hendrix was at his creative and commercial height, completely overlooking all that occurred at the opposite end of the chronological scale — and wisely so. For there resides a nest of snakes so venomous that no single record label has yet attempted to delve definitively into it.

Of course Hendrix's pre-fame career, the three-year span (1963-66) during which he worked as a mere sideman for whomever would employ him, also abounds with LP releases. It is the nature of a very vicious beast, however, that not only were most of them posthumous, but many of them, research has proven, are also utterly preposterous.

It has been estimated that more than 100 LPs have been issued worldwide claiming to feature Hendrix playing alongside bluesman Lonnie Youngblood. Youngblood himself, however, has testified that barely a handful actually live up to that billing, and the fact that the fraudulent issues include some of the best-known of all "early" Hendrix titles only amplifies the sheer audacity of these claims.

For the record, "early Hendrix" classics such as "Spiked With Heady Dreams," "She Went To Bed With My Guitar" and "Strokin' A Lady On Each Hip," first issued on a series of LPs by the Pan/Saga labels in the early 1970s, are nothing of the kind. Neither are enticing titles such as "Funky," "Feel That Soul," "Gangster Of Love," "Hey Leroy" and "Young Generation."

Nevertheless, Youngblood was the first artist to record the young Jimmy (as he was then) Hendrix, in Philadelphia during 1963, and the pair appear together on two Youngblood 45s issued at the time by the Fairmount label, "Go Go Shoes" and "Soul Food." Other songs recorded at this time but unreleased until after Hendrix's death include "Sweet Thang," "Groovemaker," "(She's A) Fox," and multiple versions of "Wipe The Sweat" and "Under The Table." All are mono recordings — stereo mixes of the latter two tracks, with new overdubs, were prepared in 1971 prior to their release on the Maple label album *Two Great Experiences Together*, a set that actually reached #127 on the U.S. Album chart.

The albums *Rare Hendrix*, *The Genius Of Jimi Hendrix* and *For Real!* round up the remainder of authentic Hendrix/Youngblood material in the most concise manner. Other titles, while possibly featuring one or two of the Hendrix performances, overwhelm it with other Youngblood material — which is no bad thing if you're a Youngblood completist but is disappointing for Hendrix fans.

By 1964, Hendrix had moved onto The Isley Brothers' band, again remaining on board for two singles, "Testify" (the first-ever release on the brothers' own T-Neck label) and "The Last Girl" on Atlantic. He quit the band that fall but rejoined them in the studio a year later to guest on a third 45, "Move Over And Let Me Dance." The Isleys themselves would reissue these tracks on their own *In The Beginning* album, although all

were either remixed or offered alternate takes to the originally issued sides. (The original 45 version of "Testify" would remain unavailable until its inclusion on the Isleys' *It's Your Thing* box set in 1999.)

1965 also saw Hendrix playing in Little Richard's band. While there are again a wealth of releases whose titles are somewhat deceptive (*Friends From The Beginning, Together*), Little Richard's 1965 single, the two-part "I Don't Know What You've Got But It's Got Me" represents Hendrix's first-ever taste of chart success, when it reached #12 on the U.S. R&B chart (#92 Pop). Another song from the same session, "Dancin' All Around The World," was unearthed for the 1971 Little Richard compilation *Mr. Big*, together with a composite version of the single.

Hendrix also recorded singles with Ray Sharpe & The King Curtis Orchestra ("Help Me") and Rosa Lee Brooks ("My Diary") during 1965-66. Neither has yet appeared on any generally available Hendrix-related LP, although the Brooks single (erroneously dated to 1962) made an appearance in 1990. It popped up on the limited-edition radio promo *On The Radio Rarities Bonus CD Volume One*, produced by the Santa Monica-based On The Radio syndication company.

Hendrix also worked with actress Jayne Mansfield in late 1965, although his labors were not issued until summer 1967 — "Suey" is the B-side to Mansfield's "As The Clouds Drift By."

The Mansfield session was arranged by Ed Chapin, manager of Curtis Knight & The Squires, with whom Hendrix would spend some time between 1965-67. This is the best documented phase of Hendrix's pre-London career, a prolific period that saw him featured on some 65 studio recordings, together with around 2½ hours worth of live material, apparently recorded at two separate shows in late 1965.

This material has appeared across a colossal number of releases over the years, beginning with two singles released during 1966, "How Would You Feel" and "Hornet's Nest." Following Hendrix's breakthrough in 1967, this material began appearing with considerably more regularity. A reissue of "How Would You Feel," with new B-side "You Don't Want Me," was scheduled for release on the U.K. Decca label in August 1967. However, an injunction threatened by Track, Hendrix's label, saw the release switched to that imprint before any Decca pressings were issued.

Further legal investigation then restored the rights to this material to Decca (Capitol in the U.S.); it also ignited the breach of contract disagreement that would finally be resolved by Hendrix delivering a full album of new material to Capitol, the *Band Of Gypsies* live album.

Capitol itself issued two albums of Hendrix/Knight recordings during 1967-68, *Get That Feeling* and *Flashing: Jimi Hendrix Plays, Curtis Knight Sings*; London, in the meantime, issued a single of "Hush Now" in October 1967, following through with a British release of *Get That Feeling*, a second collection, *Strange Things*, and a double album apparently issued in The Netherlands only, *The Great Jimi Hendrix In New York*.

All include material recorded both during Knight and Hendrix's original partnership and in 1967, when the pair reunited for a jam during Hendrix's first "post-stardom" visit to New York. Interest in these releases was low at the time. None offered more than the most rudimentary information, and while Hendrix was indeed present on almost every track

released in his name, neither the sound quality nor the performances themselves exactly live up to the standards the world had come to expect from the guitarist.

By late 1968, both London and Capitol had given up on this archive. Perhaps inevitably, however, London returned to it following Hendrix's death, rushing out the somewhat sensation-ally titled "The Ballad Of Jimi" 45 but defraying the inevitable accusations of opportunistic sensationalism by including (with the German release) a purported copy of the original studio sheet giving the recording date as Sept. 18, 1965. Knight himself later claimed this possibly premonitory song was composed after Hendrix predicted his own death earlier that year, although several observers have questioned how Hendrix could have been playing a very audible wah-wah some two years before the effect unit itself was actually available.

Another single rushed into production in late 1970 was the now very scarce "No Such Animal," deceptively credited to Hendrix alone but in reality dating again from the Knight sessions.

Since 1970, a number of labels have licensed Knight's Hendrix archive for a succession of releases, many of which have continued to draw new and unheard performances from the vault without ever coming close to offering a complete survey of the duo's entire recorded repertoire. Significant among these are the early 1970s U.K. LPs *What'd I Say/Early Jimi Hendrix* and *Birth Of Success*, budget-priced releases that introduced the first live recordings to the catalog. They were followed into this same poorly recorded but generally entertaining territory by the Ember label's *Early Jimi Hendrix, In The Beginning* (complete with added false applause) and *Looking Back With Jimi Hendrix*. These and several other similar albums were all issued between 1971-75 and are generally regarded as worth picking up. The bewildering plethora of such albums issued since then, however, has seriously impacted the material's collectibility.

Particularly over the last decade, it has become almost second nature among Hendrix fans to disregard any attempt to repackage the guitarist's pre-fame material, for reasons ranging from the aforementioned lack of concrete information (not to mention Hendrix), to wariness of investing in another fly-by-night budget label's wares and on to weariness with the subject in general.

Hendrix's longtime studio associate Eddie Kramer might have been too harsh when he described Hendrix's early canon as "crap" in a mid-1990s interview, but he was not too far off the mark either. Though the Hendrix heard on these early recordings, the Isleys material in particular, was already unquestionably a magnificent guitarist, the inventiveness that became his trademark is scarcely even hinted at.

Fascinating glimpses into his future are present — from the Knight days, The Beatles' "Day Tripper," the Albert Collins-inspired "Drivin' South" and Howlin' Wolf's "Killin' Floor" would all reappear in the Jimi Hendrix Experience's live repertoire. However, it is also plain that much of the material was either simply a job to be done or, again among the Knight material, a bit of fun laid down while the tape was still rolling.

For the historical record alone, there is a need for this material to be compiled together into one cohesive and, most essentially, well-annotated package. Until that time, collectors are best advised simply to be careful with their early Hendrix purchases



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# Bags Unlimited

Its products help music collectors keep their precious artifacts safe for the future

by Chuck Miller

**H**enry Rollins swears by Bags Unlimited. And he doesn't mind telling people that.

During his onstage poetry readings, the former Black Flag frontman tells his audience members how to organize their lives — just as he organizes his own life with Bags Unlimited products.

"He does this of his own volition," said Michael Macaluso, president of the family-owned and operated Rochester, N.Y., business. "Rollins didn't ask for anything. He just does it because he believes the product is right, and we believe the product is right. We're out here to help the collector protect his investment."

Protecting thousands of collectors' investments has been the cornerstone of Bags Unlimited's business. The company's catalog lists hundreds of products for record collectors, including sleeves, boxes, bags, inserts, shelving units and cleaning solutions. An advertiser in *Goldmine* since the magazine's early Arena Publishing days of the mid-70s, Bags Unlimited sells products to collectors as far away as Japan and New Zealand — all with an eye toward stellar customer service and dependable products.

All of this makes Macaluso very happy. It was his son Mark who, in the 1970s, came up with the idea of wrapping his comic books to protect the magazines from the elements.

"Mark wrapped his comic books in plastic,

put a value on the books and [sold] them to his high-school friends. He then went out and bought little hand-sealer and a roll of plastic, and made bags that fit. This could have been the very first introduction of bags that fit comic books in the comic-book industry. He was buying rolls of plastic and having his brothers and sisters, my children, making bags for him all day after school. He would go to comic conventions and sell 5,000 bags."

Eventually, the Macaluso family invested in some bag sealing and manufacturing equipment. Collectors loved the bags and bought as many as could be manufactured. Today, Bags Unlimited's machines can manufacture 5,000 to 8,000 bags an hour — not only for comic books, but also for grocery stores, parts stores, variety stores and thousands of service-related companies.

"As the company grew, I was one of the few people who was at the beginning and knew all the parts," said Marion Oyer, operations manager and Macaluso's daughter. "As I learned it, I was able to train other people."

"The thing about our business," said Michael Macaluso, "some people don't understand without looking into the catalog, how many products we have and how many products are universal. People are always asking, 'Do you have bags for this or for that?' We had a call the other day, somebody wanted something, and one of our pocketbook bags fit it. Initially, I guess the way it worked was what we were doing was so new to the field that everything that we provided just fit in and people were happy to get it."

Bags Unlimited's factory/distribution center is housed in a nondescript industrial section of Rochester. On the outside, it looks like every other brick-faced building in the area — except for the FedEx Ground truck trailer in the parking lot. Every night, FedEx Ground hauls away a fully stuffed trailer bed, leaving a new one to be filled the next morning. Thanks to the company's computerized data entry system, which allows Bags Unlimited's staffers to accurately pack boxes with an unerring variety of bags, boxes, sleeves and bottles, the company can fill that trailer every day.

For record collectors, Bags Unlimited's products have added value to their own personal collections. Besides 7-inch paper sleeves for 45s, cardboard jackets for 12-inch discs and heavy-



Photos ©2002 Goldmine/by Chuck Miller

**Michael Macaluso and Marion Oyer of Bags Unlimited.**

**"We have professional chemists who have devised certain formulae for us. It took us almost a year to develop a cleaner that we were confident would really do a thorough job for the customer and not leave any residue and not scratch the records."**

**— Michael Macaluso**

stock paper for 78s. Bags Unlimited also sells corrugated boxes for storage and polyethylene inner sleeves to protect the vinyl. Bags Unlimited even makes its own 45 rpm plastic center-hole adaptors.

And of course, there's the Groovy Cleaner™.

Groovy Cleaner is a proprietary Bags Unlimited compound that helps remove the dust, grime, gunk and dirt from old records, making them sound cleaner than before. Bags Unlimited sells two types of Groovy Cleaner — the standard mixture for 45s and LPs and a non-alcohol formula that cleans shellac 78s.

"We spent a lot of time on research," said Macaluso. "We have professional chemists who have devised certain formulae for us. It took us almost a year to develop a cleaner that we were confident would really do a thorough job for the customer and not leave any residue and not scratch the records. Our formula suspends the dirt and lubricates it, so that it can be wiped without scratching the grooves."

Bags Unlimited is also branching out to other products and markets, not necessarily those markets dominated by collectors. One of their new products is a wedding-favor CD, which allows a bride and groom to have a personalized product for their wedding guests.

"People who are getting married want a new idea for their wedding favor," said Chris Schofield, of Bags Unlimited's research and development team. "They can download music from the Internet, they can put a message on the CD along with the music — love and thanks to their family and friends. We sell them everything they need — software that allows them to create their own design on the label — so it's a very personal thing that they're giving their friends and family who attend the wedding. It adds a nice touch, and our software allows them to come up with the different background and clip arts, as well as adding the bride and groom's names, etc."

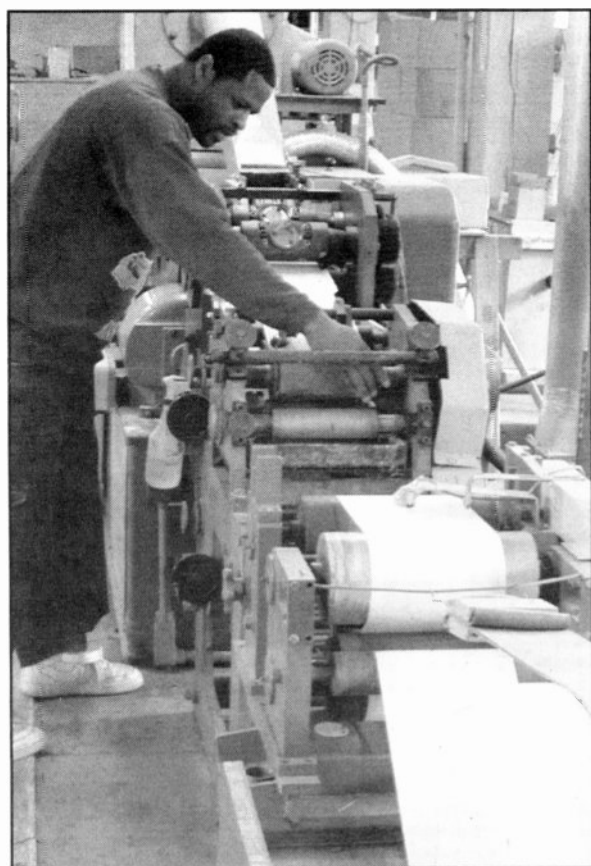
"We provide face labels and tray cards and jacket labels, so they don't have to run around looking for anything. [The CDs] can even be color-coordinated for your wedding colors. A lot of couples are downloading their image

right onto the tray card and putting their wedding date above it. It adds to the personal touch of the product."

Because it works with paper and plastic, Bags Unlimited also recycles much of its excess product. The paper sleeve machine has a conduit that sucks the leftover paper holes into a hopper, the contents of which are then sent to a recycling plant for reuse.

"Everything that we have, from the backing board on the Groovy Cleaner packaging to the shipping boxes, all are done with partially recycled material," said Macaluso. "We recycle all of our excess materials — if someone wants a 12-inch bag and we have 14-inch rolls of plastic, the two inches we cut off is recycled. We're constantly aware of that. I feel it is absolutely our responsibility to protect the environment. What we hope we are doing is saving some of our forests for posterity."

Bags Unlimited offers a free catalog through its Web site, [www.bagsunlimited.com](http://www.bagsunlimited.com) or by calling 1-800-767-BAGS. Or just go to the back page of *Goldmine*, like Henry Rollins does.



**Dan Jenkins operates a machine that turns rolls of paper into 45 rpm sleeves.**



**Bags Unlimited's warehouse/factory, in an industrial section of Rochester, N.Y.**

7" PICTURE DISCS

Table listing 7" picture discs with titles like 'Alkaline Trio - Private Eye', 'Bowie - Survival', 'Katie Bush - This Woman's Work', etc.

7" SINGLES

Table listing 7" singles with titles like 'Bad Religion - Broken H', 'Bad Religion - Broken H', 'Bad Religion - Broken H', etc.

CD SINGLES

Table listing CD singles with titles like 'Aerosmith - Jaded', 'Bjork - Cocoon (E)', 'Bjork - Pagan Poetry (E)', etc.

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Table listing CDs with titles like 'Arena - Welcome To The Stage', 'Syd Barrett - Wouldn't You Miss Me', etc.

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ABBREVIATIONS: Still Sealed = SS, Gatefold Cover = GC, Picture Disc = PD, Picture Sleeve = PS, Cut-Out Corner = COC, Shaped Picture Disc Record = SR, Die-Cut Cover = DCC, Re-issue = ri, White Promo Label = WPL, Australia = (A), Canada = (C), England = (E), France = (F), Germany = (G), Holland = (H), Italy = (I), Japan = (J), Portugal = (P), Russia = (R), Spain = (S), Austria = (Au), New Zealand = (NZ), Picture Insert = PI, Individually Numbered Limited Edition = #d. All items are Mint unless noted & all items are made in USA unless noted.

CDs

Table listing CDs with titles like 'Syd Barrett - The Madcap Laughs', 'Syd Barrett - Heathen', 'Cradle of Filth - Lovecraft & Witch-Hearts', etc.

Table listing CDs with titles like 'George Harrison - The Madcap Laughs', 'George Harrison - The Madcap Laughs', 'George Harrison - The Madcap Laughs', etc.

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Table listing CDs with titles like 'Pink Floyd - The Dark Side of the Moon', 'Pink Floyd - The Dark Side of the Moon', 'Pink Floyd - The Dark Side of the Moon', etc.

Table listing CDs with titles like 'Porcupine Tree - Arcadia', 'Porcupine Tree - Arcadia', 'Porcupine Tree - Arcadia', etc.

Table listing CDs with titles like 'Santana - The Beginning', 'Santana - The Beginning', 'Santana - The Beginning', etc.

Table listing CDs with titles like 'Syd Barrett - Wouldn't You Miss Me', 'Syd Barrett - Wouldn't You Miss Me', 'Syd Barrett - Wouldn't You Miss Me', etc.

CDs

Table listing CDs with titles like 'Yardbirds - Having a Rave Up', 'Yardbirds - Having a Rave Up', 'Yardbirds - Having a Rave Up', etc.

PICTURE DISC LPs

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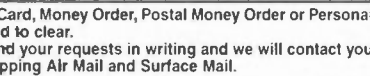
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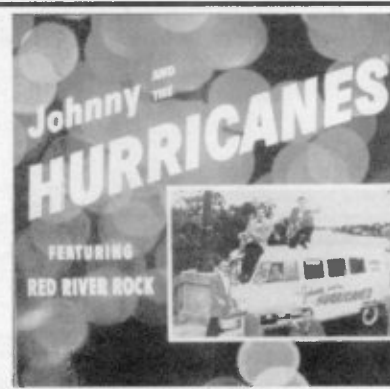
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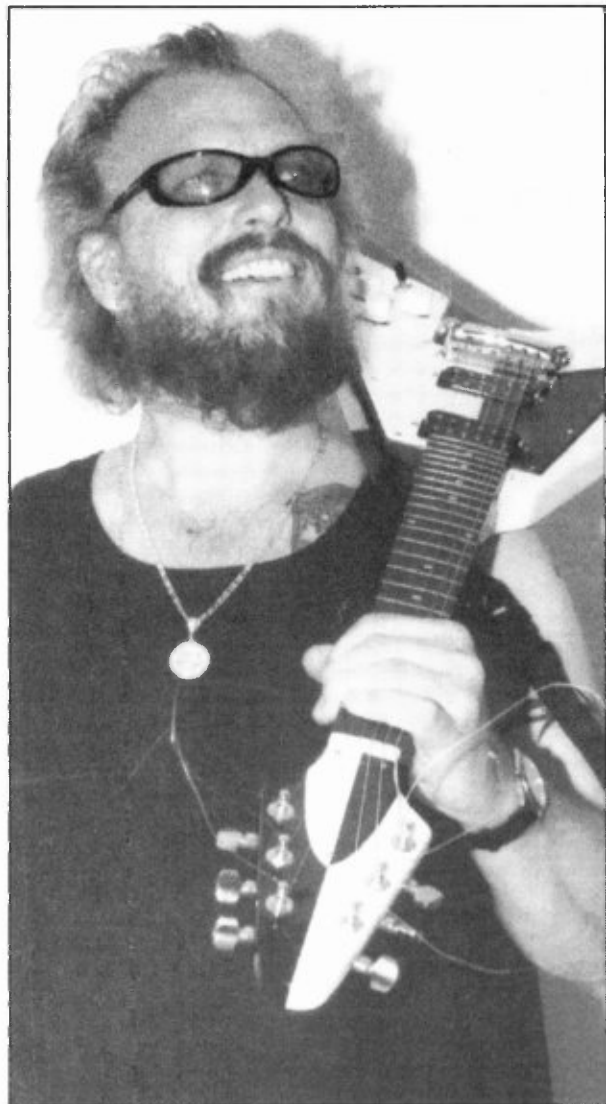
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# New Releases



Courtesy of SPV Records/by Libby Wendt

**Michael Schenker**

**MICHAEL SCHENKER**  
**Thank You 2**  
 SPV (SPV 085-72922)

While his status as a guitar deity is certain, Michael Schenker's classically inspired approach to rock — with UFO, Scorpions or the various versions of MSG — can usually be summed up with the simple designation “melodic heavy metal.” Not this time. Like on the original 1995 *Thank You*, Schenker takes a break from metal and, armed with an acoustic guitar, explores some different musical territory. While the album cover of *Thank You 2* is clearly marked “Instrumental Acoustic Album,” (to avoid confusion, probably), it does poor justice in describing what waits within.

As always, Schenker is playing his heart out here. The difference is, instead of revving up his listeners through his powerful electric guitar work, he takes a more subdued approach toward getting his audience's attention. This is not a rock album at all. The 11 tracks here rely more on melody and less on rhythm than much of Schenker's other work. While there are no good comparisons, the melodic metal master has entered territory where a “Tales Of The Acoustic Planet”—era Bela Fleck

or an acoustic-minded Steve Morse would feel quite at home. While this album shares the same eclectic feel of the music of Morse and Fleck, Schenker parts ways with them with his more classically oriented approach.

The opening track, “Reflections Of My Soul,” combines Flamenco stylings with brisk arpeggios. “Between You And Me” has a Baroque feel, while “Born To Overcome” has the type of classical motifs and structure that mark the best of Schenker's playing. However, there are moments here where the guitar master is trying to learn new tricks. “Life Brings Me To You” and “Create And Let Go” have strong jazz elements, while “From Me With Love” is almost folksy. The production gives the album a broad and expansive sound, while the overdubs used to reinforce the central acoustic guitar provide harmony without drowning out the album's overall “live” feel. At slightly over 45 minutes, *Thank You 2* moves along at a brisk pace and never drags. Schenker may be unplugged here, but his passion for the music burns bright.

While it would be easier and safer, from a marketing perspective at least, for Schenker to stay with the tried and true metal path, the guitarist is to be commended for stretching himself musically and trying to challenge both himself and his listeners. The result is a chance to take note that the artistry of Michael Schenker is not confined to one particular musical genre.

—Conrad L. Stinnett

**PIETA BROWN**  
 Pieta Brown  
 Trailer/Rubric (47)

Creative talent is sometimes handed down through generations, sometimes not. For every Hank Williams Jr. and Hank Williams III, there's a celebrity offspring putting out a CD that deservedly sinks like a stone. So welcome Pieta Brown, the eldest daughter of Iowa's poetic hipster/folkie Greg Brown. She is worthy of his mantle.

Like her father, she finds joy in the everyday, as in “Don't Turn Away.” Like her father's, her understated singing can be sensually earthy. Lucinda Williams' influence too is clear by the end of the disc as Brown's languid alto takes on a sultry juke-joint groove on “Bury Me,” complements of Bo Ramsey's nasty blues-rock guitar slashes. But she offers sublimely tranquil moments too. One can sit back and drift off with the quiet, back-porch warmth of “Don't Turn Away,” graced by Ramsey's ebullient Weissenborn lap guitar and Dave Moore's peaceful button accordion.

Released on David Zollo's credible label Trailer (dedicated to Iowa artists), *Pieta Brown* may be the most significant female folksy/Americana debut since Gillian Welch's *Revival*. (Trailer Records, PO Box 3202, Iowa City IA 52244; www.trailerrecords.com)

—Bruce Sylvester

(Please see New Releases page 40)

## Indie Label Spotlight

**ROBERT RANDOLPH & THE FAMILY BAND**  
 Live At The Wetlands  
 Dare Records (DR001)

Pedal-steel playing gospel music — yeah, that ought to swing about as hard as bagpipes blowing polkas, right? Wrong again, sinners, as has already been proven by the surprising success of The Campbell Brothers and *The Word*, the latter a gritty, near-Pentecostal affair that placed Robert Randolph's pedal steel between The North Mississippi Allstars and organist John Medeski of Medeski, Martin & Wood.

It's hard to envision Randolph's church brethren criticizing him for the secular project *Live At The Wetlands*, given how the 13-minute “Ted's Jam” would sound as at home at a tent revival as it does here in this New York City club.

On the Allman Brothers-ish “The

**Add [Robert] Randolph to the long lineage of bluesy artists — Jerry Lee Lewis, Elvis Presley, Duke Ellington, and Prince — who have mastered juggling Jesus and jellyroll, heaven and hootchie-koo.**

March” Randolph teaches the audience to, well, march, of course, since dancing would be of the devil, you know, though he slides into a nasty John Lee Hooker groove on Slim Harpo's “Shake Your Hips” that no doubt has his pastor and mama shaking their heads instead. Add Randolph to the long lineage of bluesy artists — Jerry Lee Lewis, Elvis Presley, Duke Ellington, and Prince — who have mastered juggling Jesus and jellyroll, heaven and hootchie-koo.

—Dave McElfresh

## NEW RELEASES NEWS



**Just out:** Bluesman Willie King, backed by his band *The Liberators*, just released *Living In A New World* (Rooster Blues)... Mike McClure, frontman for *The Great Divide*, just released his latest solo effort, *Twelve Pieces* (Compadre Records)... Singer/songwriter/guitarist Paul Weller, who formed *The Jam* when he was just 14 and later formed *Style Council*, has released *Days Of Speed*, a newly recorded acoustic set of his solo and band favorites.

**Coming up:** On July 17, Richie Havens is releasing *Wishing Well* (Evangeline Recorded Works), his first studio album in nearly a decade and the 26th of his career. Supported by a U.S. tour through September, the new album features six new Haven songs plus his take on Pink Floyd's “Turning Back” and the Jeff Buckley tribute “On The Road To Cavalry,” written by Willie Niles... Due July 30 from Ralph White, a founding member of the bluegrass/punk band *Bad Livers*, is *Trash Fish* (Terminus). He plays all the instruments, including traditional instruments from around the world and even a five-string fretless banjo... Due Aug. 13 is *So It's Like That*, the second solo LP from 25-year-old guitar whiz Joe Bonamassa (Medalist Entertainment). The first 25,000 CDs in stores include a bonus live-concert DVD. Blues legend B.B. King said this of Bonamassa's playing, when the guitar-slinger was only 12: “He's one of a kind... a legend before his time.” Bonamassa is touring through September with King, George Thorogood, Lynyrd Skynyrd, and *Bad Company*... On Aug. 27, John Mayall, the Father Of British Blues, will be releasing *Stories* (Eagle Records), his 52nd original album with his Bluesbreakers band. Mayall is currently touring the U.S.

**Blues tribute series a musical fusion:** Compendia Music Group has just released *This Ain't No Tribute: All Blues'd Up*, a five-CD series with each album focusing on covers of the music of five of rock's greatest artists — The Rolling Stones, Janis Joplin, Eric Clapton, Bob Dylan, and Led Zeppelin — by some of the biggest names in blues and soul. For instance, The Stones' “Under My Thumb” is done by guitarist Lucky Peterson and “(I Can't Get No) Satisfaction” is covered by harpist Junior Wells; Joplin's “Piece Of My Heart” is ripped through by Otis Clay, while Taj Mahal croons her “Mercedes Benz”; from Clapton's Cream days, “Strange Brew” is stirred up by guitarist Buddy Guy, with Ann Peebles covering Clapton's Grammy® Award-winning “Tears In Heaven”; Dylan's *Ballad Of A Thin Man* is covered by James Solberg, and Isaac Hayes does a turn on “Lay Lady, Lay”; the Zep album includes *Magic Slim*, Billy Branch, and James Cotton slamming through “When The Levee Breaks (Part 1 and Part 2)” and “Heartbreaker” by Alvin “Youngblood” Hart.

—Greg Latscher



(New Releases from page 38)

## WEEZER

Maladroit  
Geffen (069493241)

For a nerdy guy, Rivers Cuomo sure is a surly dude. He also can be a bit of a pain. He fights the system from the inside — by sending sampler copies of Weezer's new album, *Maladroit*, to the media months before its official release and without his record company's permission — and out. He took five years off at the end of the century to put out an album not even a half-hour long.

*Maladroit* is Weezer's most instantly likable album — heavy-riffing power-pop that seems harder, crunchier and more disposable than anything else they've ever done. Coming a mere year after 2001's *Weezer* (or *The Green Album*, as Weezer's equally nerdy fans call it), it's a smart move. Cuomo has said that he wanted to give the band a harder, more guitar-centric sound.

*Maladroit* certainly is a strong case for his bid on arena-rock-god status, even as it continues to build the myth surrounding the band (developed, in no small part, by the band itself).

Who knows what the hell Cuomo is talking about on most of these 13 songs (yet, it's another brief listen — *Maladroit* runs 33 minutes)? Much of it seems to be about Cuomo's time, place and space in the spotlight. He doesn't bitch as much as his

contemporaries do; his is more a weary "leave me alone." But he seems to have gotten the power chords down. "American Gigolo" and "Dope Nose" totally rock (a compliment, we're sure, Cuomo would find both gratifying and useless). And *Maladroit* is so totally where Cuomo wants to be.

— Michael Gallucci

## CURVE

The New Adventures Of Curve  
Fatlip (E4841 CURVENEW 01)

The sonic dynamic duo known as Curve return with *The New Adventures Of Curve*, their third full-length release in the space of just over a year. The first, released in early 2001, *Open Day At The Hate Fest* was an Internet-only CD of new songs mixed with soundtrack cuts and rarities from the vaults of Dean Garcia and Toni Halliday.

Later in 2001, they gave us *Gift*, an album recorded in 2000. Mired in record company shuffles, it was a present we almost never got to unwrap. An album of pure genius from beginning to end, *Gift* is 10 tracks around 4:30 each of industrial fused with power pop the likes of which have not been heard since the hit-making days of Depeche Mode.

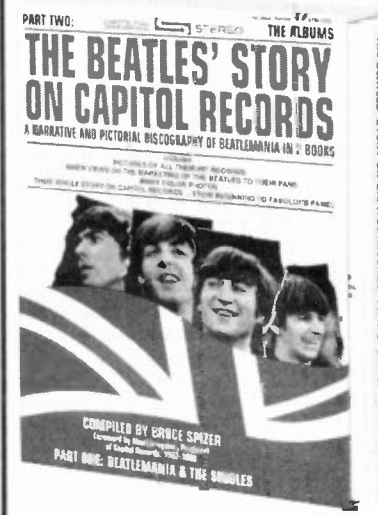
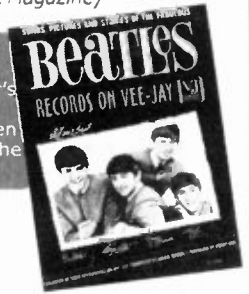
The new album, aptly titled *The New Adventures Of Curve*, has songs a bit longer, a bit less accessible but just as interesting. All of the songs breathe and are allowed to play themselves out, usually to stunning conclusions. Like *Open Day*... this is an Internet-only release (they may seek major-label release down the road) of nine all-new

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recordings. The album starts off in high gear with "Answers," a rip-roaring contradiction of old-school sounds and pounding new techno beats. "No one asks the questions 'cos no one has the answers" is intoned over and over while the music gains intensity. "Till The Cows Come Home" bounces along until the chorus hits and grinding guitars enter where vocalist Toni Halliday sings about the letdown of love.

"Cold Comfort" is the first straight-ahead dance track Curve have ever done, sounding more like latter-day Madonna than the dark music masters they are. "Star" returns to more familiar ground, where Dean Garcia's liquid bass playing hovers over the beat. Both "Nice And Easy" and "Joy" tear up the speakers with Velvet Underground harshness blended with The Strokes' sheen. "Joy" also marks the first time Halliday has passed the mic to partner Garcia, and it turns out he can sing almost as well as he can write and play. Where *Gift is Curves' Violator*, *The New Adventures Of...* could easily be considered the band's *Music For The Masses*. (www.curve.co.uk)

— Brian Sherman

#### M. HEADPHONE

No Misfires  
Safe Word Record Company (DEF0011)

Could M. Headphone save pop music? Well, that might be a bit of an over-reach, but there's no doubt this San Francisco-based quartet are an antidote for the ordinary. With more twists and turns than a Coney Island roller-coaster, M. Headphone's music is marked by contradiction, easy and engaging at the outset but filled with bittersweet barbs and unsettling ruminations that lurk just below the surface.

That's particularly true of their sophomore set, the prophetically titled *Our Future Depends On It*, released in 2000. Buoyed by a string of successful showcases and positive feedback from various industry honchos, it remains the band's most challenging effort to date. While their debut was mainly a recap of their unbridled live performances, *Our Future Depends On It* is a finely constructed, well-arranged set of songs that boast complex changes of tone and texture compelling enough to make one want to hear more.

Fortunately, the follow-up, the newly released *No Misfires*, lives up to its title, a polished and cohesive effort that's less tempestuous and more immediately accessible. Built on billowing harmonies and breezy arrangements, its songs possess a certain pop panache that reflects a mellower, more mature aptitude. The philosophical "Life Is A Song," for example, ambles along on the soft strains of acoustic guitars and lilting vocals. "Hope Is" and "Red Brake Light" are wistful and serene, pretty but still passionate.

Even when the band slips into darker designs, as in "Smoker's Cough," "Come Swim" and "Mold The Wax," the effect remains equally enchanting, thanks to a luminescent feel that lingers long after the final chords fade away. At its best, as in "Promise #2" and "The Fabric," *No Misfires* demonstrates that M. Headphone are enjoyable. Anyone requiring further proof need only slip the Headphones on. (www.mheadphone.com)

— Lee Zimmerman

**BOBBY BARE JR.**  
Young Criminals' Starvation League  
Bloodshot Records (BS 089)

Bobby Bare Jr. has inherited a lot from his legendary father, who gave us memorable songs such as "500 Miles From Home," "Detroit City," "The All American Boy" and (who could forget?) "Dropkick Me, Jesus."

On *Young Criminals' Starvation League*, Bare Sr.'s sly wit and sense of experimentation with country, pop and soul is channeled loud and clear through to the younger Bare who, not surprisingly, even enlists poppa as a back-up singer.

Rather than hide his lineage, Bare Jr.

embraces it. Take the opener "I'll Be Around" (not to be confused with The Spinners' song of the same name). One would be hard-pressed to find a better hook in Jr.'s entire catalog. The tune's carefree bop and stream of jangly guitar rhythms are elevated by a three-piece horn ensemble. Thanks to these horns, "I'll Be Around" delivers one of the record's moments of sheer joy. (Bare Jr. himself must recognize this since he reprises that catchy riff later in the disc.)

Yet at the precise point where Bare Jr. seems to be flying the highest, we are reminded of the fact that Bare Sr. made a name for himself by fusing, in a similar fashion, country and pop with R&B horns. The

connection is too coincidental to be ignored. Is it a case of the apple not falling far from the tree or an acknowledgment of his dad's influence? Perhaps both.

While it's dangerous to presume to know what someone else was thinking or feeling at the instant a song is written (sometimes the artist doesn't even know), Bare Jr. — from the abundance of evidence on this Bloodshot release — wallows in the idea that nothing is pure or original, even his own songwriting. That's a pretty dark and risky theme for a record, and while nearly all of the 11 tracks

(Please see New Releases page 42)

# STEVE VAI

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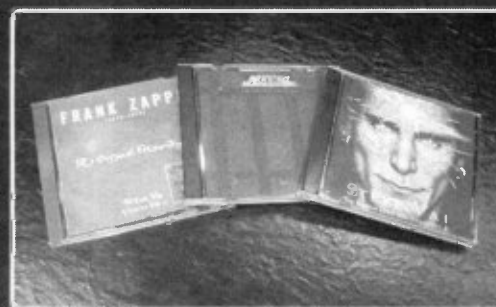
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## We are left wondering why she has resigned herself to a life of deprecation as the song reaches a Beatles-esque "Strawberry Fields"/"I Am The Walrus" coo-koo-ka-choo climax.

(New Releases from page 41)

are decidedly moody, the disc is saved by, ironically enough, Jr.'s cathartic melodies that cut through the foggy mood like a shining lighthouse beacon. Without the trappings of amp distortion and guitar overdrive that inhabit his *Immortal/Virgin* debut *Brainwasher* (7243 8 50135 2 2), these songs live and die by their hooks.

There is no real flop on this record, even at its most depressive, since Bare's songwriting skills are sharpened to a rapier's point (hey, when a country-rocker decides to cover The Smiths' "What Difference Does It Make?," it's bound to be a downer).

His straightforward lyrics are at times cutting and effective though lacking in subtlety. Still, the relatively low-key presence of these tracks underscores his words and gives the songs a kind of understated profundity. Much has been made of Bare Jr.'s pent-up anger in the past, but his lyrics speak more to sadness, regret and hurt brought to life by Bare Jr.'s distinctive and purposeful (as far as we can tell) near-crackling voice.

Most of these songs tell tales of pathetic characters, imperfect human beings who are trapped in a self-imposed depression and need to beg, steal or borrow to survive as the album's felonious title seems to suggest. The protagonist in the lamenting "Flat Chested Girl From Maynardville," is drowning in sorrow, low self-esteem and ecstasy (the drug, not the emotion). We are left wondering why she has resigned herself to a life of deprecation as the song reaches a Beatles-esque "Strawberry Fields"/"I Am The Walrus" coo-koo-ka-choo climax.

The monk at the disco, of the song with the same title, longs for a blonde-haired girl on the dance floor. Like all the other personalities on this record, the reserved and celibate brother has one major flaw: He relishes the fact that he is stealing a peek at the girl's skirt, which we are led to believe rouses in him some secret sexual pleasure.

Bare Jr. even throws himself into the fray with the song "Dig Down." With a Bob Dylan-esque delivery that comes across like an abandoned child lost on the shoulder of Highway 61, Bare pokes fun at himself in this virtual "who's who" of rock 'n' roll royalty. It's an open letter to Jimi Hendrix, Pete Townshend, Chuck Berry, The Beatles, Frank Black (a.k.a. The Pixies' Black Francis) and others whom Bare at once praises and despises for using up all the original rock 'n' roll ideas.

While this type of litany is certainly not anything new, we feel his utter hopelessness at ever writing anything that breaks ground. Bare's blatant rip-off of the well-known "woo-hoos" of The Rolling Stones' "Sympathy For The Devil" is an appropriate touch, even if it's a bit over the top. For Bare Jr. the broken dream of ever hearing any new original rock music is further deteriorated by people such as Limp Bizkit's Fred Durst (here dubbed "Fred Bisquit"), who is a person Bare hopes will be

stopped before he "freezes everybody's mind."

On a rare light side, Bare tackles the Shel Silverstein-penned "Painting Her Fingernails" (a logical choice since Bare Sr. wrote with Silverstein in the 1970s and '80s). All in all, this is an excellent effort. This son of a well-known "outlaw" — through the sounds of heartbreak and loneliness — delivers his finest work to date.

— Will Romano

**VIDA BLUE**  
Vida Blue  
Elektra (62782-2)

Throughout the '90s, Phish keyboardist Page McConnell lulled many listeners with his acoustic piano and occasional electric passages. With his new trio, Vida Blue, McConnell asks us to forget virtually everything we know about his Phish-story.

This self-titled major-label debut is an electric-keyboard excursion pumped up by the incredibly versatile and busy rhythm section of bassist Oteil Burbridge (The Allman Brothers Band, Aquarium Rescue Unit) and drummer Russell Batiste (Funky Meters, a.k.a. The Meters). McConnell, perhaps the most unassuming of all the Phish band members, wrote and cowrote these songs and takes surprising command of the ebb and flow of these tracks. In short, this album — at the risk of sounding like publicity hype — presents McConnell as we've never heard him before.

Under the 39-year-old's direction, these free-flowing rock fusion tunes (strangely reminiscent of CTI Records' early '70s jazz improv output) saunter and strut with Herbie Hancock's *Headhunter* haughtiness while buoyed by a faintly recognizable '80s techno dance vibe. Such explorations are something his former (?) band would or could never allow.

But that isn't to say that McConnell doesn't cop a few plays from the Phish handbook.

(Please see New Releases page 45)

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## Short Takes

With a penchant for pop that spans XTC to The B-52s, Wonderlick's self-titled release (*Future Farmer*) is imaginative, filled with riveting tunes bolstered by busy yet economical instrumentation. While the tracks are tied together by the theme of love, the band's sound is realized through their ability to graft their sparkling melodies to unexpected arrangements. It's a quirky combination that somehow gels despite itself — a contrast in dynamics mixing softer passages and sensual vocals with insistent riffing and a percolating pulse. That daring attitude is also reflected in their radically reworked acoustic cover of Joy Division's "Love Will Tear Us Apart," one that makes the anguish of the original seem

surprisingly spry folk-like finesse. That helps June seem somewhat sweeter. (www.safe-house-records.com; Safe House Records, PO Box 214, Poultney, VT 05764; 802/287-2000)... "I've got the fastest horse in this one horse town," Jerry Joseph intones on "The Fastest Horse In Town," one of the more riveting tracks from *Conscious Contact* (Terminus Records 0202-2), his gripping new album with his band *The Jackmormons*. That line pretty much sums up Joseph's edgy, angst-ridden attitude, a passionate perspective that lends him a style somewhere midway between the resolve of Graham Parker and introspection of John Hiatt. *The Jackmormons* rock hard; on songs

**With a dodge-the-devil attitude reminiscent of Hank Williams and Johnny Cash, June Star balances their gothic temperament with steel guitars, banjo, mandolins and a surprisingly spry folk-like finesse.**

surprisingly subdued. (www.futurefarmer.com; Future Farmer Recordings, P.O. Box 225128, San Francisco CA 94122)... Here's a little suggestion — next time you throw a party, leave Andrew Grimm off the guest list. He's a little glum. On *Telegraph* (Safe House Records 2132-2), the second album from the alt-country combo who call themselves *June Star*, Grimm's doleful, downcast vocals cast melancholy over the band's traditional trappings. With a dodge-the-devil attitude reminiscent of Hank Williams and Johnny Cash, *June Star* balances their gothic temperament with steel guitars, banjo, mandolins and a

such as "Pure Life," "Coliseum" and "Prince Of Denmark," their surging melodies provide a dramatic undercurrent that's unsettling but still compelling. Yet, there's also a somber side to their music, one that emerges in pleading, gripping ballads such as "Little Boo's Fireworks" and "Muscle." In either case, there's an undeniable sense of purpose, and that's what makes *Conscious Contact* one of this year's essential acquisitions. (www.TerminusRecords.com; Terminus Records, 981 J.E. Lowery Blvd. Suite 102, Atlanta GA 30318)...

— Lee Zimmerman

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5. Take complaints seriously. An unresolved problem is usually a lost customer.

## Auction Guidelines For Buyers

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It was inevitable that he would nod to the ol' playful Phish goofiness as he does in tracks "Electra Glide" and "Who's Laughing Now?" (with disparate pop-culture references to *The Planet Of The Apes* and *The Sorcerer's Apprentice* — an acknowledgment of Disney's *Fantasia*? A book of the occult?).

McConnell borrows the jam band's credo of letting the music go wherever it wants. With this superlative rhythm section, McConnell would be remiss to micromanage. In the dynamic instrumentals "Fresh Tube" and "CJ3," Batiste's quick hands and feet make for towering, stuttering and non-stop beats that often follow McConnell's beeping and pulsating sonic lead. In addition, Batiste's funky ghost notes chatter away on his snare while Burbridge's deliciously bloated and downright funky bass riffs coalesce with McConnell's astral musings.

While one might expect this trio to kick it into high gear and go off the deep end of swingin' funk, the intensity level, even at its highest, merely hints at frenzy. This is a slight disappointment, but *Vida Blue* does lock into some deep grooves and even neatly shove themselves inside a comfortable rhythmic pocket as in "Where's Popeye's?" Some might also balk that this record is a bit short on "hummable" melodies (an asset Phish has in abundance), but *Vida Blue's* alternately mellow and driving jazzy-psychedelic vibe is pleasing at worst and absolutely sublime at best.

Guitarist/vocalist Trey Anastasio may have been (may still be?) the unofficial capo of the Phish family, but with *Vida Blue* McConnell proves he has what it takes to be a bona fide leader in his own right.

— Will Romano

**HALFORD**  
Crucible  
Metal-Is (85233-2)

When Rob Halford released his fantastic comeback album, *Resurrection*, in 2000, fans were ecstatic at the return to his British metal roots. Not that his previous efforts with *Fight and Two* weren't heavy or engaging, but their more modern sound did not click with many of his longtime followers. But with that album and a successful U.S. tour supporting *Iron Maiden*, old disciples returned to the fold.

With *Crucible*, the metal god and his band prove that not only was *Resurrection* no fluke, but there's plenty more where that came from. The difference with this album is that Halford's fearsome fivesome traverse more terrain between old and nu-school generations, meshing melody with aggro intensity. Testosterone tunes such as the title



Courtesy of Sanctuary Records/by John Eder

**Rob Halford**

**...the band members' individual performances... combined with [Rob] Halford's thoughtful lyrics and ever-diverse vocal delivery... give [Crucible] its true spark.**

track, "Heretic" and "Betrayal" are turbulent in their delivery without being needlessly noisy, while other tracks are more in the vein of classic metal, such as the Eastern-sounding "Hearts Of Darkness," the rousing "One Will," and the melancholy "Trail Of Tears."

The lyrical focus has also shifted with this second album. Whereas *Resurrection* focuses on the singer's internal emotional struggles, *Crucible* looks out at the world. "Crystal" discusses crystal-meth addiction and "Handing Out Bullets" alludes to the senseless violence in the Middle East crisis, while "Trail Of Tears" addresses the plight of immigrants trying to escape oppressive countries only to be exploited on their quest for freedom.

While the songwriting on *Crucible* tends to stick to familiar formulas, the band members' individual performances — Mike Chlasciak and Pat Lachman's roaring guitars, Ray Riendeau's agile bass playing, and Bobby Jarzombek's truly impressive drumming — combined with Halford's thoughtful lyrics and ever-diverse vocal delivery (which veers from soaring singing to searing screams) give this album its true spark.

*Resurrection* was more cohesive as an album, but *Crucible* expands the Halford repertoire and takes them to the next level.

— Bryan Reesman

(Please see New Releases page 58)

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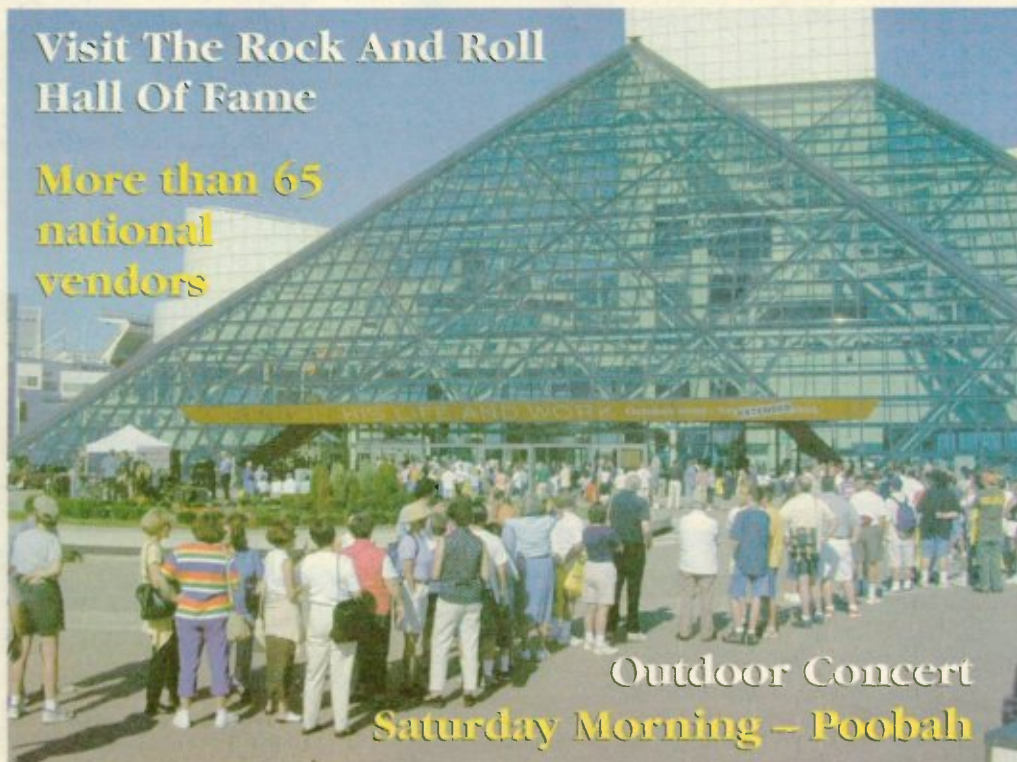
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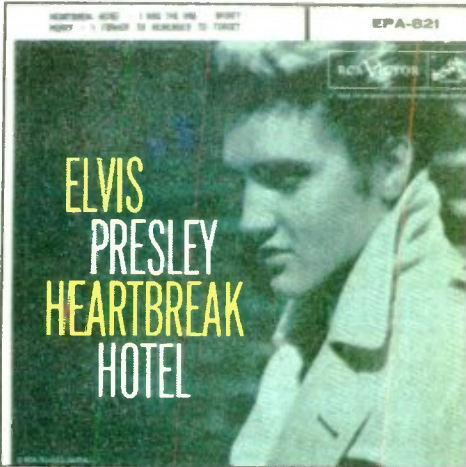
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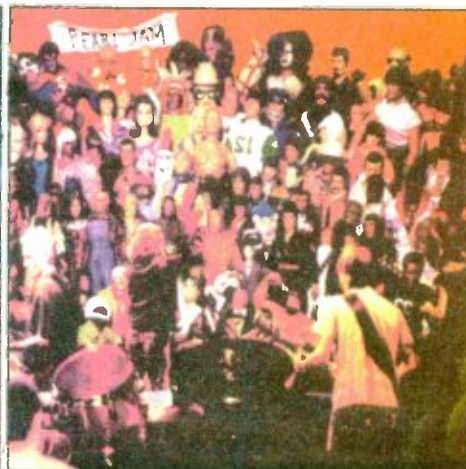
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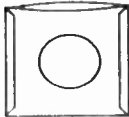
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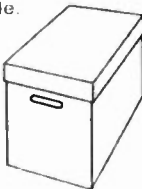
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#### 45 Poly Sleeve

7 1/2 x 7 1/4

Made from 100% pure virgin polyethylene. Fits over outer 45 jacket.

Qty	2.5 Mil No Flap *	4 Mil
100	\$7.65	\$9.60
500	22.80	41.80
1,000	37.00	67.10
5,000	168.90	295.90

ORDER # S4525 S454

\* 2.5 Mil with flap add 10%

#### 7" White Cardboard Jacket

7 1/8 x 7 1/8

Rigid white cardboard jacket will replace original jacket or sleeve.

Qty	Jacket
25	\$10.30
50	15.30
100	26.10
500	91.30 +
1,000	173.80 +

ORDER # S7J



#### 7" Sleeves

2 Different types: White Paper and White Paper with clear polylining.

Qty	White Paper	Qty	Polylined
50	\$7.70	50	\$8.80
100	10.80	100	11.80
500	34.00	500	48.70
1,000	61.60	900	80.60
2,000	77.95	1,800	152.35

ORDER # S7WR

S7P

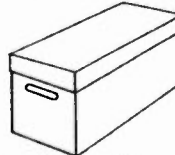
#### 45 Record Storage Box

7 3/4 x 8 3/4 x 15

White, Extra Heavy Duty corrugated storage box. Stores 150 records.

Qty	
2	\$10.60
5	21.75
10	37.70
25	74.80
50	124.25

ORDER # X45150



### CDs

#### Compact Disc Sleeve

5 x 5 2.5 mil

Made from 100% pure virgin polyethylene. Fits directly over CD.

Qty	* No Flap	Reseal Flap
100	\$5.25	\$8.80
500	19.90	37.90
1,000	29.05	63.80
5,000	134.00	296.45

ORDER # SCD525 SCD525R

#### CD Jewel Case Sleeve

5 3/8 x 6 2.5 mil

Made from 100% pure virgin polyethylene. Fits over CD Jewel Case.

Qty	* No Flap	Reseal Flap
100	\$5.60	\$9.50
500	20.25	39.40
1,000	30.80	68.20
5,000	143.10	316.80

ORDER # SCD625 SCD625R

\* W / flap add 10%

#### 3 Mil CD Double Pocket Poly Sleeve

Features "Double Pocket" bag with white separator liner. Made from 100% pure virgin polyethylene. Allows for separate storage of either CD w/Art or CD w/J Card.

Qty	CD/Booklet	CD/J Card
100	\$12.00	\$12.70
500	51.15	54.30
1,000	86.20	91.50
5,000	410.20	435.60

ORDER # SCDDPB SCDDPJ

#### Compact Disc Storage Box

6 x 6 x 16 1/4

Black Corrugated storage / display box holds 25-30 Compact Discs, 10 VHS tapes or 100 Floppy Discs.

Qty	
2	\$10.60
5	22.55
10	37.10
25	88.50
50	140.80 +

ORDER # XCD30



Order No.	Quantity	Description	Mil	Color	Price

NAME \_\_\_\_\_

Address (No P.O. Boxes) \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

METHOD OF PAYMENT  Money Order  Check  C.O.D.  MC / VISA / AMX

Signature \_\_\_\_\_

Day Phone ( ) \_\_\_\_\_

Card No. \_\_\_\_\_

Exp Date \_\_\_\_\_

Account No. \_\_\_\_\_

#### SUB TOTAL

Orders Under \$25 - Add \$4.00

NY Residents - Add 8%  
FL, LA, MO, MN, & ALL States  
West of the Mississippi - Add 10%  
C.O.D. Orders - Add \$5.50

#### TOTAL

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# Welcome to the National Record Show™ 2002



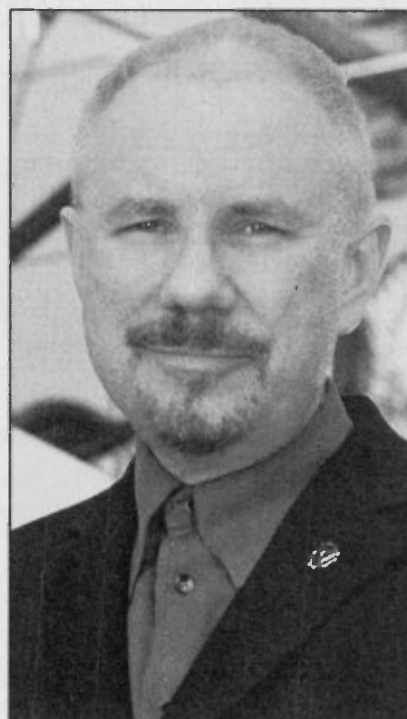
Wayne Youngblood,  
publisher of  
*Goldmine* magazine.

**W**hether you are a longtime collector or a newcomer to the exciting world of music collecting, the third annual National Record Show has something for you.

With some of the best dealers from around the U.S. and Canada exhibiting, culled from *Goldmine* magazine's broad advertisers base, The National Record Show helps you add to your collection, whether it's already massive or you're just starting out. Vintage 78s, 45s, LPs, EPs, CDs, music memorabilia and collecting supplies are all available at the dealer booths in the National Record Show™.

The partnership of *Goldmine* magazine and The Rock And Roll Hall Of Fame to produce this event makes a lot of sense. We share common interests in collecting and preserving popular musical artifacts: *Goldmine* readers buy and sell records, CDs and music memorabilia to build personal collections, and The Rock And Roll Hall Of Fame archives and publicly displays similar musical treasures in an exciting, interactive museum atmosphere.

During your visit with us, be sure to take in all there is to offer both at the National Record Show™ and The Rock And Roll Hall Of Fame. Hang on to this program as a reference for future contact with the show's exhibitors. Thanks for coming and have fun!



Terry Stewart,  
president & CEO of  
The Rock And Roll Hall Of Fame.

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Visit us on the Internet...

*Goldmine* —  
[www.goldminemag.com](http://www.goldminemag.com)

The Rock And Roll Hall Of  
Fame —  
[www.rockhall.com](http://www.rockhall.com)

Join us again at The Rock And Roll Hall Of Fame!  
Next year's National Record Show: Aug 2-3, 2003

## National Record Show presenters

# Talking about rare records, Motown's heyday picture sleeve collecting, and The Beatles



**Bill Dahl**

Bill Dahl is a Chicago-based writer specializing in blues and soul and has appeared in the pages of *Goldmine* for more than two decades. He most recently wrote the book *Motown: The Golden Years* and writes the bimonthly *Dahl's Digs* column in *Goldmine*. He has written liner notes for hundreds of albums and was nominated for a 1998 Grammy® Award for his essay in Rhino's *Ray Charles Genius & Soul, The 50th Anniversary Collection* boxed set.



**Bob Hieronimus**

Dr. Bob Hieronimus, the author of *Inside The Yellow Submarine: The Making Of The Beatles' Animated Classic*, has spent nearly three decades researching and interviewing the creators and those involved with the film. For the past 14 years he has hosted a weekly radio show, *21st Century Radio*. A painter and muralist, during the '60s he traveled with rock bands to share information about esoterica and design posters and album covers.



**Chuck Miller**

Chuck Miller of Albany, N.Y., has written for *Goldmine* since 1997. He is the voice behind *Goldmine's* monthly *Collectormania!* column and *Warman's American Records 1950-2000: An Identification And Price Guide*. A music collector for more than 30 years, Chuck has interviewed artists such as Styx; Earth, Wind & Fire; Boston; The Manhattan Transfer; Grandmaster Flash; Ronnie Spector; and "Weird Al" Yankovic, among others.



**Tim Neely**

Tim Neely is book editor and research director of *Goldmine* magazine and the author of more than a dozen record price guides, including two editions of the landmark *Standard Catalog Of American Records 1950-1975*. A record collector for almost 30 years, Neely's collection contains tens of thousands of items. One of his speciality areas is in the realm of Christmas records, and he has written a price guide on that topic as well.



**Bruce Spizer**

Bruce Spizer is a first-generation Beatles fan and a well-known Beatles author/historian. He is considered the leading expert on the group's North American record releases and is credited in the booklet to the phenomenally successful *Beatles 1 CD*. He is the author of *The Beatles Records On Vee-Jay* and *The Beatles' Story On Capitol Records, Parts One & Two* — all three tomes were each named by *Goldmine* as Best Beatles Book Of The Year in the year published.



**Charles Szabla**

Charles Szabla is the author of the *Goldmine 45 RPM Picture Sleeve Price Guide* and is the author of the new *Picture This!* column in *Goldmine*. At last count, his collection of picture sleeves is past 9,000 and growing daily; he has been collecting them for 31 years. Szabla lives in Ohio with his wife and daughter. He is employed as Production Manager Of Publications at the Cleveland Museum Of Art.

## INFO

All presentations will take place in the Rock Hall's Fourth Floor Theater. Admission to the Hall is required to attend presentations.

Following their presentations, all book authors will be available to autograph copies of their books. Visit with them throughout the show at the *Goldmine* booth on the main stage.

## Schedule of events

### Saturday

11 a.m. Record Collecting 101

— Chuck Miller

1 p.m. Beatlemania In America

— Bruce Spizer

2:30 p.m. *Inside The Yellow*

*Submarine*

— Dr. Bob Heironimus

4 p.m. Rare picture sleeves of the past 50 years — Charles Szabla

6 p.m. The Beatles' Butcher Cover — Bruce Spizer

7:30 p.m. Rare records slide show — Tim Neely

### Sunday

Noon Rare records slide show — Tim Neely

1 p.m. *Motown: The Golden Years* — Bill Dahl

2 p.m. *Inside The Yellow Submarine*

— Dr. Bob Heironimus

3 p.m. The Beatles' unique American releases

— Bruce Spizer

# Caring for picture sleeves

by Charles Szabla

If you're a possessed picture sleeve collector like I am, the following information is old news. But if you're new to the hobby of assembling an impressive collection of 45 rpm sleeves, let's discuss their care and feeding. Storage and protection for your little darlings is a good place to start. The first thing to do after returning home from a record show, second-hand store or flea market is to get that record out of the picture sleeve! You'll often see the phrase "ring wear" used in dealer listings to describe the condition of a sleeve. That's the result of keeping the record in the sleeve. And don't get me started on that nasty striated rib that Apple and Capitol put on their 45s. Whose vicious idea was that?

Stick the record into a plain white paper sleeve and gently slip the picture sleeve into a fresh 100-percent pure virgin polyethylene clear plastic sleeve. You can almost hear the sleeve breathe a sigh of comfort relief. In my case, I also add a piece of acid-free matboard behind the picture sleeve to decrease the risk of accidental bending or folding. Matboard can be purchased at any art supply store. Don't use cardboard as a cheap substitute. Cardboard is acidic and over time will yellow and deteriorate precious collectibles.

Once this is done, store the protected sleeve in a handy 45 record storage box. These are available in plastic or cardboard. Despite my rant on the evils of cardboard, I believe the cardboard storage boxes are satisfactory if one has already encased the picture sleeve in a polyethylene sleeve. Paper sleeves, poly sleeves and storage boxes are available from a number of reputable mail-order sources that can be found in *Goldmine*. The cost will vary based on the type of sleeve chosen and quantity ordered. I use regular-weight white paper sleeves to store my records; ordered by the case (1,000-

2,000) they average 4¢ a piece. The type of poly sleeve I like best are top-o'-the-line 6 mil thick. They're not cheap (between 9-14¢ depending on quantity) but man, it sure feels good sliding one of my most prized picture sleeves into one. Generally I find the 4 mil acceptable and the 2.5-3 mil adequate for storing sleeves I would like to upgrade eventually.

Finally I'd like to address the sticky issue of cleaning and repairing picture sleeves. My best advice is, "Don't bother." The risk of further damaging a sleeve by attempting to remove a sticker, taping together rips or tears, erasing pencil writing, rubbing away stains or any other well-meaning endeavor is too great. However, I must admit to tackling the irritating issue of sticker removal. I have tried both rubber cement thinner and lighter fluid to dissolve the adhesive. It sounds slightly insane and definitely unsafe, but it occasionally worked. A few times it caused problems. A reaction between the solvent, adhesive and ink not only removed the sticky substance, but also removed the ink, leaving a hideous faded splotch in the shape of the sticker. Luckily the only sleeves affected were ones by Debbie Gibson, Poison, and Journey. Again I reiterate, "Leave well enough alone." Now you see why sleeves in near-mint condition are so highly sought after; no muss, no fuss.



**The dangers of attempting to remove a sticker from a picture sleeve — ouch!**

# MusicAndVideo.com

## (201) 236-9107



## Fax: (201) 236-2916



## <http://www.musicandvideo.com>



## P.O. Box 576



## Allendale, NJ 07401



# A guide to the dealers and what they're bringing to the National Record Show

## ALL THE BEST (Tables #61-62)

Ken Barker  
4495 Academy St  
Acworth GA 30101  
Phone: 770-917-0140  
Fax: 770-917-9526  
E-mail: kbarker511@aol.com  
Product at the show: Beatles material, memorabilia, rare Japanese LPs, CDs and DVDs.

• • •

## ATILA RECORDS (60)

John M. Pocisk  
PO Box 60240  
Rossford OH 43460  
Phone: 419-666-2019  
Fax: 419-666-3141  
Web: www.atilarecords.com  
Product at the show: 78s, 45s, 331/3, CDs, cassettes.  
Price range: \$2-300  
Unique items: Vogue Picture Records.

• • •

## BAGS UNLIMITED (1-2)

Julie Offen  
7 Canal St  
Rochester NY 14608  
Phone: 585-436-9006  
Fax: 585-328-8526  
Web: www.bagsunlimited.com  
E-mail: info@bagsunlimited.com  
Product at the show: Cleaning, storage and shipping supplies for audio collectibles.  
Price range: Affordable, varies by product.  
Unique items: Groovy™ Record Cleaning Kits, CD display frames, double LP jackets, 7-inch brown-kraft paper sleeves.

• • •

## B-BOP RECORDS (20-21)

Amjad Doumani  
PO Box 2449  
Toledo OH 43606  
Phone: 419-535-1234  
Web: www.bboprecords.com  
E-mail: mail@bboprecords.com  
Product at the show: Rare vinyl LPs, colored vinyl, picture discs, 7-inch singles, CDs, sheet music, magazines, DVDs and memorabilia from all eras and genres.  
Price range: \$6-2,000  
Unique items: Rare rock 'n' roll, television and Hollywood film sheet music from the '40s, '50s and early



©2001 Goldmine by Cathy Bernardy

## Inside the National Record Show, 2001.

'60s as well as a beautifully framed and archived 1940s personally autographed photo of Irving Berlin with accompanying letter and original mailing envelope.

• • •

## BLUE MEANNIE MUSIC (31-32)

Garry Shrum  
3050 Harrison St #F  
Batesville AR 72501  
Phone: 870-698-9234  
Fax: 870-698-9778  
E-mail: info@bluemeannie.com  
Web: www.bluemeannie.com  
Product at the show: Vinyl U.S. and import 45s, LPs, Beatles 45s and LPs, posters and gold record awards.  
Price range: \$3-1,000  
Unique items: We have the biggest selection of imported 45s in the U.S. and have just received a collection of 120,000 U.S. 45s, LPs and 12-inchers '50s-90s.

• • •

## BLUE NOTE RECORDS (10-11)

16401 NE 15 Ave  
North Miami Beach FL 33162  
Phone: 305-940-3394  
Fax: 305-948-3523  
E-mail: bluenote@netrox.net  
Product at the show: Latin, jazz, funk, 12-inch, blues, country and western, 78s, LPs, 45s, radio shows.  
Price range: \$5-500  
Unique items: History Of Rock 'N'

Roll, 50 CDs housed in a beautiful notebook, four CDs per page, ABC Radio, 1989: \$1,750.

• • •

## BONUS TRAX (26)

Steve Reed  
PO Box 770631  
Lakewood OH 44107  
Phone: 216-227-9170  
Web: www.bonus-trax.com  
E-mail: bonustrax@aol.com  
Product at the show: Import CDs from the U.K., Europe, Australia and Japan; CD singles; out-of-print CDs; radio shows; and tour programs.  
Price range: \$5-50

• • •

## AL CAMPBELL (27-28)

PO Box 277  
Warren MI 48090  
Product at the show: '50s and '60s memorabilia.  
Price range: All across the board.

• • •

## CVC COLLECTABLES (55-56)

Greg Biggs  
PO Box 507  
Celina OH 45822  
Phone: 419-586-6636  
Fax: 419-586-6763  
Web: www.cvccollect.com  
E-mail: biggscvc@aol.com  
Product at the show: Imports, CDs, LPs, 45s, books, press kits, classic and progressive rock from

the mid-60s to today.  
Price range: \$5-100

• • •

## DAVE'S VINYL RESTING PLACE (49-50)

1126 Broadmoor Rd  
Macedonia OH 44056  
Phone: 330-467-4453  
Product at the show: LPs, 45s, 1950-present: rock, blues, jazz, soultracks, comedy, collections.  
Price range: Budget-priced.

• • •

## SHELDON FRYMERMAN (16-17)

2892 Inlake Court  
Mississauga Ontario L5N 2A5  
Canada  
Phone: 905-821-4203  
Fax: 905-821-4203  
Web: www.retropolis.ca  
E-mail: candies@sympatico.ca  
Product at the show: Posters and cardboard displays.  
Price range: Posters \$12-15  
Unique items: Tour programs, magazines, CDs, vinyl, photos and more.

• • •

## GOLDMINE (9, 40-44)

700 East State St.  
Iola WI 54990  
Phone: 715-445-2214  
Fax: 715-445-4087  
Web: www.goldminemag.com, www.collect.com/records

## Dealer guide (continued)

*Product at the show:* Free copies of *Goldmine*. Special National Record Show subscription package. Price guides and music reference books including the new *Goldmine Standard Catalog<sup>®</sup> Of American Records, 3rd Edition*, and *Records And Prices* by Tim Neely. All National Record Show presenters who are book authors will also have their products for sale at the *Goldmine* booth.

•••

**IDEALPOSTERS.COM (45-46)**  
MotownJC  
PO Box 34339  
San Francisco, CA 94134  
Phone: 415-656-1156  
Web: [www.idealposters.com](http://www.idealposters.com)  
E-mail: [motownjc@idealposters.com](mailto:motownjc@idealposters.com)  
*Product at the show:* Posters, handbills, tickets, programs, postcards, programs, memorabilia.  
*Price range:* \$5-5,000  
*Unique items:* Mint-condition tour programs for the first tour headlined by The Who in 1967. Many unique Michigan and Midwest rock 'n' roll items.

•••  
**IT'S ONLY ROCK 'N' ROLL (7-8)**  
223 Wall St. PMB 187  
Huntington NY 11743  
Phone: 631-385-1306  
Fax: 631-385-1307  
Web: [itsonlyrocknroll.com](http://itsonlyrocknroll.com)  
E-mail: [info@itsonlyrocknroll.com](mailto:info@itsonlyrocknroll.com)  
*Product at the show:* Rock posters and memorabilia.  
*Price range:* \$20-5,000

•••

**DICK IVANCIC (36-37)**  
PO Box 216  
Beres OH 44017  
Phone: 440-243-5226  
Fax: 440-243-5227  
*Product at the show:* 45s and LPs, '50s-70s rock 'n' roll, vocal groups and soul.  
*Price range:* \$2-500

•••

**J & M MUSIC (34-35)**  
19605 Chardon Rd  
Cleveland OH 44117  
E-mail: [jimmymusic426@cs.com](mailto:jimmymusic426@cs.com)  
*Product at the show:* Mostly LPs,

45s, CDs. Beatles, McCartney and many other artists.  
*Price range:* Moderate.

•••

**CARL LUNDGREN ART STUDIOS (59)**  
PO Box 825  
Lecanto FL 34460  
Phone: 800-795-9272  
Fax: 352-249-9171  
Web: [www.carllundgren.com](http://www.carllundgren.com)  
E-mail: [lundgren@shadrach.net](mailto:lundgren@shadrach.net)  
*Product at the show:* Posters  
*Unique items:* Grand Ballroom rock 'n' roll posters.

**MUSICANDVIDEO.COM (24-25)**  
Bob Iuliucci  
Box 576  
Allendale NJ 07401  
Phone: 201-236-9107  
Fax: 201-236-2916  
Web: [www.musicandvideo.com](http://www.musicandvideo.com)  
E-mail: [riuliu6832@aol.com](mailto:riuliu6832@aol.com)  
*Product at the show:* Sheet music, Beatles 45s and LPs, CDs, rock press photographs, record awards and rare guitars.  
*Price range:* \$6-3,000

*Unique items:* Fender Strat signed by Bo Diddley, Paul McCartney press photos from Driving USA Tour, Dixie Chicks CD award

•••

**NOISEVILLE.COM (29)**  
Jim Gibson  
PO Box 241  
Croton NY 10520  
Phone: 914-736-3770  
Web: [www.noiseville.com](http://www.noiseville.com),  
[www.music-collectibles.org](http://www.music-collectibles.org)  
*Product at the show:* Original concert posters, some rare records and CDs.  
*Price range:* \$5-500  
*Unique items:* Original concert posters, some that are in the Rock 'N' Roll Hall Of Fame's permanent collection.

•••

**OFFBEAT RECORDS (30)**  
937 S State Road 7  
Ft. Lauderdale FL 33317  
Phone: 954-316-9084

(Please see Dealer Guide page 10)

# TURNTABLES

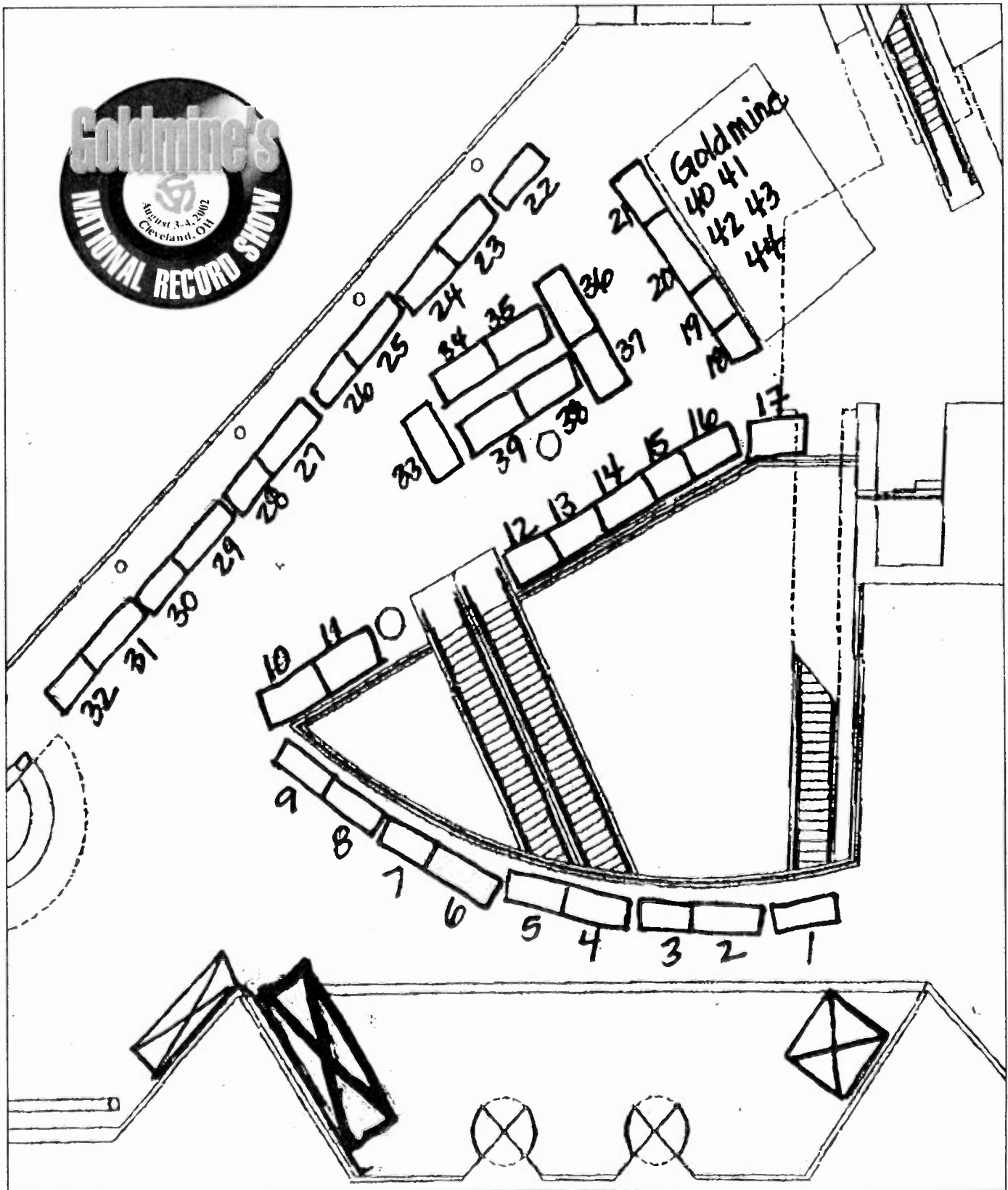
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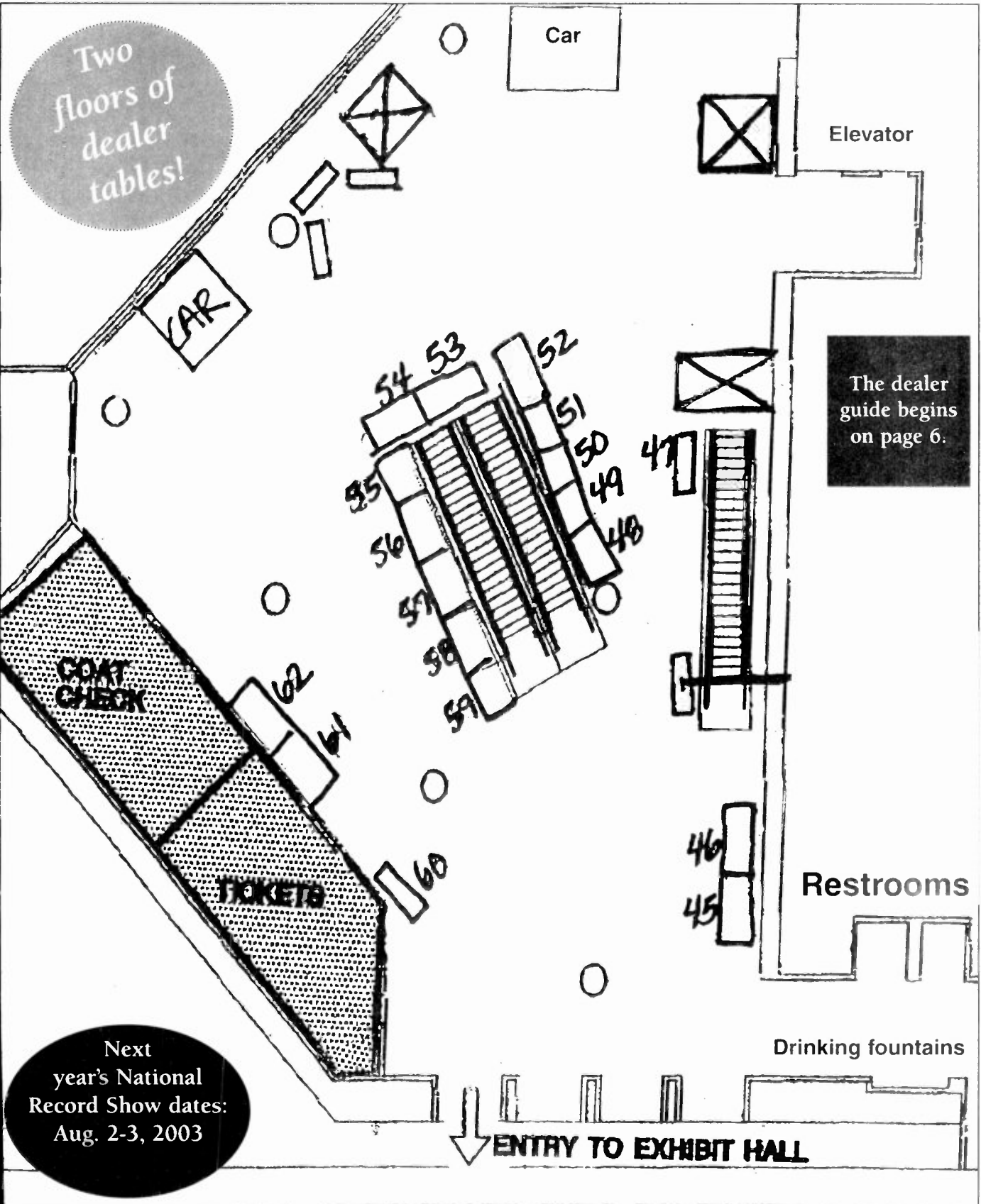
# Plaza Lobby — The Rock And Roll Hall Of Fame



**Main entrance/street level**

# Promenade Level (downstairs)

Two floors of dealer tables!



Next year's National Record Show dates: Aug. 2-3, 2003

# Dealer guide (continued from page 7)

Fax: 954-316-9391  
E-mail: offbeatrecords@aol.com

• • •

**PLAY BACK RECORDS (51-52)**  
Milwaukee WI  
*Product at the show:* CDs, imports.  
*Price range:* \$10-20  
*Unique items:* Many Japanese CDs and Japanese miniature LP sleeves.

• • •

**BILL POPE (48)**

• • •

**PURPLE MOON (53-54)**  
Rob Cohn  
PO Box 5112  
Lexington NC 27293  
Phone: 336-853-6976  
Web: www.deadimages.com, www.purplemoon.com  
E-mail: rcohn@lexcominc.net  
*Product at the show:* Photographic art gallery.  
*Price range:* \$10-400  
*Unique items:* Limited edition photographs of Grateful Dead and other bands.

• • •

**RERUN RECORDS (22-23)**  
Rod Branham  
PO Box 148  
Chelsea MI 48118  
Phone: 734-475-1006  
Web: http://members.aol.com/rerun45  
E-mail: rerun45@aol.com  
*Product at the show:* Great '50s and '60s LPs, 45s and EPs in R&B, doo-wop, group, Motown, rockabilly, garage, instrumental and soul, picture sleeves and Sun Records.  
*Price range:* \$5-4,000  
*Unique items:* Rare rockabilly and group 45s and LPs, Elvis' first four Sun 45s in VG++ condition.

• • •

**RETRO RECORDS (57-58)**  
Steve Gordie  
59 North Bumby Ave  
Orlando FL 32803  
Phone: 407-898-2484  
*Product at the show:* Specializing in Elvis and Beatles, rock 'n' roll.  
*Price range:* \$10 and up.  
*Unique items:* Beatles Flip Your Wig game, Elvis purse.

• • •

**JOHN M. RILEY (12-13)**  
19067 Quail Hollow Dr  
Strongsville OH 44136  
Phone: 440-238-5691  
*Product at the show:* '50s and '60s records and sheet music, 45s, 78s and albums.

• • •

**ROCKAWAY RECORDS (3-4)**  
Gary Johnson  
2395 Glendale Blvd  
Los Angeles CA 90039  
Phone: 323-664-3232  
Fax: 323-664-0956  
Web: www.rockaway.com  
E-mail: sales@rockaway.com  
*Product at the show:* Rare vinyl, posters, memorabilia.  
*Price range:* \$25-1,000

• • •

**ROCKIT COLLECTIBLES (18-19)**  
Will Simmons  
1600 Thompson Ave  
Santa Cruz CA 95062  
Phone: 831-476-2694  
Fax: 831-476-2699  
E-mail: rockit1@jps.net  
*Product at the show:* Vintage and newer Fillmore posters, vintage unused tickets, signature guitar picks, autographs, memorabilia.  
*Unique items:* Large selection of Grateful Dead memorabilia.

• • •

**ROCK SOLID INT'L (38-39)**  
PO Box 104  
Perry Hall MD 21128-0104  
Phone: 410-529-3753  
Fax: 410-529-7972  
Web: www.rockso.com  
*Product at the show:* Rare posters, handbills, concert tickets, lyrics, guitars, CDs, LPs, buttons, artwork.  
*Price range:* 50c-\$35,000.  
*Unique items:* Original four-layer printer's proof of The Beatles' mono Sgt. Pepper's cover and inner gatefold, original printer's proof of Rolling Stones' "Street Fighting Man" picture sleeve, Stevie Nicks handwritten lyrics to unknown song, signed Led Zepplin guitar and Jimmy Page 1977 bow.

• • •

**R.P.M. MUSIC COLLECTIBLES (14-15)**  
PO Box 1124  
Livermore CA 94551

Phone: 925-784-6700  
E-mail: kevinphillipsrpm@aol.com  
*Product at the show:* Concert posters, handbills, programs, tickets, rare records, memorabilia, '50s-present.  
*Price range:* \$5-5,000  
*Unique items:* Original artwork, museum-quality items.

• • •

**JOE SCOTT (47)**  
7463 Skylark Dr  
Parma OH 44130-5969  
Phone: 440-845-9111  
E-mail: mt45rpm@aol.com  
*Product at the show:* 1949-65 rock 'n' roll, R&B, rockabilly and pop. Mostly 45s, some albums.  
*Price range:* \$2-250.

• • •

**SOUTHLAND CD (5-6)**  
PO Box 3005  
Redondo Beach CA 90277-1005  
Phone: (310) 379-6300  
Fax: 310-379-3055

Web: www.sled.com  
E-mail: sales@sled.com  
*Product at the show:* Rare '60s rock, psychedelic and soul LPs and memorabilia. Collectible promo CDs of all artists from the '60s to present.  
*Price range:* \$10 and up for CDs and \$30 and up for LPs.

• • •

**STREETER, BRIAN (33)**  
431 Cornell Dr.  
Battle Creek MI 49017  
Phone: 616-961-5298  
E-mail: brunokiss1@aol.com  
*Product at the show:* '80s-90s with a heavy emphasis on U2 and Kiss.  
*Price range:* \$2-200.  
*Unique items:* Rare U2, Kiss, Nirvana, and R.E.M. memorabilia and releases.

• • •

The information here was accurate at press time but is subject to change and may not include late additions.

## Quick reference — dealers

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Noiseville.com	29
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### Numerical listing

Table #	Company name
1-2	Bags Unlimited
3-4	Rockaway Records
5-6	Southland CD
7-8	It's Only Rock N Roll
9	Goldmine
10-11	Blue Note Records
12-13	John M. Riley
14-15	R.P.M. Music Collectibles
16-17	Sheldon Frymerman
18-19	Rockit Collectibles
20-21	B-Bop Records
22-23	Rerun Records
24-25	MusicAndVideo.com
26	Bonus Trax
27-28	Al Campbell
29	Noiseville.com
30	Offbeat Records
34-35	J & M Music
33	Brian Streeter
31-32	Blue Meannie Music
36-37	Dick Ivancic
38-39	Rock Solid International
40-44	Goldmine
45-46	Idealposters.com
47	Joe Scott
48	Bill Pope
49-50	Dave's Vinyl Resting Place
51-52	Play Back Records
53-54	Purple Moon
55-56	CVC Collectables
57-58	Retro Records
59	Carl Lundgren Art Studios
60	Atila Records
61-62	All The Best



# How to determine a record's condition

When it comes to records, and how much you'll get for them, remember this above all: Condition is (almost) everything!

Yes, it's possible to get a high price for a beat-up record, if it's exceptionally rare. But for common material, if it's not in at least Very Good condition — and preferably closer to Near Mint — you won't get many buyers. Or at least you won't the second time around. So accurately grading your discs is important, whether you're selling your records to a dealer or selling them to another collector.

**Visual or play grading?** In an ideal world, every record would be played before it is graded. But the time involved makes it impractical for most dealers, and anyway, it's rare that you get a chance to hear a record before you buy through the mail. Some advertisers play-grade everything and say so. But unless otherwise noted, records are visually graded.

**How to grade.** Look at everything about a record — its playing surface, its label, its edges — under a strong light. Then, based on your overall impression, give it a grade based on the following criteria:

**Mint (M):** Absolutely perfect in every way

— certainly never played, possibly even still sealed. (More on still sealed under "Other considerations.") Should be used sparingly as a grade, if at all.

**Near Mint (NM or M-):** A nearly perfect record. Many dealers won't give a grade higher than this, implying (perhaps correctly) that no record is ever truly perfect.

The record should show no obvious signs of wear. A 45 rpm or EP sleeve should have no more than the most minor defects, such as almost invisible ring wear or other signs of slight handling.

An LP jacket should have no creases, folds, seam splits or any other noticeable similar defect. No cut-out holes, either. And of course, the same should be true of any other inserts, such as posters, lyric sleeves and the like.

Basically, an LP in Near Mint condition looks as if you just got it home from a new record store and removed the shrink wrap.

Near Mint is the highest price listed in all *Goldmine* price guides. Anything that exceeds this grade, in the opinion of both buyer and seller, is worth significantly more than the highest *Goldmine* book value.

**Very Good Plus (VG+):** Generally worth 50 percent of the Near Mint value.

A Very Good Plus record will show some signs that it was played and otherwise handled by a previous owner who took good care of it.

Record surfaces may show some slight signs of wear and may have slight scuffs or very light scratches that don't affect one's listening experience. Slight warps that do not affect the sound are OK.

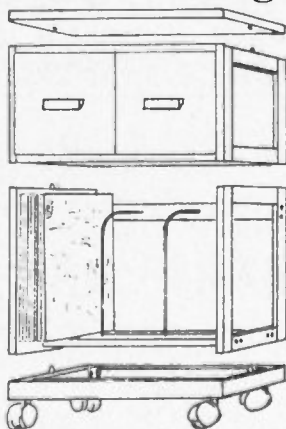
The label may have some ring wear or discoloration, but it should be barely noticeable. The center hole will not have been misshapen by repeated play.

Picture sleeves and LP inner sleeves will have some slight ring wear, lightly turned-up corners or a slight seam split. An LP jacket may have slight signs of wear also and may be marred by a cut-out hole, indentation or corner indicating it was taken out of print and sold at a discount.

In general, if not for a couple of minor things wrong with it, this record would be Near Mint. All but the most mint-crazy collectors will find a Very Good Plus record highly acceptable.

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dealers for Very Good Plus is Excellent.

**Very Good (VG):** Generally worth 25 percent of the Near Mint value.

Many of the defects found in a VG+ record will be more pronounced in a VG disc.

Surface noise will be evident upon playing, especially in soft passages and during a song's intro and fade but will not overpower the music otherwise. Groove wear will start to be noticeable, as will light scratches (deep enough to feel with a fingernail) that will affect the sound.

Labels may be marred by writing or have tape or stickers (or their residue) attached. The same will be true of picture sleeves or LP covers. However, it will not have all of these problems at the same time, only two or three of them.

*Goldmine* price guides list Very Good as the lowest price. This, not the Near Mint price, should be your guide when determining how much a record is worth, as that is the price a dealer will normally pay you for a Near Mint record.

**Good (G), Good Plus (G+):** Generally worth 10-15 percent of the Near Mint value.

Good does not mean bad! A record in Good or Good Plus condition can be put onto a turntable and will play through without skipping. But it will have significant surface noise and scratches and visible groove wear

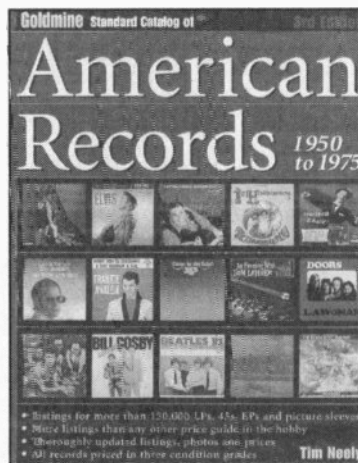
(on a styrene record, the groove will be starting to turn white).

A jacket or sleeve will have seam splits, especially at the bottom or on the spine. Tape, writing, ring wear or other defects will start to overwhelm the object.

If it's a common item, you'll probably find another copy in better shape eventually. Pass it up. But if it's something you have been seeking for years, and the price is right, get it but keep looking to upgrade.

**Poor (P), Fair (F):** Generally worth 0-5 percent of the Near Mint price.

The record is cracked, badly warped, and won't play through without skipping or repeating. The picture sleeve is water damaged, split on all three seams and heavily marred by wear and writing. The LP jacket barely keeps the LP inside it. Inner sleeves are fully seam split, crinkled, and written upon.



The new *Standard Catalog Of American Records, 3rd Edition* by Tim Neely is available at the *Goldmine* booth.

Except for impossibly rare records otherwise unattainable, records in this condition should be bought or sold for no more than a few cents each.

**Other grading considerations.** Most dealers give a separate grade to the record and its sleeve or cover. In an ad, a record's grade is listed first, followed by that of the sleeve or jacket.

With **Still Sealed (SS)** records, let the buyer beware, unless it's a U.S. pressing from the last 10-15 years or so. It's too easy to re-seal one. Yes, some legitimately never-

opened LPs from the 1960s still exist. But if you're looking for a specific pressing, the only way you can know for sure is to open the record. Also, European imports are not factory-sealed, so if you see them advertised as sealed, someone other than the manufacturer sealed them.

— Tim Neely

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**Tables 22 & 23**

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# Common terms used in record collecting

In addition to the letters used to designate a record's grade, it's not uncommon to see other abbreviations used in dealer advertisements and catalogs. Knowing the more common ones helps to prevent confusion. Here are

some of the more commonly used terms:

- 7" — standard 45 rpm record
- 10" — 10-inch vinyl LP
- 12" — 12-inch single
- bb — bb hole in cover
- boot — bootleg (illegal pressing)
- cc — cut corner
- CD — compact disc
- CD-R — recordable CD (usually homemade and illegitimate, but not always)
- CD3 — three-inch compact disc single
- CD5 — five-inch compact disc single
- co — cutout
- coh — cut-out hole



- cov, cv, cvr — cover
- demo — demonstration record (synonym for promo, this is the more common term overseas)
- dh — drill hole
- dj — disc jockey (promotional) record
- ep — extended play (can be used for both 45s and LPs)
- gf — gatefold (cover)
- imp — import
- ins — insert
- lbl — label
- lp — 12-inch vinyl album
- m, mo — monaural (mono) (Note: check the context, as "m" can also mean "mint," a grading condition.)
- m/s — mono/stereo (usually used to describe a promo single that has the same song on both sides, with the only difference in the type of sound)
- nap — (does) not affect play
- noc — number on cover
- nol — number on label
- non-lp — not on full-length LP or CD
- obi — not actually an abbreviation, "obi" is the Japanese word for

- "sash" and is used to describe the strip of paper usually wrapped around Japanese (and occasionally U.S.) pressings of LPs
- oc — original cast recording
- orig — original
- ost — original soundtrack
- pc — picture cover (12-inch and CDs)
- pi — picture insert (CD singles)
- pr, pro, promo — promotional record
- ps — picture sleeve (the cover that appears with some 45s and most seven-inch, extended-play singles)
- q, quad — quadraphonic
- re — reissue
- rec — record
- repro — reproduction
- ri — reissue
- rpm — revolutions per minute
- rw — ring wear
- s — stereo
- sl — slight
- sm — saw mark
- sm spl — seam split
- soc — sticker on cover
- sol — sticker on label

- ss — still sealed
- s/t — self-titled
- st — stereo
- sw — shrink wrap
- tc — title cover (12-inch and CDs)
- ti — title insert (CD singles)
- toc — tape on cover
- tol — tape on label
- ts — taped seam
- UK — United Kingdom (British import)
- US — United States (domestic pressing)
- va — various artists
- w/ — with
- wlp — white label promo
- wobc — writing on back cover
- woc — writing on cover
- wofc — writing on front cover
- wol — writing on label
- wr — wear
- wrp — warp
- xol — "x" on label

For more information on record collecting, visit [www.goldminemag.com](http://www.goldminemag.com).

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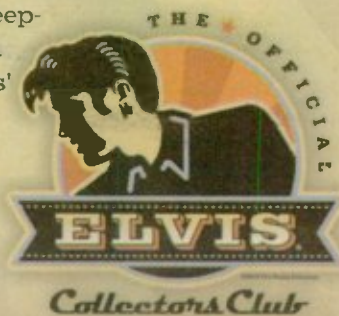
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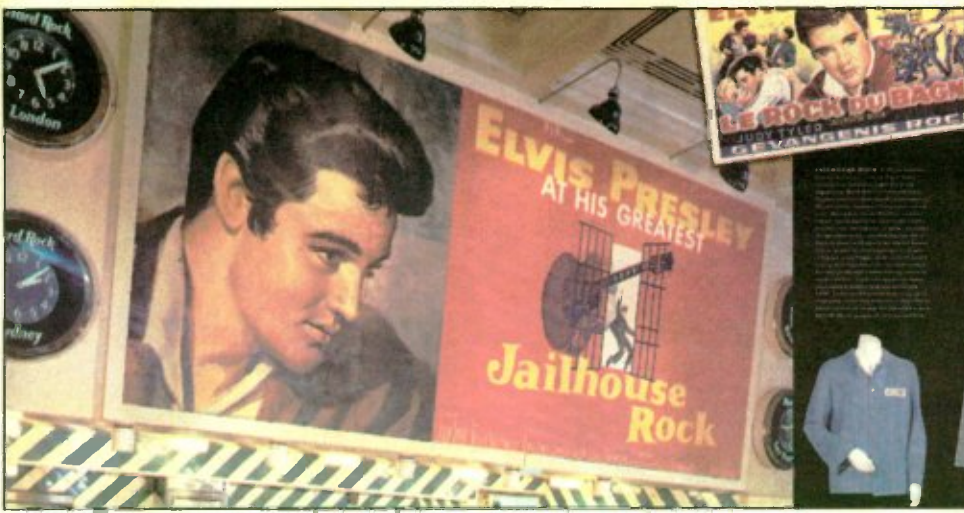
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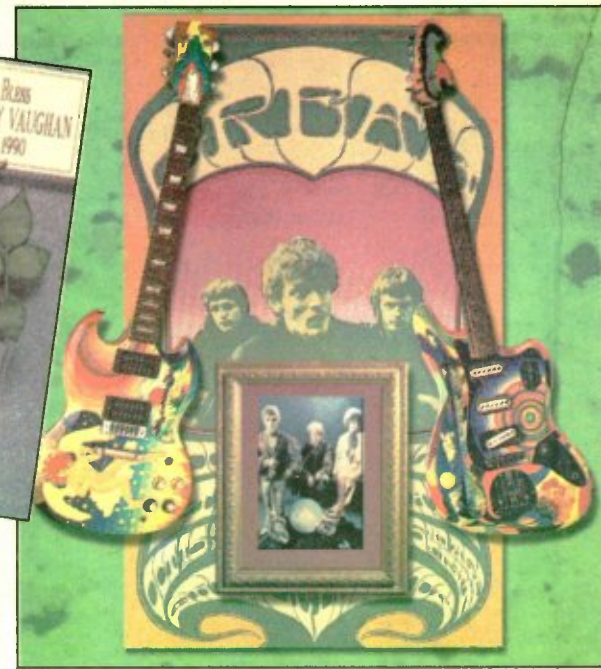
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Rare Items for the Rare Collector.



Left: A *Jailhouse Rock* billboard, a French movie poster and Elvis Presley's prison shirt from the film. Presley's memorabilia is second in number only to Beatles items in the Hard Rock Café's restaurants and archives. Center: One of several Stevie Ray Vaughan pieces, this guitar Vaughan held for a *Guitar World* cover picture. Right: Various Cream memorabilia, including the reproduction of Eric Clapton's famous psychedelic guitar.



## Book brings Hard Rock Café's treasures to your coffee table

**Treasures Of The Hard Rock Café: The Official Guide To The Hard Rock Café Memorabilia Collection**

by Paul Grushkin and Joel Selvin with Steve Routhier

Rare Air Media (Hardcover, 300 pages, \$50)

The Hard Rock Café chain of restaurants has not only been a huge success since its 1971 inception, it has also spawned pop-culture imitators such as Planet Hollywood.

Putting music memorabilia together with food, drink and loud music certainly appeals to the average American. The chain has spent millions on memorabilia over the years, so it only made sense that sooner or later a book would be published on the many rare items displayed in its restaurants. (For the thousands of items *not* on display, Hard Rock Café International announced in May that it would be opening up The Hard Rock Vault in November 2002 — a 17,000-square-foot interactive museum in Orlando, Fla.)

*Treasures Of The Hard Rock Café: The Official Guide To The Hard Rock Café Memorabilia Collection* is an outstanding visual portrayal of the highlights of the Hard Rock's estimated 64,000 pieces. The book depicts items from early rock history on, scattered throughout the chain's 100-plus restaurants worldwide — all jammed with rock memorabilia on the ceilings, walls, embedded in tables and bars — just about anywhere there's an open space.

The first Hard Rock Café, patterned after an American diner, opened in London June 14, 1971. Eric Clapton enjoyed eating there so much he gave one of his guitars to co-owners Isaac Tigrett and Peter Morton, who promptly hung it on the wall. A short time later, The Who's Pete Townshend sent them one of his, along with a note that stated: "Mine's as good as his. Love, Pete."

From these "humble" beginnings, the Hard Rock grew and grew. At its height, it set aside \$2-3 million each year for memorabilia purchases, according to coauthor Joel Selvin. The book highlights these pieces with more than 2,000 color pictures and portrays them in a highly stylized manner.

Selvin has been covering pop music for the *San Francisco Chronicle* since 1970 and is the author of seven other pop culture books, including a Ricky Nelson biography and *Summer Of Love*, a look at the '60s San Francisco music scene. He also has the world's largest collection of music books (he stated rock archivist Michael Ochs "shit a pickle" when he saw Selvin's collection, which includes 40,000 records, signed posters and more). Selvin wrote all the text and captions for *Treasures Of The Hard Rock Café*. He explained he started on the book in 1990, while having lunch in the Hard Rock Café in San Francisco with his agent.

"Isaac was a genius, quite a remarkable person," Selvin said of the cofounder, pointing out that Morton, meanwhile, was more "nuts and bolts."

Selvin pointed out the huge collaboration needed in putting the book together, stating that Steve Routhier, who according to Selvin purchased 70 percent of what's pictured in the book for the Hard Rock, was invaluable in identifying items.

Coauthor Paul Grushkin told *Goldmine* that the massive book project was made even more complicated by the fact that the Hard Rock's collection was unorganized and spread around the world. The Hard Rock's procurement of rock artifacts started in earnest in the early '80s, predating The Rock And Roll Hall Of Fame's opening by more than a decade, he said.

"[The Hard Rock Café] never [photographically] documented [the memorabilia]. They bought it, framed it and hung it but never took pictures of it," he exclaimed, although shipping manifests of every restaurant's items revealed information for about 98 percent of the items. Grushkin pointed out that the Hard Rock paid "millions" to get pictures taken for the book project. What made it particularly difficult is that the picture-shooting — done right at the various restaurants — occurred when the places were closed or not very busy. Grushkin said it could be 11 p.m., 9 a.m. or just "whenever you could shoot." Despite the quickness of getting the book to the printer — Hard Rock wanted it ready for the chain's 30th anniversary; it came out in late 2001 — Grushkin said, "It's not a book that was

idly assembled" and in a way it was "a miracle" how it all came together. "There were many levels of knowledge" needed to produce it, he pointed out. "Was a guitar played or autographed only? Was it played at a major album or a concert 'keeper?'"

Selvin stated "There was a lot of invisible work [on the book] by Paul."

At one point, the book's authors were unable to locate Charlie Parker's union card in one of the restaurants. While the items on display were all listed on each restaurant's manifest, there was no record as to where items were placed in the restaurant. Selvin said Parker's card was eventually found "stuck in a corner!"

"The miracle of this book is we captured the most important items. Everybody has a story to tell — that's what what these pieces represent," said Grushkin, whose favorite piece in the Hard Rock's collection is a letter Buddy Holly wrote to his father. "That's real, man. That could have been you or me!"

Grushkin was also involved with Art Dallas, which framed everything, created the boxes for memorabilia and did all the lighting at the Hard

Rocks. He has spent the past 25 years in rock 'n' roll merchandising and is also the author of *The Art Of Rock*, one of the definitive books on rock history, and *Grateful Dead — The Official Book Of The Dead Heads*. Speaking of Dead Heads, he said that of all the historic bands, the Grateful Dead is probably the biggest who does not have memorabilia displayed in any of the Hard Rocks, nor in its archives. ("Not every great band had great memorabilia.")

To visit all the Hard Rock Cafes in the world would take a lot of time and tons of money. *Treasures* does all that for you. Besides, \$50 for the book will bring more lasting memories than the same price paid for a single visit to a Hard Rock Café — unless a famous rock star happens to be stopping in for a bite to eat before or after a gig. That happened to me at New York's Hard Rock in the mid-80s. Joan Jett was in the restaurant, but I didn't know it. She walked by our table while I was in the bathroom, so I was told upon my return. Some memory... But this book sure will be looked at time and time again. Plus they're for sale right at any Hard Rock Café.

—Greg Loescher

### Top 20 Hard Rock Café memorabilia acquisitions

Paul Grushkin's highly arbitrary listing from the Hard Rock Café's 64,000-piece collection.

- 1) Jimi Hendrix — late 1960s Gibson Flying V guitar, his trademark axe
- 2) John Lennon — U.S. Army jacket, one of his favorite personal clothing items
- 3) Buddy Holly — horn-rim glasses, saved by his parents, circa 1958
- 4) Elvis Presley — 1957 film *Jailhouse Rock* denim shirt with prison number
- 5) Jim Morrison — leather pants worn at The Doors' 1968 Hollywood Bowl concert
- 6) Pete Townshend — Gibson 12-string guitar played on *Tommy* LP released in 1969
- 7) Elvis Presley — '68 *Comeback Special* Gibson Super 400 guitar
- 8) The Beatles — EMI studio doors at Abbey Road, London (*Abbey Road* released 1969)
- 9) Keith Richards — Gibson SG guitar played during The Rolling Stones' landmark '72 U.S. tour
- 10) Duane Allman — rare 1954 Fender Stratocaster guitar, played extensively
- 11) James Brown — childhood shoeshine stand, circa late-1930s
- 12) Eddie Van Halen — late-1970s hand-built Kramer guitar
- 13) Michael Jackson — red leather jacket worn in 1982 *Thriller* video
- 14) Elvis Presley — pricey 1972 Madison Square Garden "shooting star" costume
- 15) Kurt Cobain and Courtney Love — snowglobe atop their wedding cake (February 1992)
- 16) Spice Girls — Ginger Spice's 1996 Union Jack costume, bought for \$69,000
- 17) Bob Marley — autograph, circa 1980 — most difficult rock autograph to acquire
- 18) Elton John — 1975 Dodger Stadium concert rhinestone baseball uniform
- 19) Stevie Ray Vaughan — autographed Fender Stratocaster guitar, played in 1980s
- 20) Brian Jones — signature Vox MK VI teardrop guitar played with The Rolling Stones

Note: Eric Clapton's famous psychedelic Fender Stratocaster guitar, pictured above, is #25 on Grushkin's list.















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Table listing DVD Audio releases, including Leo Sayer, Yes.

Import Super Audio CDs

Table listing Import Super Audio CD releases, including David Bowie, Michael Nyman, etc.

Compact Disc

Table listing various artists and their CD releases, including Aerosmith, Arena, Asia, etc.

AYREON

Table listing Ayreon releases, including Universal Migrator Pt.1, Ayreon, etc.

BLOODROCK

Table listing Bloodrock releases, including Bloodrock, Bloodrock, etc.

TERRY BOZZIO projects

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Table listing Cairo releases, including Cairo, Cairo, etc.

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Table listing Elqy releases, including Elqy, Elqy, etc.

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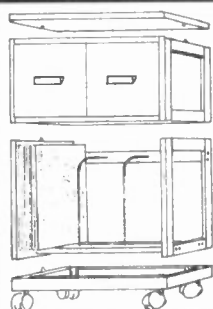
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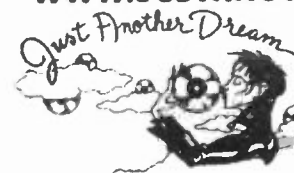


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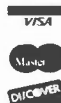
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## Elvis will be back!

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the Jan. 10, 2003, issue (#586).

Dec. 12 ad deadline.

(Please Mr. Postman from page 8)

before Holly died was recorded with The Crickets. Allison cowrote "That'll Be The Day" and "Peggy Sue," among others. Mauldin shares writing credits on at least three songs, including "Well... All Right."

While on the subject of Holly's songwriting, producer Norman Petty sharing credits on many of the songs has been a controversial subject, with many feeling his name did not belong as a cowriter. Probably not, but Petty did much to create The Crickets' sound with his added instrumentation and backing vocals. What would "Everyday" be without Petty's celesta or "Take Your Time" without his organ-playing? This was part of the uniqueness of The Crickets that put them above the rest of the Elvis Presley wannabes.

The fact that there were both Holly releases and Crickets releases was pure marketing strategy on the part of the record company. Even Presley released only one single at a time. But by using the same group under two different names and labels (Decca subsidiaries Coral and Brunswick), the company could milk this rock 'n' roll thing before it ran dry. "Peggy Sue" and all the other Coral recordings by Holly were just as much Crickets songs as "That'll Be The Day" and all the Brunswick singles and album.

Listening beyond the incredible Holly guitar and voice one can hear one of the greatest drummers of the rock 'n' roll era and a bass player who could stand with the best. How many future rock drummers were not influenced by Allison?

"Peggy Sue," "Not Fade Away" and "Baby, I Don't Care" were not just Holly songs, they were the group's songs. Maybe it's not fair for me not to include Niki Sullivan, The Crickets' rhythm guitarist who left the group in 1957 but played on most of the hits and appeared on *The Ed Sullivan Show* with them.

The main point I am trying to make is that Holly was one of the most influential guitarists and vocalists in the history of rock 'n' roll, but he made his mark as the leader of The Crickets. We do not know how much he would have or could have achieved without the support of The Crickets. The interaction, comradeship and the security of being part of a group — these are intangibles that could have been the difference in success or failure for Holly and for Lennon, McCartney and the rest as well.

The same argument can be made for Bill Haley And The Comets. Haley is deservedly in the Hall, but where are The Comets? The wild stage antics of the group — Al Rex riding his bass like a horse, Rudy Pompelli wailing his sax while lying on his back — helped invent rock 'n' roll, not just Haley's writing and singing.

To The Rock And Roll Hall of Fame Nominating Committee, I ask you: Why do we have in the Hall Of Fame Frankie Lyman And The Teenagers, Martha And The Vandellas, Gladys Knight And The Pips, Bob Wills And His Texas Playboys, Tom Petty And The Heartbreakers, but not Buddy Holly And The Crickets and Bill Haley And The Comets? Please, please correct this oversight before they, too, are gone.

— Russ Docteur  
Knoxville TN

(Russ, you are certainly correct in the Halls oversight on leaving out The Comets and The Crickets, especially in light of other groups who have been inducted along with their frontmen. One has to wonder if this oversight would have occurred had Holly survived the fatal plane crash or if one of The Crickets had succumbed in the crash. You've given us some more names to add to the list of acts overlooked by the Hall! Thanks! — Ed)

Will the real first picture sleeve please stand up?

It's always nice to see Charles Szabla writing about picture sleeves ("What was the first picture sleeve?," *Goldmine* #573, July 12, 2002). I believe, however, that my research has revealed an even earlier contender for first picture sleeve than the *101 Best Sellers* series.

The early spring of 1949 was full of news about major and independent record companies rushing to get into production the new 33 and 45 rpm formats. On March 4, 1949, indie record company Tempo Records as well as the major label Columbia Records both announced the release of records in all three formats — 78, 33 1/3 and 45 rpm. RCA Victor introduced its line of 45 rpm music releases on March 12, 1949 (not March 31 as Szabla writes).

On April 9, 1949, RCA announced a "special envelope" to accompany its release of Perry Como's "Some Enchanted

## First-ever winner of Hidden Track EP quiz

The first *Goldmine* reader to correctly answer the question in Chuck Miller's *Hidden Track EP* quiz in his *Collectormania!* column is Tom Messer of River Falls, Wis. He correctly answered the quiz on the four-song EP with the hidden track for the June 14, 2002, issue (#571). The quiz began in the Oct. 5, 2001, issue (#553), so issue 571 was the tenth issue (Miller's column runs in every other issue) in which the brain-teaser ran. Messer received copies of Miller's own *Warman's American Records* reference, *Standard Catalog Of American Records, 1950-1975* by Tim Neely and *Motown: The Golden Years* by Bill Dahl. Be sure to check out Miller's quiz in this issue on p. 28 and test your own knowledge of music trivia.

Evening" b/w "Bali Hi" (RCA 47-2896). Whether this was a promotion-only or a retail item is unclear, but I think this innovative packaging paved the way for all further developments to promote the 45 rpm record as a valid medium.

Regrettably, I have never seen this rarity. Perhaps some other collectors or Perry Como fans can produce the object to confirm exactly what this first picture sleeve looked like.

— Stephen M.H. Braitman  
San Francisco CA

(Charles Szabla replies: "Dear Stephen, Very interesting indeed! You have set off my Phantom Sleeve Alert. I will have to dig around and see what I can unearth on that Como 'special envelope' for 'Some Enchanted Evening.' Perhaps there is a *Goldmine* reader who can shed some light on this mysterious item. Now let me think... how much would I cough up for that one (if it exists)?" Editor's note: Be sure to catch Szabla's new column about picture sleeves. Picture This!, in every issue of *Goldmine*. It's on p. 71 in this issue. — Ed)

Kaleidoscope Web site up and running

David Biasotti, of The Maxfield Parrish Band has put together an independent Web site devoted to our band Kaleidoscope. It is quite good and is growing daily. Please check it out and respond to him if you would. He is doing a beautiful job and would love to hear any stories you might have regarding the group and your experience or involvement. Here's the link: [www.pulsating-dream.com/galleries.html](http://www.pulsating-dream.com/galleries.html). Thanks, hope you enjoy it!

— Chris Darrow  
via e-mail

(Editor's note: Chris Darrow, a founding member of the '60s psychedelic band Kaleidoscope, was featured in *Goldmine* #574, July 26, 2002.)

## Submitting letters to *Goldmine*...

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Be sure to check out *Goldmine's* question of the month at [www.collect.com/records](http://www.collect.com/records) in the discussion forum.







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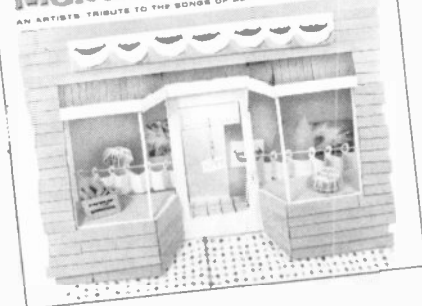
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GOLDMINE GRADING GUIDE

VISUAL OR PLAY GRADING?

In an ideal world, every record would be played before it is graded. But the time involved makes it impractical for most dealers, and anyway, it's rare that you get a chance to hear a record before you buy through the mail. Some advertisers playgrade everything and say so. But unless otherwise noted, records are visually graded.

HOW TO GRADE

Look at everything about a record — its playing surface, its label, its edges — under a strong light. Then based on your overall impression give it a grade based on the following criteria:

- Mint (M): Absolutely perfect in every way — certainly never played, possibly even still sealed. (More on still sealed under "Other considerations"). Should be used sparingly as a grade, if at all.
Near Mint (NM or M-): A nearly perfect record. Many dealers won't give a grade higher than this implying (perhaps correctly) that no record is ever truly perfect.
The record should show no obvious signs of wear. A 45 RPM or EP sleeve should have no more than the most minor defects, such as almost invisible wear or other signs of slight handling.
An LP jacket should have no creases, folds, seam splits or any other noticeable similar defect. No cut-out holes, either. And of course, the same should be true of any other inserts, such as posters, lyric sleeves and the like.
Basically, an LP in Near Mint condition looks as if you just got it home from a new record store and removed the shrink wrap.
Near Mint is the highest price listed in all GOLDMINE price guides. Anything that exceeds this grade, in the opinion of both buyer and seller, is worth significantly more than the highest GOLDMINE book value.
Very Good Plus (VG+): Generally worth 50 percent of the Near Mint value.
A Very Good Plus record will show some signs that it was played and otherwise handled by a previous owner who took good care of it.
Record surfaces may show some slight signs of wear and may have slight scuffs or very light scratches that don't affect one's listening experience. Slight warps that do not affect the sound are OK.

- The label may have some ring wear or discoloration, but is should be barely noticeable. The center hole will not have been misshapen by repeated play.
Picture sleeves and LP inner sleeves will have some slight wear, lightly turned-up corners or a slight seam-split. An LP jacket may have slight signs of wear also and may be marred by a cut-out hole, indentation or corner indicating it was taken out of print and sold at a discount.
In general, if not for a couple of minor things wrong with it, this would be Near Mint. All but the most mint-crazy collectors will find a Very Good Plus record highly acceptable.
Very Good (VG): Generally worth 25 percent of the Near Mint value. Many of the defects found in a VG+ record will be more pronounced in a VG disc. Surface noise will be evident upon playing, especially in soft passages and during a song's intro and fade, but will not overpower the music otherwise. Groove wear will start to be noticeable, as will light scratches (deep enough to feel with a fingernail) that will affect the sound.
Labels may be marred by writing, or have tape or stickers (or their residue) attached. The same will be true of picture sleeves or LP covers. However, it will not have all of these problems at the same time, only two or three of them.
GOLDMINE price guides with more than one price will list Very Good as the lowest price. This, not the Near Mint price, should be your guide when determining how much a record is worth, as that is the price a dealer will normally pay you for a Near Mint record.
Good (G), Good Plus (G+): Generally worth 10-15 percent of the Near Mint value. Good does not mean Bad! A record in Good or Good Plus condition can be put onto a turntable and will play through without skipping. But it will have significant surface noise and scratches and visible groove wear (on a styrene record, the groove will be starting to turn white).
A jacket or sleeve will have seam splits, especially at the bottom or on the spine. Tape, writing, ring wear or other defects will start to overwhelm the object.
If it's a common item, you'll probably find another copy in better shape eventually. Pass it up. But, if it's something you have been seeking for years, and the price is right, get it... but keep looking to upgrade.

- Poor (P), Fair (F): Generally worth 0-5 percent of the Near Mint price. The record is cracked, badly warped, and won't play through without skipping or repeating. The picture sleeve is water damaged, split on all three seams and heavily marred by wear and writing. The LP jacket barely keeps the LP inside it. Inner sleeves are fully seam split, crinkled and written upon.
Except for impossibly rare records otherwise unattainable, records in this condition should be bought or sold for no more than a few cents each.

OTHER CONSIDERATIONS

Most dealers give a separate grade to the record and its sleeve or cover. In an ad, a record's grade is listed first, followed by that of the sleeve or jacket.
With Still Sealed (SS) records, let the buyer beware, unless it's a U.S. pressing from the last 10-15 years or so. It's too easy to re-seal one. Yes, some legitimately never-opened LPs from the 1960s still exist. But if you're looking for a specific pressing, the only way you can know for sure is to open the record. Also, European imports are not factory-sealed, so if you see them advertised as sealed, someone other than the manufacturer sealed them.

A FEW NOTES ON COMPACT DISCS

In theory, a compact disc should always play-grade in at least Near Mint condition. And even the condition of generic jewel boxes and trays aren't important, as they can be replaced easily.
Unless the CD came in a special package (fold-open, fold-over, colored plastic, etc.), the two areas to check for grading are its label and its insert (booklet).
Most collector interest currently is with promotional CD's. Again, audio condition of the disc is less of a concern than the condition of its packaging and art-work and the collectibility of the artist.
Used full-length, commercial CD's generally sell for 50-75 percent of the new price. Dealers in used CD's will usually pay no more than 50 percent of that price, and often much less.

COMMON ABBREVIATIONS (not including grades)

- 7" - standard 45 RPM record
10" - 10-inch vinyl LP
12" - 12-inch single
bb - bb hole in cover
boot - bootleg
cc - cut corner
cd - compact disc
cd3 - 3" compact disc single
cd5 - 5" compact disc single
co - cut-out
coh - cut-out hole
dj - disc jockey (promo)
ep - extended play 45
imp - import
lp - 12" vinyl album
m - mono LP
nap - not affecting play
non-lp - not on full-length LP or CD
oc - original cast recording
ost - original soundtrack
pc - picture cover (12" and CD's)
pi - picture insert (CD single)
promo - promotional copy
ps - picture sleeve (45s)
quad - quadraphonic
re - reissue
ri - reissue
rpm - revolutions per minute
rw - ring wear
s - stereo LP
sl - slight
sm spl - seam split
soc - sticker on cover
sol - sticker on label
ss - still sealed
s/t - self-titled
tc - title cover (12" and CDs)
ti - title insert (CD single)
toc - tape on cover
tol - tape on label
UK - United Kingdom (British import)
US - United States (domestic pressing)
va - various artists
wlp - white label promo
woc - writing on cover
wol - writing on label
xol - "x" written on label
\*check the context, as "m" can also mean "mint"

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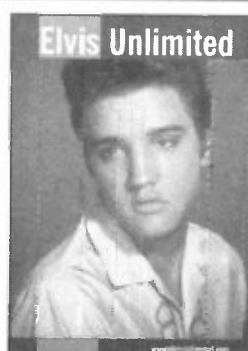
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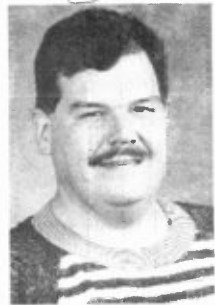
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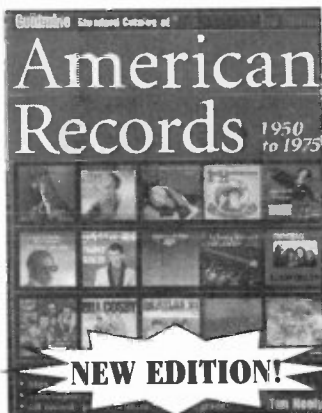
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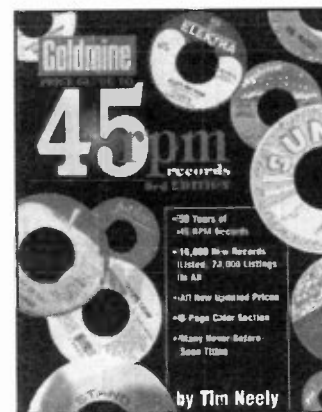
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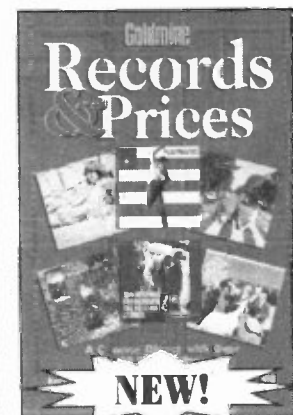
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# Picture This!

## ELVIS PRESLEY Elvis #1 Hit Singles Collection Collectables (COL0103)

Despite recent rumors, Elvis is still dead; but that hasn't stopped the production of a seemingly endless array of musical products. As a picture-sleeve collector, I was quite surprised to see the release of a new sleeve in 1996 featuring The King. RCA saw fit to lay on us an excellent full-color sleeve to house the "Heartbreak Hotel"/"I Was The One" EP. But that simply did not prepare me for the stunning treat that Collectables Records had in store for 2001.

Even though I am a certified picture-sleeve nut, the animal in me that has to have it all does not apply to Elvis sleeves. I suppose the sheer volume of Elvis sleeves is daunting. Neither does there seem to be a shortage of documentation. But when I received a Collectables Records flyer advertising the *Elvis #1 Hit Singles Collection*, I caved in and shelled out my 80 bucks. It was worth every penny. [The set is still available from the label: [www.oldies.com](http://www.oldies.com) or call 1-800-446-8426. — Ed.]

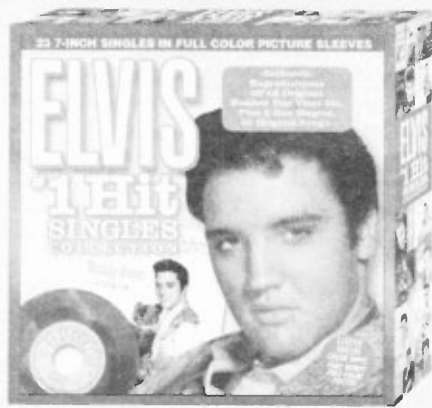
Housed in a black wooden box are 23 red-vinyl 45s with picture sleeves (of course). Sixteen of the sleeves are exact reproductions of the RCA originals. The only thing that distinguishes them from the originals are two tiny lines of type on the back of the sleeve that begin, "This is a replica of the original packaging." The remaining seven sleeves are new designs — two on RCA and five on Sun.

The new sleeve designs were created by a gentleman by the name of Jimmy Carpenter. Carpenter is no slouch when it comes to recreating the look of a specific era. Black-and-white photography, custom lettering, limited color palettes and the ever-popular "floating head" adorn the Sun singles.

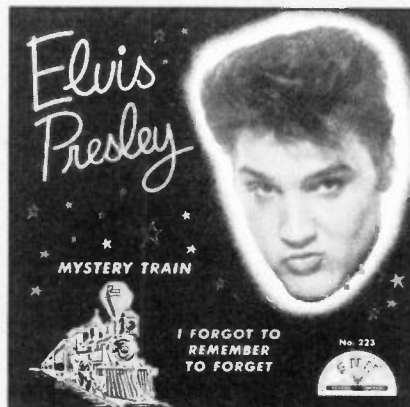
The cherry on top of this whole delicious ensemble is a poster that pictures all 23 picture sleeves. Simply delightful!

Unfortunately, I see one problem further down the road. It's quite possible that these sleeves will be unscrupulously (or unknowingly) passed off as originals. I can picture it now... a listing on Super-eBayIII in the year 2018 that reads something like this: ULTRA MEGA RARE! Almost perfect condition picture sleeve for Elvis Presley's "Jailhouse Rock" with unplayed red vinyl 45!! Starting bid is a low \$200!!! Arrrrgggggh!!!!

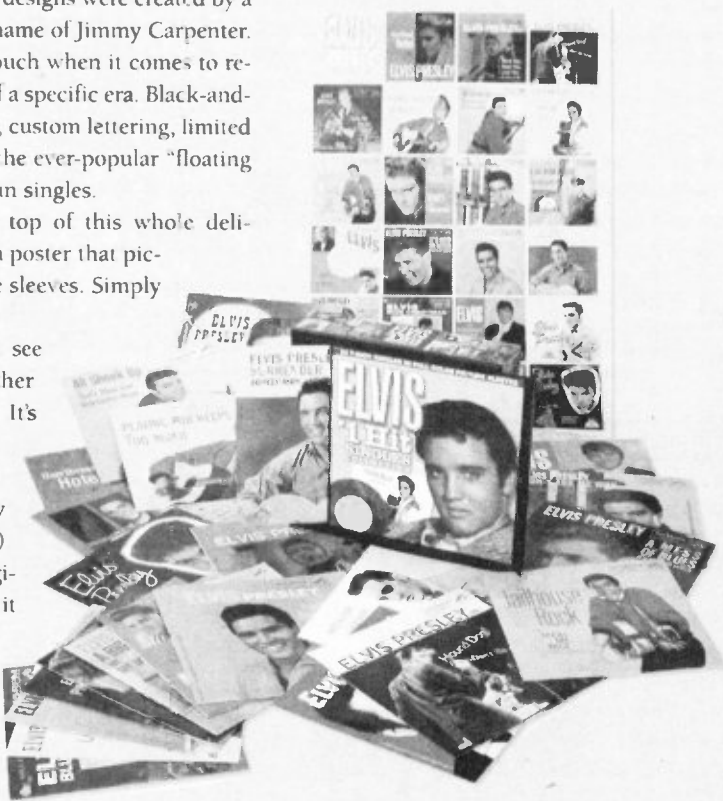
— Charles Szabla



The box for the vinyl *Elvis #1 Hit Singles Collection* put out by Collectables in 2001.



The "Mystery Train"/"I Forgot To Remember To Forget" sleeve from the boxed set, made to look as if it were produced circa 1955.



Above: A picture showing the contents of the *Elvis #1 Hits Collection* boxed set.

(New Releases from page 58)

their nu-school brethren, however, the band does not like to indulge in solos, something that "Decompression Period" screams out for during its dramatic mid-section. At least Papa Roach are looking back to their predecessors for inspiration rather than riding the rap-metal bandwagon, which looks set to topple over sometime soon.

— Bryan Reesman

ETTA JAMES AND THE ROOTS BAND  
*Burnin' Down The House*  
Private Music/RCA Victor/BMG (01934-11633-2)

Recent Etta James albums have too often veered toward "lite jazz" triteness. That's why her new live set, *Burnin' Down The House*, is so refreshing. Anyone who has witnessed a James performance over the past decade will know how tight her touring group, The Roots Band, can get.

Here, they have never sounded hotter, especially on the smoldering up-tempo numbers. As for James, her voice has become grainier over the last several years. She no longer reaches for the high notes and sometimes has trouble sustaining pitch. In spite of these diminutions, she remains one of the best singers around. Like Bobby Bland, she's a testament to the enduring potency of the soul-blues tradition. When in the mood, she can still — to borrow a phrase from one of her old Chess albums — rock the house.

Recorded at The House Of Blues last December, the CD draws upon material from the many stages of James' career. She's been singing these songs for a long time now and understandably sounds more inspired on some than on others. "Come To Mama" is always one of her best live numbers, and David K. Mathews' pounding piano makes this version particularly strong. Other highlights include a great medley of "I Just Want To Make Love To You" and "Born To Be Wild," a driving "Rock Me Baby" and the emotional and moving "Sugar On The Floor." There are a few annoying moments — James speaks many of the lines in "You Can Leave Your Hat On" using an affected British accent and makes the audience sing along on the otherwise fine "Your Good Thing Is About To End" — but overall this is a powerful, engaging set. Not prime Etta James but close enough to be almost essential.

— David Freeland

TRAM  
*A Kind Of Closure*  
Jetset Records (TWA45CD)

All the songs on Tram's *A Kind Of Closure* explore a different type of love song: the kind that heralds the end of relationships. Like the unflattering spotlight shining on the stark tree trunks exposed in the dark of night on the album cover, Paul Anderson, the London-based group's singer/guitarist/songwriter, reveals the basic and unromantic drives that push love to its breaking point. With a quavering alto, Anderson sings the immortal lines of dissatisfaction that often comes at the end of a love affair on the title track: "Having reached a kind of closure/Now it seems/You don't know me at all." The music builds with the occasional soft eruptions of strings and horns as the words float on a languished guitar line, and the song closes with the majestically swaying

orchestra in full effect.

With *A Kind Of Closure*, Anderson has transposed his personal musings to a larger canvas without losing the intimacy of his songcraft, first established on the band's 1999 debut, *Heavy Black Frame*.

Over the course of three albums, Anderson has refined his meditations on the emotional pain of relationships with a complementary music that has grown more intricate with each release, starting with organs and oboes decorating the songs on *Heavy Black Frame* and now growing to the size of a small orchestra on *A Kind Of Closure*.

His songs still shimmer with a delicacy rarely touched upon by today's songwriters. Anderson calls up the spirits of Nick Drake and Jeff Buckley with an unparalleled sensitivity in today's music world. But those artists didn't get their due until they were dead. Let's hope Anderson's work doesn't suffer a similar fate.

— Hans Morgenstern

## Short Take

Dominic Clinton has all the makings of a first-rate singer/songwriter. His impassioned approach is all too evident on *Touchstones* (Maple Island Records mir 0120), a debut album that shows him to be equally adept at sweeping, assertive rockers ("Sylvia" and "Carry On") as well as anguished ballads ("All That I Need," "Three Wishes" and "Innocent Angel"). At times Clinton

**Dominic Clinton has all the makings of a first-rate singer/songwriter.**

sounds a bit generic; his angst-filled anthems (think Kansas or Styx) compete with standard acoustic fare. However, the subtle touches — solid songwriting, the use of a kids' choir as his back-up voices on "Gordon," multi-instrumentalist Jeff Tweeter at the core of his back-up band — help elevate this effort beyond the ordinary. ([www.mapleislandrecords.com](http://www.mapleislandrecords.com); Maple Island Records, 18617 Highway 104 South, Glenwood MN 56334).

— Lee Zimmerman

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# Reissues

## SUPERTRAMP

Crime Of The Century  
A&M (069493346-2)

Crisis? What Crisis?  
A&M (069493347-2)

Even In The Quietest Moments  
A&M (069493348-2)

Breakfast In America  
A&M (069493349-2)

Although Supertramp were already two albums old by the time most of the world caught up with them, neither retrospectives nor reissues have ever acknowledged those earlier albums — nor do they ever seem likely to.

This is not necessarily a bad thing, because *Supertramp* and *Indelibly Stamped* were not necessarily great albums. But should history overlook them so soundly? Or should we just be grateful for all that did transpire, once messrs Rick Davies and Roger Hodgson had their earliest strivings out of their system and relaunched the band around more sympathetic souls — and a more sympathetic vision?

Not that there is anything sympathetic about *Crime Of The Century*. Upon release in 1974, Supertramp's third album drew witnesses in via the tinkling sweetness of the hit single "Dreamer," then caged guilty and innocent alike with a savagery that remains all these years (decades) on, a requiem for one's last threads of sanity. From the doomed, lonely harmonica that launches the opening "School" to the chilling symphony of the true-epic title track, *Crime Of The Century* remains Supertramp's most glorious statement and one of the most vital albums of the entire 1970s.

By comparison, then, its successors pale, although the band can be acclaimed only for not racing back with a sequel. Indeed, it would be hard to conceive a less-likely follow-up than 1975's *Crisis?*. Generally breezy and certainly cheerful as the bulk of it is — and bearing, too, the first glimmering of the sensibilities that Supertramp would unleash at decade's end — "Lady" is an invigorating funk-prog workout that wholly predicts Talking Heads' later excesses; "Sister Moonshine" makes even "Dreamer" sound dismal; while "The

Meaning" may, indeed, be meaningful, it has more hooks than a sackful of pirates.

Like so many of their U.K.-based contemporaries, Supertramp were caught utterly off guard by the punk explosion of 1977. Their next album, that same year's *Even In The Quietest Moments*, reflected their uncertainty. Although the opening "Give A Little Bit" possesses a breezy effervescence that effortlessly continued the band's unlikely relationship with the singles chart (it hit #15 in the U.S.), the album itself was largely Supertramp-by-numbers. Had it fallen during those luckless years that preceded the band's breakthrough/reinvention, it really wouldn't be missed today.



## REISSUES NEWS



**Out now:** Sundazed Records has reissued *Another Side of Bob Dylan*, the folk king's third album, from 1964, on 180-gram vinyl... In honor of its 90th anniversary, Paramount Pictures has released the two-disc, 43-track *Memorable Scores* compilation with selections from Oscar® Award winners and other great films. The set covers tunes from more than 50 years of soundtracks, from 1944's *Double Indemnity* prelude, to "The Mission" from this summer's *Sum Of All Fears*... *At This Moment: A Retrospective* is an 18-track compilation from Billy Vera & The Beaters (Varese Sarabande)... Universal has released Meat Loaf's *Bat Out Of Hell II: Back Into Hell* as an expanded two-disc *Deluxe Edition*, which, when originally released in 1993, went to the top of the album chart and sold five-times platinum. It's been 25 years since his original *Bat Out Of Hell* went 14-times platinum. Universal also just released *The Best Of Deep Purple* as part of its ongoing *20th Century Masters/The Millennium Collection* series. The nine-track set is culled from their three '80s albums on Mercury (*Perfect Strangers*, *The House Of Blue Light*, *Nobody's Perfect*) and also includes the 10-minute guitar instrumental "Son Of Alerick" and a live version of "Smoke On The Water" (7:41). The band is touring this summer with *The Scorpions* and *Ronnie James Dio*... From England's Ace Records comes *Love That Louie: The Louie Louie Files*, a 22-track tribute to one of the greatest party records of all time — "Louie Louie." The usual suspects appear (Richard Berry, *The Kingsmen*), plus some lesser-heard versions (Don & The Goodtimes, Toots Maytal, and Swamp Rats) and a few related songs. Ace also is releasing in July *B.B. King — The Vintage Years*, a four-CD box of King's recordings for the Modern Records Group labels (RPM, Crown, Kent) in the '50s and '60s, including his early sides engineered in Memphis by Sun Records' Sam Phillips. The set's liner notes include rare photos, many previously unseen; interviews with King; a track-by-track look at the set by noted music journalist Colin Escott; a discography; a history of King's late '50s tours; and the tape research process for the set.

**Coming soon:** Britain's See For Miles is releasing this summer several new compilations in its *The EP Collection* series with hits and rarities from early EPs by Bobby Vee, Chuck Berry and Gene Vincent... Due July 16 from Varese Sarabande is *The Very Best Of Johnny Bond: The Complete Shasta Recordings*... Coming in mid-July from Rhino are two Gordon Lightfoot reissues, 1972's *Old Dan's Record* and 1980's *Dream Street Rose*... Also in mid-July, from Warner Strategic Marketing come five new releases in its *The Essentials* series — soul singer Betty Wright, hard-rock supergroup Damn Yankees, New Orleans pianist Dr. John, dance band K.C. & The Sunshine Band, and R&B vocalists The Spinners... Miles Davis' *Filles De Killimanjaro* (1969) is due July 30 from Columbia Legacy Jazz... Coming Aug. 6 from Universal's *20th Century Masters/The Millennium Collection* series are *Best Of Donnie And Marie Osmond*, *Best Of Donnie Osmond*, *Best Of The Osmonds*, *Free*, and *Fairport Convention*, as well as (on Aug. 20) *Jimi Hendrix — Smash Hits*, *Marc Bolan & T. Rex — 20th Century Boy: The Ultimate Collection* (Hip-O), among others.

— Greg Loescher

## SUPERTRAMP The Story So Far A&M/Universal (069 493 222-9)

As a documentary, *The Story So Far* isn't exactly the most accurate of titles. When it was originally released on VHS in 1991, the set summed up Supertramp's history at what seemed to be a conclusive point in their collective career. The group had released what appeared to be their final album four years earlier, before witnessing the departure of one of the group's two kingpins, Roger Hodgson, and entering a period of inactivity that would linger for a decade. While a respectable overview, *The Story So Far* seemed, in fact, to be the story's final chapter.

In that regard, the DVD does a decent job of recounting the band's

formative years and beyond, told via individual interviews with the principals — primarily Hodgson and his chief cowriter and collaborator Rick Davies — in a way reminiscent of The Beatles' *Anthology* video, sans any unexpected revelations.

Augmenting their narrative with a smattering of still photos, a discography and far too few archival clips, the Supertramp video frames the interviews as bookends, sandwiching 11 live performances from the band's 1983 world tour in between. Shot long before the advent of DVD, the photography is standard concert fare, entertaining but hardly compelling.

Nevertheless, the opportunity to revisit the cream of the band's catalog makes *The Story So Far* a must for Supertramp fans and others who eagerly took to their radio-ready, progressive-pop fare from the mid-70s into the early '80s. With the inclusion of "Bloody Well Right," "The Logical Song," "Give A Little Bit," "Dreamer" and seven other tunes, it's a terrific track list — a veritable greatest hits from a band whose output was both prodigious and profitable.

For the sake of truth in advertising, the package also includes five bonus videos representing more recent work, effectively updating the Supertramp saga from where it had previously left off. Still, it's the earlier material that makes this a *Story* worth remembering.

— Lee Zimmerman

## DVD Review



Certainly Supertramp themselves knew a cul-de-sac when they saw one: 1979's *Breakfast In America* not only reinvented the group's sound, it also redirected their energies, creating an album that sat as comfortably among the recent outpourings of Yes, ELP, and Genesis as it did with the brave young bucks of the new wave.

The title track, "The Logical Song," "Goodbye Stranger" and "Gone Hollywood" all bristle with a compulsive quirkiness that may, after repeated listens, seem fatuously irritating but are so much children of their age that nostalgia kicks in the moment one's patience gives out. How else to explain the U.K. Top 10 hit status of Scooter's revision of "The Logical Song" this very summer? Elsewhere, "Take The Long Way Home" and "Child Of Vision" both reach back to earlier Tramp visions with a renewed vigor that itself seems suddenly refreshing.

The Supertramp story does not end with these four albums, and the reissue program will be scooping those later sets up in due course. But this, for the most part, is the essential stuff and, with the absence of any bonus material more than compensated by low-budget prices and big-budget remastering (*Crime*, especially, sounds astonishing), you really can't go wrong. And, should you still not feel sated by all you will rediscover, you could always set out in search of the albums that the reissue gods forgot, if only to discover whether they're really as unmemorable as history recalls.

— Dave Thompson

#### THE SPONGETONES

Beat!  
(No Label Listed)

South Carolina's fab Spongetones are but one of many groups who are successfully using the Internet to make their music available to the public; both *Beat!* and a Christmas-themed disc are available only through [www.spongetones.com](http://www.spongetones.com) (and both are homemade CD-Rs).

The Spongetones began their career as a highly entertaining, British Invasion-sounding aggregation in the early '80s. Since then, they have expanded their musical palette to include shades of garage, horn-fueled rock and Zombies-like pop, while still throwing an occasional Beatles-y pop nugget into the mix.

*Beat!* contains almost all of the band's demos from their six fine albums (the out-of-print *Beat And Torn* CD is one of the finest, most joyous listens of the past few decades). The album provides the listener with one of those "fly on the wall" experiences of hearing some excellent tunes during their gestation periods.

From the early ("Are you sure this isn't a Beatles outtake?") tracks such as the grand "Every Night Is A Holiday" and "Have You Ever Been Torn Apart?" to the more adventurous "Anna" and the flat-out rockin' "Baby Boomer" and "Forget About May," the songs are across-the-board solid (and the silly histrionics on "Talk To The Girl" are pretty damned humorous). The sound quality is surprisingly strong, too, considering these are demos. *Beat!* is not the place to start one's Spongetones collection by any means, but it's still a cool treat for the band's fans.

— John M. Borack

#### ELECTION

Election  
Collectors Choice (CCM 233-2)

*Election* is a welcome reissue of an overlooked self-titled album from 1968 by a band whose musical and geographical roots are true to their name. While *Election* were based out of Britain, only one member was actually raised there, the others coming from the environs of Norway, Canada and Australia.

The album is full of stunning tunes falling somewhere between the folk-rock of Fairport Convention (a couple of members would eventually join Fairport), the hippie strains of The

Peanut Butter Conspiracy, and the psychedelic sounds of The Mamas & The Papas.

Subtlety is definitely not a word in this band's vocabulary as they constantly proffer six- and 12-string guitars, orchestration of all sorts and thick, rich harmonies that are almost eerie in their beauty. Lead vocalists Michael Rosen and Kerrilee Male do well to conceal their non-British roots, and their shared leads are as well-heeled as a gold Rolex. Songs such as "In Her Mind," "Will Tomorrow Be The Same" and "Still I Can See" soar to the heavens, eschewing the spare production values of traditional folk while retaining its musical structure. "Neverthe-

less" revels in its whimsy. The style deviates a bit only on the rootsier "In The Early Days" and the earthy, harder-rocking "Morning Of Yesterday" (sung by the band's only true Brit, drummer Gerry Conway).

Perhaps it was *Election*'s grand plan of melding several styles that ultimately sealed their commercial undoing, but that doesn't stop this album from being one of the true gems of the psychedelic era.

— David Bash

(Please see Reissues page 77)

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FAX: \_\_\_\_\_ Do you carry GOLDMINE in your store? \_\_\_\_\_

Description: \_\_\_\_\_

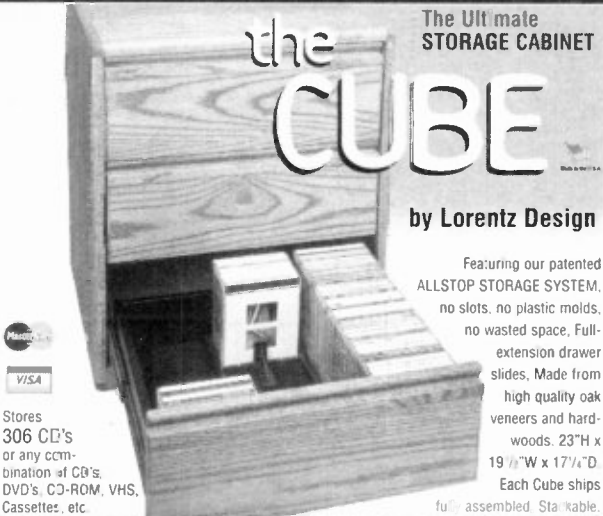
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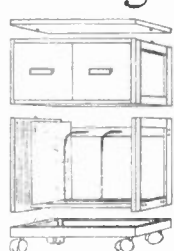
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(Reissues from page 73)

### VARIOUS ARTISTS

The Reggae Box — The Routes Of Jamaican Music  
 Hip-O (314 560 929) (Four CDs)

In 1993, Island released *The Story Of Jamaican Music*, a lovingly crafted four-CD boxed set whose attention to detail, lavish booklet and well-chosen tracks made it the ultimate collection of island sounds. Now, the label offers up *The Reggae Box*, which expands on *The Story*.

Sickeningly, chunks of that box are duplicated, but there's enough new tracks to still make its owners take pause — and then breathe. More to the point, the original box even-handedly covers all musical forms; today the dance hall rules, swallowing half the new box, with ska, rocksteady, reggae, roots and early DJs squished onto two discs. Disc three is basically a repeat of the fourth disc of the earlier box, while the final disc delves into more recent dancehall hits.

In which case, what's the point? There's a huge divide between dancehall fans and aficionados of earlier styles; now neither is well-served.

Gone too is Steve Barrow's phenomenal overview of the Jamaican music scene in the liner notes, replaced by three essays that barely scratch the surface. While classic cuts not included on the original box do make a welcome appearance, they push out even greater masterpieces. It's not an equal substitute by any means, just a pricey supplement.

— Jo-Ann Greene

### PHILIP GLASS

*Koyaanisqatsi*  
 Nonesuch (79506-9) (DVD-Audio)

Perhaps Philip Glass' most famous mainstream work, the seminal *Koyaanisqatsi*, has been reissued twice recently — once as part of the five-disc *Philip On Film* box set, and here in DVD-Audio format. For mainstream listeners unaware of Glass' massive body of work, this may very well have been their introduction to him (long before *The Simpsons* and *South Park* made fun of him). This

score for the Godfrey Reggio film of the same title accompanies both slow-motion and time-lapse images of American landscapes, many of them chaotic urban locales, and the marriage of music and images is beguiling.

Like other so-called minimalists such as Harold Budd, Glass is not concerned with the number of notes he uses nor how complex their arrangements are. Instead, he is concerned with what the notes express and how they express it. The music for *Koyaanisqatsi* seems deceptively simple in structure, but whether the composer is contrasting arpeggios and drones to striking effect, playing slower then faster passages against one another or overlaying arpeggios from different instruments, the results are mesmerizing. Considering the extended cyclical nature of these works, they must be as taxing for the Philip Glass Ensemble (if not more so) as playing more traditional classical compositions.

The slow, sustained organ chords and compelling bass vocal of the title track offer a moody prelude to the film's and album's more intense moments, which arrive by the fourth track, "Resource," with its dynamic woodwind and organ arpeggios. The aural ballet continues with the angelic vocals highlighting both "Vessels" and "The Grid," the latter composition being a frenetic 21-minute epic underscored by rapid-fire keyboards that were cut short in the film and first heard, on a CD reissue, only a few years ago. With "The Grid," *Koyaanisqatsi* reaches a fever pitch before it closes with the subdued and somber "Prophecies," which recalls the prelude.

Although the individual pieces of *Koyaanisqatsi* are all memorable, the opportunity to hear them as a whole is more exciting because the hypnotic effect of the music can really take hold of the listener. And to be able to hear this masterwork in a superior audio format is icing on a very tasty cake.

— Bryan Reesman

### SIMPLE MINDS

*The Best Of Simple Minds*  
 Virgin (72438 11257) (Two CDs)

Simple Minds mined the field between Euro synth-pop and U2. They weren't as

calculating as they seemed, and they got lucky at just the right time. Because if it weren't for Euro synth-pop, U2 and being there at just the right time (and a little push from MTV), Simple Minds never would have busted out of their native Glasgow, let alone have enough material for the two-disc *The Best Of Simple Minds*.

That it all gets redundant quickly is no surprise. Simple Minds were simple, delivering arena rock on a smaller level. Leader Jim Kerr didn't want to save the world; he just wanted you to believe that he did. He pushed the "correct" agenda, elevating himself more than any real idea. That's what Simple Minds were all about, and that's what *The Best Of* makes clear.

Because except for a handful of songs — "Don't You (Forget About Me)," of course, "Alive And Kicking," "Sanctify Yourself," "See The Lights" and "She's A River" — Simple Minds shrewdly played themselves. They weren't the enemy in the '80s, yet it was hard to trust them. They were a suspicious lot when they busted out and broke through (somewhere around the mid-80s), and they were even more so when they continued to make records and graze the charts in the early '90s. *The Best Of* is at least one disc too many, because somewhere between Euro synth-pop and U2 is a band settled and destined for mediocrity.

— Michael Gallucci

### JUDAS PRIEST

*Turbo*  
 Sony Legacy (CK 85437)

*Priest... Live!*  
 Sony Legacy (C2K 86378)

*Ram It Down*  
 Sony Legacy (CK 86381)

*Painkiller*  
 Sony Legacy (CK 86382)

At long last, the third and final wave of Judas Priest remasters is upon us. It makes sense that these albums comprise this last batch, especially since all three of the studio releases included herein were recorded,

mixed and mastered digitally in the first place. Even then, they've been given a slightly fuller sound, and they all include unreleased bonus tracks and vintage photographs to satiate die-hard fans.

When *Turbo* was released in 1986, many longtime fans protested over the band's extensive use of guitar-synthesizers and a poppier sound than they had ever exhibited. Sex and rock anthems such as "Locked In," "Parental Guidance" and "Rock You All Around The World" bear some resemblance to past efforts, but they are far more radio-friendly. In retrospect, this is certainly one of Priest's weakest efforts, even though there is still plenty of good music here. The band admitted during interviews that they had recorded so much dark and depressing music over the years that they wanted to try something new and upbeat.

Where *Turbo* shines is in its unusual use of synth-guitar. Opening track "Turbo Lover" starts quietly and builds steadily into a fully charged rock epic complete with a tranquil bridge, a memorably melodic Glenn Tipton guitar solo and three verses with their own special ingredients that keep them from being homogenous. This is one of those rare rock songs that feels like it is in a continual state of motion. The epic ballad "Out In The Cold" uses synth sounds to full effect within its long, moody and ethereal intro and throughout the song's dense sonic layering and multifaceted arrangements.

The true winner on the album, however, is the synth-less "Reckless," a majestic anthem that was originally considered for the *Top Gun* soundtrack but that the band declined to submit once it meant removing it from *Turbo*. (Oops.)

The remastered *Turbo* offers two bonus cuts. "All Fired Up," a wonderful, revved-up studio track from 1988, is perfect for psyching one's self up for a day of battle. One wonders why it never made it onto any album. The live version of "Locked In" probably came from the *Priest... Live!* home video, which includes four cuts not on the album.

Ultimately, Priest's decision to make a strongly commercial album after a heavy-

(Please see Reissues page 82)

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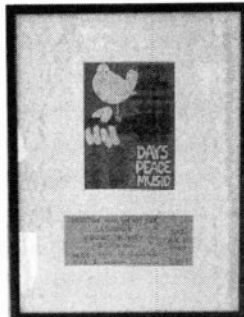
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(Reissues from page 77)

hitter such as *Defenders Of The Faith* hurt their career sales-wise, even though concert ticket sales surged thanks to a growing female fan base. Thus to release *Priest... Live!* in 1987 might have seemed either appropriate or ill-timed, dependent upon one's viewpoint. The *Turbo* tour excluded longtime chestnuts such as "Victim Of Changes," "Sinner" and "Ripper" in favor of more arena-friendly rockers. At the same time, none of the tracks on this double concert album appeared on the band's first live record, 1979's *Unleashed In The East*, making this release distinctly different.

As a live document of a Judas Priest concert circa the mid-1980s, *Priest... Live!* is a good representation. The Birmingham, England, quintet bravely opens with the superb "Out In The Cold" (the only ballad of the set) and roars through a diverse number of tunes, including the stompin' "Metal Gods," the dueling guitar battle of "The Sentinel," the Orwellian "Electric Eye" and the high-octane "Freewheel Burning," after which singer Rob Halford decrees: "That's what we call primo thrash-metal!"

There are, of course, differences with live performance. "Turbo Lover" and "You've Got Another Thing Comin'" are much heavier live than on album, and the latter finishes it all off in grand fashion with an audience chant session. The odd mistake is left in for authenticity, most notably when Halford misses hitting a dramatic note/scream during "Freewheel Burning" but quickly covers it up by adjusting his performance. As bonuses, the remastered *Priest... Live!* includes good concert renditions of "Screaming For Vengeance," "Rock Hard, Ride Free" and

"Hell Bent For Leather," recorded on tours in 1982, 1984 and 1986 respectively (even though the liner notes erroneously state that they were all recorded in 1986).

By the time Priest regrouped to create 1988's *Ram It Down*, speed and thrash metal juggernauts such as Anthrax and Metallica were all the rage, and the band knew they had to keep up with the times, especially since they paved the way for those bands with such classics as "Exciter" and "Rapid Fire"! What sprang forth from these sessions were 10 thunderous, fast-paced tunes mostly devoted to metal — no ballads to be found. This was to be Dave Holland's last album. While he was a solid rock drummer, the band needed a strong double-kick player to complement their racing guitars and Ian Hill's steadfast bass. (They would find one the following year.)

While Halford's lyrics had gone camp when *Ram It Down* was released in 1988 — although his ode to S&M on "Love You To Death" is hysterical — the fiery axework of Tipton and K.K. Downing kept getting better and better. Their skills had reached a new pinnacle here with the blazing trade-offs on the light-speed title track, Tipton's epic solo-

ing on "Heavy Metal" (perhaps the greatest ode to the genre ever written), the dramatic melodies of the speed metal-ish "Hard As Iron" and the slow 'n' rumbling "Monsters Of Rock." Even the trade-offs on the raunchy and silly "Love Zone" are winners.

The album's stand-out, and one of Priest's greatest songs ever, is "Blood Red Skies." Prefaced by a moody acoustic guitar and vocal intro before kicking into a mid-tempo groove mixing organic and electronic instrumentation, it invokes a bleak, *Terminator*-inspired view of the future punctuated by a dramatic synth-guitar melody and Halford's awe-inspiring vocal performance. Why it has never been performed live remains a mystery. Another great cut is the group's hyperactive cover of "Johnny B. Goode," a more complicated arrangement of the Chuck Berry classic that has been derided by many but is still a lot of fun.

All told, *Ram It Down* is a mixed bag when compared with earlier Priest efforts such as *Defenders Of The Faith*, but as a testament to fist-pumping, adrenaline-racing heavy metal, it certainly inspires listeners to euphorically bang their head. The bonus tracks, live renditions of "Night Comes Down" and "Bloodstone," are welcome additions, especially since they have

not been performed much in concert.

The last album with Halford as vocalist (and the first with new drummer Scott Travis, a superior replacement to Holland) is 1990's *Painkiller*. While Halford's lyrics are generally comic-book-like by now ("Metal Meltdown," "Leather Rebel" and "Night-crawler" being strong examples in this regard), this is Priest's finest hour musically. Recorded before the infamous "subliminal messages" court case in Nevada, it reflects the sincere anger and frustration that the band experienced due to their ordeal. Their collective rage manifested itself into a truly powerful and cathartic listening experience.

From the opening double-bass drum salvos of the title track, Priest kicks into high gear with new skin-beater Travis, ripping through masterworks such as the venomous "Painkiller" (which includes intense and frenzied vocals) and the majestic and aggressive "Hell Patrol." The latter features one of the band's ultimate solo breaks, with Downing unleashing glorious harmonies and Tipton launching into a grandiose lead over Downing's stirring, Wagnerian chord changes.

Then there are the ultra-gothic "Between The Hammer & The Anvil," in which Halford directly addresses the lawsuit, and the incredible "A Touch Of Evil," which spotlights a lead break with two electric and two acoustic guitar parts interweaving toward a emotionally charged climax.

*Painkiller* offers an irrefutable argument that a band can record their best music during its later years and after their supposed "commercial peak." The bonus tracks, the ballad "Living Bad Dreams" and the live rendition of "Leather Rebel," are nice additions but admittedly seem out of place compared to the rest of the disc. For Priest fanatics and historians, however, they are still

**The true winner on the album, however, is the synth-less "Reckless," a majestic anthem that was originally considered for the *Top Gun* soundtrack but that [Judas Priest] declined to submit once it meant removing it from *Turbo*. (Oops.)**

# Book Review

**Stardust Melody: The Life And Music Of Hoagy Carmichael**  
 by Richard M. Sudhalter  
 Oxford University Press (Hardcover, 408 pages, \$35)



Courtesy of Berit Bolt

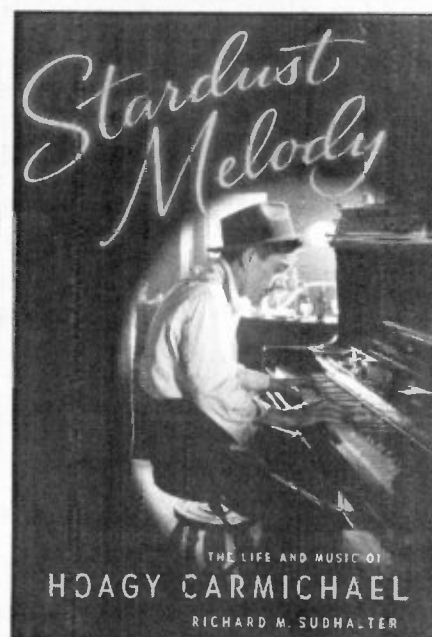
Author/musician Richard M. Sudhalter

**Stardust Melody is an excellent treatment of Carmichael's life that should stand as definitive for a long time to come.**

but he has devoted himself to researching Carmichael's movie career, so he at least gets his facts right. He also had cooperation from Carmichael's two sons, Hoagy Bix Carmichael and Randy Carmichael, as well as having located a few contemporaries still alive and willing to talk.

The result is an excellent biography, if one heavily oriented toward Carmichael's early years. The young musician seems to have been one of those people who never wanted to leave college — he matriculated at Indiana University from 1920-1926 before emerging with a law degree — and his biographer is equally reluctant to move on from the halcyon days of driving around the backroads of Indiana and recording hot jazz at the Gennett Studios.

Carmichael's eventual rise to the top of the heap in Hollywood is seen as relatively effortless, perhaps because Sudhalter focuses on the songs, most of them individual works that Carmichael placed in films or



with recording artists.

Over and over again, the biographer discerns the influence of Beiderbecke's improvisatory jazz style on Carmichael's melodies. Sudhalter also explains the consistent viewpoint in the songs of a composer who never worked with a single lyricist for long. He examined the lyric sheets to discover that Carmichael heavily edited and amended the work of his lyric-writing partners.

Carmichael's success as a songwriter evaporated abruptly in the 1950s, which seems to have made his final decades difficult ones. That makes the biography's final chapters downbeat, but a biographer can follow his story only where it leads. *Stardust Melody* is an excellent treatment of Carmichael's life that should stand as definitive for a long time to come.

— William Ruhlmann

A crucial factor in the production of a good biography is the matching of biographical subject to biographer. Songwriter, singer, musician and actor Hoagy Carmichael (1899-1981) presents a special challenge in this regard, since the breadth of his talents and his career development seem to call for at least two different sorts of writer.

Carmichael came out of an early jazz background; he was a close college-age friend of the legendary cornetist Bix Beiderbecke and hobnobbed with the likes of Louis Armstrong in the 1920s. But he went on to conquer Tin Pan Alley and Hollywood as a successful pop songwriter of the '30s, '40s, and '50s. So, on the one hand, his story would seem to call for a jazz scholar, and, on the other, a historian of the movies. Maybe that's why nobody has written a biography of him until now. *[There are two Carmichael autobiographies available; maybe only Carmichael himself was able to tackle the subject matter until now! — Ed.]*

Richard M. Sudhalter seems to be the perfect biographer for the early part of Carmichael's life. A traditional jazz musician himself, he has previously written a biography of Beiderbecke (*Bix: Man And Legend*, with Philip R. Evans) and a controversial, revisionist jazz history (*Lost Chords: White Musicians And Their Contributions To Jazz, 1915-1945*).

It would seem that large parts of his research into Carmichael's early life and career for the new *Stardust Melody* would have been sitting on his desk already. His credentials on Hollywood are less apparent,

great finds.

Even when they were exploring new territory, Judas Priest always placed their own unique stamp on the results. The triage of *Turbo*, *Ram It Down* and *Painkiller* represent a group seeking to experiment while maintaining their identity, eventually finding their way back to their roots. Judas Priest shows the bands they had influenced how to make great metal music without compromise.

— Bryan Reesman

## THE WATERBOYS

The Waterboys  
 Chrysalis (7243 5 37703 2 7)

## A Pagan Place

Chrysalis (7243 5 37704 2 6)

The earliest days of Mike Scott's Waterboys showed the band at their vibrant, roughshod best and, across these two delicious reissues, it's possible to re-taste those sweet sounds. Compiled and completely remastered (beautifully) by Scott, both discs are infused with never-before heard fullness — although there is still an era-indicative tannin to the production that's no one's fault. While this re-mastering is reason enough to celebrate, there's an added advantage in the plethora of bonus tracks that grace both records.

The Waterboys' self-titled debut, released in 1983, was dominated by the gems "A Girl Called Johnny" and "The Three Day Man." The original eight-track running order is augmented here by the addition of "Where Are You Now When I Need You?" recorded for, but not included on, the initial release. Scott has slotted this song back into the mix between "Gala" (which appears in its full nine and a half minute unedited version) and "I Will Not Follow," giving us a startling new take on the album's traditional order.

Six bonus tracks, meanwhile, allow us to experience some of the band's earliest intentions. "Something Fantastic," "A Boy In Black

(Please see Reissues page 88)

# Five Star Records

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WORK WITH SUCH VARIED ARTISTS AS SONNY BONO, DORIS DAY, FRANKIE LAINE, BOBBY DARIN, THE MONKEES, THE ROLLING STONES AND NEIL YOUNG (HE PLAYED PIANO IN CRAZY HORSE) ★★★★★

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- E-mail: gcvans.wa@netzero.net

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Izzy Stradlin - "Take A Look At The Guy" - Live CD (Boot?)  
Stones/R.Starr/& The Kinks - "What's It All About". 7" w/B. Huie. Red Label  
Jagger - "Wondering Spirit" - EPK & "Story of" - Uk Vd.  
L. Buckingham - "Rockline" - 1992  
The Law - (Rodgers/K.Jones) - CD5 Sgl - "Laying Down the Law"/"Tough Love" - etc. 1990.  
UK/Ger/Jap. Atlantic Rec. #A-7781  
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 THE CLASH - Chicago Shakedown, 45, Big City, Volume 3, (CCR003)  
 THE CLASH - One More Time, (CL61284), LP  
 THE CLASH - Back to Basics, LP  
 JOE STRUMMER - Live in Chicago, 10-16-01, CD

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 SIV MALMQUIST - Wedding Cake, 45 rpm, 4 Corner Records FC4-107 (USA)  
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 HANK SNOW - Canada Goes to Nashville, RCA, Canada, DRDS 1040/ESK 678  
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*The Best Of...* rounds up most of the pair's British hits and fills out the 20-track compilation with other strong numbers and a trio of new songs that prove the duo have lost none of their power.

— Jo-Ann Greene

**SIMON & GARFUNKEL**  
Live From New York City 1967  
Columbia/Legacy (CK 61513)

Simon & Garfunkel had already been working with backup musicians for a year, but when they took the stage at Manhattan's Lincoln Center Jan. 22, 1967, their sole accompaniment was Paul Simon's acoustic guitar. Though four songs from the show appeared on 1997's three-CD box *Old Friends*, the cerebral *Live From New York City 1967* marks the first time we've gotten the 58-minute event in its pristine entirety: 18 Simon ballads and an instrumental of the British bluesman Davy Graham's oft-covered "Anji."

Four songs were from their then-latest LP, *Parsley, Sage, Rosemary And Thyme*. The biggest rarity, "A Church Is Burning" (like the opener, "He Was My Brother," a ballad birthed in the blood of the Civil Rights movement), has appeared previously only on *The Paul Simon Handbook*, which was never released in the U.S. Art Garfunkel shares an anecdote about *Wednesday Morning, 3 A.M.*'s cover photo to introduce "A Poem On An Underground Wall."

As Anthony DeCurtis writes in the notes, the show came "at a time when innocence, conviction and a wide-eyed literary wistfulness could bind an audience of believers together, and bind two performers to each other."

As Simon's earth-bound baritone gives ballast to Garfunkel's choir-angel falsetto flights, we get music so sublime that it never needs to fall back on theatrics or bombast. Digitally remastered from the original quarter-inch analog source tapes (in four-track), the engineers have tastefully left the applause brief and low. Today, we in our living rooms

don't need studio gimmickry to tell us that we're sharing a superlative show, even if it took 35 years to reach us.

— Bruce Sylvester

**SYLVAIN SYLVAIN & THE CRIMINALS**  
Bowery Butterflies ('78 Vintage NYC Rock & Roll Gems)  
Munster (MRCD193) (Spanish Import)

One of the great annoying mysteries of life is why Sylvain Sylvain's swell little '50s/'60s-influenced pop 'n' roll numbers died a quick death and have pretty much been completely forgotten. Meanwhile his former New York Dolls cohort David Johansen took the hammy, one-joke Buster Poindexter character to the bank.

It took a Spanish label to make Sylvain's music available again after more than two decades, but the tunes on *Bowery Butterflies* still sound like timeless examples of a kid with a New York attitude and a rock 'n' roll heart.

Mixing equal parts Louis Prima, Ben E. King, early Neil Sedaka (the snappy "Teenage News" recalls "Calendar Girl"), bebop and a dozen other pure-pop influences, these high-quality demos present Sylvain as a confident vocalist and a strong songwriter. (They were recorded, as the liner notes explain, with some advance money that Sylvain earned as a sideman on a European tour with Johansen.)

Some of these tunes ("Teenage News," "It's Love" and "Deeper And Deeper" among them) appeared on Sylvain's two RCA Records releases from 1979 (*Sylvain Sylvain*) and 1980 (*And The Teardrops*). But, according to the liners, Sylvain felt those RCA recordings were rushed, and he prefers the versions found on *Bowery Butterflies*.

Stand-out songs that appear on this release for the first time include the hoppin' "Kids Are Back," the jazzy "Out With The Wrong Woman" and the instrumental workout "Love A Little Pussy" (gee, wonder why that didn't appear on the RCA albums?). Good stuff all around and, as Sylvain himself sings

(Reissues from page 83)

Leather," "Another Kind Of Circus" and "Jack Of Diamonds" are previously unreleased, while "December" appears in its unreleased eight-track mix. Rounding out the bonus material is "Ready For The Monkey-house," the B-side to "A Girl Called Johnny."

1984's *A Pagan Place* picks up where *The Waterboys* left off. Slightly slicker and more focused, the set blisters across "The Thrill Is Gone" and the absolutely stunning "All The Things She Gave Me." Both are included here in their original, unedited versions and are a real treat. Scott has again brought the set 'round to his initial vision with the inclusion of "Some Of My Best Friends Are Trains" between "Rags" and "Somebody Might Wave Back." Bonus tracks abound across an alternate mix of "The Late Train To Heaven," an instrumental version of "Love That Kills" and the previously unreleased "Cathy" and "Down Through The Dark Streets." But the real kick here is (also previously unreleased) "The Madness Is Here Again." Recorded in 1983, this song was a working composition that eventually evolved, in only slightly different form, into 1985's outstanding "Be My Enemy."

Proving compulsory for the collector, these reissues are sonically pure. They're a nice treat, too, for those who suffered through past eras of shoddy vinyl and harsh digital. Although some may argue, with merit, that to tinker with the original issues is tantamount to treason, the fact that Scott himself is responsible provides an uncommon glimpse into the band's hitherto unknown thought process. If you want your *Waterboys* as-was, then program out the appropriate tracks. If you want them as-should-be, jig on.

— Amy Hanson

## THE PROCLAIMERS

### The Best Of...

EMI (CDLRL059)

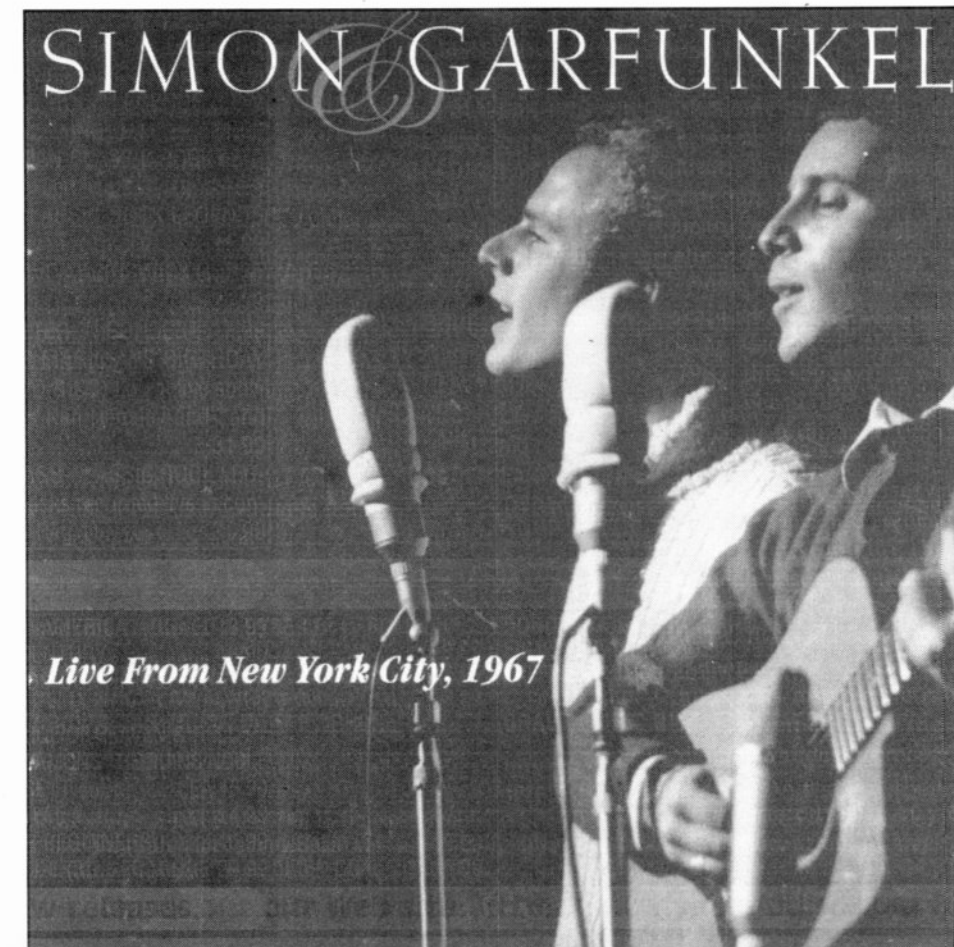
It seems rather perverse to compile a *Best Of* set from a one-hit wonder, unless one intends on merely releasing a CD single. In 1993, The Proclaimers shot to #3 with the five-year-old "I'm Gonna Be (500 Miles)," after the song was featured in the movie *Bennie & Joon*. A distinct oddity, the hit featured a set of brogue-heavy Scottish twins spitting out their devotion to a distant love, accompanied by a thumping drum beat and a sparse musical arrangement.

The duo had many more equally extraordinary numbers, but the U.S. audience had no further interest, and as far as most Americans were concerned, the twins merely faded back into the heath-covered highlands from which they came.

Ah, but in Britain it was another story entirely. The twins had rocketed to national attention back in 1987 with the gorgeous "Letter From America" and continued firing songs into the chart on a regular basis across the decade and well into the next. They had swept out of the neo-folk movement, an amorphous bag that includes artists such as Billy Bragg and even The Pogues.

What gave The Proclaimers mass appeal, however, was their politically free stylings. At a time of rising Scottish nationalism, they stayed out of the fray but still wore their patriotism on their lips — or at least in their thick accents, which they even spoofed in one song.

Most of their hits, unsurprisingly, revolved around the theme of love — won, as in "Let's Get Married," or lost, as on the biting and bitter "What Makes You Cry." Besides a great ear for melody, the twins have a way with words, and if the pen really is mightier than the sword, the pair wield theirs like a fine epee, piercing their lyrical targets, slicing across emotions with precision and driving straight to the heart.





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— John M. Borack

### COLOURSOUND

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ColourSound, the brainchild of Mike Peters of The Alarm, Billy Duffy of The Cult, and Craig Adams of The Mission/Sisters Of Mercy, was a brief flicker whose flame appears to have gone out. As someone who saw them live, I can say it's a damn shame.

Formed sometime in 1998, they toured extensively and released one full-length album that barely made a splash and never received Stateside release. Now it seems Duffy is back with The Cult full time, while Peters is concentrating on The Alarm.

ColourSound were best-described as The Cult with better lyrics and vocals, and that description is spot-on. This three-CD set represents the complete ColourSound recordings, and it's a stunning collection. Disc one is the 1999 ColourSound debut but in a remixed (for the better) form.

"Under The Sun" kicks off the CD with a blistering riff from Duffy and tears down the walls in the same tradition as "Love Removal Machine." "State Of Independence" is a showcase for the lyrical talents of Peters, while "Heavy Rain" showcases bassist Adams.

"View From A Different Window" is a highlight with a huge chorus built over a great rhythm guitar line. There is a giant Cult-like break in "Alive" and another one in "Fade In Fade Out Fade Away," though they are both so

good one can forgive the lifts. This disc closes with two highlights of the collection — a live Alarm cover, "Strength," along with a cover of The Cult's "She Sells Sanctuary," neither of which are on the original release.

Disc two almost makes disc one pale in comparison, featuring 18 demos that have alternate riffs and lyrics and a do-it-yourself urgency that make most of the tracks even more memorable than their fully produced counterparts. "Heavy Rain," "Under The Sun," "Alive" and "Fade In Fade Out Fade Away" were originally released as a limited-edition EP of demo tracks and are all outstanding.

"Time," "Revolver" and "Live Though You" are such good songs one wonders why they didn't make the cut on the original album, though "Starlight" is forgettable and the closest thing to a clunker on the three discs.

Disc three features 11 of the album tracks in acoustic form, and one track, "The Candle That Burns The Brightest (Is The First To Go Out)," that is not available elsewhere. The acoustic material is all solid, but after the demos on disc two, it falls a bit short. This CD closes with four additional demo versions of "Fountainhead," "For The Love Of," "View From A Different Window" and "This Life," produced by Bob Rock, giving a hint of just how Cult these songs could have been.

Disc three is the only disc that gives some clue as to the timeline of this band, with a recording diary for the original sessions. I only wish such detailed insight was available on all the discs. Overall this is an indispensable collection for fans of The Cult and The Alarm and a real showcase for the talents of all involved. (www.coloursound.com)

— Brian Sherman

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